

CATALOGUE

"Beyond Fabric-ation"

FASHION & ART EVENT

Creatives chosen from fields of Art, Textile & Fashion

Unite in one collaborative exhibition



Part of Cool Capital Initiative



St. Lorient
fashion & art gallery
est. 1979

PRESS RELEASE

There have always been close ties between the fashion and the art worlds.

My vision was to create collaboration between artists, textile designers and the fashion designers.

The event date was 1st November 2014.

Ten artists have been chosen: *Andre Naude, Gordon Froud, Celia de Villiers, Anton Smit, Tommy Motswai, Gwen Miller, Petro Neal, Michaella Janse van Vuuren, Thelma van Rensburg and Tanisha Bhana*. They have created a painting, sculpture or any other art piece in their medium of choice.

These art pieces was then be given over to the textile designer who has interpreted the art piece into fabric.

Then the fashion designer students, (TUT 2nd year Fashions students) have used the printed fabric to design and create 10 couture fashion garments either for women or men.

St.Lorient will host an event where the artists, textile designers and the fashion designers will exhibit the couture garment on the 1st November 2014.

The garments were displayed by models alongside the art piece.

After the event the art piece and garment (on a dummy) will be on exhibition for duration of about 6 weeks at ST LORIENT FASHION & ART GALLERY.

St Lorient, as a fashion brand has been around for 35 years and will give guidance in all the stages of this collaborative event/exhibition.

ANDRE NAUDE



The Artist:
Andre Naude

Artist's Statement:

“Lamentation”

The work is rooted in still life, as a vehicle of contemplation of indigenous/locally found objects. Several of the elements were appropriated by the artist from the Bag Factory's studios' (interior). This includes wooden logs from Joachim Schonfeldt's blue gum tree sculpture, a hospital trolley and waste bins displaying the words NO HOT ASH. The artist has juxtaposed these with elements from his paintings at the time. Men's cologne vessels (en-titled HAVANA,) smoke from a so-called Cuban cigar. Contemporary urban everyday is married and underpinned to suggest neo-capitalist adoration.



The artwork: “Lamentation”



***The Textile Designer:
Mathabo Mothiba***



***TUT-2nd year
Fashion Design Students***



The Designer 's sketch

Fashion designers' Rationale

My creative interpretation for Andre Naude's Lamentation:

Three elements were chosen from the Andre Naude painting to create/illustrate a story of the artwork on fabric. The three elements which were chosen were fire, a pot with smoke coming out of it and textured printed logs. The, three elements were printed on material thus illustrating fire on the bottom part of the skirt with various sized pots above the fire and the textured logs on the chiffon.

The headgear is also made out of a shape of a log. In addition to the printed elements, there is also a bit of appliqué, off loom method and beadwork on different parts of the garment. The reason behind this concept was to indicate how various elements as illustrated in the artwork can come together in a conglomerate and tell an interwoven/unified story.

Fashion designers' Rationale

Andre Naude 's Garment inspiration:

When observing Andre Naude's work I noticed that he loves colour and can not resist using forms and textures. He uses symbols and icons as a language to tell a story. This inspired me to come up with a design that will co-relate with his work. This design has a form that is both artistic and fashionable without being too crafted, it tells a continuous story with a rapture of colour.



GWENNETH MILLER



The Artist:
Gwenneth Miller

Artists CV:

GWEN MILLER is an artist and lecturer in visual arts and multimedia at UNISA. She completed a BA(Fine Art) at Potch, a Master's degree in Fine Art at Tuks and she is currently completing her DLitt et Phil degree at UNISA. She participated in over 120 group exhibitions and 4 solos, both nationally and internationally. Her artworks have been acquired by corporate collectors such as SASOL, Telkom, ABSA, Centurion City Council, University of the North-West, the SAMHS (South African Health and Military Service) art collection and UNISA. Apart from lecturing, Gwen's art career embraces community projects, curatorial assignments; studio based work and interdisciplinary projects.



The Artwork:
"Continuum system"

The interdisciplinary nature this "Beyond Fabric-ation" Fashion and Art event afforded us the space for stimulating conversations and fresh perspectives from other creative specialists. Our shared concern for the body in various industries linked material and mood, and generated playful concepts.



ARTIST'S STATEMENT

“Continuum system “

The use of laboratory glass equipment recalls the continuous alliance between technology and our urban lives. This representation speaks of the values of purity or idealism that society puts forward, yet underneath it the organic imperfection of physical existence labours on. The system feeds and at the same time withholds sustenance from the decomposing urban cityscape. The visualised structure is on the one hand a rather nostalgic reflection, but on the other hand it is a reference to the individual being at the mercy of systems such as large institutions or industries. ‘Continuum’, a term borrowed from a mathematical context, refers to transitions: matter or energy can only be transformed or redirected in a closed system. We co-create the structures that we find ourselves in.



Lucy Anastasiadis & Textile Designers:

Clara Jansen doing test prints at

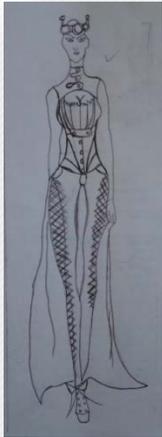
TUT Arts Faculty: Textile design & Technology department's studio



The Textile designer:
Clara Jansen

Textile Designers' Rationale

Clara Jansen: The design on the fabric is silkscreen printed in process colours, a popular technique for mass art production and it makes the image almost impersonal, as it is just a reproduction with no artistic interpretation. This represents the rise and taint of industry.



The designers' sketch

Fashion Designers' Rationale

Statement of Gwen Miller's inspired art work- we were required to work with an art work by Gwen Miller, this art work contains glass test tubes that one would find in a lab, so we interpreted these into working designs for full outfits and accessories, our designs represented a very industrial feel, yet it's shows characteristics of feminism.

The industrial feeling represents the masculine characteristics, by means of making use of very rough fabrics like scuba, but on the other hand the feminine side comes alive in the corset, train and leggings. This combination gives the outfit a very unique feel. This garment contains very industrial colors such as black and tan and the white which softens the garment up bit



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CELIA DE VILLIERS



The Artist:
Celia De Villiers

Post-human consumerism

The mixture of desire and fantasy exploited by erotic codes in advertising, art, media-entertainment, social, cultural, economic, and technological transformations have resulted in fetishistic spectacles to create alternative worlds.

Fetishism in the Marxist metaphorical sense in mass culture leads to *use value* being dislocated to become *image value*. The enigmatic character of the *image value* of commodities has become part and parcel of contemporary marketing strategies.

Appearance imagery is a silent communication through which cues are encoded and decoded; structuring elements of reality and manipulating these in an imaginative manner to perpetuate cultural beliefs and values. The cyber-body, both exoticised and disparaged by mainstream culture and is a flirtation with the post human existence fantasy where the magical and technological become inseparable in the embodied self.



The artwork:
“Post -Human Consurmerism“

These post-human shoes also refer to the Freudian theory of a shoe as a libindinised object. In the colder light of science this has reproductive implications of cloning and hybrids. The tactile qualities and sensual shapes of an aversive attraction are lent by the animalistic hybrid forms and seductive surfaces, which play on the utopian/dystopian disjunction.



***The Textile designer:
Celeste Van der Merwe***



Textile Designers' Rationale

For Celia de Villiers: - I was inspired by the works of artist Celia de Villiers. I found her resin and glass shoes intriguing and grotesquely beautiful. I used their essence in my designs for this piece.



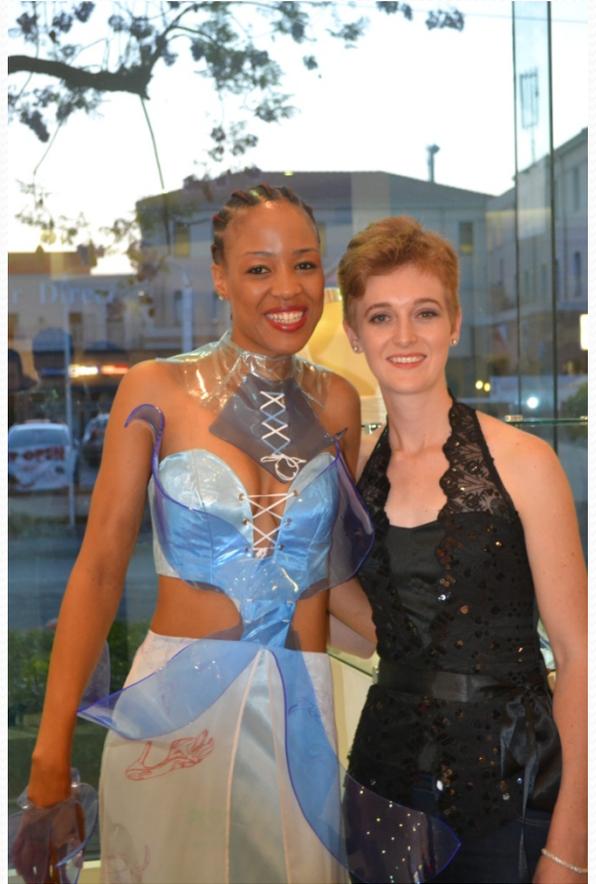
***TUT-2nd year
Fashion Design Students***



The designers' sketch

Fashion Designers' Rationale

Statement of art piece inspired by Celia De Villiers-we were required to work with an art piece by Celia De Villiers, this art piece is a glass shoe, which in essence is related to the very popular fairytale Cinderella, The corset which has PVC represents the glass element and the skirt which is made of soft fabrics represents the fairytale princess. This garment is very feminine and contains soft fabrics and contains pastel, ice colors.



TOMMY MOTSWAI

Tommy Motswai's artist Bio/CV



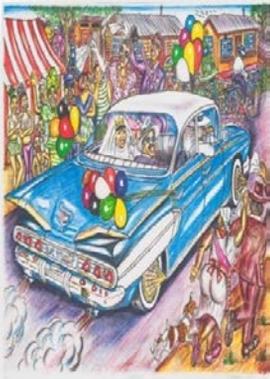
Motswai was born in Johannesburg in 1963, and attended the Kutlwanong school for the deaf from 1968 to 1979. He has since also taught art at Kutlwanong. He began to draw while still at school, and continued studying art at the Johannesburg Art Foundation and FUBA after completing school. [Dumisani Mabaso](#) taught him at FUBA and was a great inspiration to Tommy Motswai.

In 1985 he won a bursary from Sanlam, and began exhibiting. In 1986 one of his drawings was shown at an international exhibition in Monte Carlo and in 1987 he won a merit prize in the Volkskas Atelier exhibition. Shortly thereafter he was selected for the Cape Town Triennial and won the Standard Bank Young Artist of the Year award. In 1987 he was awarded the Sol Plaatjies Graphic Art Award and the 1987 Excelsior Award. In 1988 Motswai had a solo exhibition at The Goodman Gallery.

Motswai works in pastel and various graphic media. His work is sought after by collectors, and is in major public and private collections throughout South Africa, including The Johannesburg Art Gallery, SA National Gallery and the University of South Africa. In 1994 Motswai was commissioned by French Vogue to do an illustration for the cover of the magazine that celebrated South Africa's first democratic elections.

Tommy Motswai's work is crammed with bustling activity, of people going about their business, laughing, talking and shouting. Cars and trains rush past, but Tommy Motswai hears none of this, as he has been deaf and mute since birth. What he sees is what is important, and when he puts it down on paper it is a testimony to the joy, excitement and pleasure he sees in the urban world around him. Most of Motswai's prints focus on vehicles, on ways of getting from one place to the next, whether its part of a celebration, a journey or an event. Vehicles are also a way to physically communicate with the world, something Motswai is an expert at.

*The Artist:
Tommy Motswai*



*The artwork
"Cadillac"*

Textile designers' Rationale



*The Textile Designer:
Clara Jansen*

The border design was created using elements from the painting and adding a Mint green background. The aim is to make the wedding dress look very kitsch and over the top as it represented in the painting. Even though a lot of money is spent on weddings, it does not make the event classy.



*The Designers'
sketch*

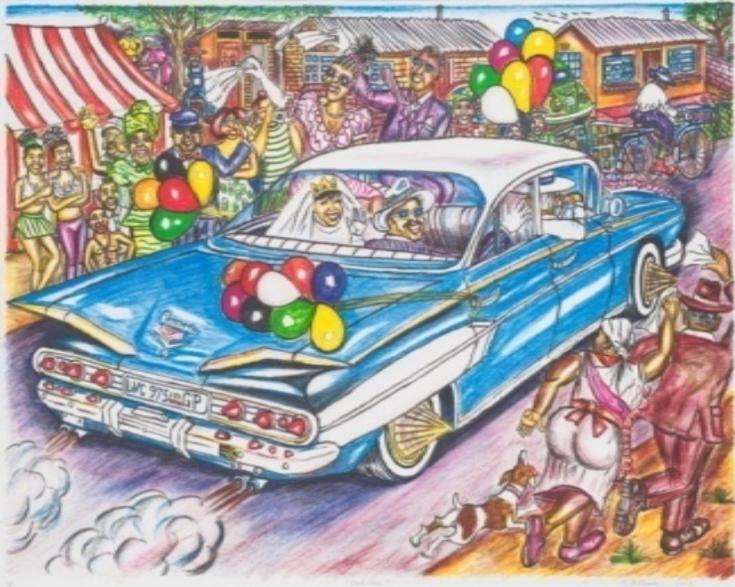
Fashion designers' rationale

"Creating fashion from art is an innovative approach to break down the walls between different art forms/groups. It is the gravitational pull that brings two art communities together. It has been an exciting journey for us, attaining inspiration from the artworks of two extremely talented South African artists, Tommy Motswai and Anton Smit, and using that inspiration.

In the case of Tommy Motswai's lithography print, "Cadillac", we drew inspiration from the energy, joy and the celebration present in the artwork. We chose to do a cheeky wedding dress to match this atmosphere.



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PETRO NEAL

Artist CV

After having matriculated at Brits High, Petro started her working career as a school teacher and then progressed into the commercial world.

In 1991 her life-time love for ART eventually resulted in her enrolling at Pieter Millard Art School. Pieter helped her to fulfil her hearts desire, by becoming an accomplished artist. Her love for art led her further a field when she participated in a sculpturing course with Charles Gothard. She also did an advanced course with Mimi van der Merwe, "Old Masters" painting techniques with Elizabeth Riding and is currently involved with Andre Naude school of art.

Petro is an impressionist and although her subjects are very diverse, she has a passion for flowers and children. Her work is colourful and sometimes poetic. She paints in oils and acrylic

Artist Statement

The main aim for my art work was simply because when one looks at a rose the first thing that comes to mind is femininity, softness and sophistication .



The Artist: PetroNeal



The artwork
"Roses Cascade"



*The Textile Designer:
Mathabo Mothiba*



*TUT-2nd year
Fashion Design Students*



The Designers' sketch

Textile Designers' Rationale

The main aim for the Petro Neal's art work was simply because when one looks at a rose the first thing that comes to mind is femininity, softness and sophistication. Therefore silk material was the best suitable option to bring out the above mentioned concept. Different shades of pink silk material were printed with roses, ranging from darkest to lightest. Whereby lighter shades of pink were used on the outside of the rose and the darker shades on the inside of a rose thus representing petals which have already bloomed or are about to bloom.

Fashion designers' Rationale

Petro Neal's artwork exudes femininity with a dash of playfulness. The design, inspired by the roses within the painting, creates a 3-dimensional floral fantasy. The colours chosen, signify both the colours within the artwork as well as that of a blooming rose, creating an ombre' effect. The architectural printed petals combined with a classic feminine shape and the inclusion of a hint of polka dot, clearly illustrate the overall impression of Petro Neal's work.



ANTON SMIT



*The Artist:
Anton Smit*



*The artwork :
"Spirit of Tshwane"*

ARTIST CV

Born in Boksburg, South Africa, in 1954, Anton Smit began his artistic career at a very early age, winning his first sculpting competition at 16, and taking first prize at the SA Association of Arts' New Signatures Competition at 25.

He began exhibiting his work throughout South Africa, and started to garner international acclaim in the 1990s as his pieces were presented across Europe, the US and Asia. In 1994, he had the honour of presenting an exhibition at the inauguration of President Nelson Mandela. The March 2014 solo exhibition epitomizes not only Smit's exceptional skill at imbuing his pieces, motionless though they are, with an undeniable feeling of movement as if they were about to reach out and touch or speak to those gazing at them: These pieces also demonstrate the artist's inventive approach to his materials themselves. He works not only with metals and stones, but has also created a unique iron and polymer cast mixture, which combines metal with several other mediums

Anton Smit celebrates more than 40 years of sculpting with his latest exhibition " IN RETROSPECT " together with the launch of his coffee table book, RETROSPECTIVE

Anton Smit

Artist Statement: “The Spirit of Tshwane”



*The artwork :
“Spirit of Tshwane”*

The symbolic interpretation is very important to me as it is my intention to interpret “The Spirit of Tshwane” and infuse my interpretation with positive elements. I believe we require a spirit of faith, hope and love and we need to express it amongst each other, making this the basis of our national pride! On a lighter note; this is the “unbearable lightness of living in South Africa “ – it’s so light you just want to stay here! The thought process is to create lightness. I want people to identify with the piece and see humour and playfulness in it and the diversity of our urban landscape.

Interpretation of the theme:

“Beyond Fabric- ation “ Fashion & art event

*“Fashion is an art form and in its most elevated state can be drawing , painting and sculpture combined”-
Anton Smit .*





The Textile Designer
Celeste van Der Merwe

The Textile Designers' Rationale

For Anton Smit:- My inspiration was the work of artist and sculptor, Anton's work for the Cool Capital Biennale can be specifically seen at Menlyn Main. I appreciate his use of textures which I interpreted into my design.



The designers' sketches

Fashion designers' Rationale

For Anton Smit's sculpture, "Spirit of Tshwane"

We drew inspiration from the structural lines, the texture, the colours and the earthy feel the sculpture has to it. The idea behind the garment is a structured, layered and textured feel."



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DR. MICHEALLA JANSE VAN VUUREN

Michaella founded the Agents of the 3D revolution to make sure that no one is left



The Artist:
**Dr Michaella
Janse Van Vuuren**

She was named one of the 2014 City Press 100 World Class South Africans. My passion for creating technically complex art work has its roots in my schooling at Pro Arte High school for the Arts. Here I made marionettes that were highly detailed using innovative construction and manipulation methods. The Horse marionette is homage to my earlier days of puppet making. The image of the horse itself was inspired by a drawing that I made during this time. The Horse Marionette has fully functional joints and movable wings. All the horse's parts have been placed in the same digital file and all 3D printed in one piece with no assembly is required afterwards. When strung up the horse comes to life.



The artwork:
"Horse Marionette"

My passion for creating technically complex art work has its roots in my schooling at Pro Arte High school for the Arts. Here I made marionettes that were highly detailed using innovative construction and manipulation methods. The Horse marionette is homage to my earlier days of puppet making. The image of the horse itself was inspired by a drawing that I made during this time. The Horse Marionette has fully functional joints and movable wings. All the horse's parts have been placed in the same digital file and all 3D printed in one piece with no assembly is required afterwards. When strung up the horse comes to life.



The artwork:
"Horse Marionette"

Artist Statement:

Dr. Michaella Janse van Vuuren

Dr. Michaella Janse van Vuuren is a South African designer and artist who has a PhD in Electrical Engineering. She has been involved in 3D printing since 2006 when she did her Post doctorate in custom Implant design, since then she has combined her engineering with art and design. 3D printing not only allows her to seamlessly combine these seemingly disparate interests, but also lets her explore creative passions through many different disciplines.





The Textile Designer
Christa Badenhorst

Textile designers' Rationale:

I was inspired by the minimalist use of colour and clean lines of Michaela's work, and I wanted to further explore the patterned geometry in my own designs.



The Designers' sketch

Fashion Designers' Rationale

In this design we aimed to translate the sophistication and elegance in Dr. Michaela Jansen Van Vuuren's Horse Marionette artwork. We were inspired by the clean structure of the artwork and incorporated it into a dress that has a simple silhouette. To add the fantastical essence of Michaela's artwork into the dress, we designed wings that are a mirror pattern of the Horse's wings.



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THELMA VAN RENBURG

Artist Statement

(I interpreted the theme conceptually addressing way women are forced into a preconceived form of beauty.)

The materiality of the female biological body has for the most part been excluded from representation in art and society. This exhibition is aimed at finding *alternative forms of female representation: therefore forms that will re-present the material female body as voluminous body and not only two-dimensional surface as propagated by the mass media (Pollock 2003:191). Devices of the mass media such as advertising, advertorials and beauty advice impose nearly impossible standards of beauty on women, thereby convincing them that they are valued only for their appearance.*

My art thus addresses representations of women that stress women's corporeality as perfected surface and commodity. Such representations also serve the purpose of deconstructing phallogentric representations of women as objects of the male gaze.



The Artist:
Thelma Van Rensburg



The Artwork:
"Virgin or Hore"



The Textile designer:
Clara Jansen

Textile designers' Rationale

For Thelma van Rensburg - given the elements in the work of beauty vs. the grotesque, the fabric designs imitate lace printed on satin with the restrictive cage to represent both of these aspects.



The Designer's
sketch

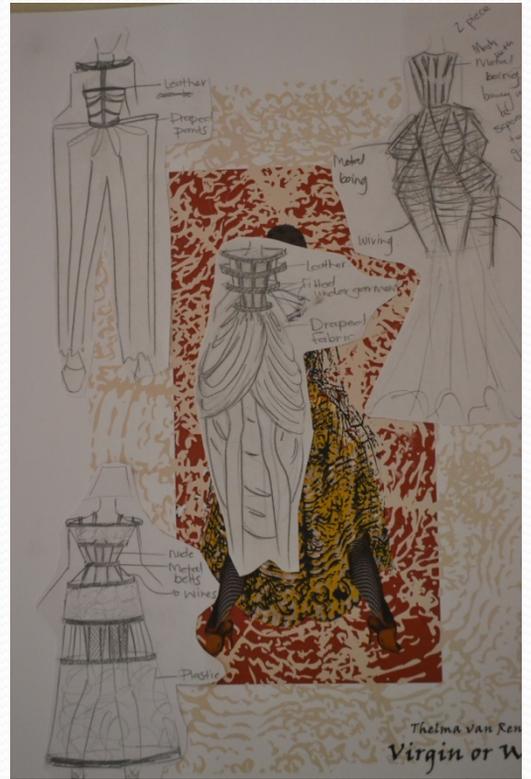
Fashion Designers' Rationale

Thelma van Rensburg

This design was inspired by Thelma's general statement of being different from society and bringing out the unspeakable. With this specific artwork, named Virgin or Whore, we wanted to illustrate how women are being torn between the two it is Modern Courtesan inspired.



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TANISHA BHANA

Tanisha Bhana - CV/Biograph



The Artist:
Tanisha Bhana

Tanisha Bhana is a self-trained artist based in Johannesburg, South Africa, focusing on new media.

Influenced by her profession as an attorney in the financial services global markets industry, her connection to her ancient heritage, and projects in marginalized communities in South Africa, she claims to act as a medium for the places that we inhabit.

She is the recipient of various merit awards in South Africa and has published a monograph with Art.Co Publishing in Germany.

Tanisha has held solo exhibitions in South Africa and Germany and participated in curated exhibitions in South Africa, France, Germany, Netherlands, Namibia and United States for shows curated by Gordon Froud, Celia de Villiers, Anna Liebenberg, Derek Zietsman and Rafael Powell.



The artwork:
"Graceland"

She has held talks and discussions and displayed artwork on the topics of Rebirth, Transformation and Decomposition in South Africa and has displayed artwork for collaborative projects with poet and activist, Dr Rama Mani in Canada and Turkey.

Her work is represented in private and corporate collections.

Artist Statement: Tanisha Bhana

Listening to the silent voices of life's landscape, I imagine a future legacy and enjoy seeing what's left behind and what lies ahead. My images aim to thrust one to a subconscious core, prompting memories of our chosen voyage, while looking back towards a future in progress.

When present in life's quiet places, I listen to the whispers of trees, veldt, soil and bones, and share their stories in my images. In sensing the undertones of the soil that we walk on do we sometimes reconnect with our inner soul. My works invite the viewer to remember their innermost pieces gone astray.

We live in a time of immense social and environmental upheaval, fundamental change, deep-seated fears and fragmented structures. And we bear witness to some of the environmental penalties of our distracted human goals and short-term economic achievements.

We live in societies where collective paradigms often define our life paths and sometimes inhibit our capacity to be intellectually free to take the fearful decisions that may lead to achieving our true potential.

Using paradoxical symbols of life and death, destruction and rejuvenation, and sometimes acting as a medium for the places that we inhabit, I depict the simultaneous beauty and disgust in life's experiences. Synchronizing the pleasure and pain of life's choices and chains, my works ignite a subconscious repulsion and connection to common associations that tie us together.

My work shares a perspective that is drawn from a deep connection with my ancient heritage, and a grounded conduit to the core that binds us. They are the mirror that is left behind when the imprint of our footsteps remain.

I record the human trail; so that we may look at ourselves and remember who we are.





Textile designers' Rationale

This project was something new and different for us at Mesaw studio to be involved in. It has been a long process but an exciting one. Working with Artists like Gordon Froud and Tanisha .

The Textile designer:

**Mayuri Ramkolowan &
Sibusiso Mahlangu & Tshepiso
Maleyebe (MESAWE)**



The designers'
sketch

Bhana has been a privilege for us.

Working with Tanisha Bhana's work was a little bit of challenge as her artworks are layered with an immense amount of detail and meaning. We hope that we managed to take the important aspects of this particular artwork into view on this garment as well pick up on the feel of the artwork in the print outcome. It was a great experience working with the fashion designers of T.U.T. to create the right design of the garment to match the print as well as the artwork.

Mayuri Ramkolowan, Sibusiso Mahlangu and &
Tshepiso Maleyebe



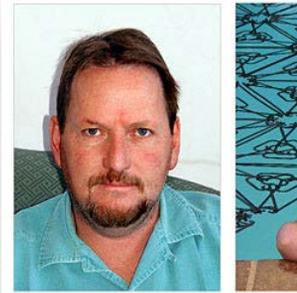
TUT-2nd year
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Fashion designers' Rationale

Tanisha Bhana's Graceland 2 gave us a an aura of entrapment, fluidity and mystery

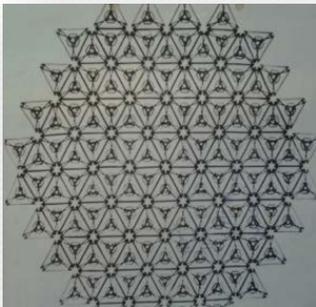
GORDON FROUD

Artist Biography



The Artist:
Gordon Froud

Gordon Froud has been actively involved in the South African and international art world as artist, educator, curator and gallerist for 30 years. He has shown on hundreds of solo and group shows in South Africa and overseas. Froud graduated with a BA (FA) Hons from the University of Witwatersrand in 1987, a Higher education Diploma from the same university in 1987 and a master's degree in Sculpture from the University of Johannesburg in 2009 where he runs the Sculpture department as a senior lecturer. He has taught continuously at school and tertiary level in South Africa and in London since 1990. He has curated numerous group exhibitions that have traveled the country. Froud directed Gordart Gallery in Johannesburg from 2003 to 2009 where he showcased the work of new, up and coming artists. He regularly shows on more than 20 exhibitions a year including showing in Washington, Holland and Paris last year. He was selected as the first Site – Specific artist in Residence at Plettenberg Bay for 2012 and was selected again for 2013 to be a participating artist in the Site – Specific land art Biennale. Three sculptures were selected for a large exhibition of South African Sculpture in the Hague in May last year, one of which was acquired by the SA Embassy in the Hague. He is currently on show at Nirox Sculpture Park and at Stellenbosch Botanical Gardens as part of the 'Heavy Metal' outdoor Sculpture exhibition.



The Artwork:
"Wallpiece"



The Textile designer:
Mayuri Ramkolowan &
Sibusiso Mahlangu &
Tshepiso Maleyebe (MESAW)



The designers'
sketches.



TUT-2nd year
Fashion Design Students

Textile Designers' Rationale

This project was something new and different for us at Mesaw studio to be involved in. It has been a long process but an exciting one. Working with Artists like Gordon Froud and Tanisha Bhana has been a privilege for us.

Unlike with Tanisha, Gordon allowed us free reign with the use of his artwork imagery for the garment. This was great because it allowed us to be a bit more playful and create more of a fun piece for the fashion designers to work with. At Mesaw studio we love everything South African and being part of this Cool Capital experience has been a privileged opportunity for us.

Mayuri Ramkolowan, Sibusiso Mahlangu and Tshepiso Maleyebe.

Fashion Designers' Rationale

Gordon Froud's Wall piece gave us a monochromatic, structural, 'Hangers appeal'

