### Keiskamma Artists in Profile



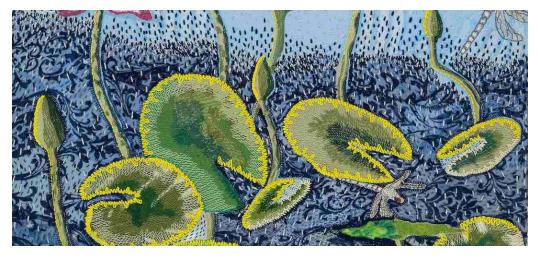
Nomonde Mthandana, Nombulelo (Kwandi) Paliso, Cebo Mvubu, Lindiswa Gedze, Olwethu Nkani, Zukiswa Zita, Nolusindiso Jakavula, Nosiphiwo Mangwane, Sinoxolo Zita, Nombulelo Jack, Siyabonga Maswana, Ncomeka Gedze and Nokuzola Mvaphantsi

#### Curated by Michaela Howse and Cebo Mvubu

Mezzaine Gallery: 06.03.25 - 16.04.25









Nombulelo (Kwandi) Paliso with Sinoxolo Zita and Nombulelo Jack, *Ameba ayandihlaba*, 2025 (detail) Cebo Mvubu with Nolusindiso Jakavula and Nosiphiwo Mangwane, *Imbilini yam*, 2025 (detail)

Nomonde Mthandana, *Unxulumano nendalo I*, 2024 (detail) Nomonde Mthandana, *Botanical V*, 2025 (detail)



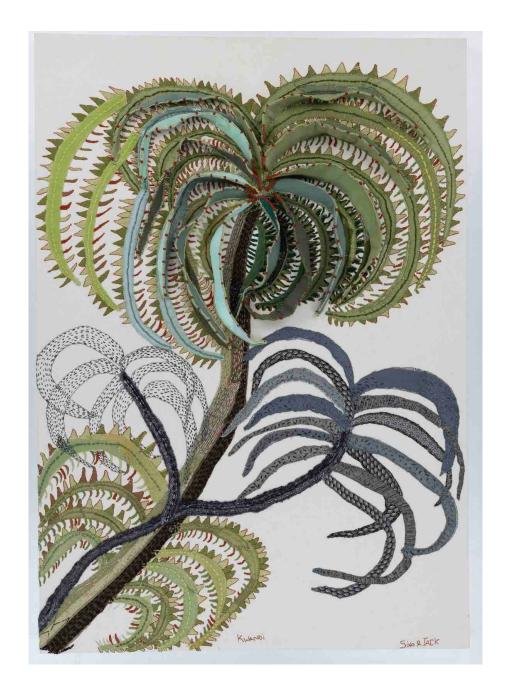
On the banks of the Keiskamma River, at the Keiskamma Art Project studio in Hamburg, are artists from left: Nombulelo Jack, Nombulelo (Kwandi) Paliso, Sinoxolo Zita, Nolusindiso Jakavula and Cebo Mvubu.

### Keiskamma Artists in Profile

Major iconic artworks made by Keiskamma Art Project (KAP) over the past twenty five years are collective visions. Originally, the impetus to create monumental works came from the founder, Dr Carol Hofmeyr. Together with the community of Hamburg, they were driven by the desire to have a collective rural voice heard. This desire, alongside the need for dignified work and a means for the community to regain their self esteem, fuelled creative skills development in artmaking, with textiles and embroidery becoming the main means of both expression and income generation. The aim of iconic artworks, like the Keiskamma Altarpiece (2005) and Keiskamma Guernica (2010), was to articulate the reality of marginal lives lived alongside the Keiskamma River, impacted by a lack of education, poor health services, the HIV/AIDS pandemic and all the changes (economic, environmental and technological) that have come with globalisation. This expressive engagement has been balanced in offering both critique of circumstances and hope for improvement, further set against a backdrop (and resource) of the natural environmental beauty of Hamburg (Eastern Cape) and a strong Xhosa cultural history.

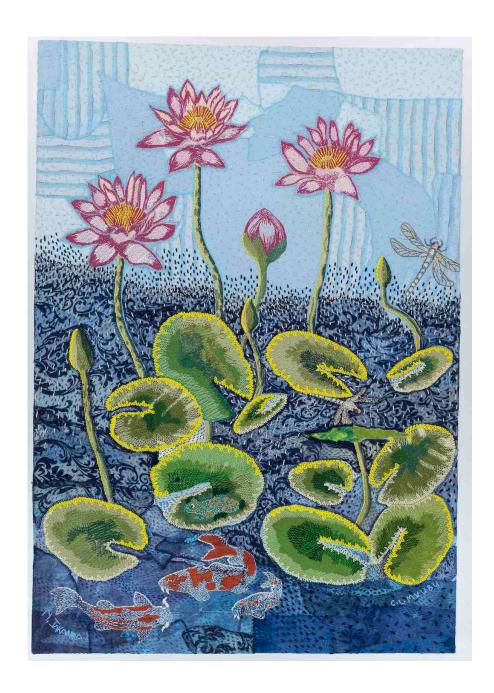
This exhibition, some 25 years since the project's inception, gives voice to individual artists within the collective. It marks the beginning of a move to nurture and profile artists who have developed their own voices within the context of the communal project.

The exhibition features works by Nomonde Mthandana which are visionary appliquéd and stitched ecologies that express her inner world through the colours and shapes of nature. It features a striking work by Nombulelo (Kwandi) Paliso of a wild Eastern Cape aloe, replete with relief features and subtle shadows. The aloe is a metaphor Paliso has used to describe herself. Cebo Mvubu, also the production manager at KAP, takes a new direction with waterlilies and the animals in their gambit, expertly observed. Some smaller works, experimental in nature, give Lindiswa Gedze, Olwethu Nkani and Zukiswa Zita a chance to share a personal portrait showing how they feel or felt at a particular time. There is an attempt to see themselves in a position or shape that communicates the idea of inner and outer worlds – that there is a difference between what the world sees and how we might feel. Mthandana, Mvubu and Paliso, in their own ways, infuse their larger botanical works metaphorically with this theme. Embroiderers featured in the exhibition include Nolusindiso Jakavula and Nosiphiwo Mangwane alongside Cebo Mvubu, Sinoxolo Zita and Nombulelo Jack alongside Nombulelo Paliso, Ncomeka Gedze alongside Lindiswa Gedze and Nokuzola Mvaphantsi alongside Olwethu Nkani.



Nombulelo (Kwandi) Paliso with Sinoxolo Zita and Nombulelo Jack

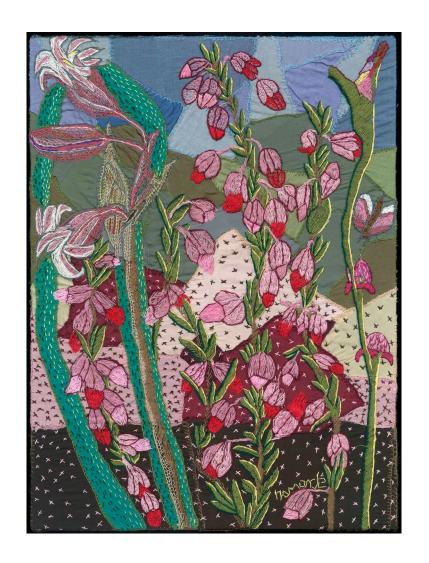
Ameba ayandihlaba, 2025 Appliquéd materials and embroidery 150 x 109 cm R59,800 (Inc. VAT) Framed



Cebo Mvubu with Nolusindiso Jakavula and Nosiphiwo Mangwane Imbilini yam, 2025 Appliquéd materials and embroidery 137 x 94 cm R52,900 (Inc. VAT) Framed

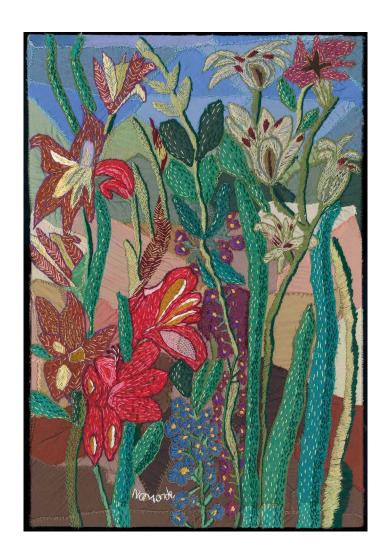


## Nomonde Mthandana Unxulumano nendalo I, 2024 Appliquéd materials and embroidery 94 x 73 cm R36,800 (Inc. VAT) Framed



### Nomonde Mthandana

Unxulumano nendalo II, 2024 Appliquéd materials and embroidery 58 x 39 cm R18,400 (Inc. VAT) Framed



#### Nomonde Mthandana Unxulumano nendalo III, 2024 Appliquéd materials and embroidery 56 x 42 cm R18,400 (Inc. VAT) Framed





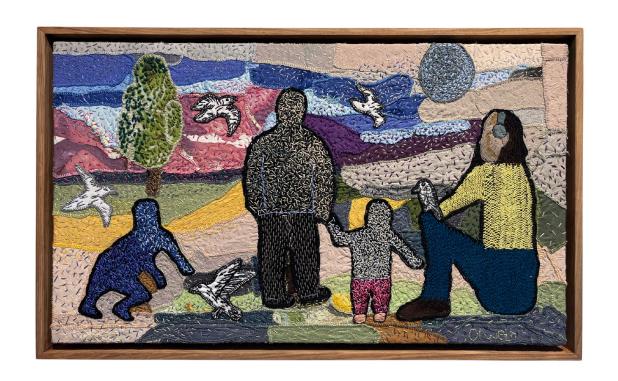
Siyabonga Maswana (wire shaper) and Nombulelo Jack (felt and embroidery)

Eastern Cape Aloe: Ikhala, 2025 Wire, wool (felt) and embroidery +- 90 x 65 cm

R9,775 (Inc. VAT)



Lindiswa Gedze with Ncomeka Gedze Artist in profile: Umyamazelo, 2025 Appliquéd materials and embroidery +- 60 x 40 cm R16,100 (Inc. VAT) Framed



Olwethu Nkani with Nokuzola Mvaphantsi Artist in profile: Umzila, 2025 Appliquéd materials and embroidery +- 60 x 40 cm

R16,100 (Inc. VAT) Framed



#### Zukiswa Zita

Artist in profile: Indawo yethemba, 2025
Appliquéd materials and embroidery
+- 60 x 40 cm
R16,100 (Inc. VAT) Framed



#### Nomonde Mthandana

Artist in profile: Imincili, 2025
Appliquéd materials and embroidery
+- 60 x 40 cm
R16,100 (Inc. VAT) Framed



## Nomonde Mthandana Botanical II, 2025 Appliquéd materials and embroidery +- 60 x 40 cm R13,800 (Inc. VAT) Framed



## Nomonde Mthandana Botanical III, 2025 Appliquéd materials and embroidery +- 60 x 40 cm R13,800 (Inc. VAT) Framed



## Nomonde Mthandana Botanical IV, 2025 Appliquéd materials and embroidery +- 60 x 40 cm R13,800 (Inc. VAT) Framed



## Nomonde Mthandana Botanical V, 2025 Appliquéd materials and embroidery +- 60 x 40 cm R13,800 (Inc. VAT) Framed



# Nomonde Mthandana Botanical VI, 2025 Appliquéd materials and embroidery +- 60 x 40 cm R13,800 (Inc. VAT) Framed

### Michaela Howse

#### Curator



**Michaela Howse** grew up in the Eastern Cape, with early beginnings in Alice, where her father was the village GP and her mother a psychology lecturer at Fort Hare University. After schooling in Gqeberha she completed her BA FA in graphic design at Stellenbosch University with English and photography as major subjects. She lived the question of what role design could play in the context of the craftart industry in South Africa, a then burgeoning field with significant potential for social change. Predominantly through Streetwires Artists' Collective (a wire and bead art company) in Cape Town, she utilised holistic design and research skills toward improving livelihoods and prospects for marginalised groups outside of the formal economy.

A love of film catalysed her exploration into this medium's potential for communicating meaning and for storytelling, and the idea of creating a hand-crafted animated film led her back to Stellenbosch University in 2012. After an honours in Visual Studies, Howse completed her Master's in Visual Art with a strong focus on curatorship. An exhibition at the Cape Town Holocaust and Genocide Centre followed in 2018, built around inherited Meissen porcelain shards, the broken remains of her great great grandparents' collection in Dresden, and of their deeply invested position in the business and culture of Germany.

A focus on critical curatorship (with its root word in Latin curare, meaning to care for) has been sharpened in her leadership of Keiskamma Art Project since 2020—where the question of sustainability has been key—while also lecturing part time in Visual Studies for Nelson Mandela University. Carrying the familial memory of violent dislocation in the European context, her research in the South African context remains committed to the value of material culture in the post-conflict setting, and to questions of how we, as individuals and society, move on and cohere, especially around principles of freedom.

### Association for Visual Arts

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