



And all that she ever knew

R 11,760.00



Rooted in abstract expressionism, my process-driven practice has evolved through layers, both conceptually and materially, shifting from layered abstract paintings to tactile layered tapestries. Embracing experimentation and introspection, I work intuitively, guided by the physicality of my materials and a sensitivity to their texture and form.

My layered tapestry pieces explore cycles of rupture, repair, and transformation. Constructed through the physical acts of tearing and stitching, these works are both a metaphor and material embodiment of the evolving, multifaceted nature of identity.

Layering is central to my practice. I build up layers of painted canvas, then rip them apart, only to reassemble and mend them through stitching. This process is intuitive and deeply personal. Each seam becomes a mark of fracture and healing and a visible reminder that breaking can lead to rebuilding, and that disassembly can birth new forms. These tapestries hold space for contradiction, acting as vessels for stories that are textured, nonlinear, and alive.

Sewing itself holds a particular resonance in my practice. The sewing machine I use belonged to my mother and it's the same one I learned to sew on, guided by her hands. In this way, every stitch carries a legacy. The act of sewing is not just a technique but a ritual, a continuation of a generational thread of womanhood. There is history in that motion: a powerful lineage passed down, transformed, and reclaimed through my own hands.

Ultimately, these tapestries hold multiplicity; they are expressions of movement, memory, and transformation.

Frame	None
Medium	Mixed Media Canvas, Ripped & Sewed together
Location	Cape Town, South Africa
Height	87.00 cm
Width	87.00 cm
Artist	Simone Verfaillie
Year	2025

