

LYNDI SALES

Superpositions - Overlappings

collage, drawing, textile

17.05 – 15.07.2023

PRIVATE VIEW Tuesday 16th May | 5 pm – 8:30 pm

**SUNDAY
OPENING** Sunday 18th June | 2 pm – 6 pm

CONCERT Thursday 8th June | 8 pm
enCyclies
Antonin Le Faure (viola) – **Louis Siracusa** (double bass)

**EXCEPTIONAL
CLOSURE** 21.06.2023 – 28.06.2023

ARTIST NEWS 30.06.2023 – 18.11.2023
Lyndi Sales participates in *Chimères* at the **Fondation Blachère, Bonnieux**

The concept of *shift* –either physically or mentally– has long been representative of Lyndi Sales's work. In *Overlappings*, she reaffirms her intent to go beyond the limits of the visible, beyond conventional perception. The exhibition title is to be understood both literally and metaphorically: Lyndi Sales composes by overlapping materials and references – the spiritual and the mundane, myths and reality as described by science. She draws from her travels, her personal background and her sensory experiences. Different influences and cultures coexist in her search for a universal visual language. The artist creates a singular vision, springing from an altered perception of the universe, thus leading the way to a world that is both out of time and out of space. In an era when the flow of images is constant and omnipresent, Lyndi Sales seems to reclaim a need to enter other worlds, a need for a deep imagery of the self. Her work takes the material form of collages, meditative drawings, as well as drawn and embroidered textiles. By their intense luminosity, Lyndi Sales's latest works have a powerful attraction. They act like a spiral or a vortex, drawing in the gaze to take it always further.

A South African with a deep attachment to her country, Lyndi Sales belongs to a complex and deeply composite culture and reality, which often shows directly through her work via objects, symbols and the evocation of societal issues. In addition to this rich background comes her personal path of self-inquiry, which led her to learn about Buddhism and its stages of life, as well as being deeply impressed by Aldous Huxley's experience with mescaline as told in *The Doors of Perception*.

Her creative process also holds the ancient idea of each path of life being an attempt to reconstruct an original identity later fragmented. This underlying idea emerges in Lyndi Sales's work method: she first paints, then cuts up her paintings and finally recompose.

The artist's recent retreat among the *Huni Kuin* people in the Amazon allowed her to be initiated into *Ayahuasca*, their plant medicine. *Ayahuasca* is part of carefully prepared rituals, intended to allow the individual to reach a state of trance, thus furthering the understanding of self and its connection to the world. A key element to the *Ayahuasca* rituals, the term *Kené* refers to images made of geometric systems, in turn creating a connection between the community and its land –through knowledge, culture, history, and aesthetics. With its ancient non-verbal legacy, *Kené* merges with the visions and emotions induced by *Ayahuasca* to materialise in Lyndi Sales's personal universe and her works. In this sense, each of her collages is made of paintings and maps, radiantly ramifying to tell a story or express a feeling.

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A series of tapestries and ceremonial robes have been embroidered and drawn over to become spiritual charts on which interspersed stones, fragments of horn, and pearls act as markers, talismans and lucky charms.

By creating what she calls her “ceremonial” garments, Lyndi Sales puts the emphasis on the rite of passage and highlights the idea of clothing as a habit –a second skin, for a sense of belonging but also to protect in the journey to the new and unknown. A recurring motif of the artist is the fragment of dragon –a creature signalling transgression in ancient cartography, a code for a forbidden land where only the brave seeking clarity dare entering.* Symbol of transformation, rebirth, and sexuality, the serpent slithers as a pattern in many of Lyndi Sales’s latest works.

In *Overlappings*, Lyndi Sales invites us to open our eyes and our emotions wide with her, in a journey without destination but ourselves. She does so by her breath-taking works, mesmerising in a wonder similar to a peacock suddenly spreading its tail or to the glistening waters. But her intent does not stop at the immediate attraction and the possibility of enchantment: her more intimate desire is also to invite us to dig deeper, to know and further our relationship to others and the world.

*The word dragon comes from the Ancient Greek word *drákōn* deriving from *dedrakeîn* (δρακεῖν), aorist of the verb *dérkomai* (δέρκομαι) meaning to “see clearly”.

background

Lyndi Sales was born in 1973 in Johannesburg, South Africa. She lives and works in Cape Town.

Her work is displayed at the collections of the **Texas A&M University**, the **National Gallery of Art**, the **Library of Congress Art**, the **New York Public Library**, the **Northern Illinois University**, and the **Arthur and Mata Jaffe Collection** (United States); the **Université de Montréal** (Canada); the **Red Bull HQ** (Austria); the **Facebook HQ**, the **ABSA – Ernst and Young**, the **South African Breweries**, the **Standard Bank** and the **South African National Gallery** (South Africa); **FMT** (Austria); and the **Société Générale**, the **FRAC de Haute Normandie**, the **Mobilier National**, and the **Collection Zinsou** (France).

In 2011, Lyndi Sales represented South Africa at the **54th Venice Biennale**; while in 2021, her work was featured in *Transport Commun*, **Tours de la Société Générale** (Paris) and *Cosmogonies – Zinsou, une collection africaine* at the **MO.CO.** (Montpellier) and finally in 2022 at the **Cobra Museum** (Amsterdam). The **Bon Marché – Rive Gauche** (Paris) showed her installation **Audience** in 2014. Her yet unseen mural installation, *Animal Spirit*, will soon (30.06.2023 – 18.11.2023) be presented in the inaugural exhibition of the **Fondation Blachère** (Bonnieux), *Chimères*.

The Galerie Maria Lund has been collaborating with Lyndi Sales since 2009 through five personal exhibitions of her work: *in transit* (2009), *Surveillance passive* (2011), *Praeternatural light* (2014), *Un jour j’ai trouvé un papillon arc-en-ciel* (2019), and *on being* (2021). *Overlappings* marks their sixth in 2023.

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