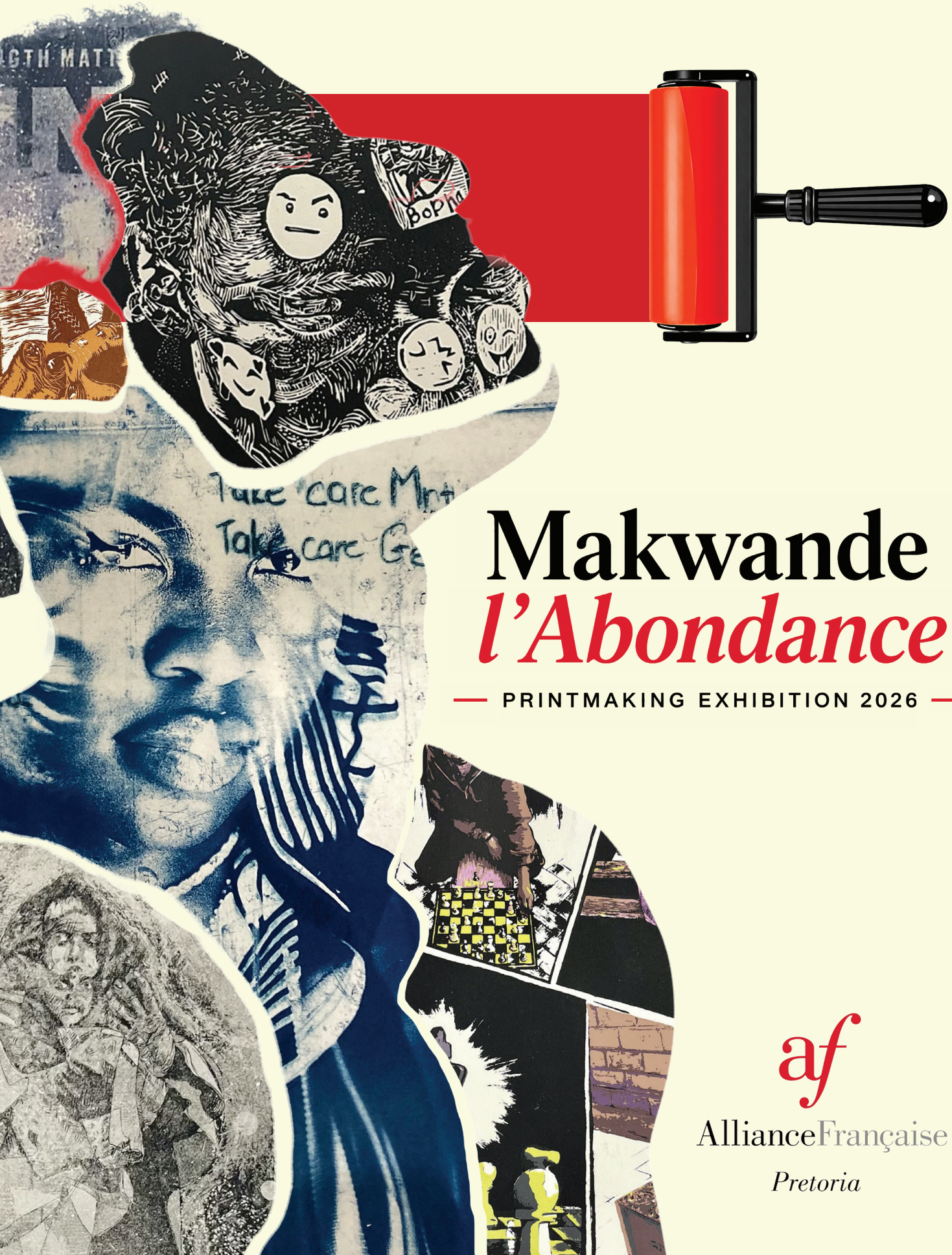



# Makwande *l'Abondance*

PRINTMAKING EXHIBITION 2026

af

AllianceFrançaise

*Pretoria*



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# Foreword






# Acknowledgements

We extend our sincere gratitude to the participating student artists, whose creativity, dedication, and generosity made this exhibition possible.

We gratefully acknowledge the lecturers and academic staff from the various Fine Arts and Visual Arts departments for their guidance and for cultivating the discipline and practice of printmaking among the participating students.

Our heartfelt thanks go to the Alliance Française Cultural Centre, Pretoria, for generously hosting this exhibition and supporting contemporary printmaking, with special appreciation to Hugo De Groot for making this exhibition possible.

Finally, we thank the families, friends, visitors, collectors, and members of the public whose encouragement, presence, and continued support nurture emerging artists and sustain the growth of contemporary printmaking.




**Pompidou**, Beate Maria Jordaan, Silkscreen on Fabriano, 35 x 50 cm, 8 editions, 2017, UFS



# Curator's *Introduction*

Makwande l'Abondance can simply be described by the name itself. It's a bilingual pairing, and both halves point at the same idea:

Makwande is isiXhosa and it means "let them grow" or "may they multiply." It's a word of blessing or well-wishing, often said in the spirit of increase and prosperity. For printmaking it's a lovely double meaning, since prints themselves are multiples.

L'Abondance is French for "abundance." So the full title essentially says the same thing twice, across two languages but together they say let them grow in abundance. The isiXhosa carries the founding intention of the business while the French nods to the host venue, Alliance Française, and frames the exhibition itself as it is an abundance of prints.

This exhibition brings together 42 artists from institutions across South Africa including the University of the Free State, the University of Johannesburg, the Central University of Technology, the Tshwane University of Technology, the University of Pretoria, and others. They are united not by style or theme, but by the shared act of making prints by hand during the course of their studies.

From over 200 submitted works spanning 13 printmaking techniques, 88 prints have been selected for this exhibition. Some artists submitted work made years ago, preserved from earlier in their undergraduate journeys. Others submitted work completed in 2026, ink still fresh.

What has struck me most in curating this exhibition is not any single work, but the collective weight of all of them together with the evidence of a generation of young South African printmakers who are making meaningful, skilled, and deeply considered work, often without the platform to show it. Makwande l'Abondance is that platform. It is, above all, an act of faith in the artist as a student, and in the print as a work of art worthy of being seen, collected, and lived with.

I am profoundly grateful to every artist who submitted work, to the lecturers and departments who distributed the open call, to the Alliance Française Centre in Pretoria for hosting us, and to everyone who believed in this project from the beginning.

Linde Kriel

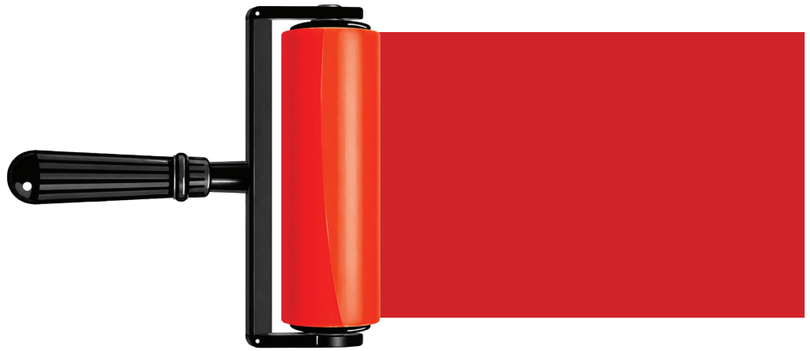
# Business *Statement*

Makwande was co-founded in 2022 by Linde Kriel and Sebotse Selamulela, both fine arts students at the University of the Free State at the time, out of a recognition that something was needed for the students.

Students were producing extraordinary hand printed work like etchings, linocuts, silkscreens, lithographs which are all technically demanding, conceptually rich prints that had taken weeks to make. And then, almost without exception, those prints were packed up, stacked in portfolios, and placed at the back of drawers, where they stayed. Not because the work wasn't good enough. Because there was no structure in place to help students sell it.

The commercial art world can feel inaccessible to a student who is still in the middle of their degree. Gallery representation, art fairs, and formal exhibition opportunities typically come after graduation, if at all. The result is that some of the most vital and rich printmaking being made in South Africa today like the kind that emerges from the freedom and rigour of academic study end up going largely unseen.

Makwande was built to close that gap. The name, drawn from the isiXhosa word meaning "let them grow" or "may they multiply," reflects the founding intention: to create more opportunities, more visibility, and more income for fine art students, while their careers are still forming.



The business operates as a student-owned initiative, selecting hand-printed works made during undergraduate or postgraduate studies and bringing them to the public. Every print in the Makwande collection has been made by a student, and every sale benefits that student directly. Makwande does not curate by reputation rather it curates by the work itself.

In the beginning Makwande was setting up a weekly stall at a local coffee shop on Saturdays, but has grown to a larger scale over the years.

Makwande l'Abondance at the Alliance Française Centre in Pretoria is the largest exhibition Makwande has mounted to date, bringing together 41 artists and 88 selected prints from institutions across the country. It is both a celebration of what South African student printmaking looks like in 2026, and a commitment to ensuring that these works find the walls, the collectors, and the recognition they deserve.

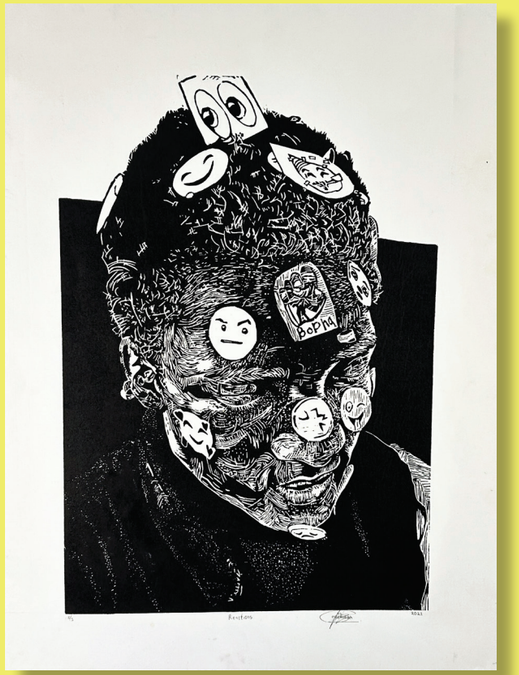














top left: **Reactions**, Sithandile mthembu, linocut on fabriano, 50cm x 35cm, 3 editions, 2021, UFS

top right: **Challenger**, Lizka Fouche, linocut on fabriano, 50cm x 35cm, 4 editions, 2022, UFS

bottom left: **Remaking II**, Ovayo Makapela, linocut on fabriano, 49,5cm x 38cm, 3 editions, 2021, UFS

# Participating *Artists*

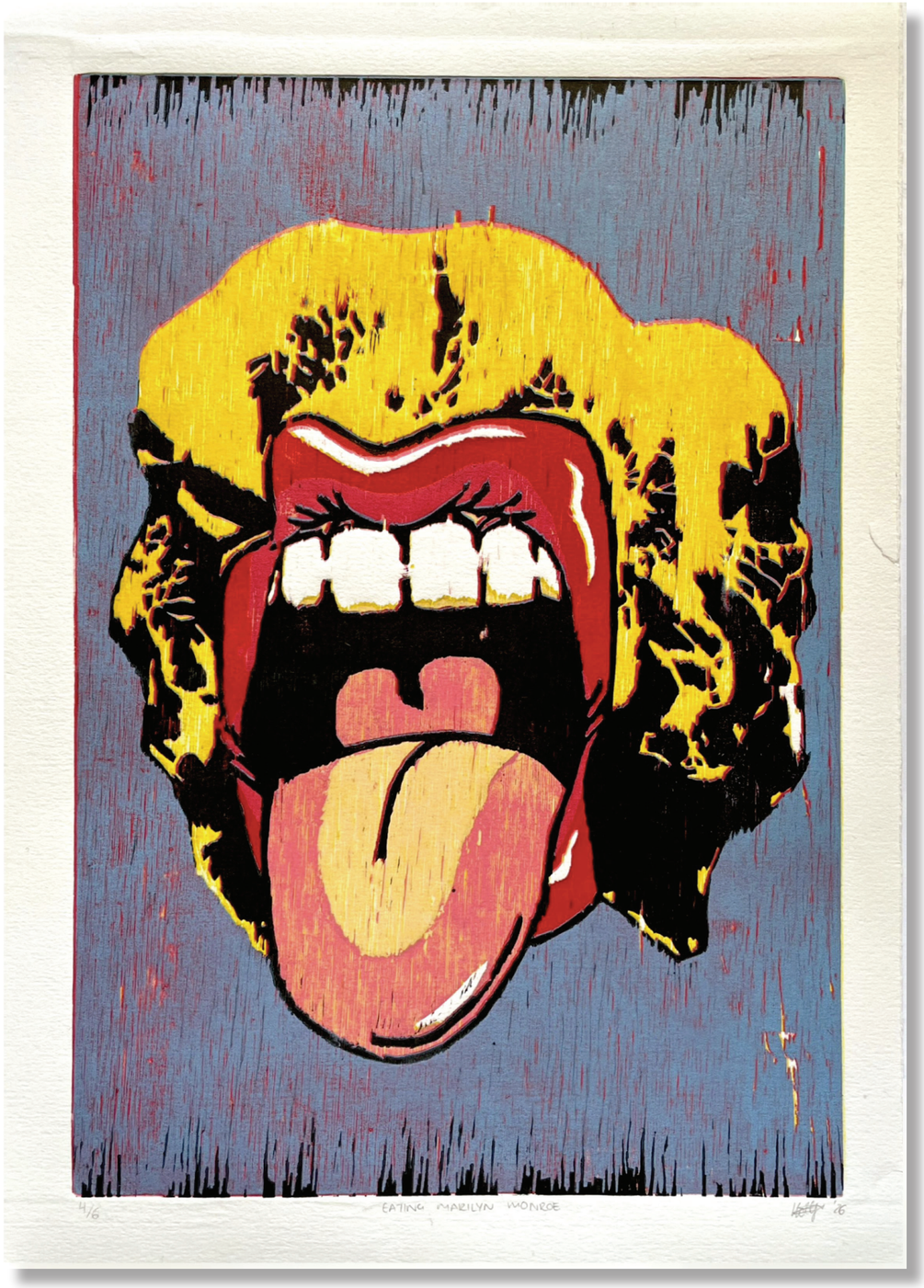
Abongwe Samkelo Mdwaba
Alex Mahlangu
Beate Maria Jordaan
Cailyn Nuttall
Charlie de Bruto
Chiara Andriana Gagiano
Clarissa Venter
Clint Fortunats Felton
Helen Stewardson
Holly Adams
Iqra Ud-din
Joshua Maharaj
Kaitlyn Pay
Lebohang Maharaj
Lesego Sedio
Linde Kriel
Liz Vorster
Lizka Fouche
Lloyd Flanegan
Lonwabo Tyutyu
Luca Geldenhuys
Michelle Neo Sennelo
Mihlali Jiya
Mikayla Swartz
Mpendulo Simamane
Mpho Mabe
Nthabiseng Seturumane
Ovayo Makapela
Paigen Kotze
Sebotse Selamulela
Senzo Jabulai Mazibuko
Sethu Menye
Shalom Chimuanya Anizoba
Sibenoxolo Foji
Siobhan Swart
Siphiwe Khumalo
Sithandile Mthembu
Tinyiko Girly Sekobi
Tshegofatso Papa
Tumelo Brian Mpungose
Zita Oranje

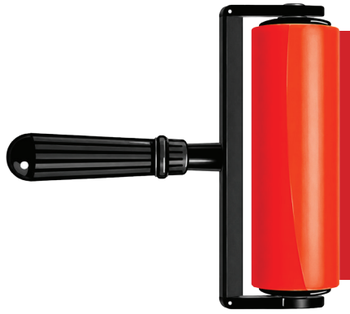



The woodblock print is the oldest printmaking technique in human history, with origins in China and Japan as early as the 7th century CE, where it was used to reproduce Buddhist texts and images. By the 14th century the practice had spread to Europe, where it became the primary means of illustrating books and pamphlets before the rise of more refined intaglio techniques.

To make a woodblock print, the artist draws or transfers an image onto a flat block of wood. The areas that are not intended to print are carved away using gouges and chisels, leaving a raised surface that holds ink. The block is then inked with a roller and pressed onto paper, either by hand or through a press. The result is bold, graphic, and characterised by strong contrasts between printed and unprinted areas.

next page: **Eating Marylin Monroe**, Holly Adams, reduction woodblock, 35 x 25 cm, 6 editions, 2026, UJ





# Linocut

Linocut emerged in the early 20th century as a more accessible alternative to the woodblock print. Linoleum which is originally a floor covering material made from linseed oil and wood dust pressed onto burlap allowing it to proved an ideal printing surface which was softer than wood, easier to carve, and forgiving enough for beginners while still capable of extraordinary refinement in skilled hands.

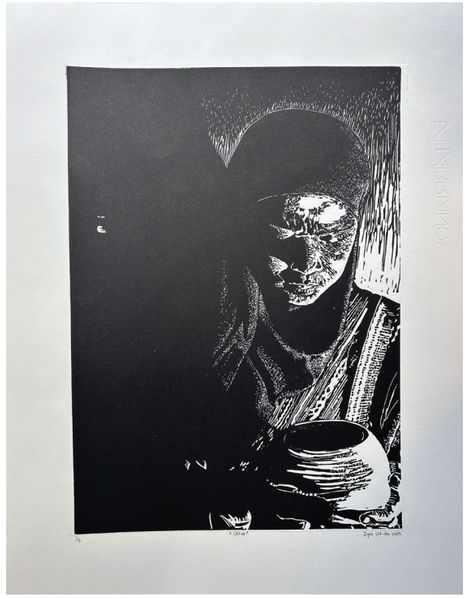
The process mirrors that of woodblock printing. The artist draws onto the linoleum surface and carves away the areas that should not print, leaving a raised image that is inked and pressed onto paper. Because linoleum offers no grain, cuts can move freely in any direction, allowing for a fluidity and expressiveness that wood does not always permit.

In South Africa, linocut became particularly significant through the work of John Muafangejo, the Polly Street Art Centre in Johannesburg, and later the Rorke's Drift Art and Craft Centre in KwaZulu-Natal, where it became a vehicle for storytelling, spiritual expression, and political resistance. Today it remains one of the most widely taught and practised printmaking techniques in South African art schools, and it is the most richly represented medium in this exhibition.

Top:
**Threads of Insight**, Micelle Neo Sennelo, linocut, 42 x 29.7 cm, 3 editions, 2026, UJ

Bottom:
**Other**, Iqra Ud-din, Linocut on Fabriano, 45 x 35 cm, 5 editions, 2025, UFS









Top:
**Teach a Man to Fish**, Linde Kriel, linocut on fabriano, 25 x 35 cm, 7editions, 2024, UFS

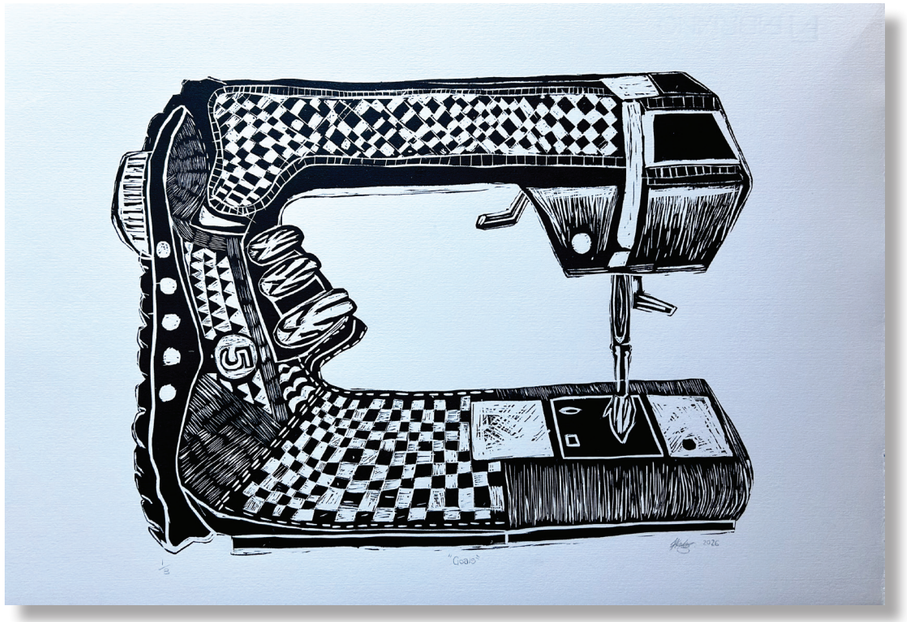
Bottom:
**Horseplay**, Zita Christine Oranje, linocut on fabriano, 28.5 x 20,5 cm, 10 editions, 2025, UP








**Nightfall's Embrace**, Siphiwe Khumalo, linocut, 43.1 x 30.6 cm, 1 edition, 2025, TUT





**Goals** (top: tured to portrait, bottom: Original), Shalom Chimuanya Anizoba, linocut, 29.7 x 42 cm, 2editions, 2026, UJ

nex page:
**Uniqueness in the Complex** , Senzo Jabulai Mazibuko, linocut, 50 x 35 cm, 3editions, 2026, UJ







EXHIBITED WORKS





**Family Roast**, Luca Geldenhuys, linocut, 29,7 x 42 cm, 2 editions, 2026, UJ






**Who's going to tell Eve?**, Linde Kriel, linocut on fabriano, 50cm x 30cm, 4 editions, 2023

EXHIBITED WORKS









**For Street Kids**, Sethu Menye, linocut on fabriano, 35 x 50 cm, 3 editions, 2019, UFS

previous page:
**Baxa Kekile abantu**, Lonwabo Tyutyu, linocut on fabriano, 50 x 35 cm, 4 editions, 2020, UFS



# Reduction Linocut

Reduction linocut is a variation of the standard linocut process that introduces colour and complexity through a single block and an element of irreversible commitment. Rather than carving separate blocks for each colour, the artist works progressively: the block is partially carved, printed in a light colour, then carved further, and printed again in a darker colour. Each pass through the press destroys part of the previous state of the block.

This process, which was developed and popularised by Pablo Picasso in the late 1950s, requires the artist to plan each stage in advance, since once a layer of linoleum has been removed, it cannot be recovered. The block is gradually consumed as the print is built up, which means the edition size is determined at the very beginning: however many prints are pulled in the first pass is the maximum possible.

The results are richly layered and often visually complex, with colours overlapping and interacting in ways that would be difficult to achieve with separate blocks. The technique demands a particular kind of forward thinking because the image must be imagined in reverse, layer by layer, before a single cut is made.

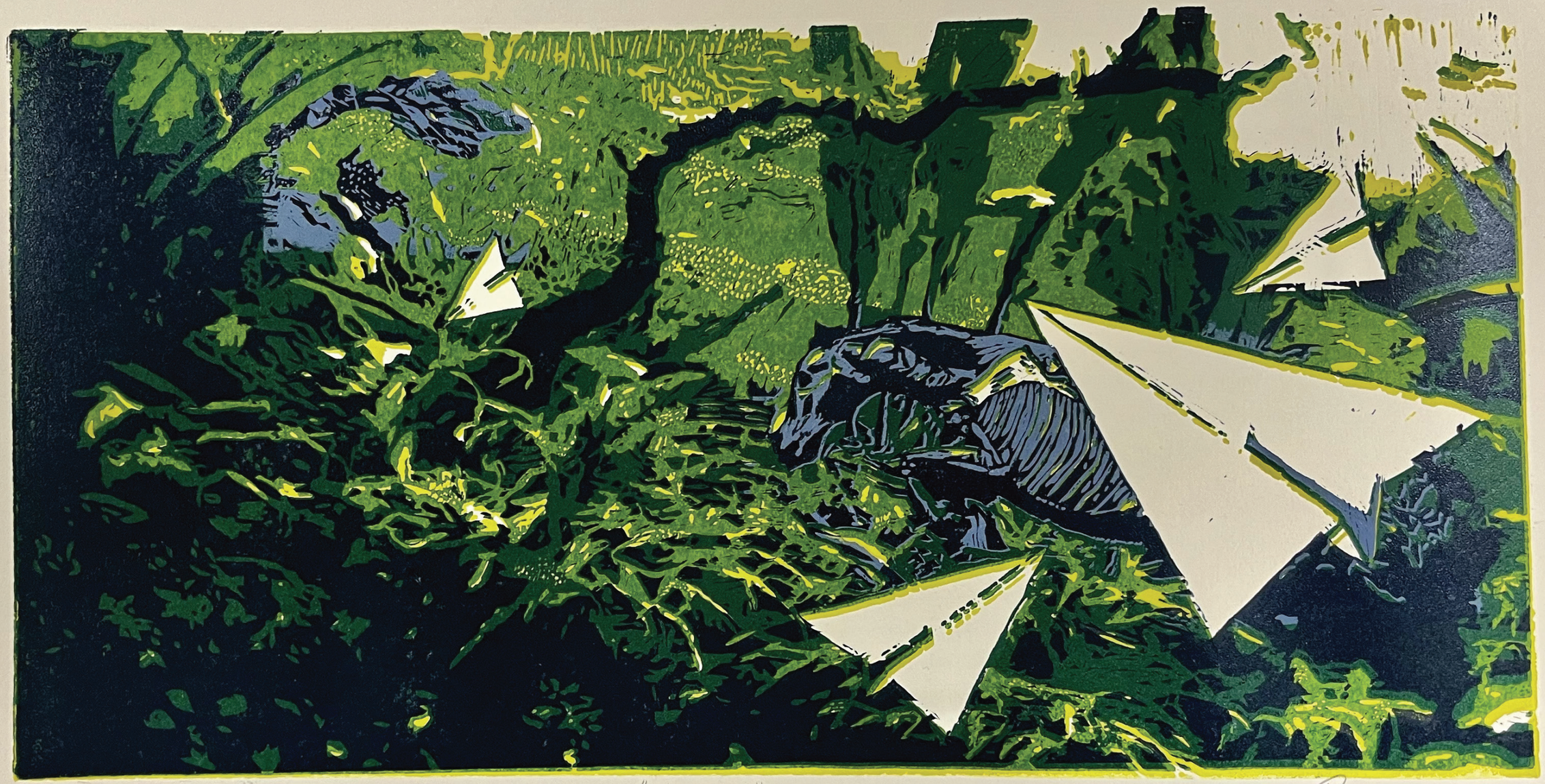
next page:
**Access Denied**, Lesego Sedio, reduction linocut on fabriano, 30.5 x 50 cm, 6 editions, 2021



EXHIBITED WORKS








**Messenger**, Chiara Andriana Gagiano, reduction linocut on fabriano, 30 x 50 cm, 5 editions, 2021

EXHIBITED WORKS






**Dolos and Apate**, Alex Mahlangu, reduction linocut on fabriano, 30 x 35 cm, 8 editions, 2021






**Isn't that Queer?**, Linde Kriel, reduction linocut and embossing on fabriano, 35 x 50 cm, 11 editions, 2022






top:
**Careful consideration of conscious control**, Helen Stewardson, reduction linocut on fabriano, 35cm x 50cm, 7 editions, 2022

bottom:
**Currents of Change**, Abongwe Samkelo Mdwaba, reduction linocut on fabriano, 35 x 35 cm, 3 editions, 2025, UFS




**Umnotho kaZulu**, Sithandile Mthembu, reduction linocut on fabriano, 46 x 35 cm, 9 editions, 2022, UFS

EXHIBITED WORKS





**a lens in landscape**, Tumelo Brian Mpungose, reduction linocut on fabriano, 42 x 59.4 cm, 1 edition, 2026, TUT






**The Fortune** , Clarissa Venter, reduction linocut on fabriano, 35 x 35 cm, 3 editions, 2025, UFS






Intaglio is not a single technique but a family of printmaking processes united by a common principle: the image is incised or etched below the surface of the plate, and ink is held in those recessed lines and areas rather than on the raised surface. The word comes from the Italian intagliare, meaning to carve or engrave.

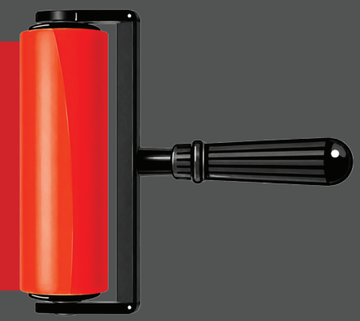
The intaglio family includes copper etching, drypoint, aquatint, mezzotint, engraving, and their many combinations and variations. What all intaglio prints share is a distinctive quality of depth as the ink sits in the paper rather than on it, pressed in by the tremendous pressure of the printing press, creating an embossed quality that can sometimes be felt as well as seen.

Intaglio printing has been practised in Europe since the 15th century and remains one of the most technically demanding and materially rich areas of printmaking. Works in this exhibition described as intaglio prints draw on this broad tradition, using plates of copper, aluminium, or Perspex and combining multiple intaglio techniques within a single work. The category acknowledges the hybrid nature of contemporary printmaking, in which artists frequently move across technique boundaries within a single image.

Previous page:
**Alter**, Lloyd Flanegan, intaglio on fabiano, 28.2 x 21 cm, 5 editions, 2025, CUT



# Intaglio Print



# Copper Etch

Copper etching has its origins in the workshops of European goldsmiths and armourers in the 15th century, who used acid to decorate metal surfaces. Printmakers quickly recognised that the same process could be used to create images for reproduction, and by the 16th century etching had become one of the dominant printmaking techniques of the Western world. Albrecht Dürer, Rembrandt van Rijn, and Francisco Goya all worked extensively in etching, and the medium remains central to fine art printmaking today.

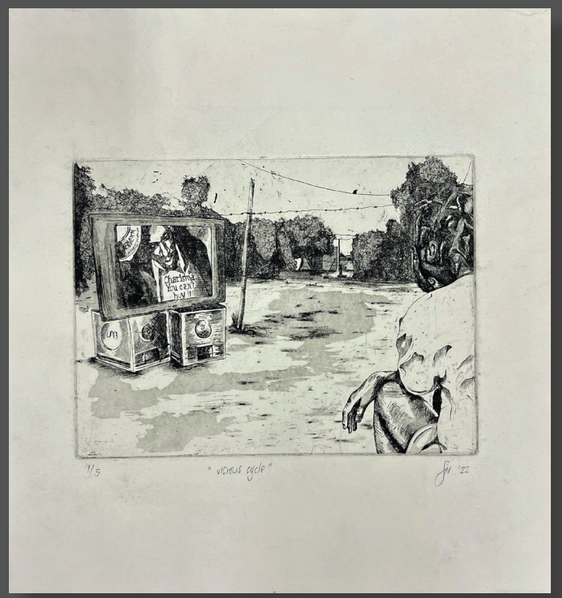
To make a copper etching, the artist coats a copper plate with a waxy acid-resistant ground and draws through it with a needle, exposing the metal beneath. The plate is then submerged in acid, which bites into the exposed lines, creating grooves that will hold ink. The ground is removed, ink is worked into the bitten lines and wiped from the surface, and the plate is run through a printing press under pressure, forcing the dampened paper into the grooves to lift the ink.

The result is a line of great delicacy and precision which is finer than almost any other printmaking technique with a characteristic quality of depth and texture that cannot be replicated digitally. Copper etching can also be combined with other intaglio techniques such as aquatint, mezzotint, and embossing, allowing for extraordinary tonal and textural range.




**Move the border around me**, Sebotse Selamulela, copper etch and embossing on Fabriano, 25 x 30 cm, 4 editions, 2021




top:
**Emancipating**, Elizabeth Voster, copper etch and embossing, 30 x 30 cm, 6 editions, 2021, UFS

bottom:
**Vicious Cycle**, Nthabiseng Seturumane, copper etch, 30 x 28 cm, 5 editions, 2022, UFS








**Pls don't touch**, Lesego Sedio, copper etch and embossing, 30 x 30 cm, 4 editions, 2021, UFS



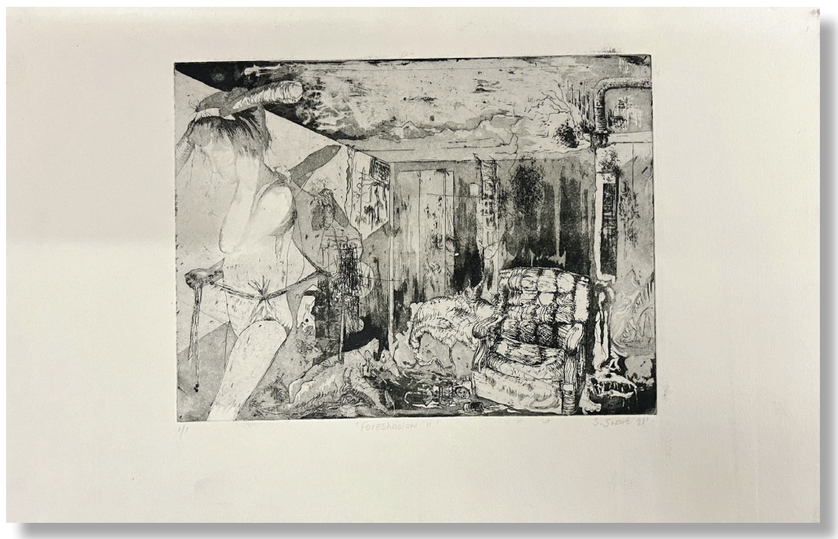
right:
**Echo**, Lloyd Flanegan, copper etch on fabriano, 71 x 27.5 cm, 5 editions, 2025, CUT

bottom:
**Foreshadow II**, Siobhan Swart, copper etch on fabriano, 23 x 35 cm, 1 edition, 2021, UFS

Naxt page

top:
**Is nothing sacred anymore?**, Cailyn Nuttall, copper etch on fabriano, 28 x 38 cm, 6 editions, 2023, UFS

bottom:
**Grin and Bear it**, Holly Adams, copper etch, 35 x 25 cm, 4 editions, 2026











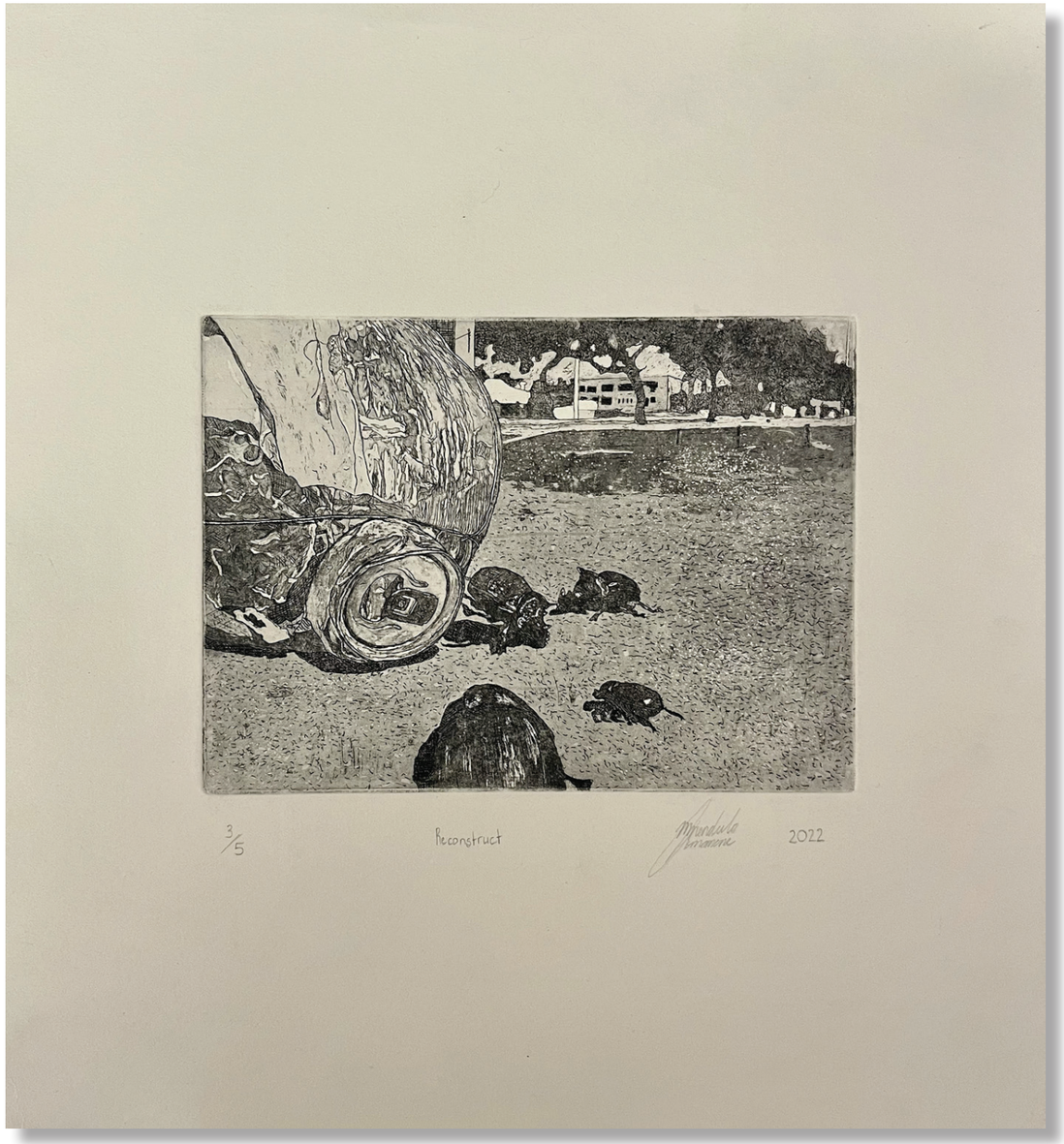
EXHIBITED WORKS




**Club Rules**, Sithandile Mthembu , copper etc with embossing on fabriano, 30 x 50 cm, 2 editions, 2022, UFS

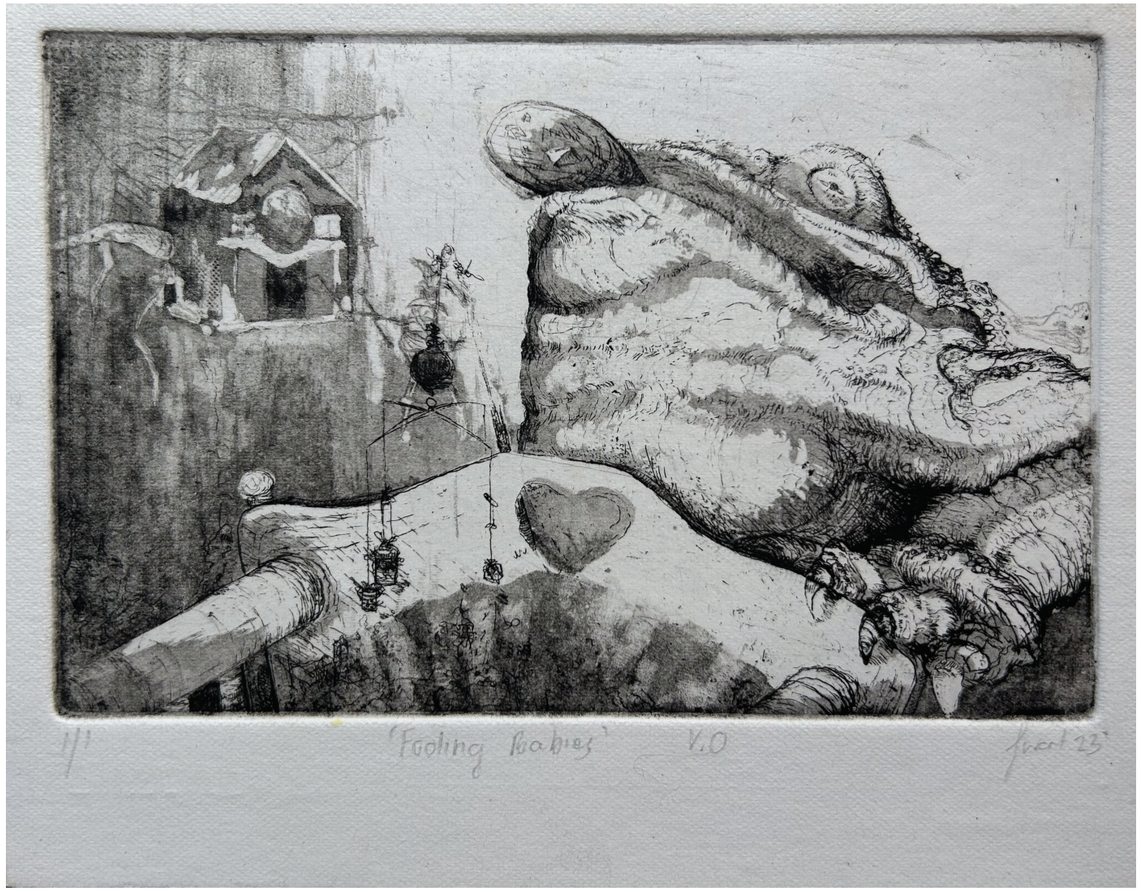
EXHIBITED WORKS






**Reconstruct**, Mpendulo Simamane, copper etch on fabriano, 36 x 32 cm, 5 editions, 2022, UFS






**Fooling Babies** (VO), Siobhan Swart, copper etch on fabriano, 12 x 16 cm, 1 edition, 2023, UFS

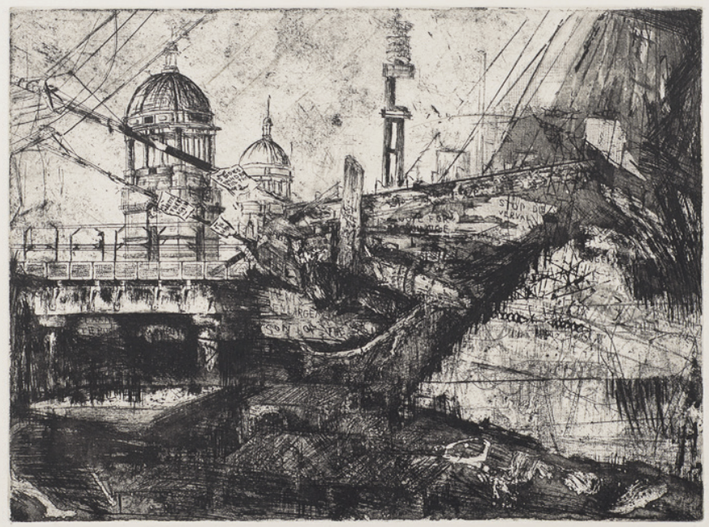



**an apple by any other name**, Beate Maria Jordaan, copper etch on fabriano, 35.5 x 25 cm, 10 editions, 2017, UFS





center:
top:
**Bad Boys**, Joshua Maharaj, copper etch, 40 x 47.5 cm, 24 editions, 2025, UP




bottom:
**Fault Lines**, Joshua Maharaj, copper etch, 54 x 53 cm, 15 editions, 2025, UP




top:
**Free Range Classifieds**, Joshua Maharaj, copper etch, 26.5 x 36 cm, 24 editions, 2026, UP

bottom:
**Wailing Ship**, Joshua Maharaj, copper etch, 22 x 32.5 cm, 17 editions, 2025, UP

EXHIBITED WORKS











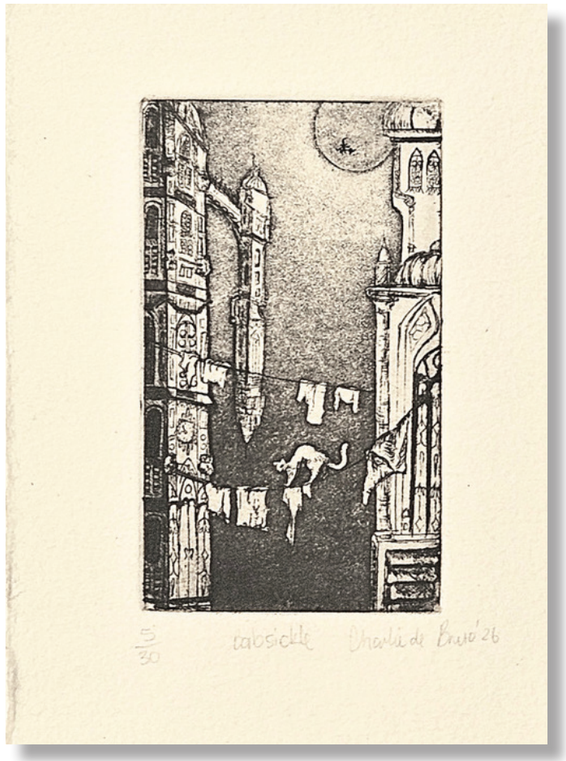
**[rest]room**, Linde Kriel, copper etch and embossing on fabriano, 30 x 50 cm, 7 editions, 2022, UFS

EXHIBITED WORKS





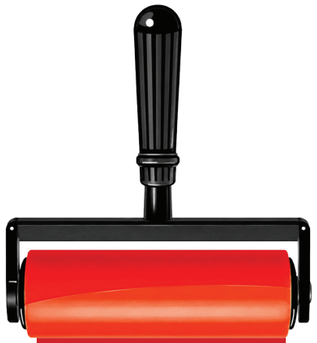
**Agoraphobia** , Lonwabo Tyutyu, copper etch and embossing, 35 x 25 cm, 6 editions, 2021, UFS



**Babsickle**, Charlie de Bruto, copper etch on hahnemuehle 300gsm, 7 x 10 cm, 30 editions, 2026, UP



**mooi-mooi**, Charlie de Bruto, copper etch on hahnemuehle 300gsm, 7 x 10 cm, 30 editions, 2026, UP



# Drypoint Etch

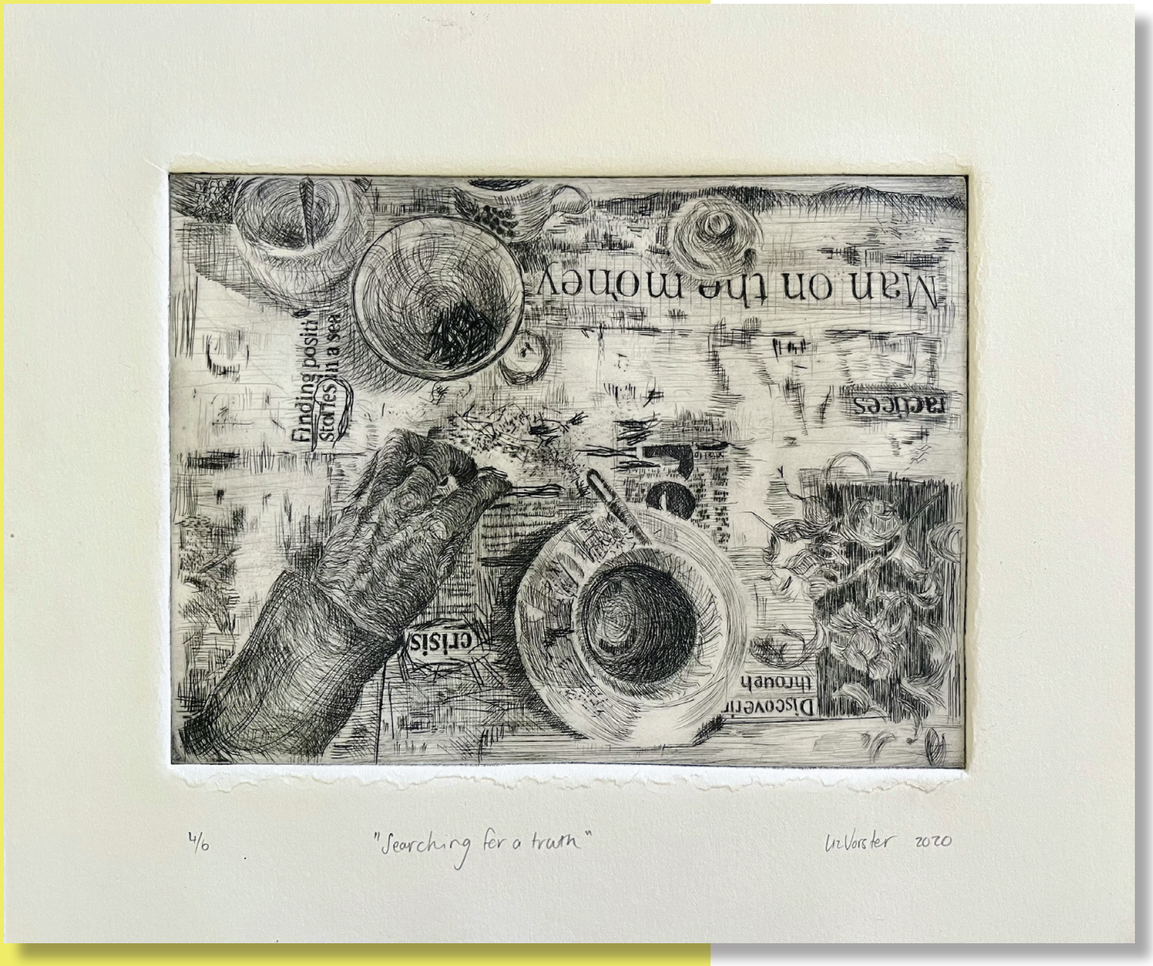
Drypoint is one of the most direct and intimate of all printmaking techniques. Unlike etching, which uses acid to bite into the plate, drypoint involves scratching directly into the surface of a metal or Perspex plate with a hard, sharp needle. No chemicals are involved and the image is made entirely by the pressure and movement of the artist's hand.

The defining characteristic of drypoint is the burr: a ridge of displaced metal or Perspex that forms on either side of the scratched line. When the plate is inked, this burr catches and holds extra ink, producing a soft, velvety quality in the printed line that is unlike anything achievable in acid etching. The burr is fragile, however, and wears away quickly under the pressure of printing, which means that drypoint editions are typically small and that early impressions in an edition are noticeably richer than later ones.

Drypoint has been used since the 15th century and was favoured by Rembrandt, who combined it with etching to create some of his most expressive works. In the 20th century, the use of Perspex plates made the technique more accessible to students, since Perspex is easier to work than copper and requires no specialised equipment beyond the needle itself.



**Untitled**, Sibenoxolo Foji , drypoint etch on fabriano, 25 x 30 cm, 4 editions, 2020, UFS




**Searching for a truth**, Elizabeth Voster, drypoint etch on fabriano, 25 x 30 cm, 6 editions, 2020, UFS








**Untitled**, Chiara Gagiano, drypoint etch on fabriano, 25 x 30 cm, 4 editions, 2020, UFS



# Aluminium Etching






**Mist in the eye**, Lebohang Lengobala, aluminium etching, 21.5 x 30.5 cm, 1 edition, 2026, UJ

Aluminium etching follows the same essential process as copper etching but replaces the expensive and heavy copper plate with aluminium. This substitution, which became widespread in art education during the 20th century, made intaglio printmaking significantly more accessible to students and to artists working without institutional resources.

Aluminium responds differently to acid than copper does, producing softer lines and a somewhat different tonal range, and it is more susceptible to corrosion. It is also lighter and easier to handle, and considerably cheaper. For many students, aluminium etching is the first point of entry into the intaglio tradition and a way of learning the fundamental chemistry and physicality of acid etching before moving to more expensive materials.

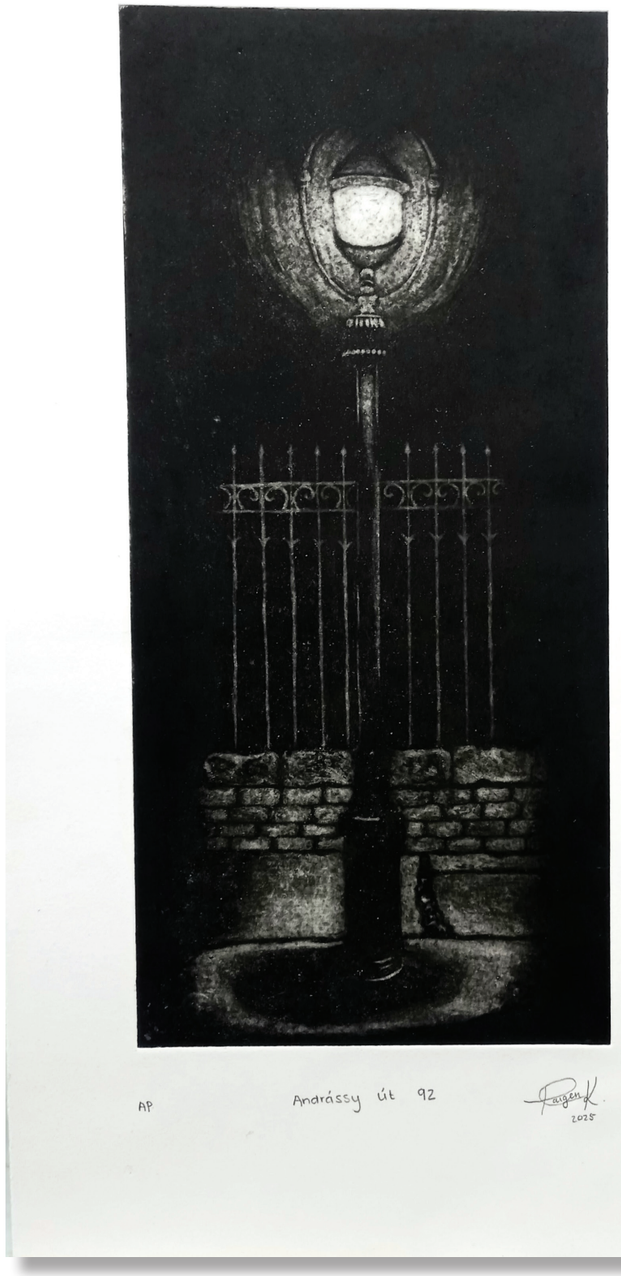


# Mezzotint

Mezzotint is one of the most technically demanding and visually distinctive of all printmaking techniques, and one of the few that begins with darkness rather than light. Developed in the 17th century by the Dutch artist Ludwig von Siegen and subsequently refined in England, where it became known as la manière anglaise and mezzotint was used for two centuries primarily as a means of reproducing oil paintings, because it was uniquely capable of capturing the rich tonal gradations of paint.

The process begins with a rocker which is a curved, toothed tool which is worked systematically across the entire surface of a metal plate until every part of it is roughened into a burr that would, if inked, print as a dense, velvety black. The artist then works backwards from this darkness, using a burnisher to smooth areas of the plate back towards the polished surface, which holds less ink and therefore prints lighter. The image emerges gradually out of black and highlights are not drawn but revealed.

The results are unmistakably a luminous, almost photographic tonal range, with the deepest shadows achieving a black of extraordinary depth. Mezzotint fell out of widespread use with the rise of photographic reproduction in the 19th century, but has been revived by contemporary printmakers who value its unique capacity for tonal richness.

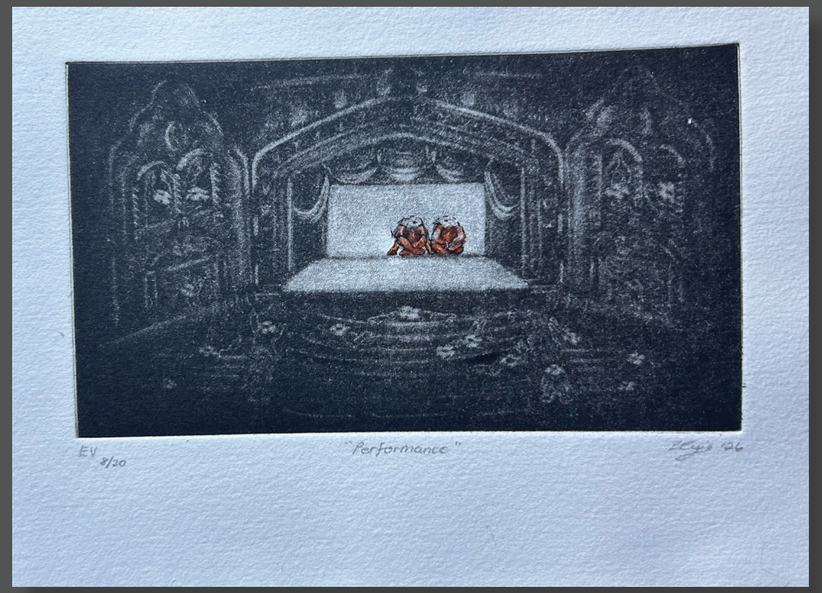



**Andrássy út 92**, Paigen Kotze, mezzotint, 47 x 24 cm, 5 editions, 2025, UJ

EXHIBITED WORKS











**Performance**, Zita Christine Oranje, mezzotint on hahnemühle, 14 x 19 cm, series of 20, 2026, UP

left to right: **Performance 6/30, 7/30, 8/30**



# Lithography

Lithography was invented in 1796 by the Bavarian playwright Alois Senefelder, who discovered that a drawing made with a greasy crayon on a flat limestone surface could be fixed chemically and used to print multiple impressions. It was a revolutionary discovery because unlike relief and intaglio printing, lithography requires no carving or cutting. The image is drawn directly onto the surface, making it the most natural and gestural of all the traditional printmaking techniques.

The chemistry is simple: grease and water repel each other. The drawn areas of the stone accept ink; the wet, undrawn areas reject it. When paper is pressed onto the inked surface, the image transfers. Today most lithography is done on aluminium plates rather than stone, which are lighter and easier to process, though stone lithography is still practised and is represented in this exhibition.

Lithography rapidly became both a fine art medium as it was used by Daumier, Toulouse-Lautrec, and later Picasso and the basis of commercial printing.




**Barongwa**, Sebotse Selamulela, lithography on fabriano, 50 x 40 cm, 5 editions, 2025, UFS

EXHIBITED WORKS







**Lešakeng (the kraal)**, Sebotse Selamulela, lithography on fabriano, 45,8 x 60,5 cm, 6 editions, 2022, UFS

EXHIBITED WORKS











**What was never meant to be known**, Tinyiko Girly Sekobi, lithography on fabriano, 51 x 65 cm, 2 editions, 2025, UFS

previosu page
top:
**Beyond the silver screen II**, Linde Kriel, lithography on fabriano, 42 x 58 cm, 2 editions, 2023, UFS

bottom:
**The Go-Between**, Cailyn Nuttall, lithography on fabriano, 42 x 64 cm, 5 editions, 2025, UFS




**Beyond the silver screen II**, Linde Kriel, lithography on fabriano, 42 x 58 cm, 2 editions, 2023, UFS






**Pitšeng tša Banna**, Sebotse Selamulela, lithography on fabriano, 37.5 x 47.5 cm, 4 editions, 2025, UFS

Screenprinting developed from stencil printing traditions that have existed for thousands of years, but its modern form with using a fine mesh screen to support the stencil and force ink through emerged in the early 20th century, initially as an industrial and commercial technique. It was embraced by fine artists in the 1960s through the work of Andy Warhol, Robert Rauschenberg, and other Pop artists, who recognised its capacity for flat, bold colour and its associations with mass production and consumer culture.

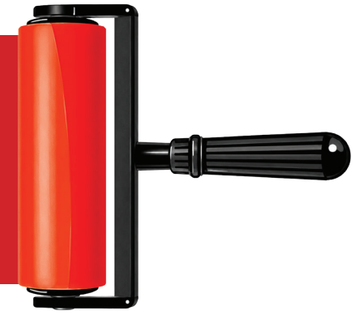
The basic process involves stretching a fine mesh screen over a frame and blocking areas of it, either with a hand-cut stencil, a drawn resist, or a photographic emulsion,  so that ink can only pass through the open areas of the mesh. A squeegee is drawn across the screen, forcing ink through onto the paper or fabric beneath. Each colour requires a separate screen and a separate pass.

In South Africa, screenprinting has a powerful history in community art centres and resistance movements, where its relative accessibility and capacity for producing multiple copies made it ideal for political posters and community imagery. It remains one of the most versatile and widely used printmaking techniques, equally at home in fine art, fashion, and activist contexts.



**Gramophone**, Paigen Kotze, silkscreen, 35 x 50 cm, 10 editions, 2024, UJ

# Silkscreen







top:
**Currents of Change**, Sam, silkscreen on fabriano, 25 x 30 cm, 4 editions, 2024, UFS

bottom:
**Anxiety**, Mikayla Swartz , silkscreen on fabriano, 50 x 35 cm, 4 editions, 2021, UFS







top:
**Has it already been five hours?**, Cailyn Nuttall, silkscreen on fabriano, 35 x 50 cm, 6 editions, 2023, UFS

bottom:
**Title**, Cailyn Nuttall, silkscreen on fabriano, 34.5 x 50 cm, 8 editions, 2024, UFS









top:
**Commodity of Care**, Abongwe Samkelo Mdwaba, silkscreen on fabriano, 33 x 50 cm, 3 editions, 2025, UFS

bottom:
**Brushes and Paints**, Lebohang Lengobala, silkscreen, 21 x 29.7 cm, 3 editions, 2026, UJ








**Are they watching**, Kaitlyn Pay, silkscreen on fabriano, 50 x 35 cm, 4 editions, 2025, UFS





top:
**Ausi- Mantate**, Tshegofatso Papo, silkscreen on fabriano, 35 x 50 cm, 3 editions, 2022, UFS

bottom:
**Umsamo**, Sibenoxolo Foji, silkscreen on fabriano, 50 x 36 cm, 8 editions, 2020, UFS









top:
**Home Roots**, Mpho Mabe, silkscreen on fabric, 21 x 29.7 cm, 1 edition, 2025, TUT

bottom:
**It's just nature** , Nthabiseng Seturumane, silkscreen on fabriano, 50 x 35 cm, 5 editions, 2022, UFS

top:
**Inside Out**, Clint Fortunats Felton, silkscreen on fabriano, 50 x 35 cm, 6 editions, 2023, UFS

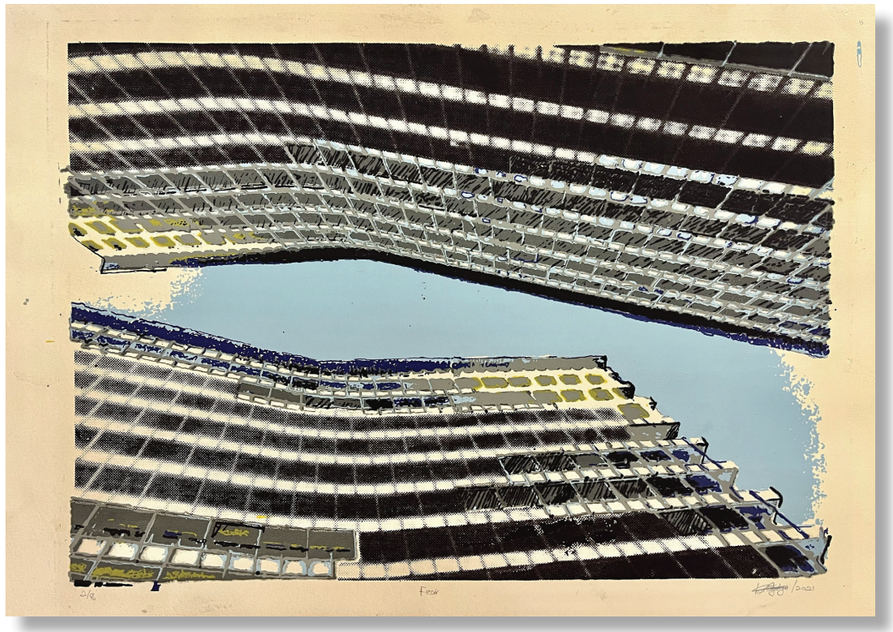
bottom:
**Day night**, Ovayo Makapela, silkscreen on fabriano, 35 x 49 cm, 4 editions, 2021, UFS













top:
**Fear**, Lonwabo Tyutyu, silkscreen on fabriano, 35 x 48 cm, 8 editions, 2021, UFS

bottom:
**The two opposite world**, Lonwabo Tyutyu, silkscreen on fabriano, 50 x 36 cm, 4 editions, 2020, UFS

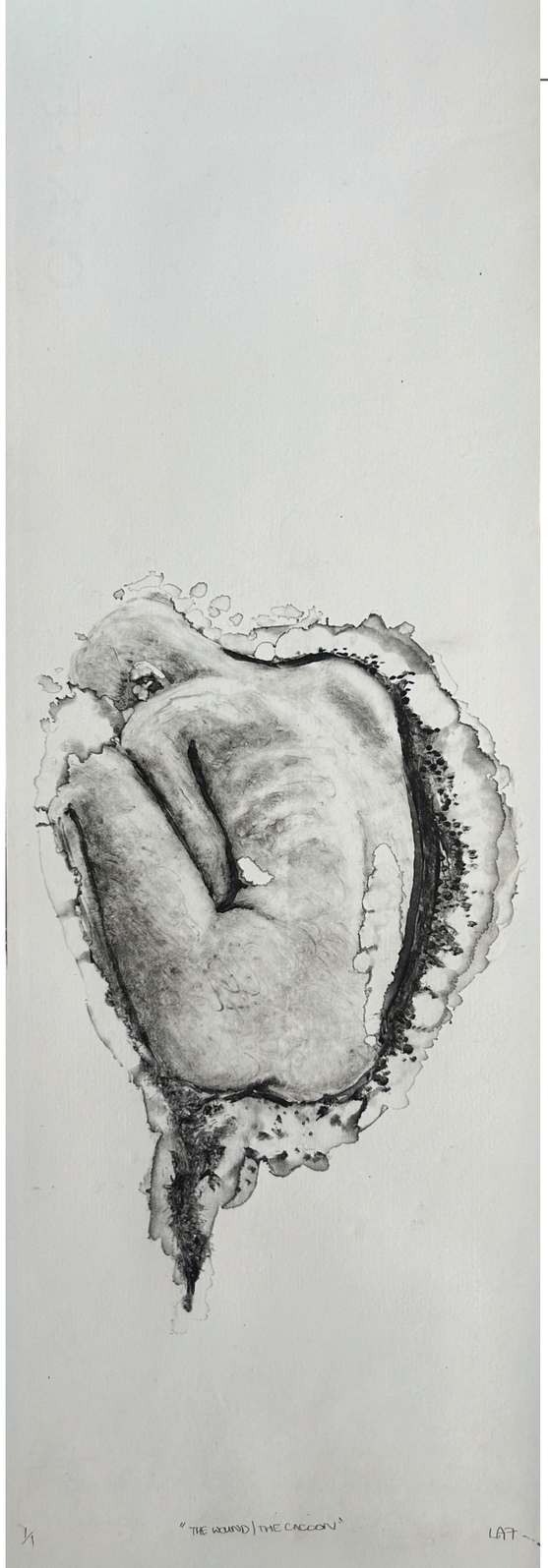


# Monotype

The monotype occupies a unique position in printmaking because it does the one thing printmaking is not supposed to do: it produces only one impression. Despite this apparent contradiction, the monotype has been practised since the 17th century with the Italian artist Giovanni Benedetto Castiglione is generally credited as its inventor, and it was embraced by Degas, who produced over four hundred monotypes and considered them among his most experimental and intimate works.

To make a monotype, the artist applies ink or paint directly to a smooth, non-absorbent surface which is traditionally a metal or glass plate, and then presses paper onto it to transfer the image. The result is always somewhat unpredictable: the pressure of the press, the consistency of the ink, and the texture of the paper all contribute to the final image in ways that cannot be fully controlled. A second, ghost impression can sometimes be pulled from the residual ink on the plate, but it will be lighter and more fragile than the first.

The monotype is valued precisely for its resistance to exact repetition. It combines the spontaneity of painting or drawing with the reversed, transferred quality of a print, producing images with a particular softness and luminosity. For many artists it serves as a space of experimentation as a place to work quickly, intuitively, and without the pressure of producing a defined edition.




**The Cocoon & The Wound**, Lloyd Flanegan, monotype, 42.5 x 15 cm, 1 edition, 2025, CUT

EXHIBITED WORKS



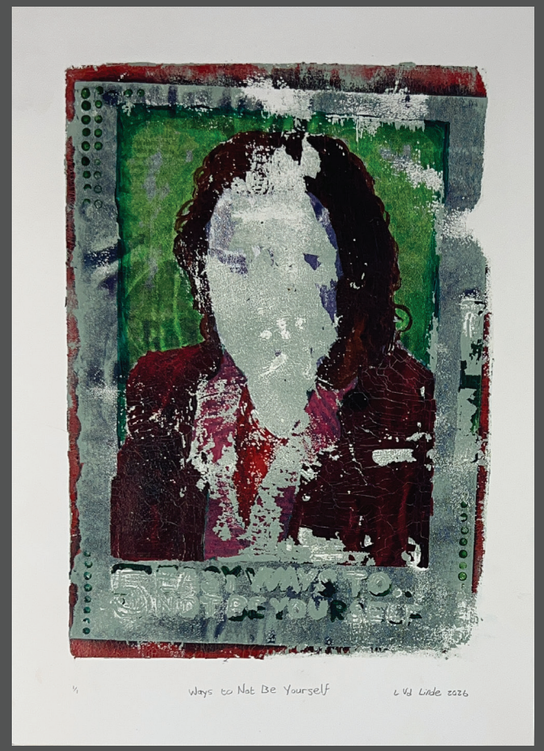
# Gel Plate Monotype




The gel plate monotype is the most recent technique in this exhibition, emerging as a widely used artistic medium only in the early 21st century. It follows the same fundamental principle as the traditional monotype with ink applied to a surface, paper pressed onto it, image transferred, but replaces the hard metal or glass plate with a soft, flexible plate made from gelatine or a synthetic equivalent. This soft surface creates a distinctly different printed quality: textures transfer readily, multiple layers can be built up, and found objects, leaves, fabric, and other materials can be pressed into the gel to create unexpected marks.

Gel plates are reusable and require no press and the image can be transferred simply by hand pressure, making the technique highly accessible and well suited to experimentation. Artists working with gel plates often employ a resist method, laying down stencils, cut paper, or found objects before applying ink, so that the lifted plate leaves a ghost of those forms in the final print.

The gel plate monotype has been adopted enthusiastically in art education and by contemporary artists interested in process-led, experimental, and mixed-media approaches to printmaking. Works in this exhibition made using the gel plate technique push at the boundaries between printmaking, collage, and painting, reflecting the medium's capacity for layering, chance, and surprise.













previous page:
**Not Really**, Linde Kriel, gel plate monotype on fabriano, 38.5 x 27 cm, 1 edition, 2026

left:
**Ways to Not Be Yourself**, Linde Kriel, gel plate monotype on fabriano, 37 x 27 cm, 1 edition, 2026

right top to bottom:
**To Protect Ourselves** , Linde Kriel, gel plate monotype on fabriano, 29 x 36 cm, 1 edition, 2026

**A Gay Kiss is Always a Sad Kiss**, Linde Kriel, gel plate monotype, 28.5 x 36 cm , 1 edition, 2026

**XOX LOVED**, Linde Kriel, gel plate monotype on fabriano, 28 x 35.5 cm, 1 edition, 2026

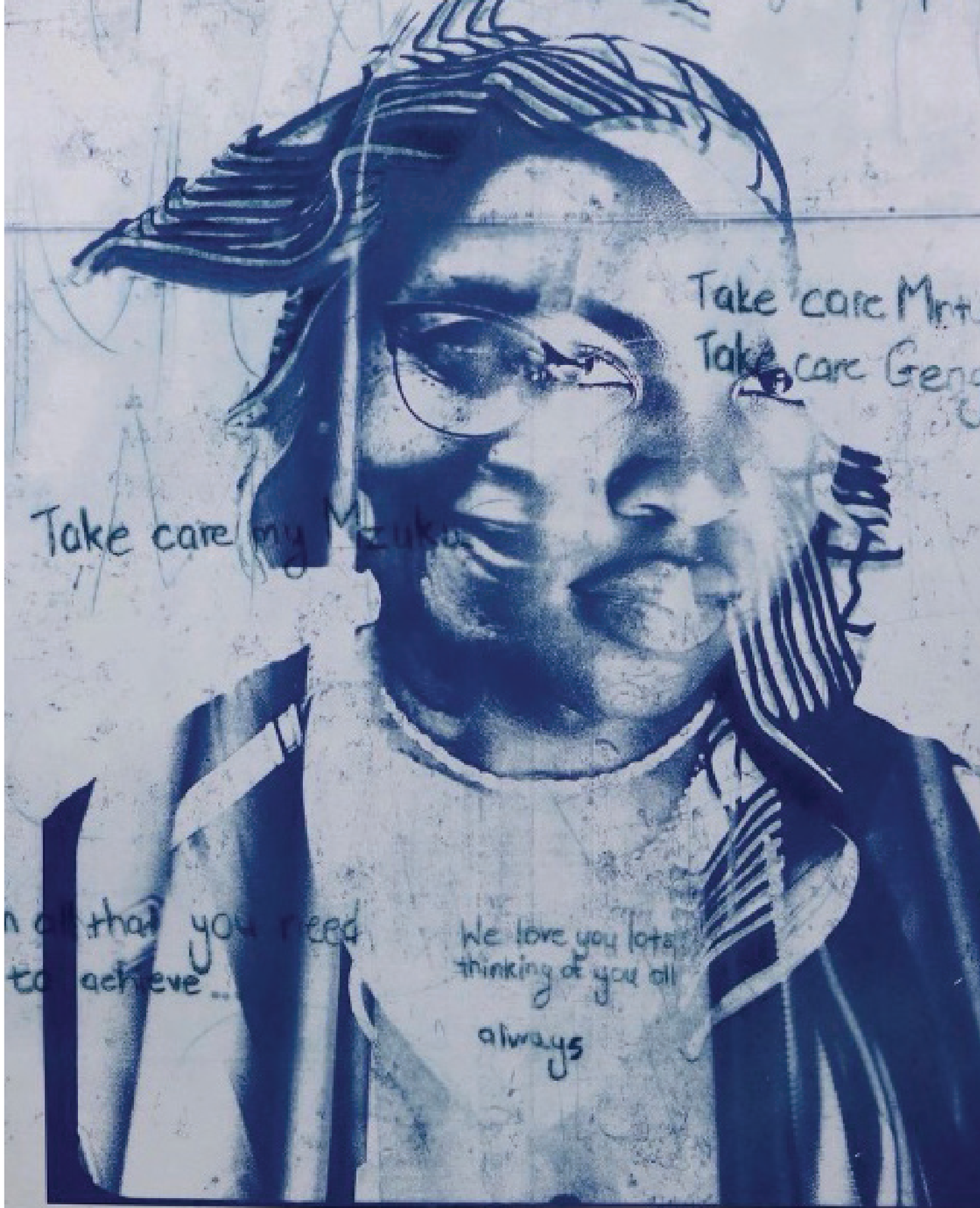
# Cyanotype

The cyanotype is the only technique in this exhibition that uses light rather than pressure to create an image, and it is also the oldest surviving photographic process still in common use. It was invented in 1842 by the British scientist and astronomer Sir John Herschel, who discovered that certain iron salts were sensitive to ultraviolet light and could be fixed with water to create a stable blue image. His colleague Anna Atkins used the process almost immediately to create the first photographically illustrated book which had a collection of cyanotype prints of algae published in 1843, making her one of the first photographers in history.



The process is simple but beautiful. A surface, most commonly paper or fabric, is coated with a solution of two iron compounds and allowed to dry in the dark. Objects, negatives, or translucent materials are then placed on the coated surface and exposed to sunlight or ultraviolet light. Where light strikes the surface, the chemistry reacts and turns a deep Prussian blue. Where objects block the light, the surface remains pale. The print is developed simply by rinsing in water, which washes away the unexposed chemicals and fixes the image.

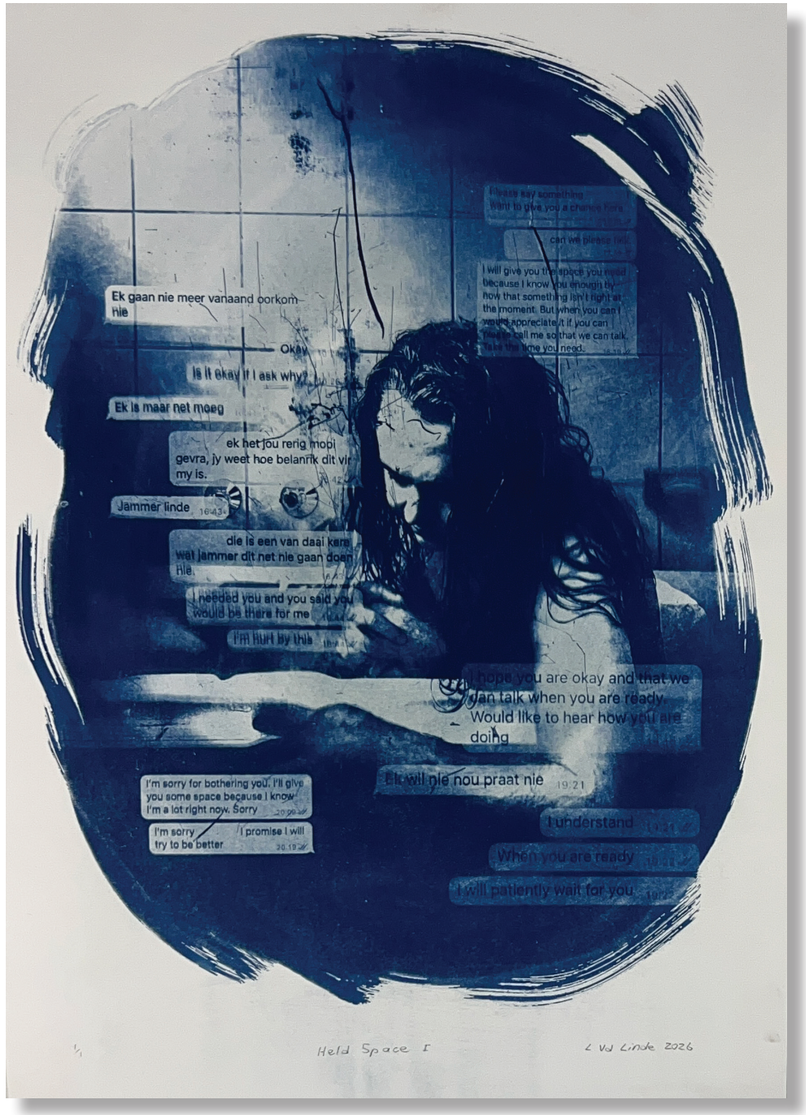
The resulting prints are characterised by their distinctive deep blue, the colour that gives the process its name, from the Greek kyanos, meaning dark blue, and by the directness of the photograms they can produce: objects pressed against the surface leave their exact silhouette, creating prints of extraordinary intimacy and presence. In this exhibition, cyanotype works bridge the traditions of printmaking, photography, and drawing, offering a closing reflection on what it means to leave a mark.

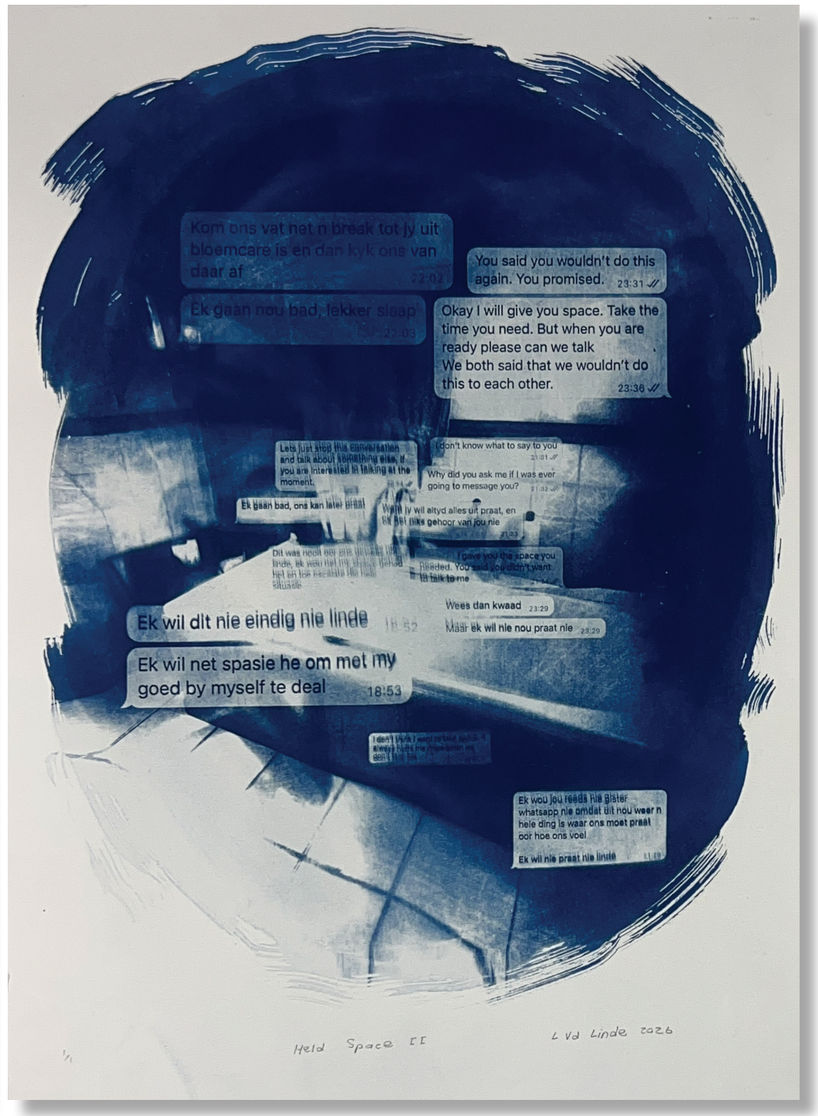


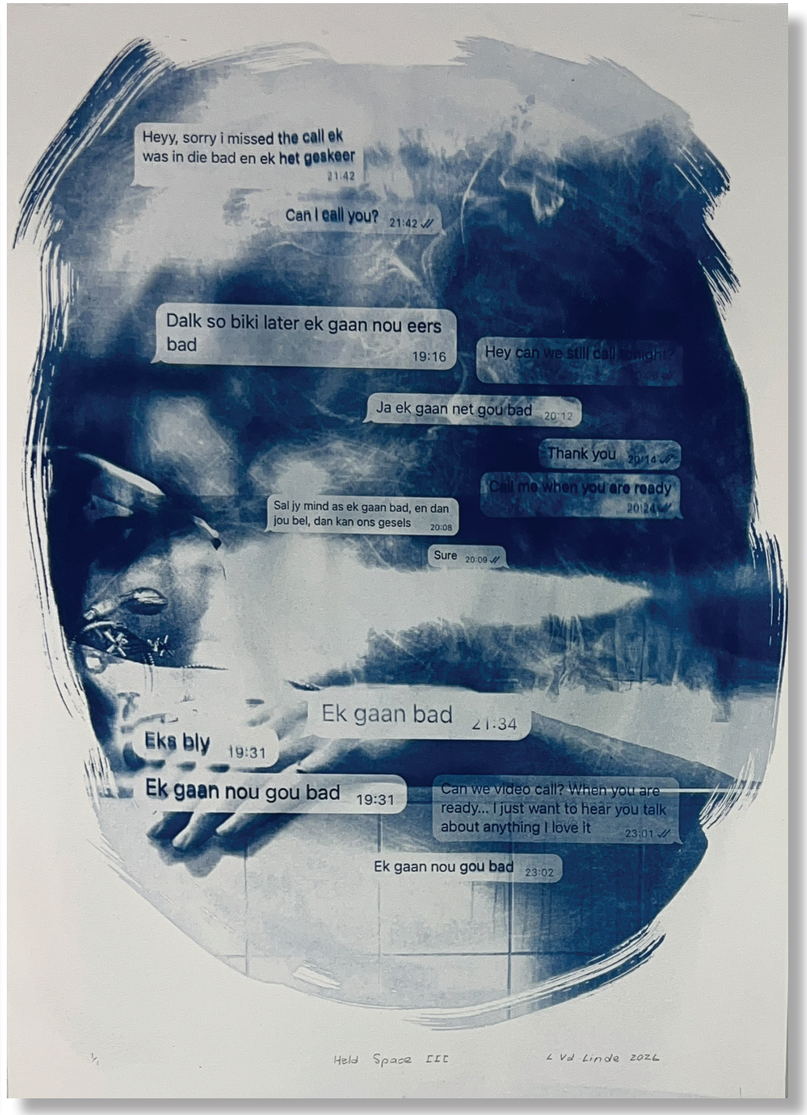
**Tender Loving Care**, Joshua Maharaj, cyanotype, 70 x 100 cm, 30 edition, 2026, UP

EXHIBITED WORKS





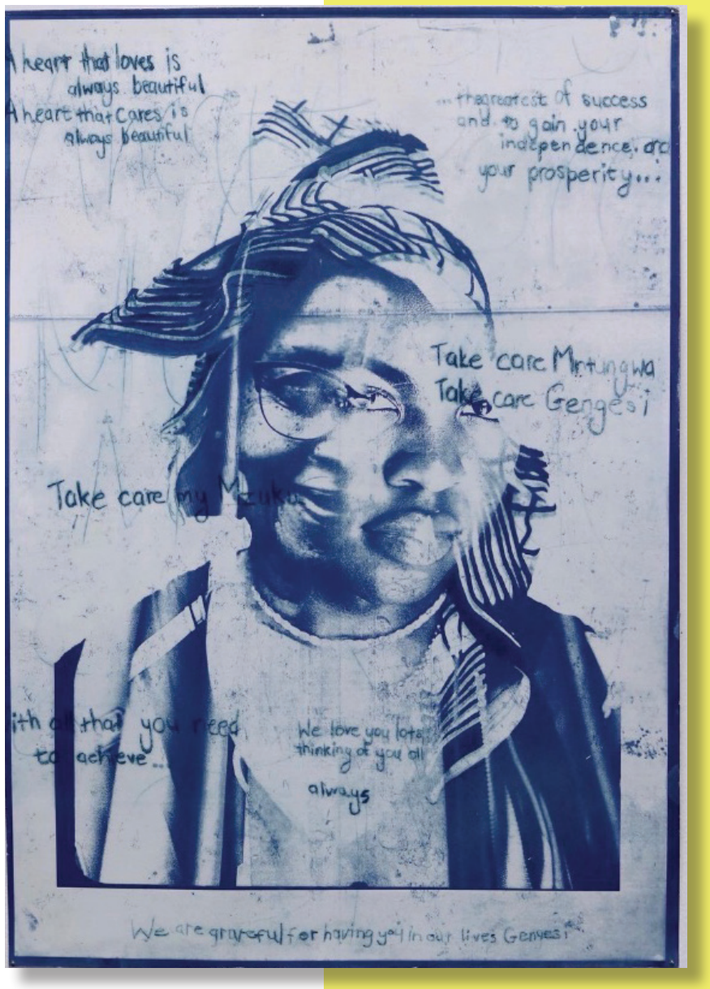




**The Held Space Series**, Linde Kriel, cyanotype on fabriano, 42 x 29.5 cm (each), 1 edition (each), 2026, UFS
left to right: **Held Space I**, **Held Space II**, **Held Space III**








**Digital Prayers**, Mihlali Jiya, cyanotype ad drypoint, 42 x 29.7 cm, 1 edition, 2026, UFS

previous page:
**Ek Belowe**, Linde Kriel, cyanotype on fabriano, 59 x 41.5 cm, 1 edition, 2026, UFS

# Curator &
# *Owner of Makwande*



Linde Kriel is a South African fine artist, printmaker, and curator currently based between Johannesburg and Bloemfontein, where he is completing a Master of Visual Arts degree under Professor Brenda Schmahmann at the SARChI Chair in South African Art and Visual Culture at the University of Johannesburg. His academic research sits at the intersection of practice-led inquiry, queer theory, materiality, and ritual, with a particular focus on water-based artistic practices and the transformative potential of papermaking as a counter-practice to normative systems of purification and belonging.

Linde completed a Bachelor of Arts in Fine Arts with distinctions at the University of the Free State, where he received the Dot Vermeulen Prize for academic excellence. He has been a finalist at the Sasol New Signatures competition four times but on his first time enetering in 2022 he recieved a Merit Award. He was also a recipient of two of the Phatsoane Henney New Breed awards as he was both the Runner-up winner and the first winner of the Digital Catagory Award in 2023. His exhibition history includes the Pretoria Art Museum, the Oliewenhuis Art Museum, the Turbine Art Fair, and the Google Offices Johannesburg amongs others.

As a conceptual artists, Linde's practice spans multiple mediums including printmaking mediums like linocut, reduction linocut, copper etching, silkscreen, lithography, gel plate monotype, and cyanotype. Their own works are included in this exhibition, made across the years of their undergraduate and postgraduate studies. Alongside their studio practice, Linde maintains an active curatorial and research life. He has presented five research papers at four different conferences and symposiums in cluding at the South African Postgraduate Philosophy Society Symposium and the Artivism Conference.

Linde co-founded Makwande with Sebotse Selamulela in 2022, and has since built it into a platform that has received work from hundreds of student artists across South Africa. Makwande l'Abondance is Linde's largest curatorial project to date.

