

## .info



PHOTO: BRETT LLOYD FOR DIOR

Hylton Nel on the runway of the Dior Men Summer 2025 collection at Paris Fashion Week in June

## From Calitzdorp to the catwalk

# Hylton Nel's ceramics inspired Dior creative director Kim Jones, who writes about his love of Nel's life and work

It is a six-hour journey from Cape Town to the Karoo, into the desert to Calitzdorp, a small farming community where Hylton has lived for many years. I fell in love with Hylton and his home straight away – I immediately saw how he was fully living his work. In his house, at his studio, everywhere you look there is something, and always something to be inspired by. Like Hylton, I am a magpie, an inveterate collector. His house and his studio are one, there

is no separation – what he does and how he lives is really who he is.

What struck me was his knowledge, a world of knowledge from eighteenth-century Staffordshire to Chinese Tang Dynasty pottery and a whole load of ceramics in between. Influences on his techniques are many and varied. And I was immediately attached to the work – it spoke to me of my love of Africa, my love of the medium and my fascination with Hylton himself.

Which led to this collection, where I wanted to do something quite personal.

Hylton has visited my home. I live in a concrete box with glass and stainless steel, something very

different from Hylton's style of house – but I also have Virginia Woolf's teapot. I think that's what he really came to visit. Hylton arrived when he had a show at Charleston, the Bloomsbury group museum and former country home in Sussex. The contrast between his retrospective show there to my house in London, full of objects, things and interiors, and moods that say so much about our lives, has informed the collection. It's about a way of living, the texture, the feel of it, it's an amalgam of all of that, of inspirational things.

This is an extract from Jones' text for a photobook published by Dior to accompany the collection.

## Collect Call #6



### Nanda van den Berg

You direct Huis Marseille, a photography museum in Amsterdam with a wonderful collection. What was your most recent acquisition? Jo Ractliffe's *Nababeep* at Stevenson was our most recent acquisition, but right before we acquired a work by Joanna Piotrowska. Although entirely different, both works have a certain similar feel in the artists' use of formal aspects and the division of

space, both working in black and white.

You see a lot of art. When do you know, 'we need to own this'? It's very intuitive, but it usually has to do with an aspect of innovation in the use of the medium. We aim to identify artists who develop a unique idiom that contributes greatly to the development of photography.

You come to Art Basel every year. Why is that fair so important to you? I always get very inspired by the exhibitions in Basel - Kunsthalle and Beyeler in particular - as well as the art on show at the fair. Basel is for new ideas, discoveries of excellent shows, curators and names, as well as establishing or re-establishing contacts with galleries. There usually isn't much photography on show, which gives me the opportunity to focus more on overall trends and ways of exhibiting.

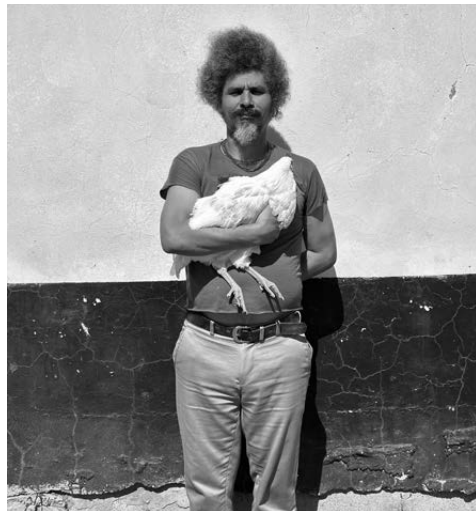
What role does Instagram play in your research? Instagram plays a very significant role in my research. Our next exhibition, *Shadow Self, Portal to a Parallel World*, is the second show that is largely based on research via Instagram. The first show was *Infinite Identities: Photography in the Age of Sharing*. I'm very interested in the interplay of factors from the physical world and the virtual world. For example, I find an artist like Shuang Li at an art fair, then start following her, she follows me back, I follow the curators she tags in her posts, through those connections we meet in Amsterdam, in the end she will show in *Shadow Self*. It goes on ...

Do you collect in your personal capacity? I only have a few very dear small works as my husband and I have very different tastes in art. We keep some walls empty as a status quo.

PHOTO: VINCENT ZEDELUS



Cian-Yu Bai is joined by Taiwan-based content creator Ku in her Amsterdam studio, where they shared a traditional Dutch meal and some bubble tea. Ku runs the popular YouTube channel 'Ku's Dream'. PHOTO: KU'S DREAM



Following the opening of his Cape Town solo *INTLANZI*, Paulo Nazareth embarked on a research trip across the Eastern Cape, continuing his inquiry into migration and the resilience of indigenous practices against the backdrop of colonialism. PHOTO: SISIPHO NGODWANA

## Coming home to Paris

# Mame-Diarra Niang chats to Alexander Richards about showing in Paris as she prepares for the opening on 8 October of her solo exhibition *Remember to Forget*

AR: What does this exhibition at Fondation Henri Cartier-Bresson mean to you?

MDN: This exhibition is particularly meaningful for me as a French artist. It's the first time I've been invited to showcase my work in my own country. This opportunity feels like a healing process, not just for myself but also for others who identify as mixed-race or are racialised in France. I've often been invited to exhibit in France as a 'Black artist' rather than simply as an 'artist', and I consistently decline to participate in exhibitions that reduce my practice to this label. For me, this show represents an opportunity to feel at home and to reshape this narrative. I'm deeply grateful to [the foundation's director] Clément Chéroux for providing me with this platform.

This exhibition is for everyone - those who look like me and those who don't; it's for anyone who can relate to my story or who may struggle to see themselves reflected in other perspectives. It serves as a space for thoughtful reflection on our Selves and a chance to continue this important conversation.

AR: Does it feel different showing at home this time?

MDN: I'm very intimidated by this moment. I feel somewhat vulnerable



Mame-Diarra Niang: Exhibiting her work in her own country, on her own terms, at the Fondation Henri Cartier-Bresson PHOTOS - ABOVE: MICHAËL HUARD, LEFT: MOSA MOLAPO



AR: Considering your concept of the plasticity of territory, does your relationship to these images shift as you show them in different cities?

MDN: My relationship with the work is changing, but it also depends on the public. When it's a black or African public I think the work is understood more easily because black bodies can recognise themselves in the abstractions and they can feel what I mean. Now I'm very curious to see how these black bodies, abstracted in the context of the western city, with a different public, will feel.

AR: What do you love to do in Paris?

MDN: What I love to do is to leave Paris and come back to Paris. We're all like this, Parisian people - we love to leave and we love to come back because there is no other city like this city and no people like us. Voilà!

in this city that I've done so much in and worked all kinds of jobs in, until I've become who I am today - it's a long trajectory of lessons and experiences with this city. But I'm also happy. I'm happy to represent my concepts and thoughts in my own language. Can you believe that I've never really spoken about my work in French? I've always been in other countries, trying to explain who I am and how I feel and what happens in my mind in a language that's not mine, so to be in this 'motherland' is important.

# Calendar Oct-Jan

## 4-6 October

Steven Cohen presents *Boudoir* at the Théâtre de la Cité Internationale in Paris as part of the Transforme festival

## 8 October

Mame-Diarra Niang's first solo exhibition in France, titled *Remember to Forget*, opens at Fondation Henri Cartier-Bresson, Paris TO 5 JAN

## 9-13 October

Stevenson takes part in Frieze London, with works by gallery artists including Penny Siopis, Paulo Nazareth, Moshekwa Langa, Hylton Nel, Cian-Yu Bai and Frida Orupabo; find us at booth D14

## 10 October

Last days of *INTLANZI*, Paulo Nazareth's solo exhibition at Stevenson Cape Town TO 12 OCT

## 17 October

For her first solo in France, Portia Zvavahera shows in the Open Space series at Fondation Louis Vuitton, Paris TO 3 MAR

## 18 October

Steven Cohen performs *Put your heart under your feet ... and walk!* at the Fierce Festival, Midlands Art Centre, Birmingham, UK

## 19 October

A solo exhibition of new photographs by Pieter Hugo opens at Stevenson Cape Town TO 23 NOV

## 20 October

Last chance to catch Ruth Ige's work in the triennial *Aotearoa Contemporary* at Auckland Art Gallery, New Zealand TO 20 OCT

## 21 October

Last week to see Robin Rhode's solo, *Joburg Hymn*, at Stevenson Johannesburg TO 25 OCT

## 22 October

*Portia Zvavahera: Zvakazururwa* is the artist's first solo show at a public gallery in the UK, opening at Kettle's Yard, Cambridge TO 16 FEB



## 24 October

Last days to see *Latent Landscapes* at Stevenson Amsterdam, featuring Bruno Boudjelal, Edson Chagas, Pieter Hugo (above), Moshekwa Langa, Lisa Oppenheim, Jo Ractliffe, Robin Rhode, Viviane Sassen and Guy Tillim TO 26 OCT

## 25 October

Closing soon: *When We See Us: A Century in Black Figuration*, at Kunstmuseum Basel, with work by Neo Matloga, Meleko Mokgosi and Thenjiwe Niki Nkosi TO 27 OCT

## 26 October

Neo Matloga is invited to the Stedelijk's biennial *Proposals for the Museum Collection*, this year focusing on photography

## 27 October

Last chance to see Viviane Sassen's *In and Out of Fashion* at Galata Greek School as part of the 212 Photography Istanbul festival TO 28 OCT

## 28 October

WISER hosts a lunchtime launch of *Your History with Me: The Films of Penny Siopis*, with panelists including the artist, Sarah Nuttall and William Kentridge

## 30 October

*Reflections on Black Girlhood* featuring work by Thenjiwe Niki Nkosi draws to a close at the Market Photo Workshop, Johannesburg TO 31 OCT

## 2 November

Deborah Poynton's *A Thin Veil*, an exhibition comprising a singular painting, opens at Stevenson Amsterdam TO 14 DEC

## 2 November

Zander Blom presents his third installment of *Monochrome Paintings* at Stevenson Johannesburg TO 13 DEC

## 2 November

Meleko Mokgosi is included in *The Future Is Present, The Harbinger Is Home* – the Prospect 6 New Orleans triennial TO 2 FEB

## 2 November

*After the End of the World: Pictures from Panafrika*, with work by Jo Ractliffe, opens at the Art Institute of Chicago TO 21 APR

## 7-10 November

Stevenson takes part in Paris Photo, showing work by Bruno Boudjelal, Edson Chagas, Pieter Hugo, Mame-Diarra Niang, Frida Orupabo and Jo Ractliffe; find us at booth B35

## 8 November

Edson Chagas's *Tipo Passe* series is included on *Persona Incognita*, OFF Bratislava Festival TO 22 NOV

## 9 November

Frida Orupabo's first institutional solo in Sweden draws to a close at Bonniers Konsthall, Stockholm; the show travels to the Astrup Fearnley Museet next year TO 10 NOV

## 10 November

Penny Siopis's first retrospective in Europe, *For Dear Life*, at the National Museum of Contemporary Art Athens is extended by two months TO 12 JAN

## 14 November

Last days to view Deborah Poynton's work in *Dream with Open Eyes* at Fondation WhiteSpaceBlackBox in Neuchâtel, Switzerland TO 17 NOV

## 17 November

Last chance to see Cian-Yu Bai's painting in *Old School, New Expression* at Pingtung Art Museum, Taiwan TO 17 NOV

## 17 November

Also closing: Thenjiwe Niki Nkosi exhibits in *In Terms of Sports* at the New Taipei City Art Museum TO 17 NOV

## 19-21 November

Stevenson showcases Moshekwa Langa at Loop video art fair, Barcelona. A symposium on art cinema curated by Filipa Ramos takes place alongside; Sinazo Chiya is a panelist. Penny Siopis's book *Your History with Me* will be launched with a discussion between the artist, Chiya and Ramos on 21 November

## 20 November

The final week of *Process: Moshekwa Langa | How to make a book* at A4, Cape Town TO 23 NOV

## 30 November

Our summer group exhibition opens at Stevenson Cape Town TO 18 JAN

## 1 December

The final day of the 15th Gwangju Biennale, titled *Pansori: A Sound-scape of the 21st Century*; work by Frida Orupabo is included TO 1 DEC

## 8 December

Last week to see Steven Cohen (below) on *Forgive Us Our Trespasses – Of (Un)Real Frontiers, Of (Im)Moralities, and Other Transcendences* at Haus der Kulturen der Welt, Berlin TO 8 DEC



## 11 December

Last days to see Penny Siopis's *Pinky Pinky* in *Elles d'Abord!* at L'Espace Art Absolut in Paris TO 15 DEC

## 14 December

Stevenson Johannesburg and Amsterdam close for the holidays

## 15 December

*Project a Black Planet: The Art and Culture of Panafrika*, featuring Jo Ractliffe's *Nadir*, opens at the Art Institute of Chicago TO 30 MAR

## 16, 25 December, 1 January

Day of Reconciliation, Christmas Day, New Year's Day

## 4 January

Last weekend to see Meschac Gaba's *Bank or Economy* in the Ashmolean Museum's expansive exhibition *Money Talks: Art, Society and Power* TO 5 JAN

## 11 January

Mame-Diarra Niang opens at Stevenson Amsterdam, showing her new series *Aether* TO 22 FEB

## 12 January

Last chance to see Viviane Sassen's survey *Phosphor: Art and Fashion* at Foam photography museum, Amsterdam TO 12 JAN

## 18 January

Simphele Ndzube presents new work in a solo exhibition at Stevenson Johannesburg TO 28 FEB

## 18-19 January

Steven Cohen presents *Boudoir* in Clermont-Ferrand, France, as part of the Transforme festival

## 19 January

Last day to see *Giants: Art from the Dean Collection of Swizz Beatz and Alicia Keys* at the High Museum of Art in Atlanta; Odili Donald Odita, Meleko Mokgosi, and Frida Orupabo are included TO 19 JAN

## Ongoing shows

### → To 9 Feb 2025

Paulo Nazareth presents *Luiza*, his first solo exhibition in Mexico, at Museo Tamayo

### → To May 2025

The Javett Art Centre at University of Pretoria celebrates 30 years of democracy with *We, The People*, including work by Moshekwa Langa

### → Through 2025

Paul Nazareth's *Esconjuro (Conjuration)* occupies various parts of Inhotim in Brazil over 18 months, divided into seasons



# When dreams become revelations

# For the publication accompanying Portia Zvavahera's UK exhibition *Zvakazarurwa*, curator Tamar Garb sat down with Sinazo Chiya, Tandazani Dhlakama and Pumla Gobodo-Madikizela to discuss the work. This is an extract from their conversation

Tamar Garb: What do you think Portia understands by connecting painting and dreaming so intricately? I am thinking of dreaming as a practice, and the experience of dreaming as a resource, or perhaps a repository or a storehouse – of mood, of atmosphere, of imagery, of anecdote. How do you think Portia sees that?

Sinazo Chiya: From what I've seen it seems like Portia almost understands the dream as concrete information. The dream is not necessarily something that's speculative. Yes, it's something to be interpreted, to be teased out, but it's a real phenomenon that's happening. It's not just a subconscious residue of something that's a consequence of everyday life. Rather, it's a level of experience that has a direct import to how she lives her life, how she steers her life, and when it's not something that's necessarily guiding her, it seems like it's a way for her to process the fact of being in reality. So, it's like the dream constitutes a separate context, but also one vitally connected to who she is as a person, and also as an artist.

I remember a conversation we had when she was in London during her Gasworks residency in 2017. She felt blocked because she couldn't dream. And there was so much of her world that was thrown off kilter by the fact of not being able to dream that I think I gained a newfound respect for what it means to have this relationship with the

unconscious self, the 'sleeping' self. It's not about getting your set many hours of rest, it's another life that she has. And that's where she gathers strength. That's the place from where she understands her world, how she understands her relationships, how she understands her fears. So, the dream is a place that's vital to her, like a secondary context, or like a co-primary context. How it works with the painting is that it seems like it's the organic source for her creations. Perhaps she's figuring out what love looks like. So, whether it's in the earlier shows like *I Can Feel It in My Eyes* in 2015, when she was in the gardens, or whether in shows like this one, *Pane rima rakakomba (I)* (There's too much darkness), many years later, when it's about motherhood, it seems like dreams provide the root of so much of her production. It's not as if she's creating from a somnambulist state. Rather it's like being acutely awake, but also so completely tied into this other state.

TG: I like this idea of being both profoundly asleep and intensely awake at the same time. The sense of the equivalence of the sleeping life and the waking life, the nocturnal and the diurnal, the entanglement of conscious and unconscious experience, if they are separable at all ...

Pumla Gobodo-Madikizela: I was struck, Sinazo, by what you said about the dream as real information. This evokes for me the

question of the tension between sleeping and waking life in culturally specific African contexts. You know, dreams are sometimes considered to be messages that convey urgent information, and this seems relevant considering the role of dreams in Portia's artistic process, and the way in which her art reflects a dreamy aesthetic. When I started looking into her work, for me, there was this palpable link to her dreams, but also to an archetypal set of references for her dreams that speaks to a much broader cultural context, experiences that extend beyond herself, and which have affected women in her community. As private as dreams are, there's also something collective about them. I can't help thinking of a sense of mourning together, of connecting with other women's pain. Yes, the imagery might come from a specific dream, but it's a dream that connects her to a much wider circle of others. Maybe that's why she couldn't dream in London, being away from her cultural-communal context. For, dreaming can be like a call and response. You are called in a dream to act upon something. It's not just your story. You are called upon to speak to and on behalf of your community. You are 'chosen', in other words, to speak on behalf of others. That's what I find really so inspiring and fascinating about Portia's work – it brings us back to the meaning of dreams in a collective and culturally specific sense.



Portia Zvavahera working towards her exhibition *Zvakazarurwa* in her Harare studio in March 2024

PHOTO: SOPHIE PERRYER

TG: I think you are right. Portia's paintings function as an expression of her experience but also as a conduit to a broader world and cosmology. While listening to you all speak, I was reminded of the dream as part of a matrilineal heritage. Portia talks about the fact that when she was a child, her grandmother, to whom she was very close, had vivid dreams and used to recount them in the mornings, in Shona. So, dreams and language/lineage are tied together, and it was through the powerful figure of her grandmother that she as a child took dreams very seriously. This makes me think of the matrilineal imaginary, a kind of feminine consciousness that is both visceral and oneiric – perhaps an umbilical and symbolic connectedness that is made manifest through the dream.

Tandazani Dhlakama: I would say I think Portia shares a prophetic

inclination or a gift, and it can be said that that gift can be passed down through the family line. It's as if she is a seer or is able to receive messages that she then documents through painting. Painting then serves as a vehicle for interpreting or translating, activating or deactivating whatever messages she's receiving. So often 'spirituality' is invoked in relation to her work, but it's hard to define. It's not something that is necessarily separate from material or earthly life in a binary way. These categories are permeable – like waking and sleeping. I would want to think of this in a culturally specific way. A lot of African cultures engage with spirituality as part of everyday life. There isn't always a separation of church and state. Religion or the spiritual life is part of your everyday; it's part of who you are, and I think Portia's work resists those

binaries. And so, when I use the term prophetic or even spirituality, I'm not necessarily thinking about it in a Western sense that creates this dichotomy. Nevertheless, there are biblical references in her work as well and religious art that fills her imaginative universe, whether awake or asleep.

For example, if you look at her use of figures, they are often winged like angels or eagles. They can be part human, part animal, of this world and the next. I think that the dreams are not just dreams, but they serve as a coded kind of messaging of aspects of life that she's meant to wrestle with. And so, painting too is a form of interrogating whatever it is that is coming through the dreams.

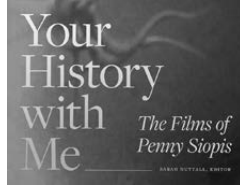
Portia Zvavahera: *Zvakazarurwa* opens at Kettle's Yard, Cambridge (22 October 2024 to 16 February 2025), and travels to the Fruitmarket, Edinburgh (1 March to 25 May 2025).

# Reading matter

# New additions to our shelves



**Jane Alexander. Infirmary, Erf 81 (Cape of Good Hope).** Published by Stevenson, 2024. Essays by Jane Alexander, Simon Njami, Premesh Lalu, Svea Josephy, Fabian Saptouw and John Nankin.



**Your History with Me: The Films of Penny Siopis.** Duke University Press, 2024. Edited by Sarah Nuttall. Texts by John Akomfrah, Pumla Dineo Gqola, Katerina Gregos, William Kentridge, Griselda Pollock and others.

## WHAT WE'RE LISTENING TO

Gallery assistant Anita Shunmugam writes: I was introduced to post-rock early this year, an umbrella term for a genre that expands the characteristics of rock into jazzy, experimental fields. The genre generally applies to music made with the traditional instruments of a rock band (a bass, drums and two guitars) but with non-traditional melodies, rhythms and chord progressions. The result is dreamy, psychedelic and unconventional - it is music that emphasises the texture of sound rather than the conformity of a song. A key element is that, though post-rock isn't strictly instrumental, vocals are often treated as an additional instrument rather than being a vessel for lyrics.

Some of the post-rock greats I would suggest for anyone wanting to dip into the genre are Slint (a contradiction to what I just said about lyrics, but a great example of post-rock nevertheless, my favourite song of theirs is *Washer*) and Sigur Rós, who make use of a made-up language that is a mix of Icelandic and Hopelantic in their songs (favourite: *Svefn-g-englar*). Locally, Yndian Mynah has been steadily rising from the cramped dive bars I first saw them in.

For upcoming performances in Cape Town, check out [@foulplay\\_presents](https://www.instagram.com/foulplay_presents) on Instagram.

## From the press

→ Lesego Chepape spent the day with Robin Rhode as he created works for *Joburg Hymn*, his solo at Stevenson Johannesburg: Rhode's perspective is both refreshing and profound. His willingness to let go, to allow his art to exist temporarily and then disappear, reflects a peaceful way of living. It's a philosophy that embraces the transient nature of life and art, acknowledging that everything has its time and that letting go is a natural part of the creative process.

"There is an interesting Japanese manifesto called the Gutai Manifesto," he continues. "It is all about time and materials and mediums of art. The artist finds the materials, and the artist shapes and uses the material, then he presents the material. The material that he finds is dead but, through the artist's artistic spirit, he or she moulds the material and projects a life and spirit into the material so it is reactivated. That's what I am trying to do - to elevate the decay."

As we continue to explore the park, Rhode points out more of his works scattered across the grounds. Each piece seems to blend seamlessly with the environment, as if it has always belonged there. His art transforms the abandoned park into a living, breathing gallery, where each step reveals a new surprise. We stop at an indoor soccer field where Rhode has created a series of intricate chalk drawings ... "This court has a history," Rhode says, tracing the lines of one of his drawings with his finger. "It's seen countless games, countless stories. I wanted to tap into that energy and add my own layer to it."

'Robin Rhode's artistic journey in Johannesburg's abandoned spaces', *Mail & Guardian*, 5 July 2024, <https://tinyurl.com/rkayp6xu>

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