

QOQQIQINISO

ARCHIVES OF THE PAST, PRESENT & FUTURE



QOQIQINISO: ARCHIVES OF THE PAST, PRESENT AND FUTURE

CURATORIAL STATEMENT

QOQIQINISO, is a Zulu term referring to the conveying or gathering of truthful narratives and accurate information. This serves as the foundation which this exhibition is curated, to serve as a visual representation of archives gathered with the shared purpose of unearthing truths that influenced our identities with the aim of eliminating inaccuracies, confusion and doubt for present and future generations.

The collection and proper documentation of archives play a crucial role in the development of social inclusion projects and the positive expression of Identities. Umsizi No Pende instructed artists to explore themes of the past, present and future when applying for this opportunity. Consequently, the artists presented in this exhibition share a common goal of better understanding the histories and epistemologies that have shaped their identities.

Each of the featured artist's research process requires them to investigate archives from their immediate family structures, communities and digital or public archives. This endeavor leads to the discovery of untold stories and redacted information, which resulted in history being narrated from a singular perspective and identities being formed without questioning underlying reasons for following traditions, shared traumas and the crucial need to break generational curses.

Throughout this exhibition, newfound truths are shared, enabling us to gain a deeper understand ourselves and to enlighten those around us. These truths are based on factual information not corrupted by political agendas, communal mindsets or familial biases. QOQIQINISO is an exhibition that encapsulates the profound encounters each artist has experienced while peeling away layers of who they are not, in order to reveal their true selves.

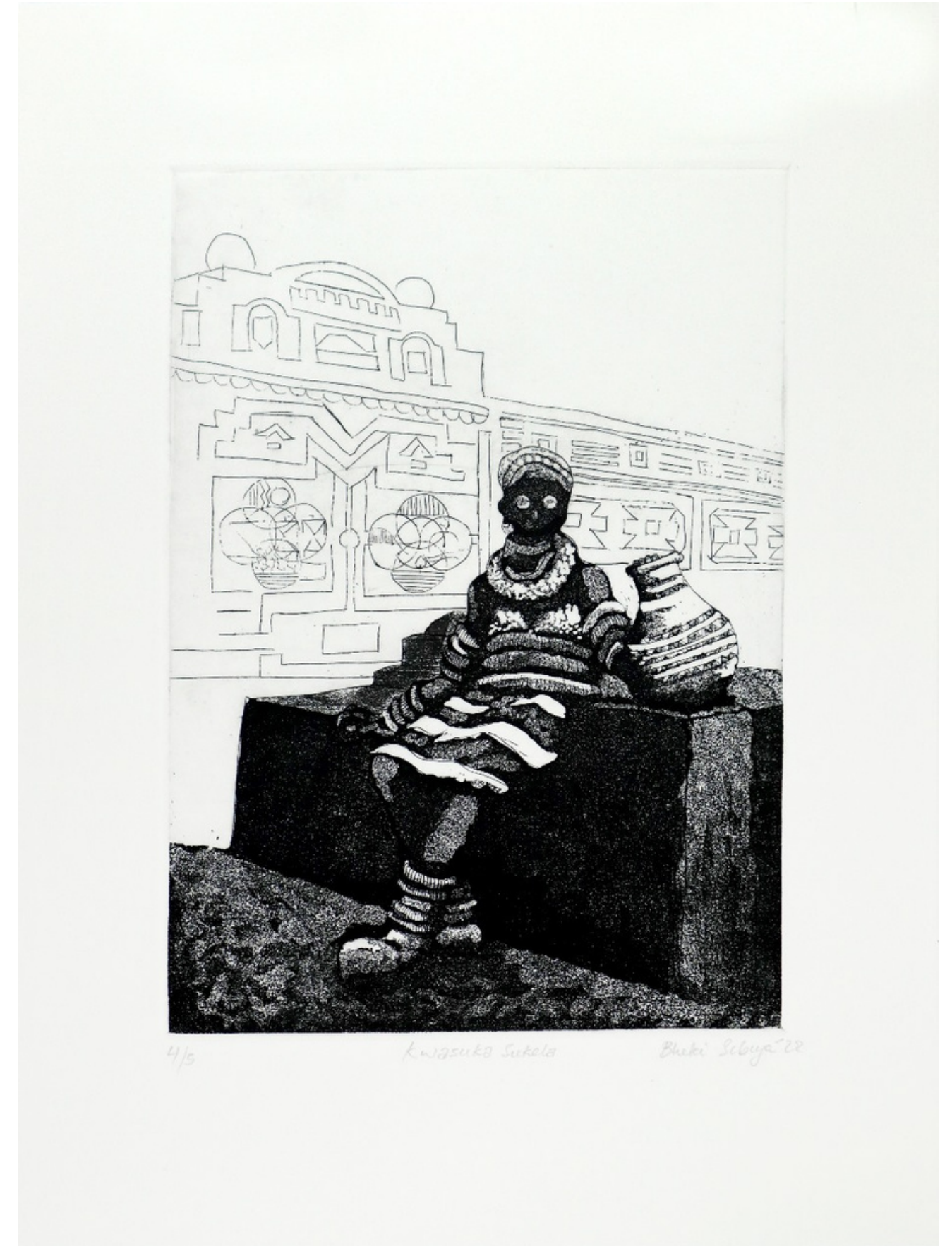
CO-CURATED BY: PALESA SUTHANE & HAPPY MASHIGO

BHEKI SIBIYA

Bheki Sibiyi is a South African Artist who was born and raised in the East Rand, Katlehong. In 2018 Sibiyi enrolled with Artist Proof Studio on a part-time basis and created a print portfolio which was as used for admission to full time learning. Sibiyi participated in various projects affiliated with the Special Project Unit at Artist proof Studio which is involved in a number of corporate commissioned works of art including the Bidvest Bank, Hollard insurance company, Hogan Lovell, The Leonardo Building and so on. Sibiyi also participated in the LOUIS Maqhubela and Douglass Abstract collaboration which was held at the Turbine Art Fair in 2019 and sold the works he made for the fair. After graduating in 2020 Sibiyi enrolled for the senior graduate programme/internship within the studio and currently works as a Gallery Assistant/Stock Controller.

My work entitled History, Tradition and ISKHETHU. I categorize my art practice in 3 fundamental phases, Past, Present and the future. Iskhethu (That of which is ours) is the teaching I had received from my grandparents who were the custodians of tradition and culture in my family. Iskhethu focuses on the origins of the Bantu and the meaning of ubuNTU, the God that lives in us. Hence Iskhethu forms part of the building blocks in which details ones way of life, understanding oneself origins paves a path to intuition and self-purpose. My work serves as a branch in the study of identity, sharing information and paving an understanding through all aspects of creation, the mind, the body and soul as far as the purpose of the universe is concerned.

Kwasuka Sukela, 2023
Etching
39.2 x 28.3 cm
Edition 4 of 5
R2 160 Framed



CAMERON LEE OLIVIER

I was born in the small town of Mzinti, in Mpumalanga but spent the rest of my life living and moving around Gauteng and later Limpopo with my grandparents. I draw inspiration from stories of my nomadic upbringing, nostalgia and memories. My work also serves as an engaging exploration of themes such as gender, religion, race, femininity, fluidity and my upbringing all within the South African context.

My artistic approach is deeply conceptual, unconstrained by any specific medium. While I have an affinity for expressive and colourful artworks and with learning so many new things at school, I am constantly challenging the boundaries of my creative practice.

"These Dream-Paved Streets" is a visual exploration of the misguided idealism that drives us the chase urban dreams. It is an assertion that at times, we pave our paths with dreams that are too fragile to withstand the concrete realities of city life. Dreams, once shiny and untarnished, may crack and crumble under the weight of relentless ambition and unyielding competition.

In this print, I capture stark juxtaposition between the grandeur of our aspirations and the gritty truth that often goes unnoticed. Here, I invite viewers to navigate a world where dreams meet the unforgiving terrain of urban existence. It urges viewers to be reminded that in the pursuit of one's future dreams or endeavours, to always remain grounded in themselves.

These Dream-Paved Streets, 2023
Photographic silkscreen on Fabriano
Edition 1 of 3
50.3 x 37.8 cm
R5 870 Framed

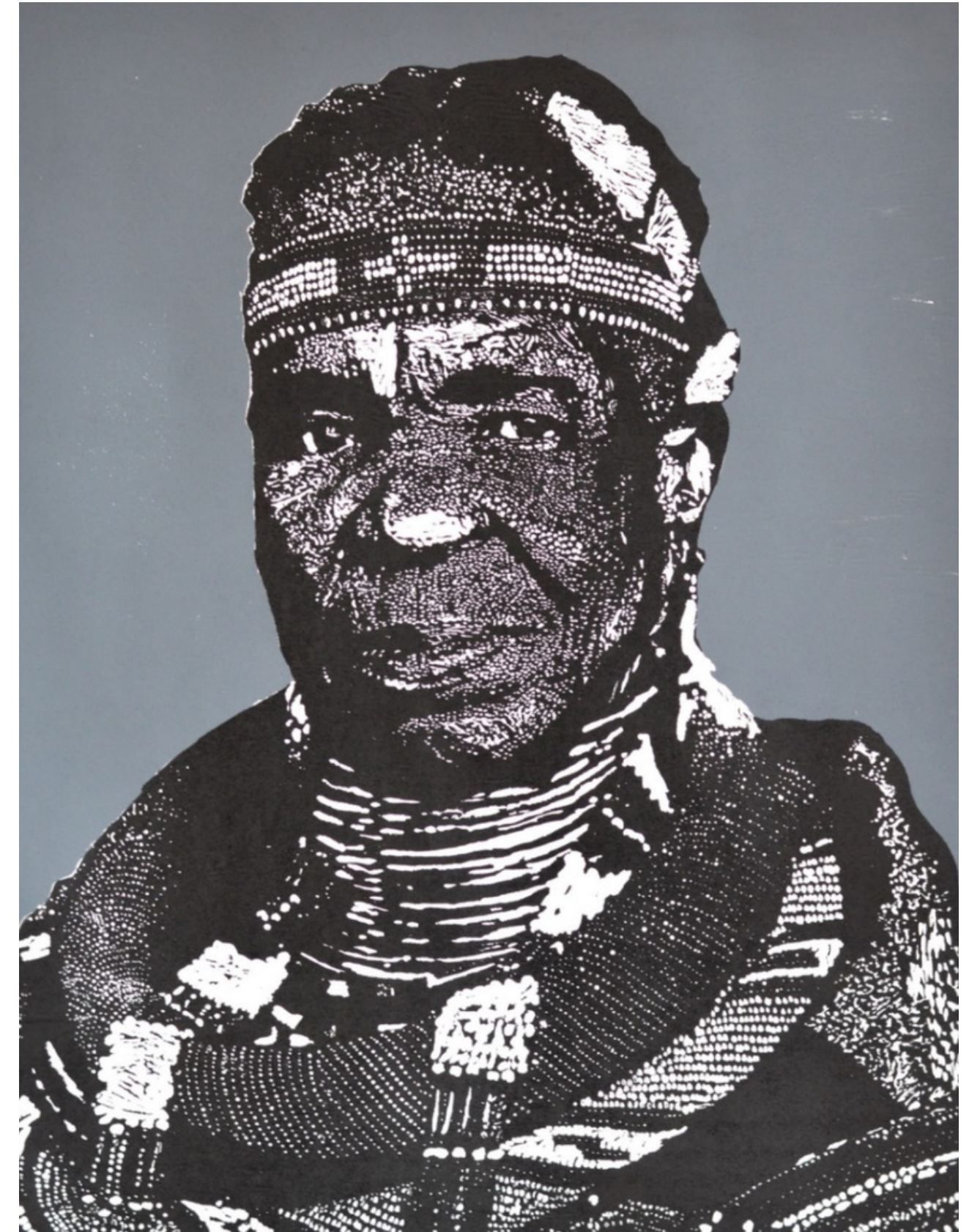


COURTNEY HODGSON

As an artist, I was drawn to the way Esther Mahlangu has seamlessly blended tradition with contemporary expression. Her art tells a story of cultural pride, a narrative woven with the threads of heritage and innovation. In honouring Esther, I aim to pay homage to the generations of women who have carried the weight of their histories and traditions, transforming them into something uniquely beautiful.

This print becomes a sacred space where Esther's influence and the collective feminine energy converge. Through my own artistic lens, I strived to capture the essence of empowerment, unity, and the unyielding strength that defines womanhood. Esther Mahlangu becomes a guiding muse, that reminds the viewer that our stories are not only worth telling but are essential threads in the fabric of human experience.

An Ode to Esther, 2023
Linocut
100 x 70 cm
Edition A/P
R14 160 Framed



FALIDA NKOMO

My practice is focused on Printmaking and how layering through monotypes becomes a language to how the archival images I use manifest as a way to express this idea of belonging in a place that seems foreign to the subjects used and in ways that it becomes a language to how one traverses through borders in despite of their own foreignness, with mass movement seen as a way to evoke how one's concept of home is being menaced by foreignness. Hence, this "homing" refers to the continuous process of finding, creating, and reconstructing a home, where the focus is on the routine activities of housebuilding rather than reaching a particular phase or completion of a process.

I suggest that to make sense of and shape my mother's identity, she has turned into a real, breathing historical narrative. Stuart Hall's book *Constituting an Archive* (2001) explores the concept of a "living archive of diaspora. The reason I say "living diaspora" is because, just as a baby needs to nurse from its mother to develop a bond and sustain itself, so too does a Malawian-South African girl need to draw on her mother, her living archive, to help her understand and shape her identity. As a result, Stuart Hall dissects the phrase "living archive" to show the hidden meanings each word conveys.



After Church, 2023
Seven layer monotype with chine colle on
Hahnemuhle
72 x 52 cm
Edition 1 of 1
R6 780 Framed

GIVEN MURONGA

Given Muronga was born in Gauteng Pretoria where he discovered his profound love for art through the influences and surroundings of his upbringing. Storytelling and creativity became his passion, driving him to pursue art and design. Immersed in the works of artistic predecessors such as Vladimir Tretchikof, Caravaggio, and DaVinci, Muronga diligently honed his skills.

Motivated by a desire to convey his personal narrative through art, Muronga drew inspiration from his own exposures, often revisiting his past and cultural roots. His unique perspective as an African artist fueled the creation of heartfelt and relatable works, contributing to the rich tapestry of storytelling and journalism.

Muronga was a finalist of the state of the art gallery award, where he was the youngest and was selected as the top 10 over 600 candidates. He has shown in a group exhibition with the State of the art gallery and had a successful solo exhibition at the State Theatre

“Art must always serve its purpose, whether to inspire educate or inform. To me art is a form of Journaling, a form of keeping track of what was and what is to come. Further it is to keep our stories from dying. Art has a signature or art that can be tracked back to its creator, give further context – and for long our work was misconstrued and misunderstood, but as a new emerging creative I want our stories as well as our tradition and heritage to have context and meaning, that way the work itself is more potent than just “pretty”.

Mother I Lean, 2023
Acrylic on canvas
99 x 73.5 cm
R16 873 Framed



HOEK SWARATLHE

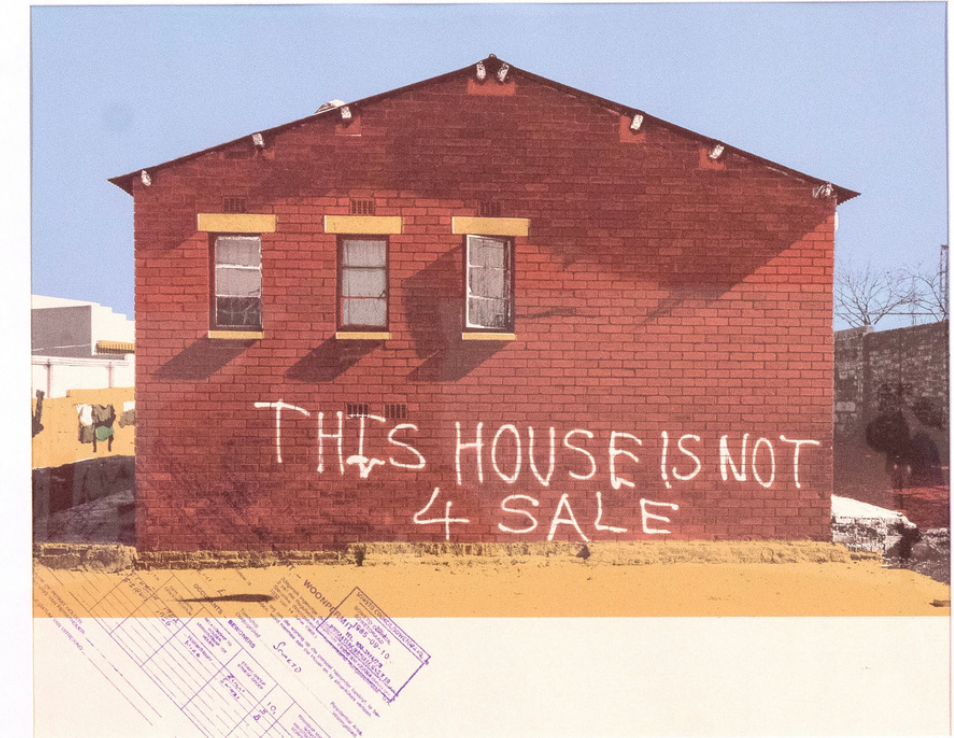
Hoek Swaratlhe is a South African born photographer who was introduced to the medium in 2008. In 2013 Johann Barnard who took him under his wing, mentored him and hired him as an assistant in his team.

In 2015 he became part of a two-year artist residency program at Kopanong Art Studio Residency Program, Pretoria Arts Museum.

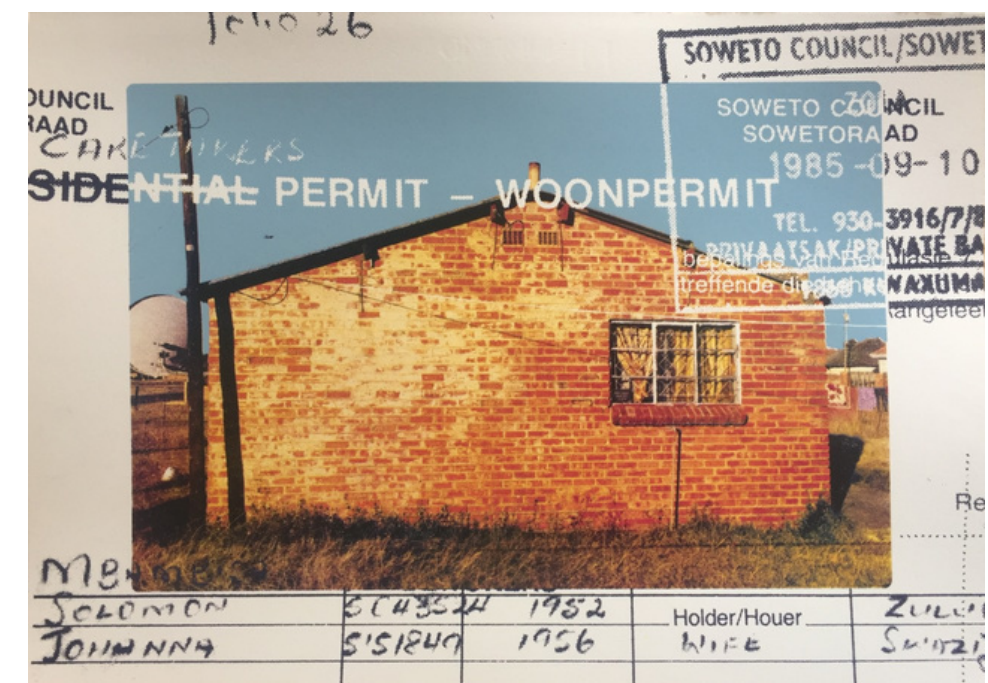
After completing the Advanced Programme in Photography at The Market Photo Workshop in 2018, Hoek continued to advance his skills in 2019 by interning at The Market Photo Workshop at Project Department. He has worked with companies like Lampost and Netflix. In 2021 he became part of the 6TH Edition of The Incubator Mentorship Program at The Market Photo Workshop where his work was part of a group exhibition in March 2022.

The project was initiated by my interest in producing a photographic archive of the slowly modified and eventually disappearing houses and architecture of Soweto. I am specifically focusing my visual research on the so-called “match-box houses”. These architectural structures, built from around the 70s are iconic functional homes for communities of working-class black people in pre-apartheid South Africa and endure to the present day. Dladla is a colloquial term that describes ‘Match-box houses’ and depending on the area of the township one comes from. Other local definitions for these houses call them ‘coaches’ and some refer to them as ‘Doubles’ or other people describe them as ‘Train’.

I have limited the scope of my research to the 70s to the present, moment as most of these structures have been modified, extended, enlarged and subsequently changed shapes to individual transformation as social mobility of inhabitants increases. Further awareness of changes is informed by how the landscape of the township is changing architecturally and through different kinds of ownership by newer and younger generations of inhabitants. People now have ownership of the houses, which is something they didn’t have back in the 80s and beyond, that allows them to renovate or upgrade the 4roomed houses to modern houses.



House Not 4 Sale, 2023
Four colour silkscreen on
Fabriano
52 x 72 cm
Edition of 10
R13 200 Framed



NE 51, 2023
Six layer silkscreen on
Fabriano
46 x 60
Edition of 20
R10 200 Framed

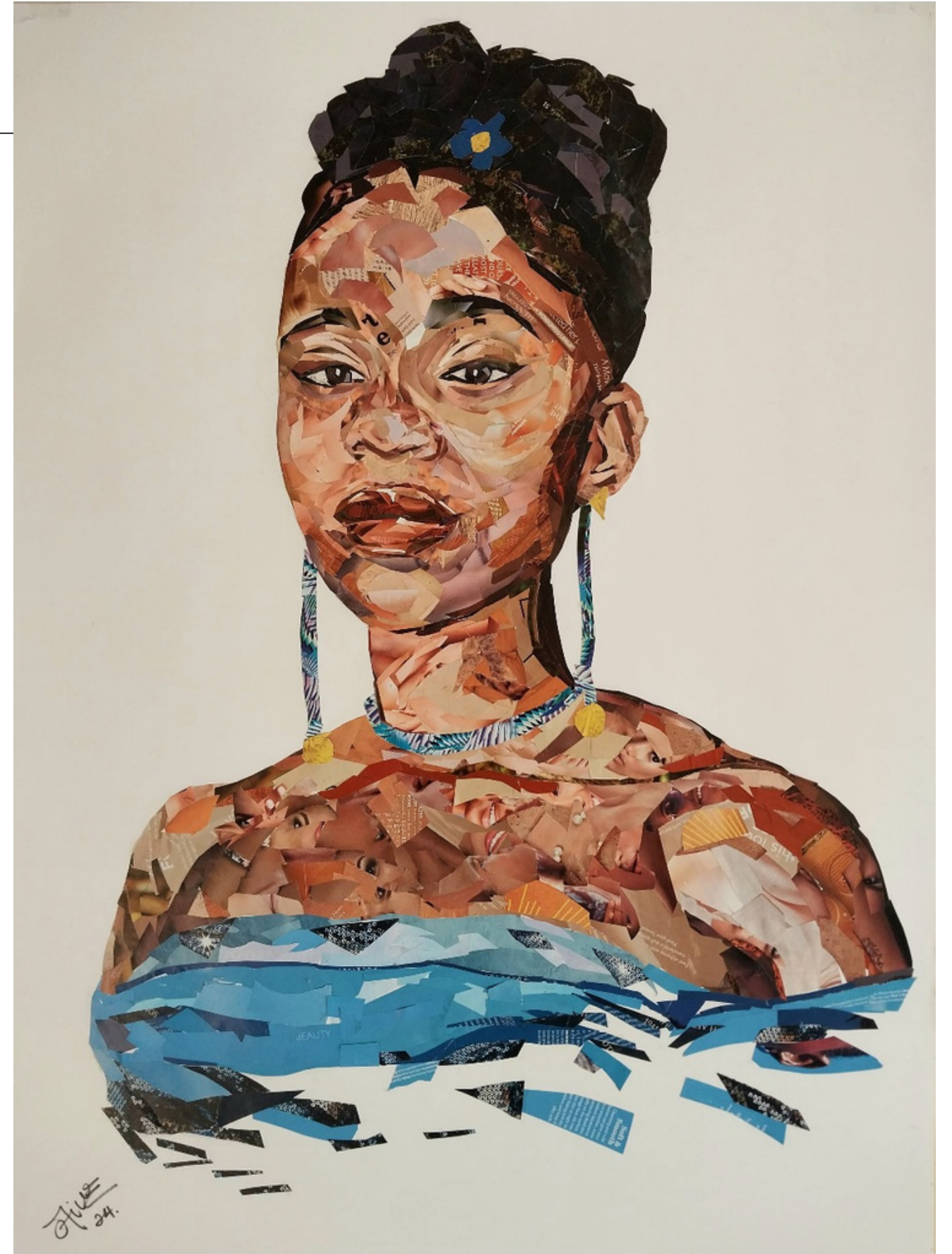
KABELO “OFILWE” MADAMANE

Kabelo Madamane(born. 2001), known by his artist name Ofilwe(means the one who is given). Is a Gauteng born multidisciplinary visual artist. He is currently pursuing a diploma in Design & Studio arts in the Free state at Central University of Technology.

His work is documentary to the relationship he has with himself. He is inspired by human emotion inner connection people have with their innate self. He also draws inspiration from the township environment he grew up in. Eyes of the people he portrays are the main focus He believes eyes are the doorway to people's souls.

Ofilwe is dedicated to his craft he works to have impactful artworks that will heal people. His main medium is collage paper cutouts, acrylic paint and fineliner.

PRECIOUS, 2024
Collage cut-outs on Fabriano paper
59.4 x 84.1 cm
A1 size paper
R7 840 Framed



KATLEHO MOSIA

Katleho Mosia, born in Manapo, QwaQwa in 2001. Mosia obtained her postgraduate diploma in Fine Arts from the University of Cape Town Michealis School of Fine Arts. She primarily uses oil paint and drawing techniques in her art making process. She has recently started working with photography and sculpture.

The postcolonial discourse on identity and culture is a complicated and layered topic that examines the long-lasting effects of Western Colonialism with relation to development of identities of the indigenous cultures of various nations. The Basotho culture of Lesotho is one such nation. The history of Basotho is intricately linked to the effects of colonialism, which profoundly changed their way of life, relationship with land, and sparked a complex identity crisis in which people struggle with multiple factors that determine who they are.

As an artist of Basotho decent, the context of the complex combination of the hybrid Western colonialism and Basotho culture not only shapes how I perceive the world but also how my sense of belonging is defined.



Ho Ja Ka Leleme, 2024
Oil paint, acrylic paint and
pencil on canvas
148 x 189 cm
R13 800

KWANDIWA DLWATI

My name is Kwandiwa Dlwati an artist based in Johannesburg, I was born in 1994 in a small town called Mount Frere, South Africa Eastern Cape province, with my body of work I explore what is known as load shedding my personal experience. I reflect on circumstances that communities go through during life in rural communities. My medium of choice is ink and acrylic, I utilise weightlessness to tell stories, Which explore the depth of movement and composition.

The apartheid government deliberately slowed electrification of black residential areas and especially of the country's rural area, Where there was electricity supply far from the urban centres, it was largely arranged for the benefits of mining operations and white farming communities, the art works act as a portal to the communities. South Africa is currently being gripped by a devastating energy crisis with homes and businesses suffering blackouts for up to twelve hours a day. The failure of the country's national power utility- Eskom- to meet electricity demand has been ongoing since 2007 and is now in it's worst period. The building of new coal, nuclear or gas plants it's still being considered to improve future power supply, but these typically require construction time of 10 years. They would therefore not play a role in the short-to medium-term period under consideration and I don't discuss them further here.

I use different hues and contrast to lure the viewer in to walk the metaphorical dark streets embedded within my work, I reflect to the community metamorphic qualities. The work are a representation of the connections to changing communities during blackouts. This constant investigation through my artistic perspective enables one to begin to gain a portal to the community, the viewers can begin to both locate themselves with the labyrinth while also allowing themselves to get lost in my experimentation. The open compositions extends invitation to the viewer to surrender to the magnetic darkness of the community the people and houses animate the community palpable presence as key figures in the interaction between the seemingly static community scape.



Street In The Dark, 2023
Ink and acrylics on Fabriano paper
71 x 67 cm
R12 000 Framed

MICHAEL SELEKANE

Michael Tshepo Selekane, born in 1986, is an accomplished visual artist hailing from the rural village of Uitvlucht in Mpumalanga, South Africa. In the early 90s, he moved with his mother to Mabopane, a township north of Pretoria in the Northwest Province, where he would discover his passion for art.

Michael went on to study Fine and Applied Arts at the Tshwane University of Technology's Faculty of Arts, where he enrolled in 2008. His talent and hard work earned him the opportunity to exhibit his work both nationally and internationally. His works have been showcased at prestigious events such as the FNB Joburg Art Fair, Turbine Art Fair, and The National Arts Festival in Grahamstown.

Among his many accomplishments, Michael was recognized as the South African Best Visual Artist at the SATMA Awards in 2018. He was also the runner-up for the 1st Art Battle South Africa in 2022. He served as an external board member of Tshwane University of Technology's ARTS Campus from 2009 to 2011, and he was a Brand Ambassador for the Ifa Lethu Foundation from 2008 to 2014. He also served as a student mentor at TUT from 2009 to 2012 and as a student assistant teacher from 2009 to 2014.

"In my exploration of the intricate tapestry that is South Africa's history and contemporary existence, I present a pair of artworks titled 'Aspirations' and 'Rosy Future.' These pieces serve as a visual dialogue on the profound journey of this nation, encapsulating the essence of looking into the past, present, and the future.



Aspirations, 2024
Oil on canvas
100 x 150 cm
R95 000



Rosy Future I, 2023
Silkscreen on Fabriano paper
80 x 60 cm
Edition 4 of 5
R25 000

MPHO MOTHUNTSI

Mpho Hans Mothunsi is a born Sebokeng visual artist; graduated with National Diploma in Fine Arts at Vaal University Of Technology in 2015. In 2015 he had his first group exhibition at FNB Jo'burg Art Fair Sandton Johannesburg. He has been participating in Thami Mnyele Fine Art Awards competition since from 2016 to 2022; and was awarded the top 15 finalists in 2016.

In 2020 he was part of the fringe art Fair group show in 2021 he was part of the 'Detail Pop Up Store' - an arts and culture small business for creatives Sponsored by department of Sports arts and culture.

My work commemorates 30 years of democracy, this collage artwork highlights few of the human Rights that were oppressed by apartheid government. I created this work for motivational purposes and also as the reminder for all South African citizens to play a vital role to contribute or play their parts towards building a better democracy in future.



Voting Q
Digital drawing printed
on matte paper
85 x 60 cm
R7 500 Framed

MULANGA MBEZI

Mulanga Mbezi is a Johannesburg-based multidisciplinary artist specialising in charcoal drawings and photography. Being a firm believer in social justice and change, I studied politics and law. However, upon graduating, I had to choose between pursuing a formal career as a lawyer or fully committing myself to something I had always been passionate about; art. I chose art and I've never looked back.

In my artistic practice, I aim to bring about positive change in people's lives. To this end, I explore various themes, including healing and compassion. I also explore material societal issues that hinder us from living fulfilled lives, such as social injustice and poverty. In my artistic practice, I prioritise the message over the medium itself, and so I'm comfortable with experimenting with different mediums. Currently, I am working on a photographic body of work that explores the precarious nature of urban life in Johannesburg and what can be done to improve it.

The city of Johannesburg is a melting pot of people striving to establish their livelihoods, pursue careers, develop businesses, and leave behind lasting legacies. Many are drawn to this city of opportunities, envisioning it as an economic goldmine waiting to be explored. However, the reality is starkly different, as Johannesburg has descended into a state of decay, resembling a slum. Dilapidated buildings serve as homes, while the streets are marred by filth and the stench of urine. Despite these harsh conditions, people endure, driven by the desperate pursuit of economic prosperity and financial stability.

I am working on a body of work that aims to capture the diverse experiences and perspectives of the city's stakeholders. Through my work, I hope to inspire conversations that will culminate in the transformation of Johannesburg into a sustainable, inclusive, and secure urban environment. The need for this transformation cannot be overstated. Countless lives hinge on this transformation. The city's residents grapple with precarity and insecurity, feeling marginalized and disconnected from their humanity.



The Prophecy, 2023
Photograph print on canvas
Edition of 5
60 x 60cm
R6 000

NTHATENG SETHEMANE

Nthateng Sethemane is a South African born photographer and content creator. She is the founder and creative director for PLAKA Media. She has a diploma in Media Studies specialising in Journalism. In 2022 she graduated as one of the Top 24 Debut Catalyst Participant curated by The Business and Arts South Africa (BASA) and the Department of Sport Arts and Culture.

She has worked for the Feather Awards, Global LGBTIQ+ Global Conference, the Feathers Festival as a photographer and has worked with Yellow Owl on their podcast called Signs and Stories as a video editor. Nthateng has successfully completed a programme in 2023 by the Market Photo Workshop called the Legacy Project which focused on advocating and telling stories in our communities using photography and multimedia as a tool.

In 2023 Nthateng had her first solo exhibition in her hometown of Polokwane called “Black Like Me” and became the first black female to exhibit at the Hugh Exton Photographic Museum since 1986.

The blueprint of how a black person should primarily look like is shown when the sun reflects off their melanin draped skin and how their hair portrays that of a majestic tree full of life and nature as the background. Sitting under a tree and reading a local newspaper “Seipone” and telling a story of dark skinned people represented by a woman with a headline “Moletlo wa letšatši la mosadi” which translates to “a womxn’s day celebration.”



Sekgweng Se Botse, 2023
Photography
63.4 x 40.9 cm
Edition: 1/1
R6 600 Framed

SINENKOSI MSOMI

Sinenkosi Msomi was born in Mbabane the Capital city of Eswatini. He holds an Associate Degree in Business Management and A Bachelors of Commerce in Marketing.

Sinenkosi Msomi is a self-taught photographer .He has always been fascinated by art as he believes that it allows his imagination to run free. He began to pursue art full-time in 2018, where he participated in a group exhibition at Yebo Art Gallery in 2018 and ever since then, he has never looked back. He derives inspiration from his inner feelings, childhood memories, self-expressions, the beautiful bond between humans and nature and most importantly he seeks to use photography as a tool for activism as he believes that it is easier to address some issues that are often too difficult to tackle in formal settings. His work consists of staged and conceptual photographs that show and encourage the audience to be expressive towards one another in the African diaspora. He is inspired artists like Justice Mukheli, Michael Aboya, TheDarkroomartist, and Ariostories.

Sinenkosi Sees his artworks as his voice, as it enables him to talk about things that he sees and feels and yet at times it becomes quite difficult to talk about. Photography is a medium of self-expression that sets our minds and hearts free.

The Biblical Account of Abraham served as an inspiration for this artwork. From the perspective of an artist, life is a journey towards unrealized ambitions. Life might occasionally provide infinite challenges that try one's faith. One's strength is dependent upon them, and they trust that their thoughts will propel them to a glorious conclusion.



Gaze at the Promised Land _2024
Photograph printed on Archival paper
30 x 40 cm
Edition 1 of 1
R2 240 Framed

THEMBA MINYA

Themba Minya is a visual artist and founder of ArtUp, based in Johannesburg, South Africa. He is a largely self-taught, multi-disciplinary artist whose practice spans painting, drawing, collage and photography. His creative work has been shaped by his background and upbringing. Born in South Africa, the artist relocated to the United States at the age of 12 and lived there for 6 years. He draws inspiration from both landscapes. Themba's work is widely collected both nationally and internationally.

There is a multitude of ways in which I approach art making. I believe that the process of creating art is a reflection of the present and all the components existing and materialising in the present.

The artwork is titled "Shades of Blue". The composition consists of a portrait of the side-profile of a girl. She is not looking at the viewer but instead staring far into the distant. This conveys that she is in a contemplative state. Perhaps she is contemplating her future.

In Earnest Thought, 2022
Oil on canvas
122.5 x 122.5 cm
R30 000 Framed



THULANI GANKCA

Thulani Gankca was born 1993 in South Africa, Welkom. He spent most of his life in Gauteng and Eastern Cape, he currently lives and works in Johannesburg. Gankca Matriculated in 2011 at Thoko-Thaba high school. He is a self-taught artist currently completing his 3rd year in printmaking at Artist Proof Studio (APS). He works in a range of art mediums Gankca is also enrolled with the University of South Africa on a bridging course for admission to enrol for a BA Visual Arts degree. He has participated in several group exhibitions such as: The 21 Youth Student Portfolio collaboration with APS and UJ the Lockdown Student Portfolio Collection 2020, 3rd Biennial SOTL in the South Conference Exhibition 2021, On Common Ground group exhibition 2022, TAF Paper 2023, 2nd Annual uMsizi noPende, Springs Art Gallery, 'impressions on paper' at Association of Arts Pretoria 2023, Gankca works in multiple mediums including, linocut, etching, screen-printing, and painting. His work is inspired by his own life journey, ancestral lineage, and experiences in his continued journey of self-discovery.

'Umthi womnombo' is a body of work which explores the deep psychological currents and essence of culture and identity. It is a tribute to women and the memory of a better world. The women in the work are portraits of women in my community that I photograph, as a way to honour my mother, she was a single and powerful woman who passed away in 2009. The work is also inspired by my own journey, ancestral lineage, and experiences in my continued journey of self discovery. Losing my mother at a young age and growing up both in the city and the rural areas is the spectrum from which I channel my visual stories. I use different symbols borrowed from cultural, natural, or indigenous iconographies to create a visual tapestry, weaving of both these worlds.



Men of Property, 2023
Linocut
69,5 x 95 cm
Edition: AP
R2 160 Framed



Dreams, 2023
Linocut
69,5 x 95 cm
Edition: AP
R2 160 Framed

TSHEGOFATSO PHORE

Tshegofatso Phore was born in 1993 Tsakane Ekurhuleni, East of Johannesburg. In 2018 he was part of a group exhibition hosted by Stop Sign art gallery.

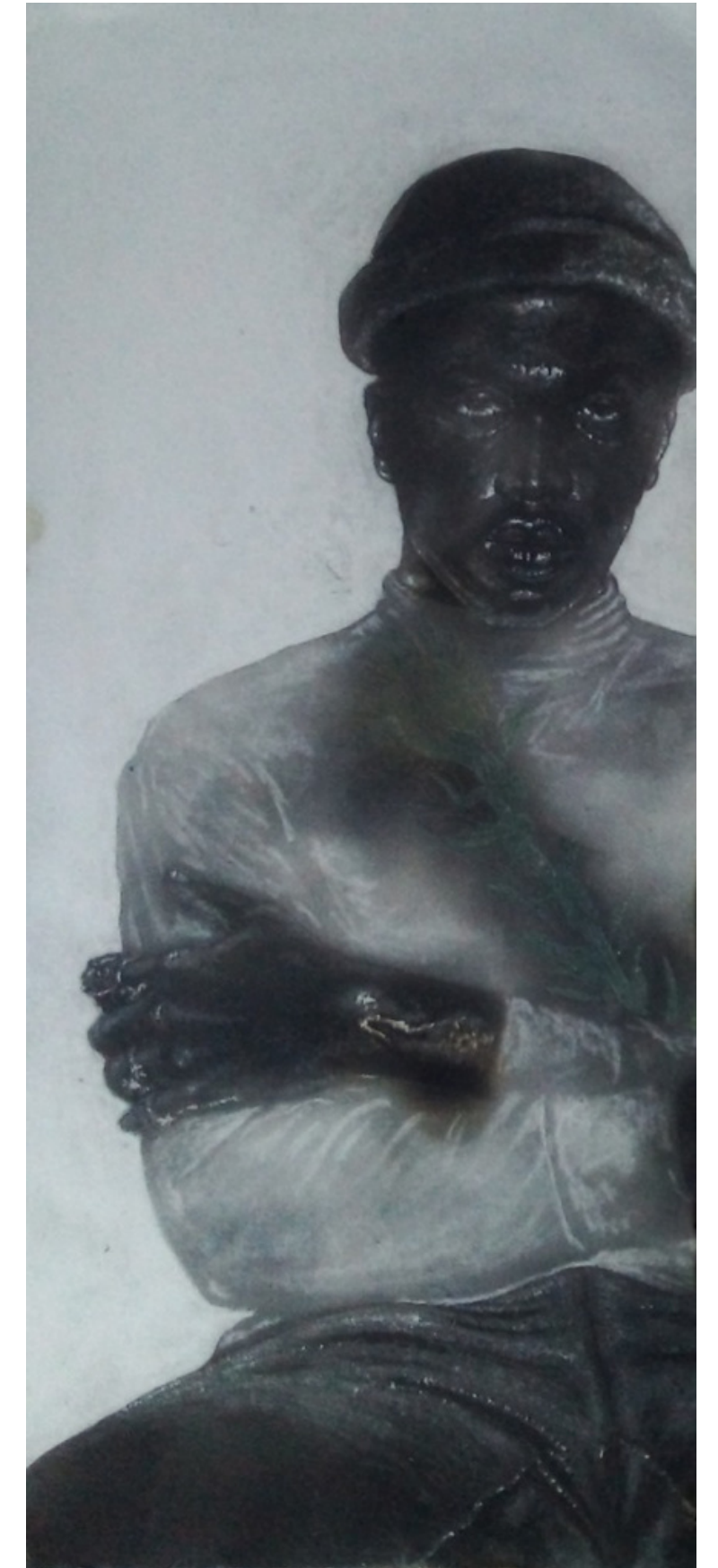
In 2020 he enrolled with APS (Artist Proof Studio). In 2021 he worked with the Artroom gallery as an intern where he was framing artworks. In 2022 he was part of a collaboration between students from APS, UJ and UP where they made artworks on the lives of waste reclaimers that were exhibited at Documenta 15 in Kassel Germany. In December of 2022 he graduated from APS. He is currently doing his 4th year at APS which is an internship and senior graduate programme.

As a man, showing or being open about your emotions, insecurities, being gentle etc is seen as a sign of weakness and makes you lesser than a man (a boy) or lesser than a boy. You are forced to act tough, be aggressive for acceptance. You are expected to show up in the world fitting a certain image or canon. That's how it's always been in the past, and that's how it's still expected to be even now. In my work I try to confront these expectations and stereotypes, by showing more emotions. I want my work inspire conversations and questions around these social issues, most especially among men so that things can become better for the future. The use of poetry extracts in my work is to emphasize the idea self-expression.

Smoke deposit is very fragile and requires one to be gentle. It also has a soft and ethereal feel to it, I use this medium to evoke these feelings within the viewer. Charcoal powder is my alternative for smoke when it comes to printmaking.



Inside him: being sensitive and fragile (III), 2023
Screen print
47 x 37 cm
Edition 1 of 1
R2 067 (Framed)



Self-love, 2023
Smoke deposit
46 x 14,5 cm
R4 034 (Framed)

TSHEPO MATLAMELA

Tshepo Matlamela is a 21 year old photographer based in Pretoria whose works combine a range of visual arts including portraits, Black and white portraiture and fashion photography. Hailing from Soweto Diepkloof, His creative practice has been enriched by the influence of his environment. Tshepo Matlamela's technical abilities have been further developed whilst studying commercial photography at Tshwane University of Technology. His thoughtful compositions and intricate play with form and light.

The meaning behind this photograph is portraying the mental illness known as depression. Depression is a mental health disorder characterised by persistently depressed mood or loss of interest in activities, causing significant impairment in daily life. The possible causes include a combination of biological, psychological and social sources of distress. Including altered activity of certain neural circuits in the brain.

The whole effect in the image represents "LOOKING INTO THE FUTURE, PAST & PRESENT" .

Unfolded Thoughts
Photography
59.4 x 84.1 cm
Edition 1 of 2
R12 000



TSHOGOFATSHO NKHUMELENG

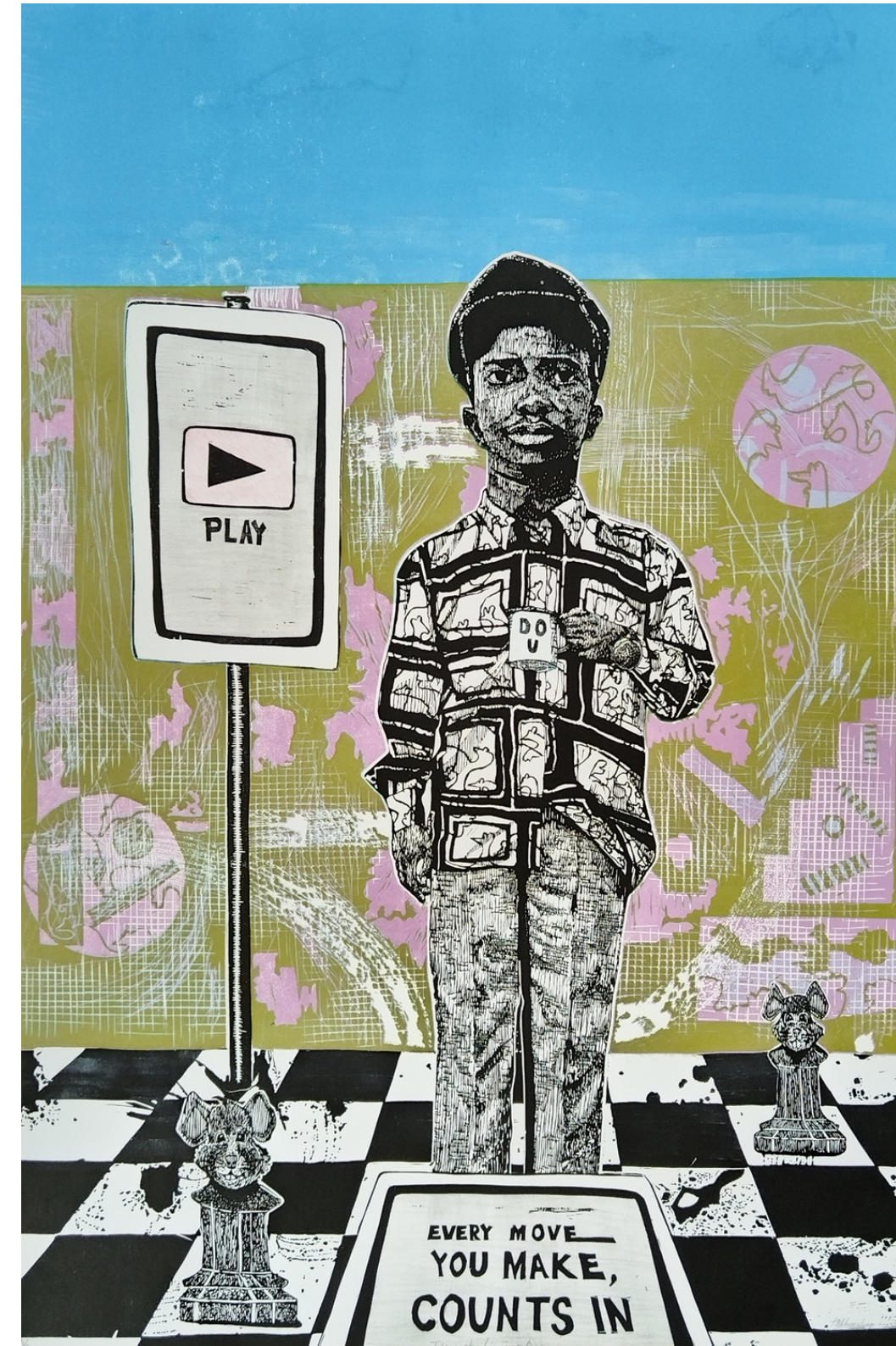
Tshogofatso Nkhumeleng, affectionately known as I.N.I, was born and raised in the vibrant township of Soweto. His artistic journey began during his years at Sapebuso Secondary School, where he was introduced to Room13, an art studio. It was there that he had the privilege of being mentored by the talented artist-in-residence, John Vusi Mfupi. In 2009, I.N.I won his first art competition, hosted by Webber Wentzel. During the same year, he participated in the Joburg Art Fair, showcasing his artistic prowess. As South Africa prepared to host the FIFA World Cup in 2010, I.N.I played a part in the mural project, leaving his mark on this monumental event.

After completing high school, I.N.I enrolled in a three-year Printmaking course at Artist Proof Studio. In 2019, he had the privilege of participating in a group show with his peers at Artist Proof Studio in Cape Town, as well as at Strauss & Co. The following year, he secured an internship at Artist Proof Studio and became a valuable contributor to the Special Projects Unit. Presently, I.N.I works as a gallery assistant at APS, further immersing himself in the world of art.

My artwork revolves around the daily struggles we encounter in life. Each day, we strive for a better future, navigating through the challenges that come our way. Life is like a game, and we all play to win. However, it is important to remember that setbacks and obstacles are inevitable. They do not define our failure; instead, they urge us to seek new ways to achieve our goals.

In my art, I incorporate lines that form intricate patterns resembling rats or mice. I draw inspiration from these creatures, observing how they hustle relentlessly for survival. Like these small creatures, we must take initiative and make our own moves to thrive and bring our dreams and aspirations to fruition. The path to success as hustlers may not always be easy, and we will undoubtedly face failures and disappointments along the way. Yet, we must remain steadfast, refusing to let these setbacks hinder us from realizing our dreams.

The chess game depicted in my work symbolizes life and the strategic approach we should adopt. Before making any move in life, we must plan meticulously, considering the potential consequences and aiming to avoid losses. Ultimately, we are all participants in this game called life, and our ultimate objective is to emerge victorious.



Take a stand in your life, 2023
Linocut reduction and water color
on Fabriano
98 x 65cm
Edition: A/P
R7 800 Framed

Thank you!

FOR MORE INFORMATION ON HOW TO PURCHASE FEATURED ARTWORKS CONTACT:

iSthuliSasengweni

Arts & Craft Organization

thamsangamfuphi@gmail.com

