

Ledelle Moe

Ledelle Moe was born in Durban, South Africa in 1971.

Graduated in sculpture from Technikon Natal, 1993. Completed MFA, sculpture, at the Virginia Commonwealth University, USA. Taught at the Maryland Institute College of Art; Corcoran College of Art in Washington, DC; Virginia; Commonwealth University; and St. Mary's College of Maryland, USA.

Moe's sculptures range in scale from monumental to miniature. Enormous concrete-and-steel heads and body fragments recall colossi toppled during histories both recent and distant. Like fallen monuments, they mark the fragility of power, the yielding of strength to vulnerability through conflict or calamity. What appeared immortalized suffers erasure, what seemed permanent surrenders to the forces of nature, to decay. Moe's looming fragments are paradoxical portraits: though free of the fixed personae and narratives of state statues, they read as everyman or -woman. Victims perhaps, they offer the poignance of finding gentleness and peace even on the faces of the dead, and in that finding mirrored our own humanity. This personal implication intensifies in Moe's swarm of miniature, wall-mounted portrait heads, like excavated artifacts that resurrect a mass of individuals lost in time. In contrast, her dark drawings evoke the cavities inside her vast heads, the negative space that from absence summons the void.

While reflecting about her work, Moe recently wrote "My sense of identity as a South African is understood only through the continued reinterpretation of past experiences via memory and imagination. Within the particular cultural and historical circumstances in South Africa, the tensions between power and powerlessness make this process fraught with contrasts and contradictions... For me, the means by which I explore the emotional complexity of my experiences and my identity as a South African artist is through the symbolic language of the human and animal form...The animal image combined with the human, for me, represents not only the irrational non-verbal: a symbol of the unconscious, but also a vehicle for the expression of contradictory human emotions. My materials are rough and speak to a sense of decay behind the brutal show of strength. The violent treatment of the surfaces over exposed steel, refer both to power and powerlessness. It is my intention that my monumental "figures" – animal or human – reveal this vulnerability behind a brutal display of raw strength, redefining what it is to be 'heroic' through a critique of the monumental."

Solo Exhibitions

- 2006 'Collapse IV', Axis Gallery, New York, USA
- 'Congregation', G-Fine Arts, Project Room, Washington DC, USA
- 'Memorial (Collapse)', G-Fine Arts, Washington DC, USA
- 2005 'Memorial (Collapse)', Anderson Gallery, Des Moines, IA, USA
- 2005 'Memorial', Kwa Zulu Natal Society for the Arts, Durban, South Africa
- 2004 'Collapse', Maryland Art Place, Baltimore, MD, USA
- 2003 'Thrust', Flashpoint Gallery, Washington, DC, USA
- 2003 'Collapse', NSA Gallery, Durban, South Africa
- 2002 'Dogs, Decatur Blue', Washington, DC, USA
- 1998 'Kings Court' (performance/installation), Washington, D.C, USA
- 1995 'Flat International', Richmond, VA, USA
- 1994 'Forecast of Human Trembling II', FLAT Gallery, Durban, South Africa

Selected Group Exhibitions

2004: 'Post Mortem', Signal 66, Washington, DC; 2001: 'Untitled', Pratt Institute, NY; 'Six Sculptors', Long Island University, NY; 2000: 'Once Removed', Socrates Park, NY; 1999: 'Fresh Meat', Kim Foster Gallery, New York, NY; 1998: 'Drömmar och moln', Kulturhuset, Stockholm, Sweden, 'Art Sites '98', Washington, D.C. (performance)

Anton Gallery, Washington, D.C; 1997: 'Options '97', WPA, Washington D.C; 1996: 'Art Sites '96', Tudor Gardens, Washington D.C, Anderson Gallery, Richmond, VA; 1995: Kwamuhle Museum, Durban South Africa; Inaugural Exhibition, Bartel Arts Trust Art Center, Durban, South Africa