

Tethered

Ground



WOVEN

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GARNET



Woven Garnet is a platform documenting emerging South African creatives. It was founded by Gia Mazzotti and Gabriella Diedloff, two South African creatives and recent graduates who share a passion for uplifting South Africa's creative community.

Through interviews, photography and video, Woven Garnet explores what it means to be an artist in South Africa today. As practitioners themselves, Gia and Gabriella know how hard it can be to start a creative career and reach wider local and international audiences. Woven Garnet is their way of trying to change that. South Africa is full of creative talent, and there are voices that deserve to be heard.

At the heart of the project is a simple aim: to support emerging talent, build meaningful connections and create more opportunities for the next generation of South African creatives.

Tethered Ground

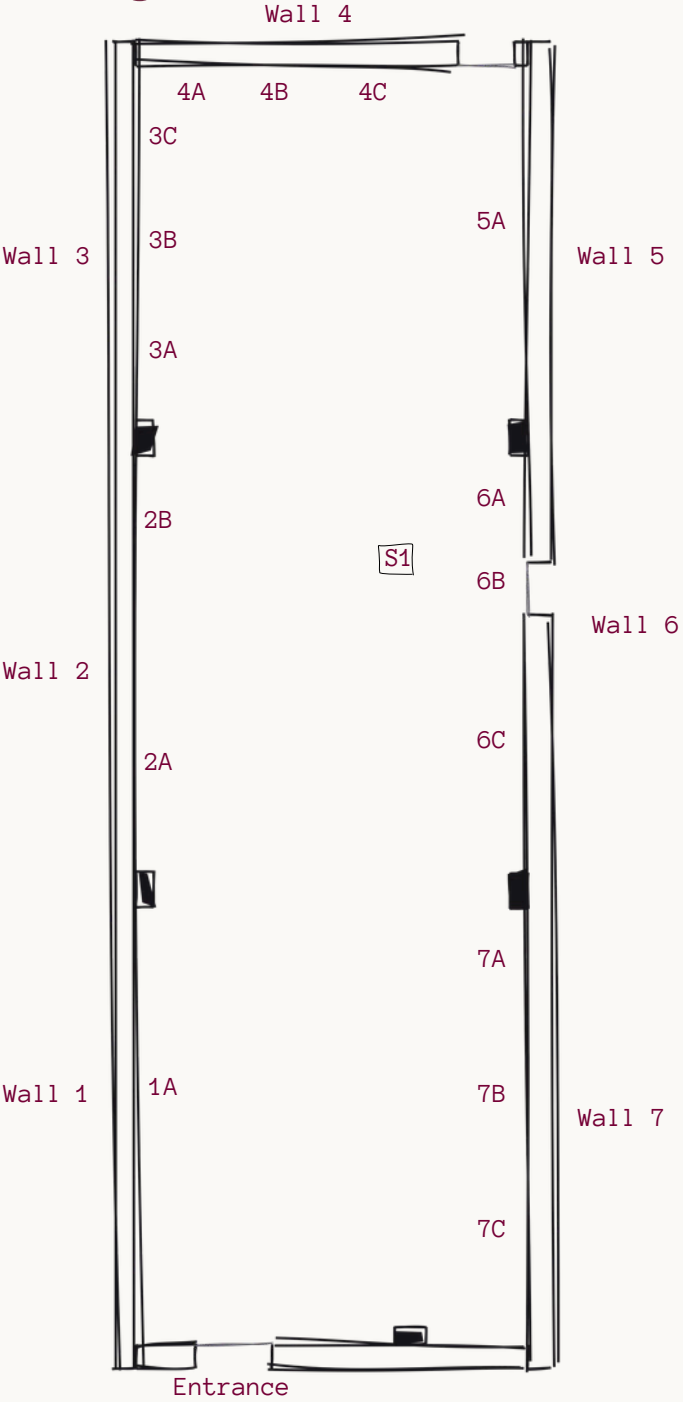
People share stories of shadows with voices, shadows that linger and share fragmented whispers of the past, reminding us of all that has happened. There is life held within these shadow songs, songs of dirt beneath feet and houses carved from neither wood nor brick. Stories of people found in all that they have touched, and all that they have left behind.

Our relationship with place is not only shaped by those that we have inhabited, but by the land itself—the soil beneath us, the landscapes that surround us, and the natural world that sustains and holds us. **Tethered Ground** questions what it means to belong to a place. Is it where you were born, where you are, or where you are going?

Perhaps we are made up of fragments of every place we have been, every landscape that has shaped us, and every person whose path has crossed ours. Like an invisible thread, we remain connected through memory, circumstance, chance, or fate. We may move, leave, return, or become someone new, but the threads remain.

Perhaps home is not somewhere we return to, but something we carry.

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Oni Speelman

Painter from Cape Town, South Africa

Oni Speelman is a Cape Town-based painter whose practice explores intimacy, identity and memory through the lived experiences of women loving women. They studied Fine Art Practice and Art History and Visual Culture at Rhodes University. Their work centres everyday connections and moments of vulnerability that are often left out of dominant pictures of South African culture, making space for queer women and people to exist with agency, joy and belonging.

Working from personal photographs, Oni turns intimate memories into large, emotionally charged oil paintings that sit somewhere between documentation and reconstruction. The body and its gestures carry memory and emotional residue. Rather than fixing identity in place, forms dissolve, blur and fragment. The paintings ask who gets to be remembered, represented and seen, and what we choose to preserve.





...Call me, 2025, oil paint, 109 x 150 cm
R50 000



too messy, 2025, oil paint, 170 x 150 cm
R45 000



nothing I do makes it better, 2024, oil paint, 91.5 x 60.8 cm
R30 000

Sphehile Hlatshwayo

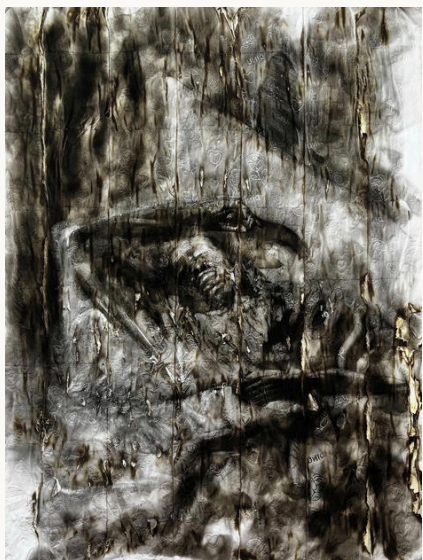
Multidisciplinary artist from Johannesburg, South Africa

Sphehile Brian Hlatshwayo is a multidisciplinary artist from Johannesburg, born in Benoni, working across drawing, painting, sculpture and fire-based techniques. They trained at the East Rand School of the Arts and are completing a Fine Arts diploma at Tshwane University of Technology.

Their work has been shown at the Pretoria Art Museum as part of the Sasol New Signatures competition, Contra Joburg, FD Contemporary and The View Room Gallery, and they worked with Nedbank on the first South African edition of the Montreux Jazz Festival. They have been featured on eNCA, Newzroom Afrika and TimesLIVE.

Sphehile draws with candle smoke, a technique called fumage, letting each mark emerge through a conversation between intention and chance. Having first made art with very few materials, they use burn marks, smoke and fragile surfaces as metaphors for endurance, transformation and renewal. The work asks how value is assigned and why some lives and histories are overlooked, finding dignity in people and objects that are often unseen.





Between sleep and flight, 2026,
Candle smoke on tissue (Fumage),
841 x 594 mm
R7000



A meditation on belonging, 2026,
Candle smoke on tissue (Fumage),
841 x 594 mm
R7000



Those who stand before me,
2026, Candle smoke on tissue
(Fumage), 841 x 594 mm
R7000



Una Hlatshwayo, 2025, Candle
smoke on tissue (Fumage), 841 x
594 mm
R7000

Melanie Meyer

Artist from Cape Town, South Africa

Melanie Meyer is a Cape Town-based artist whose work explores light, landscape, memory, belonging and the quiet relationship between the inner and outer world. They did not formally study fine art. Their early training was in architecture, landscape design and horticulture, which still shapes their sense of space, structure and rhythm.

They came to painting during a time of personal loss and later closed their architectural practice to work as an artist full time. Their work is held in private collections in South Africa and abroad, including the International Monetary Fund collection.

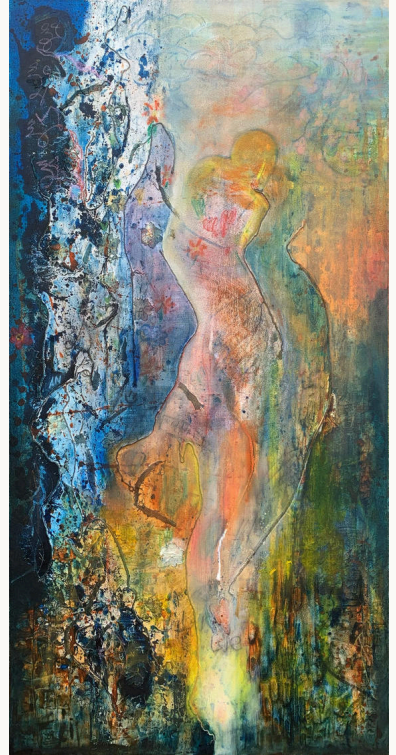
The Ravine's Morning Greeting is tied to the Breede River flood of 13 May 2026, which destroyed the family's riverside home at Malgas along with hundreds of neighbouring homes. Here the ravine becomes a passage through shadow towards light and recovery.

Goddess Dancers began with marks made by adults and children at an Elgin Valley harvest festival, which Melanie later worked into until the figures emerged. It carries the land, the harvest, celebration and the touch of many hands.





The Ravine's Morning Greeting, 2026, oils on canvas, 130 x 180 cm
R75 000



Goddess Dancers, 2024, mixed media finished in oils on canvas, 180 x 90 cm
R75 000

Nina Kay

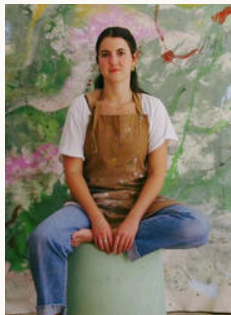
visual artist and educator from Cape Town, South Africa

Nina Kay is a South African visual artist and educator whose practice moves between painting and pottery. Mostly self-taught, they are drawn to colour, layering and organic imagery rooted in the natural world, using art to ground inner experience in visual form.

Their practice has grown through independent studio work, artist residencies and collaborative projects in South Africa and Belgium.

Finding Home is a joyful meditation on home, belonging and shared journeys. The twelve paintings were made during a month-long residency in Aarschot, Belgium, far from home in the winelands.

Each piece was painted on repurposed fabric, brought back to South Africa, gently stitched to honour the journey, and restretched onto salvaged wooden panels. Together they are small windows into home as something we carry, long for and return to.





1/12



2/12



3/12



4/12



5/12



6/12



7/12



8/12



9/12



10/12



11/12



12/12

Finding Home (12 pieces), 2025, mixed media on repurposed fabric and wooden panel, 21.5 x 19.5 cm
R2800 each

Jessica Masego Nkuna

Multidisciplinary visual artist from Johannesburg, South Africa

Jessica Masego Nkuna is a multidisciplinary visual artist working in photography and film. A storyteller at heart, their work is rooted in empowering the Black community, giving voice to untold stories and shedding light on the cultural richness of the people around them.

Their fine art photography draws on childhood memories, queer culture and Black life. Alongside their studio practice they work in film production as a digital imaging technician and assistant director.

MOTSUMI: A HUNTER is a series of self-portraits exploring how ecology shapes who we are. Using slow shutter speeds and overexposure, Jessica lets time stretch inside the frame so that edges dissolve and the body seems to merge with its surroundings.

The work is less about documenting what is seen and more about an inner dialogue between self and land. For Tethered Ground, the series is presented as digital prints on chiffon.





On and Off Losika Iwa Madi, 2025, digital print on Polyester Sheet , 84.1 x 118.9cm
POA



Ga a Leka go Kgatlha, 2025, digital print on cPolyester Sheet, 59.4 x 84.1cm
POA



Buntle Ke Bu Fefe, 2025, digital print on Polyester Sheet , 84.1 x 118.9cm
POA



Tom Tom epiphany, 2025, digital print on Polyester Sheet , 84.1 x 118.9cm
POA



This House of Self Portraits 2025 (Carltonville Renovations), 2026, digital print on Polyester Sheet , 59.4 x 84.1 cm
POA

Ogorogile Nong

Multidimensional artist and sound designer from Johannesburg, South Africa

Ogorogile Nong is a multidimensional artist and sound designer working across image, sound and spatial practice. Their work explores perception as a living phenomenon and shamanism as a way of expanding consciousness, looking at how memory, identity, environment and intimacy shape the way we see, hear and experience the world. They trained at the Market Photo Workshop and Through the Lens Collective, and have been featured in DER GREIF Guest Room in 2024 and 2025, the Vogue x Levi's 501 open call, and exhibitions at the Javett Art Centre, AAGALLERIE and August House. In 2025 they co-curated Salon Vanguard, and in 2026 they performed at Entanglements.africa, a Global South sound festival.

A Shaman Sight is a body of collage rooted in reimagining perspective itself. Perspective is not only a way of seeing but an act of transformation, a shift in consciousness that lets us reinterpret reality. The work reaches for the subconscious as the real architect of existence, shaping what we perceive through memory, emotion and intuition. Layer by layer, cut images open a more psychedelic way of looking, where imagination and reality blur.





Play the Game, 2025, framed collage on masonite board, 18 x 18 cm
R3500



Seeing is Believing, 2025, framed collage on masonite board, 18 x 18 cm
R3500



Ouroboros ii, 2025, framed collage on archival paper, 20 x 20cm
R5500

Shirley Makhene

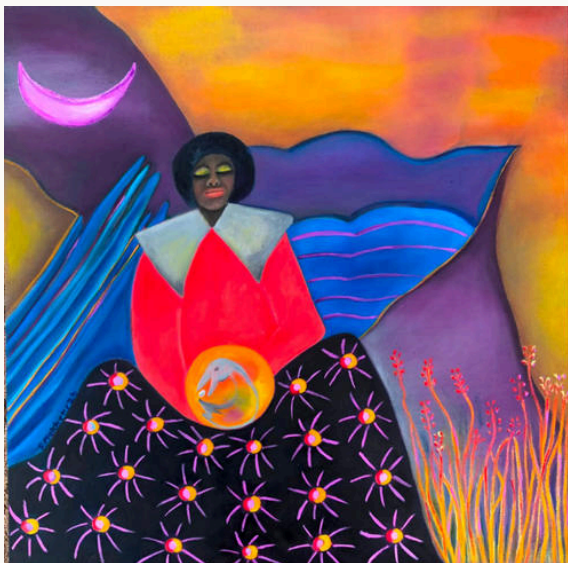
Mixed media artist from Johannesburg, South Africa

Shirley Makhene is a South African mixed media artist who began experimenting with collage during the 2020 Covid pandemic and has kept a daily art practice ever since.

They work in mixed media because it gives them freedom to experiment without limits, combining paint and collage elements into one simple, cohesive image.

Their style is a fusion of figuration and abstraction. Nature, colour, women and fashion are the recurring subjects, and the work is a love letter to Black culture and heritage: love for where we come from, for the people who carried us, and for a culture that taught us how to create even when we had little. The process is playful, spontaneous and full of wonder. Mythical symbols carry a whisper from the past that honours their ancestors, drawn from everyday things like joy, memory and identity. They want a Black child to look at the work and say, that is me, that is us.





We are the ground, 2026, mixed media, acrylic, oil and oil pastels, 60 x 60 cm
R6000



Cannot be Uprooted, 2026, mixed media, acrylic, oil and oil pastels, 60 x 60 cm
R6000

Jasper Wolfeman

Artist from Cape Town, South Africa

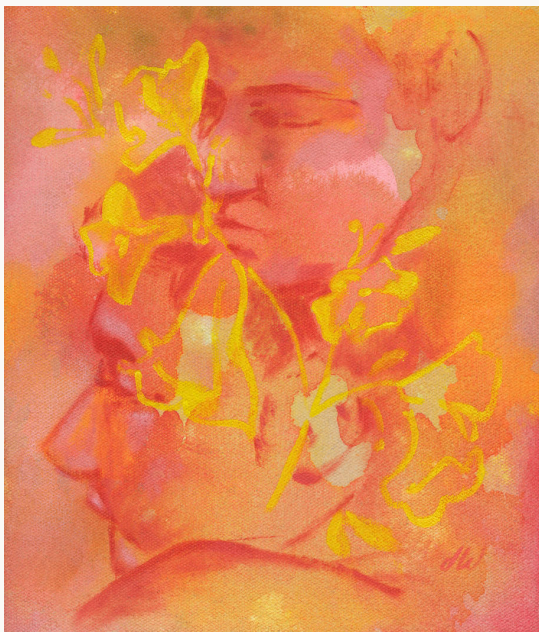
Jasper Wolfeman is an American artist based in Cape Town. They spent their early twenties in Germany working with local nonprofits on community involvement in the arts, which led them to explore different cultures and media. After falling in love with flowers and oils, they now work from their studio at Mothership in Fish Hoek. Their work explores queer softness, strength and intimacy through gentle mark-making, colour and form.

"You only have to let the soft animal of your body love what it loves." Mary Oliver's lines from *Wild Geese* are the foundation of this body of work, which explores queer identity and belonging through scenes of intimacy. Androgynous lovers find their place among flowers, their softness mirrored in the natural world. With each layer, Jasper opens a way for viewers to step into these shared moments and find themselves in them.





Mine, 2026, oil and acrylic on canvas, 30 x 30 cm
R4500



Tender-ly, 2026, oil and acrylic on canvas, 20.5 x 23.5 cm
R2300

Freya Willemoes-Wissing

Artist from Cape Town, South Africa

Freya Willemoes-Wissing grew up in Johannesburg, studied Advertising with a focus on Art Direction, and went on to postgraduate Fine Arts at the Langeland Kunstskele in Denmark. Their first solo exhibition was at the Joao Ferreira Gallery in Cape Town in 2002. Highlights since include the Venice Biennale in 2009, winning the international Premio OpenArt competition in Rome in 2013, and being commissioned to paint Nelson Mandela for the Nelson Mandela Children's Fund event in Paris. Their work is in private collections in Los Angeles, New York, Denmark, Florida, Germany, Australia and South Africa.

Freya has travelled to more than 60 countries, taking in the culture, language, art and music of the people they met. Growing up among artists and musicians on both sides of the family, they have carried a lifelong love of painting, dance and song into the work.

Their piece in Tethered Ground is a large hanging work, two and a half metres long.





I bled for you for a thousand days, 2025, Tapestry, 2.5 m
R45 000

Zama Magubane

Artist and cultural innovator from Johannesburg, South Africa

Zama Magubane is a Johannesburg-based artist and cultural innovator whose work draws from African spirituality, heritage and history. They are known for large-scale canvases, fashion collaborations and performance projects such as Izinwele Zabantu and Uvalo Alusekho.

Their practice moves between painting, performance, design and research, asking how memory survives colonial interruption. The work earned them the United Nations Young Entrepreneur Award and the NYDA Trailblazer Award in 2025.

Uvalo Alusekho means no more fear. The collection came out of the aftermath of a near-fatal car accident in 2024, and it faces fear as both a personal wound and a collective inheritance. Each piece becomes a vessel, a site of ritual where vulnerability turns into power.

The works in Tethered Ground draw women, church and community in acrylic and ink. The practice grounds Afrofuturism in African soil, bringing the speculative into direct conversation with the ancestral, and treats cultural knowledge as both a record of survival and a path through.





Umkhulisi, 2026, Acrylic and ink on canvas, 1 x 1 m
R19 300



Omama Bomthandazo (Women of Prayer), 2026, Acrylic and ink on canvas, 1.5 x 1.5 m
R19 300



Ben and Betty, 2022, Acrylic and ink on canvas, 2.1 x 1.45 m
R34 000

David Madlabane

Visual artist and creative entrepreneur from Johannesburg, South Africa

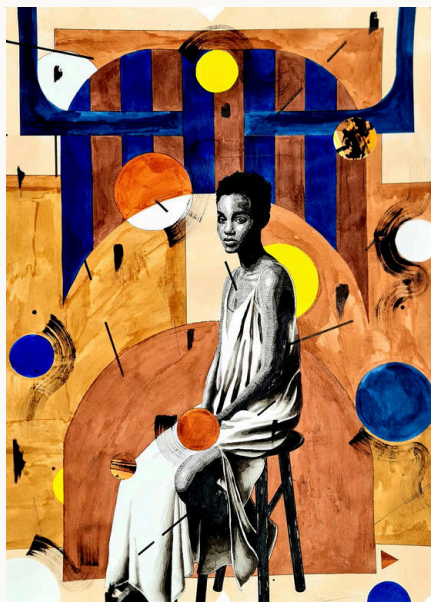
David Madlabane, known professionally as David Blakc, is a Johannesburg-based visual artist and creative entrepreneur. They specialise in traditional printmaking, including linocut, silkscreen and etching, and have worked as a studio assistant at Artist Proof Studio and in William Kentridge's studio.

They won the People's Choice Award at the Strauss & Co Art Competition and first prize in a collaborative project between Artist Proof Studio and Cartier at the FNB Joburg Art Fair, and were a finalist for the Blessing Ngobeni Art Prize. Their work is held in collections including The Legacy Group.

The work grows out of a daily commute through Johannesburg, looking at how identity, environment and architecture shape each other, and how we change as we grow and come of age.

Faces are drawn in lines inspired by fingerprints, set against rigid architectural forms: the organic human against the structured city. Negative space hints at erasure and fragmented histories, while floating spheres stand for ideas and memory and pull the eye through the image.





The intuition of brown, 2025,
Archival fineliners, watercolor
and collage, 70 x 50 cm
R30 000



Deep meditation, 2025, Archival
fineliners, watercolor, 35 x 50 cm
R15 000



Ema'nsi, 2025, Archival fineliners,
watercolor, 29.6 x 38.7 cm
R9500

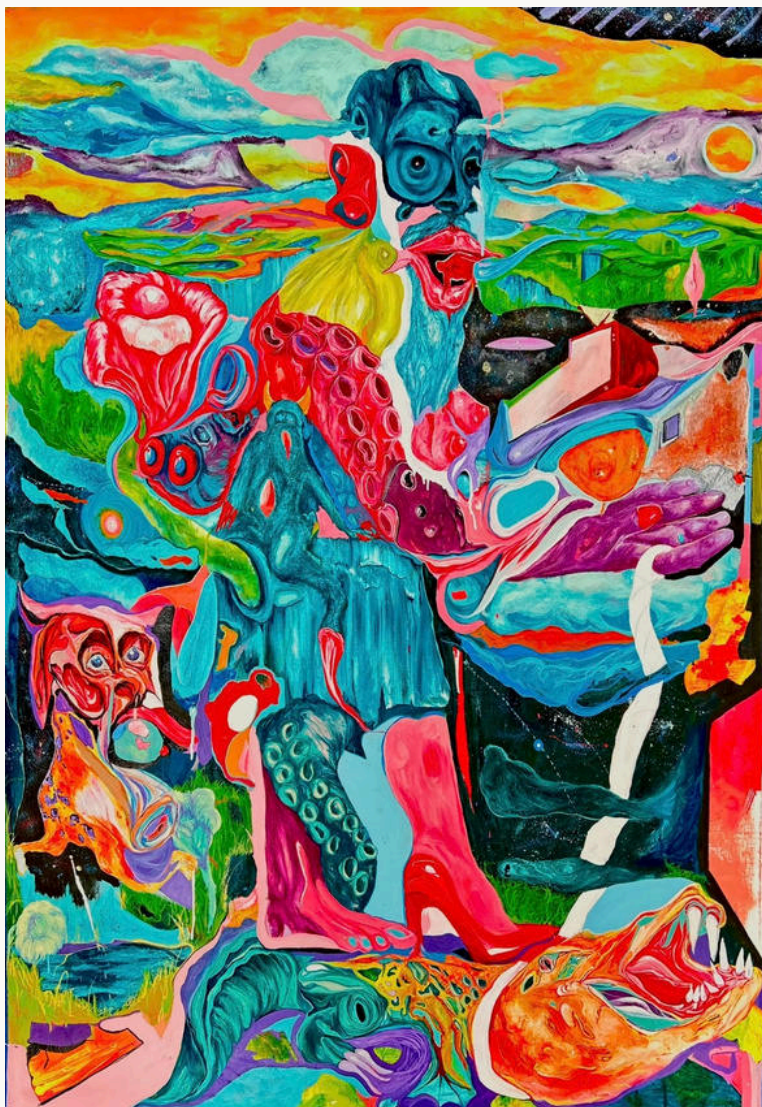
Qhamani Bangani

Oil Painter based in Cape Town, South Africa

Qhamani Bangani was born in a village near Butterworth in the Eastern Cape. He grew up the only male in a household of women, raised by a single mother alongside his sisters. That upbringing shaped his sensitivity, his protectiveness and his sense of balance. His childhood was close to nature and full of oral traditions, ancestral stories and spiritual beliefs. A later move to Cape Town for school brought him face to face with sharp social contrasts, which deepened his awareness of identity and belonging. His work comes from intuition, dreams and inherited spiritual knowledge. He translates the images and messages he receives into intuitive marks, symbolic forms and vivid colour. These appear as fragments and signs, not fixed stories. His grandmother was an artist who never had the means to pursue her practice, and she remains a guiding presence in his work. For Bangani, painting is both communication and survival. His work doesn't try to explain itself. It leaves space for viewers to find their own meaning.

Riding God brings together oral stories, traditional spiritual belief, imagination and dreams. In the artist's maternal family, the crocodile is a sacred animal believed to act as a vessel through which ancestors communicate, offering guidance or warning. The title reflects this spiritual connection, using God as a source of guidance and purpose. Drawing from ancient Egyptian depictions of gods, the work combines dreamlike imagery, mark-making, colour and softness, leaving space for viewers to form their own interpretations.





Riding God, 2023, Oil paint & oil sticks on unstretched canvas, 100cm x 150cm

R47 000

Claudine Hauke

Contemporary multidisciplinary artist, Eastern Cape, South Africa

Claudine Hauke is a multidisciplinary artist working across photography, painting, sculpture, digital art and video. Originally trained as a photographer and largely self-taught as a painter, they have lived and worked across four continents over the past twenty years. They began exhibiting in Germany in 2002 and have since shown at Ann Bryant Gallery, Limani Gallery and in international group shows in the USA and Europe. They are the founder of Lakritz, an artist-run gallery and project space in Chintsa East, and editor of Lakritz: The Magazine. They received the WAA Woman Art Award in 2026.

Like the philosophy of Kintsugi, where cracks are illuminated rather than hidden, Claudine's practice treats fracture as transformation and imperfection as a record of lived experience. The surface becomes a fragile archive: layered, stitched, marked and sometimes disrupted. The two works in Tethered Ground come from the photographic side of the series Surface as Archive. Mirrored and stitched figures overlap and interlace, suggesting an identity formed across cultures, memory and place.





Woven from two worlds, 2025, Photography,
manipulated,mixed Media, 76 x76 cm
R25 000



In Self Translation, 2025, Photography,
manipulated,mixed Media, 76 x76 cm
R25 000

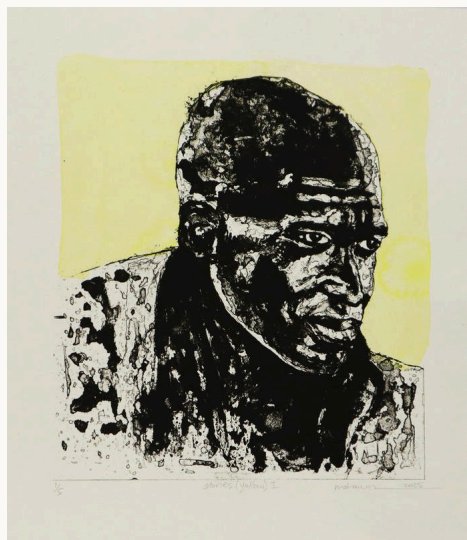
Mohau Moholane

Artist from Johannesburg, South Africa

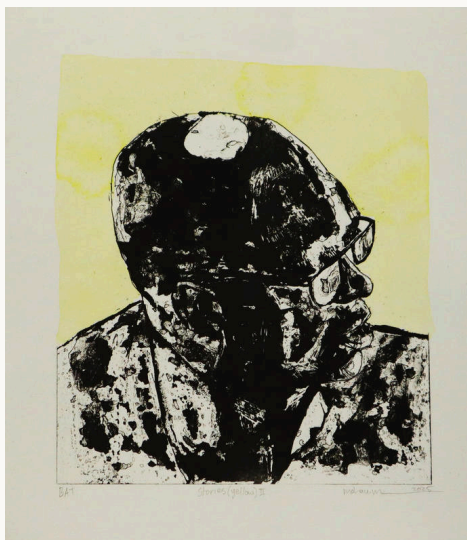
Mohau Moholane was born in Makweng, Limpopo, and raised by their grandmother, which made community and the weight of memory central to their work. They moved to Johannesburg in primary school, studied visual arts at school and art and design in Pretoria, then took up printmaking at Artist Proof Studio during the Covid-19 pandemic. They were named a Design Indaba Emerging Creative in 2022 and were a winner of the 2024 Constitutional Court Art Collection Student Competition. That same year they travelled with a group from Artist Proof Studio to Fallo, Italy, to make a mural for the late Gianni Mariano.

Mohau uses portraiture to look past appearance and into the relationships and environments that shape us, touching on Black masculinity, mental health, memory and the pressures of everyday life in South Africa. *Stories (yellow)* is a series of four lithographs made from a family gathering back home, showing their uncles and grandfather in their natural expressions. It is about the stories told when people come together, and the belonging that grows from them. The yellow is deliberate: they link it to logical thinking and recall, the colour of sticky notes and highlighters.





i



ii



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Stories (Yellow) i, ii, iii, iiiii, 2025, Lithograph on paper, 27.5 x 24 cm
R3000 each

Manelisi Nene

Visual artist from Durban, South Africa

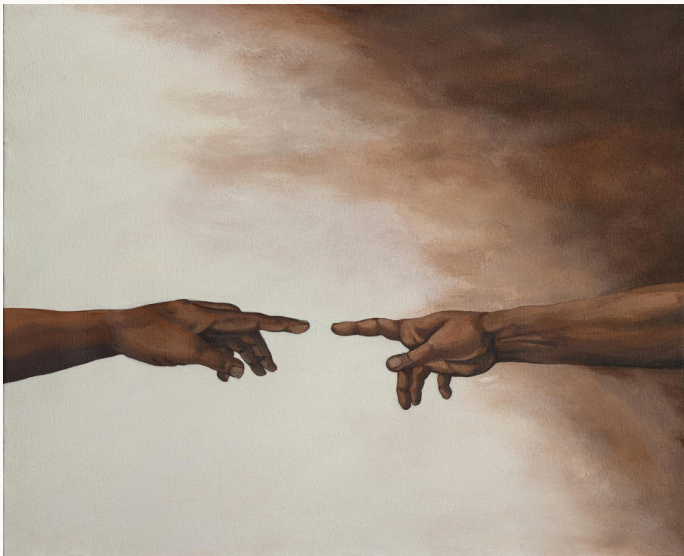
Manelisi Nene is a self-taught visual artist from Durban whose figurative practice explores Black identity and ancestral memory. Their paintings place Black figures at the centre, poised, quiet, contemplative and vulnerable, holding space for stories that are often silenced, distorted or told from the outside. Their work is known for quiet but powerful storytelling and a distinct visual language that blends personal memory with shared history, honouring togetherness while affirming the power of the individual.

Manelisi stages Black figures in minimal, placeless settings so that gesture, symbol and emotional presence carry the work. The palette is restrained. Chairs and everyday objects become symbols of presence, hierarchy, exclusion and the weight of inherited expectation. Both works in *Tethered Ground* come from *Ozalwe Embethe*, a series about the passage from child to adult. It treats the search for self as an act of care, and longing as something necessary rather than something to regret.





Ukwembula Inhloso, 2025, acrylic on canvas, 78 x 84 cm
R15 500



Reach Beyond Hesitation, 2025, acrylic on canvas, 73 x 91 cm
R15 500

Owethu Mtshali

Artist from Johannesburg, South Africa

Owethu Mtshali is a Johannesburg-based artist working across sculpture, painting and printmaking. Their practice looks at what it means to be a Western-assimilated Zulu person today, and at recovering and reimagining Zulu identity in a changing cultural landscape. Having grown up outside the day-to-day fabric of their culture, they treat their practice as a repository of Zulu customs and knowledge, isintu namasiko. They draw on William Kentridge, Esther Mahlangu and Sthenjwa Luthuli, as well as thinkers such as Achille Mbembe, Frantz Fanon and Stuart Hall.

Gcina okwakho is the first woodcut in an ongoing series, Umhlaba onothile, which pictures land in many states: barren, verdant, harvested, stripped, flooded and fenced off. Beadwork symbols, most of all the triangle, stand in for objects of everyday life. The print reflects on how the British introduction of sugarcane in the mid-1800s reshaped KwaZulu-Natal. Its black-and-white palette speaks to how history is told as truth or lies, while perception forms the grey.





Gcina okwakho, 2026, Woodcut print on Arches
185gsm, edition 2 of 3, 126 x 87cm
R30 000



Man In The Arena, 2026, Oil paint on board, 90 x
65 cm
R10 500



Utshani obulele buvuswa umlilo: An Unbecoming, 2026, Oil paint on canvas, 61.2 x
30.6 cm
R7 000

Abdullah Saloojee

Artist from Johannesburg, South Africa

Abdullah Saloojee is a Johannesburg-born artist currently studying Fine Art at the University of the Witwatersrand. Their work explores the relationships between religion, sexuality and identity, and especially how belief systems rooted in Islamic tradition can both affirm and restrict queer identity.

Working across painting, poetry and mixed media, they build dreamlike worlds that bring together romance and whimsy with spiritual conflict and emotional vulnerability. They draw inspiration from Salman Toor, Raqib Shaw and Igshaan Adams.

Storytelling and world-building sit at the centre of the practice. Recurring motifs like the peacock, birds and carpets carry ideas of beauty, transformation and exile, creating mythologies that hold space for spiritual longing while questioning inherited structures.

The work in *Tethered Ground* is a sculptural piece in plaster, glass and clay, where the sacred and the everyday meet.





BirdbathWishingwellManholeMirror, 2025-2026, plaster,
glass, clay, 56 cm
R4000