

Amogelang Maepa

portfolio.

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



AMOGELANG MAEPA ARTIST STATEMENT AND BIOGRAPHY

I work primarily with clay, exploring its material and emotional possibilities through experimentation and repetition. My recent works explore black clay and paper clay, materials that hold both structural strength and fragility. There is a fluidity to my process, alongside a highly technical and scientific approach to glazing and firing; the outcome is never fully knowable, and that excites me. Over time, this process has developed into a natural language that is instinctual, ritualistic, and embedded in my everyday practice.

My sculptures are fused with poetry, drawn from personal experience. They portray intimate and honest parts of myself. The poems are there to ignite connection and, at the same time, spark conversation. Being honest in my poetry helps shape the forms of the works; in a sense, I am handing something of myself over through these sculptures.

Amogelang Maepa (b. 1995) is a ceramist and visual storyteller based in South Africa. Her practice is grounded in clay as both material and metaphor, exploring its structural strength and fragility through repetition, experimentation, and risk. Working primarily with black clay and paper clay, Maepa embraces the technical precision of glazing and firing while remaining open to unpredictability. In her hands, clay becomes porous and bodily, a site where emotion, memory, and desire take form.

Her sculptures are fused with poetry drawn from personal experience. Intimate and direct, the accompanying texts are not illustrative but catalytic: they ignite connection and open space for dialogue. The honesty of her writing shapes the physical language of the works, resulting in forms that feel both vulnerable and insistent.

Maepa completed a National Diploma in Fine Art at Tshwane University of Technology (2017), majoring in Ceramics and Printmaking. Her work has been presented at the RMB Talent Unlocked programme at Turbine Art Fair (2019), 1-54 Contemporary African Art Fair in London (2021–22), Investec Cape Town Art Fair (2023), and Art Cologne (2023).

Since 2020, she has participated in multiple group exhibitions at Berman Contemporary. In 2026, she opened her first solo exhibition, *One-night stands in white mustangs*, at Berman Contemporary in Cape Town.

Her work is held in private collections.

Amogelang Maepa is represented by Berman Contemporary.

Instagram: @amo_ceramocs

Berman Contemporary All Women Art V&A Waterfront

ARTIST RESUME

Solo Exhibitions

2026 One-night stands in white mustangs, curated by Karolien van Zyl, Berman Contemporary, Cape Town

Group Exhibitions

2025 Happy Women's Day I Guess , Berman Contemporary, Johannesburg
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
2024 A SCULPTURAL SYMPHONY, Berman Contemporary, Johannesburg
2023 THE 2020s: new forms of abstraction – part 2, Berman Contemporary, Johannesburg
2023 #ARTLadies, ARTSY – online exclusive, Berman Contemporary
2023 THE 2020s: new forms of abstraction – part 1, Berman Contemporary, Johannesburg
2023 REIMAGINING: NEW PERSPECTIVES, curator Morgan Kunhardt, Berman Contemporary, Johannesburg
2023 BETWEEN MEANING AND REALITY – Art Bank Acquisitions Exhibition, Oliewenhuis Art Museum, Bloemfontein
2022 THE ANNUAL SUMMER SHOW, Berman Contemporary, Johannesburg
2022 SENSES AND LENSES, curator Gcotyelwa Mashika, Berman Contemporary, Johannesburg
2022 THE ANNUAL WINTER SHOW, curated by Morgan Kunhardt, Berman Contemporary, Johannesburg
2022 BREAKING THE MOULD, Berman Contemporary, Johannesburg
2021 SUN IN YOUR EYES, Berman Contemporary, Johannesburg
2021 THE LIMINAL SPACE, curated by Morgan Kunhardt, Berman Contemporary, Johannesburg
2021 THE ANNUAL SUMMER SHOW, Berman Contemporary, Johannesburg
2020 THE ANNUAL SUMMER SHOW, Berman Contemporary, Johannesburg
2019 LABYRINTHINE, Berman Contemporary, Johannesburg
2019 #ARTLadies, Berman Contemporary, Johannesburg
2018 Cape Town Fringe, Ruth Prowse School of Art, Cape Town
2018 Interpreting the Intangible, curator Mbali Tshabalala, Project Space, Johannesburg
2018 Numbers, curator Keneilwe Mokoena, Hazard gallery, Johannesburg

Art Fairs

2024 Ceramics Section at Investec Cape Town Art Fair, Berman Contemporary, Cape Town
2024 Ceramic Brussels Art Fair, Berman Contemporary, Belgium
2023 Art Cologne, Berman Contemporary, Germany
2023 Investec Cape Town Art Fair, Berman Contemporary, Cape Town
2022 1:54 Contemporary African Art Fair London, Berman Contemporary, London
2021 1:54 Contemporary African Art Fair London, Berman Contemporary, London
2020 Latitudes Art Fair, The New Vanguard, Berman Contemporary, Online
2020 Turbine Art Fair, The New Vanguard, Berman Contemporary, Johannesburg
2019 Turbine Art Fair, RMB Talent Unlocked programme, curator Fulufelo Mobadi, Johannesburg

Publications

2026 [One-night stands in white mustangs, Mail & Guardian, April 2026](#)
2026 One-night stands in white mustangs, printed publication with essay by Donovan Mynhardt, Berman Contemporary
2023 Amogelang Maepa featured on the cover of House & Leisure Magazine, Vol. 8 : Create, February 2023
2022 [Alayo Akinkugbe curated highlights from 1-54 London 2022, ARTSY, October 2022](#)
2021 [The 10 artists participating in The Liminal Space exhibition at Berman Contemporary test artistic limits, By Edward Tsume, City Life Arts, August 2021](#)
2020 [New vanguard of artists steaming ahead at RMB Turbine Art FairEdward Tsume, City Life Arts, August 2020](#)
2020 [The New Vanguard, Berman Contemporary, Amogelang Maepa, YouTube, 2020](#)
2019 Between 10and5, Amogelang Maepa, A3E Artist Profile, September 2019
2019 [Assemblage, Amogelang Maepa, Meet the Artist](#)

Residencies

2022 SHAPING THINGS, hosted by LOOK AND SEE MORE Art Foundation, The Old Mushroom Farm, KwaZulu-Natal

Collections

2022 Art Bank of South Africa, acquisitions of 2022

Education

2017 National Diploma, Fine and Applied Arts, Tshwane University of Technology, Pretoria

ONE-NIGHT STANDS IN WHITE MUSTANGS | 2026

One-night stands in white mustangs begins in language and continues in clay. Each sculpture emerges from a poem written before the clay is touched. The works do not illustrate the texts; they translate rhythm, repetition and internal pressure into form. Desire operates here as a system rather than catharsis, structuring how material gathers, repeats and resists resolution.

Across the series, desire registers materially. Intensity gathers rather than disperses. Porous surfaces, thickened edges and areas of distortion suggest accumulation instead of completion, as if pressure from within has forced its way outward. Cellular textures, clustered deposits and ruptured skins convey the effect of force acting on matter over time. Each work holds the trace of processes that have built up, spread and unsettled.

Desire is approached not as fulfilment, but as recurrence. Forms repeat without stabilising. Surfaces retain what has passed through them. What remains is residue – the mark of intensity rather than its release.

The exhibition extends this logic beyond the objects into the surrounding environment. Reflective surfaces disrupt a single point of view. Objects, space and viewer enter the same circuit, where encounter is brief, partial and repeated.

The exhibition sustains a condition rather than a narrative. No single work resolves what it begins. Meaning does not settle; it lingers in a state of aftermath.

Something has happened. Whether it mattered remains undecided.





SILENT SHRILLS | 2026



Maybe if I didn't hold on so violently
To loosen the knife and hand over neck

My skin is not tough enough
I am always asleep
He watches me with his skin; he feeds me with hands
I have no words to stop him

Will you still come to me? Whether I am cruel or kind
I don't feel comfortable been seen like this
In your danger I sit I keep you

This time I am definitely wounded
I think this has to do with letting go

Maybe if I didn't hold on so violently, 2026
Paper and clay
10 x 44 x 36cm



There's still a form of violence taking place here
I am primitive thinker, I am not avoiding tragedy
I want you to do bad things for me
I made you to find me

My sculptures hurt me; they grow teeth at night
But I must sit bloodless and keep feeding it
The sound is violent, but the doing is comforting

I am sorry that I am misbehaving
Fur genuine
I am his girl and I love the luxury

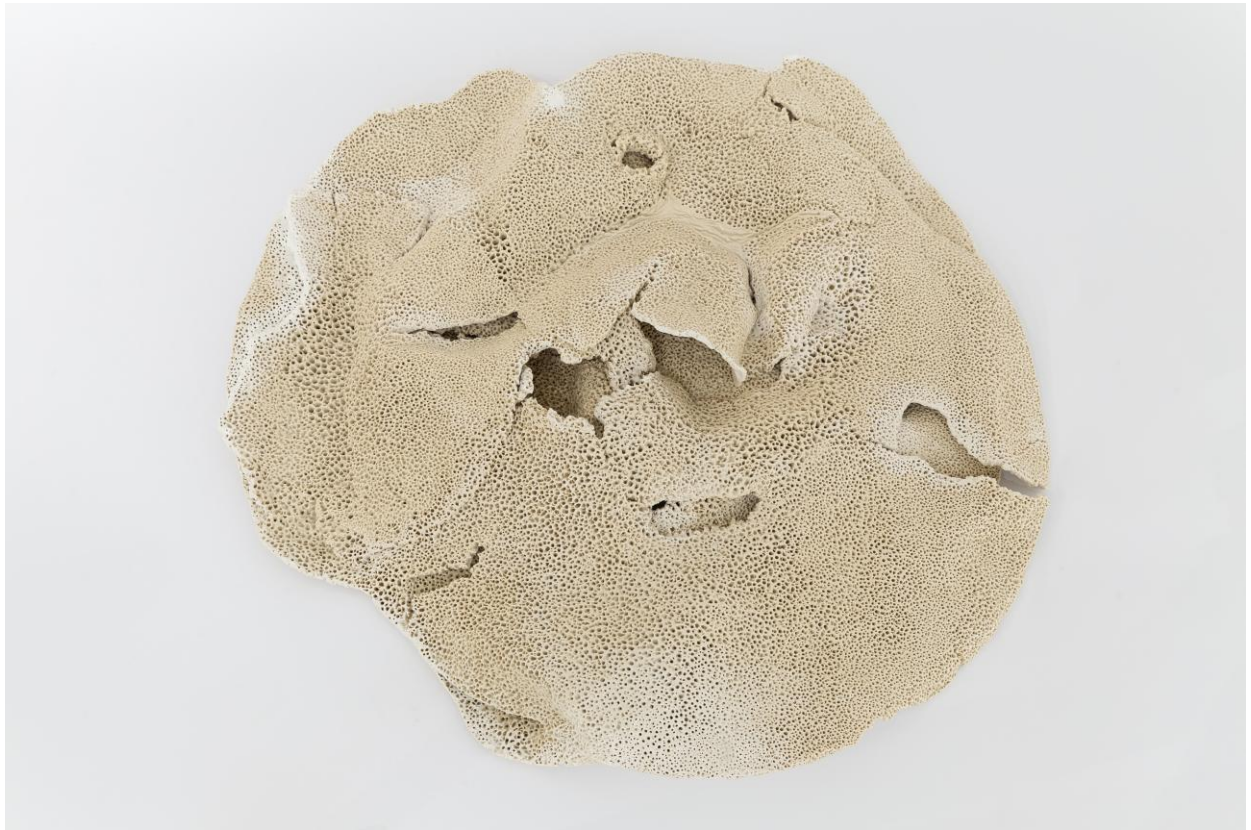
I have made this honour you and assault you

There's still a form of violence taking place here, 2026
Paper and clay
11 x 39 x 39cm





INSTALLATION PHOTOGRAPH | ONE-NIGHT STANDS IN WHITE MUSTANGS | BERMAN CONTEMPORARY | 2026



Sin or no sin
I want you to bite the soft decay of my living thing
To turn my greed into need

White sheets heavy with salt stains
Summer season bathing and milky teeth
Rerouting your bloodstreams so you finally
Come back to me

I have stabbed you continuously only to resurrect you again
And again, and again and again and again and again
Only to keep stabbing you continuously
Until you are completely mine

Sin or no sin
You are always what I get back

Sin or no sin, 2026
Paper and clay
7 x 45 x 41cm





I will know hunger
With my tongue thickening and sticky skin
I will own your hunger

At my feet you eat and sleep
I am his luxury behaviour
I am not his place for rest

But you see, I have finally got my skin back!
This time I can choose which Father
I will lay down for

I will know hunger, 2026
Paper and clay
19 x 36 x 36cm





INSTALLATION PHOTOGRAPH | ONE-NIGHT STANDS IN WHITE MUSTANGS | BERMAN CONTEMPORARY | 2026





My ancient red
I am always walking blood stained
I am all skin and nerves
I have no shelter

Where is your body?

Showing perfect nipple through your white shirt
Making that sound with the tip of your tongue
You can already smell the bitterness of my red

I want all your wrong places
To expose you to my masturbatory passions
In voodoo I will promise your name

My ancient red, 2026
Paper and clay
2,5 x 29 x 21cm | 6 x 21 x 23cm | 4,5 x 33 x 15cm



INSTALLATION PHOTOGRAPH | ONE-NIGHT STANDS IN WHITE MUSTANGS | BERMAN CONTEMPORARY | 2026



IT WAS COMPLEX, NOW I AM TIRED | 2022

This body of work speaks about how I managed to produce a satisfying amount of artworks within a limited time period. This, as an artist, showed me how resilient I can be, which is something I have not yet much practiced – being resilient.

It was a complex experience for me, to have my creative thoughts run that high and fast, which left me exhausted, but also impressed with the results.



I swallow your mouth half
I am naked and you are new
I feel fictional

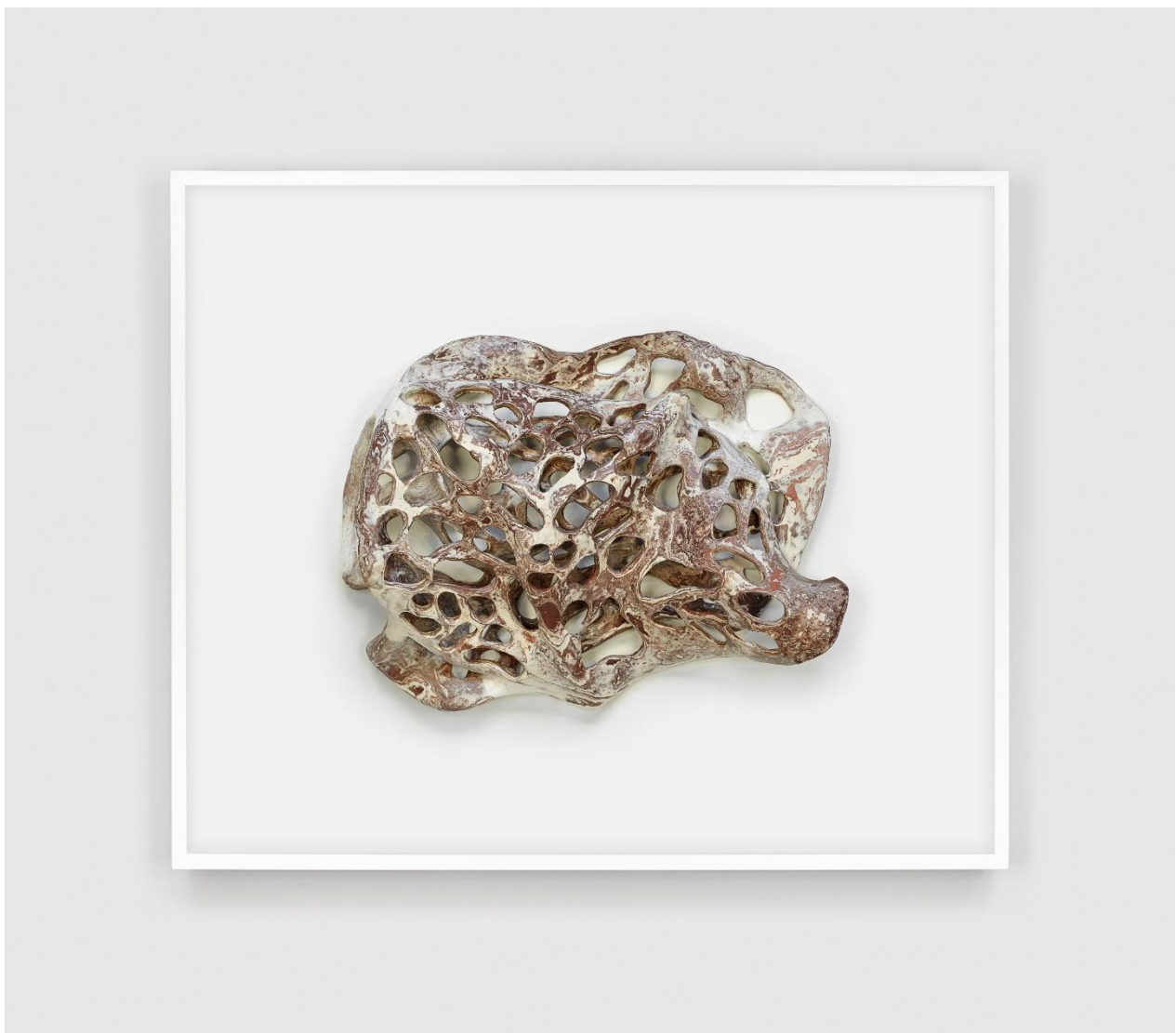
The space in between is the wildest of mouths
Between us the light is only a short life lived
Into the rabbit hole further into me

Today I am less real and more romantic
Today I transform need to absolute desire
Today I am my many strange selves

I swallow your mouth half, I am naked and you are new...2022
Paper clay and Underglaze
60 x 51 x 20cm
Framed in a white wooden wrap around frame



INSTALLATION PHOTOGRAPH | HAPPY WOMEN'S DAY I GUESS | BERMAN CONTEMPORARY | 2025



It was complex and now I am exhausted
There was nothing in the waters
I was only trying to be a strong swimmer

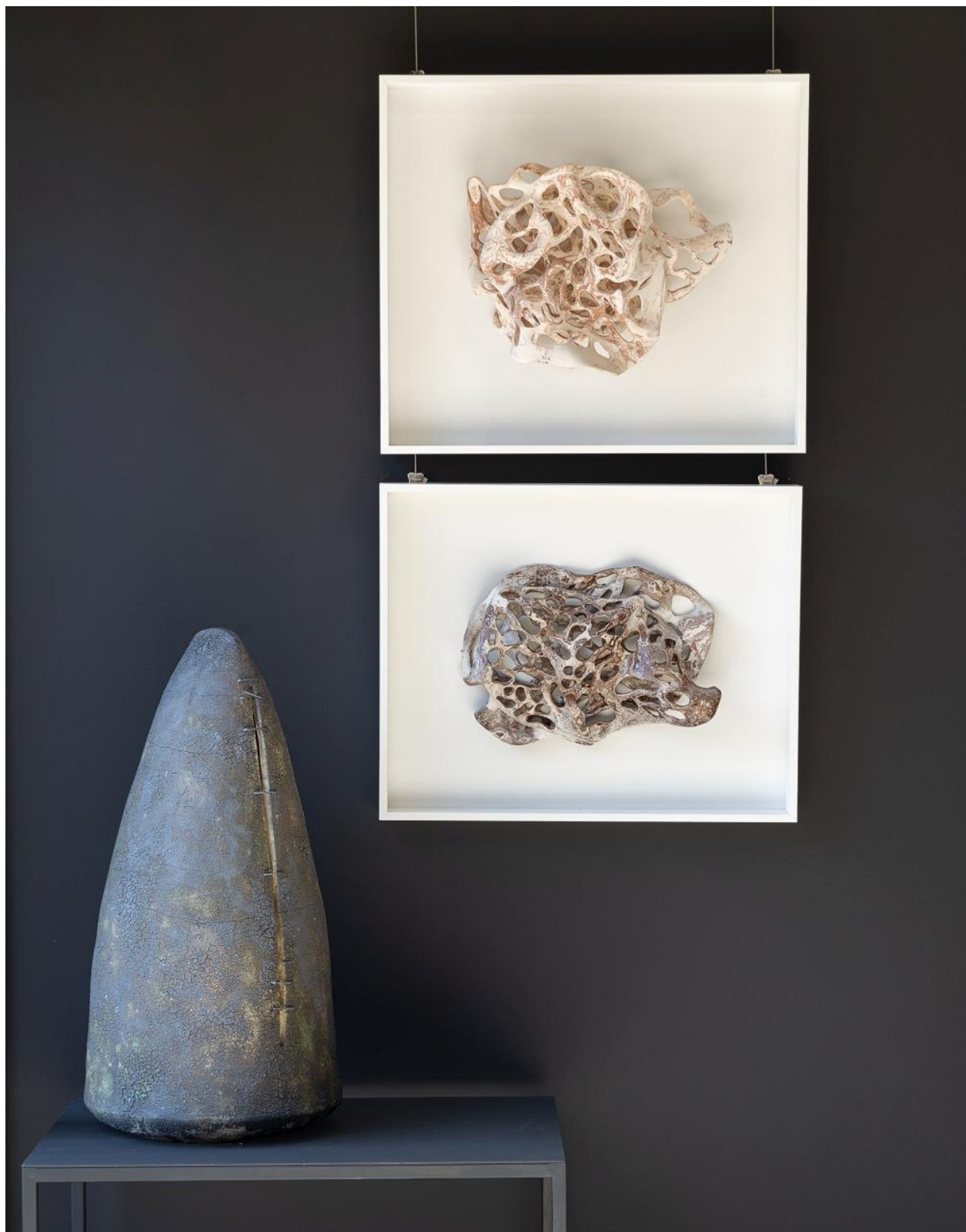
Dipping in chocolate holes
Healers of no drums drawing us in
Free as any broken circle

I am only a repetition of what came before me
Each day bringing me closer to complete the
circle and

I am tired of going alone.

It was complex and now I am exhausted, 2022
Paper clay and Terracotta clay
58 x 46 x 16cm
Framed in a white wooden wrap around frame





INSTALLATION PHOTOGRAPH | #ARTladies | BERMAN CONTEMPORARY | 2024



PLEASE FORGIVE MY SAD STONE | 2022

Lately, I have been exposed to a fair amount of bad luck and violence, no more rose-tinted windows to look through. This body of mine is not shockproof, I hope I make it out alive: yeah! That's definitely the taste of blood; I wonder how long I have to keep fighting to stay alive in a body that does not know how to protect itself.

I have to keep creating art so that my everyday life can seem less mundane; it's a self-indulgent activity and it's delicious. Being the essence of the work has led me to focus more on how my body feels when I am making art – unbalanced, I would say, especially having to keep up with the demand of being resilient, while also fighting off an emotional crisis after having something bad happen to me. I read somewhere that traumatic experiences are often stored inside the pelvic floor, and this made me realise that maybe I might not fully heal from the things that happened, and the things that are yet to happen.

This is for when life casts a stone... and having the sense to stay calm and contained. And it's been a real fight.



This process is lengthy and indirect, 2022
Porcelain, paint and glaze
42 x 62 x 67cm



INSTALLATION PHOTOGRAPH | THROUGH FORM & MEANING | BERMAN CONTEMPORARY | 2025

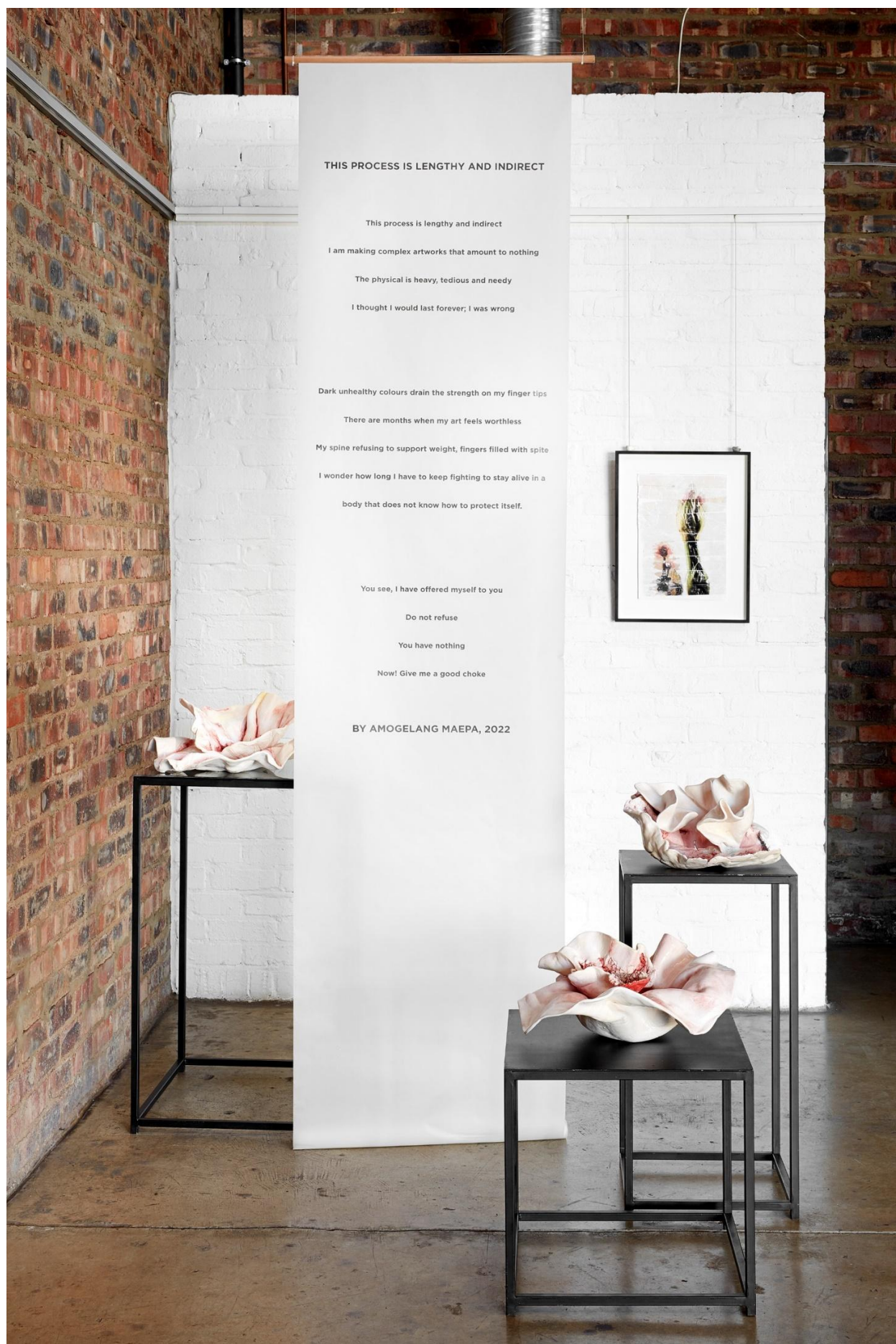
THIS PROCESS IS LENGTHY AND INDIRECT | 2022

This process is lengthy and indirect
I am making complex artworks that amount to nothing
The physical is heavy, tedious and needy
I thought I would last forever; I was wrong

Dark unhealthy colours drain the strength on my finger tips
There are months when my art feels worthless
My spine refusing to support weight, fingers filled with spite
I wonder how long I have to keep fighting to stay alive in a
body that does not know how to protect itself.

You see, I have offered myself to you
Do not refuse
You have nothing
Now! Give me a good choke

By Amogelang Maepa



INSTALLATION PHOTOGRAPH | REIMAGINING: NEW PERSPECTIVES | BERMAN CONTEMPORARY | 2023



My moon trembles inside your waters, 2022
Porcelain, paint and glaze
39 x 56 x 53 cm

MY MOON TREMBLES INSIDE YOUR WATERS | 2022

My moon trembles inside your waters
If I drown, I will believe in your finger inside my mouth
Sinking deep, making my knees wet
My monsters approaching your monastery

Amo! This is not how you start a love poem!

Your masturbatory smile
The methadone in your name
Touching the deepness of my watery mouth
I have flowers in my mouth for your finger

In bloodstreams I infected your name
In the gasoline choir you won't forget the chorus of my name
Not in a scary oppressive way, I don't want you to be the caged bird that sings

Sleep, I will find you

By Amogelang Maepa

I WILL NOT BREAK THE GLASS COVER OF MY VAGINA | 2021

After I read the book, "The Camera My Mother Gave Me", by the American Author Susanna Kaysen, I was paranoid about what could happen to my vagina. I had questions such as: am I taking good care? What is pH level? The medical bill from my gynecologist... All those questions in my head made the paranoia worse.

I decided to take this to clay, to translate all those murky feelings I felt after I read the book. This body of work focuses on how I will not break the glass of my vagina, having to protect this glass cover has caused heightened paranoia and uneasiness, one crack on the glass cover leads to a ridiculous bill from my gynecologist.

I choose porcelain because I enjoy that fragile white colour it has, as well as its high tolerance for heat, and the way the colour red becomes almost irritating to the eye when it is set against the white.



I will not, 2021
Porcelain, paint and glaze
48 x 36 x 37cm



One night stands in white Mustangs, 2021
Porcelain, paint and glaze
15 x 60 x 3cm
Framed size 65.5 x 31 x 10.5cm
Framed with an Ash wrap around frame and encased in a Perspex box

ONE NIGHT STANDS IN WHITE MUSTANGS | 2021

One night stands in white Mustangs
I got served severely
I get easily distracted and overwhelmed
by my thoughts about men and sex
I always want to touch.
My sculptures hurt me
I am too passionate and
I lack talent.
I always red everything; white sheets,
Kotex, fingers, pajamas, you ...
I always come off erotic but ultimately I am
boring.
I miss the inevitable pause before fucking.
I want my masochist body against your brutal architecture.
I am your luxury behavior
I will not trade my high horse
I am over worked and under sexed

By Amogelang Maepa



One more lie, One more line, One more cry, 2021
Porcelain, paint and glaze
44 x 41 x 6cm
Framed size 50 x 50 x 20cm
Displayed on a white wooden stand with a Perspex Box

ONE MORE LIE, ONE MORE LINE, ONE MORE CRY | 2021

One more lie
One more line
One more cry
It kept ridding
It kept ridding my mouth
It kept ridding again and again
I knew its hunger
In bloodstreams I infected your name
I still have faith in men, in violent days
like these it's because I am sitting by
the kitchen window eating orange slices
watching you wash the sheets I bled on
Soft leather
Hair in between teeth
This time I am definitely wounded
Don't cry, you idiot! One day I will finally
dissolve in this scrap ceramic sculpture
Even though Eve had the only man in the
world, she still wanted the apple.
I want that apple!

By Amogelang Maepa

LET THE CHURCH SAY, AMEN! | 2021

Summer season bathing
and jam omelettes
white sheets and purple figs

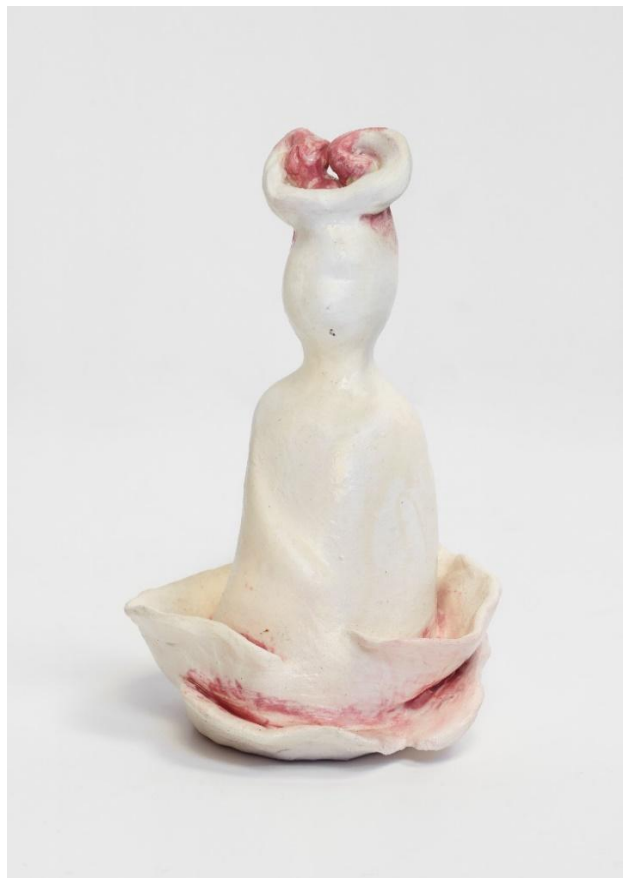
In wordless darkness,
we sang wordles praises

Between us and the light
the heart of this birth
is unbreakable,
let the church say, Amen!

And where will we go from here?
The church inside me, where the
hymns warm up the windows.



Let the church say, amen! X, 2021
Porcelain, paint and glaze
15 x 6cm x 5cm



Let the church say, amen! XXIII, 2021
Porcelain, paint and glaze
15 x 6cm x 5cm



FORREST | 2019 - 2020



Dear Amo,

I have been thinking a lot about the Maniac and the Monk.

How they can coexist and why they need each other. I started to think about the decision the Monk made for them. The decision to let the Flower know "why they couldn't do this anymore".

The Monk made the best decision for both of them, he knew collaboration would end in a 50/50 split and indecision would lead to a continued march on the same path. The Monk knew the Maniac loved the Flower and he loved her too.

I mean how could he not, she re-taught them how to choose enlightenment over conformity, how to be at peace and alone. He appreciated that. The collaboration could not work any further and he knew the Maniac would seek proximity to the Flower and he would lead them back to the same position.

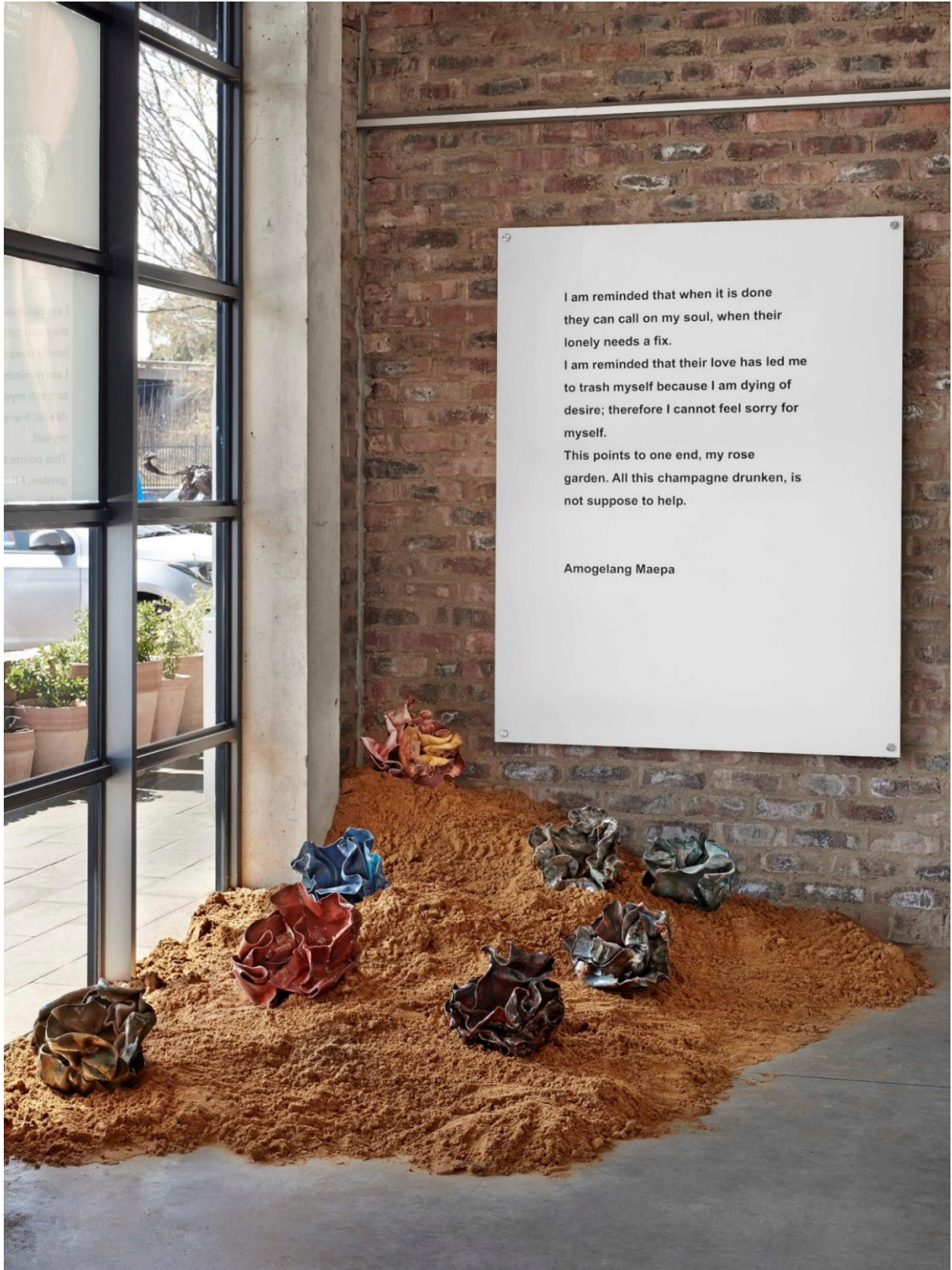
The Monk would have to evaluate the initial decision to pick the Flower and burn it. That decision was made with clarity. Clarity is what the Monk has always been good at.

The Monk knew what he had to do now. The Maniac must die and the Flower keeps him alive, so he will pick the Flower, kill the Maniac and bury them together with a simple note:

I love you and stay away from me

To our forest fire
Forrest

Manic and the Monk, 2019
Painted and Glazed Ceramic
35.5 x 40cm | 31.5 x 35.5cm | 37.5 x 52cm



LABYRINTHINE 2020 | INSTALLATION PHOTOGRAPH | AMOGELANG MAEPA





Blue Blues

I am a child compared to you
because the colour of my womb
is turned inside out, cleaning the
windshield of your car. .
You are an erotic Narnia experience.
The watery sound is bursting through
I have opened the door! The big blue voice
is coming through the door,
I am quickly shutting my eyes.

I am a child compare to you

Blue Blues, 2019
Painted and Glazed Ceramic
33 x 47cm

DEDICATING A ROSE GARDEN | 2019



Dreaming about Heroin
Dedicating a rose garden
I bleed to please you
When I am on my knees
You are how I pray
I will be lying if I said I wasn't sick of it
It's in my blood again

Flying to the Venus, 2019
Painted and Glazed Ceramic
7cm x 31cm

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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