

Welcome Thabo Moloi/ Artist/ Portfolio

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Welcome Thabo Moloi is a South African-based artist, designer, and arts educator. He is well-known for his drawings and textural art works, and he draws inspiration from everyday life – undeniable realism. His attention is drawn to patterns, texture, and reflections. He combines abstraction and realism to create images dense with symbols, shapes, and lines of meaning, resulting in magnificent art works. He begins his works by making use of whatever is available to him. His creativity is stimulated by experimenting with various mediums and techniques.

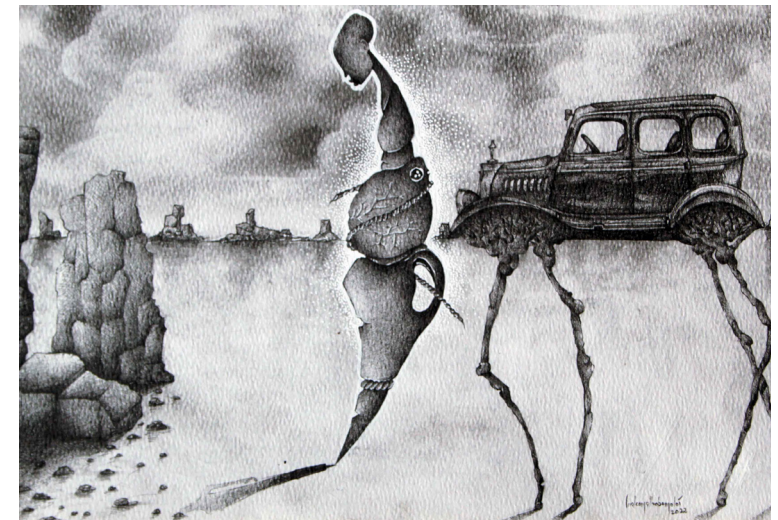
Moloi’s fascination with art began at an early age. “I remember holding a small painting brush for the first time when I was very young. My father used this brush to paint the name of his new shop. This unique instrument astounded and enthralled me. I was so moved by the emotion that I immediately began inquiring

Moloi lives his life with the conviction that art chose him rather than the other way around. He followed the voice in his heart and embarked on a journey to pursue a BTech degree in Textile Design at Tshwane University of Technology. During this time, he discovered his love for simplicity, doodle art, and the social commentary that art allowed him to provide.

about it. My mother tried to explain, but all I could hear was the word “artist.” Since then, the word “artist” has been tattooed on my heart.”

Moloi entered the field of education in 2018, studying a PGCE at North-West University. Following graduation, he pursued a BE.d Honors in Education Management and Leadership at the same university. He quickly taught himself a high level of teaching skills, and he soon began integrating art and education – teaching life skills through art. Throughout, he has been creating ethereal and poetic art that draws inspiration from daily life.

Currently pursuing a ME.d in Curriculum Studies at North-West University. Moloi’s goal is to provide guidelines based on his research findings on playful project-based learning and embedded visions that can contribute to improved self-efficacy, changed mindsets, and career guidance in the Grade 9 Creative Arts class.



Exhibitions:

Molla’s Art Gallery - Youth Art Exhibition
2008

Pretoria Art Museum - About Weaving
2008

Long Street Art Lovers - How Bees See The
World Today
2016

Art Alive - Annual Exhibition
2016 & 2023

Rustenburg High School - Klien Mieke
2023

St, Lorient - African Creation Stories
2023

Art Box - In My Honest Truth
2023



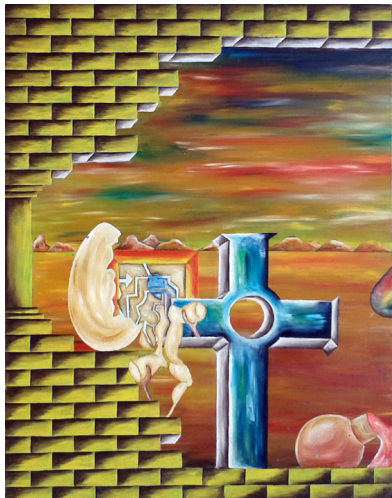
STILL LIFE
ACRYLIC ON BOARD



REFILWE
OIL ON CANVAS



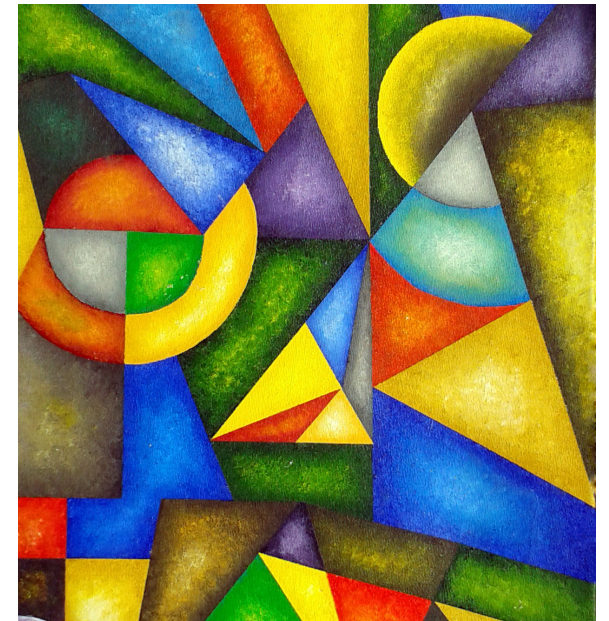
SU FLORALS
PAINT AND INK ON CANVAS



STRUCTURE TO SOMEWHERE
OIL ON CANVAS



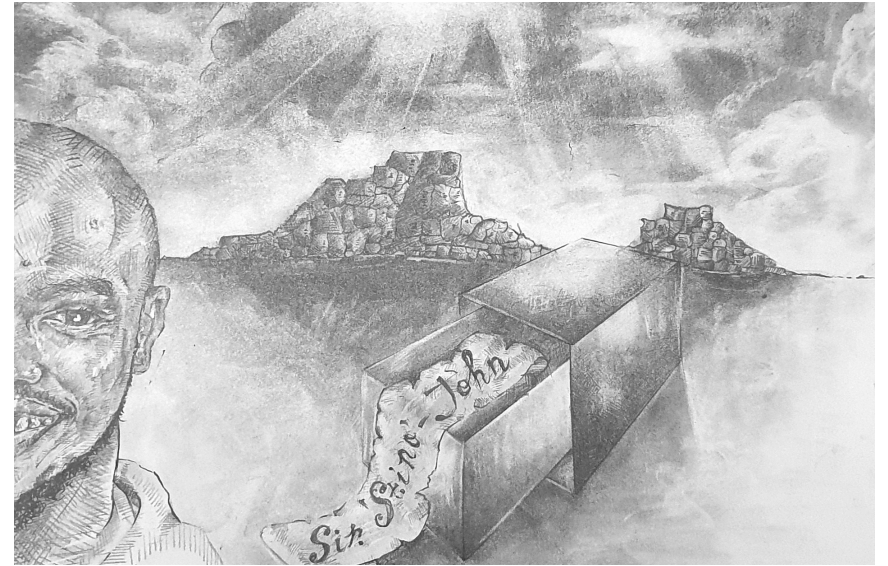
BOLD SHAPES
OIL ON CANVAS



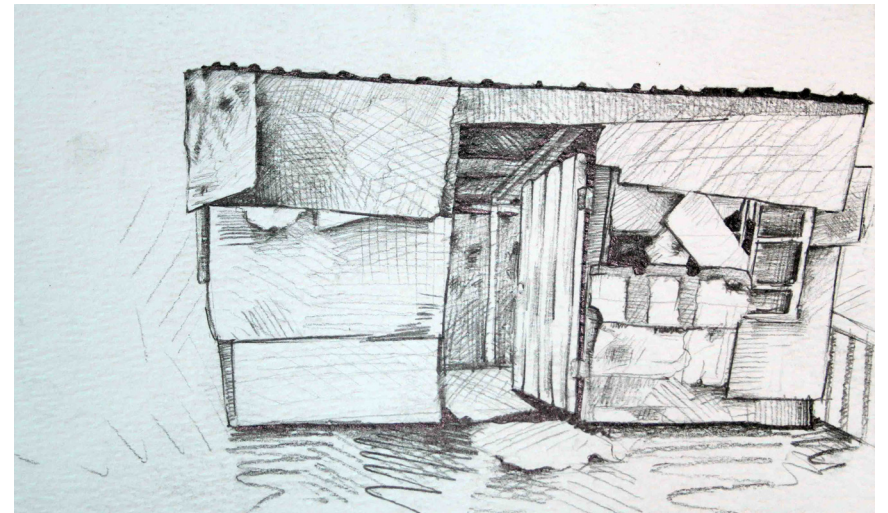
GEO SHAPED
ACRYLIC ON CANVAS



CLASS
MIXED MEDIUM



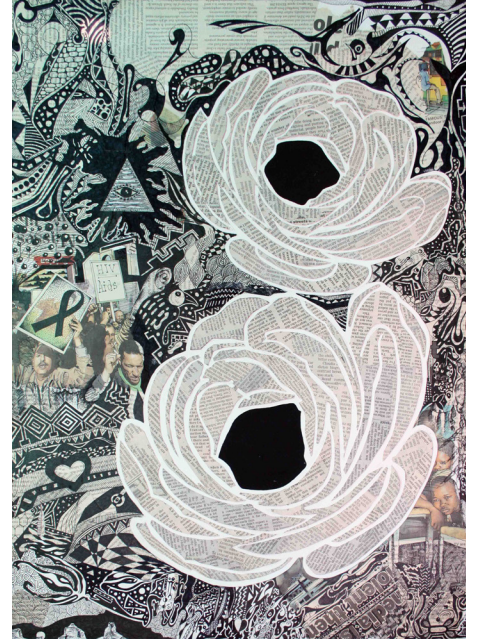
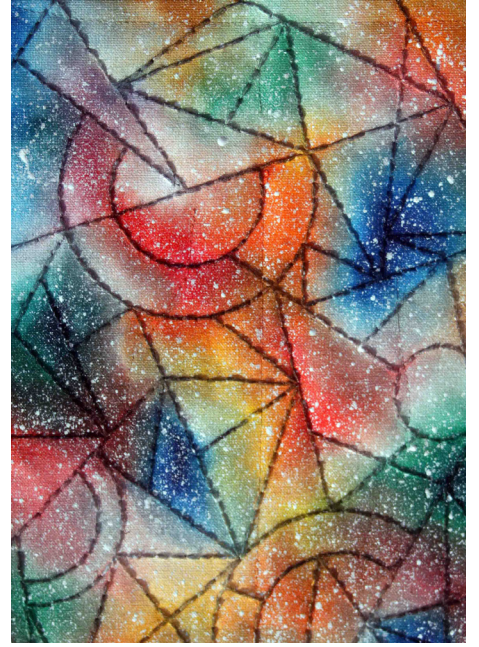
SIR STINO
PENCIL ON PAPER



A HOME ABOVE GOLD
PENCIL ON PAPER



THE ISSUE OF FERTILITY
PAINT AND CHARCOAL ON PAPER





CONJECTURE OF A STRONG WOMEN
PEN AND INK ON PAPER



THE UNSEEN EYE THAT SEES ALL
PEN AND INK ON PAPER



I WILL CROSS
PEN ON PAPER

OBATALA AFFIRM ON IFE
PENCIL & INK ON PAPER

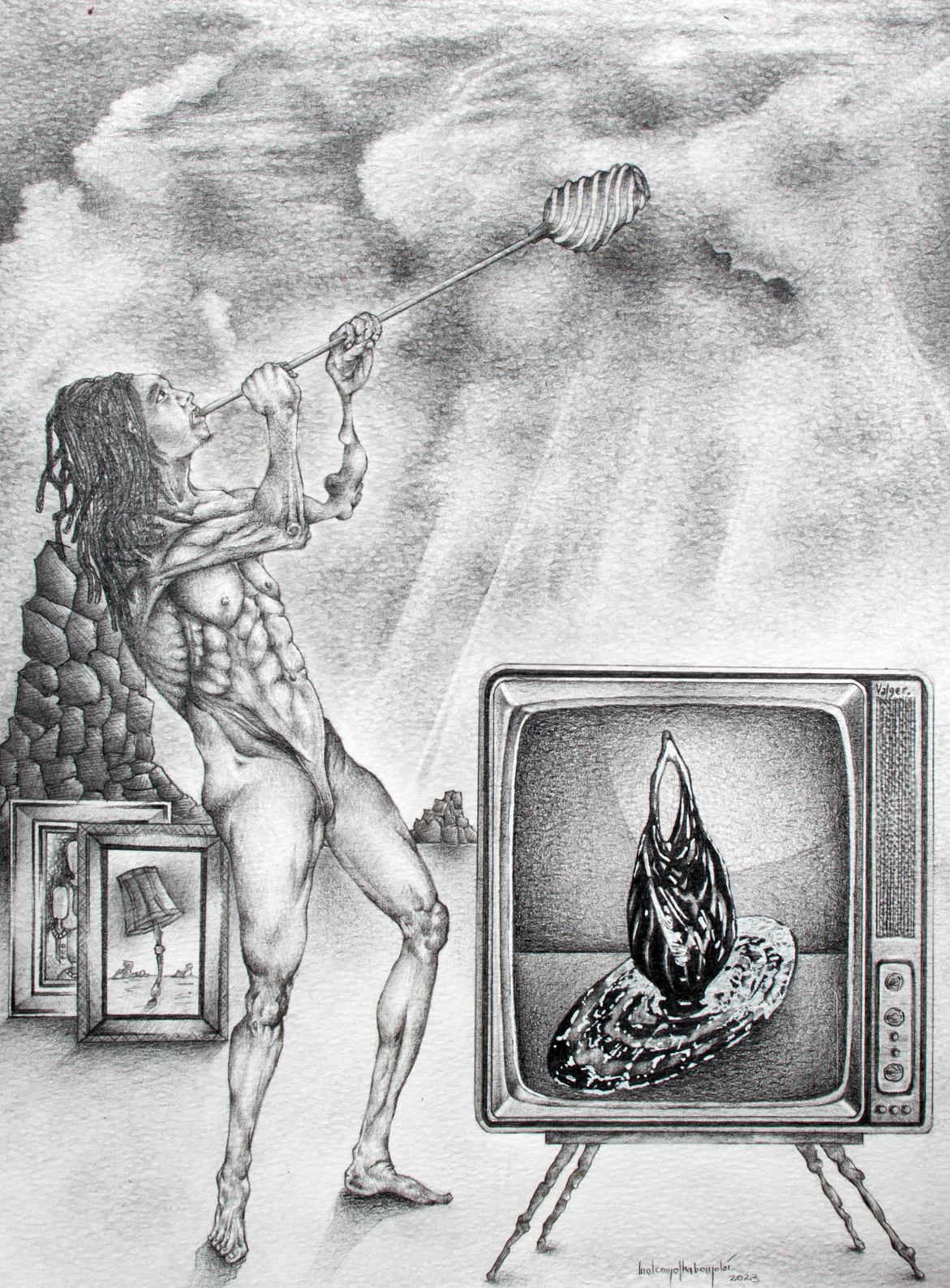
The Yoruba tribe of West Africa has a legend about how they came to be.

At first, there was only the sky above and water and marshland below. The sky was ruled by the principal god Olorun, while all below was ruled by the goddess Olokun. Another god, Obatala, pondered the matter and then went to Olorun for permission to construct dry ground for all living beings to occupy.

Obatala, after his descent on dry land is depicted in this artwork. On the ground is a basket containing the necessities that Orunmila, Olorun's oldest son and the god of prophecy, instructed Obatala to have in order to give birth to his creation. The artist incorporates a gramophone into the scene, alluding to sound – an anthem for Obatala's consecration. This gramophone sits atop a drawer table and has an open drawer with a scroll protruding out with the note 'behold'. This note alludes to the success of Obatala's mission. Obatala is portrayed in a supernatural way, emphasizing his godliness. Furthermore, his portrayal is based on the Yoruba tribe myth in which he sipped bowl after bowl of wine brewed from a nearby palm tree, and returned to his duty of creating new beings, failing to comprehend he was drunk; as a result of his condition, he created countless defective figures.

Law governs nations and communities. Therefore, a book is depicted. This serves as a rigid symbol of Obatala's new world's stability and value. The sky, which also serves as the background, is created in colourful patterns. The vibrant colour use gives accentuation to the scene in the foreground. Moreover, the jazzy colours give a sense of joy, beatitude and celebration of the new world.



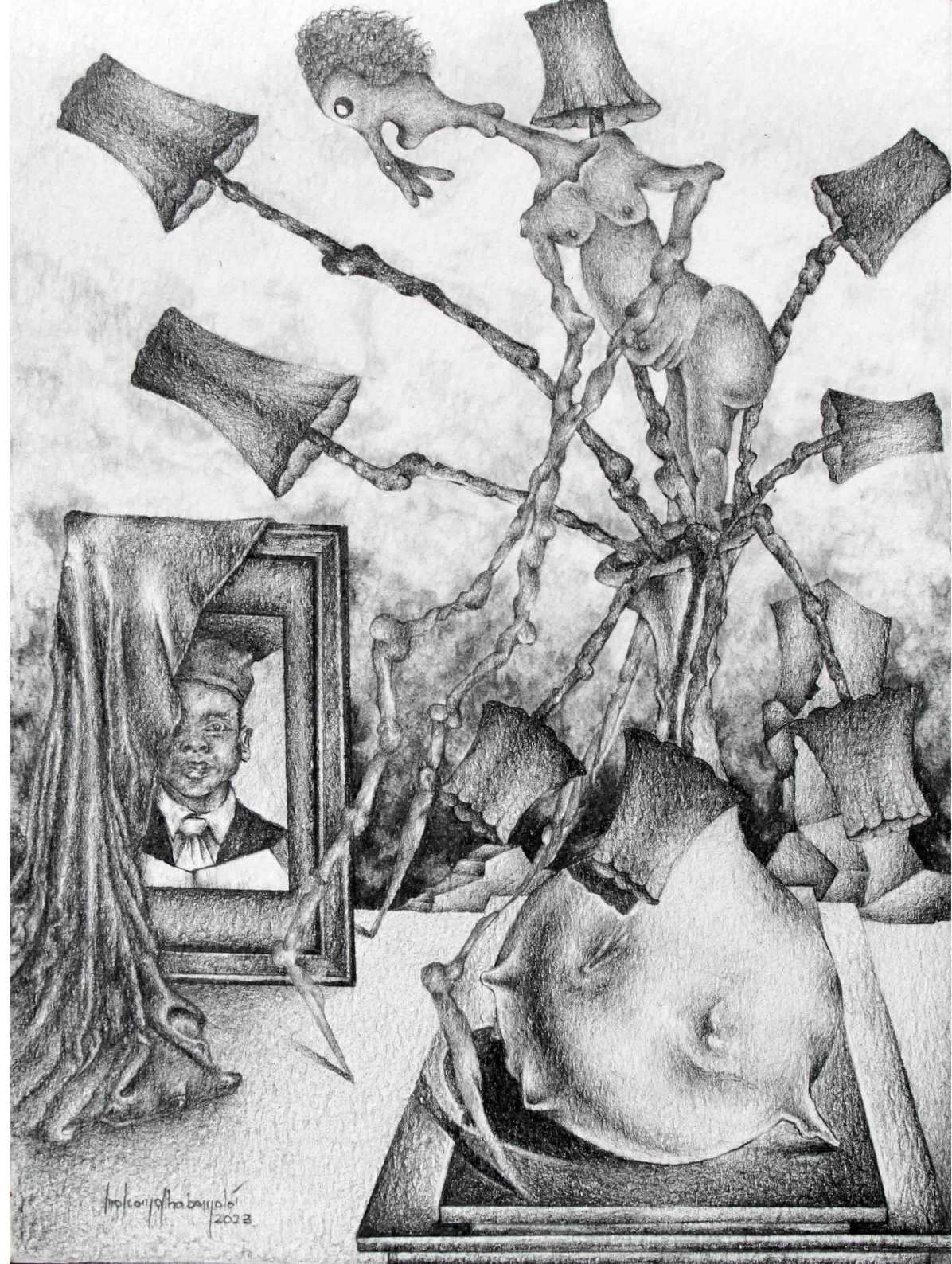


THE GLASSBLOWER
PENCIL ON PAPER

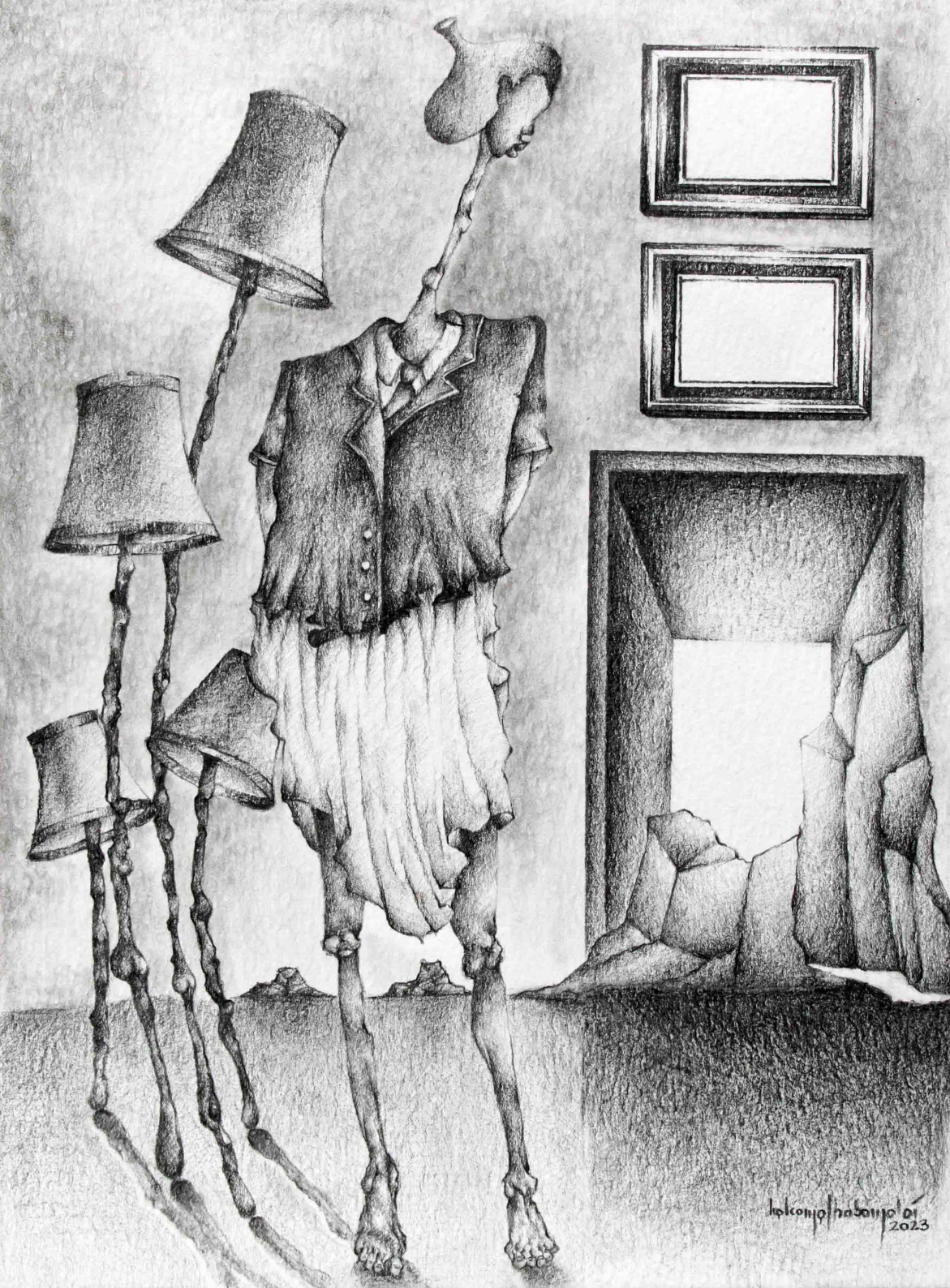
This artwork is inspired by an artist and friend, Kgotso Edmund Pati. A young enthusiast I met in our first year of university. I know him in both his weak and strong moments. From a young glass student to one of South Africa's greatest glass artists. Pati is shown in action in this artwork, enjoying pushing the limits of the soft glass he works with while creating one of his expressive sculptural objects. He is depicted as muscular, alluding to his resilience and devotion to the medium of glass. Pati's glass sculpture is on display on a television set. This particular sculpture is significant because it was purchased as a graduation present for myself. Furthermore, this sculpture is loaded with mystery and is thought-provoking. In the one picture frame, a lampshade is shown. This lampshade embodies the light Pati has within him and resembles how his shine will inspire a lot of young artists in South Africa. He elucidates his art as a subtly interspersed radiant palette in pieces like 'Nkgo' (Pot) boggles the mediums' propensity to sustain both opacity and transparency simultaneously. This is the nature of glass: elusive, unbound, and fluid. 'Nkgo' (a pot), which assumes the form of a vessel, is glaring and lush in colours of various tones and pigments. An uncritical look would most likely render it as merely 'decorative' however, the 'abstract expressionist' impulse is quite evident. On this note, "my technique warrants us to take an imaginative leap and engage with the implicit 'meta-objectness' of the work, which transcends the materiality of the object and invites us to potentially experience its hidden visual punctum".

COVER YOURSELF
PENCIL ON PAPER

In the world exists both good and bad, holy and evil. This artwork portrays the harsh reality of young people's dreams that are captured through the loss of their innocence. An exaggerated figure is placed on the top right-hand corner of the composition, with lampshades spread around it. Although these lamps are none living, one can see their agony through how they are shaped and depicted. This firm figure is that of a Dream Reaper. The Reaper captures young unguarded souls. These souls are represented as lampshades captured in a receptacle. The souls' desperate attempt to escape is evident in the diffused lamps. Some are portrayed in an upright posture, indicating the strength they still possess to make efforts to break free, and others are portrayed in sagging postures which resemble hopelessness and feeble. The freestanding figure and lampshades are further emphasized by being placed on a base. They are like casted statues that constitute the current situation in the world, where we lose young people to immorality. The half-covered picture frame colligates with the title of this artwork - cover yourself. This implies that young people should protect themselves from the evil that exists in the world. The picture frame in the artwork accommodates a photo of a graduate. This frame is fractionally covered with a cloth. The cloth pertains to the protection mentioned above. In the case of this young graduate, he has lost much of his innocence, and he is therefore exposed. As a result, the Reaper is drawn to the young man, and ultimately, his soul will be taken without inquiry or negotiation.



hpo/coy/9/ha/ba/10/01
2022



LIGHT OF THE FUTURE
PENCIL ON PAPER

Children are the future. They are the so-hoped-for light. As seen in the artwork, children are portrayed as lampshades, alluding to effulgence. How bright each light shines is dependent on how much current has been consumed. Current is self-same as wisdom. Thereby, they are depicted in different heights and sizes to delineate their development. A majestic figure erects firmly in front of these lamps and hints that this figure may be the leader. This is further visible in the formal dress code and humble posture. A mentor that leads the light to the future. On the far right of the composition, one sees a doorway with mountains in front of it. This doorway is a caliper and passage to the unknown future. While the mountains suggest that many challenges lie ahead. Nonetheless, the two blank picture frames portrayed present the unknown future, yet indicate that whatever happens in the future will ultimately be the past or present that one is either happy or unhappy with. The purpose of picture frames is to house stories and experiences embedded in pictures. What will be captured and exhibited in these frames is entirely dependent on the 'light' of the future. This future will be the reality for all of us.

“Art and education has the capacity to change the world.”

– Welcome Thabo Moloi

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