

# In the fields of feel

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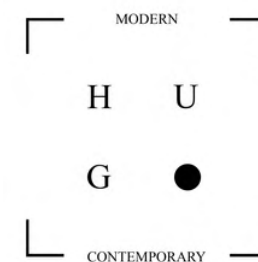
End of year exhibition 2025

Presented by Hugo Modern & Contemporary

OPENING THURSDAY NOVEMBER 20TH, 2025  
UNTIL END OF JANUARY 2026

VIEWINGS BY APPOINTMENT  
JEANNE@HUGOMODERN.ART  
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**WWW.HUGOMODERN.ART**



**In the Fields of Feel** drifts between memory and becoming — a terrain where emotion, identity, and place intertwine to form new constellations of meaning. In this gathering of South African artists, feeling becomes language, and the present moment an act of quiet revelation.

It unfolds within the conceptual terrain of Homi K. Bhabha's Third Space — a generative zone where cultural identity is continuously reimagined through dialogue and encounter, but it extends even further into the pure joy of being.

Here, hybridity becomes not a state of confusion but of creation: a place where histories overlap and new vocabularies of belonging are formed. In this exhibition, the emotional and the intellectual are intertwined, offering a nuanced reflection on how we navigate the layered geographies of self and society in contemporary South Africa and the greater global context.

Featuring a compelling selection of both established and emerging voices — including Anton Kannemeyer, Conrad Botes, MJ Lourens, JM Otto, Jean de Wet, Leandri Erlank, Yolandi Schreuder, Paul Senyol, and the late and dear Matthew Hindley — this exhibition celebrates the richness of artistic expression born from our ecological and cultural interplay but more importantly, lived moments and prized experiences.

Each artist engages the “field” as both a literal and metaphorical space: a site of cultivation, memory, and emotional resonance - what made them “feel”. From the personal to the political, their works reveal how meaning is sown and resown through lived experience.

In the curation of this show it was important for me to let the collection take on a life of its own — evolving beyond theory into a sensory meditation on time, connection, and the act of being present. The works gathered here do not seek fixed interpretations but rather invite the viewer into a shared space of reflection and feeling. In celebrating the multiplicity of our cultural landscape, the exhibition affirms art's role as a living, breathing field — one that continually renews our sense of place and possibility.



Jeanne Hugo  
Curator, Advisor  
Hugo Modern & Contemporary

In the fields of feel



# CONRAD BOTES

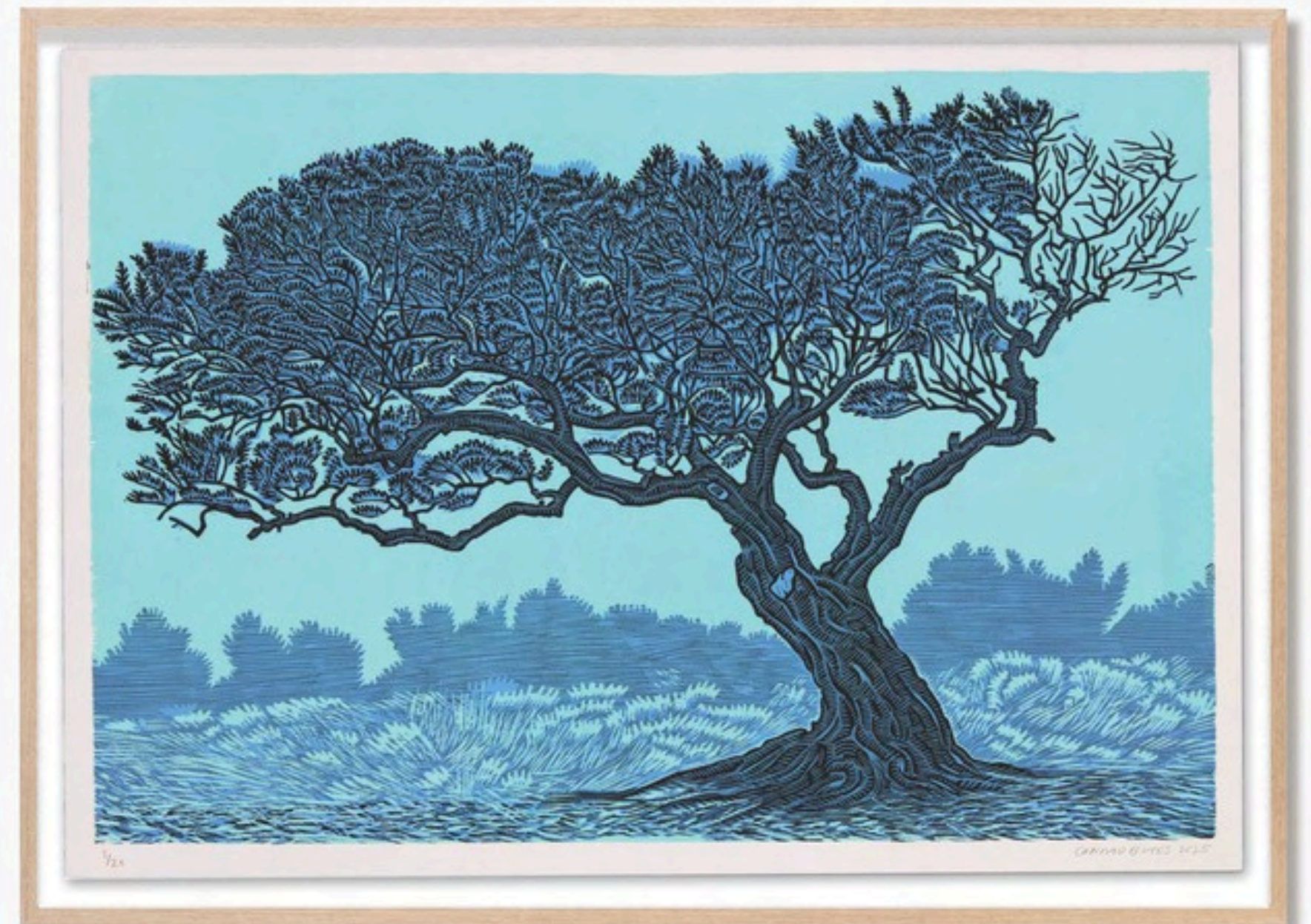
Born in 1969 in Ladismith in the Klein Karoo, Conrad Botes is a leading figure in South African contemporary art. He completed a degree in Second Phase Illustration at the Koninklijke Akademie voor Beeldende Kunsten in The Hague in 1994, followed by an MA in Fine Arts from Stellenbosch University in 1997. Botes's painting and sculptural practice draw deeply from his long-standing engagement with comic-book aesthetics — a visual language he has interrogated and expanded for over a decade.

In 1992, together with Anton Kannemeyer, he co-founded the influential and irreverent publication Bitterkomix, a platform that cemented their reputation for sharp social critique. Across his painting, printmaking, and graphic work, Botes explores the fraught dynamics of race, gender, violence, and power, employing biting satire to expose the contradictions embedded within South African society, politics, and religion.

Botes has undertaken residencies in France, Australia, and the United States, and was awarded the prestigious Absa L'Atelier prize in 2004. His work has been exhibited internationally, including at the Museum of Modern Art in New York in Impressions from South Africa, 1965 to Now (2011), and at the 1-54 Contemporary African Art Fair in New York in 2015 and 2018. He currently lives and works in Cape Town.

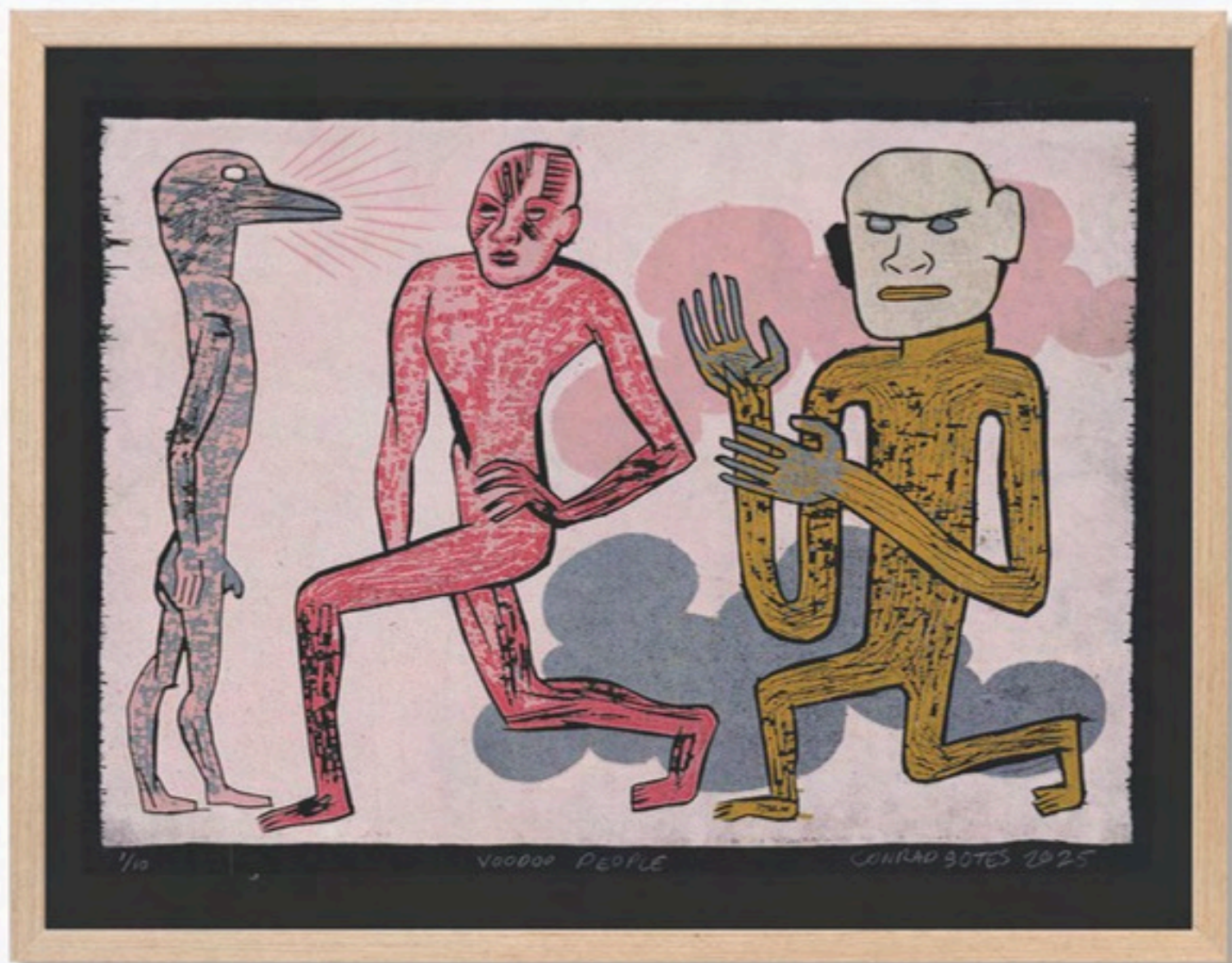




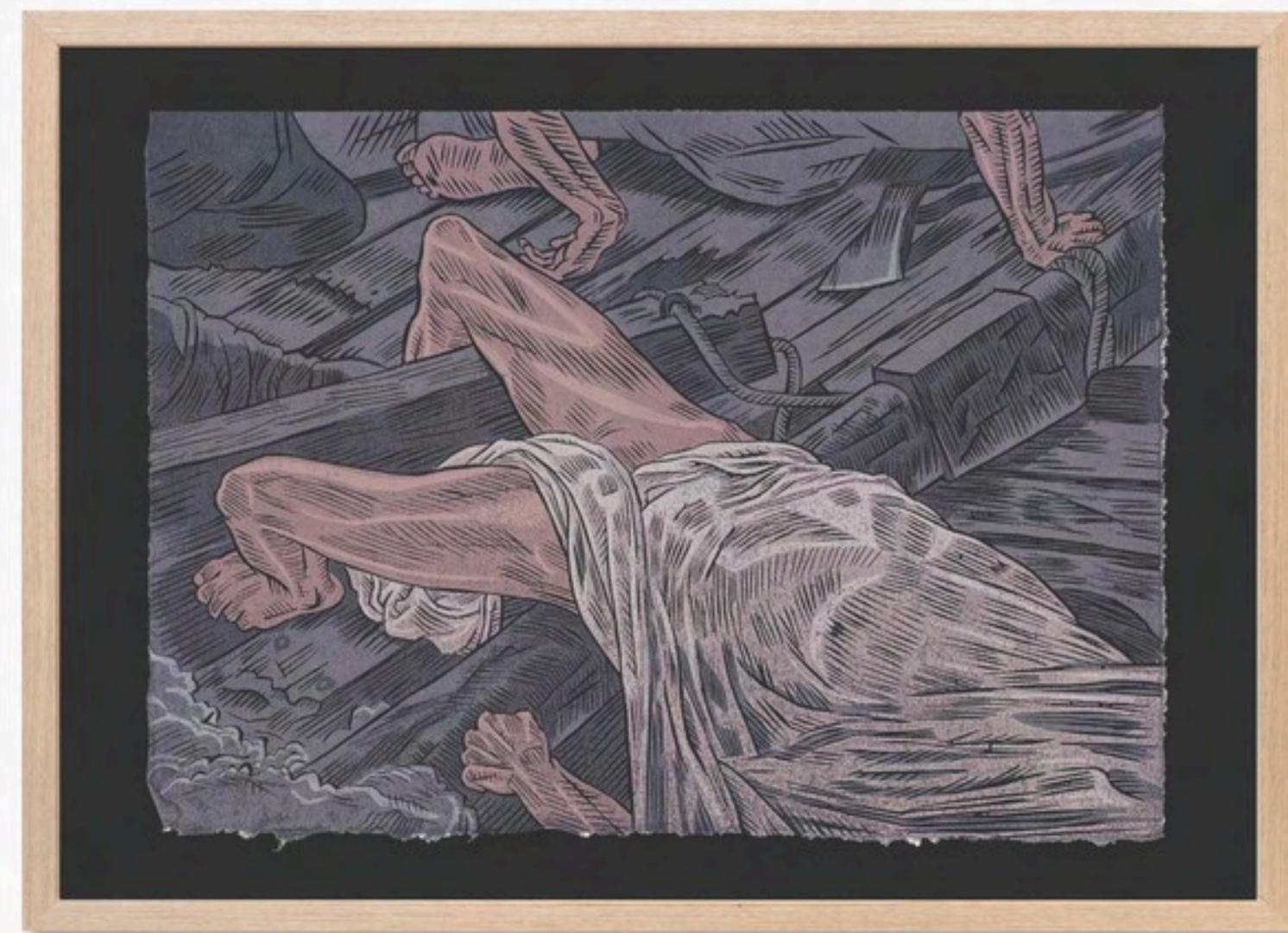


Conrad Botes  
Olyfboom  
Woodcut  
500x700  
Framed  
2025  
R10 050





Conrad Botes  
Voodoo people  
Woodcut  
330 x 430  
Kiaat Frame  
2025  
R6530



Conrad Botes  
After Gericault  
Woodcut  
330x430  
Kiaat Framed  
R6530





Conrad Botes  
Ragged pine  
Woodcut  
500x700  
Framed  
2025  
R10 050



# JEAN DE WET

After completing his BA in Information Design from the University of Pretoria in 2007, Jean moved to Cape Town to pursue a career in illustration, working at the renowned studio Am I Collective. In 2012, he transitioned to freelancing, seeking the freedom to explore his fine art and subcultural interests. With a focus on his distinctive clear-line drawing style, he participated in numerous gallery exhibitions, self-published comics and zines, and experimented with printmaking. Notably, in 2014, he was invited as an international guest to the Short Run Comic Festival in Seattle.

In 2019, after incorporating more colour into his work through printmaking, Jean began to take painting more seriously as a medium. This shift has led to a diverse body of work, that ranges from meticulously calculated compositions to loose impressionistic pieces, that creates an almost humorous and antithetical contrast to his previous illustrative approach in both subject and execution. His new work explores themes of presence and familiarity. Capturing them with a certain degree of faithfulness, while the surreal and otherworldly elements find new places to hide.

With a paradoxical perspective.. and always with a slight sense of humour, Jean ultimately strives toward creating dreamlike representations of reality, through playful experimentation with limitation and restraint.





Jean de Wet  
Reservoir Pine  
Acrylic on Hardboard  
600 x 900  
Framed  
2024  
R28600

# LEANDRI ERLANK

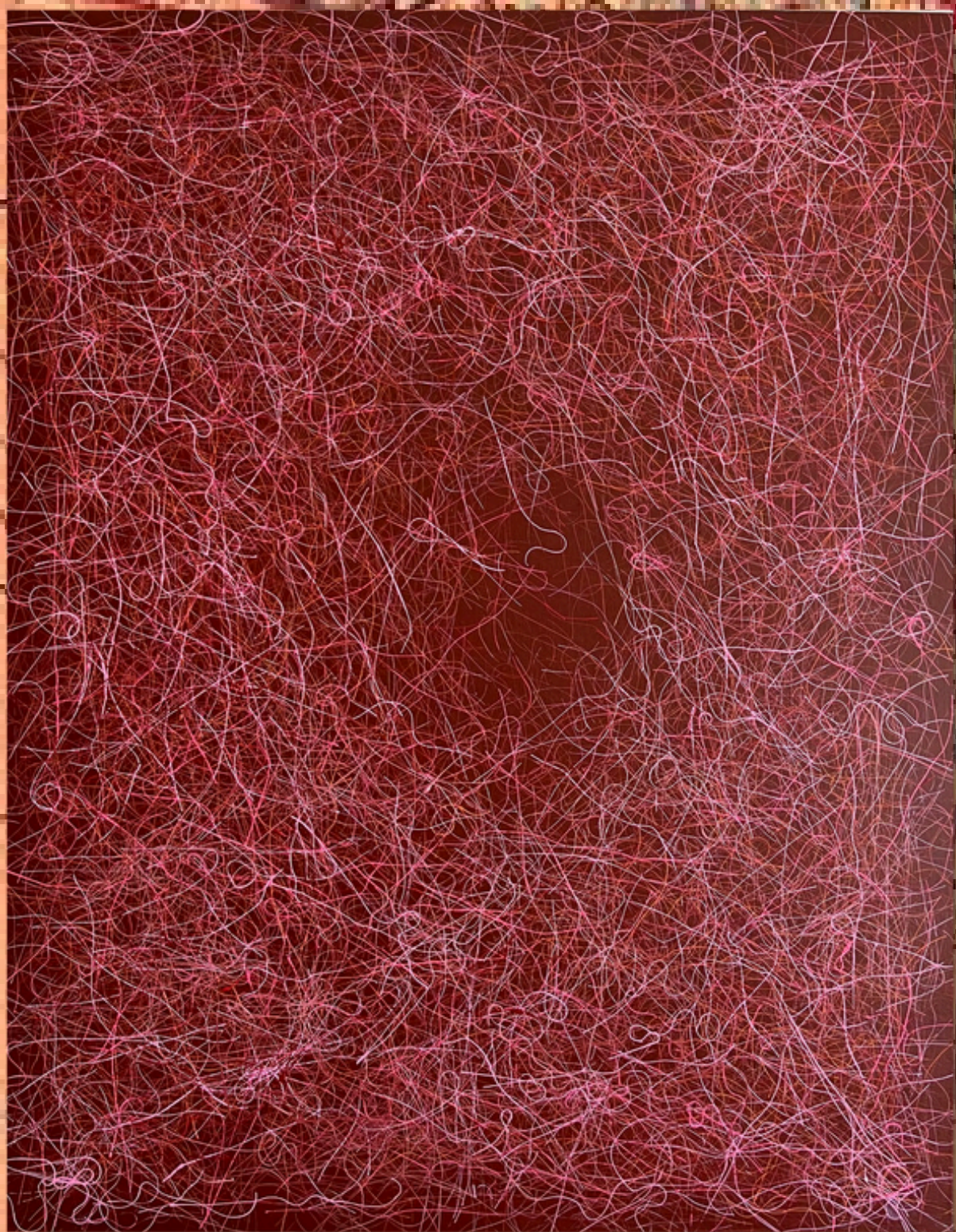
Leandri Erlank is a South African artist whose practice explores the nuanced intersections of beauty and darkness, drawing from personal experiences and quiet observations of the world around her. She graduated with distinction from the University of Stellenbosch in 2014, earning a BA in Fine Arts with a specialization in sculpture under the guidance of Ledelle Moe.

Working with a single strand of my own hair, I trace lines that hover between fragility and insistence. These marks become somatic records—evidence of what the body remembers long after the mind has buried it for safety. Each work forms its own quiet terrain where memory, protection, and embodiment intersect.

Through repetition, tension, and the intimate scale of the line, the pieces reveal how the body holds histories we cannot always articulate. What appears delicate is often where the deepest truth resides. These works are both an unravelling and a returning: a slow mapping of what lives beneath thought, carried in the tissue, waiting to be seen.



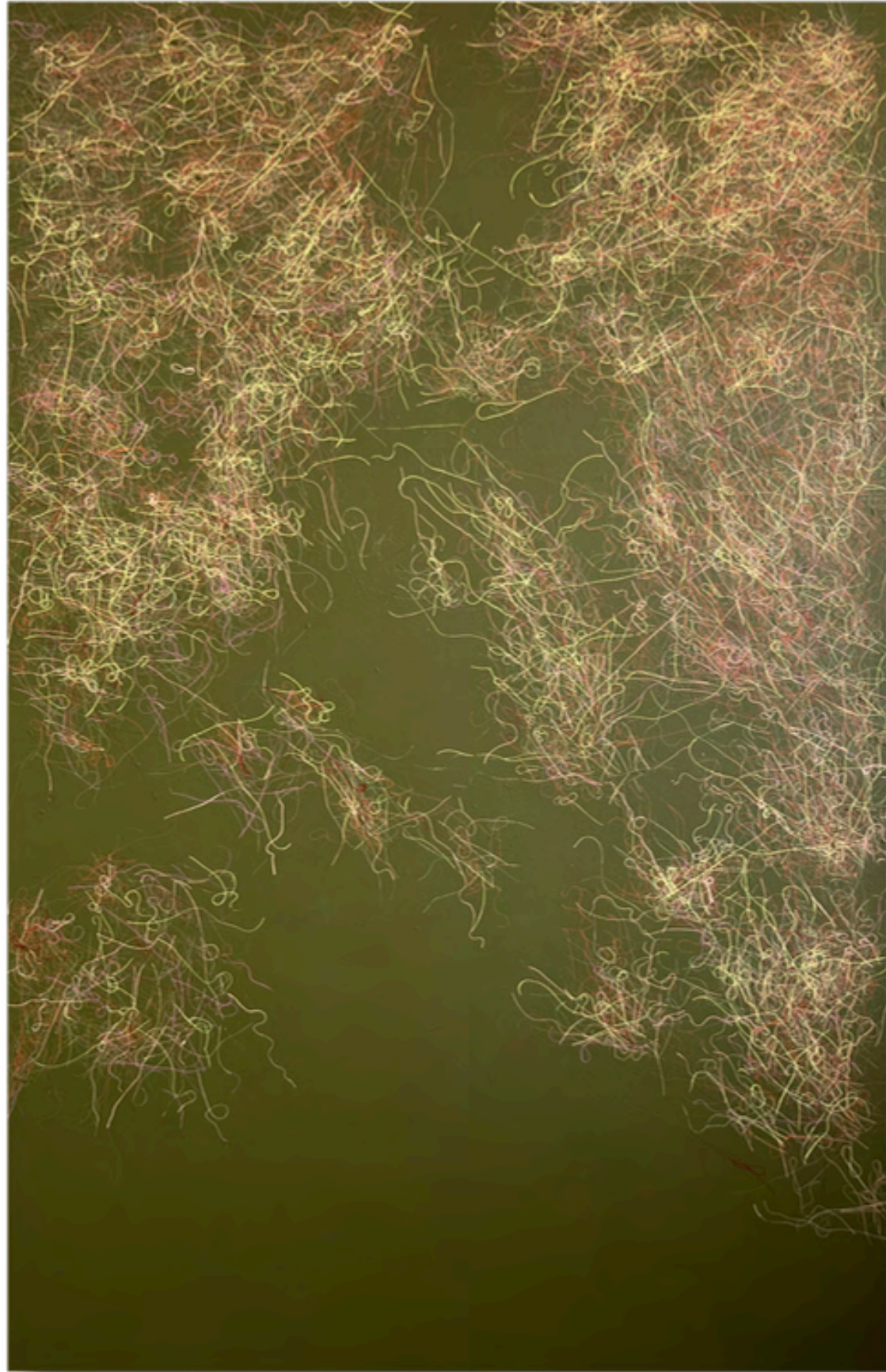




Leandri Erlank  
Trace II  
Acrylic paint on canvas  
560mm x 710mm  
Unframed  
2025  
R6720



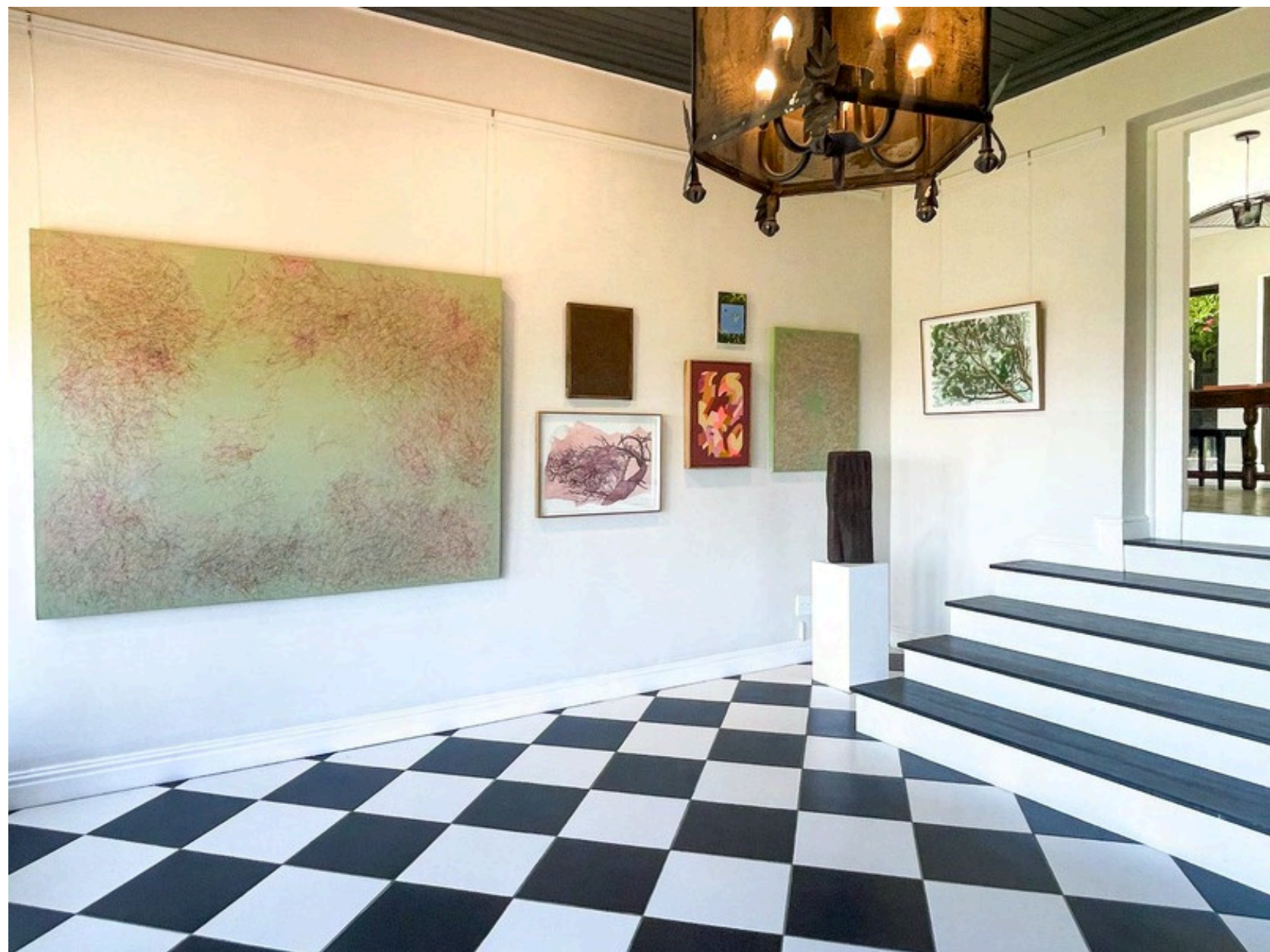
Leandri Erlank  
Somatic Field II  
Acrylic paint on canvas  
1070mm x 1640mm  
Unframed  
2025  
R30240



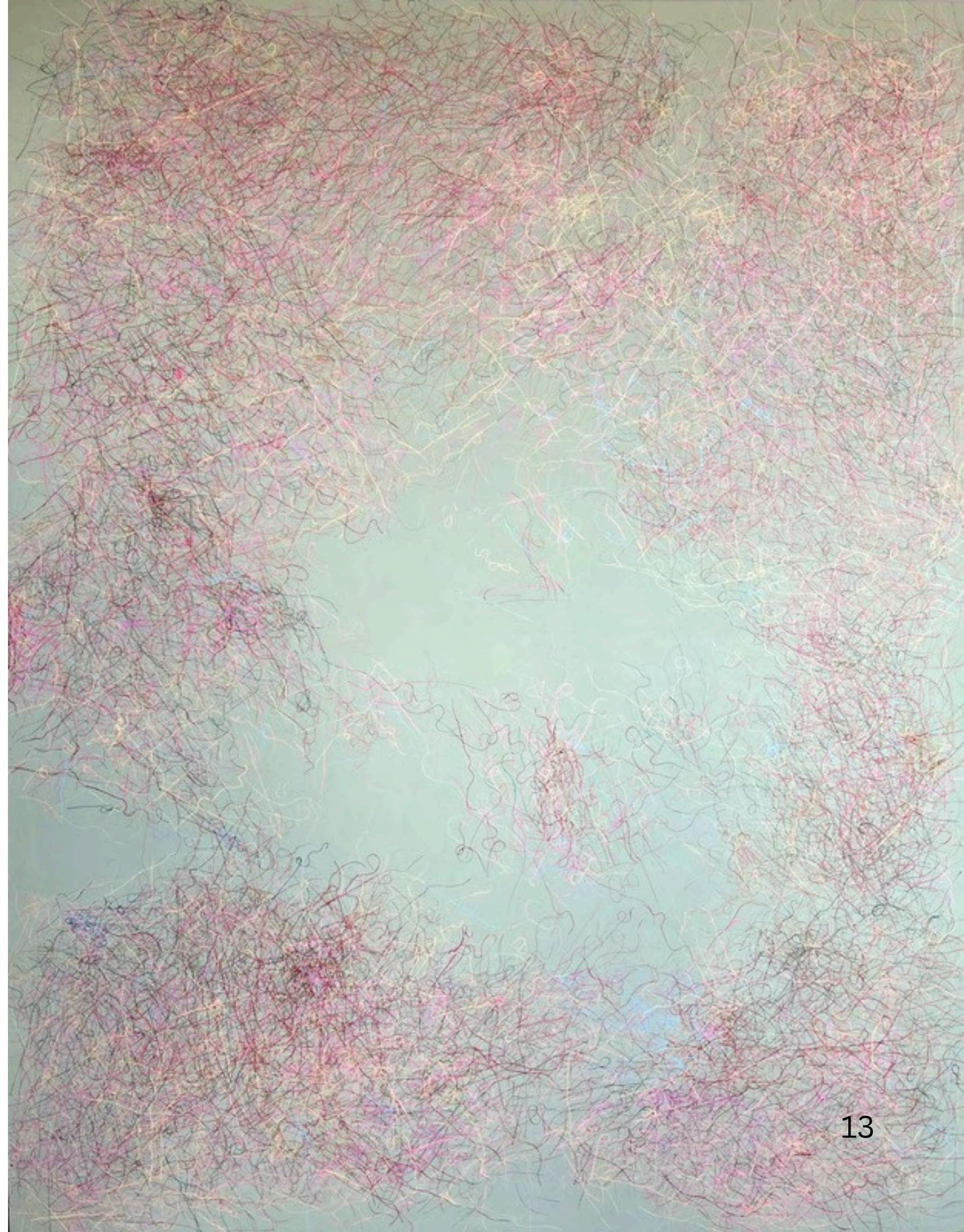
Leandri Erlank  
Somatic Field III  
Acrylic paint on canvas  
750mm x 1600mm  
Unframed  
2025  
R20160







Leandri Erlank  
Somatic Field I  
Acrylic paint on canvas  
1500mm x 1900mm  
Unframed  
2025  
R48720

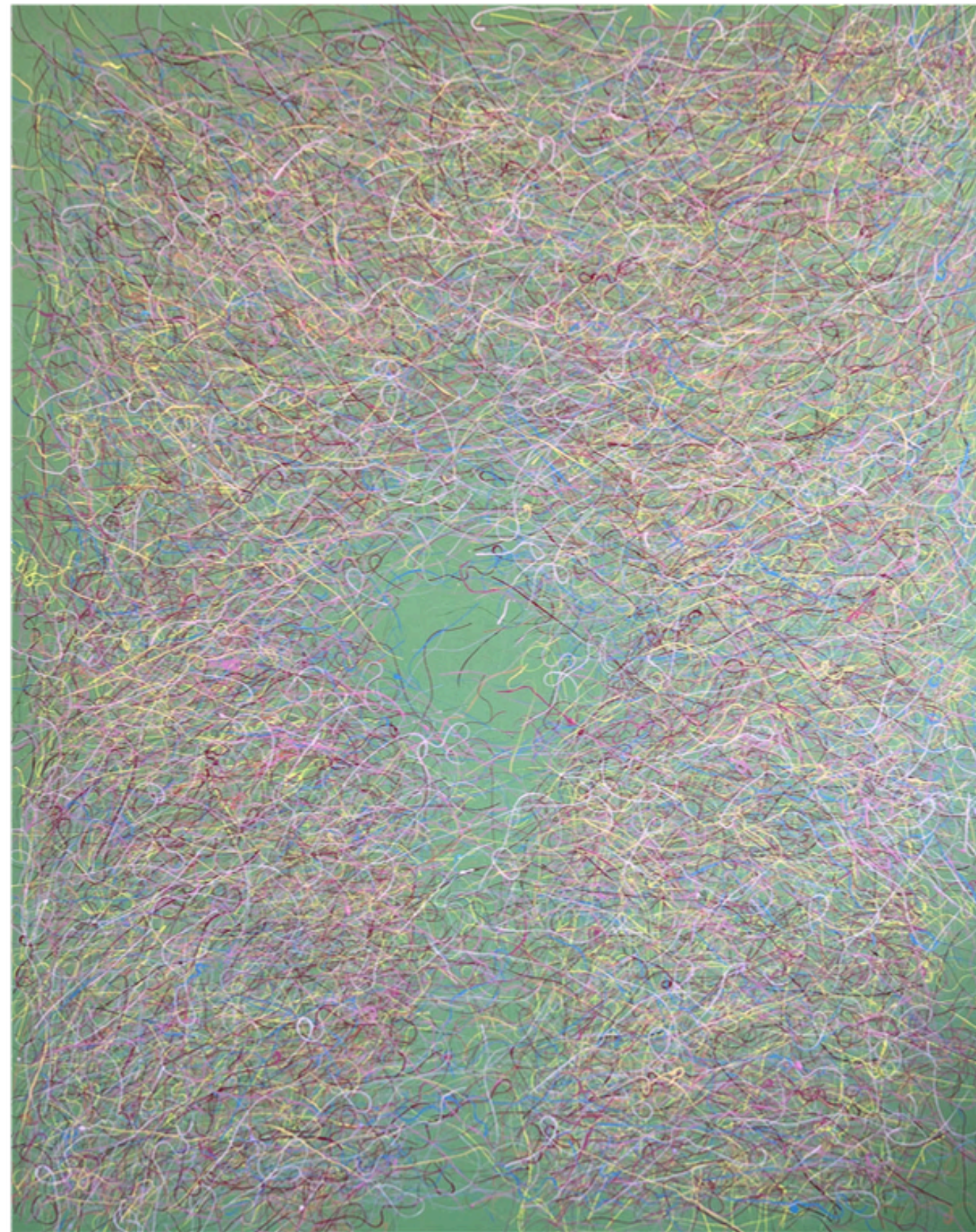




Leandri Erlank  
Trace IV  
Acrylic paint on canvas  
560mm x 710mm  
Unframed  
2025  
R6720



Leandri Erlank  
Nerve Ending  
Acrylic paint on canvas  
710mm x 890mm  
Unframed  
2025  
R10640





Leandri Erlank  
Lost Lines I  
Acrylic paint on canvas  
300mm x 300mm  
Unframed  
2025  
R1565



Leandri Erlank  
Lost Lines III  
Acrylic paint on canvas  
250mm x 330mm  
Unframed  
2025  
R1515



Leandri Erlank  
Lost Lines II  
Acrylic paint on canvas  
300mm x 300mm  
Unframed  
2025  
R1565





# MATTHEW HINDLEY

1974 - 2025

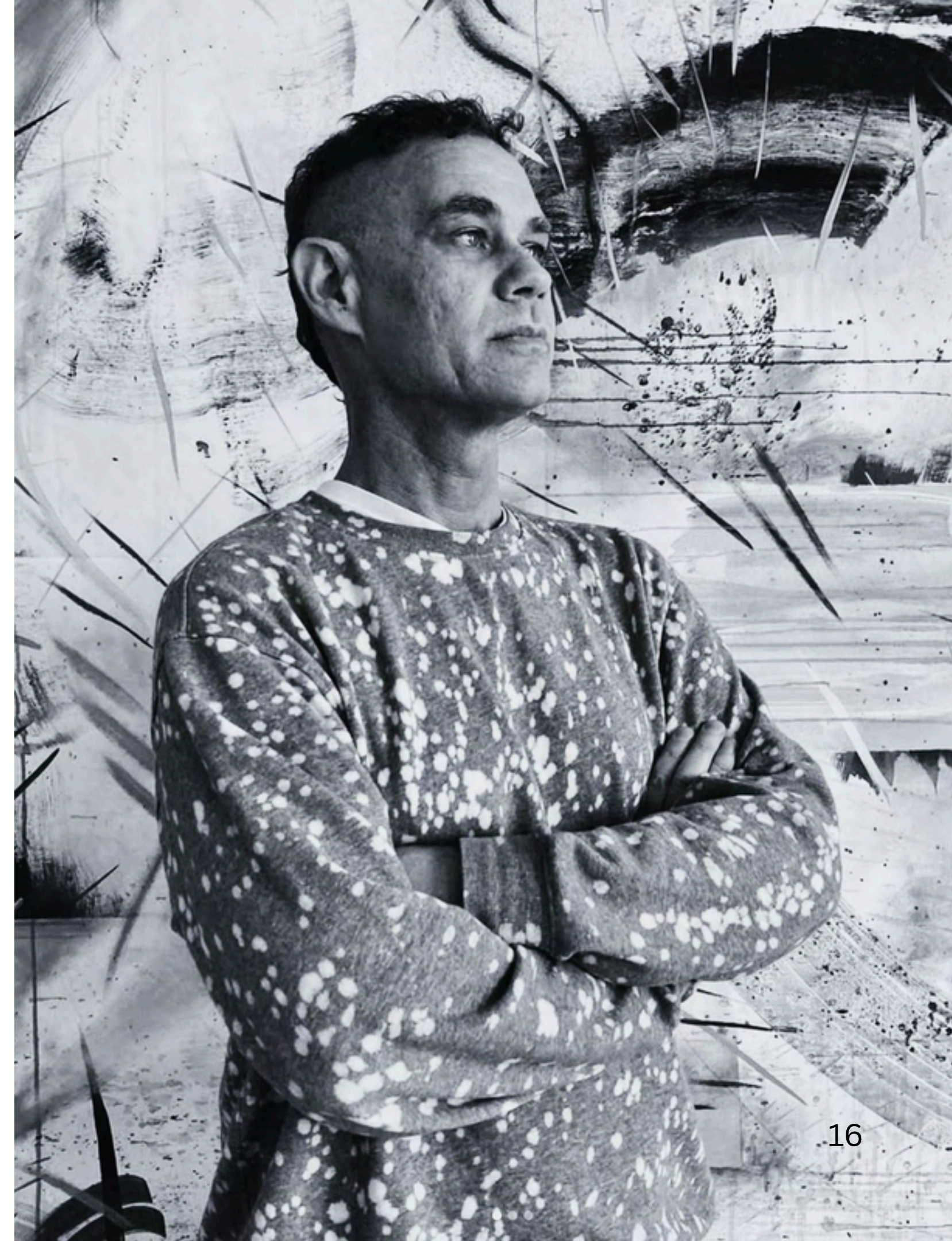
Matthew Hindley was born in Cape Town in 1974. He graduated from the University of Cape Town's Michaelis School of Fine Art in 2002, receiving both the Simon Gerson Award and the prestigious Michaelis Prize for the best final-year exhibition.

Hindley's painting practice traces a dynamic arc from intricate figurative compositions to increasingly abstract explorations. His interest in the intersection of art and technology is evident in works such as *Speak Naturally* and *Continuously*, permanently reinstalled on the façade of the Iziko South African National Gallery in 2019—a piece that transforms ambient conversations from the museum atrium into a continuous live text stream.

Hindley has exhibited widely in South Africa and internationally, including at the 2015 Venice Biennale and in *National Identity* (2021) at the Espronceda Institute of Art and Culture in Barcelona, shown alongside artists such as William Kentridge and Zanele Muholi.

***Note from the curator:***

*Matthew's inclusion in this show is purely as a homage to a great South African painter - and as a friend, gone too soon. Whilst gathering the artworks for this show, this particular artwork in my own collection kept calling to be included. Whether it is the energetic brush strokes, the presence of a beautiful natural scene or a special memory captured, it is my honour to show this painting as an ode to an incredible painter.*







Matthew Hindley  
Untitled  
Signed on verso  
2014  
Not for sale



# ANTON KANNEMEYER

Born in 1967, Anton obtained an MA in Fine Arts at the University of Stellenbosch (South Africa) in 1997 and lectured at the University of Pretoria, Wits Technikon and University of Stellenbosch between 1992 and 2006. He resigned as senior lecturer from the University of Stellenbosch in 2006.

Anton has exhibited his work extensively in South Africa, Europe and the USA. He is currently represented by galleries in New York, Paris, and Vienna. To date he has had 17 solo exhibitions and participated in 48 international group exhibitions. His work has been published in numerous publications and catalogues around the world.

Kannemeyer's work has been included in numerous publications and is held in the permanent collections of places such as MoMA, New York City, NY, USA; SFMOMA, San Francisco, CA, USA; Iziko South African National Gallery, Cape Town; and Johannesburg Art Gallery.





Bloekomboom, Grootderm. 2025  
2 colour Silkscreen  
Limited edition of 10 (Exhibition Proof)  
500 x 700  
R10 050





Under the Pine Trees. 2025  
Hand coloured (acrylic) on silkscreen print  
Unique artwork  
56 x 76cm  
SOLD



# MJ LOURENS

MJ Lourens was born in Pretoria, South Africa, in 1973.

He studied Fine Art Sculpture at the University of Pretoria from 1992 to 1996.

His body of work includes paintings, sculptures and film, having exhibited in several prominent galleries around South Africa.

MJ has also directed and produced films such as DIE RIT/THE DRIVE (2009), PROGNOSE/PROGNOSIS (2008) and PA/FATHER (2006), which was screened at the Commonwealth Film Festival and was in the official selection of the African International Film Festival, Tariva, Spain.

MJ lives and works in Cape Town, South Africa.

## Awards

1995 Winner of the Sasol New Signatures Competition | Pretoria Art Gallery, Pretoria, SA.

## Collections

Slow Lounge — Cape Town International Airport

Nando's UK

South African Reserve Bank

Telkom SA

De Grendel

Tronox — Stanford, USA

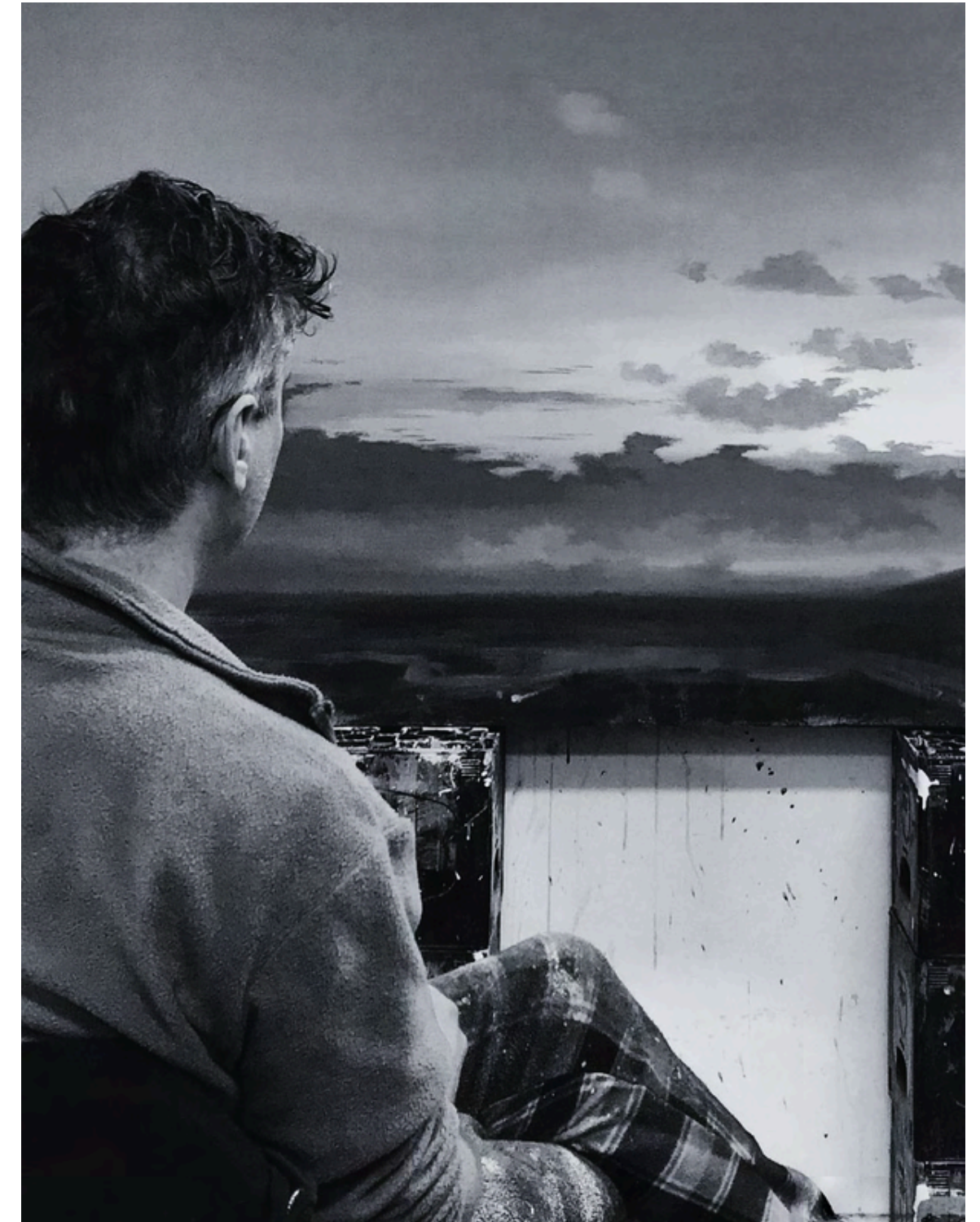
Unisa – Pretoria

Wapnick Collection — Pretoria

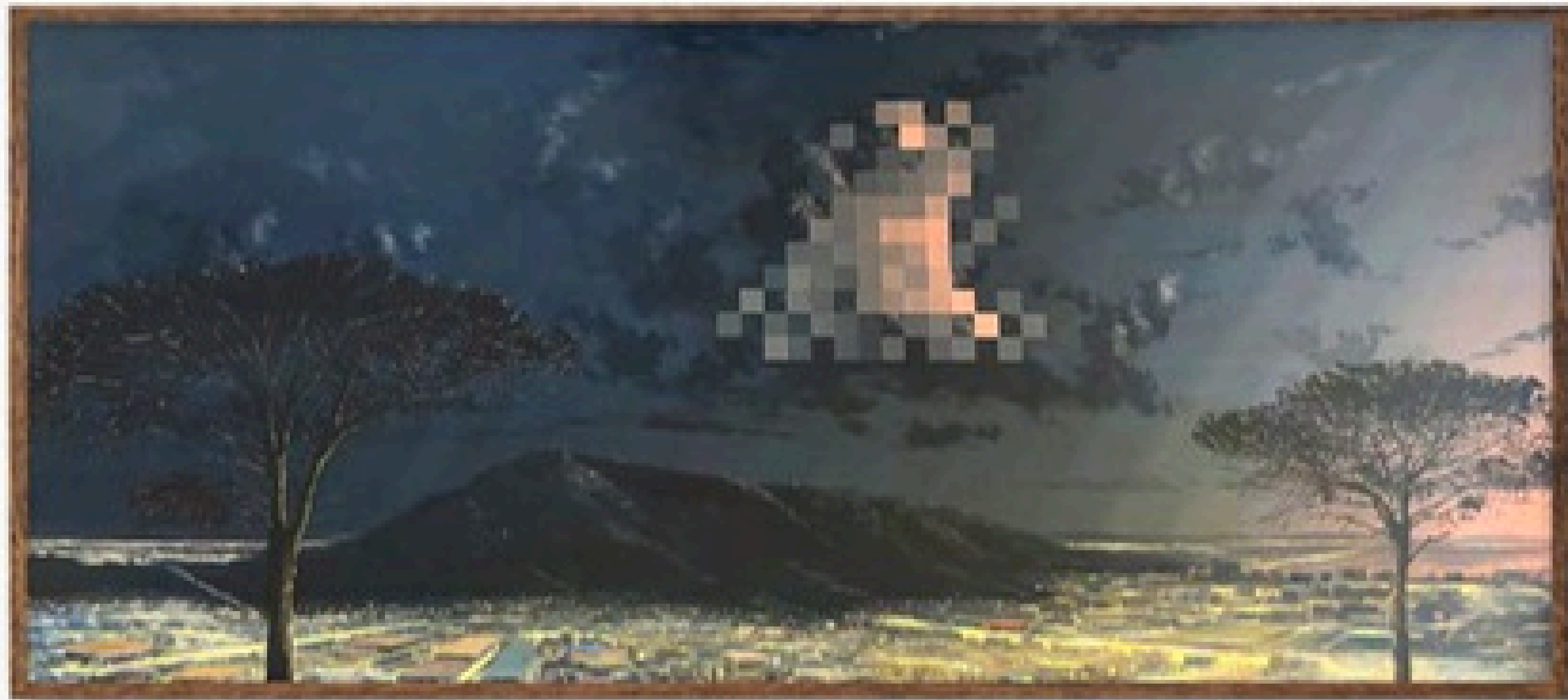
Webber and Wenzel Attorneys

Pretoria Art Museum

Rand Merchant Bank (RMB) — South Africa







MJ Lourens  
Beyond the hills  
Acrylic on board  
700 x 1600  
Framed in Walnut  
2025  
R73000





MJ Lourens  
The pros and cons of distance  
Acrylic on board  
500 x 700  
Framed in Walnut  
2025  
SOLD



# BLACK KOKI

“I want to make images that are both hard to look at, and hard to look away from.”

BLACK KOKI is a South African born visual artist. His definitive mark is spontaneous as it is disruptive of visual convention. Crafted from experiences making drawings, painting and street art, his current artistic practice is post-graffiti, reflecting an interest in the relationship between space and data. He investigates warped spaces and textures that seem to define an urban reality augmented by the digital world. Social media quips meet organic, expressive forms in the synthetic hues of his enamel on glass paintings.

Oddly digital in reference, the works also speak to an intuitive mark making of an art historical lineage such as Abstract Expressionism, Surrealism, Pop Art, Primitivism or Neo-Expressionist works. His works on glass embody an unmistakable nostalgia for the 1990s from the perspective of a contemporary digital age. The flavour of urban subcultures persists in his forms, merged with his personal experiences of city spaces such that his works become an abstract coding of the contemporary experience.







Black Koki  
Force Quit  
Acrylic on Canvas  
420 x 594 x 60mm  
Framed  
2025  
R28000



Black Koki  
Facial recognition  
Acrylic on Canvas  
420 x 594 x 60mm  
Framed  
2025  
R28000



# JM OTTO

J.M. Otto (b. 1987) is a South African multi-disciplinary artist creating contemplative site-responsive artworks. His practice, which includes natural pigment painting, walking art, sculpture, historical photographic processes and rubbings, is informed by our natural and cultural heritage at the southern tip of Africa. He lives and works in Cape Town.

“I approach my work as an exploration of intersubjectivity - acknowledging the interconnectedness and shared subjecthood of all life - and as a relearning of a kincentric ecology that honours the relational bonds among humans and between the human and nonhuman worlds. While avoiding a naïve, simplistic deification of nature, I work from the premise that places and living entities embody sentience and memory, engaging in a site-responsive dialogue with the natural world that infuses the work with a sense of place and history.

In my practice I draw inspiration from the Japanese concepts of kintsugi - repairing broken pottery with lacquer and gold, celebrating the cracks as something beautiful - and wabi-sabi - finding quiet beauty in imperfection and impermanence. Paintings are created with hand-refined site-specific tree and earth pigments from the Cape. Intuitive mark-making and repetitive gestures become a contemplative practice that unfolds as a well-worn, weathered, robust minimalism, built up and reworked layer by layer. The surfaces - patina-like in some works - reveal as much as they obscure, with each layer transmuting pigments into an imperfect wholeness. In this way, artmaking becomes not only an act of witnessing but also a means of participating in the formation of site-specific resonance.

I am interested in the ongoing development of a meditative visual language that documents the silent meeting of subjectivities - among humans, between human and nonhuman, and between artist and subject. This conversation intimates a sense of belonging within a responsive web of life and fosters an enduring yearning to evoke an echo of a larger primordial memory.”







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J.M. Otto

Poort

Earth and tree pigments from the Cape with acrylic on canvas

1020 × 1020 mm

Framed

2025

R22260



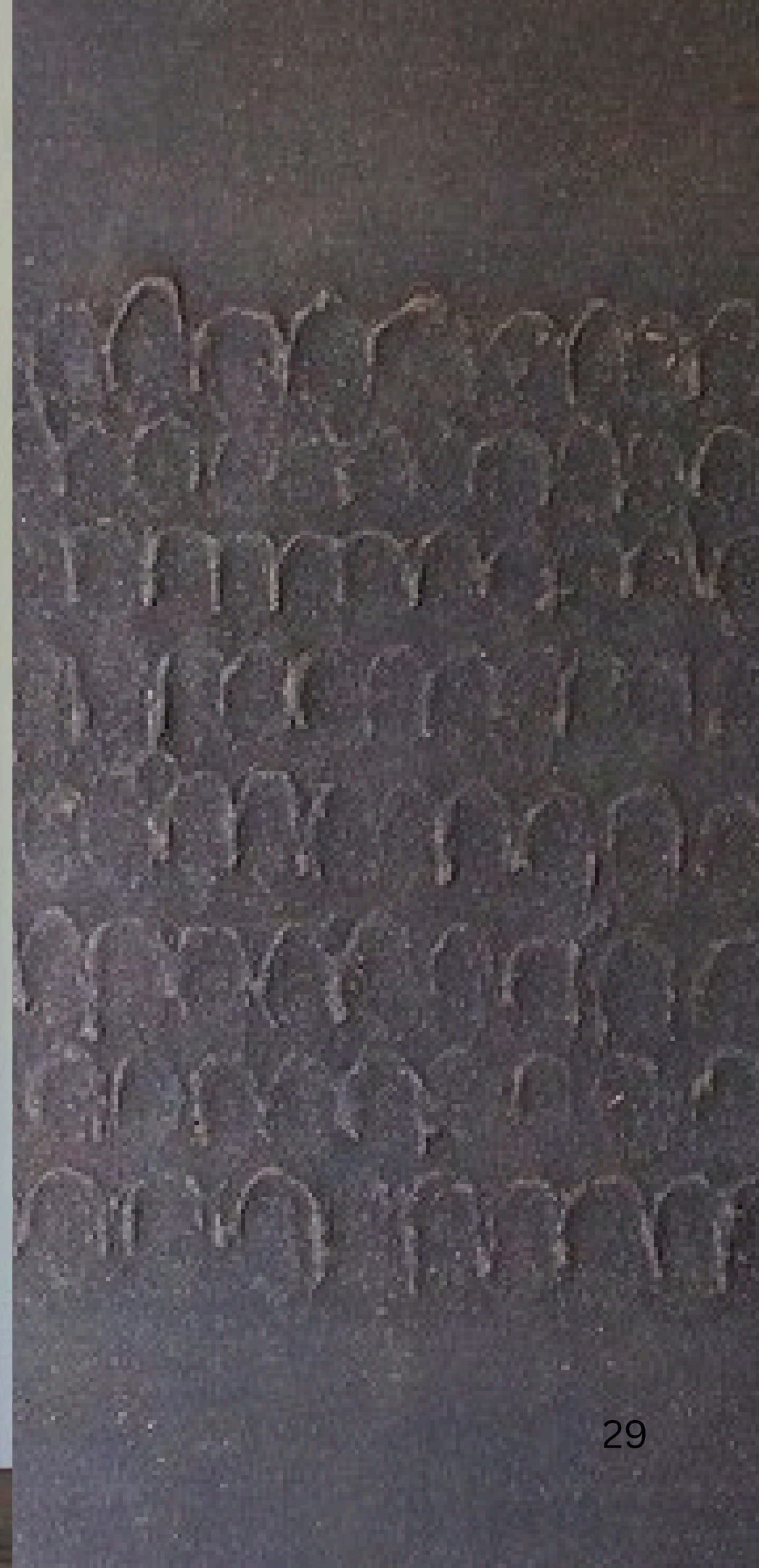
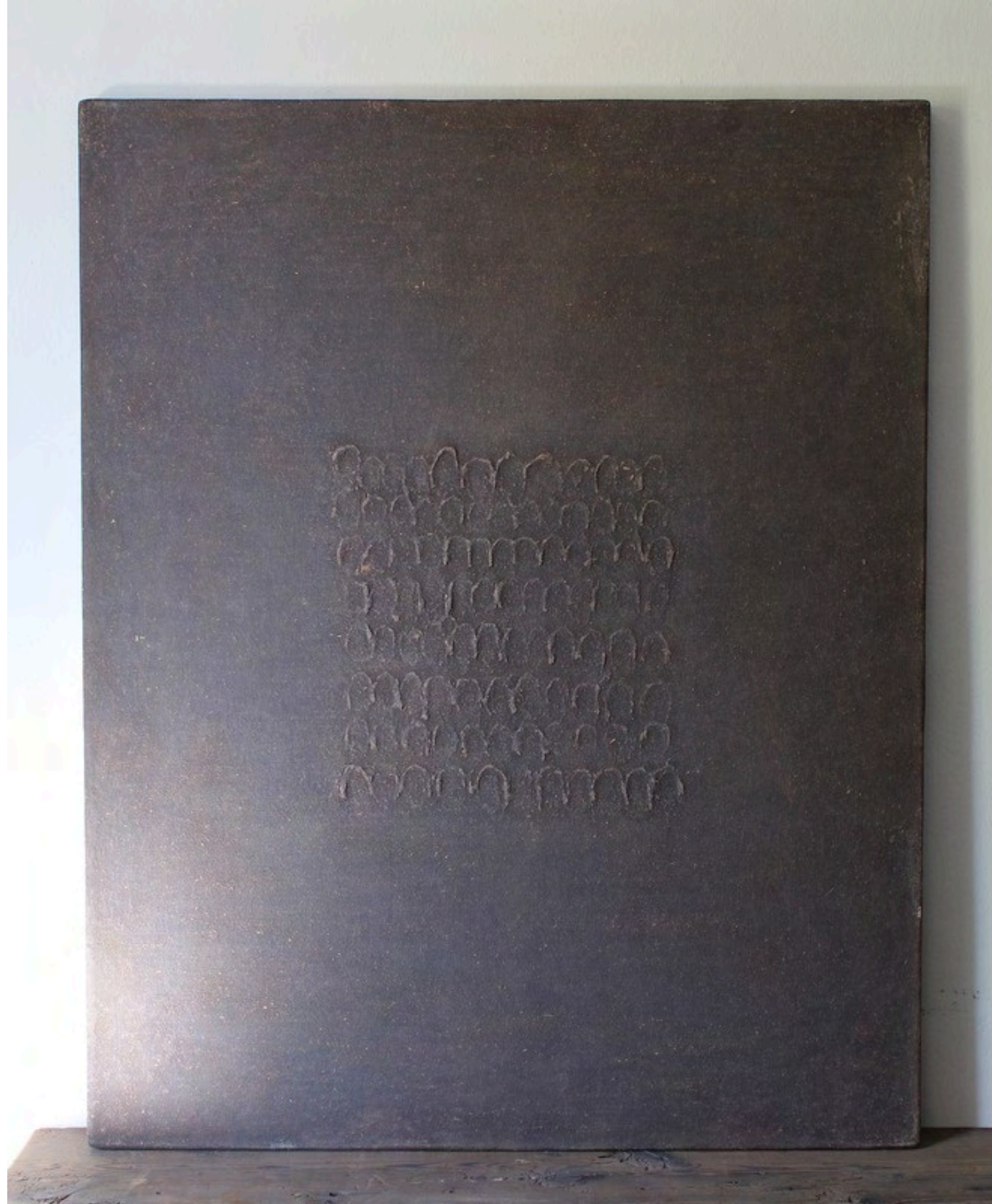


J.M. Otto  
 Verbintenis >  
 Earth and tree pigments from the  
 Cape with acrylic on reclaimed wood  
 640 × 230 × 110 mm  
 Unframed  
 2025  
 R16380





J.M. Otto  
Anderkant  
Earth and tree pigments from the Cape  
with acrylic on canvas  
890 × 710 mm  
Unframed  
2025  
R16630







J.M. Otto  
 Vir altyd vir nou  
 Earth and tree pigments from the Cape with acrylic on canvas  
 500 mm diameter  
 Unframed  
 2025  
 R10500



J.M. Otto  
 Pelgrims  
 Earth and tree pigments from the Cape with  
 acrylic on canvas  
 320 × 250 mm  
 Unframed  
 2025  
 R7450





J.M. Otto  
Samesyn  
Earth and tree pigments from the Cape with acrylic  
on raw canvas  
1700 × 1020 mm  
2025  
R17600





J.M. Otto  
 Krotoa  
 Earth pigment from Table  
 Mountain  
 and Table Bay with acrylic on  
 wood  
 1055 x 600 x 55 mm  
 Unframed  
 2025  
 R27300

J.M. Otto  
 Kamissa-stamboom  
 Tree pigment (Old Slave Tree of  
 Woodstock), earth pigment  
 (Table Mountain/Hoerikwaggo),  
 Kamissa spring water and acrylic  
 on canvas  
 1270 x 1015 mm  
 Unframed  
 2025  
 R37800





J.M. Otto  
Openbaring  
Earth and tree pigments from the  
Cape with acrylic on canvas  
320 × 250 mm  
Framed  
2025  
R7450



J.M. Otto  
Onvermydelike vervoering  
Earth and tree pigments from the Cape with acrylic on wood  
370 × 190 mm  
Unframed  
2025  
R6800







J.M. Otto  
Ons lewe vir altyd  
Earth and tree pigments from the Cape  
with acrylic on canvas  
850 x 600 mm  
Framed  
2025  
R15300







J.M. Otto  
Weergalm  
Earth and tree pigments from the Cape  
with acrylic on canvas.  
320 × 250 mm  
Framed  
2025  
R7480





J.M. Otto  
 Oorsprong  
 Map pins, VOC trade pigments (spices, coffee, tea and cotton), earth and tree pigments from the Cape  
 with acrylic on canvas  
 500 × 400 mm  
 Framed  
 2025  
 R9800





# YOLANDI SCHREUDER

b. 1989 (Paarl, South Africa) Lives and works in Stellenbosch

Yolandi Schreuder is a South African industrial designer and multidisciplinary artist whose work thrives on combinatory play—the bringing together of seemingly unrelated ideas, forms, and materials to spark new creative possibilities. Her practice explores the intersection of function, form, and material experimentation, informed by a strong foundation in product design, publishing, and visual arts. The result is concept-driven work that spans furniture design, sculpture, movement, and innovative hybrid pieces that combine 2D and 3D elements.

“Journey of Self-Reflection is a series born from my fascination with geometry, photography, and the playful possibilities of perception. Inspired by camera obscura, optical illusions, and the ways the mind’s eye interprets light, depth, and movement, I began experimenting with mirrors cut into geometric forms. Small and portable—designed to fit into my backpack—these objects became companions on my travels, tools for exploring landscapes through the lens of combinatory play.

The series first took shape while passing through, “Die Knersvlakte”, en route to Namaqualand in the Northern Cape for the annual wild flower season. In this vast and arid terrain, fragments of mirrors reframed the environment, bending space into multiple dimensions and inviting chance encounters between nature and abstraction.

This practice mirrors my own journey of self-reflection and growth over the past year—a coming-of-age shaped by curiosity, experimentation, and solitude. While photographing in the veld, an earthquake measuring 3.6 on the Richter scale struck nearby! This moment felt symbolic of the inner shifts I was experiencing—subtle tremors of change that reshaped my sense of self and perception.

Through this series, I invite viewers to pause, to play, and to reconsider how perception is shaped— by light, by place, and by the shifting mirrors of the self.”







Yolandi Schreuder  
In search of a four leaf clover, Jonkershoek  
Photographic print on aluminium Dibond  
210 x 297  
2025  
R2695



Yolandi Schreuder  
Knoppies-opslag, Springbok  
Photographic print on aluminium Dibond  
210 x 297  
2025  
R2695





Yolandi Schreuder  
 Horizon Reflection, Springbok  
 Photographic print on aluminium Dibond  
 420x297  
 2025  
 R3640



Yolandi Schreuder  
 Earth's Window  
 Photographic print on aluminium Dibond  
 210 x 297  
 2025  
 R2695



# PAUL SENYOL

Paul Senyol is an abstract painter whose work distills the rhythms and fragments of everyday life into a poetic language of colour, line, and form. His paintings emerge as intuitive responses to the spaces he moves through, drawing equally from urban textures and natural environments. In the studio, he works with a broad vocabulary of materials—acrylics, pastels, ink, pencils, and spray paint—each selected for the specific gesture or quality it lends to the final composition.

Senyol's longstanding fascination with marks and visual culture began in his teenage years in Cape Town, paging through skateboarding magazines that later became an entry point into early creative work on the street. This connection to movement, surface, and urban energy continues to shape his practice. He regularly revisits public libraries to mine graphics, album covers, layouts, and illustrations, contributing to a layered visual archive that informs his art. Rooted in the constant flux of the environments around him, Senyol's paintings offer a meditative translation of lived experience into dynamic, abstract form.







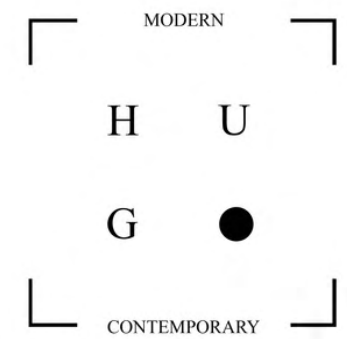
Paul Senyol  
October Study 02'  
Mixed media on Canvas  
650x560mm  
Unframed  
2025  
SOLD



Paul Senyol  
October Study 01'  
Mixed medium on Canvas  
400x340mm  
Unframed  
2025  
R9800



# Thank you



Please reach out for enquiries or to book a customised Art Collection Consultation.

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HUGO

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