



THE ROYAL PORTFOLIO

THE SILO

THE SILO ART - PUBLIC SPACES

"I have always included wonderful art at each of The Royal Portfolio properties. Art brings a space to life, it creates warmth and tells stories. But moreover, art takes you on a journey which evolves as we evolve. Our guests love to enjoy the art collection at our properties. The Silo Hotel takes that art experience to a new level with a focus on contemporary African art..."

A handwritten signature in black ink, appearing to read "Liz Biden". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

L I Z B I D E N
FOUNDER AND OWNER

A BRIEF HISTORY

Throughout much of its history, Africa's valuable resources have been extracted for the benefit of foreign economies. This was exemplified by the original grain silo building in Table Bay from which grain was exported to Europe. The new building represents a showcase retaining Africa's greatest creative resources.

The building itself can be seen as a work of art, offering its beautifully reimagined structure as an industrial canvas that highlights the very best of African art and design. Liz Biden, owner of The Royal Portfolio pays tribute to this vision, through her use of contemporary African art and local craftsmanship in her interior design of The Silo Hotel.

During her trips throughout Africa, aided by her well travelled eye for the exquisite and the unusual, Liz Biden has acquired a unique and varied collection of art that complements that of Zeitz MOCAA situated below The Silo Hotel. Highlighting both young, aspiring artists, as well as established, highly acclaimed artists such as Cyrus Kabiru, Mahau Modisakeng and Nandipha Mntambo.

Liz Biden has specifically chosen pieces to complement the unique interiors of each of the 28 rooms, offering individualised experiences for guests and many a reason to return.



P3 AND ENTRANCE LOBBY

THE VAULT | LEVEL P3

The Vault is The Silo Hotel's small and exclusive art gallery located in the private parking entrance on basement level P3. The Vault showcases two exhibitions annually.

The purpose of The Vault is to showcase established and up and coming African artists. The Silo Hotel will retain one piece from each exhibition thereby building up a collection that documents the evolution of our journey into the world of contemporary African art.

Every 10 years we will print a beautiful coffee table book celebrating the 20 artists that were featured in The Vault as they form an integral part of The Silo's history.

All of the art displayed in The Vault is for sale through the relevant gallery representing the artist. Please speak to a member of staff should you be interested in purchasing any of these pieces.



MOHAU MODISAKENG

Born in Soweto in 1986, Mohau Modisakeng completed his bachelor's degree from the Michaelis School of Fine Art in 2009, and later graduated with his Masters in 2012 from the same institute. Despite his young age, Mohau's work has exhibited in top galleries such as VOLTA New York (2013) and Saatchi Gallery, London (2012). South African history remains entrenched in his work, the tainted past and its effects in post-colonial Africa supplying themes of segregation, oppression, and violence. Despite the political undertones in many of his pieces, Mohau works from a very personal place and his art is quite symbolic.

The images shown in the entrance lobby are still images from a live performance. His images depict events, with some being re-enactments of powerful moments in history, thoughts, or his own dream states.



Ditaola VII - 2014

The images portray a calling to war made particularly interesting by the paradox provided by the dove – a symbol of peace. Mohau uses charcoal and various other methods to make himself darker to comment on his own social identity and in reference to the mines in Johannesburg where he grew up. He also uses his own image to represent the black African subject often portrayed on the news and in popular culture to complicate the hegemonic notions of representation, confronting generalised representations of the 'black subject' by personalising the political undertones of his work.

JODY PAULSEN

Born in Cape Town in 1987, Jody continues to live and work in the city. He creates indulgent felt assemblages that flaunt salient juxtapositions of image and text in vivid, highly-saturated colours. These felt collages contain a translation of vernacular icons, clichés and slogans, combined with the iconographic imprints of consumerism.

Visual cues that range from luxury-branding to political motifs and popular culture memes all illustrate Jody's layered conceptual premise in which text plays a vital role. Jody is heavily involved in the fashion industry, and uses his work to comment on contemporary Capetonian life and pop culture.

He uses felt as the most colourful, vibrant medium that 'pops' out of the canvas because of its 3D nature – similar to traditional African street vending signs. Jody Paulsen's 'So Exotic' and 'Must be Rain' were both commissioned for The Silo Hotel.



Must be Rain (below) & So Exotic (above) – 2016

FRANCES GOODMAN

Born in Johannesburg, South Africa in 1975, Frances continues to live and work in the city. She has established her practice by tackling often avoided issues, such as feminism, consumerism, and excess, in a unique and unexpected manner. She continually negotiates the underlying extremes of pop-culture; indulgent consumption, obsession, desire, and anxiety associated with the themes of the female identity. As a new age feminist, a lot of her work is made from materials used in the beauty industry that have been refashioned into art. She comments on the torture women go through in attempting to meet society's mould of what it means to be "beautiful and glamorous". She also uses things like sequins to over glamourize some images and to create 'sexy' images of woman.

Frances approaches her critique of beauty-product worship and all its obligatory connotations, by 'using their weapons against them'. Through means of installation, photography, sculpture, and sound pieces, she subverts, re-appropriates and juxtaposes her mediums. Creating simultaneously suggestive, alluring and arresting pieces that leave one questioning the original intended function of these untraditional art-making materials such as false nails, jewellery accessories, false eyelashes, and diamanté. Frances Goodman's 'Blue Velvet' was commissioned for The Silo Hotel.



Blue Velvet – 2016

GEORGINA GRATRIX

Cape Town-based Georgina Gratrix is one of the most exciting and innovative young artists on the South African contemporary art scene. Part mocking, part criticism, part play, Gratrix's work offers an inverted visual take on the world. Instilled with her youthful energy and personal experience, her work is refreshing, entertaining and complex.

Gratrix's provocative paintings are heavily imbued with a fun aesthetic and a sense of deprecating laughter. Extending from the grandeur and sacrosanct icons of traditional art canons, contemporary pop-culture and the artist herself, no social hierarchies are absolved as subjects. A thick, almost obscenely excessive application of oil paint forms the layers of make-up and decoration on her subjects' faces and bodies. Portraiture is a favoured genre and while Gratrix prefers painting, her other mediums range from drawing and printmaking to collage and assemblage. Her art has a distinct sense of fun, sometimes offensive, she often uses exaggerated and playful techniques.

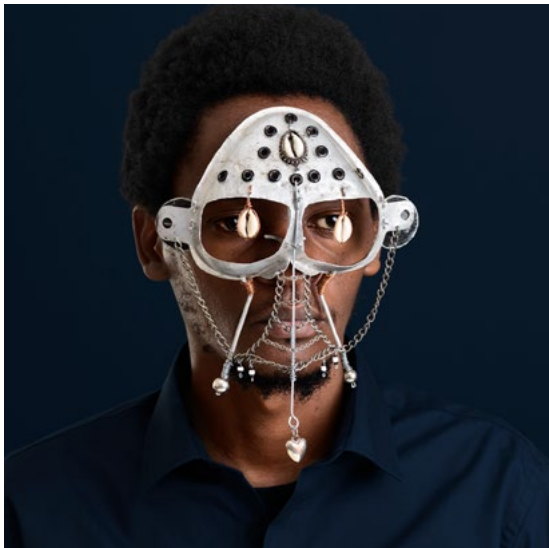


Vally Road Flower - Oil on Canvas - 2019

CYRUS KABIRU

Born in Nairobi in 1984, Cyrus continues to live and work in Kenya. This young artist has actively been pushing the boundaries of conventional craftsmanship, sculpture, fashion, design, art and photography since 2011. Cyrus grew up in Kenya and always admired his father's glasses. His father said that if he wanted a pair he should make them himself. By using cast away objects and materials, and repurposing them into beautiful spectacles and masks, this is exactly what he did. Kabiru later worked closely with the SMAC gallery to create a medium for his artwork. This collaboration subsequently became what Cyrus is best known for, his C-Stunner series; evidencing intricate, handmade eyewear and self-portrait photographs. The meticulous assemblages are fashioned from urban debris and discarded or obsolete technology that Cyrus carefully selects and imaginatively re-contextualises. It is always the artist himself, wearing his creations, as if continuing his observation of everyday life from an extraordinary perspective. In these photographic self-portraits, Cyrus's own face and body animates and authenticates the work.

His use of glasses addresses the notion of “what we are looking at”, allowing the viewer to become aware of the assumptions of the things we view, and how we view the world through our own eyes. Each title in the series includes “Macho Nne...”, the Swahili term for the expression ‘four eyes’ an often derogatory name for someone who wears glasses. The wearer of these C-stunners is both a bespectacled visionary and ‘blinkered’ by the charms of consumer culture.



Mbili Uso Macho Nne, Damien Hirst – 2015



Macho Nne: 'Kiko Mjini' – 2017

ATHI-PATRA RUGA

Born in Umtata, South Africa, in 1984, Athi-Patra Ruga lives and works in both Johannesburg and Cape Town. Exploring the border-zones between fashion, performance and contemporary art, Athi-Patra Ruga makes work that exposes and subverts the body in relation to structure, ideology and politics. Bursting with eclectic multicultural references, carnal sensuality and a dislocated undercurrent of humor, his performances, videos, costumes and photographic images create a world where cultural identity is no longer determined by geographical origins, ancestry or biological disposition, but is increasingly becoming a hybrid construct. A Utopian counter-proposal to the sad dogma of the division between mind and body, sensuality and intelligence, pop culture, craft and fine art. His works express the eroticism of knowledge and reconcile dreams with experience.



The Night of The Long Knives #4 – 2013

KUDZANAI CHIURAI

Kudzanai Chiurai is an internationally acclaimed artist born in Zimbabwe in 1981. He was the first black student to graduate with a Bachelor of Arts degree in Fine Art from the University of Pretoria. Born one year after Zimbabwe's emergence from white-ruled Rhodesia, Chiurai's early work focused on the political, economic and social strife in his homeland.

From large mixed media works and paintings that tackle some of the most pertinent issues facing Southern Africa such as xenophobia, displacement and black empowerment, Chiurai's artworks confront viewers with the psychological and physical experience of innercity environments of African metropolitans, seeing these spaces as the continent's most cosmopolitan melting pots in which thousands of refugees and asylum-seekers who battle for survival alongside the never-ending swell of newly urbanized denizens. As an increasingly important figure in contemporary African art, Chiurai has expanded his art to include photography and video mediums that enable the artist to address pertinent issues facing his generation and adding to the conversation on the emergence and development of an Afrofuture. Kudzanai currently lives and works in Harare, Zimbabwe.⁵



We live in Silence IV, 2017 | Edition of 10 + 2AP



LEVEL 4

ROSIE MUDGE

Born in South Africa in 1988, Rosie received her Bachelor in Fine Art from the Michaelis School of Fine Art at the University of Cape Town. Mudge also works with video, sound, photography, installation, sculpture and drawing.

“I work with materials that I find resonant - from nail polish, glitter, YouTube clips and silly string to resin, automotive paint, and glitter glue. For a long time I wasn’t sure how to use these materials because girly, adolescent and intimate things aren’t allowed to express the same serious concerns as paint and sculpture. They are reserved for the personal reflection or impressions of journals and love notes. But now a lot of what I do has to do with incorporating the viewer into an intimate experience or engagement.”

Much of her inspiration is drawn from people’s lives, personal memories, popular culture, and fictionalised human emotion. She continues, “Thoughts developed from these sections of life drive me towards objects, images, sentiment and materials that I use to create my work. This ranges from old telephones, pop songs, milky pens and glitter glue, to video and more recently nail polish, glitter, slime and resins.”



Closer I

ALEXANDRA KARAKASHIAN

Alexandra Karakashian was born in South Africa in 1988. She obtained her Master of Fine Arts Degree from the Michaelis School of Fine Art, University of Cape Town, in 2015. Alexandra Karakashian's practice is rooted in her exploration of both global and local interpretations of concepts such as land, environment and belonging. In addition, through her use of materials such as salt, petrol, oil and gunpowder she explores the relationship between humans and our environment.



Sump



Undying VII, VIII, X



LEVEL 5

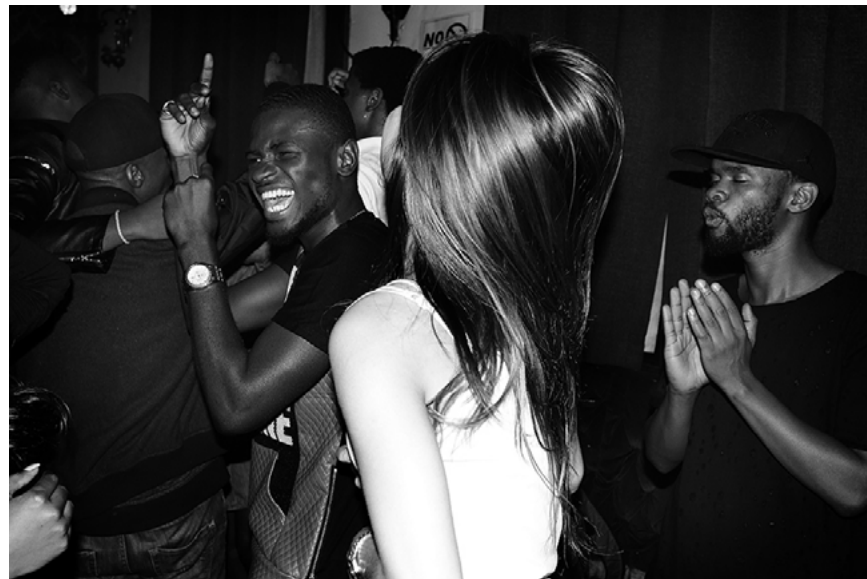
MUSA N. NXUMALO

Born in Soweto in 1986, Musa currently lives and works in Johannesburg. He is a contemporary photographer exploring youth culture and identity. Primarily shooting in black and white, Musa's practice evokes the work of American photographers Larry Clark and Nan Goldin. Musa is both voyeur and participant. His photographs reflect elements of self-portraiture and a singular perspective of a world in which the artist is personally immersed.

His most recent series is titled *Anthologies of Youth*, this new body of work focuses on photographing contemporary youth, and touches on issues facing urban black youth today. Despite the subjective nature of these portraits, they remain distant and restrained therefore extending the reach and appeal of these enigmatic images far beyond their local context. Musa is not a documentary photographer and his photographs tie in with the aesthetic and new generational trend of 'wrong' photography.



Doowap 2 - Anthology of Youth – 2016



Lit - Anthology of Youth – 2016

MUSA N. NXUMALO



Sistematic - Anthology of Youth - 2016



Eighty-Seven - Anthology of Youth - 2016



Take A Picture of Me - Anthology of Youth - 2016



Radio 123 - Anthology of Youth - 2016



Macho Nne: 02 'Zulu Mask' – 2014



LEVEL 6

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We Live in Silence 8- 2017

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Snake Pit

PIERRE CARL VERMEULEN

Born in 1992, Pierre lives and works in his place of birth, Cape Town, South Africa. His work aims to provide the viewer with a moment of self-reflect in a somewhat meditative experience, thereby prompting a sense of calm and careful thought about one's own behaviour and beliefs. Vermeulen explores the loss of a part of ourselves to the current pace of the so called "rat race" though his use of mediums such as perspiration, hair and other bodily remnants which deal with the concept of shedding or 'release'. He examines this systematic series of operations on a literal and metaphorical level.

In his 'Sweat Print' series, Pierre strives to emphasise the usually disregarded fluids as a human resource, to which much time is dedicated such as the everyday processes of grooming. The collecting of his own bodily remnants, is a process intensive practice that requires an acknowledgment of life lived and the passing of time. In a metaphoric and literal sense, Pierre places his blood, sweat and tears on his gold leaf canvas. The canvas contains his soul, his anxiety – the essence of humanity.

These concepts offer viewers the opportunity for reflections on timelessness and beauty. What becomes abject when discarded is now used in the pursuit of the perfect form of traditional symbols of beauty such as flora and fauna.



Sweat Prints



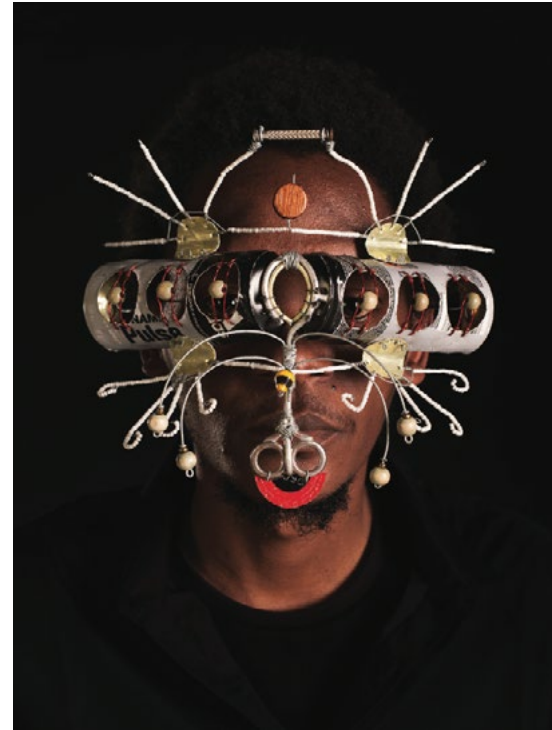
LEVEL 6M



Macho Nne: 03 'Samburu Mask' - 2014



Macho Nne 08 (Nyatiti) - 2014



Macho Nne: 12 'Vietnamese Mask' - 2015

PIETER HUGO

Born in South Africa in 1976, Pieter Hugo is one of South Africa's more influential photographers. Documenting both the people and landscapes of Africa, Hugo focuses on capturing content surrounding the continent's marginalized peoples. This includes the blind, albinos, and his well-known series "The Hyena and Other Men" which depicts itinerant minstrels in Nigeria.

Bold portraits which confront and shock the viewer, inspire varying reactions from viewers and critics. His controversial work exposes the relationships between the photographer, the subject, the viewer, and the politics behind his photography.



Dayaba Usman with his monkey Clear – 2005



Mallam Mantari Lamal with Mainasara – 2005



ROOM 607 & 608

CAMERON PLATTER

Cameron Platter was born in 1978 in Johannesburg. He graduated with a Bachelor of Fine Arts in painting from the Michaelis School of Fine Art, Cape Town, in 2001. Platter fills the ordinary and marginal, with incendiary new meaning.

Working from everyday experience with subjects overlooked or considered delinquent, sordid and lowbrow, he explores notions and concepts on the outside fringes of South Africa's popular culture.



No Place to Go – 2016



Down Dog – 2016



LEVEL 7

CYRUS KABIRU



Macho Nne: 04 'Yoga' – 2014

SIBLEY McADAM

Born in Zambia in 1948, Sibley suffered from dyslexia growing up and used art as an escape, something which quickly turned into a passion. After attending high school in Port Elizabeth, he started to work in the antique furniture business, buying and restoring furniture while at the same time moving into fabric design.

Trial and error have been Sibley's means of progress from that of pencil drawings, to a draftsman's table, and finally into hand-finished paint techniques. Self-taught, his work takes on several different styles, but usually adopt aspects of surrealism, or interesting characters.



Freda



Lounging Lady



LEVEL 8

MARK LAKIN

Mark Lakin is a fine art photographer, experiential travel designer, global nomad, and activist. His passion for photography, travel and philanthropy galvanized a journey across all seven continents that continues today. Mark's photography is inspired by a broad range of subjects including musical icons, haute couture fashion, ancient tribal culture, animal migrations, extreme sports, ethnic markets, vibrant beaches, and local architecture.

His diverse portfolio includes images from bow & arrow hunts with the Hadzabe tribe of Tanzania, sea kayaking among Antarctica's icebergs and whales, wandering the streets of Havana, tracking the big cats in the Serengeti, white water rafting down the Zambezi River, camel trekking through Northern India, finding solitude in Brazil's Fernando de Noronha, tracking gorillas on Rwanda's volcanoes, desert sunrises at Burning Man, glacier trekking in Iceland, and trailing blue whales off the coast of Sri Lanka.



Karo Chief Omo Valley – 2012



Telephone Wire Tribe – 2014

RALPH KRALL



Various Karoo Ladies – Series



LEVEL 9



Macho Nne: 09 'Caribbean Peacock' – 2014

SIBLEY MCADAM



Out of the Space



Free Wheeling Witnessed

OLAF BESSENBACHER

Olaf Bessenbacher was born in 1962 in Bamberg, Germany. In 1980 he decided that Bamberg was too small for him and moved to Berlin, where he started to work in the film industry. His career progressed from runner to production manager, working on national and international film productions. Being involved in TV commercials as a creative producer helped develop an eye for detail and composition.

Olaf has lived in Cape Town since 2001. In 2011 he followed his passion and dedicated his time entirely to fine art photography.

His work is led by artistic intuition and often expresses as more abstract camera paintings than classical photography.

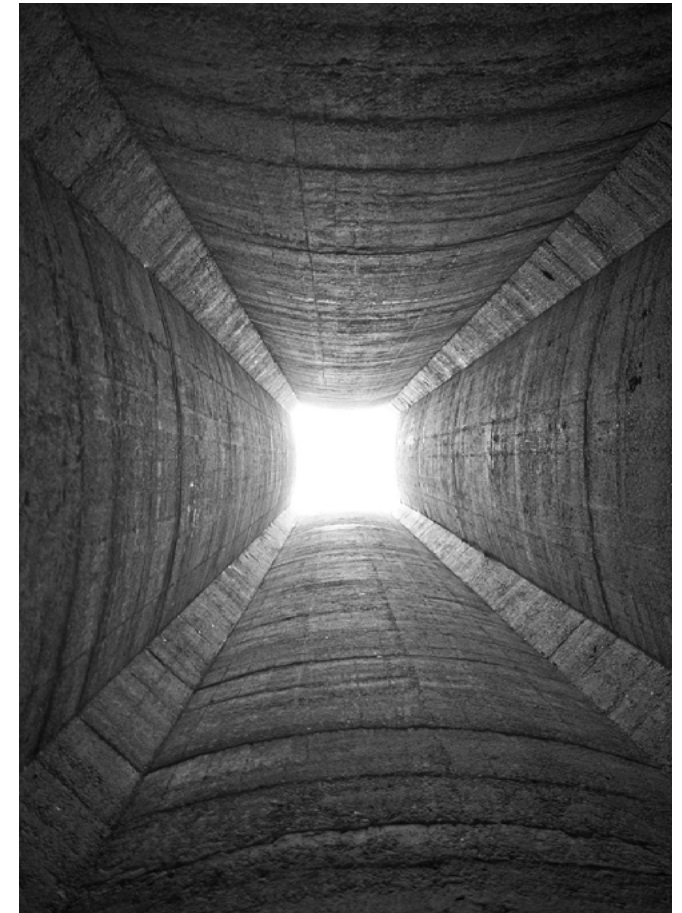


MARK HOBERTMAN

Mark Hoberman has a passion for photography and for creating coffee table books that are themselves works of art – heartfelt, impassioned creations featuring iconic photography.

Hoberman published his first book at the age of 12. In 1999, together with his late father, the legendary photographer Gerald Hoberman, they started HOBERTMAN, a publishing company exclusively showcasing their photography, writing and design.

Copies of Mark Hoberman's book on the development of the grain silo building can be found on the 6th floor.





LEVEL 10

GERALD MACHONA

Gerald Machona is a Zimbabwean born visual artist with a Master's Degree in Fine Art in Sculpture from Rhodes University and holds a Bachelor's Degree from the University of Cape Town, completed at the Michaelis School of Fine Art.

Machona works with sculpture, performance, new media, photography and film, and the most notable aspect of his work is his innovative use of currency—particularly decommissioned Zimbabwean dollars—as an aesthetic material. Machona's current work engages with issues of migration, transnationality, social interaction and xenophobia in South Africa, and explores the creative limits of visual art production through the use of decommissioned currency as a key medium.

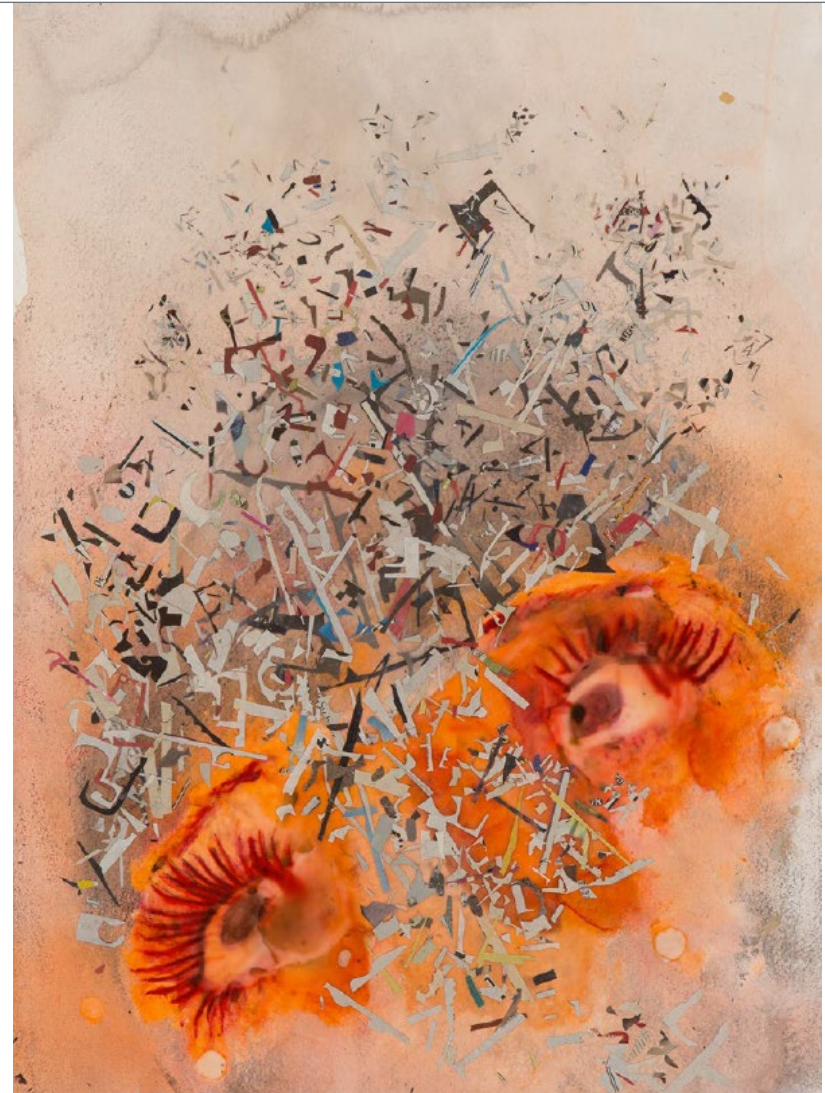


Your Silence Will Not Protect You - 2018

PENNY SIOPIIS

Penny Siopis was born in 1953 in Vryburg, South Africa, and currently lives in Cape Town. She has an Masters in Fine Arts from Rhodes University and is an Honorary Professor at Michaelis School of Fine Art, University of Cape Town. Siopis's abiding interest in what she calls the 'poetics of vulnerability' — manifest in a tension between materiality and image — coalesces with her explorations of history, sexuality, race, memory, estrangement and violence in her paintings, installations and films.

Penny Siopis is known for her intense interest in the vicissitudes of desire and materiality engaging estrangement, shame, trauma and vulnerability in different media. Recently, she has worked with a dynamic mix of ink and glue. Using mostly found images, she encourages a 'figure' to emerge from a process of chance. For the artist, materiality itself is emphatically as much image and concept as any pictured 'subject' might be. Her most recent work shows her constantly pushing figuration to the edge of formlessness in a vital aesthetic of violence and eroticism.



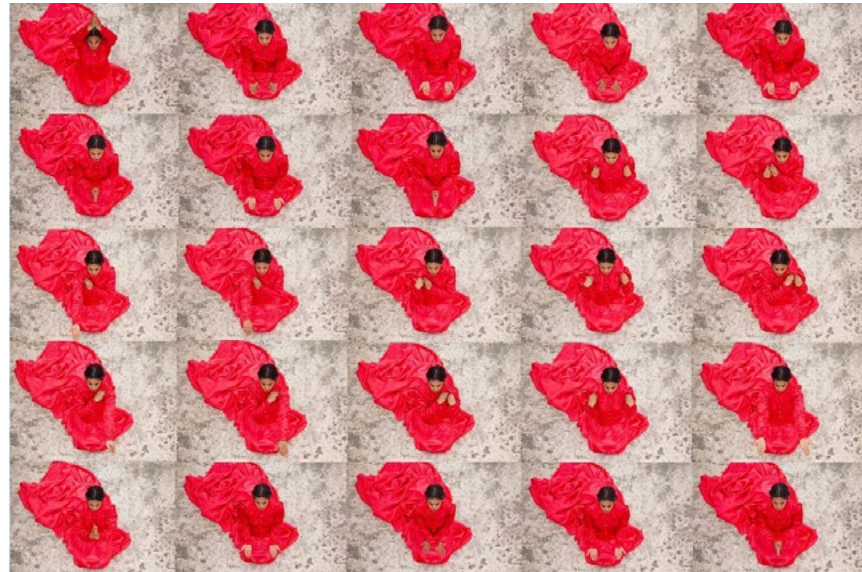
Why Do You Spurn the Good Philosopher? - 2015

THANIA PETERSEN

Born in Cape Town in 1980, Thania Petersen is a multi-disciplinary artist whose discourses focus on photographic 'self-portraits', installations and multi-sensory based performance. A direct descendant of Tuan Guru (an Indonesian Prince in the late 1700's brought to South Africa by the Dutch as a political exile), Petersen explores the universal themes of personal and historical identities by reconstructing herself in various guises often invoking 'what remain from our ancestors rituals and history in our lives today'.

From an intensely personal perspective as an Indonesian 'Malay' woman and mother, Petersen adopts a breath and diversity of theatrical personas – a mythological Queen, a botanical Goddess to various personal reflections of her childhood growing up as a girl in a secular Muslim society. Her reference points include the history of African colonial imperialism, contemporary westernized consumer culture, her deeply personal Cape Malay heritage, and the legend and myths of Sufi Islamic religious ceremonies.

The Saman is a "dance of a thousand hands" that is associated with Petersen's Indonesian heritage and practised in South Africa in an altered form.



Saman – 2016

MONGEZI NCAPHAYI

In 2017 Mongezi Ncaphayi graced the walls of The Vault, The Silo Hotel's private gallery. Ncaphayi creates gestural works on paper by combining traditional printmaking techniques with painting and drawing methods. Ncaphayi's paintings employ rich, dynamic, spreading expanses of light, colour and marked planes on paper. The work presents with a kind of boundless energy and limitless space that speaks to an artist bent on crafting a cartography towards the profound. A proficient saxophonist, Ncaphayi incorporates the improvisational qualities of jazz music with a well-developed technical methodology, resulting in a unique abstract visual vocabulary. Functioning as "spiritual maps", Ncaphayi considers his most recent bodies of work as a series of primary drawings in which he develops this visual language, refining a tonal palette that intuitively illustrates notions of spiritual reform, independent from formal religious perceptions.

Mongezi Ncaphayi was born in 1983 in Benoni on the East Rand, South Africa and currently lives and works in Johannesburg, South Africa.



Landscape for Future Earth, 2017



LEVEL 11

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Transit, 2017
Indian Ink and Mixed Media on Paper, 212 x 138 cm



www.theroyalportfolio.com