



## ART AT THE SILO HOTEL

Meticulously selected by the owner of The Royal Portfolio and avid art enthusiast Liz Biden, The Silo Hotel houses some of Africa's most talented, emerging and eminent contemporary artists.

Liz Biden explains:

*"I have always included wonderful art at each of The Royal Portfolio properties. Art brings a space to life, it creates warmth and tells stories. But moreover, art takes you on a journey which evolves as we evolve. Our guests love to enjoy the art collection at our properties. The Silo will take that art experience to a whole new level with a focus on contemporary African art..."*

Zeitz Museum Of Contemporary Art Africa (MOCAA), situated below The Silo Hotel is set to open its doors to the public in late September 2017. The museum will rival the likes of the Tate Modern in London, MoMA in New York and Museo Nacional del Prado in Madrid.

During her trips throughout Africa, aided by her well-travelled eye for the exquisite and the unusual, Liz Biden has acquired a unique and varied collection of art that complements that of Zeitz MOCAA. Highlighting both young, aspiring artists, as well as established, highly acclaimed artists such as Cyrus Kabiru, Mahau Modisakeng and Nandipha Mntambo.

Liz Biden has specifically chosen pieces to complement the unique interiors of each of the 28 rooms, offering individualised experiences for guests and many a reason to return.

## THE VAULT

The Vault is The Silo Hotel's private gallery in the basement which will exhibit upcoming African artists on rotation biannually. The first artist to be featured in The Vault will be Kate Gottgens.

## KATE GOTTGENS

Born in Durban in 1965, Kate currently lives and works in Cape Town. As a conceptual painter, she continually interrogates the 'how?' and 'why?' of representation as well as the mechanics of image-making. Being a lover of paradox and ambiguity, Kate rids her visual narratives of beginnings and endings so that multiple interpretative possibilities eliminate any single definitive reading.

Working from photographic sources, Kate transforms her reference images by weaving in fresh scenarios that express her fascination with human psychological conditions, history, stifling bourgeois conventions and the intermingling of the banal and the brutal.

In 2014 she was the only South African selected for *100 Painters of Tomorrow*, part of Thames and Hudson's publication exhibited at One Art Space, New York. Kate's work has been widely exhibited both locally and internationally such as at *MiArt* in Milan, Italy in 2014 and, in that same year, at the *SCOPE FAIR* in Miami Beach, USA, presented by NUNC Contemporary- Antwerp.

She presented her solo exhibition titled *Savage Nature* at Espacio Liquido, Gijon, Spain in 2014 and in 2015 her book *Kate Gottgens // Paintings 2007 - 2015* was published to coincide with the exhibition *Kate Gottgens: Infinite Loop* exhibited at SMAC Gallery in Stellenbosch. In the same year, her solo show *The Rising Sea* was exhibited at NUNC Contemporary-Antwerp in Antwerp, Belgium. In September 2016 Kate presented her much anticipated third solo show *Famine* at SMAC Gallery in Johannesburg.

Image copyright of Kate Gottgens and courtesy of SMAC Gallery



Kate Gottgens | *Merry-Go-Around* | 2015 | Oil on Canvas | 130 x 150 cm

## COMMISSIONED PIECES

Commissioned pieces by Frances Goodman, Jody Paulsen and Pierre Carl Vermeulen offer additional piquancy to the unique collection. The pieces by Frances Goodman and Jody Paulsen will be on display in the ground floor lobby while the Pierre Carl Vermeulen pieces will be in the 6<sup>th</sup> floor Granary Café and the Royal Suites.

### FRANCES GOODMAN

Born in Johannesburg, South Africa in 1975, Frances continues to live and work in the city. She has established her practice by tackling often avoided issues, such as feminism, consumerism and excess, in a unique and unexpected manner. She continually negotiates the underlying extremes of pop-culture; indulgent consumption, obsession, desire, and anxiety associated with the themes of the female identity.

Frances approaches her critique of beauty-product worship and all its obligatory connotations, by 'using their weapons against them'. Through means of installation, photography, sculpture and sound pieces, she subverts, re-appropriates and juxtaposes her mediums. Creating simultaneously suggestive, alluring and arresting pieces that leave one questioning the original intended function of these untraditional art-making materials such as false nails, jewellery accessories, false eyelashes, and diamanté. These products that are unequivocally associated with the multi-billion dollar, worldwide beauty industry are often portrayed as objects of burden, and a means for the objectification of women. However, the artist's intention is not to mock contemporary tools of beatification, but to re-contextualise these materials and accessories as signifiers of self-expression and empowerment.

Frances obtained a Bachelor's degree in Fine Arts from the University of the Witwatersrand in 1997 that was supplemented, shortly thereafter, by both a Postgraduate Diploma, in 1999, and a Master's degree in Fine Arts awarded by the prestigious Goldsmiths at the University of London in 2000. She also held a Laureateship from the Hoger Instituut voor Schone Kunsten (HISK) in Antwerp from 2001 to 2003. She has presented numerous solo exhibitions, including; *Degreened* at SMAC Gallery in Cape Town, and *Rapaciously Yours* at Richard Taittinger Gallery in New York, USA both in 2016; *Let Your Hair Down* in 2015 curated by Jennie Lamensdorf as part of the (TEI) Art-in-Buildings Programme in New York and *Nail Her* in 2014, shown at the Goodman Gallery in Johannesburg.

Frances's work has also formed part of a vast number of group exhibitions in both South Africa and abroad throughout her career. Recent group projects include the international traveling exhibition, *The Divine Comedy: Heaven, Purgatory, and Hell Revisited by Contemporary African Artists* from 2014 to 2015, which was curated by Simon Njami and shown at SCAD Art Gallery, Savannah, Georgia, Museum für Modern Kunst (MMK), Frankfurt and the Smithsonian National Museum of African Art, Washington; *TWENTY: Contemporary art from South Africa* also from 2014 to 2015, curated by Gordon Froud and Hank Foreman for the Turchin Centre, Appalachian University, Boone, North Carolina and shown at the Pretoria Art Museum; as well as *Money Makes the World Go Round* in 2015 at Gallery SPECTA, Copenhagen, Denmark.

Frances Goodman was a recipient of the Cecily Brown Fellowship for Outstanding Woman Artist in 2014 and subsequently participated in The Fountainhead Residency programme in Miami during the latter part of 2015.



*Bite Your Nail (2014)*

## JODY PAULSEN

Born in Cape Town in 1987, Jody continues to live and work in the city. He creates indulgent felt assemblages that flaunt salient juxtapositions of image and text in vivid, highly-saturated colours. These felt collages contain a translation of vernacular icons, clichés and slogans, combined with the iconographic imprints of consumerism.

Visual cues that range from luxury-branding to political motifs and popular culture memes all illustrate Jody's layered conceptual premise in which text plays a vital role. The phrases and words, that appear seemingly flippant or humorous in these felt compositions, together form literary statements, that act as amalgamations of poetry, chronicles and soliloquies abstracted from the artist's personal experience. These felt collage works allow Jody's practice to further flourish in the literary proficiency, that has become his forte.

Jody's work expertly sustains the dialogue and relational trajectory between art, fashion, and consumption within contemporary visual culture, evidencing his seamless assimilation of these otherwise divided practices. Enhanced by the plasticity of the synthetic felt material and bold colour variations, Jody's artworks articulate and elaborate mixture of satire, visual stimulation and humour.

He graduated with a Masters Degree in Fine Art from the Michaelis School of Fine Art, University of Cape Town in 2013. His most recent solo exhibition in February 2017 is

titled *Pushing Thirty* and takes place at SMAC Gallery in Cape Town. Jody has also taken part in many group exhibitions, most notably; *After the Thrill is Gone: Fashion, Politics and Culture in Contemporary South African Art*, curated by Andrew Hennlich, a traveling exhibition starting at Richmond Centre for Visual Arts, Western Michigan University in Kalamazoo, USA, in 2016; *Anyway, The Wind Blows* in Cape Town and *Young, Gifted and Black*, curated by Hank Willis Thomas in Johannesburg, South Africa, both in 2015.

Image copyright of Jody Paulsen and courtesy of SMAC Gallery



Jody Paulsen | *Homotropica* | 2016 | Felt Collage | 194 x 185 cm

## PIERRE CARL VERMEULEN

Born in 1992, Pierre resides in and works out of Cape Town. Graduating with a BA in Fine Arts at the University of Stellenbosch, he aims to provide the viewer with moments of self-reflection and meditation, drawing the observer away from the societal “rat race” we so often find ourselves in.

Image courtesy of [pierre-carl-vermeulen.tumblr.com](http://pierre-carl-vermeulen.tumblr.com)



*Sweat Prints*

## OTHER PIECES IN THE SILO HOTEL

### CYRUS KABIRU

Born in Nairobi in 1984, Cyrus continues to live and work in Kenya. This young artist has actively been pushing the boundaries of conventional craftsmanship, sculpture, fashion, design, art and photography since 2011. His practice straddles genres of fine art, haute couture, performance and documentary and his artwork embodies his experience of life in contemporary cities.

Cyrus is best known for his C-Stunner series; evidencing intricate, handmade eyewear and self-portrait photographs. The meticulous assemblages are fashioned from urban debris and discarded or obsolete technology that Cyrus carefully selects and imaginatively re-contextualises. In the accompanying photographs, it is always the artist himself, wearing his creations, as if continuing his observation of everyday life from an extraordinary position. In these photographic self-portraits, Cyrus’s own face and body animates and authenticates the work.

Each title in the series includes “*Macho Nne...*”, the Swahili term for the expression ‘four eyes’ an, often derogatory, name for someone who wears glasses. However the wearer of these C-stunners is both a bespectacled visionary and ‘blinker’ by the charms of consumer culture. In their materiality, these mask-like glasses are products of, and reflective upon, a world where identities are forged through the buying and discarding of commodities.

This series presents an on-going distillation of the idea that when humans cover or shield their eyes, they are masked. This mask – be it the bandit’s bandana or the celebrities’ sun-glasses – provides both cover and the power of anonymity. The mask transforms the wearer, opening up new possibilities of seeing, or experiencing the world, therefore explaining the art historical conception of Kabiru’s work in the context

of Afrofuturism. An aesthetic and attitude that emerged during the 1970s, Afrofuturists engage with the effects of modernisation, and explode limitations on the imagination of the future in ways that hold, performative and transformative, potential.

Image copyright of Cyrus Kabiru and courtesy of SMAC Gallery



*Mbili Uso Macho Nne Damien Hirst (2015)*

## ANDREW PUTTER

Andrew was born in Cape Town in 1965. His contribution to art and design teaching in South Africa has been unprecedented, aiding in the matric design curriculum for South African schools. Putter frequently uses his Masters in Fine Arts to address complex social divides and his own white South African image to grapple with legacies of ethnographic representation in an often-troubled post-colonial South Africa.

Below image courtesy of Andrew Putter and [strasart.com](http://strasart.com)



*Flora (2008)*

## NANDIPHA MNTAMBO

Born in Swaziland in 1982, Nandipha graduated from her Masters in Fine Art with distinction. Famous for her sculptures, videos and photographs, her work frequently revolves around cattle, whether it be the use of cow hide as an item of clothing or accessory, re-enacting bull fights through the use of her cow-stitched clothing, or even transforming herself into a bovine character.

Below image courtesy of Nandipha Mntambo and [stevenson.info](http://stevenson.info)



*Praca de Touros II (2008)*



## MOHAU MODISAKENG

Born in Soweto in 1986, Mohau Modisakeng completed his bachelors degree from Michaelis School of Fine Art in 2009, and later graduated with his Masters in 2012 from the same institute. Despite his young age, Mohau's work has exhibited in top galleries such as VOLTA NY, New York (2013) and Saatchi Gallery, London (2012). South African history remains entrenched in his work, the tainted past and its effects in post-colonial Africa supplying underlying themes of segregation, oppression, and violence. Despite the political undertones in many of his pieces, Mohau works from a very personal place and his art is quite symbolic.

*Ditaola VII* is part of Mohau's *Ditaola* series in which the artist is portrayed as being groomed for combat, both in a traditional and contemporary sense. Mohau uses his own image to represent the black African subject often portrayed on the news and in popular culture to complicate the hegemonic notions of representation, confronting generalized representations of the 'black subject' by personalising the political undertones of his work.

Below image courtesy of Mohau Modisakeng and WHATIFTHEWORLD



*Ditaola VII*

## ZANELE MUHOLI

Born in 1972 in Umlazi, Durban, Zanele is a visual activist who aims to highlight the importance of and the acceptance of the African queer culture, particularly black lesbian women in South Africa. Zanele aims to use her art to aid in creating awareness for major health and social issues in South Africa surrounding HIV/AIDS.

Below image courtesy of Zanele Muholi and scheryn.com



*Beings (2010)*

## MUSA N. NXUMALO

Born in Soweto in 1986, Musa's currently lives and works in Johannesburg. He is a contemporary photographer exploring youth culture and identity. Primarily shooting in black and white, Musa's practice evokes the work of American photographers Larry Clark and Nan Goldin. Musa is both voyeur and participant, while he photographs, his photographs reflect elements of self-portraiture and a singular perspective of a world in which the artist is personally immersed.

His most recent series is titled *Anthologies of Youth*, this new body of work focuses on photographing contemporary youth, and touches on issues facing urban black youth today. Despite the subjective nature of these portraits, they remain distant and restrained therefore extending the reach and appeal of these enigmatic images far beyond their local context. Musa is not a documentary photographer and his photographs tie in with the aesthetic and new generational trend of 'wrong' photography.

Similar to the evolution of other art forms such as sculpture and painting, photography has developed strategies such as cropped images, blurred focus, off-center composition and other elements of amateur photography that are commonplace today. These strategies add directly to the mood, mystery, and intensity of this young photographer's work. The attitude and spirit of youth culture almost demands an anti-formalist and laid-back approach. Informal, snapshot photography has become part of everyday life and it is clearly affecting and challenging conventional views of fine art photography.

Musa studied at the Market Photo Workshop between 2006 and 2008; he has since taken part in several workshops and master classes. He has had three solo exhibitions, the most recent of which was titled *In Search Of...* held at SMAC Gallery in Stellenbosch and the Goethe Institute in Johannesburg in 2015. Musa's work has also been included in several group exhibitions both locally and internationally. These include: *For Those Who Live In It* in the Netherlands in 2010; *Space Between Us* in Germany in 2013 and *My Joburg* at Maison Rouge Gallery in Paris also in 2013. He is the recipient of several awards – the Edward Ruiz Mentorship in 2008, 2nd Prize for the MTN CIT:Y Festival in 2009 and the 1st prize in Visual Art for the Impact Awards in 2010. Musa's work also forms part of several private and public collections, most notably the Pigozzi Collection in Switzerland.

In 2013, he exhibited in *Urban Scenographies* as part of the *By Night* Festival in Saint-Denis, Reunion, where he was a resident artist. In 2015, he was nominated for the prestigious First Book Award; his work was included in both *Peregrinate*, an exhibition in Côte d'Ivoire hosted by the Goethe-Institute and in *Next Generation* at the Godwin-Ternbach Museum, Queens College in New York.

Image copyright of Musa N. Nxumalo and courtesy of SMAC Gallery



Musa N. Nxumalo | *Doowap 2 – Anthology of Youth* | 2016 | Photographic Print on Hahnemuhle Photo Rag | 56 x 84 cm

## HALDANE MARTIN

Born in Johannesburg in 1970, Haldane is one of South Africa's most celebrated furniture and interior designers. By combining beauty, innovation, relevance, and timelessness into one amalgamated masterpiece, Haldane is a force to be reckoned with in the world of interior design. His commissioned chandelier hangs in The Silo's reception lobby.

