

# MEGA ARTISTS

WE ART

M A G A Z I N E

ISSUE#8  
FREE EDITION

POETIC LION  
H.O.M.E POETRY ALBUM

MOSE ART  
PENCIL ARTWORKS

XTREME  
SANITY  
SLAM POETRY

ADOLPH  
MATHIBA

GRADUATE WITH A  
POTENTIAL SPOUSE

ZITO  
MOWA

MINI SCRAPYARD

SIPHOTHLEANE

“FASHION IS LIFE”  
100 MEN IN SUITS

Topics : *STORY TELLING | BE IN IT TO WIN IT | 90% LOCAL*

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VISUAL ART, POETRY, THEATRE, DANCE, PERFORMING ARTS



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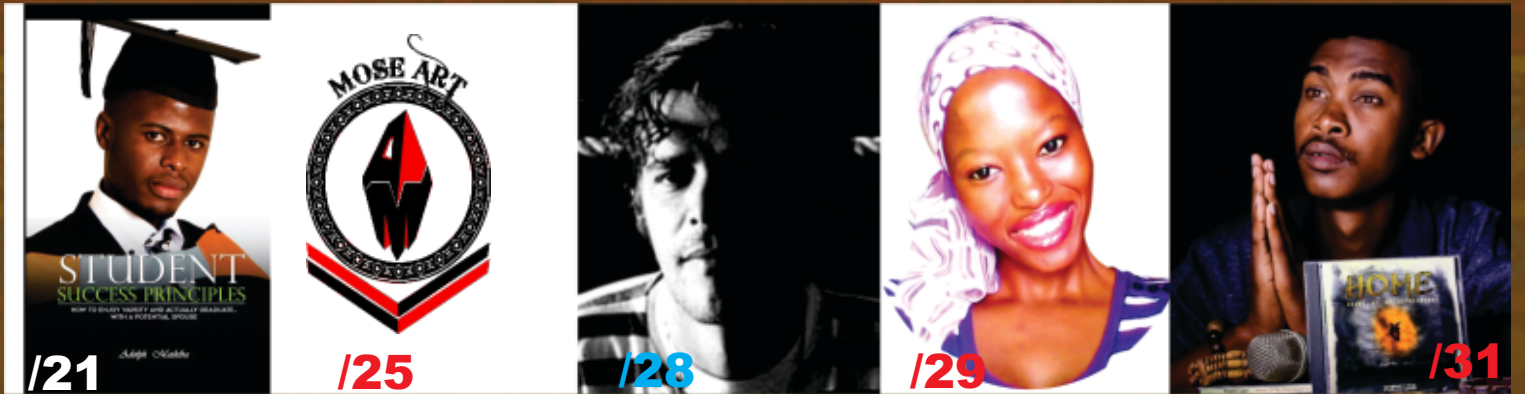


**/08** **>Fashion Is Life**  
Sipho Tleane

**/05** **>Slam Poetry**  
Xtreme Sanity

**/15** **>Story Telling**  
Tshegofatso Rasekgotoma

**/20** **>Zito Mowa**  
Scrapyard Photography



**/21** **>Graduating With A Potential Spouse**  
Thema Adolf Mathiba

**/25** **>Pencil Art**  
Mose Art

**/28** **>Rebel / Activist**  
Wayne Barker

**/29** **>Be In It To Win**  
Chantel Raseanego

**/31** **>H.O.M.E. Album**  
Poetic Lion



**/19** **>Featured Article**  
90% Local

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# EDITOR'S NOTE

With the successful growth of the publication I have been frequently questioned about the financial status of MAM . How MAM sustains and maintains itself financially, and how does it generates income and make profit , particularly as an online magazine. These are some of the common questions i usually have to answer.

It is not rocket-science that publication depends on advertisement and independent investors. A newspaper or a magazine sells advertisement space to potential advertisers. The advertiser buys the space, advertise their product or service. The advertiser basically pays for distribution.

First and foremost when MAM was established it did not necessarily need money to start. All it needed was a group of potential passionate writers and arts enthusiast – or aspiring journalist if you like, computer installed with standard layout and design programmes and or software. We identified individuals who had similar interest .We found each other through social media. We simply exchanged e-mails and shared ideas and what we can achieve if we worked together. MAM's founding principle is to promote the arts and recognise artists in the province of Limpopo, to impart skills and develop young writers, motivate and inform aspirant artists about the industry.

A team of passionate writers, graphic and designer was assembled through cheap processes and simple procedures. Our 1st to the 7th issue, were assembled, completed and distributed online via e-mail,

WhatsApp text, Facebook Inboxes, SMSs and phone calls. The team never met physically until recently. We collected articles, contacts and ideas distance apart. A cost effective approach. No real money was involved.

The point I am making is that if you want to do something, it's up to you to follow it if you have the right combination of skills, work ethic and know-how. Stand up and just do it. Start small, identify people with similar interest and share ideas and work together. All you need is to be dedicated and committed to the idea. There is always a way. Try not to focus too much on getting starting capital but focus also on other options that can get your project off the ground. If you focus only on one option you will not see other opportunities that might assist you and take you to the next level.

How MAM sustains and maintains itself financially, and how does it generates income and make profit is not the issue. What matters is we are here and we are self-sufficient because of our founding principles. We just do what needs to be done. With that said we are young professionals exploring and attaining experience with the limited resources. This is truly a valuable lesson because at a point where we start generating revenue we will take MAM to greater heights and attract a lot of interest because of our portfolio and profile and management skills under limited resources

*Jack Rams*  
Editor



# THINKING OF GROWING PROFITS? THINK **CREATIVITY IN MOTION.**

## Marketing

- Market research & strategies
- Brand strategy & corporate identity
- Sponsorship proposal and implementation
- Consultations
- Media Planning, Negotiating & Placement
- Marketing Plans & Media Recommendations

## Advertising

- Billboard advertising
- Concept creation and development
- Story board line design

## Graphic Desing

- Website design and hosting
- Corporate identity
- Search Engine Optimization(SEO)

## Promotions

- Promotional staff
- Promo item distribution
- Entertainment & artist promotions

## Events Management

- Product launches
- Events photo-shoot (Photography)
- Exhibitions
- Events Cordination



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“There is so much hurt in the world. So much frustration, destitution, and oppression. So much being done against citizens that compels them to leave what they know as home and be foreigners in places where the first port of entry lets them know just how much you are not wanted. And in a world of such hate and such deprivation, all that one has sometimes is just but their voice. But there is too much noise out there. Noise that tends to drown out the voices of the nobodies. The everyday people. The immigrants. Second class citizens. Citizens with no ids, with hidden identities. The destitute voices. Voices longing to be heard. And music and poetry for me is that volume. My speaker phone. An outlet for my venting.

These are the words of the Polokwane based Poet, emcee and writer, XtremeSanity (also identified by the government name, Mercy Dhliwayo). Also a law graduate and a MA in creative writing student with Rhodes University, Xtreme is a firm believer in the liberating nature of music and words. She describes her writing as activism and exorcism. Her literary works have been published in, among others; Femrite- Uganda Women Writers' Association's fiction anthology, Nothing to see here; the Africa Book club's fiction anthology The Bundle of Joy and Other Stories from Africa; East Jasmine Review; and three of Poetry Potion's Quarterly Prints themed, Infinite Wonders, Love Potion, and On Being Human. Her poetry has also been translated into Swedish and published in the Swedish magazine Karavan. In addition to this, Xtreme has featured on a number of musical compilations such the United Nations World Trade Organisation 2013 Mixtape (A collaboration between Zimbabwean and Zambian Artist; the 2013 African FemMc's Vol 1 Mixtape (a mixtape featuring various female rappers from various African countries); Slang Audio Record's Words from her (an album that features female spoken word, hip-hop and soul artists based in South Africa); as well as Shindig Awe's “Have we put out the fire” (a compilation album featuring various artists based in the Limpopo

## WORRIER SONG

Child; do not be broken.  
 Woman; they may have stolen;  
 The stars in our eyes,  
 Planted their botched  
 Manhood in our thighs,  
 But from this abyss we shall rise,  
 Coz we...  
 We are conquerors,  
 A battalion of worries,  
 Marching through this inglorious,  
 Tide of life.  
 With a stride that strikes  
 A command of reverie,  
 For we are the epitome  
 Of royalty,  
 Imbedded in the souls of our feet,  
 We are the distinct  
 Bread of molten rock,  
  
 Volcanic ash spewing fumes out of sockets  
 That refuse to pocket  
 The pain or retain,  
 The memories of rape,  
 The bruises of abuse,  
 The stale taste of shame,  
 The victim tags that replace our names  
 When we, to the system, remain  
 Statistical figures,  
  
 Rotting in cabinets of closed cases.  
 We more than just those faceless faces,  
 That a mere hash tag easily replaces,  
 When the calls to bring us back go viral.  
 We are the survival Spirits  
 That linger and refuse to settle with the dust,  
 When all the hype has passed,  
 And all we have is us,

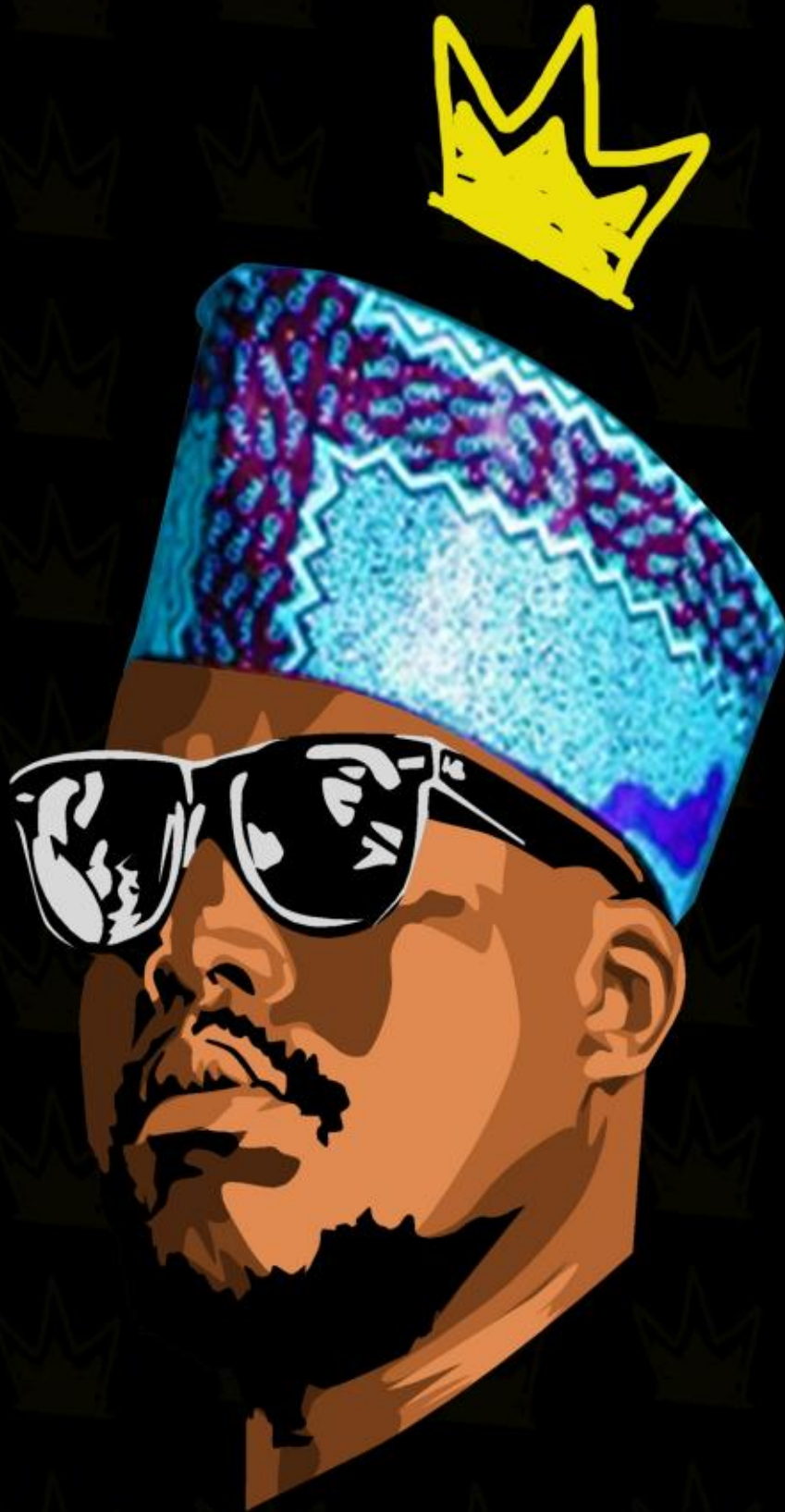
When the call to bring us back is long  
 forgotten.  
 Even when we are whirled  
 Back into the social fabric  
 For your gaze to meet the face  
 Of innocence stolen,  
 To observe our broken.  
 But not enough care  
 For even mere hash tags,  
 Calling for our healing,

Praying for the mending of our brokenness,  
 Restoration of strength and will to live,  
 When our bellies yield babies,  
 That we not know how to love  
 Or have a bone to hate,  
 Or stealth to abort,  
 But we have fought ,  
 Many a wars,  
 From behind bedroom walls,  
 To cooperate floors,  
 And we have worn,  
 The bruises and scars,  
 As testament of our resilient  
 Elephant skins.

So child: do not be broken  
 Woman: they may have stolen  
 The stars in our eyes  
 Planted their botched manhood  
 between our thighs,  
 But from this abyss we shall rise  
 Coz we,  
 We are conquerors.

© **Mercy Dhliwayo 2015**





**S**ipho Tleane is a self-taught fashion designer who started off patching and restyling trousers for his music group and friends. From an early age he observed fashion as more than just trend and style but an artistic way of expression and representation. "It was after the realisation that fashion is a form of art, anything aesthetic attracts me." As a self-taught designer he grasped most of his skills from his aunt and inspiration from his friend Lethabo Malete. "My aunt used to tailor her own clothes, so she'd have scarps of material lying around her house, so I'd design and sew from looking at her sew my clothes and her own. I think that's where I caught the bug."

"I also enrolled for a fashion design class at Seshego FET College but I had to drop out because I already knew almost everything. So the classes were boring. From an early age I started sketching paintings, and since then I've been fascinated in the texture, design and style of clothing. I started studying on my own, visiting fashion-related websites and reading every magazine/publication I could get my hands on and that is how I started C-T Clothing and Design".

His work has evolved since he started his own label and his pieces have become more appealing to people as a result.



SIPHO  
TLEANE

《FASHION IS LIFE》

“I have moved from trendy extreme designs to elegant, classy and simple designs and now more people like my work. I realised that majority of my clients prefer something simple but unique which represent their individuality and this has added more value in my work.”

Every designer approaches each piece differently but Sipho considers designing women's wear complicated as compared to designing menswear. “Menswear is expensive but simple to design but women's wear is cheap but complicated to design. Designing a dress with the all-embracing details, size, shape and colour takes a lot of time. Women want details and they want to stand out.”

Some designers are fascinated by details and influenced by certain cultural elements and sometimes others are fascinated by certain colour(s) but Sipho is more fascinated by the material which is what feeds into his work. “I love fabric and can spend hours just looking at it and touching it. It inspires me more than anything else. I am attracted to unique items. I don't follow trends. Designers today are concentrating too much on trends and not enough on individuality.”

Sipho says fashion design is more than just knowing the different components of fashion from putting together inspiration boards and developing structural design skills to drawing 3-D fashion designs and basic sewing techniques. “I have learnt that clients prefer a specific touch on their garments or suits. I have a professional

team I work with but most people prefer my hands even though there is nothing wrong with the item, some clients are not satisfied when their dresses or suits are not done by me even though it's perfect. It's not about the material or details it's about the touch, in fashion we loosely call it– finishing.”

### **Who inspires you the most in fashion? Anyone who stands out?**

“I am not inspired by anyone popular but my friend who I started working with from the beginning, Lethabo Maletle. This is because some and now most established fashion designers don't do the work but buy from us and label it. So I learn a lot from him”

### **What designer piece influenced your career the most and why?**

“Dresses! Designing evening dresses allow you to be creative and you can use any fabric to make a dress. That why designing dress requires patience and exceptional flair.”

### **When was the last time you bought something new to wear?**

I support other brands and designers simply because sometimes I don't have time to design for myself or because I cannot find the material but if I have time I wear what I have designed. Normally for special event I rock my own creation.

### **Does fashion allow people to express their individuality or does it force people to conform?**



It depends on a person. I design for matured individuals who are very specific about what they want. This is because they want to be uniquely outstanding and different from everyone else. Fashion allows identity and comfort. Of course a person can pick an item in a shop because it's fashionable but I believe that at the end of the day their confidence will be boosted and their attitude will change in a way and that's what they want. And that is what fashion is about. You find yourself in it.

**Does the media (or the fashion industry) play some role in creating or continuing stereotypes? What duty, if any, does the media (or fashion industry) have to change these stereotypes?**

“The media and fashion industry has a role to play in educating people to be themselves. In some way the media and fashion industry has or had some influence facilitating certain stereotypes, but not that much - anymore. I believe people are now wiser and have the opportunity to choose for themselves. They now know what is right and what is wrong. Now plus-size models have become popular and this was not changed by the media or the fashion industry but by the people themselves. They said it is high time plus-size people are appreciated too. So the media and fashion industry was forced to change.”

**Is the purpose of fashion shows to sell clothes or are they simply a method of advertising the designer's name?**

“Most times is to showcase your talent and or simply just to introduce a new range or yourself in the industry. It's like a presentation.”

**How often have you actually seen someone actually wearing some of the more extreme fashion show creations? Does anybody wear them?**

“Honestly I have not seen one but I think there are people who do. Sometimes it just about the art. Some of these extreme fashion creations are just for display and to show what you can do with just simple and or sometimes complicated material.”

**Size: Why is it a Controversial and Complicated issue in the Fashion Industry?**



Photo Cred:  
Eugene Mahlaba

“Size is a factor in many things if not all. Unfortunately or fortunately in fashion too. I cannot really say why it is controversial and complicated issue but the fashion society made their own rules like any other institution. What I have observed is that clothes look more fitting on a particular size, though I design for every size I find a certain size and shape more appealing. We cannot like the same thing and that should not mean it is a bad thing. It is just how it is. “



Photo Cred:  
Eugene Mahlaba

### What would you like to achieve before the end of the year?

“Already I am launching menswear hence “100 Men in Suits” concept. It is more than just a fashion show but an attempt to mentor gentlemen. I aim to change the look of men and facilitate behaviour of good conduct through fashion and hard work which must be complimented and represented by proper attire. This is like a campaign to educate men to be respected by conducting themselves with respectable moral principles. What you see outside you must see it in the inside.”

### The state of fashion in South Africa and in Limpopo?

It's not big. Few people wear designer clothes. The majority is afraid of being judged because of lack fashion education. But I believe that It's going to change. Polokwane has potential to grow; more designers are driving this side because there is a market.



**100MEN *in* SUITS**

## What advice would you give to young designers?

If you want something in your life stand up and search for it. Find it and treasure it. Observe total focus and learn, practice and perfect your craft. Never stop learning.



Photo Cred:  
Eugene Mahlaba



## QUICKIES

**When and where are you hosting 100 Men In Suits?**

1<sup>st</sup> October 2016 in Limpopo, Polokwane at Savannah Mall - Roof Top (Parking lot).

**FAVOURITE COLOUR**

Black

**FAVOURITE CLOTHING MATERIAL**

Cotton

**FAVOURITE BOOK**

Eish ! I read a lot of Magazines though. LOL!

**FAVOURITE TV SHOW**

Talk shows





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# BEYOND THE LITERAL

## SIGNIFICANCE OF STORY TELLING

Article by: Tshegofatso Rasekgotoma

The aesthetics of storytelling in African culture deepen beyond the literal; it is not just the narration of the story that matters, but rather, its literary import. Its literal essence is expressed in terms of its ideological and sociological relevance to the survival of the society.

On the lay surface, the practice of storytelling may be seen as a socio-cultural activity practiced by members of the society as a form of entertainment. This results in the ignorance of the sociological grandeur that endears it to social vigor. They are educative, informative and acts as moral lesson bearers. They are a unifying force to strengthen that ligament which ties people together. A story on its own as an entity may not do much wonders in the context of the foregoing view, but it becomes a vibrant and viable socio-cultural collaborative apparatus for social enhancement through the form of vehicle it reaches the audience with, a storyteller. That is why, in this case, we should strive to be our very own storytellers and tell our stories like we best know them, undiluted and uncensored.

Over the years, the art of storytelling has evolved and taken a different direction. From visual (drawings) on stones, to oral during gatherings, and to written and printed as well as motion picture in the form of films and plays, the art of storytelling still

carry with it the same set of lessons, to reinforce our identity as a people, to pass down wisdom, to help in making decisions and to teach generations after generations about what morally is right and wrong. The introduction and spread of technology has introduced a different way of passing down knowledge from one generation to the next through different media such as TV, radio and print. The spread of the internet has also increased the number of people a story can reach. Stories that would have been shared between small numbers of people can now reach hundreds, in different parts of the world.

What is unfortunate though, is the fact that the loudest voices that tell stories through different methods of technology tell stories that are current, and a few of those who create content about where we come from; our history. The majority of the history





stories that dominate the information we have as a people are mainly political, and less about cultural and origin of different tribes of South Africans.

My recent quest for researching about the arrival and history of the Balobedu people in South Africa yielded very little results. Bits and bits of information were uncovered, splashed across a few books and articles on the internet. Even the electronic information databases I trusted could have something with weight for me failed to quench the knowledge thirst I still have. The information is too sketchy, and was documented by those who colonized us, not only in their language but also from a perspective that suits them. Our story, as Balobedu people was selectively written, and the information is difficult for the next generation to reach.

The sketchy availability of this important story means the sketchy availability of cultural reference that is elements of the human collective memory – language, beliefs and origin. The greatest thing we can do to attempt to tell these stories in modern society is to research and build special subject museums and libraries in regions that focus solely on the people of the area concerned, and from there the information can be taken to national. Members of the society should take initiative in preserving their own stories, and government should also be on board to provide infrastructure to help with researching, documenting and archiving cultural artefacts that tell our stories. Although part of cultural preservation and storytelling has economic benefits that are as a result of tourism,

these economic benefits come second to the value of the heritage preserved. Being hands on in activities that are aimed at telling stories and preserving our history would mean paying homage to our ancestors. Training and inclusion of the traditional intimate art of storytelling should also be introduced in public schools as part of their curriculum, and in that way children will learn from a young age about who they are and where they come from.

A great African proverb denotes, *“until the lions have their own historians, the tale of the hunt will always glorify the hunter”*. A story is never complete until it is told by those who experienced it, those who understand it best, the subjects of the story. We, as the bearers of the story have had a few to say about where we come from, and the absence of the documented history of the Balobedu people, and other tribes for that matter, is an opportunity for us as lions to roar our stories into existence. This is an opportunity for us to be our very own storytellers, through writing books and producing movies that will help educate the next generation about where we come from.

The significance of telling and documenting our stories, be it through documentaries, writing and film making is to learn about our history and tell our experiences to broaden our knowledge, and that of our future generations. We tell our stories to allow others to learn about a journey that we as a people have gone through, to speak about our lessons and also about our victories- all from a perspective that comes directly from us, undiluted and undistorted. In the words of

Joan Borysenko, “We cannot wish old feelings away nor do spiritual exercises for overcoming them until we have woven a healing story that transforms our previous life's experience and gives meaning to whatever pain we have endured.”

Telling our stories also serves a bridge that connects the past and present to the future. We honor our ancestors through telling our stories, and we afford the future generation an opportunity to learn about their history and values. Telling our stories is also an act of confirming who and what we are, as well as where we come from. It is confirmation of our identity, and also helps us claim our voice as a people. Telling our stories would mean making a choice to be courageous enough to narrate our pain and victories it from our own perspective, embracing our history and not being ashamed of it, and having the will to paint ourselves with a paint and brush that best describes us. In telling our stories, we become our own heroes.

After all, to quote Letlapa Mphahlele, “we owe it to our ancestors, who wrote the first letter and built the first classroom”, and to add to that, who narrated the first story to pass down knowledge and moral lessons. George Orwell best describes how I feel about the absence of concrete history of the Balobedu people when he says, “the most effective way to destroy people is to deny and obliterate their own understanding of their history.” And as such, my quest now is to document as much as I can about my people, and help document it for future generations.

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Danny Mose Modiba/Mose Art Studios



# 90% LOCAL



LOCAL IS ALWAYS  
LEKKER!!

## MUSIC TO MY EARS

The public broadcaster recently announced a decision to play 90% local music on its 18 radio stations. This comes after legendary musician Don Loka and others convinced the SABC music committee to playlist more local South African music on the radio stations. This is a commendable effort that deserves a special place in the books of history and South African entertainment Industry.

This is something worth celebrating and cherishing. Embracing local content shows patriotisms and facilitates pride of identity – culture and tradition. It would be a shame for Mega Artists Magazine; a community local publication dedicated to make local arts accessible to a diverse audience to not appreciate and acknowledge this historic moment. It does not makes sense to embrace a foreign culture and reward it with our own gold and silver when we have equally talented and hard-working artists in South Africa. We'd rather have a few local artists with quality music on our radio on high rotation instead of an international artist play listed on every radio station, every show, every hour, and every day. We'd rather have that because that is what has been happening and we don't get tired of it. So claiming that we would get tired of the same artists because South Africa does not have enough music is a lie.

Music speaks identity. It defines a nation. We have created our own original sound, even if it's a sample; we still put our signature and South Africanise the music. We have created music and genres like kwaito, tribal house music, marabi, isicathamiya and mbaqanga, mgqashiyo and Isicathamiya, afro-soul-jazz-pop and our own Hip Hop sound and other alternative genres etc. This is South African unique authentic music. We have shelved the music in some dark dusty corner in the music library. There's no need to politicise this and try to be analytical about it. It should have been done a long time ago with no questions asked whatsoever. There is no debate; there is no need for panel discussions about the decision the play 90% local music. Our music reflects the South African story and music is an important part in ensuring that. This is for the economic benefit and development of our artists to empower them and encourage them to compete on international level. End of story.



## ZITO MOWA Mini Scrapyard

**Koketšo “Zito”Mowa** hails from Ga-Mphahlele a village called Seleteng in Limpopo and he is a graphic design intern at Umuzi Photo Club. He says that pure love for art and technology is what got him into graphic design. “Graphic design help bring art to life, graphic design introduced me to photography.”

Zito's love for the art is inspired by simple things like “dirt”. He creates stimulating photos from what one would call a dull environment. Through his photography one can evidently observe the oozing creativity he possesses. “Mini scrap was inspired by my village, so through mini scrap i wanted to challenge the narrative of people saying you need to be fancy to produce kick ass content so i decided I'm going to use the dirtiest location with not so clean subjects and shoot them, so basically I'm just saying use what surrounds you to your advantage and never be ashamed of where you come from”

As the world moves to digitalisation Zito still finds analog interesting. “I work in a creative space so i still see a lot of analog users. Though we moving into a digital world where one has to know the latest technology analog still holds a special space but it will eventually disappear but pencil artwork will never go out of the market. I still love classics.”

His most proud creation was designing an album cover for a famous DJ. “My proud moment was when i designed XtetiQsoul's latest Album Fantasy. I see myself as freelancer working with huge agencies such as Orgalvy. I think that would be the best moment of my life.”



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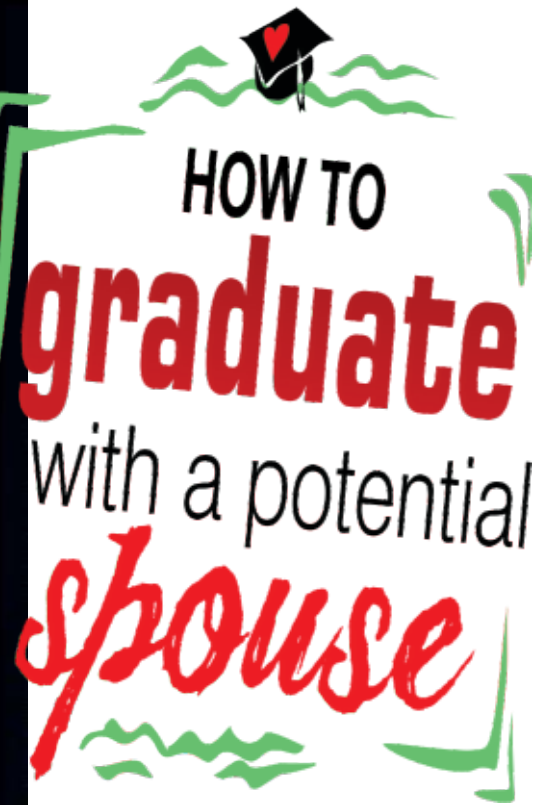
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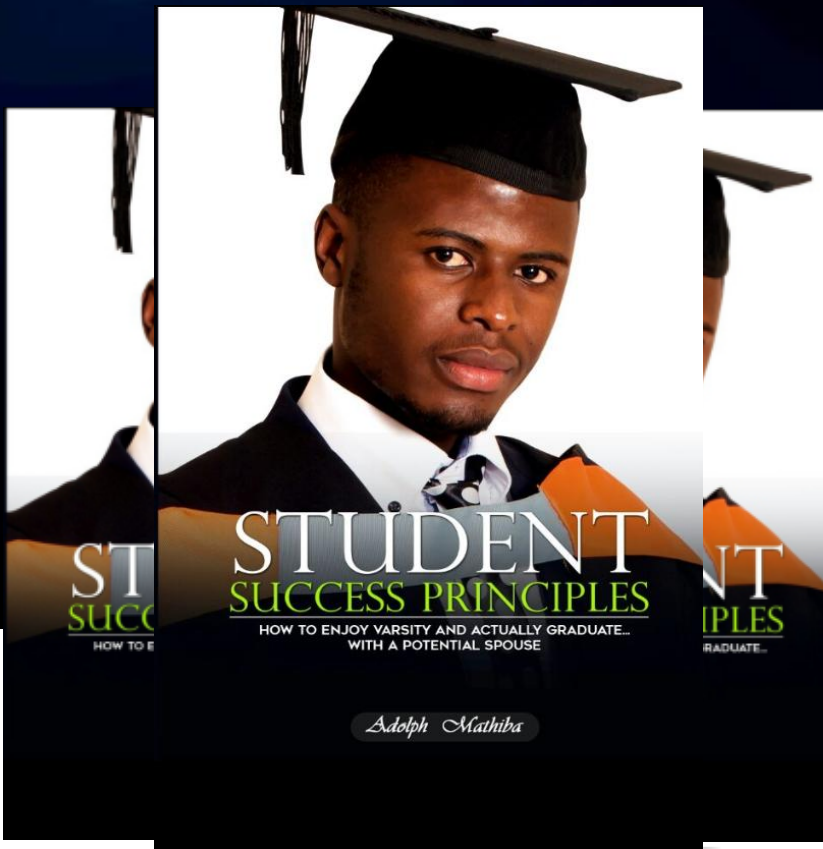
# STUDENT SUCCESS PRINCIPLES

**STUDENT SUCCESS PRINCIPLES** IS A GUIDE WITH THE PRINCIPLES ON HOW TO MAKE IT AS AN ACADEMIC, PRINCIPLES WHICH I RUMINATE AND STURDILY BELIEVE SHOULD BE CONVEYED TO THE DEVOTION OF EVERY ASPIRING BEING, ESPECIALLY STUDENT WHO REALLY WANT TO ENJOY VARSITY AND ACTUALLY GRADUATE...WITH A POTENTIAL SPOUSE, STUDENTS WHO WANTS TO SUCCEED. YOU WILL FIND ESSENTIAL PRINCIPLES TO SUCCEED ENGAGED IN AN UNASSUMING AND AMUSING MANNER

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**Thema Adolph Mathiba** born 15 December 1992, a qualified business and economics principled teacher who enjoyed and successfully graduated from university of Limpopo and currently studying towards his honours degree in curriculum studies, he consistently continues to inspire and emancipate the youth in and out of the classroom through his teaching and the life he leads .He is an enthusiastic young passionate professional who dreadfully desires to shape the youth and help change the world to be a better place.





This is a clear, intelligent and conceit portrayal  
of what JUNK FOOD is.

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THERE'S A NAKED MAN IN MY TEA....WHAT KIND OF MAD SIP IS THIS ??

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ART LIVES

## PENCIL ART

## PENCIL ART

Danny Modiba aka MoseArt, is a visual art and graphic design artist. He believes that art, in all its glory is a tool that those who have it or know how to use, can access a spiritual state of understanding and foresight.

He uses many mediums when producing visual art such as pencils, paint, pastels and digital media. MoseArt shares his works with MAM, as a lesson to all visual art lovers.

“PENCIL ART, like other visual art techniques, is a well known and most overused technique when it comes to drawing or doodling. Depending on the artist, one can have a complete ‘perfect’ artwork by merely using pencils of different shapes and sizes.

Some will only use pencils as a trail for a follow up of detailing, with either charcoal or pen; equipment also plays a big part, the brand of pencils, the type of eraser quality and paper texture. Most of which are expensive, if one is planning on buying art tools, they must save up to buy quality, anything else will compromise your art.

My style of PENCIL ART, is not unique, the only thing unique is the idea behind the PENCIL work. Not all PENCIL ART is worth the glory and praise, firstly, one has to look at the pencil lines, they will give you an idea of

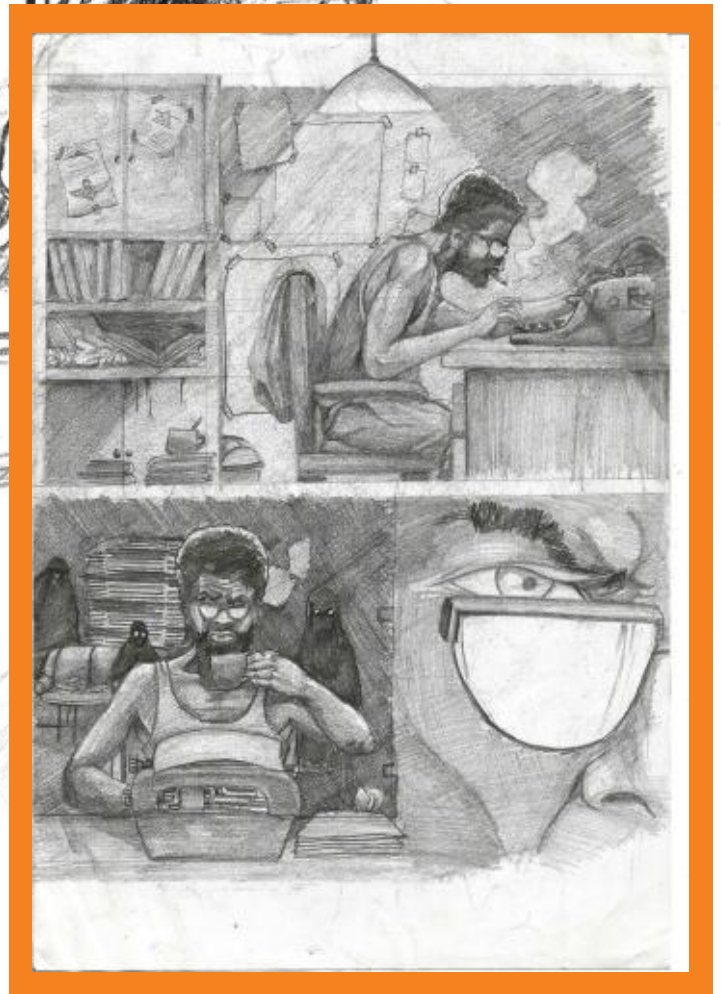
the artist’s attitude and behaviour when constructing an artwork.

I can go dark(aura) then light(aura) depending on the mood and emphasis I wish to put out. Secondly, one has to look at the shapes made by the figures drawn, in order to understand the artist’s perspective in terms of their mental format,

There are a lot of question one can ask such as , are they square?(they have rugged and raw perspective on many things) are they elliptic? (smooth and free flowing, showing feelings of merriment and youth) are they triangular? (focused on one point ). Art is a voice that we all have, many neglect it, for it is a spiritual lingo, that needs training and intense practice.

The creativity and complexity of pencil art is infinite. Pencil is the starting point ,and if you can master the art of pencil anything is will be much easier to learn.

I live for art and explore all types of format but i still appreciate pencil art more and what i have learnt from drawing with a pencil. Let’s not use Art for spreading hate, propaganda or slander. Keep making Art a daily routine; Art Lives.”







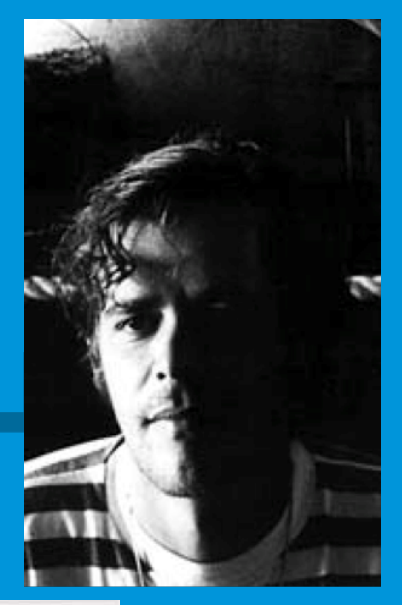


REMEMBRANCE CORNER

Wayne Barker

Artist, Activist, rebel.

27 July 1963-



Mega Artists Magazine takes time to remember revolutionary artists. Artists who by their work, a movement or style of thinking and acting has started. A synopsis of their background is compiled, to bring light to our readers, about this Mega Artist.

On this month's issue we shed light on a peculiar style of art, called Mixed Media and Painting by shrewd critic of the times Wayne Barker, who was born on 27 July 1963 – in the Valhalla military base, in Pretoria.

Barker went to Glen High School, in Pretoria, before his expulsion in 1976 after being arrested for buying marijuana. He left home to learn woodcarving at Nature's Valley in Western Cape.

After failing Art History, his father insisted that he join South African Military. His unwillingness to partake in the human rights violation, meant he would face jail time. After the course of two weeks, he was declared unfit; His parents disowned him.



In god we trust

Golden Mine (Marikana 2012)



Barker's name is synonymous with rebelliousness and recklessness. His approach to fine art, has been that of "sex, drugs and rock n roll". Over the span of his career he has offended, scandalized and landed in hot water more than once . For more on this Mega Artist, read more at.

COURTESY: [www.wikipedia.org/wiki/Wayne\\_Barker](http://www.wikipedia.org/wiki/Wayne_Barker)

## BE IN IT TO



Article: Chantel Seanego

## WIN

holding on to false hope that somehow, something might land on your lap and give you the big break sounds tempting on a daily but it is not rational. You have to enter.

One of my high school teachers loved using this phrase, "You can't win if you aren't in" which simply means you can't exploit an opportunity unless you seize it; you should never expect anything to happen without you attempting to make it happen. Her words got drilled in my mind and have saved me from being scammed by fake competitions many times. I now know that I can't win a million simply because my number was selected in a lucky draw I didn't enter.

I have also learnt not to expect life or anyone to hand me the fulfilment of my dreams on a gold platter lined with platinum. Working is hard, no one ever says this but working is hard. Attempting to open doors which constantly get shut in your face is emotionally, physically and psychologically draining. No phrases or words of encouragement can prepare you for what really lies ahead. Giving up and

I am of the belief that the turmoil you go through, the disappointments you face as you try to chase your dreams and fulfilling them to the maximum is part of the journey. Where would the world get biographies and autobiographies worth the read if all our stories are things going exactly as we planned, opportunities freely landing on our lap and multiple doors being opened on a regular? Our lives are stories and it is always the one with a surprising plot twist which wins the hearts of readers. No one enjoys reading predictable stories.

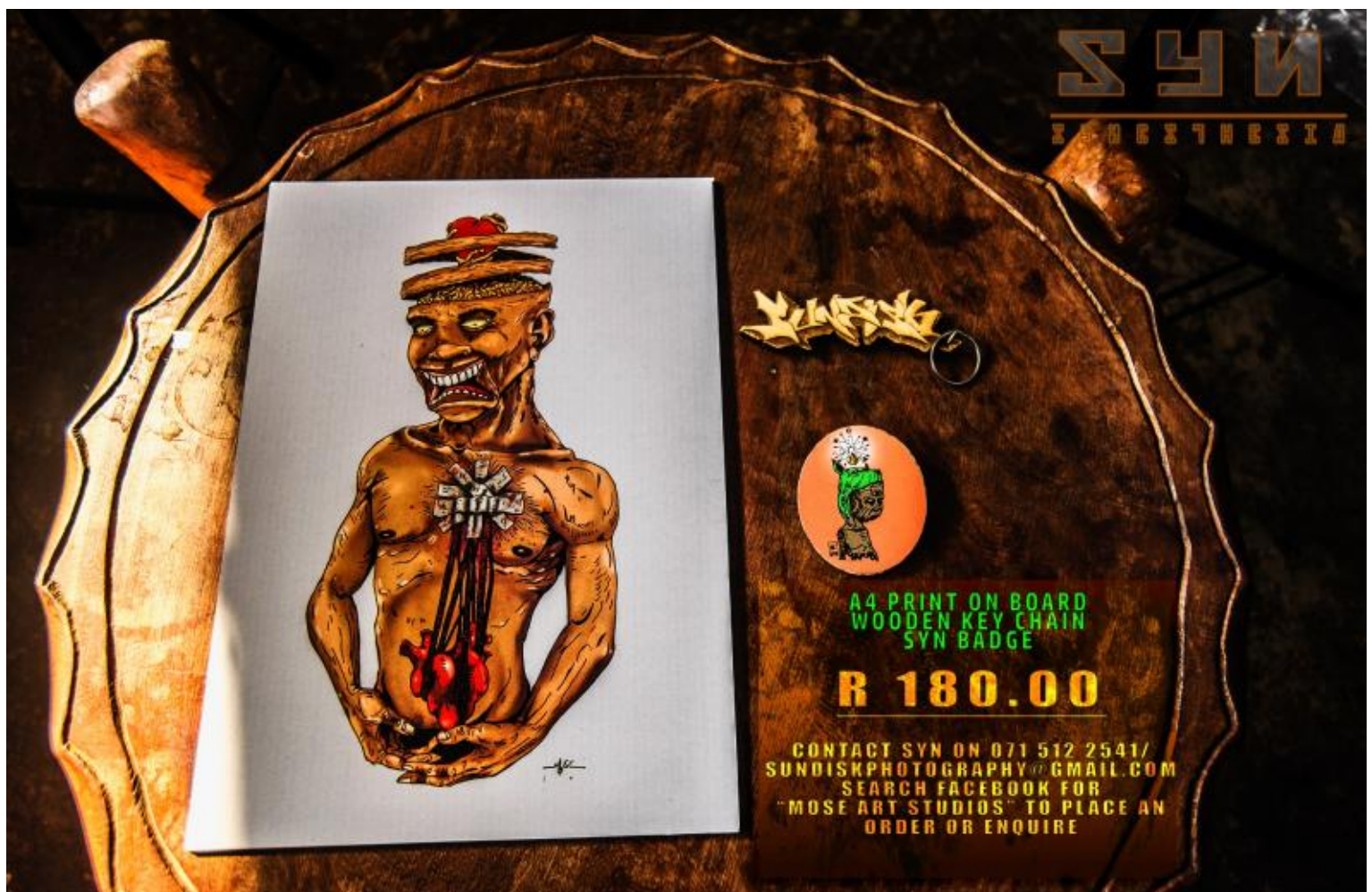
Love and respect your journey. Enter the competition even if you might not win. Give it your all nonetheless. Perform anywhere you get the chance to, even at "talent shows" which no one takes seriously. Take that serious. Use the opportunity to practice in a real set up how to perform in bigger, better platforms. Go to that audition, prepare thoroughly for it and give it your



best shot. Approach agencies which specialise in giving work to people in your field, approach recording labels and hand them your mixtape or better yet, send your music to local radio stations asking them to help you get a recording deal.

Approach someone you look up to and ask them to mentor you. Use the opportunity to learn from your fellow creative artists, network with influential people. Join societies and organisations aimed at helping, inspiring, nurturing and constantly feeding your craft. If there are no organisations for you to join, speak to people you know in the same field and start the organisation you would like to be a part of. Approach local businesses and provide them with artwork. Draw and paint, make a portfolio and actually show people what you do.

Putting yourself out there is probably the hardest thing to do because most times you will get a lot of negative feedback. Some might even think of themselves as Rendall of South African idols and tell you "not to quit your day job". Negative feedback is okay. Take criticism as constructive, ignore the negative. If you really love what you do, you are passionate about your craft and see yourself doing nothing but your passion. Not because it is an easy way out but because it is a gift and a skill you worked hard to nurture. Keep pushing. Be in it to win, allow yourself to win because you are a winner.





# HOME

HEART OF MY EXPRESSIONS



Sello Alpheus Chokoe is a published writer, an actor, a voiceover artist, an expressive performance poet better known to his fans as Poetic Lion. Poetic Lion recently launched his first poetry album titled “H.O.M.E: Heart Of My Expressions” at Seshego township near Polokwane where he was born and bred. MAM was there to see it all happen and it was nothing short of artistic bliss.

When asked why poetry and why he chose to release a poetry album, Poetic Lion quickly said “Poetry is a language, an art form that allows me to express my thoughts, imaginations, truths and experiences through writing and performance. I decided to go in studio and produce this album because generally in most of my live performances you would find many people approaching me and ask where they can get more of my works of poetry? That is how “H.O.M.E” came about. I decided to do an album also because I did not want to rush the anthology I am currently writing!”

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When you listen to this body of work and actually get to see Poetic Lion live on stage you realize that his poetry is mainly inspired by the experiences he has with his community, family, and the love for storytelling. “The album embodies my whole being, it sends out different messages, it address social issues, it has motivation, romance and you get to be

introduced to Poetic Lion as an artist. I just want to inspire my people through this album, for everyone to know and understand that dreams do come true in whatever that you do, no matter the circumstances.”

Sello is also an entrepreneur who recently founded Maropeng Art Communications, a company that aims at growing the culture of performing arts in Limpopo. “Most times I feel the support and respect for artists is often spoken about as opposed to actually acted upon. You either get it from those who are not necessarily in position to help, especially financially. So it becomes tougher and as artists we are expected to go an extra mile to preserve our artistry.”

“I believe there comes a time for everything to be experienced in this life time. So this time is for poetry and this album is perfect for that. It's somewhat a way of coming closer to your inner being through listening. Currently I am doing a tour around my province launching this album, and playing a lead role in a theatre play called “Fix This Thing” written and directed by the legendary Selaelo Maredi. I am working on poetic and musical collaborations with a few other artists.”



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