

THE ARMORY SHOW
BOOTH 109

6-8 SEPTEMBER 2024

SOUTHERN GUILD



KAMYAR BINESHTARIGH
MANYAKU MASHILO
MMANGALISO NZUZA
ZIZIPHO POSWA
DOMINIQUE ZINKPÈ

Manyaku Mashilo is a Cape Town-based artist whose multidimensional practice encompasses mixed-media painting, drawing, and collage. Born in Limpopo in 1991, she addresses themes of spiritual identity, memory, ancestry, community and belonging.

Mashilo draws on inspiration from photographic archives to build expansive scenes where imagined representatives of Blackness migrate through abstract liminal spaces. These scenes act as celestial cartographies, connecting the depicted Black figures through a felt mutuality of heritage, spirituality, shared ritual and intent. These migratory figures, forever moving between and through, are driven by an energetic pull toward a new vanguard where purpose and representation can be renegotiated.

Mashilo's figures are drawn from family photographs, historical imagery depicting various experiences of Black lives and portraits of people from her own community. In this way, Mashilo enmeshes the contemporary and historical as a form of interdimensional mapping. Lineage and memory, both collective and personalised, conflate in this unknown world. Her vast cosmological landscapes offer a multiverse of imagined futures, weaving together place and space, charting a rich and diverse tradition of African spirituality and identity.

An Order of Being, Mashilo's 2023 solo exhibition at Southern Guild, follows solos at 99 Loop Gallery in Cape Town and the Klein Karoo National Arts Festival, both in 2020. Southern Guild has presented her work at The Armory Show in New York (2023), DESIGN MIAMI LA (2024, 2023) and the Investec Cape Town Art Fair (2024, 2023).

Her work was recently included in *Spectrum: On Color and Contemporary Art* at the Museum of the African Diaspora in San Francisco, *Africa Supernova* at Kunsthal KAdE in Amersfoort, The Netherlands, and *Rites of Passage* at Gagosian, London. Mashilo has also participated in exhibitions at the African Artists Foundation in Lagos, the Javett Centre in Pretoria, Art X Lagos with SMO Contemporary and Unit London. Her work forms part of the Schulting Art Collection, Pizutti Collection, Hort Family Collection, Tiroche Deleon Collection, and The Suzie Wong Collection as well as private collections in the United Kingdom, Nigeria, Korea and United States.

Mashilo will hold her first solo exhibition in the US at Southern Guild Los Angeles in February 2025.



South African painter Manyaku Mashilo offers a monumental arch-shaped triptych. Mashilo's mixed media canvases act as liminal spaces for synthesising elements of her religious upbringing, ancestral heritage, both real and invented myth, folklore, science fiction and music.

Though the artist's practice is rooted in the historically charged mode of portraiture, she regards her paintings as abstractions. Each of her figures have been crafted anew, free of projection or historical reduction. "I invent characters," Mashilo states, "I have had to create these subjects from scratch – make skin tones, plan similarities, consider race, exaggerate features – blank my slate while contending with the reality that I cannot unsee or un-know." *Back to The Source Again*, features a procession of robed figures appearing to converge at a distant point in a celestial landscape.

Beyond its associations with religious architecture, Mashilo utilises the arch as a visual metaphor for vacillating movement: a simultaneous conduit for exiting and entering. Her recurring use of red ochre connotes clay, blood and the traditional ointment of "imbola", a thick paste of burnt earth pigment applied to the faces of Xhosa women and newly initiated youth.



Back to The Source Again

2024

Acrylic, ink, red ochre, photo transfer on canvas

250 x 430 cm | 98.4 x 169.3 in.

\$60,000 excl. Sales Tax, VAT & delivery



*Grandmother's Teachings -
the Night of the Red Moons*
2024

Acrylic, ink, red ochre on canvas
180 x 230 cm | 70.9 x 90.6 in.
\$28,000 excl. Sales Tax, VAT & delivery

Zizipho Poswa is a Cape Town-based artist whose large-scale ceramic and bronze sculptures are bold declarations of African womanhood. Born in 1979 in the town of Mthatha in the Eastern Cape province of South Africa, Poswa studied surface design at the Cape Peninsula University of Technology. Straddling figuration and abstraction, her anthropomorphic totems are characterised by an elliptical approach to form and bold colour choice. Her work is a deep invocation of her personal journey and an homage to the spiritual traditions and matriarchal stewardship of her Xhosa culture.

The artist's first solo exhibition, *iLobola* (2021), paid homage to the spiritual offering underpinning the custom of 'lobola', or bride-wealth – the cow – with each of the sculptures alluding to a specific stage or role player in the negotiation process preceding a traditional Xhosa marriage. Poswa's second solo exhibition, *uBuhle boKhokho* (Beauty of Our Ancestors), reinterpreted historic and contemporary African hairstyles from across the continent, thus situating the artist in an expanding network of Black women who continue to self-define and affirm their own standards of beauty.

Poswa's debut solo in the United States, *iiNtsika zeSizwe* (The Pillars of the Nation), was her first sculpture series made entirely in bronze. Held at Galerie56 in New York in partnership with Southern Guild, the exhibition was inspired by the practice of 'umthwalo' whereby rural women carry heavy loads on their heads, often walking long distances on foot. With their elliptical forms balanced atop anthropomorphic bases, the works symbolise both the physical and metaphorical acts of bearing the load.

The artist's most recent solo exhibition – *Indyebo yakwaNtu* (Black Bounty), which inaugurated Southern Guild's Los Angeles gallery in early 2024 – explored African cultures of bodily adornment through the depiction of symbolic amulets as bronze-cast elements atop vast ceramic silos. Reaching heights of over 8 feet tall, the series is her most ambitious technical undertaking to date. The clay bodies were produced during a residency at the Center for Contemporary Ceramics, California State University Long Beach in Summer 2023.

Poswa's work is in the collections of the Metropolitan Museum of Art, Los Angeles County Museum of Art, Philadelphia Museum of Art and Art Institute of Chicago, as well as important private and corporate collections such as the LOEWE Foundation, Schulting Art Collection and the collection of HRH Franz, Duke of Bavaria. She has taken part in group exhibitions at Kunsthall KADE (Amersfoort, The Netherlands), Mariane Ibrahim (Chicago), Jeffrey Deitch Gallery (Los Angeles), the Indian Ocean Craft Triennial (Perth), and other galleries in New York, Paris, Milan, Hamburg, Liverpool and Singapore.



ZIZIPHO POSWA

Specially commissioned for inclusion at the fair, Zizipho Poswa's totemic ceramic sculptures form part of the ceramicist's ongoing *Umthwalo* series, originating in 2017. The body of work pays homage to the traditional practice of 'umthwalo' – the isiXhosa word for 'load' – whereby women transport heavy items on foot by carrying them on their heads, often in support of the livelihood of their communities. Entirely hand-built by Poswa, the series juxtaposes curvaceous, simplified forms with vivid colour and varying abstracted 'loads.'

The two ceramic forms honour the traditional crafting and transport of Umqombothi, a South African beer made from maize, malt, yeast, and water. Here, Poswa consciously upscales the beer pot, an object of African ritual and cultural significance. Umqombothi plays a crucial role in the rural economy, being widely home-brewed and sold at local markets. Additionally, the beer is revered as a ritualistic medium, frequently utilised in ceremonial and cultural gatherings. The brewing of Umqombothi is the sole responsibility of local women, forming part of the domestic labours they perform daily in Poswa's home village of Holela in the Eastern Cape. These women engage in this craft not only as a means of sustenance but as a way of preserving long-held cultural practices. The process of brewing, from harvesting the ingredients to the slow fermentation, reflects the women's vital commitment to sustaining their communities and traditions.

S'nentsika (We Have a Pillar)

2024

Glazed earthenware

122 x 47 x 41 cm | 48 x 18.5 x 16.1 in.

\$115,000 excl. Sales Tax, VAT & delivery

SOUTHERN GUILD



ZIZIPHO POSWA

SOUTHERN GUILD

Mam'NoLuntu
2024
Glazed earthenware
140 x 53 x 53 cm | 55.1 x 20.9 x 20.9 in.
\$115,000 excl. Sales Tax, VAT & delivery



MMANGALISO NZUZA

BIOGRAPHY

SOUTHERN GUILD

Mmangaliso Nzuza (b.1998 in Empangeni, South Africa) is a painter currently living and working in Cape Town. Working primarily on a large scale, his sensuous oil paintings depict angular, figurative compositions imbued with both the familiar and imagined.

In 2022, Nzuza completed a MA (Hons) in Government, Policy and Society at the University of Edinburgh before returning to South Africa to pursue art. Growing up in a conservative environment, he used artmaking as an outlet to negotiate a rich and complex interior life. In inventing and refining his own style, he sought to convey more feeling and movement, more vulnerability in his subjects.

Nzuza has arrived at a distinctive visual language that is both painterly and restrained, recalling the bold fragmentation of the early 20th-century Cubist painters. The human figure acts as a springboard for his interest in composition; drawn without particularity from a learned muscle memory, his bodies contort into exploratory proportions and configurations. His subjects are weighted, exuding solidity and a sculptural presence that seem to declare “We are here”.

Drawing on allegorical symbols, colour theory and gestural mark-making, he harnesses his practice as means to navigate the self and other, exploring themes of community and subjectivity in his portraits and still-lives.

Nzuza has shown his work in fairs such as 1-54 (London and New York), Prizm (Miami), The Armory Show (New York), Enter Art Fair (Copenhagen), and the Investec Cape Town Art Fair, including a Solo booth presented by THK Gallery. He was an artist-in-residence at Quartier am Hafen in Cologne, Germany in 2023, and has taken part in group exhibitions including *RE-KNEW-ED* at The Gallery Society in Edinburgh and *Sasol News Signatures: Art Beyond Imagination* at Pretoria Art Museum in South Africa. His first solo exhibition, *An Open Letter*, opens at Southern Guild Cape Town in August 2024.



South African artist Mmangalisa Nzuza's figurative compositions are imbued with both the familiar and imagined. The presented works form part of the painter's latest body of oil works. Melding personal memory with fictive spaces and subjects, Nzuza's immense canvases build cinematic moments of narrative ambiguity. Multiple bodies exist in each frame, arranged in configurations that suggest community, while evoking a felt sense of self-containment. While earlier works have placed Nzuza's subjects in domestic spaces, this series transports them outdoors. In shedding the confinement of interior scenes, the figures expand beyond the politics of home to find ease, pleasure, hope and ritual in the wilds.

Nzuza plays with the fractional rendering of landscapes and pastoral scenes, working lush fragments of impasto paint into patchwork planes of movement and light. While some paintings present layers of receding rolling hills or fields of tall, undulating grass, other canvases offer more abstract non-spaces, liminal backdrops of soothing colour. Angular black lines act as compositional disruptions, lending some perspectives a dream-like quality while toying with the eye's perspective of the work's spatial logic. These negative spaces offer a plurality of readings, holding ample, prompting possibilities for the gazing eye.

An Open Letter, Nzuza's debut solo exhibition with Southern Guild Cape Town, opens in late August 2024.

Seasonal Change

2024

Oil on canvas

180 x 180 cm | 70.9 x 70.9 in.

\$9,500 excl. Sales Tax, VAT & delivery



MMANGALISO NZUZA

SOUTHERN GUILD



For the Better
2024
Oil on canvas
200 x 200 cm | 78.7 x 78.7 in.
SOLD

MMANGALISO NZUZA

SOUTHERN GUILD

After the First Rains
2024
Oil on canvas
150 x 150 cm | 59 x 59 in.
SOLD





Still Life II
2024
Oil on canvas
30 x 35 cm | 11.8 x 13.8 in.
\$2,000 excl. Sales Tax, VAT & delivery



Still Life III
2024
Oil on canvas
30 x 30 cm | 11.8 x 11.8 in.
SOLD

Kamyar Bineshtarigh was born in the small town of Semnan, about 200 km east of Tehran in Iran, in 1996, and moved to South Africa with his family when he was 15. Based in Cape Town, he works in a variety of media. His conceptual concerns range from language and communication in all its forms, to the movement, migration, and displacement of humankind.

In 2019, Bineshtarigh graduated with a Diploma in Fine Art from Ruth Prowse School of Art in Cape Town, where he received the Ruth Prowse Award for his series *An Exhaustive Catalogue of Texts Dealing with the Orient*. In 2021, he was awarded the Simon Gerson Prize for his graduate exhibition at the University of Cape Town's Michaelis School of Fine Art, as well as a Creative Knowledge Resources Fellowship from the National Research Foundation and UCT. He was awarded the VAA award by ARP Residency in 2018, which led to his video work *Shelter* being screened at the Corto Lovere Film Festival in Lovere, Italy.

The artist's interest in text, particularly Arabic script and calligraphy, has become an explorative means to study the nature of mark-making and the cultural complexities that often arise through translation. Script carries our collectively imposed meaning but also a multitude of intuitive translations, as well as an innate aesthetic of form and shape. This is embodied through the additive act of layering in Bineshtarigh's works, with the artist utilising canvas, ink, pencil, shards of glass, glue, or layers of paint extracted from the very walls of his studio. Bineshtarigh frequently works on an immersive scale, creating site-specific installations that are arresting in their capacity to envelope the viewer.

Bineshtarigh's most recent solo exhibition, *9 Hopkins*, opened at Southern Guild in August 2023. Other solo exhibitions include *koples boek(e)* at the Goethe-Institut in Johannesburg (2021), *Pilgrim* as part of Everard Read's *Cubicle Series* (2019), and *Uncover* at Norval Foundation (2022), which named him the inaugural winner of the Bowmans Young Artists Award. In 2024, *koples boek(e)* won the Humanities and Social Sciences Award for Best Emerging Artist/Curator from South Africa's National Institute for the Humanities and Social Sciences.

Southern Guild has presented his work at Expo Chicago (2024, 2023), The Armory Show (2023) and the Investec Cape Town Art Fair (ICTAF) in 2024 and 2023. For the 2024 iteration of ICTAF, Bineshtarigh was selected by critic/curator Sean O'Toole to participate in the SOLO Section. He has participated in group exhibitions at galleries including Stevenson, SMAC, Everard Read, Association of Visual Arts, and the NIROX Foundation. His work formed part of *Mother Tongues* (2024), the inaugural group exhibition at Southern Guild Los Angeles.



Iranian-born artist Kamyar Bineshtarigh presents a series of ink-on-canvas abstract paintings expanding on his interest in the pliability of language. Language – like the art of abstraction – is inherently political. It exists, not as a neutral framework but as a structural matrix that bares an implicit role in shaping our realities and crystallising power dynamics. It moves, assimilates, shifts to accommodate and determine new perspectives on the marginalised ‘other’. *Intifada II*, an immense monochromatic work, explores abstract mark-making as a vehicle for political resistance. The word ‘intifada’ comes from the Arabic root ‘nafada’, which means ‘to shake off’ or ‘to rise up’. The work signifies rebellion, alluding to the act of communal shedding. Speaking to global fractious systems of oppression, political violence and extremism, ascribing the abstraction with this title underlines the power of language to manipulate our reading not only of aesthetics, but of history itself.



Intifada II

2024

Printing ink on canvas

200 x 350 cm | 78.7 x 138 in.

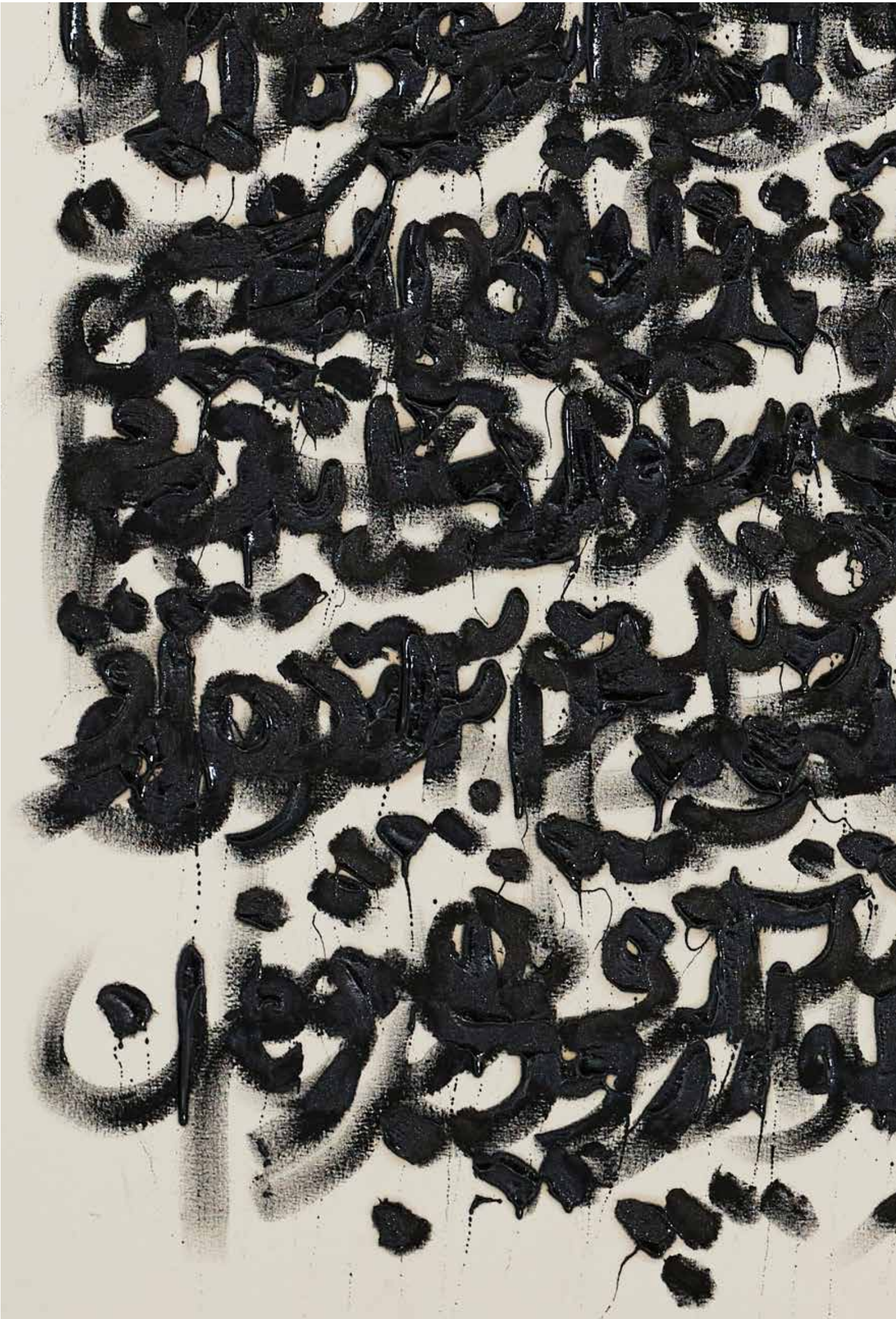
\$20,000 excl. Sales Tax, VAT & delivery

KAMYAR BINESHTARIGH

SOUTHERN GUILD



Intifada III
2024
Printing ink on canvas
200 x 150 cm | 78.7 x 59 in.
\$9,000 excl. Sales Tax, VAT & delivery



Oriental Resistance
2024
Printing ink on canvas
200 x 150 cm | 78.7 x 59 in.
\$9,000 excl. Sales Tax, VAT & delivery

DOMINIQUE ZINKPÈ

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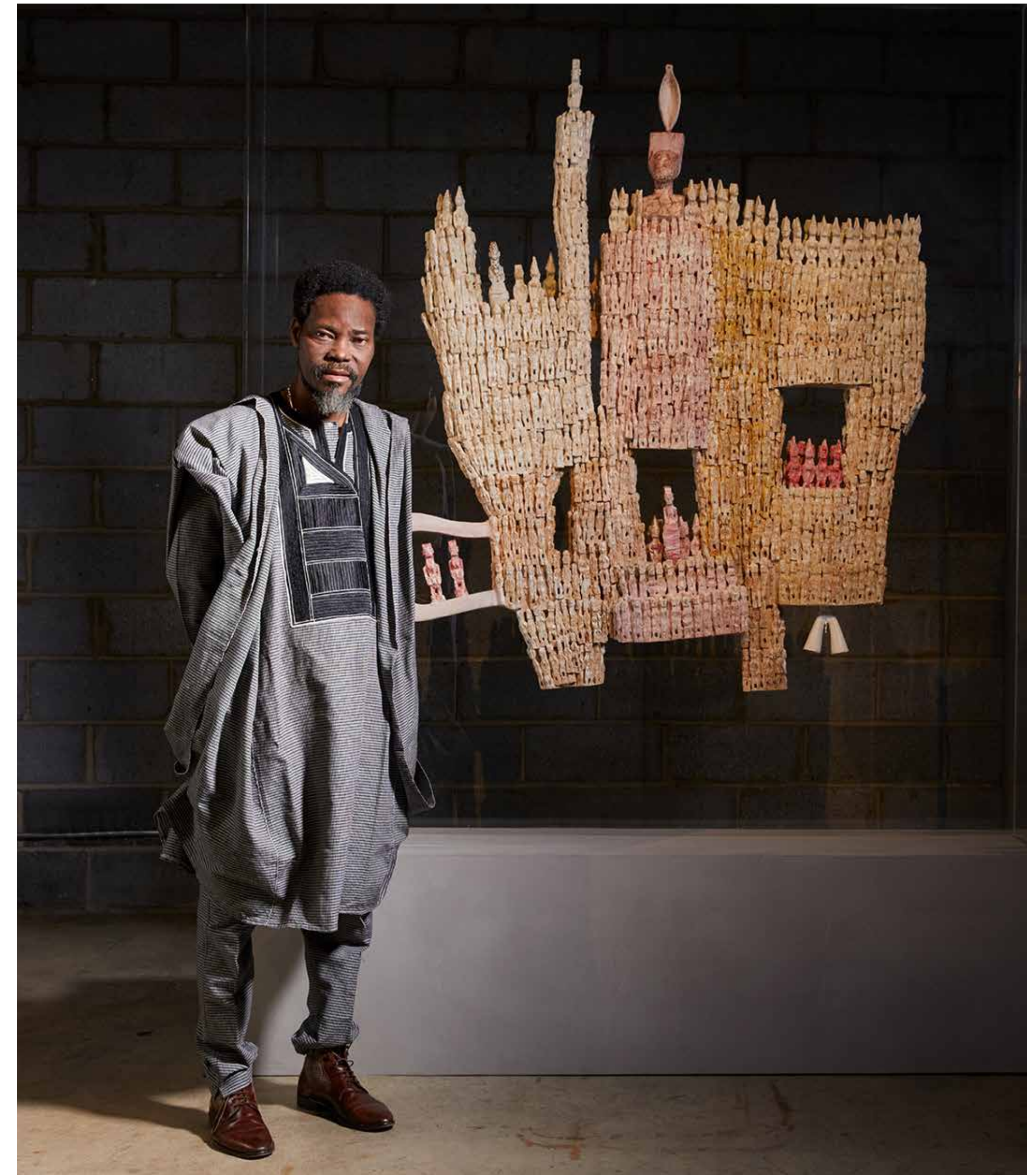
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SOUTHERN GUILD



DOMINIQUE ZINKPÈ

SOUTHERN GUILD

Dominique Zinkpè's large-scale sculpture is an organic assemblage of hundreds of hand-carved wooden statuettes recalling the Yoruba tradition of Ibéji dolls. When a twin dies in infancy, it is believed by family members that these figurines embody the deceased's spiritual energy. Rooted in Beninese culture and proximity to Voudou, Zinkpè's creations represent a magical realm, encompassing both the individual and collective.

Given the permanence of bronze, *Visage du Roi* is a profound reminder of the uniqueness of every individual, coming together en masse like a super organism. Zinkpè was a finalist in the 2023 LOEWE Foundation Craft Prize, for which his artwork *The Watchers* received a special mention.

Visage du Roi
2024
Bronze
132.5 x 71 x 40 cm | 52.2 x 27.9 x 15.8 in.
\$38,000 excl. Sales Tax, VAT & delivery



GALLERY PROFILE

Established in 2008 by Trevyn and Julian McGowan, Southern Guild represents contemporary artists from Africa and its diaspora. Based in Cape Town and Los Angeles, the gallery's programme furthers the continent's contribution to global art movements. Southern Guild's artists explore the preservation of culture, spirituality, identity, ancestral knowledge, and ecology within our current landscape.

In the true spirit of a guild, the gallery was founded on the principles of community and collaboration, and grew out of a desire to provoke new work, facilitate alliances between differing disciplines, and articulate what it means to be human. Having pioneered the collectible design category on the continent, the gallery showcases excellence across both functional and contemporary art. Southern Guild partners meaningfully with artists through artwork production and exhibition-making to foster their careers and propel their capacity for creative evolution. The gallery nurtures new talent through educational projects, talks, mentorship initiatives, and its own GUILD Residency, an international studio programme for artists seeking to engage with the local context.

EST 2008

Southern Guild is invested in the growth of the African creative ecosystem, cultivating an ethos of cultural exchange and interconnectedness through its robust international fair and biennale programme, and by partnering with curators, institutions, and museums to realise distinctive interdisciplinary projects. Since 2018, the gallery has collaborated with BMW South Africa on a year-round programme of meaningful activations that promote artist development and propel their careers.

Works by Southern Guild artists have been acquired by the Metropolitan Museum of Art, LACMA, Art Institute of Chicago, Philadelphia Museum of Art, Pérez Art Museum, Mint Museum, Harn Museum, Denver Art Museum, Vitra Museum, Design Museum Gent and National Gallery of Victoria. Gallery artists have also exhibited at institutions including Centre Pompidou, Brooklyn Museum, Musée d'Art Moderne et Contemporain in Saint-Étienne Métropole (MAMC+), Seoul Museum of Art, Museum of Contemporary Art, Toronto, Cooper Hewitt Smithsonian Design Museum, and African American Museum of Dallas.

SOUTHERN GUILD



Installation view, Southern Guild, Los Angeles, 2024

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