

# Manyaku Mashilo | "There are Other Worlds They Have Not Told You Of"

Dedicated to the act of cherishing lineage, Manyaku Mashilo creates otherworldly re-imaginings with precise linework. In these drawings, Mashilo develops her ongoing exploration of her own form of cartographic portraits. Her iconic portraits capture the self, representing a black, queer community cloaked, clothed and bathed in celestial cartographies. The enmeshed figures perform a multiplication of mappings piecing together dimensions of time, place and space, offering the land and the body as the source of a complex question of spiritual identity.

Growing up in a strict religious community, Mashilo points to religion which cut off accessibility to other forms of spiritual practice. The portraits serve as a record of the many conversations and intimate retellings of religious and spiritual memories, sounds and practices which connect contemporary urban individuals to their ancestors.

"The child in each of us knows paradise. Paradise is home. Home as it was or home as it should have been. Paradise is one's own place, one's own people, one's own world, knowing and known, perhaps even loving and loved. Yet every child is cast from paradise - Into growth and new community, into vast, ongoing change."

— Octavia E. Butler, *Parable of the Sower*

Cloaked in their own ancestral time, each individual is framed by the architecture of rooms, windows and arches as portals or paths which challenge the logic of space to depict spiritual existence within other worlds. "Re Latetse lena" - the titles serve as an invitation to a journey, or a guide for the artist as they find their own spiritual path.

Mashilo's cartographies describe earthly landscapes and its matter, and expand into celestial patterns, telling of the growth of cosmological knowledge. We could identify constellations, fingerprints, tree rings and biological matter as they tear, move and reshape themselves; asking us: How can we think about our humanity as a birthmark of identity in the environment? How do we open new definitions of time and the environment to consider the spiritual and the ancestral as somatic forms?

If Afrofuturists reference science fiction and technology as the route to time travel, Mashilo places spiritual practices as the route to travel between times and to connect past, present and future.

-Text written by Tammy Langtry



MANYAKU MASHILO  
*Go rotogela ke go bona*, 2020  
 Acrylic Paint, Ink and Charcoal on Paper  
 100 x 70 cm  
 Framed: 106.4 x 77.4 x 3.5 cm  
 R 22,000



MANYAKU MASHILO  
*Kgoro ya mathomo*, 2020  
Acrylic Paint, Ink and Charcoal on Paper  
106.4 x 77.4 x 3.5 cm  
R 22,000



MANYAKU MASHILO  
*Mmagorena*, 2020  
 Acrylic Paint, Ink and Charcoal on Paper  
 106.4 x 77.4 x 3.5 cm  
 R 22,000



MANYAKU MASHILO  
*Kgorong ya di gopolo, 2020*  
 Acrylic Paint, Ink and Charcoal on Paper  
 100 x 70 cm  
 Framed: 106.4 x 77.4 x 3.5 cm  
 R 22,000



MANYAKU MASHILO  
*Ke tswa gae*, 2019  
 Charcoal, Ink and Goldleaf on Paper  
 100 x 70 cm  
 Framed: 106.4 x 77.4 x 3.5 cm  
 R 22,000



MANYAKU MASHILO  
*Re latetste lena*, 2020  
 Acrylic Paint, Ink and Charcoal on Paper  
 100 x 70 cm  
 Framed: 106.4 x 77.4 x 3.5 cm  
 R 22,000



MANYAKU MASHILO

*Mohla re kopana gape (Until the day we meet again)* 2020

Acrylic paint, Metallic ink and paper collage

70 x 100 cm

R 18,000



MANYAKU MASHILO  
*Moving forward on and into eternity, 2020*  
 Acrylic paint, Metallic ink and paper collage  
 70 x 100 cm  
 R 18,000



MANYAKU MASHILO

*From Pain to Power and Power to Pain*, 2020

Acrylic paint, Metallic ink and paper collage

60 x 41 cm

R 10,000