



**Suburbia
Contemporary**

Kim Karabo Makin

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All pricing excludes VAT and shipping

Kim Karabo Makin

Pelo e tshweu, 2024

White stoneware wall pieces

Dimensions variable





Kim Karabo Makin

Desire lines, 2024
Ceramicbasket, plaster, cement
cm 95 x 45 x 45

€ 3000

Kim Karabo Makin

Pelo e tshweu, 2024

White stoneware wall pieces

Dimensions variable

€ 2000



Kim Karabo Makin

Born in Gaborone, Botswana; Kim Karabo Makin is a multidisciplinary artist and occasional DJ. Much of her work is informed by a lived sense of displacement and multiculturalism — with particular attention to the role that context plays in identity formation. Makin's practice at present compounds aspects of her background in Sculpture (her undergraduate major), with her experience in Radio — having presented on-air at UCT Radio for over 5 years, whilst completing her Bachelors and Masters of Fine Art (BAFA & MFA) at the Michaelis School of Fine Art, University of Cape Town (awarded with distinction). Her practice thus combines Sculpture, Sound and Installation, with an emphasis on cultural value, archival histories and space.

Her most recent solo presentation the doors of culture shall be opened, was on exhibition at Linnaeus (Gaborone, 2022). She has participated in a number of group exhibitions, including Return to Sender (Centre for African Studies Gallery (CAS), University of Cape Town, 2015), The Devil Loves When We Loathe Ourselves (99 Loop Gallery, Cape Town, 2018), Formally Known As (AVA Gallery, Cape Town, 2019), Home is where the art is (Zeitz MOCAA, Cape Town, 2020 – 2021), Past, Present, Currents (an ArtReach co-production presented by Re-Curators at AVA Gallery, Cape Town, 2021), RMB Turbine Art Fair, Latitudes Art Fair (online), We Are Afrika (World Bank, Washington D.C., 2022), as well as in four installations of The Botswana Pavilion; No Return (Gallery MOMO, Cape Town, 2019), Subjective Nationhood – supported by Sefalana (Botswana National Art Gallery, Gaborone, 2019), Collective Ties – supported by an ANT Mobility Grant from Pro Helvetia Johannesburg (a virtual tour powered by ArtSteps, accompanied by a series of ongoing online interactions), and Maš(w)i a Ditoro (tsa Rona) (Sakhile&Me, Frankfurt, 2022). In addition, The Botswana Pavilion formed a part of Unfinished Camp on invitation from the Zeitz Museum of Contemporary African Art. In response to the question, 'What is the future of art in a decentralised age?' The Botswana Pavilion collectively produced a video entitled Kgolokwe: Separated Intersections which launched at the House of Electronic Arts (Basel, 2021) followed by The Shed (New York, 2021), and then went on to be screened at Zeitz MOCAA (Cape Town, 2021) followed by Pivô Arte e Pesquisa (São Paulo, 2022) and Savvy Contemporary Späti Circuit (Berlin, 2022).

Most recently, Makin completed a 2 month residency at The Art House Wakefield, with the support of the Royal Over-Seas League Visual Arts Scholarship. In 2018, she was shortlisted as one of the Top 100 finalists in the Absa L'Atelier. In 2019, she was selected to represent The Botswana Pavilion as a Hub Manager at the Creative Hubs Academy (created in partnership with Nesta, British Council and Hivos).

She continues to form a core member and contributing artist of the collective platform. In 2022, she completed her first residency (online) with Ja Ja Ja Nee Nee Nee. In 2022, she was also recognised as one of five Creatives That Rocked 2022 by Those Guys (Botswana). In addition, Makin has participated in a number of online panel discussions, in collaboration with Southern Africa Arts (British Council), the World Bank Art Program, and Zeitz MOCAA. Occasionally, Makin practices as a Tutor and Lecturer Assistant at the Michaelis School of Fine Art (Cape Town), as well as remotely for Suburbia Contemporary (Barcelona) as a Director Assistant. She also practices voluntarily as an Executive Board Member for the Art Residency Centre (ARC — Gaborone).