

CHOICE  
ASSORTED  
GROUP EXHIBITION

CATALOGUE

THE BUSINESS OF BEING AN ARTIST

18 NOVEMBER 2023





META FOUNDATION | ART RESOURCE | THE FRIEDRICH NAUMANN FOUNDATION FOR FREEDOM

## INTRODUCTION

### “Choice Assorted”

A South African symbol of gathering that makes reference to the nostalgia of congregation. Imbued with its own archive of memory and feelings for each person. It is from the conversations over tea and something sweet that we educate, fortify ourselves, and ultimately create.

Our first moments of congregation as a group were marked by choice assorted biscuits, during tea breaks, four months ago. It is human nature to seek connection, to find relatable elements to foster that connection. As emerging artists community is a vital part of our practices, the foundation upon which we build. . From connection and community, we draw support, inspiration, and guidance.

“Choice Assorted” marks the culmination of “The Business of Being an Artist”, a professional practice course run by the META Foundation, Art Source South Africa, and The Friedrich Naumann Foundation for Freedom.



## **Alpheus Ngoepe | ARTIST STATEMENT**

Alpheus Ngoepe is a self-taught artist from Limpopo South Africa. I am currently based in Johannesburg best known for my collections of vibrant abstract and mixed media paintings. After matric I decided to pursue my passion as an artist and to start conversations about mental health and environmental factors because I grew up at an eco-school.

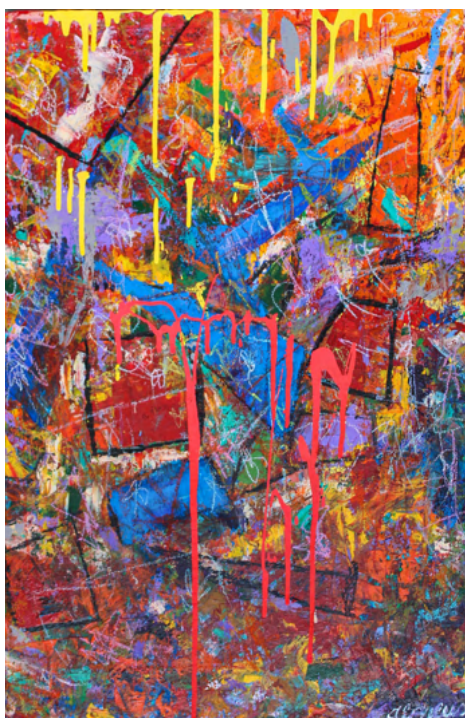
My passion stems from my early childhood in pre-primary where I had very expressive crayon drawings. As someone who struggled with mental health, I used art to express myself and my imagination went wild in exploring colour, through artistic expressions and the influence of environmental factors and mental health scenarios.

As a self-taught artist my abilities stem from my continued interest in exploring materials that allow me to capture the natural inspirations I find in my daily life. I use cardboard to paint because I used to pick up papers everyday during my primary days. The feeling I get when I use cardboard is nostalgic and brings a sense of sentiment to me. My works are continually evolving both artistic expressions and with regards to the mediums I incorporate in my work. I'm currently using my work and craft to start conversations that are often ignored and also educate people about the importance of taking care of the environment. As an emerging artist I'm currently working with a few foundations that I feel connected to such as the smiles Foundation and the creatives auction. I hope my work and craft inspires people to be better versions of themselves and the environment they live in.



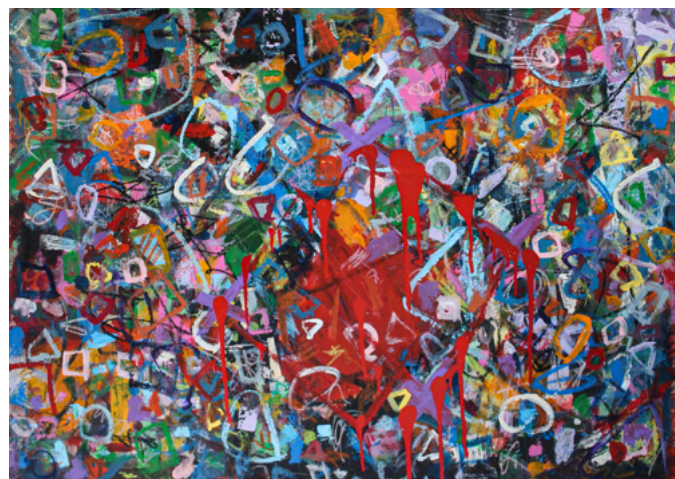
**Alpheus Ngoepe**  
**father father**  
**2023**

Acrylic on canvas and pastel  
60x90 cm  
R7500 - (Framed)



**Alpheus Ngoepe**  
**father father**  
**2023**

what if I don't come back  
Acrylic on canvas  
1150 x1250 cm  
R7000 - (Framed)



**Alpheus Ngoepe**  
**conversations we should be having**  
**2023**

Acrylic on canvas  
870 x 1260cm  
R8800 - (Framed)



## **Blessing Blaai | ARTIST STATEMENT**

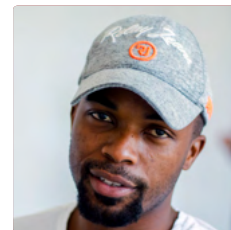
I was born in April 1994 in Johannesburg and grew up in a place called Troyeville. My work is hugely influenced by the environment I grew up in which is a sub-urban area. I first took on art seriously through 32 flavors art studio where I learned how to paint, draw and do prints (amongst other techniques). I then went on to do printmaking at the Artist Proof Studio in Johannesburg for 3 years. I mainly explore with paints, water color and ink media, and more recently I explore with mixed media. Apart from conceptual art, I am a muralist and have done both public and private commissions as well as assisted in a number of other murals commissioned by the city.

Other projects that I have been involved in or contributed to include the “African Mobilities: this is not a refugee camp” Group exhibition and an art facilitation program with the Market Foundation ( I facilitated in the area of visual art at the Windybrow theatre. The program was for children who lived in and around Hillbrow, Johannesburg).



**Blessing Blaai**  
**No solace**  
**2023**

Acrylic on Canvas  
100 x 49,5cm  
R11000 NEG. (Framed)



**Blessing Blaai**  
**Home gevarlik**  
**2023**

Acrylic on Canvas  
20cm x 20cm  
R2500 NEG. (Framed)



## **Chantal Masinga | ARTIST STATEMENT**

As an artist, I am driven by a strong inner urge to create meaningful works that resonate with people on a deeper level. My artistic journey began at Lilian Gray Art School, where I discovered the magic of art-making and fell in love with oil painting. The slow and meditative process allows me to fully immerse myself in each piece, pouring my heart and soul into every brushstroke. My art is not just about creating beauty; it's about conveying complex emotions and connecting with others through intentionally crafted elements.

I draw inspiration from my personal experiences and emotions, channeling them into each piece to create a powerful and relatable message. Every color choice, composition, and brushstroke are thoughtfully placed to guide the viewer's gaze and evoke a specific response. My goal is to invite viewers to explore their own feelings and experiences, bridging the gap between our individuality and shared humanity.

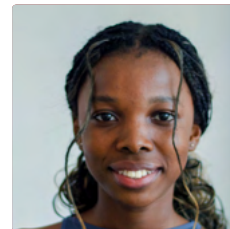
Through my art, I hope to create an emotional connection that prompts reflection and self-discovery. I aspire to foster a deeper understanding and appreciation of the human condition, encouraging people to look beyond the surface and find meaning in the moments that make us feel alive. My paintings are an invitation to feel, reflect, and connect – not just with the artwork, but with oneself and others. It is my sincere hope that my art sparks something profound within those who engage with it, leaving a lasting impression that lingers long after the initial encounter.





**Chantal Masinga**  
**Content: Find comfort within**  
**2023**

Oil on canvas  
76,2 x 60,9cm  
R 5550 - (Framed)



**Chantal Masinga**  
**The colour of tears**  
**2023**

Oil on canvas  
40 x 40 cm  
R 1880 - (Framed)



## **Dumisani Jere | ARTIST STATEMENT**

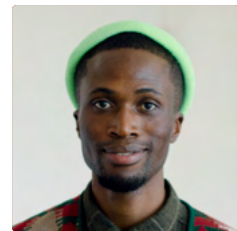
In the intricate tapestry of existence, I find my purpose as an artist. I am Dumisani Jere, known in the creative realm as Devolutionery which I've coined to describe my illustration process of returning back to the essences of space and time from my adolescent years. My work is a culmination of introspection, cultural exploration, and a deep-seated connection to the ever-evolving human experience.

My artistic journey is a harmonious fusion of various disciplines and influences. Drawing from the wellspring of my Southern African heritage Afrocentric archival mythos juxtaposed with postmodern progression into the current metamodern era, I strive to unravel the complexities of identity, belonging, and transformation. Through my creative process, I invite viewers to question the boundaries that define our perceptions and encourage them to venture into the uncharted territories of thought.



**Dumisani Jere**  
**Teaching isiNtu how to fish, UFOz**  
**2023**

Mixed medium on paper  
350 x 545 mm  
R5750 - (Framed)



**Dumisani Jere**  
**Macrocosm**  
**2023**

Mixed medium on wood  
450 x 405 x 30 mm  
R8000 - (Framed)



## **Eve De Jong | ARTIST STATEMENT**

My work is inspired by reinvention — of ourselves, objects and the planet.

I'm inspired by the bricoleur, working with the objects at hand to create something novel; by the Futurists with their nonconforming artistic traditions and, more recently, the Arte Povera movement and the use of everyday objects shown in a different way to convey new meaning.

My starting point is the industrial age, and the marvelous invention of plastic. This seemingly magical material offered new possibilities and, together with the energy supplied by fossil fuels, powered the economic development of the twentieth century. And yet we now pay the price for our dependence on the vast industrial-energy complex, in the form of environmental degradation and global warming. I choose to work in a medium that encapsulates this terrible bargain – plastic. Using a heat gun to reinvent my plastic bottles and bottle tops, the original form is distorted yet recognisable, repurposed for a new narrative. The frames are hand-made and painted with a non-toxic chalk paint. The titles (Contact, Wake Up, Doom, Vanish) are familiar due to the association with the commercial product, a play on the names made so familiar by their relentless marketing. The colour palette is similarly derived from the commercial origins of the material, stripped down and simplified.



**Eve de Jong**  
**Doom 1**  
**2023**

Plastic insect spray lids melted  
red painted wooden frame  
50cm x 70cm  
R 2 750 - (Framed)




**Eve de Jong**  
**Contact 1**  
**2023**

Plastic disposable contact lens cases  
Grey painted wooden frame  
60cm x 80 cm  
R 2 750 - (Framed)

A thick, dark purple vertical bar with rounded ends, positioned on the left side of the page.

## **Gugulethu Masuku | ARTIST STATEMENT**

A 26 year old self taught visual artist, who has been actively doing art for the past 3 years and in the process discovering more about her self as she is her own muse although heavily inspired by nature. My art stems from the emotional and physical pains I faced as a young women, while growing up in the trenches of poverty and abnormalities of my family structure. I use my experience to express my deepest thoughts, dreams and desires. I use different approach to my craft using mediums such as coffee, acrylic paint, charcoal and a marker. My paintings are a reflection of nature and life event's as I explore past traumas through my art.

A thick, orange horizontal bar with rounded ends, positioned at the bottom of the page.



**Gugulethu Masuku**  
**What are you hiding from (a series of my self portrait issue no 05)**  
**2023**

acrylic paint on canvas  
297mm x 420mm  
R2200 - (Framed)



**Gugulethu Masuku**  
**Selfless?**  
**2023**

acrylic paint on canvas  
297mm x 420mm  
R2700 - (Framed)



## **Jordan Swart | ARTIST STATEMENT**

As an artist that faced early childhood trauma by nearly losing my parents at a young age, art became a tool for me to cope with my emotions and to use as emotional support and outlet. I started doodling and scribbling random shapes onto paper. This creative outlet stayed with me over the years slowly transforming from simple doodles into a sophisticated, multilayered approach to my artwork. Drawing inspiration from graffiti, pop art and contemporary art which all influenced me from a young age. I most commonly use paper, canvas, ink and acrylic paint and love creating with them, however, I like to push the envelope by experimenting with different materials and mediums to stay fresh and keep feeding that creative outlet my inner child needed when I was young.

Being inspired by graffiti, street, contemporary and pop art, the message I try to convey to the audience viewing my art is multilayered with different meanings that the viewer should determine for themselves. While maintaining this unique form of creativity I explore different themes through my pieces and challenge status quo and entrenched world views. The objective is to get people to connect with my art no matter the walk of life they have been through while keeping the art simple and easy to read. I only produce one of one artworks because I want my art to be completely unique and individual so that each owner of a Blcktagg artwork knows that the piece they own is the only one in the world.





**BLCKTAGG**  
**“Not Just a Pretty Face”**  
**2023**

Acrylic paint and ink on paper  
R4850 - (Framed)



**BLCKTAGG**  
**“Hot Headed”**  
**2023**

Acrylic paint and ink on canvas  
148cm x 45cm  
R8950 - (Framed)

## Lisa Younger | ARTIST STATEMENT

My artworks are sliced and assembled by hand using an assortment of papers, watercolour pencils and wood glue. Paper is a versatile and accessible material which offers me a wide range of possibility when I make. My process combines theatrical model making techniques with improvisation. By adding and removing pieces of paper around and around, upside down, inside out and back to front, I actively 'don't know' where I am going to allow interesting ideas and relationships to emerge. A dog is an autobiographical character that sometimes appears in my artworks as the narrator of my own thoughts and feelings, alongside emotional and messy landscapes of sorrow filled mangroves, aloe witches and viscous feral grasses. As I meticulously arrange and re-arrange pieces of paper into their perfect positions, I stubbornly stop to linger on the well-trodden path back towards my divinity. I feel the boundaries of my shape. Chaos contained within the crisply cut outline of my body. The others have left me behind. I am alone with the warm sun curling my thoughts and memories like the lowveld winter grasses, me within the world and the world within me.



**Lisa Younger**  
**leftovers**  
**2023**

sliced fabriano paper and coloured card  
with woodglue  
32cm wide x 32cm high x 3cm deep  
R 4 000 - (Framed)



**Lisa Younger**  
**remembering to forget**  
**2023**

sliced fabriano paper with watercolour pencil and wood glue  
32cm wide x 32cm high x 3cm deep  
R 5 000 - (Framed)



**Lisa Younger**  
**remembering to forget**  
**2023**

sliced fabriano paper and woodglue in 3 layers  
48cm wide x 66cm high x 3cm deep  
R 8 000-00 (Framed)

**Lisa Younger**  
**forgetting to remember**  
**2023**

sliced fabriano paper with watercolour pencil and woodglue  
32cm wide x 32cm high x 3cm deep  
R 5 000 - (Framed)





## **Lungisa Madywabe | ARTIST STATEMENT**

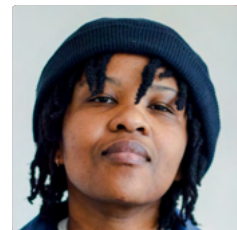
South African public spaces are a mirror of the internal dysfunction present within our society. My work is from the perspective of a bystander. Public spaces are usually filthy in various states of decay and are at times quite violent. The work is from the perspective of a disinterested bystander who is complicit due to their disinterest in intervening.

I live in a space like many other spaces in South Africa that have experienced various changes to its landscape in post-apartheid South Africa. Access to better opportunities has led to a change in many peoples' socioeconomic status. Despite the materialistic interventions the landscape remains riddled with violence, alcoholism, and many other social ills. The attempt to beautify the landscape has done nothing to stop the societal decay. My disinterest and many others is what allows the continuous disintegration to happen. My work is a reflection of these moments of apathy.



**Lungisa Madywabe**  
**"The Glow Of Love"**  
**2023**

monotype, collage, linocut on  
Fabriano paper  
33 x 39 cm  
Edition: 1/1  
R4850 - (Framed)



**Lungisa Madywabe**  
**"If This World Were Mine"**  
**2023**


monotype, collage, linocut on Fabriano  
paper  
35.5 X 33 cm  
Edition: 1/1  
R4700 - (Framed)



## **Mbali Mdikane | ARTIST STATEMENT**

Mbali Mdikane is an artist whose work explores healing, meditation, and their significance in the black community. By using art as a medium, Mbali delves into the transformative power of crying as a means of meditation and medication. Through abstract representations of human anatomy, Mbali reinterprets the black figure, emphasizing the multifaceted nature of black identity beyond external appearances. By placing the black figure at the center of artistic narratives, Mbali challenges societal norms that marginalize black individuals and communities.

This emphasis on visibility, empowerment, and agency in Mbali's work aims to ignite change and foster unity within the black community and beyond. Furthermore, Mbali incorporates dreamscapes to navigate everyday experiences and emotions, using them as reflections of meditation and the healing power of crying. Through these dreamscapes and artistic expression, Mbali provides viewers with spaces for reflection, introspection, and healing. Ultimately, Mbali's artistic practice seeks to inspire self-discovery and promote healing within the human race.





**Mbali Nqobile Mdikane**  
**a Season of Restless**  
**Longing**  
**2023**

Oil on canvas  
64 x 72 cm  
R9600.00 - (Framed)



**Mbali Nqobile Mdikane**  
**Generosity killed the human**  
**2023**

Oil on canvas  
70 x 65 cm  
R8800 - (Framed)



## **Melokuhle Mdlopane | ARTIST STATEMENT**

(b.1997, South Africa, Durban based Artist).

Born in 1997, Melokuhle Mdlopane is a Durban- based artist with a passion for art that has been expressed since he was a young child. Inspired by his surroundings, Mdlopane grew up painting family and friends. Enjoying the freedom that painting provides, he fine tuned his craft at the Durban University where he enrolled and studied Fine Arts degree briefly and continued to further his craft thereafter.

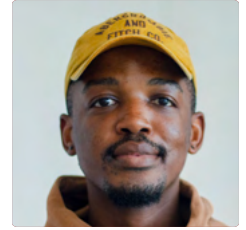
Scarification, a recurring theme of the artist's work as well as his love for patterns stemming from his Bhaca culture, are prominent in his work. Through the use of razor blades to camouflage his subject's faces and conceal their character, Mdlopane mirrors his own introverted 'protective covering' in a world where each one is marked in one way or another. The marks therefore act not only as an aesthetic appreciation of pattern but a cultural acknowledgment of protection. "The figures are not showing their faces as a representation of ukuBhaca (to hide)".





**Melokuhle Mdlopane**  
**Us**  
**2023**

Acrylic paint on paper  
42 x 59.4 cm  
R6950 - (Framed)



**Melokuhle Mdlopane**  
**Soft as flowers**  
**2023**

Acrylic paint on paper.  
42 x 59.4 cm  
R5750 - (Unframed)



**Melokuhle Mdlopane**  
**His flowers**  
**2023**

Acrylic paint on paper.  
42 x 59.4 cm  
R5750 - (Unframed)



## **Mohini Pillay | ARTIST STATEMENT**

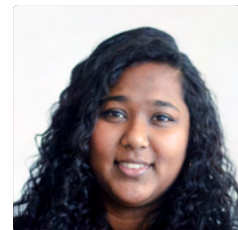
I make art as part of my language of existence. Being an artist allows me to process my experiences and my emotions, helping me to ground myself. My art practice has become an incubator for connection and introspection. I use memories and moments where I feel profoundly connected, as the inception of my artworks. My art embodies the divine feminine, love, and, vulnerability. I use flowers and circular forms in my work, engaging with divine symmetry and the concept of creation. Flowers have always been an important element in my family. Appreciation for their beauty and growing them connects us and is a way for us to express ourselves. Flowers are offered in ritual, celebration, and mourning, their ephemeral nature embodying the energy of creation and spirituality. Flowers are a part of my search for healing that is centered around my relationship with my mother.

I aim to unpack and engage my inheritance from the womxn in my family. I do this through the meditative and cathartic practice of sculpting flowers, a skill I learned in childhood from my mother, who used to make sugar flowers for cake decorating. I sculpt flowers out of polymer clay which as a medium is the closest to sugar paste. This enables me to use the same techniques for sugar craft. I combine these techniques with oil painting. This process of making and employing my mother's skill is a way to reconcile my past and present. In creating and offering these flowers I am invoking generational healing.



**Bellefield dahlia**  
**2023**

Polymerclay and oil paint  
on canvas  
Diameter: 27,5cm  
R4550



**"A rose is a rose is a rose"**  
**2023**

Polymerclay and oil paint on canvas  
Diameter: 27,5cm  
R4250

## **Nsika Mhlongo | ARTIST STATEMENT**

I'm an artist who explores the metamorphosis of the female form in a world where women are prone to be objects of desire, judgement and violence. I work on bringing the untold bits of who I am to life. I use my life experiences as points of departure with the aim of instigating dialogue between the viewer and I. I realize how society impacts the inward views we have of ourselves and my work aims to engage these views.

Our views as women, especially, have been predominately influenced a lot so by our male counterparts, particularly in the art industry. Often proving to be inaccurate and lacking relatability. Being a black, young, female artist in a very conservative space there was never a good understanding of representation. I often found it difficult to truly express my ideas and accept myself for who I am. I use my own body as the first tool to my self-expression. I myself having experienced rejection and violence I use art to tell those stories. I want to embrace the changes of my own female form in a way where others can relate. Being someone who has struggled to accurately articulate my emotions, art is the only thing that manages to expose me but I enjoy it.

I utilise materials such as acrylics, oils, charcoal, canvas, paper and other experimental mediums whilst observing my own physical form as reference. I often choose to treat my materials carelessly in order to add to the metaphorical fragility of my pieces.



**The Woman and the Beast series I  
2023**

Charcoal and acrylic on canvas  
109cm x 77cm  
R6000.00 - (Framed)



**The Woman and the Beast series II  
2023**

Charcoal and acrylic on canvas  
70cm x 55cm  
R4850.00 - (Framed)



## **Ntokozo Mudau | ARTIST STATEMENT**

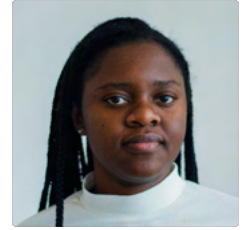
My work is driven by curiosity, exploration, discovery and self-understanding. Creating art not only means self expression but gives me the opportunity to explore both the external and internal world in trying to understand my own existence .I have a deep fascination with the concept of creating as well as the process of creating something .It is in creating something that I am filled with feelings of excitement and curiosity of an adventure that I am about to embark on, not having to fulfil that feeling leaves me with an unbearable feeling of disservice to myself. There is a sense of freedom that I experience within creating. A freedom that I might not fully experience in reality but it is through my work that I am able to grant myself that freedom to explore without any limitations.

My work is informed and inspired by observations of the real world, personal experiences, Philosophy, human interactions, isolation and reconnection with society as well as Films and animations. I work within multidisciplinary mediums such as video, sculpture, printmaking and painting. Working in multiple mediums not only provides me with the space for exploration of different ideas indifferent forms but allows me to express different parts of myself into different forms bringing them into existence. This body of work is inspired by a Brazilian Portugese Drama for life performance. Their tales of Brazilian folklore moved me to create this series of paintings.



**Ntokozo Mudau**  
**Rosas**  
**2023**

Oil on canvas.  
78 x 71 cm  
R5200 - (Framed)



**Ntokozo Mudau**  
**A mais profunda sensualidade**  
**2023**

Oil on canvas  
78 x 71 cm  
R3500 - (Unframed)



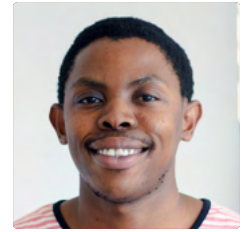
## Ogorogile Nong | ARTIST STATEMENT

### The Profit Of Beauty

“My work predominantly delves into the contemporary society in which I am an active participant. Living in an era marked by rapid development, information proliferation, and technological innovation, I find myself captivated by elements that reflect the intricacies of daily life. These elements resonate with a world characterised by increasing human interconnectedness and globalisation. Specifically, within the context of South Africa and Africa at large, the concept of beauty has always been intricately interwoven with business pursuits. This connection has given rise to numerous opportunities and profitable enterprises, often leading to a degree of conspicuous consumerism.

My project, titled ‘Profit of Beauty,’ seeks to underscore the intricate relationship between the beauty industry and the world of commerce, showcasing how these two realms intersect. The global reach of beauty has not only shaped our understanding of attractiveness but has also significantly influenced consumers and the business sector. This influence compels businesses to adapt continually to evolving beauty standards and consumer preferences while taking into account socio-cultural factors. In our ever-changing world, driven by advancing technology, eurocentric beauty standards have played a pivotal role in shaping widespread ideas of beauty.





**Ogorile Nong**  
**Layers**  
**2023**

297mm x 420mm  
Archival Giclee on Fabriano  
Textured Paper  
R4850 - (Framed)



**Ogorile Nong**  
**Hair - Rachy**  
**2023**

297mm x 420mm  
Archival Giclee on Fabriano Textured Paper  
R4850 - (Framed)

**Ogorile Nong**  
**Flower Man**  
**2023**

297mm x 420mm  
Archival Giclee on Fabriano Textured Paper  
R4850 - (Framed)

## **Pule Magopa | ARTIST STATEMENT**

I am Pule Magopa, and I am a fine artist. This is a medium of expression I consider using when addressing ideas relating to my practice. The purpose of making art is to evoke an emotion we can connect to regarding matters we may have common difficulties with or an understanding of. Resin, fibre glass, oil paint, and many mixed media are materials used to translate, work. Movements such as cubism and surrealism are chosen due to these movements' ability to alter reality. I discuss previous events in my life that have led to displacement. Cardboard or boards symbolised optionless relocation in my younger years. Juxtaposed materials and cardboard silhouettes fused with jubilant and turbulent experiences depict a hope for a better reality, while the paintings discuss a time of trials and tribulations. At times, delicate memories are still cherished. I find more belonging in my memory than I do in my environment. The driving force behind the work is nostalgia for people and spaces. The need to find my place in the world I hope that through my work, the audience can connect to a sensitive memory or feel some sort of liberation in the disharmonised use of materials.



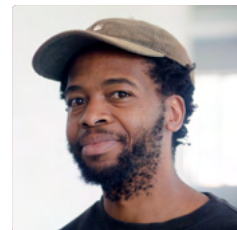
**Pule Magopa**  
**Eddie Guerrero**  
**2023**

Oil on resin, fibre glass  
and MDF board  
37cm x 24cm  
R 3000



**Pule Magopa**  
**Assorted Drum front cover**  
**2023**

Oil on resin, fibre glass and  
mixed media  
48cm x 19cm  
R 3000



**Pule Magopa**  
**2859 Sardines**  
**2023**

Oil on resin, fibre glass  
and MDF board  
60cm x 65cm  
R 7500



## **Rejoice Kunene | ARTIST STATEMENT**

In my artistic voyage with clay, I orchestrate a cultural symphony, paying tribute to African spirituality. Employing the ancient coiling method using stoneware clay with earthy slips, I infuse each creation with ancestral whispers and cultural significance, capturing the essence of traditions, history, and spirituality. My art celebrates the multifaceted African human experience, reflecting life's vibrancy and complexities. Influences from traditional to contemporary converge in my work, creating a universal narrative that resonates across time. The labyrinth metaphor in my pieces invites introspective journeys, emphasizing resilience and growth.

Beyond individual works, my installations explore the intersection of religion and spirituality, drawing inspiration from uMsamo—a Zulu hut's sacred space. As I dismantle linear thinking from my Christian upbringing, I embrace the belief that personal sacredness guides one's path. This journey involves delving into African processes as my chosen connection to the divine, bridging cultural traditions with individual beliefs for a deeper understanding. Rejoice Kunene stands as a testament to the interplay of art, spirituality, and cultural heritage—an invitation to celebrate resilience and navigate the intricate pathways shaping our existence.



**Rejoice Kunene**  
**uMsamu Burner**  
**2023**

Stoneware Clay | Rust Dust  
Slip+Yellow Oak Slip  
25cm x 18cm  
R 5950



**Rejoice Kunene**  
**MakuKhanye | Let there be light**  
**2023**

Stoneware Clay | Rust Dust Slip+Yellow  
Edition: 3/3  
15cm x 15cm  
R 1950

## **Siyabonga Vilakazi | ARTIST STATEMENT**

“Sakhile”

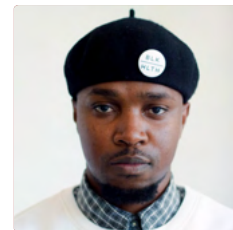
is driven by the Zulu word ‘Sakhile,’ meaning ‘We built,’ the artist explores its profound significance in his upbringing and artistic work. This collection emphasizes the collective ‘WE,’ underscoring the crucial roles both parents play in raising a child. ‘BUILDING’ transcends construction, symbolizing a communal effort with a group of artisans creating a nurturing household. In contemporary African households, single-parent arrangements are normalized. The artist realizes the importance of both parents, challenging the nature versus nurture debate to foster an environment where children experience love, security, understanding, and stability. Photographs depict a family with both a mother and a father raising their child together.

The artist views individuals as products of their parents and immediate family, equating care and guidance to essential elements for growth, akin to a plant flourishing with water, sunlight, and fertile soil. ‘Soil’ symbolizes parents molding and nurturing the child, building a strong foundation, mirroring the process of creating the life they now raise together. Blending technical proficiency and creative expression, the artist uses the camera to employ a unique visual language, questioning societal norms and addressing social issues. The work emphasizes personal interpretation through techniques like composition and lighting, creating visually compelling images conveying specific messages.



**Siyabonga Vilakazi**  
**khaya elifudumele (A**  
**warm home)**  
**2023**

Photography – Archival  
Matt Coated Fine Art Paper  
29.7 x 42cm  
Edition: 1/1  
R 2500 - (Framed)



**Siyabonga Vilakazi**  
**Ukubumba (Moulding)**  
**2023**

Photography – Archival Matt  
Coated Fine Art Paper  
29.7 x 42cm  
Edition: 1/1  
R 2500 - (Framed)

**Siyabonga Vilakazi**  
**Ukunisela (Watering)**  
**2023**

Photography – Archival Lustre  
Paper  
42 x 59,4cm  
Edition: 1/1  
R 4000 - (Framed)

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