

# Lungiswa Gqunta

Portfolio



*Installation view Sleep in Witness, AKINCI, 2023, photo by Peter Tjihuis*

## About

Lungiswa Gqunta (b. 1990 Gqeberha, South Africa) deconstructs spatial modes of exclusion and oppression by addressing the access to and ownership of land, unravelling multisensory experiences that highlight persistent social imbalances – legacies of both patriarchal dominance and colonialism. She aims to disrupt this status quo with material references to guerrilla tactics and protest: her installations consist of quotidian objects with the potential to become weapons and means to defend in the struggle that opposes the slow violence imposed by oppression in relation to labour, racial, class, and gender inequalities. Specifically catering to context and audience, her works provide positive references and care to people of colour, and impose discomfort, confrontation, and caution in white (cube) spaces. Hereby, Gqunta aims to reassert black people into the landscape, shedding light on sedimented knowledge, and thus creating a site for non-traditional forms of excavation in which discovery and erasure are simultaneously present. More so, she counters the PTSD that haunts society and poses forms of collective healing in which music and female strength play a crucial role. These matters are highly relevant in current times: addressing inequality, land ownership, labour, and the pervasive, ongoing legacies of racism.

Lungiswa Gqunta is a visual artist working in performance, printmaking, sculpture and installation. Gqunta has been in residence at the Rijksakademie van beeldende kunsten in Amsterdam (2019-2021). Gqunta has also obtained her undergraduate degree at the Nelson Mandela Metropolitan University in 2012 and her MFA at the Michaelis School of Fine Arts in Cape Town in 2017. In addition to her practice, Gqunta is one of the founding members of iQhiya. Lungiswa Gqunta is represented by WHATIFTHEWORLD, Cape Town and AKINCI, Amsterdam.

She has held the following solo exhibitions: *Sleep In Witness*, Henry Moore Institute, Leeds, UK (2022); *Tending to the Harvest of Dreams*, Museum of Modern Art, Frankfurt, DE (2021); *Lungiswa Gqunta*, Apalazzo Gallery, Brescia, IT (2019); *Qwitha*, WHATIFTHEWORLD, Cape Town, ZA (2018); *Poolside Conversations*, Kelder Projects, London, UK (2017); and *Qokobe*, WHATIFTHEWORLD, Cape Town, ZA (2016). During Amsterdam Art Week (31 May – 4 June 2023) AKINCI will open the solo show *Sleep in Witness*.

Noteworthy group exhibitions include: Liverpool Biennial, Liverpool, UK (2023); “...”, TROPEZ at Sommerbad Humboldthain, Berlin, DE (2022); *Ubuntu, a Lucid Dream*, Palais de Tokyo, Paris, FR (2021); *On the Necessity of Gardening*, Centraal Museum, Utrecht, NL (2021); Mercusol Biennale Brazil (2020); *The Faculty of Sensing*, Kunstverein Braunschweig, DE (2020); *Living Forgiving Remembering*, Museum Arnheim, NL (2020); *Garden of Earthly Delights*, Gropius Bau, Berlin, DE (2019); *NOT A SINGLE STORY II*, Wanas Konst Museum, Vanås, SE (2018); *The Planetary Garden, Cultivating Coexistence*, Manifesta Biennial 12, Palermo, IT (2018); the 15th Istanbul Biennial, Istanbul, TR (2017); *Cultivating Coexistence*, Manifesta Biennial 12, Palermo, IT (2018); the 15th Istanbul Biennial, Istanbul, TR (2017); and Documenta 14, Athens, GR (2017).



*Divider*, 2016, Mixed media installation (knotted fabric, and beer bottles), 210 × 700 × 340 cm

Solo exhibitions



## Sleep in Witness | AKINCI

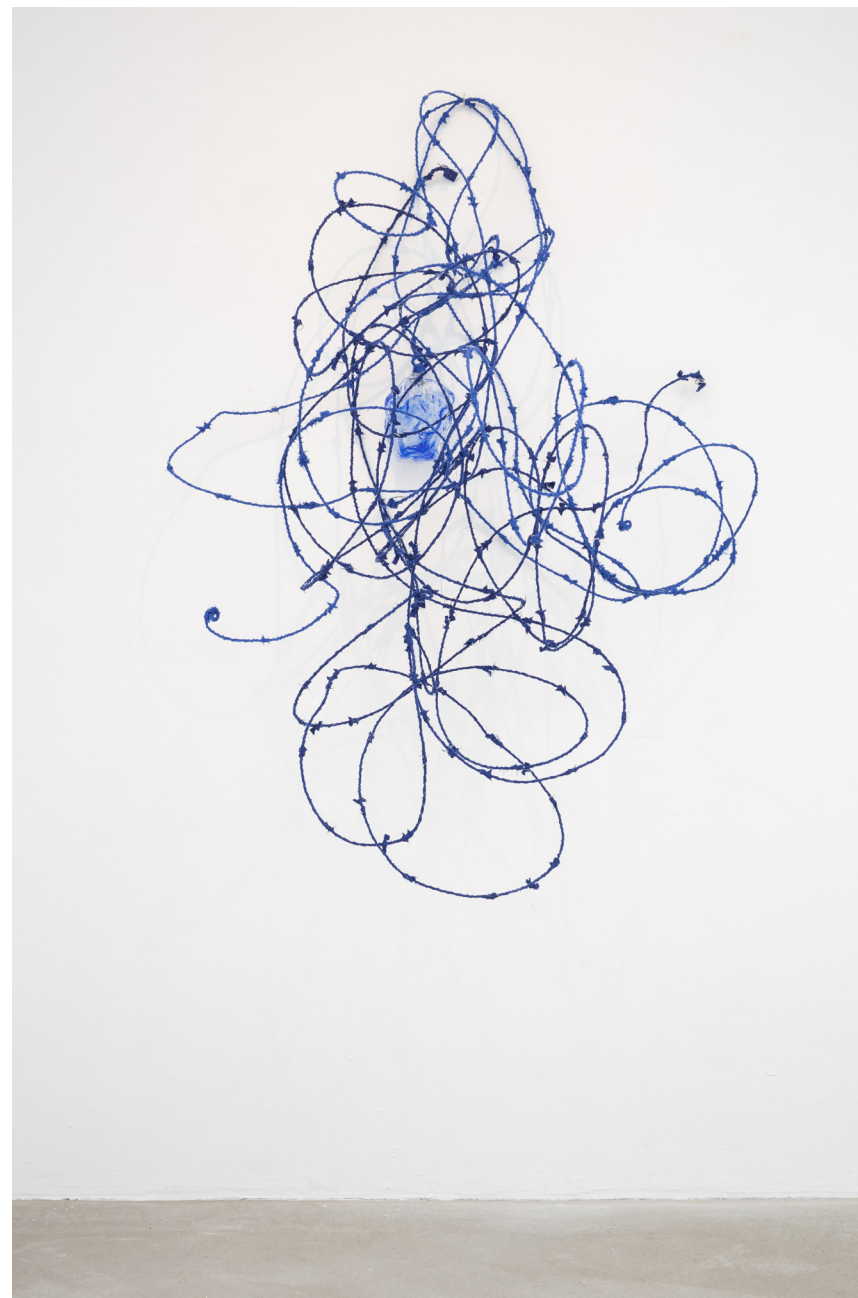
We are proud to present our first solo show *Sleep in Witness* by Lungiswa Gqunta (b. 1990) at AKINCI. Gqunta is a sculptor living in Cape Town, South Africa, who works across assemblages, installation, performance and printmaking. The exhibition traces the intangible world of dreams as a space of learning where extraordinary, overlooked and discredited places of knowledge are illuminated. This is reflected in the installations belonging to *Zinodaka*, 2022 and to *Ntabamanzi*, 2022, the mesmerizing video work *Rolling Mountains Dream*, 2021, as well as the textile works *Instigation in waiting I & II*, 2023. A large part of the installation *Ntabamanzi* can be seen this summer in the exhibition *New Horizons* at the Centraal Museum, Utrecht.

'I like to create environments' Lungiswa Gqunta states in an interview that was conducted for the occasion of her eponymous solo show *Sleep in Witness* at the Henry Moore Institute in Leeds last year. When visiting one of her shows, it becomes clear what she means. Gqunta transforms a room so that beauty and violence exist simultaneously and history meets the present.

The artist examines the enclosures imposed upon African knowledge systems and sees this deprivation as a symptom of colonial history and conquest. In spite of this, dream worlds, ancestral faith and other belief systems became places where there is room to preserve, guard and create new languages and wisdom. In *Sleep in Witness*, this intangible world becomes visible.

The exhibition opens with *Zinodaka*, an installation that considers the faith and belief systems of Black ancestors as spaces of knowledge and information. Its floor of cracked clay and sand is proof of something living, not necessarily human but something ancient. It investigates how soil interacts with people, how it changes form under people's weight, how certain paths emerge. This landscape, along with glass rocks that appear like water, offer an appeal to consider sources of knowledge that have often disappeared, been cast aside or discredited as non-existent.

Lungiswa Gqunta, *Plant Study II*, 2023, razor wire wrapped in fabric and handblown glass, 170 x 110 x 55 cm, photo by Peter Tijhuis



One of the cruel legacies of the apartheid regime is the criminalisation of Black aquatic spiritual practices and the curtailment of water-based ways of acquiring knowledge in South Africa. Throughout history, the ocean shifted from being a space for cleansing and healing to a geographical location. *Ntabamanzi* is not a reaction to this brutality, but rather a display of a new consciousness and alterity — a state of being different or other — that exists in spite of this historical wound. Made from barbed wire wrapped in fabric, the wall piece *Plant Study II* engages with the gallery like a drawing with wave-like forms. Wire has dual properties and is a familiar material to Gqunta. In her childhood it was found around the house, it was part of a home. She remembers how laundry was draped on the wire to dry. At the same time, razor wire is a very harsh material that is used to demarcate a space, to create exclusive spaces that keep certain people out and keep other people in.

Gqunta positions dreams as a response to the enclosures imposed upon African knowledge systems and a space from which new knowledge for living emerge. She explains how she dreamt about a giant wave, like a tsunami, that she could walk through as if you were walking through mountains. This dream kept coming back and is an inspiration for much of her work in this exhibition. As is the case for the video work *Rolling Mountains Dream*.

The two textile wall hangings *Instigation in waiting I & II* were made during a residency in Dumbarton Oaks, Washington DC where her fascination was seized by an abandoned greenhouse. Only a few Aloe plants were left, clinging strongly to what was there, unwilling to move. The work reflects Gqunta's thought process during this time. For greenhouses and botanical gardens, plants are removed from their natural habitat and people, to be controlled and possessed by their conqueror. This is another way in which the colonial past reveals itself.

Much can be read in the title *Sleep in Witness*. You don't have to be awake to witness things. We sleep to acquire knowledge and the world of dreams can be a fruitful source. It also refers to a silent witness embodied as water being the archive of a persisting collective grief. This exhibition invites you to think about our individual and collective presence in this space as a potential moment of reinvention.

This exhibition text was based on the original text by Nombuso Mathibela for *Sleep in Witness* at the Henry Moore Institute.



Installation view *Sleep in Witness*, AKINCI, 2023, photo by Peter Tijhuis





*Lungiswa Gqunta, Zinodaka, 2022, clay, sand, handblown glass, dimensions variable, photo by Peter Tjihuis*





*Installation view Sleep in Witness, AKINCI, 2023, photo by Peter Tjihuis*





*Installation view Sleep in Witness, Henry Moore Institute, Leeds, 2022, photo by Rob Harris*

*Sleep in Witness* traced the intangible world of dreams as a space of learning where extraordinary, overlooked and discredited places of knowledge are illuminated. The exhibition at the Henry Moore Institute (2022) included two new installations, *Zinodaka, 2022* and *Ntabamanzi, 2022*, along with the video *Gathering 2019*.

Gqunta examines the enclosures imposed upon African knowledge systems and sees this deprivation as a symptom of colonial history and conquest. She positions dreams as a response to this curtailment and a space from which new languages, wisdoms and information for living emerge. The exhibition opened with *Zinodaka, 2022*, an installation that considers the faith and belief systems of Black ancestors as spaces of knowledge and information. Its floor of cracked clay and sand is proof of something living, not necessarily human but something ancient. This landscape, along with glass rocks that appear like water, offer an appeal to consider sources of knowledge that have often disappeared, been cast aside or discredited as non-existent.

One of the cruel legacies of the apartheid regime is the criminalisation of Black aquatic spiritual practices and the curtailment of water-based ways of acquiring knowledge in South Africa. *Ntabamanzi, 2022* is not a reaction to this brutality, but rather a display of a new consciousness and alterity — a state of being different or other — that exists in spite of this historical wound. Made from barbed wire wrapped in fabric, the installation at Henry Moore Inst. filled the exhibition's central gallery like a drawing in space with vast, wave-like forms.



*Ntabamanzi, 2022, installation view Sleep in Witness, Henry Moore Institute, Leeds, 2022, photo by Rob Harris*





*Installation view Sleep in Witness, Henry Moore Institute, Leeds, 2022, photo by Rob Harris*



*Installation view Sleep in Witness, Henry Moore Institute, Leeds, 2022, photo by Rob Harris*



## *Tending to the harvest of dreams* | ZOLLAMT MMK

Centimeter after centimeter, green, orange, and purple strips of cloth are tightly wound around the shiny, cold wire. Only the barbs pierce the cloth cladding from within again and again like clear and brutal rays. Distributed throughout the room, the colored tangles of steel form an expansive green garden landscape from which purple and orange fields sprout here and there. Round and geometric basins ending in rust spread out amongst them like lakes on a wide, parched plain. Above them hovers the sweet and tangy fragrance of burnt imphepho. Words sound out—rhythmic, soft, muted, chirruping, clicking, and clacking—in a still-drowsy attempt to describe the nocturnal dream in isiXhosa.

In *Tending to the harvest of dreams*, the South African artist Lungiswa Gqunta poses the question of colonialism's continued impact thirty years after the supposed end of apartheid. How can one pick up the thread of one's own relationship to nature, the centuries-old traditions and knowledge that lie within one but speak to one only in dreams? How can one find and carry on one's identity, of which one was robbed bit by bit, also through land seizure?

Slowly and subtly, like the scent and effect of imphepho, the violence that comes forth from this work only on closer inspection seeps into us and stays there. The barbed wire restricts our movements and gives us a sense of what it's like to be in a place where you could feel lighthearted if you had the right to. After centuries of colonial influence and violence, it is difficult to change these places. Two-thirds of the country are still in white ownership. Ninety percent of the wealth belongs to 10 percent of the population. In a country so rich in natural resources, the question of land is crucial and the demands for restitution ubiquitous.

The history of barbed wire began with the colonial conquest of the North American West, the prairie, and the systematic expulsion of the indigenous peoples (by way of the Homestead Act). It was during the Second Boer War that it first came into use for military purposes. The British stretched it between rapidly erected blockhouses to protect strategic points such as railway tracks and severely limit the Boers in their freedom of movement. Barbed wire also surrounded the concentration camps subsequently built for the imprisoned population.

*Tending to the harvest of dreams*, installation view ZOLLAMT MMK, 2021  
photo by Diana Pfammatter





Under apartheid, it helped enforce segregation. And today it is still as typical of the South African landscape as the countless colonial gardens and parks that dot the entire country: Kirstenbosch National Botanical Garden, Company's Garden, Brenthurst Gardens, to name just a few. Despite its tremendously rich flora—South Africa has the greatest number of endemic plant species in the world—the Dutch and British introduced “native” plants and formed the conquered landscape according to their own tastes.

To this day, the gardens and parks are planted and cultivated primarily by Black South Africans who were prohibited from visiting them under apartheid. “They lavish their care and love on these gardens even though both are denied them in these landscapes of oppression and exploitation,” the artist observes. Hedges, walls, fences, and wires also enclose the gardens, parks, and entire landscapes of the present. “Parks are one of the many places in which you can see this segregation structurally, and it also exists in terms of gardens and natural spaces of leisure. It may seem crazy, but this green grass really becomes a physical manifestation of how people are treated and how an area is treated because of the people who live in it,” Lungiswa Gqunta comments. “Even just navigating Cape Town, which is filled with these kinds of colonial landscapes, reminds you that you are slightly out of place or always being watched, sometimes in very obvious ways and other times in very subtle ways. Being in spaces where you’re made to feel as if you don’t belong always brought up a specific reaction in me: I own the space in the way that I move across it, and I walk as if this were mine. I move with the thought that this is my inheritance, not to feel small or to constantly be faced with all the politics about that particular space. I don’t know if it’s reclaiming... but trying to reassociate myself in a space that has been made to feel alien to me.”

Click [here](#) to download the booklet of the exhibition.

*Lungiswa Gqunta at Tending to the harvest of dreams, installation view ZOLLAMT MMK, 2021, photo by Diana Pfammatter*







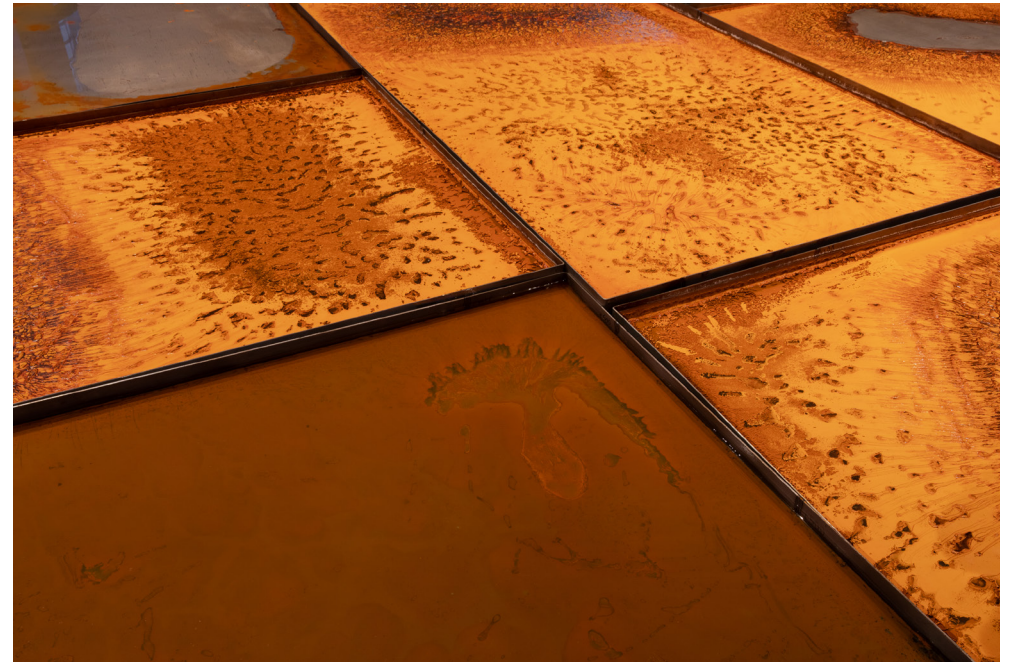
*Tending to the harvest of dreams, installation view ZOLLAMT MMK, 2021, photo by Diana Pfammatter*





*Tending to the harvest of dreams, installation view ZOLLAMT MMK, 2021, photo by Diana Pfammatter*





*Detail of Noluthando; Kholiswa; River beds, 2021, photo by Diana Pfammatter*





*Detail of Nompumelelo; Kholiswa, 2021, photo by Diana Pfammatter*

## Benisiya Ndawoni | Apalazzo Gallery

In her work, *Benisiya Ndawoni*, 2018, issues of access and security are brought to the forefront. Through this wall drawing sketched in razor wire, a constellation of violent and delicate sentiments are made tangible. Recalling the act of laying down laundry on the razor wire surrounding her childhood home, Gqunta's wall installation is populated with fragments of fabric that map out memories of beds made, beds lain in and dreams yet to come to fruition. Unveiling a sense of discomfort, Gqunta contrasts her township experiences with those of the suburbs, and the objects associated with these spaces.

Her intention is, "Purely to point out, to exaggerate, what is clear for me and may not be very clear for somebody else." Demonstrating to her audience her constant reconsideration of environments she inhabits, the artist enters into the gallery aware of the spatial and racial dynamics which pervade it, and reflects on her own experiences as a means of cultural translation. This is necessary, "So that white people have a glimpse of one of the many experiences that cause us blacks discomfort." Gqunta translates across racialized cultural systems, such that the world and all of its spaces and homes can be re-imagined as radically heterogeneous.



*Benisiya Ndawoni*, 2018, razorwire and found fabric, installation view Apalazzo, Brescia, Italy, 2019



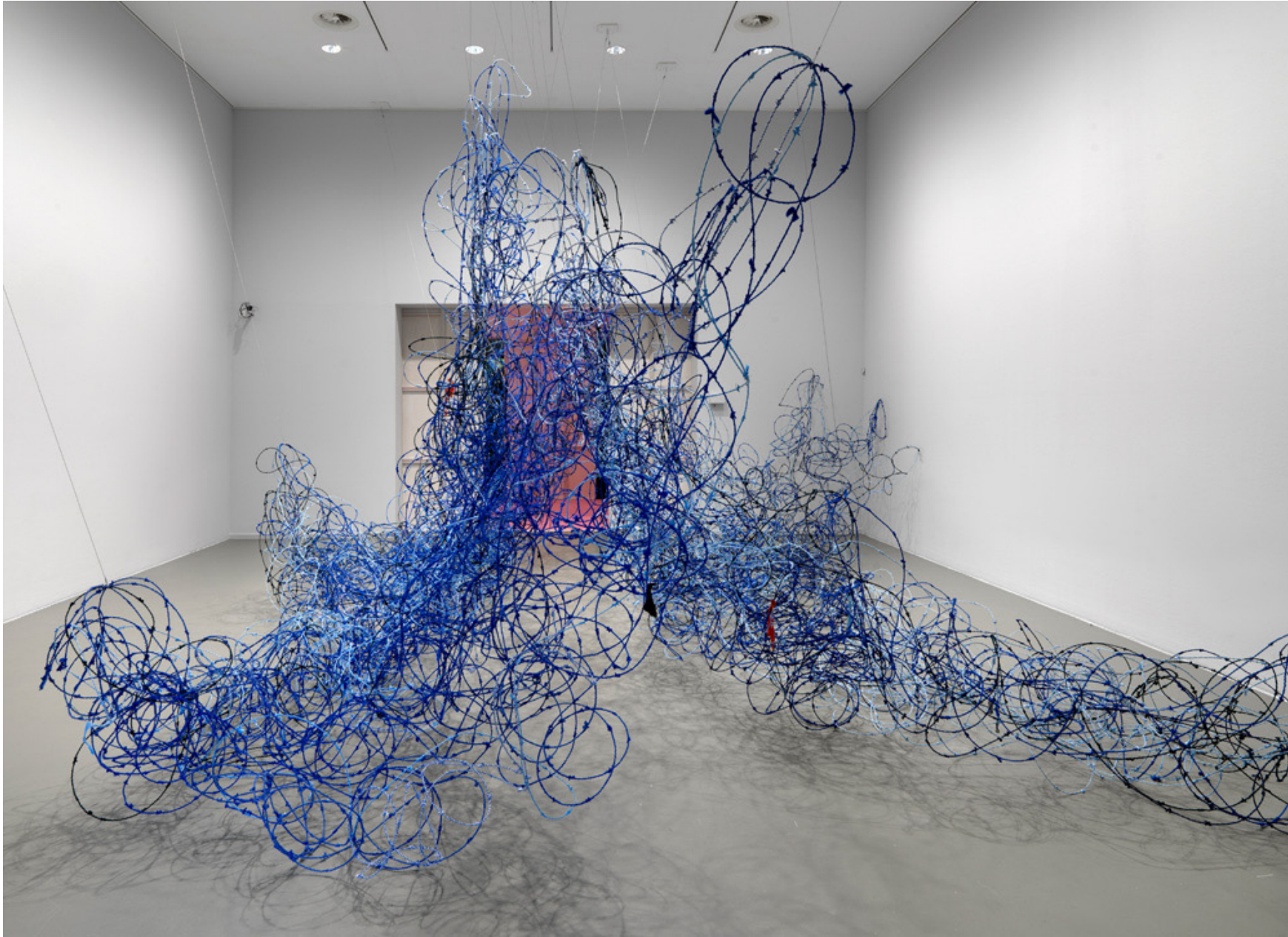


*Benisiya Ndawoni, 2018, razorwire and found fabric, installation view Apalazzo, Brescia, Italy, 2019*



**Work**

Ntabamanzi, 2022



*Ntabamanzi, 2022, razor wire wrapped in fabric, dimensions variable, installation view Centraal Museum Utrecht, 2023*





*Ntabamanzi, 2022, razor wire wrapped in fabric, dimensions variable, installation view Centraal Museum Utrecht, 2023 (detail)*





*Ntabamanzi, 2022, razor wire wrapped in fabric, dimensions variable, installation view Centraal Museum Utrecht, 2023*



*Noluthando; Nompumelelo; Kholiswa; Phumla*



*Installation view Fondazione Sandretto Re Rebaudengo, Turin, 2023, photo by Giorgio Perottino*





Installation view Fondazione Sandretto Re Rebaudengo, Turin, 2023, photo by Giorgio Perottino







*Installation view Fondazione Sandretto Re Rebaudengo, Turin, 2023, photo by Giorgio Perottino*





*Installation view Fondazione Sandretto Re Rebaudengo, Turin, 2023, photo by Giorgio Perottino*





*Phumla, 2021, barbed wire, fabric, installation view Fondazione Sandretto Re Rebaudengo, Turin, 2023, photo by Giorgio Perottino*





right: Noluthando; Kholiswa, 2021, barbed wire, fabric, photo by Giorgio Perottino  
left: Phumla, 2021, barbed wire, fabric, photo by Giorgio Perottino



“Between the rolling mountains and the riverbeds lies a place of healing and remembering. With the body rolling through the land trying to remember while in a dream, the river offers a place of pause and healing to the body and its continuous labour. These bodies of water that exist as a river and a bath with healing qualities in the form of oils and or plants are there to create a presence of calmness within the space and a moment of stillness for the viewer. This multi sensory landscape is a look into the labour of remembering in a place that is intangible and continuously evolving.”



## *Building Mountains, 2021*

It was a dream within a dream where I was walking around the Cederberg mountains, I can't for the life of me remember what I was wearing but I think I was carrying two long sticks, they don't have names but we walk together a lot I woke up trying hard to remember this journey to the mountains and who or what was calling me there, but I didn't manage.

Oh well maybe it wasn't that important.  
Here we go again though, within mountains and building mountains.

I've lost so many songs to dreams  
One must put their ear to the ground slowly to hear what it is  
so you don't miss anything.  
Hopefully you remember all that is said /shared.

These mountains have news, they have stories and they bare witness to histories.  
These rocks came all the way down from the top to tell you something  
or perhaps share a song that you can sing back to them.



*Building Mountains, clay, rusted iron, size variable, Rijksacademie Open Studios, 2021*



*Building Mountains, clay, rusted iron, size variable, Installation view Centraal Museum Utrecht, 2023*





*Building Mountains, clay, rusted iron, size variable, Installation view Centraal Museum Utrecht, 2023*



*Building Mountains, clay, rusted iron, size variable, Installation view Centraal Museum Utrecht, 2023*





According to Gqunta *Building Mountains* is celebrating the quiet moments of black revolt nestled in homes and in the many places our eyes can't reach. This is an ongoing site of excavating different methods of collective healing and resistance and acknowledging different spaces of knowledge sharing and production.

*Building Mountains*, clay, rusted iron, size variable, Rijksacademie Open Studios, 2021



*Building Mountains, clay, rusted iron, size variable, Rijksacademie Open Studios, 2021 (detail)*





*Installation view Terra Incognita, AKINCI, 2022, photo: Peter Tijhuis*



*Installation view Terra Incognita, AKINCI, 2022, photo: Peter Tijhuis*



## *Riotous Assembly, 2019*

The body of work coming together in *Riotous Assembly* has been presented at Rijksakademie Open studios Amsterdam in 2019. The title refers to the Riotous Assemblies Act of 1956 that prohibited gatherings in open-air public places if the Minister of Justice considered they could endanger the public peace. With this work Gqunta explores ways of healing through the tradition of communal unity and gathering by women.

A photographic and video series which documents the activity of folding sheets as a site of unearthing and intergenerational knowledge exchange. This moment of archiving stems from a larger project titled *Riotous Assembly* which celebrates black revolt and collective healing and resistance focusing on the often overlooked importance of women within these narratives. *Gathering* (video work) is about an action that goes beyond domestic labour, it is that moment when you get to learn about your family's history of survival and resistance. It's the moment when a young girl gets to understand how her mother keeps all her strength throughout the hardships and what her aunt's methods of healing are. This body of work is a continuous collective conversation.

Click [here](#) for a video of Riotous Assembly.



*Riotous Assembly, installation with mixed materials and techniques, Rijksakademie open Studios, 2019, photo: G.J. v. Rooij*





*Riotous Assembly, installation with mixed materials and techniques, Rijksakademie open Studios, 2019, photo: G.J. v. Rooij*



*Gathering, 2019*



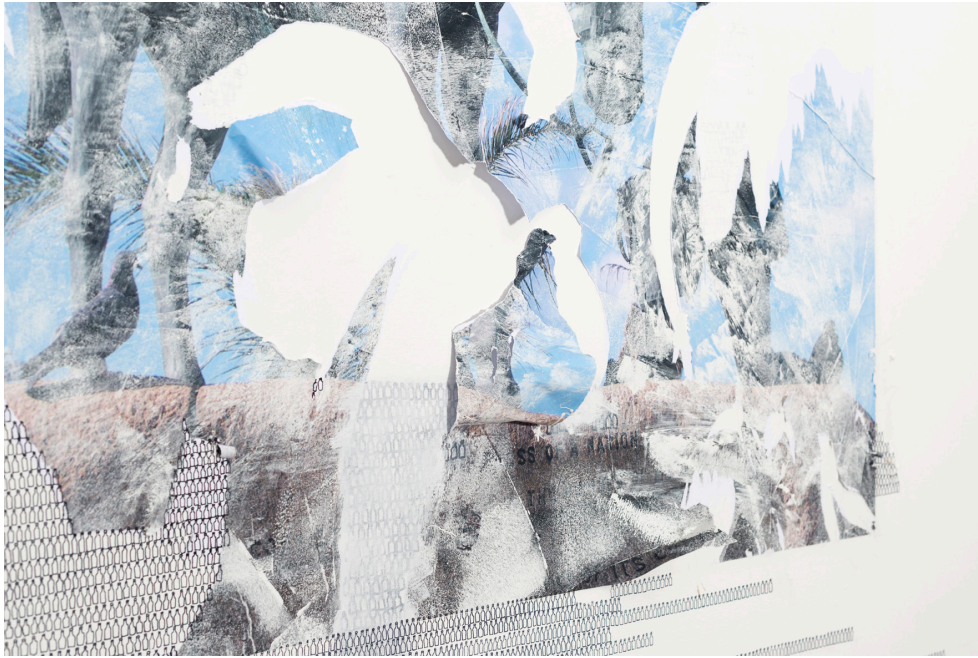
*Gathering (installation), 2021, photo, bench, sheets, size variable*



*Gathering 5.11.19 #1, 2019, Epson premium, perspex, dibond, 82,5 x 220 cm*



*Horse Memorial, 2017*



*Horse Memorial I, 2017, paper, paste, paint and pen, dimensions variable*



## *Sleeping Pools, 2017*

The installation *Sleeping Pools*, is an illuminated metal bed frame filled with a pool of petrol. Gqunta combines the luxury of the swimming pool in a South African suburb with the perceived threat of a township represented by the petrol. The installation is presented together with the video *Feet under Fire*, in which Gqunta's lower legs swing in and out of frame, wearing scrubbing brushes as shoes. The video is accompanied by the sound of voices singing the childhood nursery rhyme, *Umzi Watsha*, which translates from isiXhosa as 'The house is burning'. The bed, in combination with the video, speaks to us about the concept of 'home' in the townships of Africa. In recalling the flawlessly polished doorstep at the home of her grandmother's sister, Gqunta has adapted the tools of domesticity by replacing the bristles of the scrubbing brushes with matchsticks. In the film, an echoed voice calls out: "Go look there; there is a fire, pour water" An instruction for survival to those living in the close confines of South Africa's informal settlements, where accidental fires unite the community to put out the flames. This element of fire is seared into Gqunta's practice as a both a metaphor and catalyst for change. "Our house, as in our whole country, is on fire, and who is gonna put it out? We have to collectively come together to put it out, as Black people. Not even just South Africans, but the entire continent."

*Feet under Fire, 2017, HD Video, 14:54 min*

*Sleeping Pools, 2017, metal bed frame, led lights, perspex, petrol, water and ink, 160 x 180 x 35 cm, installation view at AKINCI, 2019, photo: Peter Tjihuis*







*Feet under Fire, 2017, HD Video, 14:54 min & Sleeping Pools, 2017, metal bed frame, led lights, perspex, petrol, water and ink, 160 x 180 x 35 cm, installation view at AKINCI, 2019, photo: Peter Tjihuis*



In *Lawn*, Gqunta creates a 'lawn' out of broken bottles that have been inverted and placed on the top of a wooden plate. In apartheid South Africa, only affluent whites had lawns, which were tied to their prosperity and notions of domesticity, security and racial privilege. Upturned, broken bottles are placed on garden fences to deter outsiders. Aside from connoting capitalism and globalisation, the bottles in Gqunta's works evoke those used to make petrol bombs during riots in recent years in South Africa. Bottles are also suggestive of alcohol, which the artist notes first came to Africa through Europe as a result of the slave trade. Thus the work responds to the corrosive legacy and social divisions produced by commodities, alcoholism, the destructive delineation of property, and the proximity of violence to borders and policing.

*Lawn*, 2016, wood, broken bottles and petrol, 242 X 122 X 28 cm, Gropius Bau Garten, photo: Mathias Voelzke



## Curriculum Vitae

Lungiswa Gqunta, Gqeberha, South Africa, 1990.  
Presently living and working in Cape town.

### Education / residencies

- 2019-2021 Residence at the Rijksakademie van Beeldende Kunsten, Amsterdam
- 2017 MFA at the Michaelis School of Fine Arts, Cape Town
- 2012 Undergraduate degree at Nelson Mandela Metropolitan University, Port Elizabeth

### Selected solo exhibitions

- 2023 *Sleep in Witness*, AKINCI, Amsterdam, Netherlands
- 2022 *Lungiswa Gqunta: Sleep in Witness*, Henry Moore Institute, Leeds, United Kingdom
- 2021 *Tending to the harvest of dreams*, ZOLLAMT, MMK Museum of Modern Art, Frankfurt, Germany
- 2019 *Lungiswa Gqunta*, Apalazzo Gallery, Brescia, Italy
- 2018 *Qwitha*, WHATIFTHEWORLD, Cape Town, South Africa
- 2017 *Poolside Conversations*, Kelder Projects, London, United Kingdom  
*Stranger's Location*, Michaelis Galleries, Cape Town, South Africa
- 2016 *Qokobe*, WHATIFTHEWORLD, Cape Town, South Africa

### Selected group exhibitions

- 2024 *Wild Grass: Our Lives*, 8th Yokohama Triennale, Yokohama, Japan  
*THE VIEW*, presentation of the Family Servais Collection, The Loft, Brussels, Belgium  
*Tongues of Fire*, Kunsthall Trondheim, Trondheim, Norway  
*Feet Under Fire: On Dispossession*, MAC Panama, Panama City, Panama  
*To Echo a Shadow*, NXTHVN, New Haven, United States
- 2023 *Soil Conversations*, Galerie im Körnerpark, Berlin, Germany  
*The Butterfly Affect*, Fondazione Sandretto Re Rebaudengo, Torino, Italy  
*Aan de horizon | Een zomerse reis door de kunsten*, Centraal Museum Utrecht, Netherlands  
*uMoya: The Sacred Return of Lost Things*, Liverpool Biennial 2023, Liverpool, United Kingdom  
*ANGST / FEAR – Crisis Indicator or Survival Instinct?*, Künstlerverein Walkmühle, Wiesbaden, Germany
- 2022 *Whiteness as Property: Racism and ownership*, Künstlerhaus, Vienna, Austria  
... , TROPEZ at Sommerbad Humboldthain, Berlin, Germany
- 2021 *History's Footnote: on Love and Freedom*, Marres, Maastricht, Netherlands  
*The Botanical Revolution*, Centraal Museum Utrecht, Netherlands

- 2020 Rijksakademie Open Studios, Amsterdam, Netherlands  
*Not Angels or Algorithms, Only Human Error* - WHATIFTHEWORLD, Cape Town, South Africa  
*Ubuntu a Lucid Dream*, Palais de Tokyo, Paris, France  
*Overview Effect*, Museum of Contemporary Art Belgrade, Serbia  
*Living Forgiving Remembering*, Museum Arnhem, Netherlands  
 Bienal 12, Porto Alegre, Brazil
- 2019 *Faculty of Seeing Thinking With, Through, and By Anton Wilhelm Amo*, Kunstverein, Braunschweig, Germany  
*Garden of Earthly Delights*, Gropius Bau, Berlin, Germany  
*Heroines Now*, AKINCI, Amsterdam, Netherlands
- 2018 *Not a Single Story II*, Wanas Konst Museum, Sweden  
*iQhiya*, Transmission Gallery, Glasgow International, United Kingdom  
*Unframed*, Cape Town Art Fair, Cape Town, South Africa  
*The Planetary Garden*, Cultivating Coexistence, Manifesta Biennial 12, Palermo, Italy  
*Not a Single Story*, Nirox Sculpture Park, Cradle of Humankind, Krugersdorp, South Africa  
*CLOSE: Proximity/Intimacy/Tension*, Johannesburg Art Gallery (JAG), Johannesburg, South Africa
- 2017 *All Things Being Equal...*, Zeitz MOCAA, Cape Town, South Africa  
*iQhiya*, Documenta 14, Kassel, Germany  
 15th Istanbul Biennial, Istanbul, Turkey
- 2016 *Everyday Anomaly*, WHATIFTHEWORLD, Cape Town, South Africa  
*Negative Space*, WHATIFTHEWORLD, Cape Town, South Africa  
*iQhiya*, The AVA Gallery, Cape Town, South Africa  
*New Monuments*, Commune.1, Cape Town, South Africa

### Permanent Collections

- Zeitz MOCAA, Cape Town, South Africa  
 Nelson Mandela Metropolitan University, Port Elizabeth, South Africa  
 University of Cape Town, Cape Town, South Africa  
 Kunsthaus, Zurich, Switzerland