

CUNNINGHAM CONTEMPORARY PRESENTS

RESTUDIO

MAY 18 - 16 JULY 2021

PARKTOWN NORTH JOHANNESBURG

Cunningham Contemporary is pleased to present RESTUDIO, an alternative exhibition model and collaboration with galleries and artists across Africa and beyond.

Developed as a response to the limitations on the physical display and viewing of art due to national lockdowns; the temporary closure of galleries and the suspension of art fairs, the aim of RESTUDIO is to repurpose our home as a novel model for engagement with art in Johannesburg, where we hope to encourage thoughtful conversations in addition to meaningful art patronage.

The project is located at Dokuritsu House in Parktown North, itself possessing an idiosyncratic and personal story, having been solely designed and built by artist Jed Gil. Conceived as both a home and working artist studio, the house was completed in 2017 and exists, in part, as a living sculpture. For the full story of its creation, please visit [this link](#)

The first iteration of the project collaborates with one of South Africa's leading contemporary galleries, WHATIFTHEWORLD, based in Cape Town and showcasing some of the continent's pre-eminent artists such as Athi-Patra Ruga, Sthenjwa Luthuli, Maja Marx and Chris Soal.

Working with additional artists independently through RESTUDIO, the curatorial concept entitled 'Tread' will feature works by Jake Aikman, Jed Gil, and Barry Salzman, as well as new works by Cape Town based ceramicist Jade Paton.

The project will also showcase two of South Africa's most exciting female photographers, Alice Mann and Phumzile Khanyile, through the support of AFRONOVA GALLERY. For twenty years AFRONOVA GALLERY have been at the forefront of the African contemporary art scene, actively contributing to the intellectual discourse and the emergence of new vernacular art forms from Johannesburg.

RESTUDIO positions itself as an ongoing conversation between leading artists, galleries and curators from across the globe through a series of exhibitions and art projects, aiming to flexibly respond to its contemporary cultural climate.



JAKE AIKMAN

SANELL AGGENBACH

MIA CHAPLIN

JED GIL

DAN HALTER

PHUMZILE KHANYILE

STHENJWA LUTHULI

ALICE MANN

MAJA MARX

MICHELE MATHISON

ASEMAHLE NTLONTI

BEN ORKIN

JADE PATON

CAMERON PLATTER

ATHI-PATRA RUGA

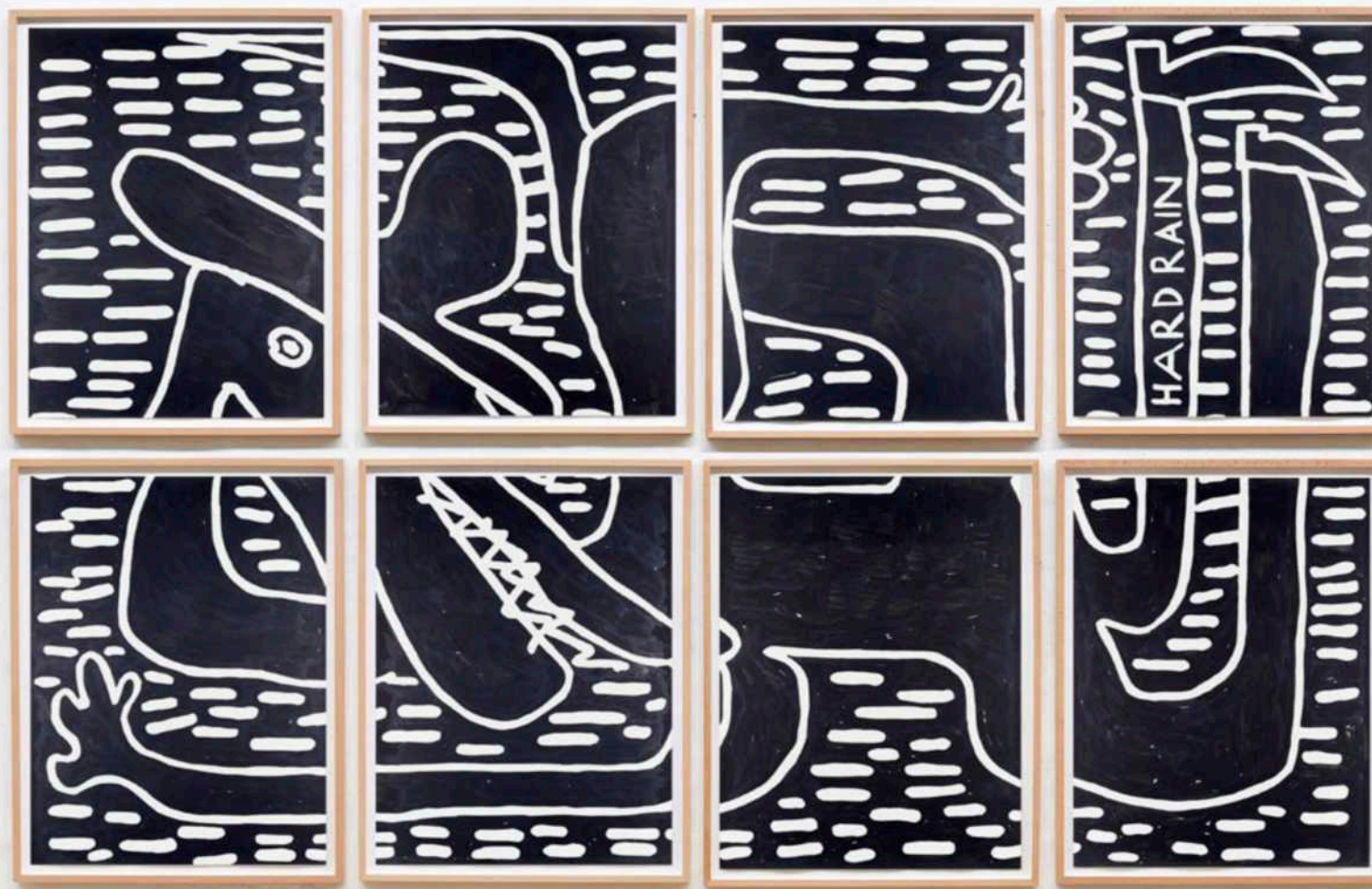
BARRY SALZMAN

CHRIS SOAL

MICHAEL TAYLOR

* TO NAVIGATE DIRECTLY, PLEASE CLICK ON ARTIST NAME

RESTUDIO



CAMERON PLATTER

HARD RAIN

EACH COMPONENT: 90 X 65 CM ENTIRE INSTALLATION: 265 x 180 CM

RESTUDIO



CAMERON PLATTER

ORIGINAL GREEN, 2020
CARVED WOOD AND PAINT
60 x 60 x 87 CM



CHRIS SOAL

Chris Soal (b. 1994, South Africa) is an award-winning, emerging artist living and practicing in Johannesburg. Using unconventional found objects, such as toothpicks and bottle caps, in conjunction with concrete and other industrial materials, Soal negotiates structural impacts on urban living and reflects on ecological concerns, while considering the philosophical and psychological notion of the “self.”

Soal’s spatial approach to sculpture reveals a sensitivity to texture, light and form, expressed in an abstract minimalist language. While, conceptually, his works refer to the socio-political context of their making, highlighting the histories embedded in the found material, and utilising them in a way that challenges societal assumptions of value.

In 2017, Soal graduated with a Bachelor of Arts in Fine Arts (Hons) at the University of Witwatersrand. He was awarded the PPC Imaginarium Award in 2018, alongside being named the winner of the Sculpture category. He has been awarded residencies by the South African Foundation of Contemporary Art, taking place in Knysna, South Africa, by the RAW Material Company in Dakar, Senegal, and the Residenza Roma by Montoro12 in 2019. His solo exhibition, *Field of Vision*, was held at WHATIFTHEWORLD in 2019. He has also exhibited in group shows at institutions such as the Iziko National Museum (2020), FRAC MECA, Bordeaux (2019), Wits Art Museum (2017) and Stellenbosch University Museum (2018). Recent projects include Soal’s collaboration with Dior on designing two handbags for the fifth edition of the Lady Dior Art Bag. Chris Soal’s work has been included in many notable private and public collections, both locally and internationally.

In May 2021, the Nirox Foundation unveiled Soal’s first large scale outdoor sculpture installation as part of the *Margins of Error* exhibition. Alongside the monumental works was a solo presentation of works entitled *Elegy*.

RESTUDIO



CHRIS SOAL

AS BELOW SO ABOVE, 2020

BEER BOTTLE TOPS THREADED ONTO WOVEN STEEL ROPE HELD IN POLYURETHANE SEALANT ON BOARD
370 X 260 X 240 CM (ENTIRE INSTALLATION) ON THE WALL ONLY: 240 X 190

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CHRIS SOAL

TO ARRIVE WHERE WE STARTED AND KNOW AGAIN FOR THE FIRST TIME, 2021
BAMBOO AND BIRCH WOOD TOOTHPICKS, HELD IN POLYURETHANE SEALANT ON BOARD.
194 X 144 X 15 CM

RESTUDIO



CHRIS SOAL

YOU MUST SET FORTH AT DAWN, 2021
DISCARDED BEER BOTTLE TOPS THREADED ONTO WOVEN STEEL ROPE
HELD IN POLYURETHANE SEALANT ON TIMBER BOARD
70 x 185 x 9 CM

SOLD

RESTUDIO



CHRIS SOAL

GESTALT, 2021

BIRCH WOOD TOOTHPICKS, HELD IN POLYURETHANE SEALANT ON BOARD.

115 x 166 x 30 cm

RESTUDIO



CHRIS SOAL

PORTEND, 2021

BURNT AND UNBURNT BAMBOO TOOTHPICKS HELD IN POLYURETHANE SEALANT ON TIMBER BOARD

140 X 108 X 20 CM

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MICHELE MATHISON

COMPLAINTS AND COMPLIMENTS , 2021
STEEL AND ENAMEL
63 X 34 X 34 CM

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STHENJWA LUTHULI

UNTOLD STORIES, 2020 (GREEN)
EDITION 4 OF 5
149 X 198 CM



JED GIL

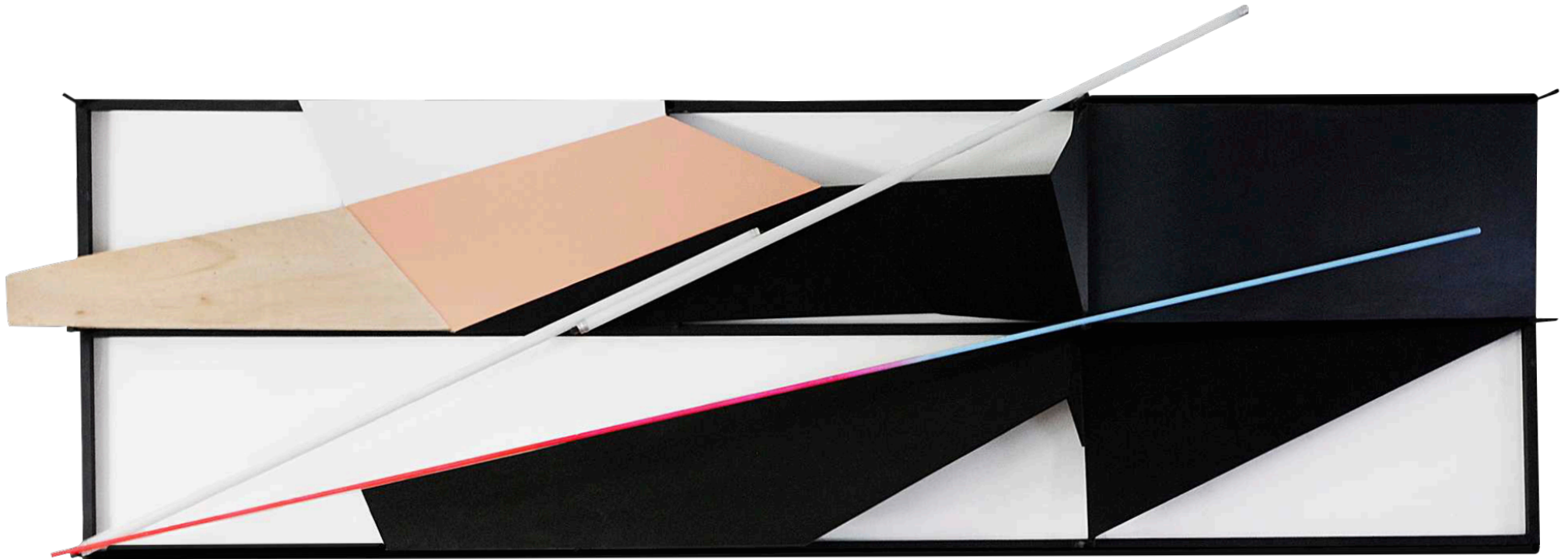
Represented by Cunningham Contemporary, Jed Gil is an interdisciplinary artist based in Johannesburg, South Africa.

His practice explores the history and contemporary navigations of place, space and time through landscapes and their connections to digital geographies.

The works included in RESTUDIO are taken from a 2020 digital exhibition titled, LIGHT UNDER THE OCEAN -a reflection and investigation into online architectures and ecologies.

Each work in the show acts as a physical instantiation of a moment in the development of the early Internet, throwing into relief the disparity between the '69 -90s Internet and the social Internet that followed. The works also draw attention to the materiality of the system itself - an aspect often overlooked.

RESTUDIO



JED GIL

WEST COAST, 2019

BIRCH PLY, MILD STEEL, OIL PAINT AND LED TUBES

95 x 300 CM

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JED GIL

WELL, THE LINE KEEPS GOING UP AND DOWN
AND THE TELCOS HAVE NOT COMPLETED
TESTING YET, 2019

OIL, GLUE AND COPPER ON BOARD
185 X 200 CM

JAKE AIKMAN

Jake Aikman works intuitively with a limited color palette, scale, and repetition, producing work that captures the enigma and liminality of an isolated moment, arrested in time. His restricted palette broadens through a vast range of subtle shifts and variations in tone and hue, allowing the eye to drift slowly, uninterrupted, across the canvas and meditate on the redemptive qualities of the artist's viridescent spectrum. Vast seascapes, remote coastlines and dense forests typify Aikman's practice, where a calm surface alludes to the unknown that lies beneath. His ever-changing palette reveals rich nuances of colour and tonal depth, which further echo the complexity of the emotional drama that underpins his subject matter.

Jake Aikman was born in London in 1978 and currently lives and works in Cape Town, South Africa. He obtained his Masters of Fine Arts (specializing in painting) in 2008 from the Michaelis School of Fine Art, University of Cape Town, after completing his Bachelor of Fine Arts in 2005. His solo exhibition *Confini Velati/Veiled Boundaries* was presented in 2014 in Rome following a residency in Trevignano Romano in Italy, which was facilitated by the Centro Luigi Di Sarro.

In 2009 Aikman exhibited in *L'Anima Del Acqua: The Spirit of Water* an exhibition presented as part of the 53rd Venice Biennale. He was also an invited artist for the 4th Beijing International Art Biennale and exhibited in *Paralleli*, an official exhibition to the 2nd Sabbionetta Biennale in 2010, and the Olympic Fine Arts exhibition *Creative Cities Collection* that was held at the Barbican Centre in London in 2012.

JAKE AIKMAN



GLIMPSE (ATLANTIC) 2020
OIL ON LINEN
15 x 15 CM

SOLD



GHOST TREES, 2020
OIL ON BOARD
61x 54 CM

JAKE AIKMAN



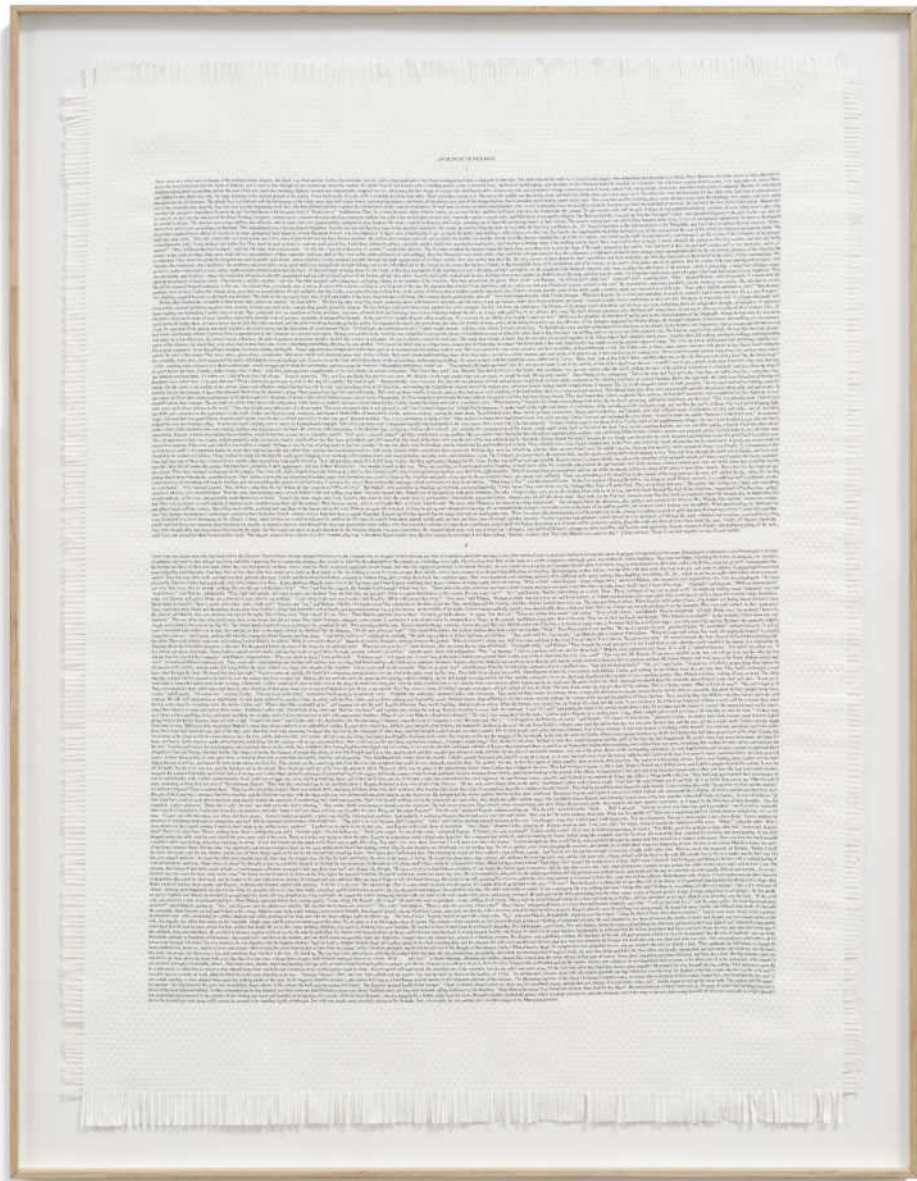
FROTHING (ATLANTIC) 2021
OIL ON CANVAS
94 x 94 CM



SEASCAPE AGGREGATE WITH SHORELINE, 2020-21
OIL ON BOARD
61 x 54 CM

SOLD

RESTUDIO



DAN HALTER

OUTPOST OF PROGRESS, 2019
HAND-WOVEN ARCHIVAL INK-JET PRINTS
EDITION OF 3 + 2AP
90 X 64 CM

BARRY SALZMAN

Barry Salzman is an award-winning contemporary artist who currently works in photography, video and mixed media. His projects have been shown across the globe and his work widely published. He is the recipient of the 2018 International Photographer of the Year award in the Deeper Perspective category from the International Photography Awards (IPA), for his project *The Day I Became Another Genocide Victim* that endeavors to humanize victims of the genocide in Rwanda.

Salzman was born in Zimbabwe and schooled in South Africa. He emigrated to the United States when he was 21. After an initial business career, he began working as a full-time artist. His interest in photography started when, as a teenager, he was moved to document racially segregated areas under Apartheid, in an effort to understand the racial inequality that surrounded him. Today, his work continues to explore challenging social, political and economic issues, including the increasing universal fatigue around the Holocaust narrative, the fraying of the American Dream and society's complicit behavior in the recurrence of modern day genocide.

Since 2014, Salzman has worked on projects that address trauma and memory, often related to the recurrence of genocide. He is particularly interested in our role as public witness -- "what we see when we look." His work often depicts abstract landscapes, made at sites of genocide, that he represents in literal and metaphoric ways to reflect on trauma and healing. While the images are shot at precise locations where acts of genocide were perpetrated, his use of visual tools of abstraction reminds us that 'that place' can be 'any place'. Salzman currently resides between New York City and Cape Town.

He has an MFA in Photography, Video and Related Media from The School of Visual Arts in New York City, a Bachelor of Business Science degree from the University of Cape Town, and an MBA from Harvard Business School.

RESTUDIO



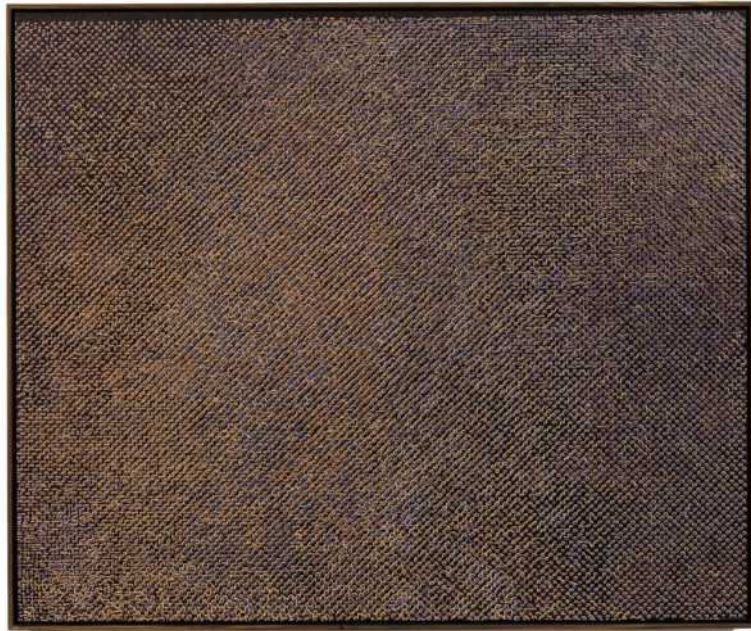
BARRY SALZMAN

A RAVAGED LAND HEALING (TRIPTYCH), I-III KARONGI, RWANDA
ARCHIVAL GICLÉE PRINT ON HAHNEMÜHLE PHOTO RAG
EDITION OF 8 + 2AP
135 X 102 CM (PER PANEL)



MAJA MARX

RESTUDIO



WHEN I CLOSE MY EYES, 2020
OIL ON LINEN
120 x 100 CM



MIDDLEPLACE I, 2019
OIL ON LINEN
70 x 100 CM

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ASEMAHLE NTLONTI

EZONZOBILENI I & II, 2020
UNTHREADED POLYPROPYLENE BAGS, SOAP AND GOLD LEAF ON CANVAS
281 X 202 X 12 CM (LEFT) & 283 X 205 X 12 CM (RIGHT)

MIA CHAPLIN



OPENING, 2020
OIL PAINT ON PAPIER-MÂCHÉ, PLASTER OF PARIS AND WIRE FRAME
62 X 40 X 40 CM

SOLD

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HUMAN SALAD, 2021
OIL ON CANVAS
75X101CM

SOLD



PHUMZILE KHANYILE AND ALICE MANN

Phumzile Khanyile (b. Soweto, 1991) lives and works in Johannesburg. In 2015 she became the recipient of the Gisele Wulfsohn Mentorship Programme. As a graduate of the Market Photo Workshop, Khanyile uses a gritty aesthetic, characterized by harsh shadows and soft focus, to explore aspects of women's lives through the use of her own stories and body. "Plastic Crowns is the journey of deciding who you are: the constant conception and reinvention of oneself". In 2016 Khanyile began working with her mentor Ayana V. Jackson in developing this body of work, which was showcased at the Joburg Art Fair through the Photo Market Workshop.

Alice Mann (b. Cape Town, 1991) lives and works between London and Cape Town. Her intimate photographic portrait essays explore notions of picture making as an act of collaboration. Aiming to create images that empower her subjects, she creates projects that exist over extended periods, which allow for engaged and nuanced depictions. Her work has been exhibited internationally at Red Hooks Labs (NYC), Unseen Photo Fair (Amsterdam), Addis Foto Fest (Addis Ababa), the International Centre of Photography (NYC) and 1:54 Contemporary Art Fair (London). Her award winning series Drummies was selected as a winner of the Lensculture emerging photographer prize (2018), the PHMuseum Women's New Generation prize for emerging photographer (2018), and four images from the series were awarded first place at the prestigious Taylor Wessing portraiture prize (2018).

Pairing works from Alice Mann's Drummies series alongside Phumzile Khanyile's Plastic Crowns series invokes a conversation about representation, female empowerment and intimacy. Whilst Mann collaboratively works on empowering her subjects given them ownership over their stories, Khanyile explores these evocations through her own experiences, which can read like a private journal. In their approach to the intricacies of female representation, the artists' visual languages contrast one another yet, at their core, both invite the viewer into deeply honest spaces.

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PHUMZILE KHANYILE

PLASTIC CROWNS, 2016

INKET PRINT ON FIBRE BASED BARYTA PAPER, PEARL WHITE FINISH

86 x 94 CM

EDITION OF 8

SOLD

PHUMZILE KHANYILE



PLASTIC CROWNS, 2016
INKET PRINT ON FIBRE BASED BARYTA PAPER, PEARL WHITE FINISH.
58 x 58 CM
EDITION OF 8



PLASTIC CROWNS, 2016
INKET PRINT ON FIBRE BASED BARYTA PAPER, PEARL WHITE FINISH.
58 x 58 CM
EDITION OF 8

ALICE MANN

RESTUDIO



TAYLIM PRINCE, 2017
DIGITAL INKJET PRINT ON HAHNEMÜHLE PHOTO RAG PAPER
81.3 X 101.6 CM
EDITION OF 5



DERNIKA WILLIAMS, 2017
DIGITAL INKJET PRINT ON HAHNEMÜHLE PHOTO RAG PAPER
81.3 X 101.6 CM
EDITION OF 5

ATHI-PATRA RUGA

Athi-Patra Ruga is one of the few artists working in South Africa today whose work has adopted the trope of myth as a contemporary response to the post-apartheid era. Ruga creates alternative identities and uses these avatars as a way to parody and critique the existing political and social status quo. Ruga's artistic approach of creating myths and alternate realities is in some way an attempt to view the traumas of the last 200 years of colonial history from a place of detachment – at a farsighted distance where wounds can be contemplated outside of personalized grief and subjective defensiveness.

The philosophical allure and allegorical value of utopia has been central to Ruga's practice. His construction of a mythical metaverse populated by characters which he has created and depicted in his work have allowed Ruga to create an interesting space of self reflexivity in which political, cultural and social systems can be critiqued and parodied. Ruga has used his utopia as a lens to process the fraught history of a colonial past, to critique the present and propose a possible humanist vision for the future.

Significant exhibitions and performances include: *Kiss My Genders*, Haywood Gallery, London; *Ravelled Threads*, Sean Kelly Gallery, Seattle; *Art Afrique*, Louis Vuitton Foundation, Paris; *Over the Rainbow*, Performa 17, New York; *An Age of Our Own Making*, Holbaek, Denmark; *Queer Threads: Crafting Identity and Community*, Boston Centre for the Arts, Boston; *AFRICA: Architecture, Culture and Identity* at the Louisiana Museum of Modern Art; *Imaginary Fact* at the South African Pavilion, 55th Venice Biennale; *African Odysseys* at The Brass Artscape in Brussels; *Public Intimacy* at the SFMOMA, San Francisco; *The Film Will Always Be You: South African Artists on Screen* at the Tate Modern in London; and *Making Africa* at the Guggenheim Museum Bilbao.

His works form part of Private, Public and Museum Collections in South Africa and abroad, namely: the Smithsonian Museum of African Art, Washington DC; the Foundation Louis Vuitton, Paris; Fondation Gandur pour l'Art, Geneva; The Zeitz MOCCA, Cape Town; Museion – Museum of Modern and Contemporary Art, Bolzano Italy; CAAC – Pigozzi Collection; The Wedge Collection; and the IZIKO South African National Gallery.

The Norval Foundation revealed the Athi-Patra Ruga's commission at the beginning of 2020 entitled *Inyanga Zonyaka*.

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ATHI-PATRA RUGA

THE FUTURE WHITE WOMAN OF AZANIA, 2012
INK-JET PRINT
80 X 100 CM
EDITION 3 OF 10 + 2 AP

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ATHI-PATRA RUGA

INVITATION...PRESENTATION...INDUCTION, 2013
WOOL AND THREAD ON TAPESTRY
CANVAS
175 X 300 CM

RESTUDIO



ATHI-PATRA RUGA

NOMALIZO STUDY: GIRLBOY SCENE, 2021
OIL STICK AND PASTEL ON CANVAS PANEL
61 CM X 45,7 CM

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ATHI-PATRA RUGA

PROPOSED MODEL OF THE NEW AZANIAN, 2014
WOOL, THREAD AND ARTIFICIAL FLOWERS ON
TAPESTRY CANVAS
300 X 178 CM



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BEN ORKIN

HOW DO I FEEL, WHAT DO I NEED, 2020
GLAZED CERAMIC
126 X 37 X 37 CM

SOLD

BEN ORKIN

RESTUDIO



DON'T WORRY ABOUT CHANGING THINGS THAT CAN'T BE CHANGED, 2020
GLAZED CERAMIC
68 X 34 X 34 CM

SOLD



I NEED A BREAK FROM LOVE BECAUSE I KEEP SEEING HOW EASILY IT KEEPS ON BREAKING, 2019
GLAZED CERAMIC
21 x 65 x 44 CM

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SANELL AGGENBACH

WANDERLUST, 2021
OIL ON CANVAS
60 X 40 CM

RESTUDIO



SANELL AGGENBACH

CLUSTER, 2018
BRONZE
EDITIONS 12 + 2 AP
35 X 35 X 25 CM

JADE PATON

Jade Paton is a Cape Town-based ceramic artist creating contemporary, functional sculptures from clay. Elemental forms and raw, natural textures are juxtaposed with saturated, otherworldly colors resulting in vessels that feel at once ancient, and futuristic.

With a background in sculpture—Jade graduated from Michaelis School of Fine Art in 2013 and began working with clay in 2018. Paton's practice has encompassed a multitude of creative avenues of making from fine art and floristry to zine-publishing and macrame.

"I believe that the boundaries between art and design are more blurred than ever before," she says. "I like that my pieces feel both functional and sculptural."

Through her anthropomorphic shapes and experimental glazes, each piece has its own unique individuality whilst simultaneously the feeling that it belongs to a close-knit family. Already placed globally in the design space, Cunningham Contemporary is excited to work with Paton in positioning her vessels within the field of contemporary art.



JADE PATON

RESTUDIO



Vessel 01 : ZAR 7000

Vessel 02 : ZAR 4500

Vessel 03 : ZAR 5000

Vessel 04 : ZAR 5000

Vessel 05 : ZAR 5000

Vessel 06 : ZAR 6000

Vessel 07 : ZAR 7000

*All works glazed ceramic

RESTUDIO



MICHAEL TAYLOR

MIDNIGHT CLOWNS, 2020

MIXED MEDIA ON PAPER

90 X 70 CM

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For bookings, please visit:

www.cunningham-contemporary.com/restudio

