

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

Dedicated to the act of cherishing lineage, Manyaku Mashilo creates otherworldly reimaginings 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.

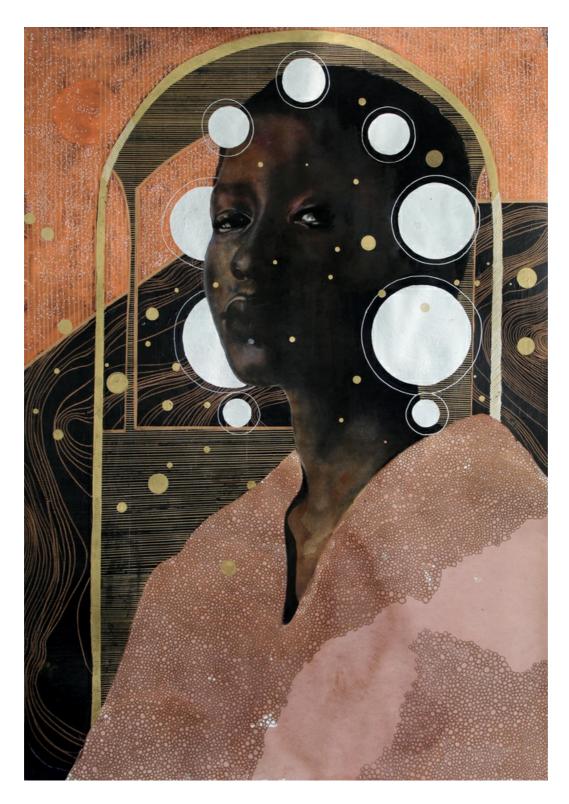
-Text written by Tammy Langtry



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

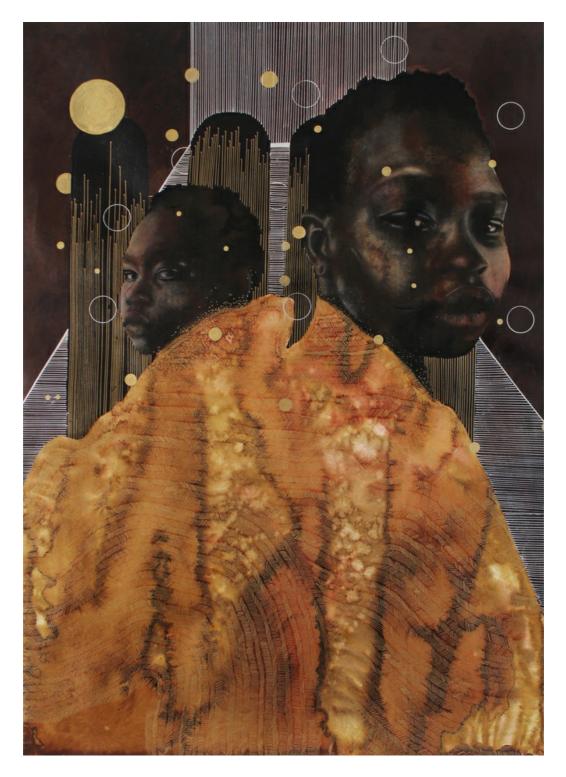
Ke tswa gae, 2019

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, Metalic ink and paper collage

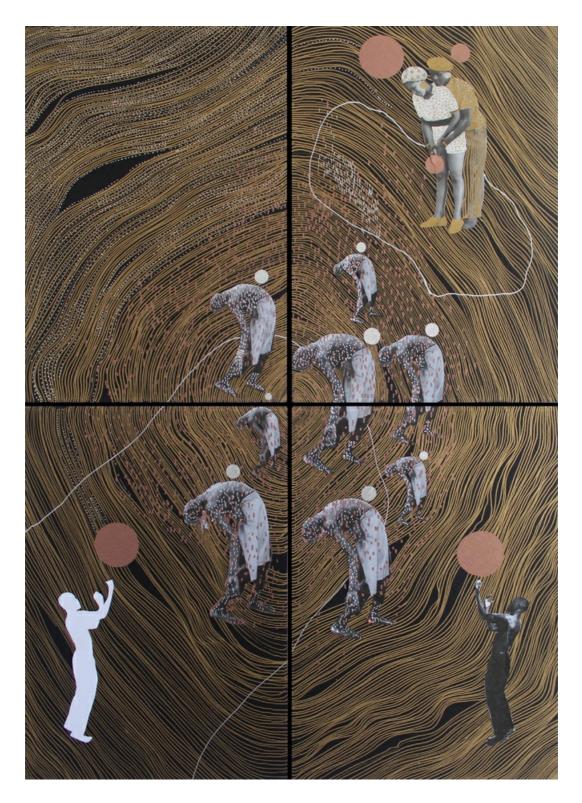
70 x 100 cm

R 18,000



MANYAKU MASHILO Moving forward on and into eternity, 2020 Acrylic paint, Metalic ink and paper collage $70 \times 100 \text{ cm}$ R 18,000





MANYAKU MASHILO

From Pain to Power and Power to Pain, 2020

Acrylic paint, Metalic ink and paper collage

60 x 41 cm

R 10,000