

Prior Collaboration between artists: Africa-Europe collaboration

crossing - ho tšela - travessia

Daniel Mosako, Celia De Villiers, Kabelo Maja and Adelle van Zyl participated in the [Vice Versa](#) (2025) exhibition (curated by Gwenneth Miller), at [Aardklop25 National Art Festival](#), contributing pivotal points of discussion regarding the politics of power, ecology and trauma in a contemporary society. The group exhibition *Vice Versa* presented space for reflection to observe things from a fresh perspective. The artists considered the extent to which either cultural or ecological vulnerability can reflect comfort or discomfort—each in a constructive tensional relationship to the other. The artists participated in three public talks as part of the exhibition.

Miller and De Villiers previously worked together as colleagues on numerous projects at UNISA, Pretoria, such as [the Journey to Freedom](#) (2003-2008), and [Synchronic Journey](#) (2011) as part of [TRANSCODE: dialogues around intermedia practice](#), UNISA Art Gallery, Pretoria. Both projects addressed reaching beyond cultural difference to generate open dialogues between artists and communities. [Celebrating South Africa's tenth anniversary of democratic governance](#), the exhibitions and publications engaged with the concept of reconciliation through storytelling and song, embroidery and digital arts, amongst others. The project was a platform to tell the personal stories of ordinary South Africans during and after the struggle, by reflecting on the potential of the arts as a language that can bridge differences - reconciling, mending, stitching together a new fabric for healing.

Maja, Mosako and Miller are currently colleagues at [Department Art and Music at UNISA](#). Maja and Mosako collaborated in the major artwork [Mthimkulu we mpilo](#) (2023), which forms part of the Unisa Art Walk (2021 - 2025), curated by Miller in collaboration with The Unisa Florida Science Campus Art Walk Steering Committee. The [UNISA Art Walk](#) installations are vehicles to inspire personal and social change and system regeneration; to aspire to a sustainable world, providing opportunities to pause, play and be revived through the medium of art.

Van Zyl and Miller collaborated in the group exhibition, [Under the Surface](#) (2002) at the White River Art Gallery, South Africa. The golden thread running through the research project was that communal relationships are core to both human culture and substrates in nature. Earlier Miller was Van Zyl's supervisor for her [master's in visual art \(MVA\) degree](#), for which Adelle achieved a distinction. Van Zyl has worked closely with Maja and De Villiers on several projects, including curating, art creating, and writing.

[De Villiers](#) and [Teresa Almeida](#) have worked together curating an ecological exhibition ([Feito e Refeito/Made and Remade](#)) funded by Europrojects_erasmus-plus grant for youth development in Portugal (2022 – 2024). This event was presented at the [Garagem](#)

[gallery at Celia's artist's residency, Ponte d'Arte](#), which is situated next to a historic bridge in Ponte da Mucela, 30 km outside Coimbra.

The above speaks of sound working relationships and an ability to do research towards positive outcome. As project leader of the current proposal, [Miller's history of collaboration and curation](#) with the vision of empowering communal growth, underscores the ethos of the conceptual reciprocity of the unfolding project "crossing - ho tšela – travessia." We envision that the diverse experience in media of fibre art (De Villiers), ceramic (Maja, Almeida), glass (Almeida and de Villiers), painting (Van Zyl, Mosako, Maja, Almeida and Miller) as well as mixed media drawing (all artists) will stimulate productive new inventions. Van Zyl's layout skills will be instrumental for the catalogue design.

The organisational and presentational skills of all participants will be of great value in the symposiums, with Mosako being responsible for the symposium at Unisa and Almeida being in charge of the symposium at Porto. Mosako's key position as COD at Unisa offers insight to managerial processes at Unisa to ensure success of formal applications for financial processes.

Conflicting perspectives will be facilitated and communicated with constructive dialogue and reciprocity. Our track record of former successful collaboration between the participating artists should restrict conflict. Regular sessions and open communication further allow for a smooth process.