



SOMEWHERE
OVER
THE
RAINBOW

ART AND ABOUT
8 MERCHANT PLACE
RAND MERCHANT BANK

LIZAMORE
& Associates
CONTEMPORARY ART GALLERY AND CONSULTANCY

ORIGIN LAMBDA PRIDE EXHIBITION

RMB has invested time in creating a safe space and recognition for its LGBTQIA+ community. This has also meant that as an organization, RMB / OL has taken time to recognize some key events in the community including international pride and SA pride. Similarly, RMB is a significant supporter of the art community in various ways. An exhibition that looks at the triumphs of the LGBTQIA+ community curated to include artists that are allies or part of the LGBTQIA+ community is an event that is dynamic and has a few key touch points close to RMBs centres of interest / care. This is particularly important given that the artistic community is the most affected by the recent pandemic. The intention is that the art can be sold to the FRB community and select external known buyers but we are also able to create awareness and bring important stories to the fore. During this period we are working with Gala to create a webinar that covers more challenging conversations around the reason for Pride / Pride month to accompany the exhibition.

Curated by Lizamore & Associates



NEIL BADENHORST

*when i close my eyes i see everything that made me
flying around in invisible pieces*

2020

Digital media

39.9cm x 64.5cm (framed)

Unique edition

R 5 000-00



JACO BENADE

Portrait of women in love

2021

Oil on canvas board

50cm x 40cm

R 11 000-00



STEVEN BOSCH

Self portrait with Kahlo, the youngest II
2021

Giclee print on Ilford artist paper
30cm diameter (framed)
Edition of 10

R 7 190-00



RONA (NKONA CHAKA)

Mpate IV

2019

Perspex, kitchen sieve, beads
and fishing gut

68cm x 42cm x 6.5cm

R 4 600-00

RONA (NKONA CHAKA)

Mpate V

2019

Perspex, kitchen sieve, beads
and fishing gut

70cm x 26cm x 8.5cm

R 4 600-00



"In all my work, I interrogate the process of presentation and the role it plays in the performance of identity. Life is a careful curation of self, a concentrated effort to control what we choose to display. Of equal or perhaps greater importance is the assemblage of experiences that lie beneath the decoration itself. I use a combination of beads, household items, and digitally fabricated material to come to terms with and subsequently explore my own identity as a non-binary pansexual person in the African South. The patchwork of mediums is an examination of the tension between different facets of the self, as well as the complex ways in which they interact in the struggle to form a whole. It is ultimately the diverse beauty of each of these fragments that illuminates the road ahead."

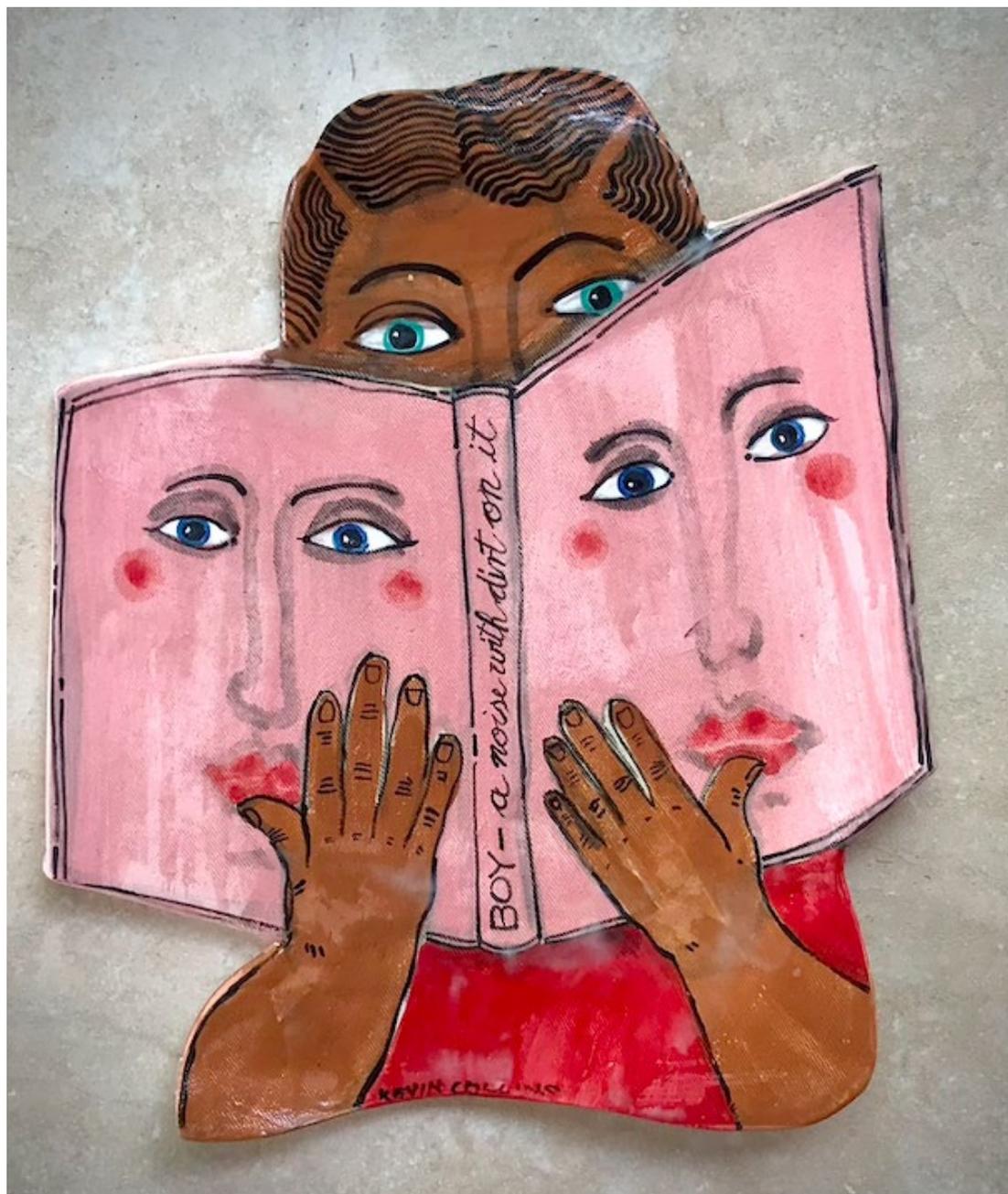
- RONA (NKONA CHAKA)



KEVIN COLLINS

Pursuit of happiness I
2021
Stoneware
25cm x 24cm

R 3 165-00



KEVIN COLLINS

Pursuit of happiness II
2021
Stoneware
23cm x 20cm

R 3 310-00

KEVIN COLLINS

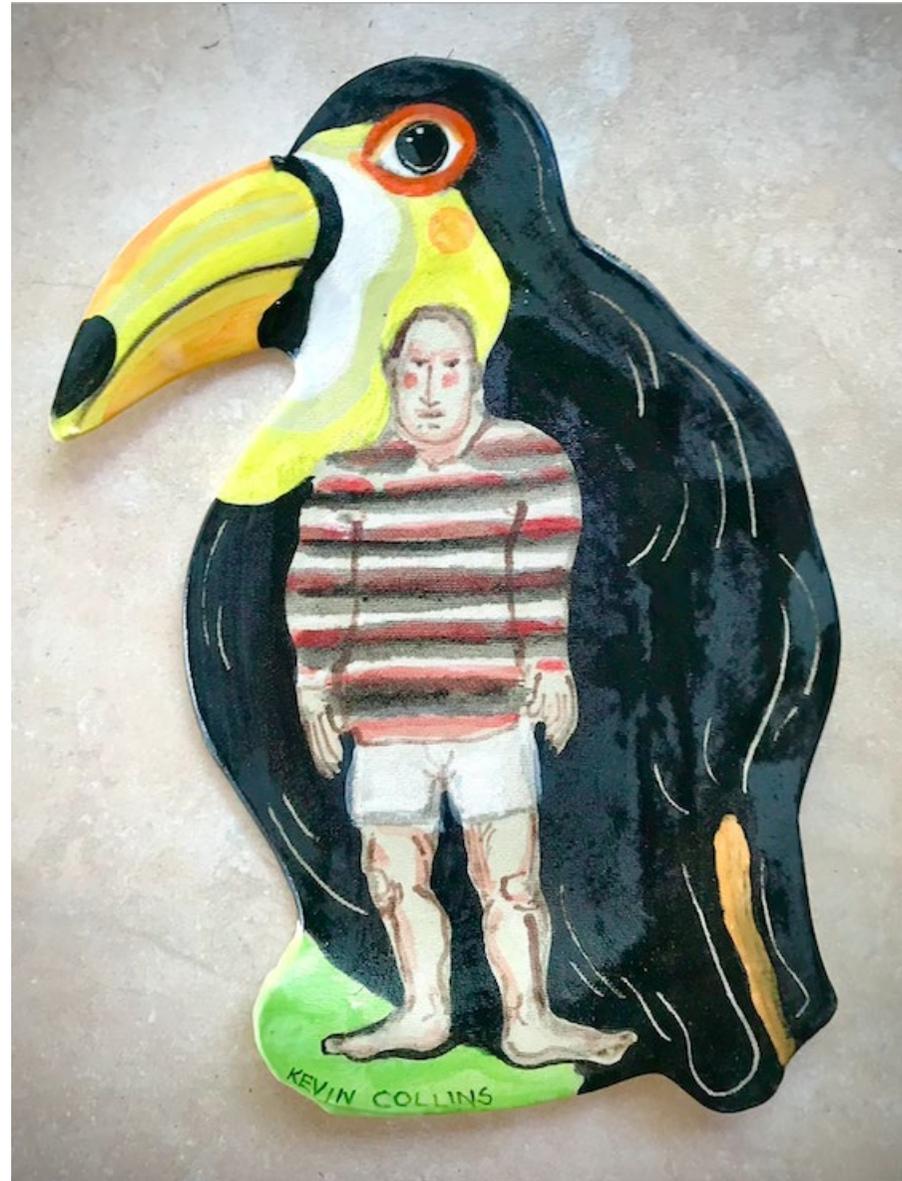
Queer Bird

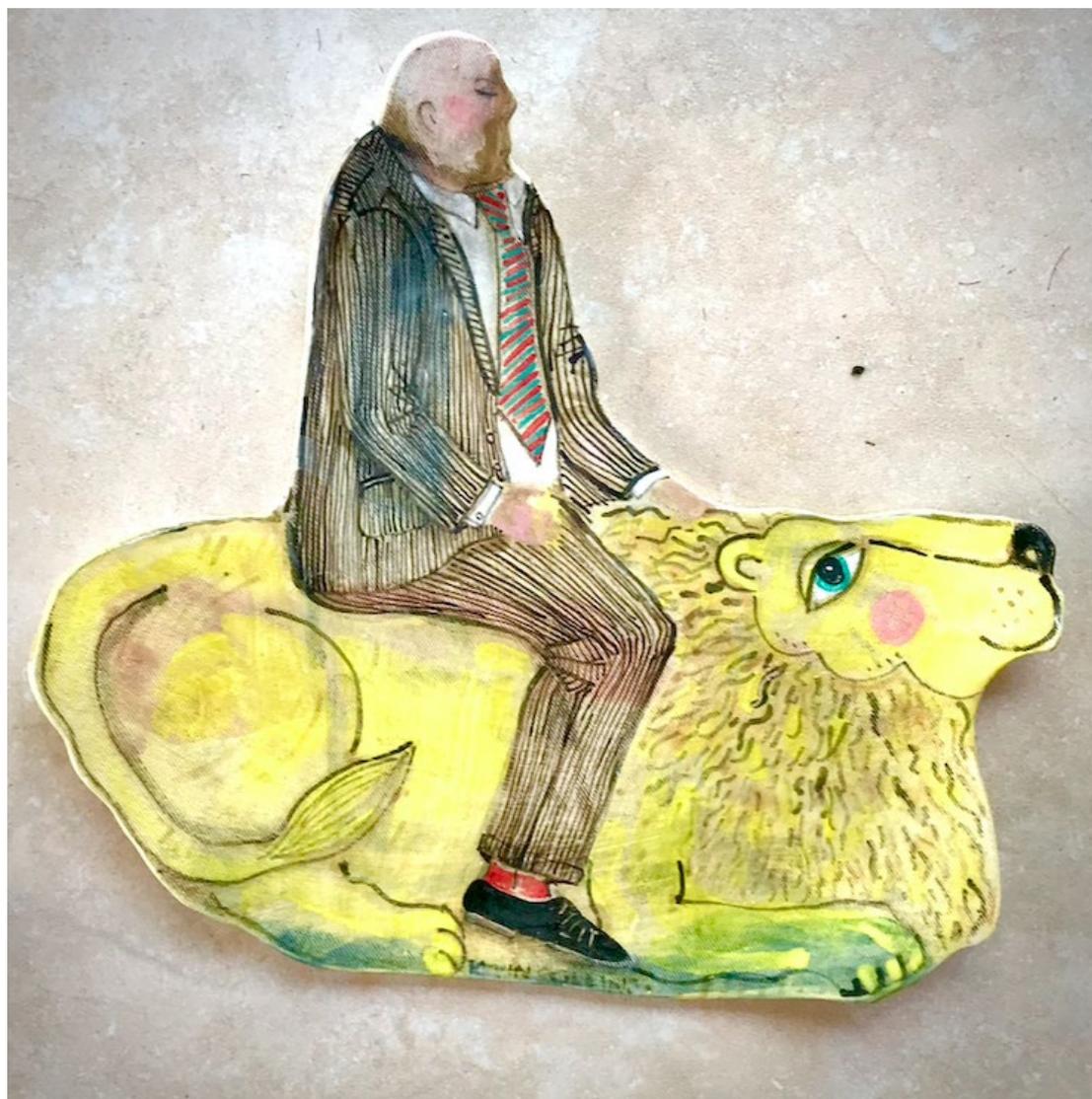
2021

Stoneware

28cm x 20cm

R 3 395-00





KEVIN COLLINS

A dream

2021

Stoneware

22cm x 24cm

R 3 395-00

KEVIN COLLINS

True love never dies

2018

Oil on canvas

40cm x 40cm

R 5 750-00



KEVIN COLLINS

Thank you David Sedaris
 2019
 Oil on canvas
 100cm x 100cm

R 17 250-00



KEVIN COLLINS

Picnic
2019
Oil on canvas
100cm x 100cm

R 17 250-00





CARL COLLISON

Our Mother's Prayers (triptych)

2021

Photograph

32.5cm x 32.5cm (each) (framed)

Edition 1 of 3

R 8 625-00

"I made this triptych in response to the recent surge in violent queerphobic crime across South Africa. The crimes brought back memories of these images I captured on a wintry afternoon in Soweto's Mofolo Park.

On that day in 2017, in the bracingly cold open field, next to a reed-covered stream, hundreds of women sang, hands held aloft in supplication. Although they usually hold their monthly prayer sessions in church halls, for this particular mass prayer, they chose an open-air location because "we want God to hear our prayers better — to hear us properly".

The venue was also chosen because "our children are always dumped in places like these; these open veld areas".

A little more than a month prior, the body of Lerato "Tambai" Moloji was found along a railway line in Naledi, Soweto. Moloji had been raped, murdered and dumped in a field. A field not unlike Mofolo Park, where stark, silent trees are horror's only witnesses.

Moloji's body was found on Sunday May 14, a day on which mothers, children and families celebrated Mother's Day.

The discovery of her body stirred these mothers into action. They belong to the nonprofit organisation Dorcas Women in Action, made up of elders representing more than 60 churches in Soweto.

"We prayed for God to stop these killings," Dorcas's president, Nokwanda Qomoyi, said.

"We are here today to pray that adults stop raping our children; that they stop killing our children," a speaker continued. "Gays and lesbians are our children. We've come here to pray for their plight."

As I left Mofolo Park — their song "Siyabonga Baba, Siyabonga Jesu, Usithethelele" gently ushering me away — the nonbeliever in me wondered how, if the sound of their song barely covered the expanse of that park, it could ever reach the ears of the God they prayed to.

I left Soweto that day hoping against all hope that their God would hear their prayers.

A few years later, I, those mothers and every queer person in South Africa still hopes and dreams for the same."

- CARL COLLISON



JOHANN DU PLESSIS

HOPE (triptych)

2020

Acrylic and collage on canvas

15cm x 15cm (a & c) and 17.5cm x 12.5cm

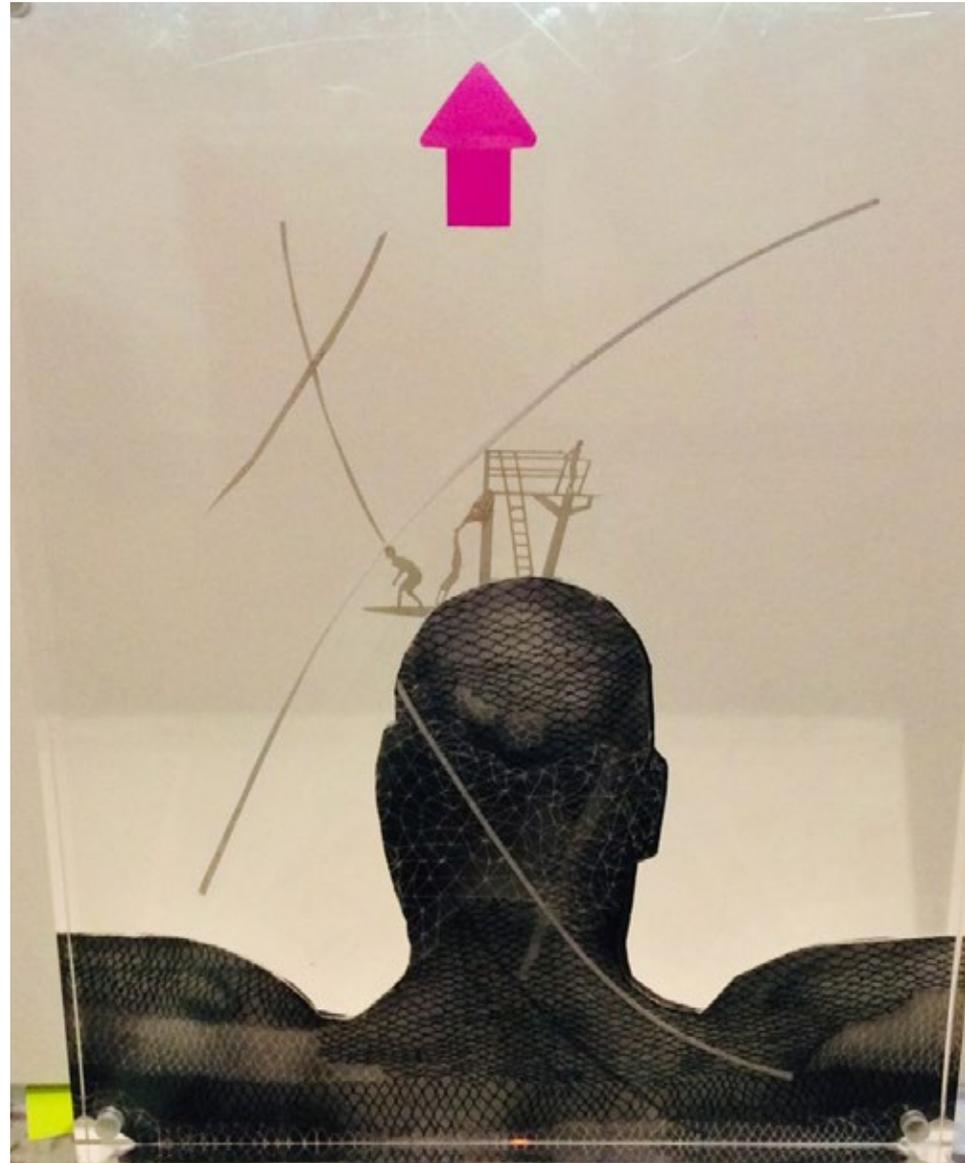
R 7 187-50

JOHANN DU PLESSIS

Reaching out
2021

Drawing and lazer cut paper in perspex
25cm x 20cm

R 4 312-50





ROBERT HAMBLIN

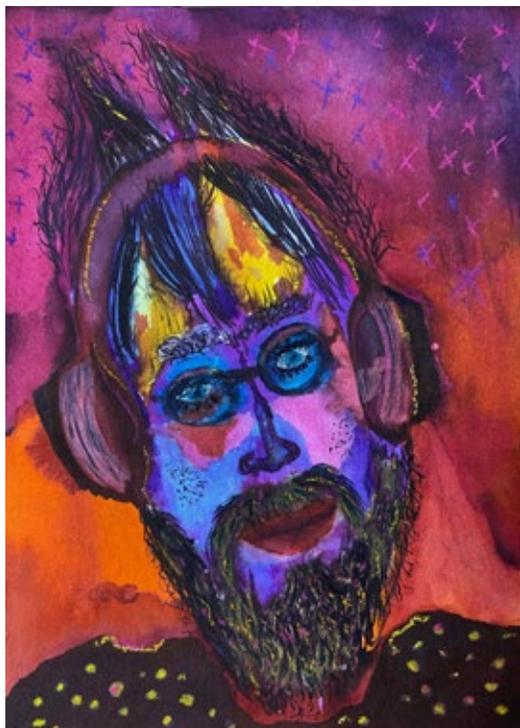
Flexing the Fall Out

2020

Ink and bleach on paper

42cm x 59.2cm (framed)

R 7 500-00



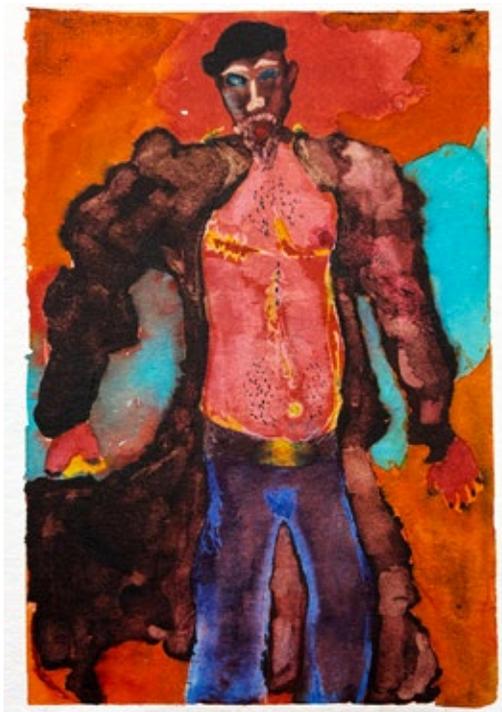
ROBERT HAMBLIN

Hot Head Blues

2021

Ink, bleach and soft pastel on
300 GSM water paper
21cm x 14.8cm (framed)

R 4 300-00



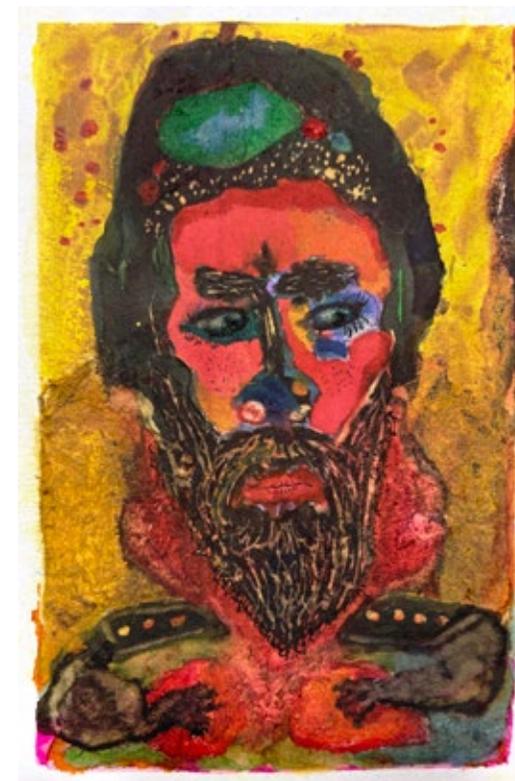
ROBERT HAMBLIN

Fair Winds and Following Seas

2021

Ink, bleach and soft pastel on
300 GSM water paper
21cm x 14.8cm (framed)

R 4 300-00



ROBERT HAMBLIN

Reluctant King

2021

Ink, bleach and soft pastel on
300 GSM water paper
21cm x 14.8cm (framed)

R 4 300-00

Robert Hamblin's recent paintings arrive in the wake of his critically acclaimed memoir, titled Robert: A Queer and Crooked Memoir. The ink and bleach paintings on paper, ruminate further into accounts of his becoming a man, a journey that transpired for him as a transperson.

"Some inks resist being stripped by bleach and just change their colours into something unique, blue becomes purple, red can become a blush. Others dissolve, leaving a yellowed and roughed up memory on the paper."

"I can't stop painting, stripping and repainting until the faces and bodies in my work show the history, loss, joy, bruising and understandings that feel honest about my experience of being a man, or let's rather say of being human."

Hamblin was born in 1969. He lives Cape Town with his partner Sally and his daughter Georgia-Asemahle.

"I'm not about glitter. I'm a transman with dadbod and a belly - a guy in the suburbs. But I'm also about showing my scarred chest on the beach, to be visible with my altered body. I am a hairy, mostly masculine, queer man. Yet I refuse silly affirmations of masculinity. No calling me "a real man" when I can reverse a car at high speed around a corner! My best women friends can do it faster. Please don't express surprise when I fall in love with drag queens while I hold my partner Sally's hand. I am just being loud about what boils inside for most men, gay or straight - a deep desire for the feminine - whichever body it may occupy."

I will be saying these things in the month of pride - I will also take the opportunity to remind and remember that my proud and joyous bubble is rare, and I bask in privilege. Just a small distance away there is a world trying to erase queer people in multiple ways. It's not going to work, people. Give it up! We are here to stay and to bring our valuable perspectives to humanity."

- ROBERT HAMBLIN



FLIP HATTINGH

Travelling Coat

2021

Printing ink, maps and paper

142cm x 142cm

R 35 000-00



FLIP HATTINGH

Your heart

2021

Printing ink and acrylic on cardboard
225cm x 150cm

R 35 000-00

balance
i like paper
it is strong and it is weak
it is hard and it is soft
it can cut and it can fold
i like the sound it makes
tearing
and when woven
i like making pictures
of wishes and wants and have
beens
and sometimes by accident
a speck of truth

- FLIP HATTINGH



DEAN HUTTON (GOLDENDEAN)

BIRTH OF VXNXS

2020

Poly plastics

13.2cm x 30cm x 15cm

Limited edition of 30

R 10 000-00



DEAN HUTTON (GOLDENDEAN)

VXNXS IN REPOSE

2020

Poly plastics

13cm x 19.7cm x 15.5cm

Limited edition of 30

R 10 000-00



DEAN HUTTON (GOLDENDEAN)

BREATHE

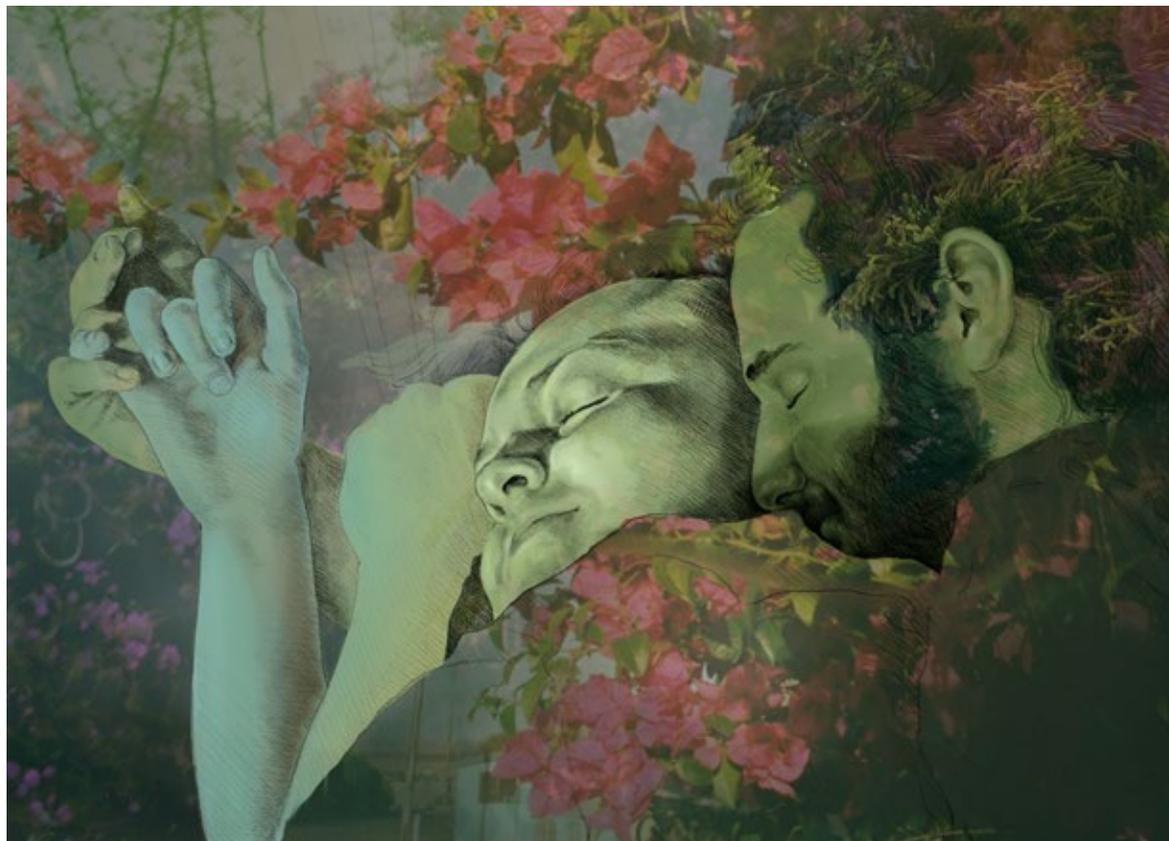
2020

Cast acrylic

55cm x 40cm x 6cm

Limited edition of 10

R 35 000-00



GABRIELE JACOBS

Boys in the Bougainvillea

2021

Digital drawing and collage (framed)

29.7cm x 42cm

R 2 875-00



LOUIS KOK

Boy in red cap (All the worlds a stage series)

2021

Acrylic and gesso on canvas

122cm x 89cm

R 17 250-00

LOUIS KOK

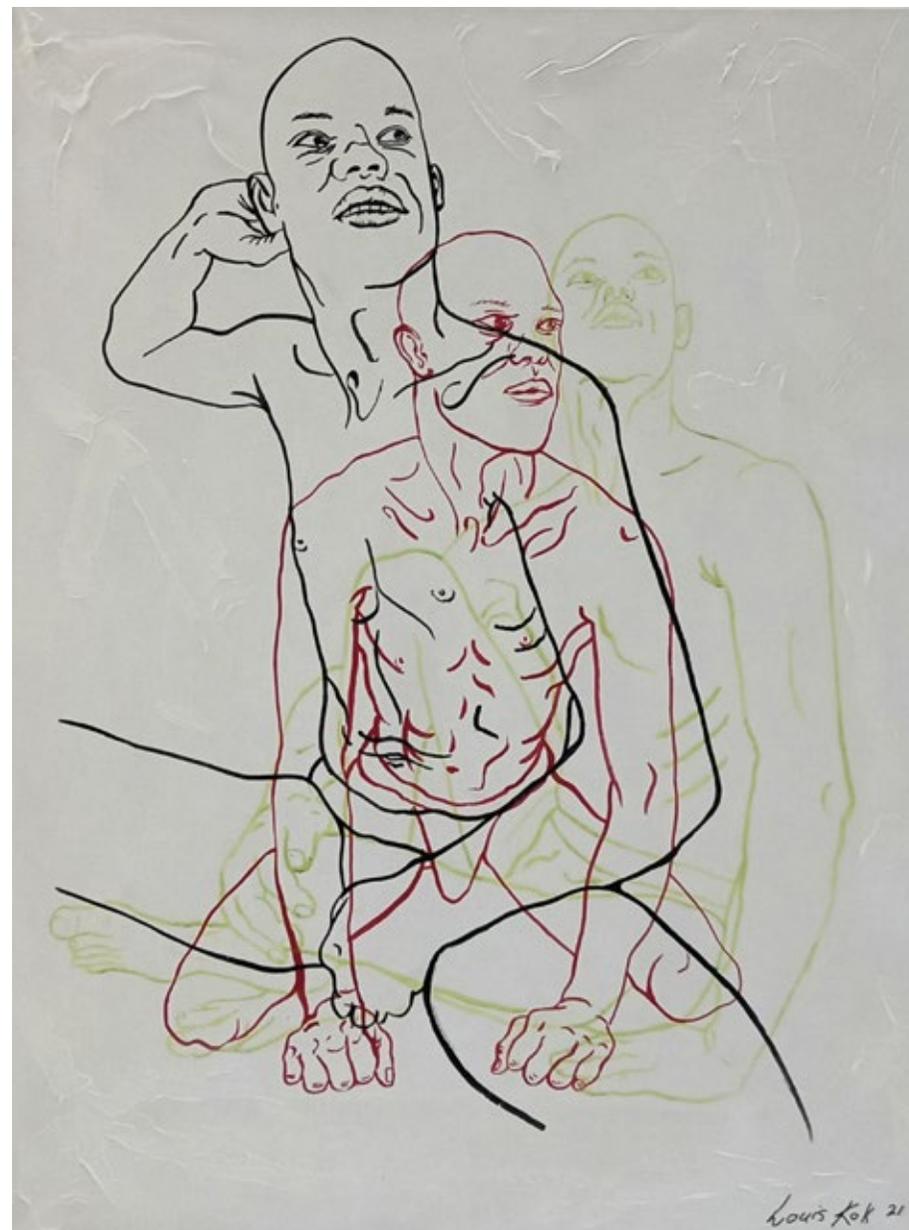
Boy in red G-string (All the worlds a stage series)

2021

Acrylic and gesso on canvas

122cm x 89cm

R 17 250-00





LOUIS KOK

Naked boy twerking (All the worlds a stage series)

2021

Acrylic and gesso on canvas

122cm x 89cm

R 17 250-00

"All the worlds a stage' a line from Shakespeare's comedy, As You Like It, seems even more appropriate now in the age of technology and social media, than ever before.

Social media bombards us with the exciting lives of others, the kind of lives we begin to think is the new normality, the lives we now think we "need" to live a fulfilling and worthy existence. Many buckle under the pressure of creating a likewise exciting, all-be-it fake, social media persona. While this can be negative and harmful, there is a positive side to our lives for the world to see.

Social media has created a platform of acceptance for alternative lifestyles or life choices that were once frowned upon. Within these constructs individuals have founded communities in which to feel safe and to be who they wish to be outside of the restraints of society's of all too often traditional thinkers.

In this series of works I aim to offer strangers a safe place without judgement, where the models can be and function as they wish and in this moment of freedom I hope to capture the true personality of the model."

- LOUIS KOK



LOUIS KOK

Fight back with bullets of love

2021

Mixed media on canvas

150cm x 60cm

R 16 387-00

RENEILWE MATHIBE

Implore Me

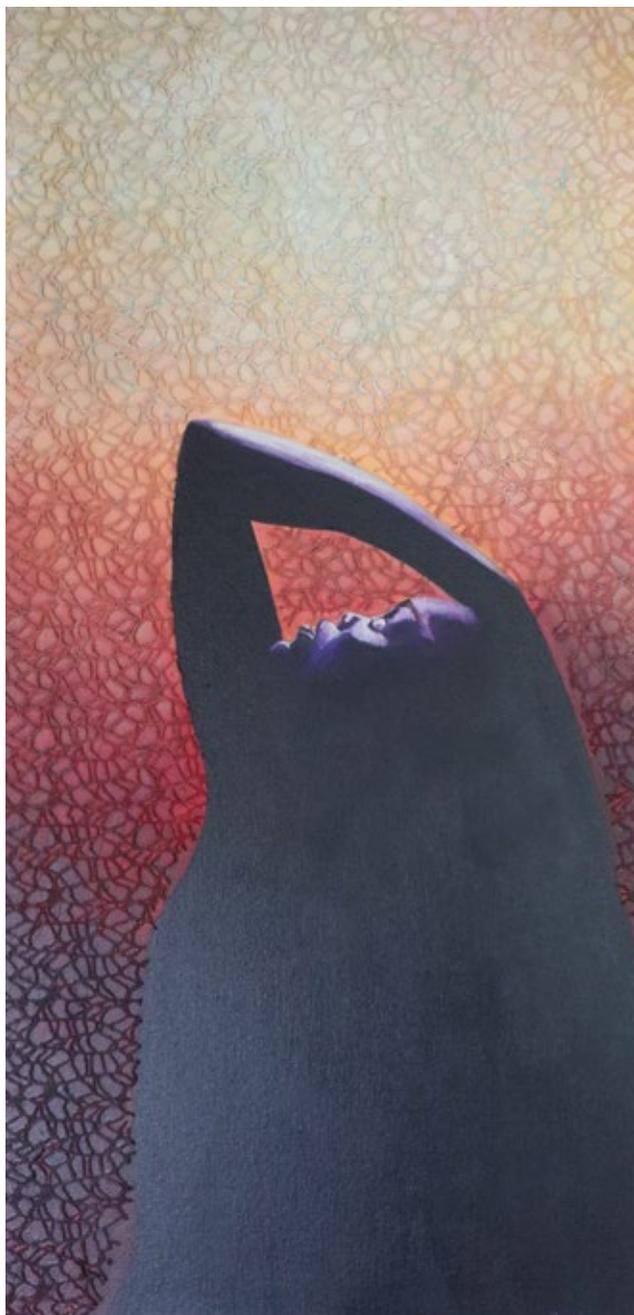
2017

Acrylic and fabric on canvas

76cm x 38cm

R 4 500-00





RENEILWE MATHIBE

Uncovered

2017

Acrylic and fabric on canvas

76cm x 38cm

R 4 500-00

RENEILWE MATHIBE

Covered

2017

Acrylic and fabric on canvas

76cm x 38cm

R 4 500-00





MANDISA MCHIZA

Skater Girl

2020

Photography

56cm x 84.1cm

Edition of 10

R 11 500-00



MANDISA MCHIZA

Ma'd
2020
Photography
40.8cm x 54.9cm
Edition of 10

R 8 625-00

"I am a butch lesbian who finds herself constantly being misidentified. My dress sense in a cis-gender normative world is seen as "masculine". My way of being leads to being perceived as an aggressive male. I am not the embodiment of traditional notions of "femininity".

With this body of work, I focus on challenging prevalent ideals of "femininity". I am a female who has no interest in changing her sex. I interrogate notions of gender and particularly my identity. The misrepresentation, and more often, lack of representation of women whose gender expression is like my own made this an important project for me to delve into.

I use photography as a medium to explore my gender expression and to visually articulate my sense of self. My process involves dressing up for the camera to reflect on ideas about gender. Artists and role models that I am drawn to inspire my props and staging. I intentionally superimpose self-portraiture and landscape to speak to ideas of "home". The creation of these images through staging gives me freedom of imagination during the process.

My desire is to expunge the idea that butch women want to replace men."

- MANDISA MCHIZA



JP MEYER

Pink Pan

2021

Acrylic on canvas

150cm x 120cm

R 23 000-00



WIZILE MGIBE

Makukhanye II
2020
Photography
29.7cm x 42cm

R 17 970-00

WIZILE MGIBE

Her forgiveness

2021

Mixed media

65cm x 45cm

R 9 345-00





WIZILE MGIBE

Identities

2021

Mixed media

248cm x 136cm

Price on request

“My practice is influenced by research based subjects that reveal human behaviour and the impact of knowledge transmission towards our surroundings. In my practice, I create works that engage with memory, reality, displacement and landscape. These somewhat universal themes are dealt with in my work by highlighting the peculiarity of experiences and developing ideas duration as a way of creating deeper conversations. This deliberate highlighting of bodies into existence in my practice relates to the relationship we have with our surroundings. I develop this by creating empowering conversations that forge new directions in the face of various forms of marginalisation and exclusion from public and social spaces. Working on such issues sheds a light in my artistic approach on revealing the impact of human behaviour. I use art as a tool for social change and I engage with the community through art to reveal how art can be a coping mechanism, a system to educate and a medium to share voices of every individual. I believe, we all want to be seen and heard in every possible way that we do exist, through my practice, I suggest that existence begins within, the gift of free mind to occupy and provide change that will be inclusive in our surroundings. I use materials that have lived longer and have a significant influence in our lives, through them I suggest, the more socially relevant the idea of knowledge transmission and access to spaces using art, the more likely this knowledge is known and longer it will be remembered. The way it is remembered has its influence and impact in finding ways to respond to social issues.”

- WIZILE MGIBE



BRETT MURRAY

Rainbow

2020

Grey marble and gold leaf

56cm x 110cm x 4cm

Price on request

Artwork on exhibition courtesy of Everard Read Gallery, JHB



LUAN NEL

Halcyon Days
2021
Oil on canvas
100cm x 75cm

R 20 125-00



MICHELE NIGRINI

Bury the hatchet

2021

Mixed media on paper

46cm x 54cm (framed)

R 8 340-00



MICHELE NIGRINI

Quirky Eye

2021

Mixed media on canvas board

60cm x 60cm

R 10 062-50

MICHELE NIGRINI

Show Off

2021

Mixed media on canvas board

60cm x 60cm

R 10 062-50





ROBYN PRETORIUS

Divinity in connectivity

2021

Oil paints, street marker, spray paint and
acrylic paint on canvas

119cm x 84cm

R 28 750-00

"As the Hubble telescope lenses through the eye of the Eagle Nebula, three pillars of cosmic dust and gas nurse the formation of newborn stars. Bathed in the ultraviolet light of these stars I extract the hues of blue, red, yellow and green best known as oxygen, sulfur, nitrogen and hydrogen. Central to these familiar elements, a dance between two bodies wrap and Smudge into duality. Their fertility, fundamental in the laws of creation and the ability to dance with the consciousness that surround them, challenge the ambivalence toward our human existence.

*We exist because we connect
We connect because we exist."*

- ROBYN PRETORIUS



RICHARDT STRYDOM

Ekke, Homo

2021

Giclee print on Ilford artist paper

40cm diameter (framed)

Edition of 10

R 10 062-50



RICHARDT STRYDOM

No skin off my ass

2021

Giclee print on Ilford artist paper
40cm diameter (framed)

Edition of 10

R 10 062-50

RICHARDT STRYDOM

Self portrait with Kahlo, the youngest /
2021

Giclee print on Ilford artist paper
30cm diameter (framed)
Edition of 10

R 7 190-00



“Addicted to the promiscuity of images and a lover of compelling text, I graduated in fine art painting, printmaking and photography. I spent the subsequent 21 years lecturing a diverse range of creative disciplines – both practical and theoretical, published some articles, won some awards for art, design and advertising. After capping my academic career as Senior Lecturer Graphic Design at North-West University for close to a decade, I made it back to the big city and entered the territory of branding and advertising.

Moonlighting as a professional artist since 1994, my personal practice is informed by postcolonial theory and thought - a preoccupation that consequently led to scholarly research into the authoring strategies and visual conventions employed by colonial epoch artists, culminating in a Master’s degree in Art History in 2010.

My current praxis takes the form of a bi-directional reciprocal relationship between research and creative practice. The interweaving of practice-led research and research-led practice has led to a critical consciousness in my creative practice, and at the same time, enabled me to find compelling connections and employ creative hybrid methodologies in my scholarly research, promoting a close intertwined connection between the two.

My artistic output has been the subject of both popular and scholarly review, including Honours and Master’s studies, as well as articles in accredited national journals, as well as international publications. I have also coauthored an article published in an accredited journal that reflects on my own practice-led and research-led praxis.”

- RICHARDT STRYDOM



MIRO VAN DER VLOED

Holy Spirit

2020

Digital photography

56cm x 40cm (framed)

Edition 1 of 10

R 2 875-00

MIRO VAN DER VLOED

Where do we queers go that believe in Heaven

2020

Digital photography

56cm x 40cm (framed)

Edition 1 of 10

R 2 875-00





IZANNE WIID

Indestructable II

2021

Steel

60cm x 35cm x 10cm

R 11 212-00



PEARL MBALI ZULU

Imbali Yezwe

2021

Mixed media and embroidery on Fabriano

164cm x 120cm

R 34 500-00

"I joined Fabriano papers to get the size I need to do my art works. I use charcoal, cotton cloth, wool, acrylic and fabric paint to do achievable images that depicts the innocence of a young soul.

"Imbaliyezwe (Flower of the world) is an artwork that explores realities of growing up as children of the world and being seen as the best in the near future. The work is inspired by the artist's interest in the differences that each and every child has. Growing up we were all different in our special way and yet we loved each other and no one would be judged, Imbaliyezwe is an artwork that explores realities of growing up as kids of the nation and being seen as the best thing in the near future."

- PEARL MBALI ZULU



LIZAMORE

& Associates

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