
RONEWA
ART PROJECTS
Pierre le Riche
INTERSECTIONS REVISITED
25 October 2026

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“I’ve become increasingly interested in the marks and imprints people leave on one another over a lifetime. Looking back across my recent work, I see these traces surfacing in the fiber drawings, where the process reveals bodies crossing and colliding: intersections in space and time.”

— Pierre le Riche



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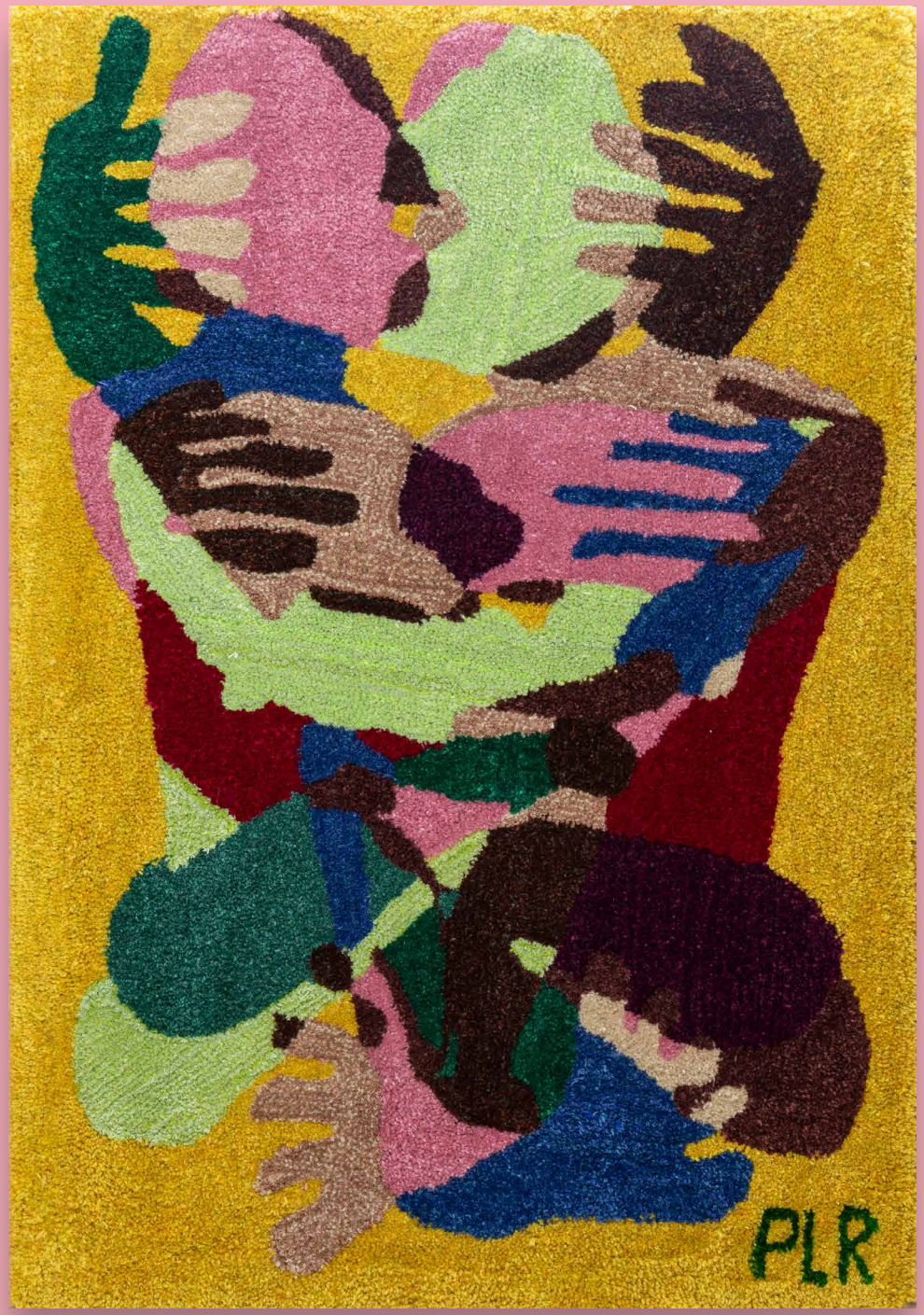
Absorb

In Absorb, brightly colored figures hold one another in a close embrace. Their hands rest against faces and bodies, while overlapping arms and legs make it difficult to distinguish one figure from another. Set against a warm yellow background, the arrangement conveys both tenderness and physical intensity.

The title suggests how deeply another person can affect us. Through physical closeness, the figures express a relationship in which personal boundaries seem to disappear. Yet their contrasting colors allow each body to remain visible.

This tension between closeness and individuality gives the work its emotional character. An embrace can offer comfort, but it can also reveal how vulnerable people become when they allow someone else into their personal space.

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Absorb, 2025

Acrylic yarn on polyester cloth
115 x 80 cm.
45 1/4 x 31 1/2 in. (Unframed)
(RICP/022)
€ 3,400.00


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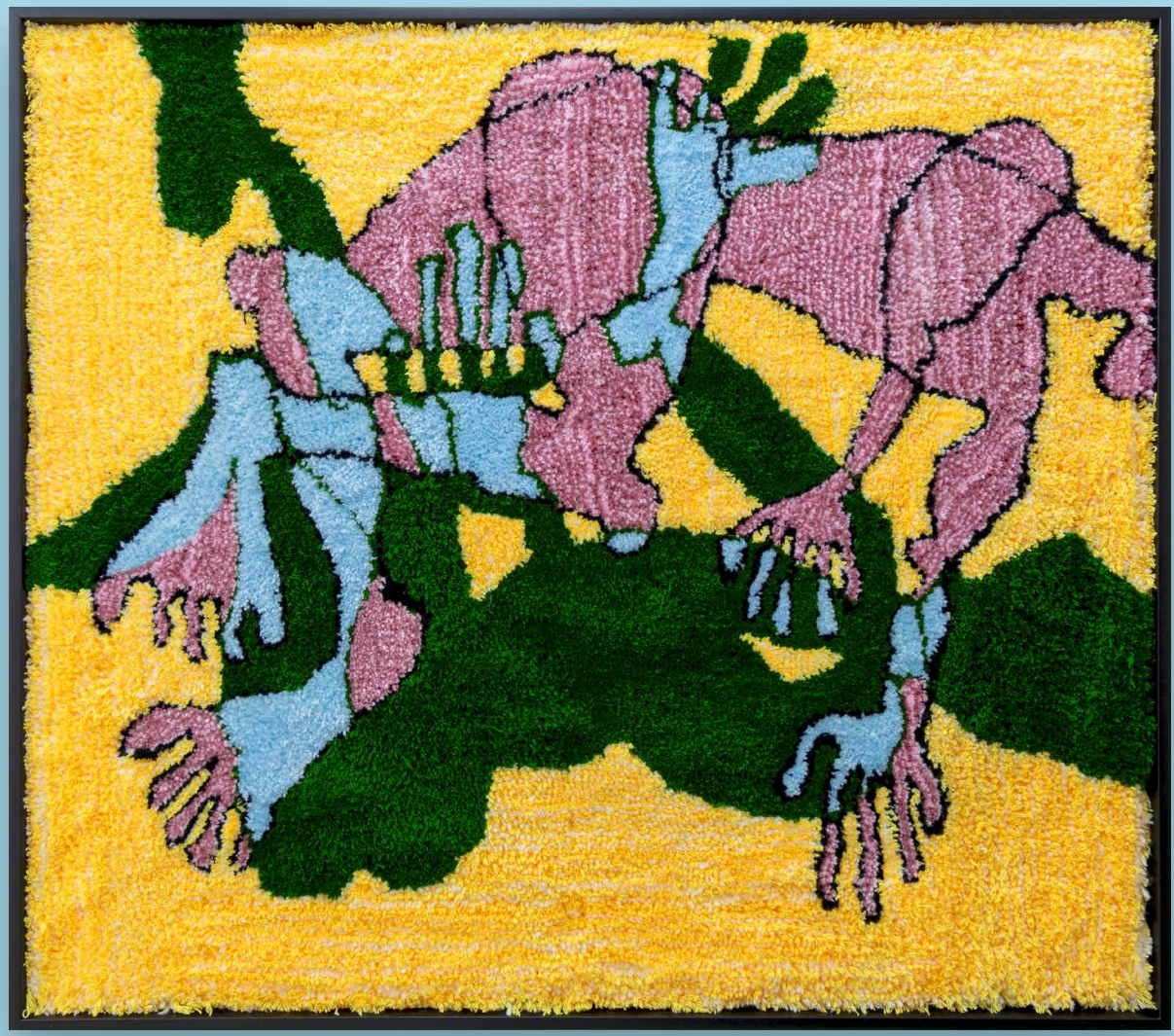
Study for The Grappling

Two figures bend and twist around each other. Their arms and legs overlap, making it difficult to tell whether they are struggling, embracing, or supporting each other.

The study examines the way physical gestures can communicate different emotions. An arm wrapped around another body might offer comfort or restraint, while a hand reaching outward could suggest either resistance or a desire for contact.

The close arrangement of the figures creates several smaller shapes where their limbs cross. These details are especially noticeable in the tufted surface, where the thickness of the yarn gives the figures a physical presence.

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Study for The Grappling, 2025

Acrylic yarn on polyester cloth
70 x 80 cm.
27 1/2 x 31 1/2 in.
74 x 84 cm.
29 1/8 x 33 1/8 in. (Framed)
(RICP/018)
€ 1,700.00



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The Decision

A lone yellow figure sits quietly with its head lowered and one hand resting against its face. Its posture suggests a moment of deep thought, perhaps weighing a difficult choice. Dark gray and black shapes frame the figure, while a band of vivid blue along the foreground adds a striking contrast to the otherwise subdued setting.

Unlike the compositions featuring several interacting figures, this work focuses on a single person. With no one else present, attention turns to the figure's posture and the emotions it might express.

The title suggests that an important choice lies ahead, although nothing reveals what that choice involves. This uncertainty gives the work a quiet sense of anticipation. The moment feels familiar: a person alone with their thoughts, considering what to do next.

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The Decision, 2025

Acrylic yarn on polyester cloth
164 x 128 cm.
64 5/8 x 50 3/8 in. (Unframed)
(RICP/019)
€ 4,900.00


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The Grappling

There is something playful yet unsettling about the figures in The Grappling. Their brightly colored bodies twist around one another, with arms reaching in different directions and legs crossing at unexpected angles. Some gestures resemble an embrace, while others suggest a struggle.

The figures appear caught in a physical encounter that offers no clear indication of who is supporting whom. Their movements seem forceful, yet the soft texture of the yarn gives their bodies a warmth that contrasts with the tension of their positions.

The title can refer to physical confrontation or the effort to deal with difficult feelings. Both possibilities seem present in the composition. The figures remain closely connected, but their gestures leave the nature of that connection uncertain.

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The Grappling, 2025

Acrylic yarn on polyester cloth
140 x 172 cm.
55 1/8 x 67 3/4 in. (Unframed)
(RICP/021)
€ 5,700.00


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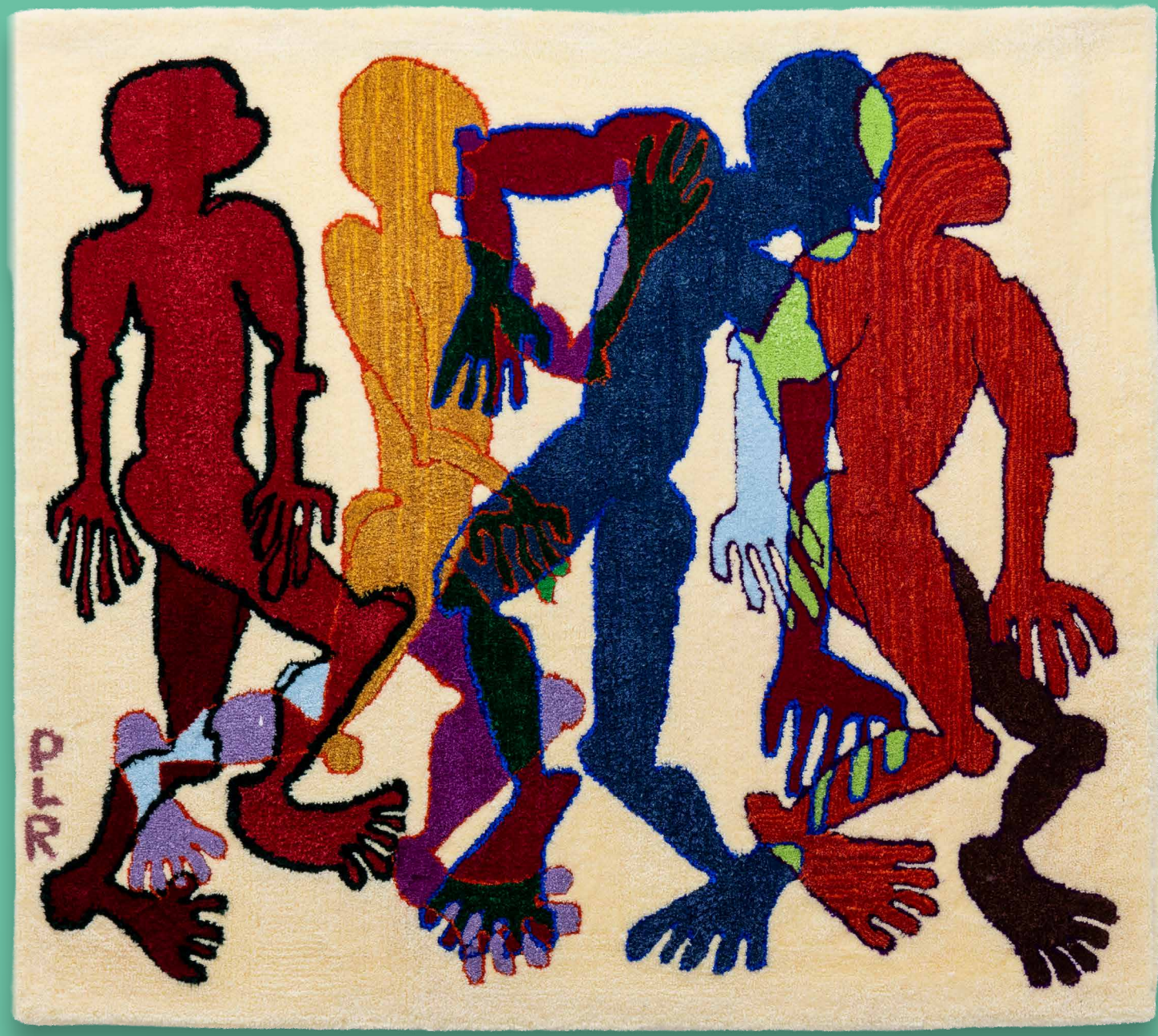
The Worshipping

Four colorful figures stand together in The Worshipping, their bodies connected by crossing arms and overlapping limbs. Their upright positions suggest a shared activity, although their gestures make it difficult to determine what is taking place between them.

The work belongs to a period in which questions about religion, bodily freedom, and self-acceptance became especially important. Growing up in a conservative Calvinist environment influenced the artist's understanding of the body and the expectations imposed upon it, particularly regarding sexuality and morality.

Seen in this context, the title raises questions about devotion and who has the authority to determine what deserves reverence. The figures may suggest an act of worship, but their interactions do not identify a clear object of devotion. This uncertainty allows the work to address the relationship between religious belief, personal freedom, and the body without offering a fixed answer.

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The Worshipping, 2025

Acrylic yarn on polyester cloth
165 x 175 cm.
65 x 68 7/8 in. (Unframed)
(RICP/013)
€ 6,500.00


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The Intersection Studies

The Intersection Studies began with a change in how the figures were arranged. Originally drawn separately, the colorful characters gradually began sharing the same space. As their arms, legs, and bodies overlapped, they formed new shapes that became an important part of each composition.

The overlapping figures represent the people we encounter and the relationships we develop with them. Each meeting can leave a lasting memory, influence our decisions, or change how we relate to others.

Color gives these studies much of their character. Bright combinations create strong contrasts, sometimes appearing to clash before settling into unexpected harmony. These relationships between colors also express aspects of queer identity, without relying on recognizable symbols or narratives.

The figures begin as drawings before being translated into tufted yarn. During this process, the thickness and texture of the material introduce details that were not present in the original image.

The works retain the title studies because the investigation continues. Each composition offers another opportunity to examine what happens when individual figures meet and their forms begin to change.

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Intersection Study 1, 2025

Acrylic yarn on polyester cloth
70 x 80 cm.
27 1/2 x 31 1/2 in.

74 x 84 cm.
29 1/8 x 33 1/8 in. (Framed)
(RICP/014)



Intersection Study 2, 2025

Acrylic yarn on polyester cloth
80 x 70 cm.
31 1/2 x 27 1/2 in.

84 x 74 cm.
33 1/8 x 29 1/8 in. (Framed)
(RICP/015)

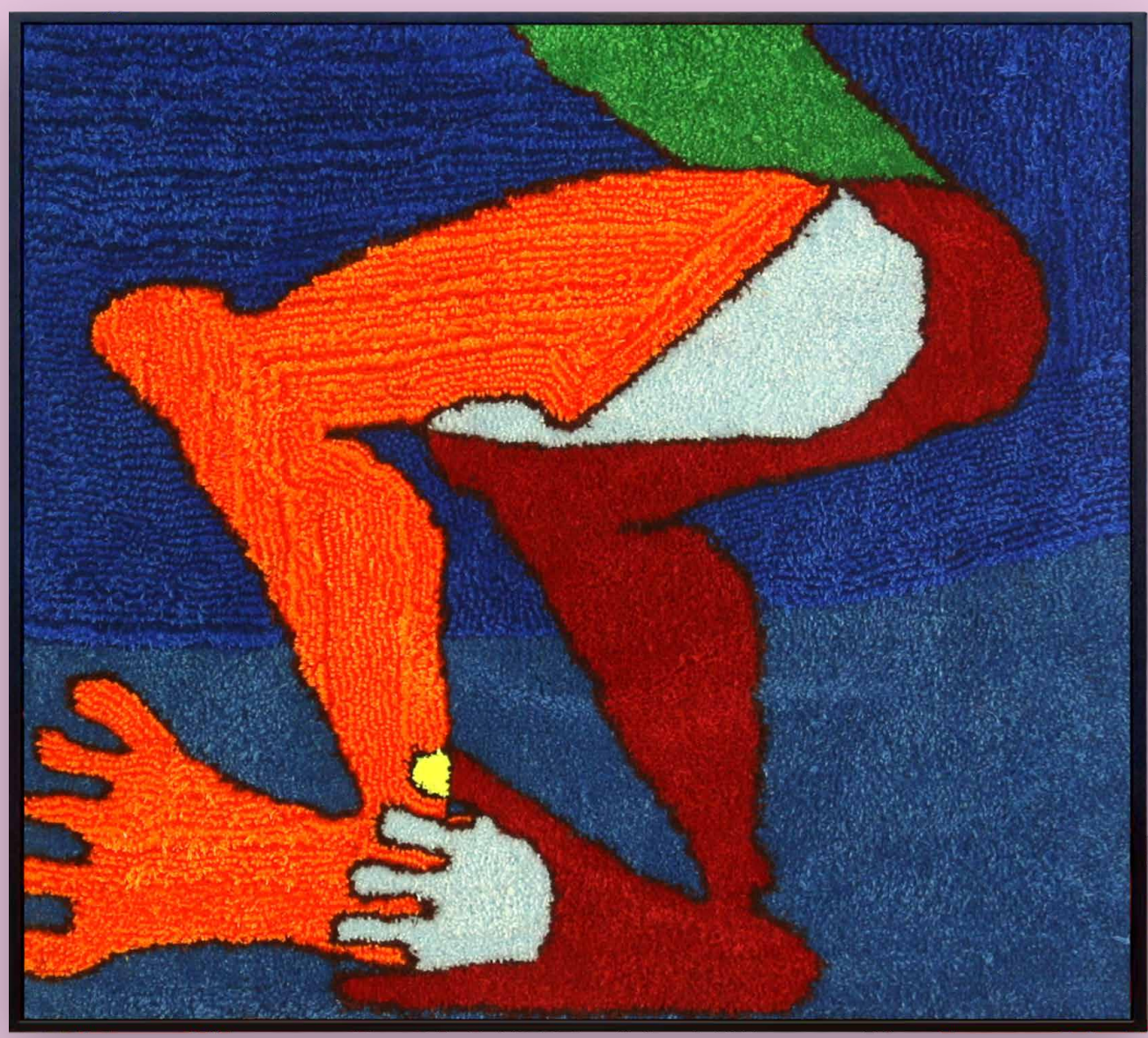


Intersection Study 4, 2025

Acrylic yarn on polyester cloth
80 x 70 cm.
31 1/2 x 27 1/2 in.

84 x 74 cm.
33 1/8 x 29 1/8 in. (Framed)
(RICP/017)

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Intersection Study 5, 2026

Acrylic yarn on polyester cloth
70 x 80 cm.
27 1/2 x 31 1/2 in.

74 x 84 cm.
29 1/8 x 33 1/8 in. (Framed)
(RICP/025)



Intersection Study 6, 2026

Acrylic yarn on polyester cloth
80 x 70 cm.
31 1/2 x 27 1/2 in.

84 x 74 cm.
33 1/8 x 29 1/8 in. (Framed)
(RICP/023)



Intersection Study 7, 2026

Acrylic yarn on polyester cloth
80 x 70 cm.
31 1/2 x 27 1/2 in.

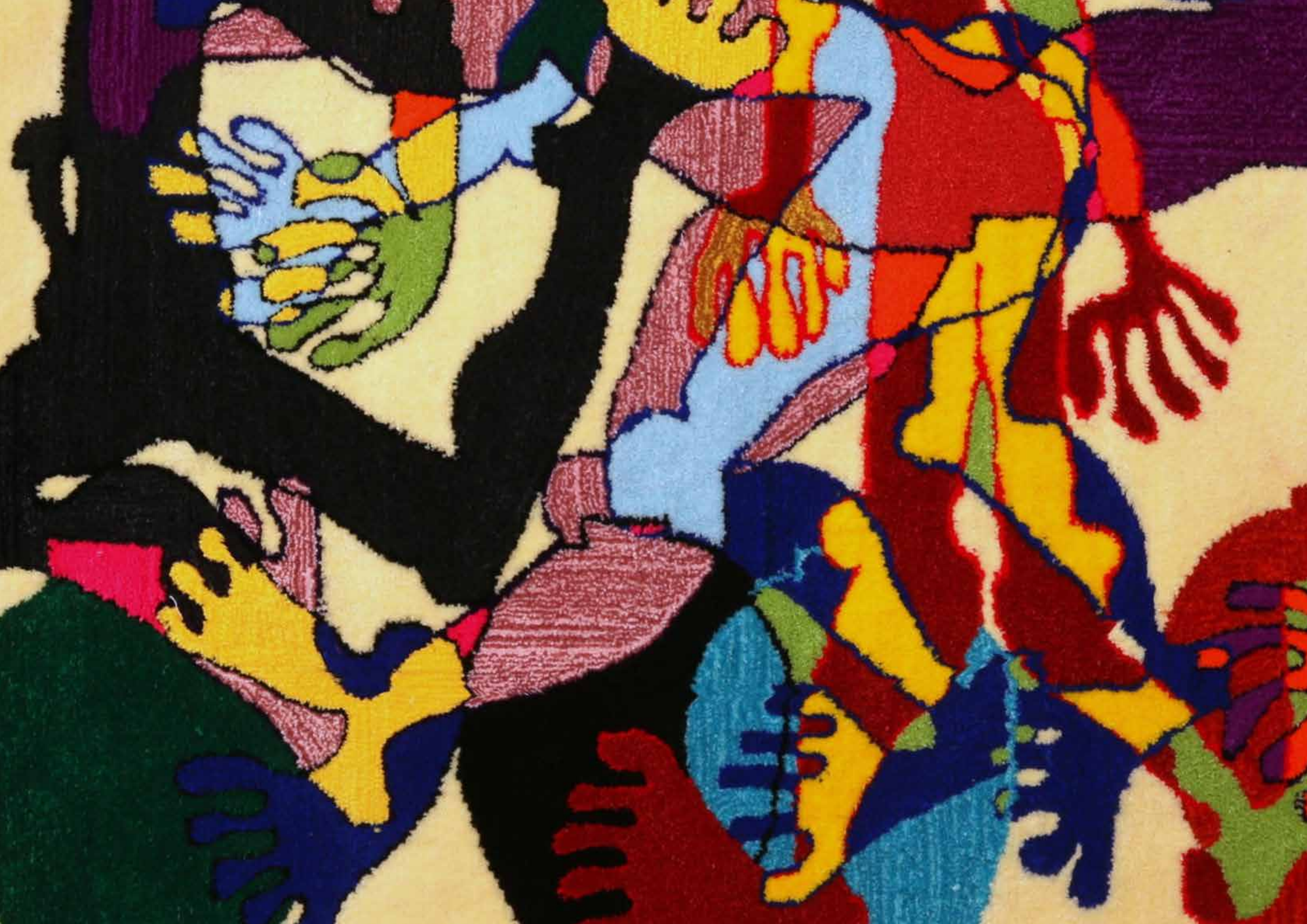
84 x 74 cm.
33 1/8 x 29 1/8 in. (Framed)
(RICP/026)



Intersection Study 8, 2026

Acrylic yarn on polyester cloth
80 x 70 cm.
31 1/2 x 27 1/2 in.

84 x 74 cm.
33 1/8 x 29 1/8 in. (Framed)
(RICP/024)



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The Ritual of Urns

The urn has appeared in earlier works as a place to preserve memories of people and experiences. Traditionally associated with the ashes of the dead, these vessels took on a more personal meaning, representing relationships and moments worth remembering, including those involving people who were still living.

In The Ritual of Urns, the focus shifts toward the act of remembrance itself. Keeping a memory involves deciding what deserves to be preserved, what should be honored, and what can eventually be allowed to settle.

The work also relates to the Intersection Studies, where overlapping figures represent encounters and the effects people have on one another. While those studies concentrate on relationships and the moments people share, The Ritual of Urns considers what remains afterward.

Returning to the urn gives this familiar object a renewed purpose. It becomes a place for remembering the past while acknowledging that our relationship with those memories can change over time.

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The Ritual of Urns, 2026

Acrylic yarn on polyester cloth
155 x 170 cm.
61 x 66 7/8 in. (Unframed)
(RICP/027)
€ 7,000.00


PLR

Pierre le Riche

Born in 1986, Gqeberha, South Africa
Lives in Rhineland, Germany



Pierre le Riche is a multidisciplinary artist working across modes of sculpture and installation, widely recognized for his use of textiles and thread. Identity is woven into and essential to his practice; much of his work has been aimed at confronting themes of colonialism and race, as well as challenging norms and associations around gender and sexuality. For his recent body of fiber-based work, le Riche creates vibrant and provocative figurative tapestries that center his queer identity while reflecting on the complexities of belonging in a contemporary world.

Pierre le Riche

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Lives in Rhineland, Germany

Solo Exhibitions

2025 My body is not your temple, Ronewa Art Projects, Berlin, Germany
2025 ARTCO Gallery, Aachen, Germany
2024 In Four Places at Once, Ronewa Art Projects, Berlin, Germany
2023 Limbo, ARTCO Gallery, Aachen, Germany
2023 Soft Sin, and Other Evils, SMAC Gallery, Cape Town, South Africa
2022 Urns for the Ashes of my Lost Lovers II, THK Gallery, Cape Town, South Africa
2021 Urns for the Ashes of my Lost Lovers, THK Gallery, Cape Town, South Africa
2018 Portable Heritage/Swerfgoed, SMAC, as part of the 2018 Woordfees festival, Stellenbosch, South Africa
2016 Colour Complex, Salon 91 Contemporary Art Collection, Cape Town, South Africa
2013 Op Hierdie Rots, outoftheCUBE. curated by Mandy Conidaris

Group Exhibitions

2022 Within the fold II, SMAC Gallery, Stellenbosch, South Africa
2022 Within the fold, SMAC Gallery, Johannesburg, South Africa
2022 Flights of Fancy, THK Gallery in collaboration with the Norval Foundation, Boschendal, Stellenbosch, South Africa
2022 Wavelength, OCT Contemporary Art Terminal, Nanchang, China
2022 Hope from Chaos, in collaboration with Nonzuzo Gxekwa, Art Science Museum, Singapore
2021 Rainbow Rooms, as part of Wonderspaces, Scottsdale, Arizona, USA
2021 Rainbow Rooms, as part of Wonderspaces, Philadelphia, Pennsylvania, USA
2020 thread//, THK Gallery, Cape Town, South Africa
2020 Wavelength: In-between, curated by Liya Liu, Times Art Museum, Beijing, China
2020 Boys don't cry, curated by Donavan Mynhardt, Rust-en-Vrede Gallery, Cape Town, South Africa
2020 In Common, curated and produced by Wonderspaces, Scottsdale, Arizona, USA
2020 Shaping things, SMAC gallery, Stellenbosch, South Africa

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2019 Wavelength: Timeless Borderlines, curated by Liya Liu at Times Square, Shanghai, China
2019 Wavelength: Made in Illusion, curated by Liya Liu, Coastal City, Shenzhen, China
2019 Wavelength: Made in Illusion, curated by Liya Liu, Artron Art Museum, Shenzhen, China
2019 In Common, curated and produced by Wonderspaces, San Diego, California, USA
2018 Forward? Forward! Forward..., curated by Ulrich Wolff and Elizabeth Miller-Vermeulen, Stellenbosch University Museum, Stellenbosch, South Africa
2018 ABSA L'Atelier competition finalists exhibition, ABSA Gallery, Johannesburg, South Africa
2018 Sasol New Signatures competition finalists exhibition, Pretoria Art Museum, Pretoria, South Africa
2018 Flux, curated by Marjorie Human, Vrystaat National Arts Festival, Bloemfontein, South Africa
2018 Well Worn, curated by Amy-Lyn Everleigh, Equus Gallery at Cavalli Estate, Stellenbosch, South Africa
2017 Cruel Summer, curated by Alex Hamilton, Glen Carlou Estate, Stellenbosch, South Africa
2017 Cape Town Art Fair, Salon 91 Contemporary Art Collection, Cape Town, South Africa
2016 Soiled, Master of Fine Arts group exhibition, Universities of Cape Town and Pretoria, Pretoria, South Africa
2016 30 x 30, Rust-en-Vrede Gallery, Cape Town, South Africa
2015 Sanlam Portrait Award Top 100, Irma Stern Gallery, Cape Town, South Africa
2015 I am a forest dark, curated by Pierre le Riche, Space Between Gallery, Woodstock, Cape Town
2014 Odd Traditions, duo exhibition with Paul Senyol, Salon 91 Contemporary Art Collection, Cape Town, South Africa
2014 Vuleka competition finalists exhibition, Art.b Gallery, Cape Town, South Africa
2014 Fresh Produce, curated by Assemblage, Turbine Art Fair, The Forum at the Turbine Hall, Johannesburg, South Africa
2014 What's going on?, curated by Kefiloe Siwasa and Tamzin Lovell-Miller, The Lovell Gallery, Cape Town, South Africa.
2013 Vuleka competition finalists exhibition, Art.b Gallery, Cape Town, South Africa
2013 ABSA L'Atelier competition finalists exhibition, ABSA Gallery, Johannesburg, South Africa
2012 UNISA Visual Arts Graduate Show, The Lovell Gallery, Cape Town, South Africa

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Performances

2019 Interthread, performance artwork commissioned and curated by Jay Pather for ‘Infecting the City’ in collaboration with Kieron Jina and Antoni Schonken, Cape Town, South Africa

Corporate Commissions

2018 Event installation for Cartier created for their Coloratura jewelry exhibition, Beijing Minsheng Art Museum, Beijing, China
2018 Window display in collaboration with Pierre Fouché for Trenery, Cape Town, South Africa
2016 Thread installation performance at the Design Indaba Conference for Play Energy Drink, Cape Town, South Africa
2016 In-store art installation at The Deckle Edge, Cape Town, South Africa
2015 Window display in collaboration with Andrzej Urbanski and Candice Ježek for Sorrento Events, Cape Town, South Africa

Art Fairs

2022 Cologne Fine Art, THK Gallery, Cologne, Germany
2022 AKAA: Also Known As Africa, THK Gallery, Paris, France
2022 1:54 London, THK Gallery, London, United Kingdom
2016 Turbine Art Fair, Salon 91 Contemporary Art Collection, Johannesburg, South Africa
2016 Cape Town Art Fair, Salon 91 Contemporary Art Collection, Cape Town, South Africa
2015 Turbine Art Fair, Salon 91 Contemporary Art Collection, Johannesburg, South Africa
2015 Cape Town Art Fair, Salon 91 Contemporary Art Collection, Cape Town, South Africa.

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