

CURRICULUM VITAE: RESEARCHER PROFILE AS VISUAL ARTIST AND ACADEMIC

**GWENNETH MILLER**

[milleg@unisa.ac.za](mailto:milleg@unisa.ac.za)

<https://www.gwennethmiller.com/>

<https://www.instagram.com/gwennethmiller/>

DOB: 08/07/1962

---

## BRIEF BIOGRAPHY

Professor Gwenneth Miller is an established visual arts researcher, described by reviewers “as exemplary and of national and growing international standing”. Furthermore, her artistic practice “integrates theoretical frameworks, ranging from psychoanalysis and posthumanism to material thinking and ecological philosophy, into a diverse practice that includes drawing, painting, curation, installation, and digital media” (Report of international reviewers by National Research Foundation (NRF), South Africa, 2025).

Miller was appointed as an art lecturer at Unisa in 1997, the same year in which she completed her Masters in Fine Art in the aesthetics of the sublime at the University of Pretoria. During the early lecturing years, she initiated several local and African collaborative projects, such as the large-scale projections for the play *Die Verraaier* (2003), performed at the Aula (University of Pretoria), and the multimedia project *the Journey to Freedom Narratives* (2004), performed at ZK Matthews Hall, Unisa. The Journey project travelled to several museums in the USA (2005-2008) and empowered multiple rural communities, students and alumni. During her doctoral research, she applied models of intermedial theory from literary arts to visual arts. Through practice-led research, the interdisciplinary dialogue was explored not only through text but also in a wide range of media, including painting, drawing, installation and digital processes. In this doctoral research her curatorial skills were demonstrated in the large exhibition *TRANSCODE: dialogues around multimedia practice* (2011) at Unisa Art gallery. Miller continues to empower artists through collaborative curation as supportive of creative output research.

She has been the recipient of various awards: Gregoire Boonzaier Prize for Painting as a student (1983 & 1984); Financial Award from Potchefstroom University, youth ambassador residency, Taiwan (199); the FNB Gold Award: the collaborative project *the Journey to Freedom narratives* (2004), Unisa Woman of the Year Nominee: for leadership and mentorship roles in relation to Women-in-the-Workplace (2007), a Unisa Women-in-Research Award (2012), the meritorious Robin Aldwinckle bursary, and the award for Creative Output Excellence by Unisa (2021). In 2025 she received the much-desired C2 rating by NRF and a trophy award for Innovation and Research by Unisa, recognising her valuable contribution to the South African academic and visual art culture.

Miller participated in numerous national and international art exhibitions, and her works are represented in private and public collections such as ABSA Bank, Telkom, Centurion City Council, UNISA (University of South Africa), SAMHS (South African Military Health Services), SASOL, Northwest University, The Art Bank (South Africa), SANAVA (South African Association of Visual Artists) and Pretoria Art Museum.

## QUALIFICATIONS

- 2016 **DLitt et Phil (in Art History)** with practice-led methodology, UNISA. Thesis title: *Modelling an innovative approach to intermediality within Visual Art practice in South Africa*. <https://uir.unisa.ac.za/handle/10500/22002> Exhibition title: *TRANSCODE: Dialogues around intermedia practice* [https://issuu.com/gwenmiller0/docs/transcode\\_catalogue\\_gwenneth\\_miller\\_2015\\_small](https://issuu.com/gwenmiller0/docs/transcode_catalogue_gwenneth_miller_2015_small)
- 1997 **MA (Fine Arts)**, University of Pretoria. Dissertation title: *The Sublime in Visual Art: From the Romantic to the Postmodern Sublime*. <https://repository.up.ac.za/handle/2263/68466> Exhibition title: *Sublime presence* <https://www.gwennethmiller.com/sublime-spaces-mva>
- 1986 **HOD (n)**: Higher Educational Diploma, North-West University
- 1985 **BA (Fine Arts)**: Majors in Painting, Drawing and Graphic Design. North-West University
- 

## CAREER HISTORY AS ART EDUCATOR

- 2017 - present **Senior Lecturer**: Dept. Art and Music, UNISA. Supervise MVA and PhD in Art students. Teach selected undergraduate modules.
- 2024 Coordinator of Visual Multimedia Arts, UNISA
- 2013 – 2022 Coordinator of Higher Degrees within Dept. Art and Music, UNISA
- 2009 – 2012 Coordinator of Visual Arts within Dept. Art and Music, UNISA
- 1997 – 2017 **Lecturer**: Dept. Art History, Visual Arts and Musicology, UNISA. Contract from 1997- 2000 December, permanent from 1 January 2001.
- 1993 - 1996 Contract Lecturer: Open Window Art Academy, Pretoria
- 1989 - 1992 Lecturer: Dept. of Fine Arts, North-West University, Potchefstroom. Teaching Painting, Anatomy, Graphic printing, Didactics, Sculpture & Drawing
- 1986-1988 Art Teacher: Albertyn High School.

**External examiner for the following institutions:** (selection)

**PhD Degrees:** University of Stellenbosch: 2016, 2021, 2025

University of Pretoria: 2021

**MVA Degrees:** University of Witwatersrand: 2008, 2012, 2015

University of Cape Town: 2015, 2016

University of Free State: 2010, 2016, 2019, 2024

University of Pretoria: 2001, 2007, 2017, 2023

UKZN 2021; UJ: 2022

North-West University: 2024

**Honours:** Open Window Art Academy 2017, 2018

Greenside Design Centre: 2009, 2010

---

## AWARDS

2026	<i>Sylt Foundation residency</i> for September 2026, Sylt Island, Germany.
2025	<i>Research and Innovation</i> trophy, UNISA.
2025	<i>C2 Rating</i> from NRF (National Research Foundation), South Africa, in recognition of national standing as artist and academic.
2025	SANAVA Atelier Residency and Financial award from Unisa for Cité internationale des arts residency in Paris, France
2021	<i>Outstanding Creative Output</i> Award in 2021, Dept. Art and Music, Unisa
2019	<i>Robin Aldwinckle</i> bursary, Academic excellence merit Award, Unisa
2013	Certificate <i>Outcome based assessment in HE and Open distance learning</i> , Unisa
2012-2013	<i>Scholar's development plan: Mentorship</i> of Bongani Mkhonza, curator of Unisa Art Gallery, Unisa
2012	<i>UNISA Women-in-Research</i> Award in the category: <i>Developing Researcher</i> .
2015	<i>Long Service</i> award, Unisa.
2007	UNISA's nominee in Arts and Culture, for the Checkers Woman of the year (nominated by Prof Kilfoil).
2008	UNISA <i>Woman of the Year Nominee: In recognition of personal, leadership and mentorship roles in relation to Women-in-the-Workplace</i> , Unisa

2004 Gold award for the project *Journey to Freedom Narratives* at FNB Craft Now.

1991 Financial Award from Potchefstroom University, Youth Ambassador Residency, Taiwan

1983 & 1984 *Gregoire Boonzaier Bursary* for best student art. Category: Top student: Painting (shared with Philip Badenhorst)

## PARTICIPATION IN EXHIBITIONS

Artist's website: <https://www.gwennethmiller.com/>

UPCOMING EXHIBITIONS		
2026: Group exhibition at the War Museum in Bloemfontein.		
2026, August: Women's month group exhibition, Unisa Art Gallery, Pretoria		
2026, September: Residency at Sylt Foundation, Sylt island, Germany.		
PAST/CURRENT EXHIBITIONS		
Date	TITLE, VENUE	DETAILS
2025		
2025, October:	<b>onderstebo</b> Solo at Snowflake, Momentum Aardklop25 Visual Art festival, Potchefstroom, South Africa	5 substantial new works, including an installation, selected work from "agencies of objects shown as well: <a href="https://www.gwennethmiller.com/omgekeerd-2025">https://www.gwennethmiller.com/omgekeerd-2025</a> <ul style="list-style-type: none"> <li><i>You will always be in contact</i> (2025). Acrylic and collage on paper, 67x 73cm (unframed)</li> <li><i>Makeshift</i> (2025), Acrylic and oil paint on canvas, 106 x 240cm,</li> <li><i>The trail</i> (2025). Colour pencils and ink on handmade paper, (Paper made in collaboration with Phumani paper), 42 x 59 cm (framed)</li> <li><i>Becoming mountain</i> (2025), Colour pencils and ink on handmade paper, (Paper made in collaboration with Phumani paper), 43 x 60 cm (framed)</li> <li><i>Al lê die berge nog so blou</i> (2025). Installation: 6 sketches in charcoal and charcoal dust, mixed with coconut oil, applied on a dome tent used over time. The installation also included a light, roadmaps, mattresses, hiking shoes and a camping chair. Size variable, tent being 137.5cm x 140cm.</li> </ul>
2025, July- August.	<b>ONAVU (we have seen)</b> , group exhibition. Curated by Sabine Frederichs, Latuvu Art Gallery, in Bages, France	Two new works as part of a larger group exhibition: <ul style="list-style-type: none"> <li><i>Tips for the road I</i> (2025). Acrylic inks on paper, 255 x 200 mm.</li> <li><i>Tips for the road II</i> (2025). Acrylic inks on paper, 255 x 200 mm.</li> </ul>
2025,	<b>Agencies of objects.</b> Gordart	Work shown in Paris, with 5 small new works:

October	Stokvel, Mellville, Johannesburg	<ul style="list-style-type: none"> <li>• <i>Building a home with an axe</i> (2025). Etching on Rosaspina 300gsm paper. Edition of 30 (framed or unframed), 20 x 20 cm</li> <li>• <i>Tents at Night</i> (2025). Etching on Rosaspina 300gsm paper, Edition of 30 (framed or unframed), 15 x 20 cm</li> <li>• <i>What is your story?</i> (2025). Lucia Pro Ink on Hahnemühle Photo Rag 308 gsm Paper, Edition of 5 (framed or unframed), 15 x 20 cm</li> <li>• <i>Windblown tent</i> (2025). Ink on Fabriano paper, 50 x 35 cm.</li> </ul>
2025, March- April.	Research project: <b><i>Living spaces: agencies of objects</i></b> . Cité des Internationales, Paris, France	<ul style="list-style-type: none"> <li>• New works for this exhibition: <a href="https://www.gwennethmiller.com/s-projects-basic">https://www.gwennethmiller.com/s-projects-basic</a></li> <li>• <i>Tool I – XII</i> (2025). Full series of 12 sketches, site specific Walnut ink (made by Celia de Villers at Ponte de Mucela) on Hahnemühle paper, 125mm x 182mm.</li> <li>• <i>Between places and people</i> (2025). Acrylic on collaged Canson watercolour paper, 665 mm x 725 mm.</li> <li>• <i>Street in Paris</i> (2025). Acrylic on collaged canvas, 575mm x 3600mm.</li> <li>• <i>After Supper</i> (2025). Acrylic on four stretched canvases, Installation: 400mm x 1300mm.</li> <li>• <i>Axe it, Dig it, Shovel it</i> (2025). Acrylic on recycled food packaging, each 250 x 210 x 120 mm.</li> <li>• <i>Installation of drawings:</i> <ul style="list-style-type: none"> <li>○ <i>Left behind in Portu</i> (2025). Felt tipped Koi brush Pen on paper, 300mm x 420mm.</li> <li>○ <i>Tapestry of lost faces</i> (2025). Acrylic paint and Walnut ink on Canson paper, 360mm x 480mm.</li> <li>○ <i>Tips for the road I</i> (2025). Acrylic inks on paper, 255 x 200 mm.</li> <li>○ <i>Tips for the road II</i> (2025). Acrylic inks on paper, 255 x 200 mm.</li> <li>○ <i>Sketchbook pages as mindmap</i> (2025). Four drawings: Ink and acrylic paint on grey sketchbook, size variable.</li> <li>○ <i>Sketchbook research at the Prado</i> (2025). Ink on grey sketchbook paper, 280 x 200mm.</li> <li>○ <i>Sketch for Street in Paris</i> (2025). Ink and acrylic paint on grey sketchbook paper, 280 x 200mm.</li> <li>○ <i>Sketchbook tent in Paris</i> (2025). Ink and acrylic paint on grey sketchbook paper, 280 x 200mm.</li> <li>○ <i>Tent in Paris</i> (2025). Acrylic inks on paper, 150 x 320 mm.</li> <li>○ <i>Blanket in Paris</i> (2025). Acrylic inks on paper, 240 x 400 mm.</li> <li>○ <i>Paper bowl in Paris</i> (2025). Acrylic inks on paper, 310 x 800 mm.</li> <li>○ <i>Sketch for Between places and people</i> (2025). Ink and acrylic paint on grey sketchbook paper, 280 x 200mm.</li> </ul> </li> </ul>
2024		
2024, Sept & Oct - Nov	<b><i>The Measure of Matter</i></b> . Itinerant Solo exhibition, at Tina Skukan Art Gallery (September) and at White River Art Gallery (October – November), Pretoria. Concurrently with <i>Moment</i> by Elfriede Dreyer	<p>New works for this exhibition by Miller: <a href="https://www.gwennethmiller.com/the-measure-of-matter-2024">https://www.gwennethmiller.com/the-measure-of-matter-2024</a></p> <ul style="list-style-type: none"> <li>• <i>Valley and four winds</i> (2024). Acrylic Ink and colour pencils on Hahnemühle paper, 450 x 645 mm. Private collection of Ingrid Vermeulen.</li> <li>• <i>A matter of time</i> (2024). Acrylic Ink and colour pencils on Hahnemühle paper, 460 x 327 mm. Private via White River Art Gallery.</li> <li>• <i>Atlas: map to the North</i> (2024). Acrylic on canvas, 304 x 227 mm. Private collection via White River Art Gallery.</li> <li>• <i>Load</i> (2024). Acrylic on canvas, 304 mm x 227 mm. Private collection via White River Art Gallery.</li> <li>• <i>Salomé I</i> (2024). Ink and acrylic paint on Hahnemühle paper, 650 x 340 mm. Private collection.</li> <li>• <i>Salomé II</i> (2024). Ink and acrylic paint on Hahnemühle paper, 650 x 340 mm. Private collection.</li> <li>• Gwenneth Miller, <i>Platteland</i> (2024). Mixed media on Fabriano paper, 410 x 530 mm.</li> <li>• <i>Four pieces of string</i> (for Usha) (2023). Ink and graphite on paper, 290 mm x 200 mm.</li> <li>• <i>Spine study I (sketchbook)</i>, (2024). Lucia Pro Ink on Hahnemühle 308 gsm paper, 343 x 459 mm. Edition of 3.</li> <li>• <i>Spine study III (The couple)</i> (2024). Lucia Pro Ink on Hahnemühle 308 gsm paper, 384 x 499 mm. Edition of 3. (1/3 Private collection of Prof Stephen Finn)</li> <li>• <i>Spine study IV (Becoming wood)</i> (2024). Lucia Pro Ink on Hahnemühle 308 gsm paper, 289 x 420 mm. Edition of 3.</li> <li>• <i>Spine study V (Woven Words)</i> (2024). Lucia Pro Ink on Hahnemühle 308 gsm paper, 720 x 261 mm. Edition of 3.</li> <li>• <i>Spine study VI (Filigree)</i> (2024). Lucia Pro Ink on Hahnemühle 308 gsm paper, 319 x 329mm. Edition of 3.</li> </ul>

		<ul style="list-style-type: none"> <li>• <i>Spine Study VII (Dictionary of disappearing)</i> (2024). Lucia Pro Ink on Hahnemühle 308 gsm Paper, 319 x 329mm. Edition of 3.</li> <li>• <i>Spine Study VIII (Mysterien)</i> (2024). Lucia Pro Ink on Hahnemühle 308 gsm paper, 524 x 182mm. Edition of 3.</li> <li>• <i>Spine Study IX (Red Book)</i> (2024). Lucia Pro Ink on Hahnemühle 308 gsm paper, 423 x 238mm. Edition of 3.</li> <li>• <i>Spine study II (Atlas)</i>, (2024). Lucia Pro Ink on Hahnemühle 308 gsm paper, 222 x 134 mm. Edition of 3.</li> <li>• <i>Measuring all that matter in paper and ink</i> (2024). Installation of 6 individually black-framed works installed on a black shelf. Lucia Pro Ink on Hahnemühle 308 gsm paper, 1200 x 900 mm. Private collection via White River Art Gallery.</li> <li>• <i>Measuring all that matters in paper and charcoal</i> (2024). Charcoal and collaged Fabriano paper, 680 x 900 mm. Private collection via White River Art Gallery.</li> </ul> <p><i>Map to no-where</i> (2024). Mixed media on canvas: colour pencils, acrylic inks and charcoal, beeswax and oil paint, 913 x 1210 mm. Private collection.</p>
2023		
Oct - Nov	<b>OBJECT</b> A Group exhibition curated by Prof Elfriede Dreyer at George Museum	New works for this exhibition by Miller: <a href="https://www.gwennethmiller.com/domestic-matters">https://www.gwennethmiller.com/domestic-matters</a> <ul style="list-style-type: none"> <li>• <i>Ode to all mothers</i> (2023). Acrylic ink and collage on Fabriano paper, 79 x 59 cm</li> <li>• <i>The father</i> (2023). Epson ink on Fabriano Paper, edition of 3, 30 x 42 cm. 2/3 Private collection</li> <li>• <i>The mother</i> (2023). Epson ink on Fabriano Paper, edition of 3, 30 x 42 cm. 3/3 Private collection</li> <li>• <i>Farmhouse</i> (2023). Acrylic ink and acrylic gel on layered Fabriano paper, 44 x 59 cm. Sketchbook detail now in the Private collection of Nico Kruger.</li> <li>• <i>History Herstory lessons in brushwork</i> (2023). Mixed media: Ink, charcoal and Conte on brown paper, 60 x 42 cm</li> <li>• <i>The Pont I</i> (2023). Acrylic paint and collage on canvas, 29 x 35 cm</li> <li>• <i>The Pont II</i> (2023). Oil paint and beeswax on plywood, 31 x 37 cm</li> </ul> <a href="https://www.georgeherald.com/News/Article/General/object-art-exhibition-at-george-museum-202310270354">https://www.georgeherald.com/News/Article/General/object-art-exhibition-at-george-museum-202310270354</a> <a href="https://visitgeorge.co.za/event/scava-annual-art-competition-exhibition/">https://visitgeorge.co.za/event/scava-annual-art-competition-exhibition/</a>
Jul- Aug	<b>Rhizome.</b> A Group exhibition curated by Elfriede Dreyer at Latuvu Art Gallery, in Bages, France.	Exhibited four works from 2022 and one new work: <ul style="list-style-type: none"> <li>• <i>Carry me softly</i> (2023). Oil and acrylic on plywood in shaped format. Installation varies with size approximately 1100 x 500 mm. Private collection via White River Art Gallery.</li> </ul> <a href="http://www.latuvu.fr">http://www.latuvu.fr</a> Exhibited again at <i>OBJECT</i> , October 2023 and <i>The Measure of Matter</i> , October 2024
2022		
Oct	<b>Looking into...and seeing beyond</b> A group exhibition curated by Ania Krajewska, with Ania Krajewska, Daniel Mosako, Gwenneth Miller, Nombe Mpako, Lawrence Lemaoana, Odun Orimolade and Sango Filita. Unisa Art Gallery October 2022. Unisa Pretoria.	Creative Output in the Unisa Institutional Repository: Unisa Creative Output <a href="https://hdl.handle.net/10500/30195">https://hdl.handle.net/10500/30195</a> Catalogue by Ania Krajewska: <a href="https://www.gwennethmiller.com/files/ugd/178e9d_a76e561a37b44fdad5794663d861442b.pdf">https://www.gwennethmiller.com/files/ugd/178e9d_a76e561a37b44fdad5794663d861442b.pdf</a> <i>LOOKING INTO...AND SEEING BEYOND</i> . SA Art Times October 2022 Edition, Published on Sep 30, 2022:50-52 <a href="https://issuu.com/arttimes/docs/art_times_october_2022_issuu">https://issuu.com/arttimes/docs/art_times_october_2022_issuu</a> New works by Miller <ul style="list-style-type: none"> <li>• <i>Falling into your own shadow (I)</i> 2022. Mixed media: Lucia Pro Ink PFI-1700 ink, acrylic ink, dry pastels and colour pencils on Hahnemühle Paper</li> <li>• <i>Falling into your own shadow (II)</i> 2022. Installation including shelf fungi grown over found objects, Perspex boxes, leather bag, containers with spores and disintegrated fungi and one framed work: Acrylic ink, pastel and colour pencils on Hahnemühle Paper</li> <li>• <i>Second sounding</i> 2022. Mixed media: Lucia Pro Ink on Hahnemühle Paper (bells), overlaid with shelf fungi and beeswax/encaustic</li> </ul>



		<ul style="list-style-type: none"> <li>• <i>This too shall pass II</i>, 2022. Mixed media: Lucia Pro Ink on Hahnemühle Paper, overlaid with shelf fungi and beeswax, sunk into a Supawood box and framed with Perspex overlay, 245 x 320 mm</li> <li>• <i>Bell as a hill, sky and sea</i> 2022. Triptych: Lucia Pro Ink and Chinese inks on Hahnemühle Paper (Edition of 5)</li> <li>• <i>Three bells: Buddha bell, Indian bell and Chinese bell</i>. 2019 – 2022. Acrylic ink, pastel and colour pencils on layered Hahnemühle Paper. <a href="https://www.gwennethmiller.com/sketchbook">https://www.gwennethmiller.com/sketchbook</a></li> </ul>
24 Sept	<p><b><i>Under the surface</i></b></p> <p>Group exhibition: Philip Badenhorst, Gwenneth Miller and Adelle van Zyl, curated by the artists.</p> <p>White River Art Gallery, White River, Mpumalanga.</p>	<p>Exhibition: White River webstie <a href="https://whiterivergallery.co.za/exhibitions/under-the-surface">https://whiterivergallery.co.za/exhibitions/under-the-surface</a>  <a href="https://www.art.co.za/white-river-gallery/under-the-surface/">https://www.art.co.za/white-river-gallery/under-the-surface/</a>  <a href="https://issuu.com/arttimes/docs/art_times_september_2022_issuu/s/16686449">https://issuu.com/arttimes/docs/art_times_september_2022_issuu/s/16686449</a></p> <p>New works for this exhibition by Miller:</p> <ul style="list-style-type: none"> <li>• <i>Surge</i>, 2022. Mixed media on Zinc plate, framed. Image: 300 x 500 mm</li> <li>• <i>The yellowing</i>, 2022. Monoprint on Fabriano, 300 x 490 mm</li> <li>• <i>A new creature</i>, 2022. Mixed media: Lucia Pro Ink PFI-1700 for Canon Pro 4000 and Indian ink on Hahnemühle Paper, 220 x 495 mm</li> <li>• <i>Shedding the old skin</i>, 2022. Encaustic, oil paint and ink on Vilene, 365 x 510 mm</li> <li>• <i>Learning to live with your shadows</i>, 2022. Encaustic, oil paint and ink on Vilene, 365 x 510 mm</li> <li>• <i>Forest pickers</i>, 2022. Mixed media: Lucia Pro Ink PFI-1700 ink, conte and colour pencils on Hahnemühle Paper, 300 x 430 mm</li> <li>• <i>Detail of Forest Walk II</i>, 2022. Mixed media: Lucia Pro Ink PFI-1700 ink, conte and colour pencils on Hahnemühle Paper, 605 x 819 mm. Edition of 5 (each reworked)</li> <li>• <i>Forest Walk</i>, Mixed media: Lucia Pro Ink PFI-1700 ink, conte and colour pencils on Hahnemühle Paper, 300 x 430 mm</li> <li>• <i>Prima Materia II</i>, 2022. Lucia Pro Ink PFI-1700 ink, conte and colour pencils on Hahnemühle Paper, 300 x 420 mm</li> </ul>
April	<p><b><i>MESH. The fabric of friends</i></b></p> <p>Group exhibition with Emma Willemse, Colleen Alborough, Gwenneth Miller and Mandy Conidaris, curated by the artists.</p> <p>RK Gallery, Riebeek Kasteel</p>	<p>Exhibition: RK Contemporary website <a href="https://rkcontemporary.com/exhibitions/mesh-the-fabric-of-friends">https://rkcontemporary.com/exhibitions/mesh-the-fabric-of-friends</a>  <a href="https://rkcontemporary.com/artists/gwenneth-miller">https://rkcontemporary.com/artists/gwenneth-miller</a></p> <p>New works by Miller:</p> <ul style="list-style-type: none"> <li>• <i>Forest walk nr 1-3</i>, 2022. Mixed media: Monoprint on Fabriano acid free paper, process work. Unframed triptych, 250mm x 540mm</li> <li>• <i>Forest walk sketch</i>, 2022. Mixed media: Derwent oil based coloured pencils on paper, 200mm x 280mm.</li> <li>• <i>Forest pickers sketch</i>, 2022. Planning sketch: mixed media: work assemblage, unframed, 200mm x 280mm</li> <li>• <i>This too shall pass</i>, 2022. Mixed media: ink on paper and dried sealed Turkey tail mushrooms. Unframed, 225mm x 300mm</li> <li>• <i>Sounding</i>, 2022. Mixed media: collaged cut-out prints on Fabriano paper, combined with dried, sealed Turkey tail mushrooms. Unframed, 900 x 390 x 300 mm</li> <li>• <i>Prima Materia</i>, 2022. Ink and watercolour on Hahnemühle paper sketch, 205mm x 130mm</li> <li>• <i>Calling the spirit: 12 bells</i>, 2019. Ink and watercolour on Hahnemühle paper, layered with Perspex. 12 bells on a glass table, each 205mm x 130mm</li> </ul>
2021		
Decembe	<p><b><i>Gills of other creatures</i></b>, part of <b><i>Uncanny stories</i></b>, curated by Gwen Miller, Unisa Art Gallery, Pretoria.</p>	<p>Exhibition: <a href="https://www.gwennethmiller.com/mesh2021">https://www.gwennethmiller.com/mesh2021</a>  Unisa Art Gallery, <b>Uncanny Stories</b>, in <i>SA Art Times</i>, 2021/2022, (Dec/Jan):81  <a href="https://arttimes.co.za/at-feature-unisa-uncanny-stories/?fbclid=IwAR00-Oko43FkxkCpHTIm19gq7ISB6GAB6L6-GDWF-CBLNR4A40VPgpjQmz4">https://arttimes.co.za/at-feature-unisa-uncanny-stories/?fbclid=IwAR00-Oko43FkxkCpHTIm19gq7ISB6GAB6L6-GDWF-CBLNR4A40VPgpjQmz4</a>  Press release on art.co.za  <a href="https://art.co.za/exhibitions/uncanny-stories-at-unisa-art-gallery">https://art.co.za/exhibitions/uncanny-stories-at-unisa-art-gallery</a>  <i>Gills of other creatures</i> on Unisa Institutional Repository: <a href="https://hdl.handle.net/10500/28941">https://hdl.handle.net/10500/28941</a></p>

		<p><b>Miller Works:</b></p> <ul style="list-style-type: none"> <li>• Mycelium series: (Exhibited in September 2022 as part of a group exhibition curated by Elfriede Dreyer at TAF21 (Turbine Art Fair), Johannesburg. EDG2020 Art Gallery, then in April 2022 in <i>MESH</i> at RK Gallery and in September 2022 in <i>Under the surface</i>, at White River art Gallery) <ul style="list-style-type: none"> <li>◦ <i>Mycelium Series nr 1</i>. 2021. Canon Lucia Ex inks on Hahnemühle Rice Paper. Edition of 5. 335mm x 410m m</li> <li>◦ <i>Mycelium Series nr 2</i>. 2021. Canon Lucia Ex inks on Hahnemühle Rice Paper. Edition of 5. 335mm x 410m m</li> <li>◦ <i>Mycelium Series nr 3</i>. 2021. Canon Lucia Ex inks on Hahnemühle Rice Paper. Edition of 5. 335mm x 410m m</li> <li>◦ <i>Mycelium Series nr 4</i>. 2021. Canon Lucia Ex inks on Hahnemühle Rice Paper. Edition of 5. 410mm x 512mm</li> <li>◦ <i>Mycelium Series nr 5</i>. 2021. Canon Lucia Ex inks on Hahnemühle Rice Paper. Edition of 5. 410mm x 512mm</li> <li>◦ <i>Mycelium Series nr 6</i>. 2021. Canon Lucia Ex inks on Hahnemühle Rice Paper. Edition of 5. 410mm x 512mm</li> <li>◦ <i>Mycelium Series nr 7</i>. 2021. Canon Lucia Ex inks on Hahnemühle Rice Paper. Edition of 5. 470mm x 465mm</li> </ul> </li> <li>• <i>Listening to silence</i>. 2021. Canon Lucia Ex inks on Hahnemühle Paper. Edition of 5. 570 mm x 610mm.</li> <li>• <i>Mycelium Sound</i>. 2021. Indian and acrylic inks on Trace paper and butcher paper. 618mm x 675mm</li> <li>• <i>Spores and breath</i>. 2021. Oil on canvas. 455 mm x 605 mm</li> <li>• <i>Metabolic alchemy</i>. 2021. Oil on canvas. 455mm x 605 mm</li> <li>• <i>Underbelly</i>. 2021. Oil on canvas. Triptych, each: 305mm x 400mm</li> <li>• <i>Life is at the root tips</i>. 2021. Ink and watercolour on layered paper. 670 mm x 865 mm</li> <li>• <i>Gills of little creatures</i>. 2021. Mixed media: Monoprint on Fabriano acid free paper, Charcoal dust and grated pastel, Derwent oil-based coloured pencils and wood glue. 350 x 665 mm</li> </ul> <p>The works were exhibited again in April 2022 in <i>MESH</i>. <i>The fabric of friends</i> at RK Gallery and in May 2022, as part of <i>An Experiential of Musshero(i)ns</i> Group exhibition curated by Marilise Snyman. Trent gallery, Long Street, Waterkloof, Pretoria.</p>
2020		
November	<b><i>Apart/A Part</i></b> . Group exhibition curated by Laurette de Jager. ArtB Gallery, Arts Association of Bellville, Cape.	<p>Exhibition: <a href="https://www.gwennethmiller.com/apart-a-part-2020">https://www.gwennethmiller.com/apart-a-part-2020</a></p> <ul style="list-style-type: none"> <li>• <i>Black tears and the sea</i>, 2019. Ultrachrome inks on archival Cotton paper, 450 x 600 mm. <a href="https://hdl.handle.net/10500/27914">https://hdl.handle.net/10500/27914</a></li> <li>• <i>The knot that cannot be untangled</i>, 2020. Ultrachrome inks on archival Cotton paper, 450 x 600 mm.</li> <li>• <a href="https://hdl.handle.net/10500/27913">https://hdl.handle.net/10500/27913</a> <ul style="list-style-type: none"> <li>◦ <i>Reservoir I</i>, 2020. Ultrachrome inks on archival Cotton paper, 600 x 800 mm. Edition of 5. 1/5 Private collection of Melanie Anthony.</li> <li>◦ <i>Reservoir II</i>, 2020. Ultrachrome inks on archival Cotton paper, 600 x 800 mm. Edition of 5. 1/5 Private collection of Melanie Anthony.</li> <li>◦ <i>Reservoir III</i>, 2020. Ultrachrome inks on archival Cotton paper, 600 x 800 mm. Edition of 5. 1/5 Private collection of Melanie Anthony.</li> </ul> </li> </ul> <p>Exhibited again in September 2021 as part of <i>Romantic Gothic</i>. Group exhibition curated by Elfriede Dreyer. Gallery EDG2020 online</p>
September	<b><i>Enfolding</i></b> . Solo exhibition. Main Gallery, Pretoria Art Association	<p>Exhibition: <a href="https://www.gwennethmiller.com/enfolding">https://www.gwennethmiller.com/enfolding</a></p> <ul style="list-style-type: none"> <li>• <i>Forest for my love</i> series: <a href="https://uir.unisa.ac.za/handle/10500/27523">https://uir.unisa.ac.za/handle/10500/27523</a> <ul style="list-style-type: none"> <li>◦ <i>Mountain Karee for Stefan</i>. 2020 Ink on paper, 57 x 76 cm.</li> <li>◦ <i>Forest for my love. Six months later</i>. 2020. Ink on paper, 29.5 x 17 cm.</li> <li>◦ <i>Forest for my love. Shatkovski's ode</i>. 2020. Ink on paper, 33 x 15 cm.</li> <li>◦ <i>Forest for my love. The first tree</i>. Oliver's Wisteria. 2020. Ink on paper, 56 x 33.3 cm.</li> <li>◦ <i>Forest for my love. Thomas' Tree</i>. 2020. Ink on paper, 56 x 38 cm.</li> </ul> </li> </ul>



		<ul style="list-style-type: none"> <li>○ <i>Forest for my love. Uprooted tree.</i> 2020. Ink on paper, 29.5 x 16 cm.</li> <li>○ <i>Forest for my love. Leonard's tree.</i> 2020. Ink on paper, 27 x 30 cm. Also part of <i>Freedom day in Lockdown</i>, a group exhibition curated by Mandy Conidaris for outoftheCUBE, an online exhibition <a href="https://www.outofthecube.online/freedom-day-in-lockdown">https://www.outofthecube.online/freedom-day-in-lockdown</a></li> <li>○ <i>Forest for my love. Bear kisses for Mercia.</i> 2020. Ink on paper, 21 x 29.5 cm. Private collection of Philip Badenhorst.</li> <li>○ <i>Pressed Jasmine. That yearly ritual.</i> 2020. In on paper, 28 x 21 cm. Private collection of Engela Claassen</li> <li>○ <i>The Park. The gravity of kindness.</i> 2020, diptych: 56 x 188 cm. Private Collection of Prof Felix Dakora.</li> <li>• <i>Enfolding collection:</i> <a href="https://uir.unisa.ac.za/handle/10500/27884">https://uir.unisa.ac.za/handle/10500/27884</a> <ul style="list-style-type: none"> <li>○ <i>Matthew's bowl.</i> 2020. Ink on collaged paper. Image 34.5 x 31 cm (framed: 53 x 49 cm). Private collection</li> <li>○ <i>Wine farm visits,</i> 2018-2020. Ink and watercolour on paper. 41 cm x 59 cm (with Oak frame 52 cm x 69 cm). Private Collection of Adelle van Zyl.</li> <li>○ <i>Swimming in the cold sea,</i> 2018-2020. Ink and watercolour on paper. 41 cm x 59 cm (with Oak frame 52 cm x 69 cm). Collection of the Artist.</li> <li>○ <i>Jared's gifts,</i> 2019. Ink and watercolour on paper, 41 cm x 29 cm (framed: 31 cm x 39 cm). Private Collection of Mandy Conidaris</li> </ul> </li> <li>• <i>Enfolding extended</i> <a href="https://uir.unisa.ac.za/handle/10500/27885">https://uir.unisa.ac.za/handle/10500/27885</a> <ul style="list-style-type: none"> <li>○ <i>The gift,</i> 2020. Encaustic and oil on board, 39.5 x 80 cm (with Oak frame 42 x 83cm). Artist's collection.</li> <li>○ <i>We knew how to build a dam,</i> 2018 &amp; 2020. Oil on canvas, 25cm x 30 cm (with Oak frame 28cm x 33cm). Private collection of Catriona Botha.</li> <li>○ <i>To stop a river from flowing,</i> 2018 &amp; 2020. Oil on canvas, 30cm x 40cm (with Oak frame 32.5cm 42.3cm). Collection of the Artist.</li> </ul> </li> <li>• <i>Reading Harari. 21 lessons,</i> 2020. Ink on acid-free paper, 37 x 28.5 cm <a href="http://hdl.handle.net/10500/27522">http://hdl.handle.net/10500/27522</a> (Exhibited again in September 2021 as part of Romantic Gothic. Group exhibition curated by Elfriede Dreyer. Gallery EDG2020 online)</li> <li>• <i>Sorrow,</i> 2020 Acrylic and ink on paper. 50 x 35 cm. Collection of Pretoria Art Museum. <a href="https://uir.unisa.ac.za/handle/10500/27851">https://uir.unisa.ac.za/handle/10500/27851</a> (Exhibited again in April 2022 in the Group exhibition <b>Sorrow</b> curated by the Pretoria Art Museum from their permanent collection, Pretoria Art Museum)</li> <li>• <i>Liquid Life,</i> 2020. Ink on collage on paper, 57 x 66.5 (with oak frame 73 x 93 cm) Artist's collection <a href="http://hdl.handle.net/10500/27901">http://hdl.handle.net/10500/27901</a></li> <li>• <i>The thread of all sorrows,</i> 2020 Ultrachrome inks on acid-free cotton paper, edition of 10 (8 available), 50 x 35cm. Edition 1/5. <a href="https://uir.unisa.ac.za/handle/10500/27852">https://uir.unisa.ac.za/handle/10500/27852</a></li> <li>• <i>At the foot of the bed,</i> 2019 Ink on paper. 23 x 16 cm. <a href="https://uir.unisa.ac.za/handle/10500/27854">https://uir.unisa.ac.za/handle/10500/27854</a></li> </ul>
22 June	<b><i>The Making of Folds</i></b> , An artbook about process, created and published online by Gwenneth Miller	<a href="https://issuu.com/gwenmiller0/docs/the_making_of_folds_g_miller_artists_book">https://issuu.com/gwenmiller0/docs/the_making_of_folds_g_miller_artists_book</a>
	Created and published my artist website	Gwenneth Miller <a href="https://www.gwennethmiller.com/">https://www.gwennethmiller.com/</a>
2019		
October	Installation title: <b><i>Loss and its remains</i></b> , within the larger <b><i>Art in</i></b>	Exhibition: <a href="https://www.gwennethmiller.com/folds">https://www.gwennethmiller.com/folds</a> Catalogue created by Miller for 2019 <b><i>ART IN PROCESS: an interdisciplinary staff exhibition</i></b> , is available at: <a href="https://issuu.com/gwenmiller0/docs/2019_unisa_staff_exhibition_catalogue.pptx">https://issuu.com/gwenmiller0/docs/2019_unisa_staff_exhibition_catalogue.pptx</a>

	<p><b>Process: An Interdisciplinary Staff Exhibition</b>, curated by Paul Cooper, Unisa Art Gallery</p>	<ul style="list-style-type: none"> <li>• <i>New dams from the old</i>. <a href="http://hdl.handle.net/10500/27491">http://hdl.handle.net/10500/27491</a></li> <li>• <i>Record of Pangbourne</i>. <a href="http://hdl.handle.net/10500/27492">http://hdl.handle.net/10500/27492</a></li> <li>• <i>Dullstroom Dam</i>. <a href="http://hdl.handle.net/10500/27493">http://hdl.handle.net/10500/27493</a>  <i>Dullstroom Dam</i> was originally exhibited in March, 2019, at <b>To make – a tribute</b>, curated by Elfriede Dreyer for the 25th birthday exhibition of the KKNK, curated by Elfriede Dreyer. Outshoorn <a href="https://4f2faba3-b0a1-43f8-a782-1c0d430fc748.filesusr.com/ugd/178e9d_16fd0529d9354b869699e8b4d8352728.pdf">https://4f2faba3-b0a1-43f8-a782-1c0d430fc748.filesusr.com/ugd/178e9d_16fd0529d9354b869699e8b4d8352728.pdf</a>  <i>Dullstroom Dam</i> was exhibited again from 26 Nov 2022 – 24 February 2023 RECKONING: ART Bank of South Africa Exhibition contemporary visual art collection  Project manager Nonto Sheryl Msomi. Springs Art Gallery, Ekurhuleni.  <a href="https://www.ekurhuleni.gov.za/campaigns/reckoning-art-bank-of-south-africa-exhibition/">https://www.ekurhuleni.gov.za/campaigns/reckoning-art-bank-of-south-africa-exhibition/</a></li> <li>• <i>Speak tenderly to my beloved I-IV</i>. <a href="https://www.gwennethmiller.com/folds?pgid=k7k2xi7x-8d8b1cc6-69e1-4f2e-83ac-9ee87c48b8a1">https://www.gwennethmiller.com/folds?pgid=k7k2xi7x-8d8b1cc6-69e1-4f2e-83ac-9ee87c48b8a1</a></li> <li>• <i>Folds. Anticipated abundance</i>. <a href="http://hdl.handle.net/10500/274872">http://hdl.handle.net/10500/274872</a>  The painting <i>Folds. Anticipated abundance</i> was also exhibited in March 2020. <b>Recent acquisitions</b>, curated by Bongani Mkhonza. Unisa Art Gallery, Pretoria  <a href="https://www.facebook.com/groups/222848047188/permalink/10158868989582189/">https://www.facebook.com/groups/222848047188/permalink/10158868989582189/</a>  August 2021. <b>FOLDS AND FAULTS. An Exhibition by African Women Artists Examining Identity, Culture and Heritage</b>, curated by Carol Brown, Zinhle Khumalo and Angela de Jesus, Johannes Stegmann Art Gallery, University of the Free State (UFS), Bloemfontein. <a href="https://issuu.com/ufsartgallery/docs/folds_faults">https://issuu.com/ufsartgallery/docs/folds_faults</a>  Sept 2020. <b>FOLDS AND FAULTS. An Exhibition by African Women Artists Examining Identity, Culture and Heritage</b>. Online exhibition curated by Carol Brown, Zinhle Khumalo and Angela de Jesus for UFS on Instagram, in anticipation of the site exhibition of 2021 <a href="https://www.instagram.com/p/CE6WbCqFDLR/?igshid=inbao15hbf1g">https://www.instagram.com/p/CE6WbCqFDLR/?igshid=inbao15hbf1g</a>  Catalogue published Oct 12, 2020 <a href="https://issuu.com/ufsartgallery/docs/folds_faults">https://issuu.com/ufsartgallery/docs/folds_faults</a>  Oct 2017. <b>Sticky TIME</b>, Rooftop IX, St Lorient Gallery, Pretoria  <a href="https://issuu.com/gwenmiller0/docs/catalogue_rooftop_ix-sticky_time_2017_web.pptx">https://issuu.com/gwenmiller0/docs/catalogue_rooftop_ix-sticky_time_2017_web.pptx</a>  St Lorient website: <a href="https://www.stlorient.co.za/sticky-time/">https://www.stlorient.co.za/sticky-time/</a>  Sept 2017, <b>Kakotopia</b>, curated by Derek Zietsman, UJ Art Gallery, Johannesburg</li> </ul>
2018		
June	<p><b>Landscapes</b>, curated by Johan Myburg, Main exhibition of Innibos Lowveld National Arts Festival, Mbombela Civic Centre, Nelspruit, &amp; White River Gallery, White River.</p>	<ul style="list-style-type: none"> <li>• <i>Dam I</i>, 2018. Oil on canvas, 300 x 400 mm.</li> <li>• <i>Dam II</i>, 2018. Oil on canvas, 300 x 400 mm.</li> <li>• <i>Dam III</i>, 2018. Oil on canvas, 300 x 400 mm.</li> <li>• <i>Dam IV</i>, 2018. Oil on canvas, 300 x 400 mm.</li> </ul>
2016		
July	<p><b>Aardklop Arts Festival</b>, curated by Martie Botha, Snowflake Building, Potchefstroom</p>	<ul style="list-style-type: none"> <li>• <i>Sketchbook</i>, 2015. Indian Ink sketch over digital print on Hahnemühle paper, 400 x 400 mm. Artist's collection</li> <li>• <i>Lab</i>, 2015. Indian Ink sketch over digital print on Hahnemühle paper, 400 x 400 mm. Artist's collection</li> <li>• <i>Studio map</i>. Indian Ink sketch over digital print on Hahnemühle paper, 400 x 400 mm. Artist's collection.</li> <li>• <i>Continuum system</i>, 2010-2011. Ultrachrome Ink on Hahnemühle Paper, 802 x 1470 mm. Edition of 5. South African Military Health Services (SAMHS) Art Collection and Private collections</li> </ul>

		Also exhibited at <b>Turbine Art Fair</b> OutoftheCUBE group exhibition, curated by Mandy Conidaris, Johannesburg, and in June 2015 at the Staff show, Unisa Art Gallery, Pretoria. outoftheCUBE. <i>SA Art Times</i> October 2016: 22. <a href="https://www.gwennethmiller.com/files/ugd/178e9d_9c1ebd64b6da4af399c643fa4f25b919.pdf">https://www.gwennethmiller.com/files/ugd/178e9d_9c1ebd64b6da4af399c643fa4f25b919.pdf</a>
2016, 2014	Project leader for the <b>UNISA Animators: New Hope School</b> , Cool Capital, Pretoria. Pages 114-115.	<a href="https://issuu.com/coolcapital/docs/cool-capital-catalogue_2016">https://issuu.com/coolcapital/docs/cool-capital-catalogue_2016</a>
2015		
May	<b>Terra</b> , group exhibition curated by Elfriede Dreyer, Oliewenhuis Art Museum, Bloemfontein.	Exhibition: <a href="https://www.gwennethmiller.com/terra-pricolosa-2012-and-terra-2015">https://www.gwennethmiller.com/terra-pricolosa-2012-and-terra-2015</a> Catalogue: <a href="https://4f2faba3-b0a1-43f8-a782-1c0d430fc748.filesusr.com/ugd/178e9d_9c96e58f0a6a4084bd7dcc84ecaeb47f.pdf">https://4f2faba3-b0a1-43f8-a782-1c0d430fc748.filesusr.com/ugd/178e9d_9c96e58f0a6a4084bd7dcc84ecaeb47f.pdf</a>

#### SELECTED EARLIER PROJECTS

2014, Sept **Beyond Fabric-ation**. Fashion & art event, Cool Capital, St Lorient, Pretoria.

<http://www.stlorient.co.za/wp-content/uploads/2015/10/BEYOND-FABRICATION-CATALOGUE-O8-OCTOBER-2015-for-the-website.pdf>

2013 **Dialogues 2013**, curated by Pieter van den Heever. Group exhibition at Orangerie, Paris

2012, Oct **Eros & Thanatos: Between death and desire**, curated by Celia de Villiers and Hester Viles, 20/10 – 10/11, Group exhibition at St Lorient Art Gallery, Pretoria.

2012, Jun-Jul **Terra Periscolosa**. Group exhibition at Fried Contemporary Art Gallery, Pretoria. <http://www.friedcontemporary.com/> (see archive: Terra Periscolosa)

2012, Jun-Jul **Staff-stuff**, curated by Lawrence Lemaoana. Group exhibition at UNISA Art Gallery, Pretoria.

2011 **TRANSCODE: dialogues around intermedia practice**, curator and participant, as partial fulfilment of the DLitt et Phil in Art History, UNISA Art Gallery, Pretoria.

Catalogue: [https://issuu.com/gwenmiller0/docs/transcode\\_catalogue\\_gwenneth\\_miller\\_2015\\_small](https://issuu.com/gwenmiller0/docs/transcode_catalogue_gwenneth_miller_2015_small)

2011 **EAST AFRICA ART BIENNALE**, Dar-es-Salaam, Tanzania

2011, July **25 Years of a collection**. Official opening of UNISA Art Gallery, group exhibition at UNISA, Pretoria

2010 **Land: diversity and Unity**, group exhibition in Hyderabad, India

2010, Sept **Artists to save the earth**. Curated by Prof Steven Finn, Artlovers Gallery, Pretoria.

2010, Jul-Aug **Voyages of discovery, Fibreworks VI**. Group exhibition at Art B: The Arts Association Bellville, Cape Town.

2009 **Dystopia**: curated by Elfriede Dreyer & Jacob Lebeko. Group exhibition at Unisa Art Gallery, Pretoria, Johannesburg & Oliewenhuis Museum, Bloemfontein.

2008 Sept, Oct **Interventions**, curated by Koos van der Watt and Jacob Lebeko. UNISA Art Gallery, Pretoria

2005 – 2008 **Afetos Roubados do Tempo / Stolen Affection**, Curated by Prof Viga Gordilho, (Brazil). Group exhibition at Goethe Institute Salvador: premiere, Brazil 2005, Museum

Théo Brandão, Maceió, Bienal de Arts de São Paulo, 7-30Jun 2006, Cultural centre Eugène Villien, University of Santa Marcelina, Brazil, 2007, The foundation of Palau

Ducal Dels Borja de Grandia, Valencia, Spain, 3 - 30 November 2008 [https://1.bp.blogspot.com/\\_3G7J9PopnVA/TBWx28bSKwI/AAAAAAAAAG-0/-UXxl7CzHvk/s1600/AF11.jpg](https://1.bp.blogspot.com/_3G7J9PopnVA/TBWx28bSKwI/AAAAAAAAAG-0/-UXxl7CzHvk/s1600/AF11.jpg)

2005- 2008 **The Journey to Freedom narratives** as part of the group exhibition **Weavings of War Fabrics of Memory**, travelling exhibition USA, curated by Arial Zeitlin Cooke and Marsha MacDowell, Michigan State University.

- 2005: Vermont Folklife Center, Middlebury, Vermont. Erie Art Museum, Erie, Pennsylvania. Design Gallery, University of Wisconsin, Madison, Wisconsin
- 2006: Michigan State University Museum, East Lansing, Michigan. Hostos Center for Arts and Culture, Bronx, New York. Institute for Community Research, Hartford, Connecticut
- 2007: University Galleries, School of the Arts, Dorothy F. Schmidt College of Arts & Letters, Florida Atlantic University, Boca Raton, Florida
- 2008: Michigan State University Museum, Michigan, USA

2007 **The Journey to Freedom narratives DVD**: conceptual director and assistant publisher. Designer of the DVD cover. Project manager

2003 – 2007 **The Journey to Freedom narratives**.

Initiator the Multimedia project, which included collaboration with Boitumelo, Intuthuko, digital artists and the UNISA Melodia Chorale. The project includes embroidery from empowerment projects led by Celia de Villiers, Wendy Ross and Erica Lüttich

Part of the Broader UNISA-Mississippi Project

Research workshops and conference the University of Mississippi, USA on invitation, 2003, with Thembele Vokwana, conductor, UNISA Melodia Chorale

Conceptual director of 12 animations, working with a team of 7 artists

2004 July and September: 3 Performance with UNISA Melodia Chorale with multimedia projection of digital animations created from embroideries, at ZA Matthews Hall, UNISA, Pretoria. Project manager

2003 April **Die Verraaiers**. 3 performances at The Aula, UP, Pretoria. Digital Art projection presented simultaneously with performance and choir music. Also design the costumes, poster, pamphlet and programme for this musical performance

2002 Sept Land Art Project as part of **Roots & Rhythms**, Eco & Sport Festival, Plettenberg Bay, with artists Wendy Ross, Celia de Villiers and Erica Lüttich and members of the community

2001 Sept **Art and the Land**, group exhibition at UNISA Art Gallery, Pretoria

2001 Sept **Art on Paper**, group exhibition at Melville, Johannesburg

2001 July **Manuscript 3** part of **Wordfest**, group exhibition at Grahamstown Art Festival

2000 Nov **Weft & Warp' 70 South African Artists**, group exhibition at The Civic Gallery, Johannesburg

2000 Oct Duo show, **CROSS-CUT CRISS-CROSS**, with Karin Lijnes at Millennium Gallery, Pretoria

1997, Sept **Sublime presence**, Master's Solo Exhibition, Old Arts Gallery, University of Pretoria

1996 June, **Space to Breath**, group exhibition at Pretoria Art Museum

1996 March, **Woman Artists of Pretoria: From Feather duster to the Sublime**. group exhibition at Open Window Contemporary Art Gallery, Pretoria

Nov, 1996 **South African Art in Egypt**, curated by Pieter van Heerden. Group exhibition at Akhnatoun Gallery, Cairo, Egypt.

1992, Oct	<b>Gwen McLellan:</b> Solo, S.A. Art Association, Volkskas Bank Art Centre, Pretoria
1992 April,	<b>Visions for Reconciliation</b> , Pan African Conference, group exhibition at Potchefstroom Museum
1990, Nov	<b>Gwen McLellan:</b> Solo, S.A. Art Association, Momentum building, Pretoria
1990, July	<b>Gwen McLellan:</b> Solo, Potchefstroom Museum

## ARTWORK TAKEN UP IN PERMANENT ART COLLECTIONS

City Council of Centurion

University of the North-West (Potchefstroom)

ABSA Bank

Telkom SA

Sasol Art Collection

University of South Africa Art Collection

SAHMS (South African Health Medical Military Service), Pretoria

Pretoria Art Museum

ART BANK South Africa

SANAVA (South African National Visual Artists Association)

---

## CURATION OF EXHIBITIONS AND PROJECTS

Gwenneth Miller website, curatorial projects: <https://www.gwennethmiller.com/curatorial-projects>

2025, October **Vice Versa**, Snowflake venue as part of Momentum Aardklop2025, Potchefstroom. <https://www.gwennethmiller.com/vice-versa>

2024, October **Proximity**, Unisa lecturing artists and associates, Unisa Art Gallery, Pretoria.

2024 **OpenLAB: 30/30**. Co-curated with Zanele Mashinini for NIROX. Including artists: Rothea du Plessis, Shaylin Singh, Manu Manjesh Lal, and Calvin Mosekare. Black-Brick, Johannesburg.

- 2024 **UNISA Science Campus ArtWalk**: Second phase. Curated in collaboration with Dr Thelma Louw and The Science Campus Art Walk Project Steering Committee of Unisa. Including artists:  
*House in my head* (2021 - 2024), by Heinrich Joemath and Spier Arts Trust in collaboration with Emma Willemse  
*African Cosmogram* (2024), by Spaza Art Mosaics: Dionne MacDonald (lead artist), with Antoinette Koekemoer, Ayanda Ogqoyi, Hetta Pieterse, Jacob Kwena Ramaboya, Neo Ramushi, Phindi Ramaboya, Simon Mafutso and Zenzele Simelane  
<https://www.gwennethmiller.com/unisa-artwalk>
- 2020-2023 **UNISA Science Campus ArtWalk**: First Phase. Curated in collaboration with Dr Thelma Louw and The Science Campus Art Walk Project Steering Committee of Unisa. Including art projects:  
*Mthimkulu we mpilo* (2023), by Sue Clark (lead artist), Kabelo Maya, Daniel Maseko, Jens Juterbock, Richard Clark  
*Summer Solstice and Winter Solstice* (2023), by Marian Hester and Mbangiso Mabaso  
*Kaleidoscope Alchemy* (2023 - 2024), by Linda Hanekom (lead artist), with Gideon and Life Dlamini  
*Sever* (2023), by Ingrid Bolton  
*Point of View* (Portrait of Jakes Gerwel) (2023), by Alicia Vermaak  
*Emergent Systems* (2023 - 2024), Reinhard Sonntag  
<https://www.unisa.ac.za/sites/corporate/default/Science-Art-Walk> Opening on 30 November 2023 <https://www.gwennethmiller.com/unisa-artwalk>
- 2021, Dec **Uncanny stories**, Group exhibition at Unisa Art Gallery, Pretoria.  
 Art Times: AT FEATURE <https://arttimes.co.za/at-feature-unisa-uncanny-stories/?fbclid=IwAR00-Ok043FkxkCpHTIm19gg7ISB6GAB6L6-GDWF-CBLNR4A40VPgpiQmz4>
- 2018, Oct **Ethics, affect and endurance**, IAEE Conference Art Exhibition 2018, Spier, Cape Town, South Africa, 3-5 Oct. (produced catalogue)  
[https://issuu.com/gwenmiller0/docs/ethics\\_catalogue.pptx](https://issuu.com/gwenmiller0/docs/ethics_catalogue.pptx)
- 2018, Aug **Art as Destination Co Creation of Culture**, International Tourism South Africa (ITSA) 7th Biannual Conference exhibition, CSIR IC, Pretoria (produced catalogue) [https://issuu.com/gwenmiller0/docs/art\\_as\\_destination\\_co\\_creation\\_of\\_culture\\_for\\_web](https://issuu.com/gwenmiller0/docs/art_as_destination_co_creation_of_culture_for_web).
- 2017, Oct **Sticky TIME**, Rooftop IX, St Lorient Gallery, Pretoria (produced catalogue)  
[https://issuu.com/gwenmiller0/docs/art\\_as\\_destination\\_co\\_creation\\_of\\_culture\\_for\\_web](https://issuu.com/gwenmiller0/docs/art_as_destination_co_creation_of_culture_for_web).
- 2017 April **NIROX Winter Sculpture festival**, UNISA component: "Against the Surge" [https://4f2faba3-b0a1-43f8-a782-1c0d430fc748.filesusr.com/ugd/178e9d\\_fd2cafe9975b4f6ea83a854cb2e7197a.pdf](https://4f2faba3-b0a1-43f8-a782-1c0d430fc748.filesusr.com/ugd/178e9d_fd2cafe9975b4f6ea83a854cb2e7197a.pdf)
- 2017 March **Inter-University** exhibition, Pretoria Arts Association
- 2016, Sept **Animation celebration**, Pretoria Arts Association



## REVIEWS & CATALOGUE INCLUSIONS OF MY CREATIVE OUTPUT

<https://www.gwennethmiller.com/articles>

- 'Academic artist' achieves C2 rating and paves the way for others, 2025, in [Research and Innovation Insight](#). Volume 6, Issue 2, November 2025. Pretoria: Unisa.
- Vera Mihailovich-Dickman. 2025. [Creative Wave from South Africa sweeps through Paris](#). *Daily Maverick Art of Life*. Page 35: 22/11/2025.
- Susan Villiers. 2025. "Dié visuele kuns by Snowflake sal jou Aardklop omkeer" op [NETWERK24 Beeld](#). 8/10/2025.
- Diana de Beer. 2025. Aardklop punches above its weight, in [De Beer Necessities](#). October 28, 2025.
- [Success rate for creative output research is on the rise](#). *Unisa Research and Innovation Insights*, Volume 4, Issue 1, June 2023. Unisa: Pretoria.
- [LOOKING INTO...AND SEEING BEYOND](#) October 2022. Catalogue by Ania Krajewska. Unisa Art Gallery, Pretoria.
- AT FEATURE: *MESH – the fabric of friends* | RK Contemporary Riebeeck Kasteel. 3 – 24 April 2022. [SA Art Times](#) Edition 2021/2022.
- Under the surface* exhibition catalogue by White River Art Gallery 2022, Mpumalanga.
- [Creative Outputs, in 2022 Research & Innovation @UNISA](#). Page 45: 2022, Pretoria: Unisa.
- [Gothic Romantic](#), curated by Elfriede Dreyer, EDG2020 Art Gallery, Pretoria.
- [FOLDS AND FAULTS. An Exhibition by African Women Artists Examining Identity, Culture and Heritage](#). Group exhibition curated by Carol Brown, Zinhle Khumalo and Angela de Jesus. Johannes Stegmann Art Gallery, UFS, Bloemfontein. Catalogue:
- Labutte, D. 2020. Gwen Miller – The exhibition Enfolding. *Outdoorphoto*, Art of print (blog), 23 September 2020.
- [In the studio with artist Gwen Miller](#). 2020. Interview with art.co.za
- Gwen Miller on art.co.za [Enfolding](#). 2020
- [Opening of Enfolding by Mandy Conidaris](#). 2020. Enfolding.
- Interview by the Pretoria Art Association. 2020. [This week's featured artist: Gwen Miller](#).
- Naidu-Hofmeester, R. 2020. [The quiet of isolation transforms the creative process](#), in *FOCUS* Issue 12-13.
- UNISA Art Gallery/PTA/UNISA Recent Acquisitions/Group Exhibition Saturday, February 1, 2020 to Wednesday, February 26, 2020, in *Art Times* (Accessed on 30 January 2020)
- Conidaris, M. 2020. *Freedom Day in Lockdown*. Online exhibition.
- Pieter GR de Villiers and Prof Annalet van Schalkwyk. 2020. [Landskap en kuns vanuit 'n ekoteologiese perspektief](#) at Littnet. 2020-04-20.
- Miller, G. 2018. [Ethics, affect and endurance](#) curated by Gwenneth Miller in collaboration with Fikile Mnisi and Nina Newman as part of the IAEE Conference 3-5 October 2018, Spier, Cape Town, South Africa.
- Miller, G (ed). 2018. [Art as Destination Co Creation of Culture](#), International Tourism South Africa (ITSA) 7th Biannual Conference exhibition, CSIR IC, Pretoria

- Miller, G (ed). 2017. [Sticky Time](#), Rooftop IX. Catalogue of exhibition curated by Gwen Miller at St Lorient Gallery, Pretoria
- Conidaris, M. 2016. [outoftheCUBE](#) is an online exhibiting platform designed specifically for South African artists to share their work in the form of structured exhibitions, in *Art Times*, October: page 22-23.
- Miller, G. 2015. [TRANSCODE: dialogues around intermedia practice](#). Exhibition as part of Doctoral Research. Pretoria: Unisa.
- Miller, G.2015. [Modelling an innovative approach to intermediality within visual art practice in South Africa](#). DLitt et Phil thesis. Pretoria:University of South Africa.
- Dreyer, E (ed) 2015. [Terra Group exhibition](#) curated by Elfriede Dreyer, Oliewenhuis Museum, Bloemfontein
- [Beyond Fabric-ation](#). 2014. A fashion and art event celebrating collaboration between artists, fashion designers and textile designers. Part of the Cool Capital Initiative. The Viewing Room Art Gallery at St-Lorient, Pretoria.
- Hnatowicz, Lisa. 2014. [BEYOND FABRICATION/ FASHION & ART EVENT](#).
- Du Plessis, R. 2013. [Review of 'STAFF-STUFF'](#). *De Arte: views and (re)views*, Issue 87: ISSN: 00043389.
- [South African Military Health Services](#) (SAMHS) Art Catalogue, 2013. Curated by Jeremie Malan Architects and Celia De Villiers. On behalf of the Department of Defence, South Africa.
- Lüneburg, N. 2012. [The Terra series: 'Terra Firma', 'Terra Nullius', 'Terra incognita', 'Terra Periscolosa'](#). *De Arte: views and (re)views*, Issue 86:39-57.
- Finn, SM. 2012. [The dialectic of dialogue](#). *De Arte: views and (re)views*, Issue 85: 59-62.
- Lauwrens, Jenni. 2012. Gevaarlike landskappe lê ook in kop en lyf: Terra Periscolosa, Fried Contemporary, Pretoria. Review in *Beeld*. 2012-07-22 23:13.
- Art: forever innovating. *UNISAWISE*, UNISA Publication. Winter 2012: 30-33.
- [Art & Design faculty Nathaniel Stern and Jessica Meuninck Ganger work included in Transcode exhibition at UNISA Gallery](#). 08/26/2011. Peck School of the Arts, University of Wisconsin, Milwaukee, USA.
- Myburg, J, 2011. Kuns in gesprek oor gesprek tussen media. Review in *Beeld*. 2012- 09-27:18.
- De Villiers, C. 2011. Stadsmens se band met tegnologie. Article under *Kunskyk in Beeld*. 2012 :13.
- [Coding Meaning across apparent Boundaries](#). *UNISAWISE*, UNISA Publication. Summer 2011:41-43.
- Naidu, KR, 2011. [State of the Art. Link Magazine](#), UNISA Publication.
- Gabbert, L. 2010. [Review of Weavings of War, Fabrics of Memory](#). *Journal of American Folklore*, vol. 123 no. 489, 2010, p. 349-351. Project MUSE, .
- Weavings of War, [Fabrics of Memory | Florida Atlantic University](#) (fau.edu)
- Dreyer, E. 2009. Dystopia. Catalogue for the South African part of the exhibition. South African venues: Unisa Art Gallery, Pretoria, South Africa. May 23 – June 30, 2009 Museum Africa, Johannesburg, South Africa. October 8 – November 15, 2009. (ISBN 978-0-620-43443-0)
- Van der Merwe, CL. 2009. The Journey to Freedom continues. *UNISAWISE*, Summer:16-21.
- Van der Watt, JP. 2008. Interventions. Catalogue introduction. Unisa Art Gallery, Pretoria, South Africa. September 2008.

- Van Eeden, J (ed.) 2008. Catalogue introduction of the Centenary art exhibition of the Department of Visual Arts, UP, entitled *Visuality/Commentary*. Curators: Margareth Gradwell, Elfriede Dreyer and Pieter Swanepoel. 12 – 21 May 2008. Pretoria: UP.
- De la Harpe, H. 2000. The emergence of an eco-feminist consciousness in South Africa: examining the human/nature relationship in art. *De Arte* 61, April 2000:7-23.
- Bentley, Kin. 1999. Hogsback Eco-exhibition. *Port Elizabeth Herald*, Sept 1999.
- Environmental art exhibition. 1999. *Saturday Dispatch*, 18 Sept 1999.
- Lawson, Shona. 1999. Women artists join forces to boost ecology. *East Cape Weekend*, 25 Sept 1999.
- Rivalland, T, Bernstone-Pender, B & Collard, C (eds). 1998. *The Collector's Guide to Art and Artists in South Africa*. Claremont: The South African Institute of Artists & Designers.
- Badenhorst, Liese. 1997. Midsummer Night's Dream. *Die Perdeby*, Sept 1997.
- Campbell, J, Munitz, B & Rouso, E (eds).1997. *A Directory of South African Contemporary Art*. Stanford: Contemporary Arts Publishers.
- Contemporary Art. 1997. Catalogue compiled by The Open Window Contemporary Art Gallery, Pretoria.
- Phillips, F. 1997. Vrou en aarde in heilige alliansie. *Kalender, bylae tot Die Beeld*, 1 Oktober 1997.
- Stevens, M. 1997. Rich, complex works show a return to nature. Interval, *The Pretoria News*, 30 September 1997.
- Labyrinth (Full Colour image of the painting). 1996. *Kalender, bylae tot Die Beeld*, 16 January 1996.
- Loedolff, C and Stevens, M (eds). 1996. South African Art in Egypt, Introduction to the Catalogue for the Exhibition in Cairo, 1996.

---

## PAPERS AND ROUND TABLE DISCUSSIONS (selected)

- |      |                                                                                                                                                                                                                                               |
|------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2024 | "Where do we come from? What are we? Where are we going." Round table discussion with Elfriede Dreyer and Dana MacFarlane, White River Art Gallery.                                                                                           |
| 2023 | "Art, mushrooms and tracking a year of creative research." Paper presented at the Research and Innovation conference, chaired by Prof Mavhandu-Mudzusi, CHS Head of Graduate Studies and Research, 17 May 2023, Senate Hall, Unisa, Pretoria. |
| 2022 | "Under the surface. Spaces of unknowing" Paper presented at ARA (Art Research Africa) Conference, organised by Prof Christo Docherty, WITS                                                                                                    |
| 2022 | "CREATIVE OUTPUT as research" Paper presented at UNISA, CHS research workshop, organised by the Director of the School of Arts, Prof Ngoepe and the Dean of CHS, Prof Ndou                                                                    |

- 2021 “Applying for CREATIVE OUTPUT as research: rigour and process”. Paper presented at DUT (DURBAN UNIVERSITY OF TECHNOLOGY), Faculty of Arts and Design: *CREATIVE OUTPUT WORKSHOP*. On invitation by Prof Keolebogile Motaung, Director Technology Transfer and Innovation. 23 April. The same lecture was presented on TEAMS as a training session for staff for Unisa (May 2021) and UNIVERSITY OF FREE STATE ART Department (November 2021), on invitation of the COD.
- 2020 “Demystifying the mundane, the sublime and the abject.” Webinar hosted for Art.B Gallery, Bellville, Western Cape, South Africa.
- 2018 “Affect and complexity of ethics in visual arts: a curatorial reflection” 6th IAEE CONFERENCE: A LONG WALK TO EDUCATION, Spier, Stellenbosch.
- 2018 “Environments of Complexity: making sense of worlds” Paper presented at the International Tourism South Africa (ITSA) 7<sup>th</sup> Biannual Conference: *Collaboration and co-curation*, CSIR IC, Pretoria
- 2017 “Process in Contemporary Art: Colleen Alborough and Sello Mahlangu” Paper presented for the CHS School of Arts Triennial Conference: *Exploring the African continent through the Arts*, UNISA. This paper was also presented for broader public in the public lecture series at the Pretoria Art Association.
- 2016 “Reciprocity between embroidery and animation: an intermedial case study”. Paper presented at *Intertextual Textiles: Parodies and Quotations in Cloth*, Conference, UJ.
- 2015 “The Intermedial nature of Practice-led Research” Paper presented at Research and innovation conference, *UNISA Research and Innovation Week*.
- 2014 “The Practice Turn & Research methodology in Visual Arts.” Practice-led Writing Roundtable, VIAD, University of Johannesburg

## POST-GRADUATE SUPERVISION

COMPLETED / GRADUATED				
	Degree and student number	Title	Name of student	Supervisor/co-supervisor
1	Master of Visual Arts	HERWINNING AS KUNSVORM: ‘N EKO-FEMINISTIESE PERSPEKTIEF <a href="https://uir.unisa.ac.za/handle/10500/2429">https://uir.unisa.ac.za/handle/10500/2429</a>	MARIA M BLOK (2002)	Co-supervisor
2	Master of Visual Arts	IMAGES IN, THROUGH AND FOR “The W/word”: A REVISIONING OF	CARMEN E TRUTER	Co-supervisor

		CHRISTIAN ART <a href="https://uir.unisa.ac.za/handle/10500/1939">https://uir.unisa.ac.za/handle/10500/1939</a>	(Cum Laude 2007)	
3	Master of Visual Arts 49207563	BRUCE NAUMAN: THE TRUE ARTIST IS AN ABSURD FOUNTAIN <a href="https://uir.unisa.ac.za/handle/10500/23276">https://uir.unisa.ac.za/handle/10500/23276</a>	ALEX TRAPANI (Cum Laude 80 % 2017)	Supervisor
4	Master of Visual Arts 33464413	LOSS, MEANING AND ABSENCE IN PERSONAL COLLECTIONS <a href="https://uir.unisa.ac.za/handle/10500/24781">https://uir.unisa.ac.za/handle/10500/24781</a>	ADELLE VAN ZYL (Cum Laude 80 % 2018)	Supervisor
5	Master of Visual Arts 60903686	DIGITAL IMAGE EDITING CONTEXTUALISED WITHIN DEEP REMIXABILITY AND REMEDIATION <a href="https://uir.unisa.ac.za/handle/10500/27131">https://uir.unisa.ac.za/handle/10500/27131</a>	CARL VAN HEERDEN (Cum Laude 80% 2020)	Supervisor
6	Master of Visual Arts 34443533	VISUAL STRATEGIES IN VIDEO ART: THE SIMULATION OF TRAUMATIC MEMORIES <a href="https://uir.unisa.ac.za/handle/10500/27613">https://uir.unisa.ac.za/handle/10500/27613</a>	ANTOINETTE ODENDAAL (73% 2021)	Co-supervisor
7	PhD in Art 3196720	JUDAIC DIASPORIC HYBRID HAUNTINGS <a href="https://uir.unisa.ac.za/handle/10500/29309">https://uir.unisa.ac.za/handle/10500/29309</a>	JENNIFER KOPPING (2022)	Promoter
8	Master of Visual Arts 60903686	SOUTH AFRICAN INTIMATE PARTNER FEMICIDE: ART AS ABSENT PRESENCE <a href="https://hdl.handle.net/10500/31671">https://hdl.handle.net/10500/31671</a>	ME ANDREA WALTERS (Cum Laude 80% 2023)	Supervisor
<b>CURRENT</b>				
1	PhD in Art 66340454	A HERMENEUTICS OF NARRATIVE AS RITUAL IN COMICS WITH SPECIFIC REFERENCE TO THE ALCHEMICAL HOMUNCULUS AS AN ARBITER OF CHANGE	MR ANDREW SMITH	Promoter (from 2019)
2	PhD in Art 57987823	THE EPHEMERAL NATURE OF THINGS: BECOMING (COM)POSTHUMAN IN THE CLIMATE CRISES	MRS LAURETTE DE JAGER	Promoter (from 2022)
3	PhD in Art 33375135	A DIALOGICAL ANALYSIS OF INDIAN SOUTH AFRICAN IDENTITY AND REPRESENTATION WITHIN CONTEMPORARY VISUAL ART, EXPRESSED THROUGH DATA-FLUID NARRATIVES	MRS LUCELLE PILLAY	Promoter (from 2023)
4	PhD in Art 34443533	THE SYMBOLIC PORTRAYAL OF SPIRITUALITY THROUGH MYTHOLOGISED BIRDS IN NEW MEDIA ART	MRS ANTOINETTE ODENDAAL	Promoter (from 2023)
5	PhD in Art 59003952	LOCUS SACER: A VISUAL INVESTIGATION OF PRAYER	MRS NELLRIE DU VENAGE	Promoter (2026)

6	Master of Visual Arts 43841368	LAMENTING CHAOS	MRS HEIDI MOURET	Supervisor
7	Master of Visual Arts	BURNING IMPRINTS: A CONCEPTUAL PHOTOGRAPHIC EXPLORATION OF TRAUMA AND THE COMFORT IN MELANCHOLIA	Me CASANDRA JACOBS	Co-seupervisor

## PEER REVIEWER

- 2024 Specialist Reviewer via the South Africa's National Research Foundation (NRF) to assess the standing of the fine arts research of Prof Sooful. Affiliation: **University of Pretoria**
- 2024 Creative Output review for the Subfield Committee, Advisory Committee of DHET: Ingrid Schudel. *We are sky things*. Affiliation: **Rhodes University**
- 2024 Creative Output review for the Subfield Committee, Advisory Committee of DHET: Michelle Steward. *Gestures through time*. Affiliation: **University of KwaZulu- Natal**
- 2024 Creative Output review for the Subfield Committee, Advisory Committee of DHET: Anton Kannemeyer. *World without end*. Affiliation: **Tshwane University of Technology**
- 2024 Creative Output review for the Subfield Committee, Advisory Committee of DHET: Joni Brenner. *Some body*. Affiliation: **WITS**
- 2024 Creative Output review for the Subfield Committee, Advisory Committee of DHET: *Implants, Cleansing, Smoke*, Affiliation: **University of Free State**
- 2024 Creative Output review for the Subfield Committee, Advisory Committee of DHET: *a.sun black*. Affiliation: **University of Johannesburg**
- 2024 Creative Output review for the Subfield Committee, Advisory Committee of DHET: Mario Alonzo Gooden. *The refusal of space*. Affiliation: **University of Johannesburg**
- 2023 Peer review of Creative Output: Mieke Hall/Van der Merwe. *Jesus Loves Everybody*. Affiliation: **University of Stellenbosch**
- 2023 Peer review of Creative Output: Prof Nathaniel Stern, *The World After Us*. Affiliation: **University of Johannesburg**
- 2023 Peer review of Creative Output: Wayne Emmanuel Reddiar. *Sensing Place*. Affiliation: **University of KwaZulu-Natal**
- 2023 Creative Output review for the Subfield Committee, Advisory Committee of DHET: Mr Alexander Oppen. *20 seconds*. Affiliation: **University of Johannesburg**



- 2023 Creative Output review for the Subfield Committee, the Advisory Committee of DHET: Mr Alexander Oppen. *Figure/Ground*. Affiliation: **University of Johannesburg**
- 2023 Creative Output review for the Subfield Committee, the Advisory Committee of DHET: Prof Penny Siopis, *She breathes water*, Film. Affiliation: **University of Cape Town**
- 2023 Creative Output review for the Subfield Committee, the Advisory Committee of DHET: Prof Willem Boshoff, *Word woes* Installation. Affiliation: **University of Free State**
- 2023 Creative Output review for the Subfield Committee, the Advisory Committee of DHET: Prof Christo Docherty. Festival WhatsApp exhibition. Affiliation: **WITS**
- 2023 Creative Output review for the Subfield Committee, the Advisory Committee of DHET: Mrs Daniella Malherbe, *Savage Bloom* exhibition. Affiliation: **Tshwane University of Technology**
- 2023 Creative Output review for the Subfield Committee, the Advisory Committee of DHET: Mrs Daniella Malherbe, *Unbroken Wilderness* paintings. Affiliation: **Tshwane University of Technology**
- 2023 Creative Output review for the Subfield Committee, the Advisory Committee of DHET: Jacob Petrus van Schalkwyk, Drawing exhibition. Affiliation: **University of Stellenbosch**
- 2022 Peer review of Creative Output: Mrs B Carla Crafford, *THE EDGE OF VANITY The tyranny of ageing* artbook. Affiliation: **University of Pretoria**
- 2022 Peer review of Creative Output: Prof Keith Dietrich, *Airborne* exhibition. Affiliation: **University of Stellenbosch**
- 2022 Peer review of Creative Output: Prof Janine Allen-Spies, *The aura of the Corona* exhibition. Affiliation: **University of Free State**
- 2021 Creative Output review for the Subfield Committee, Advisory Committee of DHET: Prof Willem Boshoff, *JERUSALEM* exhibition. Affiliation: **University of Free State**
- 2021 Creative Output review for the Subfield Committee, Advisory Committee of DHET: Prof Willem Boshoff, *Grow Box project* exhibition. Affiliation: **University of Free State**
- 2021 Creative Output review for the Subfield Committee, the Advisory Committee of DHET: Ernst de Waal, exhibition. Affiliation: **University of Stellenbosch**
- 2021 Creative Output review for the Subfield Committee, the Advisory Committee of DHET: Stephané E Conradie, *Domestic lives, Nomadic belongings* exhibition. Affiliation: **University of Stellenbosch**
- 2021 Creative Output review for the Subfield Committee, the Advisory Committee of DHET: Prof Virginia Siobhan MacKenny, *At Sand's Edge* exhibition. Affiliation: **University of Cape Town**
- 2021 Peer review of Creative Output: Prof Penny Siopis, Open form/Open Studio at Maitland exhibition. Affiliation: **University of Cape Town**

- 2021 Creative Output review for the Subfield Committee, the Advisory Committee of DHET: Prof Kim Shelley Berman, *Kakistocracy* exhibition. Affiliation: **University of Johannesburg**
- 2021 Creative Output review for the Subfield Committee, the Advisory Committee of DHET: Prof Nathaniel Stern, *Server Farms* exhibition. Affiliation: **University of Johannesburg**
- 2021 Peer review of Creative Output: Elrie Joubert, *TRIPE* exhibition. Affiliation: **Central University of Technology**
- 2021 Peer review of Creative Output: Prof Avitha Sooful, *Improbable Landscapes* Affiliation: **Tshwane University of Technology**
- 2020 Creative Output review for the Subfield Committee, the Advisory Committee of DHET: Jacob Petrus van Schalkwyk, *Sunset* exhibition. Affiliation: **University of Pretoria**
- 2020 Creative Output review for the Subfield Committee, the Advisory Committee of DHET: Elizabeth Gunter, *Last* exhibition. Affiliation: **University of Stellenbosch**
- 2020 Creative Output review for the Subfield Committee, the Advisory Committee of DHET: Willem Boshoff, Land Art works *YOU NEVER KNOW* and *WAILING WALL*. Affiliation: **University of Free State**
- 2020 Peer review of Creative Output: Prof Nathaniel Stern, *LIFEHACKING ISEA 2018* Takeover exhibition. Affiliation: **University of Johannesburg**
- 2020 Peer review of Creative Output: Prof Nathaniel Stern, *Autumnal Tints* exhibition. Affiliation: **University of Johannesburg**
- 2020 Peer review of Creative Output: Prof Nathaniel Stern, *A slow nature* exhibition Affiliation: **University of Johannesburg**
- 2020 Peer review of Creative Output: Prof Penny Siopis, *Call it Madiba Magic'* exhibition. Affiliation: **University of Cape Town**
- 2020 Peer review of Creative Output: Lyrene KuhnBotma, *Bio Art: wo/ndering & transcendence* exhibition. Affiliation: **University of Free State**
- 2020 Peer review of Creative Output: Lyrene KuhnBotma, *Shortcut* exhibition. Affiliation: **University of Free State**
- 2018 Specialist Reviewer via the South Africa's National Research Foundation (NRF) to assess the standing of the publication research of Juliette Leeb du Toit for **NRF**. Affiliation: **University of KwaZulu-Natal**
- 2016 Peer review for **Journal of Artistic Research (JAR)** [www.jar-online.net](http://www.jar-online.net) Ralf Nuhn, Cécile Colle, *cONcErn: towards a "mesology" of art, for art and through art*

## TRAINING

- 2025 *Research Ethics Toolkit for Supervisors and Researchers*, presented by Dr Retha Visage, 03 June 2025, UNISA
- 2024 *Unidrive* training, presented by Mr Bernett Mulungo
- 2023 *Curriculum Transformation* College Workshop, 29 May 2023, UNISA

2023	<i>Research Ethics (RE) Application</i> Training, presented by Mrs Coetzee and Mdaka, 21 November, UNISA
2021 & 2022	<i>Dashboard</i> Training for Masters and Doctoral online system UNISA
2021/22/23	NRF training, UNISA
2021 April	Attend <i>Hoofstraat Conceptual</i> Art Residency, Riebeeck-Kasteel.
2018 & 2019	Training to perform future COD responsibilities, UNISA
2019	THE IMPLEMENTATION OF THE POLICY ON THE EVALUATION OF CREATIVE OUTPUTS AND INNOVATIONS PRODUCED BY PUBLIC HIGHER EDUCATION INSTITUTIONS, Program director: Mr Chief M Mabizela, Chief Director: University Education. NRF: Albert Luthuli Auditorium
2016, 10 May	<i>Research Ethics Risk Assessment &amp; Response Workshop</i> (Members of ERCs). Presented by Dr R Visagie in collaboration with the Department: Risk & Compliance.
2016, 19 April	<i>Research Ethics Fundamentals For Ethics Review Committee Members</i> . Presented by Retha Visagie (PhD) & Matseliso Molapo (PhD)
2014, June	<i>ETHICS TRAINING: INTERACTIVE WORKSHOP ON MORAL MOTIVATION AND DEVELOPMENT</i> , by Prof MH Prozesky (COMPASS ETHICS) CHS, UNISA
2013	Certificate <i>Outcome based assessment in Higher Education and Open distance learning</i> , UNISA
2012-2013	Certificate in <i>Mentor training programme</i> , Mentor for the curator Bongani Mkhonza, UNISA

## COMMITTEES (Selection of last eight years)

2025	DROVC: Member of the Departmental Research Output Vetting Committee CREC: Member of the College Research Ethics Committee Creative Output Peer reviewer for Universities: Creative Output Accreditation Committee Board member of Pretoria Art Association and SANAVA (South African National Visual Artists Association)
2024	Program Coordinator of Visual Multimedia Arts, UNISA. Member of the UNISA Art Gallery Committee Member of the UNISA Art Gallery Board
2023 - 2024	CRIC: Member of the College Research Institutional Committee
2023 - 2024	Departmental Ethics Review Committee
2020 - 2024	UNISA Florida Science Campus Art Walk, Management Committee, UNISA

	Subfield Fine Arts: Creative Output unit allocation, for DHET Advisory Committee
	Creative Output Peer reviewer for Universities: Creative Output Accreditation Committee
	ROQ-SC (Research Output Quality Sub-Committee), Initiated several policy changes to accommodate Creative Output Research, including the SOP (Standard Operating Procedures) for Creative Output Application, the Policy for the appointment of Research Associates
	DROVC: Chair of the Departmental Research Output Vetting Committee. Advised the changes to the Policy of Masters and Doctoral Proceedings, after approval of my proposal to include creative output research as equal to the research article. Draft changes for forms, such as requirement CRIC research report of staff
2018 - 2021	Unisa Portrait Commissioning Committee. As committee we complied the Policy for portrait painting of Unisa. As technical expert, I supervised and mentored the painters of the portraits of the Chair of Council and the Vice Chancellor Prof Mandla Makhanya.
2019	ROQ-SC (Research Output Quality Sub-Committee), CRIC (College Research and Innovation Committee) <i>Ad Hoc</i> Committee of Quality Assurance & Enhancement (CHS UNISA) Quality Review of the PhD in Art. Part of the working Committee advising DHET on the IMPLEMENTATION GUIDELINES (2019): Policy on the Evaluation of Creative Outputs and Innovations Produced by Public Higher Education Institutions (2017) Advisory Board of the Art Association of Pretoria <i>Art and Sustainability</i> : Science campus sculpture project
2013-2021	CHDC: College Higher Degrees Committee Chair of Higher Degrees Committee DMC: Departmental Management Committee Departmental Tuition committee <i>Ad Hoc</i> Academic Portrait Commission Committee
2013-2017	Member of Departmental Ethics Review Committee, also DERC: Chair of Departmental Ethics Review Committee & CERC: Member of College Ethics Review Committee

## ADDRESSES FOR OPENINGS OF ART EXHIBITIONS

2025 October	Opening address of <i>Shadows &amp; Mirrors</i> , duo exhibition by Thomas Masingi and Neo Mlangeni, 13 September 2025 – 18 January 2026, Pretoria Art Museum
2024 October	Opening address of <i>PROXIMITY</i> , Unisa Art Gallery, Pretoria

2023 Nov	Opening address at the launch of the Unisa Art Walk: <i>Curating the Science Campus Art Walk project</i> . UNISA Science campus, Florida, Johannesburg
2023 June	Opening address of <i>Birds eye view</i> , group exhibition curated by Nellien Bruwer, ArtBOX, Pretoria
2022 April	Opening address of the solo, <i>ORDINARY LIGHT</i> by Adelle van Zyl, ArtB Gallery Bellville, Cape
2022 March	Opening address of the solo, <i>MATRIX</i> by Prof Elfriede Dreyer, Pretoria Art Association, Pretoria
2021 May	Opening address of two solo exhibitions, respectively by Dr Nathani Luneburg, <i>In memory of Loekie and all the others</i> and Dr. Liezel Luneburg, <i>Imperfections</i> , at White River Art Gallery, White River.
2020 Sept	Opening address of the solo by Philip Badenhorst, <i>Archaeology of existence – a timeless way of life</i> , Pretoria Art Association, Pretoria
2018 June	Opening address for the solo by Karen Pretorius, <i>Dichotomous Narrative: Where abstraction and empathy collides</i> , at The Association of Arts Pretoria.
2018 Nov	Opening of a group exhibition at St Peters College, Johannesburg
2018 Nov	Opening address of the exhibition by Zyma Amien and Ingrid Bolton at Pretoria Art Association, Pretoria
2017 May	Opening address of the respective solos by Mandy Conidaris and Cheryl Gage, <i>Parallel Universes</i> , at Fried Contemporary Art Gallery, Pretoria.
2017 July	Opening address of the solo by Marieke Kruger, <i>Carceral Spaces: anticipating the sublime</i> , Oliewenhuis Art Museum, Bloemfontein
2016 Sept	Opening address of the solo of Thelma van Rensburg, <i>Uneasy bodies</i> , at St Lorient Art Gallery
2014 Oct	Opening address for the solo of Frikkie Eksteen, <i>Beasts of Burden</i> . At Lizamore & Associates Art Gallery, Johannesburg

## ADJUDICATOR AT NATIONAL ART COMPETITIONS

2021	UNISA SCIENCE Campus Art Walk, short listing and final round adjudicator.
2015, 2021	Adjudicator: SASOL New Signatures Art Awards, Pretoria Art Museum
2009 - 2010	National co-ordinating judge for the Absa L'Atelier Art Awards

CV End