



The image features a large semi-circle with a solid blue outline. A horizontal dashed line extends from the left edge of the semi-circle to the center, labeled 'Baseline' at its left end. A vertical dashed line passes through the center of the semi-circle. A diagonal dashed line runs from the bottom left towards the top right. A small 'x' is marked on the horizontal dashed line. The text 'situated making' is centered within the semi-circle. The word 'situated' is in a bold, sans-serif font, and 'making' is in a similar font but with a more rounded, playful feel. The letters in 'situated' have small blue circles around them, and the letters in 'making' have small blue circles around them. The word 'making' is partially obscured by the vertical dashed line. To the right of the word 'making' is a small black square logo with the letters 'FADA' in white, stacked vertically, and the word 'GALLERY' in smaller white letters below it.

situated making



Fada Gallery 2022

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**situated
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Exhibition Preface

by brenton maart

There are many possible routes to writing an essay on Situated Making, an exhibition curated by Eugene Hön with recent work from the staff of the Faculty of Arts, Design and Architecture at the University of Johannesburg. One approach might be to analyse the exhibition as evidence of FADA's rather avant-garde encouragement of practice-based research, a relatively new phenomenon in South African academia where creative work – artworks, exhibitions, catalogues – are now accepted as legitimate forms of research outputs. A second thread might be to locate the work within a curatorial delimitation – say new forms of materiality, or perhaps the enduring application of collage. A third tack might be a convoluted polemical dense with dusty theory. However, lets dispense with these and use instead the exhibition's title – Situated Making – because who doesn't love the structuring pathfinder of the heading? This pointer, instead of imposing a rigidity, leads the way to explore multiple paths, and is generous and open and malleable to each of the research questions and hypotheses, forms and concerns of the very different bodies of work that compose this group exhibition. Lets assemble this essay as variations on the fugue of the title, and lets begin with a definition.

The exhibition title is composed of two words: Situated denotes a particular location, place, space or position; Making signifies the act or process of forming, causing, doing, advancement, success or coming into being. Taken together, Situated Making might be understood as an examination of place and process, and the relationships between them, and this essay makes brief commentary on each contribution, in that regard, in alphabetical order.

Derivatives – the work by Marc Edwards – uses landscape as conceptual and physical location, and chance as its process of production. There are two key bodies of work on exhibition. In the first, Edwards presents the residues of paint left in the paper cups originally used to hold the coffee for his morning walks, and later used to wash his watercolour brushes. When sliced open, and presented on the gallery wall, the cups and their palimpsests of striated residues of paint become inadvertent landscapes formed, not by premeditation, but spontaneously – by chance. The second key installation is composed of small rocks and pebbles Edwards finds on his walks – shards of rose quartz, some hardened building material, composites, conglomerates, pieces of



Derivatives
Marc Edwards.

The Museum Under Erasure
Alison Kearney.

granite – and the physical location of origin of this work is literally the landscape. Presented in a white cube gallery, the rocks are objects found by chance and here elevated to forms of art.

Edwards engages these forms of serendipity and gives value to the seemingly worthless; he collects and groups small, slight acts (walking, finding, rinsing) and elevates them into installations of significance: where repetition becomes noteworthy, the subconscious becomes conscious, meditation becomes mediation, and where – Edwards writes in his exhibition text – “the landscape becomes an imaginarium.”

Lizè Groenewald's Azulejaria II is a tight grid of “tiles” of collaged objects arranged into various ensembles. Postcards, notes, shells, bottles, bits of metal, ceramic shards, dental impressions, cutlery, off-cuts of wood, computer memory boards, and so forth – objects that the artist has been collecting (hoarding?) here finds a second (a new) life in the installation. In many ways, each of the items serves as memory of a place or an experience and becomes evidence – a kind of “fact”; a kind of “truth” – of the location of this work: Groenewald's life. When these

objects are grouped together, each of the groupings – each tile – becomes a short story that might be loosely based on fact (say, for example, if all the broken shards of ceramic collected in one place are grouped together on one tile). However, an altogether more intriguing invention begins to emerge when random, unrelated objects find themselves together on a tile. It is here where fact becomes blurred into fiction, and where truth is as much subjective as objective. This is where a life starts getting its meaning through the placements of truths – of memories – into readings and interpretation. In many ways, then, the process of Groenewald's artwork is an embodiment Proust's philosophy – “How paradoxical it is to seek in reality for the pictures that are stored in one's memory,” and a manifestation that life, itself, is a subjective process of collage.

Eugene Hön's Fragmented fragments and fractals: A progeny of shards operates from a mercurial position, a shifting point of reference that might be termed the transitional. The starting point for his body of work is the ballpoint pen drawing – an analogue approach to image crafting, which he then applies to his ceramic shards through digital transfers, digital animation and digital projection. This, in effect, straddles

the disciplines of art and design, and links artwork and product. Hön's concept is based on the fragment – the shard, the splintered component – which, via his production and treatment and exhibition, is presented as the whole object, complete and not broken. Thus, in effect, Hön's position might be deemed the space of in-between.

By extrapolating this position, then, allows one to arrive at an understanding of his process as that of mediation: from the analogue to the digital; from the shard to the complete; from the drawing to the digital print; from the artwork to the product and then back again. The value of this work might be found in its application of the principles of the fourth industrial revolution, a contemporary period where interconnectivity and smart automation are the name of the game. It is here where Hön's process is located, where the terms analogue and digital are no longer separate, no longer distinct, and where contemporary processes blurred what we thought we knew with what is to come.

Alison Kearney situates herself within the museum and, in an ironic attempt to critique those institutions from within, it is a museum under erasure, thus museum. This is an editing device and its function – to bring to the fore the original and also the change – is thus also a philosophical device refined, writes Kearney

in her exhibition text, by Spivak who, in 1976, notes that “Since the word is inaccurate, it is crossed out. Since it is necessary, it remains legible.” On this exhibition, Kearney converts suitcases and found trophies of achievement into a work titled Embrace Failure, which extends on her interest in redefining the museum and the object of value. In this way, the artist embraces the irony of her positionality in both the museum and in the anti-museum.

The process that Kearney applies to her work is the act of subversion. By applying museum practice to a space that is not a museum (the suitcase) and to objects that are not materially valuable and have even lost their cultural significance (plastic trophies, and melting ice cast from plastic trophies), the artist asks of us to question our assumptions of authority and assessment. The work thus becomes an advocate – in a manner that is generous and open-ended – for the freedom of malleability, fluidity and radical shifts in delimitations.

There are two components to Farieda Nazier's In_n_Around. The physical component shows how a flat rectangle – a basic geometric shape – of silver is folded to form what appears to be an item of jewellery. The digital component, made in association with filmmaker Mocke Jansen van Veuren, is an animation of the process that the artist defines as performance.



her(e) : otherwise
Anna Abengowe and Tuliza Sindi.

Voorskoot
Christa van Zyl.

Lizè Groenewald
Azulejaria II.

The Museum Under Erasure
Alison Kearney.

The Remaindering
Ruth Sacks.

When we read this work in relation to the artist's broader concerns, it is evident that Nazier's location is from the vantage point of a post-colonial lens, and her process is one that sees the act of art-making as a performance. Nazier writes, in her artist statement for the exhibition, that her work interrogates performativity as “an action enforced upon agential materialities... as counter-actions of materiality against the active force... as placement, displacement and positionality through mattering in space... as the interaction of multiple temporal aspects, and... as relationality between wearer & worn.”

There is a post-colonial critique of apartheid inherent in Nazier's work, where basic shapes are structured in basic ways to give rise to basic forms – forms that are reminiscent of apartheid townships and the materials that are used to construct these place and spaces of built forms and, by extrapolation, the psychological forms. Might it be that the artist is interested in the performativity of the requirements of life as an art form, and as a political act?

The tension in Miliswa Ndziba's Forts of Sand: Reimagining the aesthetics of demolition through worldbuilding comes in various forms. On the level of the aesthetic, it is the tension between the cold, dry, clean, minimal, scientific, two-dimensional presentation of the printed paper on the table-top,

and the warm, wet, dirty, exuberant, organic, three-dimensional, living colonies of fungi enclosed in glass containers. Ndziba uses this aesthetic conflict as the basis for her conceptual exploration of the nature of colonization, where cold economics clashes against the guts of life. And herein is the vested location of the work: in the conflict of the liminal space, the in-between, the above- and below-the-surface, the fraught relationship between conservation and putrefaction. What happens here is that the ruins of colonization are, themselves, being colonized by that great equalizer we call nature.

Ndziba uses, as the narrative hook for her work, the repatriation of dead slave children of Mozambique, and her process then becomes a burial, where the dead are returned to their home and a cycle completed. However, we know from her installation – and from the very processes of life – that burial is never an end-point. It may be a ritual marker of sorts – some kind of psychological denotation – but it is also the start of a new process. Death may be a process of putrefaction, but it also provides the building blocks for a new form of growth.

Thus, inasmuch as the artwork is an indicator of a contemporary post-coloniality, it is also a beacon of hope, and a marker of a new form of evolution, one that may not yet be visible, but that is written in the process of chemistry, physics and life. The artist cites Dentith

(2014) when she summarises her intention “to produce alternate versions of reality (and the future) powerful enough to override the current present.”

Deirdre Pretorius employs a design aesthetic to create her Cabinets of Curiosities for the Postcolony II, a series of five framed collections of unique objects grouped by colour, form and material. The objects are strange and beautiful – things you haven’t seen before – and, because of their seeming lack of function, situates the artist’s position within the realm of the object and its materiality: the thing and its elemental components. However, this is just the starting point. Pretorius then goes on to craft names – ostensibly scientific in their fictional etymology and imaginary nomenclature – for each of the objects, and it is here where the objects then begin to appear as somewhat magical – as talismans, vestibules of energy, actors of intention, carriers of spells. By giving each object a name, Pretorius imbues each object with meaning, with history and with gravity, which the artist then extends by creating NFTs for each, and placing them within the virtual marketplace. In effect, then, the artist’s process of naming becomes a process of bestowing value.

In her artist statement to the exhibition, Pretorius writes that she is interested in “the construction of new knowledge... and how we assign value to such new knowledge.” In her process, the artist makes clear the

subjective allocation of value: by deeming an object as valuable, and entering it into the marketplace, that object is imbued with value by the process of intentionality.

Jeweller Thato Radebe locates his work within the Covid epidemic, and uses the virus itself as a source of inspiration for the design and production of a ring that draws upon the crown-like structure of the virus. Variations on the placement of the spike proteins create a sense of the variability of experience of the pandemic. Some positive, some negative, some constructive, some destructive, Radebe highlights the importance of perspective. In a corollary of location and practice, Radebe applies the process of process of multimodality “in relation to work that functions as both personal adornment (jewellery) and visual artefact (sculpture)”.

The Remaindering by Ruth Sacks is an artist book that locates the project within Kinshasa, the capital of the Democratic Republic of the Congo. This is the end location of Sack’s research that began, earlier, in Brussels, the Congo’s colonizing country. It is here, in Kinshasa, that Sacks found and collected the remainders of colonization and independence. These snippets and off-cuts of architectures and plans, unfinished and unrealized, were gathered together to create an artist book of “remainders”. The



Forts of Sand: Reimagining the aesthetics of demolition through worldbuilding
Mliswa Ndziba.

her(e) : otherwise
Anna Abengowe and Tuliza Sindi.

The Remaindering
Ruth Sacks.

Voorskoot
Christa van Zyl.

Heavy is the head that wears the CROWN
Thato Radebe.

location that Sacks presents is a location that evades a time. Although set in the contemporary, the location reaches back into independence, and further back into colonization. The location is a palimpsest, and Sacks writes in her artist book that “Straight lines and correct angles do not describe what have become monuments to the shifting everyday life...”

There are two key processes that Sacks employs. The first is the act of layering time, where elements from the past are highlighted as they do their work in the present. The second process is the deeming of what is significant. In this way, the artist side-steps the taint and disavowal that accompanies much of living with colonization, and bring the fore – deems as important – the elements left behind that, still today, are significant in the contemporary lived experience.

Anna Abengowe and Tuliza Sindi from the her(e) : otherwise platform are architects who locate themselves at the very pinnacle of post-colonial activism in this historically masculine, colonizing sector by problematizing the primary questions of, “who gets to ask, and how?”, “what gets asked about/what is deemed a valid subject?” and “where do questions get to begin and end?”. These interrogations point the way to the space occupied by a group of women architects who, in focusing on the

“brief” as that most problematic of patriarchal, colonial documents, questions “how is one sited (on ground, in history, in practice, etc.)?”

The homepage of the website of this group is divided into four blocks, and the first three deal with realms, localities and scale. It is from this positionality – this very location of the sector of architecture – that the fourth block, that of strategy, is developed. Here, an interrogation of hegemony is the group’s process of decolonial practice. The strategy is to undo the baseline, and do away with assumptions that the practice of architecture is linear because, the practitioners’ notes, “notions of place, space, and belonging are steeped in fictions, and ongoing practices of extraction, displacement and dispossession.”

Christa van Zyl’s Voorskoot presents a complex amalgamation of positionalities from which she interrogates the “personal” and the “professional”. The gendered institution van Zyl occupies demands of her a near-schizophrenic split between her roles as an academic and as a mother. Even further, the institution demands simultaneous roles as teacher and researcher, on the one hand, and the more invisible service-based student support tasks. The Covid period brought this false dichotomy into stark relief, where all these roles had to be fulfilled simultaneously, a reality that prompts van Zyl to write, in her artist statement for the exhibition,

that "I often felt like the boundaries between my many roles had crumbled. I have to continue facing my many roles," she continues, citing Bradley and Oldham (2020), with "...the knowledge that work-life balance is a myth, gender inequalities exist, and that the world of academia... needs to change."

The process van Zyl uses is the action of making to-do lists – which are here reproduced in fabric as a series of aprons and tablecloths – and then following them as a life/task guide, as a project management tool, and as just a very basic necessity to be able to fulfill the many credited and uncredited protagonist roles she juggles simultaneously.

In conclusion, the bodies of work that compose Situated Making are as diverse as are their makers, ranging from print to sculpture, performance to video, installation to concept. There are elements that bind them together and this essay extrapolates the two key commonalities that all practitioners share: that of location, and of process. As with all creative production, both these elements are in constant shift, and here provide indicators of future evolutions of even greater complexities.



Heavy is the head that wears the CROWN
Thato Radebe.



Forts of Sand:
Reimagining the aesthetics of demolition through worldbuilding
Miliwa Ndziba.

her(e) : otherwise
Anna Abengowe and Tuliza Sindi.

Voorskoot
Christa van Zyl.

The Remaindering
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The Remaindering

Ruth Sacks



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021 **The Remaindering**
Situated Making (2022).

The Remaindering.
Length 120mm / height 200mm / width 10mm.
Book work.
2022.



Artist Statement

The Remaindering is a book work that explores man-made constructions that no longer function along the lines that their makers originally intended. Dislocated architectural parts, fragments of sculptures, never-realized plans, colonial remains and unfinished infrastructural elements are represented in an ecosystem within the design, drawings and texts of the artist book. In addition to composing the text and image, I also designed the book to be an unusual object, in its own right.

The conceptual framework of The Remaindering is taken from the idea of drawing attention to the marginalia at the side of formalized academic research. I conceived of the artwork, while conducting research about the Congo (Democratic Republic of the Congo), from a postcolonial perspective. This research started in Brussels with the Art Nouveau movement and ended with Kinshasa's post-independence modernism. I followed a trail of fantastical, bizarre and ambitious buildings, artworks and exhibition installations, sprawling across the late 19th and 20th centuries as well as two continents. Each construction, or object, was built by the regimes of King Leopold II's Congo Colony (1885-1908) and Mobutu Sese Seko's Second Republic (1965-1997) which, in different ways, have gained notoriety.

These objects of study became my first academic book called, Congo Style: From Belgian Art nouveau to African Independence (Michigan University Press, forthcoming). The awkward objects that did not make it into the official text are what I have dubbed "remainders." Always on their way to becoming something else and eluding finite categories, the remainders did not fit into my wordy critical arguments except as anecdotes. Yet they lingered in my imagination as objects and forms that existed within their own parameters. The Remaindering brings these processes, and the foregrounding of 'ephemera from the field' center stage.

Taking a perspective from the postcolonial African city of Kinshasa, the narrative of each remainder reflects on what is left of colonial relations that helped shape urban space. The remaindering process I describe through layering image and text relates to how constructions that no longer participate in the everyday city have weathered and taken on a life of their own. Bound by my personal research narrative and the qualities of the various mediums employed, The Remaindering gives awkward, stubborn objects center stage. The images that echo and accumulate across the publication are outlines of drawings, plans and photographs of the remainders I discuss. I utilize transparencies, silhouettes, and shadows to accentuate the ambiguous and haunting qualities I perceive in them.

The Remaindering.
Length 120mm / height 200mm / width 10mm.
Book work.
2022.



Artist's Curriculum Vitae

personal information

Dr Ruth Sacks (b. 1977) is a visual artist and academic whose creative practice is based in artist books and installation. Her first academic book, Congo Style: From Belgian Art Nouveau to African Independence will be published by Michigan University Press in 2023. Research interests include southern cities in the Anthropocene and post independence aesthetics in Africa. She is a member of faculty at the University of Johannesburg in the Visual Art Department. Sacks was one of the co-directors of the large-scale group project [Response-ability](#), which took place at the Joubert Park Greenhouse Project (2020-1).

collections

Collection Jules Verne et de la Maison de Jules Verne, Amiens, France; FPS (Foreign Affairs), Belgian Embassy of Pretoria, Belgium/South Africa; Johannesburg Art Gallery, Johannesburg, South Africa; SAFCA (Southern African Foundation For Contemporary Art), Johannesburg, South Africa; S.M.A.K. (Stedelijk Museum voor Actuele Kunst), Ghent, Belgium; sms contemporanea, Sienna, Italy; JGCBA (Jack Ginsberg Center for Book Art), Johannesburg, South Africa.

Public Collections (*please note: I do not list private collections)

exhibitions & awards

Solo exhibitions include: **Concrete Ecologies** at [PULP](#) (Johannesburg, 2022), **Matterings** at [TPO](#) (Johannesburg, 2017), **Open Endings** at [TTTT](#) (Ghent, 2015), **2,000 Meters Above the Sea** at [CHR](#) (Johannesburg, 2012), **Double-Sided Accumulated** at

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w: <https://ruthsacks.net> i: https://www.instagram.com/ruth_sacks/

[Extraspazio](#) (Rome, 2010), **False Friends** at [Kunstverein](#) (Amsterdam, 2010) and **Open Studio** at Cortex Athletico (Bordeaux, 2007). International group exhibitions include: **AMBERES** at [M KHA Museum of Contemporary Art](#) (Antwerp, 2019), **Future Africa: Visions in Time** at the National Museums of Kenya (Nairobi, 2017) and **Iwalewa-Haus** (Bayreuth, 2015), **The Global Contemporary: Art Worlds after 1989** at ZKM | Centre for Art and Media (Karlsruhe, 2011), **Performa 09**, facilitated by the Museum for African Art (New York, 2009), the **African Pavilion** at the [52nd Venice Biennale](#) (Venice, 2007) and the **1st Architecture, Art and Landscape Biennale of the Canaries** (Tenerife, 2006).

acknowledgements

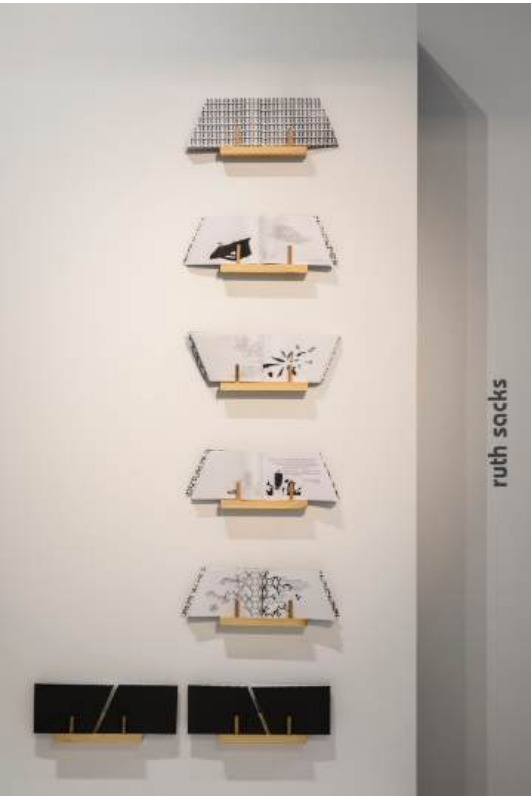
The Remaindering was **printed by Pulp Paperworks** (Johannesburg) who deserve a special word of thanks for the care taken.

Huge thanks also to the **book's editor, David Paton**, who advised on both content and image to text relations.

The installation in Situated Makings was **curated by Eugene Hön**, who gave it a special characterization through pattern-making.

The Remaindering.
Length 120mm / height 200mm / width 10mm.
Book work.
2022.

Exhibition





The Remainder.
Length 120mm / height 200mm / width 10mm.
Book work.
2022.

The Museum Under Erasure

Alison Kearney



Chapter Contents

The Museum Under Erasure

Alison Kearney

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Artist Statement

Alison Kearney, The Museum Under Erasure
(September, 2022).

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Artist's Curriculum Vitae

Personal information, biography, collections, exhibitions
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031

The Museum Under Erasure

Situated Making (2022).

The Museum Under Erasure.

Dimensions variable.

Mixed media installation including, found objects, wax, thread, paint, soil and plants.
January – September 2022.



Artist Statement

The *Museum Under Erasure* project emerged out of critical scholarly engagement with theories of the museum in Africa, institutional practices, notions of the avant-garde, the role of audience in meaning making, participatory and performative art practices, art as institutional critique, and impermanent artworks. The project emerged from a critical self-reflection of my

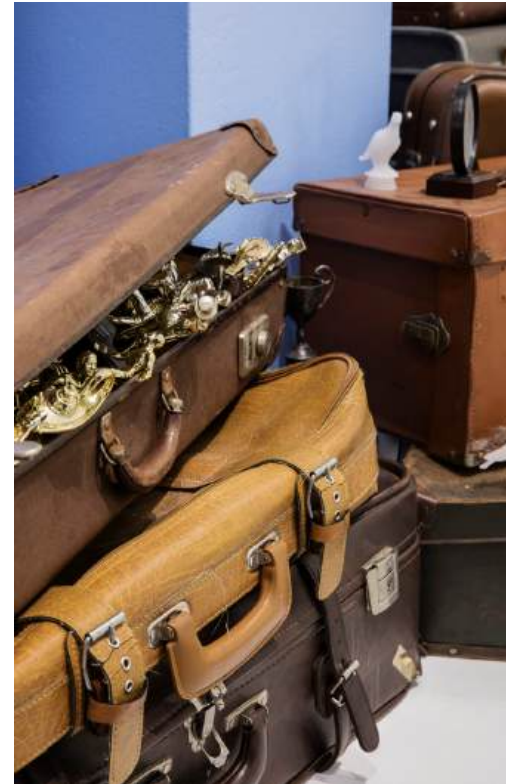
Portable Hawkers Museum project (2002- 2021). In a book chapter titled 'Confronting the Museum: Artists' Interventions as Critique'¹, I realised that, like the neo avant-garde artists who preceded me, my project failed to adequately critique the institutions of art from within. Despite that I created the *Portable Hawkers Museum* in order to critique the exclusiveness, and problematic histories of cultural history museums in Africa through a combination of parodying certain museum practices (the collection, the taxonomy, the acquisition and loaning policies) while inverting other aspects of museum practices (the portability, the temporality, the collection of inexpensive mass produced goods), I claimed my project to be a museum. Even though engagements such as the *Portable Hawkers Museum* enable dialogue and critique, the very idea of a museum remains entangled with the colonial project. Implied is that any project that aims to critique

outdated museum practices, and the legacies of museums in Africa, that continues to call itself a 'museum' will fail in its institutional critique. However, for critique through parody or satire to be successful, audiences must recognize what is being critiqued. This presented me with an interesting challenge: how do I critique historical conceptions of the museum, without reproducing the museum?

I arrived at a new approach, the creation of an anti-museum, titled *MUSEUM*, in which the word 'museum' is purposely written under erasure. To write 'under erasure' is a philosophic writing device proposed by Heidegger and expanded upon by Derrida. In her preface to Derrida's, which she translated into English, Spivak (1976, xiv) 2 explains that to write under erasure is

to write a word, cross it out, and then print both word and deletion. (Since the word is inaccurate, it is crossed out. Since it is necessary, it remains legible).

MUSEUM is a portable 'museum under erasure', through which I will continue to explore and



critique museum practices, and issues to do with museums in Africa. This portable *MUSEUM* takes form of a collection of used suitcases, each of which is thought of as a 'room' of the museum. I am using suitcases for the obvious connotations of baggage and travelling, journeying, and so that the *MUSEUM* is portable.

Featured on the Situated Making exhibition is an exhibition within an exhibition. In the *MUSEUM*'s first exhibition, titled '*Embrace Failure*', that consists of a series of artworks made with discarded trophies, purchased from thrift shops; once a symbol of achievement, now relegated to trash. Through combining these found objects in different ways, I explore the nature of achievement, what is valued and celebrated, as well as the opposite- notions of failure, and the importance of failure as a necessary step for learning and growth. The connection between failure and growth is to explore more literally perhaps in the 'room' '*Fail Better*' in which I water plants with academic graduation trophies made of ice. I am developing this work into a time-lapse video work, made

from still images taken while the ice melts and the plants grow. My exploration of failure, of trying and trying again, is embodied in the repetitive act of casting from molds, letting the casts melt, and then starting the process again. The use of magnifying glasses throughout the installation denotes the forms of scrutiny that objects are subjected to in museums. I am interested in how, like museums, the magnifying glasses both reveal and obscure vision. I hope that through these explorations this Museum might fail better than the Portable Hawkers Museum.

sources consulted

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Spivak, G. C. (1976) Translators Preface. In Derrida, J. *Of Grammatology*. Trans. Gayatri Chakravorty Spivak. Baltimore: The Johns Hopkins University Press, pp. xiii-xvi.

The Museum Under Erasure.
Detail.
January – September 2022.

Artist's Curriculum Vitae

personal information

Alison Kearney obtained a Diploma in Fine Art from the Johannesburg Art Foundation in 1997, before completing a BA Fine Art at Wits in 2002. She graduated from Wits University with a Master's in Fine Art (Cum Laude) in 2002, and obtained her PhD, titled *Beyond the Readymade: Found Objects in Contemporary South African Art*, from Wits University in 2016. She completed her Masters degree in Fine Art at Wits in 2004, and a B.A. Fine Art (Wits) in 2002, (both with distinction). She has received several awards, including being an MTN New Contemporaries Finalist (2003), and recipient of The Standard Bank Art History Prize (2002) and The Friends of the Johannesburg Art Gallery Award (2002). Since 2022 Alison is an Associate Professor in Art History and Theory, in the Department of Visual Arts, Faculty of Art, Design and Architecture, University of Johannesburg. Before taking up her professorship, she taught visual art, art history and art education at University level for over 16 years.

artist's biography

Alison Kearney is an accomplished artist and scholar of South African art, with a multi-disciplinary research praxis that includes making artworks that critically engage with the discourses and institutions of art, and conducting research on modernist and contemporary African artworks that challenge inherited, western discourses of art. These interests inform the educational work that she does in diverse learning contexts with university students, art museum visitors and arts professionals.

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w: <https://alisonkearney.co.za>

i: https://instagram.com/the_museum_under_erasure

Alison has participated in numerous group exhibitions in South Africa, America, Switzerland and Australia, and has participated in artist's residencies in Basel and Melbourne. She has curated exhibitions at Wits Art Museum, Museum Africa and the KZNSA Gallery, as well as published scholarly work on contemporary South African art and developed education materials for engaging with art for Wits Art Museum. Since 2019 Alison has served as the President of the South African Arts Historians Association, and in 2022 was nominated as Chair of the Editorial Board for the accredited journal, *de arte*.

exhibitions & awards

Recent group exhibitions include **TenX10: 100 Women and Gender Diverse Artists** at Wits Art Museum, March—August 2022; **'Monument for the Unheroic'** (2022) exhibited on **Romancing the Stone** curated by Ann-Marie Tully, Annemi Conradie-Chetty, Rachel Baasch, and Alison Kearney, with assistance from Rina de Klerk, held at the KZNSA, September—October 2022; and **'Toxic Cumulation'** (2022) exhibited on **Cloud Matters**, a group exhibition curated by Nokukhanya S. Khumalo, Liam Rothballer and Annemi Conradie-Chetty, North West University, November 2022. Notable solo exhibitions include **Offerings**, at the Goodman Gallery, Johannesburg, January—February 2008 and **Originalkopien (Authentic Replicas)**, a one-person installation at The Skulpturhalle, Basel, Switzerland, September 2004.). **Alison Kearney's work is in the Wits Art Museum and the SASOL art collections.**

Exhibition







The Museum Under Erasure.
 Dimensions variable.
 Mixed media installation including, found objects, wax, thread, paint, soil and plants.
 January – September 2022.

Derivatives

Marc Edwards



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Derivatives
Marc Edwards

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Artist Statement

Derivatives, 01 October — 03 November (2022).

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Artist's Curriculum Vitae

Personal information, biography, collections, exhibitions and awards, contact details, and acknowledgements.

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Derivatives

Situated Making (2022).

Derivatives.
01 October — 03 November 2022.



Artist Statement

Derivatives explores methods of assemblage used to construct image and form based on themes of environmental crisis, our relationship with the natural world, and identity and belonging.

I have walked along the Westdene spruit with my dogs over the past four years, averaging five kilometers per day. Every other day, I drink coffee from a disposable paper cup. I recycle the cup as a container in which I wash brushes used in my daily practice of watercolour drawing.

Each moment the brushes are cleaned or loaded in this ritual is recorded as a stain on the inside wall of the cup. Deposits of pigment accumulating on the paper assemblage a material record and thereby a visual expression of a process largely decided by chance. Deconstructing and opening the cups reveal images resembling landscapes that challenge the traditional modes of landscape representation.

The repetition of marks and images in this automatic image-making process is never identical. Rather there is only difference, where each stratum of data is new and constantly generates previously unseen patterns. As

such they create a new reality in the patterned object. Deviations from traditional landscape image making posit landscape alternatives or *Derivative(s)*, as the title of the exhibition suggests.

The wall of multiple and differentiated landscapes titled *How Landscape Thinks*, derives from Eduardo Kohn's position that rhizomatically interconnected forests "think" and from his ideas of what it means to be human. Rosi Braidotti's notion of the posthuman condition suggests that we are merging with the environment. She believes that sustaining the project of life demands the collapse of the hierarchical paradigms describing our relationship with the natural world, and thus relinquishing humans' desire/need to control the environment. *Derivatives(s)* attempts to flatten relationships among the reality of the landscape, the materiality of the object and the viewers necessarily subjective interpretation of landscape representation.

The convex curve of the cup echoes the curvature of the earth. The landscape is described

as a "thing"—as object rather than as subject—which permits a more critical posthuman understanding of our relationship with the planet. Eva Horn and Bruno Latour call for a nonhuman-turn and more critical engagement with objects, and for a commitment to disrupting and challenging the dominance of Anthropocentric discourse by displacing the human from the core of our understanding.

Each work in the installation distorts pictorial space, which repeatedly shifts/decenters the viewer's vantage point. It thereby speculates an object-oriented ontology, where the theory of everything connects the universe at a molecular level. Nature can no longer be totally subsumed by aesthetic or scientific representation, nor adequately expressed in classical western terms. An unsettled representation of the landscape places the viewer in a position of uncertainty in relation to their environment. A different nature emerges—one that is manifold, complex, interdependent, interconnected, and entangled in the fabric of life (see Horn and Bergthaller 2020).

" I make, remake and un-
make my concepts along
a moving horizon, from an
always decentered centre,
from an always displaced
periphery which repeats
and differentiates them. "

— (DELEUZE, 1994)



" As the vehicle of aesthesis, [art] is central to thinking with and feeling through the Anthropocene [...]. Art provides [...] a non-moral form of address that offers a range of discursive, visual and sensual strategies that are not confined by the regimes of scientific objectivity, political moralism, or psychological depression. "

— (DAVIS AND TURPIN, 2015)





Derivatives.

01 October – 03 November 2022.



Derivatives.
01 October – 03 November 2022.



Derivatives.
01 October – 03 November 2022.



Derivatives.
01 October – 03 November 2022.

Artist's Curriculum Vitae

personal information

Marc Edwards was born in 1958 in Pretoria and works as an artist and educator in Johannesburg. He is currently a Senior Lecturer in Multimedia in the Faculty of Art, Design and Architecture at the University of Johannesburg where he has taught in the visual and digital arts since 1984. He graduated with a Master of Arts in Digital Arts from the University of the Witwatersrand in 2010, and with a National Higher Diploma in Sculpture from Pretoria Technikon in 1982.

collections

Gencor/SOUTH32 Collection, Johannesburg Art Gallery Collection, Tshwane University of Technology Collection, University of the Witwatersrand Collection and the University of Johannesburg Collection.

exhibitions

Solo exhibitions include: **Looking Around, in Interventions in Practice**, FADA Gallery, University of Johannesburg, 2021; **Drinking Water**, Hazard Gallery (Johannesburg, 2017); **Exposures**, FADA Gallery, University of Johannesburg, 2012 and **Dada South**, IZIKO, (Cape Town, 2010).

awards

Awards include: **Daimler Chrysler Award for contemporary South African Art**, nomination, Cape Town, 2000; **FNB Vita Art Now**, Johannesburg Art Gallery, 1996; **FNB Vita Art Now**, Johannesburg Art Gallery, 1995; **FNB Vita Art Now**, Johannesburg Art Gallery, 1994; **IGI Vita Art Now**, Johannesburg Art Gallery, 1993; **Fulton Concrete Award**, 1993; **Momentum Award**, Pretoria Art Museum, 1993; **Volkscas Atelier Award**, Durban, 1992; **Kempton Park Council Art Awards**, 1992; **PPC Young Sculptor Award**, 1992; **Haggi New Visions Award**, Market Galleries, 1985; **New Signatures**, Sculpture award, SAAA, 1981; **New Signatures**, Sculpture award, SAAA, 1980; and **New Signatures**, Painting award, SAAA, 1979.

Derivatives.
01 October – 03 November 2022.

Exhibition

marc edwards



her(e): otherwise

Anna Abengowe
Tuliza Sindi



her(e) : otherwise

Anna Abengowe
Tuliza Sindi

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Chapter Contents

Artist Statement

Architecture practitioners and platform co-creators: Anna Abengowe and Tuliza Sindi (with Patti Anahory and Mawena Yehouessi).

Artist's Curriculum Vitae

Personal information, biography, collections, exhibitions and awards, contact details, and acknowledgements.

her(e) : otherwise

Situated Making (2022).

her(e) : bordeaux (front-of-house).
Anna Abengowe, Tuliza Sindi
(with Patti Anahory and Mawena
Yehouessi and Ilze Wolff, Khensani
Jurzock de Klerk, Meriem Chabani)
Dimensions of screen.
Live Offering & Recorded Panel
Discussion.
July 2022.

her(e) : accra (front-of-house).
Anna Abengowe (with Patti Anahory
and Mawena Yehouessi)
Dimensions of screen.
Live Offering & Recorded Interviews (with
Delilah Mercer, Alice Asato Adjaye, Lesley
Lokko, Rosemary Orthner, Odile Tevie,
Akosua Adomako Ampofo).
December 2021.

her(e) : otherwise (back-
of-house).
Anna Abengowe, Tuliza
Sindi (with Patti Anahory
and Mawena Yehouessi)
Dimensions of screen.
Film collage.
November 2020—June 2021.



Artist Statement

The exhibition on the far back right corner of the ground floor of the FADA Gallery titled, her(e) : otherwise formed part of the Staff Creative Output Exhibition titled, Situated Making and consisted of **three separate screenings**, that include:

her(e) : otherwise's back-of-house compilation spanning between November 2020-June 2021, that comprises footage that ranges from intricate thematic and conceptual discourse to the selections of representational icons for the platform and their corresponding associated meanings.

her(e) : accra; a front-of-house output hosted in November 2021, whose offer includes a live launch event of the platform as well as a recorded series.

her(e) : bordeaux; a front-of-house output hosted in July 2022, whose offer includes a live tour and live panel offering.

The **her(e) : otherwise** platform invites women architects from Africa and its diaspora to examine the artifacts of language—and the modes of representation—that get generated by the institutions, myths, rituals,

and devices that founded and maintain the modern architectural discipline, starting with the orienting tool of the architectural 'brief'.

Despite the variants of the brief's form—mission orders, calls for tenders/participation/contribution, specifications, etc.—the architectural brief, as a first introduction into the discipline, remains a cross-cutting primal tool of instruction and (dis) orientation, that pre-defines and predetermines ways to engage with notions of territoriality, history, topology, structure, use, language, culture, and futures. These structural forms of erasure and invisibility, according to French political scientist Françoise Vergès (2022) corners those rendered invisible into obeying Western hegemonic norms of objectification to render themselves visible again. Interrogating the brief provokes questions such as "who gets to ask, and how?", "what gets asked about/what is deemed a valid subject?", "where do questions get to begin and end?", and "how is one sited (on ground, in history, in practice, etc.)?", among others.

The platform is curated by a group of African co-curators, **saay/yaas** that comprises of Patti Anahory, Anna Abengowe, Tuliza Sindi, and Mawena Yehouessi, who work to reflect the

multiplicity of approaches, practices, contexts, and methodologies that characterize the contemporary African architectural scene. As a collaborative curatorial platform, it invites women architects from Africa and the African diaspora (through the methodology of call-and-response) to question (on) the notion of the 'brief' within the discipline, as both the site and the scene of exercising power. To interrogate the notions of control most often embedded within curatorial processes, the co-curators, as the **saay/yaas** collective, only minimally prompt responders through architectural elements and concepts such as medium, scale and locality. For this demographic of practitioners, the practice of architecture is not linear, as notions of place, space, and belonging are steeped in fictions, and ongoing practices of extraction, displacement and dispossession. Their continual grapplings with the malleable and fluid conditions of borders, territories, home, and belonging birth expansive mediums and modes of spatial practice that reveal questions such as those posed by British-American writer Taiye Selasi (2014): "How could I come from a nation? How can a human being come from a concept?" (Selasi, 2014). The platform offers a space to interrogate value production through encounter, exchange, community and intimacy, to introduce new

notational modes of self-representation across scales of belonging at the sensitive junction of architectural practice and politics.

her(e) : otherwise was launched in September 2021 as an online multimedia platform, and has been hosted internationally in both Ghana and France, in events that enable continued knowledge creation and experimentation.

Access the platform on <https://hereotherwise.space/>

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her(e) : bordeaux (front-of-house).
Anna Abengowe, Tuliza Sindi (with Patti Anahory and Mawena Yehouessi and Ilze Wolff, Khensani Jurzock de Klerk, Meriem Chabani)
Dimensions of screen. Live Offering & Recorded Panel Discussion. July 2022.

The *her(e): otherwise* platform invites women architects from Africa and the diaspora to probe /examine the artefacts / elements of language — and the modes of representation — that get generated by the institutions, myths, rituals, and devices that founded the architectural discipline, starting with the orienting tool of the architectural 'brief'.



Artist's Curriculum Vitae

personal information

Anna Abengowe holds an MArch (1st professional) from Princeton University. She practiced architecture in New York City at several established firms including The Rockwell Group. At the invitation of Lesley Lokko she joined the (Graduate School of Architecture) GSA in 2022 as the Deputy Director.

artist’s biography

Anna Abengowe is the deputy director (2022) of the Graduate School of Architecture (GSA), University of Johannesburg, South Africa. She is a co-founder of the saay/yaas collective and a creative co-director of the :her(e), otherwise platform. She recently published two articles titled "Project Africa" and "Archi-pessimism" in The Sub-Saharan Architectural Guide (DOM, 2021). Her disciplinary and practice interests target the interrogation of architecture's social role and form-making within the current cultural dominant of intellectual postmodernism and economic neoliberalism. She currently resides in Johannesburg, South Africa.

exhibitions & awards

Anna Abengowe—Exhibition designer for the Exposition Touhami Ennadre, Musee Mohammed VI d'art Moderne et Contemporaine (MMVC), Rabat, Morocco, July 2022 - June 2023. Recipient of a 2022 Graham Foundation Award (with Patti Anahory and Mawena Yehouess) for development of <https://hereotherwise.space/>. Invitation to program for the Chicago Architecture Biennial (CAB). 5th Edition, 2023, Chicago, Illinois. Invitation to design an exhibition at The Cultural Center, a CAB exhibition space, Chicago, Illinois, 2024.

Tuliza Sindi is a Master of Architecture (Professional) graduate from the University of Pretoria (2013). She has taught at the University of Johannesburg since 2014 and has been at the Graduate School of Architecture (GSA) since its inception in 2015. She acts as an external critic/reviewer across several schools of architecture in South Africa and globally, and currently heads up Unit 19 at the GSA.

Tuliza Sindi is an architecture lecturer, GSA Unit 19 founder and leader, and co-founder of room19isaFactory. She approaches grounds-as-calendars and architecture as its metronome. Through culture-making, and through archaeological, sociological, and cartographical frameworks, her practice speculates at the scales of mythmaking, urban design, architecture, and the body about liberating grounds from their chronopolitical captivity. **Her practice, room19isaFactory.**, co-founded in 2022 in collaboration with her former students Tuki Mbalo, Thandeka Mnguni, and Miliswa Ndziba, is a cross-disciplinary and experimental architecture collective that approaches existing spatial philosophies as metaphorical ground conditions that render linear constructions of time (or the Western chronopolitical imagination) tautological.

Tuliza Sindi, through her practice room19isaFactory., currently has a 3-month installation as the librarian at Zimbabwean artist and activist Kudzanai Chiurai's The Library of Things We Forgot to Remember, in Johannesburg, SA. The exhibition will act as their backdrop to host US professor of humanities and acclaimed author Tina Campt in late November 2022. She is due to feature as a delegate at the Pratt Institute of Architecture's AHRA Conference in New York, USA in mid-November.

Exhibition





acknowledgements

co-creators — Patti Anahory and Mawena Yehouessi

photography — Philip Santos

video creators — Cesar Schofield Cardoso, arc en rêve,
Tuliza Sindi

video directors — Anna Abengowe, Patti Anahory,
Mawena Yehouessi, arc en rêve

proofreading — Tuliza Sindi

curating — Primary: Tuliza Sindi, in consultation with Anna
Abengowe

A special word of thanks to the University of Johannesburg
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— **i:** <https://www.instagram.com/room19isafactory/>

l: <https://issuu.com/gsaunit19>



her(e) : bordeaux (front-of-house).

Anna Abengowe, Tuliza Sindi (with Patti Anahory and Mawena Yehouessi
and Ilze Wolff, Khensani Jurzock de Klerk, Meriem Chabani)
Dimensions of screen. Live Offering & Recorded Panel Discussion.
July 2022.

Forts of Sand Reimagining the Aesthetic of Demolition Through Worldbuilding

Miliswa Ndziba



Chapter Contents

Forts of Sand:
A Reimagining of the Aesthetics of
Demolition through Worldbuilding
Miliswa Ndziba

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Artist Statement

Forts of Sand: A Reimagining of the Aesthetics of
Demolition through Worldbuilding, September (2022).

Artist's Curriculum Vitae

Personal information, biography, collections, exhibitions
and awards, contact details, and acknowledgements.

Forts of Sand

Situated Making (2022).

Forts of Sand: Reimagining the Aesthetics of Demolition through Worldbuilding.
Length 152mm / height 83mm / width 102mm.
Mycelium, honey liquid culture, cement, brown rice flour, and psyllium husk or grass.
September 2022.



Forts of Sand: Reimagining the Aesthetics of Demolition through Worldbuilding

Forts of Sand proposes a 4th passage (as an extension of the 1st, 2nd/Middle and 3rd Passages), through which the drowned child slaves of the Sao Jose Paquete de Africa shipwreck (Cooper 2015) make their journey back home to the island of Mozambique where they were abducted from, so that their uprooted souls may finally rest. The passage culminates with the drowned child slaves (whose spirits take on the physical form of algal bloom) feasting on the ruin of the Chapel Nossa Senhora de Baluarte at the Fort of Sao Sebastiao, which was built in 1522, and is said to be the oldest colonial structure in the Southern Hemisphere. (Fitzpatrick 2010)

This experiment reveals what composition of concrete is required to attract mycelium from the water. The control is a concrete mixture made with a typical concrete ratio (1 part cement, 2 parts sand, 4 parts aggregate), the aggregate is substituted with cellulose fibre like psyllium husk or sterilized leaves or grass (which provides food for the mycelium), and the sand is substituted with brown rice flour. The potential that using leaves presents is using plant material that is present at the existing site of the chapel to contextualize the experiment.

The experiment is presented as a series of scale models and projections. The liquid culture that the models are partially submerged in, which models the ocean water, is a mixture of honey and water (3% honey). The liquid culture provides a good liquid medium for the mycelium cultures to grow in. The aim of the experiment is to create a new kind of concrete that attracts fungi, in order to determine what degenerative effects the fungi has on the concrete, as well as the worldbuilding capacity of the experiments as tools of storytelling and performance.

Artist Statement

The modern science of conservation and interpretation of ruins seeks to avoid their destruction by vegetation, because in that context, they are seen as agents of destruction (Dwyer, 2009). The design proposition leans into that destruction, and prioritizes revegetation through a creation myth that maps the below and above sea level conditions of the site of the 1794 Mozambiquan shipwreck of the Sao Jose Paquete de Africa, off the coast of Clifton 4th Beach in Cape Town (Cooper, 2015). The work proposes a 4th passage (as an extension of the 1st, 2nd/Middle and 3rd passages), through which the ship's drowned child slaves make their journey back home to the Island of Mozambique where they were abducted from, so that their uprooted souls may finally rest. The passage culminates with the drowned child slaves (whose spirits take on the physical form of algal bloom) feasting on the Chapel of Nossa Senhora de Baluarte at the Fort of Sao Sebastio, which was built in 1522, and is said to be the oldest colonial structure in the Southern Hemisphere.

The Chapel of Nossa Senhora de Baluarte is protected both from demolition and the natural process of decay, and is required by the Law of the Protection of the Mozambiquan Cultural Patrimony (Law No. 10/88)

to be secured and maintained. The protection of this and other such colonial structures become not only the protection of the structures, but of its fortifying, territorializing, and dispossessing paradigms as well.

A myth as a design is proposed due to how it works together with existing social beliefs to produce alternate versions of reality (and the future) powerful enough to override the current present (Dentith, 2014). The creation myth makes use of Saidiya Hartman's Critical Fabulation (Hartman, 2008) to make sense of the orchestrated absences in the archive of the shipwreck. These formulations are then simulated through both sandplay and performance.

Mycelium is used to model the projected growth of algal bloom in the Endless Waters, as well as the passage that the algal bloom drifts along on the surface of the ocean, and the eventual colonization of the ruin. Mycelium is used as a worldbuilding and spatial modelling tool due to its symbiotic and overlapping characteristics with algae, and the colonization of the ruin by the algae is fantasized as it "returning to the earth, melting back into the landscape" (Dwyer, 2009).

Part one of my exhibition is a series of experiments that reveal what composition of concrete

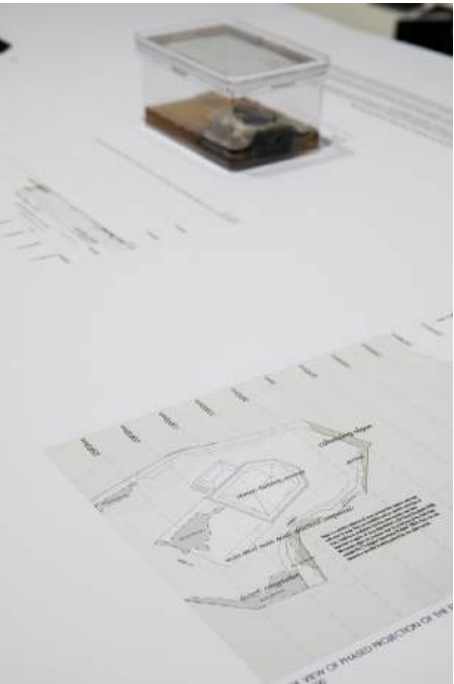
is required to attract mycelium and algae from the water. The control is a concrete mixture made with a typical concrete ratio (1 part cement, 3 parts aggregate, 3 parts sand), the aggregate is substituted with cellulose fibre like psyllium husk or sterilized leaves (which provides food for the mycelium), and the sand is substituted with brown rice flour. The potential that using leaves presents is using plant material that is present at the existing site of the chapel to contextualize the experiment. The experiment is presented as a series of scale models that is accompanied by footage of the process. Thereafter, the ratios of each concrete mixture are adjusted and the cellulose fibre substitute changed in order to find the ideal mixture. The liquid culture that the models are partially submerged in, which models the ocean water, is a mixture of honey and water (3% honey). The liquid culture provides a good liquid medium for the mycelium cultures to grow in. The aim of the experiment is to create a new kind of concrete that attracts fungi, in order to determine what degenerative effects the fungi has on the concrete, as well as the worldbuilding capacity of the experiments as tools of storytelling and performance.

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Forts of Sand: Reimagining the Aesthetics of Demolition through Worldbuilding.

Length 152mm / height 83mm / width 102mm.
Mycelium, honey liquid culture, cement, brown rice flour, and psyllium husk or grass.
September 2022.

Artist's Curriculum Vitae

personal information

Miliswa Ndziba was BORN in Durban in 1993, and was raised in Pretoria. She graduated from The University of Pretoria with a Bachelor of Science in Architecture in 2018, and from the Graduate School of Architecture at the University of Johannesburg with a Bachelor of Architecture Honours in 2020 and a Master of Architecture in 2021. She has received a number of student AWARDS, including the University of Johannesburg Corobrik Student Architecture 2nd Prize Award in 2021.

artist's biography

Miliswa Ndziba is a Graduate School of Architecture Unit 19 assistant and co-founder of room19isaFactory. As the collective's playmaker, she approaches architecture as the practice of manifesting the fantasy of persons/people through space-making. Her interests lie in dismantling the continued construction and preservation of spatio-political utopias through worldbuilding techniques such as magical realism and Saidiya Hartman's critical fabulation. She employs the methodology of child-play-as-analogue-modelling in her practice.

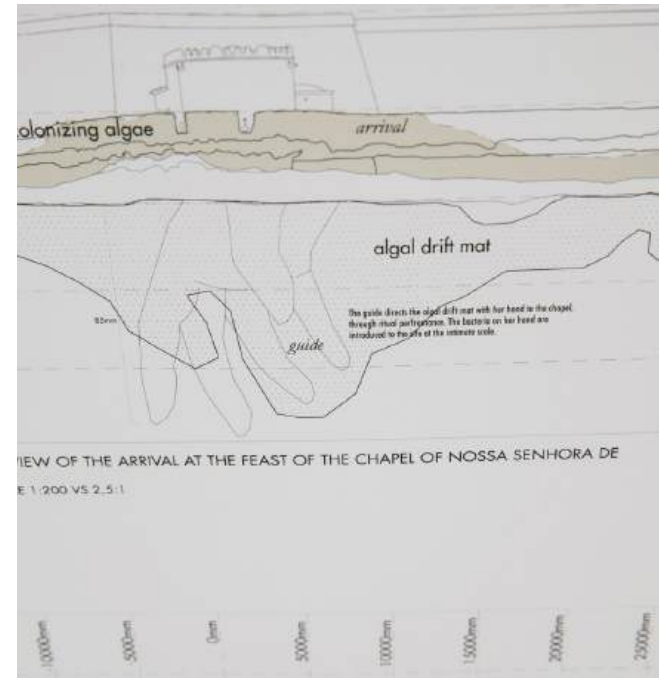
exhibitions & awards

Corobrik Student Architecture 1st Runner Up Award (2021), University of Johannesburg (Graduate School of Architecture); **Examiner's Choice Award** (2021), University of Johannesburg (Graduate School of Architecture); **Distinction Award** (2021), University of Johannesburg (Graduate School of Architecture); University of Johannesburg **Supervisor-linked Bursaries for Master's and Doctoral study** (2021), University of Johannesburg (Graduate School of Architecture); **Dean's Prize for Outstanding Work** (2020), University of Johannesburg (Graduate School of Architecture); **Distinction Award** (2020), University of Johannesburg (Graduate School of Architecture).

miliswa ndziba architecture researcher and practitioner **0768383690** —

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Exhibition

miliswa ndziba

Due to its symbiotic and overlapping characteristics with algae, mycelium is used to model the projected growth of the algal bloom, as well as the passage that the algal bloom drifts along on the surface of the ocean, and the eventual colonization of the ruin by the algae, which is fantasized as the ruin “returning to the earth, melting back into the landscape” (Dwyer 2009).





Forts of Sand: Reimagining the Aesthetics of Demolition through Worldbuilding.
 Length 152mm / height 83mm / width 102mm.
 Mycelium, honey liquid culture, cement, brown rice flour, and psyllium husk or grass.
 September 2022.

Azulejaria II

Lizè Groenewald



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Azulejaria II
Lizè Groenewald

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Artist Statement

Azulejaria II (2009–2022).

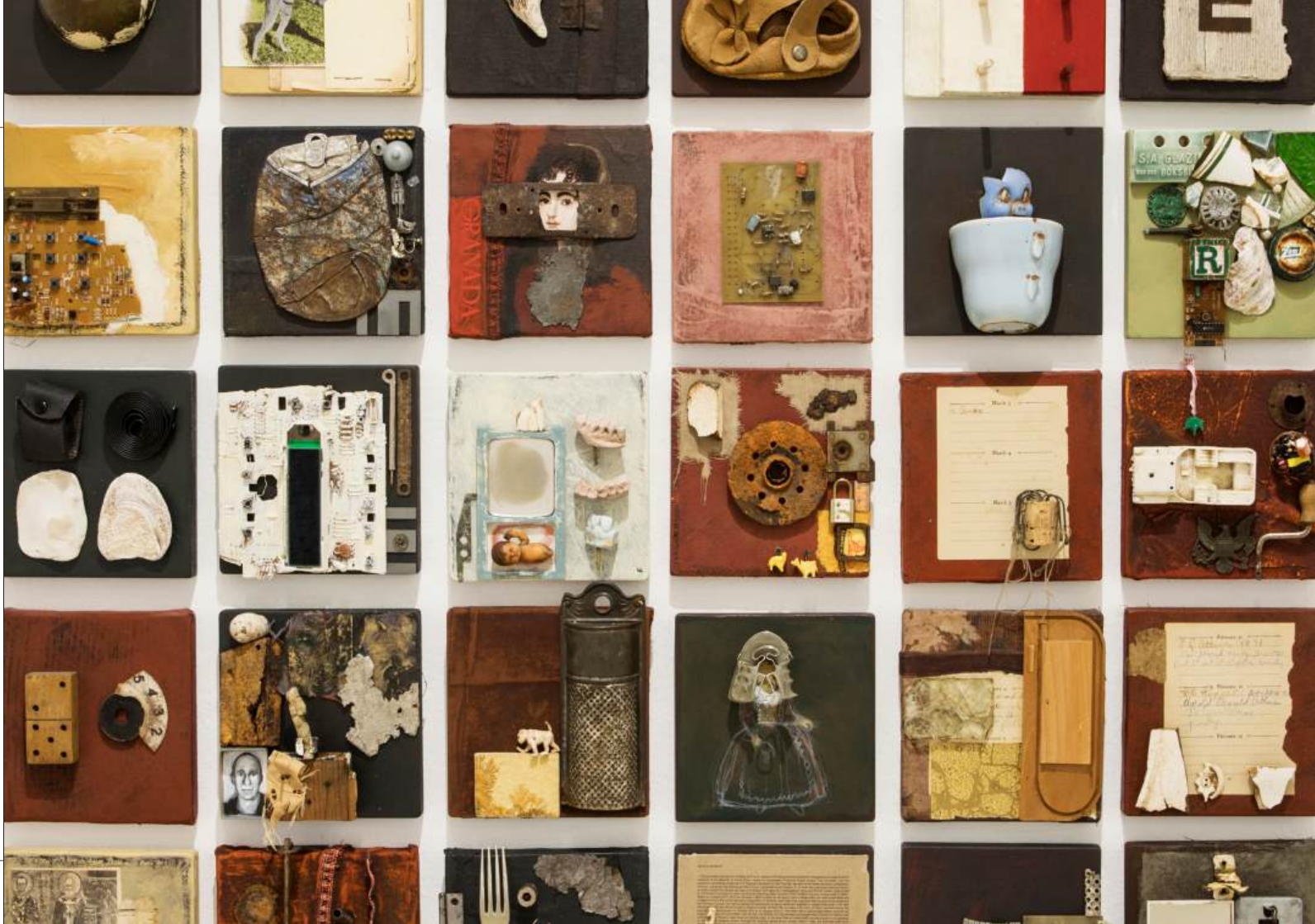
Artist's Curriculum Vitae

Executive summary and acknowledgements.

Azulejaria II

Situated Making (2022).

Azulejaria II.
—
Compressed wood, acrylic paint, cloth and found objects.
2009 — 2022.



Artist Statement

none of this is new.

Duchamp did it; Schwitters did it; Cornell did it. Louise Nevelson, painting it white, did it. In a similar vein, but on a more narcissistic scale, Tracey Emin's soiled sheets do it. Some may argue that Michael Mapes does it (but is this *trash*?).

My first sighting of filth as legitimate art making was in an article on Robert Rauschenberg in *Time* magazine when I was a first year student in 1975. Here I discovered *Canyon* (1959) and *Bed* (1955). At the time, the libidinal reference to "ecstatic nocturnal residue" (Laing 2016) in the latter work escaped me, but what I found striking was Rauschenberg's claim (in, I seem to recall, a filmed interview screened in an art history class) that, on a day, he would limit himself to a particular New York city block when scouting for rubbish. I wondered, with a vague sense of panic, what he did when a designated area did not deliver sufficient *stuff*.

Perhaps prompted by a childhood spent beachcombing on windswept shorelines, my search for stuff has been a preoccupation for more than five decades. My first bit of *mertz* was a small, discarded pine frame with the word *Pilkington* stencilled on one side. I picked it up behind the tennis courts at school

during lang pouse when I was fifteen and it may still be buried somewhere in the alluvial layers of my accumulated life. Since I had not yet heard of ready-mades, Dada, or combines, it is of interest that the *Pilkington* frame prompted me to save it. Whatever it is that attracts those of us who hoard rubbish to these *recrements*, it was latent in my childish self. I have always been beguiled by the second-hand, but the irresistible tug of the tattered scrap suggests a slightly different compulsion, one that feeds on the melancholy of decay and the futile longing for lost time.

This current display of work is a continuation of a project conceived in 2002 during a trip to Portugal. In 2009, I participated in a FADA staff exhibition curated by Rory Bester; the theme of my installation was *azulejos*, the painted, tin-glazed ceramic tilework that has become synonymous with Portuguese cultural identity. My original aim had been to produce a series of *azulejos* – not, literally, ceramic tiles, but artworks on squares of dressed wood scaled to the dimensions of *azulejos* as an iteration of the figure of diaspora, and within the context of Lawrence Grossberg's (1996) notion of identity as being made "out of partial

fragments", both "entangled and separated". The final installation, however, took on a different form. In addition to a glass cabinet containing, inter alia, a jumble of wood pieces and my mother's ashes, I created an artist's book that interrogates my obsession with blue and white ceramics: *Azulejaria Episode 1*, but also with wood. The narrative (55 pages of it) ponders the ongoing construction of an identity that is both imprinted by, and invented within, the context of an unconventional Afrikaans upbringing.

Thirteen years later my preoccupation is not so much with the anxieties of identity but rather with a Proustian affliction of melancholy. In the closing lines of Swan's Way, Proust (1992 [1928]) writes:

"[H]ow paradoxical it is to seek in reality for the pictures that are stored in one's memory ... the memory of a particular image is but regret for a particular moment ... as fugitive, alas, as the years.

Yet, despite the paradox, one searches. I continue to work on squares of wood with materials collected over a period of sixty years. Some elements are the leftovers of

items originally acquired for utilitarian purposes; others were scavenged from municipal parks, rubbish dumps, dental laboratories and car parks. To qualify for inclusion, fragments had to be purloined, but one item, admittedly, was purchased in a thrift shop: a 1930s birthday book that had once belonged to Alice Gracie Atkinson. Pages from this little Tennyson-themed volume (recording birthdays and then, decades later, death – including that of Snowball, run over by a car) were the starting point for the first *azulejaria* pieces. Following several upheavals in my house, this item has, like the Pilkington frame, been (temporarily?) mislaid, but my obsessive search for it revealed more unsettling items, such as a small black notebook dated 1943 in which my father had written up a list of titles that he undertook to, or had already, read (*Mental Conflict and Misconduct; Pain, Sex and Time; Poetry and Anarchism; Anatomy of Melancholy; the Koran; Lady Chatterley's Lover; Psychology and God; The Backward Child; Die Groot Trek ...*). The notebook, compiled by a man I increasingly know I never knew, is perhaps the springboard for a different project, but the point here is that, in returning to the *azulejaria*, bodies of sadness and loss were disinterred.

Derrida (1995), writing about archive fever, muses that,

Each layer here seems to gape slightly, as the lips of a wound, permitting glimpses of the abyssal possibility of another depth destined for archaeological excavation.

The notion of a wound is present in many elements of this installation (where one desiccated archive, like memory, has been plundered in order to fabricate another), but it is beyond both the tender of the current project and the threshold of rapidly diminishing time, to explore the story that each fragment tears, like an electrified ligament, from the bowels of my brain (for where else is sadness and loss shored up?). The pieces are only glimpses, but they are glimpses of possibility.

And that, fifty years after picking up the Pilkington square, is heartening.

notes

recrement \rec-re-ment | \ 'rekrement \ *noun* superfluous matter separated from that which is useful [Middle French or Latin; Middle French *recrement*, from Latin *recrementum*, from *re*— + *cre*— (stem of *cernere* to separate, sift) + —*mentum* —ment].

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" I had the impression that they were ...
a kind of detritus extruded by the place
itself ... And even later on, when I came
to rummage through these recrements,
they retained for me something of
this desiccated, friable texture, and
there were times when I fancied that I
too from prolonged contact with them
was beginning to moulder and would
steadily crumble away until nothing
remained of me but a shapeless heap
of unidentifiable odds and ends. "

— THE NARRATOR, IN JOHN BANVILLE'S *ATHENA* (1996)



Artist's Curriculum Vitae

executive summary

Born 1957, in East London, South Africa

Lecturer in Graphic Design Department, Faculty of Art, Design and Architecture, University of Johannesburg 1987-2022

Most Recent Group Exhibition: Helen de Leeuw (1917-2006) and Ernst de Jong (1938-2016): shaping modernity in mid-twentieth century South Africa. FADA Gallery, University of Johannesburg, 2017

Research interests include identity construction as an iteration of the figure of diaspora in Southern Africa

acknowledgements

photography art works — Sarah de Pina

portraits — Philip Santos **styling** — Eugene Hön

editor (artist statement and series paragraphs) — Helene Smuts

proofreading — Sue Isaac **art directing** — Eugene Hön

graphic design and layout — Mubanga Changa / MPDS

A special word of thanks to the University of Johannesburg Research Committee (URC) and Faculty Research Committee (FRC) for their financial support.

Published on the occasion of the Exhibition Interventions in Practice 2022 at the FADA Gallery.



Azulejaria II.
—
Compressed wood, acrylic paint, cloth and found objects.
2009 — 2022.

Exhibition



Azulejaria II.
—
Compressed wood, acrylic paint, cloth and found objects.
2009 — 2022.

lizè groenewald



Azulejaria II.

—
Compressed wood, acrylic paint, cloth and found objects.
2009 — 2022.

Cabinets of Curiosities for the Postcolony II

Deirdre Pretorius



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Cabinets of Curiosities for the Postcolony II
Tokens: Collections I-V
Prof Deirdre Pretorius

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Artist's Curriculum Vitae

Executive summary, exhibitions, links, and acknowledgements.

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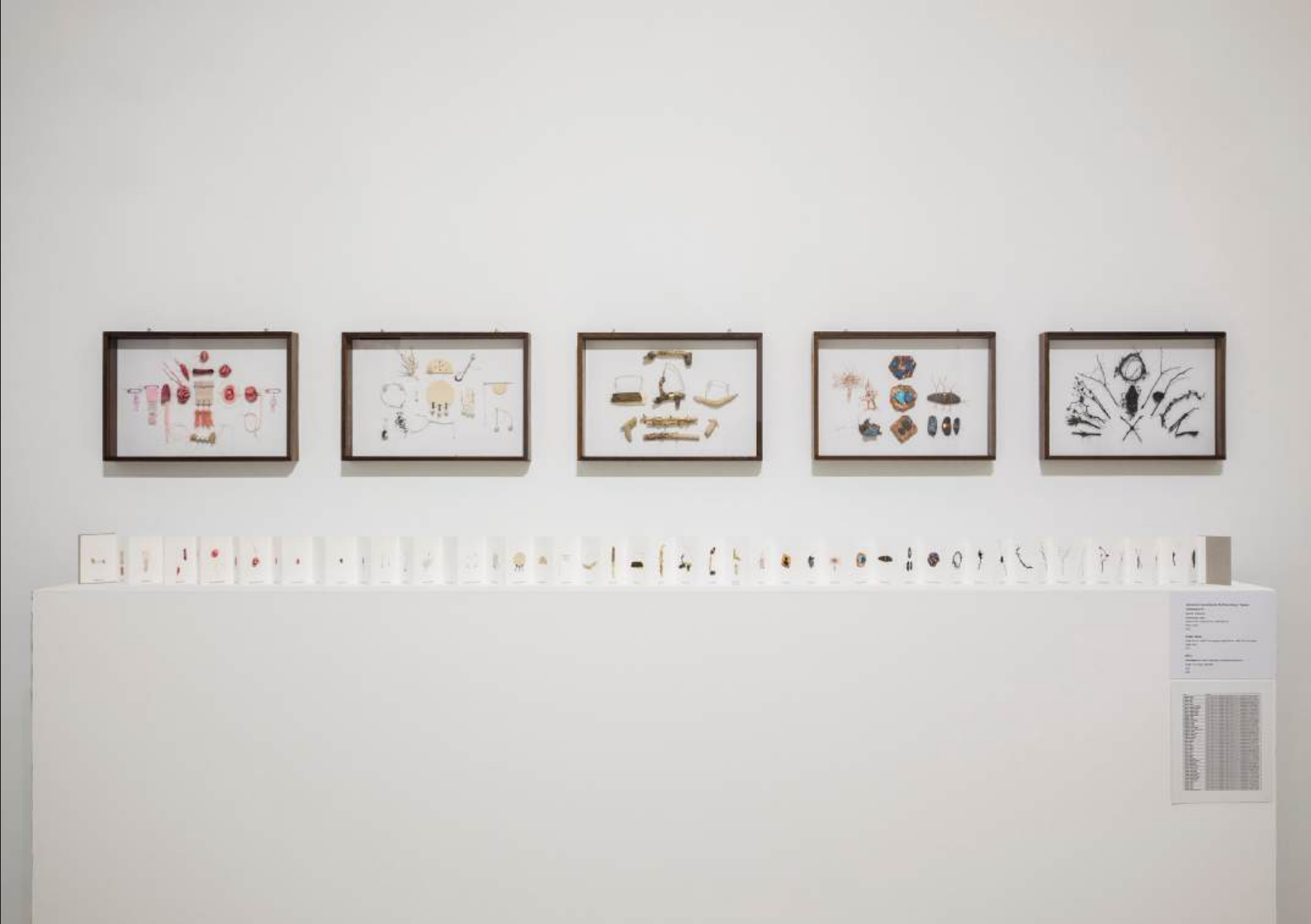
Cabinets of Curiosities for the Postcolony II:

Entomology cases and an Artist's book.

Entomology cases.
Depth 52mm / height 273mm / width 395mm.
Mixed media.
2022.

Artists' Book.
Height 96mm / width 67mm (pages).
Height 96mm / width 3417mm (book).
Digital print.
2022.

NFTs.
Height 1417pixels / width 882pixels.
Jpeg.
2022.
Available on: <https://opensea.io/collection/tokens-i-v>



Artist Statement

The artwork Cabinets of Curiosities for the Postcolony II: Tokens, Collections I-V (Tokens) follows on from my work Dead Living Things: A Cabinet of Curiosities in the Postcolony, which was shown in 2021 at the FADA Staff Exhibition - Interventions in Practice. My intention with the work, manipulation of found objects, and creation of new objects, distinguishes Tokens from the 2021 work – which presented a curated collection of found objects, without intervening into the nature of the objects, which aimed to explore how a cabinet of curiosities can be used to tell stories informed by postcolonial theory that confront colonial narratives in the contemporary South African context.

Tokens takes the form of five entomology cases, accompanied by an artists' book in leporello form, which exist in real life (IRL), and a collection of 51 non-fungible tokens (NFTs) offered for sale on OpenSea, an NFT marketplace. Each entomology case displays a collection of unique, handmade objects which are documented in the artists' book by way of 51 photographs captioned with the object's name.

With *Tokens* I am interested in exploring what is considered the construction of new and

unique knowledge, how objects can help us understand this question and how we assign value to such new knowledge. Working from the premise that the existence of things IRL and in our minds are understood and expressed through naming and language, I present five collections of unique things, created through the combination of existing things, or manipulation of materials. I then name these things with pseudoscientific names in Latin, loosely following scientific naming conventions. The genus name refers to the dominant colour or material of the object, and the species and variety names are derived from other significant features of the objects. I include an x between the names to indicate that the object is a hybrid. Therefore, Rubisco x polypus, literally translated means pink octopus. I have no knowledge of Latin and used Google translate to create the names, so there is a high probability that the names may not mean what I intended them to mean.

To ensure that these objects can be viewed as new and unique I “minted” the objects as NFTs, which explains the naming of the work. Minting “is

the process of writing a digital item to the blockchain” through which “its immutable record of authenticity and ownership” is established (<https://opensea.io/learn/what-is-minting-nft>). The conversion of a physical object into an NFT requires that the object be digitised, in this case into jpeg format, and assigned a unique identity number (ID) The act of digitising an object into pixels, means that it can be endlessly reproduced online. Walter Benjamin in *The Work of Art in the Age of Mechanical Reproduction* (1935) pointed out how the reproduction of an original work of art by mechanical means, such as photography, robbed the artwork of its “aura” or uniqueness. **It is therefore ironic that in the NFT marketplace the act of placing a digital copy of my original object, and assigning a unique token ID to the copy, renders the copy unique.** The infinitely reproducible image of the original, with its accompanying ID, becomes the “original” work of art which accrues value in the digital space, whereas the true original, the physical object IRL is of less value due to the absence of a token ID.



Artist's Curriculum Vitae

executive summary

Deirdre Pretorius is an Associate Professor at the University of Johannesburg in the Graphic Design Department. She currently lectures Design Studies on undergraduate level and supervises postgraduate students in the Honours Design, MA Design and PhD (Art and Design) programmes. As a design historian her research focus is on contemporary and historical graphic design and visual culture in South(ern) Africa. She has published in academic journals, presented at conferences and contributed book chapters on topics which include South African Communist Party graphics, Second World War posters, political party logos and overviews of visual communication history. She has practiced as a freelance graphic designer, and curated and participated in numerous exhibitions. Her creative practice currently revolves around creating artists' books.

She is an advisory board member *Journal of Design History* and a member AICA (International Association of Art Critics) and SAVAHA (South African Visual Arts Historians).

exhibitions

Her most recent exhibited works include three artists' books and a variable edition of 14 etchings exhibited at **David Krut Projects** in Johannesburg, and participation in the exhibition **"Decolonising the Book"** at the NWU Gallery in collaboration with Visual Narratives and Creative Outputs (VINCO), all under the auspices of the Artists' Book Club, of which she is a founder member, during September and October of 2022.

Entomology cases.
Depth 52mm / height 273mm / width 395mm.
Mixed media.
2022.

links

https://issuu.com/d_pretorius?issuu_product=header&issuu_subproduct=publisher-home-v2&issuu_context=link&issuu_cta=profile
<https://johannesburg.academia.edu/DeirdrePretorius>
https://www.researchgate.net/profile/Deirdre_Pretorius

acknowledgements

Thank you to **Daniel Erasmus** for building the entomology cases, **Lana Strydom** for advice on minting NFTs, **Andreas Kahlau** from Silvertone for printing and **Eugene Hön** of the FADA Gallery for curating the exhibition.

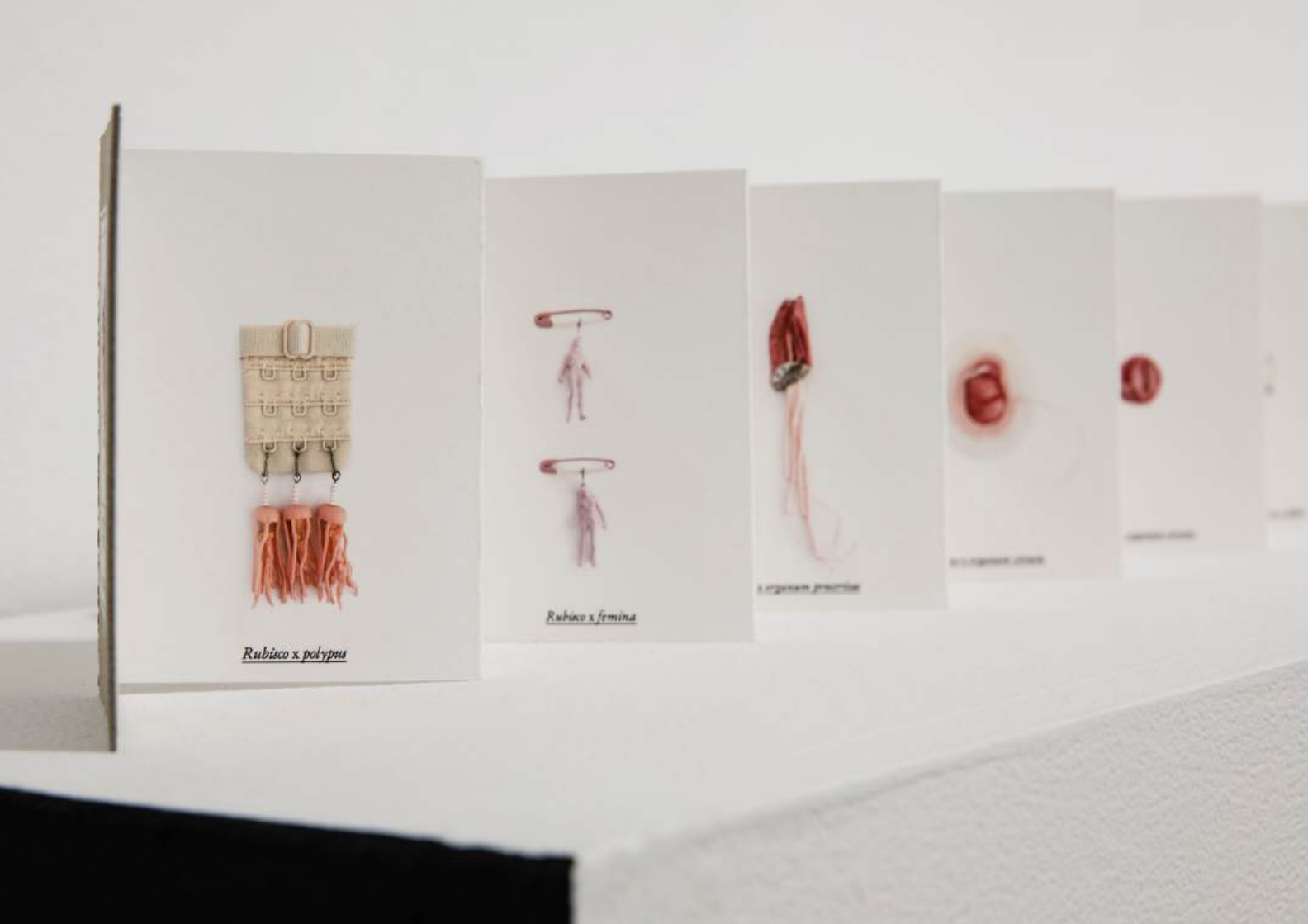


Exhibition



Deirdre Pretorius
Entomology cases
2022
Mixed media
Depth 52mm / height 273mm / width 395mm

deirdre pretorius



Artists' Book.

Height 96mm / width 67mm (pages).
Height 96mm / width 3417mm (book).
Digital print.
2022.

Entomology cases.

Depth 52mm / height 273mm / width 395mm.
Mixed media.
2022.



Voorskoot

Christa van Zyl

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Voorskoot

Situated Making (2022).

Voorskoot.
Length 3000mm / height 1000mm / width 2000mm.
Digitally Printed Fabric and diverse materials.
June – August 2022.
Not for sale



Artist Statement

Despite the change over time in academia’s gender profile, educationalists Kelly Bradley and Carolyn Oldham (2020) challenge what they perceive to be the perpetuation of "gendered norms of productivity and the mythical notion of work-life balance", both of which "endlessly complicate the conceptualisation and operationalisation of the female academic’s success". Bradley and Oldham (2020) take the position that "[w]omen cannot give in to this concept of two separate worlds, which splinters the self" and propose a reflective practice that prompts female academics to "claim our entire personhood, professional and parent, if we are to seek freedom from feeling 'torn' between these spheres".

In response to my own sense of feeling 'splintered' and 'torn' between parental, personal and institutional measures of success, in an act that recognises both my personhood as a professional and a parent by repairing the divide between these spheres of my identity, I created a series of three densely designed aprons and a table cloth from accumulated to-do lists and sketches by myself and my daughter taken from my notebooks from 2019 to 2022. These aprons are exhibited along with other relevant artefacts and a range of 'creative outputs' by myself and my daughter. The work serves as a "reflective checklist"

(Bradley & Oldham 2020), visualising the choices, priorities, so-called invisible work and engagements in the many worlds I traverse daily as a parent, partner, professional and academic. Like an apron, these roles are worn, sullied, removed, washed and then again hung on the wall, ready for another day of service. An apron is used to protect, keep clean, to take on a role.

By incorporating my to-do lists, the main thing that helps me remember my many tasks and expectations, I show there is little balance and separation between the home and the career. As a mother, you are everything to everyone and little to yourself. The aprons symbolise the roles and layers one has to assume as a parent, academic and person, leaving little to no space for other pursuits. My numerous to-do lists from the past three years, during pre-pandemic, pandemic and post-pandemic times, proved quite poignant and sobering. The lists encapsulated, along with parenting from home, a long list of so-called 'invisible work' such as portfolio reviews and marketing, service work such as mentoring and supporting struggling first-generation students, departmental housekeeping, extensive teaching hours within an under-staffed department and dogged

attempts to find some focused time to do research. The term "invisible service work" refers to activities such as marketing the department, running social media platforms to encourage cohesion and draw in prospective students, participating in industry events and competition entries, and offering support and care work to students and colleagues (Thompson 2022). According to Bird, Litt, and Wang (2004:199), invisible service work hampers promotion opportunities and "... faculty who devote considerable time to service work are likely to be penalised in their efforts to achieve tenure and promotion" (*Social Sciences Feminist Network Research Interest Group* 2017:231).

This perspective of service work coincides with a growing tendency to view teaching as a lesser, non-academic activity within neo-liberal institutions internationally. Instead, these institutions are geared toward ratings, and promotion and professional recognition are skewed toward the output of academic papers and patents (Cardozo 2017:406). Monroe and Chiu (2015: 230), quoted in Bowyer et al., confirm that "... (w)ork or positions once deemed powerful and high status become devalued as women take on these roles. Service tends to be thought of as a female job, and service within the

university is undervalued, as is teaching. The status hierarchy rewards research" (2021: 311).

Invisible work was added onto by care work, which during the Covid-19 pandemic in 2020 - 2021 included taking on more teaching due to staffing issues, organising counselling for students and following up with students with severe connectivity issues during lockdown education, to name but a few. According to Wallace et al., quoted in Magoqwana et al. (2019), the burden of care work, whilst appreciated at a departmental level, is of little value or worth regarding a neo-liberal university path to promotion (2019:7). Bowyer et al. add to this that "(t)he rapid transition to online learning, coupled with school shutdowns, created a double shift for many women whereby academic, and family responsibilities increased and had to be met simultaneously. As teaching and service loads increased exponentially alongside our caring roles, it was very much the research elements of our careers that suffered" (2021: 331). I created a tablecloth and aprons from my lists because of this experience to show that my (and many other colleagues) service and care work protected my child, department and students but was invisible and taken for granted.

The 'creative outputs' on display symbolise the time-consuming role of a parent in trying to create an enriched life for a child. I have placed them on a low plinth, so the viewer has to look down on them, as it often feels to me that the act of even having a child, much less spending time bringing up said child, is generally looked down on by neo-liberal university management. According to Bowyer et al., "...academic mothers suffer far more difficulties in their bid to juggle family and parenting commitments with a broad range of academic work across teaching, research, and service compared to their male and non-parenting counterparts (2021: 311)." However, each humble little work on this plinth symbolises value, love and care in developing a young mind. No one but myself and my daughter may appreciate its value, but it represents precious time spent together.

As Bradley and Oldham also conclude, I have to continue facing my many roles with "...the knowledge that work-life balance is a myth, gender inequities exist, and that the world of academia can change and needs to change (2020: 92)."

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" The work serves as a "reflective checklist",
visualising the choices, priorities, so-called
invisible work and engagements in the
many worlds I traverse daily as a parent,
partner, professional and academic. "

— CHRISTA VAN ZYL



— Christa van Zyl

Artist's Curriculum Vitae

personal information

Christa van Zyl (1981) completed her undergraduate degree and Master's degree in Graphic Design at the University of Stellenbosch in 2003 and 2008. After working as a professional designer, she chose to follow in the footsteps of her parents and grandparents by taking up an academic position at the University of Johannesburg. Since the end of 2010, van Zyl has been a full-time faculty member at UJ's Faculty of Art Design and Architecture. She teaches Communication Design to undergraduate and postgraduate students. Within this position, her research focus shifted from representation to collaboration and human-centred design. She is commencing with her PhD at the University of Johannesburg in 2024, focussing on her postgraduate teaching and the difficulties of creating impactful community engagement projects..

artist's biography

Christa van Zyl works mostly in the commercial sphere and has designed numerous book covers, magazines, murals and postcards for NGOs, her faculty and clients.

exhibitions & awards

Christa van Zyl has participated in multiple exhibitions, including design work for Eugene Hön's **Interventions in Practice** piece (2021), **Art on Paper** (2014), as well as **Book-nesses** (2016) in collaboration with David Paton, Martin Bolton, Ashton Moseley and Eugene Hön. **She is also the departmental annual exhibition curator for Graphic Design from 2011 to the present.**

acknowledgements

- printing of works** — Dumanis textile printers
- sowing** — Nozuko Ndisina / Nhantsike Apparel
- sculptures and paintings** — Christa van Zyl in collaboration with Christhea Coetzee-van Zyl
- styling of photography** — Eugene Hön
- editor (artist statement and series paragraphs)** — Lizè Groenewald
- proof reading** — Adrie Haese
- art directing** — Eugene Hön
- graphic design and layout (catalogue)** — Mubanga Changa / MPDS

Thank you to Eugene Hön and his team for the curation and installation of the exhibition.
A special word of thanks to the University of Johannesburg Research Committee (URC) and Faculty Research Committee (FRC) for their financial support.

Voorskoot.
Length 3000mm / height 1000mm / width 2000mm.
Digitally Printed Fabric and diverse materials.
June – August 2022.
Not for sale

Exhibition

christa van zyl





" During the Covid-19 lockdowns, I often felt like the boundaries between my many roles had crumbled, with expectations that I teach online, whilst in a meeting online, whilst trying to take care of a young child who does not understand why I am ignoring her. "

— CHRISTA VAN ZYL





Heavy is
the head
that wears
the crown

Thato Radebe

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Heavy is the head that wears the CROWN

Situated Making (2022).

Chapter Preface

My jewellery practice focuses on the construct of multimodality and its applicability to the contemporary jewellery discipline, towards problematising and thus undercutting the hierarchical distinctions imposed on jewellery as a craft. In the context of the jewellery works discussed here, multimodality is considered in relation to work that functions as both personal adornment (jewellery) and visual artefact (sculpture): therefore, I focus particularly on the intersectionality between jewellery and sculpture.

Heavy is the head that wears the CROWN.
Length 450mm / height 60mm / width 450mm.
Sterling silver, copper and polystyrene.
June 2022.



Artist Statement

The word "corona" is the Spanish word for "crown". There is something poetic about that because we have had to be leaders in our communities in order to overcome the COVID 19 pandemic. The COVID 19 pandemic has been very difficult to deal with for the whole of humanity. We have had to change the way we go about our daily lives. While there have been a lot of negative effects of the pandemic, I believe there have been a lot of positive aspects to it too. We have spent more time with loved ones, the planet has benefitted from the lack of carbon emissions produced by the cars we drive and we have become more conscious about our health. My work is a representation of this duality in that although the subject matter is focused on the devastation of the pandemic, the work I have produced looks good aesthetically, making one to not focus on the negative.

My general area of focus features a combination of precious metals as well as alternative materials such as polystyrene, as is the case in the work on display. As a contemporary jeweller it is important that we use alternative materials because they are a defining characteristic of contemporary jewellery as they raise questions of material value, reinvention, recycling and sustainability. Combining them with precious metals to make contemporary jewellery challenges the traditional concept of value.

The subject matter of the work I have created is the COVID 19 virus as it multiplies. I have drawn on my technical jewellery skills to manufacture multiple illustrations of the COVID 19 virus in polystyrene, copper spheres and twisted copper wire and a singular sterling silver COVID 19 inspired ring in the centre of the work.

Heavy is the head that wears the CROWN.
Length 450mm / height 60mm / width 450mm.
Sterling silver, copper and polystyrene.
June 2022.



" The subject matter of the work I have created is the COVID 19 virus as it multiplies. I have drawn on my technical jewellery skills to manufacture multiple illustrations of the COVID 19 virus in polystyrene, copper spheres and twisted copper wire and a singular sterling silver COVID 19 inspired ring in the centre of the work. "

— **THATO RADEBE**

Artist's Curriculum Vitae

personal information

Thato Radebe was born in Boksburg, East Rand in 1989. He obtained all 3 of his post graduate degrees from the University of Johannesburg, the last being his MA degree in 2020. In June 2012 he worked in the Jewellery Design Department at DUT where he was the 1st year coordinator. He taught a variety of modules including design, techniques, and CAD. In 2014 he got a position as a lecturer in the Jewellery Design Department at UJ where his responsibilities were similar to those he held at DUT. In 2016 he spent 6 months in Cape Town working for The Foschini Group (TFG) as a merchant buyer for Sterns and American Swiss' diamond division. Upon his return to UJ in June 2016, he was appointed on a full time basis as a lecturer position which he has held to this day.

artist's biography

Thato Radebe is a Johannesburg based jewellery designer / lecturer working at the University of Johannesburg. He obtained his National Diploma in jewellery Design in 2010 and then his BTech degree in jewellery design in 2011 from the University of Johannesburg. From 2012 to 2014 he worked as a jewellery design lecturer at The Durban University of Technology. He returned to The University of Johannesburg in 2014 where he spent 2 years lecturing. In 2015 he obtained his BA honours degree in design from The University of Johannesburg with Cum Laude. In 2016 he spent 6 months as a merchant buyer for Sterns and American Swiss in Cape Town. In 2020 he obtained his master's degree in design where the focus of his study was on multimodal jewellery.

thato radebe designer (jewellery) and academic **0728104958** — thator@uj.ac.za
w: <https://www.thatoradebejewellery.co.za> **i:** [@thatoradebe_trj](https://www.instagram.com/thatoradebe) **t:** [@thatoradebe_trj](https://www.facebook.com/thatoradebe)

exhibitions & awards

Samsung Inspire Design Awards (2014)—Winner of the 2014 Samsung Inspire Design Awards (Jewellery Category). **Hallmarking UJ Jewellery: An emerging brand** (2014)—I was part of the 2014 UJ Jewellery Design group exhibition where the UJ Jewellery Alumni came together in an exhibition to showcase their best work. **Woven through time:** 2011—2017 (2017)—A solo exhibition where I was reflecting on my journey as a jewellery design professional through an experimental body of work that spoke to my art-craft-design paradigms of indigenous weaving. **ASAP to 4IR exhibition** (2019). **SAJW - A.S.A.P to 4IR** (2019)—I was part of the ASAP to 4IR group exhibition organised by a company I co-founded called South African Jewellery Week. ASAP to 4IR was an exhibition where contemporary jewellers from around South Africa were given an opportunity to showcase their work alongside one another. **SAJW x NYCJW** (2020)—I was part of the organising committee for a collaboration between SAJW and NYCJW where we compiled a virtual exhibition showcasing South African jewellery talent on an international platform. The work on display was the jewellers' current ranges and they were encouraged to make expressive ramp pieces to show their talent.

acknowledgements

photography — Thato Radebe **curating** — Eugene Hön
A special word of thanks to the University of Johannesburg Research Committee (URC) and Faculty Research Committee (FRC) for their financial support.

Exhibition



Fragmented Fragments and Fractals A Progeny of Shards

Eugene Hön



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Fragmented Fragments and Fractals:

A progeny of shards

Eugene Hön

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Artist Statement

Ceramics and Drawing: pioneering digital solutions.

A Body of Ceramic Transferware

Digitally printed ceramic transfers of ballpoint pen drawings, fired onto bespoke shards.

Artist's Curriculum Vitae

Personal information, biography, collections, exhibitions and awards, contact details, and acknowledgements.

Projected Animation

Digitally enhanced ballpoint pen drawings animated and projected onto an upscale shard.

Figure 1 (overleaf).
Digitally enhanced ballpoint pen drawings of a Marijuana bud
and a dragonfly - towards digitally printed ceramic transfers.



Artist Statement

The exhibition in the lower ground of the FADA Gallery titled, fragmented fragments and fractals: a progeny of shards formed part of the Staff Creative Output Exhibition titled, Situated Making and consisted of **two separate ceramic statements:**

A body of ceramic transferware; digitally printed ceramic transfers of my ballpoint pen drawings, fired onto bespoke ceramic shards.

A projected animation of my ballpoint pen drawings onto an upscale shard, a collaboration with Lukasz Pater, an animator and lecturer in Multimedia and Dominic Hobbs, a Master's student in Communication Design.

The exhibition sees the culmination of years of research into visual art drawing and ceramics, pioneering digital solutions. The advancement in digital technology has made it possible to scan my detailed ballpoint pen drawings to create digitally printed ceramic transfers for firing onto carved slip cast and glazed shards, including a projected animation of the renderings onto an upscale CNC-machined shard. The applied digitally printed ceramic transfers and projected animation reference traditional ceramic surface decoration and recent

breakthroughs in ceramics and print, whilst pushing the boundaries on many decorative fronts

The most obvious breakthrough is visible in the exploration of fractals in the applied waterslide ceramic transfer surface decoration. Previous transferware I produced made use of traditional textiles pattern techniques such as reflection symmetry, made from the drawings. The inclusion of fractals as surface decoration add a layer of complexity to the ceramic transferware and the projected animation, brought about by the incredible detail inherent in the scanned large format ballpoint pen drawings, A2 and A3 respectively. On the most recent decorated shards and in the projection, the drawn-out fractals of the cannabis bud is reminiscent of large brushstrokes, applied to the broad rim of the shard. The other breakthrough sees the inclusion of transfers of computer-generated configurations of cracks and in particular the glaze fault crazing, applied as a reimagined 'yobitsugi' fragment (one of many 'kintsugi' manifestations – yobi = patched / tsugi = joining) onto the fragment of a broken platter, the slip cast shard. The waterslide transfer application involves a haptic design process, building each composition organically by hand. These two applied decorative

transfer devices compliment the uniquely stylised and individually carved ceramic shards, culminating in the underlying theme for my exhibition titled, fragmented, fragments and fractals: a progeny of shards.

Central to the surface development is the red ballpoint pen drawing of a cannabis bud, my continued celebration of plant weeds, the outcasts. The earliest historic evidence of the use of cannabis dates back as early as 3000 BC, found on excavated pottery shards of the Tapenkeng culture on the island of Taiwan (see Booth, 2003). It first appeared as impressed pieces of hempen cord as ceramic surface decoration. Banned for centuries, the cannabis plant's extract CBD, with little if any toxic properties, is quite effective in the treatment of chronic pain. Its many commercial and industrial products include rope, textiles, clothing, shoes, food, paper, bioplastics, insulation, and biofuel. However, for this artist the celebration of the weed includes its psycho-active effects, stimulating the creative imagination. Martin Booth, in his book, Cannabis a history (2003:14), states: *"Visual sensitivity increases, patterns may appear with enhanced peripheral vision and raised visual imagery"*. This series of transferware also draws inspiration from William Blakes advocacy of art practice inspired and informed by ones imagination.



Figure 2.
Red ballpoint pen drawing of a Cannabis Bud (A2 size).
Towards digitally printed Ceramic Transfers.

" *The imagination is a plurality of universes; or, rather, 'nature' imposes one object on many minds; whereas in the world of Imagination the one Mind creates innumerable universes. Within the living unity of Imagination moves an endless succession of 'visions' of 'worlds of thought: Ever expanding in the Bosom of God, the Human Imagination.* "

— (SEE RAINE 1991: 25)

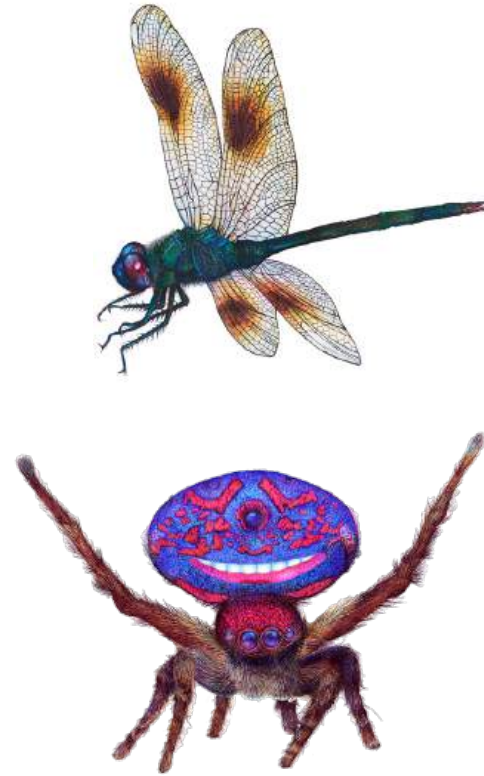


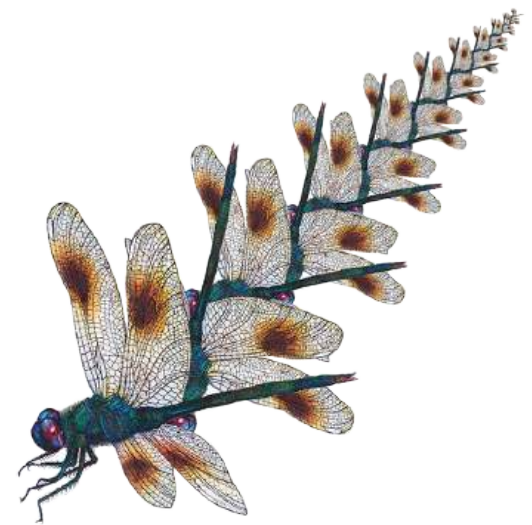
Figure 3 (overleaf above).
Ballpoint pen drawing of a dragon fly (A3 size).
Towards digitally printed ceramic transfers.

Figure 4 (overleaf below).
Ballpoint pen drawing of a peacock spider, with reference
to the smiling spider, a charcoal drawing by Odilon Redon
(1881) Towards digitally printed ceramic transfers.

A Body of Ceramic Transferware

A body of ceramic transferware; digitally printed ceramic transfers of my ballpoint pen drawings, fired onto bespoke ceramic shards.

Made possible with the following expertise:
Dominique Hobbs — fractal research and design, including transfer layouts
Ross May / ROSSCO — mould making and slip casting
Digital Ceramics — water slide transfers
John Shirley — technical ceramic consultant



The body of work consists of nine large scale, handcrafted slip cast shards, with bespoke applied digitally printed ceramic transfers. These were made from scanned and digitally enhanced ballpoint pen drawings of a cannabis bud and tree, a peacock spider and a dragonfly in the on-going series of transferware celebrating weeds.

Large **ceramic shards (fragments)** are the perfect canvas on which to extend my exploration of **fragmented surfaces** (reimagined Yobitsugi as explained above), drawing inspiration from nature's **fractal patterns** (repeat patterns of different sizes and configurations) developed in association with Dominic Hobbs, a Masters Graphic Design student. The cannabis bud, peacock spider and dragonfly drawings are digitally enhanced with reference to fractals. They are applied to unique slip cast, carved, painted, glazed and inhouse fired shards, exploring the concept of fragmented fragments and fractals with creative and innovative surface development options.

Applying the bespoke transfers to my uniquely designed and manufactured shards addresses some negative connotations associated with my earlier work, as being too commercial. Replacing the ready-mades with slip cast shards, in the creation of the bespoke applied transferware, is fundamental to making uniquely crafted one-of-a-kind ceramic statements. Transferware is a term normally applied to ceramics incorporating repeat transfers applied as decoration in the production of ranges of commercial ceramics.

Figure 6.
Ballpoint pen drawing of a dragonfly, digitally enhanced as fractals. Towards digitally printed ceramic transfers.

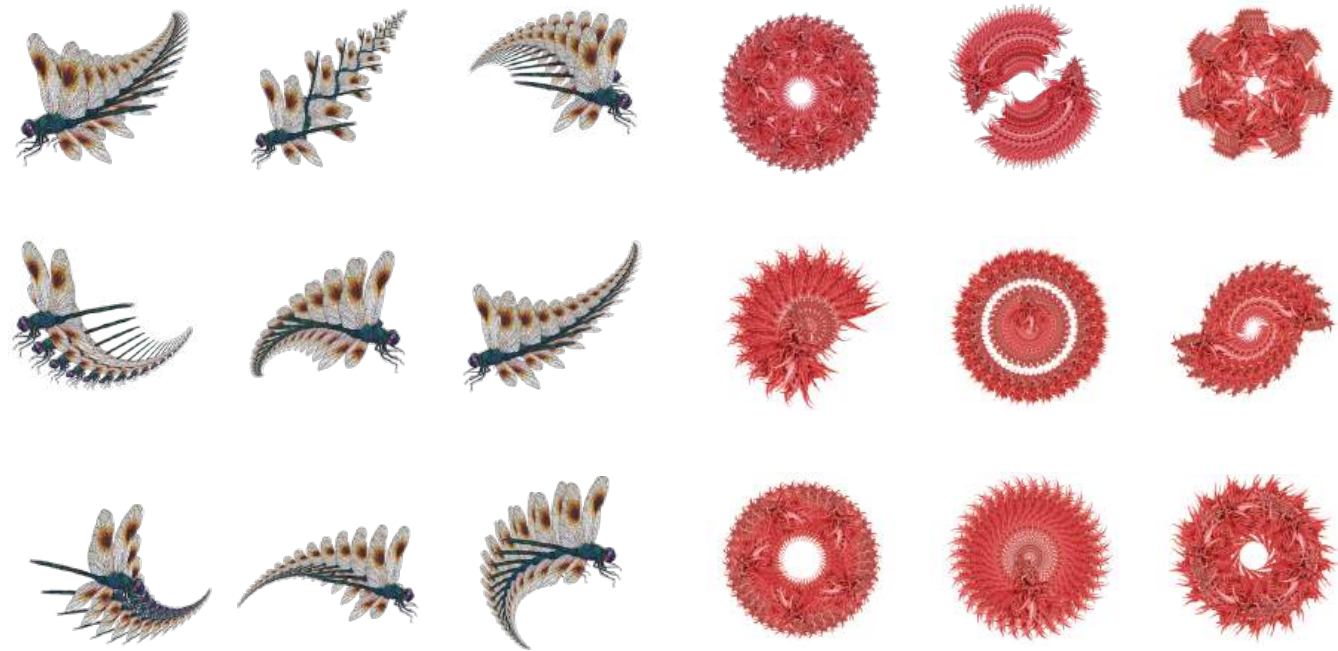


Figure 7.
Ballpoint pen drawings of a dragonfly and a cannabis bud, digitally enhanced as fractals. Towards digitally printed ceramic transfers.



Fragment I.

September - October 2023, 580mm length.

A slipcast platter fragment, with carved details and applied digitally printed ceramic transfers.



Fragment II.

September - October 2023, 580mm length.

A slipcast platter fragment, with carved details and applied digitally printed ceramic transfers.





Fragment III.

September - October 2023, 580mm length.

A slipcast platter fragment, with carved details and applied digitally printed ceramic transfers.



Fragment IV.

September - October 2023, 580mm length.

A slipcast platter fragment, with carved details and applied digitally printed ceramic transfers.



Fragment V.

September - October 2023, 580mm length.
A slipcast platter fragment, with carved details and applied digitally printed ceramic transfers.



Fragment VI.

September - October 2023, 580mm length.
A slipcast platter fragment, with carved details and applied digitally printed ceramic transfers.



Fragment VII.

September - October 2023, 580mm length.

A slipcast platter fragment, with carved details and applied digitally printed ceramic transfers.



Fragment VIII.

September - October 2023, 580mm length.

A slipcast platter fragment, with carved details and applied digitally printed ceramic transfers.



Fragment IX.

September - October 2023, 580mm length.

A slipcast platter fragment, with carved details and applied digitally printed ceramic transfers.



Artist's Curriculum Vitae

personal information

Eugene Hön was BORN in Beville in the Cape in 1958. He is a ceramic artist with a passion for drawing, ballpoint renderings. With a master's degree in Ceramic Sculpture, from the University of Cape Town. He has pursued a career as an academic and practicing artist for the past thirty-seven years. He is an artist that celebrates the handmade, developing concepts and ideas within the context of a globalized society. He embraces the advancement in technology and the impact of the digital, whilst living in an information age. His experience as an academic and commitment to the development of the crafts has expanded his knowledge and honed his broad skills to include the teaching and the making of ceramics, sculpture, drawing, artists books, digital printing, animation, video or digital projection installation and ultimately design; industrial design and jewellery design and manufacture. His latest career development expands his broad creative output to include curatorial practice, as the appointed director of the FADA Gallery at the University of Johannesburg.

collections

Eugene Hön's work is in the COLLECTIONS of the Johannesburg Art Gallery; the South African Constitutional Court; the Durban Art Gallery; The National Art Gallery; The Corobrik Collection; the Altech Collection and the Ginsberg Collection at WAM.

exhibitions & awards

Recent solo and group exhibitions include the **Ceramics SA Regional Group exhibition**

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w: <https://eugenehon.com> **i:** <https://www.instagram.com/hongenius> **b:** <https://eugenehon.com>

held at Arcadia (2021); ceramic installations titled Windstruck I and II as part of the Creative output Exhibition titled, **Interventions in Practice**, held at FADA Gallery (2021), a solo exhibition at FADA Gallery titled **Manufactured Distractions and Interaction:** Ceramic Transferware, held at FADA Gallery (2020), **Ceramics SA Regional Group Exhibition** held at BIGS (2018), **100% Clay at Decorex Exhibition** held in Cape Town (2018); the **Booknesses: SA Contemporary Artists Books Exhibition** at FADA Gallery — participating artist and curator (2017); **Ceramics SA Biennale Exhibition** held at the University of Johannesburg Art Gallery — participating artist and curator (2016). The **2014 Taiwan Ceramics Biennale** held in the New Taipei City Yingge Ceramics Museum, Taiwan (2014); **The Book Arts: Artists Books Exhibition** held at Art on Paper. 44 Stanley (2014); a Solo Exhibition held at Elegance Jewellers titled **...and the ship sails on...**, Melrose Arch (2012), a staff exhibition **Collaborations/Articulations** at FADA Gallery (2012).

acknowledgements

photography — Sarah de Pina and Eugene Hön

fractals design — Dominic Hobbs

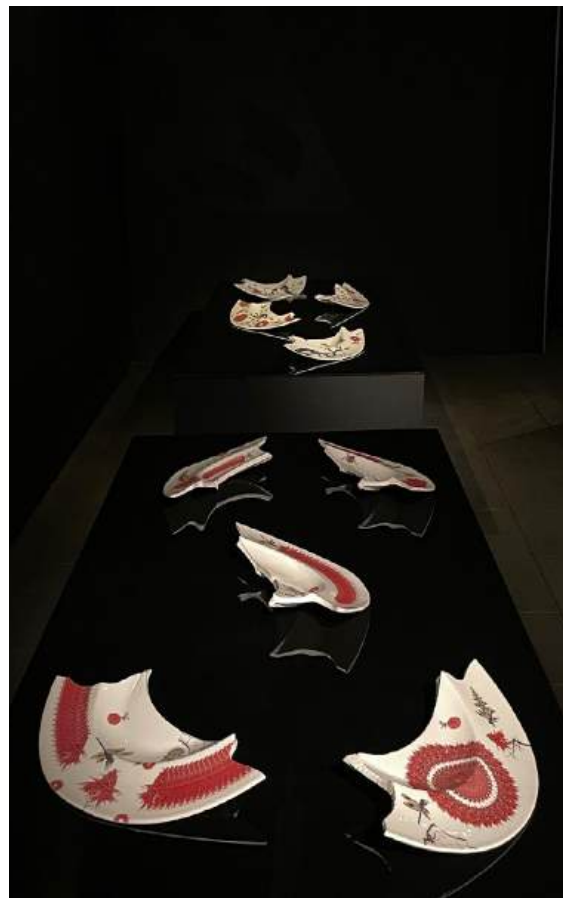
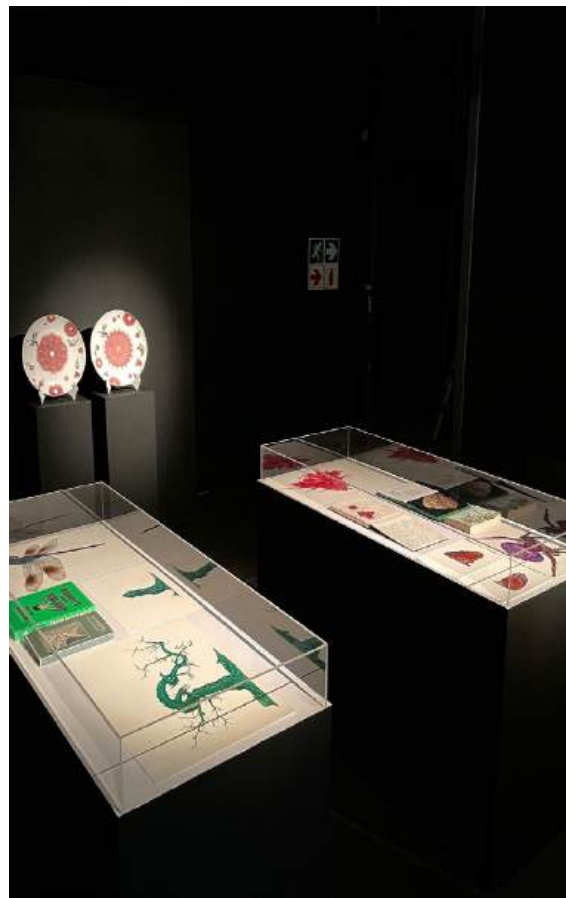
proofreading — Sue Isaac **curating** — Eugene Hön

vinyl and poster design — Dominic Hobbs

Exhibition









Projected Animation

Digitally enhanced
ballpoint pen drawings
animated & projected
onto an upscale shard

Eugene Hön
Lukasz Pater
Dominic Hobbs

Projected Animation

Digitally enhanced ballpoint pen drawings animated and projected onto an upscale shard.

A collaboration between **Eugene Hön** and **Lukasz Pater**, animator and lecturer in Multimedia including **Dominic Hobbs**, Masters Student in Graphic Design.

Made possible with the following expertise:

Dan Carstens — CNC files & machining.

With financial support of the FRC and URC.



Continuing my investigation into drawing and ceramics; pioneering digital solutions, I am once again teamed up with Lukasz Pater, to produce an animated projection of my latest ballpoint pen drawings onto a very large upscale ceramic shard (a fragment of a traditional ceramic platter), exploring the above concept of fragmented fragments and fractals. We successfully developed the first projected animation of its kind in 2009, titled: and the ship sails on... It was exhibited at the 2014 Ceramic Biennale in Taiwan.

The latest work was exhibited adjacent to the handcrafted and fired ceramic shards on the lower ground of the FADA Gallery, presented as a separate ceramic installation. The animated projection consists of digitally enhanced ballpoint pen drawings, animated and projected onto an upscale CNC-machined polymer shard.

Lukasz Pater worked with Dominic Hobbs (designer of the range of fractals used in the transferware series) to capture and soundtrack an interpretation of the fractals in an abstract animated motion sequence. It is particularly this aspect of the projection that gives the work its unique, innovative and creative qualities. The mercurial, oscillating fractals owe their three dimensionality to the meticulously rendered large-scale ballpoint pen drawings, supported by the 4K high resolution projection and its mapped motion gliding over the undulated shape of the upscale shard. The animated projection permeates the shard, elevated up close to the viewer on a plinth and transforming it into a luminous light source. The fractal patterns appear to be floating in space within the glowing shard, further enhancing the three dimensionality of the fractals in motion. It was precisely this opportunity, to again explore the potential for animated ceramic installations, that kindled a desire to collaborate and bring the ceramic surface decoration to life through a motion driven surface solution. Inspired by the ceramic transferware but taking on a life of

its own, the animated projection of my drawings is both captivating and mesmerising, a true reflection of what is referred to as the digital handmade.

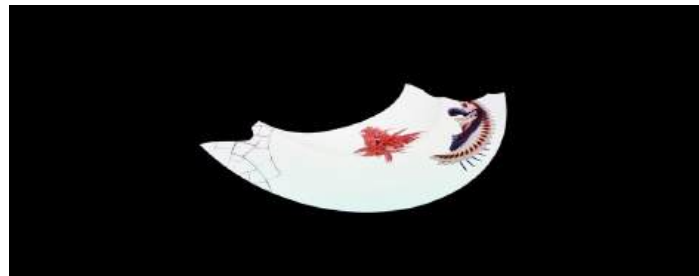
Mr Pater's contribution comprises an interpretation of the ballpoint pen drawings and digitally enhanced fractals, as a series of dynamic motion graphics that animate across the surface of the shard, an interface between physical and digital media. The projected animation explores the notion of fragility and impermanence, closely associated with the cracks of the fragmented ceramic fragments and the fractals in the surface development of the transferware. Animation is by nature fleeting, comprised of a multitude of still images that move past the viewer in such quick succession that they are each presented for the briefest instance before being replaced by the frames that follow. Like all performances, animation exists in a moment in time and is always in flux, never fixed and frozen. Mr Hobb's contribution involves creating an accompanying sonic palette to the animation sequence, complimenting the abstract nature of the visuals with a loosely evolving ambient soundscape that predominantly uses electronic music synthesis and field-recordings of nature to imagine the scene.



Fragments 1-9.

Length 570mm / height 300mm / width 80mm.
Digitally printed ceramic transfers on a carved slip cast shard.
January – September 2022.





Fragments 1-9.
Length 570mm / height 300mm / width 80mm.
Digitally printed ceramic transfers on a carved slip cast shard.
January – September 2022.

Artist's Curriculum Vitae

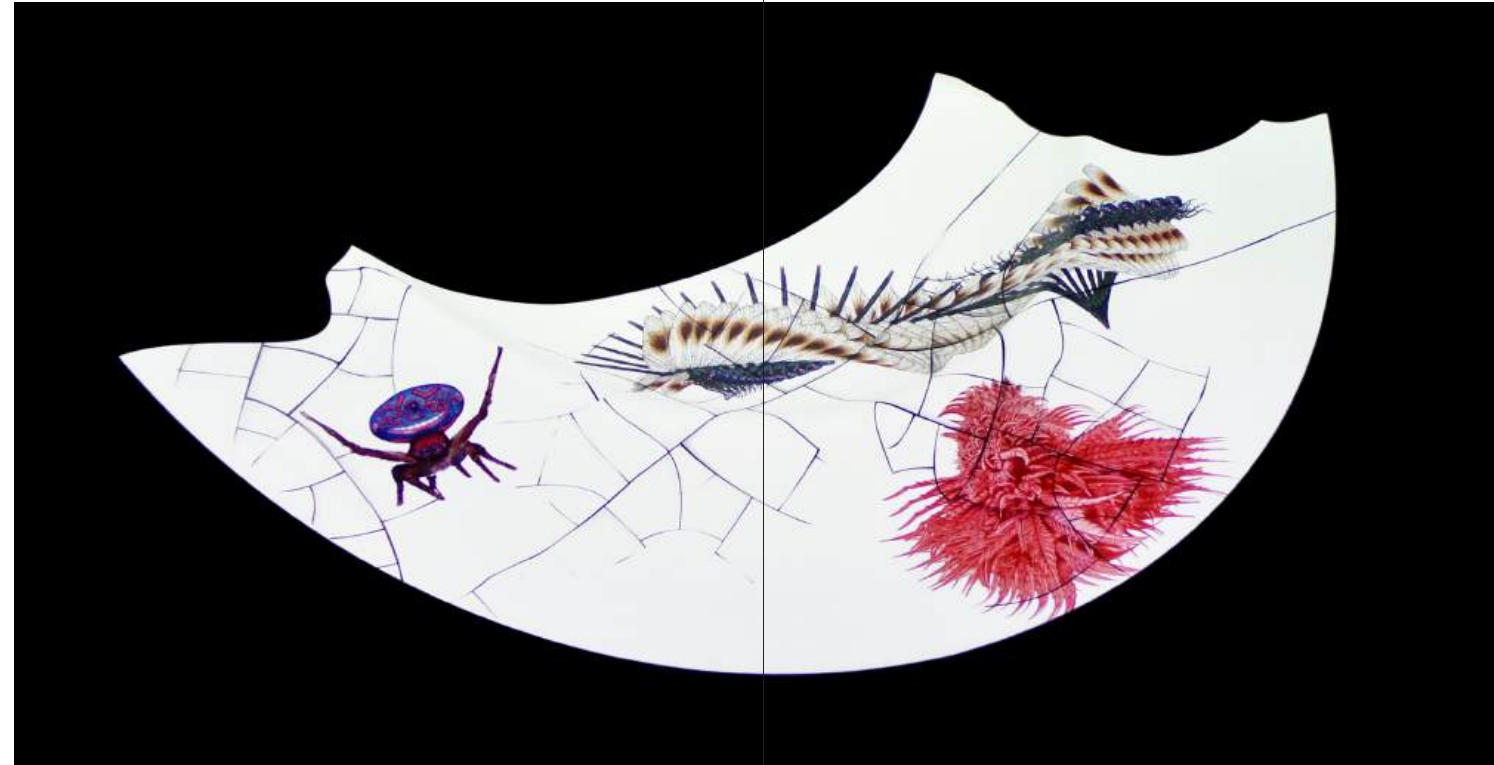
personal information

Lukasz Pater was BORN in Walbrzych, Poland in 1978. In 1982 his family emigrated to the West as a result of persecution by the country's then-Communist regime, settling in South Africa in 1984. After matriculating from the National School of the Arts in 1995, Lukasz obtained several tertiary and higher degrees, including a National Diploma in Graphic Design (Technikon Witwatersrand, 1998), a National Diploma in Animation (City Varsity Cape Town, 2001), Bachelor of Technology Multimedia (University of Johannesburg, 2004) and Masters in Dramatic Arts (Wits University, 2011). In 2022 he was awarded a PhD from Wits University, his research consisting of a half-hour animated documentary and written thesis, titled A Practice Based Inquiry into Materiality, Minimalism, Fantasy and Actuality in Animated Documentary.

artist's biography

After a period of working in the animation industry, Lukasz joined the Department of Multimedia at the University of Johannesburg as a lecturer in 2003. Alongside his teaching and research, he has continued to work as an animator, illustrator and videographer. His collaborations include animation and video projections for fashion design label Strangelove and dancer Nelisiwe Xaba: **The Locust** (2004), **They Look at Me and that's all they Think** (2006) and **Black!...White?** (2008); solo performances by Xaba, including **The Venus** (2008) and **Fremde Tanze** (2015); **And the Ship Sails On** (with Eugene Hön, 2011) and stage projections for South African instrumental band Albinobeach (2008-2012).

lukasz pater



dominic hobbs

Artist's Curriculum Vitae

artist's biography

Dominic Hobbs spent his youth living a small town life in the Eastern Cape with regular escapes to the secluded beaches of the Wild Coast. He has worked as a freelance Sound Engineer, in varying capacities in Television & Film in production and technical positions across the country, and has been active in the domains of visual and multimedia design since 2017. Dominic graduated from the University of Johannesburg with a Bachelors in Communication Design in 2019 and an Honours in 2020. He is currently completing a Masters in Design, with his area of research focus in multimodality and multimodal design, a branch of the broader fields of communication and semiotics, integrating aspects of interactive digital design into his work and writing. His Masters dissertation has explored the potential for digital multimodal communication of public policy in South Africa. Areas of personal interest include: ancient and modern histories, sequential art such as comics and stop-motion animation, kinetic typography, microbiomes, maps and cartographic art, and the intersection of culture and politics, always emphasising the continued development of a transdisciplinary body of knowledge. Dominic has been dabbling in music production and sound design since 2010.

awards

Overall Best Student 2010 – Cape Audio College; **FADA Deans List** 2017 – University of Johannesburg; **National Research Fund Bursary Recipient** 2020 – NRF Supervisor-linked Bursaries and **Student of the Year** 2020 – AdFocus Awards.

dominic hobbs artist and designer **0731015684** — domtomhobbs@gmail.com

Exhibition Collateral



Exhibition collateral.
Poster print
width 841mm / height 1189mm.
Vinyl print
width 1520mm / height 2140mm.
Instagram post
width 1080px / height 1080px.
Facebook post
width 820px / height 360px.

Exhibition Acknowledgements

Exhibiting artists and designers

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photography Sarah de Pina

styling of photographs Eugene Hôn

proof reading Sue Isaac

curator of the exhibition Eugene Hôn

exhibition installation Mark Sinoff—SINOFF EXHIBITS

Question Gumede—SINOFF EXHIBITS

Desire Makhubela—SINOFF EXHIBITS

gallery assistant Bongani Radebe

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