



smac

USHA SEEJARIM

Transgressing Power

Three evolving bodies of work come together in this solo exhibition by Usha Seejarim – peg, broom head, broom stick. Utility and functionality take on intriguing poetic qualities, transforming domestic quietism into a mysterious material language of wit, force, sensuousness and defiance.

It is in their organised collectivity that Seejarim's forms take shape and become coherent. Physical manifestations of third wave feminism's shift away from the politics of the individual, her sculptures are multiplicities of broom heads and pegs – the sum of many individual objects.

In 2018, she made a work for *Trans*, an exhibition curated by Brazilian curator Daniella Géo at the University of Johannesburg. A large circle of broom heads, *Sparkling Sweeper* is the antecedent of a new semi-figurative sculpture on show for the first time. Here she stands – an abstract form constituted from a most basic and everyday tool of domestic labour. She is broom; she is made up of her work. This is her life – she embodies it. But her scale, presence and stature exceed the workaday aspects of her being. She is larger than life – an otherworldly figure who is not one thing, but many. Her form is made from a multitude – an assembly of broom heads, a collective of open mouths speaking. She is utterance, speech, vocality. But also receptacle, void. As the work's title suggests: *Her latent power lies dormant*.

Think of the myriad voices that have constituted the #MeToo movement against sexual harassment and assault; the millions of women who joined mass rallies across the United States and the world as part of the Women's March in January 2018; #IWillGoOut, when thousands of men and women from 30 cities across India walked the streets in January 2017 demanding equal rights for women in public spaces after the mass molestation event that occurred in Bengaluru and claims that 'women should not be out after sunset'; or, closer to home, the women who marched to the Union Buildings in Pretoria on

9 August 1956 to protest against the proposed amendments to the Urban Areas Act during apartheid. Many mouths, many voices calling for change.

There is a fundamental, organic, earthiness about this figure. Step in closely and you can smell the dried grasses. These are not mass-produced plastic brooms, but fundamental tools wrought from straw by hand – tough and hardy – ideal for sweeping dirt from streets and floors and corridors. Seejarim's work is never purely ecstatic; it is always tethered, grounded in the grit and grind of the everyday, threaded through with a muted Marxist critique of the common conditions of female life across the planet, of the unsung drudgery of keeping house, the self-erasing servitude of motherhood, the full-time unremunerated labours of love.

But the loose patterns in the clutches of straw that make up the figure also call to mind the psychedelic dance masks inhabited by dancers of the vigorous Zaouli de Manfla, Mikishi, Mende or Nyau mask dances practised in Côte d'Ivoire, Zimbabwe, Sierra Leone, Malawi and Mozambique. Some masks protect villages, some counter bad spells; others are used to rejoice. Crafted from straw, these ceremonial masks transform the dancer into a fantastical, larger-than-life figure. It is along this fault line between the numinous and the everyday that Seejarim pegs her concepts.

This duality resides in the symbolic heft of the broom itself, as described in *The Book of Symbols: Reflections on Archetypal Images*:

Almost invisible among the slender, multiple trunks of a Banyan tree in India, a broom propped against the tree is illuminated and even ensouled by a mysterious play of light. In much the same way, our fantasies confer supernatural vitality upon this simple tool for sweeping made of wood and straw... Broom suggests simplicity through the elimination of

what is unnecessary – the sweeping away of the illusions, strivings and attachments that clutter consciousness – and alludes to the emptiness in which unforeseen possibilities for enlightenment can spontaneously emerge... Like the feminine as anima or self, the broom can transform a space or disturb it, stirring up the dust, pulling cobwebs out of dark corners... Broom evokes sorcery, magic, sexual lewdness and lust, volatility and disinhibition. Full of uncanny energies, broom, unnoticed at the back of the broom closet, bristles with a life of its own, sweeps, dances, flies.¹

Broom heads, broomsticks and the phantom, totemic presence of a mysterious straw figure conjure the idea of the witch. The words 'witch' and 'whore' are commonly used to police and shame women into socially accepted behaviour. Women who transgress sexuality are often called whores and those who transgress power tend to be called witches.² In this light, the flammable nature of Seejarim's material springs to the fore, the brittle kindling that awaits the match to quickly switch to bonfire. In contemporary language, 'witch hunt' metaphorically refers to an investigation, usually conducted with much publicity, supposedly to uncover subversive and disloyal activity, but with the actual function of weakening political opposition. It is a metaphor drenched with the stench of carbon, undergirded with actual fire, true flesh – the bodies of hundreds of thousands of witches across time and geography – all those mad, brave, darling female heretics who dared to defy the orthodoxy, to assume oracular power

1. Archive for Research in Archetypal Symbolism. 2019. *The Book of Symbols: Reflections on Archetypal Images*. Cologne: Taschen.

2. Miller, Madeline, 'From Circe to Clinton: why powerful women are cast as witches', *The Guardian*, 7 April 2018, <https://www.theguardian.com/books/2018/apr/07/cursed-from-circe-to-clinton-why-women-are-cast-as-witches>. Last accessed: 21 January 2019.

and set hearts and minds aflame with dangerous ideas of freedom only to be met with execution by burning. So yes, there is that – the threat, the latent insinuation of fire.

In this solo exhibition, Seejarim takes her material play with the broom into fresh territory with a new series of sculptures forged from the wood of the broomstick. These wooden bead works threaded on wire introduce a playful new element – an exploration of the abstract possibilities of line and shape on their own terms.

Her wit comes to the fore with an installation of brooms raised off of the floor in a gesture of literal levity that simultaneously conjures the fantastic notion of the flying broomstick – the witch in flight, or the witches delight... The brooms are individually and collectively branded with the words 'she sleeps naked' and 'her breasts are pointed rather than round' – both lines from *The Witch*, a poem by Pulitzer Prize-winning poet Elizabeth Willis.

Unshackling the erotic from its dominant associations with the pornographic and the purely sexual, Seejarim's sculptures explore the relational basis of the erotic as a more general social force – a desire for connection or relation. In her sculptures, the erotic is a function of proximity, collectivity, an imagined closeness between many bodies. Interpersonal, sexual or political, it arises out of the possibility of coming together in new ways. Recalling American writer, feminist, librarian, and civil rights activist Audre Lorde's seminal essay, *The Uses of the Erotic*, in which she speaks of the erotic as a 'well of replenishing and provocative force'³, Seejarim's sculptures explore the animating, transformative power of conscious, embodied making.

3. Lorde, A. 'Audre Lorde reads Uses of the Erotic: The Erotic as Power'. *YouTube*. <https://www.youtube.com/watch?v=xFHwg6aNKy0>. Last accessed: 3 June 2019.

They are smart visual puns which transform women's commonplace tools into haikus that function as a kind of mnemopoetics of domestication transformed into desire.

The largest source of women's unpaid labour is domestic work and Seejarim's sculptures give subtle form to its repetitive daily rituals, the tasks that must happen over and over again to sustain a household. They occupy visual space, refusing the invisibilisation of women's work, imaginatively asserting presence, emotion, mindfulness. More crucially, they transform it into something else.

While some works, like Vulva Pudding, are subtly connotative, others are spontaneous, intuitive exercises in the suggestive possibilities of formal composition. Abstract and non-essentialist, these new works might be read as pure play, or perhaps they begin to signal new ways for sexed bodies to signify gender. It is often the freedom of play that unmask new meanings. It was for instance, the making of the peg sculpture shaped like an elephant's trunk that led Seejarim to the discovery of the goddess Vinyaki, the shakti or feminine form of Ganesh.

Widely revered as the remover of obstacles, Ganesh has many attributes, but is most strongly identified by his elephant head. One of the best known and most worshipped deities in the Hindu pantheon, his presence is everywhere, invoked at occasions like births, weddings and deaths. Seejarim grew up Hindu, but never knew of the feminine form of Ganesh. She remained hidden to her. It was only through the explorative process of making this work that she discovered the elephant-headed Hindu goddess Vinyaki. Little is told about Vinyaki in Hindu scriptures and very few images of her exist. But here she is: The Mistress of Obstacles.

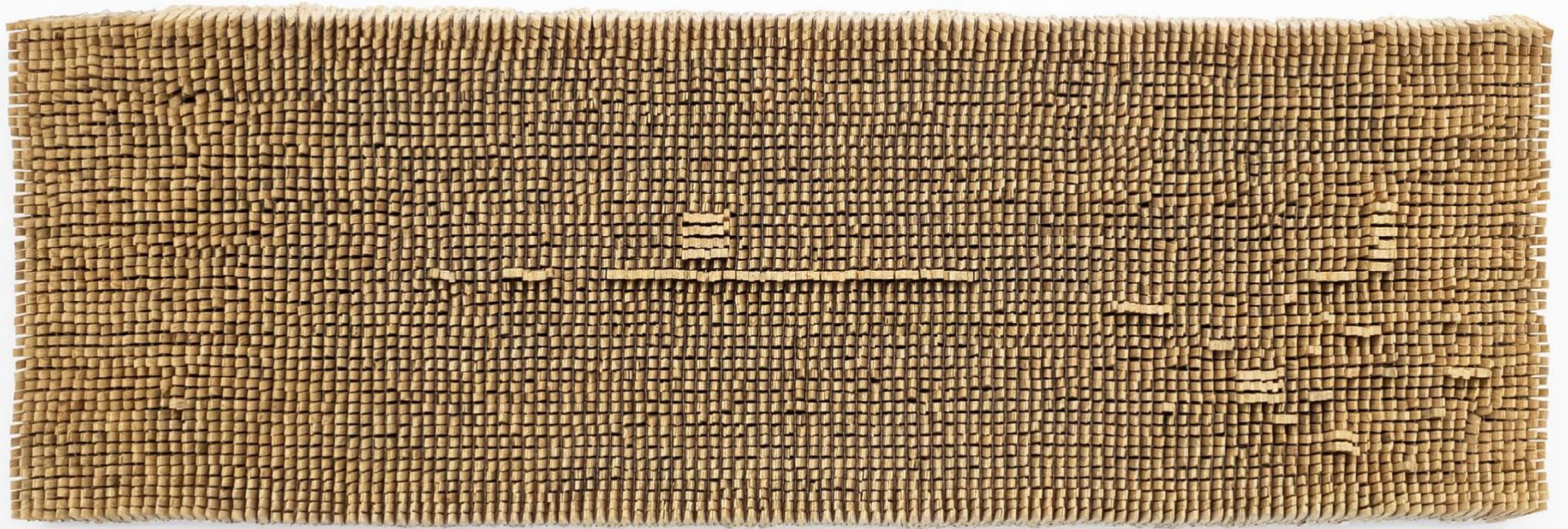
What is a woman? What is a peg? An object used to hold things together, hang things on, or to mark a position. She serves her plain

purpose, but here – true to Dada – the tools of purpose become a plain – a surprisingly sensuous undulation of flesh laid bare. An allotment of one's own.

In the flesh is a cut. A multivalent slash in the fabric of things, it is at once the slit, the cunt, the snatch, the twat, the pussy. A place of entry and exit, a portal to untold pleasures, and also the portal to life itself. In the same breath, the cunt is a cut – a gash forged in a sweeping stroke violence. 'Peg' is a noun, but it is also a verb. With sufficient strength, it is possible to 'peg down' an opponent. By 'pegging' something, we fix it at a particular level – categorise a person or thing by forming a fixed opinion of them/it. 'He had her pegged for a slut, but she turned out to be a real sweetie.' The cut is also also just a gap – a merciful bit of empty nothing, a breath of fresh air in an endless stretch of doing and proceeding. A meditation, if you like.

Text by Alexandra Dodd

Alexandra Dodd is an independent writer and editor, and a Postdoctoral Fellow in the National Research Foundation SARChI (South African Research Chair Initiative) in Social Change at the University of Fort Hare.



Usha Seejarim
A Message
2019
Pegs and Wire
52 x 161 x 7.4 cm
Unique



Usha Seejarim
Magic Stick
2019
Broom Stick and Wire
2.7 x 140 cm
Unique



Usha Seejarim
Tiny Tears
2019
Pegs and Wire
105.5 x 62 x 7.5 cm
Unique



Usha Seejarim
Resistance to Heal
2019
Broom Stick and Wire
98 x 2.5 cm
Unique



Usha Seejarim
The Conference of the Brooms
2019
Broom Sticks and Wire
106 x 84 x 3.5 cm
Unique



Usha Seejarim
Vulva Pudding
2019
Pegs and Wire
97 x 30 x 15 cm
Unique



Usha Seejarim
Shakti
2019
Pegs and Wire
152 x 65 x 7.5 cm
Unique



Usha Seejarim
Her Latent Power Lies Dormant
2019
Grass Brooms and Wire
196 x 127 x 53 cm
Unique



Usha Seejarim
Protective Thoughts
2019
Pegs and Wire
110 x 80 x 25 cm
Unique



Usha Seejarim

She Sleeps Naked

[Title quoted from *The Witch* by Elizabeth Willis, 2011]

2018

Found Objects

Dimensions Variable

Unique



Usha Seejarim
Two Fold
2019
Pegs and Wire
40 x 30 x 19 cm
Unique



Usha Seejarim
Mistress of Obstacles
2019
Pegs and Wire
64.5 x 21.5 x 19 cm
Unique



Usha Seejarim
Home 3
2018
Grass Brooms and Wire
69 x 130 x 54 cm
Unique



Usha Seejarim
Home 1
2019
Grass Brooms and Wire
67 x 56 x 55 cm
Unique



Usha Seejarim
Home 2
2019
Grass Brooms and Wire
80 x 56 x 60 cm
Unique



Usha Seejarim
Cast Iron 1, 2, 5 & 6
2018
Cement Cast
26 x 12 x 14 cm
Unique



Usha Seejarim
Cast Iron 1
2018
Cement Cast
26 x 12 x 14 cm
Unique



Usha Seejarim
Cast Iron 2
2018
Cement Cast
16 x 10 x 13 cm
Unique



Usha Seejarim
Cast Iron 3
2018
Cement Cast
25 x 10 x 12 cm
Unique



Usha Seejarim
Cast Iron 4
2018
Cement Cast
25 x 10 x 12 cm
Unique



Usha Seejarim
Cast Iron 5
2018
Cement Cast
15 x 10 x 12 cm
Unique



Usha Seejarim
Cast Iron 6
2018
Cement Cast
15 x 10 x 12 cm
Unique



Usha Seejarim
Cast Iron 7
2018
Cement Cast
30 x 13 x 27 cm
Unique



Usha Seejarim
A Note
2019
Pegs and Wire
34.5 x 61 x 7.2 cm
Unique



Usha Seejarim
An Unconcealed Truth
2019
Pegs and Wire
82 x 84.5 x 19 cm
Unique



Usha Seejarim
A Secret
2019
Pegs and Wire
55.4 x 46 x 7.2 cm
Unique

ARTIST BIOGRAPHY

Usha Seejarim was born in 1974 in Bethal, South Africa and currently lives and works in Johannesburg, South Africa. Seejarim received a B-Tech Degree in Fine Art from the University of Johannesburg in 1999 and a Master's Degree in Fine Art at the University of The Witwatersrand (WITS) in 2008, both in Johannesburg, South Africa. In 2018, Seejarim was the recipient of the prestigious Dak'Art Biennale Sculpture Prize, in Dakar, Senegal; and was awarded the Tomorrow's/Today Prize for her installation, *Keepers of the Common*, at the 2018 Investec Cape Town Art Fair in Cape Town, South Africa. Most recently, Seejarim's site-specific artwork, *Sounds of Sibikwa*, was nominated by the Market Photo Workshop CEO, Ismail Mahomed, for Design Indaba's Most Beautiful Object in South Africa award. Seejarim is also currently exhibiting her solo exhibition, *Transgressing Power*, at SMAC Gallery in Johannesburg, South Africa.

Towards the end of 2018, Seejarim presented an artist talk on *Mistress Pieces: Iconic Artworks by Feminists and Gender Activists* at the University of Johannesburg, in South Africa; and was selected to partake in an exhibition celebrating 40 years of the Federated Union of Black Artists (FUBA) at the Keyes Art Mile in Johannesburg, South Africa. Seejarim's work was also exhibited as part of the exhibition *The Art of Lithography: A Collaborative Expression of LL Editions* which ran until January 2019 at the Wits Art Museum.

Solo exhibitions and presentations include: *Transgressing Power* at SMAC Gallery in Johannesburg, South Africa in 2019; *Keepers of the Common* at the Investec Cape Town Art Fair in Cape Town, South Africa in 2018; *Reasons for descending the staircase* at Fried Contemporary in Pretoria, South Africa in 2017; *Venus at Home* – a travelling exhibition presented at the Durban Art Gallery, Kwazulu Natal, South Africa; NWU Gallery at the Northwest University in Potchefstroom, South Africa; the Johannesburg Art Gallery (JAG) in Johannesburg, South Africa and the Atherstone Gallery at National Arts Festival in Grahamstown, South Africa (2015-2012); as well as *Mine over Matter* in 2009 and *The Hole Truth* in 2006, both at Gallery MOMO in Johannesburg, South Africa.

Selected group exhibitions include: *The Red Hour*, curated by Simon Njami, for the Dak'art Biennale, Dakar, Senegal in 2018; *Twenty: Art in the Time of Democracy*, a travelling exhibition, curated by Gordon Froud and presented at the University of Johannesburg in South Africa; Turchin Centre in Boone, USA and the Beijing Biennale in Beijing, China in 2015; *Where do we migrate to?* at the University of Maryland in Baltimore, USA in 2011, *Another World*, curated by Simon Njami for the 6th African Encounters of Photography in Bamako, Mali in 2005, *Fresh* in 2001 and *Isinto*, curated by Tumelo Mosaka and Zayd Minty, in 1999 at the Iziko South African National Gallery, Cape Town, South Africa.

Seejarim has completed numerous public commissions which include the public portrait for Nelson Mandela's funeral in Qunu, South Africa in 2013; *Figures Representing Articles From the Freedom Charter* in 2008 in Soweto, South Africa; and artwork for the facade of the South African chancery in Addis Ababa, Ethiopia in 2008, amongst others. Seejarim's awards include: the SCAC Marestaing & the Secular Solidarity Association Sculpture Award at the Dakar Biennale in Senegal in 2018; the Tomorrow's/Today Prize at the Investec Cape Town Art Fair in South Africa in 2018; the Mercedes-Benz Award for Public Art in 2008; the Ampersand Fellowship Award, New York, USA in 2003; and the inaugural MTN New Contemporaries Exhibition Award (joint-winner) in Johannesburg, South Africa in 2001.

Seejarim's work is included in a number of private, corporate and public collections, namely that of the Iziko South African National Gallery (ISANG) in Cape Town, South Africa; the South African Foundation for Contemporary Art (SAFFCA), South Africa; the Johannesburg Art Gallery (JAG) in Johannesburg, South Africa; and the Fondazione Fiera Milan, in Italy, amongst others.



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USHA SEEJARIM

CURRICULUM VITAE

USHA SEEJARIM

C.V

BIOGRAPHY

Born 1974, Bethal, South Africa.

Lives and works in Johannesburg, South Africa.

EDUCATION

2008 Masters Degree in Fine Arts (MA), University of Witwatersrand (WITS), Johannesburg, South Africa.

1999 B-Tech Degree in Fine Art, University of Johannesburg (Previously Technikon Witwatersrand), Johannesburg, South Africa.

1995 Diploma in Fine Art, University of Johannesburg (Previously Technikon Witwatersrand), Johannesburg, South Africa.

AWARDS & RESIDENCIES

2019 Artist in Residence at Scac Marestaing, Toulouse, France.

Most Beautiful Object In South Africa (MBOISA) Award - Nominee, Design Indaba, Cape Town, South Africa.

2018 *Tomorrow's/ Today Prize*, sponsored by the Fondazione Fiera Milano, Investec Cape Town Art Fair, Cape Town International Art Fair, Cape Town, South Africa.

SCAC Marestaing & The Secular Solidarity Association Sculpture Award, Dakar Beinnale, Dakar, Senegal.

2013 *Mbokodo Award (Sculpture) – Nominee, Cape Town, South Africa.*

2008 *Mercedes Benz Award for Art Projects in Public Spaces – Finalist, Berlin, Germany.*

Business Day-Business and Arts South Africa Award (BASA) – Best use of New Commissioned Art for "Why Men", Johannesburg, South Africa.

2007 *Sasol Wax Art Award - Finalist, Johannesburg Art Gallery (JAG), Johannesburg, South Africa.*

2003 *Ampersand Fellowship Award, New York City, USA.*

2002 *First National Bank (FNB) Vita Art Award - Finalist, Goodman Gallery, Johannesburg, South Africa.*

2001 Artist in Residence (as part of the Fresh Programme), IZIKO South African National Gallery, Cape Town, South Africa.

MTN Special Art Award presented to Visual Arts and Crafts Academy (VACA), Johannesburg, South Africa.

Merit Award, Bursary, University of the Witwatersrand (WITS), Johannesburg, South Africa.

MTN New Contemporaries Award, Johannesburg, South Africa.

SOLO EXHIBITIONS & PRESENTATIONS

2019 *Transgressing Power*, SMAC Gallery, Johannesburg, South Africa.

2018 *The Red Hour*, curated by Simon Njami, Dak'Art: African Contemporary Art Biennale, Dakar, Senegal.

Keepers of the Common (Solo Booth), Investec Cape Town Art Fair, Cape Town International Convention Centre (CTICC), Cape Town, South Africa.

2017 *Reasons for descending the staircase*, Fried Contemporary, Pretoria, South Africa.

2015 *Venus at Home* [Travelling Exhibition], Durban Art Gallery, Kwazulu Natal, South Africa.

2014 *Venus at Home* [Travelling Exhibition], NWU Gallery, Northwest University (NWU), Potchefstroom, South Africa.

2013 *Venus at Home* [Travelling Exhibition], Johannesburg Art Gallery (JAG), Johannesburg, South Africa.

2012 *Venus at Home* [Travelling Exhibition], Atherstone Gallery, National Arts Festival, Grahamstown, South Africa.

2009/10 *Mine over Matter*, Gallery MOMO, Johannesburg, South Africa.

2006 *The Hole Truth*, Gallery MOMO, Johannesburg, South Africa.

2004 *in place*, Gallery MOMO, Johannesburg, South Africa.

2003 *Forms in Transit*, Natal Society for the Arts (NSA), Durban, South Africa.

1999 *Long Distance*, One Person Exhibition, Generator Art space, Johannesburg, South Africa.

GROUP EXHIBITIONS & PRESENTATIONS

2019 **[upcoming]** 21st Anniversary Exhibition of the Ampersand Foundation Awards, University of Johannesburg Art Gallery, Johannesburg, South Africa
Investec Cape Town Art Fair (SMAC Gallery), Cape Town International Convention Centre (CTICC), Cape Town, South Africa.

2018 *Wish You Were Here*, SMAC Gallery, Cape Town, South Africa.

Weather Report [Travelling Exhibition], Havana, Cuba.

FUBA: Preserving a Legacy, Keyes Art Mile, Johannesburg, South Africa.

- Group Presentation, Aardklop National Arts Festival, Potchefstroom, South Africa.
- Trans*, curated by Daniella Géó, University of Johannesburg Art Gallery (JAG), Johannesburg, South Africa.
- Black Humour*, curated by Johan Thom, Fried Contemporary, Pretoria, South Africa.
- The Art of Lithography: A collaborative Expression of LL Editions*, Wits Art Museum, Johannesburg, South Africa.
- FNB Joburg Art Fair (SMAC Gallery), Sandton Convention Centre, Johannesburg, South Africa.
- BACK TO THE FUTURE III - Abstract Art in South Africa: Past & Present*, SMAC Gallery, Stellenbosch, South Africa.
- 2016** *Hide & Seek*, curated by Teresa Lizamore, Lizamore@Claivaux (Claivaux Estate), Cape Town, South Africa.
- Foundations and Futures - 25 Year Exhibition*, Bag Factory, Johannesburg, South Africa.
- 2015** *timeline*, The Bag Factory Artist Studios, Johannesburg, South Africa.
- Twenty: Art in The Time of Democracy* [Travelling Exhibition], curated by Gordon Froud, University of Johannesburg (UJ), Johannesburg, South Africa; Turchin Centre, North Carolina, USA; Beijing Biennale, Beijing, China.
- Nirox Winter Sculpture Fair, Nirox Sculpture Park, Johannesburg, South Africa.
- 2014** *Pre-election Connection*, Wits Art Museum (WAM), University of the Witwatersrand (WITS), Johannesburg, South Africa.
- 2011** *Where do we migrate to?*, University of Maryland, Baltimore, USA.
- 2009** *Innovative Women*, Constitutional Court, Johannesburg, South Africa.
- Postcards to the Edge*, Guth Gafa Documentary Film Festival, Gortahork, Ireland.
- 2007** *Latitudes, Lands of the Worlds*, Paris City Hall, Terres du Monde, Havanna; Paris, France. (Catalogue)
- 2007** Sasol Wax Art Award, Johannesburg Art Gallery (JAG), Johannesburg, South Africa.
- 2005** *Another World*, curated by Simon Njami, 6th African Encounters of Photography, Master Classes (photography workshop), Bamako, Mali. (Catalogue)
- 2004** *Post*, curated by Kenji Shiraishi & Monna Mokoena, Tama Art University Museum, Tokyo, Japan. (Catalogue)
- Sugar in the Petrol* [Travelling Exhibition], curated by Doris Bloom, Festival Fotografia, Rome, Italy; Festival Filosofia, Modena, Carpi, Sassuolo.
- A Place Called Home* [Travelling Exhibition], curated by Zayd Minty, Natal Society for the Arts (NSA), Durban; Iziko South African National Gallery, Cape Town; Johannesburg Art Gallery (JAG), Johannesburg, South Africa.
- 2003** *Latitudes 2003*, curated by Regine Cuzin, Hotel Deville, Paris, France. (Catalogue)
- Show Me Home*, curated by Mads Damsbo, Johannesburg Art Gallery (JAG), Johannesburg, South Africa. (Catalogue)
- Playtime (Festival hosted by the French Institute)*, Newtown, Johannesburg, South Africa.
- How Latitudes become Forms* [Travelling Exhibition], curated by Philippe Vergne, Douglas Fogle & Olukemi Ilesanmi, Walker Art Center, Minneapolis, Torino, Mexico City and Monterrey, USA. (Catalogue)
- Forms in Transit*, Natal Society for the Arts (NSA), Durban, South Africa.
- 2002** *FNB Vita Art Award Exhibition*, Goodman Gallery, Johannesburg, South Africa.
- Sublimation*, curated by Katherine Smith, Klein Karoo Nasionale Kunstefees, Outshoorn, South Africa. (Catalogue)
- Videofomes*, curated by Gabriel Soucheyre; South African programme compiled by Clive van den Berg, Carnet de voyage: Afrique du Sud, Expositions Festival, Paris, France. (Catalogue)
- 2001** *Self*, curated by Clive van den Berg, Klein Karoo Nasionale Kunstefees, Outshoorn, South Africa. (Catalogue)
- MTN New Contemporaries*, curated by Clive Kellner, Camouflage, Johannesburg, South Africa. (Catalogue)
- Joubert Park Public Art Project*, Johannesburg Art Gallery (JAG) & Joubert Park Precinct, Johannesburg, South Africa.
- Fresh*, IZIKO South African National Gallery, Cape Town, South Africa (series of Monographs & Zanazo, Vol.2)
- 2000** *Urban Futures*, Rembrandt van Rijn, Market Theater, Johannesburg, South Africa.
- Interchange - Moving Images*, curated by autopsy, Camouflage, Brussels, Belgium.
- Killing Time*, Civic Gallery, Johannesburg, South Africa.
- Weft and Warp*, Civic Gallery, Johannesburg, South Africa.
- 1999** *Isinto*, curated by Tumelo Mosaka and Zayd Minty, IZIKO South African National Gallery, Cape Town, South Africa.

Unplugged IV, Rembrandt van Rijn Gallery, Johannesburg, South Africa.

Personal concerns, Rembrandt van Rijn Gallery, Johannesburg, South Africa.

1998 Ethiopian Arts and Culture Festival, Ethiopia.

1997 *50 Stories*, curated by Storm van Rensburg and Tracey Rose, Carlton Center, Johannesburg, South Africa.

Baggage, Mega Music Warehouse, Newtown, Johannesburg, South Africa.

1996 *Technikon Witwatersrand Student Exhibition*, Rembrandt van Rijn, Market Theatre, Newtown, Johannesburg, South Africa.

1991 *Long Distance*, Generator Art Space, Newtown, Johannesburg, South Africa.

JP Blachere Foundation (photography workshop & exhibition), Joucas, France.

PUBLIC & CORPORATE ART COMMISSIONS & PROJECTS

2018 *I am because you are: A Search for Ubuntu with Permission to Dream*, Standard Bank Gallery, Johannesburg, South Africa.

Sculpture & Mosaic, Sibikwa Art Centre, Benoni, South Africa.

Outdoor Screen, Linksfield Shul, Johannesburg, South Africa.

2016/17 *Flutterbys and An Innocent Moment of Freedom*, The Nelson Mandela Children's Hospital, Parktown, Johannesburg, South Africa.

2016 *Sweep, Drawings in the Sky*, Absa Towers, Johannesburg, South Africa.

2015 *Light Installation (as embellishment during the festive season)*, Embassy of Switzerland, Pretoria, South Africa.

2014 *Pebble Mosaic*, Prince Albert Art Festival, Prince Albert, South Africa.

2013 *Wire drawing of Nelson Mandela, Discovery Leadership Summit*, Sandton Convention Centre, Johannesburg, South Africa.

Beaded portrait for the funeral of president Nelson Mandela, Qunu, South Africa.

Forgiveness, Magistrates Court & Nelson Mandela's House, Johannesburg, South Africa.

2010 BRT Station Mooki, Main Street, Johannesburg, South Africa.

2009/10 *Why Men Illuminated Public Sculpture*, Site Specific Johannesburg, South Africa.

2008/09 *Why Men Illuminated Public Sculpture*, Site Specific Johannesburg, South Africa.

2009 *Giant Light Sculpture*, Mzansi Store, Johannesburg, South Africa.

2008 *Sun Screens*, South African Embassy, Addis Ababa, Ethiopia.

Sculptures Illustrating the Freedom Charter, Walter Sisulu Square, Johannesburg, South Africa.

Site Specific "Mural", Eskom Head Office, Johannesburg, South Africa.

2007/08 *Why Men Illuminated Public Sculpture*, Site Specific, Johannesburg, South Africa.

2007 *Cascoland (Public Art Project)*, Drill Hall, Johannesburg, South Africa.

2006 *In recognition of Mahatma Gandhi*, Memorial/Marker celebrating Sunday Time's centenary, Public Artwork, Fordsburg, Johannesburg, South Africa.

2005 *Christmas Tree*, Anglo American & de Beers, Main Street, Johannesburg, South Africa.

Pin Code MTN, MTN Head Office, Johannesburg, South Africa.

2002 *Billboard for the Art in the City Project*, Cell C Head Office, Johannesburg, South Africa.

2000 Levi's Vintage Clothing Catalogue, Sandton City, Johannesburg, South Africa.

COLLECTIONS

Iziko South African National Gallery (SANG), Cape Town, South Africa.

South African Foundation For Contemporary Art (SAFFCA), Johannesburg, Cape Town, Pretoria, South Africa.

Johannesburg Art Gallery (JAG), Johannesburg, South Africa.

Fondazione Fiera Milan, Milan, Italy

Artbank, Johannesburg, South Africa.

FOR MORE INFORMATION

Please contact SMAC Gallery for more information regarding the availability of the works included in this portfolio, or for any other queries.

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