

## CURRICULUM VITAE: RESEARCHER PROFILE AS VISUAL ARTIST AND ACADEMIC

### GWENNETH MILLER

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

Date of birth: 8 July 1962

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### 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
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### 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 – present      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: Alberton High School.

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

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

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

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## AWARDS

2021 *Outstanding Creative Output Award* in 2021, Dept. Art and Music, Unisa

2019 *Robin Aldwinckle bursary, Academic excellence merit Award*, Unisa

2012 *UNISA Women-in-Research Award* in the category: *Developing Researcher*.

2015, 2020 *Long Service awards*, Unisa.

2007 UNISA's nominee in Arts and Culture, for the Checkers Woman of the year (nominated by Prof Kilfoil).

2008 *UNISA Woman of the Year Nominee: In recognition of personal, leadership and mentorship roles in relation to Women-in-the-Workplace*, 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

Date	TITLE, VENUE	DETAILS
<b>UPCOMING EXHIBITIONS</b>		
2024, September. <b>Spine</b> . Solo exhibition alongside Elfriede Dreyer at Tina Skukan Art Gallery, Pretoria.		
2024, September. <b>Proximity</b> . Solo exhibition alongside Elfriede Dreyer at White River Art Gallery.		
2024, October. <b>Proximity</b> . Unisa Staff group exhibition, Unisa Art Gallery, Pretoria		
2025, March. <b>The agency of objects</b> , solo exhibition. <i>Cité des Internationales</i> , Paris, France		
2023		
Oct - Nov	<b>OBJECT</b> A Group exhibition curated by Prof Elfriede Dreyer at George Museum	New works for this exhibition by Miller: <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</li> <li>• <i>The mother</i> (2023). Epson ink on Fabriano Paper, edition of 3, 30 x 42 cm. 1/3 Private collection</li> <li>• <i>Farmhouse</i> (2023). Acrylic ink and acrylic gel on layered Fabriano paper, 44 x 59 cm</li> <li>• <i>History Herstory lessons in brushwork</i> (2023). Mixed media: Acrylic ink, charcoal and Conte on brown craft 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 Prof 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. <a href="http://www.latuvu.fr/">http://www.latuvu.fr/</a></li> </ul> Exhibited again at <b>OBJECT</b> , October 2023.
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	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_a76e561a37b44fdaa5794663d861442b.pdf">https://www.gwennethmiller.com/files/ugd/178e9d_a76e561a37b44fdaa5794663d861442b.pdf</a>  LOOING INTO...AND SEEING BEYOND. SA <i>Art Times</i> 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</li> </ul>

	Lemaoana, Odun Orimolade and Sango Filita. Unisa Art Gallery October 2022. Unisa Pretoria.	<p>pencils on Hahnemühle Paper</p> <ul style="list-style-type: none"> <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> <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 in a light wood frame. (Earlier in 2022 exhibited at MESH at RK gallery, here each image is layered onto a stack of pages and framed)</li> </ul> <p><a href="https://www.gwennethmiller.com/sketchbook">https://www.gwennethmiller.com/sketchbook</a></p>
24 Sept	<b><i>Under the surface</i></b> Group exhibition: Philip Badenhorst, Gwenneth Miller and Adelle van Zyl, curated by the artists.  White River Art Gallery, White River, Mpumalanga.	<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. Mixed media: Lucia Pro Ink PFI-1700 ink, conte and colour pencils on Hahnemühle Paper, 300 x 420 mm</li> </ul>
April	<b><i>MESH. The fabric of friends</i></b> Group exhibition with Emma Willemse, Colleen Alborough, Gwenneth Miller and Mandy Conidar, curated by the artists. RK Gallery, Riebeek Kasteel	<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</li> </ul>

		table, each 205mm x 130mm
2021		
December	<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. (Application for Creative Output accreditation by DHET submitted in 2022)</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-CBLNR4A40VPgpiQmz4">https://arttimes.co.za/at-feature-unisa-uncanny-stories/?fbclid=IwAR00-Oko43FkxkCpHTIm19gq7ISB6GAB6L6-GDWF-CBLNR4A40VPgpiQmz4</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. 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	<p><b><i>Apart/A Part</i></b>. Group exhibition curated by Laurette de Jager. ArtB Gallery, Arts Association of Bellville, Cape. (Accreditation of One Research Unit allocated by DHET)</p>	<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</li> </ul> </li> </ul>

		<p>of Melanie Anthony.</p> <ul style="list-style-type: none"> <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> <p>Exhibited again in September 2021 as part of <i>Romantic Gothic</i>. Group exhibition curated by Elfriede Dreyer. Gallery EDG2020 online</p>
September	<p><b>Enfolding.</b> Solo exhibition. Main Gallery, Pretoria Art Association (Application for Creative Output accreditation by DHET submitted in 2022)</p>	<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. Oliver's Wisteria</i>. 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> <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> </ul> </li> <li>• <i>Enfolding</i> collection: <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 <i>Romantic Gothic</i>. 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>The Making of Folds</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>Loss and its remains</b> , within the larger <b>Art in Process: An Interdisciplinary Staff Exhibition</b> , curated by Paul Cooper, Unisa Art Gallery (Accreditation of One Research Unit allocated by DHET for the five works on this exhibition)	<p>Exhibition: <a href="https://www.gwennethmiller.com/folds">https://www.gwennethmiller.com/folds</a>  Catalogue created by Miller for 2019 <b>ART IN PROCESS: an interdisciplinary staff exhibition</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> <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</b>. An Exhibition by African Women Artists Examining Identity, Culture and Heritage. 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	<b>Landscapes</b> , curated by Johan Myburg, Main exhibition of Innibos Lowveld National Arts Festival, Mbombela Civic Centre, Nelspruit. The exhibition also travelled to White River Gallery, White River, Mpumalanga.	<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	<b>Aardklop Arts Festival</b> , curated by Martie Botha, Snowflake Building, Potchefstroom	<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> <p>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></p>
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>
<b>SELECTED EARLIER PROJECTS</b>		
2014, Sept	<b>Beyond Fabric-ation</b> . Fashion & art event, Cool Capital, St Lorient, Pretoria. <a href="http://www.stlorient.co.za/wp-content/uploads/2015/10/BEYOND-FABRICATION-CATALOGUE-O8-OCTOBER-2015-for-the-website.pdf">http://www.stlorient.co.za/wp-content/uploads/2015/10/BEYOND-FABRICATION-CATALOGUE-O8-OCTOBER-2015-for-the-website.pdf</a>	
2013	<b>Dialogues 2013</b> , curated by Pieter van den Heever, Orangerie, Paris	
2011	<b>TRANSCODE: dialogues around intermedia practice</b> , 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
- 2010 **Land: diversity and Unity**, Hyderabad, India
- 2009 **Dystopia**: curated by Elfriede Dreyer & Jacob Lebeko, Pretoria, Johannesburg & Oliewenhuis Museum
- 2008 International Film Festival: Journey to Freedom Narratives, Middlebury College, USA, International Film Festival, Athens, Greece, 6th flEXiff, Sydney, Australia
- 2005 – 2008 **Afetos Roubados do Tempo / Stolen Affection**, Curated by Prof Viga Gordilho, (Brazil), Goethe Institute Salvador: premiere, Brazil 2005, Museum Théo Brandão, Maceió, Bienal de Arts de São Paolo, 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/-UXxi7CzHvk/s1600/AF11.jpg](https://1.bp.blogspot.com/_3G7J9PopnVA/TBWx28bSKwI/AAAAAAAAAG-0/-UXxi7CzHvk/s1600/AF11.jpg)
- 2005- 2008 **Weavings of War Fabrics of Memory**, travelling exhibition USA, curated by Michigan State University
- 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 Thembela Vokwana, conductor, UNISA Melodia Chorale
- Conceptual director of 12 animations, working with a team of 7artists
- 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
- 2007 Part of the core team developing the Journey to Freedom narratives publication: collation of all archival material, conceptualising, writing, layout and proofreading.
- 2007 **The Journey to Freedom narratives** DVD: conceptual director and assistant publisher. Designer of the DVD cover. 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**, UNISA
- 2001 Sept **Art on Paper**, Melville, Johannesburg
- 2001 July **Manuscript 3** part of Wordfest, Grahamstown Art Festival
- 2000 Nov **Weft & Warp' 70 South African Artists**, The Civic Gallery, Johannesburg
- 2000 Oct Duo show, **CROSS-CUT CRISS-CROSS**, with Karin Lijnes at Millennium Gallery, Pretoria
- 1997, Sept Solo, Master's Exhibition, Old Arts Gallery, University of Pretoria
- 1996 June, **Space to Breath**, Pretoria Art Museum
- 1996 March, **Woman Artists of Pretoria: From Feather duster to the Sublime**. Open Window Contemporary Art Gallery, Pretoria

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

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## CURATION

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

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.

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. <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 & ARTICLES PUBLISHED (general press)

- Miller, G. 2022. *Imagined Dreamscapes, Landscapes & Geometric abstraction* White River Gallery 24 September – 10 October 2022. *SA Art Times* September 2022 Edition, Published on Aug 29, 2022 [https://issuu.com/arttimes/docs/art\\_times\\_september\\_2022\\_issuu](https://issuu.com/arttimes/docs/art_times_september_2022_issuu)  
[https://issuu.com/arttimes/docs/art\\_times\\_september\\_2022\\_issuu/s/16686449](https://issuu.com/arttimes/docs/art_times_september_2022_issuu/s/16686449)  
<https://arttimes.co.za/at-feature-under-the-surface-imagined-dreamscapes-landscapes-geometric-abstractions-at-white-river-gallery/>
- Miller, G. UNISA Uncanny Stories, *SA Art Times* Edition 2021/2022, (Dec/Jan):81. <https://arttimes.co.za/at-feature-unisa-uncanny-stories/?fbclid=IwAR1Uos2LLzLnk8qb0AWkb1croxKCCA4rYFQ2AR07rDskO-alk1yTe-Uyf3M>
- Interview with Gwen Miller by the Pretoria Art Association. 2020. *This week's featured artist: Gwen Miller* [https://4f2faba3-b0a1-43f8-a782-1c0d430fc748.filesusr.com/ugd/178e9d\\_b765075cc9a74487b098317c091ce265.pdf](https://4f2faba3-b0a1-43f8-a782-1c0d430fc748.filesusr.com/ugd/178e9d_b765075cc9a74487b098317c091ce265.pdf)
- Miller, G. 2020. *The Making of Folds*. An artist's process book. Published on ISSUU in 2020:  
[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)
- Miller, G & De Villiers, C. 2014. The Journey to Freedom. *SEEN Journal* (XIV.1) – Unsettled Ground.

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## REVIEWS & CATALOGUE INCLUSIONS OF MY CREATIVE OUTPUT

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

LOOKING INTO...AND SEEING BEYOND. SA Art Times October 2022 Edition, Published on Sep 30, 2022:50-52

[https://issuu.com/arttimes/docs/art\\_times\\_october\\_2022\\_issuu](https://issuu.com/arttimes/docs/art_times_october_2022_issuu)

LOOKING INTO...AND SEEING BEYOND Catalogue by Ania Krajewska

[https://www.gwennethmiller.com/\\_files/ugd/178e9d\\_a76e561a37b44fdaa5794663d861442b.pdf](https://www.gwennethmiller.com/_files/ugd/178e9d_a76e561a37b44fdaa5794663d861442b.pdf)

AT FEATURE: MESH – the fabric of friends | RK Contemporary Riebeeck Kasteel. 3 – 24 April 2022. SA Art Times Edition 2021/2022,

<https://arttimes.co.za/at-feature-mesh-the-fabric-of-friends-rk-contemporary-riebeeck-kasteel/>

Gothic Romantic, curated by Elfriede Dreyer, EDG2020 Art Gallery, Pretoria.

[https://www.elfriededreyer.com/\\_files/ugd/050ef1\\_d8eb461fcb54124a8f3a4a2f9349edd.pdf](https://www.elfriededreyer.com/_files/ugd/050ef1_d8eb461fcb54124a8f3a4a2f9349edd.pdf)

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: [https://issuu.com/ufsartgallery/docs/folds\\_faults](https://issuu.com/ufsartgallery/docs/folds_faults)

Labutte, D. 2020. Gwen Miller – The exhibition Enfolding. *Outdoorphoto*, Art of print (blog), 23 September 2020. <https://www.outdoorphoto.co.za/blog/gwen-miller-the-exhibition-enfolding/>

In the studio with artist Gwen Miller. 2020. Interview with art.co.za <https://www.youtube.com/watch?v=8W3UPfNdC7k&t=23s>

Gwen Miller on art.co.za <https://www.art.co.za/gwenmiller/enfolding/>

Mandy Conidaris. 2020. Enfolding. <https://www.youtube.com/watch?v=FnWJhfiED2o>

Interview by the Pretoria Art Association. 2020. This week's featured artist: Gwen Miller.

Opening address by Mandy Conidaris, 2020 . *Enfolding*. <https://www.youtube.com/watch?v=FnWJhfiED2o>

Naidu-Hofmeester, R. 2020. The quiet of isolation transforms the creative process, in *FOCUS* Issue 12-13. [https://4f2faba3-b0a1-43f8-a782-1c0d430fc748.filesusr.com/ugd/178e9d\\_f9b8793fd4bd431bbb8efb029bf8a6ce.pdf](https://4f2faba3-b0a1-43f8-a782-1c0d430fc748.filesusr.com/ugd/178e9d_f9b8793fd4bd431bbb8efb029bf8a6ce.pdf)

UNISA Art Gallery/PTA/UNISA Recent Acquisitions/Group Exhibition Saturday, February 1, 2020 to Wednesday, February 26, 2020, in Art Times, Available at

<https://arttimes.co.za/artgo/#event=37013142> (Accessed on 30 January 2020)

Conidaris, M. 2020. Freedom Day in Lockdown. Online catalogue. <https://www.outofthecube.online/freedom-day-in-lockdown>

Pieter GR de Villiers and Prof Annalet van Schalkwyk. 2020. Landskap en kuns vanuit 'n ekoteologiese perspektief at Litnet, <https://www.litnet.co.za/landskap-en-kuns-vanuit-n-ekoteologiese-perspektief/>

- Miller, G (ed). 2018. Catalogue of Art as Destination Co Creation of Culture, International Tourism South Africa (ITSA) 7th Biannual Conference exhibition, CSIR IC, Pretoria [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).
- Miller, G (ed). 2017. Catalogue of Sticky TIME, Rooftop IX, St Lorient Gallery, Pretoria [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)
- 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. Available at [www.arttimes.co.za](http://www.arttimes.co.za)
- Miller, G. 2015. *TRANSCODE: dialogues around intermedia practice*. <http://hdl.handle.net/10500/22002>
- Dreyer, E (ed) 2015. *Terra* Group exhibition curated by Elfriede Dreyer, Oliewenhuis Museum, Bloemfontein [https://4f2faba3-b0a1-43f8-a782-1c0d430fc748.filesusr.com/ugd/178e9d\\_9c96e58f0a6a4084bd7dcc84ecaeb47f.pdf](https://4f2faba3-b0a1-43f8-a782-1c0d430fc748.filesusr.com/ugd/178e9d_9c96e58f0a6a4084bd7dcc84ecaeb47f.pdf)

## **PAPERS AND ROUND TABLE DISCUSSIONS (selected)**

- 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 EKOFEMINISTIESE PERSPEKTIEF	MARIA M BLOK (2002)	Co-supervisor
2	Master of Visual Arts	IMAGES IN, THROUGH AND FOR “The W/word”: A REVISIONING OF CHRISTIAN ART	CARMEN E TRUTER (Cum Laude 2007)	Co-supervisor
3	Master of Visual Arts 49207563	BRUCE NAUMAN: THE TRUE ARTIST IS AN ABSURD FOUNTAIN	ALEX TRAPANI (Cum Laude 80 % 2017)	Supervisor
4	Master of Visual Arts 33464413	LOSS, MEANING AND ABSENCE IN PERSONAL COLLECTIONS	ADELLE VAN ZYL (Cum Laude 80 % 2018)	Supervisor
5	Master of Visual Arts 60903686	DIGITAL IMAGE EDITING CONTEXTUALISED WITHIN DEEP REMIXABILITY AND REMEDIATION	CARL VAN HEERDEN (Cum Laude 80% 2020)	Supervisor
6	Master of Visual Arts	VISUAL STRATEGIES IN VIDEO ART: THE SIMULATION OF	ANTOINETTE ODENDAAL	Co-supervisor

	34443533	TRAUMATIC MEMORIES	(73% 2021)	
7	PhD in Art 3196720	JUDAIC DIASPORIC HYBRID HAUNTINGS	JENNIFER KOPPING (2022)	Promoter
8	Master of Visual Arts 60903686	SOUTH AFRICAN INTIMATE PARTNER FEMICIDE: ART AS ABSENT PRESENCE	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 59110589	CARCERAL SPACES: ANTICIPATING THE SUBLIME	MRS MARIEKE KRUGER	Promoter (from 2019)
3	PhD in Art 57987823	THE EPHEMERAL NATURE OF THINGS: BECOMING (COM)POSTHUMAN IN THE CLIMATE CRISES	MRS LAURETTE DE JAGER	Promoter (from 2022)
4	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)
5	PhD in Art 8929793	NEW MEDIA CONVERSIONS: ARCHIVE AND ARTWORKS AS INTERMEDIAL NARRATIVE DEVICES	MRS COLLEEN ALBOROUGH	Promoter (from 2023)
6	PhD in Art 34443533	THE SYMBOLIC PORTRAYAL OF SPIRITUALITY THROUGH MYTHOLOGISED BIRDS IN NEW MEDIA ART	MRS ANTOINETTE ODENDAAL	Promoter (from 2023)
7	Master of Visual Arts 43841368	LAMENTING CHAOS	MRS HEIDI MOURET	Supervisor

**PEER REVIEWER**

- 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 Opper. *20 seconds*. Affiliation: **University of Johannesburg**
- 2023 Creative Output review for the Subfield Committee, the Advisory Committee of DHET: Mr Alexander Opper. *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/andering & transcendence* exhibition. Affiliation: **University of Free State**
- 2020 Peer review of Creative Output: Lyrene KuhnBotma, *Shortcut* exhibition. Affiliation: **University of Free State**
- 2018 Peer review 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

- 2023 *Curriculum Transformation* College Workshop, 29 May 2023, UNISA
- 2023 *Research Ethics (RE) Application* Training, presented by Mrs Coetzee and Mdaka, 21 November, UNISA
- 2021 & 2022 *Dashboard* Training for Masters and Doctoral online system UNISA
- 2021/22/23 NRF training, UNISA
- 2021 April Attend *Hoofstraat Conceptual 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 *Research Ethics Risk Assessment & Response Workshop* (Members of ERCs). Presented by Dr R Visagie in collaboration with the Department: Risk & Compliance.
- 2016, 19 April *Research Ethics Fundamentals For Ethics Review Committee Members*. Presented by Retha Visagie (PhD) & Matseliso Molapo (PhD)
- 2014, June *ETHICS TRAINING: INTERACTIVE WORKSHOP ON MORAL MOTIVATION AND DEVELOPMENT*, by Prof MH Prozesky (COMPASS ETHICS) CHS, UNISA

- 2013 Certificate *Outcome based assessment in Higher Education and Open distance learning*, UNISA  
 2012-2013 Certificate in *Mentor training programme*, Mentor for the curator Bongani Mkhonza, UNISA
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## COMMITTEES (Selection of last eight years)

- 2024 Program Coordinator of Visual Multimedia Arts, UNISA.  
 Member of the UNISA Art Gallery Committee  
 Member of the UNISA Art Gallery Board
- 2023 - present CRIC: Member of the College Research Institutional Committee
- 2023 - present Departmental Ethics Review Committee
- 2020 - present 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 compiled 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)  
*Ad Hoc* 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

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## ADDRESSES FOR OPENINGS OF ART EXHIBITIONS

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

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