

# BETWEEN THE LINES

Group show: Patrick Bongoy, Jake Michael Singer, Atang Tshikare  
12 December 2019 – 8 February 2020

By Marie Sygne Le Baud



Above: Atang Tshikare, *Kwena ya mo-nageng* ('Crocodile of the Soil'), 2018. Opposite Page: *Pagama (Climb)*, 2018

**B**etween the lines of the rational and the intangible we are sensible beings trying to make sense of our feelings. In each of the exhibited artists practice there is a linearity, urging us to look at the structure and technique. Here we would like to reflect on the in between, the drive that leads to the creation, the message behind the artwork, the strength of the form guiding us to our inner emotions.

The line of the pen in Atang Tshikare's works get us to a new world that he has designed, where we discover creatures born from his imagination, distancing us from what has happened to the country, the continent, he grew up in. His surreal works inspire familiarity by using African patterns and references, he is setting an Afrofuturistic vision. Revoking the past, he creates a future free from the

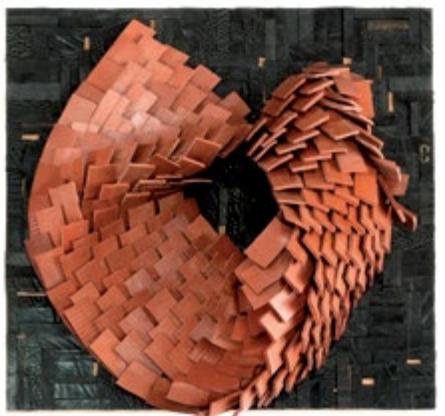
weight of colonisation and conflicts, free to develop and evolve with nature, free from humans; full of life and promises.

With his rubber installations Patrick Bongoy works with the matter as if it was fabric, playing with texture and sensations. The beautiful rawness of what he brings before our eyes leaves just enough space to keep us upright when we could crumble. Deeply anchored in the Democratic Republic of Congo's social and political situation, his works are embedded in the environment people are living in and what is left after despair and chaos. Recycling what was discarded to rubbish and bringing it into a new aesthetic, he uses inner tubes of vehicle tyres and African fabric, raising a sense of banality through the materials and questioning what comes next.





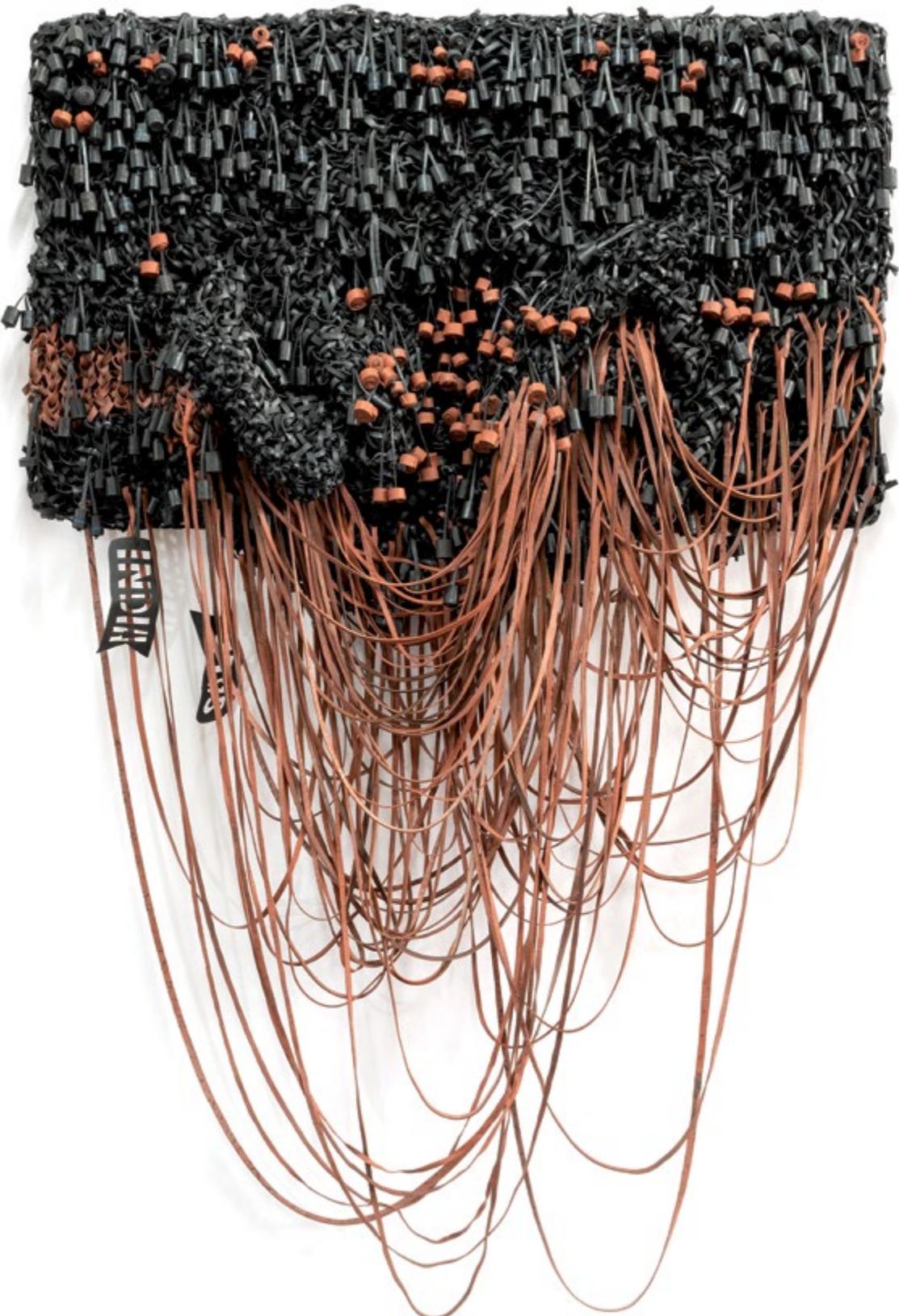
(All Artworks courtesy of Ebony/Curated) Patrick Bongoy, *Fragments 1*, 2019, Recycled rubber, 45x45cm. Opposite Page: *Undone*, 2019, Recycled rubber on board, 122x195cm



*Fragment 5*, 2019  
Recycled rubber  
45 x 45 cm



*Fragments 10*,  
2019,  
Recycled rubber,  
45x45cm







When asked why he decided to work with stainless steel Jake Michael Singer replies that it is the imposed focus dictated by the dangerousness of cutting the steel stem and the welding that made this material his. Playing with paradoxes his sculptures take you on a poetic journey, bringing lightness to stainless steel and making it fly. The choice of this material is well thought: very rough, solid and sustainable, in South Africa, it is extensively used to protect or divide people. Here, in Singer's hands, it gains another purpose. The artist uses emergent behaviour to dictate forms: twists and curves result from the relationship between parts rather than from the individual parts themselves – mimicking nature in the

way that birds flock, the Murmurations series is a dance of creation. Everything is intertwined, dependent, and comes to life when looked at as a whole, creating a symbol of transcendence.

This group show focuses on the works of Patrick Bongoy, Atang Tshikare and Jake Michael Singer and will be held in Cape Town at THK Gallery from 12 December 2019 to 8 February 2020.

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Previous Page: Jake Michael Singer, *The Great Square Has No Corners*, 2019, Installation View, Photo Kimberly Hale. Above: Jake Michael Singer, *Without what makes it settled, earth might sink 1*, 2019



Presilience 4, 2018 by Patrick Bongoy

## **BETWEEN THE LINES**

**Atang Tshikare, Jake Michael Singer and Patrick Bongoy**

**12 December 2019 – 08 February 2020**

**OPENING: 12 December at 18h00**

**THK GALLERY**

52 Waterkant Street, Cape Town  
[www.thkgallery.com](http://www.thkgallery.com)