

Ethics, affect and endurance

A curated exhibition coinciding with
The 6th International Conference on Ethics Education
at Spier Conference Centre, Stellenbosch
3-5 OCTOBER 2018

curated by
Fikile Mnisi, Nina Newman & Gwenneth Miller

Curatorial Statement

by Fikile Mnisi, Nina Newman & Gwenneth Miller

This art exhibition explores how we critically reflect on the many cultural dimensions of engagement with one another and the living environment. It is inspired by Rosi Braidotti's (2013) article, *Nomadic Ethics*. Braidotti's ideas encourage us to break away from outdated norms in order to reconsider the relationship of humans to each other and to the world. Striving for an ethics of accountability, our actions should be mindful of collaboration, links and complex relationships. This approach aims to reciprocate life, focusing on productive, empowering energy. Braidotti writes that we must have a "robust nomadic vision" of ethics, explaining that this vision searches "for the way in which otherness prompts, mobilises and allows for flows of affirmation of values and forces which are not yet sustained by the current social and historical conditions". Braidotti's view is foundational to this exhibition. It constructively and actively addresses the effect of conditions, striving to promote lasting engagement and collaborative thought regarding Ethics and Jewellery, Work and Politics, and Trauma and Complexity.

ETHICS & JEWELLERY

- David Mashiane
- Faaiza Ismail
- Fraser Schenck
- Lilja Hastie
- Madeli Viljoen
- Mignon Daubermann

David Mashiane

B-Tech in Jewellery Design and Manufacturing, TUT



This study investigates how found plastic waste can be incorporated into contemporary jewellery. The study promotes and encourages the practice of recycling in order to reduce harmful damage to the environment. Found plastics of various shapes and colours were combined with silver to create contemporary pieces.



David Mashiane
Pendant I (2014)
 Sterling silver, plastic
 Photographer:
 Naledi Ndilisa



David Mashiane
Pendant II (2014)
 Sterling silver, plastic
 Photographer:
 Naledi Ndilisa

Faaiza Ismail

Diploma and B-Tech in Jewellery Design and Manufacturing, TUT



Although precious metals and precious stones are at the forefront of jewellery, I believe that charms, amulets and talisman can effectively be incorporated into jewellery to create bespoke pieces that are symbolically and historically significant. Some of the main ethical issues in my theme included the use of alternate materials instead of original precious stones, especially when certain types of stones are considered prophylactic and possess specific powers when applied as charms, amulets and talisman.



Faaiza Ismail

Kate Middleton inspired bracelet (2016)

Jewellery type: Bracelet

Medium: Sterling silver, pearls, cubic zirconias

Photographer: Natasha Mabena



Faaiza Ismail

Charlize Theron bangle (2016)

Jewellery type: Hinged bangle

Medium: Sterling silver, faceted peridots

Photographer: Thabo Phora

Fraser Schenck

Diploma and B-Tech in Jewellery Design and
Manufacture TUT



I used the work of Modernist architect Brian Sandrock as inspiration for the design of contemporary jewellery. Sandrock was a prominent mid-century architect and commissioned by the UNISA as well as the University of Pretoria to design buildings on their campuses. Allegations has been made that Sandrock was involved in the clandestine 'Broederbond' organisation and that he won many commissions by being associated with the organisation. Using the work of an architect clouded with apartheid connotations is a difficult ethical landscape to navigate, as I wanted to only look at the architecture itself and not convey or promote any additional unwanted ideals through his designs.



Fraser Schenck

UNISA Neckpiece (2017)

Sterling silver, cement, rubber
Photographer: Lesego Thosago



Fraser Schenck

UNISA Library earrings (2017)

Sterling silver, cement
Photographer:
Keabetswe Motimele
and Prince Maseko



Fraser Schenck

UNISA Wing bracelet (2017)

Sterling silver, cement
Photographer:
Mpho Khorombi



Fraser Schenck

UNISA Pendant (2017)

Sterling silver, cement, chain
Photographer: Tino Bila



Fraser Schenck

UP Ship ring (2017)

Sterling silver, cement
Photographer:
Tshego Choene

Lilja Hastie

Diploma and BTech in Jewellery Design and Manufacture TUT.
Winner of the De Beers Shining Lights awards: to attend a jewellery course in Milan in 2018



This five piece collection was based on the patterns created by sacred geometry found in Gothic cathedrals. The concept behind the collection is to push the limitations of how neckpieces are traditionally designed for the female figure, and explore the interplay that the avant-garde neckpieces have with the body. Ideally the intention for these pieces are for the wearer to be naked. The ethical implication of this is that as an artist I am expecting a woman to expose her body for the sake of my work. Another ethical dilemma faced is the use of designs which had a sacred meaning, which are now purely applied as design motifs in the pieces.



Lilja Hastie
Stained (2017)
 Ramp neckpiece
 Stainless steel,
 Swarovski crystal
 Photographer:
 Shakira Bera



Lilja Hastie
Strass (2017)
 Ramp neckpiece
 Stainless steel,
 Swarovski crystal
 Photographer:
 Shakira Bera



Lilja Hastie
Rouge (2017)
 Ramp neckpiece
 Stainless steel,
 Swarovski crystal
 Photographer:
 Shakira Bera



Lilja Hastie
On-point (2017)
 Ramp neckpiece
 Stainless steel,
 Swarovski crystal
 Photographer: Shakira Bera



Lilja Hastie
Rouge (2017)
 Ramp neckpiece
 Stainless steel,
 Swarovski crystal
 Photographer: Shakira Bera

Madeli Viljoen

Diploma and Btech in Jewellery Design and Manufacture
TUT. Winner of De Beers Shining Lights competition (2015),
Anglo Platinum PlatAfrica Jewellery design awards (2015),
Nuclear Africa Baton design competition as well as Thuthuka
Jewellery design awards. www.madeliefjewellery.com



In my everyday life, I strive to live as ethically and sustainably as possible, loving everything that is pure and natural and trying to keep my carbon footprint as small as possible. I hope to engage the public in the important matter of nature conservation. My work acts as a reminder to take care of the world's finite natural resources and indigenous animal kingdoms. I avoid using harsh chemicals through my process, and try to use recycled metals in my pieces. I have been collecting organic objects over time, consisting mainly of bones, insects, and small animals, often times only the remaining fragments. I meticulously combine them with my love for the striking detail of Victorian ornament, motifs and patterns to produce a range titled "Remnants" of haute couture adornments. I aim to soften the morose subject of death by reviving these ethically sourced objects in inimitably stylised Victorian scrollwork, resulting in a contemporary memento mori jewellery collection.



Madeli Viljoen

Tears of hope for Rattus norvegicus (2016)

Earrings

Oxidised sterling silver, natural moonstones cabochons, resin, preserved rat bones

Photographer: Njabulo Mathontsi



Madeli Viljoen

Be(e) remembered (2016)
Neckpiece

Oxidised sterling silver, electroformed copper, resin, preserved bees, natural moonstone cabochons

Photographer: Tumelo Ramaboea



Madeli Viljoen

Potamochoerus larvatus (2016)

Earrings

Medium: Oxidised sterling silver, electroformed copper, bushpig teeth, ruby briolettes

Photographer: Busisiwe Senong



Madeli Viljoen

*Lepidoptera's tiny
teardrops (2016)*

Brooch

Oxidised sterling silver,
moth, white coral beads
and faceted garnets

Photographer:
Angel Mchunu



Madeli Viljoen

*Dream on scarabaeidae
(2016)*

Brooch

Oxidised sterling silver,
beetle, resin, natural
moonstone cabochons,
faceted garnets

Photographer:
Tshepo Moji



Madeli Viljoen

*Rattus norvegicus, a
fragmented remembrance
(2016)*

Ring

Oxidised sterling silver,
electroformed copper,
rat skull

Photographer:
Tshepo Moji

Mignon Daubermann

Diploma and BTech in Jewellery Design and Manufacture TUT.
Jewellery category winner, PlatAfrica Competition 2014, Overall winner of PPC Imaginarium 2015/16



“Traditional craftsmanship can promote longevity of a craft, passing on techniques and establishing the importance of an art form” Peter Dormer.

My body of work investigates handmade craft principles that are identified by current theorist, Dormer, and the nineteenth century Arts and Craft Movement’s ideals and values. Through this, I draw parallels between the effects of the great industrialisation of the 19th century with modern technology such as 3D printing and its effects in the loss of valuable art skills. This includes the dehumanisation of jewellery crafting as the artisan is increasingly forgotten. My work represents South African indigenous insect that are handmade from silver and using the contemporary technique of colour pencil-on-metal. Ethics is maintained as only handmade principles, as identified by Dormer, were applied in the manufacturing process and *found* insects remains were used as models.



Mignon Daubermann:
The Shield Bug ring collection (2016)
 Set of 6 stack rings
 Sterling silver,
 colour pencil on metal
 Photographer: Ezekiel
 Rantlhoatlhoa



Mignon Daubermann:
The Moth earrings (2016)
 Sterling silver,
 colour pencil on metal
 Photographer:
 Lucan Mtshweni

Mignon Daubermann:
Honey bee brooches I, II and III
 (2016)
 Pin brooches
 Sterling silver,
 colour pencil on metal
 Photographer: Lenford Nkosi



Mignon Daubermann:
The Grasshopper (2016)
 Brooch/pendant
 Sterling silver,
 colour pencil on metal, wood
 Photographer:
 Siyanda Mgini



Mignon Daubermann:
Shield Bug cufflinks (2016)
 Sterling silver,
 colour pencil on metal
 Photographer:
 Ayanda Nyembe

WORK & POLTICS:

CULTURE AS CRITICAL AGENCY

- Alicia Hindson
- Ingrid Bolton
- Kabelo Maja
- Karin Lijnes
- Nyasha Bwerinofa
- Zyma Amien

Alicia Hindson

BVA UNISA
Artist



Jerusalem

Considering the concept of place, displacement and land as home, Alicia's artistic practice specifically references the gold mining sites of the West-Rand. Alicia extensively researched the devastating effects of uranium on humans living in close proximity to these toxic sites, shafts and tailings dams, which all contain varying levels of radioactive soil and water as a direct result of the mining operations. People consume *pica* made from the sand from mine dumps and it is believed to cure various ailments, cure acne and lighten the skin. Pregnant women and children are the biggest consumers of *pica*. The use of glass suggests transparency and fragility, where every layer tells a part of the story. This narrative asks for an embodiment of a new ethical consciousness, where we need to take responsibility for the past, as this would inform the actions of the present and future.



Alicia Hindson

Jerusalem (2018)

Painting on Glass consisting of 9 glass panels
on wooden stand
50 x 45 x 25 cm

Ingrid Bolton

BVA UNISA, MVA Michaelis School of Fine Art
Winner of Sasol New Signatures competition in 2012
Artist and Lecturer, UNISA



Directional lines of roots and boundaries

The ecocline is the point where the absorption of carbon dioxide from the atmosphere into the ocean takes place. On my first reading of the word *ecocline*, I misread it as “ecoline”, a word that I have chosen to retain because it speaks of a fragile boundary that humankind may be overstepping. Anthropogenic climate change (caused by humans) is due in large part to the burning of fossil fuels like coal and oil. Relationships between various compounds are explored here:

Coal from South Africa’s on-going commitment to coal fired power stations, calcium carbonate, now depleting, is a compound that is essential for skeletal and shell production in marine animals and turmeric referencing both healing and rhizome theory. Directional lines of roots, contours of the ocean, funnels and laboratory equipment come together to question the relationship between things.



Ingrid Bolten

Directional lines of roots and boundaries (2018)

Mixed media Installation, Coal, Calcium Carbonate,
turmeric, porcelain, laboratory ware.

Kabelo Maja

BA (FA) KwaZulu Natal
currently enrolled for MVA UNISA
Artist and Lecturer, UNISA



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 have been 'playing around' when explaining their art making processes as experimental exploration. The appeal for art and sport arises from their aesthetics and freedom to participate at will.

The artist highlights ethical issues in sport and by large, life in general. The closeness of art and sport to everyday life makes them strong proponents of cultural dilemmas embedded in positions of power, fair play and teamwork.



Kabelo Maja
It's Playtime (2017-2018)
Steel and Clay
Dimensions variable

Karin Lijnes

BVA and MVA UNISA (1998)

Sasol New Signatures Award (1992)

Artist



Rebel

I examine the concept of female identity within a rampant consumer culture through the use of a wide range of images and processes. In this work, 'mimetic signs' are appropriated from the cosmetic industry. The head is a mould from a plastic doll and therefore underscores notions of stereotypes associated with female identity. The colour and name, inscribed in neon, is derived from the lipstick range of fashion house, Mac. I attempt to show a restoring of dignity (a healing) coupled with a playfulness. This narrative of change is a resistance, a movement against the black hole of mimesis, intended as a dynamic assemblage of difference to affirm subjectivity as ethical justice.



Karin Lijnes

Rebel (2016)

Ceramic, neon, transformer, silicon cables, perspex, plinths.

Head: 200(w) x 260(h) x 270(l) cm Neon: 800 x 385 cm

Nyasha biv Bwerinofa

Diploma in Education (History and Art & Design)
Mutare Teachers College, Final year BMA (Multimedia
Studies: Digital Visual Arts), found the Mayibuye DigiArt
Academy, Kimberley. Secondary education teacher



The Education Siestem: The Class & The Balance

My work attempts to weigh the value of education offered at schools. I use forms and elements that help to depict the backwardness and conservativeness of the school system in South Africa and Africa in general, where the importance of practical subjects and other skills are lacking in the school curriculums.

I utilize a simplistic style and playful approach to my work so as to suggest that the solution to the problem is not as sophisticated as it might seem and with the participation of all the stakeholders in child education this is achievable. Children everywhere have a right to good quality education, which guarantees them a better and prosperous future.



Nyasha biv Bwerinofa
The Education Siestem: The class (2017)
Short film, 3min 34sec



Nyasha biv Bwerinofa
The Education Siestem: The Balance (2017)
Short film, 1min 38sec

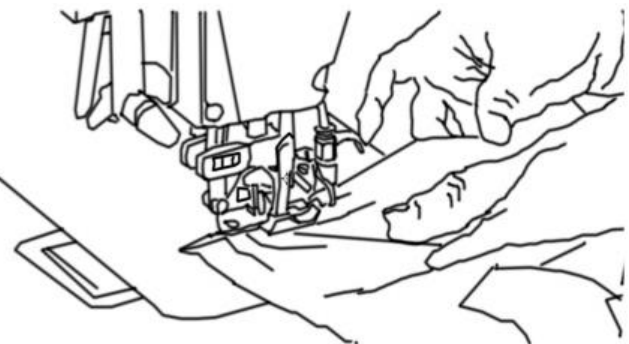
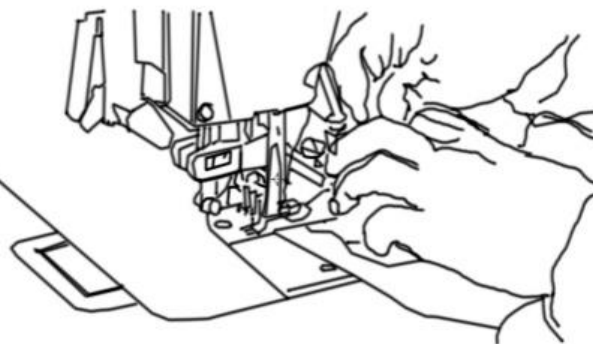
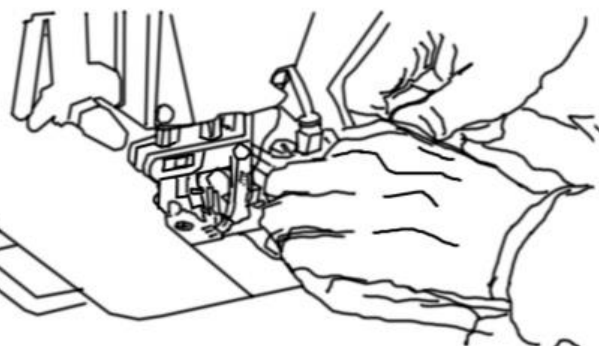
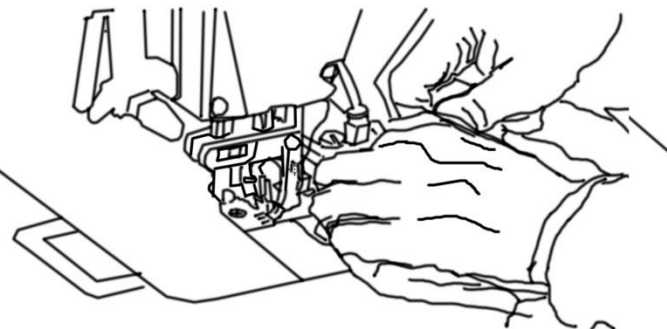
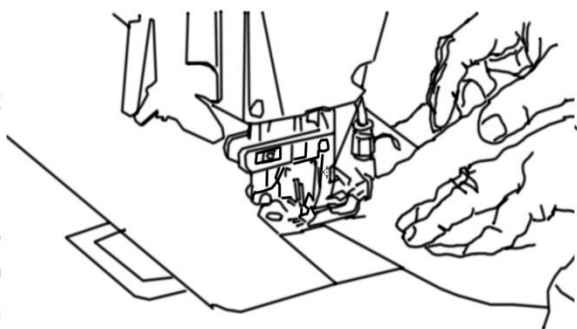
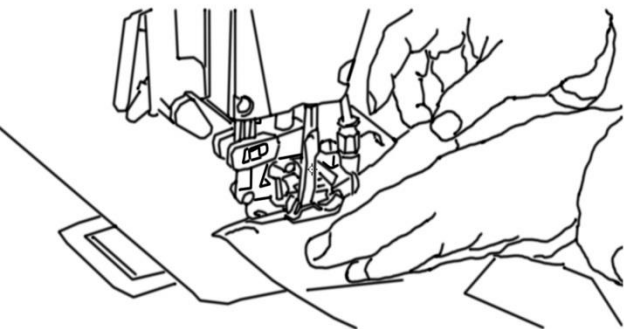
Zyma Amien

BVA UNISA, MVA Michaelis School of Fine Art (both Cum Laude), Winner PPC Re-imagine Award (2012), Winner Sasol New Signatures award (2016), Artist and lecturer, UNISA and UCT



Transfer

My work is rooted in the garment industry where I examine specifically the alienation that workers endure. The aim of manufacture is to produce a required amount of garments within a given time frame. Workers repeatedly sew the same part of a garment. Workers are further alienated from the garment they create because they create items they cannot afford. They work in close proximity of each other, but remain alienated within their space and the deafening sound of the running sewing machines. My work is created doing Rotoscoping – a conceptually linked technique that involves making repetitive marks over a live video and then seaming it together.



Zyma Amien
Transfer (2018)
Stills from Animation

TRAUMA & COMPLEXITY :

MAKING SENSE OF WORLDS

- Carolyn Parton
- Emma Willemse
- Masenya Fisha
- Mem Sevenster
- Nathani Lüneburg
- Mari Retief
- Roxane Wilson

Carolyn Parton

BVA UNISA (Cum Laude)
Artist and graphic designer



Notes on the wind. Invisible chords.

The creation of desire vs. disgust, and how this affects human behaviour, is where my interest lies. Working with discarded remnants of artmaking, my process resembles an archaeological approach, uncovering human stories by looking into residual materials. These hypostatic materials carry backstories that reflect ethical and cultural issues. They are a means to access both the physical and psychic strata of wasteland spaces – the spaces we prefer not to inhabit, where forces affected by individual, small desires (or disgust) have accumulative weight and multiple layers of impact. I attempt to create desire through the altering the state of these unwanted materials in a creative process, re-envisioning the values inherent in matter and actions that affect who we are and what we become.



Carolyn Parton

Notes on the wind (2018)

20.3kg reclaimed paint reconstituted in strata. 64 x 105cm



Carolyn Parton

Invisible chords (2018)

Digital print, artists' paint reclaimed from spent paint tubes. 44.5 x 59.5cm

Emma Willemse

BA Fine Art (Potch), Postgraduate Diploma in Visual Art (Unisa, cum laude), Honours in Librarianship (Unisa) and a Masters in Visual Art (Unisa, cum laude)

Artist and educator, <http://www.emmawillemse.co.za/>



Rupture book VI

“...if loss is known only by what remains of it, then the politics and ethics of mourning lie in the interpretation of what remains – how remains are produced and animated, how they are read and sustained.” (End, DL & Kazanjian, D (eds) 2003:ix)

The marks of residue on the inverted side of the wooden parquet blocks used in *Rupture VI* are mute reminders of previously installed floors of homes in Woodstock, Cape Town; however, the opening and closing of this artist’s book actively summons recollections of the sounds and acts of floors being ripped out of their roots.

End, D.L. & Kazanjian, D. (eds). 2003. *Loss: The politics of mourning*. Berkeley: University of California.



Emma Willemse

Rupture book VI (2017) part of the Series: 101 ways to long for a home
 Artist's book, concertina flag construction, discarded parquet floor blocks, paper, mull fabric
 Dimensions: Closed; 25.5 (l) x 14.5 (w) x 8 (h) cm, Open 50 (l) x 14.5 x 30 (h) cm.

Masenya Fisha

Final year BMA (Multimedia Studies) UNISA



Calling the Spirit

Following the trauma of a near-death experience, where I survived, but others did not, I developed a concept to address the ethical dilemma I wrestled with. My work highlights the implication of not collecting the spirit of a person after they die as a result of a car accident. There is a belief amongst many indigenous African people that a ceremony needs to be performed at a particular place where the accident took place to give the spirit final rest. If the ceremony is not performed around that place some people while passing might see what they perceive to be a person whereas they are seeing the restless spirit.



Massenya Fisha
Calling the Spirit (2018)
Short Film.
Duration: 02:56

Mem Sevenster

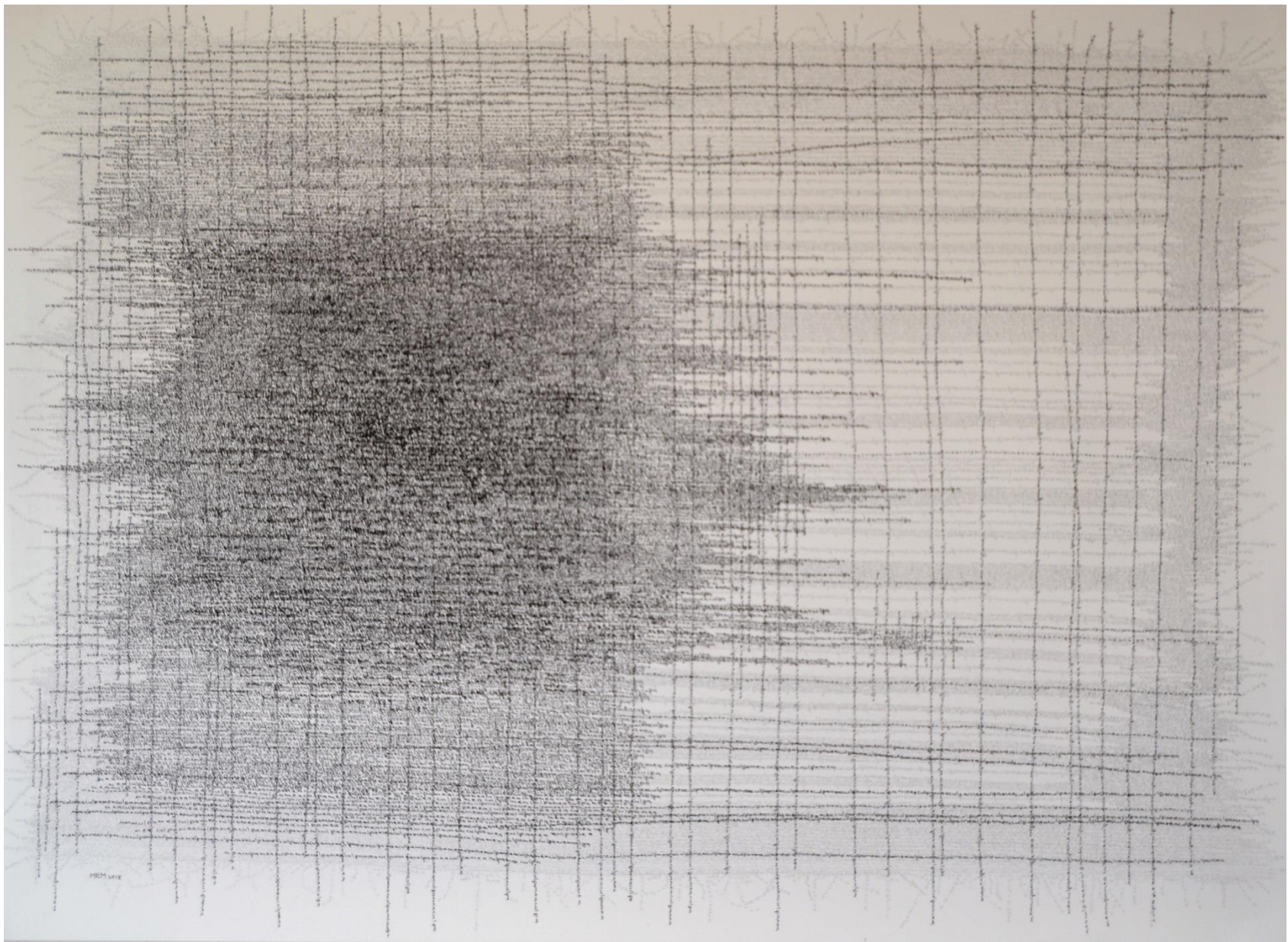
Advanced Painting Course UNISA, BVA UNISA
Professional Artist
www.memsevenster.co.za



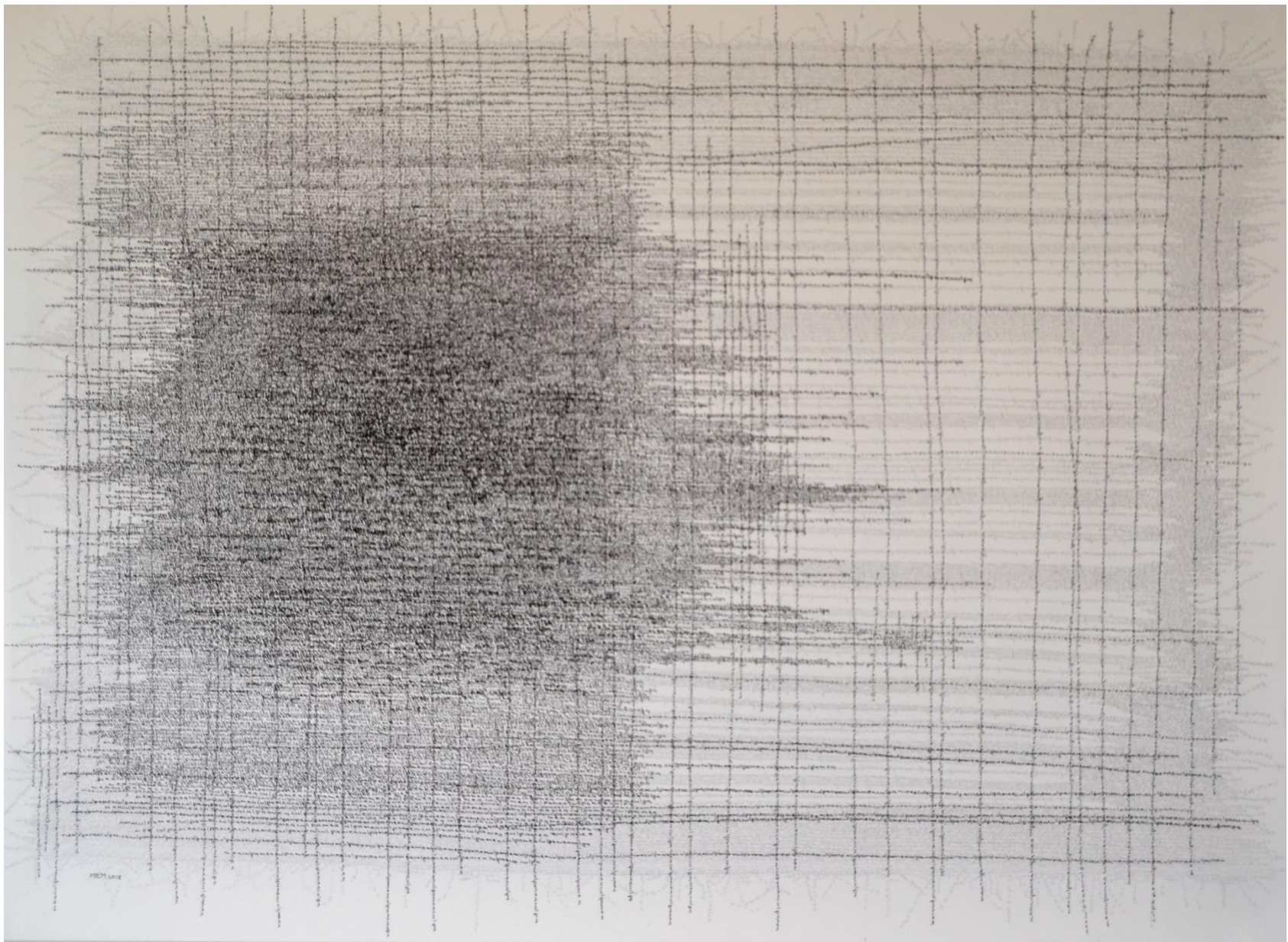
Mea Culpa (through my fault)

The pen and pencil drawing work here refers to the method of "writing-based punishment - used to provide a learning lesson about behaviour and consequence - and represents my mental self castigation. The image is derived from the formal shapes of the Latin phrase *mea culpa*, an exclamation of guilt and remorse.

I examine the notion of obsession as part of the human psyche, however the need to behave ethically is exaggerated in people who suffer from Obsessive Compulsive Disorder. This phenomenon is integral to the diagnostic criteria of OCD and is referred to as Ethical Sensitivity. OCD sufferers get caught up in irrational, precautionous rituals, each with a unique set of rules enabling them to do the "right" thing. Through examining my seeming irrationalities, my practice raises questions about my OCD and is a tangible, visual response to the disorder.



Mem Sevenster
Mea Culpa (through my fault) (2018)
Pencil and paper. 77 x 56 cm



Mem Sevenster
Mea Culpa (through my fault) (2018)
Pencil and paper. 77 x 56 cm

Nathani Lüneburg

BA(FA), M(Fine Arts), and PhD
University of Pretoria
Senior lecturer UNISA



Displacement Series

This animation focuses on the way traumatic memories are closely intertwined with repression, loss and child sexual abuse. It suggests how past traumatic events fade into the distant psyche of the mind, concealed in the unconscious through the process of repression. It focuses particularly on my own memories of traumatic events which took place in South Africa in the past decade. The animations exhibited symbolically refers to myself as an empathic witness of the brutal murders and rapes of four young South African girls: Sonja Brown (two years of age), whose body was found in a drain, Mikayla Roussouw (six years of age), whose body was found in a box under a neighbour's bed, Annestacia Wiese (eleven years of age), whose body was found in the ceiling of her mother's home and Sheldean Human (seven years of age), whose body was found in an inspection hole in a river.



Nathani Lunebürg
Displacement Series (2016)
Animation

Mari Retief

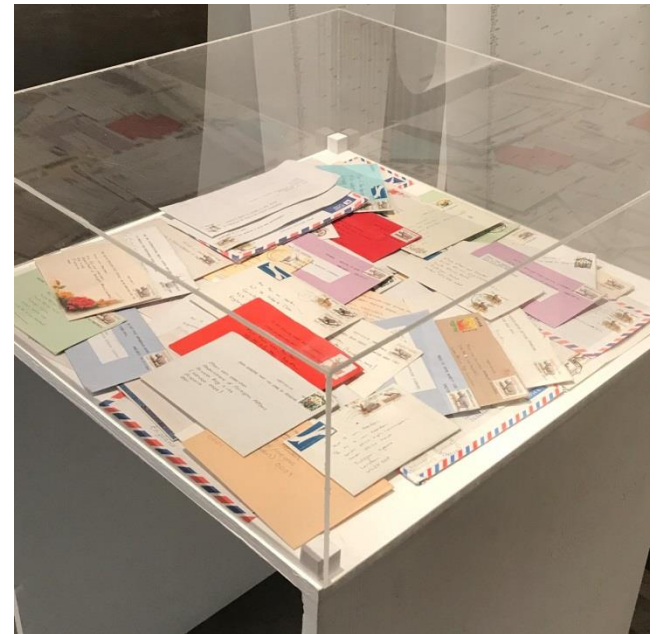
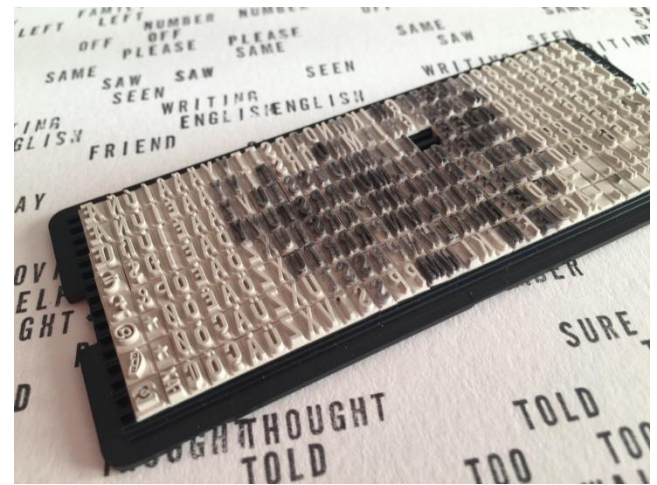
BA(FA) Stellenbosch,
MVA UNISA
Artist



Words Matter. Portals.

Words Matter deals with the 54 letters I received where a total amount of 14,208 words were written. Hand stamping the words in black ink with a typesetting office stamp on a roll of Fabriano, each word is stamped in a line as many times as it occurs, creating a density map of words from most frequent to least frequent. The most frequent word in the English language is “the”; however, in the letters “I” (801) was the most frequent, followed by “the” (488) and “you” (423). For me this reinforces personal correspondences are about “I” and “you”.

Portals explores the notion that letters and postage stamps are windows into an interconnected network of narratives. The 22 artist’s books examine how these connections fade as time and distance increase. The books each represent one handwritten letter from my personal collection and follow a windowed DL6 envelope format. Both the book title (gauche on packaging card) and the letter are printed in RMSC4 barcode, thereby ethically obscuring the identities of the writers.



Mari Retief

Words matter (2017)

Mixed media installation: ink on Fabriano, with installation frame.
Dimensions variable.



Mari Retief
Portals (2017)
Mixed media installation.
Dimensions variable.

Roxane Wilson

BVA UNISA,
professional photographer



peoplesExploitation

This installation features a typical business-like expo stand, complete with an investors handbook and info-graphic banner, promoting a fictitious company, ITI, International Trafficking Initiative. The artwork is seemingly advertising this very lucrative industry of trafficking in women and children as a never ending supply of a disposable commodity, yet levels its activist critique through the satirical and mocking lens it applies. It is an important social issue that desperately needs to be understood and recognised by communities in order to highlight its monstrous nature. This visual ethical activism reflects on a dire moral undercurrent present in South Africa and international communities.



Roxane Wilson
peoplesExploitation (2012)
Multimedia installation
3 x 2.5m / variable

About the curators



Dr Fikile M Mnisi: Conference organiser of 6th IAEE CONFERENCE. Fikile is a scientist, bioethicist, ethics educator and blogger. Her interests include the field of medical biotechnology, bioethics, policy matters, social justice, and harmony of biotechnology research, developments and patents.



Mrs Nina Newman: Jewellery lecturer at Tshwane University of Technology. Nina is a qualified goldsmith and contemporary jeweller involved with various exhibitions and private commissions. Her interests include enamelling, botanical design and ethics in the jewellery industry.



Dr Gwenneth Miller is a senior lecturer in Visual Arts at UNISA. As artist, she participated in over 140 national and international exhibitions and group projects, and curated numerous exhibitions. Gwen holds a DLitt et Phil (Art History) (UNISA) degree, specialising in intermediality and practice-led methodologies.

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Layout and design of catalogue: Gwenneth Miller 2018

Contributors: all curators, jewellers and artists

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