



PSM
Schöneberger Ufer 61
10785 Berlin

PHONE +49 30 246 492 00

EMAIL office@psm-gallery.com

Berni Searle

Portfolio

FUJI 100⁺

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Hazel (peek), 2025
Archival digital print on Baryta paper
150 X 200 cm

The 'Sugar girls' series (2025–) is an ongoing project which draws on Cape Town's history as a port city at the crossroads of the Atlantic and Indian Oceans. Conceived during Searle's 2024 residency at Zeitz MOCAA, the project engages the 'docks' area, which has become a major tourist attraction called the V&A Waterfront. As with many waterfront development projects, this area has transformed dramatically in a relatively short period due to interconnected processes of gentrification and various economic and political factors, leading to the displacement of many local communities that once frequented it.

The work focuses on women who, from the 1960s onward, formed relationships with sailors docking in the harbour ranging from transactional exchanges to longer-term attachments, sometimes resulting in children. Many of these exchanges took place in private homes, which were often referred to as suikerhuisies (sugar houses), where women gathered and received the sailors. Drawing on interviews, archival fragments, and anecdotal references, Searle traces how these largely undocumented histories, shaped by segregation and economic precarity, continue to reverberate across generations.

Bee (bliss), 2025
Archival digital
print on Baryta
paper
150 X 200 cm



Beauty (spot),
2025
Archival digital
print on Baryta
paper
150 X 200 cm





Exhibition view, *Light, as a feather, PSM, 2026*



Exhibition view, *On Site, Zeitz Mocaa, 2024*



Ghaybah (shroud), 2025
Archival digital print on
Baryta paper
150 X 200 cm



Candy (glance), 2025
Archival digital print on
Baryta paper
150 X 200 cm



Angie (repose), 2025
Archival digital print on Baryta paper
150 X 200 cm



Akira (kitsuke), 2025
Archival digital print on Baryta paper
150 X 200 cm



Sediment, 2023

Pigment ink on tracing paper, paper stack, pallet, glass, coal, rock, 9 prints: 720 x 91 cm each, Paper stack: 102 x 72 x 70 cm

Sediment (2023) is a work commissioned by Norval Foundation. This installation consists of two parts: a large composite photograph of the ruined interior of University of Cape Town's Jagger Library after the fire of April 2021, and a wooden pallet with a stack of paper that is covered in black coal dust held down by a rock, the size of which would fit into a clenched hand, ready to be cast or thrown. In the photograph a small figure, clothed in gold, stands in a doorway at the far end of the wrecked library, illuminated by light from an adjacent room that is inexplicably untouched by the fire, leaving books and cabinets intact. The figure seems ready to enter the dark expanse of this lost archive, surrounded by light and embodying renewal, like a phoenix rising from ashes. The title conjures that which remains and settles after a process of filtration or clarification, while simultaneously evoking the potential to unsettle. We may be witnesses to the near obliteration of an entire archive, but sometimes these sites of horrific destruction offer opportunities for radical intervention. Within an educational context, this means confronting and challenging the colonising practices that have influenced education in the past and that are still present today. Indeed, decolonising the archive is an emancipatory act, questioning entrenched narratives, rebalancing power and addressing omissions and gaps in our collective knowledge systems.

Liese van der Watt, "...having but little Gold"



detail, *Sediment*, 2023





Archive (after Jagger), 2023
Archival pigment ink on cotton rag Baryta
168 × 112 cm



In wake of, from the
Into the dark series, 2014
Archival pigment ink on cotton rag Baryta paper
100 × 200 cm

Searle's *Into the dark* series (2014) was created in response to the Marikana massacre in August 2012, when 34 striking workers at a platinum mine in South Africa's North West province were gunned down, many of them shot in the back by police using disproportionate and callous force. The escalating violence was clearly complicated and aggravated by the prior killing of police officers and security guards by workers armed with pangas and machetes. Mine owners and board members of Lonmin mine called for action against the miners and referred to them as "criminals." The massacre was a shocking blow to the country's post-Apartheid political imaginary, exposing the endemic violence that persists despite declarations of what a democratic South Africa might be.

Gold coins are used as a metaphor to speak about an economy centred around consumption, accumulation and profit, buoyed by systems of exploitative labour and unequal development. Krugerrands, used in these photographs, were first minted in South Africa in 1967 as a currency that derives its value according to weight, wholly dependent on South Africa's rich mineral economy. In these death-like portraits Searle places the coins strategically on her ears, eyes and mouth. These artworks are an undeniable indictment of our collective willingness to turn a blind eye towards social injustices that shore up the dark underbelly of a capitalist system, visible for all to see if we would only choose to hear, to see, to speak.

Liese van der Watt, "...having but little Gold"



On the back of, from the *Into the dark* series, 2014
Archival pigment ink on cotton rag Baryta paper
80 x 80 cm



To hear, to see, to speak (triptych), from the
Into the dark series, 2014
Archival pigment ink on cotton rag Baryta paper
3 prints: 45 x 45 cm; 55 x 45 cm; 45 x 45 cm

In the triptych *To hear, to see, to speak* (2014), also from the *Into the dark* series, the focus is on Searle's face in square photographic format, with Krugerrands placed on her ears, eyes and mouth. The implication is clear: these works are an undeniable indictment of our collective willingness to turn a blind eye towards the injustices that shore up the dark underbelly of a capitalist system, visible for all to see if we would only choose to hear, to see, to speak.



To hear, 2014
Archiva pigment ink on cotton rag Baryta paper
45 × 45 cm



To see, 2014
Archival pigment ink on cotton rag Baryta paper
55 x 45 cm



To speak, 2014
Archival pigment ink on cotton rag Baryta paper
45 × 45 cm



Interlaced, 2011

Three-channel synchronised HD video projection, colour, sound

Installation view: 61st International Art Exhibition of La Biennale di Venezia by Koyo Kouoh, 2026

Interlaced (2011) engages with the role that the Belgian city of Bruges played as a historical epicentre of textile trade and lacemaking in the Middle Ages. Belgium's history of brutal colonial exploitation in the Congo and the contemporary complexities of a post-colonial relationship with former colonised peoples is explored in this three-channel video. The work is filmed in the opulent Gothic Chamber of Bruges' Town Hall in Belgium and set to a score based on the adhan, the Muslim call to prayer, that rings out incongruously from the belfry. Searle covers herself, Madonna-like, in a golden cloak and then veils herself in black lace. At the time, the wearing of a burqa and niqab in public places was being banned in many European countries, and these debates played into Searle's continuing interest in the representation and control of the Black female body. Furthermore, the strained co-existence of Catholicism and Islam in contemporary Belgian cities fed into her personal history shaped by these two faiths. The entire eight-minute video is one of ornament and variation on a theme, much like the interior of the opulent hall and of the adhan itself: the picture fading in and out across the three screens, the body veiling and unveiling itself repeatedly, lace dreamily cascading to the floor, hands gesturing through lace. When the black lace is held in hands painted gold, we are reminded of the cruelty of King Leopold II's Congo Free State where the hands of African subjects, unable or unwilling to deliver the required quantities of rubber, were summarily amputated.

Liese Van der Watt, "...having but little Gold"





To pray, To account, To confront, 2011/2026

Two plate colour photogravure on Arches Platine HP 300gm paper
3 prints: Image size, 43,5 cm x 55 cm, Paper Size: 57 x 69,5 cm

To pray, To account, To confront (2011/2026) belongs to the thematic body of work *Interlaced* (2011). The works engage with the role that the Belgian city of Bruges played as a historical epicentre of textile trade and lacemaking in the Middle Ages, as well as Belgium's history of brutal colonial exploitation in the Congo and the contemporary complexities of a post-colonial relationship with former colonised peoples. Searle's face is veiled in black lace like a widow in mourning; the golden hands are a seductive yet chilling reminder of unimaginable suffering visited upon colonial subjects. In King Leopold II's Congo Free State, the hands of African subjects unable or unwilling to deliver the required quantities of rubber were summarily amputated.

Furthermore, at the time the work was made, the wearing of a burqa and niqab in public places was being banned in many European countries, and these debates played into Searle's continuing interest in the representation and control of the Black female body. The strained co-existence of Catholicism and Islam in contemporary Belgian cities also fed into her personal history shaped by these two faiths.



To pray, 2011/2026

Two plate colour photogravure on Arches Platine HP 300gm paper



To account, 2011/2026

Two plate colour photogravure on Arches Platine HP 300gm paper

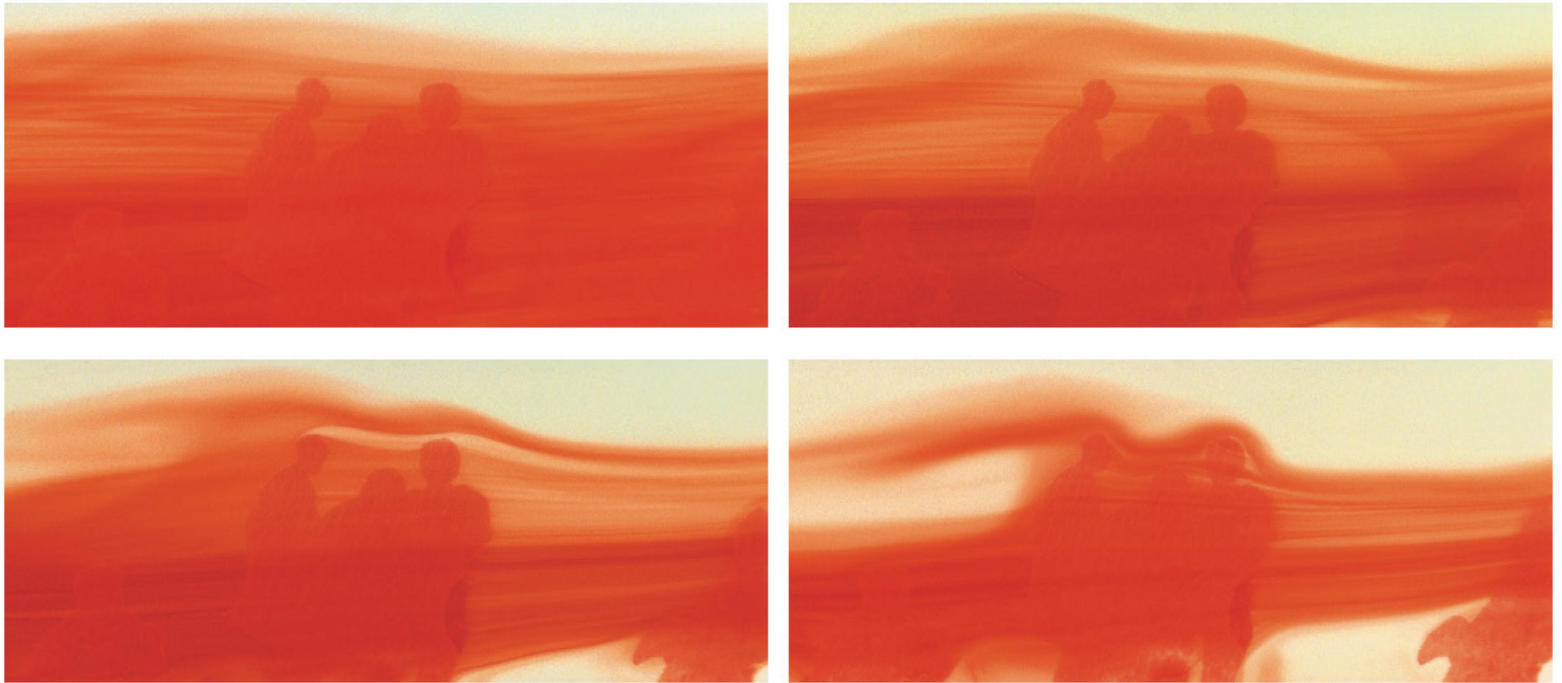


To confront, 2011/2026

Two plate colour photogravure on Arches Platine HP 300gm paper



Mantle I and II, 2021
Archival pigment ink on cotton rag Baryta paper
2 prints: 165 × 110 cm each

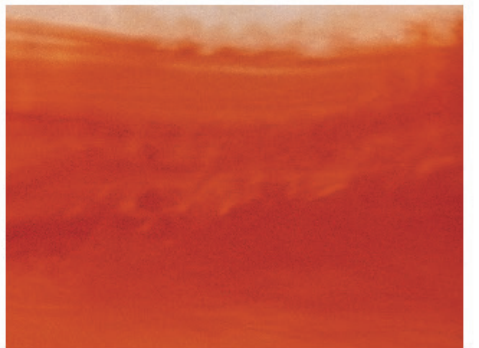
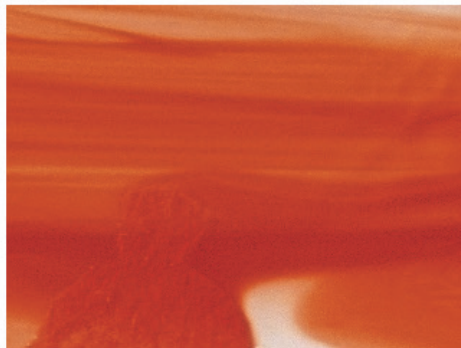
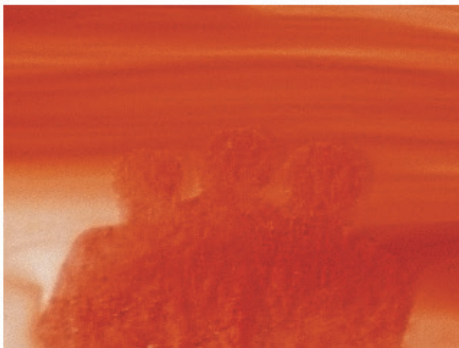


About to forget, 2005,
three-channel video projection shot on 35mm cinemascope film, duration
3 minutes

The moment in which one is “about to forget” is also the moment in which one remembers. As the title of Berni Searle’s exhibition suggests, this work looks at the intermediate space of memory where a sense of return and a sense of loss are simultaneously invoked. The process of forgetting entwines both the presence and absence of memory, and, in between, a series of gradually fading after-images of people and events that linger in the mind.

Searle uses a handful of small black and white photographs of three generations of her family as the point of departure for a metaphoric and poetic reflection on a fractured past. Grandparents, parents, siblings and friends appear and disappear in the photographs because Searle’s family, like many of its time, was divided by internal schisms around religious differences as well as by contradictory acts of racial classification and reclassification. Over the years, contact between individuals was severed: a matriarch cut off contact with her daughter, sisters were isolated and divided, siblings were separated and only saw each other rarely.

In Searle’s video installation and prints, silhouettes of groups of family members in the photographs, cut out of red crêpe paper, float in warm water. The colour bleeds as the water ebbs and flows, the figures become transparent and residual, and the structured and defined shapes slowly lose their form amidst the swirls of red ink. Our personal associations with this elegiac and enigmatic imagery are myriad.





Enfold, from the *Seeking Refuge* series, 2008
Archival pigment ink on cotton rag paper
102 x 144 cm

In *Seeking Refuge*, we accompany Searle's protagonist as she arrives on the island of Lanzarote. Her work interrogates the living conditions within that territory, as well as the traditional ways in which some of its natural resources have been exploited. Struggling barefoot over the black volcanic landscape of Lanzarote draped in a piece of black cloth, Searle uses red liquid derived from crushing a local insect, the cochinita, to colour her hands and feet in translucent blood-red ink. Here she is on land, struggling barefoot over irregular terrain – black rock, black sand, salt crust. Like the countless migrants crossing these strategic islands in search of a better life, she searches for shelter and finds it in a depression in the volcanic terrain. That small figure enfolded by the dune may invoke the struggle of the migrant's journey into the unknown, but it speaks also of resilience, and the determination to survive in inhospitable conditions.

Elvira Dyangani Ose, 'Excerpts from a Journey'



Voyage, from the Seeking Refuge series, 2008
Archival pigment ink on cotton rag paper
102 x 144 cm



Parched, from the Seeking Refuge series, 2008
Archival pigment ink on cotton rag paper
102 x 144 cm



Still #6, 2001
Digital print on plexi
120 x 120 cm

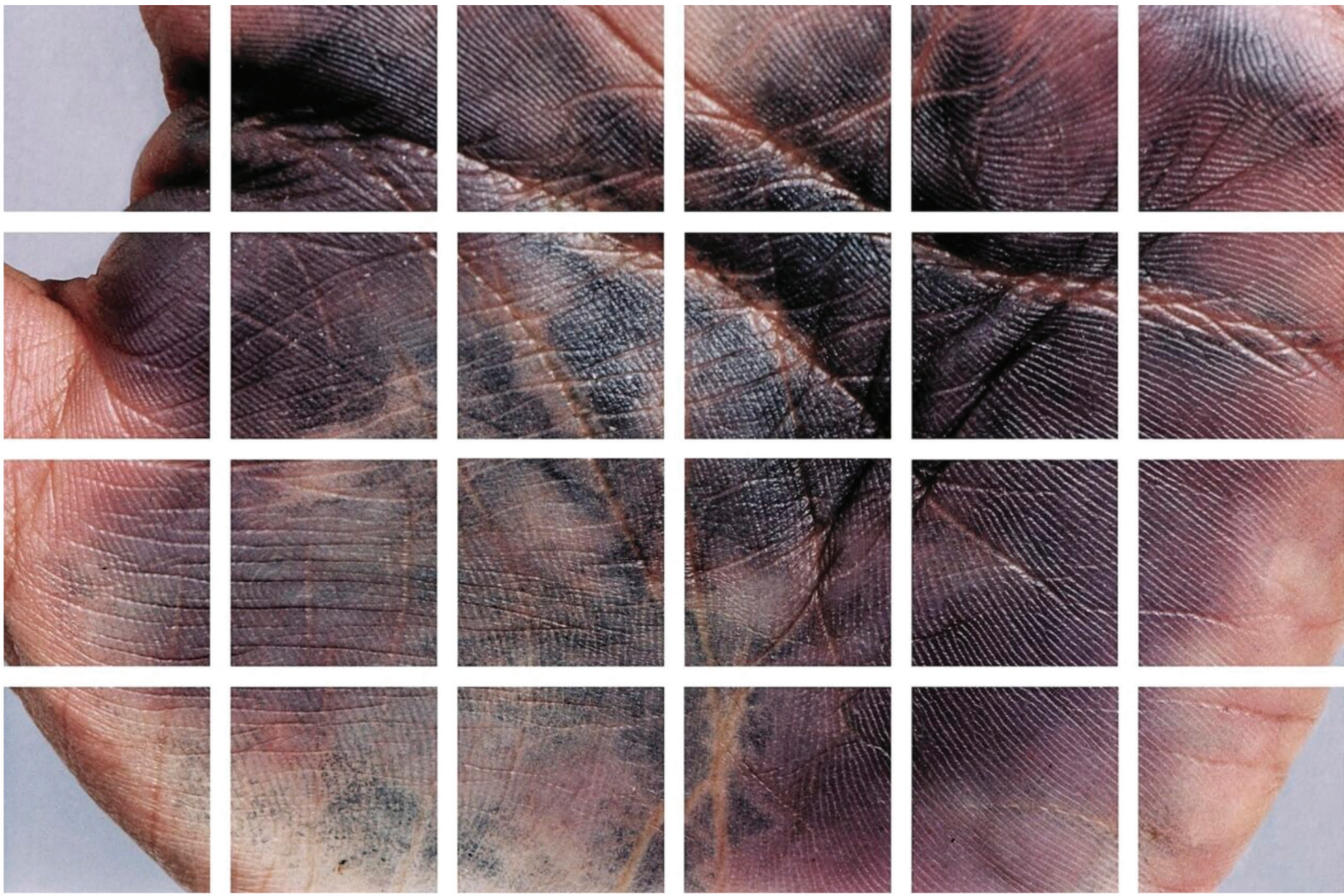
The two-channel projection *Snow White*, produced for the exhibition, *Authentic/Ex-centric* at the Venice Biennale in 2001, displays a complex construction of the self. The title of the work is richly suggestive, invoking a brand of fine baking flour in South Africa, and comments ironically on the politics of race, here complicated by the addition of the visibly gendered naked body. Sitting in a pool of light, her body is swamped by flour falling from above. As water starts dripping, she works the wet flour into a smooth dough and divides it into small balls. Her actions evoke the ritual of making rotis, a skill she learnt from her mother and perfected with practice, thereby connecting her to her cultural heritage through food.



Still #7, 2001
Digital print on plexi
120 x 120 cm



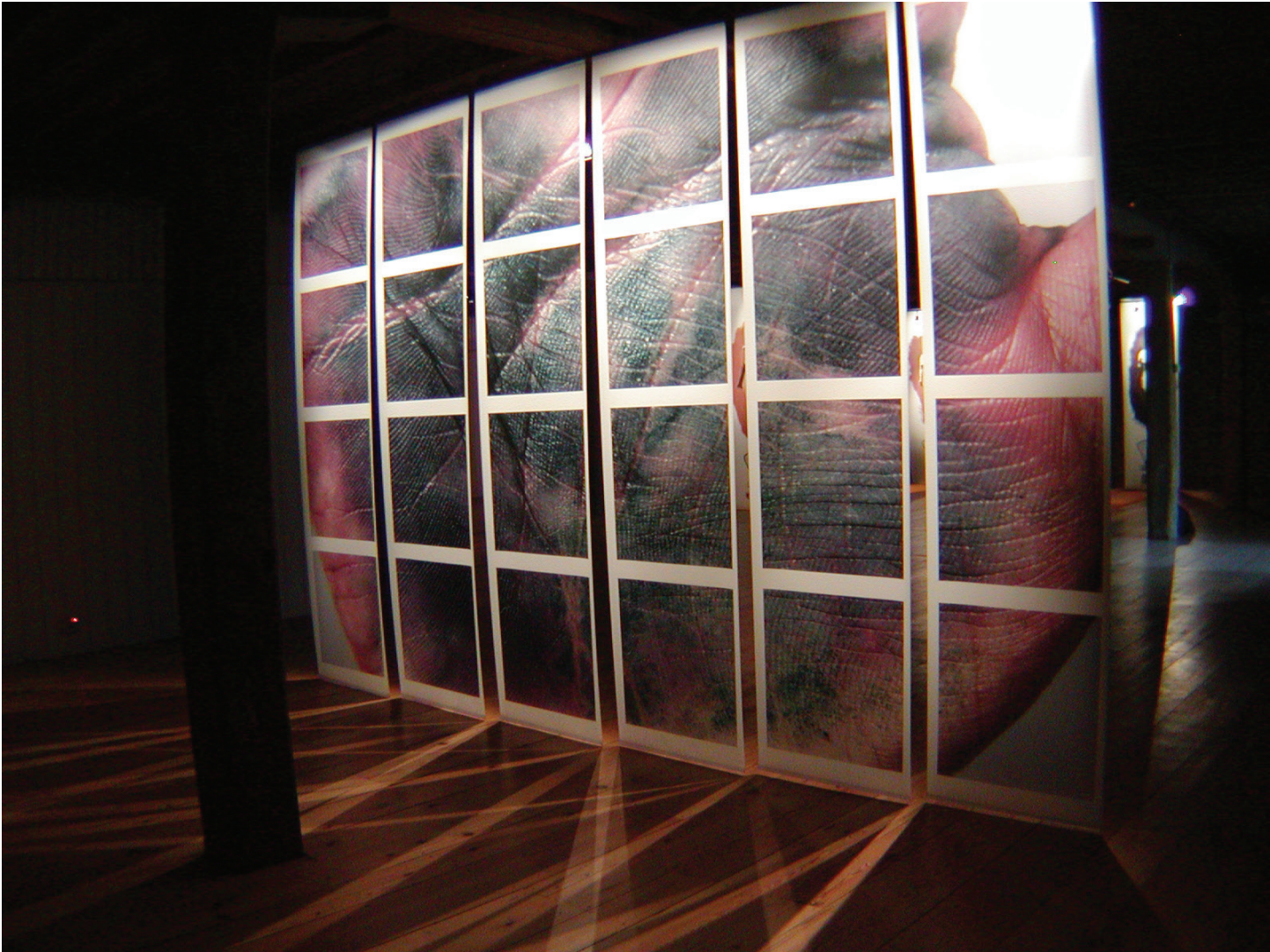
Still #4, 2001
Digital print on plexi
120 x 120 cm



Lifeline, from the *Discoloured* series, 1999
Archival pigment ink on cotton rag paper
24 prints: 34 x 34 cm each

"The binary of 'presence/absence' finds a parallel in the literal 'opaque/transparent' contrast between *Colour Me* and *Discoloured*, where in the latter series, Searle begins to explore internal and external identities by staining (bruising) selected areas of her body with black henna. Her subversive reaction in darkening her skin attempts to destabilise the binaries of light/good and dark/bad.⁷ The body sites are selected for their sensitivity, and following in a particular order the palms of the hands, the small of the back, the nape of the neck, under the belly and the soles of the feet begin to 'map' the body as a series of progressive zones of experience. It is interesting to note that the least exposed (and therefore less hardy) parts of her body hardly picked up the pigment at all. In addition to the stain, panes of glass press against her body, distorting the already fragmented parts and enriching metaphors of 'transparency' being rendered opaque and the semiotics of pane/pain."

Kathryn Smith, 'Conversing with pain: Berni Searle's darker shades of light'



Installation view: Docklands Museum, London, 2004



Profile, 2002

Duraclear lambda prints
8 prints: 98 x 120 cm each

Installation view: Art Basel Unlimited, 2026

The installation *Profile* (2002) was commissioned for an exhibition titled 'Fronteras' at Espacio C, Santander in Spain, which dealt with ideas of boundaries and borders. Rather than starting with broad concepts such as nationalism, Searle focused on the impact of boundaries on a domestic and personal level, which inevitably brought into question 'broader' issues, highlighting how the negotiation and history of such boundaries can shape identity. The work sees the artist's cheek becoming the surface for temporary markings reminiscent of various stories of oppression suggested by historically significant symbols – a Catholic cross, a Dutch windmill, the British crown and souvenir spoon, an Anti-riot shield, a Zulu love letter (a beaded rectangular flap used to express feelings and communicate messages), a Rakam (Arabic prayer), and whole cloves (symbolic of the history of European trade and commerce) – imprinted into the skin. These artefacts are not necessarily ones the artist herself would have in her home, but the fact that some of the objects are 'souvenirs', which may have been put in a 'display cabinet' or on the 'mantelpiece', suggests a degree of domesticity. In some of the images, traces of the previous pressing can be seen. This idea of a 'layering of experiences' is echoed in the installation through the use of transparent prints that can be viewed simultaneously, also mirroring the multiplicitous histories and political entanglements carried in a singular object or identity. With *Profile*, Searle thus traces the impact of heritage, religion, colonialism and apartheid constituting often conflicting borders.





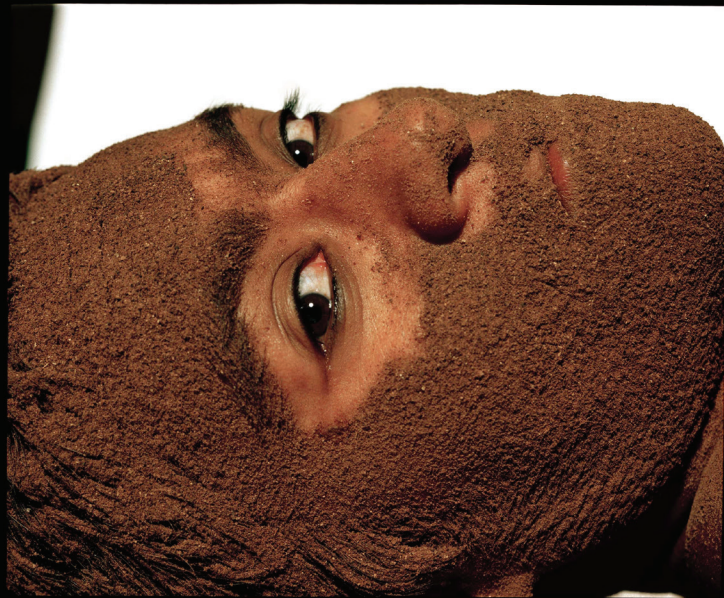


Traces, from the *Colour Me* series, 1999
Pigment ink on tracing paper, spices
6 prints: 300 × 91 cm each

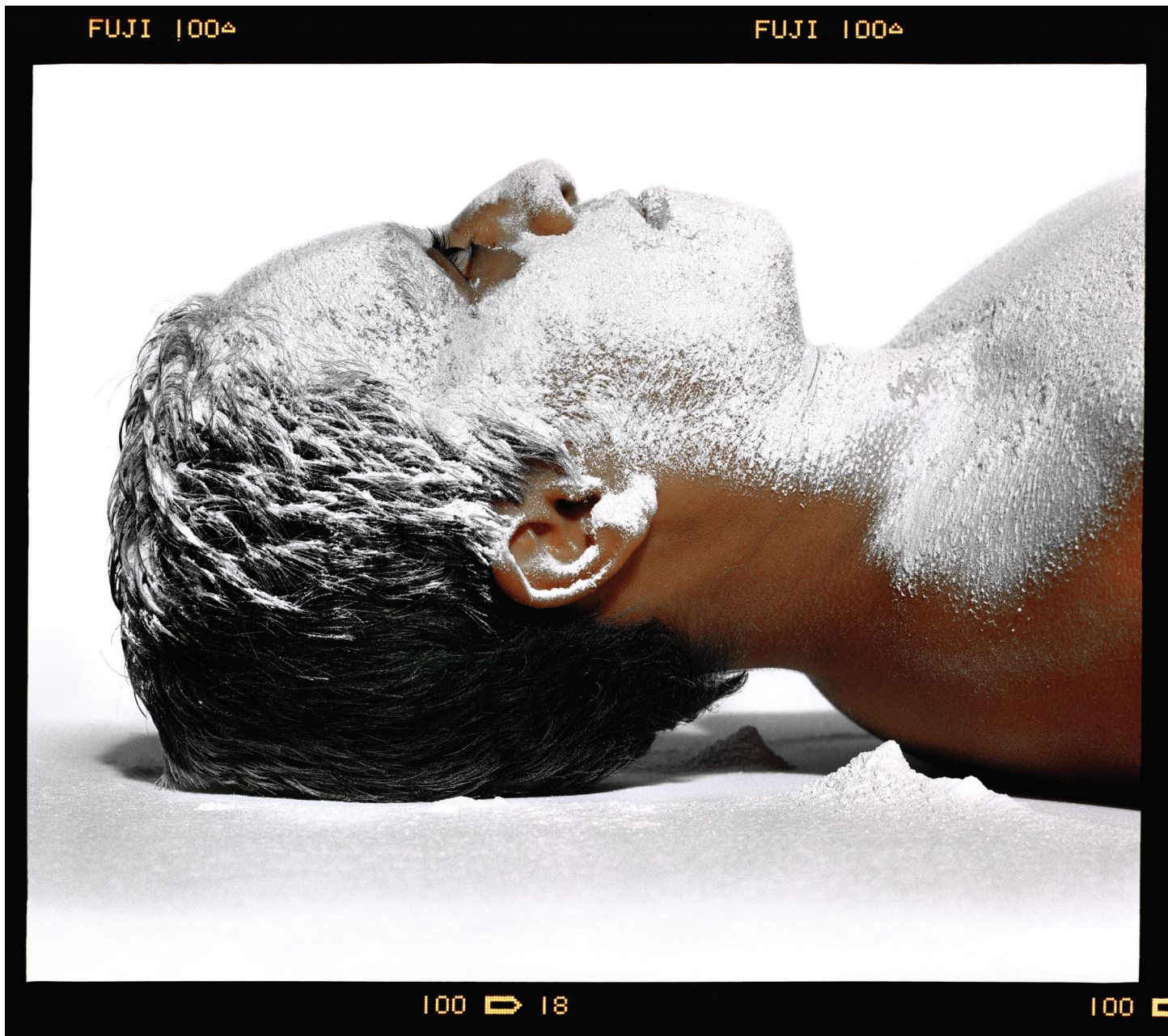


Exhibition view: PalaisPopulaire, Berlin, 2023

Traces (1999), presents three images of Searle's body covered in various spices opposite three images of the residual spices after her body was removed. Beneath each image, a scale filled with varying amounts of spice emphasizes processes of measurement and accumulation, while spices sprinkled on the floor extend the work into the exhibition space. *Traces* exists in the tension between presence and absence: the spice-covered outline directly evokes histories of erasure under colonialism and apartheid.



The *Colour Me* series (1998–2000) features Searle covering her body with layers of paprika, turmeric, pea flour, and ground cloves. These spices evoke the deep entanglement of entrenched racism and racial classification in South Africa with the 17th-century trade of various commodities, marking the beginnings of colonisation and classification. Their use partly evokes Searle's heritage—with great-grandfathers from Mauritius and Saudi Arabia who married local Muslim women—which she tentatively connects to through food and its preparation, as passed down through generations. By covering and transforming her body, Searle confronts the ways in which the black body has been exoticised, categorised and erased in South Africa's colonial and recent history.



Untitled (white), from the Colour Me series, 1998
Lightjet on Fuji Crystal Archive Matt paper
42 x 50 cm



Untitled (yellow), from the Colour Me series, 1998
Lightjet on Fuji Crystal Archive Matt paper
42 x 50 cm



Untitled (red), from the Colour Me series,
1998
Lightjet on Fuji Crystal Archive Matt paper
42 x 50 cm



Untitled (brown), from the Colour Me series, 1998
Lightjet on Fuji Crystal Archive Matt paper
42 x 50 cm



BERNI SEARLE

Born in 1964 in Cape Town, South Africa. Lives and works in Cape Town, South Africa.

EDUCATION

- 1987** BA in Fine Art, Michaelis School of Fine Art, University of Cape Town
1988 postgraduate diploma in Education, Michaelis School of Fine Art, University of Cape Town
1995 Master's degree in sculpture, Michaelis School of Fine Art, University of Cape Town

SOLO EXHIBITIONS

- 2026** *Light, as a feather*, PSM, Berlin, Germany
- 2025** *Sugar Girls*, Open studio, Zeitz MOCAA, Cape Town, South Africa
- 2023** *Having but little Gold*, Norval Foundation, Cape Town, South Africa
- 2021** *Mantle*, Richard Saltoun Gallery, London, UK
- 2019** *A Place in the Sun*, Gallery in the Round, National Arts Festival, Makhanda, South Africa
Press II Pause, Maitland Institute, Cape Town, South Africa
- 2015** *Stygend*, Klein Karoo Nasionale Kunstefees (KKNK), Oudtshoorn, South Africa
- 2013** *Refuge*, La Galerie Particulière, Paris, France
- 2011** *Shimmer*, Stevenson, Cape Town, South Africa
Interlaced, De Hallen, Belfry of Bruges, Bruges, Belgium
Interlaced, Museum voor Moderne Kunst Arnhem (MMKA), Arnhem, Netherlands
Interlaced, 49 Nord 6 Est Frac Lorraine, Metz, France
- 2008** *Across Oceans*, Transit Art Space, Stavanger, Norway
Day for Night, Stavanger 2008 EU Project, Obrestad Lighthouse, Norway
Recent work 2007/8, Michael Stevenson, Cape Town, South Africa
- 2007** *Approach*, Krannert Museum, Champaign, Illinois, USA
Approach, Johannesburg Art Gallery, Johannesburg, South
- 2006** *Approach*, University of South Florida, Contemporary Art Museum, Tampa, Florida, USA
Crush, Michael Stevenson, Cape Town, South Africa
- 2005** *To love, to fear, to leave*, Performa05, Angel Orensanz Foundation, New York, New York, USA
Berni Searle: 3 video works, BildMuseet, Umeå, Sweden
About to forget, Michael Stevenson, Cape Town, South Africa
Presence, Speed Art Museum, Louisville, Kentucky, USA
- 2004** *Vapour*, Aardklop Festival, Potchefstroom, South Africa
Berni Searle, City of London Festival, Royal Exchange Building, Museum of London, Docklands Museum, London, UK
Vapour, Michael Stevenson Contemporary, Cape Town, South Africa

- Dis/Colour*, Morlan Gallery, Transylvania University, Lexington, Kentucky, USA
- Float*, Standard Bank Young Artist 2003, South African National Gallery, Cape Town, South Africa
- Float*, Standard Bank Young Artist 2003, Standard Bank Gallery, Johannesburg, South Africa
- 2003** *Float*, Standard Bank Young Artist 2003, Monument Gallery, Grahamstown, South Africa
- Berni Searle*, Kunst:Raum Sylt-Quelle, Rantum, Sylt, Germany
- The Space Between*, Davis Museum and Cultural Centre, Boston, Massachusetts, USA
- A Matter of Time*, MATRIX programme, Berkeley Art Museum and Pacific Film Archive, Berkeley, California, USA
- 2002** *Berni Searle*, Peres Projects, San Francisco, California, USA
- Berni Searle*, Galerie Seippel, Cologne, Germany
- 2001** *Still*, Axis Gallery, New York, New York, USA
- Colour Matters*, Kunsthalle Stadtgalerie, Osnabrück, Germany
- 2000** *Residency Work*, Institute of the Visual Arts (INOVA), University of Wisconsin, Milwaukee, Wisconsin, USA
- 1999** *Colour Me*, Mark Coetzee Fine Art Cabinet, Cape Town, South Africa
- 1995** *Illusions of Identity – Notions of Nationhood*, MFA graduate exhibition, Good Hope Gallery, The Castle of Good Hope, Cape Town, South Africa
- 1992** *Passing Through*, Canberra Gallery, Australian National University, Canberra, Australia

GROUP EXHIBITIONS

- 2026** 61ST Venice Biennale. *In Minor Keys*, curated by Koyo Kouoh, Giardini and Arsenale, Venice, Italy
- Art Basel: Unlimited, curated by Ruba Katrib, Basel, Switzerland
- 2025** *Motherhood: Paradox and Duality*. South African National Gallery. Cape Town
- 2023** *Between Borders; Migration, power and boundless imagination*. Museum Arnhem, Arnhem, the Netherlands
- The Struggle of Memory*. Curated by Kerry Greenberg. Palais Populaire, Berlin, Germany
- Here I am!* Kunsthalle Emden, Emden, Germany
- Trace – Formations of Likeness: Photography and Video from the Walther Collection*, Haus der Kunst, Munich, Germany
- Freedom, I dream up for myself and others*. Stellenbosch Outdoor Photography exhibition, Stellenbosch, South Africa
- If You Look Hard Enough, You Can See Our Future*. Travelling exhibition in USA, various venues
- Thinking Historically in the Present*, Sharjah Biennial 15, Sharjah, UAE
- Empowerment*. Kunstmuseum Wolfsburg, Germany
- 2022** *Shifting Dialogues: Photography from the Walther Collection*, Kunstsammlung Nordrhein-Westfalen, K21, Düsseldorf, Germany
- Liminal Identities in the Global South*, Johannesburg Contemporary Art Foundation (JCAF), Johannesburg, South Africa
- 2021** *Photographs in our mother tongue*, Standard Bank Art Gallery, Johannesburg, South Africa

- Contra la raza*, PhotoEspaña 2021, Matadero, Madrid, Spain
- 2020** *Goddesses of Healing*, M.Bassy, Hamburg, Germany
- Contemporary Female Identities in the Global South*, Johannesburg Contemporary Art Foundation (JCAF), Johannesburg, South Africa
- 2019** *Made Routes: Mapping and Making*, Richard Saltoun, London, UK
- Yithi Laba*, Market Photo Workshop, Newtown, Johannesburg
- Evoking Reality: Constituting actuality in photography and video art*, Daimler Art Collection, Daimler Contemporary, Berlin, Germany
- 2018** *About Face*, Stevenson, Cape Town, South Africa
- Social Work*, Frieze London, London, UK
- Eye of the Beholder*, Tarble Arts Center, Eastern Illinois University, Charleston, Illinois, USA
- Continental Drift: Black/Blak Art from South Africa and North Australia*, Cairns Art Museum, Cairns, Australia
- Both, and, Stevenson*, Cape Town, South Africa
- Cape to Tehran*, Gallery MOMO, Cape Town, South Africa
- 2017** *Athlone in Mind*, Centre for Humanities Research (University of Western Cape), Castle of Good Hope, Cape Town, South Africa
- A world to tell*, Padiglione D'Arte Contemporanea, Milan, Italy
- 2016** *Lucy's Iris*, Musée de Rochechouart, Rochechouart, France
- Senses of Time: Video and Film-based works of Africa*, Wellin Museum of Art, Hamilton College, Clinton, New York, USA
- Senses of Time: Video and Film-based works of Africa*, Smithsonian National Museum of Art, Washington, D.C., USA
- 2015** *Senses of Time: Video and Film-based works of Africa*, Los Angeles County Museum of Art (LACMA), Los Angeles, California, USA
- Between Democracies 1989–2014: Commemoration and Memory*, Constitution Hill, Johannesburg, South Africa
- The film will always be you*, Tate Modern, London, UK
- Analogue Eye*, 18th Schillertage International Festival, Benjamin Franklin Village, Mannheim, Germany
- Representations of Otherness and Resistance*, Johannes Stegman Gallery, University of the Free State, Bloemfontein, South Africa
- Art of Human Rights, Arts for Humanity*, Durban University of Technology Art Gallery, Durban, South Africa
- Chroma*, Stevenson, Cape Town, South Africa
- 2014** *Nevralgies*, Galerie Maia Muller, Paris, France
- Earth Matters*, Fowler Museum UCLA, University of California, Los Angeles, California, USA
- Earth Matters*, National Museum of African Art, Smithsonian Institution, Washington, D.C., USA
- Public Intimacy: Art and Other Ordinary Acts in South Africa*, Yerba Buena Center for the Arts in conjunction with San Francisco Museum of Modern Art (SFMOMA), San Francisco, California, USA

- 2013 *Terminal, LAND*, organised by GIPCA, Cape Town, South Africa
Distance and Desire: Encounters with the African Archive, The Walther Collection, Neu-Ulm, Germany
Earth Matters, National Museum of African Art, Smithsonian Institution, Washington, D.C., USA
- 2012 *The Human Condition*, Bradbury Gallery, Arkansas State University, Jonesboro, Arkansas, USA
DAK'ART 2012, Dakar Biennale, National Gallery, Dakar, Senegal
Cinema Remixed & Reloaded 2.0: Black Women and the moving image since 1970, 11th Havana Biennial, Havana, Cuba
Black smoke rising trilogy, Ron Mandos Gallery, Amsterdam, Netherlands
- 2011 *Pictures by Women: A History of Modern Photography*, Museum of Modern Art, New York, New York, USA
Figures and Fictions, Victoria and Albert Museum, London, UK
Space, Ritual, Absence: Liminality in South African Visual Art, FADA Gallery, University of Johannesburg Bunting Road Campus, Johannesburg, South Africa
Variations, Mendel Art Gallery, Saskatoon, Saskatchewan, Canada
Alterating Conditions: Performing Performance Art in South Africa, GoetheonMain in collaboration with the Bag Factory Artists' Studios, Johannesburg, South Africa
Afropolis, Rautenstrauch-Joest-Museum, Cologne, Germany
Collaborations/Articulations, FADA Gallery, Johannesburg, South Africa
- 2010 *Events of Self: Portraiture and Social Identity*, The Walther Collection, Neu-Ulm, Germany
The Dissolve, 8th International Biennial, SITE Santa Fe, Santa Fe, New Mexico, USA
SPace: Currencies in Contemporary African Art, Museum Africa, Newton, Johannesburg, South Africa
Seeking Refuge, Cantor Arts Centre, Stanford University, Stanford, California, USA
- 2009 *Summer 2009/10: Projects*, Michael Stevenson, Cape Town, South Africa
Spirit of '76, Cantor Arts Centre, Stanford University, Stanford, California, USA
An Imagined State, Centre for Contemporary Art (CCA), Lagos, Nigeria
Undercover: Performing and Transforming Black Identities, Spelman College Museum of Fine Art, Atlanta, Georgia, USA
A life less ordinary, Djanogly Gallery, Nottingham, UK
La modernité dans l'art Africain d'aujourd'hui, Panafrican Cultural Festival, Algiers, Algeria
REBELLE: Art and Feminism 1969–2009, Museum voor Moderne Kunst Arnhem (MMKA), Arnhem, Netherlands
10th Havana Biennial, Havana, Cuba
Beauty and Pleasure in South African Contemporary Art, Stenersen Museum, Oslo, Norway
Continental Rifts, Fowler Museum at UCLA, Los Angeles, California, USA
Black Womanhood: Images, Icons, and Ideologies of the African Body, San Diego Museum of Art, San Diego, California, USA
- 2008 *Transnational Convergences in African Digital Art*, Dunlop Art Gallery, Regina, Canada
Traversiá, Centro Atlántico de Arte Moderno (CAAM), Las Palmas, Gran Canaria, Canary Islands
On Reflection: women artists selected from the collections of Glynn Vivian Art Gallery and

- Amgueddfa Cymru – National Museum Wales*, Glynn Vivian Art Gallery, Swansea, Wales
- Home Lands/Land Marks*, Haunch of Venison, London, UK
- Disguise: The art of attracting and deflecting attention*, Michael Stevenson, Cape Town, South Africa
- Black Womanhood: Images, Icons, and Ideologies of the African Body*, Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, USA
- Black Womanhood: Images, Icons, and Ideologies of the African Body*, Davis Museum, Wellesley College, Wellesley, Massachusetts, USA
- Cross-Currents in Recent Video Installation*, Harn Museum, Gainesville, Florida, USA
- Darkroom: Photography and New Media in South Africa 1950–Present*, Virginia Museum of Fine Arts, Richmond, Virginia, USA
- 2007 *African Art Today: Diversity and Diaspora*, The Nelson-Atkins Museum of Art, Kansas City, Missouri, USA
- Bare life, On The Seam*, Contemporary Art Museum, Jerusalem, Israel
- Inscribing Meaning*, Fowler Museum at UCLA, Los Angeles, California, USA
- Apartheid: The South African Mirror*, Centre de Cultura Contemporània, Barcelona and Bancaja, Spain
- Cinema Remixed and Reloaded: Black Women Artists and the Moving Image Since 1970*, Spelman College Museum of Fine Art, Atlanta, Georgia, USA
- New Photography 2007*, Museum of Modern Art, New York, New York, USA
- Re:Print Re:Present Re:View*, Temple Gallery, Philadelphia, Pennsylvania, USA
- Figuratively Speaking: The Figure in Contemporary Video Art*, QUT Creative Industries Precinct, Brisbane, Australia
- The Eye Screen or The New Image*, Casino Luxembourg Forum for Contemporary Art, Luxembourg City, Luxembourg
- CAPE '07*, Cape Town, South Africa
- Global Feminisms*, Elizabeth A. Sackler Centre, Brooklyn Museum, New York, New York, USA
- 2006 *Venice-Istanbul*, Istanbul Modern, Istanbul, Turkey
- Second to None*, South African National Gallery, Cape Town, South Africa
- 7th Dakar Biennale*, Dakar, Senegal
- Personal Affects: Power and Poetics in Contemporary South African Art*, The Contemporary Museum, Honolulu, Hawaii, USA
- 2006 *Contemporary Commonwealth*, Australian Centre for the Moving Image (ACMI) and the National Gallery of Victoria (NGV), Melbourne, Australia
- Cross Currents*, Tufts University Art Gallery, Medford, Massachusetts, USA
- Black, Brown and White*, Kunsthalle Wien, Vienna, Austria
- 2005 *A Kind of Magic: The Art of Transforming*, Museum of Art, Lucerne, Switzerland
- Always a Little Further*, 51st Venice Biennale, Venice, Italy
- TEXTures: Word and Symbol in Contemporary African Art*, Smithsonian National Museum of African Art, Washington, D.C., USA
- 2004 *Negotiated Identities, Black Bodies*, Johannesburg Art Gallery, Johannesburg, South Africa
- “Dwellan” – Lingerin Images*, Charlottenborg Exhibition Hall, Copenhagen, Denmark

- Horizons: Voices from a Global Africa*, Museum of World Culture, Göteborg, Sweden
- 5th Shanghai Biennale*, Shanghai Art Museum, Shanghai, China
- Personal Affects: Power and Poetics in Contemporary South African Art*, Cathedral of St John the Divine and Museum for African Art, New York, New York, USA
- Hang In There, My Dear Geum-Sun*, Busan Biennale, Busan Metropolitan Art Museum, Seoul, Korea
- Min(e)dfields*, Kunsthhaus Baselland, Basel, Switzerland
- New Identities – Current South African Art*, Museum Bochum, Bochum, Germany
- Through the Looking Glass*, National Arts Festival, Grahamstown, South Africa
- Artes Mundi Shortlisted Artists Exhibition*, National Museum and Gallery, Cardiff, Wales
- 2003 *Opzij van het Kijken*, Watou Art and Literature Festival, Watou, Germany
- Home and Away*, NMAC Montenegro Arte Contemporaneo, Vejer de la Frontera, Cádiz, Spain
- More than 1000 words*, Centre for Curatorial Studies, Bard College, Annandale-on-Hudson, New York, USA
- Contact Zones: Colonial and Contemporary*, Michael Stevenson Contemporary, Cape Town, South Africa
- De ce côté du ciel – UNESCO salue les femmes dans l’art*, Salle des Pas Perdus, Palais-de-Justice, Paris, France
- 2002 *The Spice Route*, Institut für Auslandsbeziehungen (IFA), Stuttgart, Germany
- The Field’s Edge: Africa, Diaspora, Lens*, University of South Florida Contemporary Art Museum, Tampa, Florida, USA
- Watching Ocean and Sky Together*, Liverpool Biennale, Liverpool, UK
- Familieverhalen uit Zuid Afrika*, Tropen Museum, Amsterdam, Netherlands
- I.D./OLOGY*, Axis Gallery, New York, New York, USA
- Tracing the Rainbow*, Kunst:raum Sylt-Quelle, Rantum, Germany
- Tracing the Rainbow*, Kulturverein Zehntscheuer, Rottenburg am Neckar, Germany
- Fronteras*, Espacio C, Santander, Spain
- Dis-location*, Sala Rekalde, Bilbao, Spain
- Disl-ocation*, Centro Cultural De Maia, Montemor-o-Novo, Portugal
- 2001 *Authentic/Ex-centric: Africa in and out of Africa*, 49th Venice Biennale, Venice, Italy
- Encounters with the Contemporary*, Smithsonian National Museum of African Art, Washington, D.C., USA
- Dis-Locations*, PHotoEspaña 2001, Madrid, Spain
- Juncture*, The Granary, Cape Town, South Africa
- A.r.e.a. 2000*, Reykjavik Art Museum, Reykjavík, Iceland
- 2000 *L’Afrique à Jour*, Lille, France
- Returning the Gaze*, One City Festival, Cape Town, South Africa
- L’art dans le monde*, Paris, France
- FNB Vita Art Prize 2000*, Sandton Civic Gallery, Johannesburg, South Africa
- Artworks for Aids*, Durban, South Africa; Washington, D.C., USA; Brussels, Belgium; Boston, Massachusetts, USA

DAK'ART 2000, Dakar Biennale, Musee d'Art Africain, Dakar, Senegal

Insertion, Apex Gallery, New York, New York, USA

Kwere Kwere: Journeys into Strangeness, The Castle, Cape Town; Gertrude Posel Gallery, Johannesburg; NSA Gallery, Durban, South Africa

Distinguished Identities: Contemporary African Portraiture, Staller Centre for the Arts, SUNY at Stony Brook, Stony Brook, New York, USA

Open Studio, Gasworks, London, UK

Portrait Africa, House of World Cultures, Berlin, Germany

1999 *Staking Claims*, The Granary, Cape Town, South Africa

Postcards from South Africa, Axis Gallery, New York, New York, USA

Lines of Sight: Perspectives on South African Photography, South African National Gallery, Cape Town, South Africa

Emergence, National Arts Festival, Grahamstown, South Africa

The TRC: Commissioning the Past, Gertrude Posel Gallery, Johannesburg, South Africa

Isintu: Ceremony, Identity and Community, South African National Gallery, Cape Town, South Africa

Bloodlines/Bloedlyn, Klein Karoo National Arts Festival, Oudtshoorn, South Africa

Towards – Transit: New Visual Languages in South Africa, Blauer Saal and Galerie Ziegler, Zürich, Switzerland

Truth Veils, Gertrude Posel Gallery, Johannesburg, South Africa

1998 *7th International Cairo Biennale*, Cairo, Egypt

1997 *Life's Little Necessities*, 2nd Johannesburg Biennale, Castle of Good Hope, Cape Town, South Africa

1995 International Exhibition of Art Colleges, Hiroshima, Japan

AWARDS

2015 Mbokodo Award, Visual Arts

2014 Rockefeller Bellagio Creative Arts Fellow

2010 Creative Puma Travel Grant

2004 Artes Mundi Shortlisted Artist

2003 Standard Bank Young Artist for Visual Art

2001 Civitella Ranieri Fellow

2000 FNB Vita Art Prize Finalist

2000 DAK'ART 2000 Minister of Culture Prize

2000 DaimlerChrysler Award for South African Contemporary Art Nominee

2000 British Council Grant, Gasworks Residency

1998 UNESCO, in conjunction with the International Art Critics Association (AICA) Award, 7th International Cairo Biennale

RESIDENCIES

2019 Maitland Institute, Cape Town, South Africa

- 2014** Rockefeller Centre, Bellagio, Italy
- 2003** Kunst:Raum Sylt-Quelle, Sylt, Germany
- 2001** Civitella Ranieri Fellowship, Umbria, Italy
- 2000** Fresh, South African National Gallery, Cape Town, South Africa
- 2000** Gasworks, London, UK
- 1999** Institute of the Visual Arts (INOVA) at the University of Wisconsin, Milwaukee, Wisconsin, USA
- 1998** Isintu: Robben Island Workshop
- 1992** Canberra Institute of the Arts, Canberra, Australia