



ARTION
GENÈVE

Presents

**NAVIGATING NEW HORIZONS RISING AFRICAN
ART REVEAL
2ROADS – GLOBAL AVENUES**

Groupe Exhibition

Sibusiso Molwantwa (Johannesburg, South Africa)

Contemplative photography – spirituality, ancestral ties, inner transformation.

Leme Arends (Johannesburg, South Africa)

Painting & mixed media – colonial memory, historical traces, narrative landscapes.

Alfred Kitsi (Johannesburg, South Africa)

Pictorial universe – surrealism, horror, trauma, and identity.

Victor Eniola (Lagos, Nigeria)

Digital art, painting, design – human emotions and invisible connections.





The nonprofit arm of the 2Roads Group, dedicated to empowering communities through initiatives focused on entrepreneurship, education, arts and sports. Guided by the ethos of taking the road less travelled.

Our Mission & Vision

To cultivate purpose-driven impact by championing entrepreneurship, enhancing education, promoting sports, and fostering social cohesion within diverse communities.

Taking the Road Less Travelled

Our Mission: To cultivate purpose-driven impact by championing entrepreneurship, enhancing education, promoting sports, and fostering social cohesion within diverse communities.

Our Vision: To be a driving force for empowerment and social cohesion by fostering entrepreneurship, education, and sports within communities. We aim to create meaningful impact and unlock potential through sustainable change.

Focus Areas

We focus on three key areas that create lasting change and foster social cohesion in communities.

Entrepreneurship: Supporting aspiring entrepreneurs through mentorship, training programs, and access to funding to foster thriving small enterprises.

Education: Enhancing access to quality education with scholarships, technology resources, and lifelong learning opportunities.

Sports: Promoting teamwork and resilience through organized sports programs and community events that build character and unity.

Aspire to Inspire Programme

Our flagship initiative designed to empower young entrepreneurs and support black-owned businesses. Through mentorship, training, and networking opportunities, we aim to foster a thriving ecosystem for small enterprises.

Mentorship: Connecting entrepreneurs with experienced business leaders.

Education: Enhancing access to quality education with scholarships, technology resources, and lifelong learning opportunities.

Networking: Building connections within the business community



2ROADS Art Foundation – Global Avenues

Navigating New Horizons is a landmark exhibition that brings together four emerging African artists whose practices were first developed through the 2Roads Foundation's Gallery on the Greens Residency in 2025. The exhibition explores memory, identity, spirituality, and transformation through diverse forms of contemporary expression, presenting a shared journey from local discovery to international arrival.

The artists, Sibusiso Molwantwa, Lemé Arends, Alfred Kitsi, and Victor Eniola, are connected by a common commitment to examining the African experience with honesty, depth, and artistic freedom. Although their practices differ in medium and approach, they speak to one another through a shared sensitivity to history, emotion, and the evolving language of contemporary African art.

Curatorially, the exhibition is shaped as a bridge between South Africa and Geneva. Its objective is to position these artists within an international context, expand their visibility, and affirm the 2Roads Foundation's role in creating meaningful pathways for emerging talent while also linking artistic excellence with social impact through support for FOTIS Organisation.



Make A Real Change In A Young Person's Life

FOTIS is a non-profit organization directed by volunteers and based in Geneva, Switzerland. Its purpose is to provide secondary education to students in developing countries who would otherwise not be able to continue their studies. A secondary education gives young people the opportunity to build a brighter future, both for themselves and for their communities.

Around the world the number of young people not attending secondary school remains high, the estimate is that over one third of all secondary school age children do not attend school. The situation is more critical in some regions, in Sub-Saharan Africa almost three quarters are out of school, in South Asia close to one half.

The barriers to secondary education are essentially financial. Young people are needed by their families to work and help provide livelihood. Secondary education is expensive as the families not only have to provide the school fees, but also books, uniforms and often transportation.

FOTIS is dedicated to providing access to secondary school education for children in developing countries around the world

10% of the proceeds will be donated to Fotis Organisation

Sibusiso Molwantwa



Sibusiso Molwantwa (formerly known as Sibusiso Gcaba) is a Johannesburg-based photographer whose contemplative practice explores spirituality, ancestral connection, and inner transformation through the medium of photography. A graduate of the Market Photo Workshop and Through the Lens Collective, Molwantwa has developed a distinctive visual language that bridges introspection and the natural world.

He has exhibited widely both locally and internationally, including *Der Greif: Past and Present* at Pinakothek der Moderne (Munich, 2023), *Unfamiliar Similarities* at Backdoor Gallery (Gothenburg, 2023), and *Travel Diary. Africa* at Elohovskiy Gallery (Moscow, 2024–25). In 2025, his work featured in FNB Art Joburg with the Johannesburg Art Gallery alongside seminal South African photographers including Santu Mofokeng, Andrew Tshabangu, and Sabelo Mlangeni.

Molwantwa is the recipient of the 2022 Tierney Fellowship Award and has undertaken residencies with the Contemporary Archive Project and Two Roads Foundation. His work has been acquired by institutions such as the Johannesburg Art Gallery, Constitution Hill, and ArtbankSA, marking him as a rising and institutionally recognised voice in contemporary South African photography.

Artist Statement

Navigating New Horizons, for me, is journeying. Moving across dimensions of time and space, expanding on the ancestral memories of spaces that those before me have occupied. It means occupying new lands and breaking any possible misconceptions of what lies beyond the seas and mountains, which requires a new approach to seeing and understanding in order to navigate the world of the unknown.

The movement of the body and the stillness of occupied spaces and landscapes in these photographs suggest the ritual of mapping oneself with the environment and its complexities of nature, in the presence of concrete, metal, and glass, as materials of absorption, building, and reflection. The interdimensionality lies in reflecting on the past with a new lens and remembering the road once less travelled, a road that one is now altering for the future generation through personal transformation, and looking at remembering as creating a new reality.

The process of creating with this consciousness extends to the physical travel of the work across the seas to Geneva or anywhere across the world, where it will possibly take on a life of its own. I see this journeying as metaphoric, as an expansion of generational consciousness: The imprint continuously transforming in different spaces and environments.



Ditoro Ke Bophelo, 2026

42 x 60 cm

Photo Luster, archival photographic paper 250 gsm

Black wood frame with normal glass



Tse Di Sa Kopaneng Ke Dithaba, 2026

42 x 60 cm

Photo Luster, archival photographic paper 250 gsm

Black wood frame with normal glass



Ba Lesedi Ga Ba Tshabe Lefifi, 2026

42 x 60 cm

Photo Luster, archival photographic paper 250 gsm

Black wood frame with normal glass



Old Shrines, New Alters, 2026

42 x 60 cm

Photo Luster, archival photographic paper 250 gsm

Black wood frame with normal glass



Ka Sebopo Sa Gagwe, 2026

60 x 42 cm

Photo Luster, archival photographic paper 250 gsm

Black wood frame with normal glass



Ka Mmele Le Moya, 2026

60 x 42 cm

Photo Luster, archival photographic paper 250 gsm

Black wood frame with normal glass

Victor Eniola



Victor Eniola, professionally known as Ne8ure, is a Lagos-based visual artist and graphic designer whose multidisciplinary practice spans digital art, textiles, acrylics, and poetry. A self-taught artist with nearly a decade of experience, he blends abstract impressionism and illustration to explore human psychology, emotion, and connection. His works balance introspection and playfulness, creating visually striking meditations on the human experience.

Ne8ure has exhibited both locally and internationally, including NFTNYC (North Javits, Hudson Yard, USA, 2024) and Africa Here, a digital showcase (MakersPlace NFT platform, 2023), organised by Osinachi and MakersPlace. In 2022, he curated Pieces of Me (Aristo Afrikanna, Akure, Nigeria), a group exhibition that reflected his role as both artist and cultural collaborator.

His work is held in private collections and is recognised for its emotional depth and distinctive visual language. Through his evolving practice, Ne8ure continues to shape conversations around creativity, community, and the expressive potential of digital and traditional art forms.

Artist Statement

Navigating New Horizons is a body of work grounded in faith, serving as a testament to unwavering belief and conviction. It is anchored in a personal philosophy that guides those who choose to walk the road less traveled, embracing paths that are unfamiliar and uncertain.

Inspired by Psalm 23, this collection draws from both spiritual reflection and lived experience. References to geographical landscapes, my first visit to South Africa, time spent on a farm, the presence of the Vaal River, and the cycles of agriculture and photosynthesis all inform the visual and conceptual language of the work. Together, these elements explore the forces that sustain and propel me as a full-time artist navigating my journey as a young Nigerian Artist within this generation.

This body of work is an expression of confidence and resilience in the face of uncertainty. It reflects a quiet strength and an enduring sense of direction, even in moments of doubt. At its core, the work invites viewers to reflect on their own journeys, encouraging them to consider what anchors them, what sustains them, and what gives them the strength to keep moving forward, even when the world feels opposed to their path.

For me, that foundation is rooted in faith, as found in Psalm 23.



Alero, 2025
65 x 61 cm
Acrylic on canvas



Green Meadows, 2026

80 x 60 cm

Acrylic on canvas



The still Waters, 2026

80 x 60 cm

Acrylic on canvas



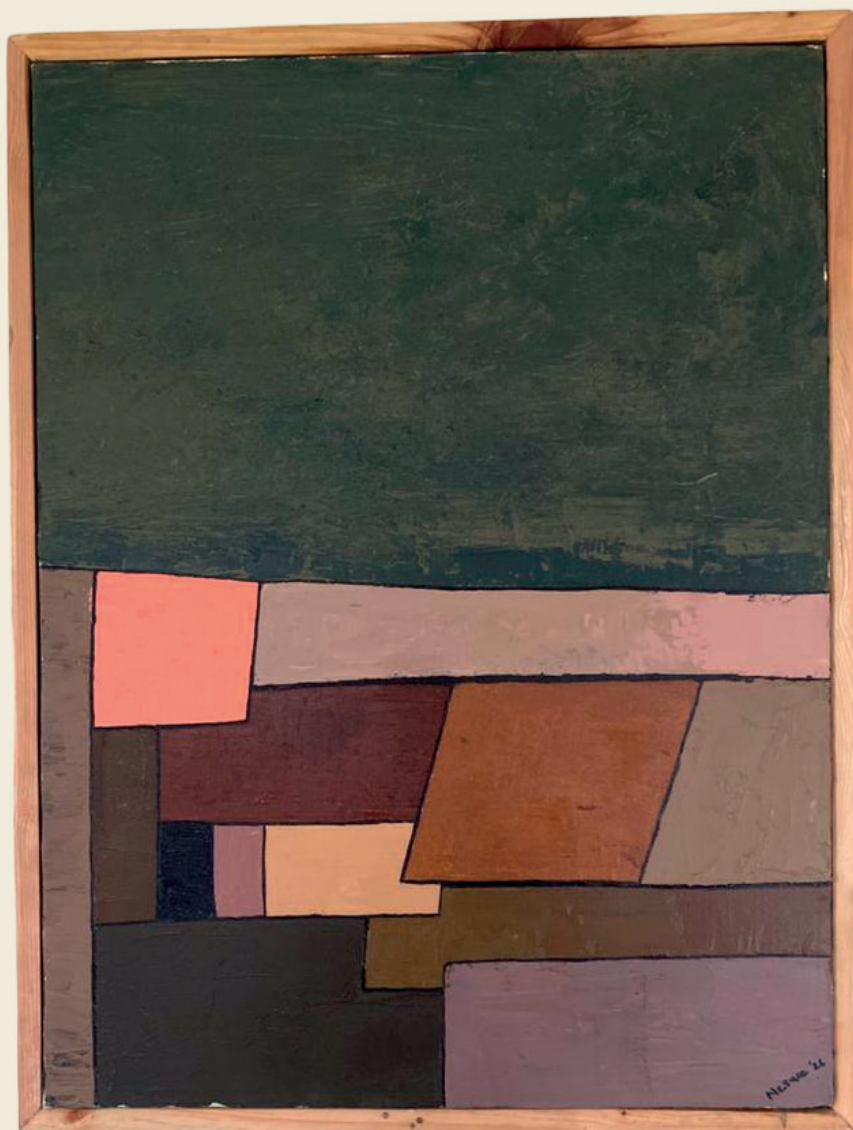
Roots, 2026
80 x 60 cm
Acrylic on canvas



The Path, 2026

80 x 60 cm

Acrylic on canvas



The Valley, 2026

80 x 60 cm

Acrylic on canvas

Alfred Kitsi



Alfred Kitsi is a self-taught horror artist whose work delves into the psychological and spiritual dimensions of fear, distortion, and the human condition. Drawing from horror and surrealism, his haunting imagery confronts the darkness that exists within and around us, transforming discomfort into revelation.

Kitsi's paintings are deeply introspective, often depicting distorted figures and fragmented bodies as symbols of trauma, imperfection, and humanity's fractured nature. His recurring motif of feet reflects memory, innocence, and vulnerability, anchoring his exploration of identity and emotion.

By challenging religious and societal taboos, Kitsi redefines horror as a means of truth-telling rather than fearmongering. His notable solo exhibitions include *The Dark Side of Humanity* (Alliance Française de Johannesburg, Johannesburg, 2024), *Horrors of the Soul* (William Humphreys Gallery, Northern Cape, 2025), *The Missing Piece* (Ebony Art Gallery, Cape Town, 2022) and *Distorted Reality* (Holy Art Gallery, London, 2023).

With growing international recognition, Kitsi has participated in the Kòbomojè Artist Residency, Nigeria in 2020, and the Makimbo Residency, Cape Town in 2021. His practice extends to writing and illustration, weaving together visual and narrative expressions of the human psyche.

Artist Statement

As a horror artist from South Africa, my work plunges into the depths of human nature, capturing the macabre realities of life through expressionist techniques. Growing up in Africa, I encountered a culture where horror is often taboo, shrouded in silence by pervasive religious influence. My art confronts that silence, creating visceral installations, paintings, and sculptures that bear witness to atrocities - genocide, child soldiering, systemic violence - refusing to shy away from uncomfortable truths.

My latest collection features figures with childlike feet, a deliberate choice symbolizing the pressure society places on individuals, particularly the vulnerable. These figures embody human vulnerability and the complexities of existence, capturing wars, oppression, and the search for meaning in a chaotic world. I employ distortion and unsettling imagery to provoke empathy, reminding viewers that we are all bound by shared suffering.

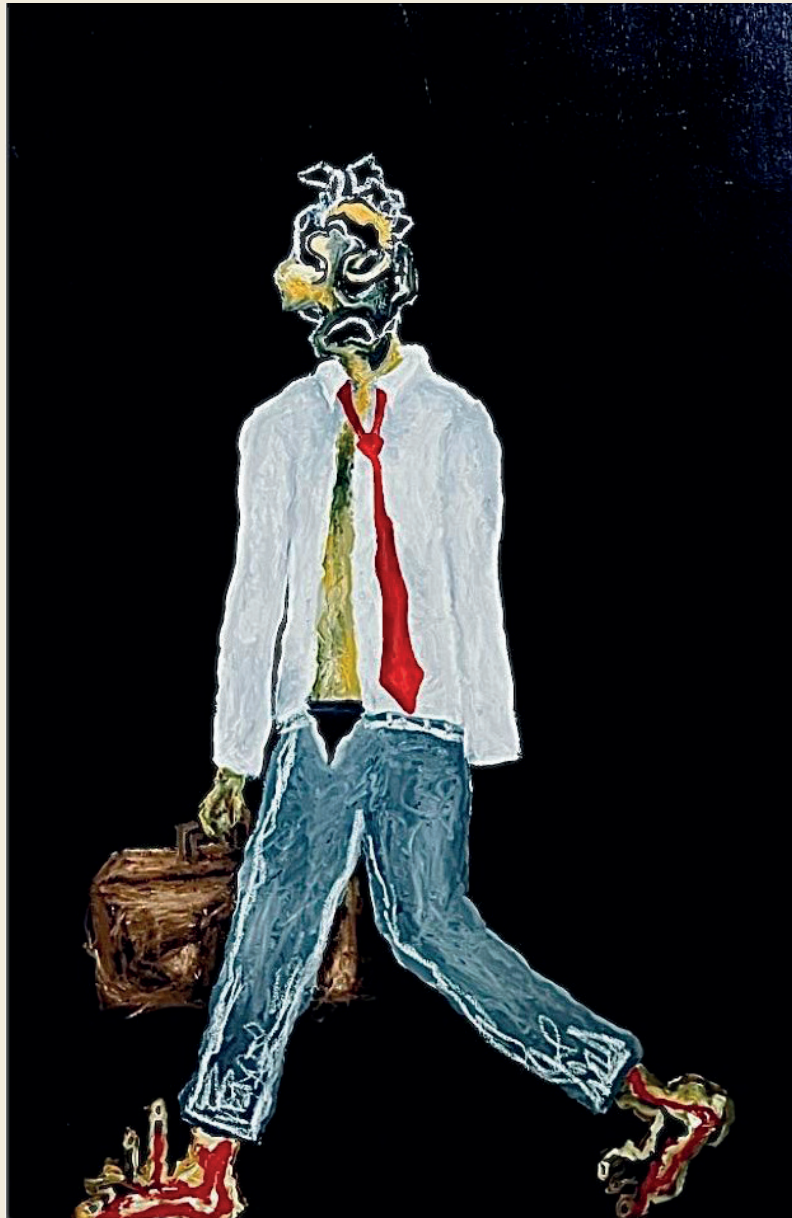
I use childlike feet as a metaphor for the unheard voices, the silenced screams, and the overlooked victims of societal pressures. It's a voice for every unheard human, a reminder that horror is an everyday reality for many. My work is not just about shock value; it's about illuminating the darkest corners of our world, making the invisible visible, and sparking conversations.

As the youngest horror artist on the continent, I'm determined to push this genre into the mainstream of visual arts. My work challenges, provokes, and inspires, affirming art's power to make us confront our collective darkness. I've exhibited across Africa and in China, and my latest projects include comic books and a novel probing the darker side of humanity.

I'm proud to be the first horror artist in the secondary market, selling out all pieces at Auction and becoming the highest-selling horror artist in Africa. This milestone is not just a personal achievement but a testament to the growing recognition of horror art as a legitimate genre.

My work is a reflection of my reality, inspired by life's complexities and the world we face.

I don't create art to discuss it; I create art to make an impact. As the Master of Expressionism, I'm bringing this genre to life, one brushstroke at a time.



The Rat Race, 2026

90 x 60 cm

Oil on Canvas



Afraid of War, 2026

60 x 90 cm

Oil on Canvas



Unhappy Marriage, 2026

90 x 60 cm

Oil on Canvas



Lust, 2026
90 x 60 cm
Oil on Canvas



Your Time is Limited, 2026

90 x 60 cm

Oil on Canvas

Leme Arends



Lemé Arends is a Johannesburg-based multidisciplinary artist whose work examines the lingering effects of colonialism and neo-colonial apartheid in post-apartheid South Africa. A 2024 graduate of the University of Johannesburg (BA Visual Arts), Arends works primarily in oil painting while incorporating video, photography, and printmaking to explore themes of existence, loss, and memory. Recently, Arends showcased in a final year exhibition titled *The Alchemy of Fragments* (University of Johannesburg, 2024) and in a group show at SAIIA's (South African Institute of International Affairs) 90th anniversary exhibition (University of the Witwatersrand, 2024).

Their practice engages the intersection of visual, scientific, and philosophical inquiry, transforming historical trauma into material form. Often collecting pigments and found materials from their surroundings, Arends allows geography and environment to inform both the concept and composition of each work. This process yields layered, textured surfaces that act as metaphors for the accumulation of personal and collective histories. Rejecting the notion of historical distance, Arends positions the past as an active presence embedded in contemporary life. Through this approach, their work becomes a quiet reckoning – a meditation on memory, land, and the endurance of inherited trauma that continues to shape South Africa's present.

Artist Statement

My practice seeks to make the invisible weight of systemic trauma palpable and present. By investigating the tensions between colonial structures, spatial matters, and survival, I document the quiet persistence of the body against engineered environments. My methodology is multidisciplinary, incorporating video, photography, collage, and printmaking to explore the complexities of urban planning and its legacy of displacement and control.

Under the theme "Navigating New Horizons," I interrogate whether the horizon represents a physical place or a psychological state of being. This body of work operates within the framework of Black Geographies, where space is understood not merely as a physical container, but as a site simultaneously designed for control and reclaimed through place-making. I am interested in the moment the body moves from a state of being «moved or extracted» by the city to a state of moving with radical agency.

I utilise abstraction to engage with intercorporeality, the ways our bodies are fused with the landscapes we inhabit. This is most evident in my image transfers, where I explore how the queer racialised body reclaims and re-orientates itself within spaces built to exclude it. The resulting residue acts as a physical metaphor for extraction and reclamation, where layers of paper mimic memories being pulled from one surface onto another. Ultimately, I am mapping a geography that begins where the official map ends.



Residue, 2026

90 x 60 cm

Mixed media on canvas : Cement, image transfer, paper collage, acrylic



Inter-Corporeal I, 2026

90 x 60 cm

Mixed media on canvas : Oil, paper collage, charcoal



Inter-Corporeal II, 2026

90 x 60 cm

Mixed media on canvas : Oil, paper collage, charcoal



Mapping the Archive, 2026

90 x 60 cm

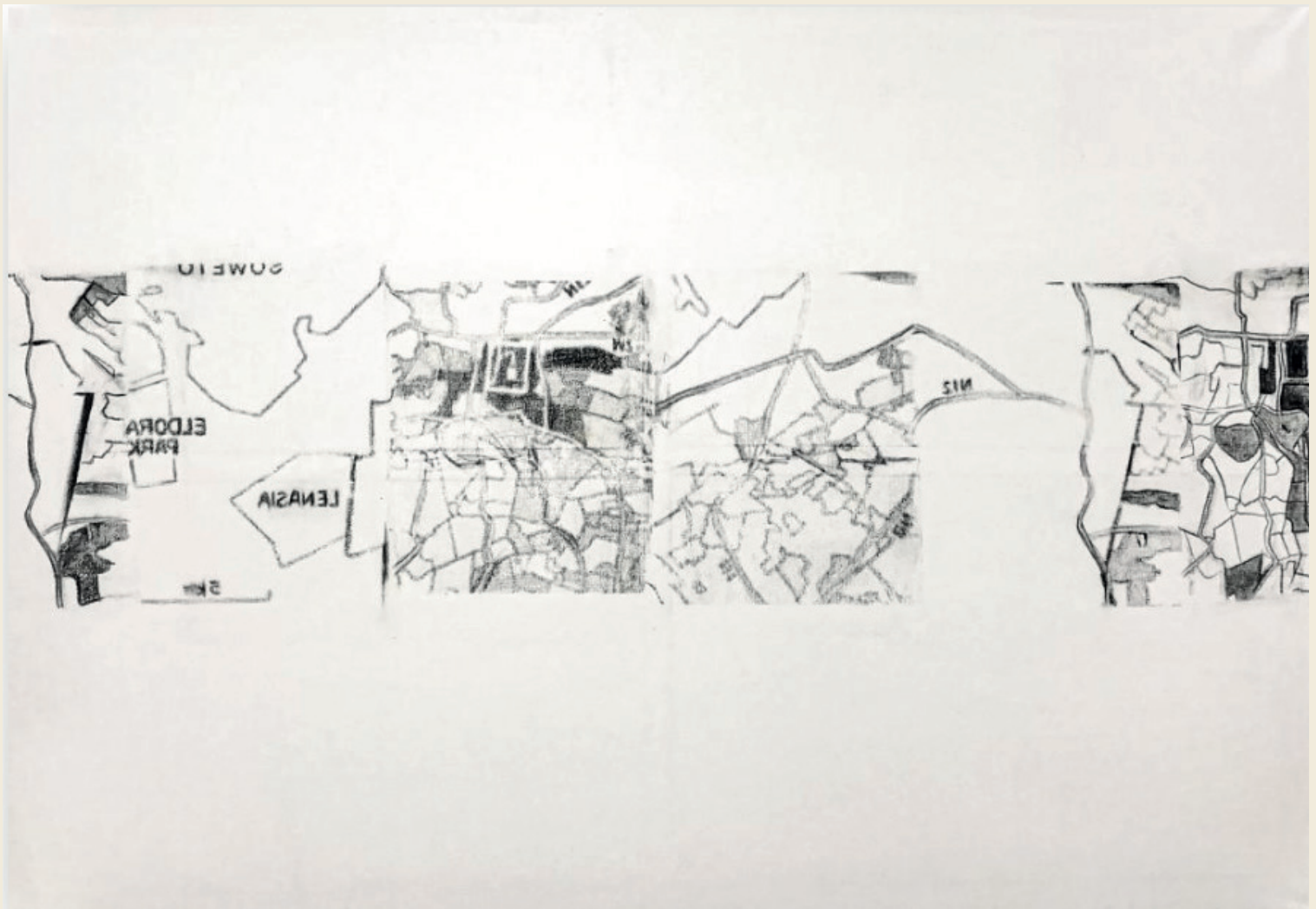
Mixed media on canvas : Image transfer, paper collage



Orientations Others, 2026

100 x 70 cm

Mixed media on canvas : Image transfer, paper collage, oil



Ons Dak Nie Ons Phola Hier, 2026

(We don't flee, we reside here)

70 x 100 cm

Mixed media : Image transfer, charcoal, oil