

MANY  
*Selves*

ORMS in partnership with Art School Africa  
Curated and produced by Buchanan & Co

Nina Zimolong  
*When Two Become One*  
2023

ORMS | CAPE TOWN SCHOOL  
OF PHOTOGRAPHY

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# MANY *Selves*

MANY SELVES is a multidisciplinary exhibition that invites women and femme-identifying artists to explore the layered, complex and ever-evolving nature of identity.

This exhibition is an invitation to unearth the parts of ourselves we have hidden, lost, inherited, resisted or reimagined. Many Selves is about multiplicity, the contradictions we hold, the roles we inhabit, the masks we wear, and the selves we've shed or reclaimed. It is an intersectional and inclusive theme that welcomes vulnerability, experimentation and truth.

This exhibition honors softness and strength, identity and contraction.

*We are not one thing. We are myth and memory.  
We are shapeshifters storytellers, lovers, fighters and dreamers.  
This is not a single story - it's a spectrum.  
A rebellion against being boxed in.  
These are our MANY SELVES.*

Presented by ORMS & Art School Africa.  
Curated & Produced by Buchanan & Co.

# Sera Holland



Sera Holland  
*Flesh and Blood*, 2025  
Oil on canvas  
32 × 23 × 6 cm  
R6,000

Sera Holland is a multidisciplinary artist and designer known for her thick impasto oil paintings. Holland's distinctive palette scallops are crafted from leftover oil paint, and her textural ceramics. Her work explores the interplay of abstraction and realism and is deeply inspired by the natural beauty of the South African landscape.

Her painting *Flesh and Blood* speaks to the multiplicity of being a woman. Where 'flesh' points to the physical attributes of women, the intimacy of relationships and 'blood' speaking to the cycles of reproduction and bodily demands. This work asserts that women are beautiful, tough and strong, vulnerable, imperfect and sometimes spikey - always holding everything and everyone together. Much like a tapestry holding threads.

# Nina Zimolong



Nina Zimolong  
*When Two Become One*, 2023  
Chromogenic print mounted under diasec  
67 x 96 cm  
Edition 2/5  
R30,000



Nina Zimolong  
*Guardian*, 2025  
Giclee print on true fibre matt paper  
53 x 74 cm  
Edition 1/5  
R13,000

Nina Zimolong is a fine art and fashion photographer. Her work blends storytelling with minimalism, using light, emotion, and carefully considered styling to create images that feel both intimate and timeless. Drawing inspiration from personal memory and human connection, her work often explores themes of identity, loss, and transformation. Zimolong's work explores identity, memory, and the invisible connections that shape us. Using photography as a means for storytelling, she draws on symbolism, emotion, and minimal palettes to express personal narratives that resonate on a universal level. Recent works consider themes of duality, loss, and inner transformation, often using the colour white and soft natural light as metaphors for purity, reflection, and the unknown.

# Myra Brown



Myra Brown  
*Reconnection*, 2025  
Silver gelatin print on  
resin coated paper  
20.32 × 25.4 cm  
Edition 1/3  
R2,500

Myra Brown's photographic practice delves into the exploration of space, both intimate and public, uncovering the subtle, often overlooked beauty in the ordinary. Through her lens, she captures moments of quietude, imbuing everyday objects with a sense of reverence and comfort. Her artistic journey began in early childhood, when she first engaged with her mother's point-and-shoot camera while still in preschool. This early exposure laid the foundation for a lifelong pursuit of visual storytelling, centered around the intimate connection between space and object.

Through her work, Brown continues to investigate the intersection of the mundane and the profound, creating images that invite reflection on the unnoticed elements of our surroundings.

# Celeste Jacobs



Celeste Jacobs  
*In Green (Paris)*, 2023  
Hahnemuhle Photorag  
29.7 x 42 cm  
Edition 4/10  
R4,300



Celeste Jacobs  
*Ipanema Beach (Rio de Janeiro)*, 2024  
Hahnemuhle Photorag  
29.7 x 42 cm  
Edition 2/10  
R4,300

Celeste Jacobs is a photographer whose practice is shaped by her exploration of age and the societal constructs surrounding beauty. In this exhibition, she captures women in intimate, everyday moments of leisure and rest, photographed in the vibrant cities of Rio de Janeiro and Paris. Jacobs's photographs evoke a distinct sense of summer, weaving together a dual celebration of the aging body – both in its natural grace and its unapologetic vitality. Through her lens, Jacobs invites viewers to reconsider the narratives of beauty, framing the aging process as a powerful expression of life lived fully.

# Nina Turok Shapiro



Nina Turok Shapiro  
*Familial Ties*, 2025  
Silk-screen print on unstretched canvas  
54 × 81 cm  
R12,200



Nina Turok Shapiro  
*An Echo of Absence*, 2025  
Silk-screen print on unstretched canvas  
55.5 × 56 cm  
R7,200

Nina Turok Shapiro's artistic practice primarily revolves around silk-screen printing and photography. Through her work, Turok Shapiro reimagines her family archives, fragmenting photographs of her ancestors to explore the nuances of memory and inheritance. By focusing on specific moments of connection within these images and utilizing the screenprinting process – an inherently distorting technique – she creates layers of abstraction that blur the boundaries between the past and the present. In doing so, she reflects on the fragile nature of memory, particularly in relation to photographs of her Jewish ancestors from 1930s Germany, individuals she never had the opportunity to know. These historical images are juxtaposed with photographs of her immediate relatives, prompting a critical examination of how familial narratives and mythologies are constructed and preserved.

Since graduating from the Michaelis School of Fine Art, Turok Shapiro has participated in several prominent exhibitions, including the Everard Read Cubicle series, THK Gallery, Third Floor Studios, and the AVA, solidifying her place within the contemporary art landscape.

# Zukhanye Zuzu Ndlaleni

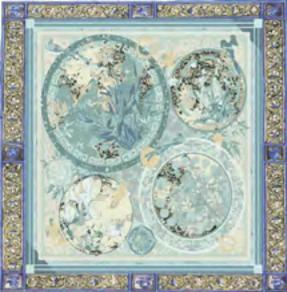


Zukhanye Zuzu Ndlaleni  
*Blue tiles and red teapots*,  
2023  
Oil and acrylic on canvas  
60 × 80 cm  
R8,000

Zukhanye 'Zuzu' Ndlaleni's artwork delves into the profound relationship between space and the human condition. Her practice engages with how physical environments shape emotional and psychological experiences, particularly exploring themes of depression, alienation, and anxiety. In her piece *Blue Tiles and Red Teapots*, Ndlaleni introduces her character "Blue" to question why feelings of unease and tension can persist even in spaces that are ostensibly "safe." Through this exploration, she reflects on the complexities of mental health and the spaces that both harbor and exacerbate emotional states.

A graduate with Honors in Fine Art from the University of the Witwatersrand, Ndlaleni has exhibited in notable venues, including the Rites of Passage group exhibition at Constitutional Hill Women's Jail (2023), curated by Penina Chalumbira. Her work garnered recognition when she was shortlisted in the top 10 for the Wits Young Artist Award (2023). Ndlaleni also showcased her work at the Turbine Art Fair (TAF) in the TALENT '23 section, curated by Shenaz Mahomed. In late 2025, she will be featured at the Klein Wêreld Art Fair.

# Jasirah Sayed



*Circles of Life*



*The Quiet That Grew Me*



*In full bloom*



*My World*

Jasirah Sayed  
*Fragmented Identity* (series), 2024  
Digital print on Epson Watercolour  
paper  
20 × 20 cm each  
R1,800 each

Jasirah Sayed is a contemporary artist and photographer. With a Fine Art degree from Michaelis School of Fine Art, Sayed explores identity, memory, and cultural narratives through printmaking and photography. Her personal experiences are a point of departure, where Sayed exploits memories and nostalgia to reflect on her identity as a female of colour living in the Western world.

Sayed considers personal and collective histories by collaging old photographs onto wooden tiles to create tactile narratives. She merges photography and printmaking, using phototransfers, screen printing, and the transformation of family photos into Persian miniature-style paintings.

# Nicola Roos



Nicola Roos  
*Obsidian Samurai XXXII*, 2025  
Mixed media  
236 × 650 × 100 cm  
R180,000

Nicola Roos is a sculptor with a BA Fine Arts from the Michaelis School of Fine Art, at the University of Cape Town. Her practice repurposes inner tyre tubing to create life-size figurative sculptures which explore identity, history and cultural memory. Focusing on marginalised colonial-era identities, Roos investigates inherited trauma and hybridity through the body.

*Obsidian Samurai XXXII* stands part of her *No Man's Land* series, now in its 32nd iteration. It reimagines the figure of Yasuke, a man of African origin who travelled to Japan in the 16th century with Jesuit missionaries and later entered the inner circle of the powerful warlord Oda Nobunaga. Yasuke's transformation from enslaved youth to revered samurai challenges fixed notions of identity, race and belonging. His presence in Japanese history disrupts dominant narratives and serves as a powerful symbol of how individuals can defy imposed limitations. Today, Yasuke's story has resurfaced through both historical scholarship and pop culture often distorted through Western lenses. My work seeks to reframe this figure from an African perspective, honouring his legacy while also using his journey as a metaphor for the layered identities we inhabit, particularly in postcolonial societies like South Africa.

*Obsidian Samurai XXXII* reflects on cultural hybridity, inherited trauma, and the tension between reverence and erasure in women's lives. Nicola Roos has been shown locally and internationally, with pieces held in public and private collections, including the Rollins Museum of Art, USA.

# Lebone Magagane



Lebone Magagane  
*Transformations*, 2023  
Laser engraving on wood  
40 x 40 cm  
R2,500

Lebone Magagane is currently studying a Bachelor of Arts in Fine Arts at Michaelis School of Fine Art, at the University of Cape Town.

Her work is focused on the innate human ability to connect with others. Reflecting on the nuances of human connections – familial, platonic, and romantic – and how they have the potential to transform an individual. Using mediums including pen, watercolour, ink and video, Magagane captures the fluid nature of human connection.

# Brook-Lynn Norkie



Brook-Lynn Norkie  
*Drake plays boules II*, 2024  
Giclee print on Hanemühle  
Photo Rag Baryta  
73 × 54 cm  
R12,800

Brook-Lynn Norkie is a graduate from the Michaelis School of Fine Art at the University of Cape Town. Her practice is a nuanced investigation into the mythology surrounding her familial connection to the colonial figure Sir Francis Drake. Through a multidisciplinary approach that includes documentary photography, performance, AI interventions, and video, Norkie interrogates and deconstructs the complexities of this legacy, exploring themes of historical narrative, identity, and inherited memory.

Norkie has showcased her work in a solo exhibition at Lemkus Gallery, which followed a month-long photographic residency, and has recently participated in *Under the Aegis*, an exhibition curated by Annelisa Mangcu.

# Kendra Findlay



Kendra Findlay  
*Strength training for the apocalypse*, 2025  
Oil painting on canvas board  
14.8 × 21 cm  
R4,500

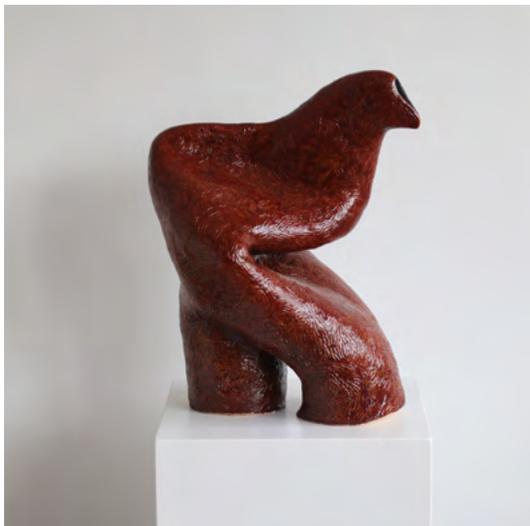


Kendra Findlay  
*End of times supper club*, 2025  
Oil painting on canvas board  
14.8 × 21 cm  
R4,500

Kendra Rubaix Findlay is an artist whose practice centres queer people and women's stories, focusing on community and the female form outside the gaze of objectification. Rooted in belonging, visibility, and the everyday act of being, her work embraces community as rebellion. It is a vital way to resist erasure in a world often unsafe for queer and feminine bodies.

*End Of Times Supper Club* and *Strength Training for the Apocalypse* consider community as rebellion and sanctuary for queer women in an unsafe world, where we build our own rooms of safety, love, and belonging. Created in response to rising political violence, they offer hope in gathering. They point to the function of community giving space to resist, find strength and be seen as our whole selves.

# Narique Sangster



Narique Sangster  
*I've been moonlighting as a jug*, 2024  
Glazed stoneware  
38.7 × 32 × 38.2 cm  
R6,200

Narique Sangster is a self-taught ceramicist working with handbuilding techniques and a freestyle, unscripted process shaped by intuition, improvisation, and the quiet courage of making without permission. As a Cape Coloured woman unsure which parts of my heritage were erased, she often turns to sci-fi motifs and imagined worlds where belonging isn't bound by bloodline, exploring freedom, tension, and meaninglessness through radically honest forms. Sangster made her debut in *Journey Mercies* with Ebony Curated in May 2025.

# Zimkhitha Mabonga



Zimkhitha Mabonga  
*In service to whom*, 2024  
Inkjet on matt paper  
20 × 30 cm  
R4,500



Zimkhitha Mabonga  
*Abasizikazi*, 2024  
Inkjet on matt paper  
20 × 30 cm  
R4,500

Zimkhitha Mabonga is a multidisciplinary artist whose practice explores Black intimacy, memory, spiritual knowledge, and reclamation. Mabonga is currently completing her studies at the Michaelis School of Fine Art at the University of Cape Town. Her practice is rooted in storytelling, ancestral remembrance, and the quiet politics of presence. Mabonga engages deeply with the material and symbolic resonance of the archive, particularly to African spirituality.

Her work reflects the layered experiences of womanhood through an exploration of memory, spirituality, and ancestral presence. By drawing from personal and collective histories, her practice becomes a tender act of vulnerability, through photography.

# Mercayler Msiza



Mercayler Msiza  
*Textured Self*, 2024  
Ilford Delta print on  
textured art paper  
30.5 × 46 cm  
R2,000

Mercayler Msiza is a lens-based artist who developed a keen interest in photography whilst living in Johannesburg and taking photos on her cellphone. In 2024, she was awarded the opportunity to develop her skills further at Orms Cape Town School of Photography. Mercayler is currently exploring digital and analogue photography as well as cyanotypes and photomontage, Msiza is interested in reflecting her surroundings, self-exploration and lived experiences.

*Textured Self* emerges from the Msiza's first encounter with film photography, a medium that guided her toward a deep exploration of the various versions of herself. Through this process, she embraces introspection and vulnerability, questioning the experiences that define us and the ongoing journey of self-discovery. Msiza chose to focus on her hair as a poignant symbol of her sense of self – its texture serves as a metaphor for the complex layers of experiences and emotions that remain unseen and unspoken. In its quiet imperfections, her hair becomes a vessel for an implicit beauty, capturing both the fragility and resilience of identity in its most intimate form.

# Josephine Truscott



Josephine Truscott  
*With You I, II and III*, 2025  
Kiln-cast glass  
40.5 × 16 cm, 44 × 12.5 cm, 43 × 22 cm  
R5,000 each

Josephine Truscott is an artist who explores sculpting glass with any available resources at hand, gathering knowledge through research, experimentation, and the close-knit community of glassworkers. Josephine's fascination with the materiality and physicality of sculptural processes informs her work. While she has an interest in and experience with various methods of sculpting and photography, she is captivated by glasswork. Her passion stems from the material connotations and versatility of glass. Josephine is particularly interested in the physical transformation of glass - that a medium so brittle and delicate can become fluid, organic and sometimes unrecognisable.

Josephine graduated from the Michaelis School of Fine Arts, UCT, in 2023 and has since explored methods of glassblowing, flameworking and stained glass in the United States and Scotland to refine and expand her glassworking skills.

# Charlotte van Schalkwyk



CvS

Charlotte van Schalkwyk  
*Cover Me in Sunshine*, 2024  
Ink on mixed media paper  
14.8 × 21 cm  
R2,800

Charlotte van Schalkwyk is an artist, designer and lecturer, who is drawn to the quiet details found in nature, often combining expressive, intuitive mark-making with observational drawing and painting.

*Cover Me in Sunshine* captures a moment in time where van Schalkwyk instantly recognized a younger, almost forgotten version of herself. The work stands as a reminder of the many layers we shed over the years and the ones we long to return to.

# Kimshay Philander



Kimshay Philander  
*Quiet surrender, 2025*  
Inkjet print on matte photo paper  
29.7 × 42 cm  
R1,500

Kimshay Philander is an emerging visual artist whose practice explores storytelling through layered meanings. Her creative process is rooted in a diverse exploration of traditional mediums, with mixed media standing out as her preferred method for expressing her artistic vision.

One of her key works captures a pivotal moment in a woman's journey: the quiet surrender at the end of a cycle. Like wilting blooms, the subject embodies the exhaustion of transformation and the profound ache of hopelessness. Yet, within this stillness lies the undeniable promise of renewal, reflecting the cyclical and layered nature of women in the natural world. This photograph stands as a testament to the continuous ebb and flow of life, death, and rebirth, evoking the anticipation of an inevitable return to bloom with the changing seasons.

# Gabrielle Kannemeyer



Gabrielle Kannemeyer  
*Ameena Ameerah Anthony on  
Kalou Survivor, Sandvlei, 2025*  
Archival ink on Cotton Rag  
83 × 102 cm  
R15,000

Gabrielle Kannemeyer is a photographer and visual storyteller. Her work is grounded in personal history, community connections and a deep engagement with heritage and place, with a pronounced focus on emotionally resonant, often overlooked stories around equestrian traditions in South Africa. These stories particularly relate to intergenerational memory, identity, erasure and belonging.

Kannemeyer is currently pursuing a multi-year documentary project about South African horse culture, which is a subject deeply personal and interwoven into her own story. This work explores and archives the stories of established horse communities across local show grounds, suburbs, city spaces, valley towns and remote corners of the country.

Gabrielle Kannemeyer highlights the close, complex bonds between individuals, families, their horses and their culture and heritage. Through portrait photography, archival research and active participation, she examines themes of representation, erasure, land, tradition and pride in these often underrepresented communities.

# Jenny Ehlers



Jenny Ehlers  
Market Morning, 2025  
Oil on canvas  
61 × 46 cm  
R4,200

Jenny Ehlers has long drawn inspiration from the city's vibrant and diverse cultures. After dedicating 36 years to a successful career in advertising, she has now embarked on her journey as a Fine Artist, eager to establish a meaningful presence in the art world. Ehlers has participated in several group exhibitions in Cape Town and, in 2024, was awarded a Highly Recommended distinction at the Vuleka Competition at Art.B Gallery. She currently works from her studio on Bree Street, where she continues to develop her evolving artistic practice.

As an artist, Ehlers explores the complexities that define womanhood in today's world. Her work delves into the beauty, strength, and resilience that characterize a woman's lived experience. Through bold color choices, layered textures, and patterns painted in oils, she celebrates the profound ways in which women nurture and heal, both themselves and those around them. Ultimately, Ehlers' work seeks to reframe the narrative of women, presenting them as essential forces for positive change, contributing to a more just and harmonious world.

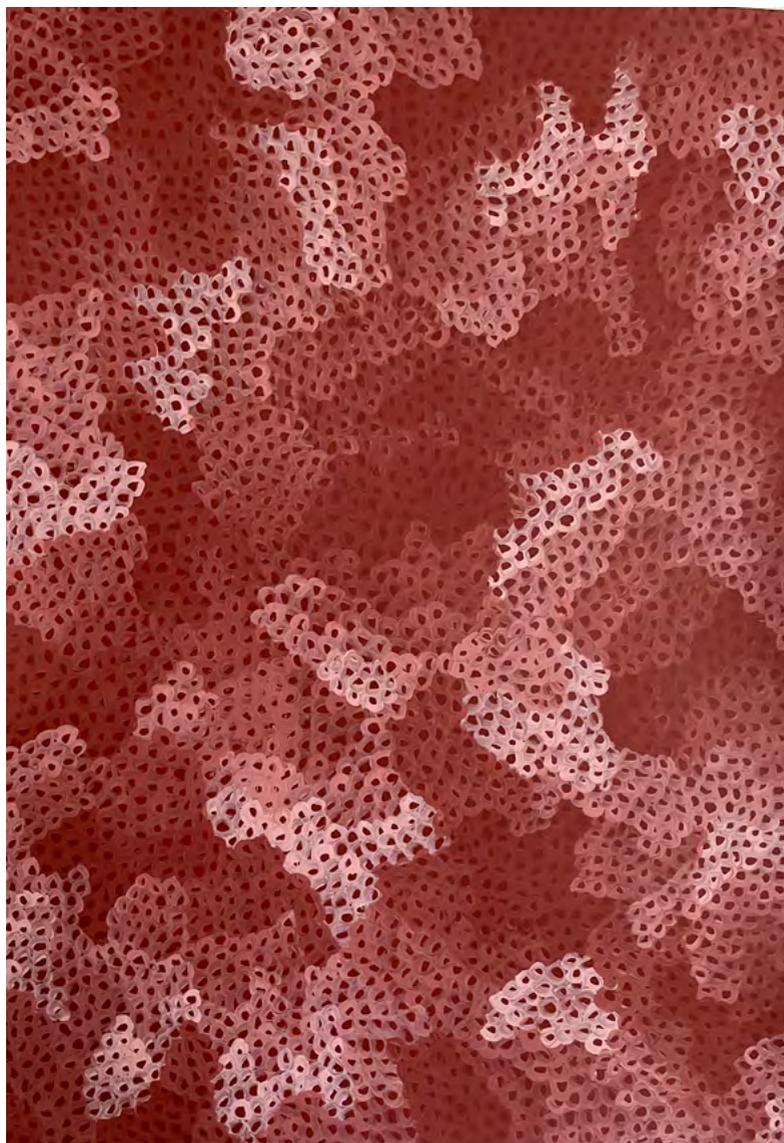
# Thanduxolo Phakathi

Thanduxolo Phakathi is a self-taught artist and a professional woman in science. Her artistic journey is deeply informed by her background in science, allowing her to blend these two realms – art and science – into a unique and compelling creative practice.

Phakathi's notable contributions to the art world began in July 2020 when she became a contributing artist at Art Gazette. Later that year, in September, she participated in the Baz-Art Artist Workshop, followed by a group exhibition in 2021 titled *Traversing Through Space and Time*, which was live on Artsy and curated by Ujamaa Arts. Phakathi's work continued to gain recognition, and in February 2024, she was part of the group exhibition *Embodied Narratives* at The Gallery, followed by *Change of Season* in May 2024. Later that year, she joined the Art Under the Bed (AUB) community, which further solidified her place in the contemporary art scene. In 2025, Phakathi's work will be featured in the much-anticipated group exhibition *Planting Seeds*.

Phakathi's work is rooted in her deep understanding of science, particularly the atomic structures that form the foundation of life. Under the theme *Human Atoms*, she merges her scientific background with art to create thought-provoking pieces. Atoms, the building blocks of life, are the focus of her work, with special attention given to Carbon, Oxygen, and Nitrogen – the atoms that make up human blood. This artwork speaks to the transformation of womanhood, from silenced to celebrated, drawing parallels between the cyclical nature of the female body and the eternal processes of life itself. Phakathi finds profound inspiration in the magnificence of the womb, which produces nutrient-rich stem cells, the very source of life, reminding us of the power and resilience of women's bodies and their vital role in the continuity of life.

At the heart of her practice is a deep connection to her divine feminine energy – a powerful force she believes helps to balance the world's injustices, pains, and struggles. Through her art, Phakathi channels this energy, creating works that are not just visual, but emotionally and spiritually transformative.



Thanduxolo Phakathi  
*Free Flow*, 2025  
Acrylic on Fabriano  
29,7 x 42 cm  
R4,200

# Simone Verfaille

Rooted in abstract expressionism, Simone Verfaille's process-driven practice has evolved through layers, both conceptually and materially, shifting from layered abstract paintings to tactile layered tapestries. Embracing experimentation and introspection, her work intuitively, guided by the physicality of my materials and a sensitivity to their texture and form. Verfaille's layered tapestry pieces explore cycles of rupture, repair, and transformation. Constructed through the physical acts of tearing and stitching, these works are both a metaphor and material embodiment of the evolving, multifaceted nature of identity.

Layering is central to her practice. Verfaille builds up layers of painted canvas, then rips them apart, only to reassemble and mend them through stitching. This process is intuitive and deeply personal. Each seam becomes a mark of fracture and healing and a visible reminder that breaking can lead to rebuilding, and that disassembly can birth new forms. These tapestries hold space for contradiction, acting as vessels for stories that are textured, nonlinear, and alive.

Sewing itself holds a particular resonance in Verfaille's practice. The sewing machine she uses belonged to her mother and is the very same one she had learned to sew on, guided by her mothers' hands. In this way, every stitch carries a legacy. The act of sewing is not just a technique but a ritual, a continuation of a generational thread of womanhood. There is history in that motion: a powerful lineage passed down, transformed, and reclaimed through my her hands. These works honour the selves we inherit, the ones we shed, and the ones that we actively remake. Through layering, ripping, stitching, and mending, Simone Verfaille explores the tension between fragility and resilience.

The complexity of what it means to live within a constantly shifting self. Ultimately, these tapestries hold multiplicity; they are expressions of movement, memory, and transformation of the many selves we hold existing all at once.



Simone Verfaillie  
*She woke up different*, 2025  
Mixed media painting on canvas,  
ripped and re-sewn together in  
different sequences  
85 × 85 cm  
R9,800

# Lona Ndzimande

Lona Ndzimande is a multidisciplinary artist exploring Black womanhood through portraiture and mixed media. Using lace, fur, fabric, and her own photographs, she creates textured works rooted in memory, identity, and self-representation. Her practice challenges cultural expectations and embraces softness, sensuality, and resistance.

Ndzimande's work explores layered Black womanhood through personal narratives rooted in her Zulu upbringing. Using acrylic paint, Zulu glass beads, pearls, lace, fur, fabric, and paper collage Ndzimande creates textured portraits that reflect identity, memory, and resistance. Her figures shift between softness and power by showing how Black femininity is constantly evolving especially in quiet, emotional moments like the evening, where reflection and intuition rise.



Lona Ndzimande  
*Angifuni (I don't want)*, 2025  
Acrylic, pearls, lace, clay  
and mixed media on canvas  
106 × 114 cm  
R17,500

# Pia Truscott

Pia Truscott recently graduated with a Bachelor of Fine Arts (BA) at Michaelis School of Fine Arts in 2022 with distinction. Truscott also holds a degree in Anthropology (BA), which informs a practice of paying attention to the natural and material world. In her practice, she explores how scrap material can be resurrected and made valuable again. At the core of her practice, she is interested in multispecies ways of being and notions of landscape, time and remembering within the Anthropocene. She has recently been exploring map-making through assemblage with canvas offcuts and old maps, with a particular focus on memory maps and relationships between landscape and time.

Pia Truscott has participated in several group exhibitions in 2023, notably, *ANTI-BOOTH* curated by Church Projects at the Investec Cape Town Art Fair; *Waste Residency* exhibition at breakroom and with Church Projects at FNB Art Joburg in Johannesburg. In 2024, she also participated in ARP Residency in Rome and Barcelona.



Pia Truscott  
*Torn*, 2025  
Mixed media on canvas  
48 × 41 cm  
R6,500



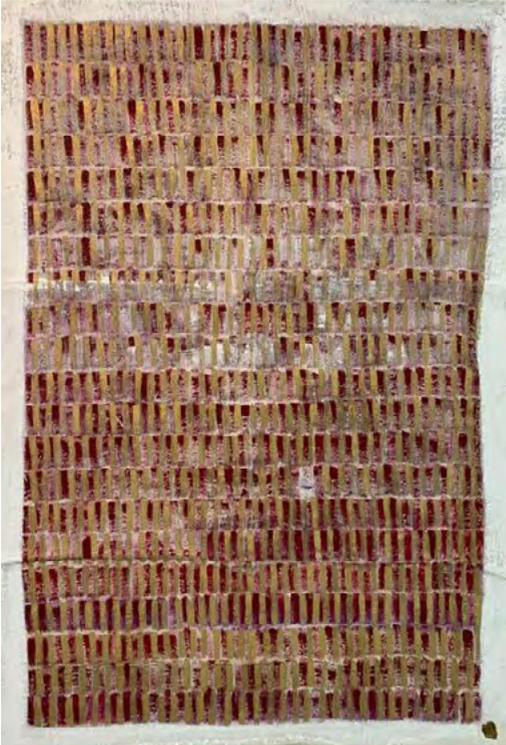
Pia Truscott  
*Cloudscape*, 2024  
Mixed media on canvas  
90 × 60 cm  
R8,000

# Gill Alderman

Gill Alderman is a contemporary mixed media artist whose practice delves into themes of gender, domesticity, and the quiet, often overlooked power of everyday materials. Through her work, she aims to elevate these materials – objects that carry with them histories of memory, labor, and resilience – transforming them into poignant reflections on the intricacies of life and the enduring strength of the human experience.

Alderman has exhibited both locally and internationally, continuously expanding her artistic vocabulary through ongoing experimentation and research. In 2021, she returned to formal study to pursue a Post Graduate Diploma in Fine Art at the prestigious Michaelis School of Fine Art at the University of Cape Town, further deepening her engagement with the visual arts.

Her work explores the often-invisible threads that bind together women's lives – threads of labor, memory, repetition, and resilience. As a mixed media artist, Alderman draws from materials within the domestic sphere – dishcloths, worn fabrics, and everyday objects that have been used and shaped by time. These materials, once relegated to the margins, are re-contextualized in her work, not only to restore their visibility and dignity but to imbue them with artistic value. Through this process, she redefines these humble objects, elevating them to the status of art, and in doing so, amplifies the stories of the countless women whose lives and labor often go unnoticed.



Gill Alderman  
*Where strangers find water II*, 2024  
Mixed media on canvas (oil, worn  
fabric, wax seal, metal staples)  
94.5 × 125.5 cm  
R35,000



Gill Alderman  
*Domestic Bliss: From the Dish cloth series*, 2025  
Oil, fabric, wax thread, wax seal  
on canvas  
70 × 72 cm  
R9,000

# Melissa Knoesen



Melissa Knoesen  
*Self Portrait*, 2023  
Glazed ceramic sculpture  
50 × 25.5 × 13 cm  
R14,000

Melissa Knoesen is a ceramic artist whose journey with clay began in 2020, drawn to its raw, tactile, and unpredictable nature. Working from her studio in Simon's Town, she uses the medium to explore and express deeply personal and complex emotions.

*Self Portrait* serves as both a mirror and a vessel, reflecting the tension between the artist's self perception and how she is perceived by others – Knoesen has often felt that women's silence is misinterpreted – often read as judgment, coldness, or distance. *Self Portrait* confronts this distortion. Its twisted, raw, and glossy surface speaks to the layered nature of identity, revealing the strength inherent in softness and the complexity embedded in stillness. The form, abstracted yet visceral, exudes a bodily presence that carries both tension and grace. Despite its dark tone, the piece glimmers with life, offering a poignant reminder that darkness is not something to fear or correct, but something to understand and reframe.

For any queries please contact [info@artschoolafrica.com](mailto:info@artschoolafrica.com)

Exhibition Duration: 7–21 August 2025

Opening hours: 12:30–5pm weekdays

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