



Kim Mobey

Available Works Portfolio

2022



"Jane Dressed Up"
oil on canvas
60x80cm
ZAR 28 000

Jane is a very dear friend, martial artist and IT specialist with an extraordinary presence. We spent 8 hours collaborating to create around 1000 source images on a beautiful day in the autumn of 2019.



"Hybrid Dog Roses"
acrylic on canvas
120 x 90cm.
ZAR 44 000

"Dog roses" are wild, unhybridised roses. It's a very old term but you can look it up. The title is deliberately ambiguous, I had a serious need to cover a canvas in flowers but I just couldn't resist the joke of painting hybrid dogs instead of insects and dew on these petals



"Bongi at the Shebeen"
acrylic on canvas,
70x90cm
ZAR 32 000

What do you really see in a portrait? What details grab your focus?
How close is too close?



"A History of Sudan"

oil on canvas

90cm x 120cm

ZAR 44 000

Precious oil, precious wealth and precious life all hang in the balance in Sudan, as they have for decades. All the ancient culture, history and pyramids crushed beneath the many boots, marching across a land that holds our most profound histories. This is the latest iteration of this unfolding piece. most paintings only stop growing when they leave my studio. otherwise it's an endless dance between us.



"Nora in Winter"

50 x 70cm

Oil on canvas

ZAR 24 000

"Nora in Winter" tells the story of portraiture from the sitter's perspective. As an artist; as the photographer, I was simply a conduit. I am almost not present, except as the focus of her attention. Nora is clearly present, but not presenting herself. - looking at me while I'm preoccupied with the camera. My role as creator is muted, even irrelevant, while Nora is making the effort, waiting for me to show up too. •

The model is Nora Belle and the painting was part of the top 40 finalist exhibition and book at the Rust en Vrede gallery for the South African Portrait Awards in 2019.



"Thelma with Arabic Screen"

Acrylic on canvas

90 x 70

ZAR 30 000

Some paintings I make for the sheer joy of painting - and this intense cadmium colour makes me far too happy! I get a particular thrill from letting layers of the pure pigment run down the canvas and then corralling the dripping paint to form wrinkles in the fabric or contours in skin.



"Zintle with Gold Hibiscus"
oil and gold foil on canvas.
90 x 120cm
ZAR 37 000

Some paintings take years to complete. This canvas has changed colours, backgrounds and themes so many times in the last 3 years that I can't remember them all. People overuse the idea that "you have to know when to stop". In art, sometimes you just have to keep working until it works.



Thelma with Inca Lillies
oil on canvas
90 x 120 cm
ZAR 44 000

Sometimes I paint just because I need beauty in my world.
An overabundance of thick, rich colour, drippy paint with Peru, Malawi and India on one canvas.



"This Most Ancient Beauty" -
Oil on canvas
108 x 80cm
ZAR 37 600

Beauty for its own sake brings astonishing joy and comfort to me. Most often I find myself painting not what some grand institution would hide in a vault, but the cool tones of light on petals and curious eyes. Things that stop me and hold me in place. Before analysis, before thought. Just that exquisite tenderness of beauty in the moment.



"Thelma with Wild Roses"

acrylic on canvas

60 x 80cm.

ZAR 28 000

When the world seems harsh and dangerous, it's good to have a reminder that things are better for humanity than they've ever been. As long as we can be kind and rational - and remember to cherish our own softness and vulnerability, we can find innocence and beauty in every single day.



"Rae of Sunshine"
oil on canvas,
60 x 90cm
ZAR 30 000

Painting Rae was remarkable. It's always hardest to paint people who know me well but here, none of the soft florals and organic lines of my latest work seemed to fit on the canvas with her. It took almost a year of putting this canvas up, staring at it for an hour or 3, and then tucking it away again. She is beautiful, yes - but also an incredibly strong presence and a modern, graphic artist in her own right, so finally that's how her portrait demanded to be painted.



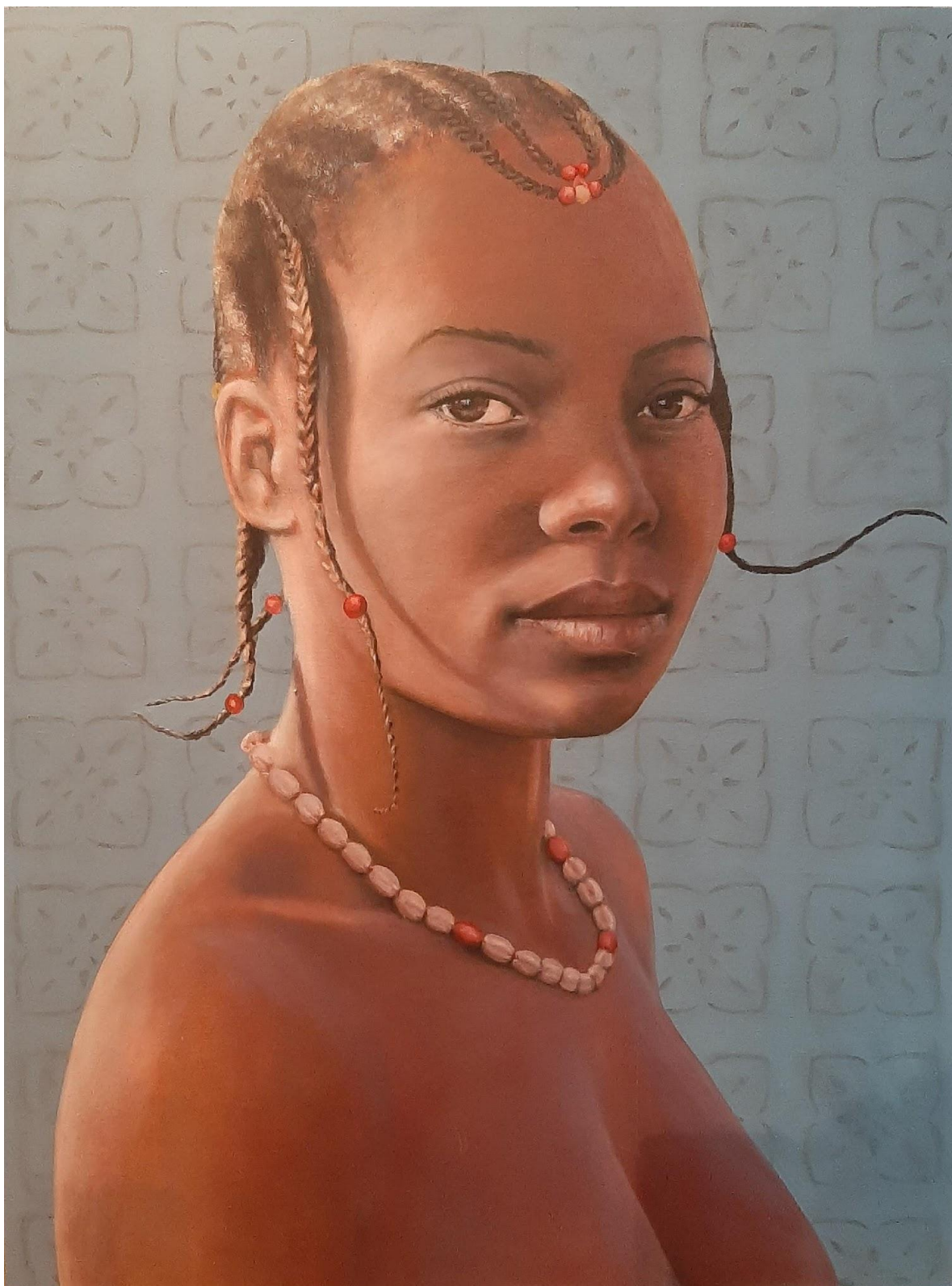
"Child with Cow-Horn Necklace"

Acrylic on canvas

70 x 90cm.

ZAR 30 000

I want to feel like I can reach into the picture and feel each bead, hear the crinkle of the tissue wadding between the horns. I want to feel the heat from the African sun on my fingers as they enter the frame. The process feels like he could move on the canvas at any moment. And I'll just catch quirk of his lips from the corner of my eye.



The Angolan Girl
Acrylic on canvas
60 x 80cm
ZAR 28 000

A brief moment in her day. We are only passing through her world.



"Our Gods Go With Us - Wabele"
 edition of 24
 cast resin
 ZAR 45 000

Over the course of a hundred thousand years, humans slowly moved from our home in Africa across the continents of the world, carrying with them languages, stories and their long lost philosophies about the meaning of existence. Some of those stories were about mythic heroes, some were about Gods, supernatural beings with the power to help or harm in unfathomable ways. Pan, Loki, Anasi, and Awanyu all have their counterparts.

Across cultures and oceans some of these stories persist, despite many thousands of years of separation, despite thousands of miles and thousands of retelling by thousands of generations. So much space and time and yet the universal stories persist of the great flood, Cinderella, Serpents and Saviours, Gods with horns and wings, magical tools and powerful personalities. These stories and religions are as immortal as the beings they describe. And yes, humans are still shaped by these immortals, each generation with each retelling. Our Gods are our stories and we carry them wherever we go.



"Sacred Monsters"

oil on canvas

60 x 40

ZAR 26 000

My models hate this piece. One is a very close friend who continues to indulge my insatiable need for subjects, the other a relative stranger, to me at least. They passed into each others lives briefly and tumultuously and then it was over as suddenly as it had begun.

Collins defines Sacred monster as "a celebrity whose eccentricities or indiscretions are easily forgiven by admirers" But sometimes an act is just an act. The tension and intention behind our masks are sometimes only visible to outsiders.



These Lovers I Love
oil and gold leaf on canvas
80 x 90cm
ZAR 34 000

Our personal histories are painted with the people who we loved and hated. At the best and worst times of our lives the only thing that matters is the people who hold us, and who we hold.

May every crack in your heart be filled with gold



Two-Faced
oil on canvas panel
25x50cm
ZAR 15 000

Trusting people is hard and betrayal is a trauma, or so the science tells us. How hard then is it to trust myself when I have trusted the wrong people?

This painting is a part of my history, though no longer part of my identity. Perhaps I emerge from myself because that is the only resolution



In This Skin
Cement and Goldleaf
18 x 12 x 31 cm
ZAR 25 000

This cast cement sculpture tells the story of the Swahili coast and the Southern African gold that paid for the creation of many ancient concrete structures in the Roman Empire.

The “Periplus of the Erythraean Sea”, written between 40 and 70 A.D, records a

long-established trade route from Asia along the Swahili coast. Gold and goods from the east coast of Africa were traded with Asia and Europe 2000 years ago. European settlers coming to southern Africa centuries later had no idea that their culture was already partly indebted to Africa via this centuries-old trade along the eastern coast.



The Space Between Thoughts
Mixed media (oil, sand and metal leaf on canvas)
76 x 101cm.
ZAR 33 000

This painting/collage took years to emerge. Initially inspired by journeys of identity, fashion and gender, It became a freeflowing exploration of aesthetics, dreams and personal history



Hatching - Flights of mind
 Cast Stone edition of 10
 22 x 24 x 39 cm
 ZAR 32 000

This piece almost built itself - from scraps of ideas and fragments of clay and cloth over the course of several months. I stopped trying to make any statement and just worked the clay without the very human construct of understanding ourselves as separate, or having dominion over nature.

Every scientist I have ever spoken to has thought this question through deeply. The chicken or the egg. And, though the original reasoning is always interesting to note that, eventually, everyone agrees that it is the egg.



Deco Totem - A Talisman for African Futurists

Cast stone open edition

12 x 7.5 x 3.5cm

ZAR 3 000

This small sculpture investigates modern interpretations of traditional African aesthetics and artistic process as a driving force for aesthetic decision making. Inspired by the plaster casts of Giacometti, the elongated and flattened head emerged first from a small block of marble.

As the face developed I became increasingly obsessed with decorative, architectural aesthetics so that the lines and curves emerged in the surface following the natural pressure lines that would exist if the piece were created at an architectural scale. This is an open edition but it is not for direct sales:



Being Street
Oil on board
50 x 40
ZAR 22 000

Painted in 2013 when I first got back to Cape Town after being stuck so long in Knysna.

These sights are ever more frequent in a society that seems hellbent on a values system that fell apart even as it was built.



"The Female Gaze"
oil on canvas
35 x 25 cm
ZAR 15 000

Hidden, revealed, revealing.

My friend and model, Kelli, has been generous enough to sit for me several times over the years. between more formal poses she challenges me with views and ideas that produce true collaboration and challenge my comfortable perceptions and classical leanings.

Introduction

“Wall Power” is the term I hear most often when people talk about my work. I make art about the similarities between “us” and “other” but these ideas are usually as fragmentary as they are persistent. The porous boundary between my internal world and my perceived reality produces hypersurrealist artwork. I am constantly disassembling and reassembling identities so I use whatever ideological material is at hand, allowing each concept to first take physical shape then piecing my theories together around it. Like found objects of the mind. I am also deeply curious about the unifying forces in humanity. I choose subjects and stories that are unlikely to match with expectations or contexts because it’s when we strip away expectations that we find real connection and meaning.

I create compulsively so I’m fortunate that a very dedicated group of art collectors, institutions and private art patrons support me in my many and wide-ranging creative endeavours. Thank you for joining me in my creative exploits, you are a primary part of my creative process.

A note for new collectors

In the institutional art world there are two formal, written works that seem to make someone a real artist: The “Artist’s Statement” and the formal biography. One is written in 1st person and the other in 3rd person. There is no reason for this except convention. For some artists, the statement alone is more valuable than the work. The story more interesting than the art itself. In fact, sometimes the statement is the art. Without these pieces of writing, regardless of the nature of the work, we are “outsider artists” who nobody takes seriously until after we die. So here are mine.

Artist’s Statement

I seek out the crux – themes of the female gaze, belonging, exclusion, home, otherness, interdependence, self expression and boundaries; my work is a meditation on what it means to be a human. Not just now or in this culture, but is there a thread we can find that is our core nature? The point of connection, the moment of struggle.

I walk with the demons that guard my path.
Befriend them, express them and place them in positions of high regard.
I walk along the cracks between sides, the fissures in the whole
The things which pierce my armour are what I seek out in art:
that which is most alive, most conflicted, most unresolved.
Finding and flipping every switch I find inside myself, just to see what it illuminates.
I want to know why two perfect notes create dissonance in one chord,
and what has to happen to make them beautiful together in another.

Artist’s Bio

Kim Mobey (born 1980) is a self-taught South African artist. Her work has sold through commercial galleries and private commissions since the age of 16, and since then has been exhibited at international art fairs, museums and private galleries. She began regularly exhibiting in 2003 with her first solo show, sponsored by **Sanlam Private Investments**, in 2011. In 2017, when she was selected as a finalist for the **PPC Imaginarium awards** for her

sculpture “In This Skin”, her three-dimensional work gained wider recognition, being shown at the **Turbine Art Fair**, the **Johannesburg Art Fair** and the **Investec Cape Town Art Fair**. In 2019 her portrait “Nora in Winter” was selected for the Top 40 shortlist for the **Sanlam Portrait Award**.

Within her humanistic approach, she is deeply affected by ancient mythologies and modern science. Though her work is rooted in reality and documented histories, she makes generous use of artistic license to explore intersectionality, playfully upturning notions of aesthetics, gender, race, age or class – and reflecting her questioning of fixed identities and how these bear out in society.

Since 2019 she now largely eschews the conventional gallery scene. Keeping a tight rein on her practice and availability, she limits her commercial gallery exposure, while supporting her practice through corporate and private commissions, design consulting and the support and patronage of a dedicated group of collectors, sponsors and philanthropists.

Her current work includes painting, sculpture, installation, public murals, music, writing, design, engineering and performance along with consulting and education.

Selected Recent Exhibitions

2017 – The V&A Watershed, Cape Town “Art Africa Fair”

2017 – UJ Gallery, Johannesburg, PPC Imaginarium Finalist

2017 – Turbine Hall, Johannesburg “Turbine Hall Art Fair”

2018 February – Cape Town “Investec Cape Town Art Fair”

2019 August – Rust en Vrede Gallery, Cape Town “Sanlam Portrait Award”

2020 November – Zeitz Mocaa, Cape Town “Home is where the Art is”

2021 May – Rust en Vrede Gallery, Cape Town “Not A Portrait”

2021 September – The Cape Gallery “Wildlife 2021”