



Investec



INVESTEC CAPE TOWN ART FAIR

CTICC

16-18 FEB 2024



FIERA MILANO
EXHIBITION AFRICA



CHRISTOPHER MOLLER

G A L L E R Y

INTRODUCTION

Christopher Moller

We are excited to announce our participation in the Investec Cape Town Art Fair, an event that brings the international art world together in Africa. This prestigious fair showcases the works of over 100 leading galleries and features more than 500 artists from four continents. The fair is accompanied by numerous high-quality exhibitions throughout Cape Town, creating a captivating art week that encompasses the entire region.

The Investec Cape Town Art Fair serves as a platform for cultural exchange, facilitating connections and collaborations among artists, collectors, and art enthusiasts. It offers a unique opportunity to explore new perspectives, discover different artistic styles, and engage with the dynamic and ever-evolving art world. Whether you are an experienced collector, a passionate artist, or simply someone who appreciates the beauty and impact of art, the Investec Cape Town Art Fair guarantees an unforgettable experience that celebrates creativity, diversity, and the transformative power of art.

On our booth, we will be showcasing the talent of seven remarkable artists from various parts of the Pan-African continent at our booth. Each artist delves into profound aspects of the human experience, prompting viewers to contemplate and engage with these universal themes. In a world consumed by identity politics and a lack of open dialogue, the displayed artworks encourage meaningful debates and discussions on often overlooked or avoided topics.

Lionel Mbayiwa from Zimbabwe explores the significance of age-old value systems that are passed down from generation to generation.

These systems provide us with a sense of identity, moral guidance, practical wisdom, cultural preservation, and stability. They are a precious inheritance that deserves our utmost appreciation, preservation, and transmission to future generations.

Sizwe Sama from South Africa delves into the dangers of narcissism and toxic relationships, whether they exist within family, friendships, or romantic partnerships. The importance of protecting oneself and employing tools such as self-awareness, assertiveness, and boundary-setting is emphasised. Surrounding oneself with supportive and empathetic individuals is crucial in this journey.

David Olatoye from Nigeria emphasises the significance of love and life, acknowledging the challenges of everyday existence. He highlights the importance of finding one's sacred space to cultivate inner peace, nurture well-being, and maintain a healthy life balance.

Frans Smit from South Africa pays homage to the European masters, recognising the rich artistic heritage originating from that region. By blending traditional influences with modern perspectives, Smit creates a unique artistic expression that bridges the gap between the past and the present.



CHRISTOPHER MOLLER

GALLERY

Azuka Muoh from Nigeria sheds light on the perils of corruption and its impact on the ordinary shopkeepers and entrepreneurs who form the foundation of every marketplace in a nation.

.Joseph Ntensibe from Uganda addresses the pressing issue of deforestation as the world's population grows and resources become scarcer. Michael Gah from Ghana emphasises the significance of maintaining a positive outlook in the face of life's obstacles, highlighting how it is often easier to have a negative disposition rather than a positive one.

All the exhibited artworks at the Investec Cape Town Art Fair tackle global issues, particularly those related to mental well-being. Art serves as a powerful visual medium to convey these narratives and ignite meaningful conversations. We invite you to explore these thought-provoking artworks and engage with the artists' unique perspectives on the pressing issues of our time.

VENUE

Cape Town International Convention Centre
1 Lower Long Street
Cape Town
South Africa

Booth C5.

TIMES

Thursday: Vernissage (by invitation only) 18h00 - 21h00
Friday: 11h00 - 19h00
Saturday: 11h00 - 19h00
Sunday: 11h-19h00

LIST OF ARTISTS

Lionel Mbayiwa

Sizwe Sama

David Olatoye

Frans Smit

Azuka Muoh

Joseph Ntensibe

Michael Gah



LIONEL MBAYIWA

Lionel Mbayiwa (b. 1982) is a Cape Town-based multimedia artist whose compositions come in painting, drawing, sculpture, and photography. Employing lessons and experiences from his humble beginnings and upbringing in the countryside, he tells stories that engage various issues in life.

"I grew up in the countryside without a television. All we had were Ngano (folklores, fairy tales, and fables). From them, I could imagine things. My grandmother and mother would tell me, 'Once upon a time there was a baboon and a hyena...' We would sit attentively around the fire, listening to the startling stories. I had an imagination of what they were talking about. I could see things happening. There were morals in those stories. Then we had a small radio maybe when I was a bit older.

So, I had my world constructed around these narratives. Apart from the rituals done through the sacrifice of the animals and birds (chicken and pigeons), visiting apostles, and sangomas, animals continue to be used in different ceremonies. This is the relationship I have with animals. It stems from my upbringing. Also coming from a background where the regime in power is very tough on its critics, sometimes I want to talk about leadership in the country in a coded way. If I use real characters I would be haunted, followed up, and harassed. I would rather use animals instead."

In Zimbabwe, African mythology weaves a vibrant tapestry of stories that reflects the cultural heritage and spiritual beliefs of its people. The mythology of the Shona people, the largest ethnic group in Zimbabwe, is particularly noteworthy for its rich narratives and deep connections to the land.

The concept of ancestor veneration is deeply embedded in Shona mythology. Ancestors are believed to play a vital role in the daily lives of the living, and their spirits are often invoked for guidance and protection. Ancestral spirits are honoured through rituals, ceremonies, and the construction of sacred spaces.

The Shona people's mythology is not static; it evolves and adapts to the changing social and cultural landscape. As Zimbabwe undergoes transformations, the preservation of its mythological heritage remains crucial for understanding the deep connections between the people, the land, and the spiritual realm. In a rapidly changing world, the narratives of Mwari, Nyaminyami, and the Mhondoro spirits continue to offer a profound insight into the cultural identity and spiritual resilience of the Shona people in Zimbabwe.

Mbayiwa's greatness lies in his incorporation of the traditions of his background into modern-day living. We live in an age of the internet where we have information at our fingertips. Mbayiwa stresses the importance of heritage, stories handed down from our grandparents and parents to the next generation. We may have all the knowledge available to us but lack the wisdom of how to use it. If you turn on the news and see the craziness going on in the world, we live in a society of 'who can shout the loudest or who can beat their chest the hardest'. The world is changing for better or worse, but Mbayiwa believes the key to humanity's evolution is embracing these traditional value systems, and in the Shona Culture, mythological tales about good versus evil.



G A L L E R Y



SPIRITUAL EYES (MAZISO EMWEYA)

Mixed media on canvas
210 x 210 cm (84 x 84 inches)
USD 7,000 excl. 15% SA VAT



SIZWE SAMA

Sizwe Sama (b.1986) is a self-taught visual artist hailing from Kwa-Zulu Natal. His journey into the world of art began with visits to the Tatham Art Gallery and exploring art books at his local library in Pietermaritzburg. His work serves as a tribute to the LGBTQI+ community, advocating for freedom and self-expression, while also allowing him to reflect and express his own queer identity. While his art celebrates queer personhood, it is also deeply rooted in his personal experiences and cherished memories.

Drawing inspiration from his mother, a seamstress who single-handedly raised him and his brother, Sama learned the art of hand sewing. His mother's unique approach to mending their clothes left an indelible mark on his creative journey. She has played a pivotal role in providing him with a foundation of love that has shaped his values and identity.

Sama's artwork embraces the richness of African fabrics, each with its centuries-old history. His creations feature a diverse range of African fabrics, including Kitenge, Shweshwe, Ndebele, and Tweed. Kitenge, renowned for its vibrant floral patterns, is widely worn in East Africa. Shweshwe, a printed cotton fabric with a distinctive texture, holds cultural significance in South Africa and is often worn on special occasions. Ndebele fabric, characterised by its bold colours, striking patterns, and geometric designs, embodies the unique visual language of the Ndebele people in South Africa. Tweed fabric, blending European influences with African cultural expressions, contributes to the dynamic fashion landscape of the continent.

In his current series, Sama explores the perils of narcissism in relationships, families, and friendships. Through his artwork, he sheds light on the potential dangers and negative impacts that toxic individuals can have on our lives. By delving into this theme, he aims to raise awareness and provoke contemplation about the importance of recognising and safeguarding oneself against toxic relationships to maintain overall well-being.



G A L L E R Y





DAYLIGHT ROBBERY

Tweed, cotton, linen, wax fabric and corduroy

140 x 196cm

USD 2,500 excl 15% SA vat



WINDS OF CHANGE

Tweed, cotton, corduroy, linen, wax fabric, felt and feathers

200 x 311x 1cm (80x 124.4 x 0.4 inches)

USD 4,300 excl 15% SA vat



THINGS WILL NEVER BE THE SAME AGAIN
Tweed, cotton, linen, wax fabric and corduroy
117 x 176 cm
USD 2,500, excl 15% SA vat

DAVID OLATOYE

David Olatoye is a Nigerian-based contemporary artist known for his hyper-stylised portraits created with acrylic and pen. Since launching his career in Lagos in 2015 after completing his Bachelor of Fine Arts degree at Obafemi Awolowo University in Ife, Nigeria, Olatoye has gained recognition for his unique artistic style.

Olatoye's work explores the concept of reconstructed and idealised domestic scenes, examining his fragmented childhood memories and the societal expectations of life in a traditional Nigerian home. He brings a critical perspective to these themes, particularly focusing on the significant role of women in his upbringing.

In his current series, titled "Love and Life," Olatoye delves deeper into his fascination with family and domesticity. The series showcases his intense interest in the power and purpose of cultivating love in one's life, whether it be through friendships, family connections, or romantic relationships. Olatoye emphasises the importance of love as a source of protection and strength during challenging times.

The artist's paintings depict various rooms within a home, each representing different aspects of love and life. From the dining room where families gather for meals, to the living room where shared activities like watching TV or playing games foster togetherness, and the bedroom where romantic love blossoms in private. Olatoye's vivid colour palette and meticulous attention to detail bring these spaces to life, capturing the intensity and significance of each form of love and life force.

Olatoye's signature style combines elements of graphic illustration and painting, with each new collection revealing deeper layers of meaning. His artwork evokes a sense of intimacy, inviting viewers into his world and emphasising the importance of cherishing the sanctuaries of one's life. Despite the allure of material possessions and external glamour, Olatoye reminds us that it is the people and places that nurture us that truly matter.

Drawing inspiration from his strong sense of family and memories of growing up with influential female figures, Olatoye's subject matter resonates with collectors and collaborators. His exploration of leading a meaningful life and fulfilling roles as a loving father, devoted family member, and supportive partner is evident in his confident use of colour and detailed renderings.

Through his fervent artistic expression, Olatoye conveys the depth of his emotions and invites us to appreciate the profound connections and experiences that shape our lives.







DAYS OF NO ARGUMENT

Pen and Acrylic on canvas
Diptych (183 x 61.5cm) (183 x 91cm)
Diptych (73.2 x 24.6) (73.2 x 36.4) inches
USD 13,300 Excl S.A vat



WHERE TWO OR MORE ARE
GATHERED

Pen and Acrylic on canvas
91. x 91. cm (36.4 x 36.4 inches)
USD 6,700 Excl S.A vat





DUVETS ARE FOR COLD DAYS I

Pen and Acrylic on canvas
91. x 91. cm (36.4 x 36.4 inches)
USD 6,700 (Excl S.A vat)



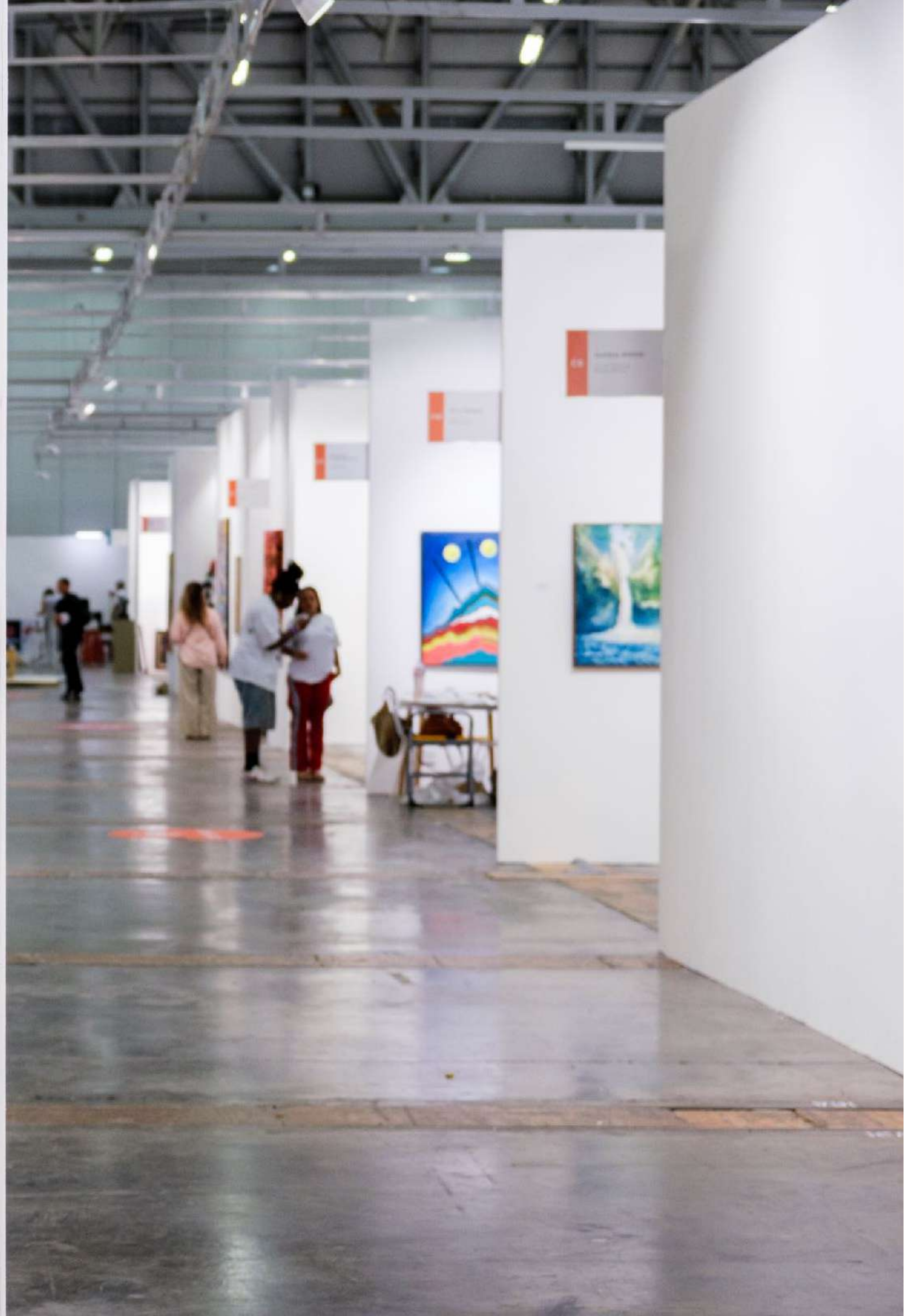
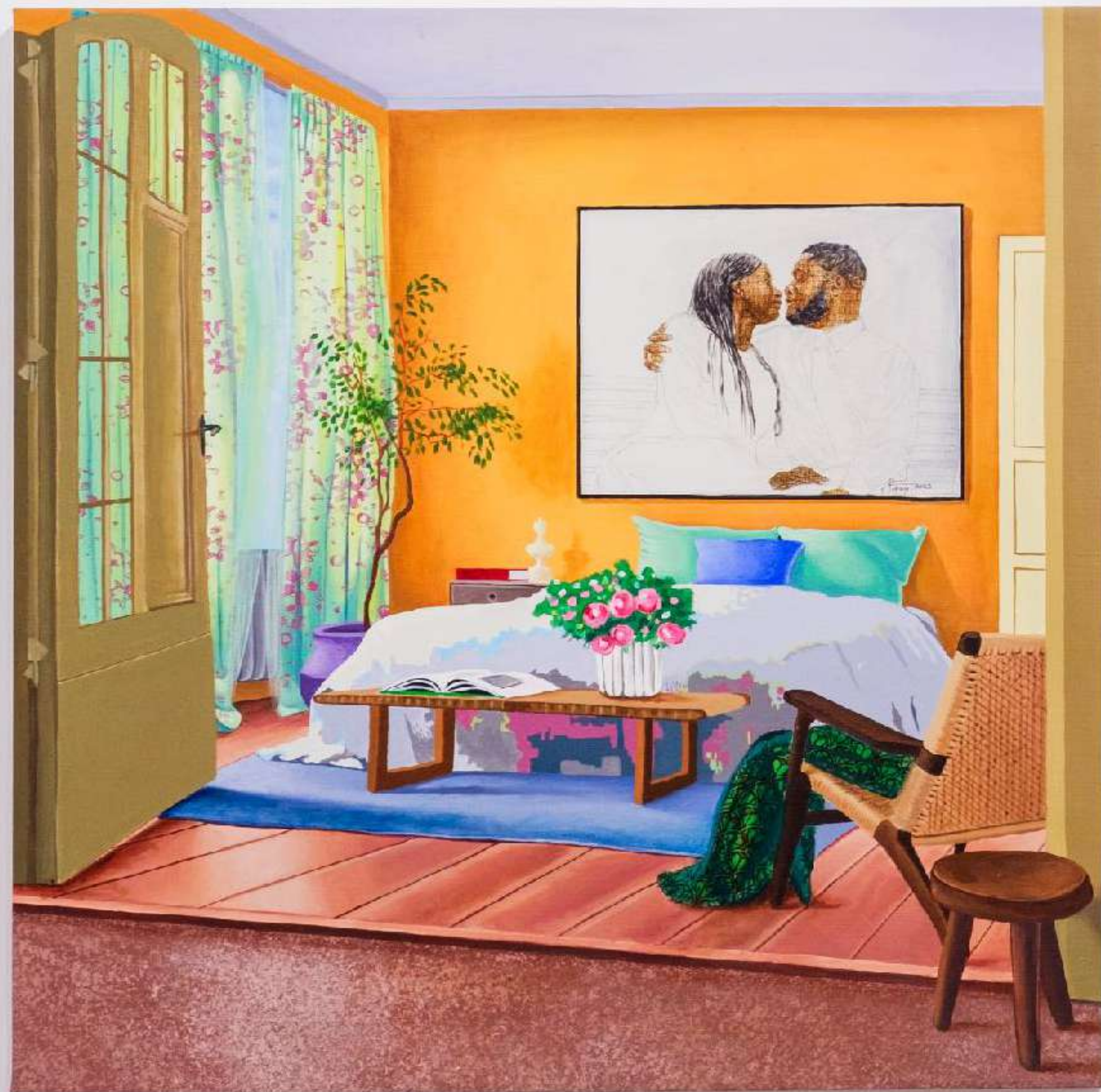
WHERE MOMENTS ARE MADE

Pen and Acrylic on canvas
91. x 91. cm (36.4 x 36.4 inches)
USD 6,700 (Excl S.A vat)



DUVETS ARE FOR COLD DAYS II

Pen and Acrylic on canvas
91. x 91. cm (36.4 x 36.4 inches)
USD 6,700 (Excl S.A vat)



FRANS SMIT

Frans Smit, a South African-based artist, has made a significant impact on the art world with his distinctive portraits and still-life paintings. With over forty exhibitions worldwide, Smit has amassed a dedicated following of collectors who appreciate his unique style. Working primarily with oils, his deeply layered artworks draw inspiration from traditional European portraiture and still-life paintings from the 13th to 17th century. However, Smit adds a contemporary, absurd, and undeniably captivating twist to these classical influences. His hybrid artworks invite viewers to discard their preconceived notions of portraiture and oil painting, immersing themselves in Smit's own visual language.

Smit believes that society's obsession with progress and political correctness in the 21st century can sometimes overlook the rich heritage inherited from our ancestors. In response, he incorporates elements of absurdity and manipulation in his pieces to create a new reality. Smit sees himself as collaborating with the practices of historical artists from a distance, embodying their works as he recreates them, bridging the gap between the past and the present.

The artist approaches composition with an intense focus, resulting in deeply visceral works. Through bold brushwork, multiple layers of oil paint, unpredictable colour palettes, and deliberate adjustments to traditional refinements, such as facial features, Smit challenges the narratives of historical portraiture and figurative expressions. While he acknowledges historical mentors like Rembrandt, John Singer Sargent, and Van Eyck, Smit's work stands in a league of its own. He describes his art as disruptive, continually reevaluating established norms and expectations, ensuring his relevance in the contemporary art landscape.

Smit's paintings captivate with rich tones, textures, and glossy oils, adding a sense of melodrama to the canvas. His exploration of the freedom found in abstract expressionism, combined with his reverence for historical art, results in a lavish fusion of the two. Through his distinctive approach, Smit disrupts conventions and invites viewers to experience art in a new and thought-provoking way.



G A L L E R Y





NEON MONA AFTER LEONARDO DA VINCI (2022)

Neon glass tubing, silicon cord & transformer. ED 1/3

123 x 104 x 13 (49.2 X 41.6 X 5.2 inches)

USD 3,500 excl 15% SA vat



FLOWER STUDY IN THE LIVING ROOM

Oil and spray on linen
95 cm x 90 cm (38 x 36 inches)
USD 5,000 excl 15% SA vat

FIGURE STUDY AFTER A DUTCH OLD MASTER
Oil and spray on linen
60 cm x 50 cm (24 x 20 inches)
USD 3,400 excl 15% SA vat





STUDY OF A FLOWER STUDY II

Oil and spray on linen
60 cm x 50 cm (24 x 20 inches)
USD 3,400 excl 15% SA vat

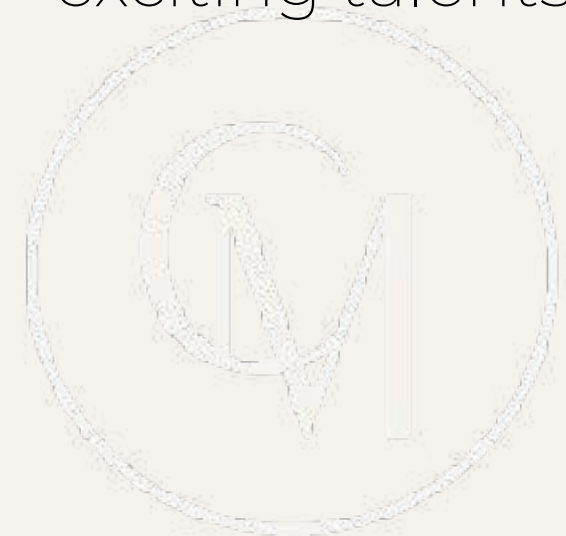


AZUKA MUOH

Azuka Muoh is undoubtedly one of the most captivating and thought-provoking artists in Africa. As a millennial, her unique perspective on the world is sharp and incisive, offering profound critiques and reflections on life as a young Nigerian woman. She navigates a deeply complex society that embraces artistic growth while grappling with cultural and familial expectations.

Muoh's artistic style revolves around digital and mixed media rendered multiple composition portraits. These surrealist artworks serve as exaggerated reflections of her personal experiences and the societal constraints she encounters. There is also a distinct influence of Afrofuturism, an art and music movement that emerged in the African diaspora during the 1990s. Her works delve into themes of patriarchal oppression, political introspection, and the human condition, resulting in beautifully crafted imagery that often juxtaposes easily digestible tones with hard-hitting subject matter. Through her art, Muoh aims to challenge long-standing societal norms in a space dominated by tradition for centuries.

Being a powerful mouthpiece for the marginalised is a role that Muoh embraces. In a world filled with various forms of oppression, from gender-based abuse to systemic patriarchal maltreatment, her portraits offer a genuine commentary on these issues. The autobiographical nature of her work adds another layer of significance to each piece, as it reflects her journey. Additionally, her relative youth is of great interest, as it is evident that as her life experiences evolve, her art will continue to captivate and challenge the status quo. Muoh's use of the language of the Instagram generation, with her statement "We are influencers of the thought processes of society," feels like a sharp prediction from one of the most exciting talents on the continent.



GALLERY

One of Muoh's notable series, 'Store in a Cool Dry Place,' delves into the cultural significance of food in Africa and its profound connection to the continent's heritage. African food culture is renowned for its incredible diversity, with over 54 countries and numerous ethnic groups, each boasting its distinct flavours, ingredients, and cooking methods. This rich tapestry of culinary traditions reflects the amalgamation of indigenous customs, colonial legacies, and global influences.

Through this series, Muoh pays tribute to the unsung heroes—the 'everyman' shopkeepers—who form the backbone of a nation's prosperity. She brings attention to their resilience and determination despite external hardships, shedding light on their vital role in society.



GALLERY





EKE UTUTU

Mixed media on canvas
120 x 90. cm (48 x 36 inches)
USD 4,800 (Excl S.A vat)



STORE IN A COOL DRY PLACE (DIPTYCH)

Mixed media on canvas
(120 x 90cm) (90 x 120cm)cm
(48 x 36 inches 36 x 48 inches)
USD7,500 (Excl S.A vat)



SHARE WITH YOUR BROTHER

Mixed media on canvas
90 x 120. cm (36 x 48 inches)
USD 4,800 (Excl S.A vat)





TEMI'S SONG

by Azuka Muoh

Temi's Song is a celebration of young Nigerian love and intimacy.

Print on Hahnemuhle Photo Rag Ultra Smooth 2022
Framed 134 x 104 x 5 cm / 52.75 x 40.94 x 1.96" Edition of 5

USD 1 250 Excl 15% SA VAT

A SPACE FOR ME

by Azuka Muoh

Male privilege and the constricts of a patriarchal society are themes that appear regularly in Muoh's work and this seemingly minimalist piece belies the complexity of emotions and realities explored by the artist. Here, an evaluation of the relative freedom and unfettered autonomy granted to men is key – an entitlement not afforded to women in so many sectors of society all over the world.

Print on Hahnemuhle Photo Rag Ultra Smooth 2022
Framed 134 x 104 x 5 cm / 52.75 x 40.94 x 1.96" Edition of 5

USD 1 250 Excl 15% SA VAT





JOSEPH NTENSIBE

Ugandan artist Joseph Ntensibe has made it his life's work to lean into his very real concerns about the diminishing forests of his youth. Born in 1953, the Uganda of his childhood has changed beyond measure thanks to rampant deforestation due to mining, war, drought, urbanisation, and ignorance regarding the value of what was once one of Uganda's most prolific resources. In the past twenty years alone, the equatorial East African country has lost over 1 million hectares of virgin forest cover – almost 30% of the country's total land.

While he is a highly collectable artist, it is not easy to procure Ntensibe's large-scale canvasses and they are regarded as rarities in the contemporary art market. Consequently, an opportunity to collaborate with and showcase this extraordinary piece, from the much-celebrated 'Disappearing Forest' series, is a great privilege for the Christopher Moller Gallery.

Ntensibe's dreamlike forest scenes glimmer and shimmer with hidden sources of light; they are multicoloured sensory feasts that have been likened to Cezanne and Klimt for their luminosity, but like other devotees, we believe this artist-activist work is in a league of its own. The ever-changing landscape of the series is profound and a devastatingly poignant timeline of Uganda's loss. In recent years, critics have noted how for the first time, glimpses of sky (unheard of in true equatorial rain forests) and many more shafts of light have crept into Ntensibe's forests-capes; while there is no denying how beautiful the depiction, it is laced with a sense that we are bearing witness to a living tragedy.

This unique canvas 'After The Rain' shimmers care of Ntensibe's ability to portray the beauty of leaves in different stages of their life cycle, but it is equally laced with poignancy. The forests of his youth would rarely reveal the sky and sadly, as more vital land is eradicated, so the densely forested landscape he once knew may be destined to be but a memory.



G A L L E R Y



AFTER THE RAIN

Oil on canvas
2023

Oil on canvas
150 × 198 × 4 cm (60 X 79.2 X
1.6 inches)

USD 65,000 excl 15% SA vat



MICHAEL GAH

Michael Gah, a contemporary artist born and based in Accra, is undoubtedly one of Ghana's most thrilling portraitists of our time. What sets him apart is his captivating medium - he creates larger-than-life, hyper-coloured figurative works using strips of endemic fabrics. These vibrant and patterned textiles are deeply intertwined with the essence of womanhood in the modern African context. Gah's pieces are a bold challenge to social norms for women in Africa and to contemporary art and figurative work as a whole. Working with fabric and collaging, traditionally associated with crafters, his potent portraits deliver a striking message.

Gah draws inspiration not only from his mother but from all modern African women. His faceless yet personality-laden subjects defy traditional "African expectations." They are portrayed as thoroughly modern muses engaged in social and romantic activities, answering only to their desires rather than the stifling belief systems imposed upon them for centuries. The poses he captures are provocative, deviating from the head and shoulders representation of the "African Woman" so prevalent in 20th-century African art. Gah's work also references social media and the significance of Instagram reality and camera-facing messaging in today's world.

The power of Gah's portraits lies in the deliberate tension between the past and the present, suggesting that the elimination of repressive expectations is both inevitable and crucial. By using traditional fabrics, he compels viewers to confront outdated norms while appreciating the significance and weight of history.

Textiles play a multifaceted and fundamental role in Gah's compelling artwork. His mother, Rejoice, a single mother and a talented seamstress, along with other female family members, had a profound impact on Gah as a young man. Their ability to create masterful garments from printed textiles inspired him to elevate women to iconic status. Additionally, his work serves as a commentary on the global textile industry and its impact on West African life. Large quantities of non-biodegradable textile waste from around the world are shipped and dumped in Africa, clogging marketplaces, rivers, and landscapes. In a pointed response to this issue, Gah incorporates patterned fabrics he discovers in the marketplace, alongside more sustainable choices such as offcuts from his mother and aunts' sewing projects. The irony of rescuing textiles from landfills and presenting them to a global audience is precisely his point.

Gah's work exudes a palpable sense of optimism and grace, which feels exceptionally poignant in the current times we live in. It is a testament to his artistic vision and a reflection of his character.



G A L L E R Y





KEEPING IT CLEAN

Textile on canvas
198.5 x 255. x 5 cm
(63 x 46 x 1.2 inches)
USD 10,800 excl. 15% SA VAT



HAND IN HAND II

Textile on canvas
157.5 x 115. x 3 cm (63 x 46 x 1.2 inches)
USD 6,800 excl. 15% SA VAT





GOOD VIBE

Textile on canvas
124 x 95. x 3 cm (49.4 x 38 x 1.2 inches)
USD 4,700 excl. 15% SA VAT



AT MY BEST

Textile on canvas
122 x 91 x 3 cm (48.8 x 36.4 X 1.2 inches)
USD 4,700 excl. 15% SA VAT

Gallery MOMO
C9





A LITTLE HYPER

Textile on canvas
173 x 86 x 3 cm (69.2 x 34.4 x 1.2 inches)
USD 5,200 excl. 15% SA VAT



BEAUTIFUL LOOK

Textile on canvas
175 x 83 x 3 cm (69.2 x 34.4 x 1.2 inches)
USD 5,200 excl. 15% SA VAT

CHRISTOPHER MOLLER

GALLERY

Cape Town's leading curator specialising in contemporary art.

Contact our team for a private viewing, or visit us online.

TO VIEW VIRTUALLY, VISIT:

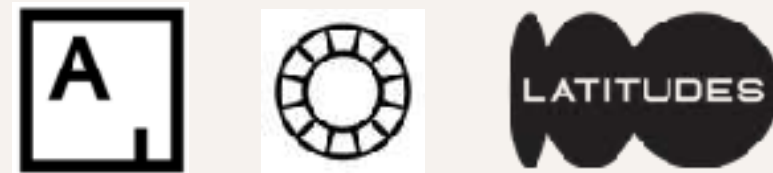
www.christophermollerart.co.za

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TO PURCHASE

Please do contact our team should you wish to purchase.

info@christophermollerart.co.za



ACQUISITION PROCESS

- Once you have chosen your favourite piece, please contact our team at info@christophermollerart.co.za to confirm your request and advise on your shipping address.
- Please note, your requested piece and invoice will be valid for 7 calendar days. Once payment has been processed and received, ownership of the piece will be transferred.
- Art pieces will be released to the waiting list after 7 days.
- Shipment date will be confirmed per purchase. Kindly note, artwork will only leave the Gallery post exhibition.
- Kindly note all ZAR prices are excluding 15% SA VAT.
- Kindly note, shipping cost excludes any destination taxes & import charges

CREDIT CARD PAYMENTS ACCEPTED.

Our bank (Nedbank) has given us the option to do the credit card transaction via e-payment solution for credit cards. This is a secure product that enables the Gallery to send you a link with the amount pre-populated. It requires you to complete your credit card details. This protects you, in that you don't have to give out your credit card details to a third party, while you complete it online. Unfortunately, this system does not accept American Express or Diners Club credit cards.

Please inform your bank of the transaction in advance and provide them with our Merchant code: 2738375 should your bank reject the request from a foreign country.

This is how it works; You will receive an email with the link from the Christopher Moller Gallery. This will include a PDF copy of the invoice. Please click on the link and complete the transaction by completing your credit card details. Kindly note each link has an expiry date and is valid for 2 days. Once the transaction has been authorised, you will receive a notification that the payment has been successful.

ENQUIRIES | How can we assist?

E | info@christophermollerart.co.za T | +27(0) 21 422 1599

VIEWINGS BY APPOINTMENT

Please contact us to view in person.

Tuesday - Friday · 10h00 - 16h00

Monday & Saturday · Viewings by Appointment Sunday · Closed

CHRISTOPHER MOLLER

GALLERY

VISIT US

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