



MBOMA | DRUM BOYS

This series is a heartfelt tribute to the literary giants and original black pop-culture pioneering icons of Sophiatown and South Africa's literary scene at large. The series documents the lives of "The Drum Boys" as they were affectionately known during the apartheid regime. They formed part of the collective that made insurmountable literary contributions to The Drum Magazine, which was originally named "The African Drum" founded by Robert Crisp.

Depicted are portraits of Henry Nxumalo and Can Themba. Both of these literary giants are pictured isolated in frames characterized by a dark brown backdrop and a deep purple for their skin tone. The reason for this morbid depiction is not only to inform the viewer of the lonely, estranged positions that most black writers found themselves in when they were exiled but also a throwback to the brown colour palette synonymous with Sophiatown, which existed as a melting pot of South African pop-culture from the early to mid-1900s. Both of their faces are disfigured and/or hair completely shaved off, so as to create an atmosphere that alludes to the violent interrogations that most literary activists were subjected to.



Mr.

MBOMA

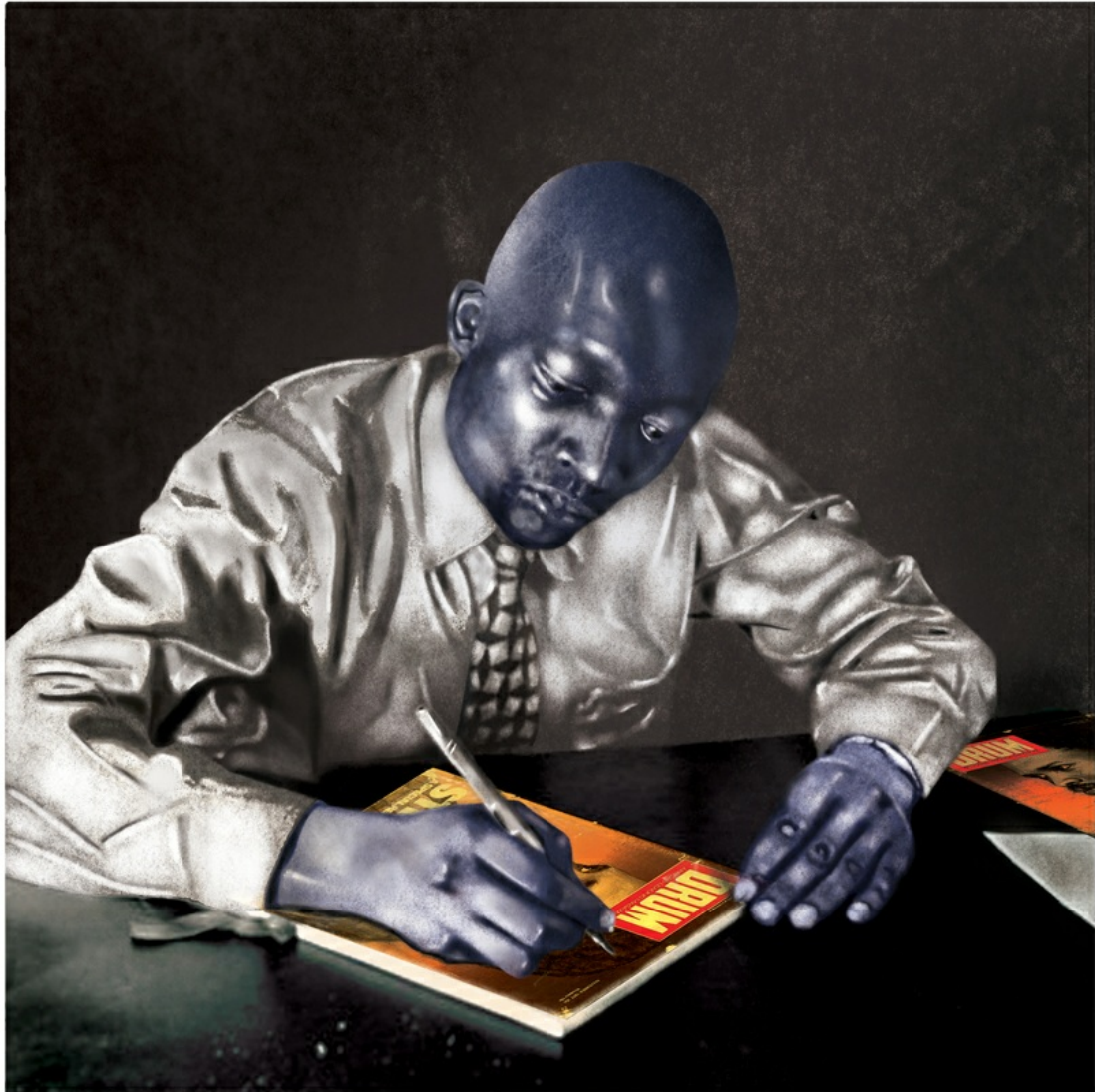
DRUM BOYS 1, 2021

Digital on Felix Schoeller True Fibre 200gsm

40 x 40cm

1/3

R 4,000



MBOMA
DRUM BOYS 2, 2021
Digital on Felix Schoeller True Fibre 200gsm
40 x 40cm
1/3
R 4,000

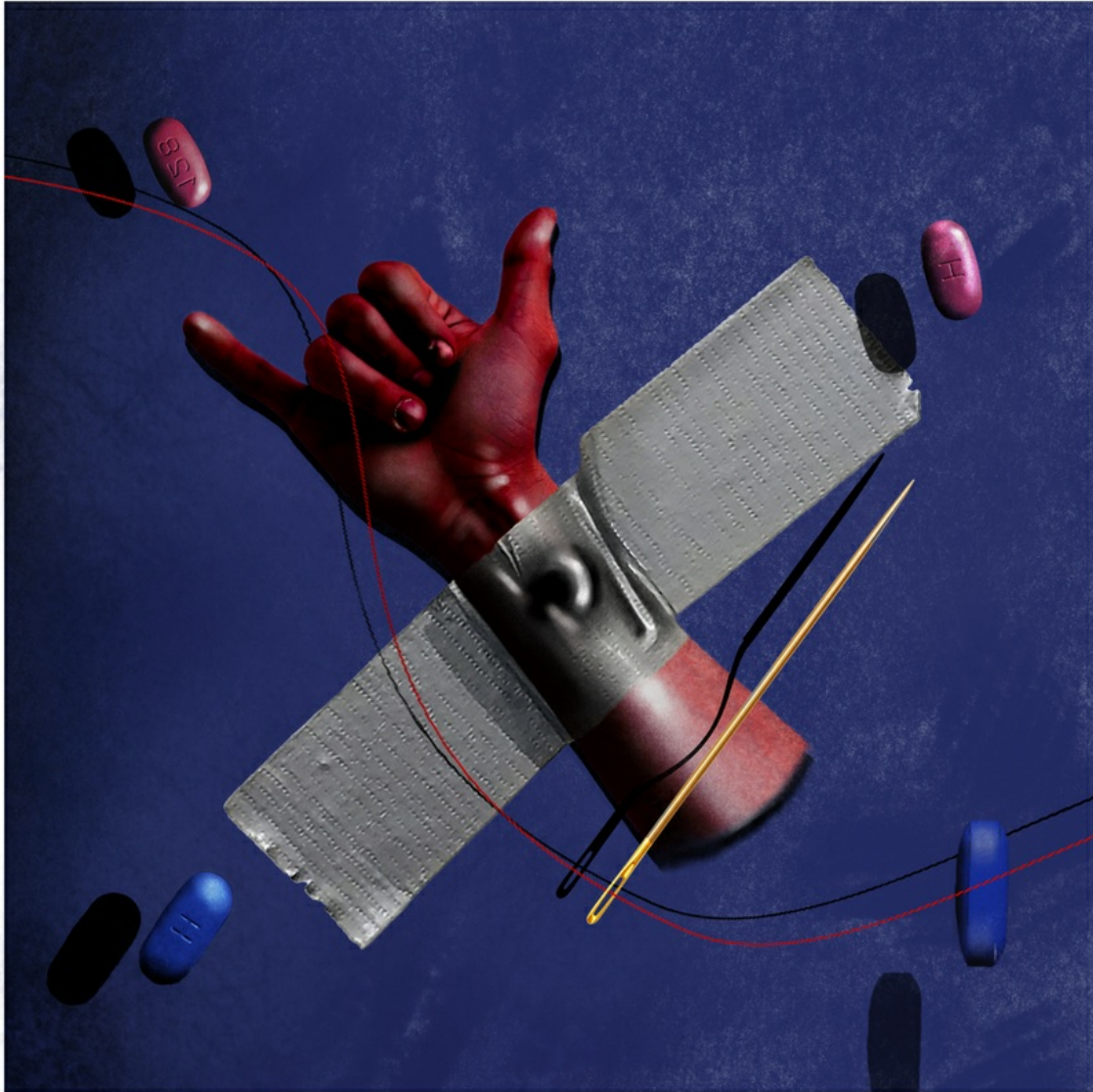


MBOMA | PONDO

This series of digital drawings is a short visual essay that elaborates on the theme of addiction and its relationship to the passing of time and deteriorating body as a result.

The three-part series seeks to light-heartedly present a phenomenon that is otherwise quite hard to openly talk about. Addiction in this instance is represented by the red limbs that are the focal point of each composition. These limbs belong to boys who are widely referred to in most South African townships as “Nyaope Boys”. These boys wander the streets and spend large parts of their days feeding their addiction. As a means to feed their addiction, they ask for “iPondo”, which is a colloquial term for “a two rand coin.” Day after day, time passes, and the concoction that they consume slowly eats away at their bodies.

The references made in the series include Salvador Dali’s “Persistence of Memory”, with the melting clock representing the omnipresence of time. There is also an homage to ‘The Creation of Adam’ by Michaelangelo, with the passing of the cigarette being a direct visual reference. The composition of the works is also made up of a perfect equilateral triangle which draws from the geometrical qualities exhibited in many Classical, Neo-classical, and Renaissance works. The last reference in the series is to a more recent contemporary artwork titled ‘Comedian’ by Maurizio Cattelan.



PONDO

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PONDO 3, 2021

Digital on Felix Schoeller True Fibre 200gsm

40 x 40cm

1/3

R 4,000



PONDO

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PONDO 4, 2021

Digital on Felix Schoeller True Fibre 200gsm

40 x 40cm

1/3

R 4,000



PONDO

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PONDO 5, 2021

Digital on Felix Schoeller True Fibre 200gsm

40 x 40cm

1/3

R 4,000