

Vice Versa

Vice Versa: Groepsuitstalling saamgestel deur die kurator, Dr Gwen Miller

Die uitstalling vra die kyker om 'n oomblik na te dink en dinge vanuit 'n vars hoek te bekyk. Dit sluit aan by die Latynse uitdrukking, Vice Versa, met verwysing na die teenoorgestelde. So kan kulturele of ekologiese weerbaarheid die ervaring van gemak en ongemak oproep – elk as 'n omgekeerde spieëlbeeld van die ander.

Die verweefde verhouding tussen tegnologie en ekologie, tussen vooruitgang en onderdrukking lê in die historiese en biologiese geheue van vrees en verleiding, lief en leed. Ons almal verstaan die rolprentkuns waar aktiewe elemente ingespan word om ons voor die skerm vasgenael te hou. In hierdie spanningsvolle ruimte worstel jy met twee teenoorgestelde idees terwyl jy 'n balans probeer vind.

Die uitstalling bring 'n dinamiese groep kunstenaars byeen, met 'n reeks eksperimentele werke, om die beginsel van fisieke of emosionele beweging metafories te ondersoek. Die uitstalling sal 'n variasie van nuwe en tradisionele media, installasie, rolprentkuns en AR (augmented reality) insluit.

Vice Versa: Group exhibition curated by Dr Gwen Miller

The exhibition invites the viewer to pause and view things from a fresh perspective. It is connected to the Latin expression, referring to the inverted position. Thus, cultural or ecological resilience can evoke the experience of comfort and discomfort – each as an inverted mirror image of the other.

The intertwined relationship between technology and ecology, between progress and oppression in history, and the biological memory of fear and seduction, love and pain. We all understand the cinematography that utilizes active elements to keep us glued to the screen. In this space, you are with two fully stated ideas while trying to find a balance.

The exhibition brings together a dynamic group of artists, with a series of experimental works, to investigate the principle of physical or emotional movement metaphorically. The exhibition will include a variety of new and traditional media, installation, cinematography, and AR (augmented reality).

Kunstenaarsverklaring - Gwenneth Miller

Gwenneth Miller se solo-uitstalling, *Omgekeerd*, ontvou as 'n artistieke reis tussen Suid-Afrika, Portugal en Frankryk. Die uitstalling ondersoek die wisselwerking tussen plek, identiteit en die soeke na geborgenheid. Gemengde media kunswerke, geïnspireer deur weggooivoorwerpe, word as argiewe van vergete stories en handarbeid aangebied.

Miller se blootstelling aan verganklikheid, gesimboliseer deur vlugtelingstente in Parys en herinneringe aan kampering in die Drakensberge, lei tot 'n poëtiese verkenning van tydelikheid. Die tent dien as 'n metafoor vir die begeerte om 'n tuiste in die eie gees te vind. Hierdie werke daag die kyker uit om skoonheid in die alledaagse raak te sien en wys hoe verplasing 'n nuwe blik op geankerde bestaan moontlik maak.

Omgekeerd is uiteindelik 'n viering van die mens se vermoë om aan te pas en betekenis te skep, selfs te midde van wisselvalligheid.

Kunstenaarsverklaring - Gwenneth Miller

Gwenneth Miller's solo exhibition, *Omgekeerd*, unfolds as an artistic journey between South Africa, Portugal, and France. The exhibition explores the interplay between place, identity, and the search for security. Mixed media artworks, inspired by discarded objects, are presented as archives of forgotten stories and manual labor.

Miller's exposure to transience, symbolized by refugee tents in Paris, and also her personal camping memories in the Drakensberg. This leads to a poetic exploration of temporality. The tent serves as a metaphor for the desire to find a home in one's own spirit. These works challenge the viewer to see beauty in the mundane and demonstrate how displacement enables a new perspective on a fixed existence.

Omgekeerd is ultimately a celebration of the human capacity to adapt and create meaning, even in the midst of volatility.

Kunstenaarsverklaring - Adelle van Zyl

Van Zyl se *Rainforest Machine Prototype 02* ondersoek die ongemaklike spanning tussen ekologie en tegnologie. Die kunstenaar se besoek aan die klein reënwood aan die rand van die Victoria-watervalle het die kunswerk geïnspireer en treur oor die natuur wat weens klimaatsverandering verlore gaan terwyl dit, wat toekomstige geslagte dalk nooit sal ervaar nie, naboots.

Die masjien nooi kykers uit om benewens sig, hul ander sintuie ook te gebruik—deur reënwoodklanke te meng met die onbeantwoorde roep van die nou uitgestorwe Kauaiaanse ‘ō‘ō-voël, sederhout-gegeurde mis vry te stel en lig te filtreer om die geflikker van sonlig deur blare na te boots. Hierdie meesleurende elemente kontrasteer skerp met die masjien se ru saamgestelde struktuur van gevonde voorwerpe en eenvoudige tegnologie. Die verskil beklemtoon die mensdom se konflikterende rol: tegelykertyd as oorsaak van ekologiese verwoesting én soeker na die natuur se genesende teenwoordigheid.

Die werk word ’n aangrypende ritueel—deel elegie, deel balsem—wat ’n oomblik van toevlug teen ’n lewe van tegnologie bied, terwyl dit die broosheid van die natuurlike wêreld uitlig. Van Zyl se masjien probeer nie die skeiding oplos nie, maar nooi ons om binne hierdie tweespalt van smart en heling te vertoef.

Adelle van Zyl is ’n kunstenaar van Gauteng en ’n UNISA-navorsingsgenoot.

Artist's statement - Adelle van Zyl

Van Zyl's *Rainforest Machine Prototype 02* explores the uncomfortable tension between ecology and technology. Inspired by a visit to the small rainforest on the edge of the Victoria Falls, the work mourns what is being lost to climate change while simulating what future generations might never experience. The machine invites viewers to engage their senses beyond sight—blending rainforest sounds with the now-extinct Kauaian ‘ō‘ō bird's unanswered call, releasing cedarwood-infused mist, and filtering light to mimic dappled sunlight through leaves.

These immersive elements starkly contrast with the machine's crudely assembled structure, composed of found objects and rudimentary technology. The dissonance underscores humanity's conflicted role: both as agent of ecological ruin and as seeker of its salving presence.

The work becomes a poignant ritual—part elegy, part balm—offering fleeting refuge from life mediated through technology while highlighting the fragility of the natural world. Van Zyl's machine does not resolve the divide but invites us to sit within its duality of sorrow and healing.

Adelle van Zyl is a Gauteng artist and UNISA Research Associate.

Kunstenaarsverklaring - Antoinette Odendaal

Voëls, wat deurgaans in die werk voorkom, dien as kragtige simbole van vryheid, oorgang en geestelike verheffing. Histories het voëls die siel se reis verteenwoordig en simboliseer dit die band tussen hemel en aarde. Voëls se teenwoordigheid in hierdie werk weerspieël die kunstenaar se persoonlike reis deur veranderende emosionele en psigologiese landskappe. Die voëls lei kykers deur die verskillende dele/lae van die werk en dien as boodskappers tussen wêreldes.

Hierdie simboliese voortgang eggo Hieronymus Bosch se *Garden of Earthly Delights*. Dit beeld 'n reis uit van skepping, deur die wêreld van die lewendes, tot by die sikliese reis van chaos en ontbinding. Eweneens nooi hierdie werk kykers uit om te besin oor dit wat ons in die lewe deurkruis en die transformasies wat ons persoonlike verhale vorm.

Odendaal ondersoek die vloeibare grense tussen analoog-, digitale- en beeldhoudkundige media vir intermediêre betekenis. Daarna verskuif sy die grense van hierdie tradisionele tegnieke verder deur digitale manipulasie, wat die werk se materiële en konseptuele terrein verbreed.

Antoinette Odendaal is 'n multimedia-kunstenaar van Pretoria, 'n dosent in grafiese ontwerp, en 'n PhD-kandidaat in Kuns aan Unisa.

Artist's statement - Antoinette Odendaal

Birds, recurring throughout the work, serve as powerful symbols of freedom, transition, and spiritual elevation. Historically, birds represented the soul's journey and symbolised the connection between heaven and earth. Their presence in this work reflects the artist's personal journey through changing emotional and psychological landscapes. The birds guide viewers through the layered territories of the work, serving as messengers between worlds.

This symbolic progression echoes Hieronymus Bosch's *Garden of Earthly Delights*, which charts a journey from creation, through the realm of the living, to the cyclical voyage of chaos and dissolution. Similarly, this work invites viewers to reflect on the territories we traverse in life and the transformations that shape our personal narratives.

I explore the fluid boundaries between analogue, digital, and sculptural media for intermedial significance. I then push the borders of these traditional techniques through digital manipulation, expanding the work's material and conceptual territory.

Antoinette Odendaal is a multimedia artist from Pretoria, a graphic design lecturer, and a PhD candidate in Art at the University of South Africa (Unisa).

Kunstenaarsverklaring - Calvin Mosekare

Mosekare keramiekwasbakke is 'n kragtige getuigenis van idees soos vervaardiging, vakmanskap, ontwerpbeginsels en prosesse wat verweef is. Hierdie reeks kunswerke vang die verhaal vas wat Martie Bothma (mede-eienaar van die Snowflake Venue) vertel. Sy beskryf 'n ruimte wat eens 'n meule vir die vervaardiging van sorghumbier was en wat nou as eetplek én kunsruimte dien.

Hierdie vertelling het 'n sentrale konsep by die kunstenaar laat ontstaan: om klei te gebruik om 'n installasie te skep wat verwys na 'n wasbak, of 'n holte.

Die idee van water wat in 'n holte versamel, weerspieël bier wat in 'n houer geberg word. Die kunstenaar het ook die materiële begrip van bierbrou verbind met die begrip van keramiekwerk—bier is gereed vir verwerking op 'n presiese, wetenskaplike oomblik, terwyl tydsberekening belangrik is in die proses om 'n keramiekstuk, hetsy vir bak, glans of droog, te vervaardig.

Dit beklemtoon 'n gedeelde begrip van gestandaardiseerde werkprosedures en die kritieke rol wat tydsberekening in beide bier- en keramiekproduksie speel. Deur hierdie dualiteit te verken, onthul die werk die verborge verbintenisse tussen skynbaar uiteenlopende vorme van ambag. Dit vier ook die plaaslike geskiedenis van die ruimte terwyl die beginsels daarvan op 'n konseptuele manier toegepas word.

Artist's statement - Calvin Mosekare

Mosekare's ceramic basins are a powerful testament to the intertwined ideas of manufacturing, craftsmanship, design principles, and process. This body of work directly captures the story narrated by Martie Bothma (the co-owner of Snowflake), who describes a space that was once a mill for sorghum beer production, now operating as both an eatery and an art space.

This narrative inspired a central concept in which the artist used clay to create an installation that evokes a basin, or a container for liquid.

The idea of water collecting in a container is similar to beer being held in a bottle. The artist also linked the material understanding of beer-making to the understanding of working with ceramics. Beer is ready for processing at a precise, scientific moment, whilst the process of a ceramic piece, whether for firing, glazing, or drying, is also dependent on timing.

The artwork highlights a shared understanding of standard operating procedures and the critical role of timing in both beer and ceramic production. By exploring this duality, the work reveals the hidden connections between seemingly disparate crafts. It celebrates the history of space and processes while referencing a contemporary, site-specific output.

Kunstenaarsverklaring - Celia de Villiers

Die werk spruit voort uit die kunstenaar se daaglikse aandag aan die Portugese landskap waarin sy leef—kronkelende bergpaaie, skielike uitsnydings gedurende padwerke en onverwagsse grondverskuiwings—waar lae grond en wortels blootgelê word. Sy is tegelykertyd getuie en deelnemer aan die stadige verstrengeling van materie, terwyl ek gelyktydig bo en onder waarneem.

Die hangende formaat, opgelig van die vloer, maar altyd daarna terugverwysend, versterk die uitstalling se konsep, Vice Versa: wat gewoonlik onder lê, word verhef; wat verborge is, word sigbaar. Dit is nie 'n landskapillustrasie nie, maar 'n landskapstoestand—'n gebaar na die onafskeidbaarheid van groei, die wedersydse en soms gewelddadige onderhandelinge van lewe.

Die teenwoordigheid van inseketende plante en hul omkering van die veronderstelde orde van voeding—tussen bestuier en bestuifde—word soms 'n lokval. Hierdie werk erken broosheid, deurlaatbaarheid en verval. Niks bestaan in isolasie nie, niks oorleef alleen nie; dus bly onderhandeling en kompromie die enigste moontlikheid.

Celia de Villiers is 'n Belgiese kunstenaar, kurator en UNISA-navorsingsgenoot.

Artist's statement - Celia de Villiers

The work emerges from the artist's daily attention to the Portuguese landscape she inhabits, winding mountain roads, abrupt cuttings, sudden landfalls, where strata and roots are laid bare. She is both witness and participant in the slow entanglement of matter becoming form, seeing above and below simultaneously.

The suspended format, raised from the ground, yet always referring back to it, reinforces the exhibition's concept, Vice Versa: what is usually beneath is elevated, what is hidden becomes visible. This is not a landscape illustration, but a landscape condition, gesturing toward the inextricability of growth, the reciprocal, and sometimes violent negotiations of life.

The uncanny presence of carnivorous plants and their inversion of the assumed order of sustenance between pollinator and pollinated coils into a trap. This work acknowledges fragility, porosity, and decay. Nothing is isolated, nothing survives alone; thus, bargaining and compromise are the only options.

Celia de Villiers is a Belgian artist, curator, and UNISA Research Associate.

Kunstenaarsverklaring - Kabelo Maja

Power lines is 'n groep werke wat bestaan uit landskapskilderye en 'n glasfluitjie-installasie. Die skilderye brei uit op die dialoog van mag binne 'n spesifieke Suid-Afrikaanse konteks van industriële ontwikkeling in die landskap waar Eskom-kraglyne, sowel as korrupsie (fluitjieblasers) sentraal staan.

Deur voort te bou op Pierneef se werk en die invloed daarvan op die dialoog van die grondkwessie, beklemtoon die kunswerke algemene indrukke i.v.m nasionale en globale dialoog, veral dié wat verband hou met mag. Dit verwys na die mag wat binne individue, groepe en organisasies in samelewings lê; dus is fluitjieblasers essensieël. Die werk belig etiese kwessies in Suid-Afrika en regoor die wêreld en bevraagteken die vermoë en mag van individue en breër samelewings om eties op te tree.

Die beeldhouwerk verwys na fluitjieblasers en ons aanspraak op die persoonlike mag wat ons het in die konteks van korrupsie en politiek. Kabelo Maja is 'n visuele kunstenaar wat in Pretoria woon en 'n dosent aan die Universiteit van Suid-Afrika.

Artist's statement - Kabelo Maja

Power Lines is a body of work comprising landscape paintings and a glass whistle installation. The paintings extend on the discourses of power within a specific South African context where the land, Eskom power lines, as well as whistleblowing, are central.

Building on Pierneef's work and its influence on discourses of the land, the work highlights common issues in national and global discourses, particularly those related to vested power. This is premised on the power that lies within individuals, groups, and organizations within societies, and thus, whistleblowing is exemplary.

The work addresses ethical concerns in South Africa and worldwide, questioning the ability and power of individuals and broader societies to act ethically.

The sculptural work refers to whistle-blowing as a relationship we have to power in the context of corruption and politics. Kabelo Maja is a visual artist resident in Pretoria and a lecturer at the University of South Africa.

Kunstenaarsverklaring - Daniel Mosako

Mosako se groep kunswerke ondersoek die brose kruispunte tussen menslike trauma, hartseer en herinnering. Dit beeld uit hoe verlies die emosionele argitektuur van die self hervorm en omgewingsverwarring te midde van chaos en seer skep. Deur bouersoksied op fyn tekstuur ateljee-patroonpapier te gebruik, benader hy die oppervlak as 'n plek van beide blootstelling en verberging, waar lae pigment spore word van die onnoembare, in 'n poging om die onvanpaste nuwe lewensaanpassings te verbloem. Die oksied, wat aards, industrieel en onvolmaak is, dien ook as 'n metafoor vir uithouvermoë.

Die drie leidende konsepte, Sameswering, Oorweldiging en Verberging, werk saam om die verskuiwende dimensies van rou te weerspieël. Sameswering, wat spreek tot die stille terughouding wat ons met ons pyn vorm, die private onderhandelinge tussen herinnering en ontkenning. Oorweldiging verteenwoordig die onbeheerbare oplewings van emosie wat met hartseer gepaardgaan en die manier waarop hartseer oorloop en die grense van rede en terughoudendheid verbreek. Verberging beliggaam die instink om weg te steek wat gebreek is, om te bedek wat te rou is vir sigbaarheid.

Dr. Daniel Mosako is 'n kunstenaar wat in Pretoria woon en werk en 'n senior lektor by Unisa.

Artist's statement - Daniel Mosako

This body of work explores the fragile intersections between human trauma, grief, and remembrance. It depicts how loss reshapes the emotional architecture of the self, creating environmental confusion amidst chaos and hurt. Using builder's oxide on fine texture studio cartridge paper, I approach the surface as a site of both exposure and concealment, where layers of pigment become traces of what cannot be spoken in an effort to mask the unbecoming new life adjustments. The oxide, which is earthy, industrial, and imperfect, also acts as a metaphor for endurance.

The three guiding concepts — Conspiracy, Cascades, and Concealment — work together to reflect the shifting dimensions of mourning. Conspiracy, which speaks to the silent compacts we form with our pain, the private negotiations between memory and denial. Cascades represent the uncontrollable surges of emotion that accompany grief, as sorrow overflows, staining the boundaries of reason and restraint. Concealment embodies the instinct to hide what has been fractured, to cover what is too raw for visibility.

Dr. Daniel Mosako is an artist living and working in Pretoria, as well as a senior lecturer at the University of South Africa (Unisa).

Kunstenaarsverklaring - Elfriede Dreyer

Die *Bitterbessie dagbreek*-reeks het ontwikkel uit 'n kunstenaarsboek wat sy gemaak het as 'n visuele reaksie op Ingrid Jonker se gedigte *Bitterbessie Dagbreek* en *Op die Voetpad*. Die boek het as vertrekpunt vir die gemengde-media werke gedien. Bogenoemde gedigte handel oor verlies en die eensame pad wat elke persoon neem in die verwerking van rou.

Dreyer het die brand van haar huis ervaar en veral Jonker se beeldspraak van die dennebos (voor haar huis), die pad (van die meer na haar huis) en die dagbreek het met haar eie ervaring resoneer. Sy sê: “Wanneer die dag in rooi en oranje breek na die traumatiese gebeurtenis, tref die volle impak daarvan jou. Hierdie reeks brei my ondersoek na die semantiese en konseptuele verhoudings en ooreenkomste tussen woorde en beelde uit.”

Prof. Elfriede Dreyer is 'n konseptuele kunstenaar, kurator, mentor en buitengewone professor aan die Universiteit van Suid-Afrika (Unisa).

Artist's statement - Elfriede Dreyer

The *Bitterbessie dagbreek* series evolved from an artist book she created as a visual response to Ingrid Jonker's poems "*Bitterbessie Dagbreek*" and "*Op die Voetpad*." The book served as the starting point for the mixed-media works. The above poems are about loss and the lonely path that every person takes in processing grief.

Dreyer experienced the burning of her house, and especially Jonker's imagery of the pine forest (in front of her house), the road (from the lake to her house), and dawn resonated with her own experience. She says: “When the day breaks in red and orange after the traumatic event, its full impact hits you. This series extends my investigation of the semantic and conceptual relationships and similarities between words and images.”

Prof. Elfriede Dreyer is a conceptual artist, curator, mentor, and Extraordinary Professor at the University of South Africa (Unisa).

Kunstenaarsverklaring - Emma Willemse

Die kunstenaarsboek op hierdie gemeganiseerde staanplek is gemaak van weggooi-parketvloerblokke afkomstig van die opgegradeerde woonbuurt, Woodstock in Kaapstad. Merke van oorskot wat op die houtblokke sigbaar is, is beduidende herinneringe en word 'n dokumentasie van die vorige geïnstalleerde vloere. Die oopmaak en toemaak van hierdie boek roep die aksie en klank op wanneer houtvloere uit hul wortels geruk word wanneer huise gesloop word.

Die vloer van 'n huis karteer die binneruimtes van 'n huis, dit definieer die ruimtes waar mense hul mees intieme oomblikke ervaar. Deur die vloerblokke te herwin en te rekonstrueer, probeer ek om weer met hierdie ervarings te verbind.

Soos Laura U Marks, beweer ek dat voorwerpe "nie stom is nie, maar hulle vertel stories en beskryf trajekte" (2000:120). Die betekenis en diepgang in die fisieke aard, lê in hul materialiteit en tasbaarheid op dieselfde manier "soos gewoonte ons geheue in die liggaam stoor" (2000:121).

Emma Willemse is 'n kunstenaar wat in Riebeek-Kasteel woon en 'n UNISA-navorsingsgenoot.

Bron: Marks, LU. 2000. The skin of the film: intercultural cinema, embodiment, and the senses. Durham: Duke University Press.

Artist's statement - Emma Willemse

The artist's book on this mechanised stand is constructed from discarded parquet floor blocks sourced from the gentrified neighborhood of Woodstock in Cape Town. Marks of residue visible on the wooden blocks are significant reminders and verified documents of the previously installed floors. The act of opening and closing this book evokes the action and sound when wooden floors are ripped out of their roots when homes are demolished.

The floor of a house maps the inside spaces of a home, it defines the spaces where people experience their most intimate moments. By retrieving the floor blocks and inverting them in this book, I attempt to re-connect to these experiences.

Like Laura U Marks, I maintain that objects "are not inert and mute but they tell stories and describe trajectories" (2000:120), and that their meaning and significance resides in their physicality, their materiality and their tactility, in the same way "as habit stores memory in the body" (2000:121).

Emma Willemse is an artist living in Riebeek Kasteel and an UNISA Research Associate.

Reference: Marks, LU. 2000. The skin of the film: intercultural cinema, embodiment, and the senses. Durham: Duke University Press.

Kunstenaarsverklaring - Emma Willemse & Michael Blake

Richmond Loop is 'n gesamentlike multimediatprojek deur komponis Michael Blake en konseptuele kunstenaar Emma Willemse, geskep tydens 'n residensie by MAPSA, Richmond (Karoo), in Oktober 2021. Die werk vang die dorp se essensie vas deur middel van plekspesifieke klank- en visuele fragmente wat daaglik tydens verkennende staptogte versamel is. Blake het omgewingsklanke opgeneem - verkeer vanaf die N1-snelweg, kerkklokke, menslike stemme en omgewingsteksture - terwyl Willemse visuele besonderhede, wat nie altyd raakgesien word nie - soos afskilferende verf, krake in teëls en verweerde voorwerpe - gedokumenteer het. Hierdie fragmente is noukeurig gekatalogiseer en gekarteer.

Blake se gelaagde klankkomposisie volg 'n sirkelvormige stap deur Richmond, gestruktureer rondom die Afrikaanse woord "loop" (wat "stap" beteken), wat ook verwys na die dorp se Loopstraat. Die stuk se sikliese formaat verleen 'n raamwerk aan hierdie 'loflied' van die dorp. Willemse se visuele elemente, in lyn met die klank se geografiese en temporale reis, beklemtoon spore van menslike teenwoordigheid - skrape, vlekke, skaduwees - sonder om mense direk uit te beeld. Die film word 'n poëtiese meditasie oor plek-identiteit. Die aandag op die geleefde ervaring van 'n gemeenskap naby die nasionale pad word deur die kunswerk opgeroep (Teks deur Abrie Fourie).

Emma Willemse is 'n kunstenaar wat in Riebeeck-Kasteel woon en 'n UNISA-navorsingsgenoot. Michael Blake is 'n komponis in die Nuwe Musiekgenre en is 'n professor aan die Universiteit Stellenbosch.

Artist's statement - Emma Willemse & Michael Blake

Richmond Loop is a collaborative multimedia project by composer Michael Blake and conceptual artist Emma Willemse, created during a residency at MAPSA in Richmond, October 2021. The work captures the town's essence through site-specific sound and visual fragments collected daily during exploratory walks. Blake recorded ambient sounds—traffic from the N1 highway, church bells, human voices, and environmental textures—while Willemse documented overlooked visual details, such as peeling paint, cracks in tiles, and weathered objects. These fragments were meticulously catalogued and mapped.

Blake's layered sound composition follows a circular walk through Richmond, structured around the Afrikaans word "loop" (meaning "walk"), which also references the town's Loop Street, the piece's cyclical format, and the looped hymn framing the soundtrack. Willemse's visuals, aligned with the audio's geographic and temporal journey, emphasise traces of human presence—scratches, stains, shadows—without depicting people directly. The film becomes a poetic meditation on place identity, to evoke the lived experience of a community shaped by its location on a national route (Text by Abrie Fourie).

Emma Willemse is an artist living in Riebeeck Kasteel and an UNISA Research Associate. Michael Blake is a composer in the New Music genre and is a professor at Stellenbosch University.

Kunstenaarsverklaring - Heidi Mouret

Airing the laundry bestaan uit 'n reeks sianotipe-gedrukte sakdoeke, wat elk die onmeetlikheid van leë ruimte suggereer. Die werk is 'n poëtiese besinning oor die verhouding tussen kunstenaar en haar pa en die oorweldigende gevoel van verlies met sy afsterwe. Die keuse van sianotipe, met sy diep indigo-tone, weerspieël die oneindige donkerte van die kosmos, terwyl die brose materiaal met die oorweldigende emosie van die onderwerp kontrasteer.

Sakdoeke, tradisioneel intieme voorwerpe wat met sorg, geheue en die liggaam geassosieer word, word hier draers van beelde wat ver buite die menslike skaal strek. Die sakdoeke suggereer menslike voorbereiding, wat uiteindelik 'n futiele voorbereiding is. Die sagte tekstiel laat die onmeetlikheid in die persoonlike ineenstort, wat suggereer hoe die onmeetlikheid van ruimte en die leegte emosioneel ervaar word. Die spanning tussen die huishoudelike en die kosmiese nooi kykers uit om te besin oor teenwoordigheid en afwesigheid, intimiteit en afstand, en die delikate drade wat die menslike met die oneindige verbind.

Heidi Mouret is 'n Kaapstadse kunstenaar, kunsopvoeder en Meestersgraadstudent aan Unisa.

Artist's statement - Heidi Mouret

Airing the laundry consists of a series of cyanotype-printed handkerchiefs, each suggesting the vastness of space. The work is a poetic contemplation of the relationship between the artist and her father, as well as the overwhelming feeling of loss that followed his passing. The choice of cyanotype, with its deep indigo tones, echoes the infinite darkness of the cosmos, while the fragile fabric contrasts with the enormity of the subject.

Handkerchiefs, traditionally intimate objects associated with care, memory, and the body, here become carriers of images that extend far beyond human scale. They suggest human preparedness, which is ultimately a futile preparedness. The soft textile collapses the vast into the personal, suggesting how the immensity of space and the void are experienced emotionally. The tension between the domestic and the cosmic invites viewers to reflect on presence and absence, intimacy and distance, and the delicate threads connecting the human to the infinite.

Heidi Mouret is a Cape Town-based artist, art educator, and Master of Arts student at the University of South Africa (Unisa).

Kunstenaarsverklaring - Laurette de Jager

The Ephemeral Nature of Things is die kunstenaar se verkenning en manier waarop sy Solastalgie hanteer en oor die klimaatsverandering treur. Solastalgie is die nood wat veroorsaak word deur die negatiewe veranderinge en omgewingsagteruitgang van 'n mens se huisomgewing, selfs terwyl jy nog daar woon. Die kunstenaar streef daarna om in haar kunswerke die atmosfeer van plekke vas te vang wat belangrike betekenis vir haar inhou en dalk nie veel langer hier sal wees nie. Sy begrawe vir lang tye stukke onverwerkte katoendoek op hierdie plekke.

Sodra dit opgegrawe is, werk sy deur solastalgie deur ervarings te herleef wat met geheue en verlies verband hou. Sy vang herinneringe vas met fotomontages uit houtskool en handgemaakte pigmente wat uit die grond van elke plek onttrek word. Hierdie aandagtige kreatiewe praktyk kan beskou word as 'n geleefde etiek van sorg teenoor haarself, haar gemeenskap en die planeet. Deur haar praktyk as 'n etos te koester, is dit haar hanteringstrategie in verband met klimaatsverdriet. Sy verwys na hierdie praktyk as 'n Ekologiese Estetika van Sorg.

Laurette de Jager is 'n Kaapstadse kunstenaar, kurator en PhD in Kunsstudent aan Unisa.

Artist's statement - Laurette de Jager

The Ephemeral Nature of Things is an exploration of the artistic practice as a coping mechanism for dealing with Solastalgia (the distress caused by the negative changes and environmental degradation of one's home environment, even while still living there) and Climate Grief. The artist's painting practice strives to capture the atmosphere of places that bear elemental meaning to her and may not be here for much longer. She buries pieces of unprimed cotton duck canvas at these locations for extended periods.

Once excavated, she works through solastalgia by revisiting lived experiences tied to memory and loss, mapping memories using photomontages created over many years onto the unearthed surface, using charcoal and handmade pigments extracted from the soil of each location. This attentive creative practice may be viewed as a lived ethic of care towards herself, her community, and the planet. Through nurturing her practice as an ethos, it functions as a vital coping strategy in living with climate grief. She refers to this practice as an Ecological Aesthetic of Care.

Laurette de Jager is a Cape Town artist, curator, and PhD in Art student at Unisa.

Kunstenaarsverklaring - Lucelle Pillay

Die kunstenaar gebruik 'n kombinasie van outo-etnografie en data-analise ondersoek om haar obskure identiteit as 'n Indiese Suid-Afrikaner vas te vang. Hierdie groep werke is gebaseer op die biografiese data van kontrakterende suikerplantasiearbeiders, wat tydens die hoogtepunt van Britse kolonialisme van Indië na Natal vervoer is. Die kunsnarratief trek 'n afleidingslyn vanaf hierdie oorspronklike koloniale ontwigting na die huidige dubbelsinnige burgerlike status van Indiërs in Suid-Afrika.

Die kunswerke Kūli, Kala Pani (Swart Water) en Artefak van Oorsprong is datavisualisering van die Indiese kontrakteringskeeplyste van 1860 tot 1911. Kūli (Koelie), 'n skelwoord wat gebruik word vir die laagstegraadse werker (Du Bois 2012: 39-38), word verhef tot 'n visueel sensuele, maar taalkundig ontoeganklike 'teken'. Die perspeks-letters (Koelie) is geskryf in die Hindoe-omgangstaal Tamil, 'n taal wat verlore gegaan het vir die plaaslike diaspora. Die heraanbieding van voorvaderlike data binne die kontemporêre kunsnarratief dien om die stigma van kolonialiteit te ondermyn en waardigheid aan die kollektiewe Indiese identiteit te herstel.

Lucelle Pillay is a multimedia kunstenaar van Johannesburg, 'n dosent van Vega College, en 'n PhD kunsstudent van Unisa.

Artist's statement - Lucelle Pillay

Through a combination of autoethnography and data analysis, the artist explores her obscure identity as an Indian South African. This body of work is based on the biographical data of indentured sugar plantation laborers, who were transported from India to Natal during the height of British colonialism. The art narrative draws a line of inference from this original colonial dislocation to the current ambiguous civic status of Indians in South Africa.

The artworks Kūli, Kala Pani (Black Water), and Artefact of Origin are data visualizations of the Indian indenture ship lists from 1860 to 1911. Kūli (Coolie), a pejorative term used for the lowest-grade worker (Du Bois 2012: 39-38), is elevated into a visually sensuous yet linguistically inaccessible 'sign'. It is written in the Hindu vernacular of Tamil, a language that has been lost to the local diaspora. Re-presenting ancestral data within the contemporary art narrative serves to subvert the stigma of coloniality and restore dignity to the collective Indian identity.

Lucelle Pillay is a multimedia artist from Johannesburg, a lecturer at Vega College, and a PhD in Art student at Unisa.

Reference:

Du Bois, D. 2012. The "coolie curse": the evolution of white colonial attitudes towards the Indian question, 1860–1900. *Historia* 57(2): 31-67.

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