

FRIEZE LA
BOOTH E20

20-23 FEBRUARY 2025

SOUTHERN GUILD

ZIZIPHO POSWA
ZANELE MUHOLI
MANYAKU MASHILO
BONOLO KAVULA
ALEX HEDISON



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SOUTHERN GUILD

Southern Guild is the only gallery from the African continent participating in Frieze LA, and the only one from South Africa to have a permanent gallery in the US. In the wake of the devastating wildfires, the gallery stands in solidarity with the art community and city as a whole.

“We approach the one-year anniversary of our Los Angeles expansion with a commitment to showcasing our artists’ practices to US audiences and to deepening the cross-continental ties we have established,” says Trevyn McGowan, co-founder of Southern Guild with her husband, Julian. Southern Guild’s 2025 programme in LA opens with two solo exhibitions: *Taama* by Malian design pioneer Cheick Diallo, and *The Laying of Hands* by multidisciplinary South African artist Manyaku Mashilo, running concurrently between 13 February and 3 May, 2025.

“Over the past year we have built relationships of authentic exchange with collectors, partner galleries, curators, and artists in the States and have begun to explore showing the work of American artists such as Alex Hedison,” McGowan adds. Founded in Cape Town in 2008, Southern Guild made a new home in Los Angeles with the opening of its gallery in Melrose Hill in February 2024. Community, memory, lineage and loss are themes common to all five of the women artists Southern Guild presents at Frieze LA. Whether working in abstract or figurative modes, their practices address the reinvention of self and reclamation of heritage.

A selection of photographic works from South African visual activist Zanele Muholi’s *Somnyama Ngonyama* series includes a new lightbox and wallpaper print measuring almost 10 feet (3 metres) high. This ongoing body of work stands as an expanding archive of

intimate, Queer representation through the act of self-portraiture. Begun in 2012, the black-and-white series presents Muholi as a shifting vessel for different characters and archetypes. Impromptu and nomadic, the portraits employ quotidian objects beyond their primary functions, echoing a deeper disruption within the artist’s practice as a whole. *Somnyama Ngonyama* is iconoclastic in its documentation of Muholi’s changing form, responding to the near-invisibility of Black women and non-binary bodies as subjects of representation in the history of Western painting and portraiture prior to the 20th century. Muholi’s participation at Frieze LA coincides with the opening of major solo exhibitions at the Instituto Moreira Salles, Sao Paulo on 22 February and at SCAD Museum of Art, Savannah on 25 February, followed by a survey at Serralves Museum in Porto, Portugal in April 2025. Southern Guild Los Angeles will present a new solo exhibition in May 2025, which will expand on the visual activist’s ongoing *Faces and Phases* photographic series, documenting new participants from Los Angeles, London, Sao Paolo and Porto. The new LA portraits were taken during Muholi’s two-month artist residency at the Hammer Museum in November 2024.

A ceramic sculpture emblazoned with bronze horns by Zizipho Poswa, commissioned especially for the fair, honours the matrilineal heritage and spiritual traditions of the artist’s Xhosa culture. Reaching a height of almost six feet, the work pays homage to the spiritual offering underlying the age-old African custom of *lobola* (bride-wealth) – the cow. The gallery will also show a monumental ceramic and bronze totem from Poswa’s most ambitious body of work to date, *Indyebo yakwaNtu* (Black Bounty), celebrating African traditions of bodily adornment and ornamentation. Produced while she was a resident artist at the Center for Contemporary

Ceramics, California State University, Long Beach in Summer 2023, the work comprises a massive ceramic drum crested with a bronze panel modelled on the historic design of an Asante bead. Titled Akan after the group that the Asante kingdom formed part of, the sculpture memorialises the power that women embodied in the chieftancy’s dual-gender system of governance.

A new painting in acrylic, ink and red ochre by Manyaku Mashilo traces the matrilineal transfer of knowledge in her own family and Sepedi culture. Her canvases invoke the objects, teachings and rituals passed down as guiding forces and depict women expansively taking up space, poised and attentive in their pursuit of reinvention. The paintings form part of Mashilo’s latest body of work, *The Laying of Hands*, at Southern Guild Los Angeles, is her first solo exhibition in the United States. Clay features prominently in this body of work, inspired by the koma coming-of-age ceremony for young Sepedi women. Mashilo’s larger-than-life figures are cloaked in red paint mixed with ochre, echoing the application of letsoku, a vivid paste of red ochre mixed with clay and animal fat, smeared on young women’s bodies as they enter this sacred period under the guidance of matriarchs. Born and raised in Limpopo, the artist grew up witnessing this rite of passage, but left her birth home before experiencing it herself. *The Laying of Hands* conjures her own circle of caretakers and confidantes as she navigates her path as a mother and artist living and working in Cape Town.

A prescient photographic work from Alex Hedison’s series, *Everybody Knows This Is Nowhere*, records the mercurial terrain beneath the Malibu Beach houses where the artist grew up, a stretch now destroyed by Los Angeles’ recent wildfires. Born and raised in LA, Hedison captured the ghostly forms in *Untitled #10 (Nowhere)* from the same position on the beach using a number of different

cameras over a four-year period, overlaying the images on one another in the final print. An exploration of impermanence, space and memory, the series dates back to 2012 but takes on heightened poignancy in light of the tragic losses sustained in the fire. For the past 20 years, Hedison’s photographic work has traversed the territory between the familiar and the unknown, exploring unconventional development processes and her interest in the evolution of personal identity. Working primarily with large- and medium-format cameras, she presents her work in series, and her photographs are a direct encounter between the individual and the immensity of the landscape. She is also a filmmaker, and premiered her short film, *ALOK*, at the Sundance Film Festival 2024. The documentary about Alok Vaid-Menon – the internationally acclaimed, non-binary poet, comedian, actor and public speaker – was named Best Documentary Short at the Sarasota Film Festival and Audience Award Winner (Documentary Short) at NewFest in New York City.

New textile works made for the fair by Bonolo Kavula include a large hanging tapestry made from tiny discs of fabric connected by thread. The South African artist hones in on a singular, culturally resonant material: traditional *shweshwe* cloth, inspired by a dress of her mother’s that is now a family heirloom. Stitched together at mathematically precise intervals, her near-translucent fabric grids are embedded with collective histories of culture and ancestry. The process is that of excessive repetition, each dot with its own landscape of minutiae, telling of the meditative action of labour and of the creation of new meaning through deconstruction and transformation.

ZIZIPHO POSWA

Zizipho Poswa is a Cape Town-based sculptural artist whose large-scale, hand-coiled sculptures are bold declarations of African womanhood.

Born in 1979 in the town of Mthatha, Poswa was raised in the nearby village of Holela in the Eastern Cape province of South Africa. She went on to study surface design and graduated from the Cape Peninsula University of Technology. In 2005, she and fellow ceramicist Andile Dyalvane opened their studio, Imiso (meaning “tomorrow”) Ceramics.

Poswa’s work for Southern Guild explores her personal experience and heritage in monumental sculptural pieces. Her debut solo, *iLobola*, comprised 12 ceramic and bronze sculptures paying homage to the spiritual offering at the heart of the ancient African custom of *lobola*, or bride-wealth – the cow. Her second solo, *uBuhle boKhokho* (Beauty of Our Ancestors), drew inspiration from the elaborate art of hairstyling practised by Black women across the African continent and diaspora. The series of 24 monumental ceramic and bronze sculptures was accompanied by a series of photographic portraits of the artist, who collaborated with a hair stylist to recreate some of the most iconic styles on herself.

Poswa’s third solo exhibition – her debut presentation in the United States – opened in Tribeca, New York City at Lee Mindel’s Galerie56 in May, 2023. *iiNtsika zeSizwe* (The Pillars of the Nation) featured Poswa’s first body of all-bronze sculptural forms. With their exuberant shapes and resplendent patinas, these sculptures further expanded on Poswa’s thematic interest of the traditional act of *umthwalo*. For the exhibition, Poswa journeyed to her home village of

BIOGRAPHY

Holela to photograph a series of striking portraits embodying this traditional practice. The seven sculptural works elevate to heroic status the daily rituals carried out by African women across the continent

Poswa’s work is in the collections of the Metropolitan Museum of Art, Los Angeles County Museum of Art (LACMA), Philadelphia Museum of Art and the LOEWE Foundation, as well as important private and corporate collections around the world. In 2021, she was a featured artist with Andile Dyalvane in the inaugural Indian Ocean Craft Triennial in Perth, Australia and was included in *Self-Addressed*, curated by Kehinde Wiley at Jeffrey Deitch Gallery in Los Angeles. She has taken part in group exhibitions in New York, Paris, Hamburg and Liverpool and has presented her work through Southern Guild at The Armory Show, Expo Chicago, Design Miami, The Salon Art + Design in New York and PAD London.

SOUTHERN GUILD



ZIZIPHO POSWA

SOUTHERN GUILD



Akan
2024
Bronze, glazed earthenware
257 x 110 x 71 cm | 101.2 x 43.3 x 27.9 in.
\$300,000 excl. Sales Tax, VAT & delivery

ZIZIPHO POSWA

SOUTHERN GUILD



Indodakazi (The maiden sister of the groom)

2025

Bronze, glazed earthenware

174.3 x 69 x 69 cm | 68.6 x 27.2 x 27.2 in.

\$100,000 excl. Sales Tax, VAT & delivery

Zanele Muholi is a visual activist, humanitarian and art practitioner who focuses on the documentation and celebration of the lives of South Africa's Black lesbian, gay, bisexual, transgender, queer and intersex communities. Born in Umlazi, Durban and now residing in Cape Town, Muholi currently works between Durban, Johannesburg and Cape Town. Between 2001 and 2003, they studied Advanced Photography at the Market Photo Workshop in Newtown, Johannesburg.

They received an Honorary Doctorate from the University of Liège in Belgium (2023), was appointed Honorary Professor of video and photography at the University of the Arts/Hochschule für Künste in Bremen, Germany (2013), and completed an MFA in Documentary Media at Ryerson University, Toronto (2009).

Beginning in 2006, Muholi responded to the continuing discrimination and violence faced by the LGBTQIA+ community by photographing Black lesbian and transgender individuals, resulting in the ongoing portrait project, *Faces and Phases*. The more recent series *Somnyama Ngonyama* (Hail the Dark Lioness), also ongoing, shifts the lens with Muholi becoming both participant and image-maker.

Muholi is deeply invested in educational activism, community outreach and youth development. In 2021, they set up the Muholi Arts Institute (MAI) in Cape Town, which focuses on art education, following on from the founding of the Forum for Empowerment of Women in 2002 and Inkanyiso, an online forum for queer and visual media, in 2009. They facilitate access to art spaces for youth practitioners through projects such as Ikhono LaseNatali and continue to provide photography workshops for young women and in the townships through PhotoXP. Muholi has been the recipient of multiple international

awards and accolades, including France's Chevalier de l'Ordre des Arts et des Lettres (2017), Lucie Award for Humanitarian Photography (2019), Royal Photographic Society fellowship (2018) and Prince Claus Award (2013), among others.

Solo exhibitions of Muholi's work have taken place at institutions including Tate Modern (2024 and 2020), San Francisco Museum of Modern Art (2024), Maison Européenne de la Photographie (2023), Museo delle Culture Photo (2023), Gropius Bau (2021), Seattle Art Museum (2019), LUMA Westbau (2018), Fotografiska (2018), Stedelijk Museum (2017), Autograph ABP (2017), Brooklyn Museum (2015), among many others. Muholi's forthcoming solo, *Faces and Phases 19*, will open at Southern Guild Los Angeles in May 2025.

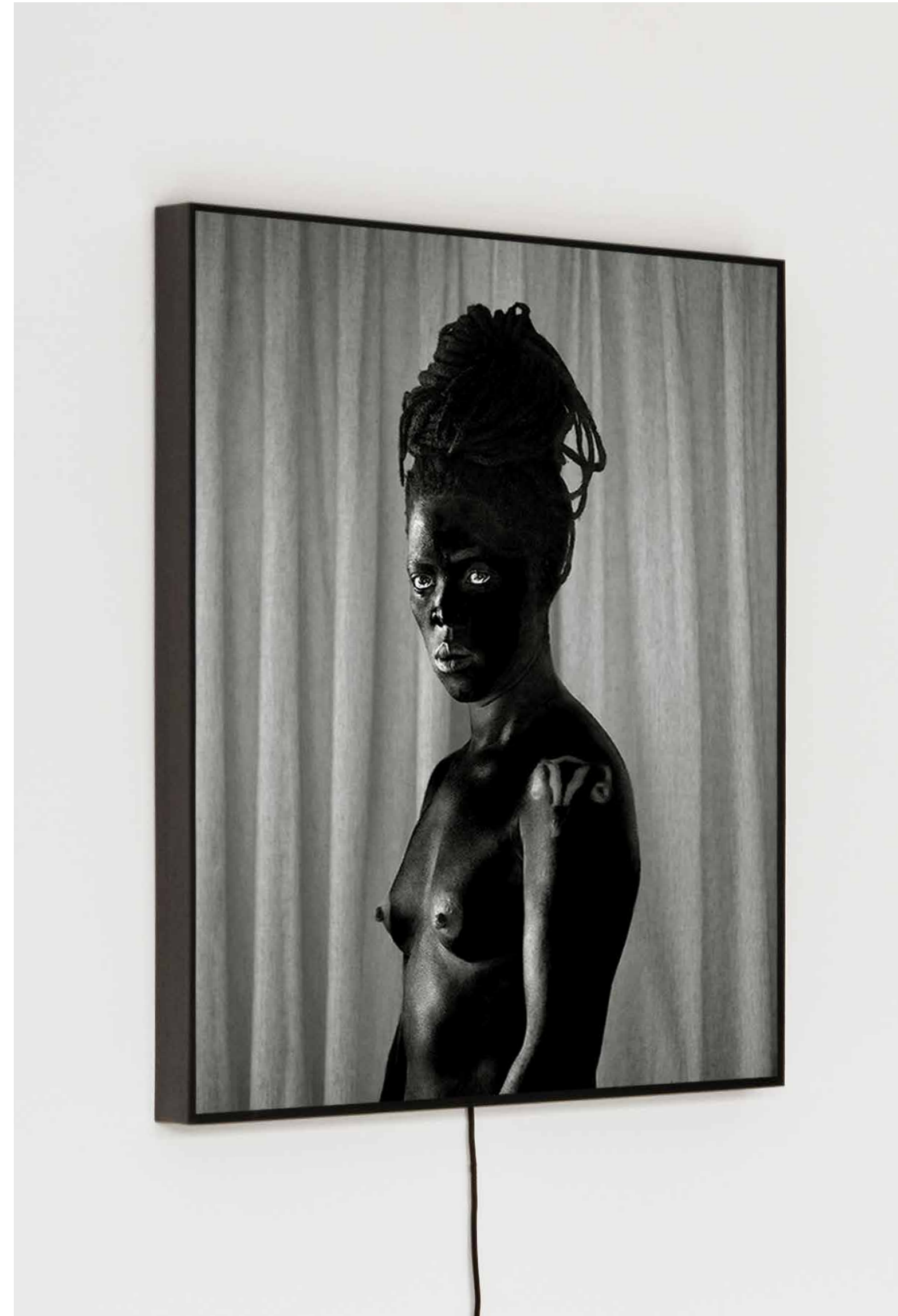
Their work was featured on the South African Pavilion at the 55th Venice Biennale (2013), at dOCUMENTA 13 (2012) and the 29th São Paulo Biennial (2010), and in group exhibitions at major international institutions such as the Guggenheim in New York and Bilbao, Museum of Contemporary Photography in Chicago, National Gallery of Victoria in Melbourne, Fondation Louis Vuitton in Paris, The Walther Collection in Ulm, Germany, and Museo Amparo in Mexico, among others.

Book publications include *Somnyama Ngonyama: Hail The Dark Lioness* (Aperture, 2018), which won the 2019 Best Photography Book Award from the Kraszna-Krausz Foundation, and the follow-up *Somnyama Ngonyama: Hail The Dark Lioness, Volume II* (Aperture, 2024); Zanele Muholi, *Faces and Phases 2006-14* (Steidl and The Walther Collection, 2014); *Zanele Muholi: African Women Photographers #1* (Casa Africa and La Fábrica, 2011); *Faces and Phases* (Prestel, 2010); and *Only half the picture* (Stevenson, 2006).



ZANELE MUHOLI

SOUTHERN GUILD



Bakhaya, 2305 Marine Parade Hotel, Durban
2019
Lightbox
111 x 90 cm | 43.7 x 35.4 in.
Edition 2 of 5, 2 AP
\$30,000 excl. Sales Tax, VAT & delivery

ZANELE MUHOLI

SOUTHERN GUILD

Kodwa II, Amsterdam

2017

Wallpaper

300 x 200 cm | 118.1 x 78.7 in.

Edition 1 of 2, 1 AP

\$35,000 excl. Sales Tax, VAT & delivery



ZANELE MUHOLI

SOUTHERN GUILD

Sukile, Harbor Steps Apartments, Seattle
2019
Baryta print (Framed)
62 x 48 cm | 24.4 x 18.9 in.
Edition 2 of 8, 2AP
\$22,000 excl. Sales Tax, VAT & delivery



Vika II, small, The Decks, Cape Town
2019
Baryta print (Framed)
60 x 44 cm | 23.6 x 17.3 in.
Edition 3 of 8, 2AP
\$22,000 excl. Sales Tax, VAT & delivery



ZANELE MUHOLI

SOUTHERN GUILD

Siyikhokonke, Sheraton Hotel, Brooklyn
2019
Baryta print (Framed)
62 x 44 cm | 24.4 x 17.3 in.
Edition 8 of 8, 2AP
\$24,000 excl. Sales Tax, VAT & delivery



Khulumani II, ISGM Boston
2019
Baryta print (Framed)
61.5 x 46 cm | 24.2 x 18.1 in.
Edition 2 of 8, 2AP
\$22,000 excl. Sales Tax, VAT & delivery



MANYAKU MASHILO

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, Expo Chicago and the Investec Cape Town Art Fair.

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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.

The Laying of Hands, Mashilo's second solo with the gallery and her first in the US, will open at Southern Guild Los Angeles in February 2025.

SOUTHERN GUILD





We have always known to look to the Centre.

2024

Acrylic, ink, red ochre on canvas

200 x 140 cm | 78.7 x 55.1 in.

\$26,000 excl. Sales Tax, VAT & delivery

Bonolo Kavula was born in 1992 in Kimberley, South Africa, and currently lives and works in Cape Town, South Africa. She explores the language of printmaking beyond its traditional confines through her use of thread and punched shweshwe fabric as an exercise of abstraction.

Combining print, design, painting and sculpture, Kavula creates works that are both dynamic and restrained in composition. Using the repetition of tiny fabric cut-outs, tenuously connected by individual threads, she recreates the canvas with new, more intricate planes. Although the work is formalist in nature, the materials speak back to ideas of colonialism, family and shared histories.

The use of shweshwe fabric is deeply rooted in Kavula's own memory of her family, as well as in Southern Africa's wider colonial memory. The process is that of excessive repetition, each dot with its own landscape of minutiae, telling of the meditative action of labour and of the creation of new meaning through deconstruction and transformation.

Kavula obtained a Bachelor of Arts in Fine Art from the Michaelis School of Fine Art at the University of Cape Town (UCT) in 2014, majoring in printmaking. She received the 2014 Katrine Harries Print Cabinet Award at UCT in 2014 and was short-listed for the Norval Sovereign African Art Prize in 2021. She is a founding member of iQhiya, a collective of Black women artists in Cape Town and Johannesburg working across performance art, video, photography, sculpture and other mediums.

Kavula presented her first solo exhibition, *sewedi sewedi*, in 2021 followed by *Soft Landing* in 2022, both at SMAC Gallery in Cape Town. In 2024, she presented a solo booth at Art Basel Hong Kong following her solo booth presentation at Art Basel Miami Beach in 2022. Other projects include a solo booth in the TOMORROWS/TODAY section at the 2020 Investec Cape Town Art Fair; *Art Times*, a performance at A4 Arts Foundation in Cape Town, in 2019; and *Twenty Sexy*, a performance at blank projects in Cape Town.

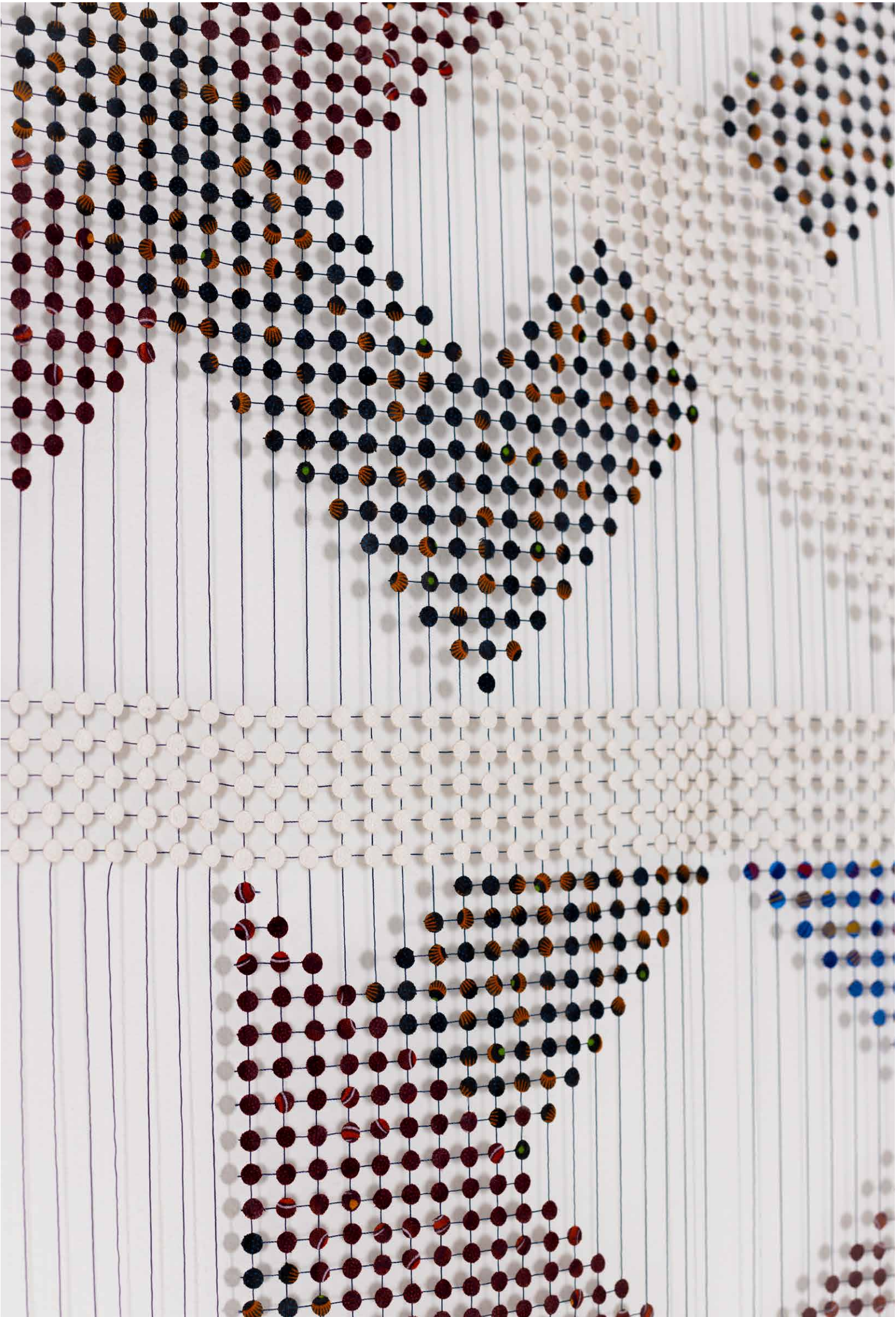
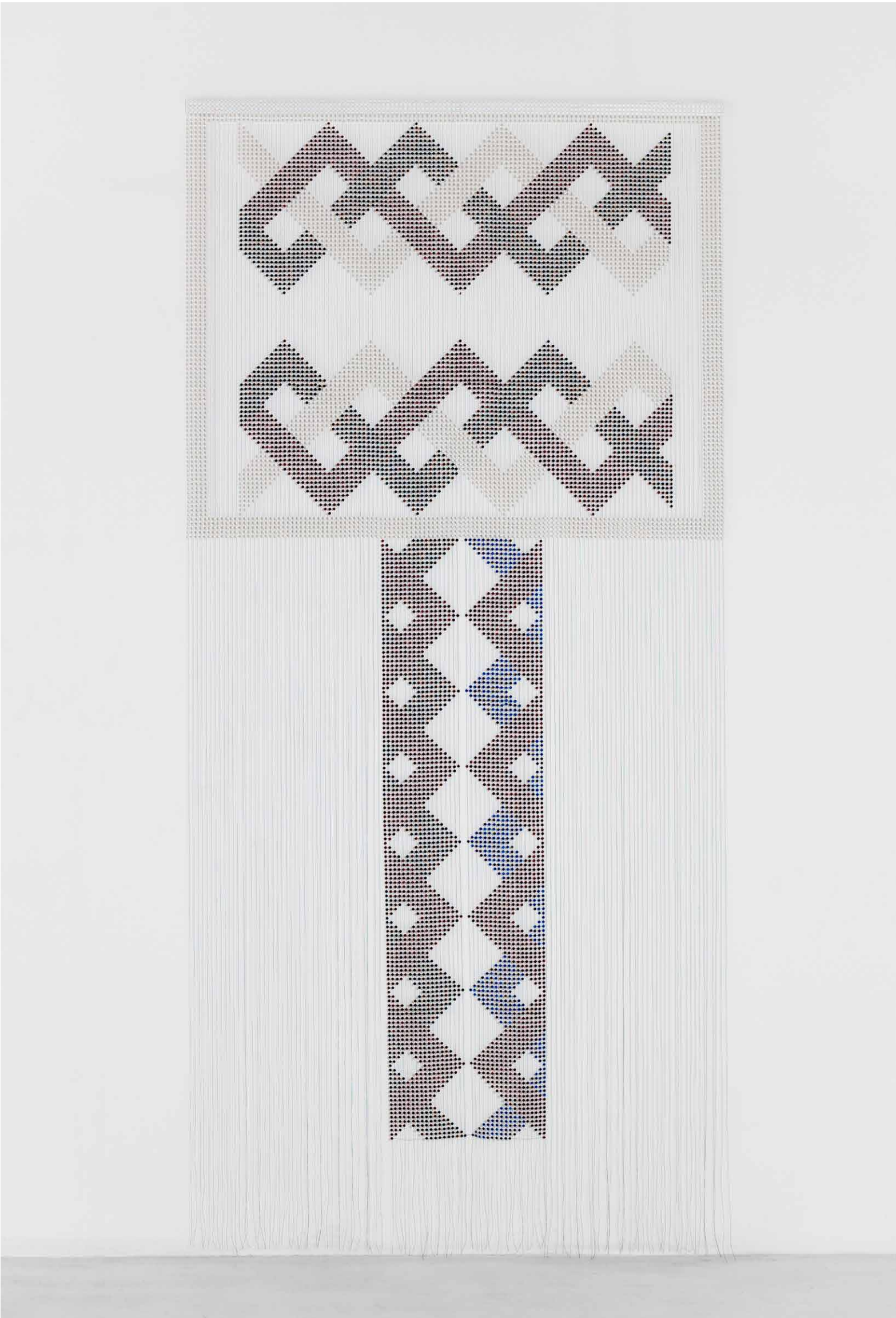
She held her first solo museum exhibition, *Lewatle*, at the Norval Foundation in Cape Town in 2022 and has works in the collections of the Pérez Art Museum Miami (PAMM), Zeitz Museum of Contemporary Art Africa, and the Iziko South African National Gallery in Cape Town.

Kavula has participated in group exhibitions including *Speculative Enquiry #1: On Abstraction* at the Michaelis Galleries in Cape Town (2019), *The Main Complaint*, curated by Michaela Limberis at Zeitz MOCAA, and *Shady Tactics*, curated by Thuli Gamedze at SMAC Gallery in Cape Town (2018); *Atomic Peace* at Bag Factory in Johannesburg (2017); *iQhiya Group Exhibition* at the Association for Visual Arts (AVA) in Cape Town and *New Monuments* at Commune1 in Cape Town, both in 2016.



BONOLO KAVULA

SOUTHERN GUILD



Pontsho ya sipiri
2025
Punched Shweshwe, thread, oak
265 x 123.3 cm | 104.3 x 48.5 in.
\$16,000 excl. Sales Tax, VAT & delivery

BONOLO KAVULA

SOUTHERN GUILD



Thato ya rona
2024
Punched Shweshwe, thread, oak,
acrylic on canvas
40 x 30 cm | 15.7 x 11.8 in.
\$3,500 excl. Sales Tax, VAT & delivery



Tshepiso tsaka
2024
Punched Shweshwe, thread, oak,
acrylic on canvas
40 x 60 cm | 15.7 x 23.6 in.
\$5,000 excl. Sales Tax, VAT & delivery

ALEX HEDISON

Alex Hedison is an artist and filmmaker living and working in Los Angeles.

For the past 20 years, Hedison has worked primarily with large- and medium-format cameras, addressing the interstices between tradition and novelty by exploring the transitions between the two. She presents her work in series, and her photographs are a direct encounter between the individual and the immensity of the landscape. Recently, *A Brief Infinity* (2022) explored camera-less techniques including chemigrams (which produce an image using chemicals on light-sensitive paper) and hand-painted surfaces.

Born and raised in Los Angeles, Hedison received her BA from Antioch University (2021) and previously studied at UCLA (1991) and SUNY Purchase (1989). Since 2017, she has held solo exhibitions with H Gallery, Paris; Von Lintel Gallery, Los Angeles; and recently with Shinsegae Gallery in Seoul, Korea. Her work was included in *The Stubborn Influence of Painting*, Boulder Museum of Contemporary Art, Colorado (2021); *The Useful and the Decorative*, The Landing, Los Angeles (2017); and *Cadavre Exquis*, Craig Krull Gallery, Santa Monica; among others.

Hedison's photographs are in the permanent collection of The Grunwald Center at the Hammer Museum, Los Angeles; Beth Rudin DeWoody/Bunker Art Space, West Palm Beach; Shah Garg Collection and Barclays Capital, London. Exhibition catalogues were published for *A Brief Infinity*, 2023, and *Everybody Knows This Is Nowhere*, 2012, her solo exhibition with Diane Rosenstein Gallery in Los Angeles.

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In 2024, Hedison directed *ALOK*, a documentary short film that premiered at the Sundance Film Festival. The film has been shown as part of the International Sundance Shorts Tour at the Wexner Center for the Arts, Columbus, OH; PhilaMOCA, Philadelphia, PA; and the IFC Center in New York City; among others. It has been screened at multiple international film festivals, including the Telluride Film Festival in Colorado, Out on Film in Atlanta, Indie Shorts International Film Festival in Indianapolis, Woodstock Film Festival in New York, Adelaide Film Festival in Australia, Edmonton International Film Festival in Canada, among others. *ALOK* was named Winner Best Documentary Short at the Sarasota Film Festival and the Audience Award Winner (Documentary Short) at NewFest in New York City.

Southern Guild most recently exhibited work by Hedison at Untitled Art fair, Miami in 2024.

SOUTHERN GUILD



ALEX HEDISON

SOUTHERN GUILD



Untitled #10 (Nowhere)

2012

Archival Pigment Print on
Hahnemühle Photo Rag (Framed)

129.5 x 172 cm | 51 x 67.7 in.

Edition 1 of 3, 2AP

\$17,000 excl. Sales Tax, VAT & delivery



Untitled #7 (Nowhere)

2012

Archival Pigment Print on
Hahnemühle Photo Rag (Framed)

129.5 x 172 cm | 51 x 67.7 in

1AP, Edition of 3, 2AP

\$15,000 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



Zizipho Poswa, *Indyebo yakwaNtu* (Black Bounty), Installation view, Southern Guild, Los Angeles, 2024

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