

# The Unexpected

27 July 2018 – 15 September 2018

*Ilandi Barkhuizen, Natali Downing, Hannes Elsenbroek, Marian Hester, Cow Mash, Benjamin Mitchley, Kutlwano Monyai, Paballo Majela, Russel Ngolele, Malose Pete, Sanna Swart, Mark L Swart, Thelma Van Rensburg, Morné Venter, Kornilios Victoria, Jahni Wasserfal.*

**THE VIEWING ROOM ART GALLERY INVITES  
YOU TO A GROUP EXHIBITION OF ARTISTS CREATING  
“THE UNEXPECTED”**



Ilandi Barkhuizen



Sanna Swart



Benjamin Mitchley  
Hannes Elsenbroek



Morne Venter  
Ndabuko Julukani Ntuli



Thelma van Rensburg  
Paballo Majela



Cow Mash  
Jahni Wasserfal



Kutlwano Monyai



Mark L Swart

Exhibition opening, Friday 27 July @ 18h00 till 20h00. Exhibition closing, Saturday 15 September 2018

Opening speaker - André Naudé

The Viewing Room Art Gallery @ St. Lorient Fashion & Art Gallery  
Brooklyn Circle Pretoria - 012 4600284  
[www.stlorient.co.za/art-gallery/](http://www.stlorient.co.za/art-gallery/)



# *The Unexpected*

## Curatorial statement By Viola Greyling

The word 'unexpected' refers to something that is not likely to happen and in art, one can use any medium to create unexpected artworks. Throughout art history there are artists that took the art industry by surprise when they placed their concept or idea above the physical artwork.

Piero Manzoni, an artist from the 1960s, is a great example of an artist doing the unexpected. In his artwork, *"Artist's Shit"*, he canned 90 cans with his own feces. He was making a bold statement that as an artist, each time an artwork was created, a part of one's self was given away. Manzoni literally gave away a part of himself which was an unexpected way to substantiate that statement.

# *Ilandi Barkhuizen*

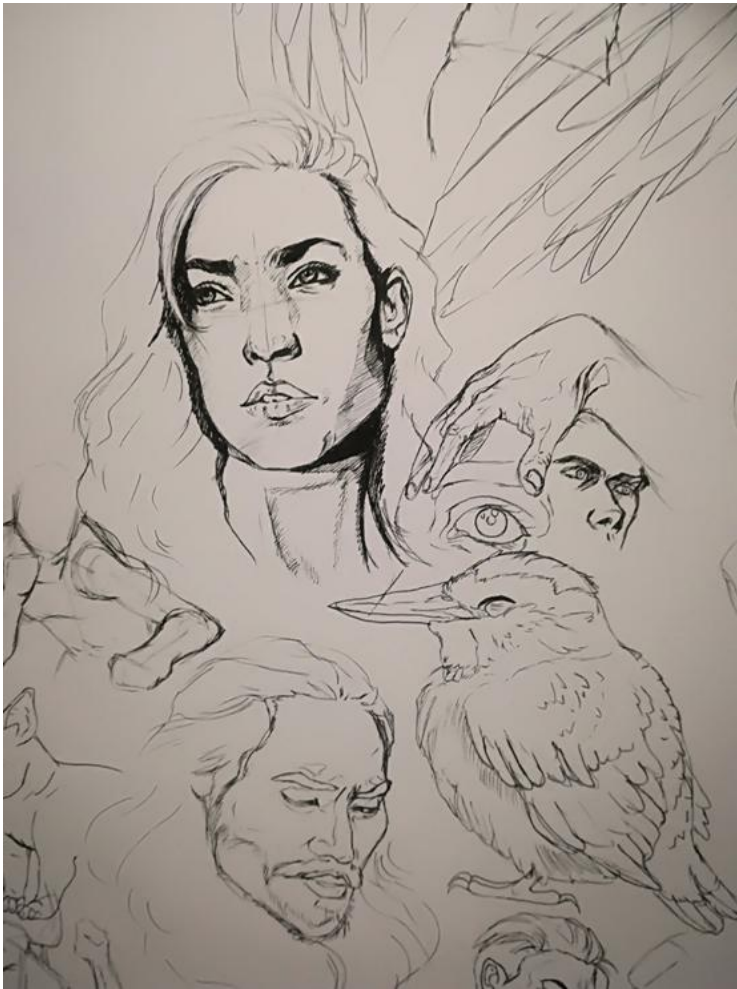


## ***Accumulation***

"The art I created which is a collection of studies, sketches and paintings of various themes is exactly just that."

There is no deeper meaning, nothing conceptual to it, I'm not even sure it has anything to do with the given theme. These days I'm at a place within my art where I feel no need to explain it, I would like to go back to the art for art's sake way of producing art, to have fun with it and do as I please.

# *Ilandi Barkhuizen*



**Ilandi Barkhuizen**

*Accumulation*

Mixed media

51x68cm

2018

# Nalati Downing



As one of an ongoing series, *Sannie Swaai* is a digital print where an unexpected flight of fantasy of a typical housewife takes place. I arranged images from mainstream woman magazines in a diorama manner, thereby creating an unknown three-dimensional fantastical space. I then photographed the scene. *Sannie*, my altar ego, is having a sexually driven daydream. The elements in the work refer to typical stigmas of the housewife. She is euphorically swinging on a vibrating washing machine over comforting food stuffs. Her lover “the milkman” is lying casually watching her as she is being pushed. In this version the man pushing her is her husband. This work is based the composition on Jean-Honoré Fragonard’s, *The Swing* (1767).

In *Sannie Se K#&k Het Die Fan Gestrike*, the leading figure is the typical housewife “*Sannie*”, my altar ego. As part of an ongoing series, this digital print is a depiction of an unexpected flight of fantasy. I chose images from mainstream woman magazines in a diorama manner, thereby creating an unknown three-dimensional fantastical space. I then photographed the scene. She is placed centrally in the work and she has finally lost her mind. Having had enough of her life she picks up a gun. It depicts a disturbing controversial domestic issue, that of filicide. Inspiration was drawn from Ronelda Kampher’s poem, *Die huisvrou*.

# *Nalati Downing*



**Natalie Downing**  
*Sannie Swaai*  
Digital print on heavy coated paper  
45 x 64 cm  
1/5 Ed



# *Nalati Downing*



Natalie Downing  
Sannie Se K3@\*k Het Die Fan Gestrike  
2012  
Digital print on heavy coated paper

**Natalie Downing**  
*Sannie Se K3@\*k Het Die Fan*  
*Gestrike*  
Digital print on heavy coated  
paper  
45 x 64 cm  
1/5 Ed

# *Hannes Elsenbroek*



“I intend to interrogate the surface reality of art from the past by opening the membrane on which it exists to reveal the visceral, implicating that there is always more to what meets the eye. Pre-modern art today stands severed from the contemporary, somewhat of a binary to the art of the present. It is my aim to do the unexpected, bringing tradition and the contemporary to a meeting point showing both the deconstruction of past tradition and the layered meaning that accompanies it.”



# *Hannes Elsenbroek*



**Hannes Elsenbroek**  
*Conrumpo Ergo Sum*  
Oil on wood  
45 x 33cm  
2018

# *Hannes Elsenbroek*



**Hannes Elsenbroek**

*Portrait of a man*

Oil on wood

25 x 25cm

2018

# Marian Hester



Marian Hester's work explores the pressures on ecology of what is being called the Anthropocene era (the measurable human impact on the natural world). She makes paintings and small wall-mounted bronze sculptures, among other works, using visual imagery of dead and damaged trees, expressing her sense of dismay at realising how recent is our collective knowledge about how trees and forests work. The series of small bronzes invites the viewer to examine broken and damaged trees and twigs at a much smaller, more intimate scale, allowing the viewer to see the beauty even in broken things. The works explore the idea that something apparently valueless is transformed into an item of value when it is remade in a different material, in this case, bronze.

# Marian Hester



**Marian Hester**

*Storm River*

Oil on stretched canvas

50.5 x 101 cm

2017

# Marian Hester



**Marian Hester**

*Elm*

Oil on stretched canvas

23 x 115 cm

2017

# Marian Hester



**Marian Hester**

*Jacaranda*

Oil on stretched canvas

23 x 115 cm

2017



# Marian Hester



**Marian Hester**

*Melville Koppies East I*

Oil on stretched canvas

23 x 115 cm

2016

# Marian Hester



**Marian Hester**

*Untitled*

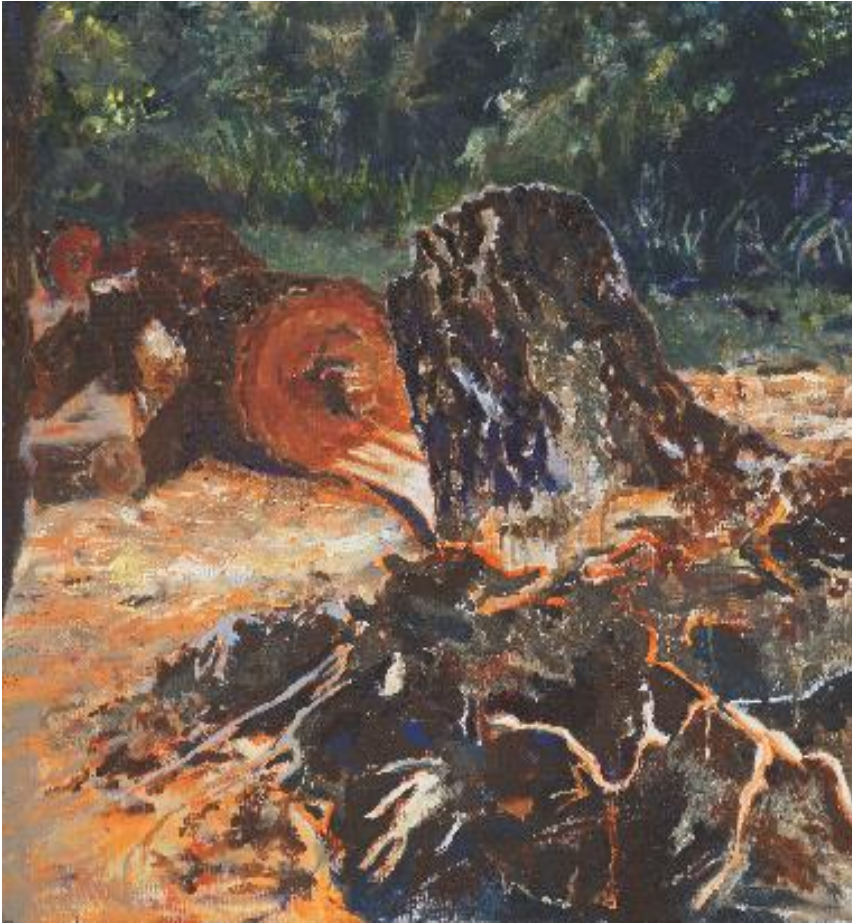
Oil on sized and stretched

Belgian linen

60 x 45 cm

2018

# Marian Hester



**Marian Hester**  
*Uprooted I*  
Oil on stretched canvas  
70 x 70 cm  
2017

# Marian Hester



**Marian Hester**

*Uprooted II*

Oil on stretched canvas

76.2 x 101.6 cm

2017

# Marian Hester



**Marian Hester**  
*Acacia Burkei*  
Bronze  
54 x 15 x 15 cm  
2017



# Marian Hester



**Marian Hester**  
*Platanus Acerifolia 1*  
Bronze  
28 x 7 x 5 cm  
2017



# Marian Hester



**Marian Hester**  
*Freylinia Tropica*  
Bronze  
38 x 24 x 17 cm  
2017

# Marian Hester



**Marian Hester**  
*Celtis Africana*  
Bronze  
29 x 8 x 13 cm  
2017

# Marian Hester



**Marian Hester**

*Haiku 1*

Bronze

21 x 4 x 4 cm

2017

# Marian Hester



**Marian Hester**  
Erica Excelsa Kilimanjaro 1  
Bronze  
9 x 4 x 4 cm  
2017

# Marian Hester



**Marian Hester**  
*Ficus Benjamina 1*  
Bronze  
37 x 15 x 7 cm  
2017

# Marian Hester



**Marian Hester**  
*Buddleja Saligna*  
Bronze  
22 x 18 x 10 cm  
2017

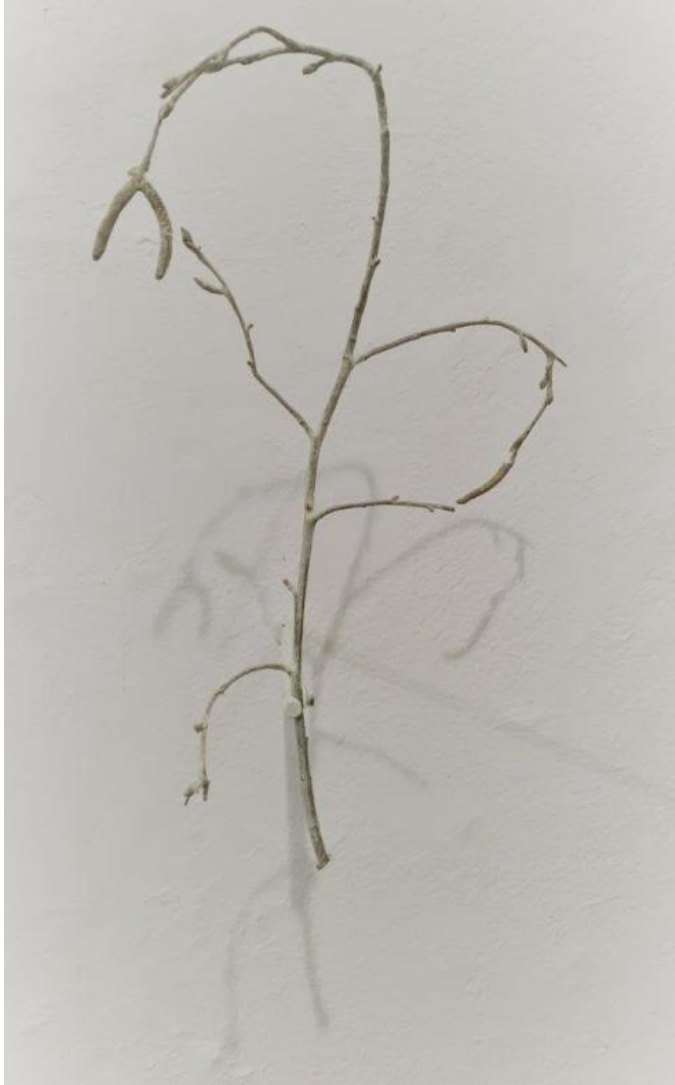


# Marian Hester



**Marian Hester**  
*Siberian Elm Twig 1*  
Bronze  
45 x 20 x 8 cm  
2017

# Marian Hester



**Marian Hester**  
*Silver Birch Twig 1*  
Bronze  
30 x 24 x 10 cm  
2017

# Marian Hester



**Marian Hester**  
*Silver Birch Twig 2*  
Bronze  
34 x 20 x 5 cm  
2017

# *Cow Mash (Kgaogelo Mashilo)*



## **She-armor**

A utopia body shield for woman in war. It is unexpected that an armour be made of anything less than durable protective material, she-armor is an armour made of yarn braids which are not protective enough for combat. She-armor suggests a time when woman can use every quality seen as a weakness to defend themselves in all situations.

The use of wool is chosen for the symbol of tenderness that wool carries, which in turn is meant to reflect the tenderness associated with femininity. Wool is said to symbolize also the truth from a celestial place; this is used in my artwork to suggest the woman's unrecognized powers.

# *Cow Mash (Kgaogelo Mashilo)*



**Cow Mash**  
*She-Armour*  
Wool  
50x 30x 30cm  
2018

# *Benjamin Mitchley*



“Regarding my work, I leave to the viewer to interpret.  
As each interpretation might be different,  
I believe each to be true.

As for me, my artworks depict an alternate world of half human, half animal, that  
might be unexpected or not.”

# *Benjamin Mitchley*



**Benjamin Mitchley**

*Red*

29.7 x 42 cm

Digital print on 200 gsm Felix

Schoeller True Fibre paper

10 limited edition

2018



# *Benjamin Mitchley*



**Benjamin Mitchley**

*Tom*

29.7 x 42 cm

Digital print on 200 gsm Felix

Schoeller True Fibre paper

1/10 edition

2018

# *Benjamin Mitchley*



**Benjamin Mitchley**

*Nomad*

29.7 x 42 cm

Digital print on 200 gsm Felix

Schoeller True Fibre paper

1/10 edition

2018

# *Benjamin Mitchley*



**Benjamin Mitchley**

*Watcher*

29.7 x 42 cm

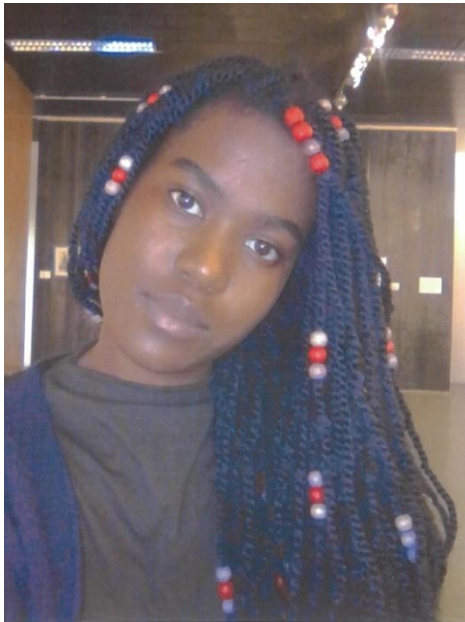
Digital print on 200 gsm Felix

Schoeller True Fibre paper

1/10 edition

2018

# *Kutlwano Monyai*



In my work, I refer to life experiences relating to my dreams. As I grapple with scenes from dreams to make sense out of, the outcome is unknown and bound to lead to self-construction or destruction. In this life journey of interpreting dreams that could be about my environment, relationships and personal development, memory plays a major role in reliving those moments. These are the stories that slowly or fast unfolds building in search of an identity. I frequently use cartography as a metaphor for how symbols and signs are developed to identify, locate and interpret surroundings. The use of the Nwenda fabrics are an emphasis to a part of my cultural identity and their spiritual value within my family history. The application of the cloth is a symbol of how I've been settling in various environments with spiritual relations to the material. My use of words bears an emotionality required to express a specific emotive atmosphere rendered in a dreamscape or landscape.

# *Kutlwano Monyai*



**Kutlwano Monyai**  
*Depression*  
Mixed media on paper  
58 x41 cm  
2018



# *Kutlwano Monyai*



**Kutlwano Monyai**  
*Drainage*  
Mixed media on canvas  
58 x41 cm  
2018

# *Kutlwano Monyai*



**Kutlwano Monyai**  
*Wait at the mouth*  
90X 90 cm  
Mixed media on canvas  
2018



# *Kutlwano Monyai*



**Kutlwano Monyai**  
*Journey in conurbation*  
120x 90 cm  
mixed media on canvas  
2018

# *Kutlwano Monyai*



**Kutlwano Monyai**  
*Spirit on land I*  
Mixed Media on paper  
29.7 x 42 cm  
2018

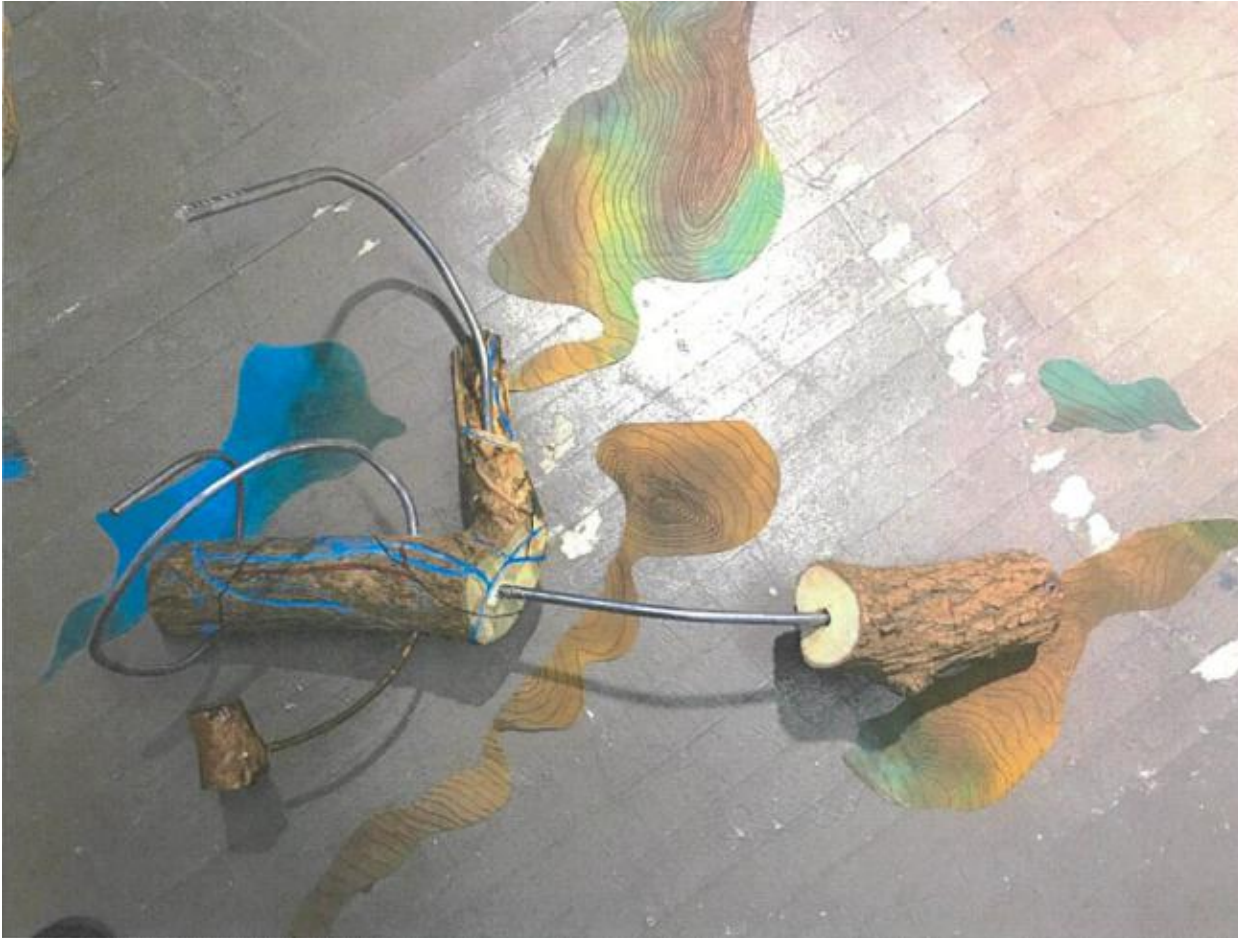
# *Kutlwano Monyai*



**Kutlwano Monyai**  
*Spirit on land II*  
Mixed Media on paper  
29.7 x 42 cm  
2018

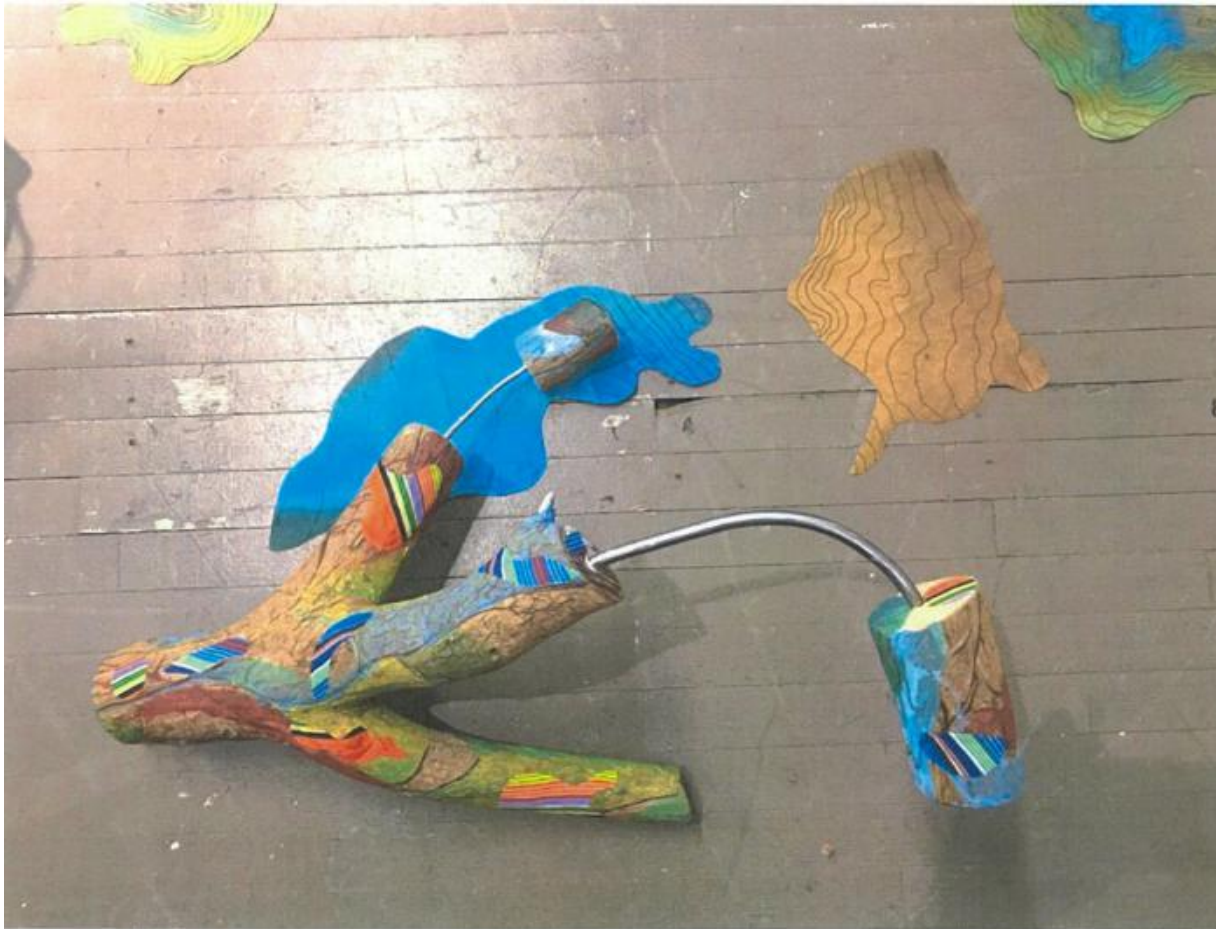


# *Kutlwano Monyai*



**Kutlwano Monyai**  
*Memory of identity*  
Mixed media  
Sculptures Part I of installation  
2018

# *Kutlwano Monyai*



**Kutlwano Monyai**

*Memory of identity*

Wood with metal and other mixed  
media.

Sculptures Part II of installation  
2018

# *Paballo Majela*



## ***The Ruins***

Snail tale here represents abstraction, through fantasy and artistic imagination, snail forms the language of my broader body of work, which allows me to engage with the world around us through a fantastical lens. Here snail, armed with machines that reshape the earth, tells a story of our own power to slowly reshape our own world. I personally interpret the snail tale as slow progression of our new age.

# *Paballo Majela*



**Paballo Majela**  
*The Ruins*  
Charcoal on Fabiano  
98 x 75cm  
2018



# *Russel Ngolele*



Russel Ngolele is a UNISA third year Multimedia student. The work I am Presenting speaks about the issues of the exploitation of black peoples in the work industry. My medium of choice is salt. The choice is driven by the fact that being a black person myself from the Vatsonga tribe one of the Vatsonga's biggest trade in which they have been practicing and contributing to the economy for over 2000 years is salt harvesting. This will work to inform of a social, political and historical injustice among black people, and like out=r bodies, Salt is composed of water earth elements thus emphasizing about the pain and struggle black people goes through because of the exploitation on salaries. Furthermore the natural habitat of Vatsonga people is the river banks, Great Letaba, Mlondozie and the Sabie rover to name a few. Also a high habitat for crocodiles as the live in salty water.

# Russel Ngolele



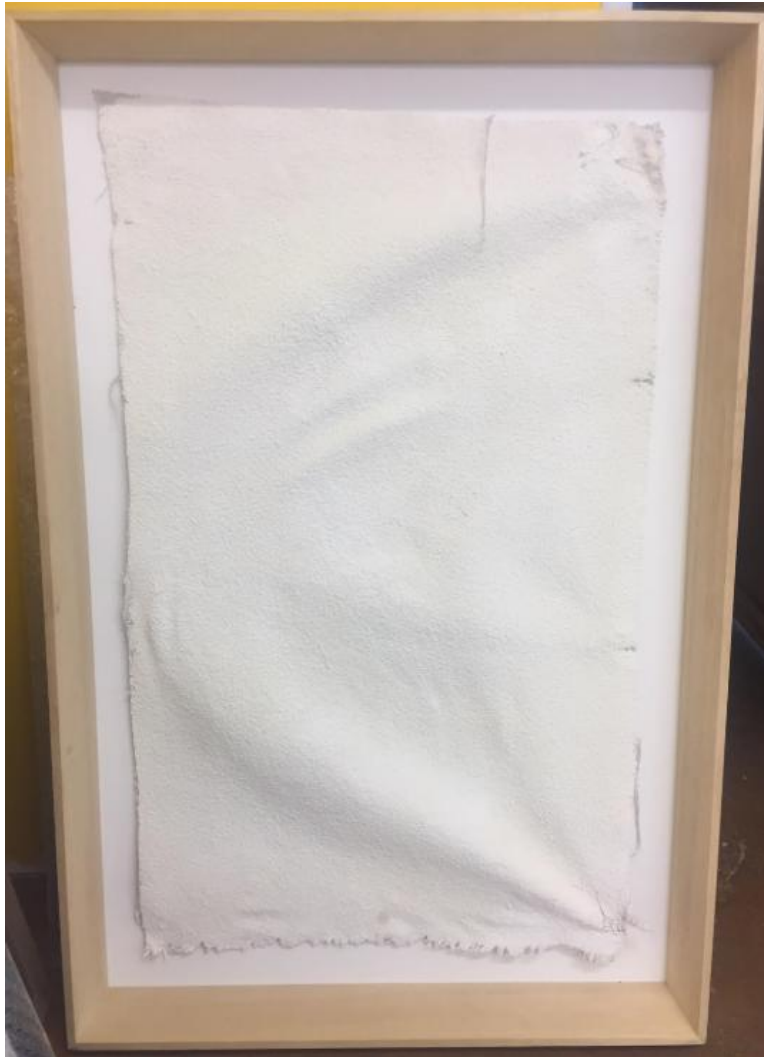
**Russel Ngolele**  
*Nyimpi ya vanaru ya  
vatsonga machangana*  
Salt and Fabric  
Dimensions Variable

# *Malose Pete*



The concept of a concrete canvas started in 2013 when I was searching for a different surface to paint on and there were renovations around me. The painting on grey plastered walls made me want to appropriate that moment and embed it in my own works. The experiment took it's own life where the canvas cloth mixed with cement started resulting in interesting solid surfaces. Surfaces suitable to touch, which is not a generally acceptable norm in art.

# *Malose Pete*



**Malose Pete**  
*Touch Friendly Art*  
Cement and Cloth  
x cm  
2018

# Sanna Swart



“Spiritual and emotional elements are embodied by the visual aspects in my work. Such characteristics are intended to function as primal memory triggers opening forgotten internal dialogues within the viewer.”

Due to the nature of my style of free-form fabrication in Stainless Steel the “unexpected” always become part of the narrative in my sculpture. I draw in space and the line beckons form from the artist’s mind as the action encourages fluidity in the forging of the artwork.

A theme for example, “water” linked with emotional symbolism “longing” culminating in a melody merges with the 3D thought process that becomes a sculpture.

The artist never really knows what the outcome will be and thus if the “unexpected” arrives in his/her work the “knowing” of being truly authentic becomes the “Right of Passage” culminating in a technique depicting skill as well as unique creative thought.



# *Sanna Swart*



**Sanna Swart**

*Wave Inspiration*

Stainless Steel (316)

40cmx33cmx20cm

2018

# *Sanna Swart*



**Sanna Swart**  
*Ocean Dance*  
Stainless Steel (316)  
55.4cmx26cmx26cm  
2018



# Mark L. Swart



Summary of work: The work is a combination of stainless steel and 355 SJR Hardening steel that will patinate naturally.

The work's inspiration is drawn from nature , in its form and presence.

It has two unexpected elements –

One: that the wind moves it and it sways and responds to it like plants do.

Two : inside the base which represents the earth, there is a slot cut into it, with a small ladder sticking out . this suggests that there is another scale

To discover here as well as another world happening under and inside the sculpture base . This can only be glimpsed from above.

# Mark L. Swart



**Mark L. Swart**

*Spring*

Stainless Steel (316) and 355

SJR Hardening steel.

1900 x 1000 x 900

2018

# *Thelma Van Rensburg*



With its juxtapositions, overlapping and interplay of fragments from multiple sources, collage is best suited to *The UNEXPECTED*.

My collaged re-creations of the female form deal with stereotypes and gender assumptions, playing on and with tropes of the feminine and the “other” and the idealization of the female body through the male gaze. By fusing an assortment of female body parts and extremities from fragments of vintage fashion magazines and nude photography in my work, the unexpected is conjured and embraced – They are also unsettling because they defy strict categorical order and are mutated and deformed.

# *Thelma Van Rensburg*



**Thelma van Rensburg**  
*Curiosity I*  
Collage and spray-paint on  
paper.  
18.5 cm x 25cm  
2012

# *Thelma Van Rensburg*



**Thelma van Rensburg**  
*Curiosity II*  
Collage and spray-paint on  
paper.  
18.5 cm x 25cm  
2012



# *Thelma Van Rensburg*



**Thelma van Rensburg**  
*Traces of terror: A self-portrait.*  
Collage, painting and mixed  
media.  
45.5cm x 60.5cm  
2018



# Morne Venter



The presented artwork interprets the theme of the exhibition on a variety of levels. Firstly, purely in terms of process, Venter's artworks always have a sense of unexpectedness and surprise built in due to the hugely improvisational nature of his art making practice. The outcome of each piece is determined through subconsciously directed process and the outcome is never clear until the artwork is produced.

Secondly, this specific artwork takes a rather unexpected turn from the usually neurotic themes that populate the artist's work and instead opts for a calmer, more inviting atmosphere. A 'calm animal' populates this artwork -- an emotional metaphor for steadfastness and stoicism in the face of setbacks and challenges. In this light, the artwork delivers commentary on the attitude with which unexpected events can be approached and the role that emotional stability fulfills in times of negativity and strain.

# Morné Venter



## Morné Venter

*"There is no place I can go to always feel the same so I may as well try and feel the same right here".*

Ink, oil pastel, acrylic on steadfastness  
on paper  
32 x 45 cm  
2018

# *Kornilios Victoria*

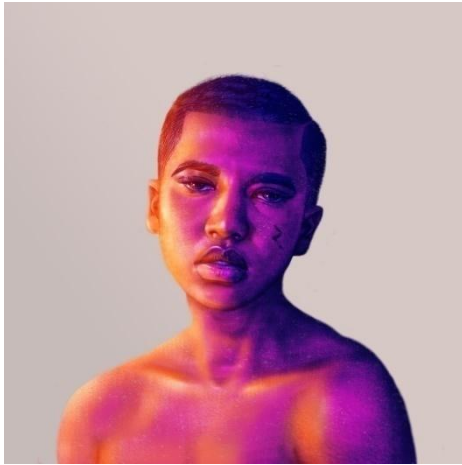
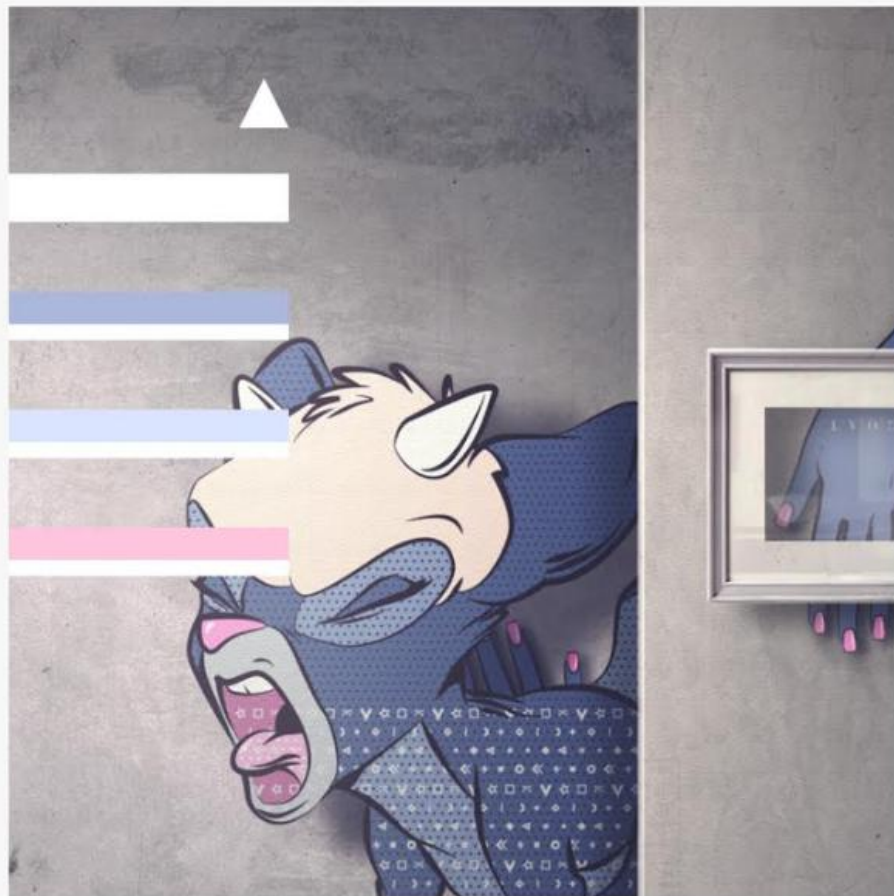


Image Rights is a part of a larger series of work titled the Muffin Man – a character who serves as a satirical idol of contemporary issues of identity, lifestyle and beauty. The series uses online platforms such as social media to raise questions which relate to anxiety, pop culture, race, sex and death through the use of recurring symbolism and imagery.

# *Kornilios Victoria*



**Kornelios Victoria**

*Image rights*

Digital print

50 x 50 cm

2018

# *Kornelios Victoria*



**Kornelios Victoria**

*Image rights*

Digital print

50 x 50 cm

2018

# Kornelios Victoria



**Kornelios Victoria**

*Image rights*

Digital print

50 x 50 cm

2018



# Jahni Wasserfal



A friend's unexpected lamenting about childless people's inability to understand true responsibility brought back a memory of a huge billboard of a close-up of the face of the Statue of Liberty that I saw in Georgia (USA) in 1993. At the bottom, in big letters it read - "**but does she have any maternal instinct?**" The Statue of Liberty is an internationally recognised symbol for freedom (liberty); emancipation; liberation; immunity etc. and is also seen as the icon representing Justice - and therefore supposedly impartiality. It comes in a female form - and females, or then women, are automatically prescribed with the role of the nurturers, the 'mothers' of the nations. The 'civilized' West is turning its back on the plight of helpless children and nations caught in conflict and strife through the way it is handling emigration, poverty, political and religious conflict. Humanity's inhumanity is unexpected - or maybe not? We need to find a balance between good and bad - Life's YIN/YANG - a balancing act that embraces dualities, where seemingly opposite or contrary forces actually are complimentary and interconnected and give rise to each other and need each other to balance and to create oneness.

The second memory/idea that links up with the first artworks inspiration was a line out of Shakespeare's 'Merchant of Venice' - "**a pound of flesh closest to the Merchant's heart**". If we could change the above mentioned, unexpected state of humanity, that we are seeing around us in our world, and could tip the scales in favour of caring/feeling and true empathy for others, we can possibly change our world for the better. The heart is arguably the most important human organ - it keeps us alive and is the symbol for love, it also represents our emotional well-being and societal 'health'. We need to focus on what really matters if humanity doesn't want to be weighed and found wanting in its lack of caring.

# *Jahni Wasserfal*



**Jahni Wasserfal**

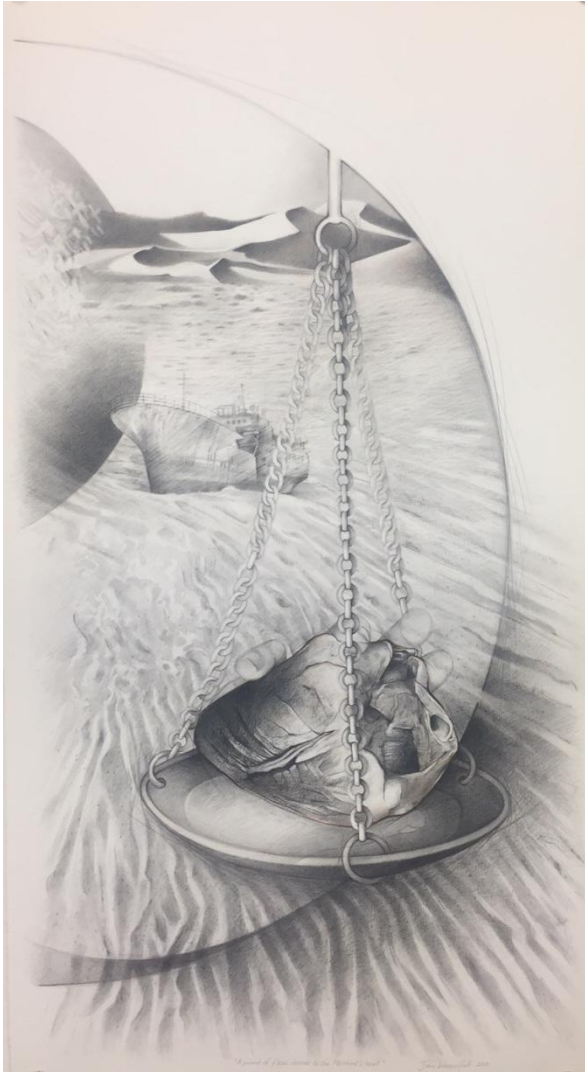
*But does she have any maternal  
instinct?*

Black Pitt Pencil + Conte

525mm x 980mm

2018

# *Jahni Wasserfal*



**Jahni Wasserfal**

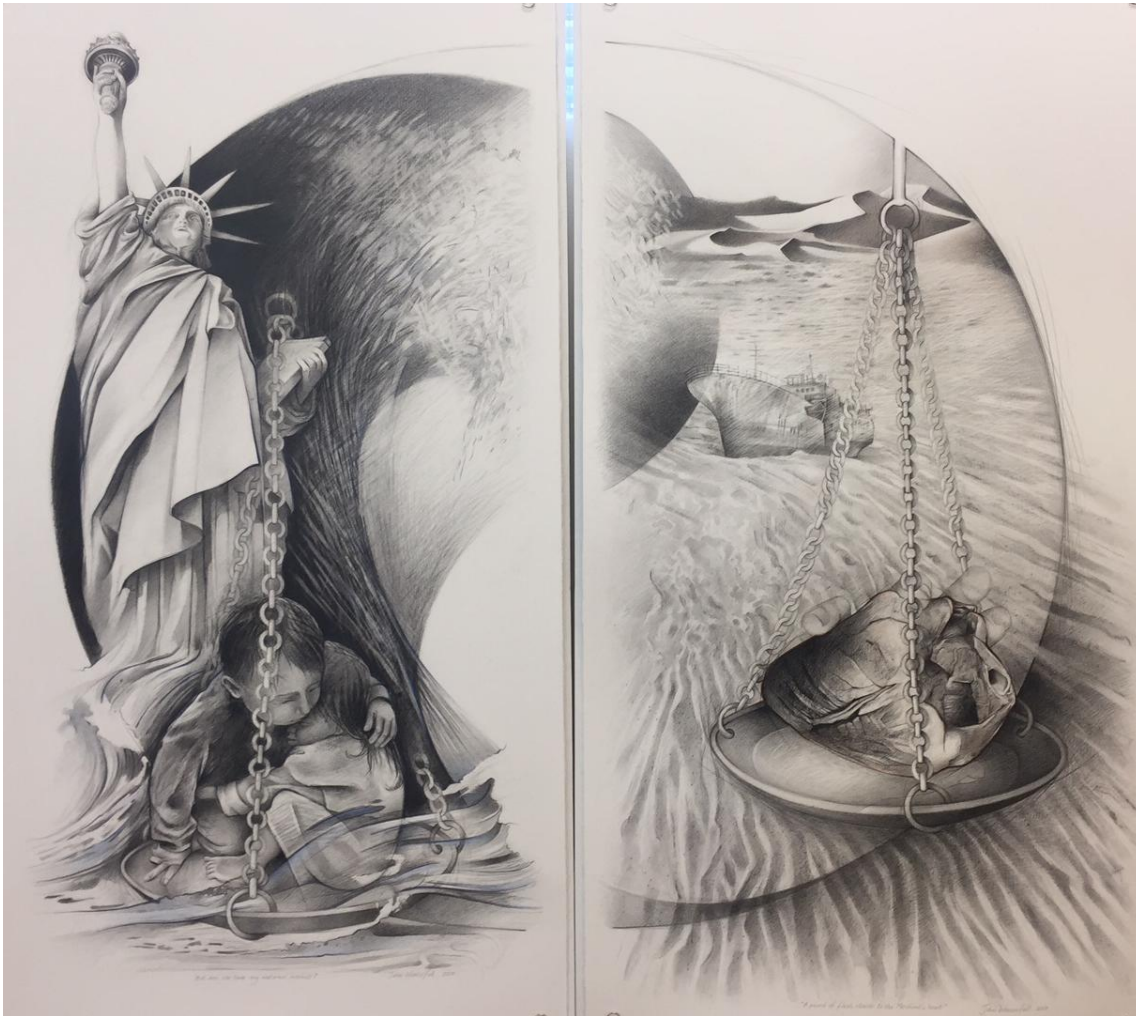
*A pound of flesh closest to the  
Merchant,s heart.*

Black Pitt Pencil + Conte

525mm x 980mm

2018

# *Jahni Wasserfal*



**Jahni Wasserfal**

*But does she have any maternal  
instinct?*

Black Pitt Pencil + Conte

525mm x 980mm

2018

**Jahni Wasserfal**

*A pound of flesh closest to the  
Merchant,s heart.*

Black Pitt Pencil + Conte

525mm x 980mm

2018

# *Jahni Wasserfal*



**Jahni Wasserfal**

*Weapon of Mass Destruction*  
Digital reworked with Black Pitt

Pencil + Conte

40 x 72 cm

2018