

Odette Graskie

portfolio.

**Berman
Contemporary
All Women Art
V&A Waterfront**



ODETTE GRASKIE ARTIST STATEMENT AND BIOGRAPHY

My practice is built around intimacy and interaction. I aim to tell stories through the exploration of paper, drawing, and the use of thread. My practice is as much an exploration of paper's sculptural qualities and sewing's potential to become a drawing as it is about portraiture and the use of line. While hosting interactive drawing events, the Drawing Sessions, I create temporary connections with the public, who sit for short portrait drawings. These drawings become embodiments of the affective moments between my sitters and I, containing a likeness, but also the moment of interaction. I then translate the temporary connection, love, abandonment and awkwardness into three-dimensional paper artworks and installations. These temporary connections become obsessive, emotive retellings.

Creating the three-dimensional pieces involves intensive cutting, tearing and sewing. Paper is then not only a container for drawings; I embrace the sculptural qualities of paper, letting paper occupy a space. These artworks play with light, shadow and movement. I dissect the interactions, reframing and translating the connections made into bodily artworks, which attempt to activate the space they inhabit. I am focussed on looking closer and questioning what happens when we alter the limitations of our everyday interactions. By focussing on the small moments that exist between myself and the sitter, I explore ways that we can foster mutual recognition and connection.

Odette Graskie (b.1993) lives in Johannesburg, South Africa. She works with paper, thread, and drawing. Her artworks investigate human interaction and affective connection. Graskie has been a professional artist since 2016 and completed her MA in Visual Arts (cum laude) through the University of Johannesburg in 2023.

In 2019, Graskie participated in the London Summer Intensive at the Slade School of Art, which featured a group show at Camden Arts Centre. She has also participated in artist residencies in Guernsey and Poland. Graskie's work has been exhibited at the Invested Cape Town Art Fair (2024), 1:54 Contemporary Art Fair in London (2022), the Turbine Art Fair (2018, 2020) and Paper Positions Berlin (2025).

Graskie has participated in various group exhibitions at Berman Contemporary since 2020. In 2023, she opened her Masters solo exhibition, a line, a thread, a conversation, followed by Side Quest in 2024, both held at Berman Contemporary. In 2025 she was accepted to take part in the Shanghai Paper Art Biennale at the Fengxian Museum in Shanghai. And in 2026, the IAPMA Paper Art Biennale at Silkeborg Bad in Denmark.

Odette Graskie is represented by Berman Contemporary.

Instagram [@ohdette](#)
Website: [odettegraskie.com](#)

Berman Contemporary All Women Art V&A Waterfront

ARTIST RESUME

Solo exhibitions

2024	Side quest, curator Shenaz Mahomed, Berman Contemporary, Johannesburg
2023	A LINE, A THREAD, A CONVERSATION – Masters Exhibition, curator - Berman Contemporary, Johannesburg
2019	The Sorrows, AVA Gallery, Cape Town
2018	Human Noise, Millennium Gallery, Pretoria
2017	Ambedo, Baltic Centre for Contemporary Arts, Ustka, Poland

Group Exhibitions

2025	Contours Unveiled, Berman Contemporary, Cape Town
2025	Through form & meaning, Berman Contemporary, Johannesburg
2024	Summer Muse, curator Candice Berman, Berman Contemporary, Johannesburg
2024	#ARTLadies , curator Candice Berman, Berman Contemporary, Johannesburg
2024	Pretty Brilliant, curator - Berman Contemporary, Johannesburg
2023	THE 2020's: new forms of abstraction – part 2, curator - Berman Contemporary, Johannesburg
2023	#ARTLadies, online exclusive, Berman Contemporary, Johannesburg
2023	THE 2020's: new forms of abstraction – part 1, curator - Berman Contemporary, Johannesburg
2022	THE ANNUAL SUMMER SHOW, curator - Berman Contemporary, Johannesburg
2022	Im/perfect Balance, curator Fadza Muchemwa, Ayanda Fine Art, Düsseldorf, Germany
2022	THE ANNUAL WINTER SHOW, curator Morgan Kunhardt, Berman Contemporary, Johannesburg
2022	WORKS ON PAPER, curator - Berman Contemporary, Johannesburg
2022	THE ANNUAL SUMMER SHOW, curator - Berman Contemporary, Johannesburg
2021	THE LIMINAL SPACE, curator Morgan Kunhardt, Berman Contemporary, Johannesburg
2021	PAPER ADVENTURES, curator - Berman Contemporary, Johannesburg
2021	Making and Interpreting Art in 2021, SARChI, curator Dineke van der Walt
2021	ANNUAL SUMMER SHOW, curated - Berman Contemporary, Johannesburg
2020	LABYRINTHINE, curator - Berman Contemporary, Johannesburg
2019	London Summer Intensive Final Group Show, Slade School of Art, London
2019	London Summer Intensive Work In Progress Show, Camden Arts Centre, London

Art Fairs

2026	Investec Cape Town Art Fair, Berman Contemporary, Cape Town
2025	FNB Joburg Art Fair, Pulp Paperworks, Johannesburg
2025	Paper Positions Berlin, Berman Contemporary, Berlin
2025	Investec Cape Town Art Fair, Berman Contemporary, Cape Town
2024	Investec Cape Town Art Fair, Berman Contemporary, Cape Town
2022	1:54 Contemporary African Art Fair London, Berman Contemporary, London
2020	Turbine Art Fair, The New Vanguard, Berman Contemporary, Johannesburg
2018	Turbine Art Fair Installations Program, Johannesburg
2017	RMB Talent Unlocked with Assemblage at Turbine Art Fair, Johannesburg

Biennale

2026	IAPMA Paper Art Biennale, Art Centre Silkeborg Bad, Silkeborg Bad, Denmark
2025	Shanghai Paper Art Biennale, Fengxian Museum, Shanghai, China

Residencies

2023	LOOK AND SEE MORE Art Foundation, The Old Mushroom Farm, KwaZulu-Natal
2020	Residency at the Gatehouse Gallery, Guernsey, UK
2019	London Summer Intensive Residency, Slade School of Art, London, UK
2018	ABSA L'Atelier Top 100, ABSA Gallery, Johannesburg
2018	Featured installation artist at Turbine Art Fair, Johannesburg
2017	Residency at Baltic Gallery of Contemporary Art, Slupsk, Poland

Publications

2025	IAPMA Bulletin
2022	Works on Paper exhibition at Berman Contemporary allows for viewers to engage with the artists' process of creating, Edward Tsume, February 2022
2021	The 10 artists participating in The Liminal Space exhibition at Berman Contemporary test artistic limits, Edward Tsume, August 2021
2020	Taalgenoot, Odette Graskie, Van Guernsey na die Franse platteland, October 2020
2020	Nedbank Art Collection, Youth Day, Odette Graskie, September 2020
2020	New vanguard of artists steaming ahead at RMB Turbine Art FairEdward Tsume, City Life Arts, August 2020
2019	Rooi Rose, Veelsydig, July 2019
2019	The Artizens Blog, Odette Graskie shares emotional experiences and storytelling through drawings and immersive fabric installation artworks, April 2019

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ARTIST RESUME

Videos

2020 [RMB Starlight Classics, Symphony Drawings, Odette Graskie](#)
2019 [RMB Starlight Classics Animation, Orchestra Drawing, Odette Graskie](#)

Collections

2020 Nedbank Collection
2017 Baltic Gallery of Contemporary Art Permanent Collection
2016 Department of Arts and Culture Collection

Education

2023 MA in Visual Arts, Cum Laude, University of Johannesburg
2015 BA Fine Arts Cum Laude, University of Pretoria
2011 Matriculated from Helpmekaar Kollege, Johannesburg

*FULL RESUME ON REQUEST



INSTALLATION PHOTOGRAPH | PAPER POSITIONS BRUSSELS | ODETTE GRASKIE | 2025



INSTALLATION PHOTOGRAPH | INVESTEC CAPE TOWN ART FAIR | BERMAN CONTEMPORARY | 2025





INSTALLATION PHOTOGRAPH | INVESTEC CAPE TOWN ART FAIR | BERMAN CONTEMPORARY | 2025

Side quest | 2024

"Side Quest is a body of work by Odette Graskie that showcases a visual narrative of her natural gravitation towards human connection, play, poetry and curiosity. Layered with an obsessiveness in exploring mediums through portraiture - in this reflective method of making, Graskie shifts towards her own curiosity about her practice (currently and as far as her childhood) as the driving force. This in itself serves as a "side quest" for Graskie in exploring a more nuanced view of human interaction and her role in this. Graskie questions and explores her methods in a mindful manner, pondering over amusing thoughts such as how to capture longing in a book? Or how to feel a line on paper?

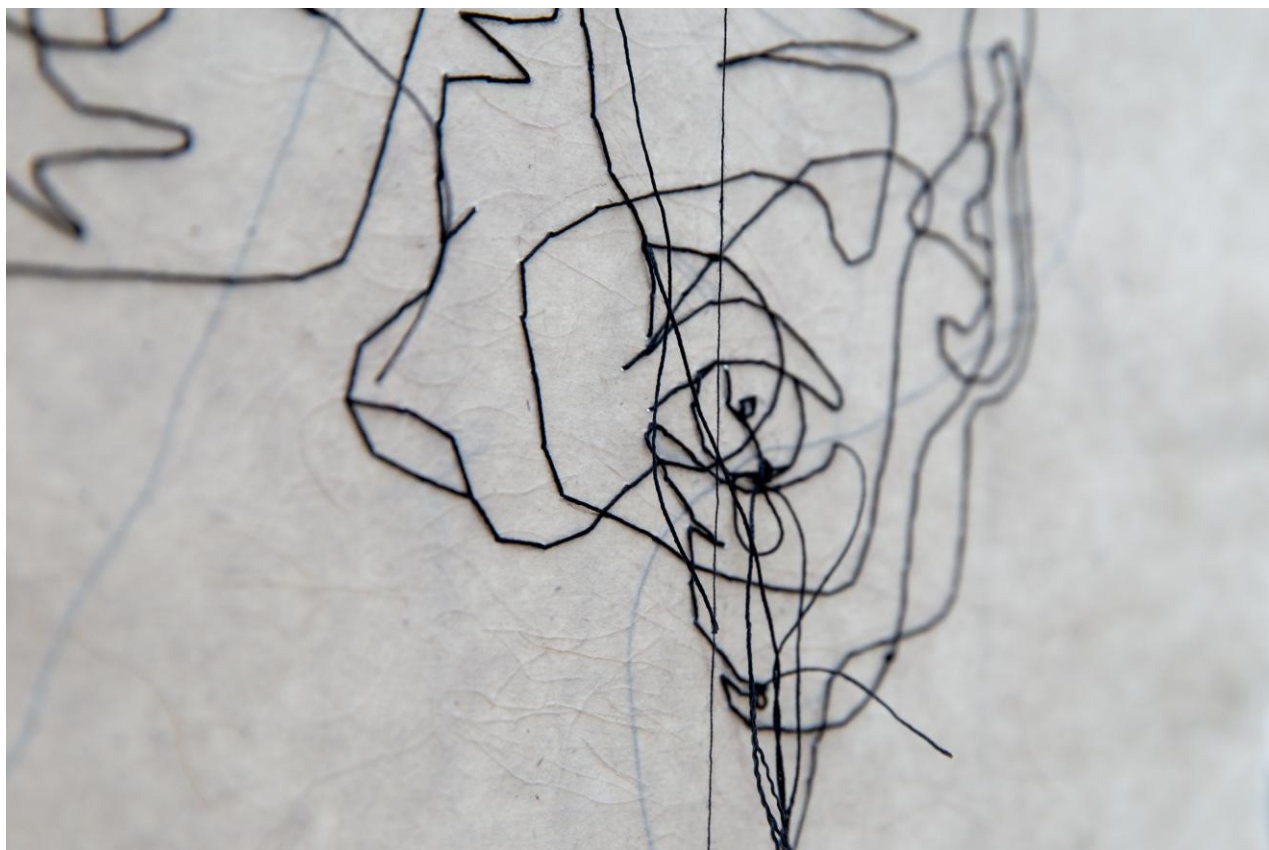
Graskie's love for meaningful interaction and human connection is made clear in the processes she constantly considers the viewer experience and encourages them to be active participants in her artworks. A kaleidoscope of accumulated portraits - merging, meshing, weaving, overlapping and layered - the tactile and organic nature of the artworks mimic the nature of human relationships itself. The delicate and subtle embroidered/threaded surfaces speak to the fragility of connections - the nurturing and efforts put into maintaining and strengthening ties.

"In "Fibers of a Universe" we see how the layered drawings and dense ink parts highlight the complexity of building, nurturing and growing our outlook and bond with people around us. The titles of the works serve as a prompt or clue to the kind of uncertainties we collectively face." – Curator Shenaz Mahomed



Fibres of a Universe, 2024
Ink on Frabriano, handmade paper and Canson paper with thread
150 x 230 x 9 cm
Framed 165 x 245 x 9.5 cm
Framed in a white wooden frame with (AR) anti-reflective glass





INSTALLATION PHOTOGRAPH | SIDE QUEST | BERMAN CONTEMPORARY | 2024



Through the Window (Really a Mirror) I, 2023
Paper Sculpture - ink on Fabriano
70 x 50 x 45 cm
Framed 87 x 67 x 35 cm



INSTALLATION PHOTOGRAPH | SIDE QUEST | BERMAN CONTEMPORARY | 2024



Can these faces be a language?, 2024
 Ink on handmade, Somerset and Nepalese Washi
 paper with thread
 60 x 51 x 6 cm
 Framed 72 x 79 x 9.5 cm
 Framed in a white wooden frame with
 (AR) anti-reflective glass



Can you feel the lines on this paper?, 2024
 Ink on handmade, Nepalese Washi Paper
 45 x 19,5 x 5 cm
 Framed 62 x 37 x 9,5 cm
 Framed in a white wooden frame with
 (AR) anti-reflective glass



INSTALLATION PHOTOGRAPH | SIDE QUEST | BERMAN CONTEMPORARY | 2024



Where do these tunnels lead?, 2024
Paper sculpture - Ink on Fabriano paper
74 x 50 x 47 cm
Framed 80 x 57 x 52 cm
Framed in a white wooden frame with
(AR) anti-reflective glass



INSTALLATION PHOTOGRAPH | SIDE QUEST | BERMAN CONTEMPORARY | 2024

LIGHT SPILLING IN | 2024

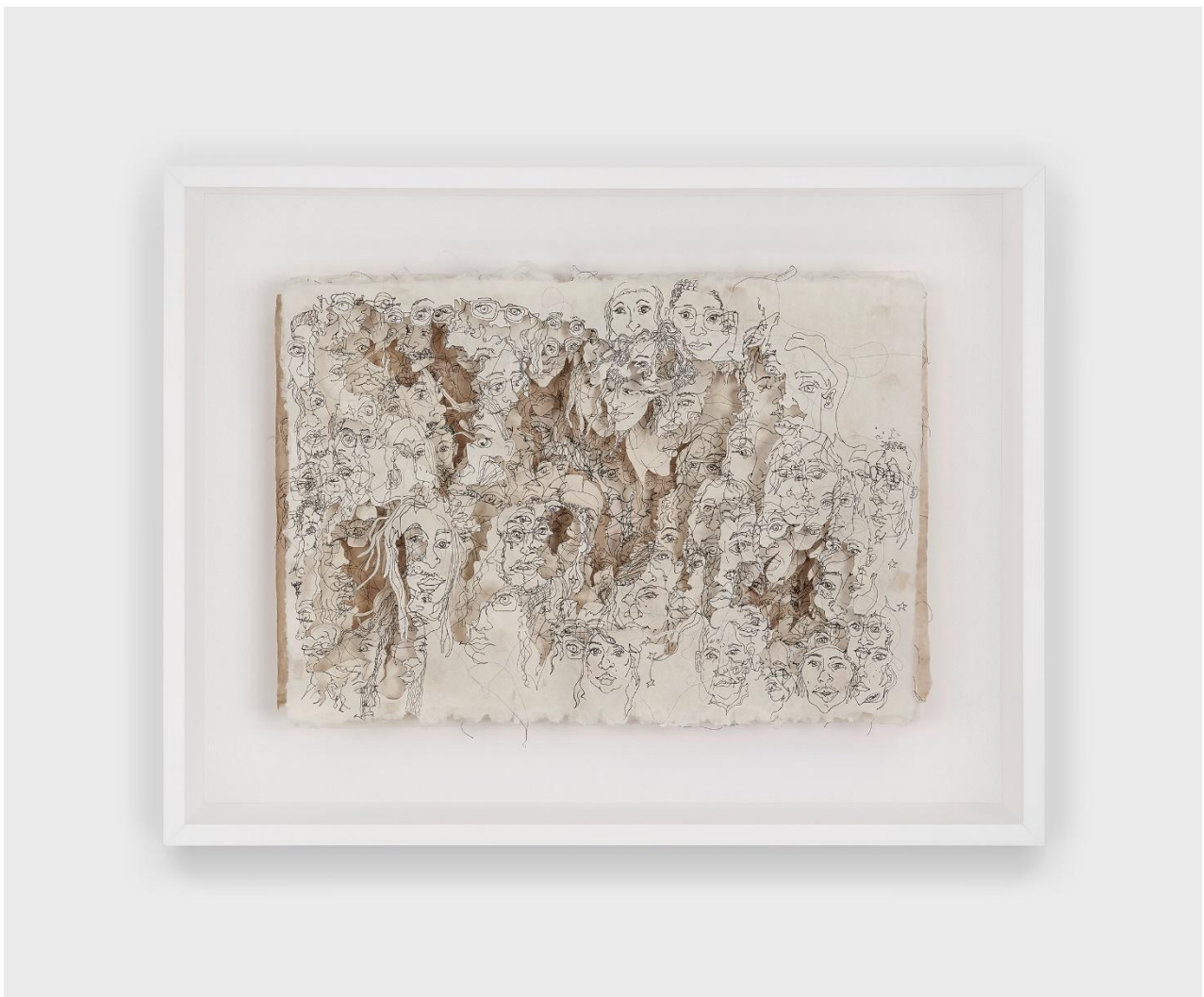
I always feel sorry for rooms with too-small windows. I want a room with light spilling in, air flowing, freshness dripping off the windowpanes. That is the easiest place for me to breathe. If I were a place, that is the *where* I would be.

I've been wondering what my windows would show, if I were a room. My work has become a window; my drawings openings to the world outside of me. Prisms of back and forth, between me and you, you and me. A push and pull. Your outside, marked with that inner life carried by the face. My inside – my perception, framing, projection – moving through the mechanisms of the outer – hands following eyes across the page.

When I draw, we become the windows. Inside life reflected on mottled panes. I imagine the inner world carried from hints gleaming through the surface. Some windows are mirrors. A distant, less distant, distortion – wherein I can find pieces of belonging. When I draw, you become the mirrors – I am hopelessly searching for myself by finding another.

I will draw windows, to find you, to find the world, to find me.

For now, I am a room, light spilling in.



The card showed me a mirror I, 2023

Paper sculpture - ink on Nepalese Washi paper and hand-made paper with embedded thread

48 x 65 x 7 cm

Framed 65 x 84 x 12 cm

Framed in a white wooden frame with (AR) anti-reflective glass



How do you hide?, 2024
Ink on handmade, Nepalese Washi and Fabriano Paper with thread
41 x 21 x 5.5 cm
Framed 56 x 37 x 9 cm
Framed in a white wooden frame with
(AR) anti-reflective glass





Unfolding Together, 2024
Artist book
Edition of 83 plus 5 artist's proofs

THREADS OF CONNECTION | 2024

The main artwork in this exhibition is a sculptural paper installation. It is titled Threads of Connection. This is a play on words referring to the threads used in the creation of the installation as well as the connections made between artist and sitter, between pages and between the drawings on the page. The title further suggests the ways in which the thematic threads discovered in the Drawing Sessions are reconsidered and translated into this larger sculptural installation.

The installation combines handmade and other paper, which contains redrawn portraits in this web of connection. The artwork inhabits a horizontal space, and this gives the viewer a chance to take part in a mutual unfolding, a witnessing of the portraits. The form is also relational, creating a shape within which the human body moves and interacts.

These pieces are suspended with thread. This is the same thread used to restitch the drawings. This thread extends the drawing beyond the flat surface of the paper, moving into the space three-dimensionally. I have used thread throughout my practice. Thread is an intrinsic part of the flesh of the work, just as important as the lines and the paper. I use thread to hold the pieces together, but the thread also gains a life beyond its functionality. It moves into the space, tangling and altering the installation as it is moved by gravity and wind. The thread echoes the lines of the drawings, becoming an abstract part of the faces. The stitches become symbolic of the parts of the sitters' stories that are hidden from me – every moment that I do not get to see, with the potential to move into any direction. And as the viewer moves through the installation, the thread hanging from works may cling to them through static. This often creates a subtle bodily reaction between artwork and viewer and may cause the sculptures to move slightly.



Threads of connection III, 2024
Reworked installation – Ink on Fabriano and handmade paper
151 x 112 cm
Framed 173 x 133 x 9 cm
Framed in a white wooden frame with (AR) anti-reflective glass



INSTALLATION PHOTOGRAPH | INVESTEC CAPE TOWN ART FAIR | ODETTE GRASKIE | 2024



INSTALLATION PHOTOGRAPH | A LINE, A THREAD, A CONVERSATION | BERMAN CONTEMPORARY | 2023



Through the Window (Really a Mirror) I, 2023
Paper Sculpture - ink on Fabriano
70 x 50 x 45 cm
Framed 87 x 67 x 35 cm
Framed in a white wooden frame with (AR) anti-reflective glass



DRAWING SESSIONS | 2021 - 2023

Odette Graskie invites the audience to take part in her portraiture drawing practice. A performative drawing event as a visual art form, questions ideas of agency, trust, conventions of portraiture and the relationship through eye contact with strangers.

With a greater focus on capturing the connective moment between the artist and sitter, likeness becomes secondary to the affective and playful layers involved in the interaction. The drawing becomes an embodiment of the short moment between the sitter and the artist.

The portraits become a part of the artist's collection of drawings which are reworked and hand-assembled in bigger bodies of sculptural work. In exchange for participation, the artist gives those portrayed a limited photographic print of one of her artworks.





UNTOLD | 2023

This series consists of layered handmade paper fibres, with different fibres used for each layer. Within these layers of paper, are small artist books—folded and flattened leafbooks also crafted from handmade paper. The intricate layering of fibres and books symbolises the depth of stories and interactions that occur throughout my artistic practice and drawing process. These narratives become intertwined and integrated into multiple layers of expression, much like the stories contained within the flattened books, which often take on an intangible quality.



The Details Drift Away III, 2023
Artist' books embedded in handmade paper with thread
59.4 x 42cm
Framed 80 x 61.5 x 5cm
Framed in a black aluminum frame with (AR) anti-reflective glass



The Details Drift Away II, 2023
Artist' books embedded in handmade paper with thread
59.4 x 42cm
Framed 80 x 61.5 x 5cm
Framed in a black aluminum frame with (AR) anti-reflective glass



INSTALLATION PHOTOGRAPH | THE 2020s: new forms of abstraction – part 2 | BERMAN CONTEMPORARY | 2023

AN ENCOUNTER | 2022

An Encounter is a body of work based on multiple layers of relationships. There is the relationship between sitter and artist, but also between artwork and viewer, and thus viewer and sitter. The artwork is something which lives on and grows beyond the initial interactions through my process of redrawing.

The viewer can thus step into an encounter with the sitter, or a version of the sitter which has been redrawn, cut, and put back together in many shapes and forms. In the three-dimensional artworks presented in this body of work is a hint of the subjectivities of the sitters, as well as my own emotional layers added as scribbles of thoughts while drawing, changing drawing styles depending on my hand's own movement, as well as other hints given to viewers in the drawings.

These relationships are open to interpretation by the viewer, I merely offer an encounter, a chance for something to take place, where meaning is made between two gazing subjects.



Unfold You II, 2022
Ink on Canson, Schoellershammer and handmade
paper with thread
22 x 37 x 3 cm
Framed 51.5 x 42.5 x 5.5 cm
Framed in a white wooden frame with (AR) anti-reflective glass



A Hand Guide to the Betrayal of Chins, Earlobes and
Button Noses, 2022
Artist Book with Pen on Schoellershammer Paper with thread
and cord
13 x 13 x 4 cm (closed)





INSTALLATION PHOTOGRAPH | A LINE, A THREAD, A CONVERSATION | BERMAN CONTEMPORARY | 2023



GROWING IN PLACE | 2021

Growing in Place is a series that explores the notion of staying in one place. Due to the isolation of the last year, I have been exploring the up and downhill battles which happen when there is a lack of movement in life – both physically and emotionally. Being stuck in place on one hand, and attempting to grow into the person I want to be. This body of work contains a waxing and waning of feelings towards being stuck – in my house, and also in Johannesburg.

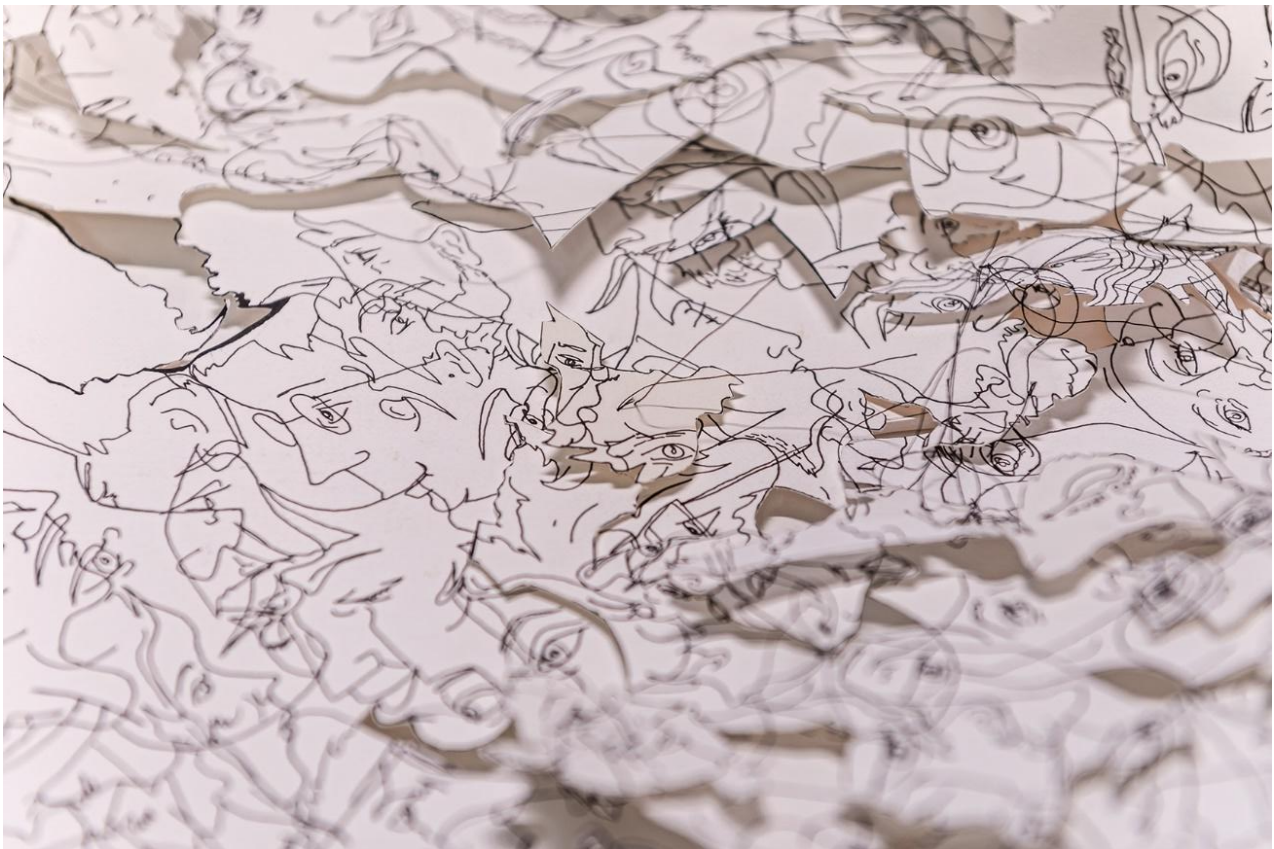
There is Little Thunder Clouds: Johannesburg Summer I, an ode to the beauty of Johannesburg and the thundershowers, a yearly cleansing of the city. The dark billowing clouds blow in from late September every year, frightening and thrilling, echoing through the city walls after months of dry weather and ugly dust-filled skies. There is also Overgrown: There's a Stranger in my Eyes Again, a compilation of the frustrations of being stuck somewhere, forced to grow into cracks and crevices – any spaces that are hospitable for life (while still cowering in fear of viral death) - eventually not recognising oneself.

Like moss, we have to grow into difficult spaces – wherever and whenever we can. This is also the root message of the Undergrowth Miniatures. Both these artworks are products of the frustrations and happiness of being forced to stay, when running wild is preferred. Of starting new things when everything else has to stop. The miniatures placed in a web, tangling with each other over time, there is endless space for new combinations when taking what I have and putting things together. We Grow Accustomed To The Dark, a peace-making with growing despite standing still.



Undergrowth: Don't Wait, 2021
Ink on Left Over Paper with Thread
5 x 5cm
Framed 15 x 15cm x 5cm
Framed in a black aluminum frame with (AR) anti-reflective glass





Little Thunder Clouds - Johannesburg Summer I, 2021
Ink on Watercolour Fabriano, Somerset and Sanders Waterford Paper with Thread
82 x 152cm
Framed 100 x 173.5cm x 9cm
Framed in a white wooden frame with (AR) anti-reflective glass



LOOKING FOR MOSS | 2020

Looking for Moss is a body of work that was inspired by the book 'Gathering Moss' by Robin Wall Kimmerer, this book investigates the how mosses live and how their lives are intertwined with the lives of countless other beings.

In 2020, Odette was invited to complete a residency at Gatehouse Gallery in Guernsey. Whilst there, she was able to study the witches' grimoire – which included a wide spectrum of folklore, myths and ghost stories. Odette started collecting graveyard flowers, moss, seawater, old thread, shredded documents and started creating her own handmade paper, which she describes as a somewhat witches' brew.

Each Page becomes a completed recipe, a document of the magic found on the island, leading to an interwoven connection between her and the island.

In this, moments of humanity become possible even with characters on a page, with the touch of materiality and smell of moss, the presence of anthropomorphic forms. Healing is not only in conversation, it can be in one moment of pause and attention. In my work, stories are implied.

Many hidden messages get lost along the way. In Artist Books, those might be literal words hidden in cracks and crevices, secret pockets and folded pages, forever lost to anyone who does not pay attention. Some artworks could contain poetry, others might be inspired by a book about plant biology, astronomy, secret libraries or space-time adventures. Faces are of those that have crossed my path, moments of intimate snippets taken, from people who might not have noticed me at all.



Looking for Moss I, 2020
Artist Book with Handmade Paper, Fabriano, Cotton Rag,
Awagami and Indian Sunn Hemp Paper with Thread
45 x 30 x 6 cm



**SMTNG
GOOD**



**Berman
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Berman Contemporary is a pioneering gallery dedicated to women artists. Through mentorship, visibility, and sustained support, we nurture creative practices and amplify women's voices. Our mission is to enable women artists to shape the future of contemporary art, both locally and globally.

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