

UNISA



Art as Destination: Co-creation of culture

A curated art exhibition as part of
The 7th Biennial Conference of
The International Tourism Studies Association

Exhibition duration **6-8 August 2018**
curated by
Antoinette Odendaal, Gwenneth Miller & Jacob Lebeko

Exhibiting Artists

Adelle van Zyl, Antoinette Odendaal, Carolyn Parton, Christel Liebenberg, Gwenneth Miller, Hanne-Lizé Delport, Kabelo Maja, Karin Lijnes, Katrien Krige Ferreira, Manu Manjesh Lal, Nathani Lüneburg, Nkosikhona Ngcobo, Nonhlanhla Mkwanazi, Sango Filita, Siziwe Sotewu, Smangaliso Khumalo, Timothy C Dawson, Rivone Josie, Tshiamo Kadiege, Xolela Sogoni

Curatorial Statement

by Antoinette Odendaal, Gwenneth Miller and Jacob Lebeko

The art exhibition explores how we **co-create and critically reflect** on the many cultural dimensions of engagement with each other and the living world. Internationally **art is hugely important to travel industries** and this exhibition brings to attention some current global themes experienced from local perspectives. The artworks apply a range of creative methodologies to reflect the diversity of Southern African cultures.

These works have rigorous research as foundation and address themes to think collaboratively about **Play & Ritual, Conflict & Trauma, and Environments of Complexity**. All artists are either students, alumni or staff of Visual Arts at UNISA.

CULTURE AS TOURISM AGENCY: PLAY & RITUAL

- Kabelo Maja
- Xolela Sogoni
- Karin Lijnes
- Christel Liebenberg
- Nkosikhona Ngcobo
- Smangaliso Khumalo
- Siziwe Sotewu
- Sango Filita

Kabelo Maja



It's Playtime

This artwork stems from my background as a semi-professional soccer player, and now an artist-academic. Play is fundamental to sport for there can be no sport without play. Similarly, artists often claim to play around when explaining their art making processes. Sport and art are both tourism ambassadors and universal languages that enable travel access. The multitude of international sport and art events such as FIFA World Cup and art biennales are exemplary. They stimulate movement of people across places, usually encouraging relaxation of border access.



Kabelo Maja
It's Playtime (2017)
Steel and Clay

Xolela Sogoni



When Things Fell Ap/art

The artwork was inspired by the current wave of violence that is taking place in schools. The display of violence by pupils might also be attributed to an unstable upbringing and home environment that finds kids wanting to exhibit the same behaviours in the classroom, most often without realizing the dangers attached. The work depicts a school pupil in uniform as she plays a game called *Upuca* or *Diketo*, which is normally played with stones, however in the work, hand grenades are made an object of play.



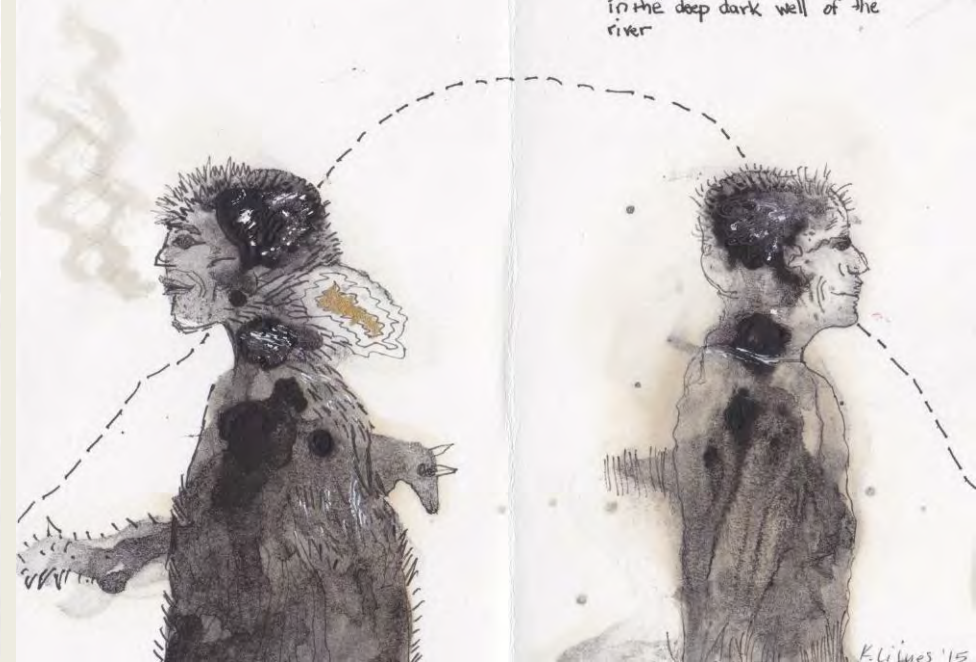
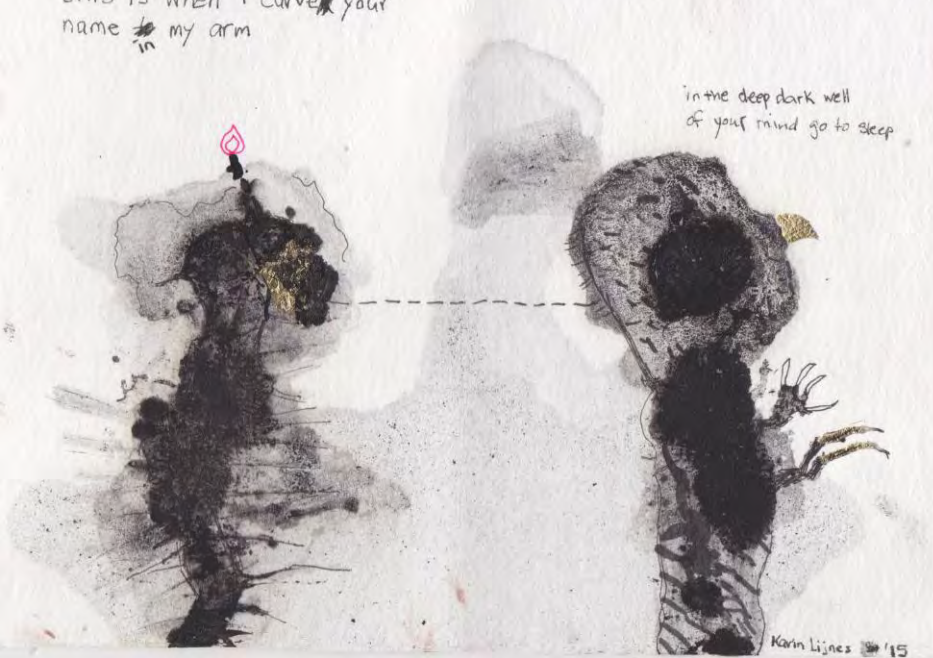
Xolela Sogoni
When Things Fell Ap/art (2017)
Woodcut relief

Karin Lijnes



Doppels

My art is my response to a world in which commodities and data articulate into nothing but noise, flat repetitions, eternal truths at faster rates than human subjects and the maintenance of a mimesis of what has gone before. I am inspired by Rosi Braidotti and by the psychoanalytical process invented by Hermann Rorschach (1884-1922), to analyse the subject's perceptions and detect underlying thought processes. I take a more playful approach bringing to surface a plethora of characters, real life, imaginary or symbolic.



Karin Lijnes
Doppels: SERIES I-IV (2016)
 Inks, Paint on Hahnemühle

Christel Liebenberg

this is what happened

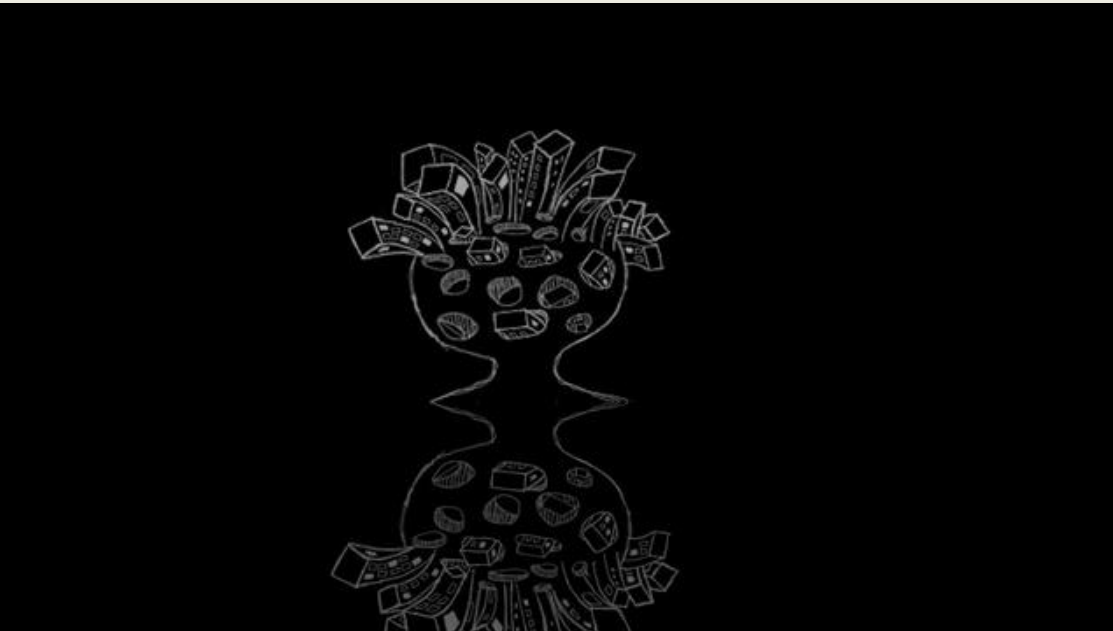
& ...untitled



Although smartphones and mobile apps usually only helps one to procrastinate, I was interested in seeing if mobile apps could augment creative work. Mobile apps, especially the free versions of it, are usually quite limited in what it can do. I was exploring the idea that these limitations could provide different ways of thinking about creating things. Both of these animations are part of a series of experiments with various free mobile apps. These experiments led me to an interest in finding alternative solutions to technical or creative problems.



Christel Liebenberg
this is what happened (2016)
Animation with cell phone App



Christel Liebenberg
...untitled (2016)
Animation with cell phone App

Nkosikhona Ngcobo



Izikhothane

The term *S'khothane* is taken from the isiZulu word „Ukukhothana“, loosely translated as „to lick one another“. The culture appears to be based on various other subcultures such as *Swenkas* (1930s to late 1950s) and *Pantsulas* (1980s). The media presented this „township craze“ as a social ill. Ironically, all that these „misfits“ really want in practising their culture is to „fit in“ somewhere - expressing themselves with expensive clothes and their „custard art“, while entertaining themselves and others with music and dance. I started documenting *Izikhothane* performances from 2014 in Pretoria and Tembisa.



Nkosikhona Ngcobo
***S'kothane* (2017)**
Photography

Smangaliso Khumalo



Ifa – Lefa

My grandfather used to call me *boesjman* (Bushman) when I was growing up. I had to constantly question my identity and existence since I did not resemble the majority of the black children in our household and neighborhood. This then lead to many questions that pertain to that ubiquitous colonial conquest and archive. My interest was mainly to revisit these issues. The photographs present political effects of geography and intend to reveal that settler-native symbiotic relationship.



Samangaliso Khumalo

Ifa: Lefa (2017)

Photographs, Inkjet print on
Epson Hotpress

Siziwe Sotewu



Ukutshila

The artworks focus mainly on the developmental stages of a girl from infant right through the events leading to the *Intonjane* custom up to the graduation ceremony. They express growing up, and *Intonjane*, a rite of passage, which consist of various stages: pre-liminal, liminal, and post-liminal. The liminal stage is portrayed by ceramic sculptures of *female teenage figure* as on this exhibition, titled *Ukutshila*.



Siziwe Sotewu
Ukutshila (2016)
 Left: detail of one pair
 Clay, pigment, wire, wool

Sango Filita



‘Maz’ enethole’

The title, translated as “a cow with a calf” is a Xhosa idiomatic expression meaning “Thank You”. The *Maz’ enethole* expression is usually followed by a saying „makwande apho uthatha khona“, which translates to “where you get what you are giving must be multiplied”, meaning that God will bless you with more. This is a rich Xhosa expression of gratitude. The actual focus of my study is the commemoration of the Grandmothers who after raising their children also continue to raise their grandchildren. A cow is bestowed with high regard among the Xhosa people and it represents sacrifice and selflessness associated with the unending love of a grandmother.

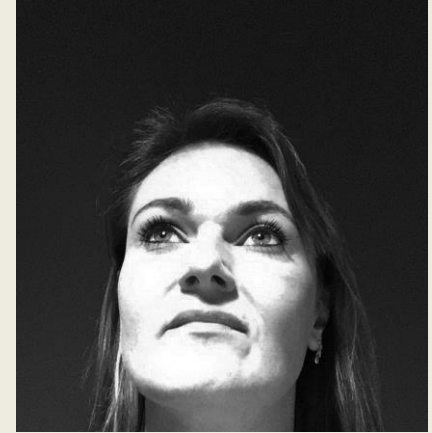


Sango Filita
'Maz' enethole' (2017)
Hard board, fibreglass and paint

ENVIRONMENTS OF COMPLEXITY: CONFLICT & TRAUMA

- Antoinette Odendaal
- Nathani Lüneburg
- Tshiamo M Kadiege
- Hanne-Lizé Delport
- Timothy C Dawson

Antoinette Odendaal



Siembamba

The Boer-War concentration camp poem titled *Siembamba*, by C Louis Leipoldt, forms the foundation for the narration of my video. In this artwork I delved into the traumatic memories, loss and sadness of women and children who suffered in these camps, to find a link with the reality of a continuous abuse of women and children, much debated in South-Africa and internationally. By applying collective skills and knowledge in the collaborative nature of video production, art has the potential to deliver powerful messages that can make a difference and create awareness of issues that deserves to be noticed.



Antoinette Odendaal
Siembamba Mamma se Kindjie (2014)
Video

Nathani Lüneburg



When I was a Child I had a Fever 1, 2 and 3

This series explore fragmented traumatic memories of child sexual abuse. In many cases the child's efforts to deal with the experience is inhibited by the feelings of doubt, guilt and denial instigated by the perpetrator. The consequences this abuse reach far into adulthood and are deeper and darker than will ever be fully comprehended. The traumatic experiences are visually expressed through a series of child-like ink drawings and animations in the dioramic theatres, which can be compared to fragmented memory-like constructions.

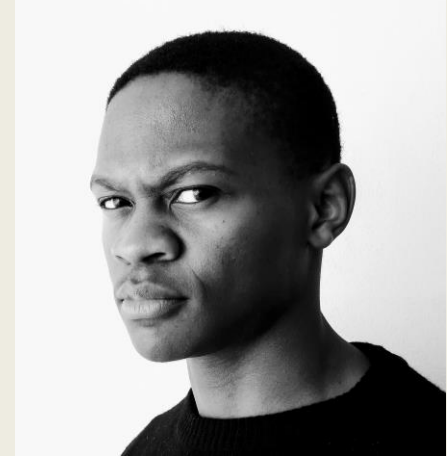


Nathani Lunebürg

When I was a Child I had a Fever 1, 2 and 3 (2016)

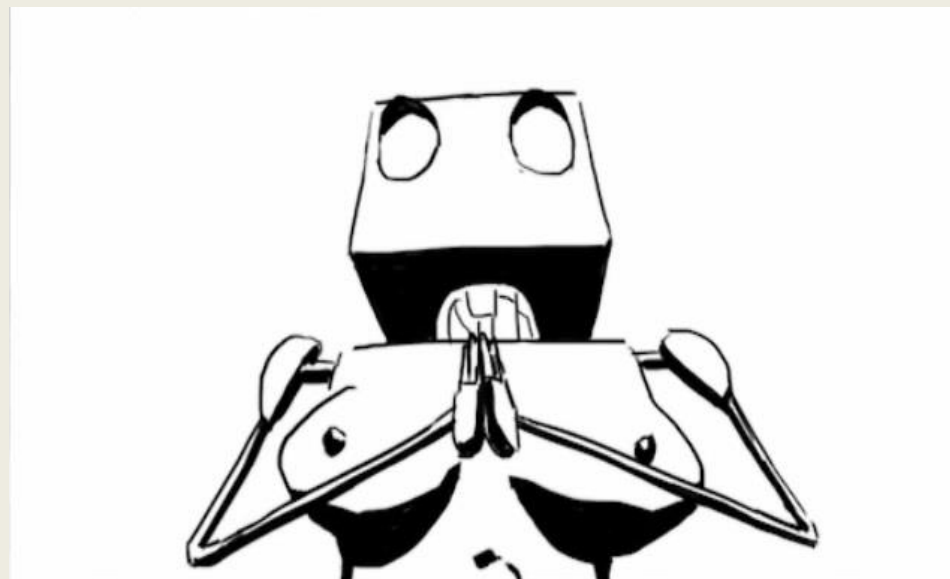
Mixed media: Animation, ink o paper and wood

Tshiamo M Kadiege



It/Sexbot

The cyborgs in my work begin developing the human characteristic of believing in higher entities, and finding themselves desiring something more with their existence. The inspiration of my project comes from my own religious journey – on the one hand I went from Christian to Agnostic and on the other hand, I caught myself desiring to believe just to feel more connected to my family like before. The post-human cyborgs in my animations thus embody human complexity, desiring to reconnect to something in their life that gives them purpose.



Tshiamo M Kadiege
It/Sexbot (2015)
Animation

Hanne-Lizé Delport



Artefacts from the Sandpit and Other Lice

This is a series of five animations.

I find it absurd that we have become accustomed to being submissive to a capitalist system. We don't question and we end up naively running around in circles and driving the corporate systems that are suppressing and exploiting us.

In this exhibition, I am subverting these systems, using satire to turn a serious matter into something absurd, incoherent and humorous, that alludes to a sense of bewilderment – the same bewilderment that I feel within this system.



Hanne-Lizé Delport
Artefacts from the sandpit and other lice (2013)
Five stop-frame animations

Timothy C Dawson



Wounded man & Decomposure

“What we are pursuing at the deepest level when we respond to the Call is a sense of our own completion.” (Moody and Carroll 1998:109). My call is to make sense of the world around me. I am profoundly disturbed by the reality of the Anthropocene and Extinction six and that we are not acknowledging the fact that during the next seven decades we are likely to lose over half the animals on earth. I hope to challenge the assumptions that privilege man over nature and to highlight the interconnectedness of life that leads to a biosphere consciousness as opposed to a geo-political one.



Timothy C Dawson
Wounded Man (2018)
Reclaimed wood, metal and paper.



Timothy C Dawson
Decomposure (2018)
Wire and paper.

ENVIRONMENTS OF COMPLEXITY: MAKING SENSE OF WORLDS

- Adelle van Zyl
- Carolyn Parton
- Gwenneth Miller
- Nonhlanhla Mkwanaazi
- Katrien Krige Ferreira
- Manu Manjesh Lal
- Rivone Josie

Adelle van Zyl



Ducks in a Row

The theme of museum bird specimens stems from Adelle van Zyl's lifelong fascination with birds and museums. Both birding and collecting can be seen as a search for meaning, since these activities are methods of connecting with, making sense of, and bringing order to a person's surroundings. Each painting was created to the specific bird's exact dimensions on a stretched canvas that was hand made by the artist to fit these measurements.



Adelle van Zyl
Ducks in a Row (2018)
 Oil paintings on canvass

Carolyn Parton



Hypostasis (Windswept 1)

This is a work from a series called 'Hypostasis', inspired by the book 'What Painting Is' by James Elkins (2014):

"Hypostasis is the feeling that something as dead as paint might also be deeply alive, full of thought and expressive meaning. One moment paint is nearly nothing ... and then suddenly it is also there in all its stubborn weight and thickness, clinging to the canvas, gathering dust, wrinkling with age."

I use the leftovers from other artists to make new images, thus also bring paint to life again.



Carolyn Parton
Hypostasis (Windswept 1) (2017)
Recycled paint collage

Gwenneth Miller



Superabundant fold

My painting considers ideas of opulence and fallacious appearance. It was triggered by reflection on politicians' life styles and empty promises. Composed of collage fragments of cloth details from Late Renaissance paintings and *VLISCO* wax prints, this painting also evokes a play of order and disorder. The work suggests a melancholic grandeur of religious paintings – anticipating godliness but offering only second-hand draperies. Fragments of textile are devoid of bodies, leaving hollow shapes and traces of figures that was meant to fill these draperies.



Gwenneth Miller
Superabundant fold (2017)
oil on canvas

Nonhlanhla Mkwanaazi



I am not indexible

My first time visiting the UK left me examining my internal need to assert my individuality. During my short stay, I observed that one is sometimes held up as an example of their place of origin. I did not regard myself as a good template on which to base perceptions about the average South African. My dilemma led me to stumble upon the theory of “Conception of Individuality” (Ravi 2010). I chose to examine this concept through the use of indexes, which represent different systems like culture, ethnicity and religion. The index is a metaphor and comment on how these systems connect and collaborate to create and change the individual over time.



Nonhlanhla Mkwana
I am not indexible (2015)
 Acrylic on paper



Nonhlanhla Mkwana
I am not indexible
 (2015)
 Works with sound ,
 Acrylic on paper, mp3
 player with headset,
 Edition 1 of 2.

Katrien Krige Ferreira

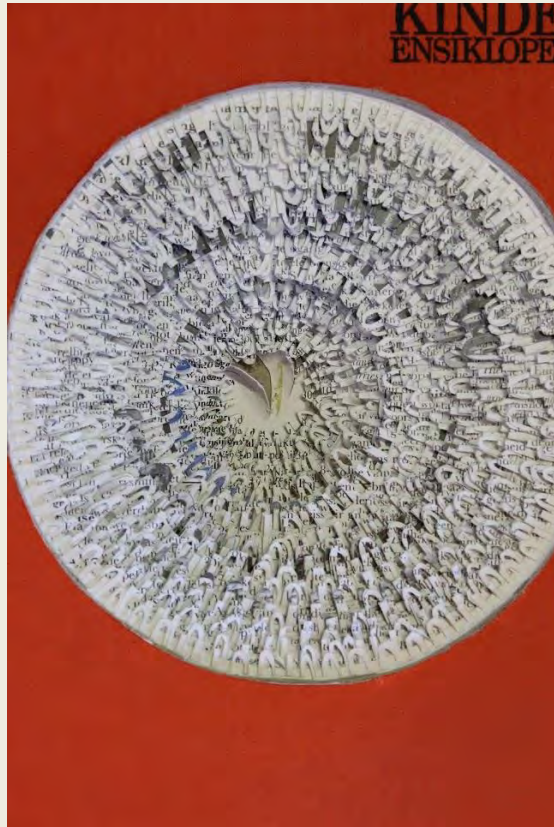


Munch

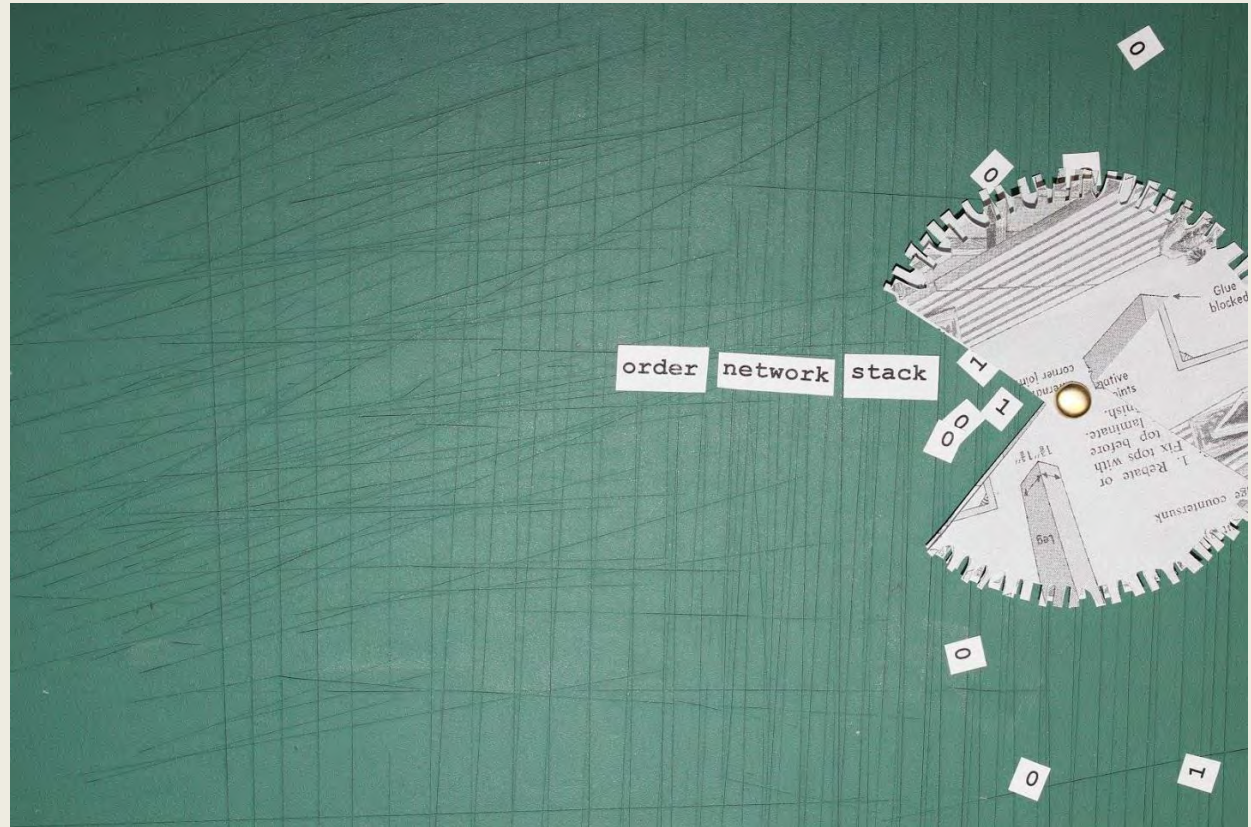
The relationship between tactile books and digital means of reading is a topic of discussion for die-hard book lovers and tech-fanatics alike. In the artist's experience, it is not an "open and shut case". Books and technology engage in an ongoing conversation.

Encrypt

The clicking sounds of a computer keyboard correspond to the circles of binary code eating away at this outdated encyclopaedia. As information becomes increasingly digital, some may perceive this process as a loss, but contemplating the relationship between books and their digital counterparts can be equally intriguing.



Katrien Krige Ferreira
Encrypt (2014)
 Stop-frame animation



Katrien Krige Ferreira
Munch (2014)
 Stop-frame animation

Manu Manjesh Lal



Rebirth

It seems that in our current multi-cultural society individuals subject themselves to a never- ending process of adoption and adaptation in the subconscious desire to „fit-in“. The shift in subjectivity is not only linked to a destabilization of the cultural codes that distinguish between places of origin and reverence, but to a border rupture in the sense of belonging and the perception of destiny. My artworks are trajectories resulting from my own exposure to contemporary multicultural communication. This mainly involves my Indian heritage and the African influences of Botswana.



Manu Manjesh
Rebirth (2016)
Fibreglass, Automotive Paint, Vinyl.

Rivone Josie



Modern Obsession

Foucault (1978:77) describes the modern compulsion to speak about sex obsessively, to question it and to be curious of it.

“Modern Obsession” chronicles my process of discovery and evolution of my thoughts on the tropes and culture of hard core film pornography much like the chronicle of American painter Zak Smith (or Zak Sabbath) (2009). I playfully stylize elements observed from films from a whimsical perspective. My video game features characters trapped together, forced to continually and compulsively repeat their actions.



Rivone Josie
Modern Obsession (2016)
Video game

About the curators



Antoinette Odendaal is currently employed as a junior curator for a private art collector and is a Masters in Visual Arts (MVA) student at UNISA. She participated in various local exhibitions, specialising in video art and animation. She obtained BTech (Graphic Design) (TUT) and Multimedia (Unisa) degrees. nettieodendaal@gmail.com



Dr Gwenneth Miller is a senior lecturer in Visual Arts at UNISA. She participated in over 140 national and international exhibitions and curated numerous exhibitions. Gwen holds a DLitt et Phil (Art History) (UNISA) degree, specialising in intermediality and practice-led methodologies. milleg@unisa.ac.za



Jacob Lebeko is a curator at Unisa Art Gallery and a Masters in Visual Arts student at UNISA. Apart from being an experienced curator in formal settings, Jacob also specialises in curatorial models that moves beyond the conventions of the „white cube“ gallery. lebekj@unisa.ac.za