



ONE TO ONE CHILDREN'S FUND
presents

DUALITIES
WOMEN'S EMPOWERMENT IN AFRICA

20-25 November 2023

Bernard Jacobson Gallery

STRIDING TOWARDS EMPOWERMENT

Re-imaging the Rural Sisterhood

by Hazel Friedman

Hardship presents several faces. There are the visages puckered by poverty and life's stress fractures. And there are the eyes, absent of hope. But hardship is also a galvaniser of resilience, of aspiration and of striving for a better life. The latter interpretation permeates *Dualities: Women's Empowerment in Africa*. Commissioned by One to One, curated by Susan Ansley Johnson, and featuring Undiscovered Canvas, *Dualities* provides a curated environment and more than a conventional exhibition experience. It is a multifocal, immersive trajectory, navigating the viewer into mindscapes and landscapes that are as layered as they are alluring, and more complex than conveyed through their surface seductiveness.

"Dualities is about women confronting challenges, be they health, environmental or socioeconomic," explains Ansley Johnson. *"It is not simply a pictorial display of survival. All the women represented evoke a sense of agency to succeed, to take control. They are truly stories of women's empowerment."*

On the gallery's upper level, photographic images by Rob Piper of women and children, offer glimpses of an otherwise hidden side of South Africa in the rural hilltops of the Eastern Cape.

"Dualities shines an important light on our work – and on the last mile communities we serve, far from the nearest roads where close to 70% of people are living in severe poverty," says Executive Director of One to One Africa, Gqibelo Dandala. *"With agency and information, the local women we serve are implementing systemic change which will lead to an AIDS-free generation in the region that can be replicated beyond the Eastern Cape and South Africa."*

On the gallery's lower level, Undiscovered Canvas provides a selection of artworks from Nomaza Nongqunga's Makwande Residency for young up-and-coming South African women artists.

Born and raised in the rural town of Ngqeleni in the Eastern Cape, Nomaza Nongqunga's childhood trajectory was signposted by hardship. Despite its bucolic surroundings, Ngqeleni is vulnerable to poverty-related health challenges. This exact village is where One to One Africa has provided effective health interventions. Its pioneering accomplishments include the distribution of antiretroviral treatment (ART), drastically reducing mother to child transmission, eliminating the stigma surrounding HIV/AIDS, and implementing holistic models for sustainable healthcare and community upliftment.

HIV/AIDS has profoundly impacted Nomaza Nongqunga's life, both professionally and personally. From 2001-2007 she studied Biomedical Technology and subsequently worked as a laboratory technologist in clinical pathology. This was during the height of the HIV pandemic and the infamous era of AIDS denialism. *"I saw the infection rates rising out of control, right there in the lab where I was working,"* she recalls. *"And within my own family. One of my brothers died as a result of HIV; my sister and another brother are living with HIV. And I remember vividly my sister's concern about preventing the transmission to her own baby. So, the work of One to One resonates very closely to me."*

For Nomaza Nongqunga, the life-saving, empowering role of ART is inextricably entwined with the transformative power of art. Both exemplify the Dualities represented in this exhibition. Art serves as a resonant voice and medium *"to address stigma, to shine a light on misrepresentation and achieve social justice,"* she explains. *"Dualities means mobility to me and empowering women to live the life they deserve."*

Nomaza has achieved these goals under the umbrella of the Makwande Art Residency, a non-profit contemporary visual arts organisation that recognises the ongoing challenges facing African women artists – be they of urban or rural origins. Makwande provides them with a creative haven and platform for economic and cultural freedom.

The works displayed in the *Dualities* 'Undiscovered Canvas' are proudly African; through evocative iconographies, palettes and styles they simultaneously showcase individual artistic visions. Their shared narratives represent the overcoming of adversity in one form or another to attain creative success.

Dualities is not an exhibition that attempts to draw simplistic equivalences between multiple visions, divergent geographies, genres and aesthetic iconologies. The common denominator between both gallery levels is women-driven stories of individual and community identity, agency and empowerment.

Photographer, Rob Piper, and I were privileged to participate in *Dualities* with One to One Africa, whose Eastern Cape office services 36 rural villages in the Nyandeni Municipality. Belonging to the OR Tambo District, much of this province – South Africa's poorest – comprises sprawling, intractable mountainous terrain, to which – depending on the weather – access is only possible via dust-drenched or mud-soaked paths. The communities living here have been dubbed 'the last mile communities' because they are under-serviced by roads, health services and social infrastructure. But a trailblazing initiative called the One to One Mentor Mothers Programme is slowly but surely transforming rural lives.

The One to One Mentor Mothers are the mainstay of rural community empowerment. Daily, they trudge from one household to another, on foot, delivering holistic healing and home-based services to families bereft of the most basic services. They are ambassadors of hope, strengthening the sisterhood through a nurturing, one-on-one methodology.

The One to One Mentor Mothers provided us with access to this layered landscape. We were navigated by One to One Programme Manager, Thandie Matinkinca, her husband Khaya, who runs the Mentor Brothers initiative as well as the One to One Mentor Mothers Co-Ordinator, Nolubabalo Tshemese. They introduced us to the local traditional leaders, who have unreservedly endorsed One to One's initiatives. We were also embraced by Mentor Mothers servicing the villages of Mamolweni and Mankosi, respectively, such as Thandeka Nyango, and Nonkululeko Tshitshi. They are just two of the 40 heroines who serve as the heartbeat of an intricate latticework of arteries comprising the vast topography of Nyandeni.

Many One to One Mentor Mothers experience their own health challenges; their approach is therefore non-prescriptive, but, rather, empathetic. They introduced us to several clients, whose lives they had saved and transformed through practical interventions and emotional validation, and with whom they have built enduring bonds of sisterhood. A recurring refrain among the clients we visited was: *"Our Mentor Mothers are sharing our burden and walking this journey with us."*

The socio-psychological toll on these intrepid heroines, of daily confronting and managing adversity, cannot be fully assessed. But they persevere, conducting their work with a sense of purpose that transcends the arduous conditions in which they work. Through innovation, creativity, resourcefulness and sheer resilience, they are making an incalculably positive and sustainable impact on rural lives.

One to One Founder and Executive Chairman, David Altschuler, is full of admiration, *"Our focus on maternal and child health, led and inspired by our pioneering Mentor Mothers, clearly demonstrates that women-driven solutions deliver outstanding health outcomes."*

Earning an income through mentorship has also lightened their financial load, providing economic autonomy in an environment where unemployment is rife. Their pride seems almost to radiate off the lime-green emblazoned shirts they proudly wear.

This is evident through the photographs displayed in *Dualities*. There is all too often a tendency to frame disadvantaged communities as passive objects of pity or as idealised representations of a mythical Edenic ethos. *Dualities* suggests a reframing, repositioning and re-imagining of rural communities who are too often relegated to the margins of South African society.

The One to One Mentor Mothers, clients and community members occupy centralised positions and identities. They are not represented as "other", or as stereotypes illustrating a clichéd prettification of poverty. They are depicted as neither voiceless, nor victims. Rather, they are documented as women and children on the move, whether immersed in family play sessions during the One to One Africa Bright Start Early Childhood Development sessions, cultivating communal food gardens, performing daily chores and walking to and from school or work. They are neither contrived nor choreographed.

Far from being "fixed" in a romanticised past, a sensationalised or sanitised present, they are realistically photographed, with deference and respect. They reside in an environment that has been pockmarked by poverty and neglect. But within this challenging ethos, they assert their individuality, direction and purpose, evoking dignity, determination and hope for a better future. Immortalised in the moment, they also serve as historical homages to a changing social landscape, and a rural sisterhood who, with the assistance of One to One, is striding towards Self empowerment, one step at a time.



GQIBELO DANDALA

Executive Director, One to One Africa

Gqibelo Dandala is a former investment banker whose current work is much more reflective of her personal passions for Africa, women and economic growth. Gqibelo lives by the ethos that a life of service is a life well-lived, which is reflected in her work. A graduate of the University of Cape Town and the Gordon Institute of Business Science (GIBS), she founded and ran a non-profit organisation for 15 years prior to joining One to One Africa in August 2021.

"At One to One Africa, we firmly believe in providing real solutions that go beyond mere survival, enabling communities to thrive. It is an honour to witness first-hand how our interventions are empowering individuals and communities to break the cycle of adversity and create sustainable change. Together, we are making a lasting difference, bringing hope and transforming lives."

"Today, I am filled with great pride and joy as I announce a remarkable milestone; the virtual elimination of mother-to-child HIV transmissions in over 30 villages that One to One Africa currently serves. This monumental achievement showcases the power of our collaborative approach and underscores the dedication of our incredible team."



ROB PIPER

Rob Piper is a widely acclaimed music, landscape, and environmental photographer. Despite a flourishing career in architecture, from an early age, he had begun his mastery of the lens. Over the last fifty years, his skills have evolved from film to digital photography, and he is recognised as one of the foremost photographers of contemporary South African Jazz, Blues & Rock. All life-forms, especially nature, remain his principal inspiration, which he documents with a meticulous eye for lighting, detail, and creative composition. A technical purist, Rob is an ardent environmentalist, constantly exploring the relationship between flora, fauna, land sea and humanity. He observes unexpected beauty in the seemingly banal, immortalising intimacy within everyday objects and rituals. He utilises photography not solely to capture the moment for its own sake, but also as a medium for celebrating creativity, raising awareness around conservation and documenting ever-shifting socio-cultural landscapes.



SUSAN ANSLEY JOHNSON

"Dualities celebrates women helping women, where science and art provide a portal into upliftment and opportunity empowering a hitherto impossible goal..."

Susan is an art curator with extensive experience working with South African charities including One to One Children's Fund and the Lalela Foundation. Her work is focused on using art to highlight and find solutions to the challenges facing women and children.

Growing up in Zimbabwe, provided Susan with an inherent appreciation and understanding of the deeply rooted ethos, the powerful imagery and colour sense of the country. She explains *"Africa, becomes part of your soul and never leaves."*

Susan was educated at Christie's in London and at the University of Witwatersrand in Johannesburg. She lives in London and Cape Town.

Today, she continues to work in an advisory capacity with art from the diaspora for both exhibitions and interiors.



MOTHER'S LOVE

FIELD OF GOLD





THE WATER CARRIERS



THE WOOD CARRIER

THE THATCHER



OFF TO SCHOOL





NOMAZA NONGQUNGA COUPEZ
FOUNDER

Nomaza Nongqunga Coupez is a creative entrepreneur born in Ngqeleni, a small village in the Eastern Cape province of South Africa. A former biomedical technician, she moved to France in 2009. Her transcultural experience of France and Europe sparked a passion for the representation of African Art and culture in the diaspora. She currently runs Undiscovered Canvas; a boutique agency profiling African art and investment. Her work through Undiscovered Canvas exposed the barriers faced by African female artists in their early careers, and the need for an international, non-profit space for artists to grow. This inspired her to open Makwande Art Residency – an extension of Undiscovered Canvas through which Nongqunga-Coupez mentors and propels the voices of African female artists.

Located in the South of France, on the edge of the Mediterranean Sea, Makwande Art Residency offers time and space in a contemplative and supportive environment, giving residents the freedom to think, create, and connect.

Makwande Art Residency encourages crucial exploratory work, with a focus on the emerging contemporary art scene.

Makwande Art Residency supports emerging African female artists in realising their projects and establishing their creative practice on an international scale. Additionally, Makwande Art Residency emphasises the importance of self-care during the residency and advocates for artists to take time in learning how to balance work and restoration.

“My aim is to nurture female Artistic growth and cultural Enlightenment. Empower and Champion equality in the arts.”



**A PERSONAL TESTIMONIAL
FROM NOMVO BAM**

NOMAZA NONGQUNGA COUPEZ'S SISTER

“There is nothing wrong with your baby, but there is something wrong with you. You have Aids.” These were the words uttered to me by a medical doctor during one of my antenatal check ups when I was five months pregnant, the year was 1994 and I was just shy of a few weeks of turning 20 years.

Now, 29 years later, I am alive, healthy with an undetectable viral load and a healthy son who was born three years after my diagnosis and is HIV negative. Survival was hard and death seemed like a solution, but I thank God and my ancestors for the strength to persevere. I had to live even though I did not know what the future held. I taught myself about the monster in my blood stream and soon realised it was a non-paying tenant in my body and that I had the power to overcome it. With the help of AZT, an anti-retroviral drug available then, my boy managed to escape the virus and eleven years after my diagnosis I also started treatment. It was through self-education, family support and mercy that I managed to survive what I initially thought would end my life.

What also drove me was to educate and empower those that came after me, my siblings, so they do not befall the same unfortunate incident, and that was by far the hardest thing to do as the oldest is always looked upon as a role model. To anyone that is still struggling with acceptance and thinking that it is the end, all I can say is that it is NOT the end. Forgive yourself, love yourself and with time it does get better. Do not look outside for acceptance, the world is cruel but be kind to yourself. When you are kind to yourself, it does not matter what the outside world does to you, your happiness is in your hands. You owe yourself to live and not just to exist.

Love

Nomvo Bam
Senior Assistant Officer, Science Department University of the Free State, South Africa

LULAMA MLAMBO WOLF



Lulama Wolf (b. 1993, based in Johannesburg, South Africa) is a visual artist exploring spirituality, earthen architecture, and rest. Investigating lost histories of Black spirituality and the pre-colonial African experience, Wolf's artworks portray an alternate world embodying the simplicity and deep spiritual power of the native eye. She often uses the smearing, scraping, and deep pigment technique and patterns that were traditionally used by women to decorate African homes. During her residency with Makwande Art Residency in 2021 in Antibes, France, Wolf produced the series « Ndizalwe nge ngubo emhlophe » a Nguni proverb used as a cultural expression mainly understood by elders and spiritual healers. It refers to a child born cocooned in a soft veil described as an amniotic sack or umbilical cord wrapped around the infant's body « *"My body of work intends to arrest the mind into thinking that maybe we are all gifted the same – we just need to find out what is weaved into our bodies,"* Wolf says.

"My work carries my spirit, before it carries a message. My intuition plays a vital role in the direction I go and then I compartmentalise with what I prioritise. I represent different parts of my self including abstraction, curiosity, mythology, spirituality and introspection. Blackness is vital in my work because it is created by a Black woman despite the medium or language it

Her intention is tender and is protective of her imaginary world or rather her symbolic view of how her world looks in an alternate universe.

speaks, it is vital because proof of existence is rare in the Black community, information is shared but isn't sustained in ways that are knowledgeable to us right now. I express my yearning for answers and clarity in ways that make my Blackness clear even when the work is abstract. My practice embodies subtlety in a form of texture and expression, a curious mix of ambiguity and curiosity. I experiment with different textures and mold that are formed from the earth," Wolf says.

Wolf was the finalist of the The Emergence Art Prize hosted by THK Gallery (2020). Her group exhibitions so far include: Rendezvous 2, SMITH gallery, Cape Town (2018); Apartment Vol 2, the fourth gallery, Cape Town (2020); Boulevard D'Agulion, Undiscovered canvas, Antibes (2020), Reflect.re-imagine, reset, THK gallery, Cape Town (2020) 1-54 at Christie's, Paris (2021) 1-54 at Somerset House, London (2021) Nature of women, Art she. Says, New York (2021) Ndoimadzi, both project space, Johannesburg (2021) Everything was beautiful and nothing hurt, FNB art joburg, Johannesburg (2021) ARTXLagos, Nigeria (2021) embodied cognition, THK Gallery, Cape Town (2021) Remaining Vernacular, Homage to vernacular art and texture, Affinity Gallery, Nigeria, (2021), Ngizalwe Ngenqubo Emhlope Solo Exhibition, Soshiro Gallery & Undiscovered Canvas, London, 2022, Eclipse, Gallery Artismagna & Undiscovered Canvas, Paris, 2022, Right To Ease, The Breeder Gallery, Athens, 2022.

Residency: Makwande Art Residency, Antibes, France, 2021



**YONK' INTO INEMVELAPHI YAYO
| EVERYTHING COMES FROM
SOMEWHERE, 2021**

Acrylic and Mediterranean sand on linen
100 x 100cm
Made in France during the Makwande
Art Residency
Signed by artist on the front



**INYANTHI IBUZWA
KWABAPHAMBILI, 2021**

Acrylic and Mediterranean sand on linen
90 x 90cm
Made in France during the Makwande
Art Residency
Signed by artist on the front



**THE BEAUTY OF EXISTING
IN THE SAME MOMENT I, 2021**

Acrylic and Mediterranean sand on linen
100 x 100cm
Made in France during the Makwande
Art Residency
Signed by artist on the front



**UMTHATI UYAWUZALA UMLOTHO
| I TAKE THE ROUGH WITH THE
SMOOTH, 2021**

Acrylic and Mediterranean sand on linen
Made in France during the Makwande
Art Residency
90 x 90cm
Signed by artist on the front



UZITHULELE I SHE IS SILENT, 2021

Acrylic and Mediterranean sand on linen
80 x 80cm
Made in France during the Makwande Art
Residency
Signed by artist on the front

LESEGO SEOKETSA



Photo: Matthieu Chatonnier

Lesego Seoketsa is a multidisciplinary artist who lives and works in South Africa. She was raised in Kwa-Thema, a township in the east of Johannesburg and currently resides in a town called Springs. She has a Bachelor of Arts in Fashion degree from LISOF. Her practice consists mainly of photography, collage and painting, and she uses a variety of media such as acrylic paint, oil paint, charcoal, chalk pastel and digital photography. Lesego's work has been shown in a group exhibition at the Gerard Sekoto Gallery, curated by Soraya Karimi through the Alliance Francaise Johannesburg. Her work and persona have been featured in publications such as Bubblegumclub, Vogue, Sunday Times, Unlabeled Magazine, Faculty Press by Thebe Magugu, WePresent by WeTransfer and Glamour Magazine.

Seoketsa's residency with Makwande begins with her seeking to expand her series 'Amacici', a Nguni word for 'earrings'. The series aimed at exploring one of Seoketsa's repressed childhood longings for adornment and beautification discouraged in her religious upbringing. In dressing her expressionist characters with striking, larger-than-life accessories, she confronted the dogma of modesty and the patriarchal policing of women's self-expression through dress.

It was also an ode to the township women she grew up admiring, who despite unimaginable challenges, asserted their inherent dignity and identity through personal style. This work, transplanted into the French Mediterranean context, takes to new depths. Many women in developing nations have little respite from the demands of life, making simple pleasures a luxury. She observes from coastal French women the daily practice of gathering beauty and joy, of investing in ease and rest. Their essence and confident translation of personality into dress and jewellery, inspires the evolution of her abstract female form.

It is a mighty feat to gather one's roots, to pull yourself out of firm soil in pursuit of creating work far beyond our consciousness and time.

MAKUZOLE, 2022

Acrylic on linen canvas with real earrings
73 x 92cm
Produced in Mandelieu La Napoule, France
at the Makwande Art Residency



SABBATH MORNING, 2022

Oil and acrylic on raw canvas
100 x 100cm
Produced in Mandelieu La Napoule, France
at the Makwande Art Residency



NEVER TOO MUCH, 2022

Acrylic on linen canvas
90 x 117cm
Influenced by colour palette from flowers. The
postures is a nod to Malik Sidibe's photography
Produced in Mandelieu La Napoule, France
at the Makwande Art Residency



AWAKEN, 2022

Acrylic on linen canvas
 100 x 100cm
 Produced in Mandelieu La Napoule, France
 at the Makwande Art Residency



THE ZULU TRAVELLER, 2022

Oil and acrylic on linen canvas
 100 x 100cm
 Produced in Mandelieu La Napoule, France
 at the Makwande Art Residency



MAKWANDE, 2022

Mixed media on linen canvas, with real earring
 90 x 117cm
 Influenced by colour palette from flowers
 Produced in Mandelieu La Napoule, France at the Makwande Art Residency

NENE MAHLANGU

Photo: Nene Mahlangu



Nene Mahlangu is a multidisciplinary visual artist born in Ga-Rankuwa, based in Johannesburg, South Africa. She has an interest in womanhood, race and self-portraiture. After graduating at the University of Pretoria, she went on to attain a post graduate certificate in Design from Umuzi. She is currently a student at Harvard Business School. Inspired by sensuality, fashion, politics and religion, Mahlangu's ethereal representations have braced the walls of local and international art fairs and exhibitions.

Her works have evolved from monochromatic realistic work to vibrant drawings and paintings of large scale. In 2019, she made history by being the youngest woman to ever design two coins for South Africa. She went further to be the first person to put a Black girl's face on our money to commemorate 25 years of democracy.

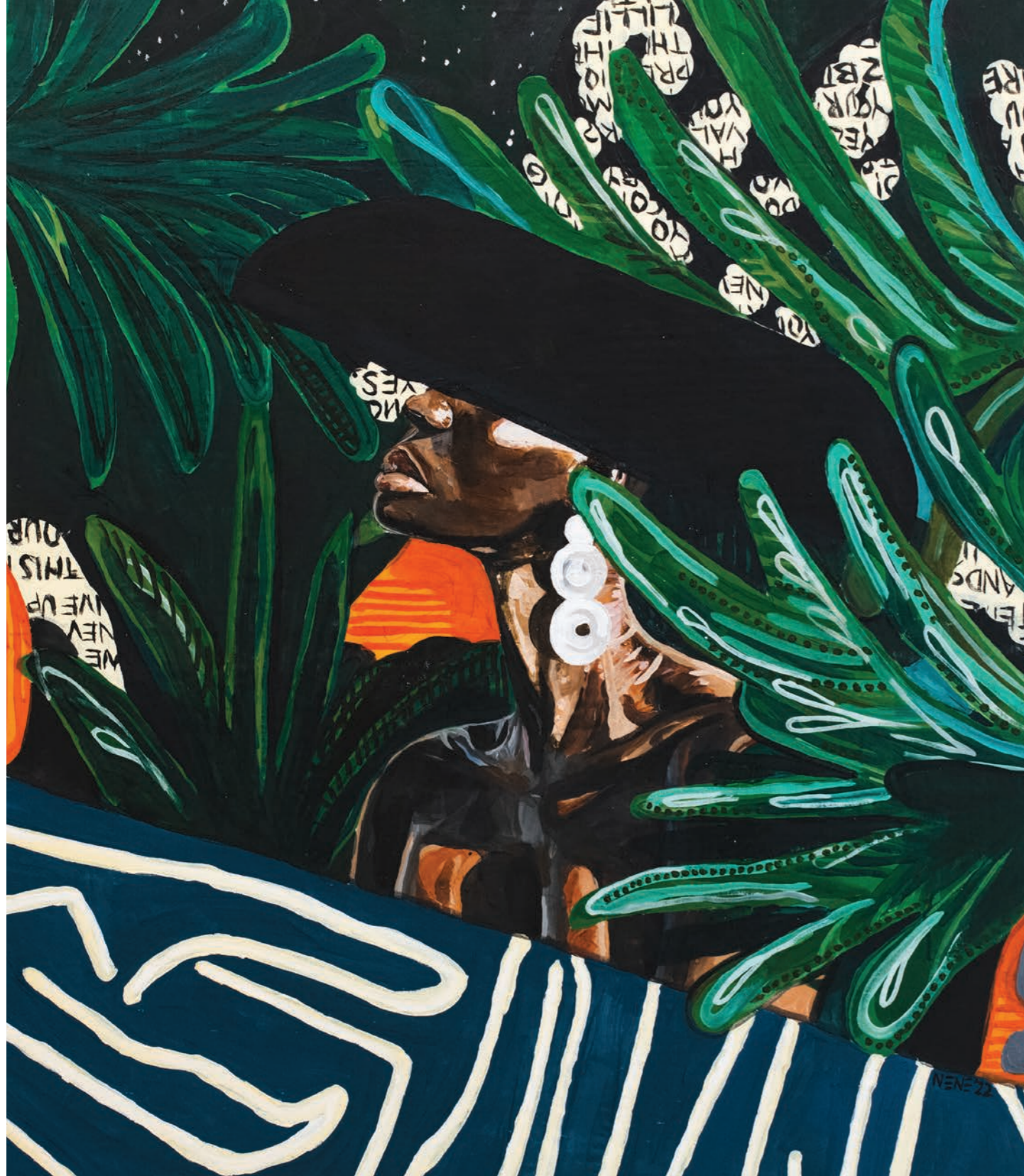
She made her international art fair debut by exhibiting work at the Venice International Art Fair in 2020. She is also the Arts & Culture Trust, ImpACT Award Finalist for 2020 and was listed as one of Mail and Guardian's Top 200 Young South Africans in the same year. 2022 became the year she was the lead visual artist for the Grammy award winning DJ and producer Black Coffee's Hilbiza residency, creating 22 artworks for the project.

The figures in Nene Mahlangu's figurative drawings and paintings are a storytelling medium expressing her urge to create emotionally safe environments in her mind and through her work, that serve as a positive escape to remind herself of the beauty, the divine, the blessing that is to be a woman.

- 2023 NOT BLACK OR WHITE, Soshiro Gallery, London, UK
- 2022 Eclipse, Artiste Galerie, Paris, France
- 2022 Hilbiza, Ibiza, Spain
- 2022 Commonwealth Games, Birmingham, UK
- 2022 I Am and Nothing Else, Affinity Art Gallery, Nigeria
- 2021 ART The Hague Art Fair, Den Haag, Netherlands
- 2021 Barcelona Contemporary Art Fair, Barcelona, Spain
- 2021 WomenInArts, French Residence, Pretoria, South Africa
- 2021 Identify With Me, Latitudes Art Fair, Johannesburg, South Africa
- 2021 Undertow group exhibition, OpenArtExchange, Netherlands
- 2020 Venice International Art Fair, Italy
- 2020 Ambiguous group exhibition, MMArtHouse, Johannesburg
- 2020 The Politics of the Now Auction: BNAP & Aspire Art Auctions
- 2019 Latitudes Art Fair, Johannesburg
- 2019 Voices and Choices, Constitution Hill, Johannesburg
- 2019 First Rand group exhibition, MMArt House, Johannesburg
- 2019 Top 10 Young Gautengs Exhibition 100% Design South Africa, Johannesburg
- 2019 MID group exhibition, AGOG Gallery, Johannesburg
- 2019 Bibliotheca, Bag Factory Artist Studios, Johannesburg
- 2018 Continuing Conversations, University of Johannesburg Art Gallery

**A LEISURELY WALK IN MY
GARDEN OF EDEN, 2023**

Acrylic on canvas
113 x 97cm



**BEFORE THE MIDDAY SIESTA I,
2023**

Acrylic on canvas
60 x 60cm



**BEFORE THE MIDDAY SIESTA II,
2023**

Acrylic on canvas
60 x 60cm





DANCE OF LIBERATION, 2023

Acrylic paint on canvas
200 x 100cm diptych

The process of overcoming past pain, heartbreak, and loss can result in profound liberation, propelling us towards personal growth and spiritual enlightenment.



WHEN YOU DON'T WANT IT, THAT'S WHEN IT COMES I, 2023

Acrylic on canvas
60 x 60cm



CONTENT IN SELF I, 2023

Acrylic on canvas
60 x 60cm

NTHABISENG BOLEDI KEKANA



Photo: Matthieu Chatonnier

Nthabiseng Kekana is an artist born (1999) in Johannesburg and raised in Alexandra. She is currently living and practicing in Alexandra.

Nthabiseng started drawing in her early primary school years and later went to the National School of the Arts, where she majored in Three Dimensional Design. After graduating from NSA she entered the LISOF (fashion Design Institute) #MyFashionCareer bursary competition and came first runner up, she ended up studying for a higher certificate. She later applied to study Digital Media in Design at the University of Johannesburg and currently holds a degree in Digital Media in Design (Multimedia).

After obtaining her degree she began her journey as a full-time artist. She grounds her work in spirituality and uses a harmonic range of mediums from acrylic, charcoal, pastels, fineline, natural fibres, and more to express the fluidity of creation and to further explore the expression of God's consciousness as an extension via our existence. Her work has been exhibited in France and currently is in possession of major collectors all of the world in primarily London and the United States of America.

She was one of the four shortlisted finalists for the 2021 Cassirer Welz Award by Bag Factory Artists' Studios, in partnership with Strauss & Co Fine Art Auctioneers, and she was recently Top 6 for the Blessing Ngobeni Art Prize 2022.

During her Makwande Art Residency, 2023, France, Kekana produced the series « Di Thapelo Tsa Barapedi » Kekana is an impressionist of Spirit, depicting its different manifestations, painting atmosphere, painting another realm into our world.

Residency: Makwande Art Residency, Nice, France, 2023

Exhibitions: 2023, NOT BLACK OR WHITE, Soshiro Gallery & Undiscovered Canvas, London, UK 2023, Her Recollection, Undiscovered Canvas, Nice, France

I draw my influence and inspiration from many sources, such as my subconscious mind serving as a vessel of counsel from my ancestors and Ramsedi (God).

UNHOME I, 2023

Oil on canvas
95 x 85.2cm



MY ANCESTORS HEALING I, 2023

Oil on canvas
95 x 77.5cm



MY CUP RUNNETH I, 2023

Oil on canvas
99.8 x 80.5cm

ODE TO SARAH I, 2023

Gold leaf, oil paint, and gold pigment paint (oil medium)
on canvas
100 x 100cm
Produced in Nice, France at the Makwande Art Residency



GOLDBIRD, 2023

Gold leaf and acrylic on canvas
100 x 100cm
Produced in Nice, France at the Makwande Art Residency





SELF I, 2023

Charcoal on canvas
60 x 50cm
Produced in Nice, France at the Makwande Art Residency



SELF IV, 2023

Charcoal on canvas
60 x 50cm
Produced in Nice, France at the Makwande Art Residency



SELF II, 2023

Charcoal on canvas
60 x 50cm
Produced in Nice, France at the Makwande Art Residency



SELF V, 2023

Charcoal on canvas
60 x 50cm
Produced in Nice, France at the Makwande Art Residency



bernard jacobson gallery

Thanks to

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Mathieu Chatter: Photographer for Undiscovered Canvas

15% from the sales of all artwork and photography
will be donated to One to One Children's Fund.

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