



GUNS & RAIN

FNB Art Joburg 2022

2nd - 4th September

Booth 10, HUB

Hannah Macfarlane
Odirile Khune Motsiri
Raymond Fuyana
Thebe Phetogo

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We are proud to be back at FNB Art Joburg, which returns to the Sandton Convention Centre for its 15th edition and for the first time since before the pandemic. Guns & Rain is part of the fair's central HUB section, which showcases just 13 galleries from the continent. We are showing strong new work by [Raymond Fuyana](#), [Odirile Khune Motsiri](#), [Hannah Macfarlane](#) and [Thebe Phetogo](#). For three of the artists, this is their first art fair, and they have all stepped up to the challenge.

Always aware of painting's vast history and conventions, **Thebe Phetogo's** (b.1993) paintings endeavor to make visible his own version of, and positionality in, the world. In his practice he incorporates transmedia storytelling tools such as chroma key green screens and the visual language of comics; visualization schemes such as maps; and historically charged systems of representation. Phetogo is also interested in origins: in various Setswana mythologies, *Lowe* is both the name of a mountainous cave from which the first humans are said to have emerged, and the deity associated with the cave. Thinking through this site of origins as a psychic entryway opened the door for other systems of knowledge and reference points to come into his work.

The two large paintings in this presentation are Phetogo's most recently completed works. They are related to a suite of paintings made at the same time titled 'Batsatsing/How To Move A Mountain' which was made for the Lofoten International Art Festival Biennial in Norway. The sun is a recurrent motif in these paintings, both as a totem in history and in myth, similar to the painting '*Ruddy Teeth Tree*'. The teeth in said painting are a continued play on language and reference to the mouth of Lowe - i.e the mouth of the cave near Gaborone, Botswana, from where humankind is said to have emerged. The painting '*Lowe and the Grand Moderne*' loosely plays with the idea of re-injecting an archetypical modernist painting structure with narrativity. In this case placing Lowe in the center, embedding a beginning within an ending or supposed endgame.

Hannah Macfarlane (b.1996) is a multidisciplinary artist focused on the tactile realm of wet felting. She explores curiosity, intimacy and vulnerability through unusual materials and her process of making. Hannah uses her art practice as a means of processing, healing and learning as she engages with her material by creating sculpted forms by combining hand-dyed fabric, stitching and felting by continuously rubbing wool with soap and warm water.

"The method of wet-felting is very tactile, time consuming, and physically vigorous. The continuous motions of rubbing, molding, and shocking the fibres of carefully placed and torn wool is a meditative yet exhausting practice. The wool slowly transforms - shrinking, growing, and fusing from its previous form to another, sometimes unexpected one."

“Through externalising the internal, the artworks come to represent the inner and outer body, our tangible connectors to experiencing the world...My focus is an acceptance of our human fragility and understanding the importance of gentle familiarity with what is seemingly uncomfortable. To *handle with care* is a daily choice and practice - acknowledging feeling, holding and relating to our experience of connection, and tending to the significance of the senses.”

Trained as a printmaker at Artist Proof Studio in Johannesburg, Zimbabwean artist **Raymond Fuyana** (b.1995) is a self-taught painter whose surrealist oil and acrylic paintings are inspired by his dream life and its liberatory potential. Inspired by the great sites of the ancient world, such as Giza and Rome, as well as by places in his ‘own backyard’ like Gandhi Square, Johannesburg, Fuyana’s works are a fantastical, gravity-defying gateway to touring the planet and bringing it to a standstill. Magical slices of day and night, inside and outside, right-way-up or upside-down, distort or maybe even enhance our understanding of time and space.

Fuyana is his own protagonist, frequently appearing in his paintings - a way to be identified with his artworks, he says, but perhaps also as a guide to this rich imaginary world that slips between the real and the unreal. His multiple references to trees (and in other works, water) signify his concern about our natural environment and the need to protect it. As a deaf person, Fuyana also has a particular relationship with technology, especially to the mobile phone and Playstation, and their capacity to aid his communication and social interaction. These too find their way into his surreal land- and space-scapes.

Focused on identity and interested in fashion, **Odirile Khune Motsiri** (b.1994) constructs his pieces primarily from denim fabric and other textile scraps, forming expressive relief-styled portraits and self-portraits, each with their own definitive attitude. “The idea of repurposing denim comes from an early childhood memory of seeing how my grandmother, an industrial worker at an upholstery company, used to collect fabric scraps to make us bags and hats at home”. For the artist, material and fashion hold significance as historical reference points, with meaningful connotations that can be read and understood.

Motsiri finds a balance between the layering of his chosen materials and their reference to the layers of identity. In this body of work titled “*Laundry Day*”, Motsiri also finds an analogy between doing laundry and the process of creating his denim portraits: stages of separating, sorting, washing, drying are mimicked as he moves between salvaging and shaping denim, dyeing, inking and drying paper, collaging with glue, and charcoal line drawing. His practice is perhaps an ongoing working-through of the self and lived experience, integrating a wide variety of textures, shades and depths into the characters he depicts, and frequently hinting at the sculptural.



Hannah Macfarlane (South Africa)

What we hold

2022

Wet-felted wool, foam, stuffing, canvas

211 x 78 x 18 cm



What we hold (detail)



Hannah Macfarlane (South Africa)

Unravel, hold, repeat

2022 Wet-felted wool, wire

110 x 66 x 7.5 cm



Unravel, hold, repeat (detail)



Thebe Phetogo (Botswana)
Lowe and the Grand Moderne
2022
Oil and Acrylic on canvas
180 x 124 x 5 cm



Thebe Phetogo (Botswana)

Untitled (Lowe)

2021

Oil, acrylic and shoe polish on canvas

61 x 46 x 2.5 cm

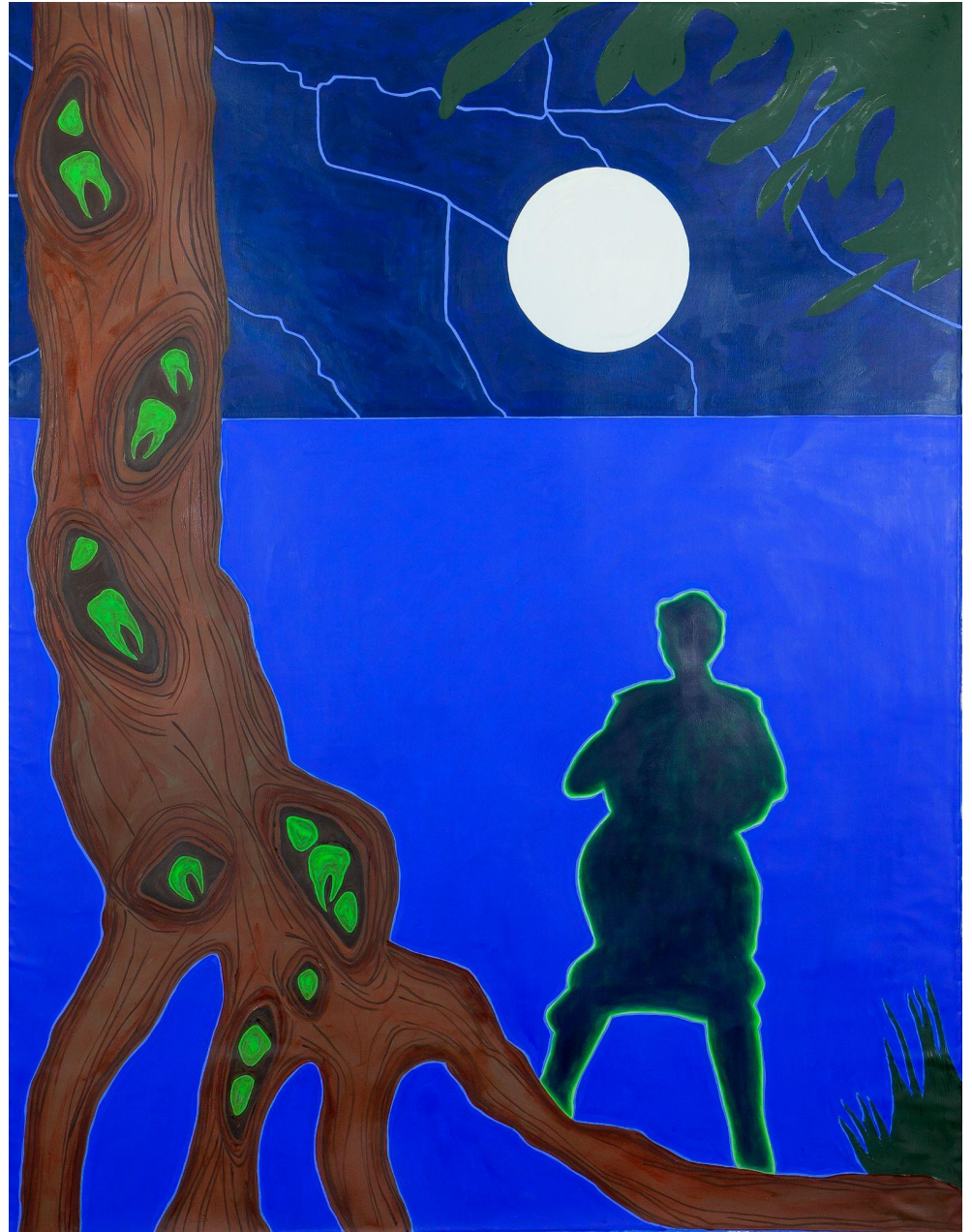


Lowe and the Grand Moderne (detail)



Ruddy Teeth Tree (detail)

Thebe Phetogo (Botswana)
Ruddy Teeth Tree
2022
Oil, acrylic and shoe polish on canvas
186 x 145 x 5 cm





Odirile Khune Motsiri (South Africa)

Relief me

2022

Collected denim, hand stitched thread, polyester
cotton and fabriano paper on stretched canvas
80 x 50 x 4 cm (framed)



Odirile Khune Motsiri (South Africa)

Prolific profile of shades

2022

Collected denim, polyester cotton, paper and leather
on stretched canvas

80 x 50 x 4 cm (framed)



Odirile Khune Motsiri (South Africa)

Thought bathing

2022

Collected denim, pleather and paper collaged on
stretched canvas

80 x 50 x 4 cm (framed)



Odirile Khune Motsiri (South Africa)

Bemused

2022

Collected denim, pleather, clothing buttons and
fabriano paper on stretched canvas

80 x 50 x 4 cm (framed)

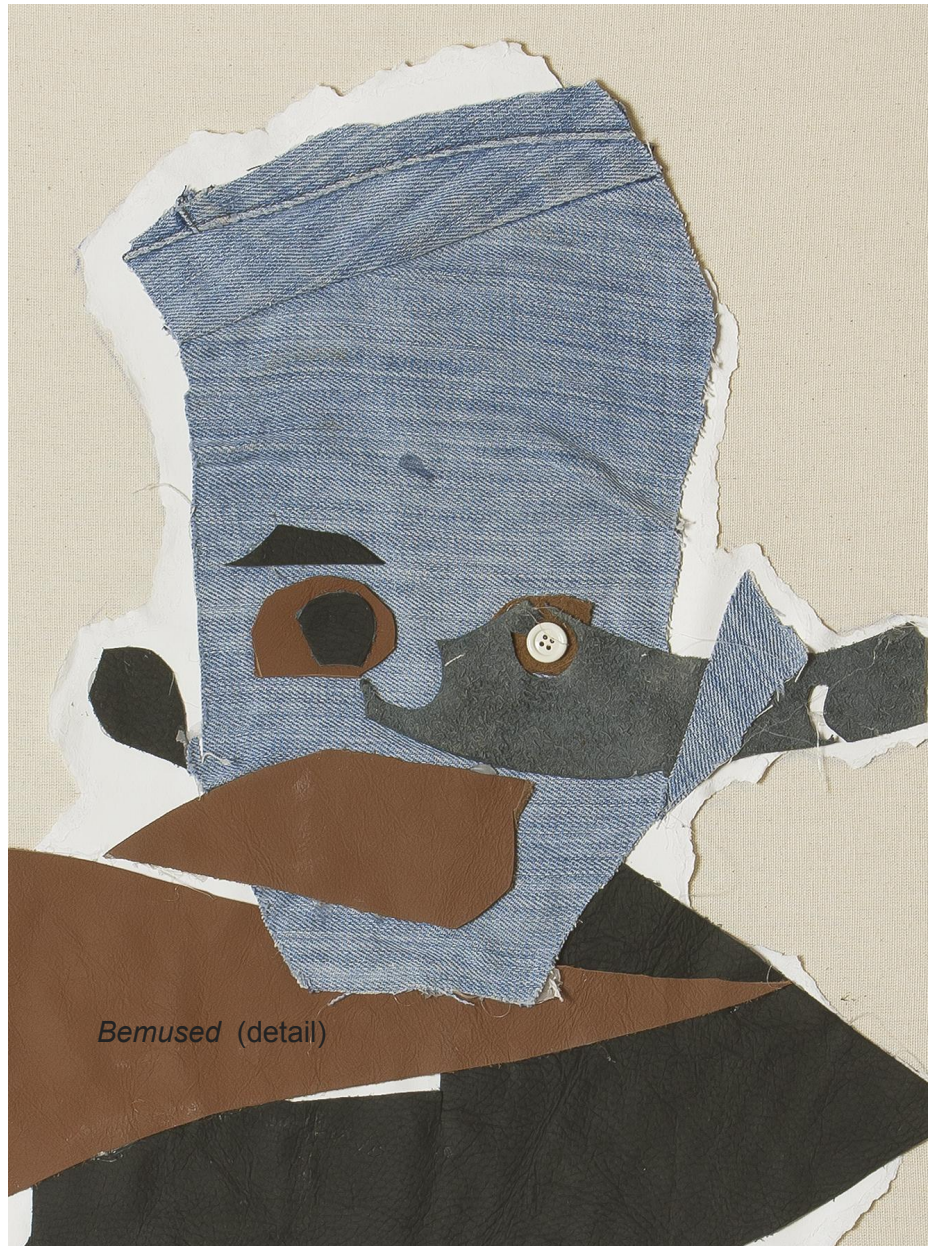


Odirile Khune Motsiri (South Africa)

Masters of style (2022)

Salvaged denim collaged with wool fabrics and clothing buttons on fabriano paper and stretched on canvas

95 x 135 cm (framed)



Bemused (detail)



Masters of style (detail)



Odirile Khune Motsiri (South Africa)

Blue bemused

2022

Collected denim, wool fabric, clothing buttons, fabriano
paper on stretched denim

98 x 66 cm x 4 cm (framed)



Raymond Fuyana (Zimbabwe)

Regular time: Ghandi Square (2022)

Acrylic and oil on canvas

77.5 x 111 cm (framed)



Regular time: Ghandi Square (detail)



Raymond Fuyana (Zimbabwe)

Regular time: Rome (2022)

Oil and Acrylic on canvas

60 x 84 cm (framed)



Raymond Fuyana (Zimbabwe)

Regular time: Giza (2022)

Acrylic and oil on canvas

70 x 102 cm (framed)



Raymond Fuyana (Zimbabwe)

The night dream

2022

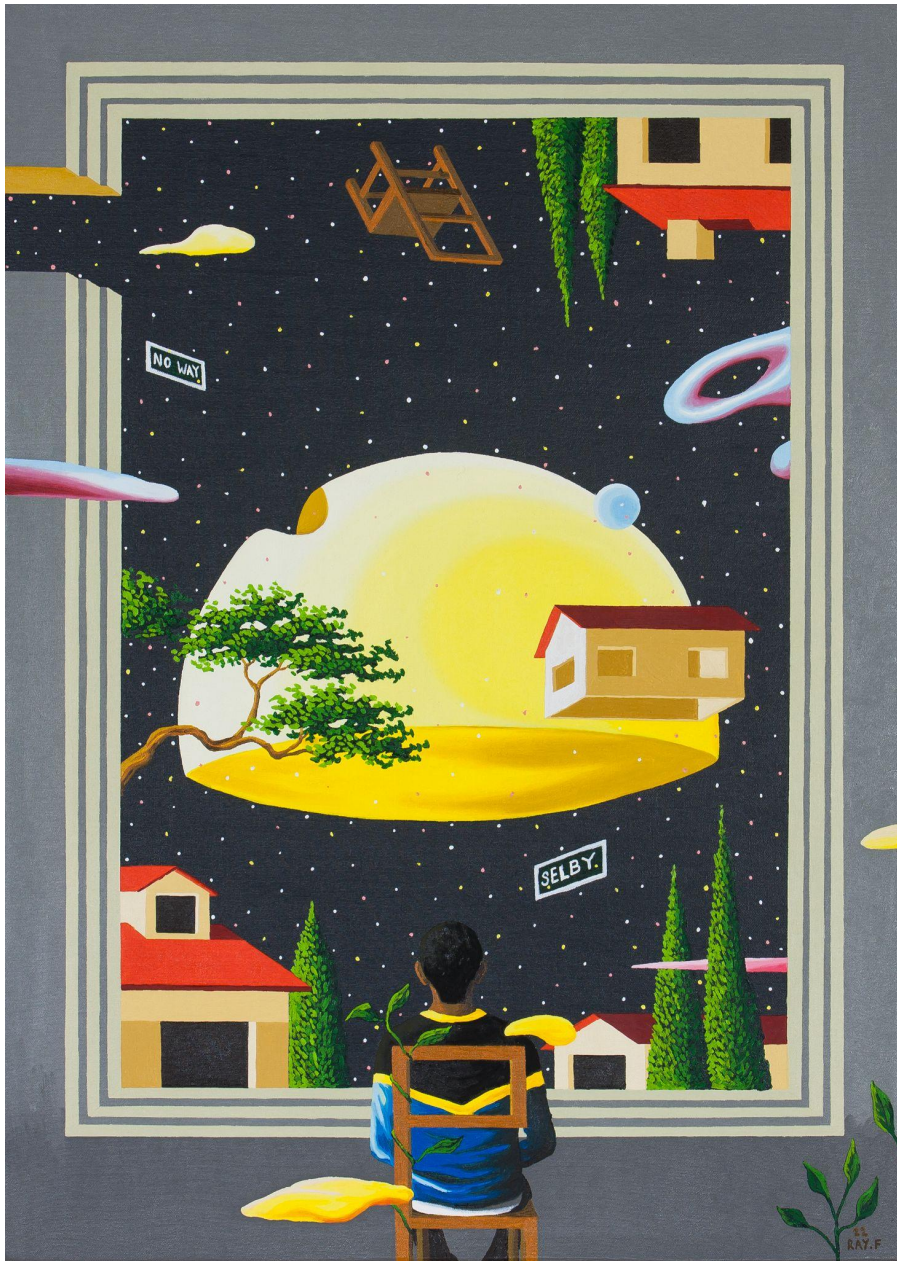
Acrylic and oil on canvas

94 x 98 cm (framed)



The night dream (detail)





(Detail)

Raymond Fuyana (Zimbabwe)

The night dream II

2022

Acrylic and oil on canvas

84.2 x 60 cm (framed)

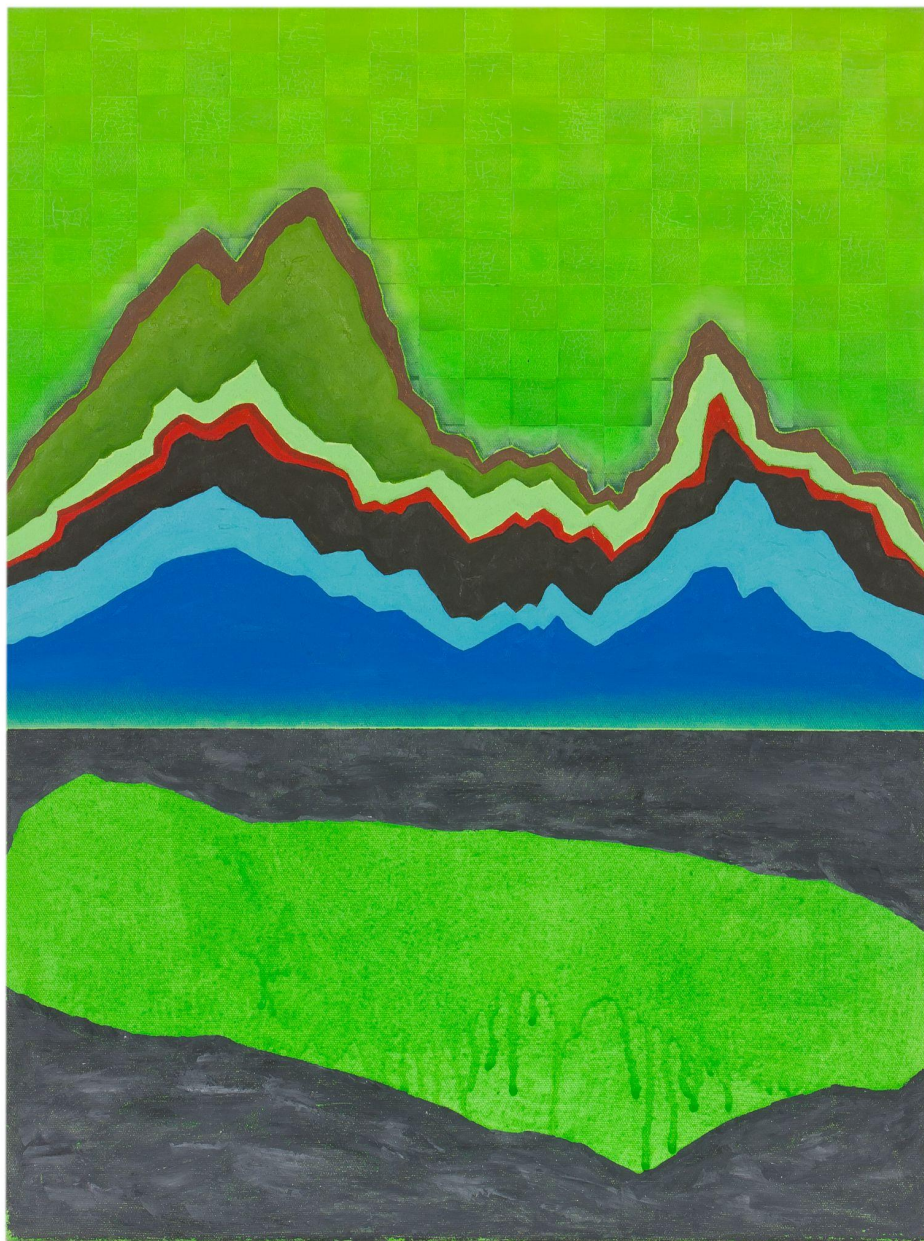


Raymond Fuyana (Zimbabwe)

The old village (2022)

Acrylic and oil on canvas

60 x 84 cm (framed)



Thebe Phetogo (Botswana)

Untitled (Lowe)

2021

Acrylic on canvas

61 x 46 cm (framed)



Thebe Phetogo (Botswana)

Dithare le dithunya go tsweng goo Tintibane I
2021

Acrylic on canvas
61 x 46 cm (framed)



Hannah Macfarlane (South Africa)

This was meant to be meditative

2022

Wet-felted wool, yarn, thread

79 x 129 x 11 cm



GUNS & RAIN

This was meant to be meditative (detail)



Hannah Macfarlane (South Africa)

Pathways

2022

Wet-felted wool, fabric, thread, rope

325 x 69 x 8 cm



Pathways (detail)





Odirile Khune Motsiri (South Africa)

Unknown Lydia B

2022

Denim relief sculpture on book

21.3 x 14 cm (framed)



Odirile Khune Motsiri (South Africa)

Healthy communication series

(I, II, III, IV) (2022)

Collected corduroy, denim, clothing
buttons on duck canvas

45,4 x 97.4 x 4cm (framed)

Sold as a set



Healthy communication series (detail)



Healthy communication series (detail)



Odirile Khune Motsiri (South Africa)

Ong pone gape (2020)

Collected fabric, stitched thread, paint, dyed cotton
and disintegrated book on duck canvas

52.5 x 71 x 4cm (framed)



Ong pone gape (detail)



Odirile Khune Motsiri (South Africa)

Tri-portraiture (2022)

Collected denim, thread stitching, pleather, paint and fabiano paper on duck canvas
52.5 x 78.5 x 4cm (framed)