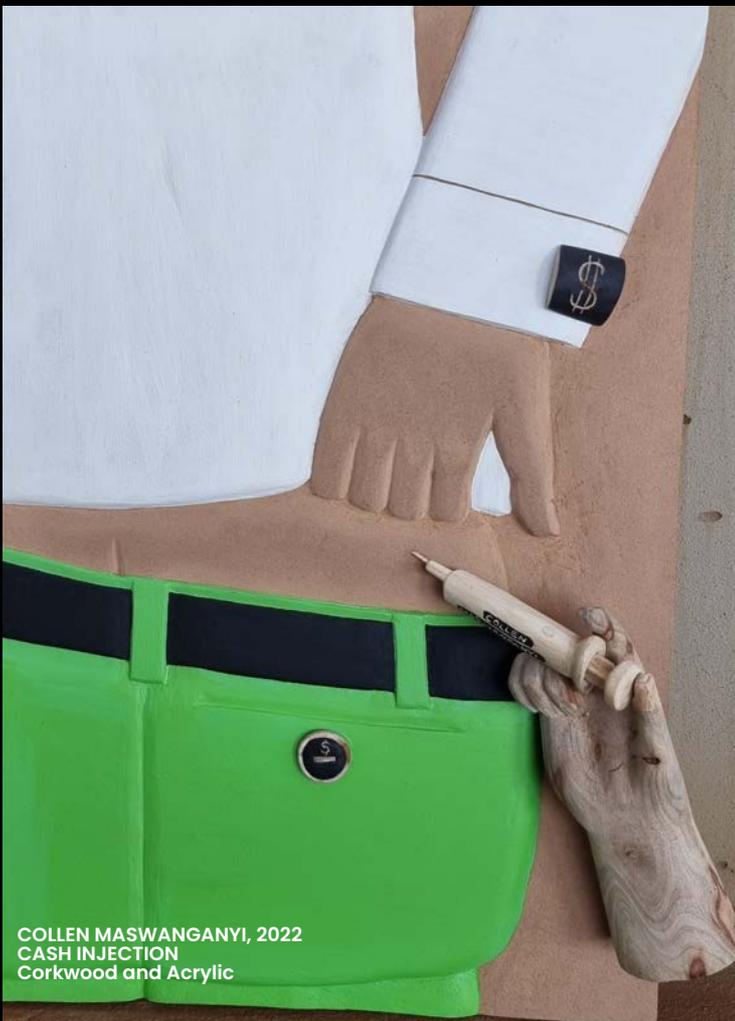


WORLDS OF WHIMSY

COLLEN MASWANGANYI



COLLEN MASWANGANYI, 2022
CASH INJECTION
Corkwood and Acrylic



COLLEN MASWANGANYI, 2022
LOOK INTO MY EYES
Corkwood and Acrylic



Nelson Mandela
**Children's
Hospital**
A family dedicated to care

Benefitting the NELSON MANDELA CHILDREN'S HOSPITAL during it's 5 year anniversary and Commemorating Mandela Birthday month

Collen Maswanganyi's satirical play on, and with, socio-political and religious conventions, is rendered whimsically into painted wooden totems.

Drawing on both his traditional roots and formal training, his observation of the disjuncture / juxtaposition of rural and urban, contemporary and traditional is treated with a sleight of hand that is witty and ironic, but compassionately forgiving of human foible.

Each character becomes a delightful phantasm, an upended archetype.

Collen, who draws on his skills passed down for centuries by the traditional woodcarvers of the Giyani region, is the son of Johannes Maswanganyi who came to prominence in the 1980s art world during the fore-fronting of emerging artists from rural areas in such prescient exhibitions as Tributaries.

Collen, who has a Fine Arts Diploma from the Technicon Witwatersrand (1999), relies on the dexterity of his carving to introduce a contemporary, witty and savvy eye on the disruptive dualities of contemporary life - rural and urban, crossing the boundaries of traditional continuities and disruptive commercial modernity.

His work is represented in collections, public and private locally and globally.

He was a guest artist in an exhibition curated by Prof. Karel Nel for TAF in 2021.



LOOK INTO MY EYES, 2022
Corkwood and acrylic
55 x 22 x 20cm
R 32 000.00

Man in suit and traditional shoes holding a microphone in one hand and a sangoma whisk in the other: The whisk is used to charm, seduce, entrance. To date a traditional healer is a symbol of power esteem. Thugs pose as sangoma's to attract young women. This man could be real or a chancer / scam "The song by Bryan Adams kept playing in mind. I imagined a man singing to his partner. She enjoyed the sweet melody" Colleen Maswanganyi 2022

DUCKING AND DIVING, 2022
Corkwood and acrylic
51 x 40 x 19 cm
R 25 000.00

Man in black suit, falling asymmetrically

Our leaders (our political leaders) spend their time in public ducking and diving - never telling the truth.



COLLEN MASWANGANYI



US ON THE RED CARPET, 2022

Corkwood and acrylic

58 x 38 x 15cm

R 34 000

Blue and white men on red carpet

The two gentlemen could be twins, siblings or business partners bound by a common cause. They are celebrating success.

The red carpet is symbolic of their success. It is said that usually siblings don't see eye to eye but those that work together, becomes very successful

THE SYSTEM THAT NEVER WORKED, 2022

Corkwood, pine and acrylic

36 x 12 x 26cm

2022

R 30 000.00

Two men, an Apartheid sign, Toilet and Bees

A complex throw-back to the Apartheid system that stung its populace. The recurring metaphor of bees (now BEE - Black Economic Empowerment 28 years after Apartheid) continues to sting. The system still does not work. There is no land of milk and honey. We remain stuck in the muck with our pants down.



COLLEN MASWANGANYI



DONE DIGGING, 2011
Corkwood and acrylic
48 x 17 x 24cm

R 16 500.00
Man in green overalls with a pick

This is a man who could be a labourer, or a journalist, or an investigator physically / metaphorically digging in, and for, the dirt.

DONE THE SPADE-WORK, 2011
Corkwood and acrylic
48x 17 x 24cm
R 16 500.00

Man in red overalls with a spade

THIS man has either unearthed something...
or has concealed some information.



COLLEN MASWANGANYI



THE CHOIR, 2020
Corkwood and acrylic
46 x 24 x 32cm
R 32 000.00

This is about community harmony - in action and in song. Traditionally dressed in Venda clothing, each member of the choir keeps their note (visibly on their faces).

The short conductor wields power no matter what his size.

The music has a universality but speaks of its origins. The circle is united as one

It is also about understanding the field that one belongs to. In this case, the choir has to understand the musical notes.

I AM LISTENING, 2022
Corkwood and acrylic
35 x 18 x 11cm
R 5 500.00

Man in purple suit listening

Listening is a skill, whether to approve or disapprove



COLLEN MASWANGANYI



ALL EYES ON ME, 2008
Corkwood and acrylic
55 x 16 x 17cm
R 30 000

"This is an African man, enjoying a burger. He has the song by Tupac Shakur in his mind." Harkening back to his roots in Giyani, Maswanganyi depicts a man, dressed for a ceremony, taking a break, eating a burger. The drum beats through him and guides him. The eyes on him are on the shwe-shwe cloth, but also he is being observed because he is "in performance" on his drum

SHARP MIND, 2017
Corkwood and acrylic
35 x 23 x 15cm
R 7 500.00

Man in green and white seated on the drum

This quick thinking clever person, with a spear-shaped head, gets his wisdom from both his ancestral and modern roots.



COLLEN MASWANGANYI



MAN OF SWAG, 2015
Corkwood and acrylic
48x 15 x 12cm
R 9 500.00

Man in white shirt and purple pants

This is a fashionista. He reminds me of uncles who came to work in the city back in the day. They used to come back to the rural villages dressing super-sharp

BLACK COFFEE, 2013
Corkwood and acrylic
48x 11 x 12cm
R 9 500

Man in yellow shirt and black pants.
"When we were growing up, it was a curse to have a dark complexion: girls ignored you in the village. In the city, police abused you. Nowadays a dark skin is a status symbol locally and globally. This work was part of series including Black Diamond, and Dark Chocolate. And of course, Black Coffee is a global superstar today." Collen Maswanganyi 2022.

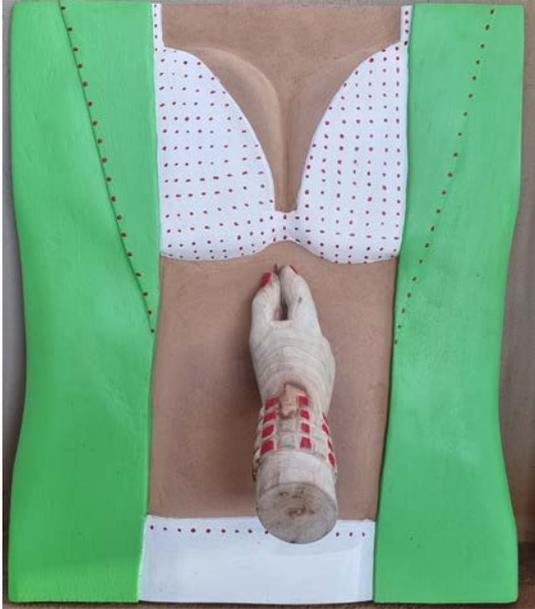




SPEARS AND SHIELDS, 2016
Corkwood and a acrylic
38 x35 x 12cm
R 20 000.00

Three men sporting shields and even a spear head.

The man in the middle is boastful and proud. He claims to have the sharpest and biggest spear. He is the kind of person who boasts about their achievements . The other two men are reserved and like to reveal less, as they have their assets shielded from people.



BOOSTER, 2022

Plywood, Corkwood metal and acrylic

46,5 x 39,5 x 17cm

2022

R20 000

A lady wearing a green jacket, with a white dotted Bra and a hand holding a razor

Here, a woman consults a traditional healer to boost whatever she thinks needs boosting. People usually consult healers to boost their businesses. But in the modern world, people go under a knife to boost their boobs or buttocks

CASH INJECTION, 2022

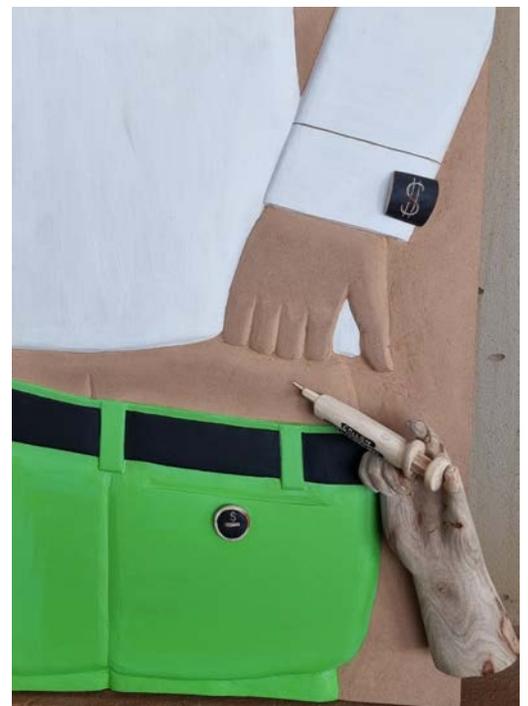
Plywood, Corkwood ad acrylic

60 x 44,5 x 12cm

R30 000

During the time of Coronavirus, we were urged to go for our inoculations. Some of our political leaders saw this as an opportunity to gain massive cash injections.

While some citizens were losing jobs, the guys with dollar signs on their branded suits were cashing in handsomely.





INFLATION, 2022

Plywood, corkwood and plastic

46,5 x 39,5 x 7cm

R 20 000 .00

Male patient and female doctor holding a syringe.

Here a man has come to the doctor to assist with inflation - he is receiving an injection to enlarge certain body parts.

ECONOMIC REVIVAL, 2022

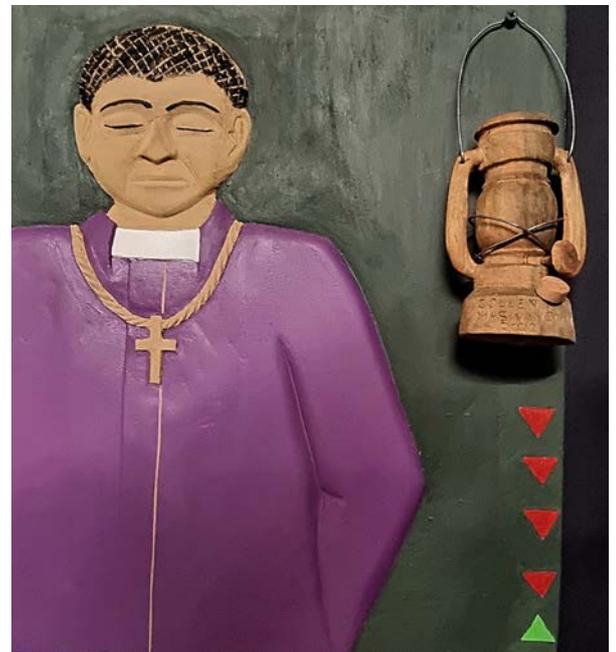
Plywood and willow

46,5 x 39,5 x 7cm

R 20 000.00

Pastor and lantern

Thinking of how pastors organise spiritual revivals for their congregants, how can we revive the economy. How can we keep the lights on. We need light .. and enlightenment.





LET ME SPEAK TO MY HUSBAND, 2021

Plywood, corkwood and plastic

30 x 30 x 7cm

R 12 000 .00

From a series exhibited as guest artist at TAF21, dealing with the ironies of status, wealth and cash management in domestic environments.

GOLFER, 2020

Plywood and willow

30 x 30 x 7cm

R 12 000.00

From the series dealing with accoutrements of the wealthier classes - those who have "arrived".





ENJOYING FAMILY LEGACY

Plywood, corkwood and plastic

60cm x 15cm x 10cm

R 14 500 .00

Maswanganyi comes from a long line of woodcarvers. His grandfather carved utilitarian objects and artefacts for sale.

His father, Johannes sprang to fame in "Western" art circles during the 1980s when his work was discovered by the curators of the Tributaries exhibition.

Collen, gifted with the tradition and trained formally, here basks in his heritage and gives homage to his ancestral roots.



COLLEEN MASWANGANYI, 2022
INFLATION
Corkwood and Acrylic