



•**KOOP**•
P R O J E C T S

LONDON ART FAIR

Encounters Platform
17 - 21 February 2024

MATERIAL MATTERS 2

SENZENI MARASELA
GEORGINA MAXIM
ARABEL LEBRUSAN
TONY MENTEL
PETER MAMMES

Senzeni Marasela lives and works in Soweto, South Africa. A cross-disciplinary artist who explores performance, photography, video, prints, and mixed-medium installations involving textiles and embroidery. Her work deals with history, memory, and personal narrative, emphasising historical gaps and overlooked figures.

Marasela is known for her epic, ongoing project "Waiting For Gebane". In Waiting For Gebane, Marasela tells the story of her alter-ego, Theodorah, whose husband has gone missing among the bright lights of Johannesburg. The most recent installation within this body of work is "Last Known Location" which includes 120 small embroideries on "domestic" cloth. We are showing five small pieces from this series. Using topographical map marks and her signature red thread, Marasela records Theodorah's daily journeys to the city searching the places where Gebane is reported to have been seen. In the South African context, the topographical map indicates occupation and omission. Many parts of Johannesburg were omitted from topographical maps - an act that denied the existence of people that the government could not label or categorise.

In 2023 Marasela became the recipient of the inaugural K21 Global Art Prize in Dusseldorf, awarded to artists with courage and vision, who are at the beginning or middle of their careers. The Kunstammlung Nordrhein-Westfalen museum acquired work from Waiting For Gebane.

Marasela's work has been widely exhibited in South Africa, Europe, and the United States including a six month solo exhibition at Zeitz MOCAA in Cape Town between 2020 and 2021. Her work is in prominent local and international collections, including the Newark Museum, Smithsonian Institution and MoMA, New York, as well as some private collections such as the Leridon collection in Paris, the Harry David collection in Athens and the Sindika Dokolo collection in Angola. She was part of the 56th Johannesburg Pavilion at the Venice Biennale (2015).

LAST KNOWN LOCATION. 20

SENZENI MARASELA



Last Known Location
Number 20 of a 120 piece series
Red thread on cotton
45cm by 45cm

LAST KNOWN LOCATION. 24

SENZENI MARASELA



Last Known Location
Number 24 of a 120 piece series
Red thread on cotton
45cm by 45cm

LAST KNOWN LOCATION. 40

SENZENI MARASELA



Last Known Location
Number 40 of a 120 piece series
Red thread on cotton
45cm by 45cm

LAST KNOWN LOCATION. 62

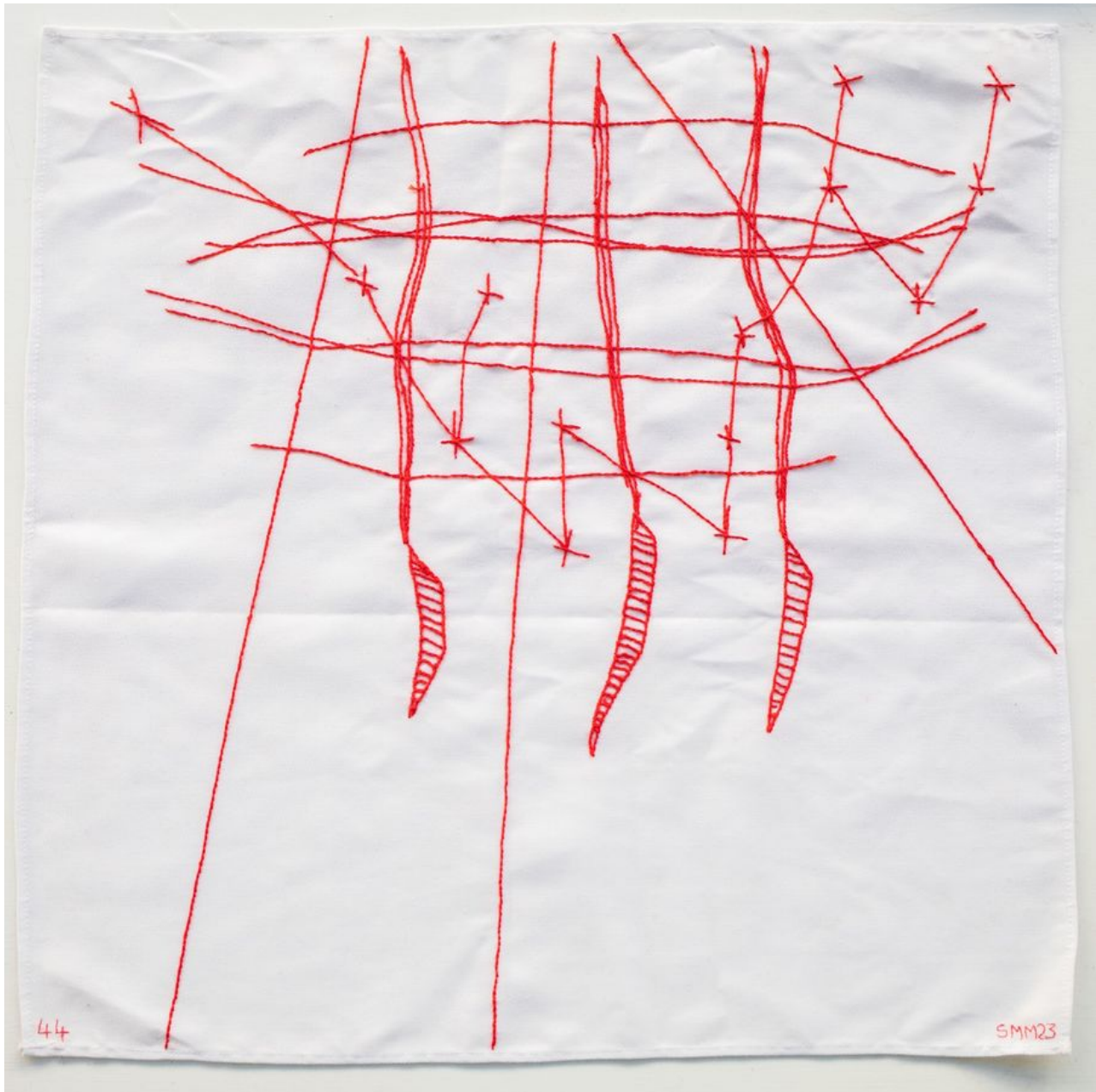
SENZENI MARASELA



Last Known Location
Number 62 of a 120 piece series
Red thread on cotton
45cm by 45cm

LAST KNOWN LOCATION. 44

SENZENI MARASELA



Last Known Location
Number 44 of a 120 piece series
Red thread on cotton
45cm by 45cm

Georgina Maxim is known for her work as both artist and curator and for co-founding Village Unhu, an artist-run space in Harare that provides studio spaces, exhibitions, workshops and residency programs.

In her art practice Maxim uses embroidery, sewing and weaving techniques to deconstruct and recompose second-hand and handed down clothing. In this way she creates singular works that elude definition: rich, poetic expressions written in thread; acts of memory; records of time. She speaks of her process as a kind of healing, through stitches.

In February 2024 Maxim's work will be exhibited at the Barbican, London and Stedelijk Museum, Amsterdam in the travelling exhibition: Unravel: The Power and Politics of Textiles in Art.

In 2019 she presented an installation for the Zimbabwe pavilion at the 58th Venice Biennale and completed her master's degree at University of Bayreuth, deepening her curatorial process.

In 2020, she exhibited at the Musée Bargoin (Clermont-Ferrand) and presented her work at the FRAC Nouvelle-Aquitaine in 2021, and at the MuCAT.

In 2023, Maxim was awarded the prestigious Fondation H residency in Madagascar and exhibited work in the exhibition O Quilombiso at the Haus der Kulturen der Welt in Berlin.

TO ALL THE PLANTS GROWING THROUGH CONCRETE

GEORGINA MAXIM



To all the plants growing through concrete

2023

Mixed media, textile

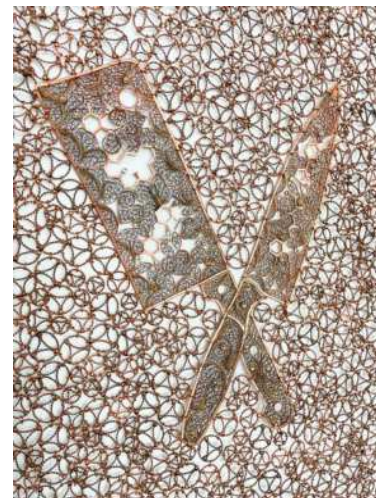
156cm by 151cm

Arabel Lebrusan, also known as Rosilo de Blas, is an artist who is focussed on transforming materials into physical metaphors, seeking to amplify the voices of the people and the land falling through what she sees as systemic cracks.

Lebrusan's sculpture and site-specific interventions function as social commentary, examining material culture and wider issues of power relationships and exploitation. Her work harbours a deep connection to the visceral and is often suggestive of the females that she grew up around. Most recently she has been looking at the extraction of natural resources, ecofeminism, and ecological grief.

In 2021 she was awarded a research fellowship at the Centre for Spatial, Environmental and Cultural Politics at the University of Brighton for her 2-year long project Toxic Waves, and she finished an MA in Sculpture at the Royal College of Art in September 2023 where she continued her explorations into coal mining.

Lebrusan has exhibited and created site-specific installations at Standpoint (2023); The Higgins Bedford (2021); Brighton CCA (2021); Women's Support Centre, Surrey (2021); Museum of St.Albans (2015); St.Paul's Square, Bedford (2012); Art in Fuse, Rotterdam (2005); Lunâ Art Collective Gallery, Cebu (2004); Gesundbrunnen bunker, Berlin (2000). Her TEDx talk on ethical jewellery and her latest campaign raising funds for Global March against Child Labour are examples of her international activist work. She was also awarded Designer of the Year (2022) by the National Association of Jewellers, UK and was the winner of Eastern Approaches (2014) at UH Galleries, Museum of St.Albans.



Electric Apron
2014 - 2021
1200 copper components, copper cable, fused plug
130cm by 50cm by 2.5cm

'Electric Apron' is made of 1200 interlinked filigree copper components and shaped as a kitchen apron. The apron has a Viana's heart on the top and 2 butcher's knives on the bottom half. Lebrusan appropriates objects associated with the domestic home, a traditionally female domain and presents them with a discomfiting edge. The knives feature antibiotic formulas – Laidlomycin and Tylosin – that are used to treat beef cattle and chicken respectively.

YOU WILL BE THE MESSENGER

ARABEL LEBRUSAN



You Will Be The Messenger

2023

Found axe, sterling silver, diamond and rubies

40cm by 15cm by 2cm

From 1991 to 2002, Sierra Leone endured a devastating civil war marked by brutal conflicts over diamond territories. Thousands of men and children faced mutilation with axes, preventing them from mining diamonds.

This artwork is part of Lebrusan's body of work titled "The Book of Horrors and Hopes," serving as a diary chronicling the stories she's encountered throughout her jewellery career and her artistic responses to them.

KNIFE MURDERS 275/275 ENGLAND AND WALES

ARABEL LEBRUSAN



Knife Murders 275/275 England And Wales

2021

Set of 275 rings made using stainless steel from police-confiscated knives

40cm by 80cm by 7cm

Knife Murders 275/275 England and Wales is a set of 275 rings made using the metal from police confiscated knives and other artefacts. The rings represent homicides in England and Wales from April 2019 until March 2020. There are 10 small-sized rings to represent homicides of children (those aged under 16 years), 50 medium-sized thin rings to represent homicides of women and 215 wide and large-sized rings to represent homicides of men. Each ring is laser inscribed with the edition number AL KM20 1/275, AL KM 20 2/275, etc.

An extension of Lebrusan's study on material culture, exploring our complex relationships with knives and their varied roles. In 2013 Bedfordshire Police gave the artist 3 crates of confiscated knives and other artefacts. Transforming the metal from these confiscated objects into works that could evoke other emotions, the work examines the ways materials carry inherent meanings and how those meanings can be reshaped. Lebrusan's artworks, in their myriad forms, do not offer answers to the many issues they raise. Instead, they invite contemplation about object materiality, production of meanings and our shared humanity.

A graduate of the Royal College of Art, Tony Mentel uses vintage and recycled textiles and embroidery to explore themes of queer history, portraying intimate interactions and memories in dreamlike landscapes. Inspired by queer elders who have shared their stories of what it was like to be different in a less tolerant past...tales of cruising, and secret love, lust, and romance. Most recently, Mentel has been creating work centred around the iconic Dukes Mound in Brighton.

Mentel uses techniques such as hand and machine embroidery, applique and hand beading and incorporates a vast array of materials in his work - recycled vintage fabrics, including curtains from his childhood home, semi precious stones, copper chains and beads.

Influenced by the world of fashion and his time spent as a fashion designer specialising in bridal wear, his work reflects changing colour palettes throughout the year. Bright new greens, blues and pinks in the spring, and vibrant reds and yellows for summer. The two works we will show at London Art Fair were created in the golden brown months of autumn and winter.



Bankside
2023
Mixed media, recycled textiles
65cm by 70cm



Dukes Mound
2023
Mixed media, recycled textiles
139cm by 72cm

Through his artwork Peter Mammes aims to surpass language barriers posed by the written and spoken word and develop a new, comprehensive way to visually relay complex ideas. His work manifests a universal artistic language that, rather than depict reality, presents concepts and ideas and encourages the viewer to think more broadly.

Mammes finds inspiration in the study of modern history and politics, artefacts, ancient Egyptian Hieroglyphics, Indian patterns from temples and cremation pits, Soviet and Russian neo-classical patterns and dead animals found in the Namibian deserts.

In recent years he has found himself yearning to return to his first love - drawing. Frustrated by what he sees as a diminishing respect for this most fundamental of art forms, he set himself the task of re-inventing his drawings in order to present them to the viewer as completely new objects. Throughout 2023, Mammes spent months alone in the studio experimenting with various materials, methods and techniques for producing his highly detailed and technically complex drawings

We are delighted to present in London, for the first time, the result of these explorations: Hexagons.

Hexagons is a 15 piece series of artworks made from polyurethane rubber using multiple processes - drawing, UV resin exposure, moulding and casting. The work can be placed individually or combined to create multiple formations on the wall.

MEMENTO MORI

PETER MAMMES



Memento Mori
Hexagons Series 2023
Polyurethane rubber
Edition of 5
40cm x 40cm by 2cm

LIONESS

PETER MAMMES



Lioness
Hexagons Series 2023
Edition 1/5
Polyurethane rubber
40cm x 40cm by 2cm



Dodo
Hexagons Series 2023
Edition 1/5
Polyurethane rubber
40cm x 40cm by 2cm



Beings
Hexagons Series 2023
Polyurethane rubber
Edition 1/5
40cm x 40cm by 2cm

SPIRIT OF WONDER

PETER MAMMES



Spirit Of Wonder
Hexagons Series 2023
Edition 1/5
Polyurethane rubber
40cm x 40cm by 2cm

THE NATURE OF THINGS

PETER MAMMES



The Nature Of Things
Hexagons Series 2023
Edition 1/5
Polyurethane rubber
40cm x 40cm by 2cm

BIRD SKELETON PATTERN

PETER MAMMES



Bird Skeleton Pattern
Hexagons Series 2023
Edition 1/5
Polyurethane rubber
40cm x 40cm by 2cm



Sapiens
Hexagons Series 2023
Edition 1/5
Polyurethane rubber
40cm x 40cm by 2cm

THE KISS

PETER MAMMES



The Kiss
Hexagons Series 2023
Edition 1/5
Polyurethane rubber
40cm x 40cm by 2cm

HELPING HANDS

PETER MAMMES



Helping Hands
Hexagons Series 2023
Edition 1/5
Polyurethane rubber
40cm x 40cm by 2cm

NATURAL TENDENCIES

PETER MAMMES



Natural Tendencies
Hexagons Series 2023
Edition 1/5
Polyurethane rubber
40cm x 40cm by 2cm

CAIRO CATS

PETER MAMMES



Cairo Cats
Hexagons Series 2023
Edition 1/5
Polyurethane rubber
40cm x 40cm by 2cm

EXPECTATIONS

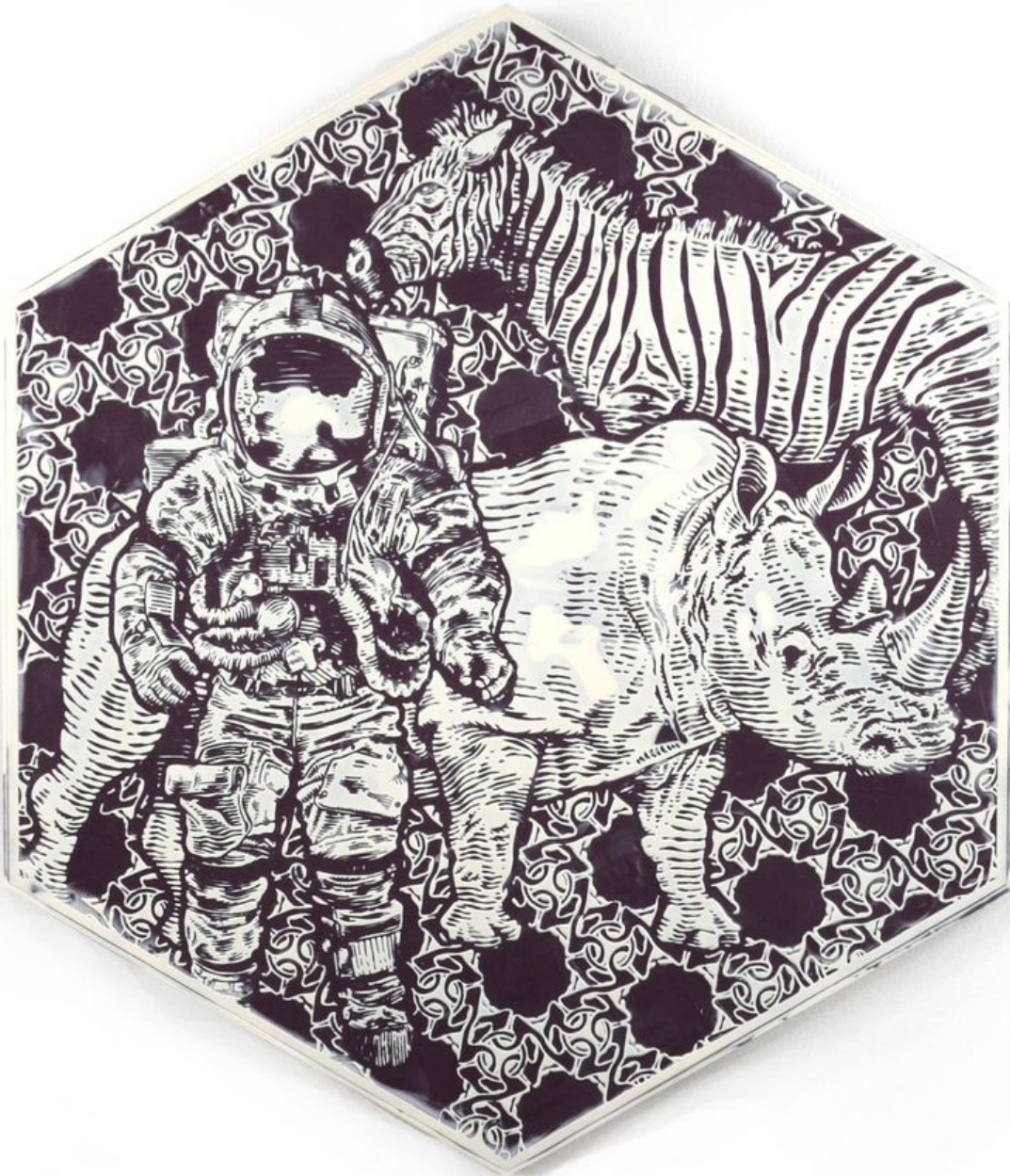
PETER MAMMES



Expectations
Hexagons Series 2023
Edition 1/5
Polyurethane rubber
40cm x 40cm by 2cm



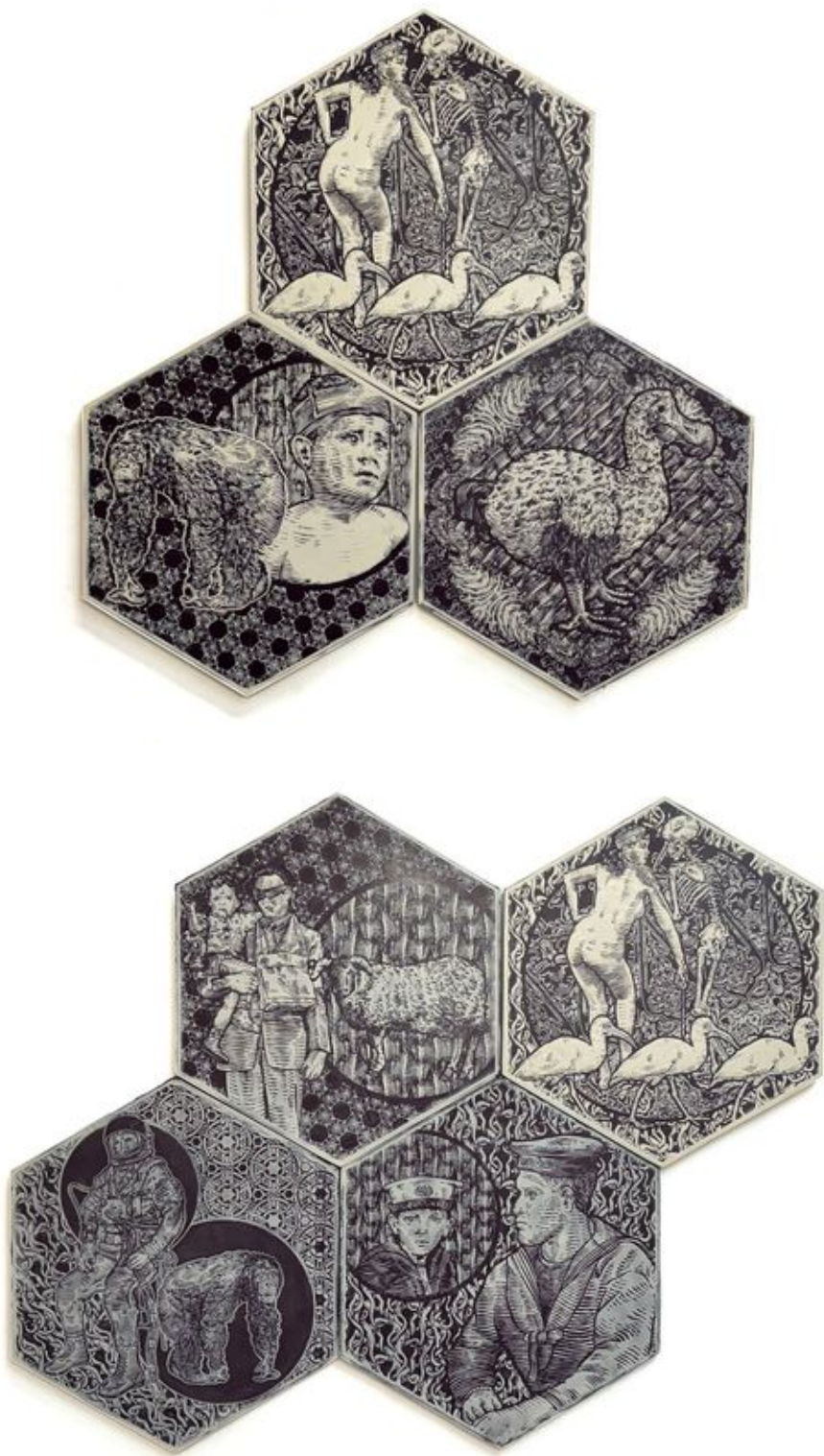
Legacy
Hexagons Series 2023
Edition 1/5
Polyurethane rubber
40cm x 40cm by 2cm



Afro Future
Hexagons Series 2023
Edition 1/5
Polyurethane rubber
40cm x 40cm by 2cm

HEXAGONS

PETER MAMMES





Koop Projects is an experimental neighbourhood gallery with an international outlook. Our focus is on contemporary African art and our intention is to start conversations between artists based in Africa and their counterparts in and around Brighton, where we are based.

Through our work we emphasise the role of African art and artists as a dynamic source for learning and change, exploring the boundaries between art, craft and design and seeking connections in the places where these practices meet.

Our project promotes sustainable art practices through an interrogation of materiality and the contexts in which artists across Africa make and show their work.

We support our local art community through the regular gift of space - offering the gallery to young curators and artists with stories to tell, and providing them with a place in which to realise their projects.

In the future we hope to bring these conversations to a wider audience through an evolving programme of exhibitions and platforms.

ENQUIRIES

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