



eclectica contemporary

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CAPE TOWN
ART FAIR

20 - 23 February 2025

Abdoulaye Konaté



Work by Abdoulaye Konaté primarily takes the form of textile-based installations that explore socio-political and environmental issues, as well as foregrounding his aesthetic concerns and formal language. Konaté grapples with the way in which societies and individuals, both in Mali and beyond, have been affected by factors such as war, power struggles, religion, globalisation, ecological shifts, and the AIDS epidemic.

Employing material native to Mali, namely woven and dyed cloths, the artist creates large-scale abstract and figurative compositions. Konaté references West-African practices of using textiles as a means of commemoration and communication, whilst balancing global political and social reflections with a reference to his own local and cultural history.

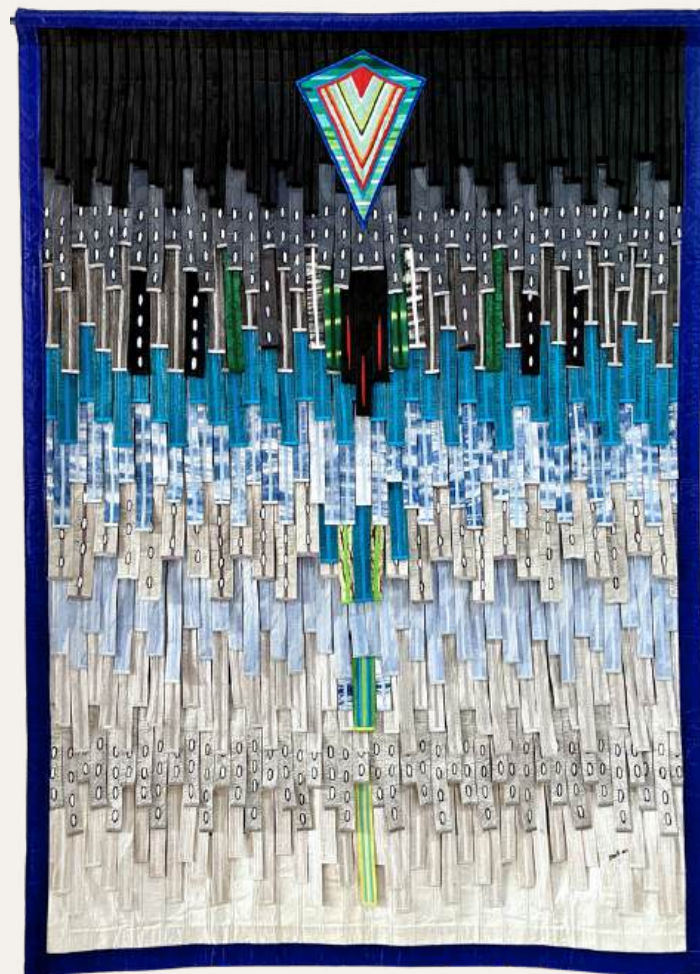


ABDOULAYE KONATÉ

Coucher de soleil avec motifs Arkilla kerkapeulh, 2024

Mixed media
190 × 136.5 cm

POA



ABDOULAYE KONATÉ

Composition en gris coloré, 2023

Mixed media
207 × 147 cm

POA

Justin Dingwall



Justin Dingwall's riveting photographs challenge traditional beauty ideals. Known for his theatrical portraits, Dingwall constructs staged images noted for their surreal and fantastical elements. Dingwall studied photography at the Tshwane University of Technology. Since graduating in 2004, he has gained recognition for his work in his native South Africa and abroad.

Dingwall is particularly noted for his explorations of taboos, stigmas, and how beauty ideals are conditioned by cultural attitudes and politics, particularly in African contexts. The artist addresses albinism in a portrait series of South African model-activists Thando Hopa and Sanele Xaba titled "Albus," which he began in 2014. In the whimsical "Fly by Night" series (2015–19), made during a heightened period of racial violence in South Africa, the artist tackles Black Swan Theory. The idiom refers to a surprising or unprecedented event and takes its name from the ill-founded assumption that black swans didn't exist. Dingwall was the 2015 winner of the SA Taxi Foundation Art Award.



JUSTIN DINGWALL

Lament, 2024

Mixed media

21 × 14.5 cm

USD 1,380 ex. VAT



JUSTIN DINGWALL

The great unknown, 2024

Mixed media

163 × 116 cm

USD 12,500 ex. VAT



JUSTIN DINGWALL
All that will come, 2024
 Mixed media
 158 × 132 cm

USD 12,900 ex. VAT



JUSTIN DINGWALL
From This Day, 2024
 Mixed Media
 119 × 77 cm

USD 8,800 ex. VAT

Hussein Salim



As a result of a tumultuous political and economical period in Sudan, which too brought about disputes of its historical context, Hussein Salim was displaced from Sudan and spent a number of years in various countries such as England, France, Germany, Norway and South Africa. Despite his artistic training in University of Sudan for Science and Technology, he attained his High degree in art at the University of Kwa-Zulu Natal, Pietermaritzburg. He has exhibited extensively overseas along with acclaimed local galleries, such as Bonisa Private Gallery, Elizabeth Gordon Gallery, Johans Borman and Eclectica Contemporary among others. Inspired by Sudan and Africa at large, the diversity and diasporic multicultural communal structure. His body of work aims to celebrate this through extensive layering of motifs masked by rich colours.

Following the example of graciousness, humility and resilience of the Sudanese, Hussein Salim has worked closely with NGOs such as African Angels and Buccaneers Outreach programs, who focus on the sustenance and uplifting of children and schools in marginalized communities with proceeds of his artwork sales being donated to various outreach schemes.



HUSSEIN SALIM

Love Letter, 2025

Acrylic and mixed media on Canvas

150 × 150 cm

ZAR 75,000 ex. VAT



HUSSEIN SALIM

Common Sense, 2025

Acrylic and mixed media on Canvas

180 × 150 cm

ZAR 85,000 ex. VAT

Bob-Nosa Uwagboe



Bob-Nosa Uwagboe was born in 1974 in the ancient city of Benin Kingdom, Edo State, Nigeria, known for its rich cultural and artistic heritage. He received his professional education at the famous colourist school, Auchi Polytechnic in Auchi, Edo State, where he graduated with a Higher National Diploma (H.N.D) in 2004 and specialized in painting.

Bob-Nosa, as he is fondly called, retired immediately to full-time studio work after his one year of mandatory service to the nation as a member of the National Youth Service Corps (NYSC) at Abuja. After a brief stay in Abuja, he relocated to Lagos to set up "The Protest Art Studio" to transform his creative energy into an experimental path that has resulted into thought provoking themes and oftentimes spark anger, pain, passion and visions that are not often defined by the subject matters and defy the borders usually set by artistic canons. He evokes emotion with his art in which he employs diverse materials which seem unconnected at first. He often succeeds in challenging the audience to become more deeply involved with his work provoking varied interpretations and reflections mostly concerned with issues of falsehood, deception, bad leadership and reaching to the unreachable.



BOB-NOSA UWAGBOE

Unlabelled 2, 2022

Acrylic and Spray paint on canvas

180 × 120 cm

USD 14,000 ex. VAT

Willemien de Villiers



Willemien de Villiers was born in 1957, in Pretoria, South Africa. She studied Fine Art at the University of Pretoria, graduating in 1978. Currently based in Muizenberg, Cape Town, Willemien also writes, paints and works with ceramics.

Soft and mutable, cloth by its very nature is a tangible signifier of connection, with its interwoven warp and weft. The ubiquity of textiles – which cover our skins and fill our homes, allowing for a bodily engagement with the world – is also used by De Villiers to examine and elevate shared female stories. The fabrics the artist chooses are those used in everyday, ordinary domestic settings, sourced from thrift shops, family and friends.

Her medium of choice – cotton thread – is both a physical and figurative means of connecting. Running point to point, through and over and under, it ties together the visible and invisible, denying a one-dimensional understanding of the object and subject. She most often uses thread whose colour is inspired by the body – pinks and reds, browns and off-whites. Like the stains on her fabrics, these refer to the lived experience of women and, still so common, the traumas enacted on them.

While stitching does function as a metaphor for repair, there is evidence that such physical interaction with textiles stimulates an actual neurological response. Through dedicating so much time to interacting with an artwork, it becomes a psychological object in itself, beyond the imagery portrayed on its surface. The repetitive process allows the artist to access an inner state. In her work, Willemien de Villiers searches for a balance between universality, stability, change and growth. She shows that beauty can be created in the wake of trauma and rupture, and that through our desire to challenge existing norms, we can connect to create a system that is more carefully considered, and more thoughtful.



WILLEMIEN DE VILLIERS

Ghosts of Flowers, 2025

Stitched textile on cotton with cotton thread
81x81 cm

ZAR 55,000 ex. VAT

Ibrahim Khatab



Ibrahim Khatab was born in Cairo in 1984 and works as a co-teacher at Cairo University. His practice spans across the mediums of painting, video art and installation. Khatab has been practicing since he was 12 years old when he created billboards on cloths and walls that were put up in the streets of Cairo. This early experience continues to influence his work and also ignited his passion for Arabic calligraphy which can consistently be seen as a significant element across his body of work. Since 2007 Khatab's work has frequently been presented in group shows and solo exhibitions.

His vast murals scratched and daubed into and onto wood signal the data and detritus of urban living – the scrawled mutterings of the streets, the calligraphic dance of Arabic letters and words, the elliptical signage of global products, the interpenetration of worlds and cultures that inform his vision of Cairo. For while Khatab's work is distinctively local – the trace and measure of his city – it speaks eloquently and sensuously of places the world over. As such, his artworks are runes – enigmatic and wondrous signs and symbols the meaning of which remain remote, as though scoured by a desert wind

He has garnered notable recognition locally and regularly exhibits across various art centred and galleries in Cairo. Additionally, Khatab has seen impressive exposure abroad, having exhibited widely – from Sweden to Cape Town to Oman. He has regularly participated in the annual Youth Salon, Cairo and has also led many workshops in Visual Arts Center, Oman; Fine Arts Association, Doha; and Sharjah Children Biennial (2013). He has been awarded various prizes for his work and in 2018 obtained his PhD from Cairo University. Khatab is currently resident in Cairo, Egypt and represented by Eclectica Contemporary in Southern Africa.



IBRAHIM KHATAB

Talking Walls: Gold I-IV, 2024

Mixed media on wood

120 x 120 cm each

USD 4,500 ex. VAT each

Ebenezer Samuel Akinola



Born in 1968 in Ibadan, Nigeria, Ebenezer Samuel Akinola is a leading voice in contemporary African art. He graduated at the top of his class with a Bachelor's degree in painting from the University of Benin in 1989. Akinola's work challenges stereotypical narratives about Africa and Black culture, using his art to engage with and critique notions of race, gender, beauty, spirituality, identity, and the political landscape of modern Africa. A central theme in his work is the deliberate darkening of his subjects' faces, symbolizing strength, grandeur, sophistication, and inherent dignity.

Akinola masterfully weaves realistic and abstract elements, creating pieces rich in detail and depth. His subjects, often portrayed in portraits and figure compositions, come alive with intricate layers that draw attention to key aspects of his message. Widely recognized and celebrated, Akinola has received prestigious commissions, including portraits of former Nigerian leaders Nnamdi Azikiwe, Abdulsalami Abubakar, and Olusegun Obasanjo, which are displayed in the National Gallery of Art in Nigeria. His impact extends beyond national borders, with exhibitions in renowned venues across the United States, Belgium, Italy, Morocco, and Spain.



EBENEZER SAMUEL AKINOLA

Untold Stories, 2024

Oil on linen

156.6 x 120cm

USD 15,000 ex. VAT

Kamal El-Feky



Born in 1984, artist Kamal El-Feky has earned a Bachelor's Honours Degree in Fine Arts (with a focus on sculpture) from Helwan University. He has been an active member of the Syndicate of Fine Artists in Cairo, as well as the Academia d'Egitto in Rome, and has participated in many exhibitions and international cultural fairs in Egypt and abroad.

El-Feky's sculptures attempt to capture the familiar yet foreign concept of waiting. The artist evokes the viewer to become content with the uncomfortable pause that his weighted figures narrate in their ageless suspension. The sculptures presents the futile, yet adventurous journey of becoming and the perpetuating cycles of human desire that accompany that role. El Feky's sculptures illustrate human life cycles as a plexus of events and desires. They draw us into a state of stillness, anticipation and entraps the viewer in a dormant state of reflection.



KAMAL EL-FEKY
Contemplation, 2024
Bronze
51 x 43.5 x 37 cm
Edition 1/4 A/P

USD 7,000 ex. VAT



KAMAL EL-FEKY
Suspension, 2024
Bronze
47 x 23 x 19 cm
Edition 1/4 A/P

USD 5,500 ex. VAT

**For any enquiries please contact
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With an increasing focus on African Art around the world, Eclectica Contemporary aims to present a carefully selected and focused collection of art from the continent that interrogates issues facing us in a globalized world. The art at Eclectica Contemporary often showcases practices and materials from art history but which push these boundaries and explore uncharted territories of representation, technique and theory.

Based in Cape Town, South Africa, Eclectica Contemporary sees itself as an African gallery with an international vision. We celebrate the diversity and depth of art making on our continent while aiming to contextualize it for a growing global market.

Our program of exhibitions shows a mix of solo shows by gallery artists alongside curated group shows. In addition, the Eclectica Contemporary exhibition space has facilities for experimental, new media and project-based works.