

Brutal.



Lie Low / 'reads LILO/

A Group Show by Great Artists

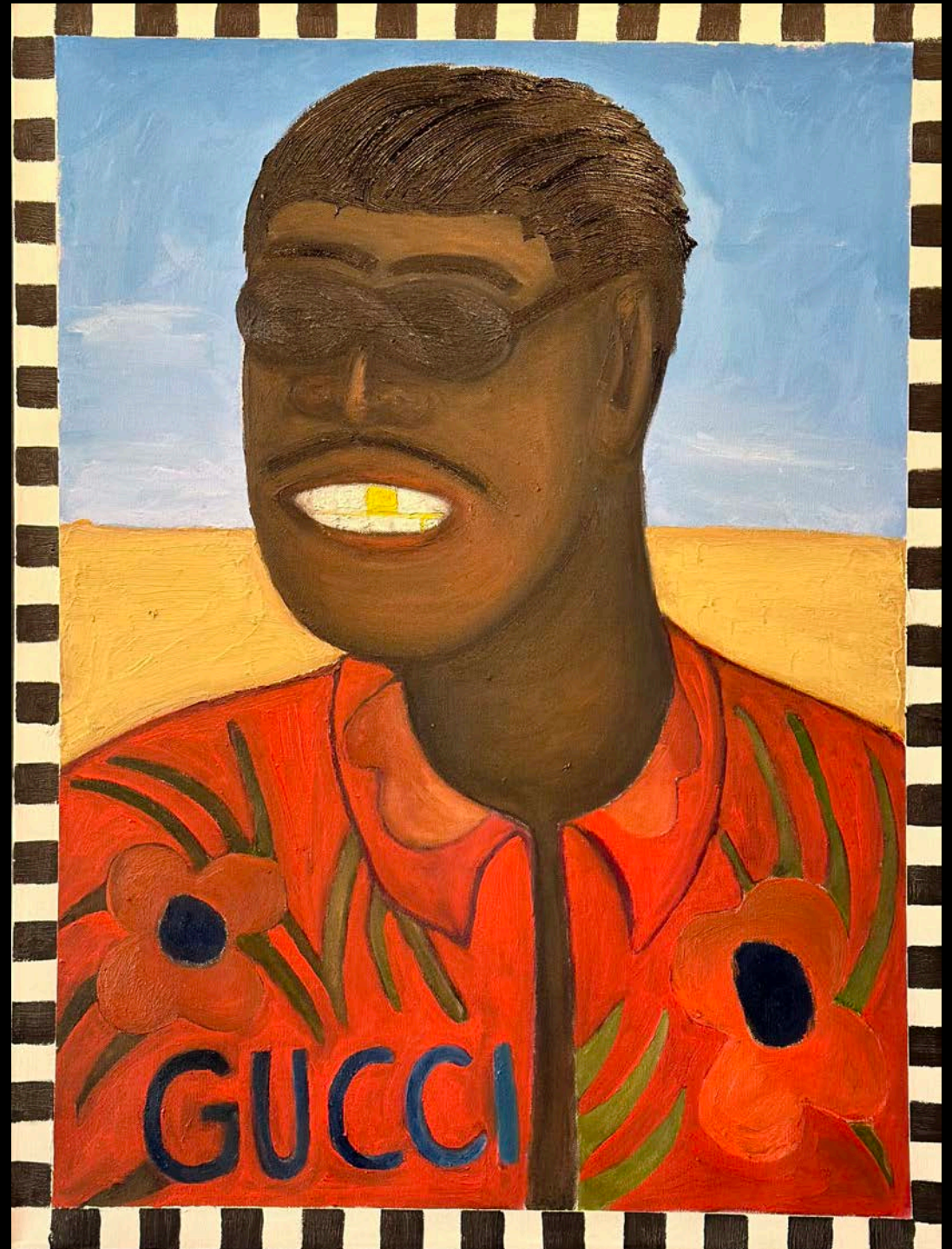
The *Tourists I & II* continues my ongoing reflection on contemporary portraiture, historical representations of black people and the ways in which they express their identities. In *The Tourists*, I explore the aspirational lifestyles of South Africa's growing black middleclass, taking a voyeuristic approach to documenting their presence at the beach and reflecting on what their presence means in a historical context. The beach being a symbol of leisure and a popular playground for tourists is politically charged in the context of South Africa's history. During Apartheid, black people were not allowed on the beach and were systemically excluded from the middle to upper economical classes. As a result, land ownership is one of the biggest political debates in South Africa to this day.

The Tourist I

Jakinda Boya
2023

Acrylic on Canvas
60 x 79 cm

R20 000.00



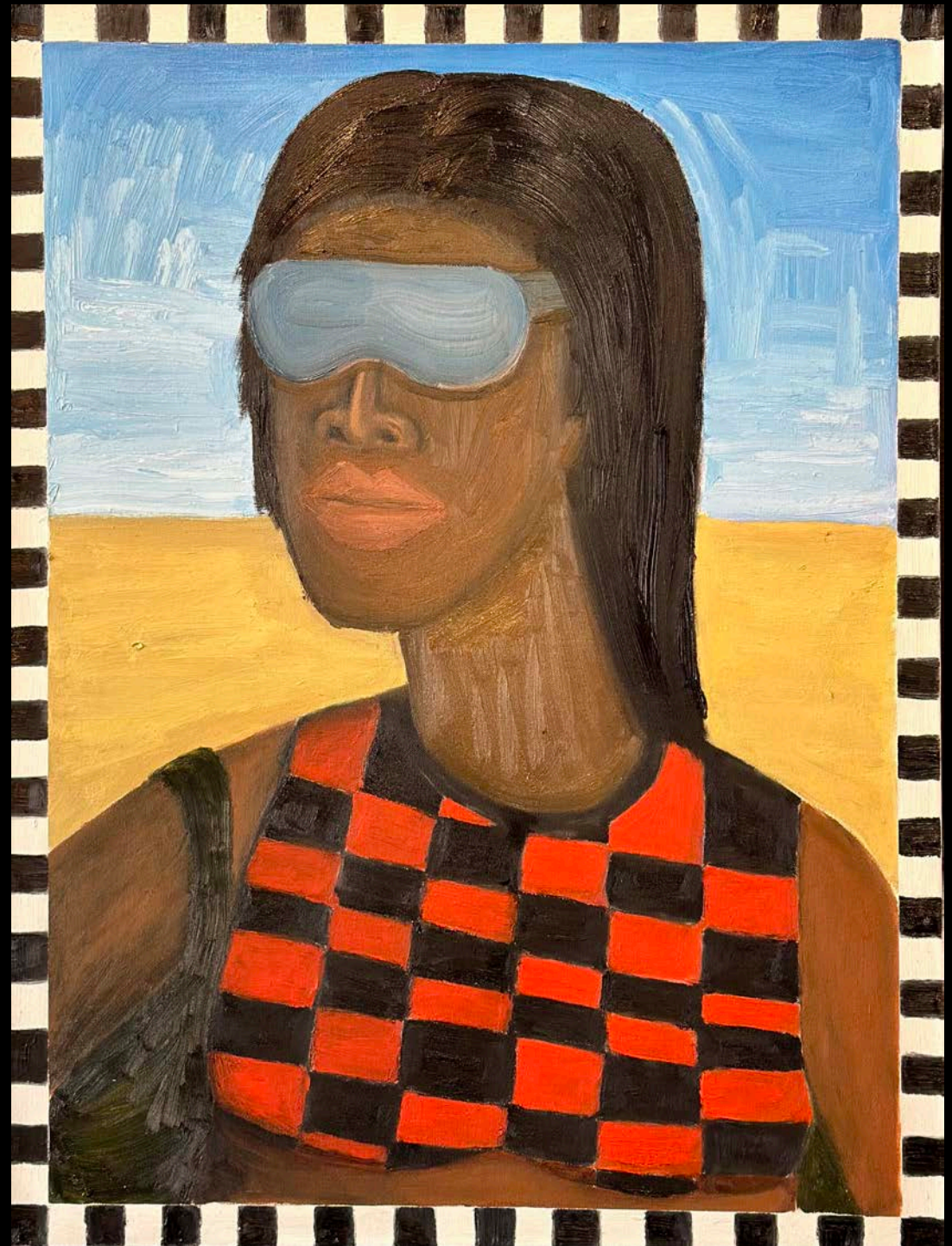
I, myself, am a child of South Africa's "born free" generation and thus have never actually experienced Apartheid myself but through its legacy and the stories and experiences of others. So, the mere presence of wealthy black people simply being on the beach, existing and enjoying themselves highlights, what may seem ordinary on the surface, but a significant historical conversation between the past and the present – how ordinary realities were made possible by the radical acts of the past.

The Tourist II

Jakinda Boya
2023

Acrylic on Canvas
60 x 79 cm

R20 000.00

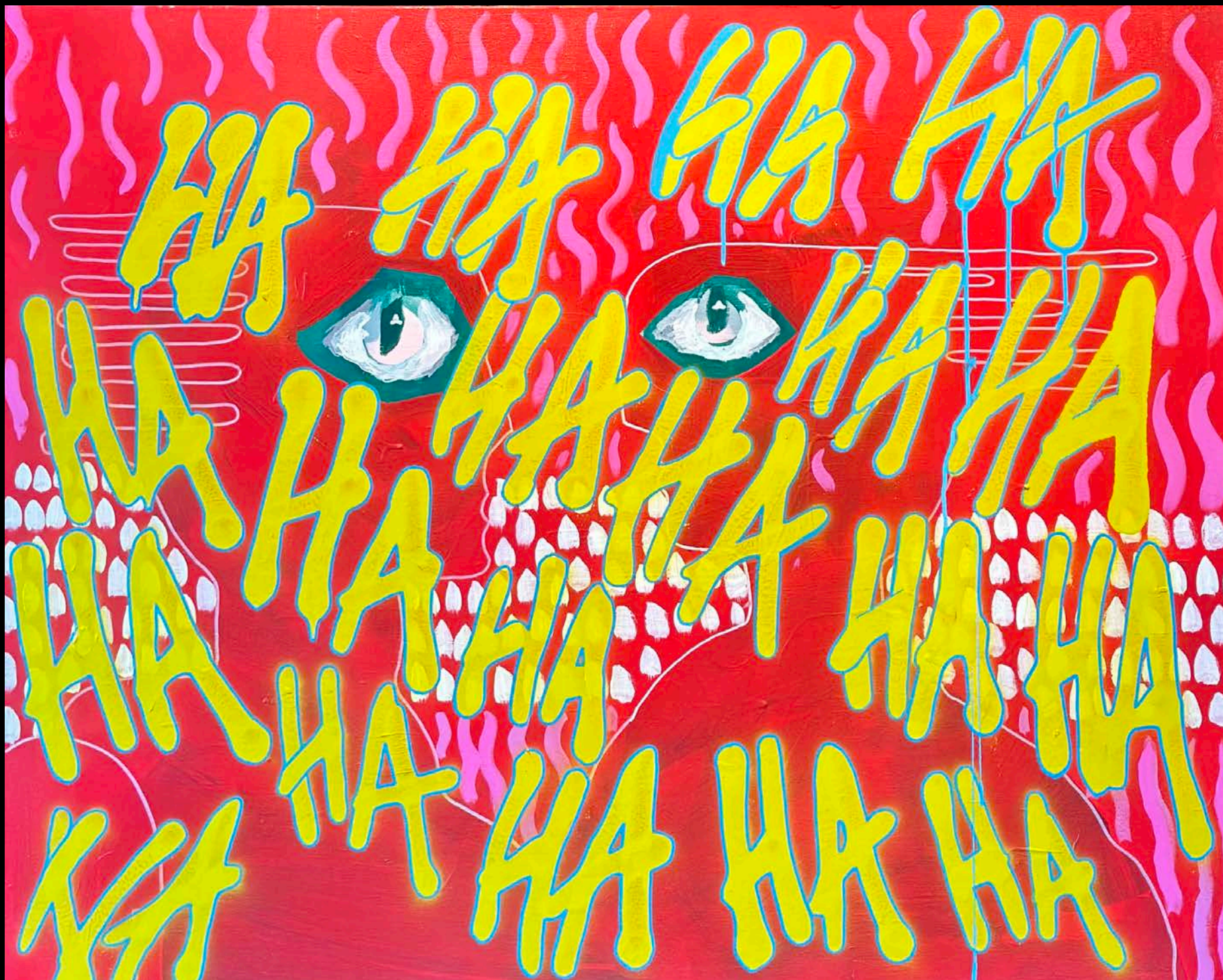


Real Sweet
Kyle Jardine
2023

Acrylic on Canvas
150 x150 cm

R35 000.00





Ha Ha
Norman O'Flynn
2023

Acrylic on Canvas
100 x 80 cm

R48 000.00

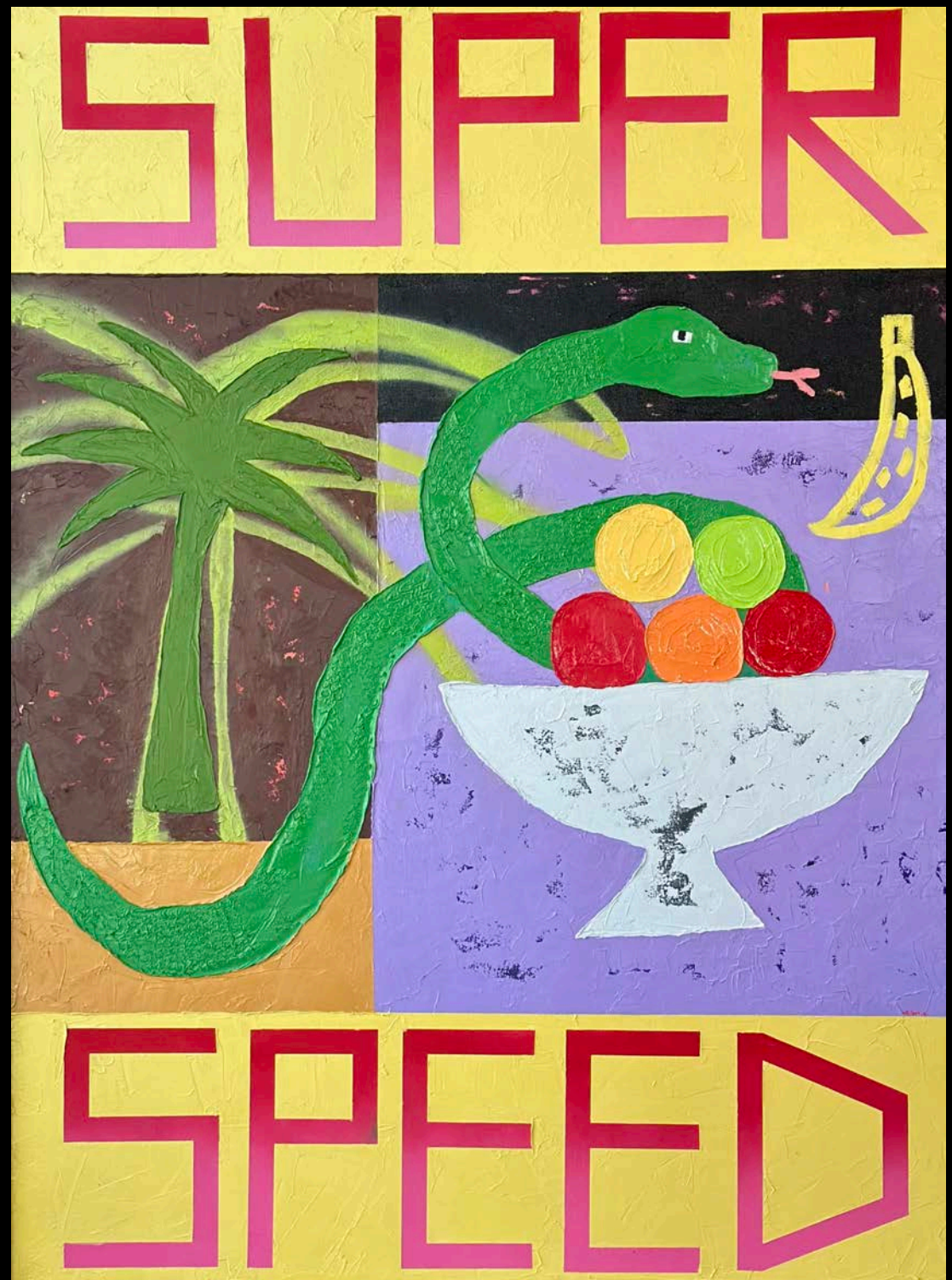
The Brainchild of filmmaker, Megan Daniels, ***Good Good Boy*** is her alter ego acting up.

Drawing inspiration from relationships, the internet and POP-culture, ***Good Good Boy*** uses thick oil paints, heavy brush strokes and bright colors to captivate the audience while passing commentary on what they view as online boredom.

Super Speed
Good Good Boy Studio
2023

Acrylic on Canvas
80 x 100 cm

R50 000.00



Humor plays a significant role in Norman O'Flynn's artistic approach to deliver his sharp and often harsh observations of society, consumable culture, and authority.

Through this playful aesthetic, O'Flynn seeks to engage the audience and invite them to reflect upon the absurdities and contradictions, the only sane response is to laugh.



Sharing is Caring

Norman O'Flynn
2023

Silk embroidery
140 x180 cm

R120 000.00



The director is searching for a pawn with immense potential, one to pass on their knowledge, guide and protect, and prevent them from making unnecessary mistakes. The director is so invested that they know exactly what they want, but they no longer possess the ability to achieve it.

Fearing that time is running out, the director constantly manipulates the pawn, hoping it will crack open and reveal its full potential. This would allow the director to tap into it and transform it into something greater. However, it becomes apparent that this pawn is just like any other, lacking the determination to take control of its own destiny and become a leader.

The Director and The P(r)wan

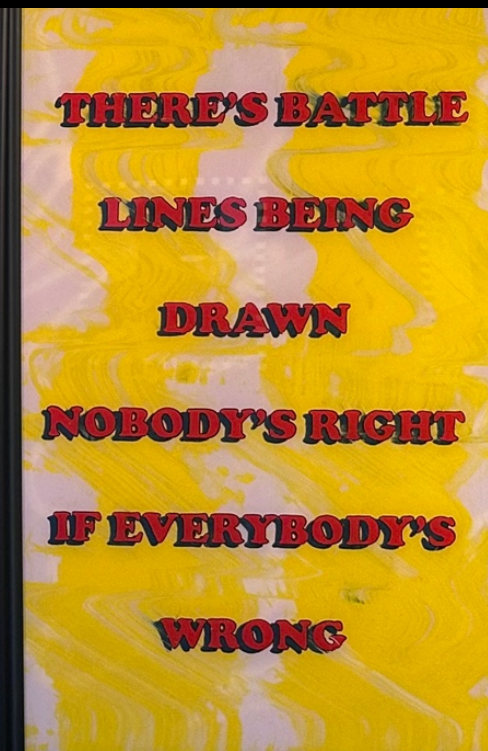
Matt Potter

2023

Acrylic on Canvas

85 x 100 cm

R18 500.00



In Many Forms We Return

Norman O'Flynn

2023

Silk embroidery

240 x 100 cm

R78 000.00



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