

Lee-At Meyerov

portfolio.

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



LEE-AT MEYEROV ARTIST STATEMENT AND BIOGRAPHY

I am a South African multidisciplinary, installation artist, living and working in Johannesburg. My practice explores materiality, transformation and the politics of labour through a feminist framework. I work primarily with found readymade objects and materials, such as masking tape, paper, matchsticks and teabags, which through a process of accumulation and labour-intensive layering, stitching and burning are transformed into large scale sculptural pieces and immersive installations. These materials hold symbolic significance to me as they are heavily tied to the domestic, the home and to traditionally feminized spaces and rituals.

Central to my work is the use of masking tape as a reimagined sculptural medium- what begins as a substance, used to bind, protect and discard, here, becomes inscribed with a new identity and physicality. Through my sculptures and installations, I aim to transform the gallery into a contemplative space, inviting a visceral encounter within the viewer, where labour and repetition become visible, where bodily and material boundaries blur, and where the 'discarded' and unseen becomes a symbolic site of meaning and pleasure.

Lee-At Meyerov was born in Johannesburg (1977), she is multidisciplinary artist renowned for her ability to fashion evocative installations and sculptures using broken, discarded and ready-made materials. Meyerov's background in fashion design and extensive experience studying and living abroad have greatly influenced her work. A recurring theme in her art is the body as both a presence and an absence.

In 2007, Meyerov earned a BA Fine Art and a MA Fine Art from the University of the Witwatersrand. Since then, she has participated in numerous group shows and art fairs, including the KKNK in Oudtshoorn, Aardklop Arts Festival, SculptX and Latitudes Art Fair. Meyerov was also a finalist in the ABSA l'Atelier Competition and was selected as a final exhibitor for "Sasol New Signatures". Her works are included in prestigious collections such as the SASOL and ABSA collections, as well as other private collections.

Curatorial projects include the video programme Too Close for Comfort: Belonging and Displacement in the work of South African video artists, screened at the Berlin Film Festival in Berlin and the Goethe Institute in Johannesburg.

Meyerov has had two solo exhibitions and, since 2022, her work has been exhibited in various group shows at Berman Contemporary. She has been exhibited at Paper Positions Berlin (2025), Art Cologne in Germany (2023, 2024), Investec Cape Town Art Fair (2024), The Klein Karoo Nasionale Kunstfees (2009) and Aardklop Arts Festival (2008).

Lee-At Meyerov is represented by Berman Contemporary.

Instagram @leeat99

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ARTIST RESUME

Solo Exhibition

- 2008 Traces of Memory, Lizamore and Assoc. Gallery, Johannesburg
2006 DextroSinistral, Master's exhibition, Substation Gallery, University of Witwatersrand.

Group Exhibition

- 2026 The Last Straw, From Needle Point to Infinity Point an exhibition by Viviers. Li Edelkoort and Philip Fimmano
2025 Contours Unveiled, Berman Contemporary, Cape Town
2024 Summer Muse, Berman Contemporary, Johannesburg
2024 #ARTladies, Berman Contemporary, Johannesburg
2024 Pretty Brilliant, Berman Contemporary, Johannesburg
2024 A SCULPTURAL SYMPHONY, Berman Contemporary, Johannesburg
2023 THE 2020s: new forms of abstraction – part 1 and 2, Berman Contemporary, Johannesburg
2023 #ARTladies, ARTSY – online exclusive, Berman Contemporary
2022 THE ANNUAL SUMMER SHOW, Berman Contemporary, Johannesburg
2022 MATTERIALITY MATTERS, Berman Contemporary, Johannesburg
2022 SculptX 2022, Group Exhibition, The Melrose Gallery, Johannesburg
2021 The Troubled Archive, Ellis House Art Studios, Johannesburg
2019 Material Identities, The Melrose Gallery, Johannesburg
2019 SculptX, Group Exhibition, The Melrose Gallery, Johannesburg
2018 Reinventing Materiality, The Melrose Gallery, Johannesburg
2018 SculptX, Group Exhibition, The Melrose Gallery, Johannesburg

Art Fairs

- 2026 Investec Cape Town Art Fair, Berman Contemporary, Cape Town
2025 Paper Positions Berlin, Berman Contemporary, Berlin
2025 Investec Cape Town Art Fair, Berman Contemporary, Cape Town
2024 Art Cologne, Berman Contemporary, Germany
2024 Investec Cape Town Art Fair, Berman Contemporary, Cape Town
2023 Art Cologne, Berman Contemporary, Germany
2020 Latitudes Online Art Fair
2009 Obsessions, KKNK(Klein Karoo Nasionale Kunstefees), Western Cape
2008 Trajectory, Aardklop Arts Festival, Potchefstroom

Publications

- 2022 CITY LIFE ARTS, Materiality Matters exhibition at Berman Contemporary extended, November 2022
2022 Mutual Art, Lee-at Meyerov, October 2022
2019 ARTAFRICA, The Largest Annual Sculpture Fair in South Africa, September 2019
2008 VIAD, TOO CLOSE FOR COMFORT: BELONGING AND DISPLACEMENT IN THE WORK OF SOUTH AFRICAN VIDEO ARTISTS, 2008
2008 University of Witwatersrand, The use of hair as a manifestation of cultural and gender identity in the works of Tracey Rose, Lee-At Meyerov, April 2008

Awards

- 2007 Finalist in Sasol New Signature Award
2005 Finalist for ABSA Atelier Competition

Collections

- 2007 SASOL collection
2005 ABSA collection

Curatorial Project

- 2008 Too Close for Comfort: Belonging and Displacement in the work of South African video artists". Collaboration with the University of Johannesburg's (UJ) Faculty of Art, Design and Architecture's Research Centre (RC), Visual Identities in Art and Design, DK Arts curated by Lee-At Meyerov, Leora Farber and Lucy Macgarry.

Education

- 2006 MA in Visual Arts, University of Witwatersrand, Johannesburg
2003 BA(FA) Fine Arts, University of Witwatersrand, Johannesburg

*FULL RESUME ON REQUEST





INSTALLATION PHOTOGRAPH | PAPER POSITIONS BERLIN| BERMAN CONTEMPORARY | 2025

THE SPACE BETWEEN | 2025

In this new body of work my masking tape sculptures take on a more defined, three-dimensional form. Paper, here functions as both subject and medium- transformed through the process of cutting, sticking and burning from a humble, everyday material into visceral, corporeal like sculptures.

Paper, often overlooked, is embedded with deep symbolic significance – it holds our personal and collective histories, memories, fears and desires and is inextricably bound to the body and notions of identity. Through fire and the act of burning, the work reveals what lies beneath the surface layer – the textures, stickiness, trauma and change, all point to the ephemerality of material and memory, while the varnish seals and captures what time would otherwise erase.

This series forms a foundational part of a larger, evolving installation, exploring the relationship between material, memory and the body as a site of trauma and resistance



INSTALLATION PHOTOGRAPH | PAPER POSITIONS BERLIN| BERMAN CONTEMPORARY | 2025

The Space Between 1, 2025
Bunt masking tap, glue, varnish
29 x 16 x 14cm

The Space Between 2, 2025
Bunt masking tap, glue, varnish
28 x 16 x 17cm





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

ALL IS ONE | 2025

This work was born out of my own personal meditation and interest in the interstice between the body, our lived experiences, and the spiritual world. The concept of the interconnectedness of all beings, is one steeped in many religions and philosophies. This thinking suggests that our identities, stories and histories are all inextricably intertwined to each other and to nature. The making of this work was a fragile, time consuming, cathartic process, which physically challenged but also enabled deep introspection and reflection.



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

All is one, 2025
Burned masking tape, varnish and glue
83 x 83 x 4 cm
framed 102 cm diameter

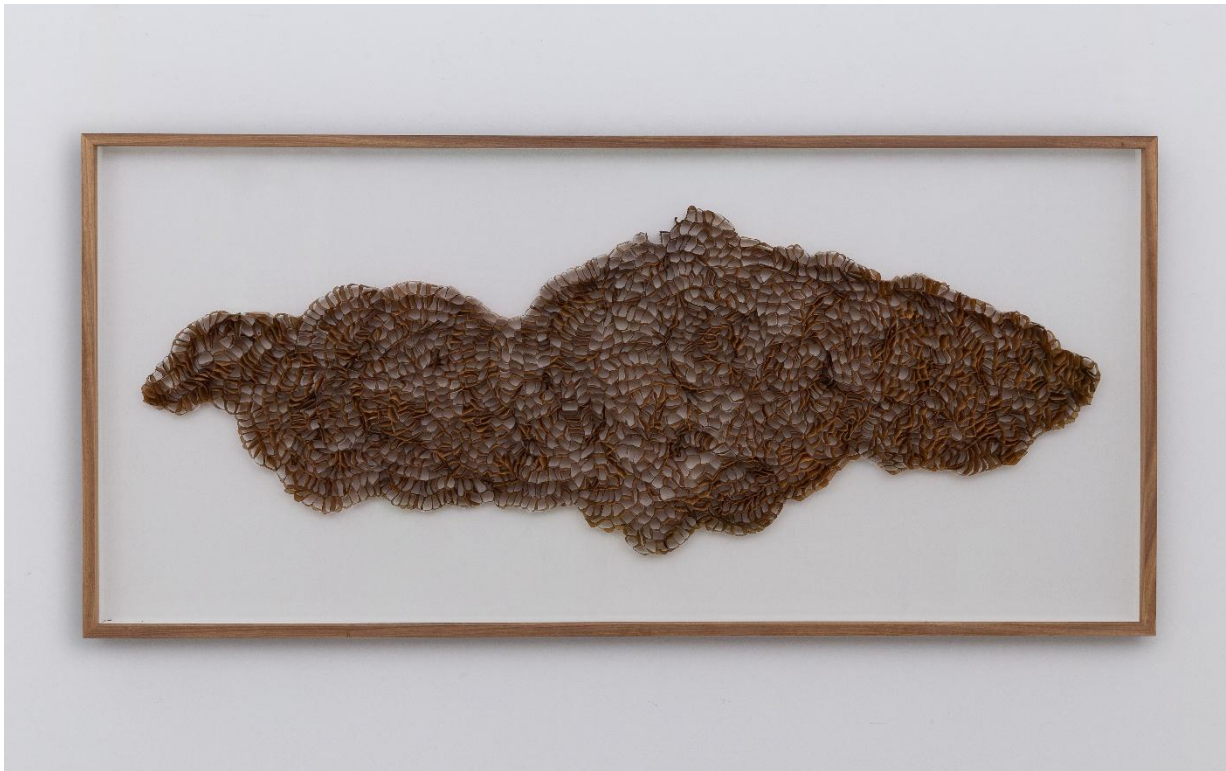




INSTALLATION PHOTOGRAPH | ART COLOGNE | BERMAN CONTEMPORARY | 2024



INSTALLATION PHOTOGRAPH | ART COLOGNE | BERMAN CONTEMPORARY | 2024



There is a crack in everything, that's how the light gets in., 2024
Kraft (brown unprocessed) masking tape, varnish and glue
62 x 172 x 3 cm
framed 88.5 x 189 x 7 cm

DECONSTRUCTED INSTALLATION | 2025

This work has been a dynamic, fluid and performative piece, undergoing various transformations both physically and conceptually. It began as an interactive installation comprising of 3 large scale masking tape sculptures suspended from the ceiling, each one hanging from metal, butcher hooks. These visceral, ambiguous like sculptures, when suspended and installed together took on a life of their own, moving and interacting with both viewer and environment within the gallery space. They subsequently shifted into different shapes and configurations, offering new layers of meaning to the changing narrative of the space. The Deconstructed Series continues this ongoing dialogue and highlights the inextricable link between the body, space and time.



Deconstructed Installation 5, 2024

Masking tape, glue, varnish

46 x 33 x 3 cm

Framed size: 67 x 43.5 x 5 cm

Framed in a black aluminium frame with (AR) anti-reflective glass

Deconstruction Installation 3, 2024

Masking tape, glue, varnish

57 x 40 x 3 cm

Framed size: 75 x 54 x 5 cm

Framed in a black aluminium frame with (AR) anti-reflective glass



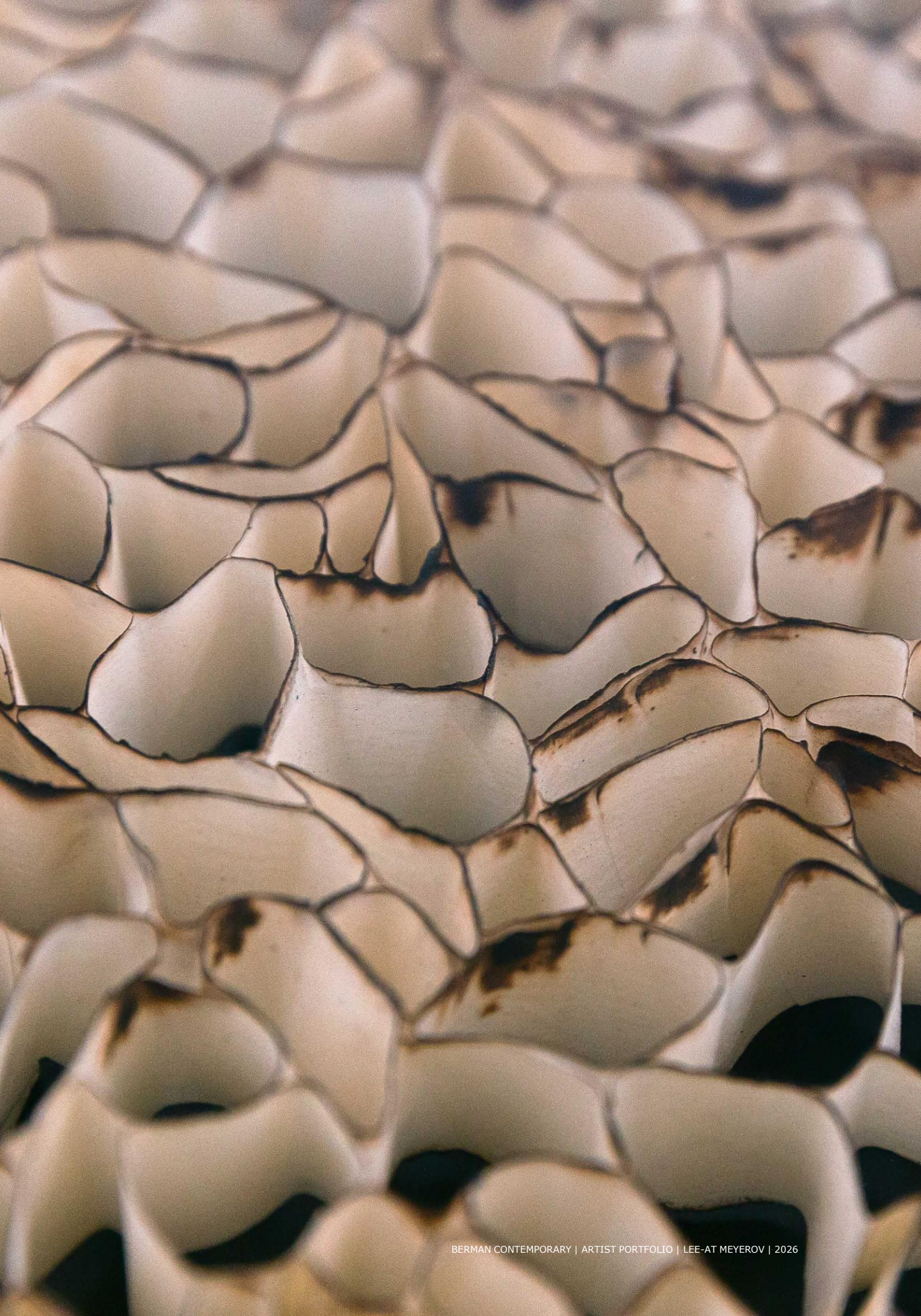


Deconstructed Installation 4, 2024
Masking tape, glue, varnish
54 x 40 x 3 cm
Framed size: 61 x 43.5 x 5 c
Framed in a black aluminium frame with (AR) anti-reflective glass



Deconstruction Installation 2,
Masking tape, glue, varnish
64 x 31 x 2 cm
Framed size: 77 x 51 x 5 cm
Framed in a black aluminium frame with (AR) anti-reflective glass

Deconstruction Installation 1, 2024
Masking tape, glue, varnish
44 x 28 x 3 cm
Framed size: 59 x 44 x 5 cm
Framed in a black aluminium frame with (AR) anti-reflective glass





Rupture, 2024
Masking tape, glue, varnish
124 x 92 x 3cm
Framed size: 36.5 x 31 x 5cm
Framed in a black aluminium frame with (AR) anti-reflective glass



REMNANT | 2024

This series is a collection of three-dimensional artworks that capture the memory and ephemerality of a previously existing installation. These works serve as a sort of 'material' palimpsest, which is a term used to describe a manuscript that has been written on and erased multiple times, with the remaining text still visible on the surface. The sculptures in the "Remnant" series undergo a similar process of inscription, re-inscription, and reshaping over time, creating a new narrative that is built upon the memories and experiences of the past.

One interesting aspect of the "Remnant" series is the idea of revisiting old works and recreating them in a new form. By creating these sculptures, I am able to breathe new life into a previously existing installation, transforming it into something new. Overall, the "Remnant" series is an exploration of memory and transformation, which reshape experiences over time. Through a combination of chance, creativity, and a certain willingness, I have reshaped these works into something new.



Remnant I, 2023
Masking tape, glue, varnish
85 x 32 x 3cm
Framed size: 103 x 71 x 5cm
Framed in a black aluminium frame with (AR) anti-reflective glass

Remnant II, 2023
Masking tape, glue, varnish
69 x 41 x 3cm
Framed size: 103 x 71 x 5cm
Framed in a black aluminium frame with (AR) anti-reflective glass



INSTALLATION PHOTOGRAPH | INVESTEC CAPE TOWN ART FAIR | BERMAN CONTEMPORARY | 2024



Remnant III, 2023
Masking tape, glue, varnish
120 x 62 x 3cm
Framed size: 141 x 96 x 5cm
Framed in a black aluminium frame with (AR) anti-reflective glass



Fallen Narratives VI, 2023
Burnt masking tape, glue, varnish
74 x 43 x 0.5 cm
Framed size: 89 x 61 x 5 cm
Framed in a black aluminium frame with (AR) anti-reflective glass



INSTALLATION PHOTOGRAPH | THE 2020'S – NEW FORMS OF ABSTRACTION | BERMAN CONTEMPORARY | 2023



Fallen Narratives IX, 2023
Burnt masking tape, glue, varnish
63.5 x 26 x 0.5 cm
Framed size: 78.5 x 41 x 5 cm
Framed in a black aluminium frame with (AR) anti-reflective glass



FALLEN NARRATIVES | 2023

This series was created at a very vulnerable time of my life. It represents trauma, brokenness and the fragility of life and how we subsequently heal and mend. In this series, healing and mending takes place metaphorically through the stitching, glueing and burning of the masking tape - this meditative, labour-intensive process is my own personal and reflective ritual. It allows me to find my own sense of belonging and healing in both the internal and external world. The concept of healing through mending is one which I am currently working with and wish to develop further into a larger body of work.



Fallen Narratives V, 2023
Masking tape, glue, varnish
70 x 34 x 2.5 cm
Framed size: 87 x 53 x 5 cm
Framed in a black aluminium frame with (AR) anti-reflective glass



INSTALLATION PHOTOGRAPH | #ARTladies | BERMAN CONTEMPORARY | 2024



Fallen Narratives I, 2023
Masking tape, glue, varnish
30 x 14 x 2.5 cm
Framed size: 46 x 35 x 5 cm
Framed in a black aluminium frame with (AR) anti-reflective glass



Fallen Narratives II, 2023
Masking tape, glue, varnish
21 x 16.5 x 2.5 cm
Framed size: 36.5 x 31 x 5 cm
Framed in a black aluminium frame with (AR) anti-reflective glass



Fallen Narratives X, 2023
Masking tape, glue, varnish
21.5 x 10 x 0.5 cm
Framed size: 36.5 x 31 x 5 cm
Framed in a black aluminium frame with (AR) anti-reflective glass



ENTANGLEMENT THROUGH SPACE AND TIME | 2022 - 2024

For this body of work, the fragile tapestry-like forms of my previous works make way for larger, more sensual, life-sized sculptural pieces. Here, three large masking tape sculptures are suspended from the ceiling, hanging from metal butcher hooks. These sculptures hang together to form an installation. They should be hung in an organic fashion, at differing heights, at the viewer's eye level. The nature of the masking tape and the transparency of the works will enable them to be seen through one another. The viewer would then be encouraged to walk in and around the works, experiencing them on a sensory level. Also important is the interplay of the shadows on the walls and floor, furthering the notion of the body – with its presence, absence and transience.

These works are more visceral in nature, suggestive of flesh, skin or an organic structure. The fragility of the material is in stark contrast to the sharpness of the metal hooks on which they are hanging. These ambiguous bodies function as metaphors for the physical and symbolic violence inflicted upon the body. They speak of the inextricable link between the body, space and time.



Entanglement through Space and Time, 2022
Masking tape
150 x 170 cm (size varies)



Entanglement through space and time, 2024
Masking tape, glue, varnish
163 x 53 x 3 cm
Framed size: 190 x 84 x 5cm
Framed in a black aluminium frame with (AR) anti-reflective glass



AISTHANOMAI – I FEEL, I SENSE, I PERCEIVE | 2021

This artwork is a deeply personal piece created during a time of emotional intensity in my life. The title of the work, "Aisthanomai", is a word from the Greek language that refers to perceiving and understanding through the combination of bodily sensations and cognitive processes. The artwork is a living embodiment of my personal journey, capturing the intensity and complexity of my emotions in a tangible form.

The artwork itself is a life-size piece that can be hung like a tapestry, rolled up, or draped over a surface, providing a sense of versatility and adaptability in terms of display. The materials used in the creation of the artwork evoke images of natural elements such as animal skins, fossilized remains, and woven threads, creating a sense of timelessness and connection to the earth.

Despite the fragility suggested by its appearance, the artwork is surprisingly resilient, evoking a sense of strength and durability in the face of life's challenges. It is a visceral and dynamic piece that engages the viewer's senses and emotions, creating an immersive experience that is both powerful and unforgettable.



Aisthanomai – I Feel, I Sense, I Perceive, 2021
Burnt masking tape, glue, varnish
80cm x 1,70cm (size varies)



INSTALLATION PHOTOGRAPH | ART COLOGNE – GERMANY | BERMAN CONTEMPORARY | 2023



UNRAVELLED | 2020

This work, spanning more than five metres in length, was created during Covid for the 2020 Latitudes Online Art Fair. Working during the Covid pandemic was challenging. This work, I feel, reflects this. It is more loose and free, disrupting my previously more obsessively controlled workings of the material. The piece is flexible, malleable, and its structure dependant on where and how it is hung – no longer bound by the confines of a box, or even a gallery space.

Interestingly, during the pandemic, my specific brand of masking tape was no longer imported into the country, resulting in incredible anxiety for me. However, through relentless research, I came across a South African-based company which produces their own masking tape for manufacturing purposes. I have been using their product successfully since 2020.



Aisthanomai – I Feel, I Sense, I Perceive, 2021
Burnt masking tape, glue, varnish
80cm x 1,70cm (size varies)



ACCRESCEENCE SERIES | 2008

This work, made solely from masking tape, forms part of the "Accrescence" series. Here, I explore the theme of growth and transformation, through a cumulative, labour-intensive process, whereby the material itself physically metamorphizes from a utilitarian object into an ambiguous substance suggestive of an organic, 'live' structure. Accretion refers to the continuing growth and subsequent increase in size of a material through a process of external addition and fusion. Although beginning as a slow and gradual movement, quiet and controlled, there is nonetheless an underlying tension and danger which prevails, as this systematic and seemingly ordered structure threatens to erupt into an uncontrolled, constantly growing, chaotic mass. "Accrescence" attempts to capture and 'freeze' the moment of accretion, before the 'organism' spins out of control.

The "Accrescence" series consists of the first works born out of my experimentation with masking tape as a medium. These works formed part of an installation-based exhibition, comprising of four sculptures framed within thin Perspex boxes, each measuring around 1,5m in length, and suspended from the ceiling. The purpose was that each work was to be seen through the other, adding a multiplied visual layer, but at the same time also functioning as separate entities. Here, I wanted to explore the interplay between the ephemerality and fragility of memory and the physicality of the material. The works become traces of the familiar, inherently recognizable, yet somehow foreign.





Accrescence series, 2008
Masking tape suspended in Perspex box
1 x 1,7m (size varies)



Berman Contemporary All Women Art V&A Waterfront

Berman Contemporary is a concept-driven, practice-led gallery founded by Candice Berman in 2016. Based in Cape Town, the gallery works with artists whose practices unfold through sustained inquiry, experimentation, and material investigation. We platform women artists because many of the most rigorous and conceptually engaged practices today are being developed by women.

We do not simply present objects. We present how artists think.

We understand exhibitions as propositions: spaces in which artistic practices are brought into conversation and ideas can be encountered through form, material, and process. Against accelerated and image-driven modes of consumption, we create conditions in which art can be encountered slowly, thoughtfully, and with curiosity.

Through exhibitions, publications, events, and collaborative projects, the gallery cultivates sustained engagement with contemporary art and fosters exchanges between artists, ideas, and audiences.

Our programme brings together emerging and established artists whose practices are driven by questions rather than predetermined outcomes. We work with artists who test the capacities of their materials, challenge ways of seeing, and open new possibilities for experience. The gallery's commitment is to artistic rigour, intellectual generosity, and the long-term support of artistic practice.

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