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WEZILE

HARMANS

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My practice is influenced by research-based subjects that reveal human behaviour in communities at large and the impact of knowledge transmission towards our surroundings. In my practice, I create works that engage with memory, reality, displacement, and landscape. These somewhat universal themes are dealt with in my work by highlighting the peculiarity of experiences and developing ideas using my body, installation, and film as a way of creating deeper conversations. This deliberate highlighting of bodies into existence in my practice relates to the relationship we have with our surroundings. I develop this by creating empowering conversations that forge new directions in the face of various forms of marginalisation and exclusion from public and social spaces, working on such issues sheds a light in my vision on revealing the impact of human behaviour and through materials and equipment. Through my process in creating/developing work I suggest, the more socially relevant the idea of knowledge transmission and access to spaces using art, the more likely this knowledge is known and longer it will be remembered. The way it is remembered has its influenced to find ways to react in a specific way that benefit the community and the individual.

I use art as a tool for social change and to reveal how art can be a coping mechanism, a system to educate and a medium to echo.



Umdiyadiya, Installation. (2021)  
Grahamstown, South Africa



Umdiyadiya, Studio. (2021)



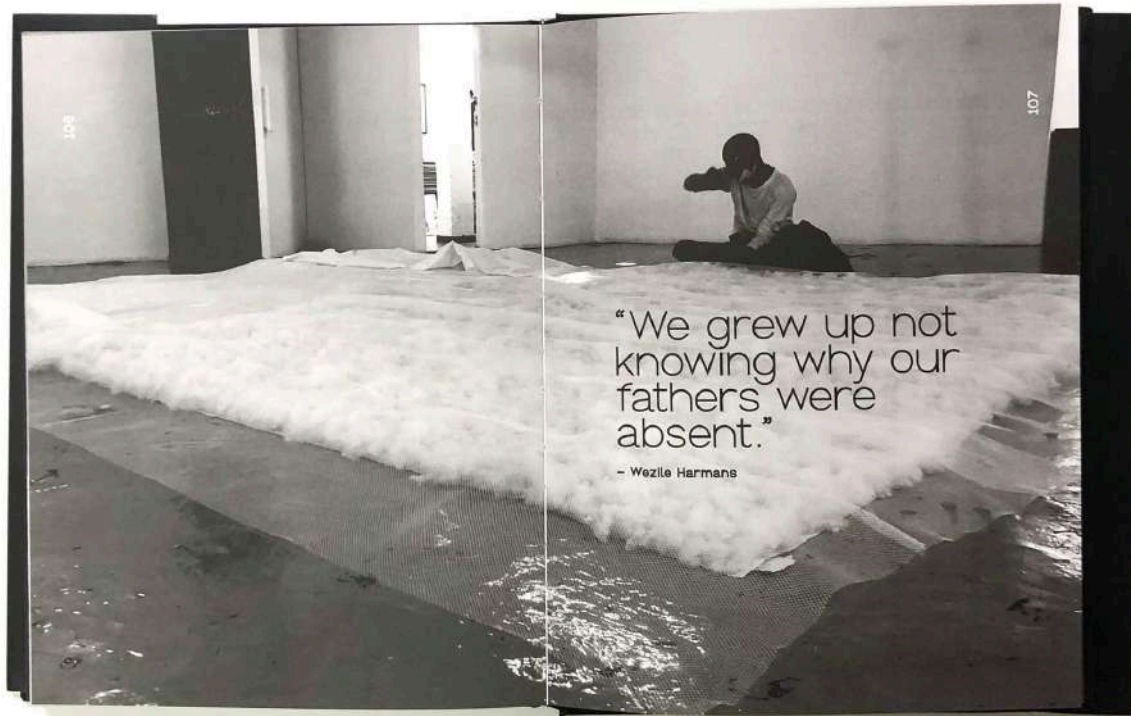
Umdiyadiya, Installation details. (2021)



Umdiyadiya, Performance. (2021)



Wamkelekile, Installation. (2022)  
Standard Bank Gallery, South Africa.



Wezile Mgibe +  
Frank Meintjies



the gagging air, the jobless young  
the shaft that injects my blood  
into the earth and sucks out gold

THE CENTRE FOR THE LESS GOOD IDEA

PRIMEDIA





Endlovini as a form of archive, Installation. (2024)  
WhatIfTheWorld Gallery , Cape Town.





Endlovini as a form of archive, Installation. (2024)



Endlovini as a form of archive, Installation. (2024)

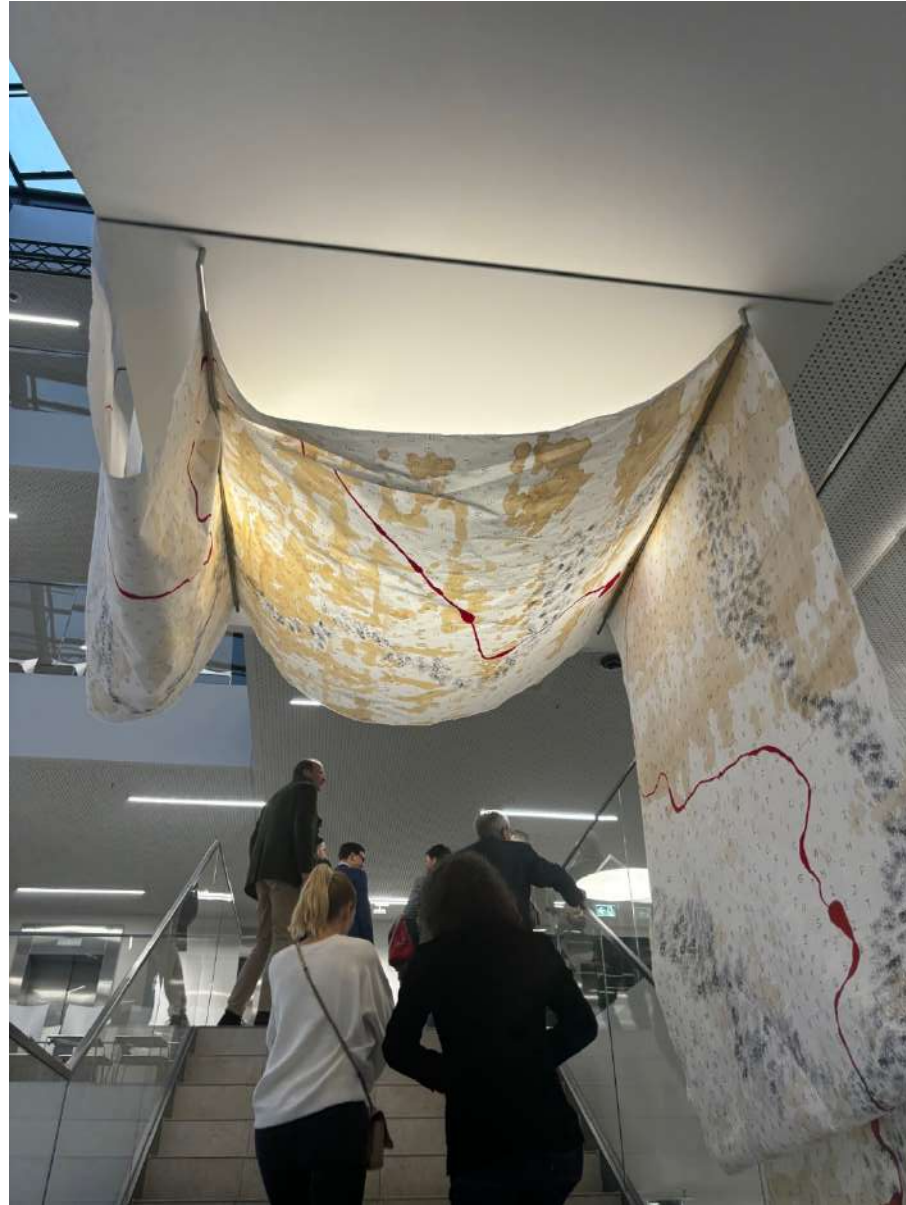
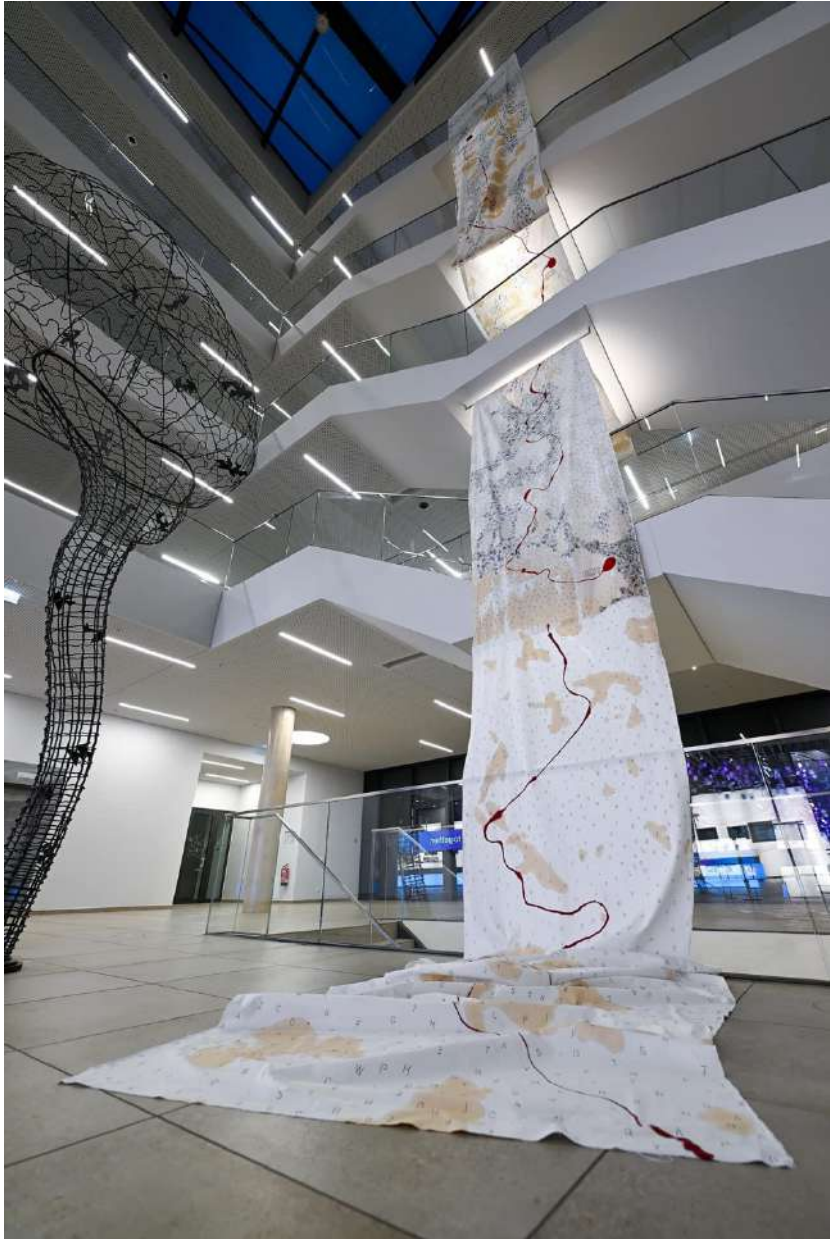


Chapter 1 page 1 to 19, Endlovini chapter. (2024)  
Installation View



Uyandiva, (2024)  
Installation view

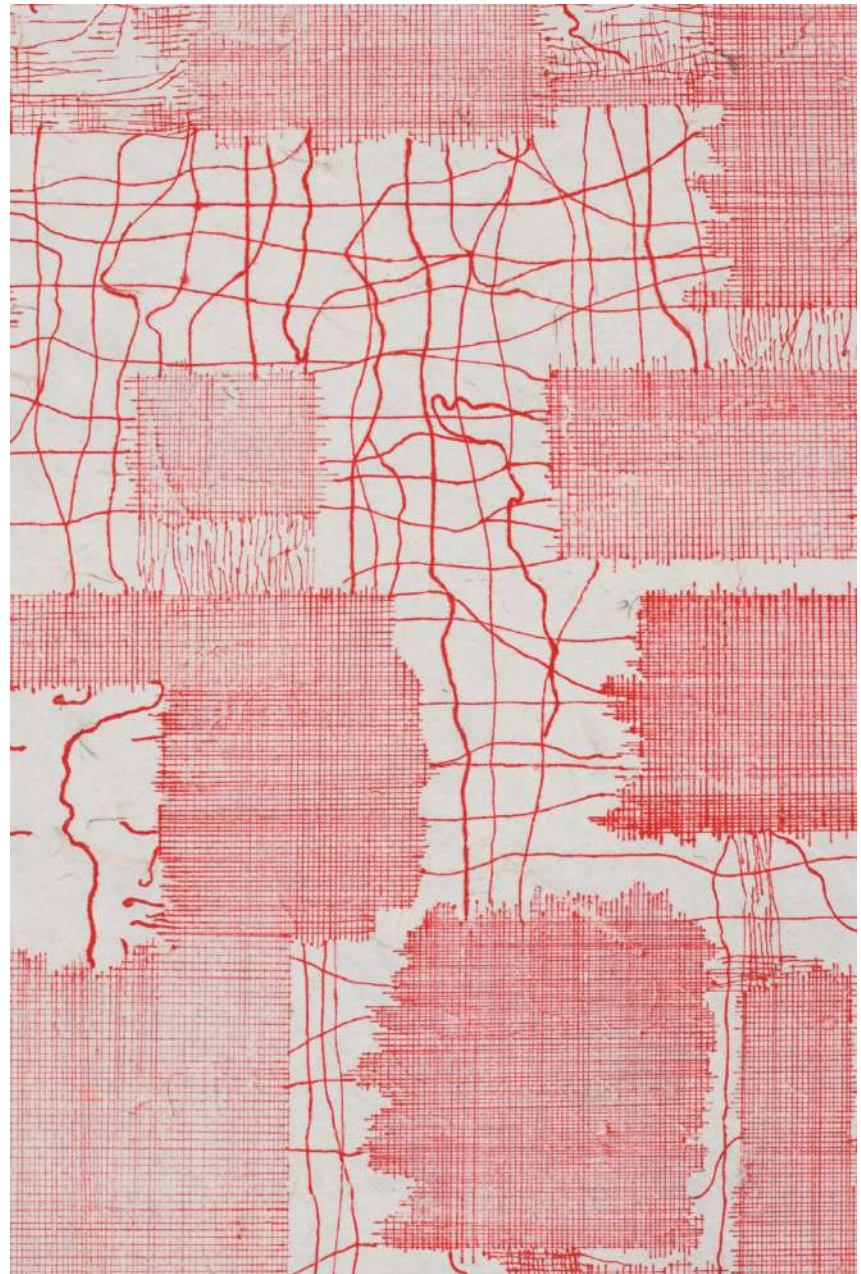




Untitled (Mapping Movement), Installation. (2024)  
Munich, Germany



Zone 3, (2024)  
60 3/5 x 531/10 x 2 in | 154 x 135 x 5cm

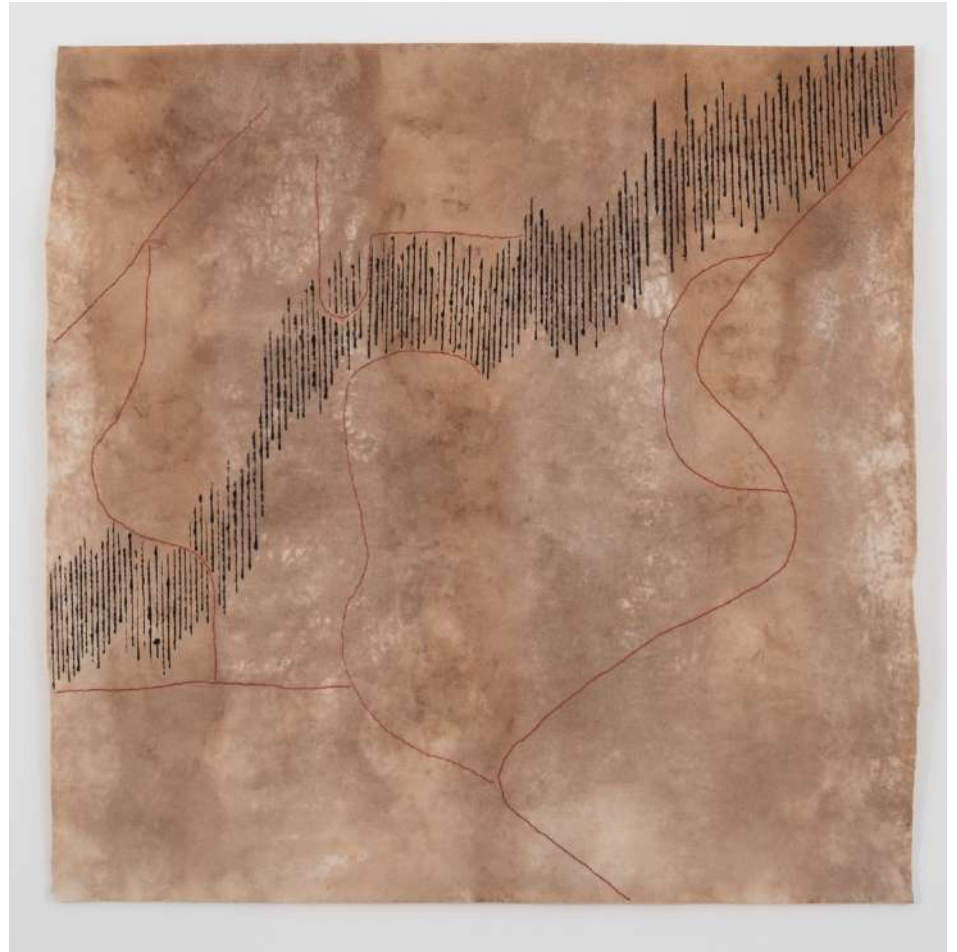


Strand Searching, (2024)  
31 2/5 x 23 1/2 in | 79.8 59.8 cm





When we remember, Installation. (2024)  
Uppsala Museum, Sweden



Traces, (2023)  
54 7/10 x 54 7/10 in | 139 x 139 cm



Be good to my memories, (2023)  
18 1/10 x 14 1/5 in | 46 x 36 cm



Umdiyadiya, Installation (2022)  
BMW South Africa, Johannesburg



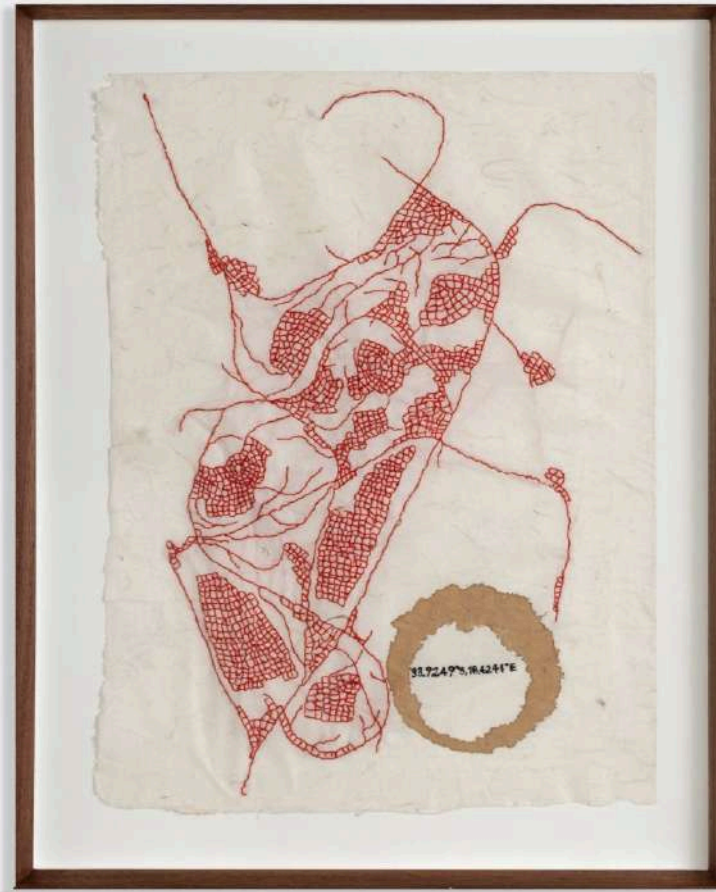
Performance Lecturer, (2024)  
Konstnarsnamnden, Sweden



In these Streets, 2019  
Photography and Video



Identities, Installation (2022)

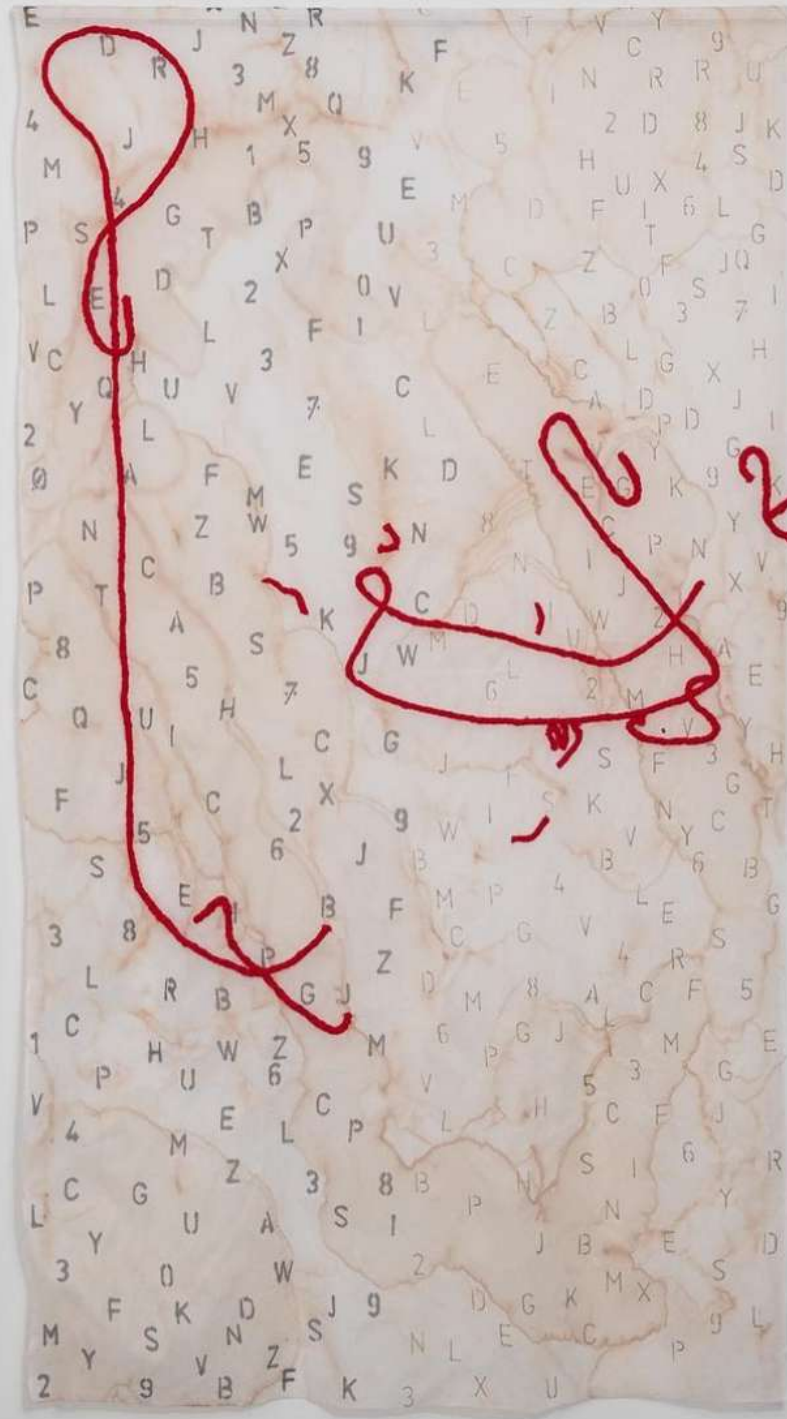


To the City, (2023)  
18 1/2 x 14 3/5 in | 47 x 37cm





Zone 2 (2023)  
32 7/10 x 24 4/5 in | 83 x 63 cm



Signature, (2023)  
76 4/5 x 43 3/10 in | 195 x 110 cm



Bags we carry, Installation. (2022)

How does one drawback to their being once they have suffered immensely?

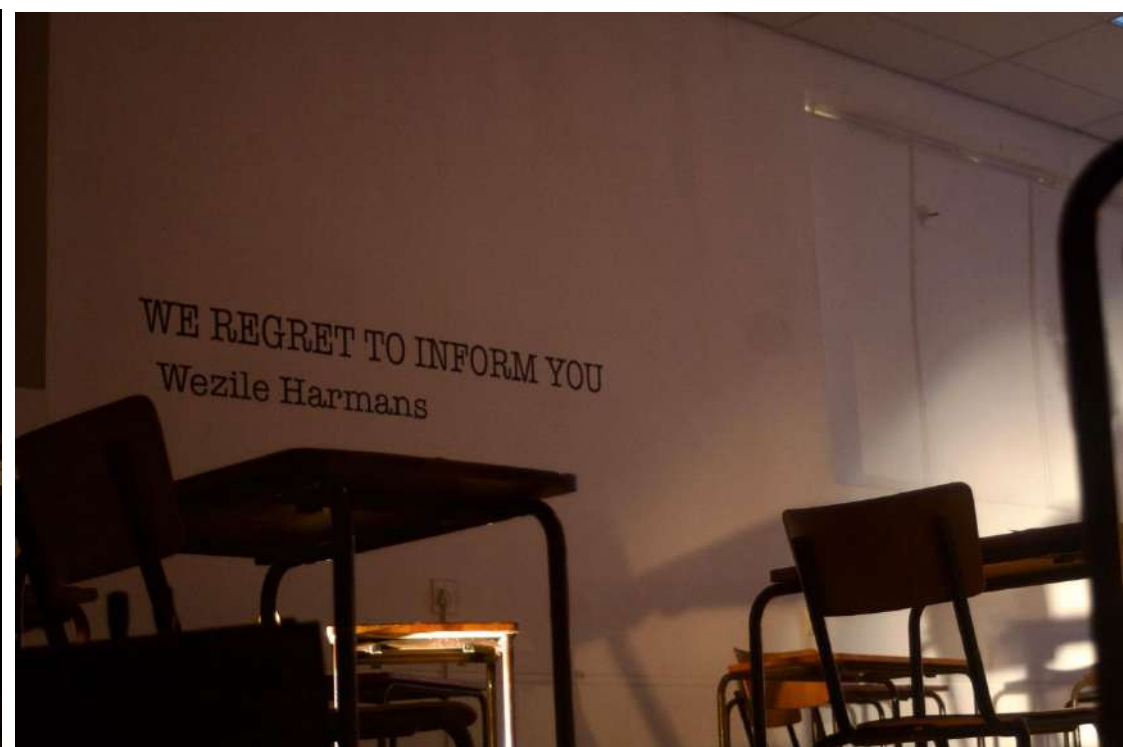
How do you reinvent yourself once trauma and travel has clothed you?

How do you equip these individuals to engage deeply on matters of social change and their lived experiences of other on the other side?

How do you revisit memories without creating further trauma?



We regret to inform you, Performace. (2022)



We regret to inform you, Installation. (2022)



This is an ongoing project which encompasses series of spaces that hold victims to gather, remember, heal and predict. These spaces are physical, mobile, temporary and futuristic. I am also looking at the idea of mapping conversations as coordinates that direct individuals to collectively remember familiar and unfamiliar events. I am looking at these spaces as forms of archives.

<https://www.wezileharmans.com/projects/endlovini>

THANK YOU.

More information about my projects

[www.wezileharmans.com](http://www.wezileharmans.com)