

SETLAMORAGO MASHILO



MODIŠI WA GO BOTEGA



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SETLAMORAGO MASHILO MODIŠI WA GO BOTEGA

12 February - 12 April 2026
Constitution Hill

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SETLAMORAGO MASHILO

MODIŠI WA GO BOTEGA

Curatorial Statement

Modiši wa go botega—meaning “a reliable shepherd” or “a good steward”—frames this exhibition as a reflection on leadership, care, and the social consequences of their absence. Rooted in the artist's upbringing in rural Limpopo and inspired by narratives of young shepherds and community figures, the works confront South Africa's ongoing struggles with inequality, land dispossession, and migration. The shepherd emerges not as a romantic symbol, but as a precarious figure whose loss exposes communities to instability and silence.

Stewardship is treated here as both moral calling and political risk. Through stories of contemporary activism and suppressed dissent, the exhibition considers how communities fracture when conscientious leaders are removed, and how everyday life is reshaped by these voids. The works operate as quiet memorials and urgent questions—asking who is permitted to guide, and at what cost.

Material choices—bronze, charcoal, photography, geological matter, and found objects—function as narrative instruments rather than decorative forms. These substances evoke extraction, endurance, and transformation, mirroring human relationships to land and environment.

Hosted at Constitution Hill, a space that is While grounded in local experience, Modiši wa go botega extends outward to global debates about land, belonging, and identity. The exhibition continues the artist's long-standing engagement with these themes, inviting audiences and collectors alike to consider how past, present, and future remain materially and ethically intertwined—and how stewardship, in all its vulnerability, remains central to collective survival.

Tshepo Hlongwane

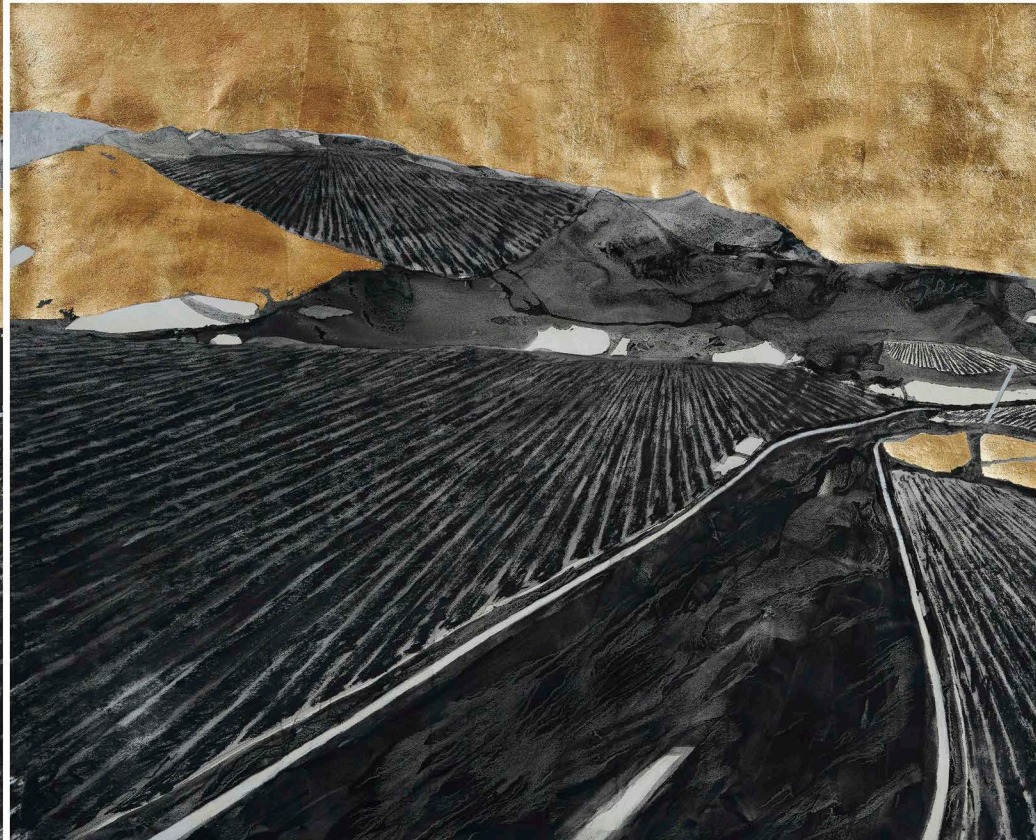
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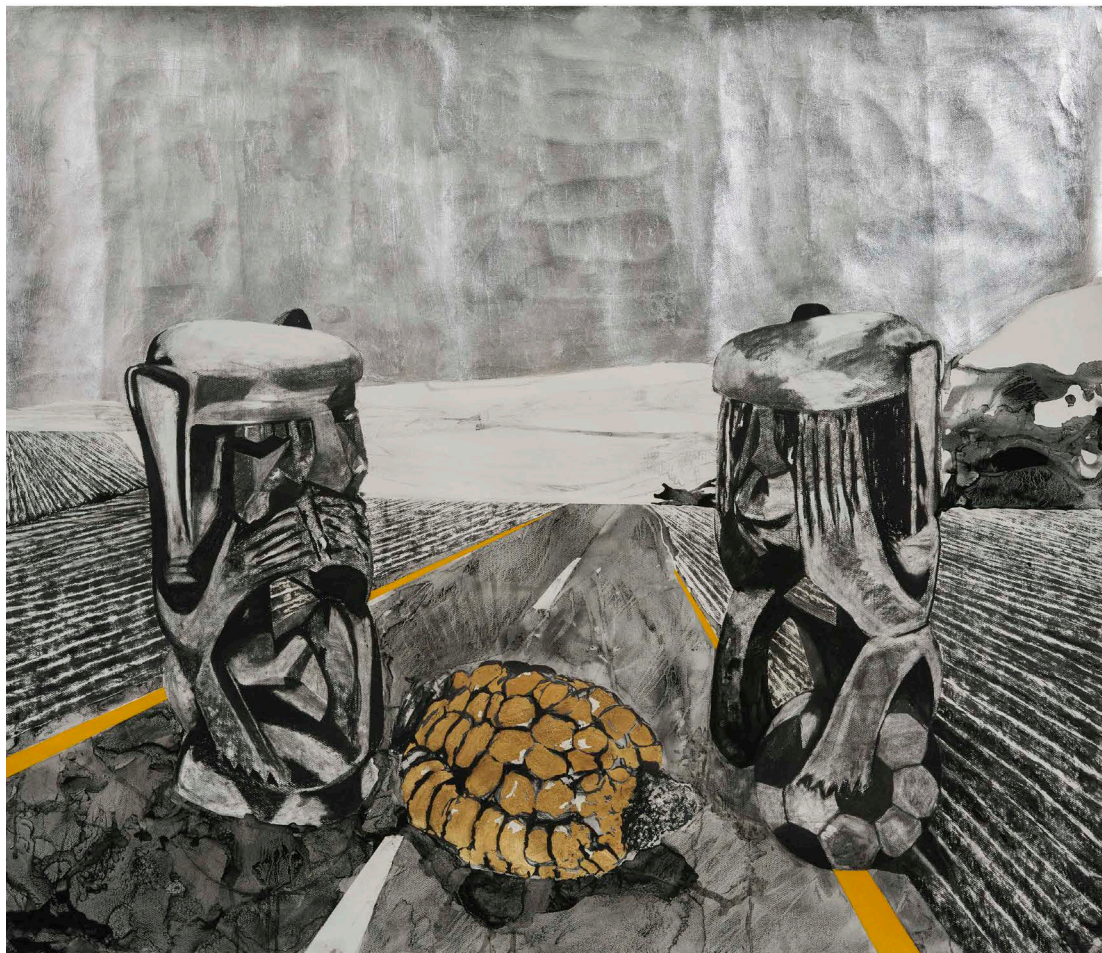




Morwa
Charcoal, ink, acrylic on arches paper
150 x 300 cm



Ke berekile sebaka gauteng
Charcoal, ink & gold leaf on arches paper
150 x 300 cm



Tsatsi la dimakatso
Charcoal, ink & gold leaf on arches paper
150 x 300 cm



Baile kae
Charcoal, ink & gold leaf, silver leaf on arches paper
150 X 240 cm



Untitled (mapungubwe rhino)

Charcoal, ink, acrylic and gold leaf on arches paper
115 X 160 cm



Mosupatsela
Charcoal on fabriano paper
80 X 120 cm



Untitled i
Ink on fabriano paper
70 X 100 cm



Untitled ii
Ink on fabriano paper
70 X 100 cm



Zabalaza waya waya
Charcoal & ink on
Fabriano paper
70 X 100 cm



Mohlang ditswa shakeng
Oil on canvas (diptych)
150 X 150 x 2



Modiši
Oil on canvas
90 x 120 cm





Figure 1
Bronze
64 X 26 x 10 cm



Figure 2
Bronze
71,5 X 29 x 11 cm

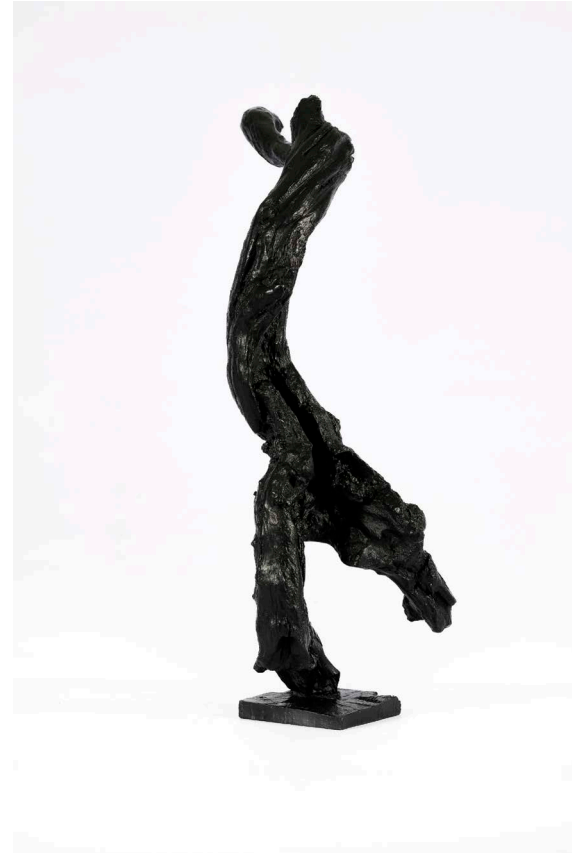


Figure 3
Bronze
71,5 X 29 x 11 cm

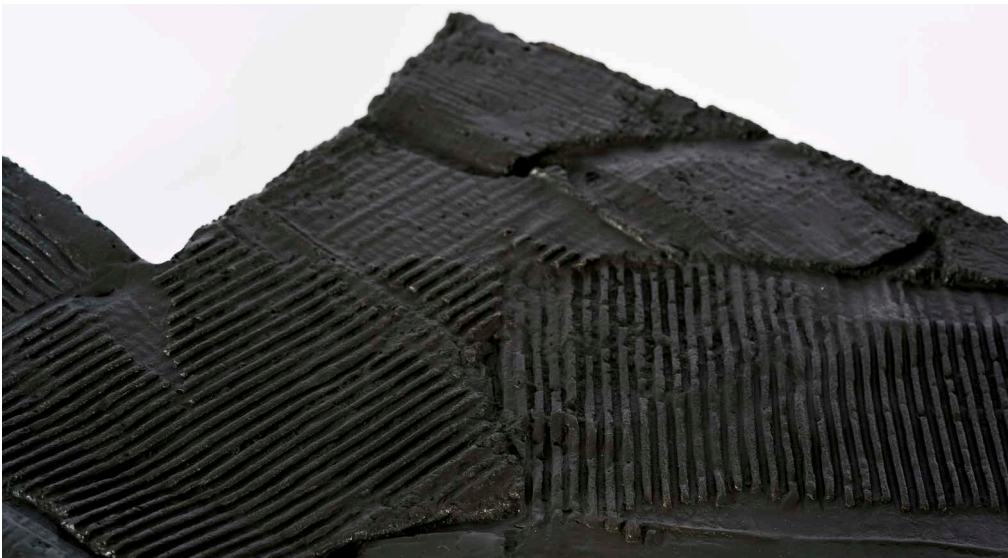


Figure 4
Bronze
71,5 X 29 x 11 cm



Figure 6
Bronze
71,5 X 29 x 11 cm





Parable of talents (piano)

Bronze

D/V



Female Bust
Bronze
50 x 50 cm



Lying down goat
Bronze
39 x 41 x 33 cm



Goat I
Bronze
33 X 46 X 18 cm



Goat II
Bronze
32 X 40 X 27 cm

Setlamorago Mashilo (b. South Africa) is an interdisciplinary artist whose practice spans sculpture, installation, drawing, painting, and printmaking. Working at the intersection of land, memory, and social consciousness, Mashilo creates evocative visual environments that probe the psychological and political structures shaping contemporary life. His work is grounded in an ongoing investigation of belonging—how bodies, communities, and ecologies negotiate space, identity, and conditions under which they are allowed to exist.

Mashilo frequently draws on everyday objects, rural symbolism, and natural elements to construct poetic yet critical commentaries on displacement, land, peoples' movement, identity, and the notion of home. His approach is deeply site-responsive: Mashilo considers the landscape not just as a backdrop, but an active participant in meaning-making. Whether working with soil, cement, cast bronze, flora, or fabricated steel, he choreographs environments that invite contemplation, unsettle assumptions, and open pathways, toward reframing social narratives. His practice demonstrates a commitment to amplifying overlooked lives—human and non-human—through forms that resonate visually, emotionally, and politically.





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