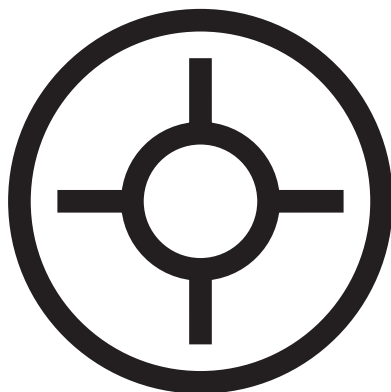




What Remains Here

***What
Remains
Here***

What Remains Here comes from a long-standing working relationship between **MAPSA** and the **University of the Free State**, as well as from years of returning to Richmond in the Northern Cape. Since 2013, when Willem Boshoff initiated the annual University of the Free State Art Residency and Land Art Project at MAPSA, students, artists, lecturers, and curators have come back to this town again and again. These returns have become part of MAPSA's work here. The exhibition continues that history, while opening **MAPSA's Art & Observations** as a new place for exhibitions, workshops, conversations, and public engagement.

Richmond is not a neutral setting. It changes the way one looks. The Karoo does that. It slows the eye. Dust settles on roads, in rooms, on objects, on skin. Wind moves through the town and across the open land, wearing things down, shifting traces, sometimes uncovering what was hidden. The quiet can seem empty at first. After some time, it begins to feel full: of labor, settlement, dispossession, movement, endurance, and the ordinary negotiations between people and land.

To work here is to slow down. One starts to notice smaller things: a repaired surface, a wall marked by use, a discarded object, a plant holding on in dry ground, a building that still

carries its previous life. The works in this exhibition do not use the Karoo as scenery. They meet its conditions — dryness, distance, heat, silence, difficulty, beauty — and allow those conditions to affect them.

The exhibition brings together sculpture, installation, photography, text, drawing, and mixed media. It looks at what remains after use, erosion, occupation, conflict, memory, and time. Some of this remains in buildings and objects. Some remains in language, gesture, bodies, and the ground itself. Some histories are visible. Others appear only partly, or indirectly, or not at all. The exhibition does not try to make these layers whole. It stays with fragments, weathered surfaces, damaged forms, carried memories, and materials that seem to hold more than they first give away.

This way of working is close to MAPSA's own history in Richmond. MAPSA has never been only a space for finished artworks. It has grown through residencies, workshops, publications, collaborations, and local projects. Often the work has happened with the town, not simply inside it. The University of the Free State residency is one way this relationship has continued. Students and artists arrive, spend time, observe, respond, and make. They encounter the Karoo through

Richmond's lived conditions rather than from a distance.

The participating artists are Janine Allen, Siemon Allen, Willem Boshoff, Adam Broomberg & Rafael Gonzalez, Kendall Buster, Abrie Fourie, Adelheid Frackiewicz (von Maltitz), Selom Kudjie, Miné Kleynhans, Louis Krüger, Lyrene Kühn-Botma, Ibrahim Mahama, Tina Marais, Seretse Moletsane, Teboho Mokhothu, Johandi du Plessis-Kleynhans, Dale Lawrence, Kathy Robins, Henk Serfontein, Magda Soboń, Siobhan Swart, Hentie van der Merwe, and Jeremy Wafer. They bring different materials, histories, and ways of thinking. Some works stay close to the Karoo landscape. Others bring in other places, archives, economies, and memories. Some are quiet and observational. Others deal with extraction, labor, language, inheritance, and the movement of materials over time. The exhibition does not need these positions to agree. It allows them to sit side by side.

The title "*What Remains Here*" refers to what is left behind, but also to what continues to work in the present. To remain is to stay long enough for a place to become less simple. Richmond is not an empty expanse. It is layered with geology, vegetation, social history, oral memory, and daily life. The exhibition asks how art might respond to this density without trying to explain it away.

MAPSA's Art & Observations also carries a past. The building was formerly a mechanical workshop, and traces of labor, repair, use, and transformation remain. Opening it as a space for art does not remove that history. It places another use alongside it.

What remains here is what has been left behind, what gathers again, what stays close to the surface, and what asks us to look more slowly at the ground on which we stand.

JANINE ALLEN

After U.S. President Donald Trump's invasion of Venezuela and his stated intention to acquire Greenland, whether by controversial political or monetary means, I felt compelled to make environmentally conscious works that respond to the current and future extraction of minerals in a time of climate change.

Trump and his associates argue that Greenland is of strategic economic and military importance to the United States. It is also alleged, however, that the underlying intention is to mine Greenland for its rare minerals. As a South African, I am interested in the geological commonalities between Greenland, South Africa, and Antarctica, with South Africa forming part of the Antarctic Treaty System. These three regions contain untapped "critical" minerals used in AI chip manufacturing, green-energy technologies, and defence. South Africa, for example, possesses praseodymium and ruthenium. Research suggests that rare-earth minerals accumulate in Antarctic regolith, while Greenland holds some of the world's largest deposits of rare-earth minerals, including neodymium and dysprosium.



With climate change at the edge of my awareness, I collected gemstones and other rare minerals and froze them in ice. I shaped the ice and water through melting, moulding, and carving, then photographed the sculptures at different stages of defrosting and under hot climatic conditions. By making marks and drawings on the ice, and by documenting these objects in natural light as they slowly thawed, I sought to capture their primordial quality and invite viewers to consider the earth as a rare place that must be nurtured and conserved.

The forms of these objects refer to the creation of the earth in deep time and to the formation of minerals through complex, mysterious geological processes.

Rare Earth—with Buddstone, South African Jade (page 9)

Rare Earth—with Blue tiger's eye, Pyrite conglomerate and Chrysocolla (page 11) •

2026 • Photographs of sculptures containing ice and stones as specters of geology (Goethite, Tourmaline, Blue tiger's eye, Chrysoprase, Budd stone and other unspecified rare stones)
Archival Inkjet Print on Barytt Paper • Edition of 3





SIEMON ALLEN

In descending order:

City Lodge #3108, Oliver Tambo Airport, Johannesburg, Gauteng

(13-19 March)

11 Strathmore Lane, Camps Bay, Cape Town, Western Cape

(25 March - 7 April)

MAPSA, Richmond, Northern Cape

(8-18 April)

The Avery #490, Sun City, North West Province

(20-24 March)

Places (April 2026) • 2026 • Epson Velvet Fine Art paper, foamcore, cardboard, cork, contact paper, aircraft cable.



WILLEM BSHOFF

My sculpture *OPENANDSHUT* shows books in the form of trees being smashed-up. My militant friend Mordechai blatantly states that books are nothing but badly fucked-up trees. The forensics of a book shows it is made of the same substance trees are made of.

OPENANDSHUT shows the paradigm tree on its way to becoming the paragon book. Seven logs of light-coloured Jacaranda wood are arranged in a row with cutting-blades of dark Imbuia wood sliced into them. I studied the way trees are cut up and shredded in paper mills. I wish to allude to stumps of trees fed into vicious rollers fitted with cutting-blades.

Regarding paper in the world, no matter how glamorously that paper is presented, is really regarding totally destroyed trees. The idea of a paperless office is easier said than done. The more computerised the secular world becomes, the more paper it seems to generate.

I am a hypocrite. I have a great affection for books and I have collected about 10,000 books over the years. I learned to read before I went to school and I always had a pile of library books

with me. Somehow, I have to accept that the love of books must become the love of antiques. I have to shut the open book.

Recently tree-planting schemes have been suggested as way to become 'carbon-neutral'. In other words you generate carbon dioxide by choosing air travel, by driving your car, through the paper you consume or all the consumables you enjoy as a 21st century citizen. But you can try to correct out that imbalance of carbon dioxide by planting trees (or rather by having trees planted on your behalf for a fee). This supposedly absorbs the carbon dioxide you caused to be produced. The greenhouse gas problem is however more complicated than simply avoiding books or planting trees.

My work *OPENANDSHUT* is a romantic affirmation of the value of trees and a nostalgic look at the cruelty inflicted by reading.

OPENANDSHUT • 2011 • Jacaranda wood, blades of Imbuia wood sliced into the logs & seven granite slabs • 2150 mm X 700 mm



ADAM BROOMBERG & RAFAEL GONZALEZ

The olive tree is a totem of Palestinian identity, culture, and resistance. It supports the livelihoods of more than 100,000 Palestinian families, is a centre of traditions and identities, and has long been a target of destruction and theft. Since 1967, 800,000 Palestinian olive trees have been destroyed by Israeli authorities and settlers. Between 2021-2022, photographers Adam Broomberg and Rafael Gonzalez photographed olive trees in the Occupied Territories of Palestine, many of which are thousands of years old. This project brings together their studied, absorbing portraits of these trees, which act as fixed points in a historic and transforming landscape that is constantly disputed, altered, and increasingly destroyed. Each portrait bears witness to the presence and resilience of the Palestinian people and their relationship with the land.

Anchor in the Landscape • 2023 • N31°31.4645' E035°06.2137' • Digital print on Hahnemühle

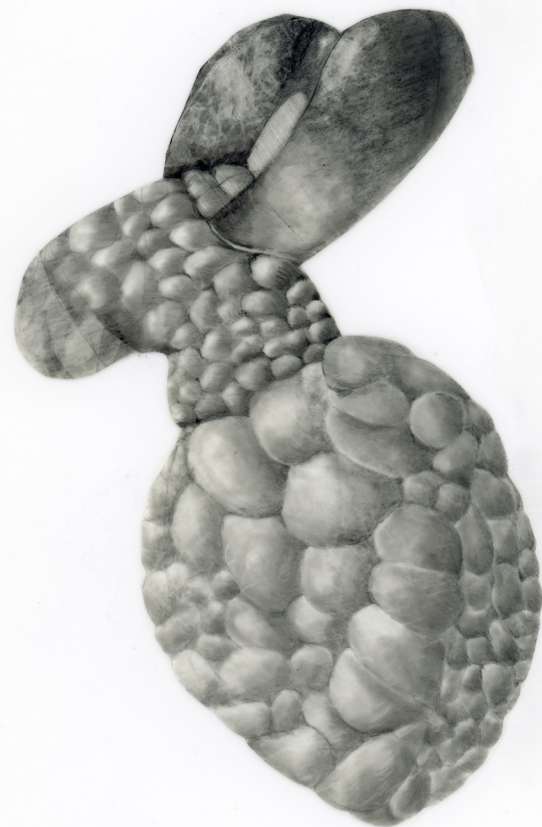




KENDALL BUSTER

Drawings of specimens — like something born from a naturalist's field journal, imagined as either minuscule or massive — are paired with early experiments in paper sculpture, conceived as fragments of architectural models ready for assembly, disassembly, and reassembly. They are restless in any configuration, as there are infinite possible combinations. Informed at once by buildings both real and visionary and by biological morphologies — where the built and the natural environment might meet — these are models of uncertain scale for invented buildings, inspired by both the monumental and the microscopic.

Inventory • 2026 • Mylar, graphite pencil, foam board, flashe paint, graphite paste & sewing pins



JOHANDI DU PLESSIS-KLEYNHANS

Tipping Point is a sculptural triptych constructed from handmade paper and shredded South African banknotes, moulded to resemble the familiar form of corrugated asbestos roofing sheets. The surface, fragile and uneven, bears the marks of its making—soaked, pressed, and dried into place—evoking both the visual memory and material trace of decay. Leaning at a deliberate angle against the wall, the three components of the work form a precarious triangle, an unstable geometry that alludes, obliquely, to Maslow's hierarchy of needs. This work emerges from the ongoing scandal surrounding the 2014 R255 million asbestos audit and replacement tender in the Free State, a project riddled with irregularities and overseen by former premier Ace Magashule and other implicated individuals. Though the tender was ostensibly issued to remove hazardous asbestos roofing from vulnerable homes, not a single sheet has been replaced. The funds, however, have been spent. What remains is absence: of accountability, of justice, of shelter. In *Tipping Point*, the act of soaking shredded currency in water and reconstituting it into the form of shelter speaks

Tipping Point • 2025 • Handmade paper: Fabriano Rosapina, Fabriano Accademia, grey Fabriano Cromia, shredded South African currency



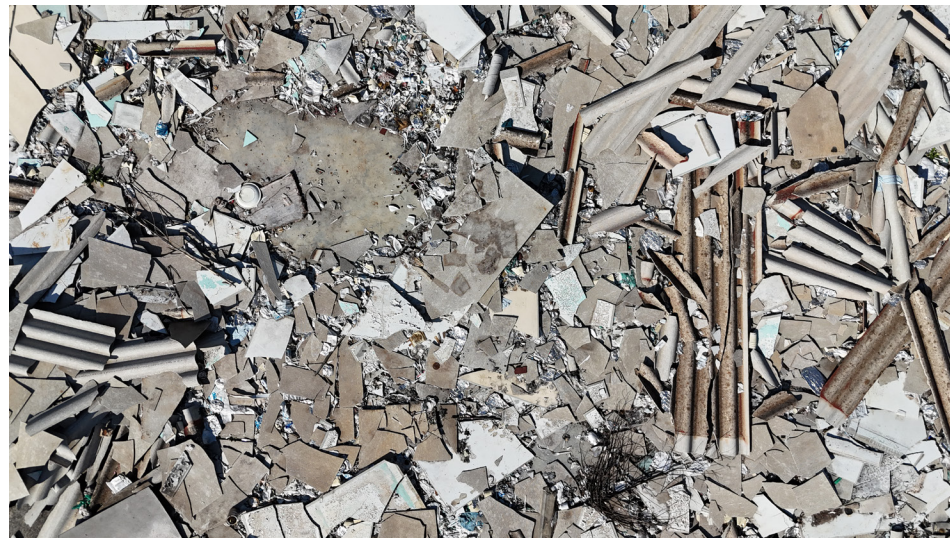
directly to the laundering of both money and responsibility. The material process of dissolution and remaking becomes a quiet metaphor for corruption—its mechanisms, its consequences, and its cost. The paper's fragility, its breaking points, and the delicacy of its surface signal a state of exposure, echoing the bodily vulnerability of those left to inhabit these contaminated structures. The title resonates on several registers: a moment of crisis, a structural threshold, the possibility of collapse. It also gestures toward tipping as bribery, and tipping off as the courageous act of whistleblowing. In this triangulation—between need, power, and complicity—the work poses a question: What does it mean when the most basic of human needs are bartered away for personal gain? And at what cost do these transactions occur?

Tipping Point • 2025 • Handmade paper: Fabriano Rosapina, Fabriano Accademia, grey Fabriano Cromia, shredded South African currency



JOHANDI DU PLESSIS-KLEYNHANS

Crossed Lines is a series of three aerial photographs I captured with a drone in May 2025, documenting illegally dumped asbestos at the National Hospital in Bloemfontein, South Africa. Following recent renovations, the hospital discarded asbestos roofing material on its premises, despite the fact that the use and dumping of asbestos have been illegal in South Africa since 2008. The title refers to both the visual crossed lines present in the compositions — formed by discarded beams, cables, and debris — and the metaphorical crossing of ethical lines through the neglect of environmental and public health responsibilities. The work highlights the irony of a medical institution, a place intended for care and healing, becoming a site of contamination and danger. Through this series, I aim to reflect on systemic neglect, blurred lines of accountability, and the consequences of infrastructural disregard within the urban landscape.



Crossed Lines • 2025 • Digital prints on archival photographic paper (framed) • Series of three photographs



JOHANDI DU PLESSIS-KLEYNHANS

Siphoning millions from NSFAS meant for needy students uses Abraham Maslow's Hierarchy of Needs as a familiar visual structure to question ideas of access, progress, and self-actualisation. By inverting the pyramid, the work disrupts its usual logic of stability and upward movement, suggesting a system made precarious by failures and corruption within NSFAS. The work connects directly to students' lived realities in a university context, where financial aid determines whether higher education remains possible. Through a minimal visual intervention, the artwork reflects on how systems meant to support aspiration can become unstable, unequal, and suspended.



Siphoning millions from NSFAS meant for needy students • 2024 • Digital prints on archival photographic paper (framed)



ABRIE FOURIE

Ubuntu Bricks is an informal brickyard in Richmond. Through my long-term engagement with MAPSA and its collaborations with local brickmakers, I have come to understand brickmaking as part of the town's broader story of labour, skill, hardship, and survival.

The Alphabet Bricks project opened a way of thinking about bricks as instruments of storytelling: language formed through the brick itself, and knowledge carried through words, hands, repetition, and labour.

Ubuntu Bricks, Richmond, Northern Cape, South Africa, • 2022 • Single-sided 4-colour dye-sublimation print on 210g textile banner (foldable, crease-resistant, washable, suitable for outdoor and indoor use, B1 certified – flame-retardant in accordance with DIN 4102)

ADELHEID FRACKIEWICZ

Teething began with the familiar ritual of my young daughters losing their milk teeth. After one such occasion, I found myself holding a tiny tooth, unexpectedly unable to throw it away. This ordinary object became the starting point for an ongoing sculptural inquiry. Separated from the body, the tooth occupies an ambiguous state: intimate yet autonomous, familiar yet uncanny. Its permanence contrasts with the fleeting nature of childhood.

Through casting, moulding, and assembling, *Teething* enlarges and reimagines the tooth as a sculptural form, moving from a reflection on motherhood and domestic life toward broader questions of attachment, loss, and the emotional significance we invest in seemingly insignificant objects.

Teething • 2025 • Resin, pigment, earth, ash • 101.5cm x 60.5cm x 6cm



ADELHEID FRACKIEWICZ

Uprooted explores displacement, belonging, and intergenerational memory through the sculptural form of the tooth. The work is informed by an autobiographical engagement with intergenerational trauma, particularly my grandfather's forced migration from Poland during the Second World War and his subsequent resettlement in South Africa. This personal history provides a point of departure for considering how displacement extends beyond a singular historical event, shaping identities and senses of belonging across generations. Three monumental teeth, cast in white concrete, are positioned outside the gallery and viewed through a window from within the exhibition space. This installation emphasises the tooth as an object that exists at the threshold of the body, simultaneously internal and external. By relocating this object to the architectural edge of the gallery, the work draws attention to boundaries between inside and outside, presence and absence, inclusion and exclusion. The window becomes a site of mediation, inviting viewers to encounter the sculptures through a physical and conceptual distance that echoes experiences of separation, migration, and longing.

Uprooted • 2025 • White Concrete • 50cm x 50cm x 50cm per each



ADELHEID FRACKIEWICZ

Spades bring together two recurring motifs within my practice: the tooth and the spade. Emerging from my ongoing exploration of the tooth as a metaphor for migration and intergenerational trauma, this work shifts its focus towards labour, mortality, and the cyclical relationship between life and death. While the tooth occupies the threshold between the body's interior and exterior, the spade suggests the threshold between cultivation and burial.

Spades attempt to reflect on the labour of being alive. By bringing the tooth and the spade together, the work considers how labour, mortality, and memory are inextricably linked, proposing death not as an end but as part of the continual cycle through which life leaves its traces.

Spades • 2026 • Found objects, resin, pigment, earth, ash • variable dimensions



MINÉ KLEYNHANS

Abacus for Emotional Transactions plays to a perceived dynamic that underly many social exchanges: the impulse to bargain for exemption from awkward and disadvantaged social standings by paying the 'right kind of currency'. It attempts to answer to the 'fantastic' notion that some kind of helpful apparatus could be used to keep careful tally of the unspoken, nuanced and subtly strained things that are truly exchanged in the dynamics between people.

Abacus for emotional transactions • Cherry and Kiaat wood, copper, washers and enamel paint
120 x 65 x 50 cm



MINÉ KLEYNHANS

When I started this piece, I wanted to do something with nests, but it morphed into something more like a reptile/dragon/snake. While working on it, my attention was drawn to how easily certain patterns or rhythms of elements arrange themselves to mean 'reptile' (fanned spikes in a row), 'thorned shrubs' (irregular spikes scattered) or 'insect' (many spikes across from each). Similarly, danger and protection depend on where you are positioned relative to the sharp end. This is probably the essence of storytelling and mythmaking.

This piece will likely form part of a larger assemblage and conceptual frame. My overall goal is to continue to develop a visual shorthand that feels not only playful but also toy-like, and is suited to discussing enchantment and disenchantment, and the fantasies and flights of fancy they produce.

Nest I • 2026 • Nylon rope, copper & air hose • 40 x 65 x 50 cm



MINÉ KLEYNHANS

As a child, I spent hours staring through marbles; through them, I glimpsed a mysterious subaquatic moon-landscape. Recently, I came across an interpretation of the Moon Tarot Card: The moon, having no source of light of its own, can only ever reflect the sun's light — the only source of truth. The Moon Card speaks of a time when the truth is eclipsed, a journey through illusion and delusion to reestablish a relationship with the truth.

Eclipse IV • 2026 • Kiaat wood, brass spikes and marbles • 168 x 20 x 12 cm





LOUIS KRÜGER

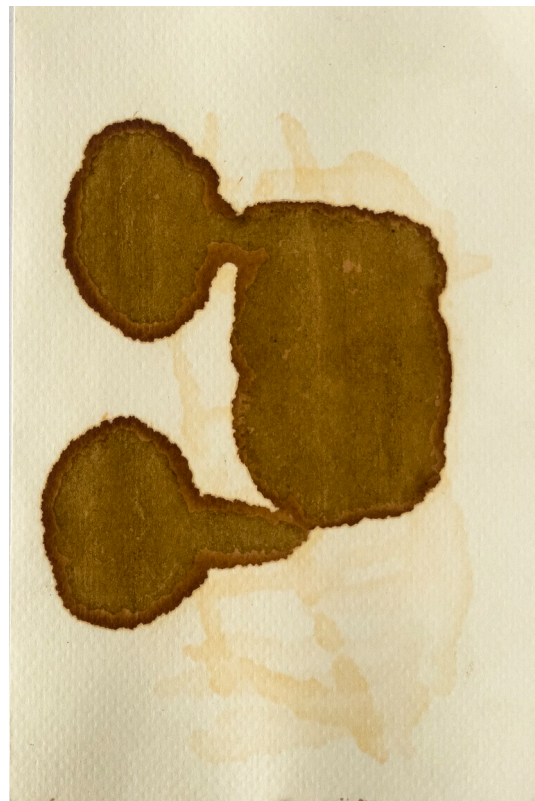
Forgotten Enclave engages a tension between stillness and motion, where the landscape is held in a state of quiet instability—suspended between geological time and perceptual transformation. The Karoo, often perceived as empty or desolate, is instead approached as a site of accumulation, carrying deep temporal strata that extend into Palaeolithic history. These histories are not explicitly depicted but are invoked through processes of disruption and reassembly, allowing the image to operate as a space where time is felt rather than seen. Through the visibility of digital manipulation, the work reflects on its own construction while activating what is absent within the landscape itself. The “enclave” emerges as a sacred micro-territory—an overlooked site that invites heightened attention and contemplation. In this way, the piece seeks to awaken a visionary potential within the arid environment, proposing that even the most marginal or unassuming spaces can hold a profound, almost ceremonial presence when engaged through acts of fragmentation and re-imagining.

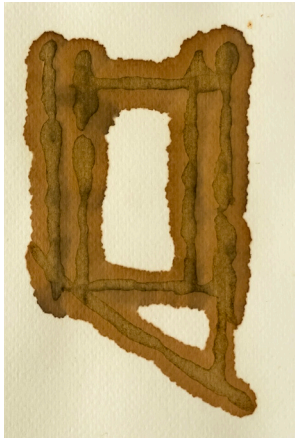
Forgotten Enclave • 2026 • Digitally manipulated photo montage on Hahnemühle Photo Rag
86 x 62 cm

SELOM KUDJIE

The presence of other things in the non-referential forms appealed to me. My sensibilities toward these entities are tied to the forms that follow such speculation. Drawing carries that means to pull together potentials in the silent existence for inhabitants, actors or actants in these encounters beyond human perception. There is a knowing from these interactions that does not refer to the human consciousness. With henna, ink, carbon paper, and paper, the images formed are playful renditions of the interactions that might be happening among these roadside objects in my vistas during my frequent Tamale – Kumasi trip in Ghana. I imagine non-human agents activate many aesthetics nurtured over different timescales. In the distance, I found brokenness that still withstands weight, age that brews strength in precarity and velocity that affords me nothing more than a look. They are registered as shapes, textures, lines, colours, and stains, either representational or non-objective, that escape the three-dimensional realm and enter lower dimensions. And through the struggle of being in these registers, I think about new lifeforms present in art and non-art materials released in the things that are with us in relation to things that are out of sight.

Roadside objects • 2026 • Paper • 10.2 × 15.2 cm each





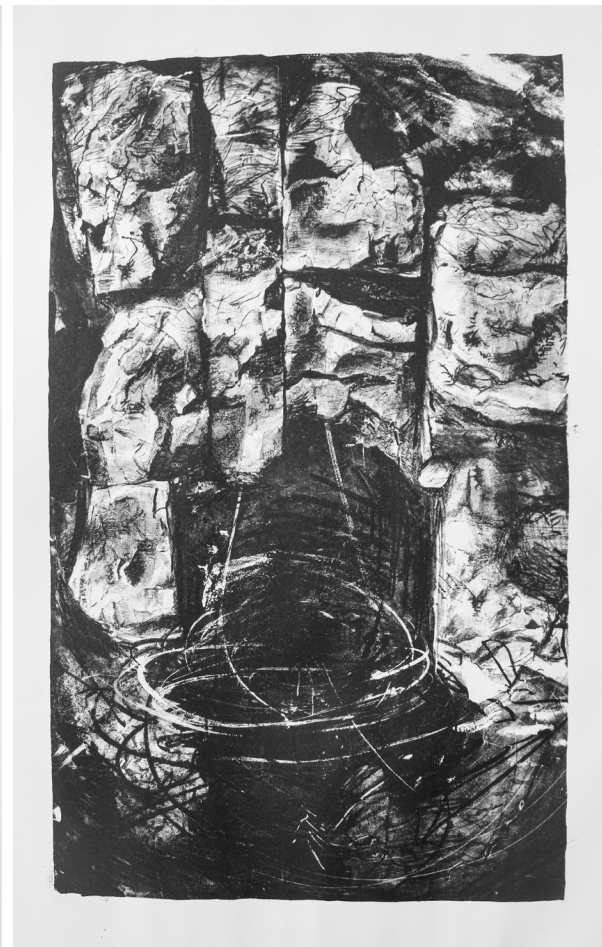
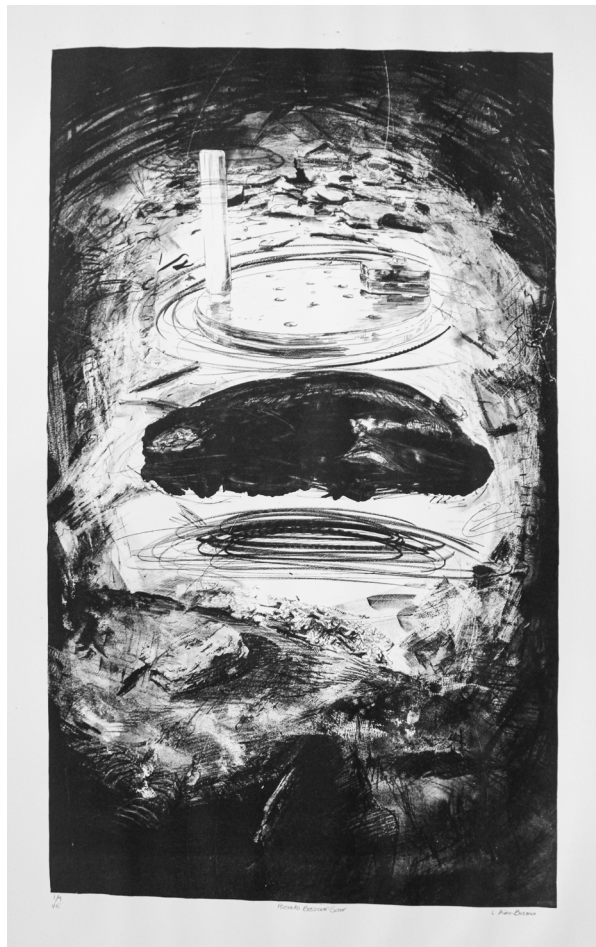
LYRENE KÜHN-BOTMA

The *Pseudo Bezoar* series explores the weight of loss, the repetition of cycles—particularly within artmaking—and the labour embedded in creative practice. In this work, the acts of cleaning, graining, and polishing a lithographic stone are approached as meditative gestures of loss. Within this loss, moments of alienation may also emerge: the alienation of the body in grief, and the otherness of new losses carried within it. These experiences may manifest as a hard stone lodged beneath the diaphragm—an internal, bodily weight. This heaviness is considered in *Pseudo Bezoar: Scour*, while *Pseudo Bezoar: Travail* reveals the repetitive cycle of continued loss, the burden of stone, and the labour of process.

Pseudo Bezoar: Scour (Ed. 9 VE)

Pseudo Bezoar: Travail (Ed. 10 VE)

2025 • Stone Lithographic Prints on Magnani • 91 x 63 cm Each (framed)





LYRENE KÜHN-BOTMA

The *Travelling Lithographer* meanders in the Karoo and seeks to capture the traces of time spent amongst the sleeping rocks, changing plants, whispering winds, unforgiving sun, guiding trails, and hiding succulents. The work traces specific excursions into the Karoo outside Richmond, South Africa, while carrying a lithographic stone to capture and contain the artist's encounters with the landscape, with non-human materials, and herself amidst them. While doing so, she reflects on the labour of carrying a heavy stone as a surrogate for translating and transcribing her journey—the artistic process and the physical and mental processing of materials.

Untitled (Karoo Trace) • 2026 • Lithographic stone, soil, gum Arabic, lithographic crayons



DALE LAWRENCE

Create an artwork

In place of paper use animal fat

Instead of ink

pigment gathered from the ruins of a wildfire
in the mountains of Cape Town
that also destroyed the university library

A fire made by the homeless of the city

on the edge of the mountain

spread to the mountain

then to the library

then back to the mountain

then to the homes of the people of the city

Jagger Library (2022-2026) • 2023 • Cow fat and veldfire ash



IBRAHIM MAHAMA

The textile works presented in this exhibition by Ibrahim Mahama are grounded in processes of excavation, both conceptual and material. They bring together hand-woven smock textiles from northern Ghana — once central to local economies but disrupted during the colonial period — and rubber residue textiles recovered from the abandoned Bonsai factory, a short-lived post-independence industrial site. Discarded as defective and buried, these materials are physically exhumed, bearing visible traces of soil, decay, and time.

Through recomposition, scorching, and controlled burning, Mahama fuses these elements, echoing their histories of damage and abandonment. Prayer mats, jute sacks, flower sacks, and

Maria Fulo • 2025 • Hand woven textiles with jute sack and metal tags • 306 x 223 cm



metal commodity tags introduce further layers of social and economic reference, recalling systems of labour, circulation, and classification. Embroidered motifs associated with traditional smock garments are reinterpreted into abstract compositions, extending their cultural vocabulary.

These works operate as material archives, carrying embodied histories of labour and use while inscribing personal and collective memory into their surfaces, prolonging the life — and meaning — of what was once discarded.

Pata Pata • 2025-2026 • Hand woven textiles with jute sack and metal tags • 226 x 310 cm





TINA MARAIS

Suspended in space, *Sleep in the Bed That You Made* takes the form of a bed sheet, its worn and deconstructed surface holding the faint trace of where a body has rested repeatedly. The porous cloth records the body's gestures, folding and handling, gradually altering the material. These traces gather like memory, opening onto the Karoo landscape with its dust, silence and histories. Woven together, body, memory and landscape form a fragile surface that holds what has been carried and left behind. Lifted from the ground, the bed denies rest, evoking the unsettled lives shaped by choices, both personal and imposed. The work asks how bodies inhabit history, how landscapes hold what remains, woven into us, and how this slowly dissolves through time.

Sleep in the bed that you made • 2022 • cotton, tulle, thread & textile dye • 250 x 300 cm

TEBOHO MOKHOTHU

Kobo ya Tlotlo (blanket of honour) draws its emotional and conceptual weight from the 2012 Marikana massacre, invoking the enduring image of the “man in the green blanket” as a symbol of resistance, vulnerability, and collective memory. Through this figure, the artwork meditates on how ordinary bodies become vessels of history in moments of profound violence and injustice. By weaving cultural heritage and ancestral symbolism into a contemporary political narrative, the pieces collapse time, bringing tradition into dialogue with the present, and ritual into confrontation with state power. The result is a visual language that holds celebration and mourning in tension, honouring resilience while insisting on remembrance, and refusing to allow the trauma of Marikana to fade into abstraction or silence.

Kobo ya Tlotlo (blanket of honour) • 2025 • Photographic prints on metal sheets • 59.4 x 84.1 cm each • Edition: 1/3





SERETSE MOLETSANE

"The Beautiful Ones Are Not Yet Born" is a phrase I heard from anti-apartheid activist and former Constitutional Court Justice Albie Sachs, referencing Ayi Kwei Armah during a talk at the Richmond Book Festival in the Northern Cape in 2011. His words remained with me.

The work emerges as a meditation on the present condition of the world. We inhabit a time in which hierarchies of power persist, and nations and individuals continue to assert imagined forms of superiority. Across this landscape, countless lives are uprooted, displaced, dehumanised, dispossessed, and stripped of agency. We are confronted by an uncomfortable truth: the collective human condition carries an undeniable ugliness. Soil becomes my language and metaphor — both origin and witness. It speaks to our entanglement with place, memory, and time; to the ways we belong, are severed, and attempt to return. In its texture lie the traces of bodies, histories, and erasures. Through soil, I reflect on what it means to be human: grounded yet unsettled, connected yet divided.

The beautiful people.. • 2026 • Soil, cow dung & marela pigment • 100 x 100 cm



KATHY ROBINS

Transitory Homes invites the viewer to pause and consider the deep connections between human life and the surrounding landscape. Taking inspiration from the imperceptible yet often unrelenting power of nature, the artist explores how small acts of conscious, respectful engagement with the environment can create the possibility of change.

"The structure of my work sits within grids, used both metaphorically and physically as reminders of blockages and closed borders for people on the move. These grids also speak to contemporary, not-so-silent forces: the rise of nationalistic voices that uphold divisions and dictate relationships between people and space. Overshadowing this is the upheaval in our climate and the profound sense of loss it carries. The crossing of borders, both physical and ideological, requires the navigation of grids and terrains into which one may be grafted, but not fully accepted or rooted. Recognising the fluidity of peoples' movement across the globe, and the shifting relationships between humans, environment, home, and community, calls for a reordering of both physical and mental constructs."

Transitory Homes • 2022 • Bronze & reclaimed wood • Dimensions variable

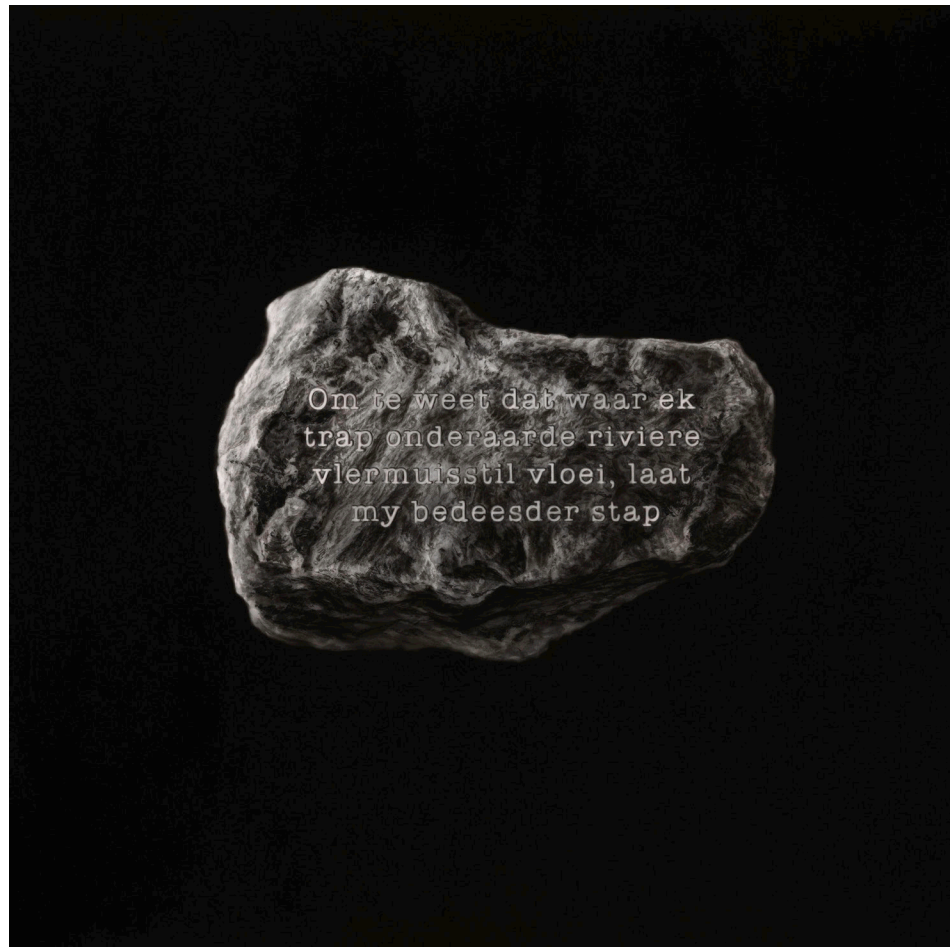




HENK SERFONTEIN

The Klipspraak series forms part of Serfontein's solo exhibition *Die Stomme Aarde / The Silent Earth*, first presented at the KKNK Arts Festival in Oudtshoorn in 2025. Through environmentally conscious charcoal drawings rendered in microscopic detail, Serfontein reflects on ecological fragility, destruction and renewal. The exhibition takes its title from Wilma Stockenström's poem *Die Stomme Aarde*, published in her 1976 collection *Van vergetelheid en van glans*. Drawing on the ecological sensibility of Stockenström's poetry, with its references to African landscapes, folklore and prehistory, Serfontein projects lines from *Die Stomme Aarde* and *Almoeder* onto rotating stones from Kruidfontein near Leeu-Gamka in the Karoo. In *Klipspraak*, the stones become imagined speakers or epitaphs, giving voice to a quiet grief about the condition of the natural world in the context of the climate crisis. Working with charcoal, ash and soot, Serfontein also opens a space for regeneration: new growth emerging from scorched earth. The works suggest nature as cyclical, in which destruction, hope, and renewal remain continuously intertwined.

Klipspraak II: Almoeder • 2025 • Charcoal and mixed media on archival paper • 90cm x 90cm





MAGDA SOBOŃ

Prayer brings together spirituality, ritual, and meditation. Made from pins and thread, the work forms a spatial, rhythmic structure that recalls a rosary and evokes traditions of focus, repetition, and reflection. The sharp points of the pins suggest pain and suffering, while the threads speak to healing, continuity, and connection. Together, these elements create a metaphor for a spiritual journey from unrest toward inner harmony.

Prayer • 2021 • Cotton thread, pins • 10 x 200 cm

SIOBHAN SWARTZ

My practice explores meaning-making within the unstable space between knowing and not knowing. I am interested in how we construct understanding from fragments, absences, and fleeting impressions, and how this process becomes a way of navigating uncertainty. Rather than presenting fixed or resolved images, my work leans into ambiguity, allowing forms to emerge and dissolve, to be seen yet never fully grasped.

Through suggestive mark-making and partial imagery, I create spaces in which perception is unsettled, and interpretation remains open. There is often a sense of something just beyond reach — implied but withheld — prompting a heightened awareness of what is present, as well as what is missing.

This tension reflects a broader human impulse to search for coherence and continuity, even when confronted with incomplete or transient information.

Like visual representation, language attempts to organise and contain experience, yet it remains inherently limited. It gestures toward meaning without ever fully securing it, revealing the fragility of the systems through which we try to make sense of the world.

A story • 2024 • Lithograph on Fabriano • Edition 2 of 8

Indefinite II • 2024 • Fine liner, ink, pastel, charcoal & silkscreen print





I don't know anything • 2026
Photographic print on Rives BFK

HENTIE VAN DER MERWE

This series revisits the landscapes of my youth on a Namibian cattle farm, now shaped by the trophy-hunting industry. Wildlife is monitored using trail cameras that produce images marked with GPS coordinates, dates, and times. For me, they carry the “message of the hunt”: a narrative of surveillance, conquest, and toxic masculinity.

Among thousands of images, I became interested in glitches and pixelation that allow the landscape to escape its role as an object of surveillance. I print these images and smear them with oil paint, using colours drawn from Tinus de Jongh’s kitsch landscapes. By combining trail-camera surveillance with colonial nostalgia, the works subvert visual traditions of possession and conquest, transforming them into something tactile, uncanny, and poetic.

Study for “Landscape with grazing cattle” after Tinus de Jongh (page 87)

Study for “An avenue of gumtrees” after Tinus de Jongh (page 89)

Study for “Landscape with grazing cattle” after Tinus de Jongh (page 88) • 2026 • Archival pigment ink on German etching paper, framed behind glass • Edition 1 of 5





JEREMY WAFER

Arid • 2025 • Salt & blanket • dimensions variable



JEREMY WAFER

Fathom • 2021 • Rope and cast lead • dimensions variable





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