

In Suspended Light | A Group Show

This exhibition draws from florals, natural forms, and soft abstraction, where gestural marks and delicate compositions create a sense of quiet movement. While our September shows have often signaled the arrival of spring, this body of work offers a more subtle, belated response to the unfolding of the season.

Not quite in step with the calendar, the show carries traces of spring's energy, leaning into softness, memory, and gesture, while suggesting growth, renewal, and change in more oblique ways. Think of a bloom that arrives late, or the way light lingers just before a shift. It's a nod to spring as a felt experience rather than a fixed point in time.

Though thematically anchored in this belated nod to spring, the show doesn't speak to the season itself directly. Instead, it holds that energy in suspension, allowing the works to reflect it through subject, in florals, botanicals and natural forms, or abstraction, in soft layers, shifting lines, and marks that echo the warmth and flux of seasonal change.

Cynthia Edwards

Cynthia Gwyneth Edwards (b. 1986, Knysna) is a South African artist and founder of Gwyn Studio, based in Cape Town. Her practice is rooted in memory, movement, and material exploration, drawing inspiration from childhood nostalgia and the sensory experience of wide, open spaces. Through subtle contrasts - light and shadow, fragility and motion - her work evokes a sense of wonder and invites curiosity.

Edwards earned her BFA in Printmaking from the University of Cape Town in 2010. She later moved to Taiwan, where she deepened her interest in woodblock printing using locally sourced materials. Upon returning to South Africa in 2014, she launched a small business focused on hand-printed textiles.

Her long-standing fascination with ceramics led her to take her first pottery class at age 30, gradually shifting her focus to clay. In 2022, she founded Gwyn Studio, a Cape Town-based ceramic art studio dedicated to both individual practice and creative collaboration.

Under this banner, Edwards produces ceramic vessels, suspended mobiles, and expressive wall pieces, while also engaging in co-created works with fellow artists.



CYNTHIA EDWARDS
"Untitled" Wallflower (series) #1, 2025
Ceramic, MDF
23.5 x 18 cm
ZAR 5,200



CYNTHIA EDWARDS
"Untitled" Wallflower (series) #2, 2025
Ceramic, MDF
16 x 17 cm
ZAR 4,600



CYNTHIA EDWARDS
"Untitled" Wallflower (series) #3, 2025
Ceramic, MDF
22 x 19 cm
ZAR 6,000



CYNTHIA EDWARDS
"Untitled" Wallflower (series) #4, 2025
Ceramic, MDF
22 x 19 cm
ZAR 5,200



CYNTHIA EDWARDS
"Untitled" Wallflower (series) #5, 2025
Ceramic, MDF
16 x 10 cm
ZAR 4,000



CYNTHIA EDWARDS
"Untitled" Wallflower (series) #6, 2025
Ceramic, MDF
24 x 14 cm
ZAR 5,200



CYNTHIA EDWARDS
"Untitled" Wallflower (series) #7, 2025
Ceramic, MDF
28.5 x 12 cm
ZAR 5,200



CYNTHIA EDWARDS
"Untitled" Wallflower (series) #8, 2025
Ceramic, MDF
28 x 13 cm
ZAR 6,000



CYNTHIA EDWARDS
"Untitled" Wallflower (series) #9, 2025
Ceramic, MDF
23 x 23 cm
ZAR 5,200



CYNTHIA EDWARDS
Puddle, 2025
Ceramic, MDF
37 x 19 cm
ZAR 7,000



CYNTHIA EDWARDS
Sticky, 2025
Ceramic on board
19.5 x 19.5 cm / 30.2 x 30 x 2.5 cm framed
ZAR 7,000



CYNTHIA EDWARDS
Melt, 2025
Ceramic on board
17 x 16.5 cm / 29.2 x 29.2 x 2.5 cm framed
ZAR 6,500

Jolene Olivier

Jolene Olivier is a South African artist working primarily in watercolour, using warm, earthy pigments — some made from semi-precious stones — on natural fibre papers. Her work is rooted in close observation and quiet rebellion: a return to beauty and simplicity after years of creative silence.

Trained in Fine Art, with studies in jewellery, textiles and fashion, Jolene draws on a deep love for pattern, materiality and line. She rediscovered her practice while pregnant with her fourth child, seeking something lasting beyond the rhythm of motherhood — a way to slow down, notice, and honour the delicate details of life.

Her botanical subjects are personal and symbolic, gently layered with memory and meaning. Jolene's lines — fine, bold, hesitant or confident — carry presence. They evoke not only the form of her subjects, but the time and attention spent with them.

As her practice grows, she continues to explore themes of impermanence, decay and quiet beauty — the fullness of life, captured in delicate washes and marks.



JOLENE OLIVIER
Bushveld Beauty, 2025
Watercolour on paper
28.5 x 28.5 cm / 34 x 34 x 3.6 cm framed
ZAR 6,000
(Framed in beechwood)



JOLENE OLIVIER
Coral Lines in Red, 2025
Watercolour on paper
20 x 20 cm / 25.5 x 25.5 x 3.6 cm framed
ZAR 5,000
(Framed in beechwood)



JOLENE OLIVIER
Hill's Aflame, 2025
Watercolour on paper
98 x 68 cm / 107 x 77.7 x 3.6 cm framed
ZAR 20,700
(Framed in oak)



JOLENE OLIVIER
I Can Almost Hear Them, 2025
Watercolour on board
40.3 x 40.3 x 5.3 cm
ZAR 8,000

Rebecca Goldberg

As a painter Rebecca Goldberg draws on her unconscious, myth and story to communicate her deep sense of connectedness and concern for the natural world. Born in London, Rebecca majored in painting at the Michaelis School of Fine Art and also studied Art Therapy at Goldsmiths University in London. She is fascinated by how painting can be a portal into the unconscious, and sees Art and nature as powerful spaces for processing and healing. Rebecca has exhibited both locally and abroad, most recently participating in Thresholds, a group show at 196 Victoria Gallery (2022) and the Turbine Art Fair Paper Show in Cape Town and Johannesburg (2024). She works from her studio in Bree Street, Cape Town, but feels most at home in the Cederberg mountains, surrounded by birds and mountain fynbos.



REBECCA GOLDBERG
Moonflowers, 2025
Oil on panel
40 x 30 cm / 42 x 32 x 3.5 cm framed
ZAR 11,000
(Framed in kiaat)



REBECCA GOLDBERG
The Sunflower, 2025
Oil on panel
100 x 75 cm / 102 x 77 x 5.5 cm framed
ZAR 40,500
(Framed in oak)



REBECCA GOLDBERG
Messenger, 2025
Oil and pigment on panel
61 x 42 cm / 63 x 44 x 3.5 cm framed
ZAR 17,300
(Framed in oak)



REBECCA GOLDBERG
I am Sunflower, 2025
Oil on panel
61 x 42 cm / 63 x 44 x 3.5 cm framed
ZAR 17,300
(Framed in oak)



REBECCA GOLDBERG
Spirit Bird, 2025
Oil and pigment on panel
30 x 23 cm / 31.8 x 25 x 3.5 cm framed
ZAR 8,800
(Framed in oak)



REBECCA GOLDBERG
Dragonfly, 2025
Oil and pigment on panel
18 x 14 cm / 19.5 x 15.5 x 3.5 cm framed
ZAR 6,500
(Framed in oak)



REBECCA GOLDBERG
Sunbird, 2025
Oil and pigment on panel
18 x 14 cm / 20 x 15.8 x 3.5 cm framed
ZAR 6,500
(Framed in oak)



REBECCA GOLDBERG
Malachite, 2025
Oil and pigment on panel
13 x 13 cm / 14.8 x 14.8 x 3.5 cm framed
ZAR 6,300
(Framed in oak)



REBECCA GOLDBERG
Weaver, 2025
Oil and pigment on panel
13 x 13 cm / 14.5 x 14.5 x 3.5 cm framed
ZAR 6,300
(Framed in oak)



REBECCA GOLDBERG
Moth, 2025
Oil and pigment on panel
13 x 13 cm / 14.5 x 14.5 x 3.5 cm framed
ZAR 6,300
(Framed in oak)



REBECCA GOLDBERG

Gilded, 2025

Oil and pigment on panel

13 x 13 cm / 14.6 x 14.6 x 3.5 cm framed

ZAR 6,300

(Framed in oak)

Ruschka du Toit

Ruschka du Toit (b. 1984) lives and works in Cape Town, South Africa. She independently presented 'The garden at night', her first solo exhibition in 2024. She has since participated in group shows with Eclectica Contemporary in Cape Town and Lobster Club in Los Angeles. In 2024 she was selected as a finalist in the Delphian Gallery Open Call and subsequently exhibited her work with the Delphian Gallery at Unit1 Gallery in London.

In 2025 she presented her second solo exhibition, 'as circular as hope', at the PICHULIK Atelier in Cape Town. She also showcased her body of work 'Visiting Hours' with online art platform, Studio Veive in Amsterdam.

She is currently completing Sessions, an 8 month studio support programme facilitated by Dominique Edwards.

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Du Toit prioritises conveying feeling over uniformity of medium, allowing her to move fluidly between figuration and abstraction, drawing and painting, paper and canvas, oil stick and ink.

Guided by the natural world as a way to navigate and process her experiences, her paintings are autobiographical - an ongoing conversation between artist and subject - about mortality, sentimentality, memory, and immanence.



RUSCHKA DU TOIT
Dear Reader..., 2025
Acrylic ink on Arches paper
19 x 14 cm / 26.2 x 21.2 x 4.4 cm framed
ZAR 7,000
(Framed in kiaat behind museum glass)



RUSCHKA DU TOIT
Bearing Witness, 2025
Acrylic ink on Arches paper
19 x 14 cm / 26.3 x 21.2 x 4.4 cm framed
ZAR 7,000
(Framed in kiaat behind museum glass)



RUSCHKA DU TOIT
The jaw of nothing, 2025
Acrylic ink on Arches paper
19 x 14 cm / 26.2 x 21.2 x 4.3 cm framed
ZAR 7,000
(Framed in kiaat behind museum glass)



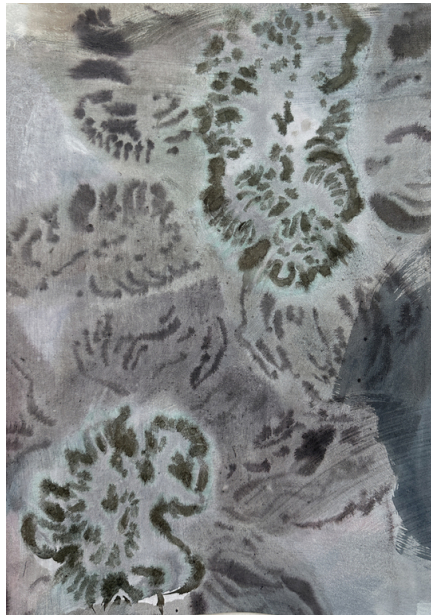
RUSCHKA DU TOIT
Nightshift study, 2025
Acrylic ink on Arches paper
18.5 x 14 cm / 26.3 x 21.2 x 4.4 cm framed
ZAR 7,000
(Framed in kiaat behind museum glass)



RUSCHKA DU TOIT
Internal weather, 2025
Acrylic ink on italian cotton
35 x 26 cm / 42.5 x 34 x 4.5 cm framed
ZAR 12,700
(Framed in kiaat behind museum glass)



RUSCHKA DU TOIT
Melancholia, 2025
Acrylic ink on italian cotton
34 x 26.5 cm / 41.7 x 34.2 x 4.5 cm framed
ZAR 12,700
(Framed in kiaat behind museum glass)



RUSCHKA DU TOIT
Nightscented, 2025
Acrylic ink on Italian cotton
37 x 26.5 cm / 45.2 x 34.2 x 4.5 cm framed
ZAR 12,700
(Framed in kiasat on linen behind museum glass)



RUSCHKA DU TOIT
Nightshade, 2025
Acrylic ink on Italian cotton
49.4 x 40 x 2.3 cm
ZAR 14,500



RUSCHKA DU TOIT
Mother Daughter, 2025
Oil stick on linen
63 x 50 x 1.6 cm
ZAR 17,300