

Catching

Catching pairs the work of Chuma Adam and Siyabonga Fani for the first time, bringing their distinct artistic voices and disciplines into a unified, compelling dialogue. The exhibition explores 'catching' as an instantaneous spark of transformation, an cyclical ignition where destruction and creation meet. Once caught, these elements are irreversibly changed.

Working with acrylic on umbhaco, a heavy cotton fabric traditionally used in ceremonial Xhosa garments, Chuma Adam excavates identity and Black selfhood. Her abstracted paintings feature rhythmic, hypnotic brushwork reminiscent of unlit matches awaiting a spark. Finding clarity through abstraction, Adam regards the process of her art-making a deeply physical act in which she is a divine conduit for energy. Her compositions reveal themselves as she works, and repetitive visual patterns build until the quiet flame becomes a roar.

Rising from scorched earth are the onyx and umber ceramics of Siyabonga Fani. Crafted from recycled, smoke-fired clay, these burnished vessels represent new life emerging from old remnants. Fani uses the embodied methodology of his craft as both emotional catharsis and connection to the cyclical processes of nature. Undulating across his smooth and glossy vessels, complex texture imitates the charred bark of a tree, a reminder of the will of white-hot heat. With shapes, curves and crevices, the vessels' silhouettes evoke both expansive landscapes and human forms.

Together, Adam and Fani share an earthy palette of ochre, deep brown, and rich charcoal. Far from signifying absence, these dark tones radiate warmth and presence. Across both artists' work, to catch and burn is a moment of triumph, transformation, and a hopeful turning of the wheel.



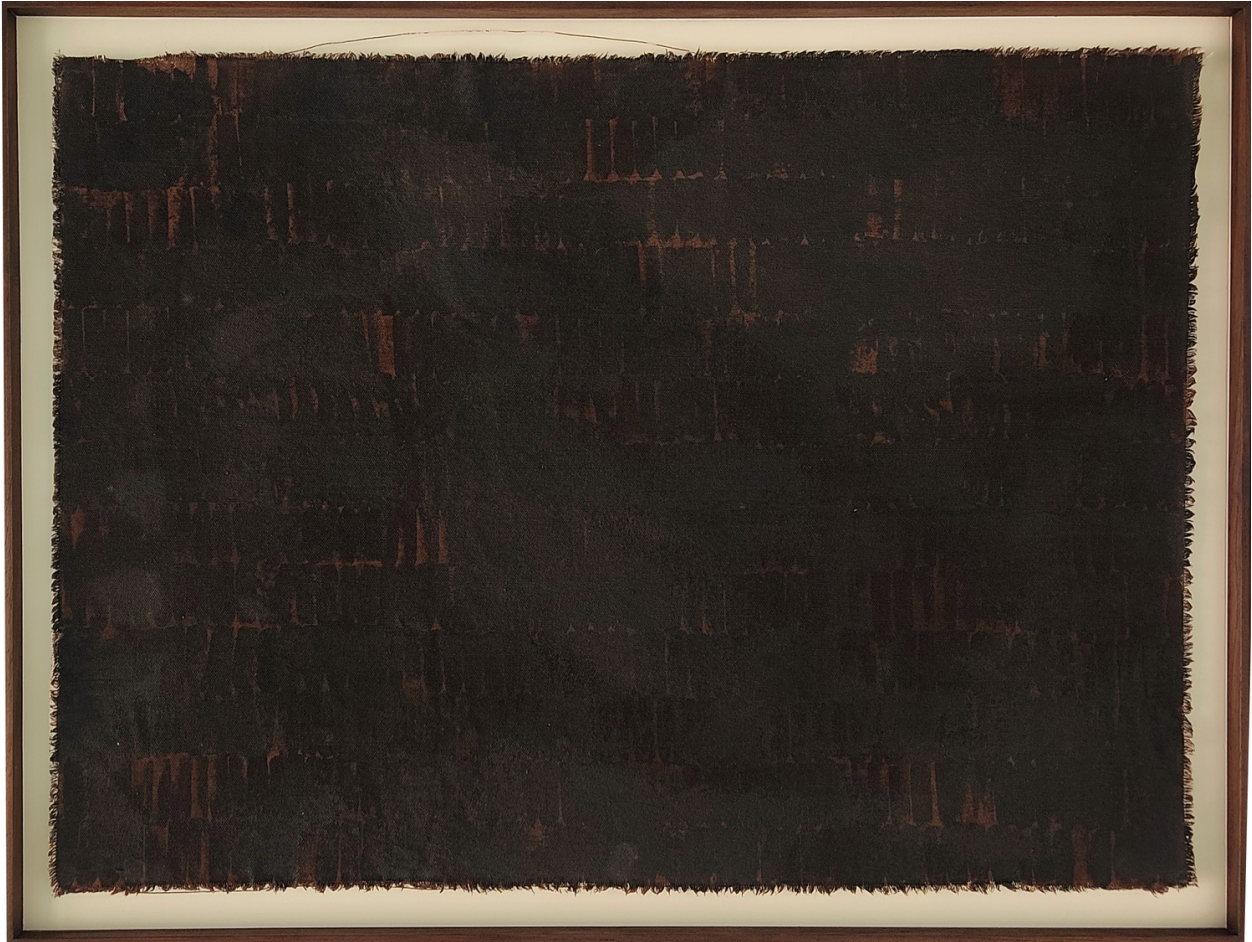
CHUMA ADAM

Blackness as self-actualization: Umkhondo (A Trail/Mark), 2026

Acrylic paint on umbhaco cotton

132 × 177.5 × 4 cm

ZAR 70,000



CHUMA ADAM

Untitled; otherwise Blackness as as self-actualization (Communion No.7), 2025

Acrylic paint on umbhaco cotton

59 x 80 cm, framed: 66 x 87 x 3.5 cm

ZAR 35,000



CHUMA ADAM

Blackness as self-actualization: Autopoiesis No.11, 2026

Acrylic paint on umbhaco cotton

50 x 44 cm, framed: 59.5 x 54.5 x 5 cm

ZAR 28,000



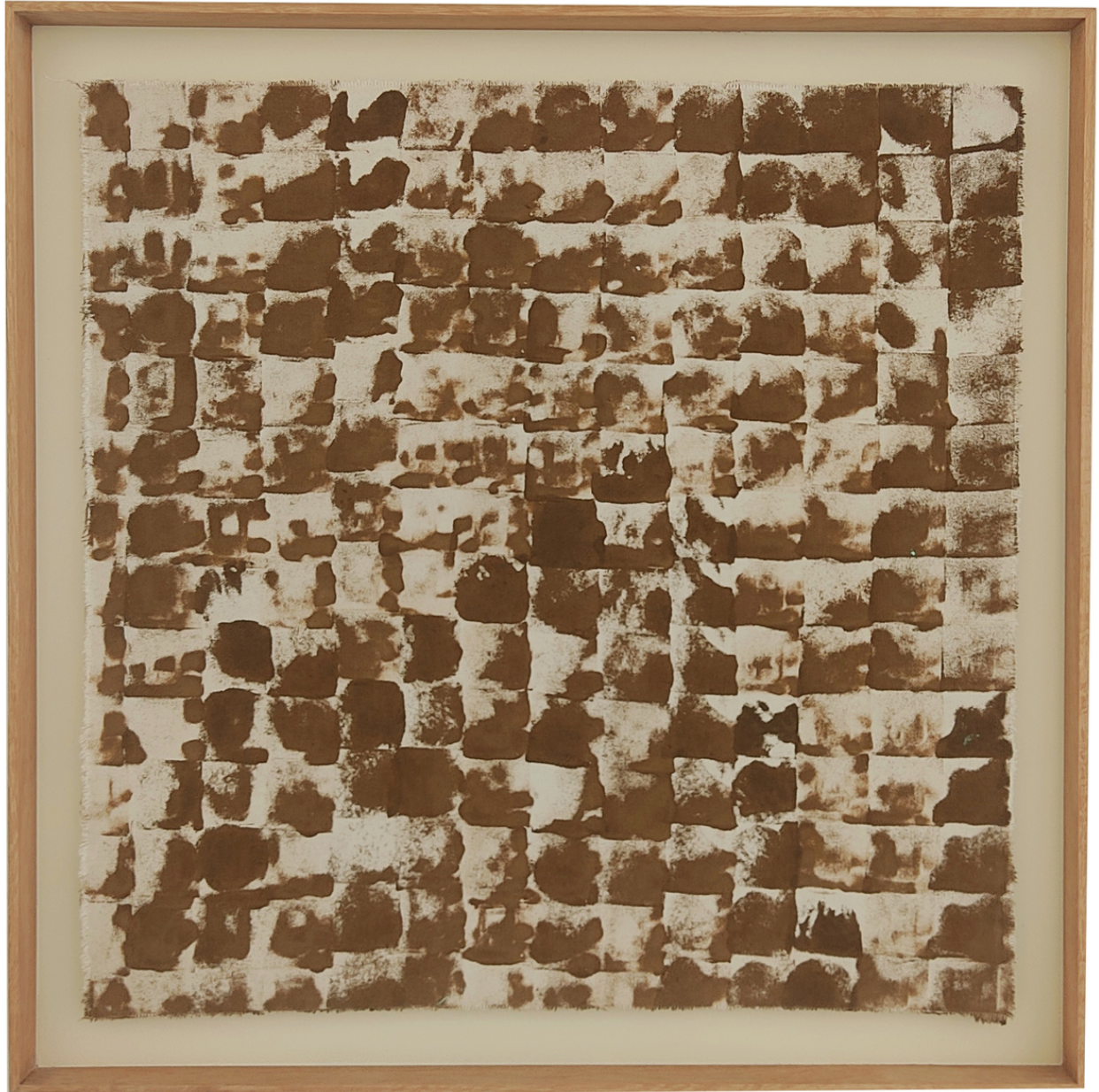
CHUMA ADAM

Blackness as self-actualization: Umbala Womhlaba (The Colour of the Soil) II, 2026

Pigment and acrylic paint on umbhaco cotton

74.5 × 79.5 × 4 cm

ZAR 36,000



CHUMA ADAM

Blackness as self-actualization: Autopoiesis No. 10, 2026

Acrylic paint on umbhaco cotton

63 x 64 cm, framed: 73 x 72.5 x 5 cm

ZAR 35,000

99 LOOP



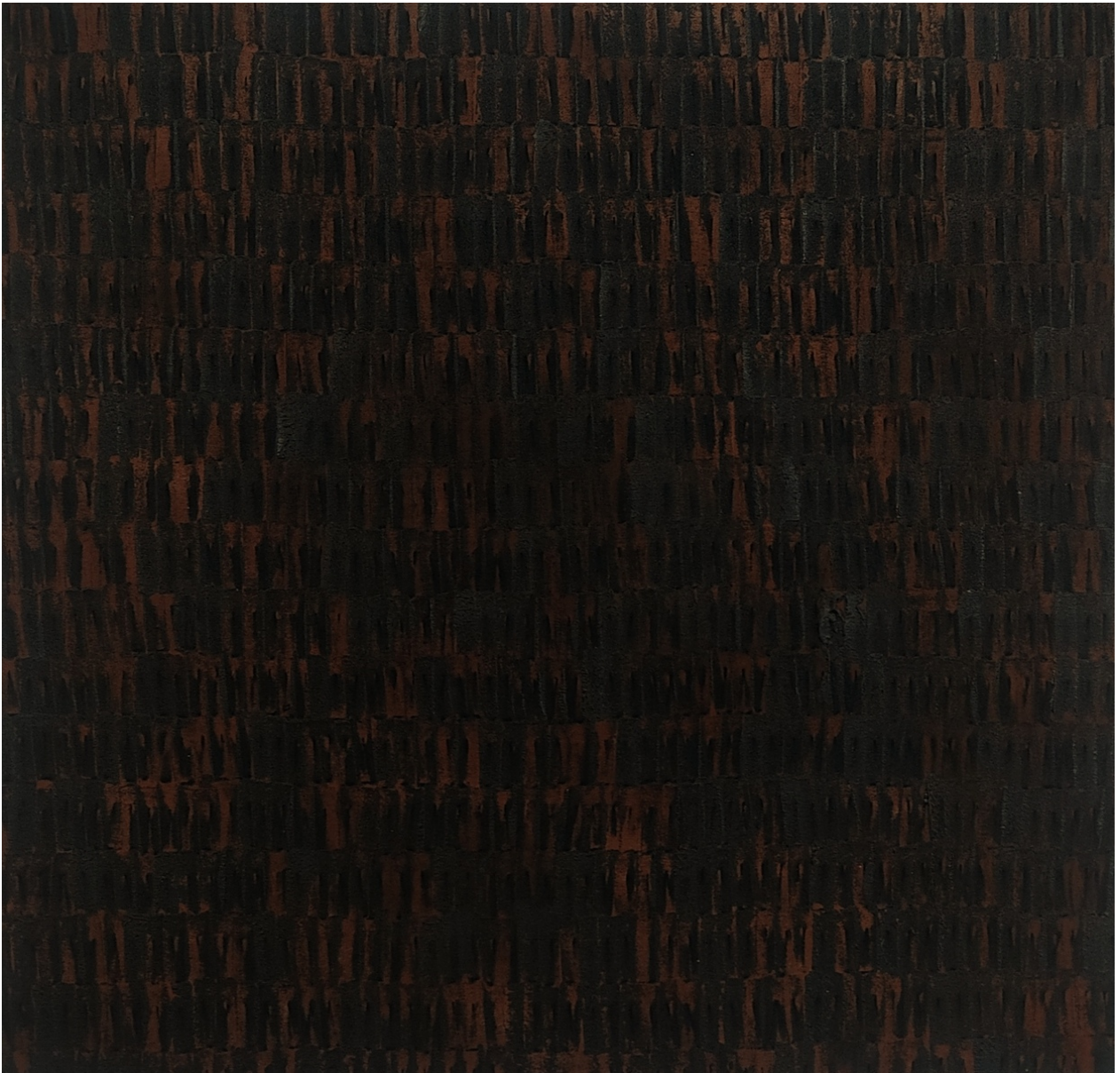
CHUMA ADAM

Untitled; otherwise Blackness as self-actualization (The Communion No.08), 2025

Acrylic paint on umbhaco cotton

23 x 25 cm, framed: 31.5 x 33 x 3.5 cm

ZAR 11,500



CHUMA ADAM

Blackness as self-actualization: Umbala Womhlaba (The Colour of the Soil) I, 2026

Pigment and acrylic paint on umhaco cotton

76 × 79.5 × 4 cm

ZAR 36,000

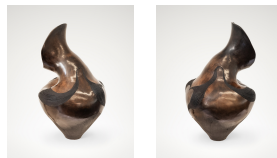
Chuma Adam

Chuma Adam (b. 2001) is a multidisciplinary artist based in Johannesburg, South Africa. Her bodies of work are primarily informed by a philosopher she greatly admires, Édouard Glissant, and his theory on opacity derived from his acclaimed book, *Poetics of Relation*.

Adam's works challenge themes of visibility, or lack thereof, as she dances around the complex tropes of Blackness and self-actualization in the realms of her Black identity. Adam takes into great consideration her research which is led by prolific and pan-African writers, thinkers, and philosophers. She mainly works through these thoughts, emotions, and conceptual processes through the abstraction of the intangible complexities of navigating one's self.

In trying to disassemble the complexities of her Blackness and womanhood, Adam introduces texture to her paintings by mixing sand and soil from her mother's home into her earth-toned paintings and through repetitive mark making which functions as a form of documentation of her cosmic quest. She does this in an attempt to excavate a multiplex of complex feelings, and ideologies surrounding Blackness and womanhood while paying homage to the genesis of African art. Adam maintains and contains these intense feelings with her emotive, and sometimes controlled brushstrokes where one is confronted by a never-ending sea made of a series of small, delicate marks that consume the surface of the raw, untouched canvas and paper that has no starting point or end, which surpasses the surface she works on. She creates an immersive and introspective viewing experience that goes beyond legible language and comprehension.

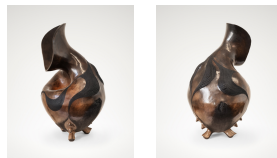
Adam has recently graduated with an Honours degree in Fine Arts from the University of the Witwatersrand (2024) and was shortlisted for the WITS Young Artist Award (2022, 2023).



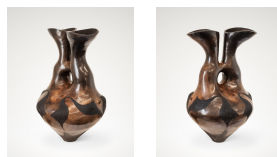
SIYABONGA FANI
"dudlu", 2026
Smoke-fired recycled clay
64 x 60 x 60 cm
ZAR 65,000



SIYABONGA FANI
"umlambo", 2026
Smoke-fired recycled clay
73 x 30 x 30 cm
ZAR 75,000



SIYABONGA FANI
"Ndlovukazi", 2026
Smoke-fired recycled clay
73 x 40 x 40 cm
ZAR 85,000



SIYABONGA FANI
"buhle be ntombi", 2026
Smoke-fired recycled clay
70 x 40 x 40 cm
ZAR 90,000



SIYABONGA FANI
Ntandokazi, 2026
Smoke-fired recycled clay
64 x 36 x 36 cm
ZAR 70,000

Siyabonga Fani

From his studio in Woodstock, Cape Town, Siyabonga Fani works with repurposed terracotta clay to produce pieces that feel decidedly organic, a loving ode to natural forms and spaces. Inspired by observing the everyday creativity of his self-taught artist father, his work has deep ties to his paternal rural homeland of the Eastern Cape as well as his own lived experience living in the township of Gugulethu. His ceramic works are an alluring juxtaposition of fine and delicate mark-making with robust and at times imposing shapes that remind us of the curves and crevices of nature and the human form.

For Fani there is solace in the process of working with clay, finding it a vehicle for reflection and emotional catharsis. Rather than working on the wheel, he favours a practice that allows him to commune with and have greater command over his medium; his hand-coiled vessels are burnished and later smoke-fired in an alley beside the studio, embracing a spirit of intuition and spontaneity. This process of smoke-firing produces works that have sumptuous hues of deep umber and onyx, which as a result of being burnished, reveal a gleaming sheen. For works of such a refined nature it is interesting that Fani's process does not start with sketches, reflecting on this he says "I don't like to plan things that are too perfect, the clay and I just create that magic together."

After working in ceramics since the late 1990's, Fani started Siyabonga Ceramics in 2013, while a student at the now College of Cape Town. Family and heritage at the core of his creative inspiration and practice, it is unsurprising his studio is a familial space; with his brother Madoda Fani producing his own lauded ceramic works while Siyabonga mentors his son alongside his practice.

He is a passionate advocate for equipping artists with entrepreneurial skills, believing one's creative practice has the potential to grow into a business that supports both the artist and others with longevity. Fani also works with young adults with disabilities; teaching them ceramic skills, helping them to produce and sell work at local markets through his work with Vukuhambe Disabled Centre.

Siyabonga Fani's works are included in public collections such as South Africa's National Iziko Museum and in private collections across the globe, including France, Switzerland, Germany and the US.