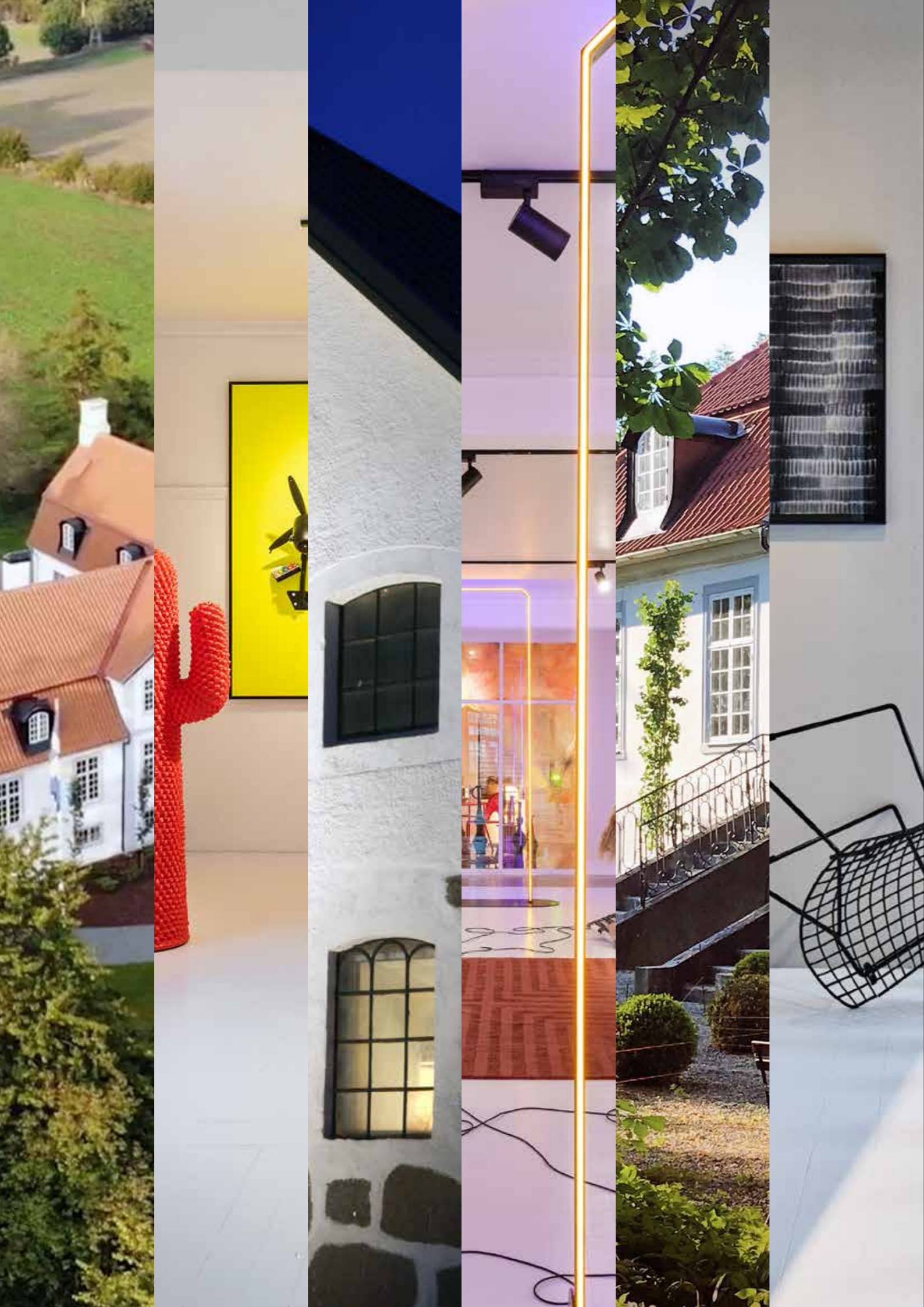


CATHY ABRAHAM





It's All About Collaboration: KÅSEHOLM x THEFOURTH

Kåseholm, Tomelilla: Thefourth, Cape Town

ABOUT KÅSEHOLM CASTLE

Kåseholm Castle, a historic estate in Tomelilla, Sweden, embodies a rich heritage and timeless elegance. Originally a residence for nobility, the castle has been carefully restored by its latest owners Jamie White and Joakim Silvandersson, and has been developed into a venue for exclusive events, exhibitions, and stays. The culinary expertise of 2 Michelin Star chef Daniel Berlin further enhances its reputation, making Kåseholm a sought-after destination for unforgettable experiences.

Situated within picturesque landscapes, Kåseholm exudes a captivating charm, blending its historic architecture with contemporary refinement. Restored interiors reference the past while expressing contemporary context, evoking wonder and awe. Today, the castle serves as a cultural focal point, attracting visitors from far and wide, who come to witness its timeless allure and inspiring atmosphere. Kåseholm now embraces the evolving world of art and creativity, fostering collaborations and exchanging ideas. Preserving its heritage while embracing new possibilities, the castle becomes a destination for creatives and patrons alike, providing a space where artistic visions can flourish and create a lasting impact on culture and beyond.

ABOUT THEFOURTH

THEFOURTH is a contemporary art gallery and design showroom initially located on the fourth floor of the historic Exchange Building in Cape Town's St. George's Mall area. The gallery has served as a dynamic platform at the heart of Cape Town's creative community, fostering connections and collaborations among various creative professionals. Its unique and hybrid space featured a gallery, a concept store, and a private bar, making it both commercial and informative in nature.

The concept of THEFOURTH Gallery and Apartment Vol. is deeply intertwined, despite their distinct purposes. When the sixth floor of the Exchange Building became available in 2019, it offered an ideal canvas for exploring philosophical and practical inquiries related to art and design. Apartment Vol. was born from this exploration, with the intention of providing an intimate space where art and design could be better understood outside the confines of traditional gallery settings. The approach was characterised by non-attachment and constant evolution.

Apartment Vol., serving as an animated domestic environment, laid the foundation for THEFOURTH's brand and gallery. When the fourth floor of the building became available in 2020, THEFOURTH gallery was established, embodying the domestic sense of an apartment but functioning as a versatile space for collaborations, showcases, residencies, and events. Throughout its existence, THEFOURTH has maintained a focus on re-engineering time and space for artistic expression.

The gallery's continuous exploration of exhibiting, curating, and collecting art and design remains a central theme, evident in its archival catalog from previous years. As THEFOURTH moves forward, the brand's potential and vision extend beyond Cape Town, with an ongoing commitment to experimentation and non-traditional approaches to art and design. While their journey in South Africa is still unfolding, the spirit of THEFOURTH embraces change and seeks to explore new directions and possibilities in other territories globally. This commitment to constant evolution is reflected in their decision to move on from the Exchange Building, acknowledging that the exploration of domesticity and non-traditional art and design cannot be confined to a single place, but must remain open, progressive, and unrestricted.

ABOUT NORTHERN / SOUTHERN EXPOSURE

We are excited with the launch of "Northern Southern Exposure," our new collaborative cross-disciplinary project that aims to foster international connections and sustainability. THEFOURTH gallery has teamed up with Kåseholm Castle in Tomelilla, Sweden to challenge conventions and encourage innovative collaborations.

"Northern / Southern Exposure" brings together artists and practitioners from diverse backgrounds, breaking traditional boundaries in the fields of Architecture, Art, Conservation, Design and Food. Through this unique collaboration, we hope to inspire new working contexts and empower local communities.

Our vision is to create a platform where artists and practitioners from around the world can exchange knowledge and ideas, leading to innovative theories and practices that promote sustainability. Our inaugural collaborative solo exhibition, "Here: the Ghost is Me," features the works of South African artist Cathy Abraham.

KÅSEHOLM

NORTHERN
EXPOSURE
SOUTHERN

THEFOURTH

KÅSEHOLM



KÅSEHOLM

KÅSEHOLM



KÅSEHOLM



A GROUP
OF QUEER
S IS CALL
ED A CHURCH

THE ALPHABET
RENDING IS
FUNDAMENTAL

PRIDE
OR
DIE

Apartment x THEFOURTH
2020
Exchange Building, Cape Town, South Africa
Featuring works by Brett Charles Seiler
Photograph by Paris Brummer



House Party at THEFOURTH
2021
Exchange Building, Cape Town, South Africa
Featuring installation by Mr Munro
Photograph by Hayden Phipps

About The Artist

Born in 1968, Cape Town, South Africa

Cathy Abraham was born in 1968 in Cape Town, South Africa where she currently lives and works. She specialised in process-based art at the Michaelis School of Fine Arts, University of Cape Town (UCT), where she graduated with a Master's in Fine Art with Distinction in 2018. Abraham's creative work brings together seemingly disparate entities through a ritual based practice. She uses mediums that reflect the subject matter which include film, mixed media, installation and participation as well as painting and sculpture.

Selected group exhibitions include The Great South African Nude, at Everard Read in Johannesburg, and Spring Art Fair at SMAC Gallery in Stellenbosch, both in 2009; Domestic Departures at The Forge in Cape Town in 2011; In Good Company, curated by Michael Chandler at the Irma Stern Museum in Cape Town in 2013; Art/Out of the Ordinary, curated by Marilyn Martin at the Association of Visual Arts (AVA) in Cape Town in 2015; The Shape of Nothing at Michaelis Galleries, UCT; The Spirit of Stern, curated by Michael Chandler at the Irma Stern Museum in Cape Town; and The Space Between, curated by Mari Macdonald at the South African Jewish Museum in Cape Town, all in 2016.

Abraham's first solo show, *Naked*, was held at the Joao Ferreira Gallery in Cape Town, in 2008. Notably, amongst other solo exhibitions Abraham presented a solo exhibition at THEFOURTH gallery in Cape Town in 2021 and at the South African Jewish Museum in Cape Town in 2013, entitled *Undying Entanglement*, comprising installation, film and works on paper.

PRACTICE

Embodying memory through spatial and temporal constructs such as life and death, and all that exists in between, Cathy Abraham's practice is drawn out of the dichotomies of anguish and exhilaration; particularly as her work speaks to the spectrum upon which all existential inquiries finally state their case. Namely, the point that eventually determines the discreet contrast that separates the flow of experiences from each other. If the space between such moments could be visually articulated, what would they look like? This is the sense

one assumes when viewing Abraham's extensive works – that the cohesion of her artistic practice is that it is a deeply personal and revelatory process for herself, first and foremost, with the beneficial outcome being exceptional works tied together in narratively driven, living stories of her own life. What makes art such an insatiable quest for humankind is that we may only hold a limited range of referential or "inspirational" junctures to draw on for the sake of one's practice; the range of human experience perhaps, and anything we might be able to imagine, yet none and nothing will ever be like another; for underpinning every artist's pursuit and practice is the energetic blueprint of their own essence – an essence as unique as the fingerprints that assist in casting the first brushstroke upon the canvas. In this respect, Abraham's development as an artist is a rare and vulnerable insight into the ways in which the Self – the essence – can be yielded to make manifest a reflection of itself through the artistic process.

Abraham writes in her own words:

"As a child, I was told that my struggle with breath, with asthma, was nothing but psychosomatic. This was a version of 'nothing' that held within it the power to be life-threatening. The dismissal of concern for my asthma led me to dismiss other major events in my life as nothing too. I cannot be sure what residues of ghastliness haunt and inspire me, as there are so many events I would like to forget, yet I remain aware of these experiences and their after-effects. By working with objects destroyed or damaged in the course of daily domestic life, I wish to speak to the mass of irreparable 'brokenness' that constitutes my life story; irreparable yet redeemable. I mark unrecognised potential within objects considered not good enough or not good at all." What is so striking about this subject matter is the reach into Abraham's past that this body of work exemplified; indicating that one's earliest memories often remain our most profound and impactful – perhaps even influencing us all our lives. Within a psychological framework, this certainly emphasises "nurture" over "nature"; yet interestingly, Abraham's act of a self-reflective artistic process seems to offer a medicinal or remedial quality in which her work becomes more than just art; rather, it is a living symbol of her own psyche-surgery, as it were, in which the transmutative result of healing is made visible and tangible through her own essence.



Here, the ghost is me

Kåseholm, Black Gallery Barn, Tomelilla, Sweden

The title is taken from a phrase Jacques Derrida speaks in the film “*Ghost Dance*” (1983), an experimental, non-linear documentary about the French philosopher. Abraham, whose practice is centered on spectral invocations, has long been preoccupied with Derrida’s hauntological theories. Inhabiting his words, she echoes his sentiments; here, the ghost is the artist – absent but for the works exhibited. That she is not herself present in the historical setting only augments the hauntings for which it is known. Kåseholm, Abraham was told, has long been inhabited by ghosts. The artist now counts herself among them. To this, the title suggests a novel intimacy – the first-person pronoun inviting a proximate encounter with Abraham as expressed in her work.

In this exhibition, Abraham continues in her accumulation of discrete acts, emphasising the importance of repetition and meditation. Each painted mark holds a symbolic significance, with the artist’s brushstrokes mirroring her spiritual journey. Through meticulous repetition, Abraham transforms her art into a silent prayer, evoking a sense of unity and expansion.

The exhibition highlights the theme of duality, where the artist embraces a symmetrical approach to her work. She uses multiple strokes to create overlapping forms that represent the meeting of opposing sides. These ethereal shapes symbolise historical wounds and forgotten traumas, allowing the viewer to confront their own unacknowledged experiences. Abraham’s artistic process embraces imperfections and glitches, celebrating the human element and our inherent variability.

Within the shadows of her creations, Abraham uncovers hidden aspects of the human psyche. By counting and distancing herself from the marks, she delves into the unconscious, inviting hidden obstacles to rise to the surface. Her art explores the interplay of light and shadow, revealing the complexities of the human condition.

For artwork inquiries or further information about “Northern Southern Exposure,” please contact us at buzz@thefourth.co.za or Whatsapp +27 728025658.

KÅSEHOLM

THE FOURTH

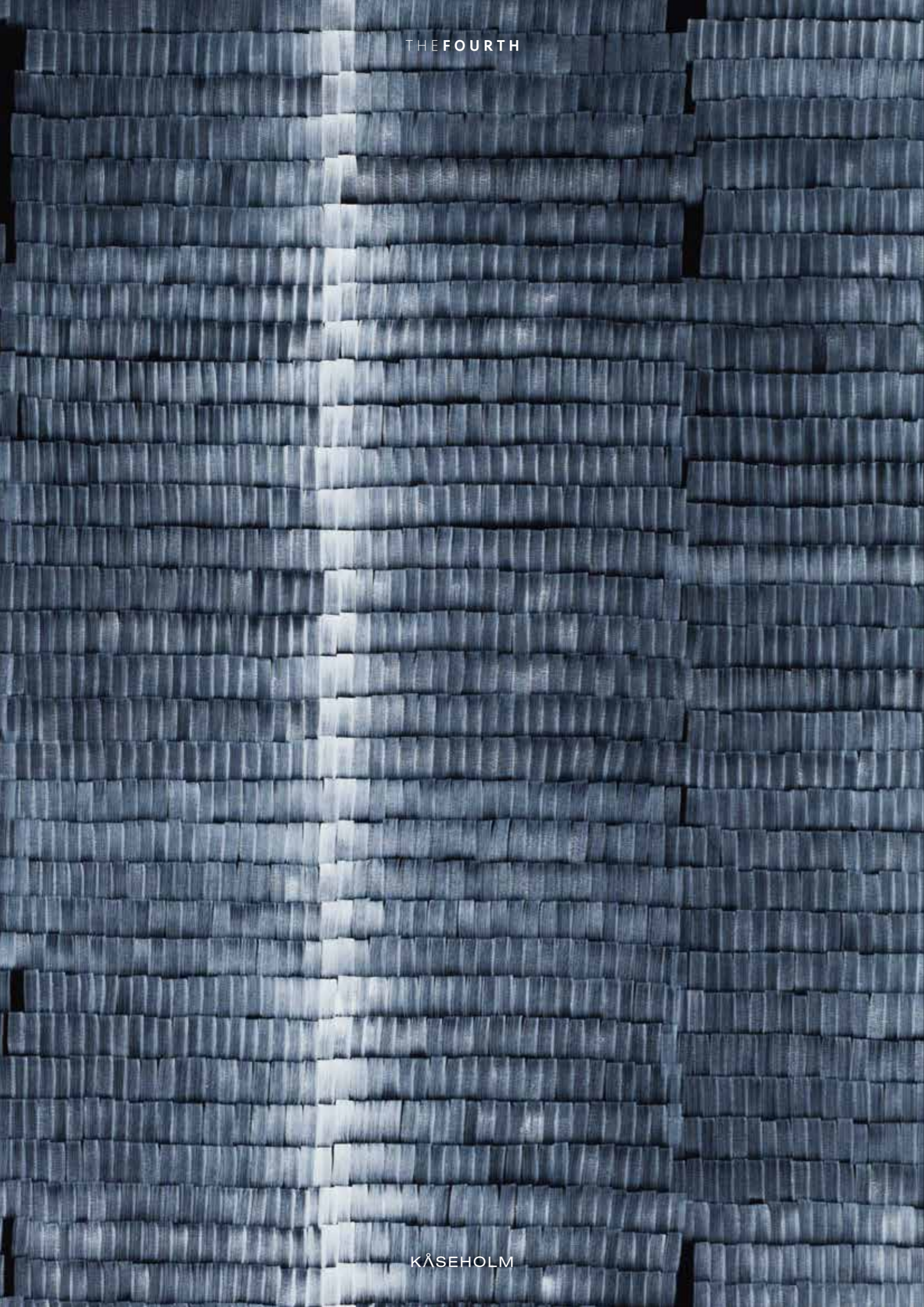


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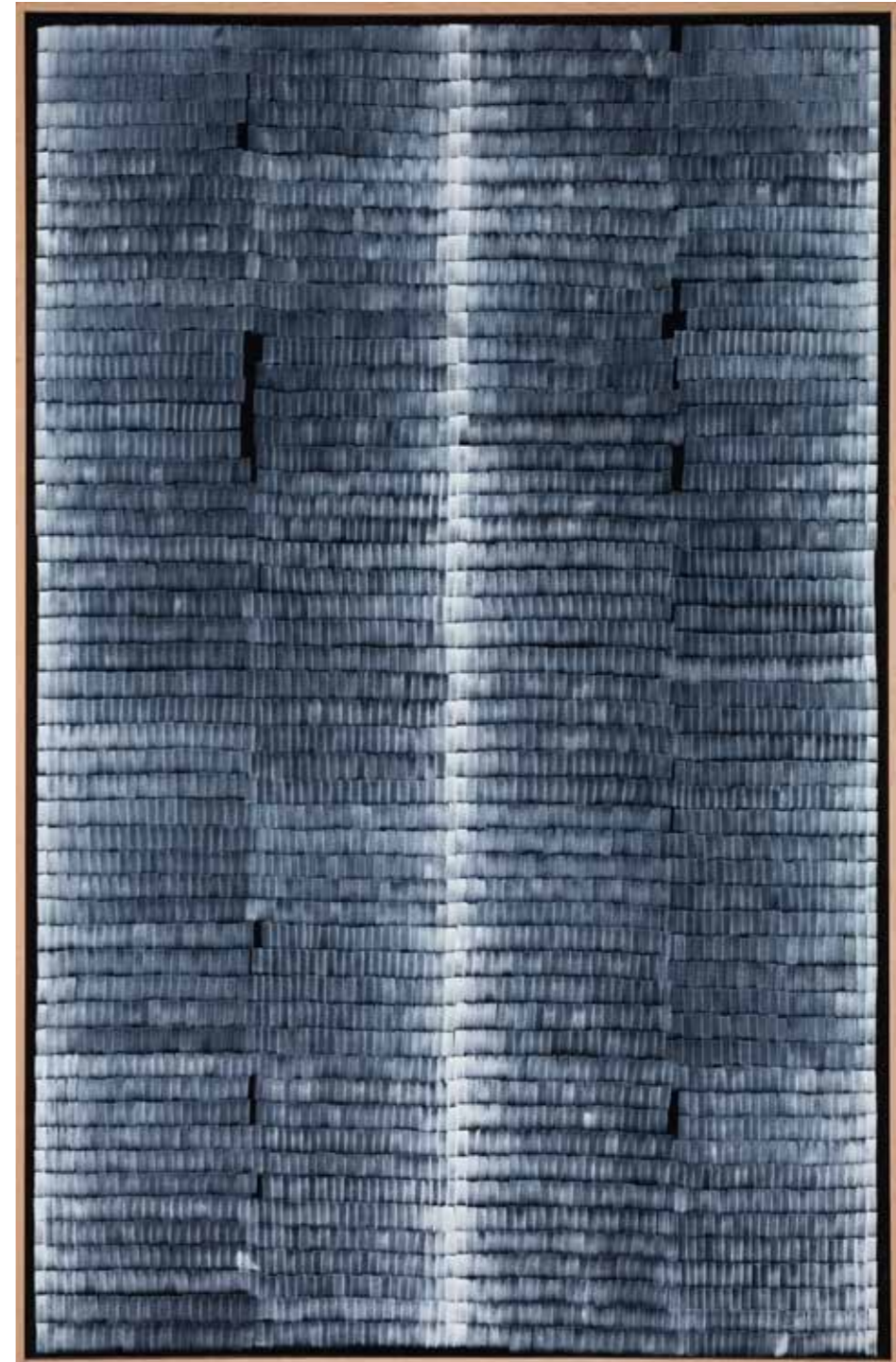
KÅSEHOLM

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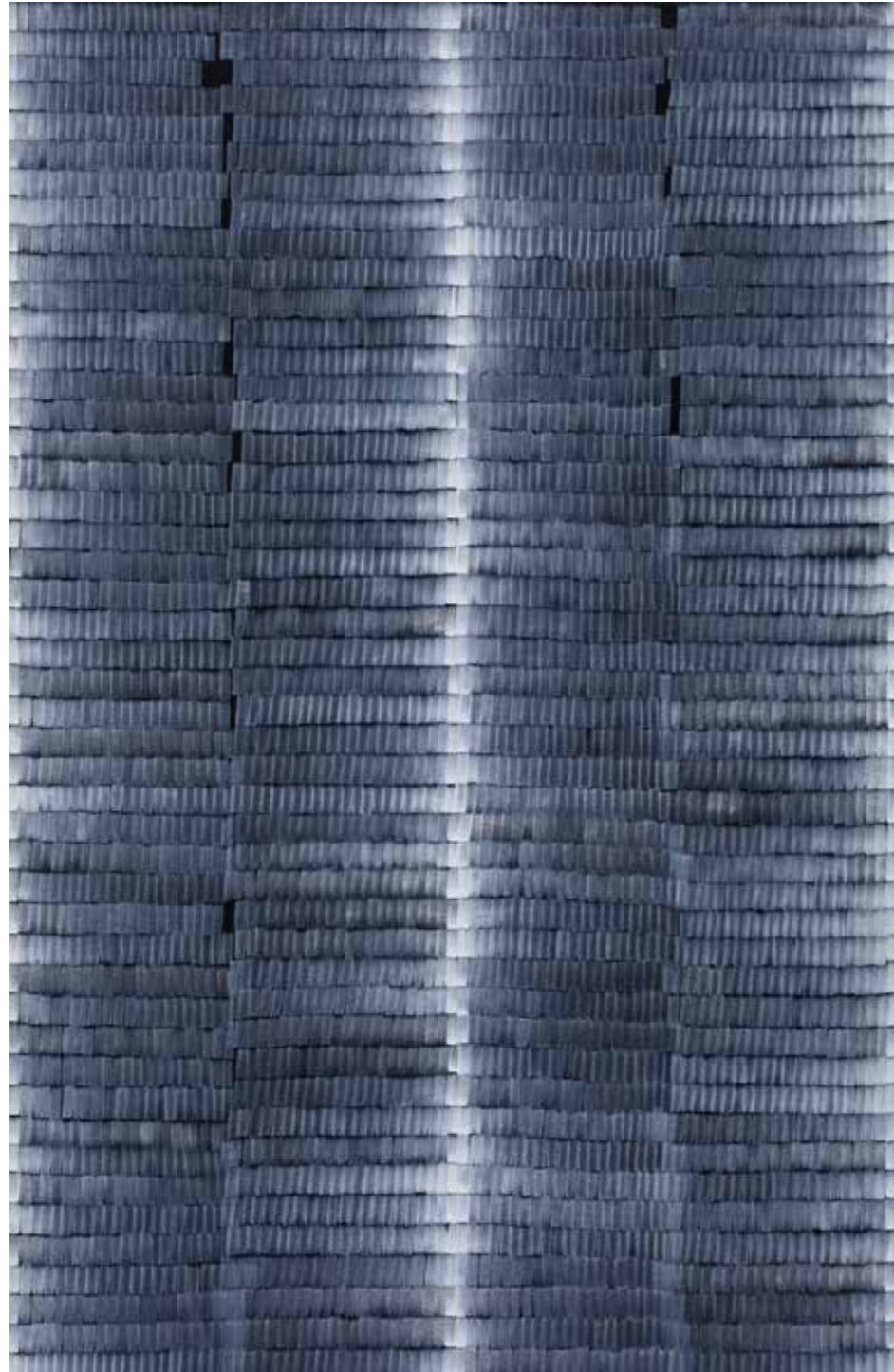


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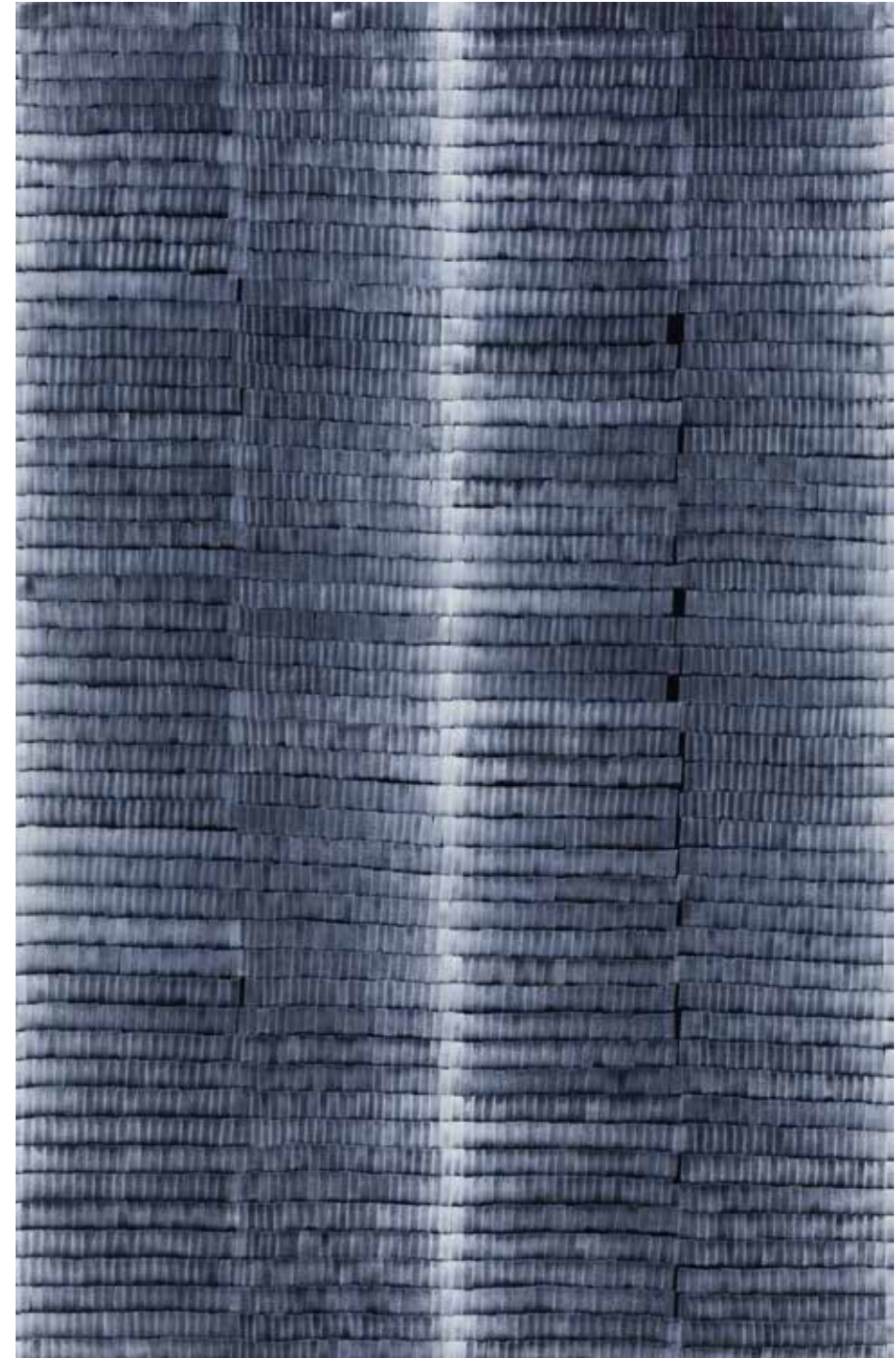


The three glitches II
2022
Oil on black primed cotton canvas
170 x 108 cm
SEK 29,220.00 | € 2,535.00 | R 51,500.00

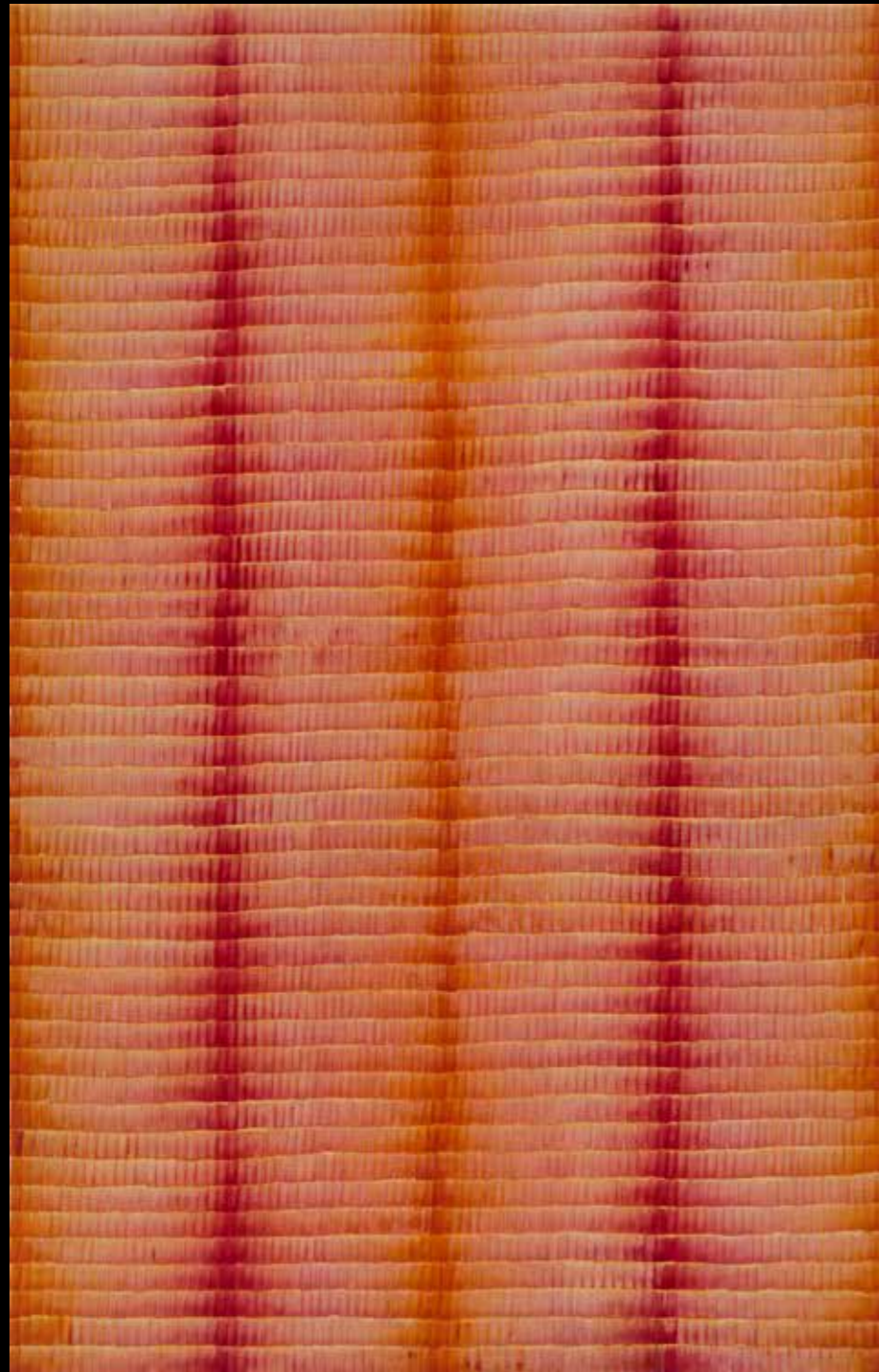
THE FOURTH



The three glitches I
2022
Oil on black primed cotton canvas
170 x 108 cm
SEK 29,220.00 | € 2,535.00 | R 51,500.00



The three glitches III
2022
Oil on black primed cotton canvas
170 x 108 cm
SEK 29,220.00 | € 2,535.00 | R 51,500.00

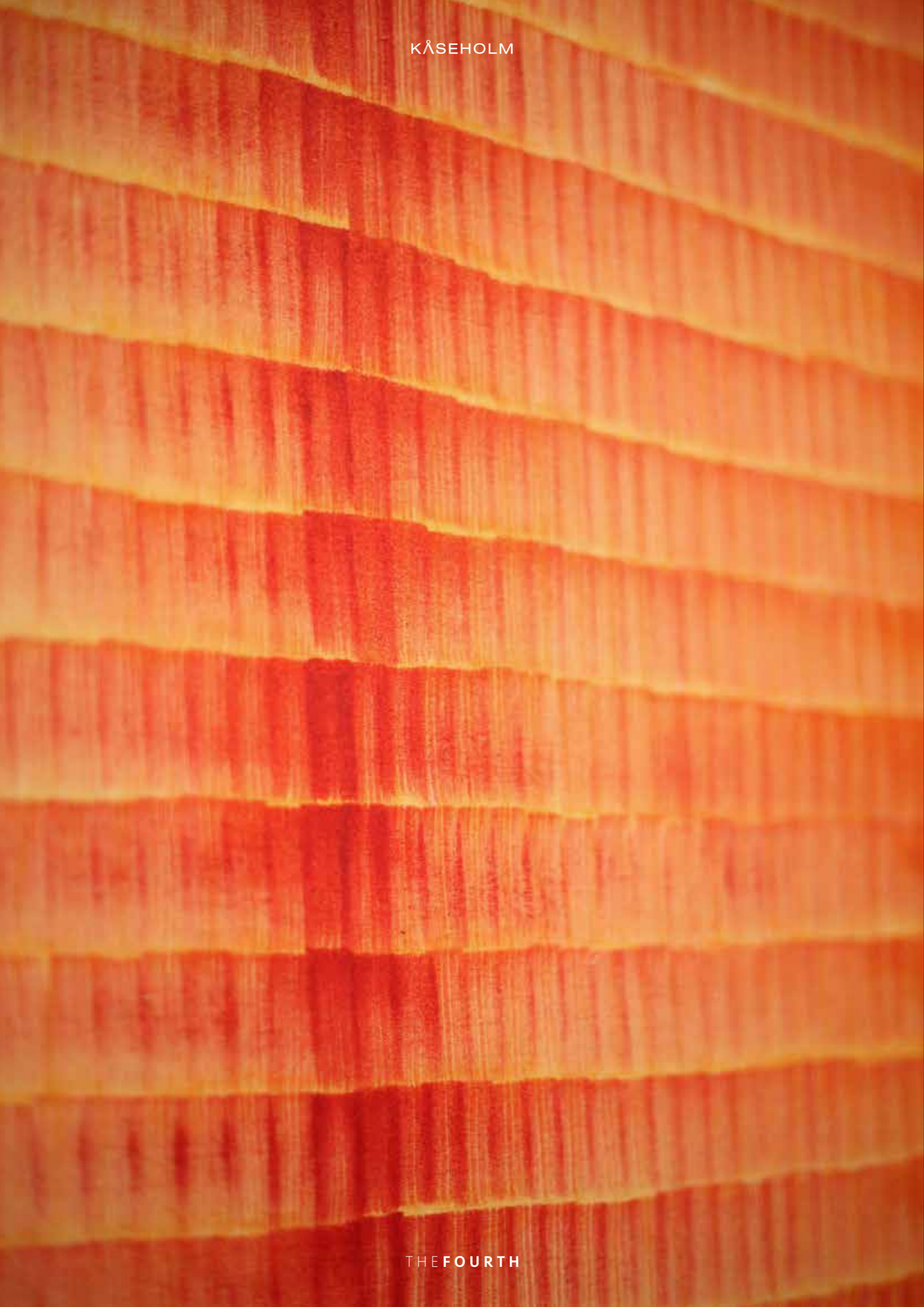


Sacral 27
2022
Oil on Italian cotton canvas
170 x 108 cm
SEK 33,350.00 | € 2,890.00 | R 58,750.00



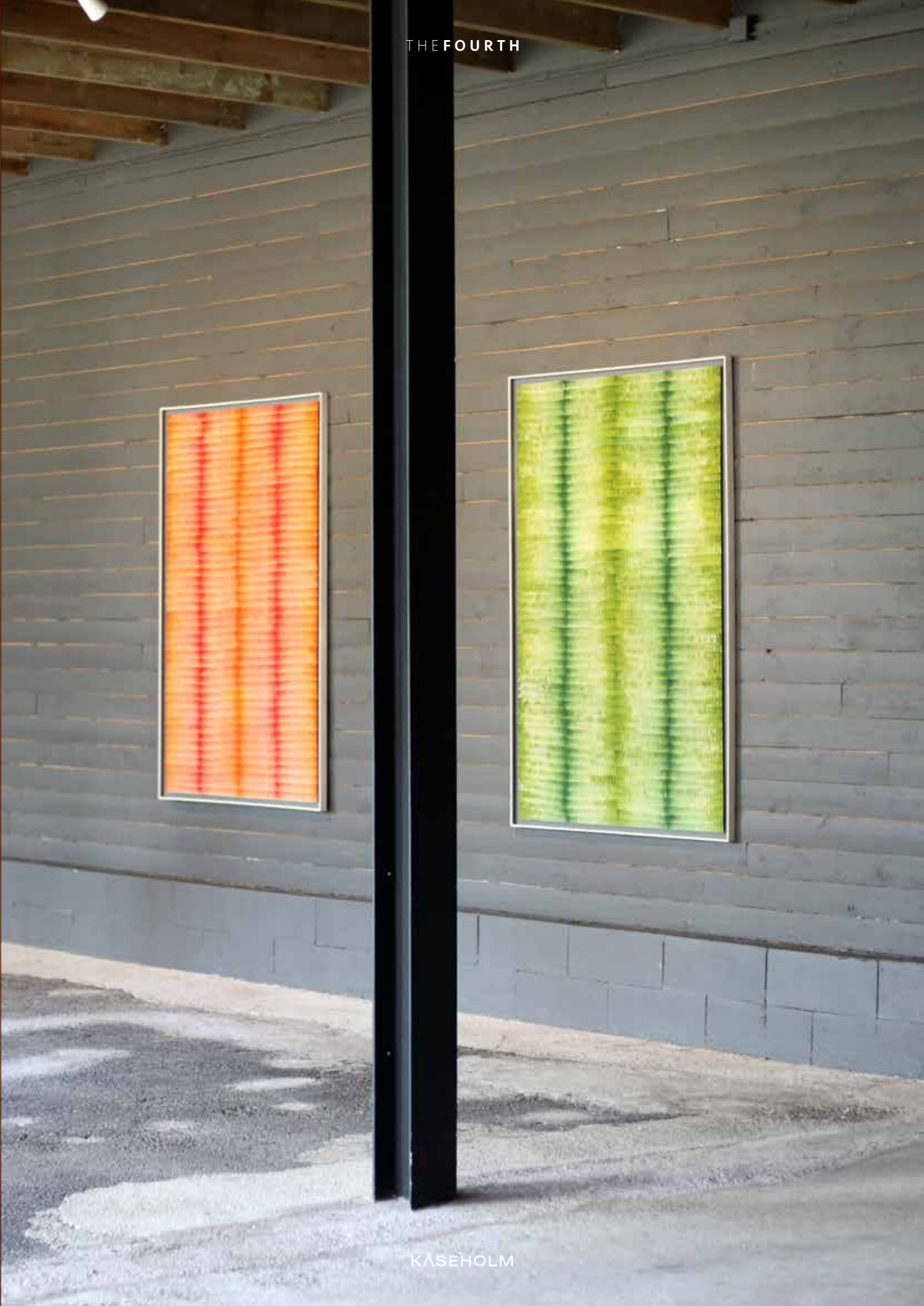
Layered ghosts of green
2022
Oil on Italian cotton canvas
170 x 108 cm
SEK 33,350.00 | € 2,890.00 | R 58,750.00

KÅSEHOLM



THE FOURTH

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KÅSEHOLM



Golden up and down my spine
2022
Oil on Italian cotton canvas
144 x 100 cm
SEK 23,000.00 | € 2,000.00 | R 40,650.00



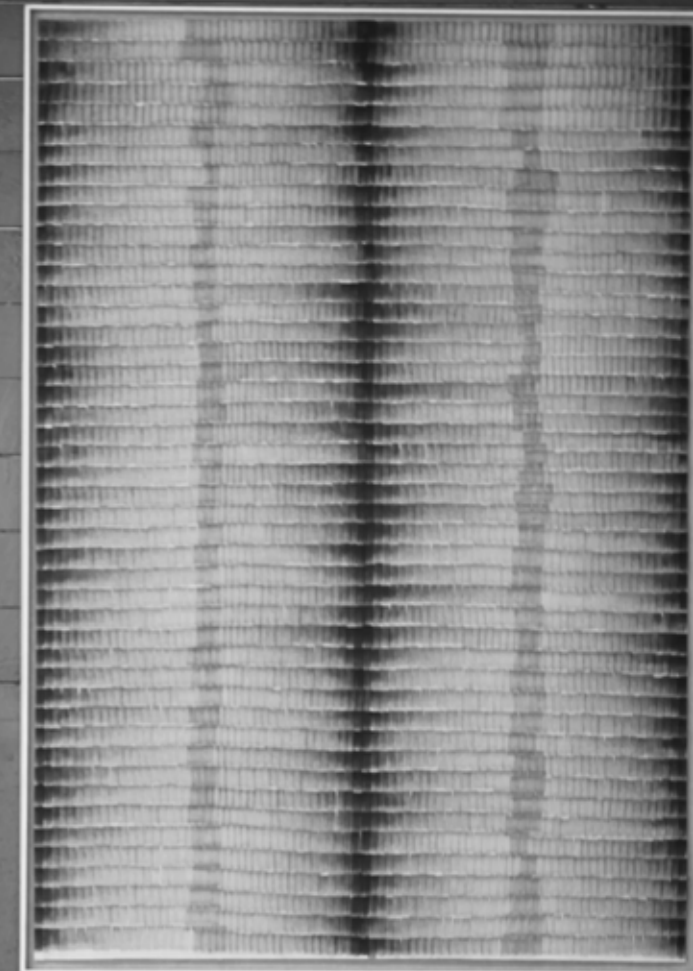
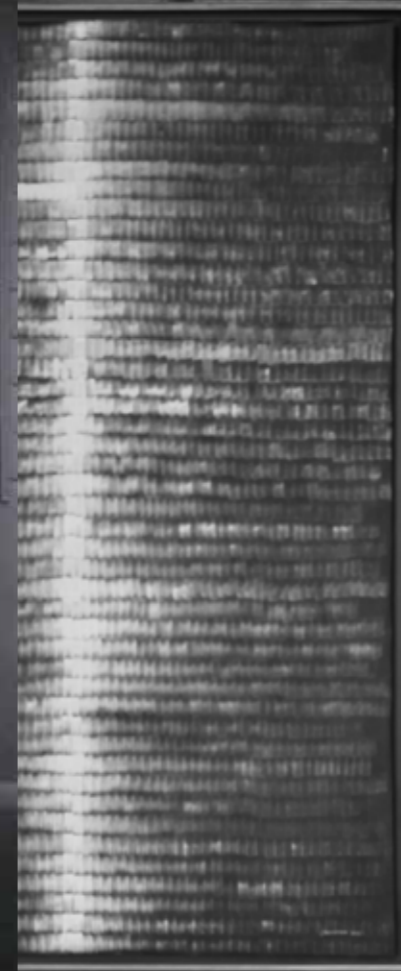
Golden up and down my spine
2022
Oil on Italian cotton canvas
144 x 100 cm
SEK 24,000.00 | € 2,100.00 | R 42,700.00

KÅSEHOLM



THE FOURTH

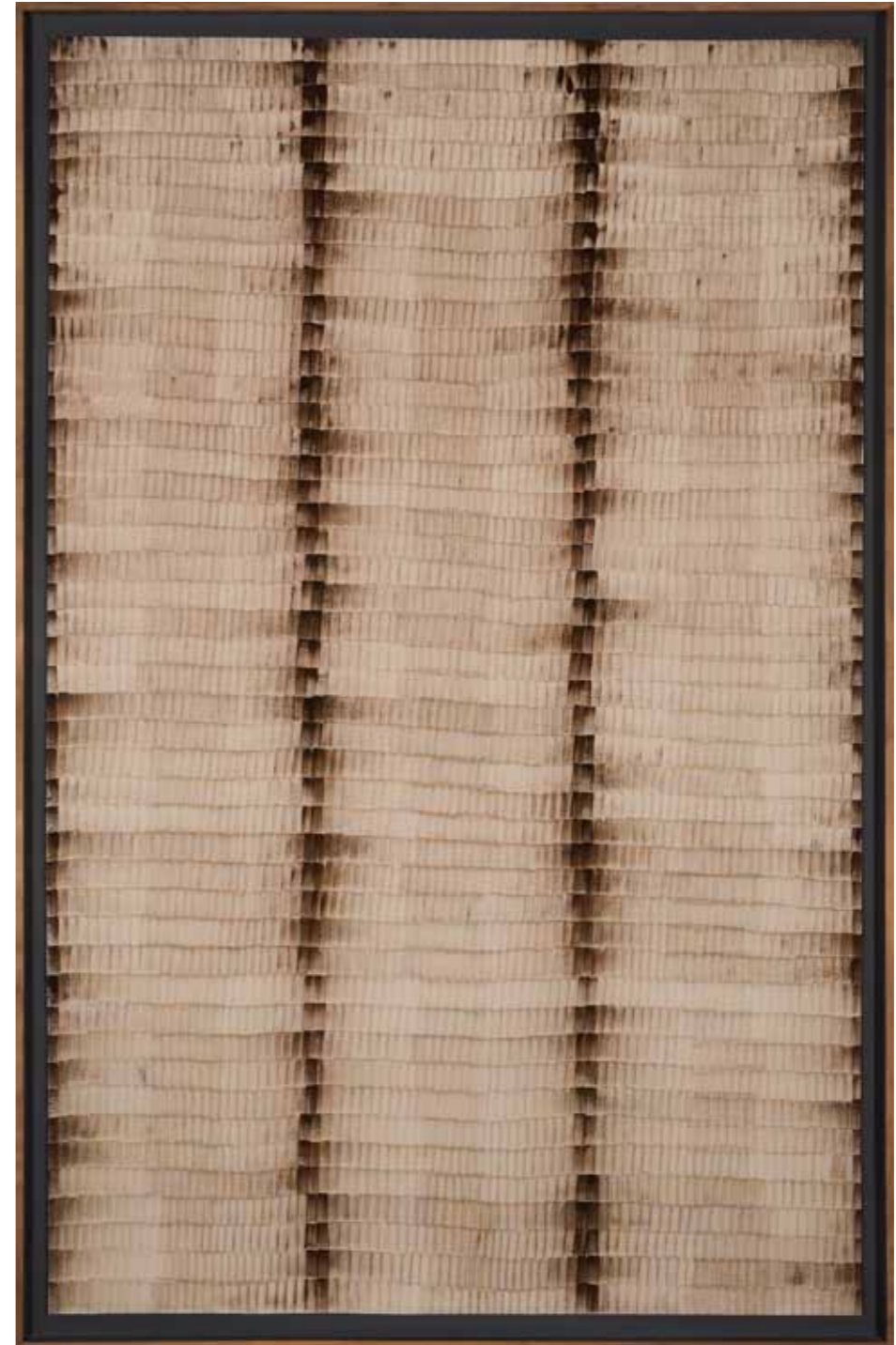
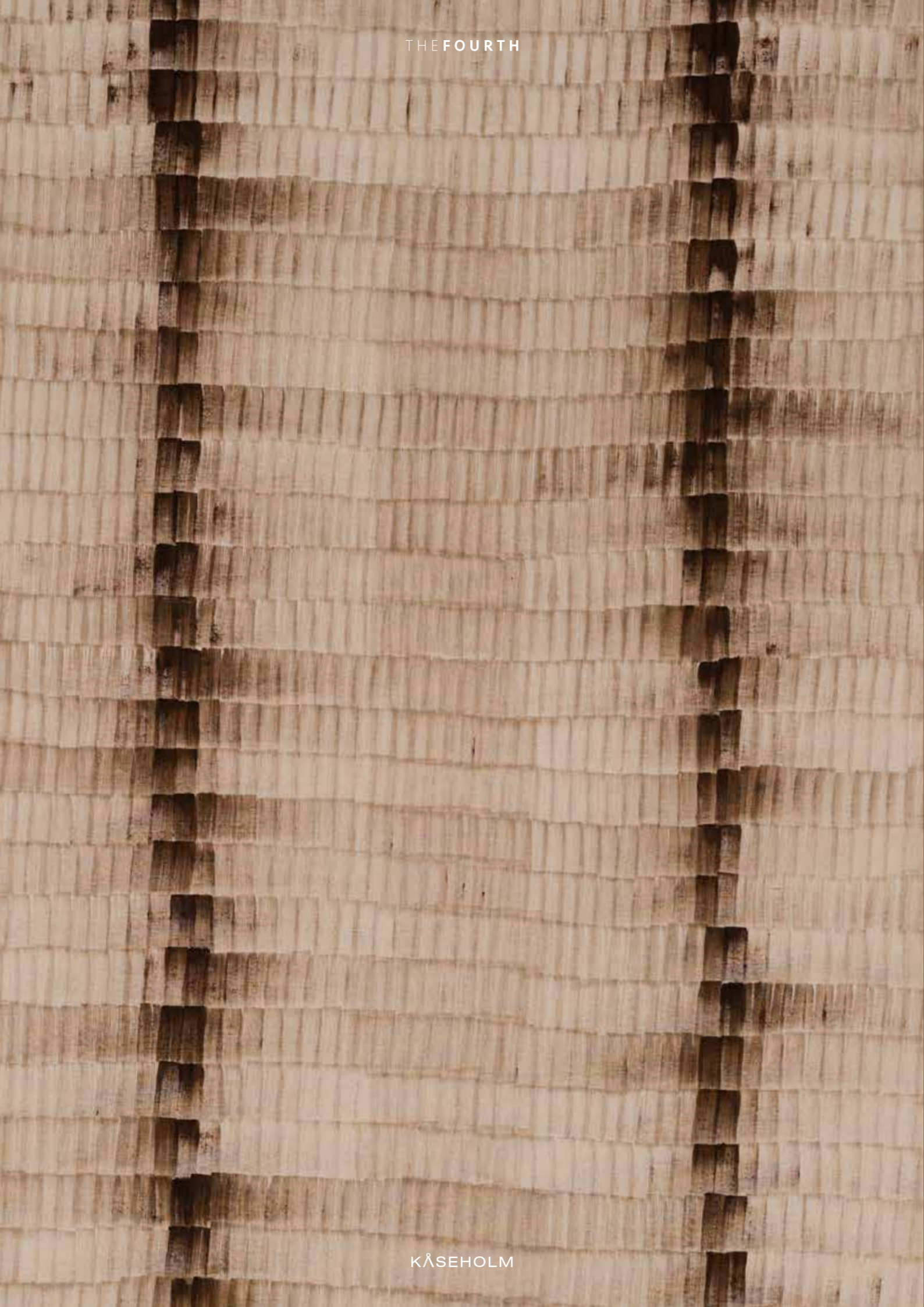
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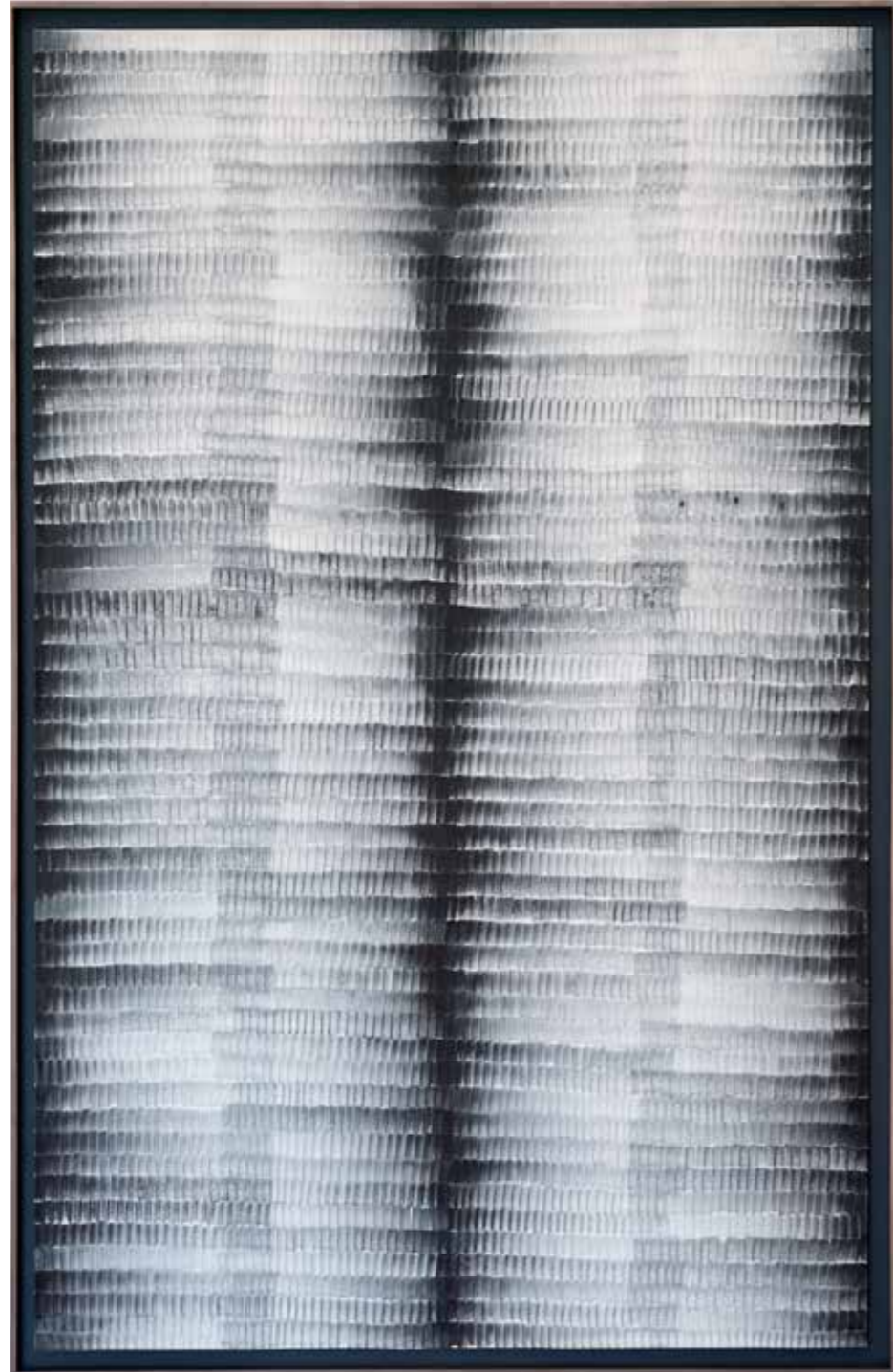
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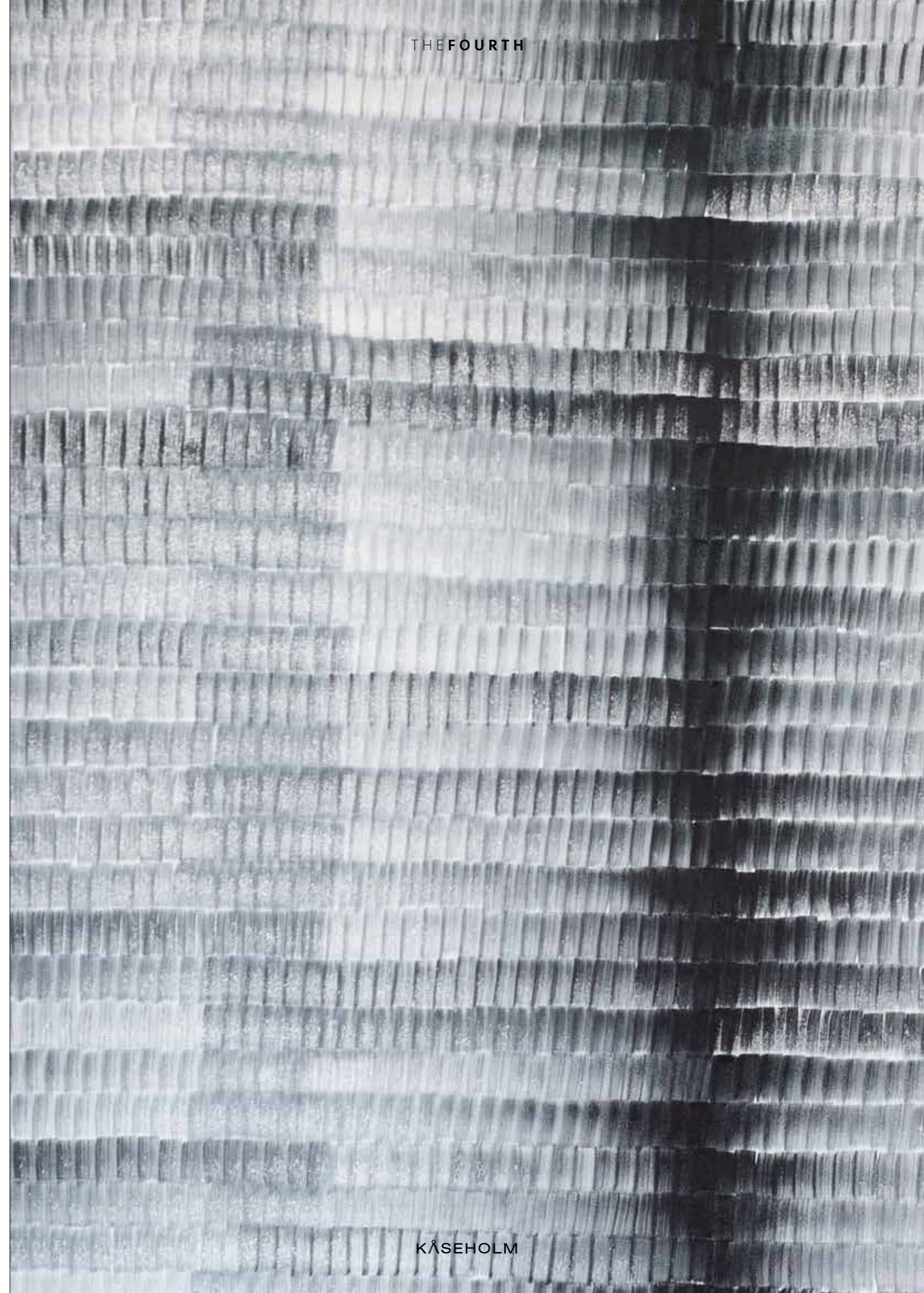
Umber ghosts
2021
Oil on Italian cotton canvas
170 x 108 cm
SEK 29,230.00 | € 2,550.00 | R 51,850.00

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Shadow ghosts black I
2022
Oil on Italian cotton canvas
180 x 111 cm
SEK 31,400.00 | € 2,750.00 | R 55,900.00



THE **FOURTH**



KÅSEHOLM

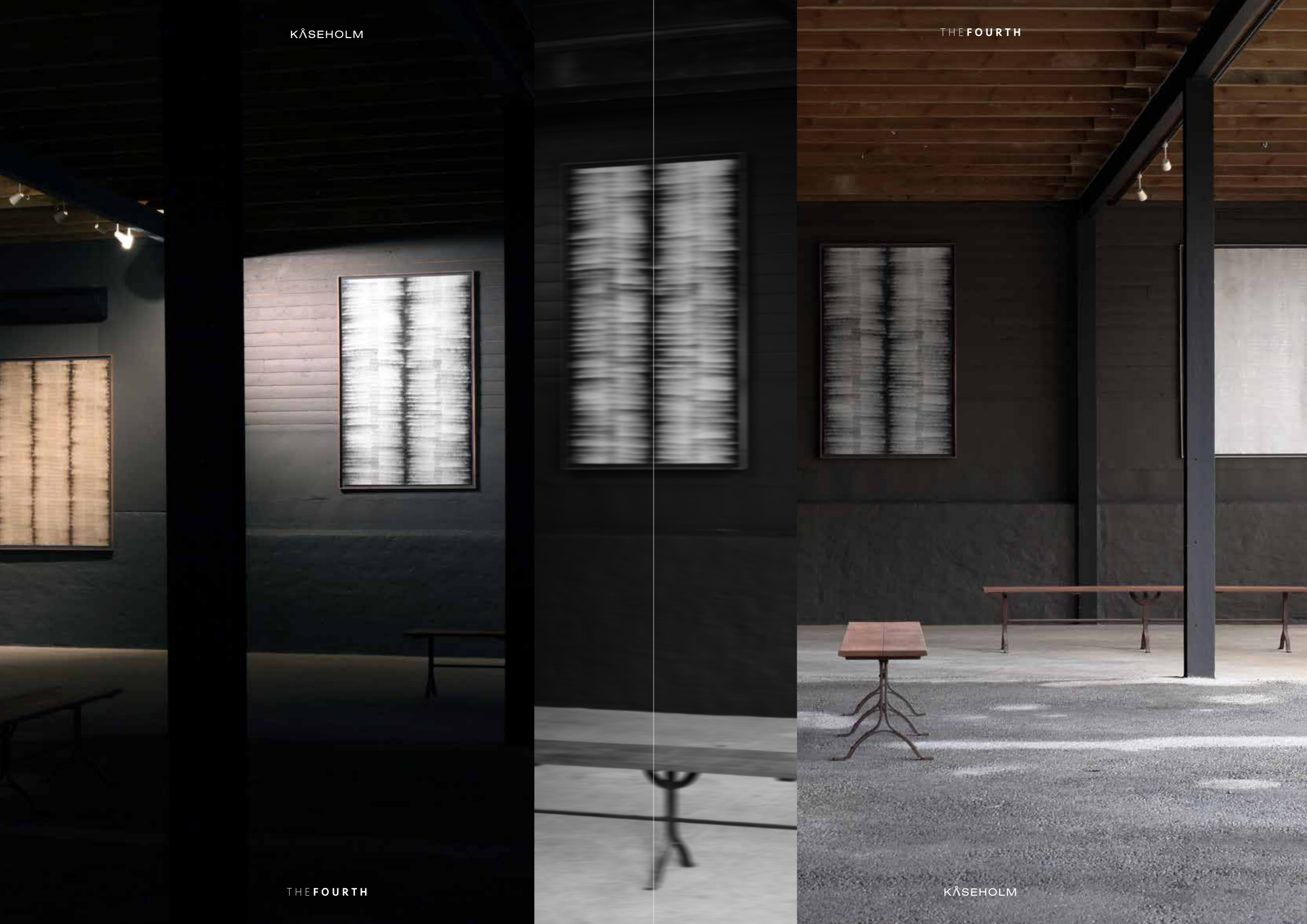
KÅSEHOLM



Light
2022
Oil and silver leaf on Italian cotton canvas
180 x 111 cm
SEK 45,450.00 | € 3,950.00 | R 80,200.00

THE **FOURTH**

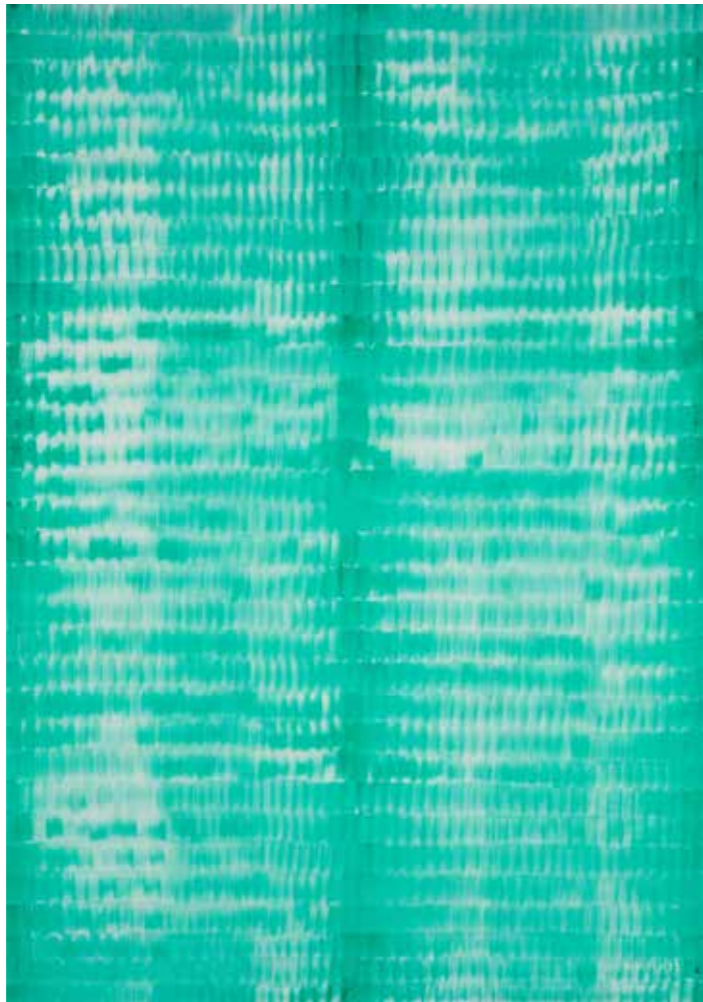
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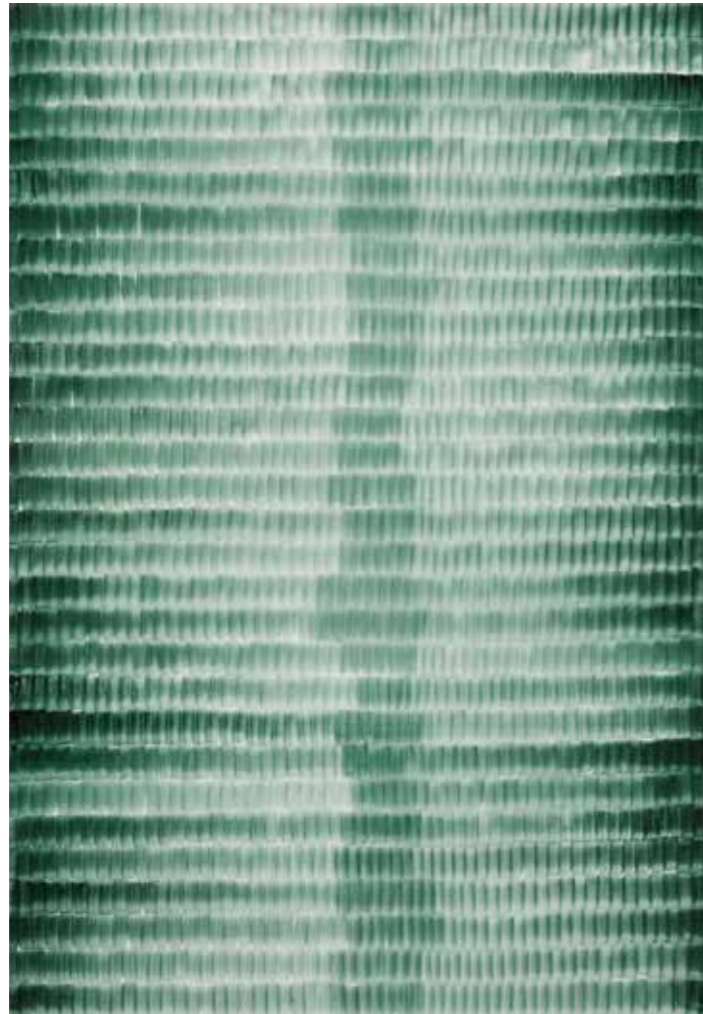
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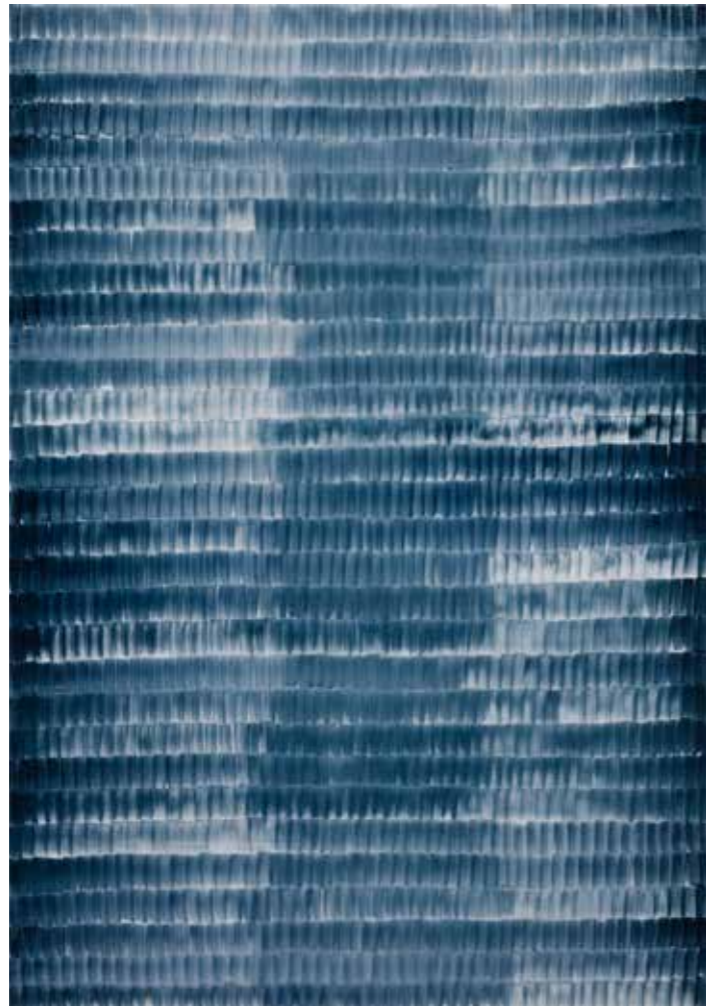
Emerald trace
2023
Oil on heavyweight tracing paper
92.5 x 65 cm
SEK 14,430.00 | € 1,260.00 | R 25,600.00



Green depth trace I
2023
Oil on tracing paper
92.5 x 65 cm
SEK 10,900.00 | € 950.00 | R 19,300.00
Unframed



White trace II
2023
Oil on heavyweight tracing paper
92.5 x 65 cm
SEK 10,900.00 | € 950.00 | R 19,300.00
Unframed



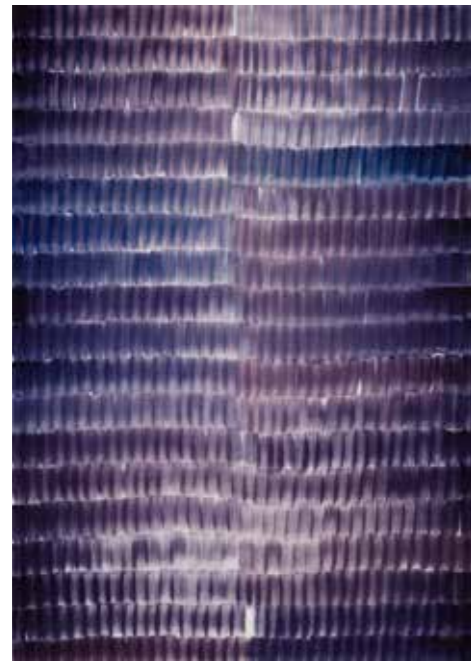
Indigo trace II
2023
Oil on heavyweight tracing paper
92.5 x 65 cm
SEK 10,900.00 | € 950.00 | R 19,300.00
Unframed



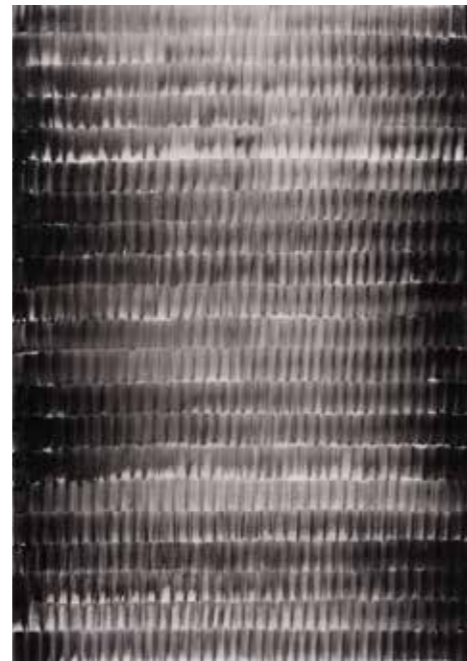
Sea glass trace I
2023
Oil on tracing paper
92.5 x 65 cm
SEK 10,900.00 | € 950.00 | R 19,300.00
Unframed



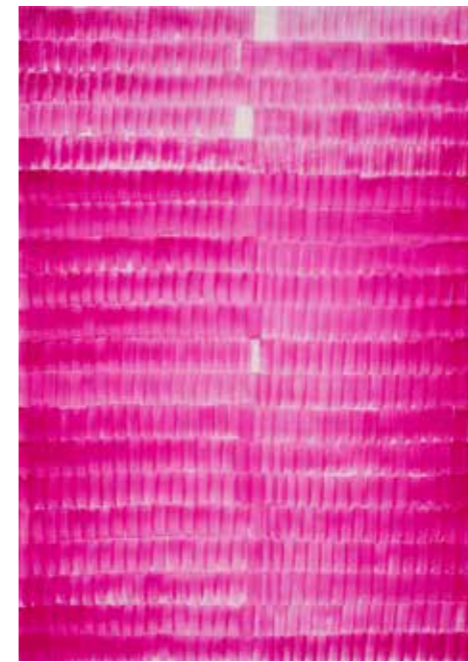
Spectral glow
2023
Oil on Fabriano Tela paper
50 x 65,5 cm
SEK 7,950.00 | € 690.00 | R 14,000.00
Unframed



Purple bruised trace II
2023
Oil on tracing paper 90gsm
59.4 x 42 cm
SEK 3,455.00 | € 310.00 | R 6,300.00
Unframed



Small black traces
2023
Oil on tracing paper 90gsm
59.4 x 42 cm
SEK 3,455.00 | € 310.00 | R 6,300.00
Unframed



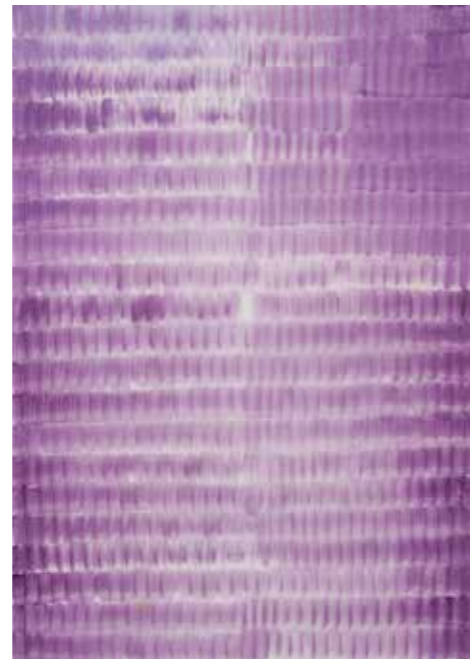
Small magenta traces
2023
Oil on tracing paper 90gsm
59.4 x 42 cm
SEK 3,455.00 | € 310.00 | R 6,300.00
Unframed



Small orange traces
2023
Oil on tracing paper 90gsm
59.4 x 42 cm
SEK 3,455.00 | € 310.00 | R 6,300.00
Unframed



Magenta trace I small
2023
Oil on tracing paper 90gsm
59.4 x 42 cm
SEK 3,455.00 | € 310.00 | R 6,300.00
Unframed



Small purple traces
2023
Oil on tracing paper 90gsm
59.4 x 42 cm
SEK 3,455.00 | € 310.00 | R 6,300.00
Unframed



Yellow edge
2023
Oil on tracing paper 90gsm
59.4 x 42 cm
SEK 3,455.00 | € 310.00 | R 6,300.00
Unframed



Small sea glass I
2023
Oil on tracing paper 90gsm
59.4 x 42 cm
SEK 3,455.00 | € 310.00 | R 6,300.00
Unframed

THE FOURTH



KÅSEHOLM

KÅSEHOLM



THE FOURTH

KÅSEHOLM

BLACK GALLERY

KÅSEHOLM

KÅSEHOLM



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For artwork inquiries or further information about "Northern Southern Exposure," please contact us at buzz@thefourth.co.za or Whatsapp +27 728025658.

To visit the exhibition at Kåseholm email jamescwhite3@gmail.com. The Black gallery is open by appointment only.

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<https://thefourth.co.za/>
<https://www.kaseholm.se/>

BLACK
GALLERY

KÅSEHOLM

13-07-2023
13-08-2023