

LIZAMORE & ASSOCIATES
PRESENTS

SEMPITERNAL
SUMMER '21
NOVEMBER/DECEMBER/JANUARY

FEATURING:

OLIVIA BOTHA
ALKA DASS
AMY LIN
NICOLE JEAN MCCOMB
FATIMA TAYOB MOOSA
LEBOHANG MOTUANG

LERATO NKOSI
TAMARA OSSO
LINDA RADEMAN
KGAUGELO RAKGWALE
MICHELE ROLSTONE
HENRIETTA SCHOLTZ

*"The most beautiful part of your body
is where it's headed. & remember,
loneliness is still time spent
with the world."
- Ocean Vuong*



OLIVIA BOTH A

Olivia Botha is a South African artist born in Bloemfontein in 1991, and is currently on residencies in Europe. The artist works in various mediums such as painting, installation, video, print-making, poetry, and drawing. Botha has a keen interest in language and often employs it in her work. She is interested in unearthing how personal narratives, concepts of identity, and how the physical, as well as imagined environments affect the present.

Botha graduated with a Bachelor in Fine Art from the Michaelis School of Fine Art, University of Cape Town in 2017. She was an artist resident at the Bag Factory Artists' Studios in Johannesburg for two years and is about to leave for a two-month residency at SCAC Marestaing in Montesquieu-Volvestre, France, and thereafter a year-long fellowship at the DAAD Artist-in-Berlin programme in Germany.

Botha has shown work internationally at the Museum of Contemporary Art, Ljubljana, Slovenia; The Africa Center, New York and Google Arts & Culture, USA; Accademia Tadini, Italy; as well as the National Gallery of Zimbabwe, Harare, and Bulawayo. Locally, her work has been part of notable exhibitions at the Klein Karoo Nasionale Kunstefees; David Krut Projects, Labia Theater, Latitudes Art Fair, RMB Turbine Art Fair, and the Absa Art Gallery. Her solo exhibitions include CAUGHT at David Krut Projects, Johannesburg in 2021, Things Left Unsaid, at SMAC Gallery, Johannesburg in 2019; and Insig: Insight / Uitsig: Oversight at the National Gallery of Zimbabwe, Bulawayo in 2018.

Her poem When words fail has been published in Yesterdays and Imagining Realities, An Anthology of South African Poetry under the French Institute of South Africa and impepho press publishing house in January 2021. At the start of 2018 she participated in a three-month residency programme at the National Gallery of Zimbabwe in Bulawayo and later the same year she received the Cassirer Welz Award, completing a 10-week residency at the Bag Factory (2018 – 2019).



**OLIVIA
BOTH**

Fireflies and Blue Lips

2020

Watercolour, soft pastel and oil pastel on paper
49cm x 37cm (framed)

R 5 035-00

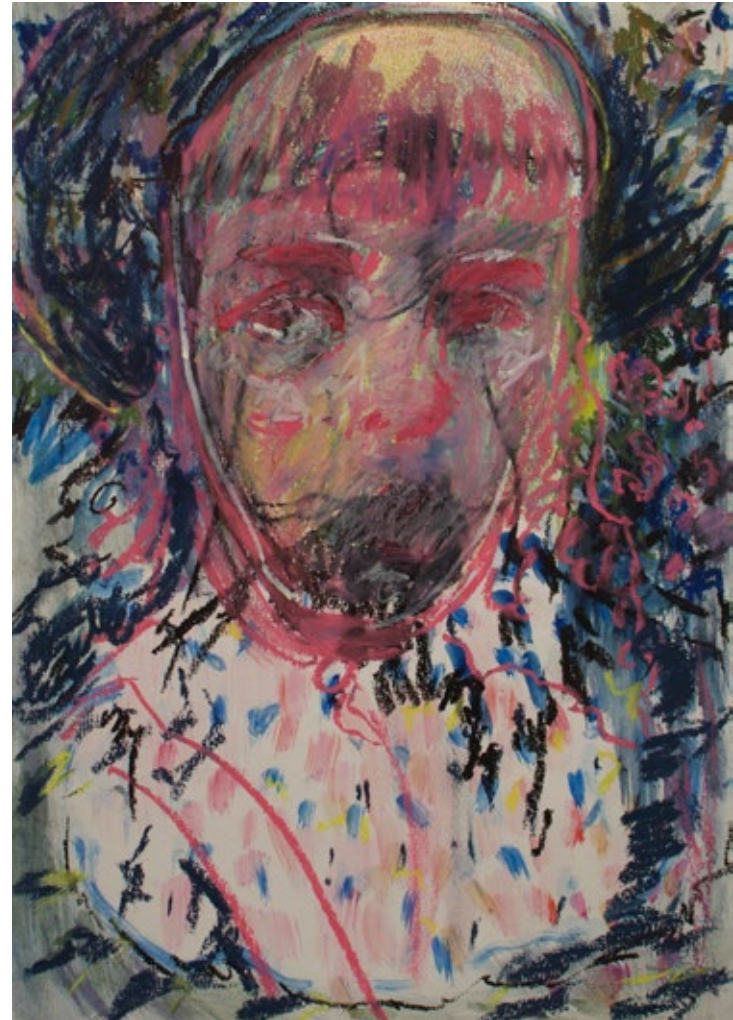
OLIVIA
BOTH

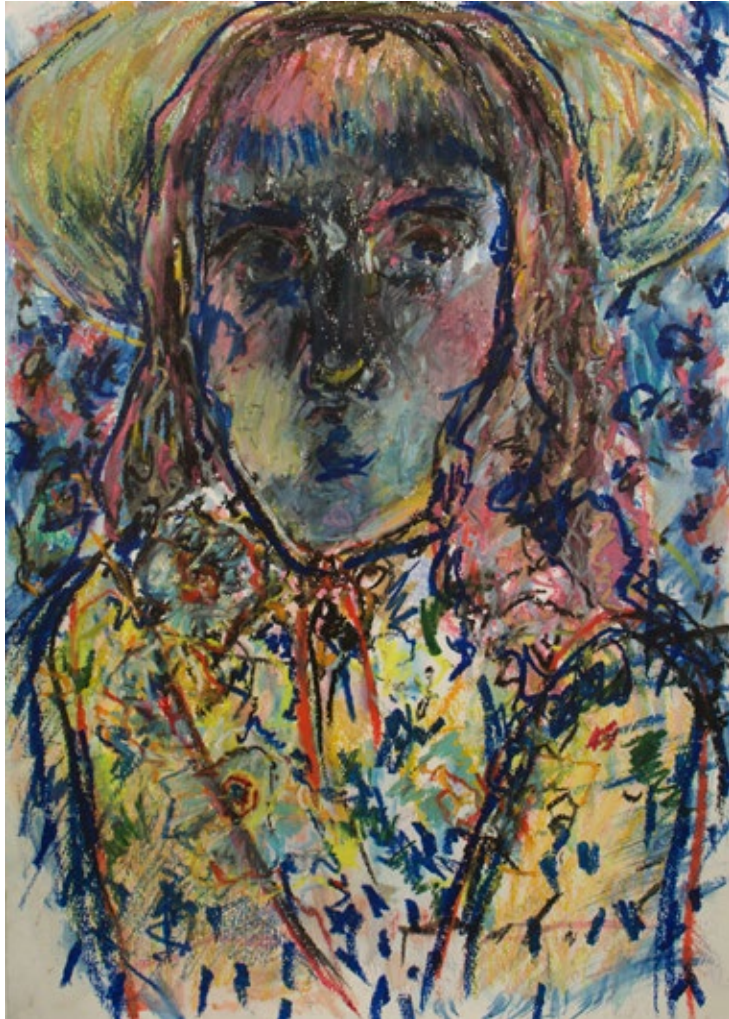
In The Whisper of The Forest

2020

Watercolour, soft pastel and oil pastel on paper
49cm x 37cm (framed)

R 5 035-00





**OLIVIA
BOTH**

The Sun Beetle

2020

Watercolour, soft pastel and oil pastel on paper
49cm x 37cm (framed)

R 5 035-00





ALKA DASS

"The choice of using already pre-existing photographs, already existing objects is an acknowledgement that one marks time through objects, they are tangible accessories of memory.

The behaviour of the time is of utmost importance, and I feel that my work is about opening up a conversation about a history that I am attached to, and that a community of others like me don't feel they know much about. And don't see or feel represented enough in certain spaces. In a country that they call home. A common memory of power of a place, is what I am trying to convey. Connecting nostalgia of a history forgotten, the people and the conversations that were had in a time where there wasn't space to exist freely.

I embed the archival photographs with dried flowers. The process of drying and pressing these flowers till they become completely brittle, dry and fragile is another act of archiving. The language and symbols the flowers have hide messages that connect with the figures in the images. Most of the flowers I use are grown and are from my nani's (grandmother's) garden."



ALKA
DASS

We eventually become dust
2021
Digital print
32.5cm x 32.5cm (framed)

R 3 835-00



Nothing moves but the shifting tides of salt in your body
2021
Digital print
32.5cm x 32.5cm (framed)

R 3 835-00



ALKA
DASS

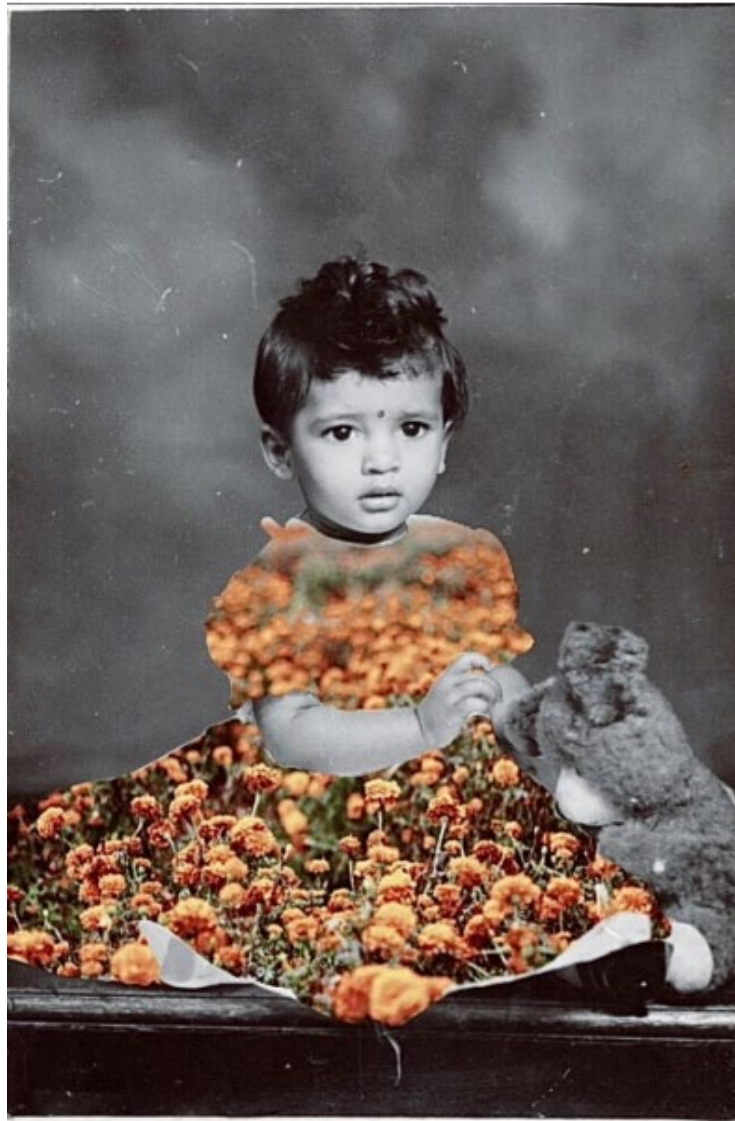
*I had gone long without feeling sand in between my toes,
and the smell of salt in my nose*

2021

Digital print

81.5cm x 81.5cm (framed)

R 6 710-00



ALKA
DASS

Marigold Girl
2021
Digital print
43.5cm x 36.5cm (framed)

R 3 835-00



AMY LIN



Amy Lin is an American artist now living and working in London, where she recently relocated from Pretoria, South Africa. Lin has had 15 solo exhibitions in New York City, Tokyo, and Houston. Lin has been reviewed in the Washington Post and American Contemporary Art magazine and published in New American Paintings and art critic Lenny Campello's book "100 Artists of Washington, D.C." Notably, she was the recipient of the John Anson Kittredge Grant, the D.C. Commission for the Arts and Humanities Grant, and the Strauss Fellowship Grant. Residencies in Tokyo and Singapore have allowed the artist to interact with other art professionals and collectors in Asia and to refine and inform her work.

"My art explores the idea of being an outsider in society. In creating these drawing/ sculpture hybrids, the drawings are obscured by layers of cut paper. Because parts of each drawing are hidden, the viewer has to move around and peer into the openings to see the drawing underneath. But just as with any outsider, the viewer can't fully understand or see the whole picture and can only infer what is happening beneath, based on the tiny glimpses that are visible from the surface."

"My choice of medium may seem surprising as the drawings and cut-out forms are often mistaken for being digitally produced or laser-cut, but the artist uses some of the most basic media – a pencil and a knife – as a counterbalance. Technology is usually assumed to outperform human capability for accuracy and precision, but my art develops organically in a stream-of-consciousness, each mark suggesting thenext, the finished product a surprise. Because the marks are hand-drawn, they are analogous to human beings – the differences or "imperfections" are what makes each of us beautiful."



AMY
LIN

Haven
2015
Mixed media
73.5cm x 73.5cm (framed)

R 15 000-00



Detail of *Haven*

NICOLE JEAN MCCOMB



Nicole Jean McComb uses a chaotic collage style subject matter to hide the subtle semiotic clues of the groups of people hidden in her 'full busy life paintings'. McComb paints what she sees in old print media, social media and pictures of scenes from her everyday life living in the Eastern Cape. These images all come together in a new collage repainted in oil paint.

McComb's underlying theme under the decorative elements is Leisure Culture. Who is resting and tanning vs working? Often the white woman is relaxing, while other cultural groups are working around her. McComb has started to add more animal elements into her work getting closer to Safari Culture. To watch, to rest or to work how does one get to govern their time. Who is allowed to have leisure time?

These subtle cultural stereotypes hidden under highly colourful decorative elements confuse the viewer into a happy or joyful feeling when looking at the painting similar to the busyness and bombardment of images that people look at everyday on social media. So much imagery that no one can focus on what they are really seeing and experience what they are seeing.

McComb hopes that by creating these new realities as paintings viewers will linger longer on the images and question or piece some of the new and old relationships placed together in a new way.



NICOLE
JEAN
MCCOMB

Put your belly in the sun

2021

Oil on canvas

76cm x 91cm

R 18 785-00

FATIMA TAYOB MOOSA



Fatima Tayob Moosa was born in 1983 in Johannesburg, South Africa. She received a BA Interior Design in 2008 at the Greenside Design Center, College of Design in Johannesburg and in 2018, completed a BA Hons Fine Art at the University of Hertfordshire in Edinburg through the Interactive Design Insitute. She was a participant of the 2019 RMB Talent Unlocked Program in association with Vansa and Assemblage where her work was shown at the Turbine Art Fair. She has taken part in numerous group shows locally and took part in the Amsterdam art festival with The Center for the Less Good Idea. In 2019 she was invited by the South African Foundation of Contmeporary Art to take part in a 6 week residency in Knyna on Entabeni Farm, South Africa.

Fatima is a process-based artist who works in multiple media including, yet not limited to painting and drawing, with a focus on the idea of how elements can evolve to create new narratives and meaning. Her practice is strongly inspired by the relationship between physical and metaphysical energy which she explores through process and materiality.

Fatima currently lives and works in Johannesburg with a studio based at The Bag Factory.

"My work can be described as generative process which through the physical act and process of making work I am exploring energy through natural elements of gravity, wind, water and heat. Using these elements in various degrees as a conduit for mark making, investigating the notion of resonance between what I feel on a spiritual and emotional level that translates into something physical. This requires a hyper-awareness of a physical, mental and spiritual state of being, while also keeping in mind the cyclical nature of the universe that is always evolving and shifting. The approach to my work alters on a daily basis, dependent on my emotional and spiritual presence at the time, which is naturally ever changing and evolving and resonates with the concept of cyclical change."

FATIMA
TAYOB
MOOSA

Proof of Life I
2021
Oil and beeswax on canvas
75.5cm x 60.5cm

R 11 500-00





FATIMA
TAYOB
MOOSA

Intimacy of the Unknown

2021

Oil on canvas

75.5cm x 60.5cm

R 11 500-00



Detail of *Proof of Life I*



Detail of *Intimacy of the Unknown*



LEBOHANG MOTAUNG

Lebohang Motaung was born in 1992 in Evaton but grew up in Sebokeng. She studied at the Vaal University of Technology (VUT) where she earned both her Diploma (2012) and B-Tech (2013) in fine art, majoring in printmaking. Following was a certificate of excellence in printmaking at Artist Proof Studios (2015) in Johannesburg where her art career took an accelerative turn through local and international opportunities that came her way.

She has participated in exhibitions such as *Twenty: Art in times of Democracy* at the Turchin Centre, Appalachian State University, North Carolina (2014-2015), SMFA Art Sale, Boston, USA (2015) and *A Flagrant Arcade: Contemporary Art* as part of Art Africa Fair in Cape Town, (2016). She has also shown at the Turbine Art fair from 2014 to 2019, and at the FNB Joburg Art Fair in 2016 to 2019. *Black Hair Matters* at Eyethu Art Space in Soweto (2018) is another exhibition to note. She also participated in a number of all female exhibitions including *She impressions* at Artist Proof Studio in Johannesburg, 2017. *Prints and Princesses* at Henry George gallery in Johannesburg and *Ambiguous* at MM Art house in 2020.

A recipient of commissions, Motaung coordinated a Human Rights Mural in Johannesburg (2014), the Zazi Campaign Bill Board Designing that promoted an awareness and use of contraceptives by young girls (2014), a Visual Arts Network of South Africa (VANSA) Research project on Cosmo City (2015), and another Mural project for the Johannesburg Hollard building (2016). Motaung Also has a collection of artworks housed in the Boston Museum of Fine Arts.

In 2015, Motaung took up a four-month residency at The School of Museum of Fine Arts in Boston, USA where she learned advanced intaglio techniques and contributed as an assistant teacher to The School's programme. She also took up 8 months residency at The Project Space in Johannesburg. In 2020, she was part of the lockdown collection which was aimed at capturing the South Africa's historic covid 19 lockdown and support vulnerable artists. She was also one of the 16 artists who was part of the give her a crown campaign which was an initiative aimed at advocating more awareness about gender based violence. She is currently practicing art as a full time visual artist.



LEBOHANG
MOTAUANG

Hairoine

2021

Acrylic paint and synthetic hair, gold rings on canvas
200cm x 25cm

R 15 500-00



LERATO NKOSI

Lerato Nkosi (b. 1993, Mpumalanga, South Africa; lives and works in Johannesburg). Drawing from her experiences as a young girl growing up in a sheltered world that was created for her by her predecessors, she has developed a dynamic practice that examines the intricacies of existing in the world as a woman with the awareness that the teachings are impacting and affecting her existence.

Her work employs ink and stamps as a vital, organic, multifaceted material. For Nkosi ink and stamps are mediums that stain and certify with their contact on any surface, these materials are those that never leave a surface the same after being in contact with it.

The stamp and ink is always used to verify and ordain documents of importance which grants the holder automatic approval to the decision of others, this process is always handled by an individual of authority. The teachings of parents onto the girl child is embedded in and never leaves her the same as she previously was, with the ideas that whatsoever has been stamped and inked upon her is approved. The medium tempers heavier subjects that are faced in societies regarding the expectations of a woman. Investigating the medium allows Nkosi to overcome her daily conundrums and escape the victim mentality.



**LERATO
NKOSI**

Memory is a fact of the soul
2021
Ink and stamp on canvas
72cm x 122cm

R 17 250-00



**LERATO
AKOSI**

Garden of all doings

2021

Ink and stamp on canvas

80cm x 92cm

R 15 335-00





TAMARA OSSO

"My work is about an awareness of the body in space. Movement is a central theme to my process and is ever-present. The tactile act of painting allows this awareness to become actualised. I like to find form, through painting, for my rituals and movements that inform my daily life. Painting is both a distancing mechanism as well as a proprioceptive experience, it therefore assists me in reorganising the structure of things and helps me to position myself in the world. The dancer in me revels in such an adaptive process like painting and my work seeks to translate moments of physical interaction; be they joyous, difficult, or mundane. I like how these moments can be suspended, extended, or revisited. They, therefore, subscribe to the notion that personal, physical intimacy is valuable."



TAMARA
OSSO

Impasse

2020

Ink, acrylic and oil paint on canvas
193cm x 130cm (framed)

R 34 500-00



TAMARA
OSSO

Fever
2021
Ink, acrylic and oil paint on canvas
102.5cm x 73cm (framed)

R 15 335-00





LINDA RADEMAN

"My body of work generally draws on a narrative of identity, which incorporates a feminist response to the implication of sewing, fabrics and materials. I employ processes of sewing and construction, which are used as a means of critical engagement to question and deconstruct current identities in a contemporary social and cultural milieu. I also attempt to counteract the undervaluation of women and craft by combining the subversive strategy of embroidery as fine art. The actual act of stitching the 'metaphoric seam' in order to 'suture' alternative realities, continues the female legacy stitched into the work.

These 'sutures' may be seen as emphasising the site of difference or its opposite, the site of reconciliation. The thread running through my body of work is that of ambivalence, and loose threads are often incorporated left hanging in some of the works which can be read as 'fraying' (disintegration), or as being 'in process' (in a state of incompleteness or evolution/becoming)."



LINDA
RADEMAN

Thankfully not cut from the same cloth anymore I
2021

Lino print, stitching on stained veteran tableware
53.5cm x 51.5cm (framed)

Variable edition of 4

R 9 500-00

LINDA
RADEMAN

Thankfully not cut from the same cloth anymore II
2021
Embroidery cotton on stained veteran tableware
56.5cm x 45.5cm (framed)
Variable edition of 4

R 12 500-00







KGAUGELO RAKGWALE

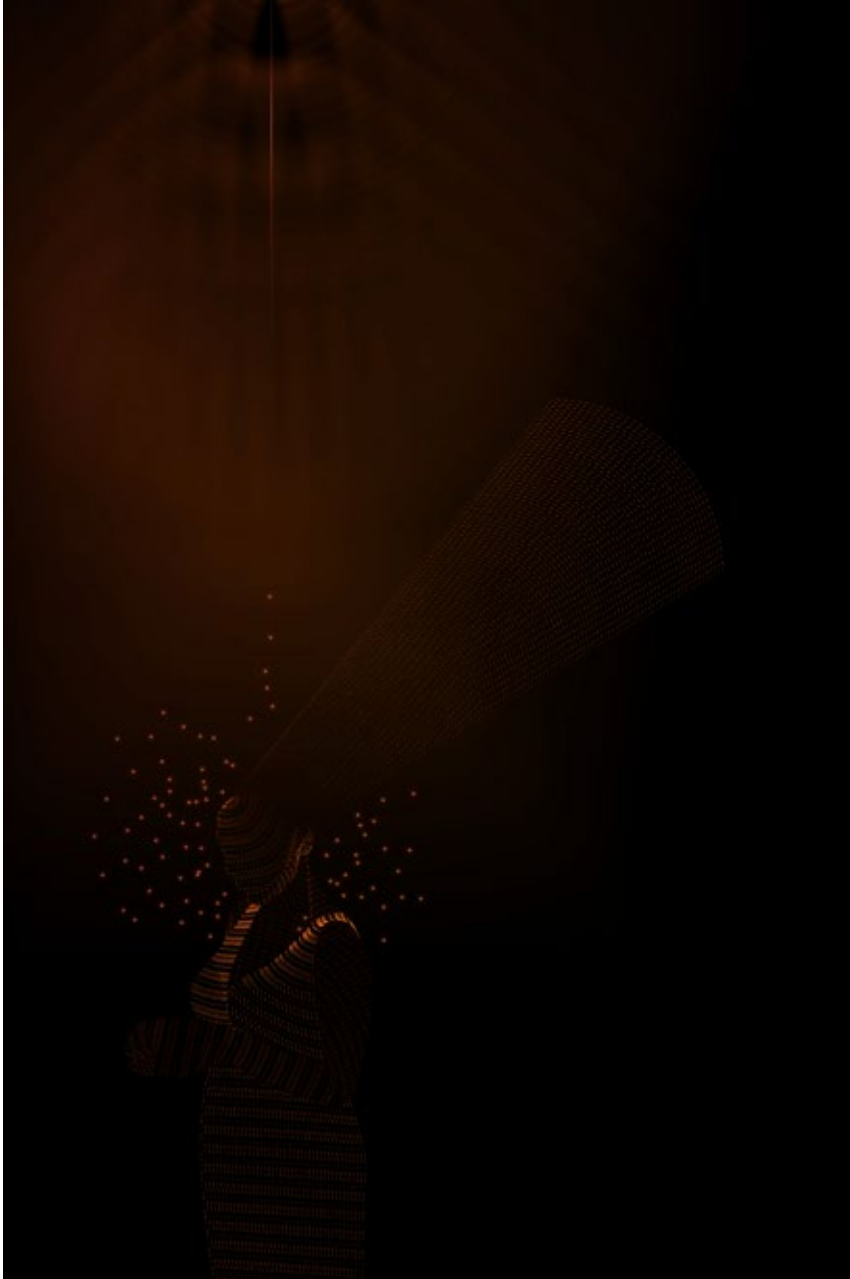
Kgaugelo Rakgwale's work primarily explores black womanhood and the intersection of knowledge and experience by processing the influence socio-cultural factors have on identity.

Her work moves interchangeably between the various disciplines of photography, experimental filmmaking and digital fine line art, consisting of emotive portraiture.

Since 2020, Rakgwale has focused mainly on grief, disconnection and the concept of self. In her most recent work, she explores the pseudo-reality of existing virtually, and the many versions of self that can exist at once as a result of that.

A LISOF Commercial Fashion Design Graduate, Rakgwale formed part of Design Indaba's 2018 Class of Emerging Creatives, with works exhibiting at RMB Talent Unlocked 2021, Klein Karoo Nasionale Kunstefees 2021 and Turbine Art Fair TAF Paper 2020.

"I use photography to record time, and digital line work to trace back and process the pivotal points that exist in this history of my recollection."



**KGAUGELO
RAKGWALE**

Lekgotla

2021

Digital fine art line

129.5cm x cm x 94.5cm (framed)

Unique edition

R 26 835-00



MICHELE ROLSTONE

Michele Rolstone graduated from Michaelis School for Fine Art, UCT in 2010. After working freelance in a number of creative industries she took up her first studio in August 2012. Around this time she crossed paths with South African printmaker Judy Woodborne, joining Woodborne's *Intaglio Studio* shortly after. She spent five years working from the studio as a printmaker, facilitating classes and publishing hand printed editions for professional artists. At the close of 2018 Rolstone parted from print studio to establish her career as an independent artist.

In November 2019 Rolstone moved to Johannesburg to join the artist community of August House, where her studio is currently based. In the time since, she was selected for the 2021 RMB Talent Unlocked programme which culminated in an exhibition at Circa Gallery, Everard Read, with work selling on Auction at Strauss & Co. She has co-curated two projects, the first of which featured on Latitudes Online 2020-2021. The second, a physical exhibition, opened at AVA Gallery in Cape Town, Oct 2021. Rolstone also published a portfolio of prints by nine artists as part of the broader project initiated in by Meta Foundation, funded by the NAC and curated by Studio Nxumalo, titled: *The problem with African Contemporary art is...?* (2021). Rolstone has actively exhibited alongside her other projects throughout her career. Her own prints have been accepted into a number of International Printmaking Biennales and exchanges and her work can be found in a number of public and private collections both locally and abroad.



**MICHELE
ROLSTONE**

Spirit Mundi II (Tree of Life)

2019

Paper assemblage with linocut and papercut
142cm x cm x 102.5cm (framed)

R 35 000-00

MICHELE
ROLSTONE

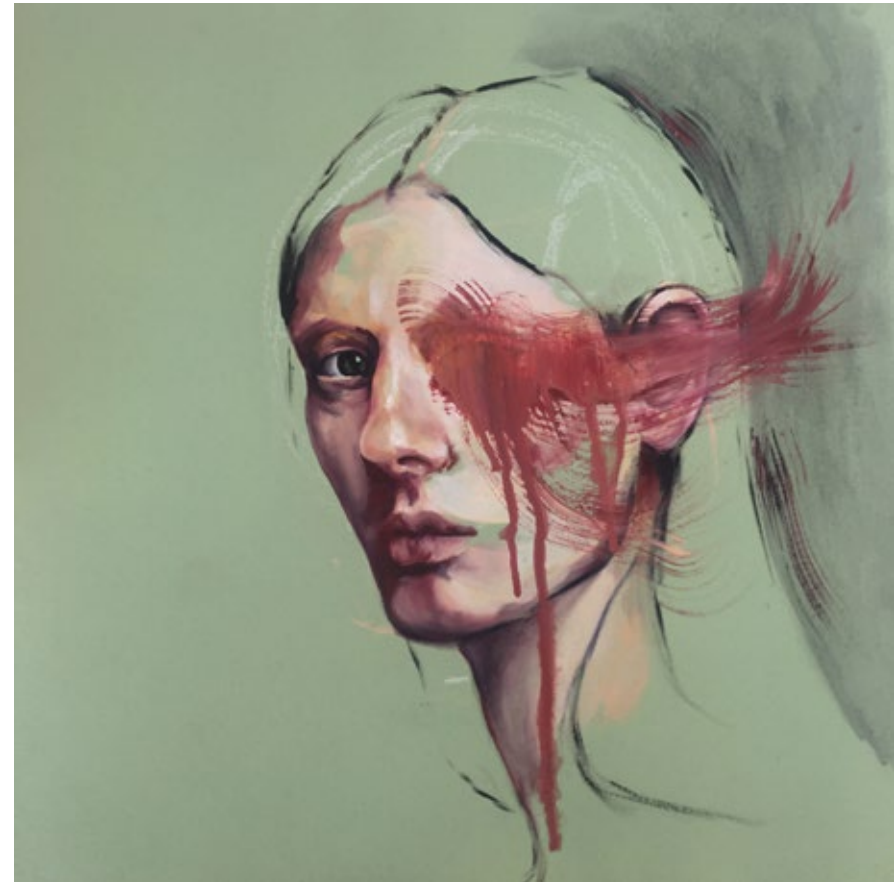
Study of (what it feels like to be) a woman

2021

Oil and spray paint

41.5cm x cm x 41.5cm (framed)

R 9 000-00





HENRIETTA SCHOLTZ

Henrietta Scholtz, is an artist interested in the human condition, meta narratives and the study and development of cultures both ancient and modern. Her practice seeks to intersect the use of mark making, sound, voice, performance and the visual.

She has exhibited in various group shows including Turbine Art Fair, The National Arts Festival, MTN UJ Continuing Conversations, top ten Emerging Artist Portrait Award (2018), top 100 Sasol New Signatures (2019) and Top 20 Thami Mnyele Fine Art Awards (2019) and The Centre for the Less Good Idea's Long Minute Series 1 (2020).

Recently, she participated in the Creative Practices Residency in Bloemfontein, which is funded by the Vrystaat Kunstefees and a group exhibition at the Voortrekker Monument as part of Aardklop Festival.

She also co-curated the exhibition a short philosophy on medium showing at AVA Gallery in Cape Town until 25th November, 2021.

Henrietta holds a degree in English Literature and an honours degree in Communications Management.

HENRIETTA
SCHOLTZ

Captive

2021

Walnut, Indian ink and charcoal on canvas

50.5cm x 40.5cm

R 8 050-00





Anthology of motion

2021

Walnut, Indian ink and charcoal on canvas

25cm x 36cm

R 5 635-00

**HENRIETTA
SCHOLTZ**

What are they saying?

2021

Walnut, Indian ink and charcoal on canvas

25cm x 36cm

R 5 635-00



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