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Frieze London

9 - 13 October 2024

Galleries B14

**FRIEZE
LONDON**

Igshaan Adams

(b. 1982, Cape Town, South Africa)

Adams' practice coalesces performance, weaving, sculpture and installation. Born in Bonteheuwel, a suburb in Cape Town, South Africa, Adams draws upon his background to contest racial, sexual and religious boundaries. This intersectional topography remains visible throughout his practice and serves as a palimpsest upon which traces of personal histories are inscribed and reinscribed. He explains; "I'm interested in the personal stories recorded on the surface. What is recorded is not necessarily always a factual account but can be what is imagined - a combination of myth-making and meaning-making".

Adams's new tapestries are derived from an ongoing series of dance workshops in which he collaborates with young dancers from the Garage Dance Ensemble, a group of performers based in O'Kiep (a small town in the Nama desert region of South Africa's Northern Cape) where the artist has ancestral roots. The dancers are encouraged to intuitively interact with a large canvas placed on top of freshly painted linoleum, leaving behind traces and creating abstract paint marks with their bodies. The resulting 'paintings' are then used as motifs for his tapestries. Adams considers the dancers' bodies and movements as repositories of memories and trauma and is interested in recording in his tapestries a trace of their psyche. He understands "movement as a medium through which one can mend internal brokenness, even when clarity or memory is lacking"

Adams views each resulting tapestry as deeply personal to the dancers, often naming them after specific performers. In this unique instance, Igshaan captured the danced footsteps of his partner's parents, Maureen and Roy, lending the work an autobiographical element not normally found in this series. Other works in this series can be seen in his current exhibition, *Weerhoud*, at the Hepworth Wakefield, as well as the recent acquisition for the Stedelijk Museum's collection, titled *Nama Stap*.









Maureen, Roy (2024)

Cotton twine, polypropylene and jute rope, cotton fabric, wooden, glass, plastic, stone, semi-precious stone
and cowry shell beads, silver-linked chain and tiger tail wire

285 x 266 cm

\$110 000







Salat Aljamaeat Min Bonteheuwel iv (2024)

Cotton twine, polypropylene, polyester and cotton rope, cotton and silk fabric, mohair wool, wooden, plastic, glass, stone and cowry shell beads, gold and silver chain and tiger tail wire

140 x 116 cm

\$60 000



Motunrayo Akinola

(b. 1992, London, UK)

Motunrayo Akinola is a London-based artist whose work explores themes of access and belonging using historical imagery and, or text, to contextualise narratives of today - thinking predominantly in sculpture, installation, sound and drawings - Akinola's work seeks a nuanced engagement with history in order to come to new understandings about post-colonial power dynamics and ownership of space.

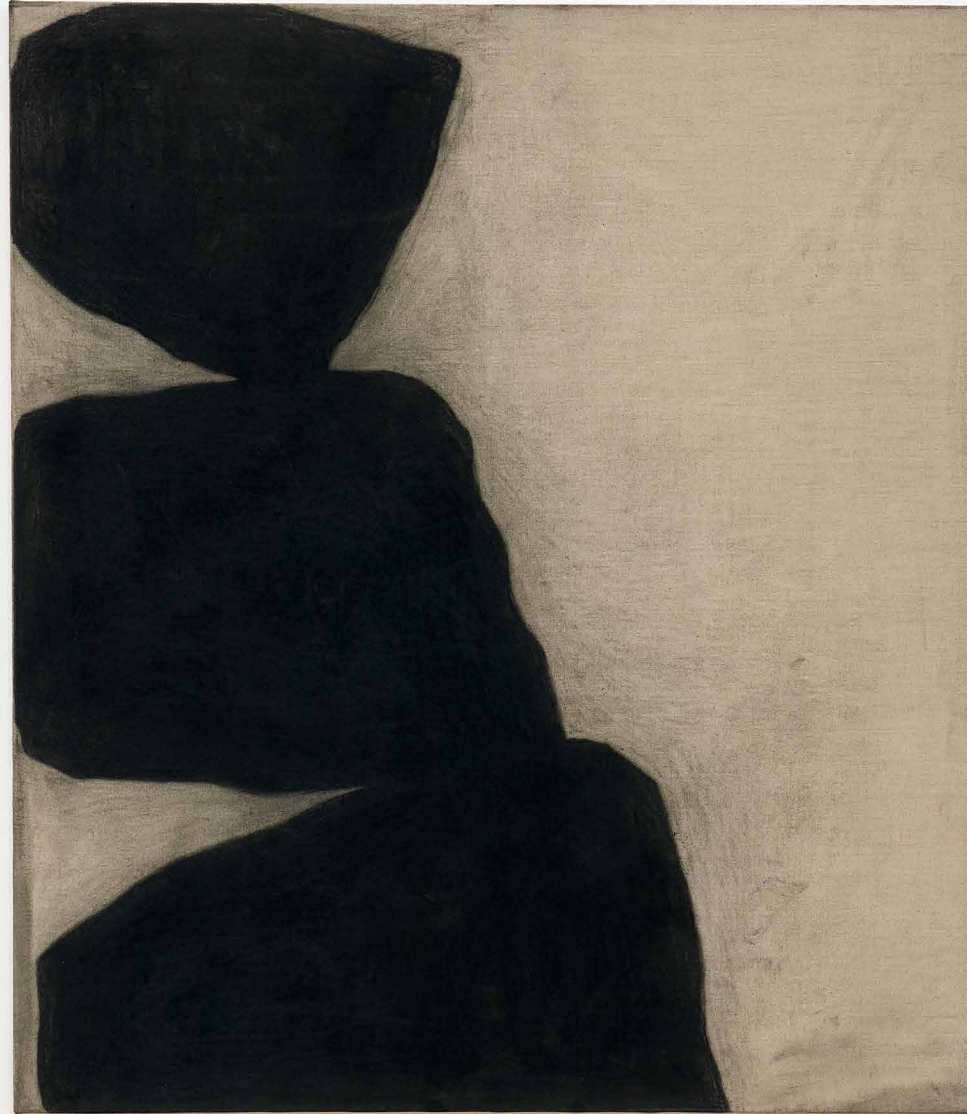
As a British-born Nigerian who feels comfortable in both spaces, Akinola's work investigates systems and subtle cultural codes which work to maintain a sense of othering. He aims to create spaces and engagements which help question current society's position on contemporary issues. His charcoal works on linen, for instance, continue his tactic of deploying subtle coding by using images inspired by different traditions of teeth blackening. He uses this symbolism as a way of provoking a tension around notions and assumptions of beauty while highlighting cultural gaps that still prevail.







Movement 3 (2023)
Charcoal on Linen
155 x 140 cm
€14 000



Movement 4 (2023)
Charcoal on Linen
155 x 135cm
€14 000





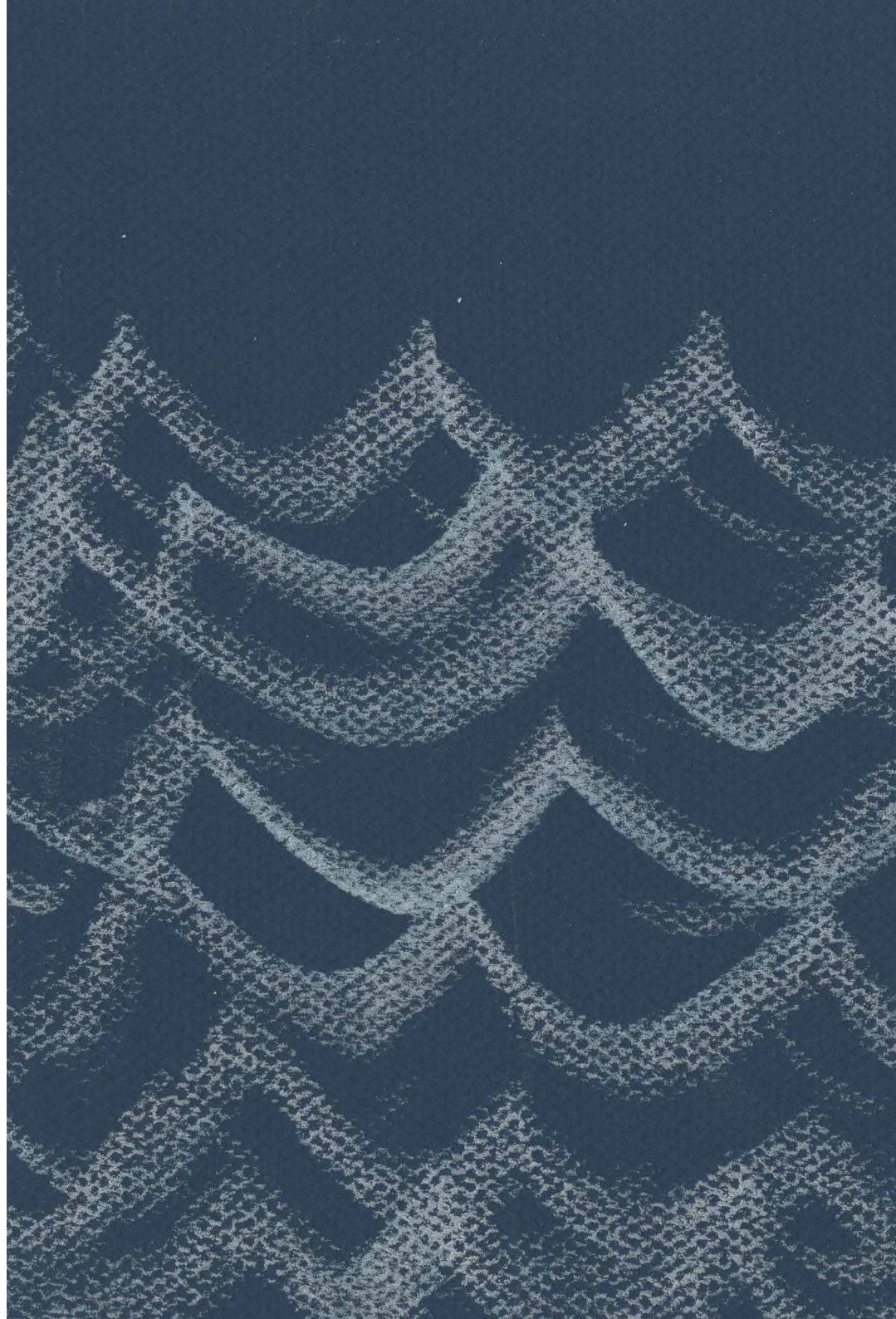
Dineo Seshee Bopape

(b. 1981, Limpopo Province, South Africa)

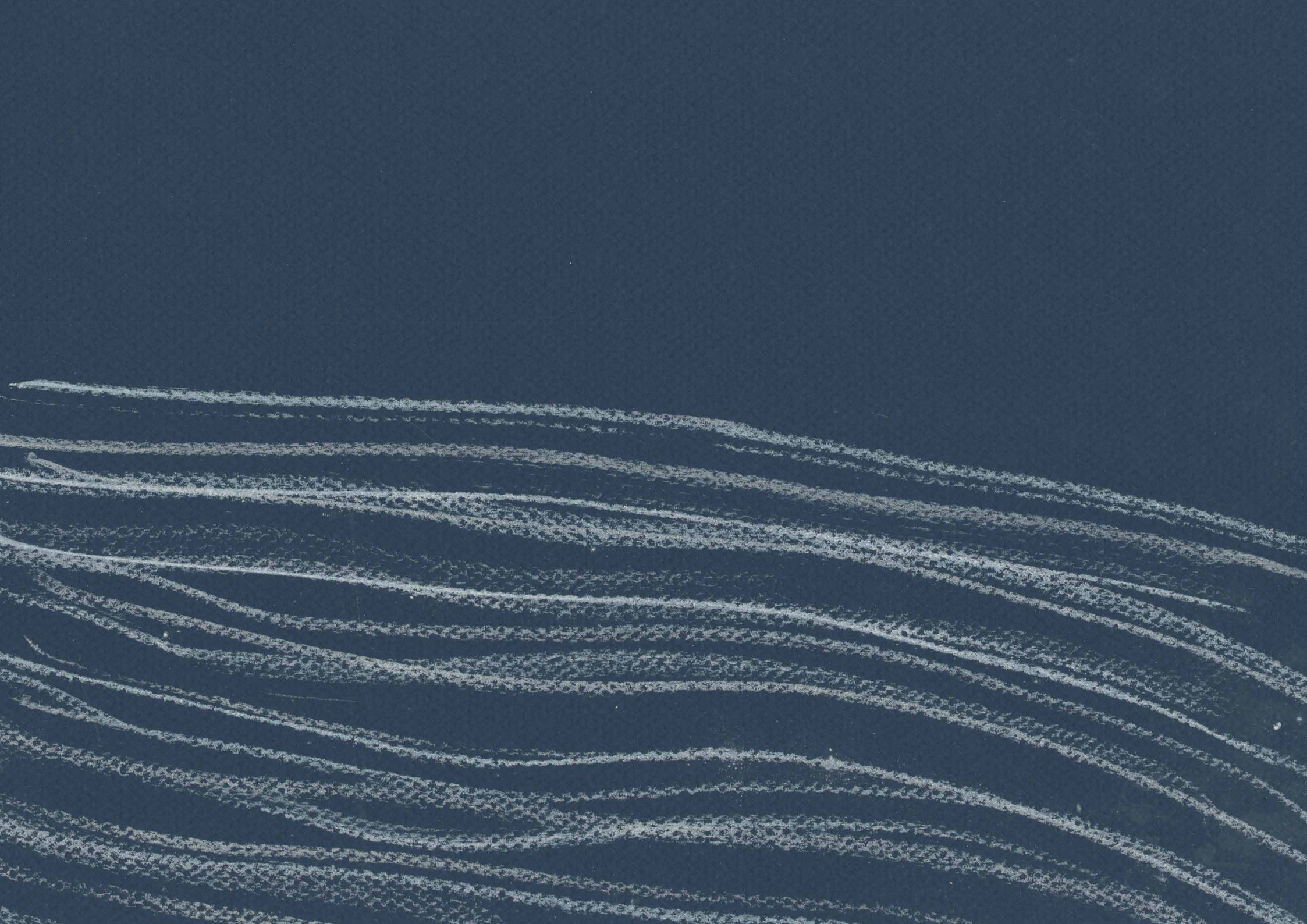
Dineo's artistic process engages with the matter of self-sovereignty, "exploring the metaphysics of 'self-presence' (the sense of being present to one's self) and matter (in the literal, alchemical and symbolic sense) often surveying the wounds of the personal and collective body; this at times through the historical contexts backdrop of colonialisms, imperialism, and slavery". Informed by Afro-diasporic spiritual aesthetics, she interweaves these themes through her large-scale, immersive installations that often encompass storytelling, sculpture, drawing, video, and sound.

Produced as preparatory sketches for the film work, *Master Harmonizer*, these drawings were made while the artist was on a residency in the Solomon Islands. The artist's abstracted markings bear reference to the heavy skin lacerations on the back of an African American man named Peter (often misnamed Gordon), a self-liberated slave whose extensive scars from back lashings were documented as evidence of the cruelty of slavery during the abolition era. According to Bopape, the drawings were inspired by a vision of Peter, prompting her to collect the soils from a number of important sites associated with the Trans-Atlantic slave trade, including Île de Gorée in Senegal, the Achimota Forest in Ghana, and the James and Mississippi Rivers in the United States. These soils would later be used in an immersive installation of drawings that bring together these locations, inextricably linked to each other by a shared history of chattel slavery and the memories of those who moved through them.

The title *Master Harmonizer* references the fictional world created by Nigerian-American author Nnedi Okorafor, in which the master harmonisers are able to communicate peacefully across the boundaries that separate the world into discrete categories of human, nonhuman, natural, and artificial. For Bopape, transcending the binary systems separating "'nature time'/natural processes/, global human events, and +'s and -'s" is critical to her practice, as is the notion of the interconnectedness between events of the past, present and future.









Preparatory sketches for Master Harmoniser 5 (2020/2021)

Pastel on paper

32 x 24.5 cm each (framed)

€15 000



Preparatory sketches for Master Harmoniser 10 (2020/2021)

Pastel on paper

32 x 24.5 cm each (framed)

€15 000



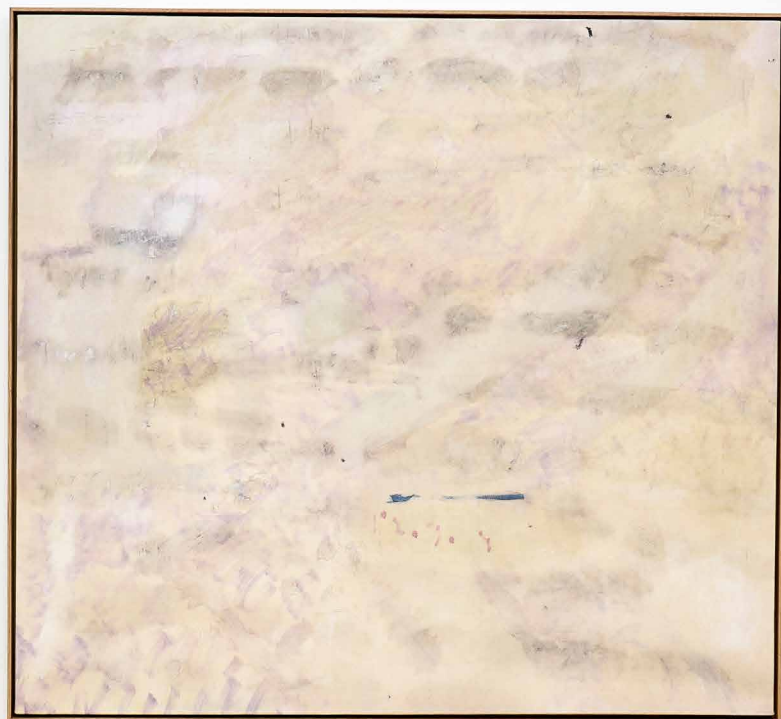
Jared Ginsburg

(b. 1985, Cape Town, South Africa)

Jared Ginsburg uses art-making to explore alternative modes of knowledge production and transfer. He recognizes art as a tool, a means to test and probe the world, hoping to nurture new strategies for productive engagement. Ginsburg employs a range of media types in his practice, including painting, sculpture, drawing, video and performance. Seeking “indeterminacy or chance operations” in his process, Ginsburg’s studio plays a significant role; at once a lab, an instrument and a character in conversation.

In Ginsburg’s paintings, surfaces are built up in layers; big and small ideas are left to collide. He states: “A moment of clarity (brief and rare) is recorded. Alongside these instances are also the mundane (a list, a recipe) scrawled onto the page, only to be promptly obliterated.” Ginsburg feels at ease marking the surface in this way, knowing everything can be sufficiently hidden, or destroyed, and sometimes, even forgotten.







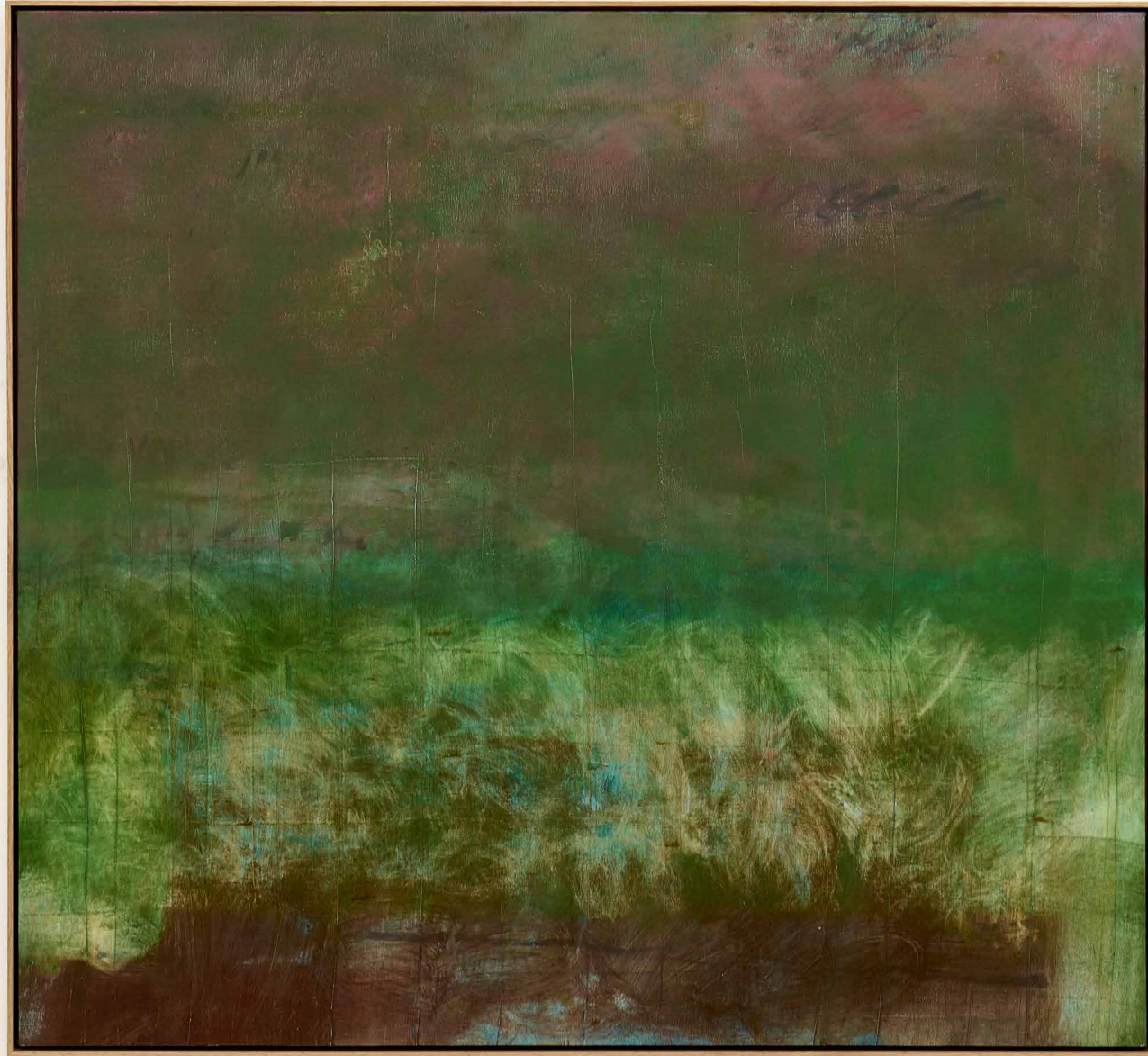


Untitled (Bonbon mere) (2024)

Oil on canvas

152 x 139.5 cm

€15 000

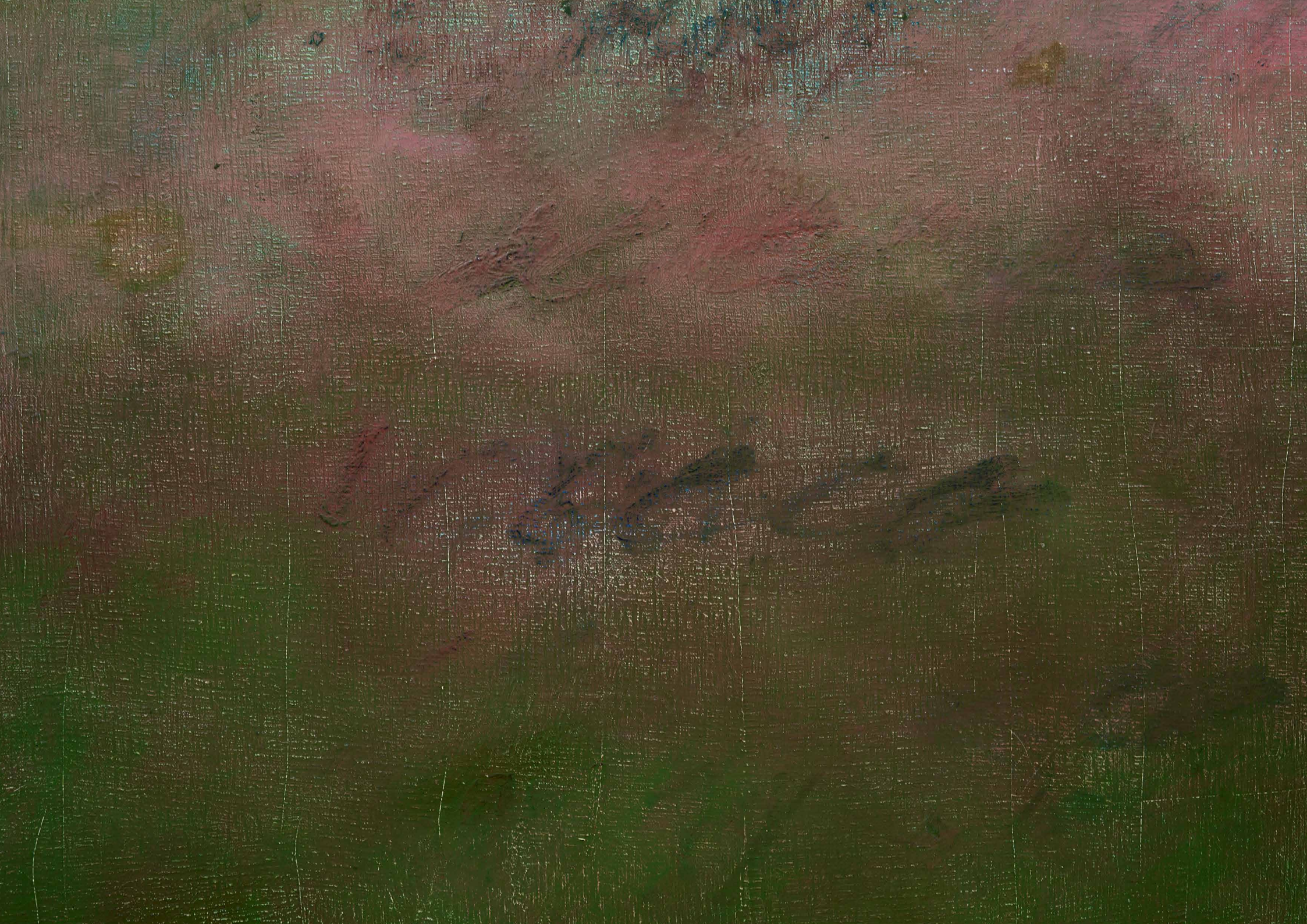


Untitled (all the things you are) (2024)

Oil on canvas

152 x 139.5 cm

€15 000





Annabelle Agbo Godeau

(b. 1995, Paris)

Annabelle Agbo Godeau's work circulates around ideas of femininity and identity, challenging the terms as the clearly defined binary concepts that society views them as. The paintings deal with the perception of the other and the act of self-dramatization, resulting from consumed content and learned ideals. She holds up a mirror to society with a humorous wink, questioning its notion of femininity and womanhood and critiquing the truncated portrayal of women in the mass media, which often reduces them to something consumable.

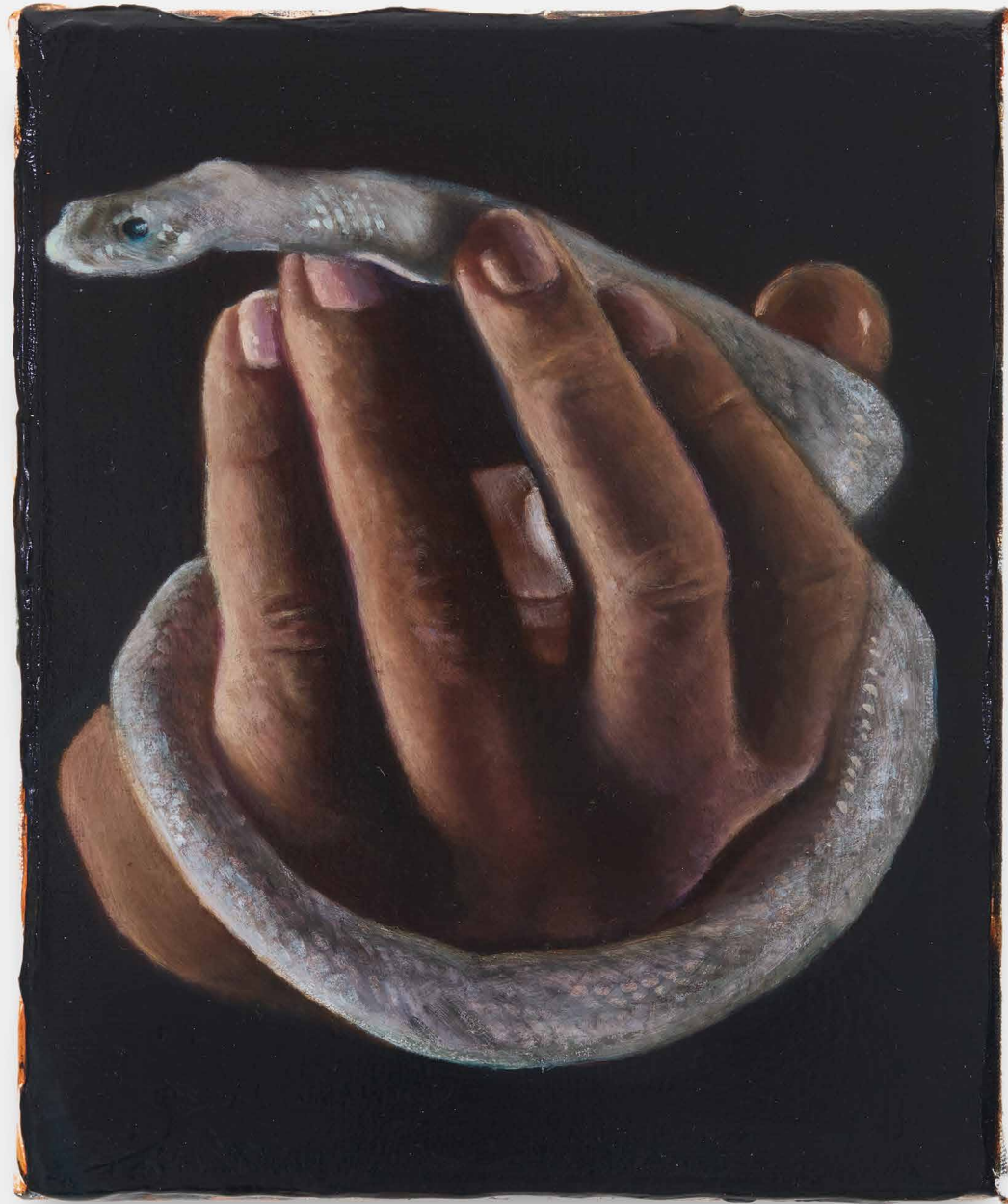
The 1932 silent film *Dainah La Métisse* serves as the jumping-off point for Agbo Godeau's latest body of work, which follows a longstanding interest of the French-born artist in drawing from film and photography in her oeuvre to explore questions around identity. For the artist, Clavius, who plays Dainah, is one of the few actresses she has seen on screen who she feels physically resembles her. According to Agbo Godeau, Dainah's downfall also conforms to the "tragic mulatto" trope in storylines from the 19th to 20th century where a mixed-raced person—known as a 'mulatto' or sometimes 'mulatta' for women at the time—met a catastrophic demise usually as a result of their race. "They were troubled people, and their characters didn't fare well," Agbo Godeau says. "I found that very interesting because what is that supposed to mean?"

With a mixed mother (of West African and German heritage) and a white French father, Agbo Godeau's work serves as a catalyst for exploring this question while also being used as an opportunity to consider her own racial ambiguity. Rather than aspiring towards a clear understanding of what it means to be "in-between", Godeau's paintings draw on these references to seek out a multitude of ways of dealing with the quest of defining oneself.





Bird ringer (2024)
Oil on canvas,
24 x 18 cm
£3 500



Snake charmer (2024)
Oil on canvas,
24 x 18 cm
£3 500

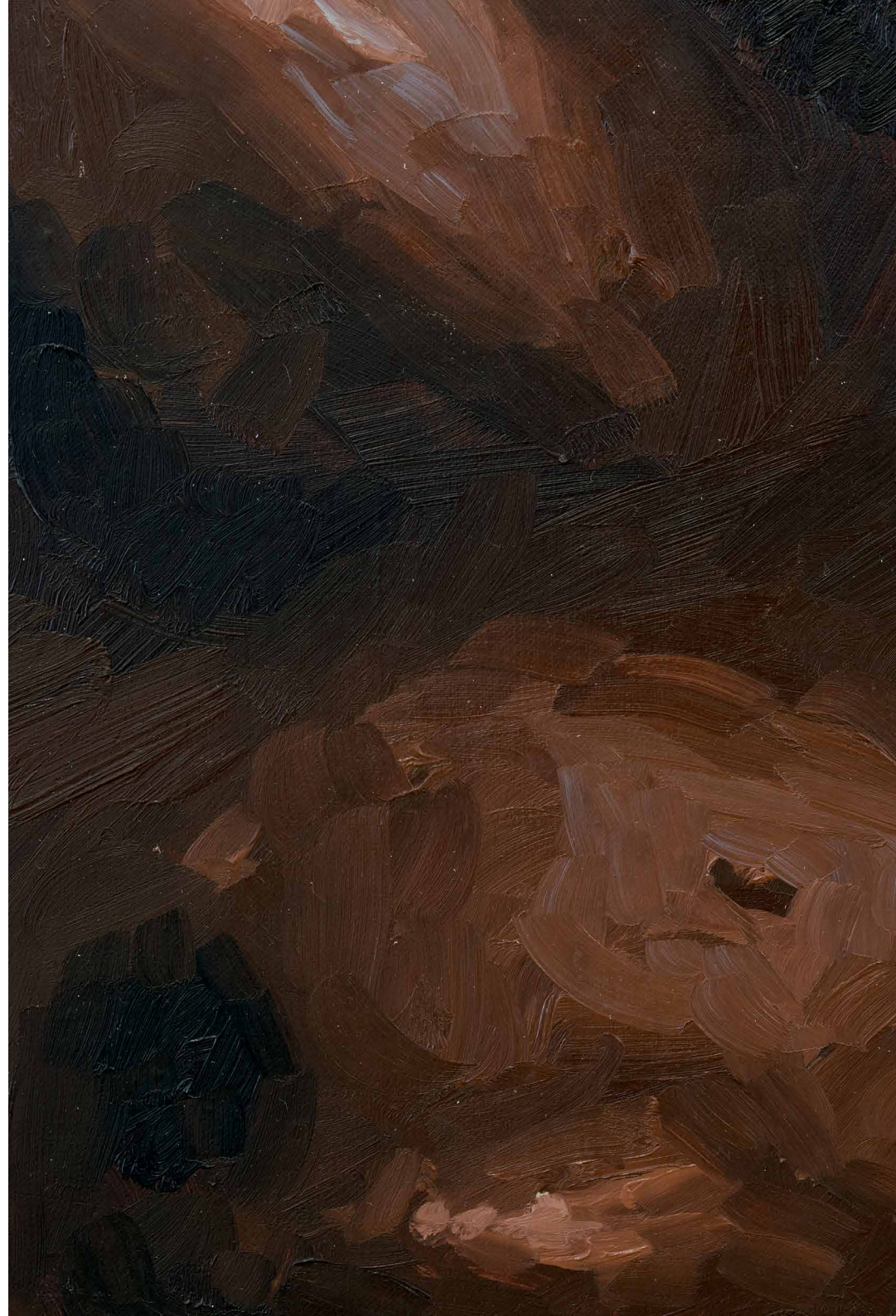


Shaun Motsi

(b. 1989, Harare, Zimbabwe)

There is a deceptiveness in the apparent simplicity of Shaun Motsi's paintings which appear uncannily like giant-sized squares of nut-studded chocolate; hiding in plain sight the fact that they are the distillation of a multitude of references and metaphors. With the artist's proviso that 'what you see is what you get', the viewer first encounters undulating colour fields of brown tones resembling Ritter Sport chocolate slabs that have been sensitively rendered in various states of shelf life: broken up, cracked, some pristine.

Closer engagement with the glistening surfaces of the paintings reveals a deft use of loose brushwork to create their delectable textures and mounds, until suddenly the motif dissolves into a layered mass of casual mark-making. Art historically they deal in the Renaissance techniques of brunaille underpainting and trompe l'œil. Conceptually they borrow from the anticolonial philosophy of Édouard Glissant - the main impetus coming from Glissant's clarion call for "...the right to opacity for everyone. I no longer have to 'understand' the other, that is, to reduce him to the model of my own transparency, in order to live with this other or to build something with him..." (extract from the lecture titled Culture and Identity in Introduction to a poetics of diversity, 1996).









Untitled (v) (2024)

Oil on linen

140 x 140 cm

€14 000

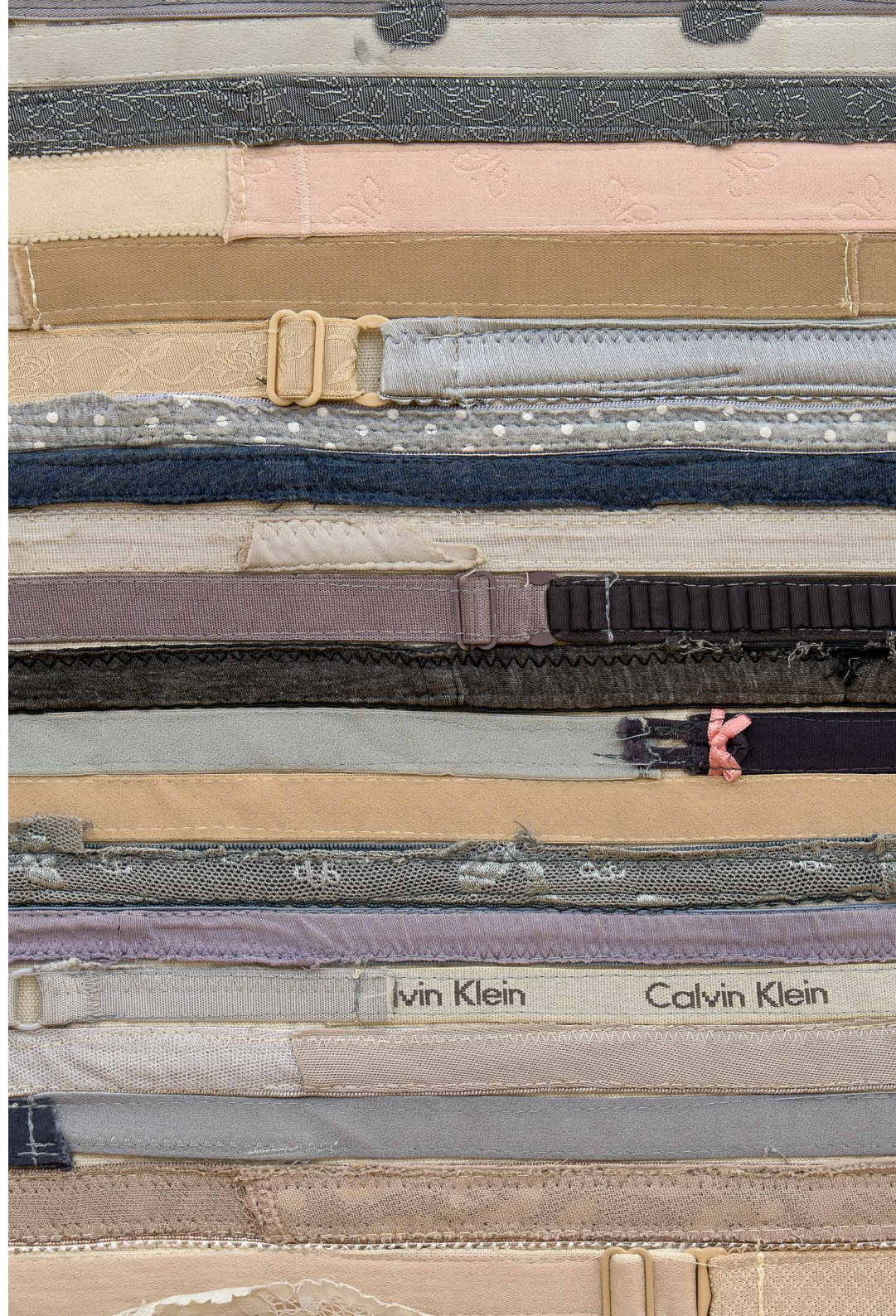
Kresiah Mukwazhi

(b. 1992, Harare, Zimbabwe)

Mukwazhi's new work continues the artist's inquiry into the female body as a political instrument and a contested site upon which the power dynamics of patriarchal society are played out. Enmeshed in the discourses of patriarchal cultures, traditions, and belief systems, this control over women's bodies extends to the prescription of accepted codes of behaviour and dress. Connoting sex and femininity, the display of women's underwear is significant in Zimbabwean society: considered controversial or even taboo if worn revealingly, its wearer judged according to notions of purity and eligibility. (Demonstrating its potency as a symbol, the witchcraft practice known as mubobobo involves the use of woman's underwear to perform something like telekinetic rape.)

The artist confronts this misogynistic trope by working directly with these culturally loaded objects. Using secondhand bras that are smuggled into the country in bulk, she carefully deconstructs each piece of underwear, then stitches together and stretches the straps over frames. The resulting compositions recall the many women whose bodies have worn them; they are permeated with the traces of their previous owners, both in the physical and the 'energetic' sense. For Mukwazhi, the works gesture too at the countless women who have lost their lives due to violence.

The artist has recently completed a large-scale commission for the Museum Ludwig in Cologne, curated by Yilmaz Dziewior for the 4th edition of the Schultze Projects, an exhibition format that invites an artist every two to three years to redesign the largest wall in the museum's entrance hall.







CNSRF



Grey (2024)
Bra straps on canvas
123 x 156 cm
€24 000

Asemahle Ntlonti

(b. 1993, Cape Town, South Africa)

Asemahle Ntlonti's approach to painting is expressed through the layering of paint, paper and thread stitching on canvas. Working on the floor to immerse her body in the process, she gradually builds up her works by intuitively applying and stripping away material. Ntlonti draws inspiration from the textures and hues that characterise the vernacular architecture of her ancestral homeland in the Eastern Cape of South Africa and recently the works have been informed by the artist's encounters with the ruins of her mother's homestead and its interior surfaces. Resembling topographical charts or maps, the walls of painted colour veined with mud-filled cracks conjure landscapes imbued with nostalgia and longing.

"Through wetting and scrubbing, threading and transferring, Ntlonti labours to aerially reveal (and conceal) a 'body of land' punctuated by marks, suggestive of violently whirling winds that rummage the surface. There is a productive tension between the scrubbed thin layer of painterly medium and the metaphorical heaviness of the blobs of thread that give the work a three-dimensionality. These strategies of peeling away and stitching evident in the artist's cartographic forms, realised in what she calls "shy colours", earthy browns, pinks, dull whites and patches of blues, accentuate the sense of precarity and structural vulnerability so central in Ntlonti's conceptual concerns." - Vusi Nkomo, July 2023









Xinizelelo lomphefumlo I (2024)
Acrylic paint, paper, acrylic gel and
leno thread on canvas
144 x 198.5 cm
€20 000









Xinizelelo lomphefumlo II (2024)
Acrylic paint, paper, acrylic gel and
leno thread on canvas
198.5 x 144 cm
€20 000







Uhambo (2024)

Acrylic paint, paper, acrylic gel,
and leno thread on canvas

193 x 143 cm

€20 000

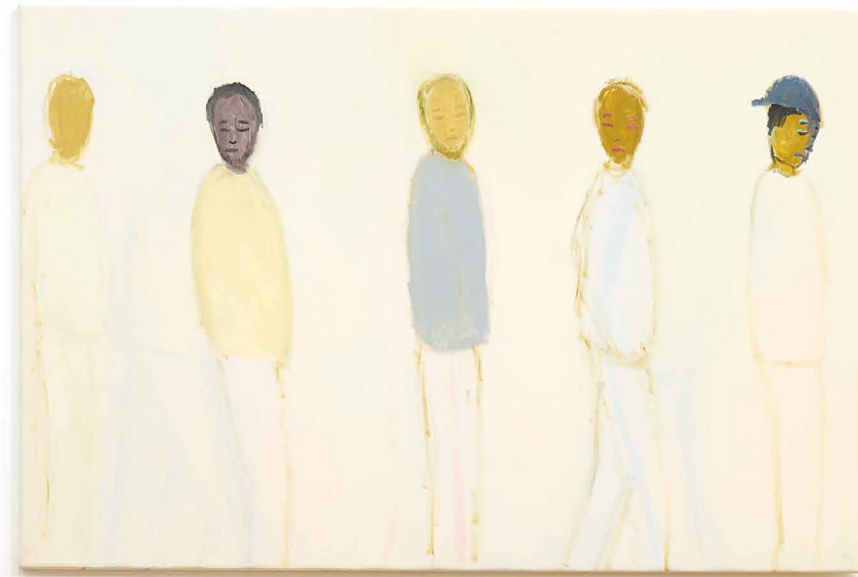
Gregory Olympio

(b. 1986, Lomé, Togo)

Olympio's multivalent approach to art making is influenced by his mixed cultural upbringing. His experience of moving between Beninese, Togolese and French cultures (and territories) has brought about in him an interest in those more or less tangible spaces that connect or separate us - the overlaps or intersections that exist between people, beyond the usual social-cultural identifiers (race, gender, religion) that continue to bind us. His sensitively rendered paintings, expressive yet precise in their simplicity, speak to his view of culture and identity as ambiguous and fluid. Nothing is certain and predefined in Olympio's work. He states: "as in the living world, things (or beings) are defined and take shape according to the events that affect them. I'm not trying to say something or impose meaning; I'm trying to understand, to find out something. [...] I have always viewed artistic practice as an ongoing process. A research. During the work, plastic, theoretical or personal questions emerge and feed the process."

The works presented were produced while the artist was on a three-month residency in Cape Town; the first extended period of time the artist has spent on the African continent since leaving Benin in 2005. Uprooting himself from the familiarity of his Besançon studio, he sought to remove his practice from its usual context, re-situating it elsewhere, and adjusting to all the challenges and opportunities that presented. The artist's adaptation to his new surroundings brought about an internal, emotional shift that we see reflected in the resulting work.



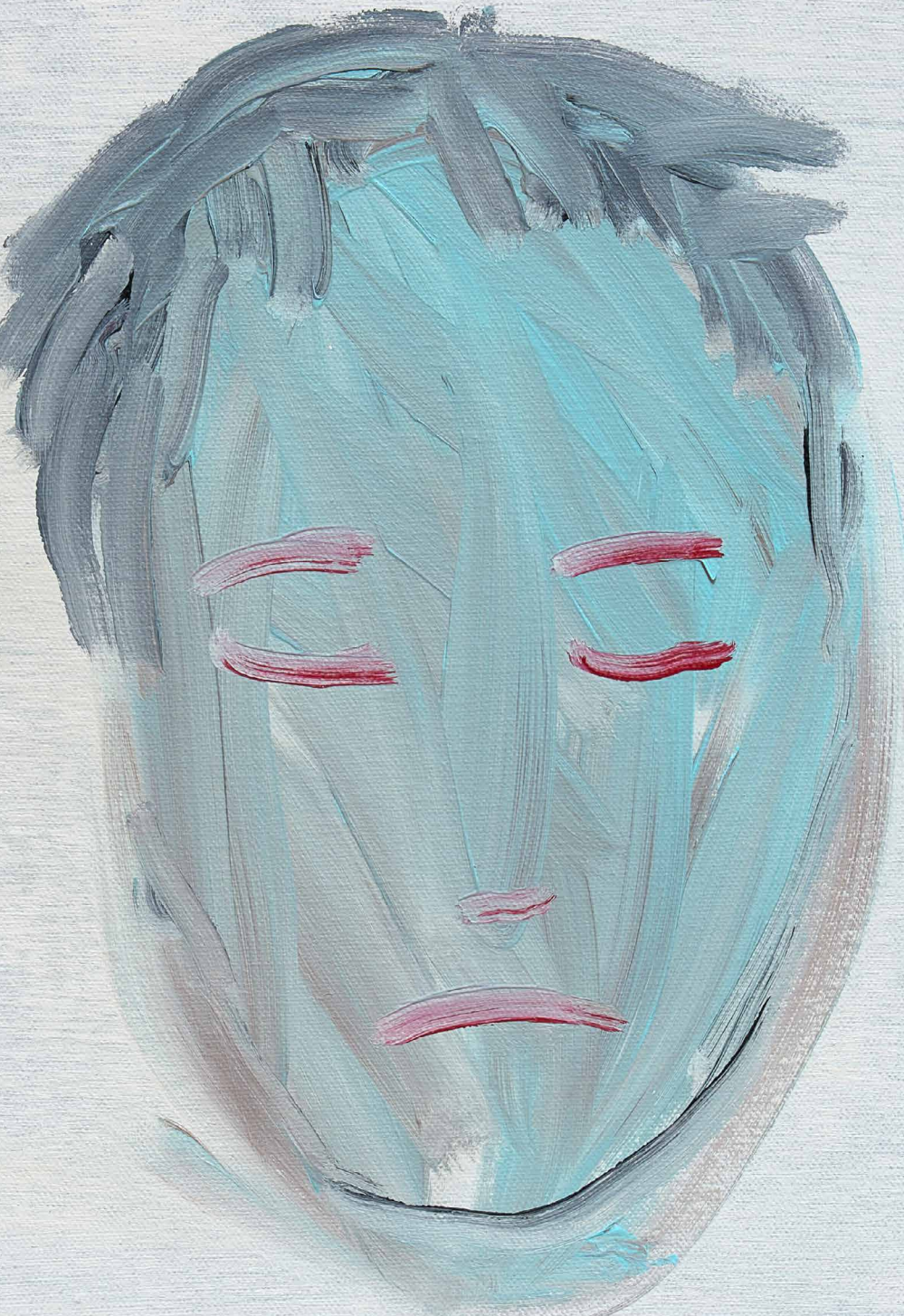






Écume (2024)
Acrylic on canvas
100 x 150 cm
€ 16 000







Morceaux d'histoires 8 (2024)

Acrylic on canvas

102 x 76.5 cm

€ 12 000





Héritage gris (2024)

Acrylic on canvas

46 x 38 cm

€ 6 000





Ils sont apparus - Visage violet (2024)

Acrylic on canvas

45.5 x 35.5 cm

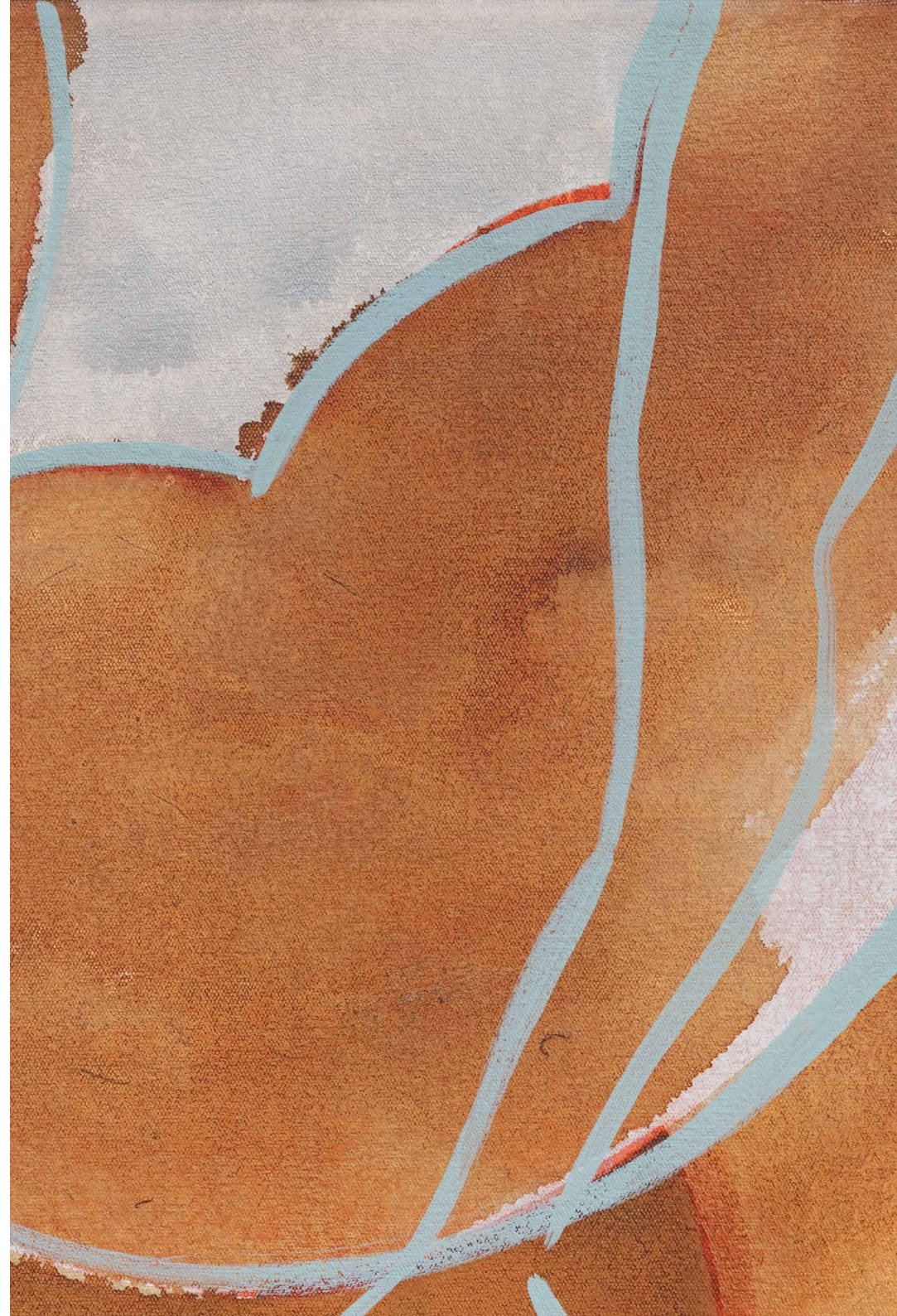
€ 6 000

Gerda Scheepers

(b. 1979, Tzaneen, South Africa)

By applying imagery as short-hand for both her own art making process or specific (cultural) signs and figurations, Gerda Scheepers explores the medium of painting. Content and formal elements of painting are remixed through cut, copy and paste with the results actively pursuing ambiguity. Her paintings, as well as her sculptures, operate like devices for containment that, ultimately crucially, fail to contain.

Scheepers delves into the techniques of collage and decoupage, using them as visual and linguistic instruments to disrupt the continuum of the familiar and enable a continuum between apparently disparate registers. Simultaneously, she employs collage as a tool to didactically, and sometimes humorously, imitate the brutal fragmentation brought on by life's daily efforts. In Scheepers' words, "the studio functions somehow as a capsule, where possibilities and restrictions play themselves out."









Snow (2024)
Acrylic and acrylic ink on canvas
40 x 40 cm
€ 5 000

Please note:

All prices exclude VAT and shipping

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