

Being Seen | A Group Show

Being Seen is a figurative group exhibition that explores the shifting conditions of visibility and presence. Drawing on ideas of identity, perception, and appearance, the exhibition considers how visibility is shaped, performed, and understood.

Rather than proposing a singular reading, the exhibition creates space for multiple points of entry while gesturing toward a shared and inescapable condition: the experience of being observed, interpreted, and at times misread. This tension holds particular resonance within artistic practice, where acts of making and showing are bound up with questions of exposure, recognition, and self-definition. What unfolds is less a fixed statement than an ongoing negotiation of how selves are constructed, perceived, and made visible.

The exhibition attends to the friction between positive and negative experiences of visibility: the desire to be seen and the discomfort of it. *Being Seen* invites viewers to consider visibility not as a stable state, but as an ongoing process of relation, one that holds both the desire for recognition and the vulnerability that accompanies it.

Featured Artists:

Adrian Ranger

Alexis Schofield

Barry Yusufu

Dominique Cheminais

Edinah Chagwedera

Frances Black

Luca Nicholas

Paul Wallington

Qhamanande Maswana

Adrian Ranger

B. 1994 (South Africa)

Based in Cape Town



Born in 1994, Adrian Ranger is a Cape Town based interdisciplinary artist and print scholar. She holds both a BAFA and an MFA (with distinction) from the Michaelis School of Fine Art at the University of Cape Town, where she has also served as a part-time lecturer. Her academic and creative work has been recognised with several awards, including the Vice Chancellor Research Scholarship, the MacIver Scholarship, and the Katrine Harries Memorial Bursary.

Ranger's practice-led research explores the historical emergence of printmaking and its foundational role in shaping collective perceptions of reality. Her work interrogates the print as a mechanism of reproduction, considering its evolution from analogue matrix to digital multiplicity. She views the print not merely as a technical process, but as a metaphysical event—one that both reflects and refracts contemporary modes of Being in a hyper-mediated world.

Currently, Ranger is stepping away from lecturing to focus more fully on her artistic practice. Her work delves into the terrain of boredom, material longing, and the absurd. In an era saturated by digital noise and infinite choice, she treats boredom not as emptiness, but as a space charged with existential tension. Her practice frames this condition as both a rebellion and a site of hope—engaging the void as a generative space where meaning can be reimagined, and presence reclaimed.



ADRIAN RANGER
The Sisters, 2026
Oil on Canvas
71.5 x 89 x 3.5 cm
ZAR 40,000



ADRIAN RANGER
Twin Flames, 2026
Oil on Canvas
20.5 x 20.1 x 3.8 cm
ZAR 6,000



ADRIAN RANGER
Persephone's Hound, 2026
Oil on Canvas
127 x 102 x 3.2 cm
ZAR 55,000



ADRIAN RANGER
Domestic Myth, 2026
Oil on Canvas
20 x 20 x 3.8 cm
ZAR 6,000

Alexis Schofield

B. 1982 (South Africa)

Based in Cape Town



Alexis Schofield, born 1982, is a painter who grew up in Pretoria and currently lives and works in Cape Town. Having studied design at The Open Window in Pretoria he graduated in 2010 and started painting in 2017.

He creates impressionistic compositions based on found photographs, his own personal archive and, more recently, images generated by Artificial Intelligence (AI).

Utilising charcoal drawings, pouring inks and oil painting on raw canvas, Alexis seeks to create meaning through the layering of materials and textures.

Barry Yusufu

B. 1996 (Nigeria)

Based in London



Barry Yusufu is widely recognised as one of the most compelling voices in African contemporary portraiture. Known for his icon-esque works in oil and acrylic on canvas, Yusufu's art is deeply rooted in both spiritual conviction and a desire to elevate the image of African men and women in global art narratives. Despite being largely self-taught, Yusufu quickly rose through the international ranks, earning a reputation as a highly collectable talent. His work has been exhibited across Europe, London, and New York, and is held in a number of significant private and institutional collections.

Now based in the U.K., Yusufu is currently studying at the University of the Arts London, Central Saint Martins, where he received a scholarship. Although already accomplished, Yusufu made the deliberate decision to pursue academic training to engage more rigorously with the classical traditions of European art, particularly those of the Baroque and Renaissance eras. He believes that "each generation rides on the shoulders of those who came before," and seeks to merge these historic techniques with his African identity, forging a body of work that speaks across continents and time.

Central to Yusufu's practice is a rejection of outdated, Eurocentric portrayals of African people, images he encountered in museums and galleries during his youth. His work actively reclaims these visual traditions, challenging cliché representations through refined portraiture that exalts the dignity and individuality of his subjects. His acclaimed *Coffee and Bronze* series exemplifies this, imbuing contemporary African identity with reverence and resonance. In his own words, his portraits are "Godly," not in a literal religious sense, but in the sacred attention he gives to each subject's features, finishing every face with care to raise them to iconic status.



BARRY YUSUFU
Till you get back II, 2025
Acrylic on canvas
30.5 x 30.5 cm, framed: 33 x 32.5 x 5 cm
ZAR 72,000



BARRY YUSUFU
Till you get back I, 2025
Acrylic on canvas
30.5 x 30.5 cm, framed: 32.5 x 33 x 5 cm
ZAR 72,000



BARRY YUSUFU
I hope it fits, 2025
Oil on canvas
61 x 61 cm, framed: 63 x 63 x 5 cm
ZAR 112,000

Dominique Cheminais

B. 1984 (South Africa)

Based in Cape Town



Dominique Cheminais is a Cape Town-based painter and novelist whose artistic practice is deeply intertwined with her literary work. After gaining attention in 2010 with her exhibition *For Esme with Love and Squalor* at Blank Projects, Dominique took a long hiatus from painting to focus on fiction writing. Her novels, particularly the *Many Shallows* series, have become key influences in her visual art.

She is the author of a collection of short stories, *Slim Foot on the Neck of a Dead Lion* and *Immovable Movers*, a book of abstract poetry. Her first novel, *The Animal Breaking Through the Flesh*, came out in 2015 followed by her second novel *Eighty-Four Thousand*. Her most recent novel *Indefinite Holiday* was published in 2024 through Pig Roast Publishing in the US.

Since re-entering the art world, she has shown work on FNB Joburg Art Fair with Stevenson Gallery, participated in a group show presented by Guy Simpson at Under Projects, and done a residency to launch her novel *Many Shallows* with A4 arts foundation, painting the walls and ceiling of the Goods space at Proto A4. In January of 2023 she had a solo exhibition of paintings at THK Gallery in Cape Town, *Things Done While Dreaming*. In March 2023 THK Gallery showed her work at Cape Town Art Fair and in August at Enter Art Fair in Copenhagen. A prolific painter, Cheminais has continued to collaborate and exhibit widely within the South African art scene. Her most recent project has seen her open her own exhibition space with art curator and writer, Keely Shinnars, titled *Girls Girls Girls Gallery*.



DOMINIQUE CHEMINAIS
Invisible Rehearsal (Felice), 2024
Acrylic on canvas
198 x 150 x 2.5 cm
ZAR 65,000



DOMINIQUE CHEMINAIS
Jordan In A Sun Hat, 2026
Oil on Canvas
60 x 41.5 x 4 cm
ZAR 18,000



DOMINIQUE CHEMINAIS
Jordan Study In Red, 2026
Oil on Canvas
30.2 x 30.2 x 4.5 cm
ZAR 11,000



DOMINIQUE CHEMINAIS
Jordan In White Glasses, 2026
Oil on Canvas
42 x 30 x 4 cm
ZAR 13,000



DOMINIQUE CHEMINAIS
Jordan In Pants, 2026
Oil on Canvas
120.2 x 90 x 3.5 cm
ZAR 38,000

Edinah Chagwedera

B. 2000 (Zimbabwe)

Based in Cape Town



Edinah Chagwedera (b. 2000, Zimbabwe) is a Cape Town-based artist working across sculpture and painting. Her practice examines the weight people carry beneath a composed exterior, the accumulated pressures of economic strain, grief, social expectation, and structural burden, particularly as navigated by Black youth.

She has exhibited at the Investec Cape Town Art Fair (VIP Programme, 2026; Emerging Artist Programme, 2025), RMB Latitudes Art Fair (2025), Under the Aegis Gallery (2025), and Greatmore Studios (2025). She was a participant in the City of Cape Town Emerging Artist Programme.

"My work explores what people carry quietly while continuing to function in the world. Through figurative sculpture and painting, I examine the weight people hold beneath a composed exterior, the accumulated pressures of economic strain, health struggles, grief, and social expectation, compounded by structural inequalities and internal psychological burdens. My focus is on Black youth navigating these forces within particular social and structural realities.

My figures are dressed in vibrant, fashionable clothing as a deliberate act of self-presentation, the performance of a perfect exterior. They know what they are carrying. The clustered red balloon forms obscuring their faces represent the burdens held beneath that presentation, visible to the viewer but hidden from the world the figures inhabit.

These works ask viewers to recognise the quiet effort required to keep showing up when carrying something heavy. For those who see themselves in the figures, I hope the work offers a space to feel seen. For those outside that experience, I hope it opens a conversation about what people carry in silence." - Edinah Chagwedera



EDINAH CHAGWEDERA
Surely there is an end, 2026
Air-drying clay
33 x 16 x 16 cm
ZAR 11,500



EDINAH CHAGWEDERA
My heart faints, my strength fails me, 2025
Air-drying clay
34 x 16 x 12 cm
ZAR 14,000

99 LOOP



EDINAH CHAGWEDERA
Cast down, 2026
Air-drying clay
36 x 16 x 11 cm
ZAR 14,000

Frances Black

B. 1992 (South Africa)

Based in Cape Town



"I studied English and Philosophy before completing my Bachelors in Fine Art at Michaelis in 2025, majoring in painting. I have also experimented with making puppets and writing playscripts, and continue to be influenced by the idea of the playscript as a self-contained, almost self-creating world. As an extension of that, I'm interested in other instances of ecosystems, such as periods in painting, and internet forums, which operate according to their own sets of logic and lore. Thinking about how my paintings work independently, and how they work in relation to each other, is also an important part of my practice." - Frances Black



FRANCES BLACK
If It Exists, There's A Pony Of It. No Exceptions, 2026
Oil on Canvas
136 x 149 cm
ZAR 30,000



FRANCES BLACK
Squirrel, 2025
Oil on Canvas
59 x 72 cm
ZAR 17,000



FRANCES BLACK
Dog, 2024
Oil on Canvas
69 x 61 cm
ZAR 16,500



FRANCES BLACK
Ray Fish, 2026
Oil on Canvas
76 x 61 x 4 cm
ZAR 18,000

Luca Nicholas

B. 2003 (South Africa)

Based in Cape Town



"I focus on experimentation with colour and line through layering, allowing hues and outlines to shift and blur, attempting to give form to each work.

The work seeks a balance between clarity and ambiguity, with figures featuring both soft and bold edges.

My intent is to capture the still presence that emerges in this interplay of real representation and abstract form." - Luca Nicholas



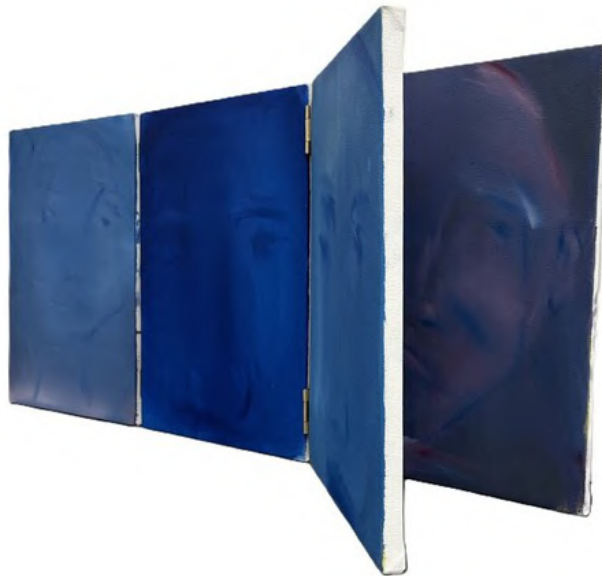
LUCA NICHOLAS
Self Portrait, 2026
Oil on linen
60.4 x 63 x 5 cm
ZAR 11,500



LUCA NICHOLAS
Orchestra Pit, 2026
Oil on Canvas
42 x 59.2 x 1.5 cm
ZAR 8,700



LUCA NICHOLAS
Sam's Pool Day, 2026
Oil on canvas and linen (hinged)
72 x 29.2 x 4.5 cm (Dimensions variable)
ZAR 12,500



LUCA NICHOLAS
Untitled, 2026
Oil on canvas (hinged)
42 x 89 x 9 cm (Dimensions variable)
ZAR 18,500



LUCA NICHOLAS
Untitled (triptych), 2026
Oil on Canvas
42 x 89.5 x 1.7 cm
ZAR 18,500

Qhamanande Maswana

B. 1991 (South Africa)

Based in Johannesburg



"Each portrait is an adventure, exploring the unique character and personal strengths of the people painted. It's not about how they look, it's about who they are." - Qhamanande Maswana

Qhamanande Maswana is a visual artist currently based in Johannesburg, South Africa. Maswana grew up in King William's Town, a city in the Eastern Cape province of South Africa. Creative from an early age, Maswana was inspired to pursue a career in the arts whilst he was a student at Forbes Grant High School. After finishing school, he competed in various art competitions held in the Eastern Cape, then went on to study Fine Arts at Lovedale College and graduated with a National Diploma in Fine Arts from the University of Fort Hare, South Africa. As a dedicated professional, Maswana has gone on to host solo exhibitions, partake in residencies, and participate in numerous group shows. He has gained industry recognition both internationally and across South Africa.

Maswana has developed a unique style of portraiture that speaks to both the beauty and challenges of everyday life in South Africa. Effortlessly blending reality with imagination in each portrait, he often depicts the people he encounters in his day-to-day life in surreal purple hues as a way of portraying "the strength of people and their descendancy from royalty". Maswana's inspiration for his recent bodies of work largely comes from everyday life and the people around him such as his friends, family, and acquaintances. He focuses his work on themes of identity, family relationships and cultural integration, touching on subjects of consumption, spirituality and the relationship between humans and plants.

Maswana views his work as a way of touching souls visually; "I hope to entice the viewer to take a closer look at my art, to see and feel the beauty and stories of the people I paint as I see them. I love it when a painting speaks to a viewer, and they form a personal connection to it. Ultimately, I hope my paintings create a pause for the viewer to connect with their own soul and reflect on the mysteries of life".



QHAMANANDE MASWANA
Sacred abundance, 2025
Acrylic on canvas
133 x 80 cm, framed: 139 x 81.2 x 3.5 cm
ZAR 120,000



QHAMANANDE MASWANA
Silence and bloom, 2025
Acrylic on canvas
124 x 106 cm, framed: 126.8 x 110 x 3.5 cm
ZAR 120,000



QHAMANANDE MASWANA

Behind the mirror, 2025

Acrylic on canvas

142.5 x 148.3 cm, framed: 144.5 x 153.6 x 3.5 cm

ZAR 160,000