

**ST. LORIENT PRESENTS
"UNTITLED"**



Katlego Modiri



Simon Hadebe



Ilandi Barkhuizen



Neo Mahlangu



Jona Schilling



Palesa Mokoena

A group exhibition

Exhibition opening: Saturday, 24 June 2017@14h30, The Viewing Room@St.Lorient Fashion & Art Gallery,
Brooklyn Circle, 012 460 0284

NEO MAHLANGU



ARTIST STATEMENT

Brief description: The concept of my work aims to unpack the Dishonesty of Social Media. How the platforms that are meant to connect us, don't base their connections on deep human truth, but the definition of a connection is reduced to a number, clicks, likes and follows.

Neo Mahlangu (b. 1992, South Africa)

Exhibitions: 2017, Waterkloof High Preparatory School, Art Alive Exhibition, 2017, Bag Factory Salon Sale

2017, August House Open Studio, M Studio, 2016, Market at the Sheds, 012Central, Pretoria

Collections: David Mayers Properties, Doornfontein, Johannesburg

Teaching: 2016, Part-Time Art Teacher, MB Studio Gallery, Pretoria

Competitions: 2017, Arnold Classic Africa Art Competition, 3rd Place

2006, Pretoria Kuns Kompetisie, A++ Gold Medal

NEO MAHLANGU



NEO MAHLANGU
Can I go a day without it?
Charcoal and watercolour
94 x 77 cm



NEO MAHLANGU
"Laugh Out Loud (LOL)"
Charcoal and watercolour
70 cm x 100 cm



NEO MAHLANGU
"RT to save a life"
Charcoal and watercolour
70 cm x 100 cm

JONA SCHILLING

Artist Statement.

Jona Schilling, a B-Tech student at the Tshwane University of Technology, works with the concept of life and through the use of Ombre colours and double glazes explores the idea of life and the different stages we go through in life.

Schillings B-Tech work all form part of the same series, called 'Influunt', which means flow in Latin. Flow is presented and explored by the way in which colours naturally flow into one another with a Ombre feel, on other pieces it is in the way that glazes flow into one another, shapes throughout the series also form part of achieving the idea of a natural flow.

Throughout this series Schilling explores the idea that people, throughout their lives, go through different stages and different seasons, just as these Vessels and Vases are still made from the same clay throughout and in essence become a fixed thing, their surfaces take on different stages within the use of colours and glazes, although still true to the original Vesel. The same applies with people, although we as human beings go through different stages and season we still remain the same person.



JONA SCHILLING
"Series: Part of the Hiem's"
Ceramics Vase



JONA SCHILLING
"Influunt' series"
Ceramics

KATLEGO MODIRI



Artist statement

Erode is a body of work in which I continue to explore Shape and Form. As to project it in its minimal form. The aim is to explore and elaborate on themes of adolescent culture, social status and identity in homogenised groups. I am interested in the after effects of social group conformity. My art is in large, conceptually related series such as Erosion.

Studying figures and I found it possible to capture the simplicity of the human figure. Stripping the figure of race, personality and flesh, allowing one to appreciate the simplicity of form without judgement and subjection. I ask in return reflection and appropriation of one self in to the art as the subject.

The use of color I reserved. Only case to accentuate the essence of form and emphasizes the impression of the figures. I captured in fine simple details in contrast what we will not see.

The works are true to nature to their nature, where no photo editing and manipulation is incorporated in the form of the figures, the works are about the body becoming the sculpture that is drawn out of a two dimensional surface in its true nature.



KATLEGO MODIRI
“Close your eyes to see”
Silkscreen on paper
51 x 44 cm



KATLEGO MODIRI
“Teen angst too”
Ink on paper
51 x 44 cm



KATLEGO MODIRI
*“A beginner's guide to
nothing”*
Silkscreen on paper
51 x 44 cm

OLWETHU DE VOS



ARTIST STATEMENT

Theme: Trans-humanism

In an age where technology and technological expansions have reached an all-time high and are continually advancing, the idea of Nano biotechnological human enhancements, cyber intelligence and Artificial Intelligence or AI as it is commonly known are not farfetched ideas. Robotic advancements, the internet, social media and information overload, shape the contemporary society.

I work predominantly in glass and I fuse iron rods, electrical cable, wire and various other found objects with my glass and in my work. My work incorporates microchips patterns as symbolism to the various technologies. I superimpose them over fragmented and distorted human faces to reflect the overload of information. My blown glass works have minimal finishes, and have a likeness of the robotic sentinels from the famous 2008 science fiction block buster called the Matrix.

Humans have become so dependent on technology and with reason as these advancements make life easier for all. However this warrants caution. Has the race become so reliant on technology that life without it wouldn't be possibly? What would destroy mankind, taking it away or creating more of it? This is the dichotomy I aim to discuss with my works. The dawn of the post-humanism

OLWETHU DE VOS



OLWETHU DE VOS
"System Overload series II"
Glass and wire
2017



OLWETHU DE VOS
"System Overload series IV"
Glass and wire
2017

ILANDI BARKHUIZEN



Artist statement

I explore the disasters of humanity within my artworks through confronting the viewer by showing them the aftermath that violence causes. People are so accustomed to violence and even desensitized towards it, finding it easy to look away from violent situations. My work confronts the viewer with the ugly truth that the human race has a disgusting habit for destruction.

Interpretation of the work:

It's about confronting the viewer with the truth about the violence that happens every day, to make all aware of the disasters of humanity.

ILANDI BARKHUIZEN



ILANDI BARKHUIZEN

"Purple"

Oil on Pig Leather, 14 inches/35cm



ILANDI BARKHUIZEN

"Do you feel powerful now?"

Oil on Pig Leather, 14 inches/35cm+



ILANDI BARKHUIZEN

"Crimson"

Oil on Pig Leather, 14 inches/35cm

PALESA MOKOENA

Synopsys- on the Hydromancy series.

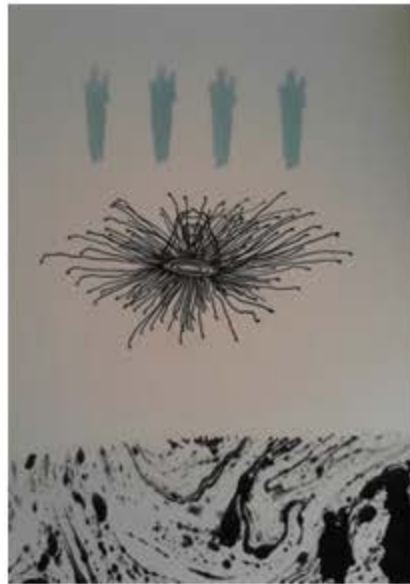


The word hydromancy means- divination through water or telling the future through water, in all of the works I have used a water technique where canvases are dipped in water mixed with paint, basically one gets to see the “chemistry between water and paint”, one sees water impressions and the chemical reaction through two different mediums.

The hydromancy series is based on the “Turritopsisnutricular” (a jelly fish that is known to be immortal) this jelly fish is the only thing on earth that is able to age in reverse, resulting in its immortality, it is blue and red in color and it is a frail figure which looks like it’s made out of wire.

In my body of work I have depicted the human figure in the colors of the turritopsisnutricular- in blue and red, the human becomes the jellyfish, s/he becomes immortal, or is in search of attaining a state of immortality, I also depicted graphs/illustrations of the jelly fish in different stages of life.

The turritopsisnutricular serves as a totem for me the artist, my goal has always been to create “South African Existential art”. The turritopsisnutricular (the immortal jellyfish) is a symbol that expresses my existential position. I view creativity as a way in which one can attain immortality, art gives us the opportunity to arrange the world according to one’s own standard of perfection, through creativity one is able to reinvent him/herself anew into a new age through others.



PALESA MOKOENA
Hydromancy Series

Permanent marker, enamel paint,
water, spray paint on canvas.
40 x 30cm



PALESA MOKOENA
Hydromancy Series

Permanent marker, enamel paint,
water, spray paint on canvas.
40 x 30cm

SIMON RADEBE

In relation to the theme "untitled" of this current show my work

Figuratively depict myself as both the artist and the subject but the works context holds no boundary, it goes beyond my own personal space and allows the viewer to also claim **title of it.**



SIMON RADEBE
"When it all fall down"
Concrete, wax and steel.