

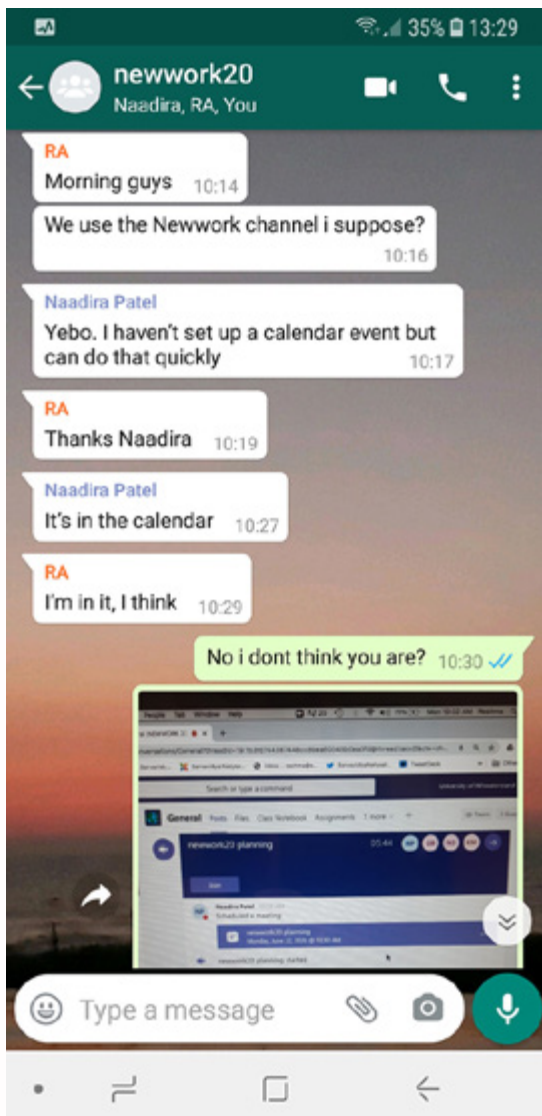
NEWWORK



WITS SCHOOL OF ARTS
DEPARTMENT OF FINE ARTS
BA FINE ARTS, 2020

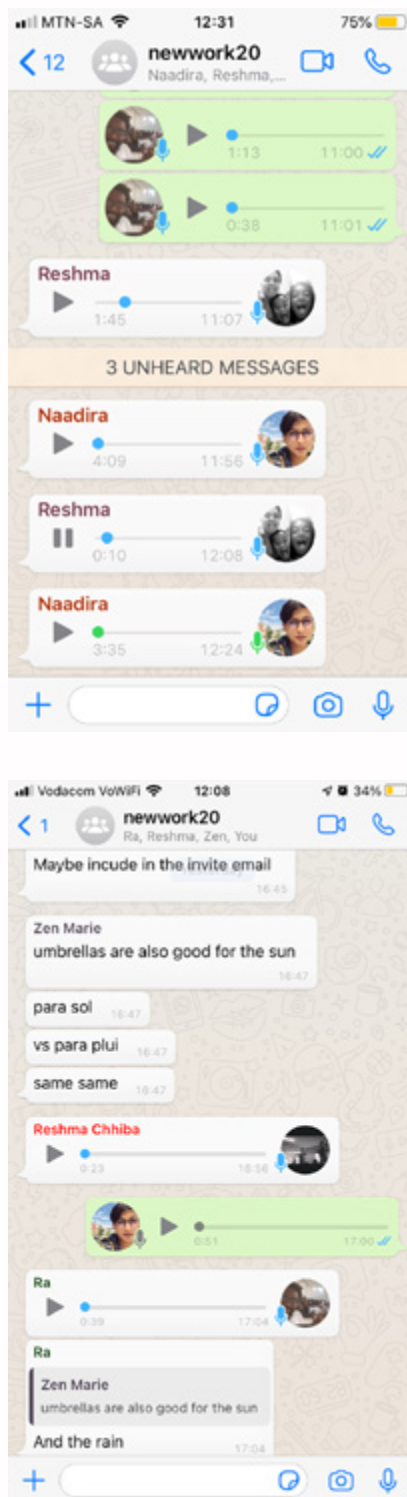
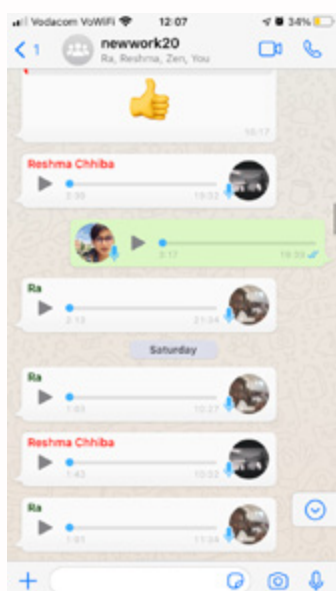
WORKING TOGETHER, APART

RESHMA CHHIBA, NAADIRA PATEL, RANGOATO HLASANE



The NEWWORK project is a year-long collective experience of interventions, installations, exhibitions, fund raising events, performances and networking... culminating in the graduate exhibition, usually taking place at four main venues – The Point of Order, the Wits Art Museum, Wits School of Arts and the Arthouse building. This final showing of works by all 4th year and Honours

students from the Fine Art Department is the pinnacle and celebration of years of continued engagement, navigation and negotiation between students and lecturers, between 'upcoming young artists' and 'artists', between those who question "the institution" and those who represent "the institution".



11 2020 – 11 110 110

"Over the past 10 years likes and hearts and followers and constructed identities and bots and targeted ads and data scandals have challenged and shaped our understandings of how we exist online and offline" (Patel, 2019).

In 2019 when we celebrated 10 years of NEWWORK, little did we realise how much these words by Naadira Patel would not only elucidate, but also encompass the 2020 NEWWORK project.

To exist in 2020 means that you have to exist **online**. And while living in **this** world of the binary—of the physical and the digital, of google drives and "my data is finished", of staying within the frame so that you are visible to the person on the other side, of seeing yourself while speaking to others, of [dis]connection and miss(ed)communication—has been filled with overload and **digital fatigue**, it has also allowed many artists to break away from the reliance on the gallery as a space of showing. It would be important to pause a bit, and meditate on the gallery as a site that was never adequate when it comes to access, real or perceived.

Patel's observation as such captures the ways of working that arose from March 2020 — *together apart* — evoking the words from *The Last Angel of History* (1995), that "[t]he line between social reality and science fiction is an optical illusion". As such, we should therefore take note of how between existing online and existing in the gallery, there exists manifold possibilities of other ways of being, of showing, of seeing and being seen, of knowing, doing, impacting...

Over the years we got to know that "there is no formula for NEWWORK", and this new space will allow us a moment to reflect on not only our archive, but to continue shaping *new newworks* and *now-works* in the years to come.

We launch this year's NEWWORK project with 49 artists in this publication and on the accompanying website newworkwits.co.za, alongside their own extended websites and social media platforms.

We invite you to map your way through the artists' keywords on the website, and to navigate a range of connection points and linkages. These are the many parts of connectedness, of togetherness, that makes up the poetry of access and excess of the NEWWORK 20 project.



NOTHING NEW UNDER THE SUN

ZEN MARIE

*When routine bites hard and ambitions are low
And resentment rides high, but emotions won't grow
And we're changing our ways, taking different roads*

Curtis, Hook, Morris, Sumner, 1980

When Joy Division wrote the above lyrics, now 40 years ago, the world was a very different place

Depression, it is evident, is not new

Some things are timeless

Feeling overwhelmed or stuck is not new. Feeling lethargic, disillusioned, and lost are definitely not new. Also not new is the necessity, urge, compulsion, drive that can swoop down and shatter the fog of depression, allowing new ways to emerge, new directions be delineated and the opportunity for new roads to present themselves.

What is crucially not new is the need for creativity, imagination and deep, careful, sensitive and brave thinking, feeling, and action to open up spaces to breathe in a world hell bent on suffocating us.

It is not new for creativity to possess the potential to demand change and progress

It is not new, to demand humanity

It is not new, to demand life

It is absolutely not new for a group of strangers to develop complex and intense relationships with people bound together by nothing other than the coincidence that they decided to begin studying art, in the same country, in the same city, in the same province, in the same university. *At the same time.*

But coincidence, serendipity, simultaneity are themselves also not new. Interestingly they all rely on the repetition of the same or the similar. But this is a side note.

Neither is it new for students to captivate, challenge, and intervene into the terms and conditions of their education. It is radically not new for these artists to begin dismantling structures and power, as they build the foundations for dreams and ambitions to come.

Fundamentally not new is the manner in which these ideas, dreams, desires and political convictions manifest into work that captures a viewer and transports them to other worlds.

none of this is new.

none of Newwork 20 is new

what has been done this year, by the class of Newwork 20
– *it has all been done before*

and this is right

this is the way it should be

*"What has been will be again,
what has been done will be done again;
there is nothing new under the sun." [Ecclesiastes 1:9]*

This journey, even more – this responsibility – is one that the graduating artists of 2020 take on.

Immersed in this endlessly repeating cycle, to boldly enter a continuum populated by creatives, intellectuals, artisans, artists and activists who have come before.

and in this way

newness is created

and this new

is itself the oldest thing in the world

love, love will tear us apart, again



Adrian Fortuin, *Ouroboros*,
pencil on paper, 2020

THE NEW NEW? NOW-WORK20? A PROPOSITION TOWARDS NEW NEWWORK20

A COLLECTIVE WORKING DOCUMENT

Octavia Butler, asked in 1999 what she would like for readers to get from her 1993 novel, *Parable of the Sower*, responds:

"I hope people who read Parable of the Sower will think about where we are heading – we the United States, even we the human species. Where are we going? What sort of future are we creating? Is it the future you want to live in? If it isn't, what can we do to create a better future? Individually and in groups, what can we do?"

The title NEWWORK is a provocative one, one that aims to inspire the commitment for creating a future. It is a title that promises the liberties bestowed on the artist. You, the NEWWORK20 cohort find yourself in this situation in which you are not only faced with creating new insights, but are also facing a new new.

The intersection of knowledge production and knowledge economy perhaps faces the graduating group more than any other in this conjuncture. There are connotations of stakes when a graduating group is compromised. NEWWORK is a group of fourth year students in Fine Art who work together to create a group exhibition and a catalogue to mark the completion of a four-year degree. An 'achievement', that is a celebratory pre-graduation in a BAFA degree.

Taking a cue from Butler, we, the coordinators of NEWWORK20 would like to invite you to ponder on a series of prompts, questions, provocations and invitations. We choose this particular passage from Butler because a) we aim to unburden ourselves with the pressure of coming up with new questions, because despite the new new, we do know that there is 'nothing new under the sun', and b) Butler's questions, asked in 1999 (one can imagine the then 'new millenium' discourse as trigger for such questions in that year), and creatively posed through the 1993 *Parable of the Sower* are chillingly the exact questions we, as human species, are asking ourselves today.

We encourage you to respond to these prompts, questions, provocations and invitations with openness at the least, and compassion on the other end: we still feel in the dark in these extraordinary times. The prompts, questions, provocations and invitations may be seen as notes from the dark...

In response, you take the liberties in what and how you share from your own lens in thought, feeling and experiences, be they from the personal, familial, political, public, communal; or directly from your practice or in dialogue and or collaboration with others, from artists, family, peers of all spheres of life...

Most importantly though, we would for you like to respond to these prompts, questions, provocations and invitations through, for a lack of better terms: creative means; artistic means; symbolic means. Furthermore, draw from your own practice, despite how such practice has appropriately changed and have been changed by the conditions. Finally, feel free to collaborate in small groups to engage the questions. Importantly please take the liberty to generate your own prompts, questions, provocations and invitations to yourselves and your peers.

Prompts, questions, provocations and invitations

Now that everything is new, what is new for you?

What, where and how do we show in the now? What are the new options?

What does it mean to still fundraise for an exhibition during uncertain times? Should this even happen?

If we do fundraise, how do we frame the course in the context of Covid-19?

How do we link our concerns to, and for the sustenance of our common creative spaces, practices and community while in isolation?

In what ways is this a time for re-evaluation?

Is there value in following the template that we already know? That of a physical exhibition and physical publication.

If fundraising was a way of creating sustainability for the NEWWORK project and also foster relationships between the BAFA groups, what are new ways we can think of doing that?

What has been most insightful about the shift to online platforms for the reception of art and discursive practices? What are the losses, what are the *gains*?

There are instances where an online exhibition, in AR/VR was more successful than it was a physical space because of the limitations of the physical space.

The proposal is to begin to consider the fourth year curriculum as a recognition of an achievement in itself, given the inadequacy of defining individualized grading in our current situation, one that we still cannot define. Is there value in wrestling with what it means to graduate, or create NEWWORK in a time of...?

Please expand, and really consider these as nothing definite, and or overdetermined. Rather as a constellation, a groping in the dark to attempt a collective sense-making during/of these insane times...

With love, Naadira, Reshma and Ra

PS: A few things that have kept us sane including some online reference material - exhibition, curatorial projects, artists in isolation etc etc...

<https://chimurengachronic.co.za/on-circulations-and-the-african-imagination-of-a-borderless-world/> - Chimurenga's latest "On Circulations and the African Imagination of a Borderless World"

https://www.instagram.com/p/B_xUN80HCcs/?igshid=17u9aod1q5mnj - The good folks at Gudskul

https://www.instagram.com/natal_collective/?hl=en - looking back at a previous curatorial project

<https://www.instagram.com/tate/?hl=en> - using the collection online

<https://www.instagram.com/norvalfoundation/?hl=en> - online education programme, using the collection - certainly not without its problems

<https://www.instagram.com/lessgoodidea/?hl=en> - the long minute

<https://www.youtube.com/channel/UCONNy0TmrNhjRHgz6A-9yqw> - works and process at the Guggenheim

<https://www.e-flux.com/video/330918/philbert-aim-mbabazi-sharangabo-nbsp-keza-lyn/> - École du soir: April 29 through June 9, 2020 on e-flux

<http://www.performance-homework.work/> - ideas that can be realized and performed at home while alone

www.ellipses.org.za

Graduate School of Architecture Instagram: <https://www.instagram.com/happeningatthegsa/?hl=en>

<http://woa.kein.org/node/165>

<https://tmrw.art/coexistence>

*Spoiler Alert, the book *Parable of the Sower* is set between the years 2024 and 2027, a future that in 1993 when the book was published was unfathomable, but for us today, is less than 4 years away.

NOTES FROM MEETING 17/07/2020

- Plan physical exhibition parallel to online exhibition
- Steps towards social media pages
- How to tap into public funds
- Make mini publications and send them as emails
- Media houses are looking for content (Mujahid can head it up with a group)
- Using our diverse connections to make things happen
- Digital Billboards
- What budget are we working with?(subheading-funding possibilities)
- Could we only focus on an online exhibition?
- QR codes

IMPORTANT QUESTIONS:

- What are we trying to achieve?(exposure, selling, portfolio catalogue, exist beyond the portfolio?)
- Do the publication and catalogue have different functions?
- What do we need funding for?
- The artworld is changing. What is this change?
- What can we do to make this new normal, our normal?
- If we solely focus on Covid-19 are we allowing it to define us?

SUGGESTIONS:

- could we collate a road map and try figure out a timeline for this exhibition
- Through figuring out a road map we start thinking of different groups that can start occurring. So that this can some what start
- Then possibly creating a business plan with a clear vision to receive additional funding for work, showing work or any other additional needs for NewWork (we should think about what people need funding for)
- Using the resources from wits e.g. projectors or anything like that to create free advertising methods that can be used within different parts of Johannesburg to advertise newwork and photographing these ads to create something interesting.... or to show work through this method through the city as a suggestion if we can't show work through paid advertising
- Projecting work outside wam windows
- Rooftop of university corner
- The point of order
- Outside your houses
- Anything where people can see?
- Future visions of presenting work and seeing work. Moving away from conventional means of looking and gallery visits?
- Should we move away from the gallery and be the NEWWORK20 in ourselves. Prompting a change of seeing and creating
- Advertising being our new way of showing?... hmmm
- (Billboard projected exhibition ...)

WE ARE MANIFESTO:

- We are the future
- We are living during the Covid 19 pandemic. We are irrevocably affected by it.
- We are an unprecedented group
- We are NOT defined by this pandemic (is the pandemic defined by us< what happens in the interchangeable use of defining.)

PLEASE ADD SUGGESTIONS FOR AN EXHIBITION OR NEWWORK20 TAG LINE HERE

Newwork : the decade brings \ decade beings

The buck in the pass...

changelings

Masked but not silent

It's all connected to COVID

'The loss of the courtyard' - Zen

The forced digital institution

Let us be the Shift

A collection of pandemics?

Unprecedented.

What is the value of the online space

The artworld is changing – what are we doing to change it

WHAT IS THIS CHANGE

Limited/unlimited possibilities

Qualified COVID artists

There's a glitch in the matrix

Roots & Routes

Nous Archive

"My ancestors warned me about you."

Pre-emptive strike

Doublespeak

NEW WORK NEW NORMAL

A Series of Unfortunate Events

Hyperreal Real-Space (NP)

Website-specific

49 ARTISTS

5 WEEKS IN CONTACT

37 WEEKS ONLINE

5 GOOGLE DRIVE
FOLDERS

49 SUB FOLDERS

4 ONLINE CRITS

2 ONLINE EXAMS

1 WEBSITE

1 PDF



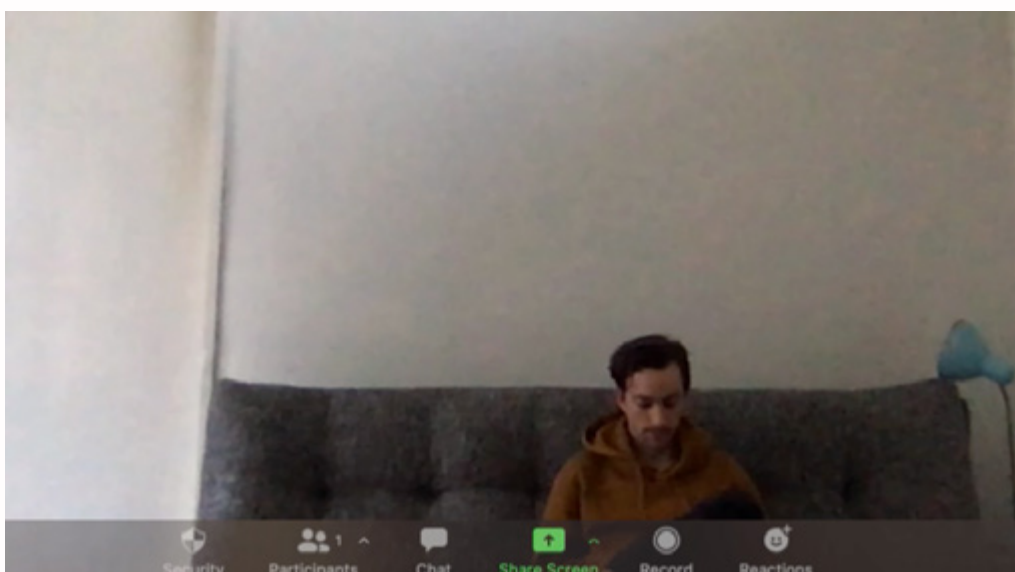
Riley is a Johannesburg based artist, musician, DJ and student currently completing his Honors in Fine Arts at Wits University, with a specific interest in aesthetic forms and languages capable of articulating the cultural anxieties of our time whilst resisting capitalist subsumption – this forms the foundation from which he thinks about contemporary cultural production. He does not suggest that his work is the new form of political art that we urgently need. Rather, it is the earnest result and humble beginning (for him at least) in thinking through and struggling with the challenge of finding aesthetic modes that can act as potentials for cultural critique. Whilst this is not the immediate content of his work, it is the position from which he works from.

He is currently working on a long-term multimedia project titled “Materiality of the Immaterial”, which briefly put, tries to put form and materiality to the seemingly immaterial or invisible monstrous megastructures that underlie this particular type of

globalised capitalism, as a strategy to foreground its destructive nature. He looks to cloud computing, which has been presented as something adjacent to the ‘natural’, but whose physical infrastructure depletes the natural resources on which it relies.

Riley’s work is realised through a multi- disciplinary practice, combining elements of sound, video and spatial installation, creating an immersive environment in which the content of the work can be understood viscerally in the hopes of provoking meaningful interest and viewer engagement surrounding global and local problematics of late techno-capitalism.

<https://moti.cargo.site/Landing-Page>





The fundamental themes of my practice are always those of non-positivity, of elusiveness, of the uncertainty of existence, of the emptiness of reality, and the need to fill that void by human endeavour and artistic creation. Beyond the visible are a multitude of other truths out of which I discover forms that possess an inner necessity and a natural validity. These are not born of an imperious creative will, but, rather of the contradiction which exists between an understanding of the anguished uncertainty of everything and our indestructible awareness of existing, and of existing by necessity in one time, in one space, and in one world.

My research aim and, in a wider sense, my studio/non-studio practice is to show how, through all the meditation and active creation which constitutes artistic activity, experience performs ever widening circles - until, finally, it touches the furthestmost limits of the universe and returns to the point of maximum intensity. This is the point of formation, where each sign signifies at the same time the individual and the world, the present and all time.

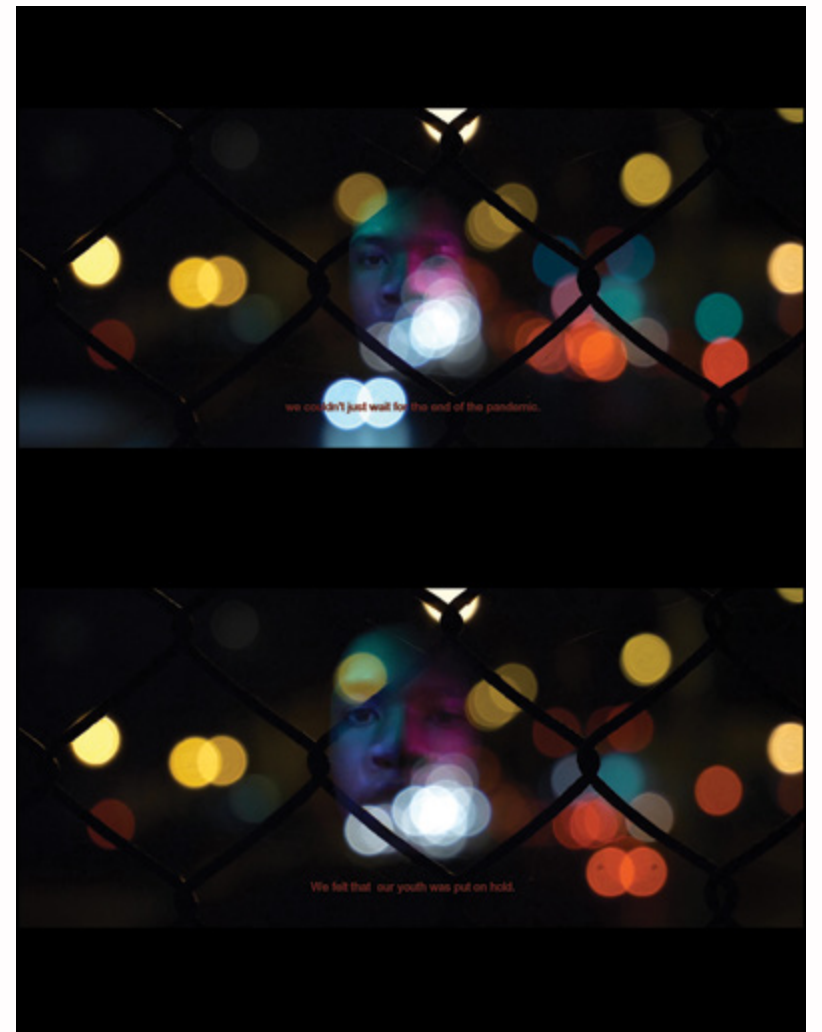
The manifestation of these ideas are not limited to one medium, and often this equates to an interdisciplinary practice with shifting forms and materials and ideas which are often embodied but not limited to a performance. I seek to dissolve the gap between artistic practice and living as a form. This often requires the artist to over-identify with an issue which is being critiqued but in most instances this is done in close proximity to the ideology in question instead of at a distance.



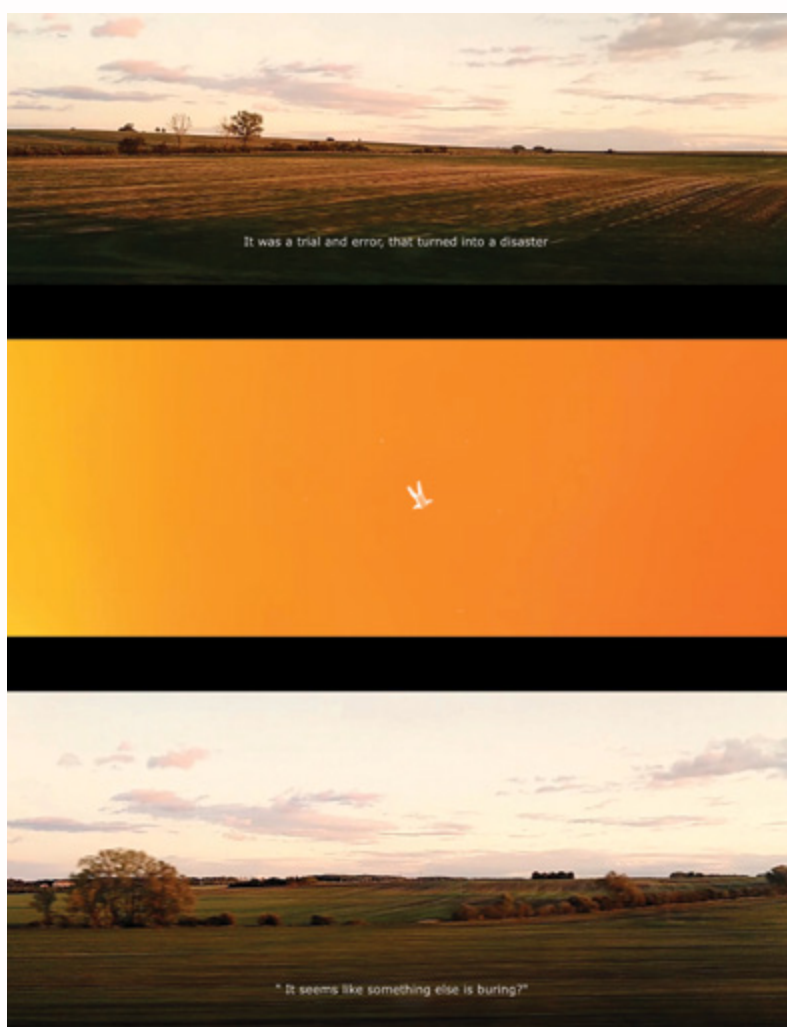


MIDNIGHT DELIGHT

Set against the uncertain time of the COVID19 pandemic, Midnight Delight juxtaposes the pre-lockdown and post-lockdown periods in a psychedelic fluid way. It explores the feelings of fomo and isolation through imagery, sonic elements and narration.



Trapped in a warped time, the protagonist ventures into the thrill of the night questioning societal structures and ways, while experiencing the excitement of being young and reckless. The morphed reality mimics the side effects of isolation which add to the impact of lockdown reflection.





I would rather be asking who you are in my artist statement because I do not believe in possession. What comes to me leaves me as quickly as it needs and what I am left with is hardly a neat description. A conscious awareness, keenness for thinking, however you want to frame it. I am trapped inside an Antfarm. I have never met the queen. Neither has anybody else and yet we build. We build from nothing more than an image.

The ImageNation.

I am my imagination. I invent words to amplify the inadequacy of the surplus, yet my imagination is still trapped in the confines of my mind.

How I make is, what I am making, and what I make is nothing more than an attempt to make sense of it all.

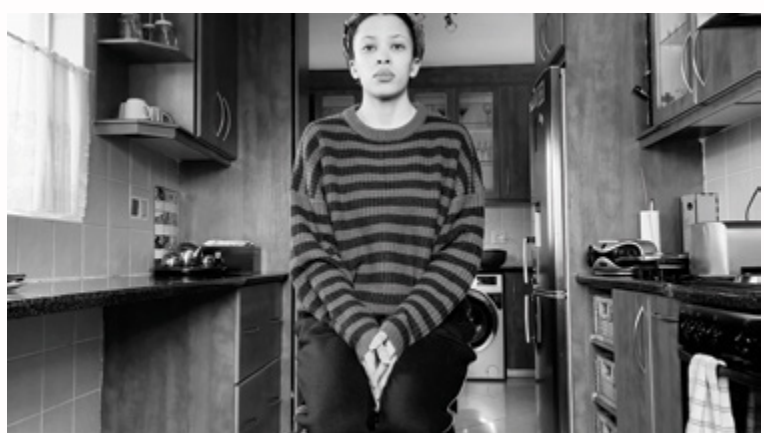
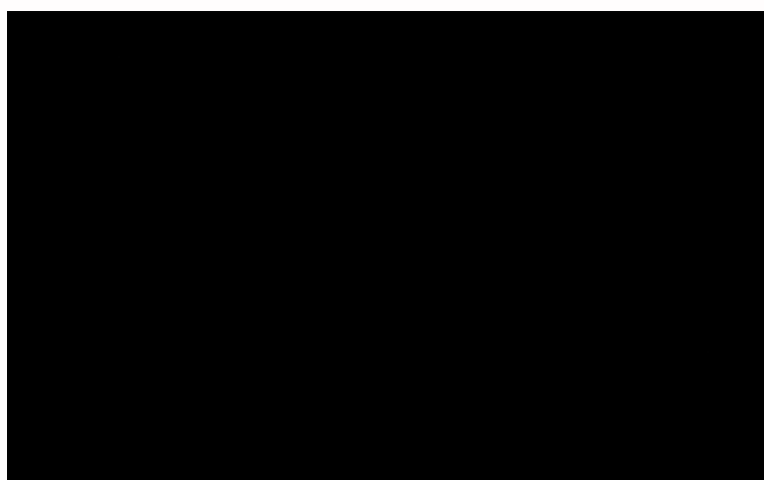
Possessionless of my positionedness.

I am a process of growth. Perhaps to gain new perspective. One that towers beyond the smog or perhaps it is no vertical challenge but one unquantifiable. Vertical limits of breaking beyond the Antfarm and wondering whether such places even exist.

Manifesto

Committed to art that is here and reflective going toward something meaningful and wholesome that reaps more than pleasure and transcends greatness into the ordinary that is spectacular and ongoing. To art that is memorable and forgetting that is here and there that can speak and listen. Art that heals that hopes and provokes. Art that fixes us with hope our hands fall away into a place where we can see ourselves fully and wholly without interruption. Art about this and that, eternity and ends new and old always holding high heralds to ourselves and others. Art that binds the lines. Multichotomies. Existing beyond but within.

from top to bottom: 200 cups of thought, empty teabags, 190 x 200 cm, Digital Seed, USB Art object, hand cast, nails. 0845cm x 0.53cm, 1556. installation view, Value source adaptor, installation view



My work focuses on personal experiences in navigating through social, political and cultural issues that inform my place as a coloured woman. It explores different states of an identity, as well as exploring what contributes to its formation within specific periods of time.

Each work seeks to question ideas around domesticity, patriarchy, representation and documents moments of tension, frustration and intimacy.

The subject matter of each body of work has shifted from an obvious use of text as portraits to text as narration or soundscapes in creating an imagined visual form. Each work has also shifted from physical forms of art to performative forms of art. Each performance piece is linked through very simplistic gestures in order to speak to various complex ideas. My interest lies within narration's ability to create imagined spaces. I use narration, or storytelling, as a way to document the process and/or importance of the mundane to situate a particular kind of womanhood and identity – a kind of repetition that informs a constant state of becoming.

Top: *Everything I feel is a contradiction of itself*, 2019, Charcoal on paper (diptych), 19.5 x 24.5 cm

left: *Some time in February*, 2020, Performative video, 9 min 16 sec

Some time in February, 2020, Performative video, 5 min 5 sec

Yours truly, 2020, Performative video, 2 min 49 sec



I make artworks that ultimately allow me to evaluate myself, my surroundings and my experiences - my art is a form of expression and therapy translated into large-scale colour filled pieces but more recently durational installations in my home space, recreations of the home space and experimental work within my environment.

While my work has varying appearances I like to think ideas surrounding strangeness, absurdity and the uncanny are themes that appear throughout with the first large scale duct tape pieces working through ideas of unfamiliarity within familiar. These works were predominantly used to illustrate the concept of uncanniness and the way in which spaces change when we remove the objects that made them familiar, such as people.

Each artwork relates to personal experiences and sometimes drastic changes such as when a loved one is lost - the choice to exclude people is a way to examine how spaces change when we remove the physical human being. My process includes photographing the space, drawing it out in a small detailed illustration and simply leaving the people in the space out when I move to the boards and duct tape.

I like to think this choice brings about a certain uneasiness in that while human beings are excluded they are still represented through human influence and structures, such as buildings and streets. The imagery can be very eerie and quiet but in a loud kind of way. How many spaces are ever completely empty? Hardly any so it becomes very obvious and loud when they are. Disorientating and somewhat, uncanny.

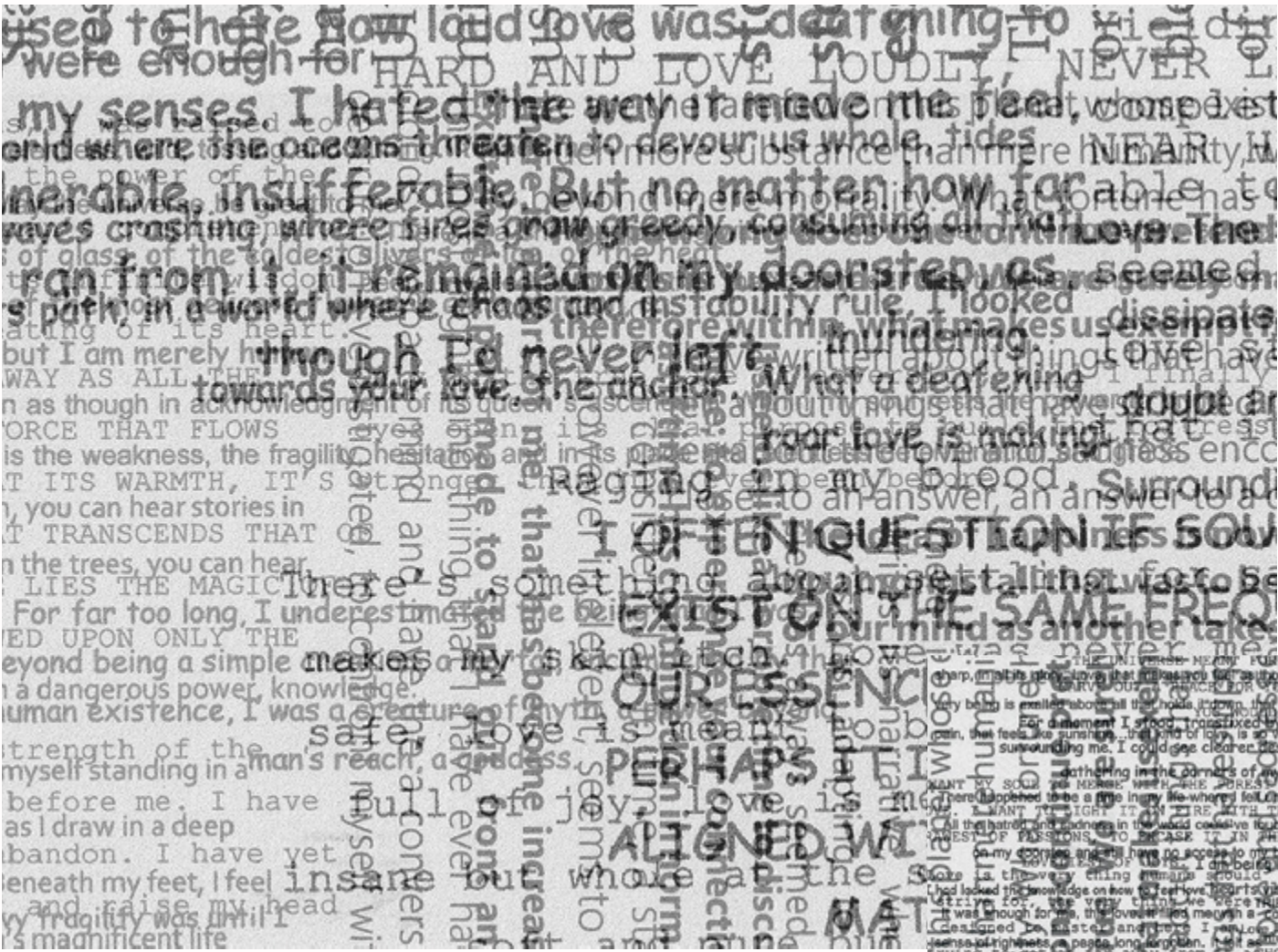
Recently I've dubbed my work as "responsive work" - work that is allowing me to puzzle out the uncertainty of the times but again working through ideas of strangeness, absurdity and the uncanny but now including photographic pieces, sound pieces and video work along with small versions of my home environment. This body of work has been my various responses and feelings towards the current situation such as despair, heaviness, oddness and the familiarity of space shifting to unfamiliarity due to the new levels of functionality.

Alone, 2020, Found objects, 17 seconds

Pressured Table, 2020, Toothpicks, glue, duct tape, 18 seconds

Melting House, 2020, Cardboard, glue, tape and wax, 39 seconds

Blue Room, 2019, Duct tape and masonite board, 1m x 1m



The Narrative: a series

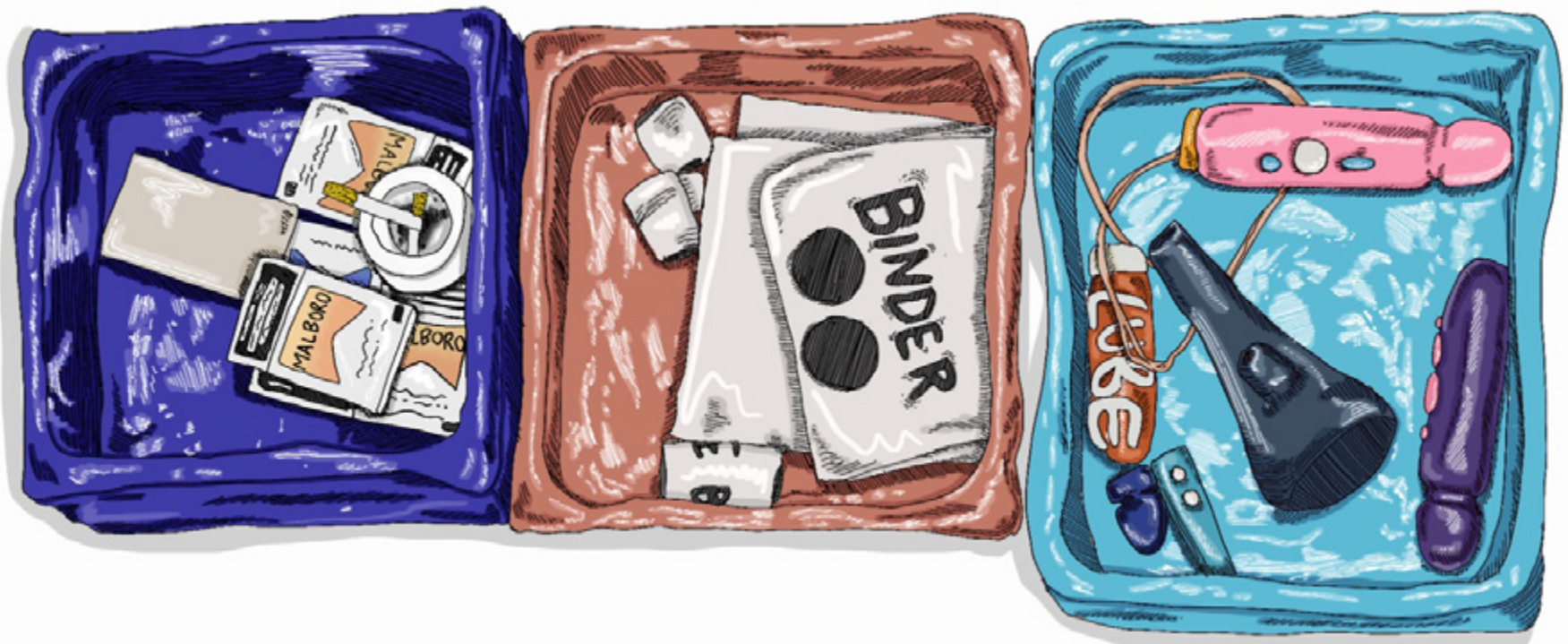
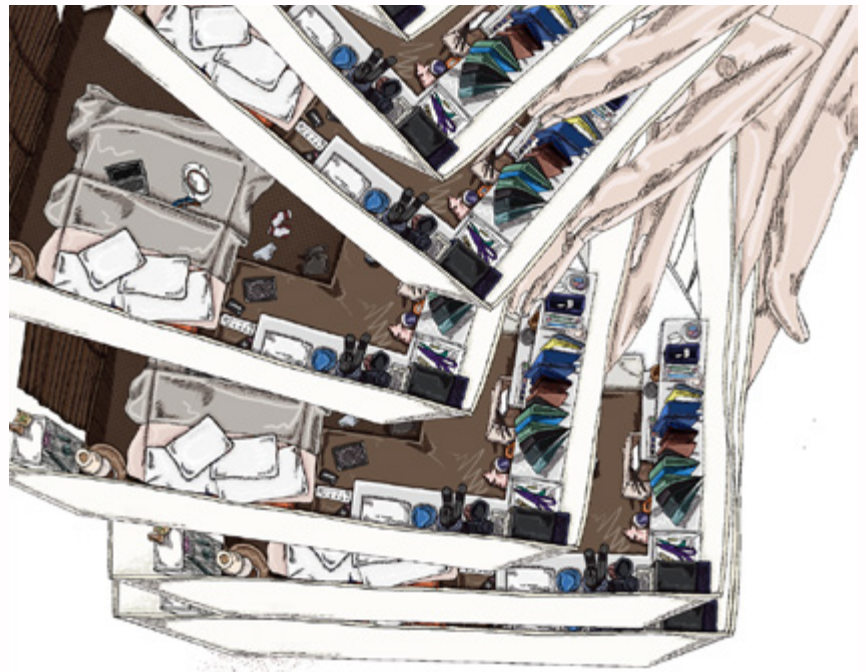
In my opinion, as a human being, having questions is a fundamental part of becoming acknowledged by the world around you; of beginning to understand the bigger picture behind creations reason, of essentially finding your destiny/purpose. I have always felt it necessary to question everything that came my way and as life progressed, the questions began coming with a sense of urgency.

I began to question why it was that I felt the way I did for myself and for other humans around me, why it was that I was able to feel on the scale that I did? Why it was that things around me were starting to appear as though influenced by my very spirit? They all seemed like such lofty questions and I, thus, began the journey of trying to sort through them, through my art. Becoming significantly frustrated with not reaching answers, I began writing. This frustration became translated through the writing and through the art; almost a never-ending cycle of multiple layers of frustration and many other emotions such as rage, sadness and although ‘overwhelming’ isn’t classified as an emotion, it is there too

The work I’ve begun producing, moves forward with this sense of frustration, but almost in a clearer way. I have slowly, but not quite begun to feel more confident in allowing people to read the exactness of my search for answers instead of encrypting the entire process. This creates a window of sorts, that allows viewers to place themselves within the well of information and sensory overload that has become my very being. Initially working with my text, the physical quality of it, the aesthetic and materials, such as inks, paints, transparent surfaces; used to form the never-ending story.

This work has been adapted to what has been available at hand; a contrast I hope to use alongside physically made work someday. Perhaps it is my wish to reach a conclusion with these works, perhaps it is my wish for viewers to fall into the abyss with me, there is, however, a sense of clarity gained from the unclear works.





Loneliness, secrecy and making, and the space in which all three of these things intersect and have done so for years. A space for drag, a space for sexuality and queerness, for safety and comfort, tragedy and hurt, nightmares and nights alone.

This site has been the space in which every source image, embroidery piece, painting, illustration and miniature has come from.

It has housed nights of fear, of clarity and of happiness. It is a space that has a sheltered and safeguarded identity, and the coming out of it. It has housed conversations over pronouns in bed and safe words for triggers, it is home to the biggest secrets and sometimes the best hiding places. It has also become the space to perform every part of identity, sexuality and gender. A room like this is a familiar space, one to call home, but it is also a space we often feel isolated and distanced within.

It is the site of loneliness, not only during this pandemic, but long before. It is the place for criticality, suffering, escape and relief. It is the place in which my works have come to form and, lastly, it is the place in which my work has arrived and will lay to rest.

Loneliness, Secrecy & Making, 2020 Miniature installation: triplex board, acrylic paint, modelling clay, air dry clay. 20cm x 35cm x 30cm

<https://vikkiab01.wixsite.com/vickbester>



This project explores the idea of identity and what the true nature of it really is.

Identity can be quite complex and multifaceted, and is often layered with the multiple versions of 'self' that we portray, however; is there a singular unified version of our own identity?

This is something that we try to define over the course of our entire lives. How performative our identity is, is often shaped by our context. There are multiple versions of this: your view of yourself vs how others see you; how you portray yourself around your friends vs a more professional environment, and so on. It is intersectional, ever-shifting and constantly evolving.

Does one unified identity even really exist or is our entirety actually made up of a collection of incomplete masks, each one feeling just as genuine, yet simultaneously fraudulent as the next.

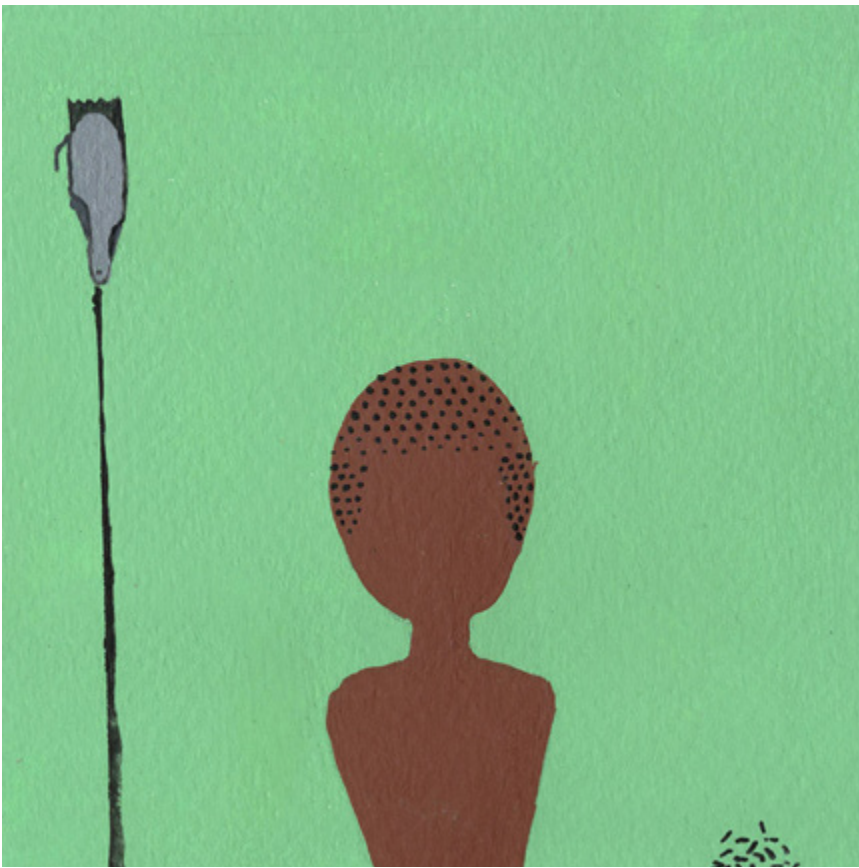
In an attempt to give physicality to this theory through the work, I designed an experiment of 'looking'.

I placed a sheet of acetate onto my bedroom mirror and attempted to draw my reflection through it. I did this multiple times, each under various conditions and restrictions. When I started out I was more precious with it and concerned about it being accurate and 'pretty' but as the project progressed and I completed more versions, I was able to let go of this personal attachment that I had to the drawing and focused more on the act of just purely looking and drawing what I saw. I found that these more liberal works actually felt more honest.

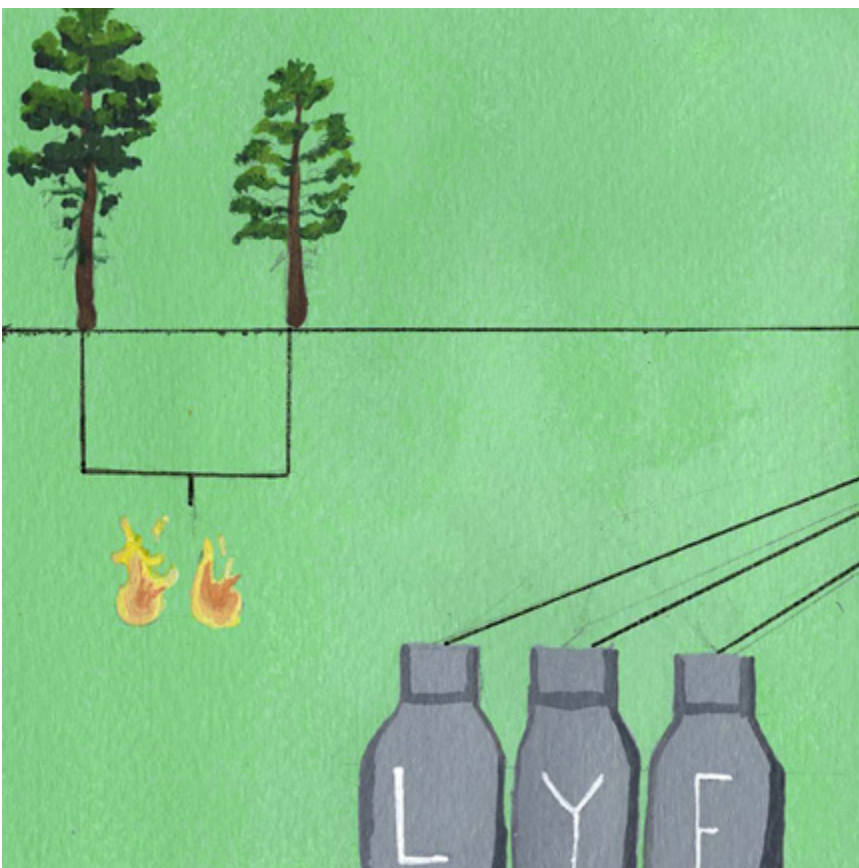
I chose to expand the project by using multiple mediums, once again referencing the multifaceted nature of the project.

The colors were a deliberate choice. The use of predominantly primary colors explores the concept of trying to find the primary/core of my identity. When layered and mixed it portrays the array of secondary and tertiary colors which represents the complexity of identity/identities and how they are all separate yet simultaneously one.

The nature of this project is that it will, much like "identity", be in a perpetual state of growing, evolving and changing. The project is intentionally left open ended with an uncanny sense of the unfinished attached to it as I believe that there is no final state of being/identity, and we should strive to embrace this.



As a part of a larger body of work this painting series illustrates a natural hair journey. The black female subject in this work is, hyper-visible, invisible, stereotyped and repositioned. Using a minimalist, 2D painting style these themes are explored through four tableaux. Growing up, natural hair garnered a stigma of ugliness and unfashionable reputé in more professional settings whilst at the same time was viewed in an almost fetishized regard when deemed correct by the powers that be in white suburbia. Burnt with lye and covered with synthetics natural hair maintenance could only ever be appreciated or deprecated. The subject matter much like the subject itself is multidimensional, intersectional and highly political.



Untitled Natural Hair series,
Acrylic and Gouache on
Fabriano, 12,5 x 12,5 cm



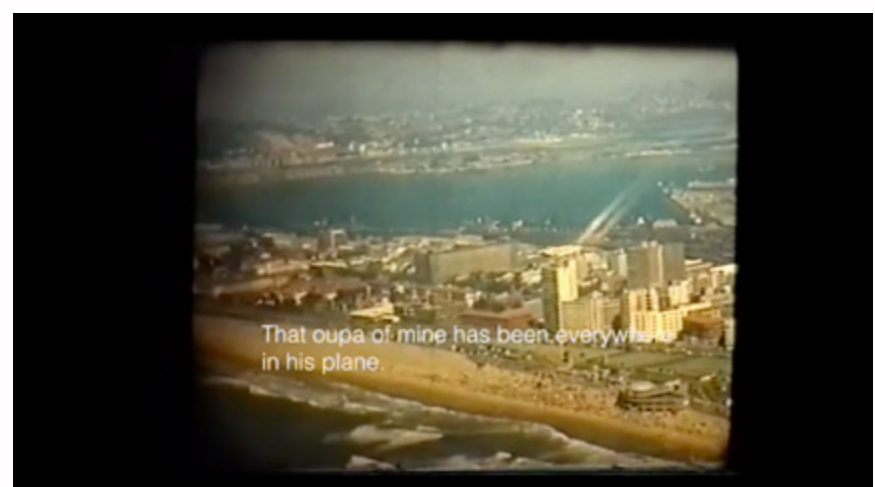


From top to bottom:
My ma se stoep (mother's stoep); wes ; straat brak (stray dog); The pain of almost losing a friend: vriendin; Stills from Welkom in Bethlehem 10 min 54 sec

My work speaks to my life in all its complexity, as well as the intersections of my identity as a white, queer, Afrikaaner woman with mental illness. My work creates an extended self-portrait revealing that which I allow my viewer to see as she slowly reveals the intricacies of her life, as well as my relationship with and in my family. In particular, I expose the matriarchal relationships present in my family and in the larger Afrikaaner culture, which are not often narrated.

My work, oftentimes, deals with the unconscious mind - that of the dreamscape. Viewing myself as a modern witch, and feminist killjoy, a term borrowed from African novelist Ama Ata Aidoo and used by Intersectional Feminist Scholar, Sara Ahmed. I have taken on the figure of the witch as a feminist approach to my dream world of metaphor. My dreams are recorded partially in collage format and include symbols such as predators, and the colour red to symbolise death. Other symbols that appear are that of the matriarch in my family, my grandmother as well as my identity as a queer, white, Afrikaans woman.

My self-portraits extend into my family and culture investigating the matriarchal figure within my family and Afrikaaner culture more broadly. My work aims to bring redress to problematic associations, affects, understandings, stigmas and language used in my culture and asks for an overall decolonisation of the white Afrikaaner mind.





The idea of a “love drawing” is something I have attempted to explore. I felt that a characteristic of a love letter was how a specific arrangement of words and letters have a socially established meaning, which then coagulate together to form ideas and concepts (in this case, love) for the person reading. But what if there are not necessarily established meanings behind the marks and forms perceived? Isn't that a drawing?

Abstracted and figurative drawings hold less prescribed meanings and in turn I feel that allows for more criticality and questioning, perhaps more honesty, and maybe intimacy, because of how the viewer's interpretation is dependent on their respective life experiences and knowledge realm – drawing allows for that unique accessibility.

While I drew, I thought about how the movements that I made with my hand could mimic the movements I make while writing, creating that link between the two. I wanted to acknowledge the complicated relationship text has with drawing and to continue to question their relationship and their different visual mechanisms of communicating.

I thought about these ideas while I drew, my own visual language and how the compositions form naturally. Using references from family archives and memory, some are far more detailed than others, some more monotonous, and others more chaotic. The monotonous ones made me think about how our words can become meaningless. The marks lose their value with their overuse. The intention becomes autonomous and the thought of a visual language is drowned out by the repetition. The drawings that have a bit more diversity within their marks create hierarchies by the use of focal points, compositions size and thickness, tonalities and forms.

My current body of work focuses on the pain, trauma, rejection and fear that LGBTQIA+ individuals face daily. From the lens of basic human rights, I focus on how homophobia resides in the world around us and the ways in which popular culture perpetuates homophobic stereotypes and beliefs. I aim to comment on the suppression of sexual identity in various spaces, where LGBTQIA+ individuals assimilate to heteronormative ideals to avoid discrimination, violence and social rejection. This assimilation is a fundamental threat to the freedom of identity.

In my work, I draw on stories of individuals who identify as part of the LGBTQIA+ community and their experiences of homophobic and transphobic violence, social rejection as well as the assimilation and rejection of their own identities. I focus on how the media portrays LGBTQIA+ individuals, the stereotypes attached to it; and the dangers that this poses to the identity of individuals. While I cannot speak for the entire LGBTQIA+ community, I am interested in uncovering and navigating this space to build on questions of violence, fear and the assimilation of identity.



Is Homosexuality Un-African?

Digital QR Code

Scale to any size

2019



Am I Gay Enough?

Digital QR Code

Scale to any size

2019



Section 9 v Homophobia

Linocut on Fabriano

40cm x 40cm

2020



Stan

Linocut on Fabriano

40cm x 40cm

2020

Through video art pieces and linocuts informed by soundscapes, I focus on the experiences of homophobic violence and rejection in order to draw attention to the effects this has on one's psyche. Soundscapes and video pieces allow me the space to construct narratives around LGBTQIA+ experiences and allows me to engage with others' experiences and traumas.

My work does not replace the voices of those who are traumatized, but rather attempts to highlight the traumas experienced by the LGBTQIA+ community in such a way that comments on the role of popular culture and media in the dissemination of information relating to violence against LGBTQIA+ individuals as well as perpetuating homophobic stereotypes and widening the divide between 'us' and 'them.'



A Gay Friendly Nation

Linocut on Fabriano

40cm x 40cm

2020



Eyewitness

Linocut on Fabriano

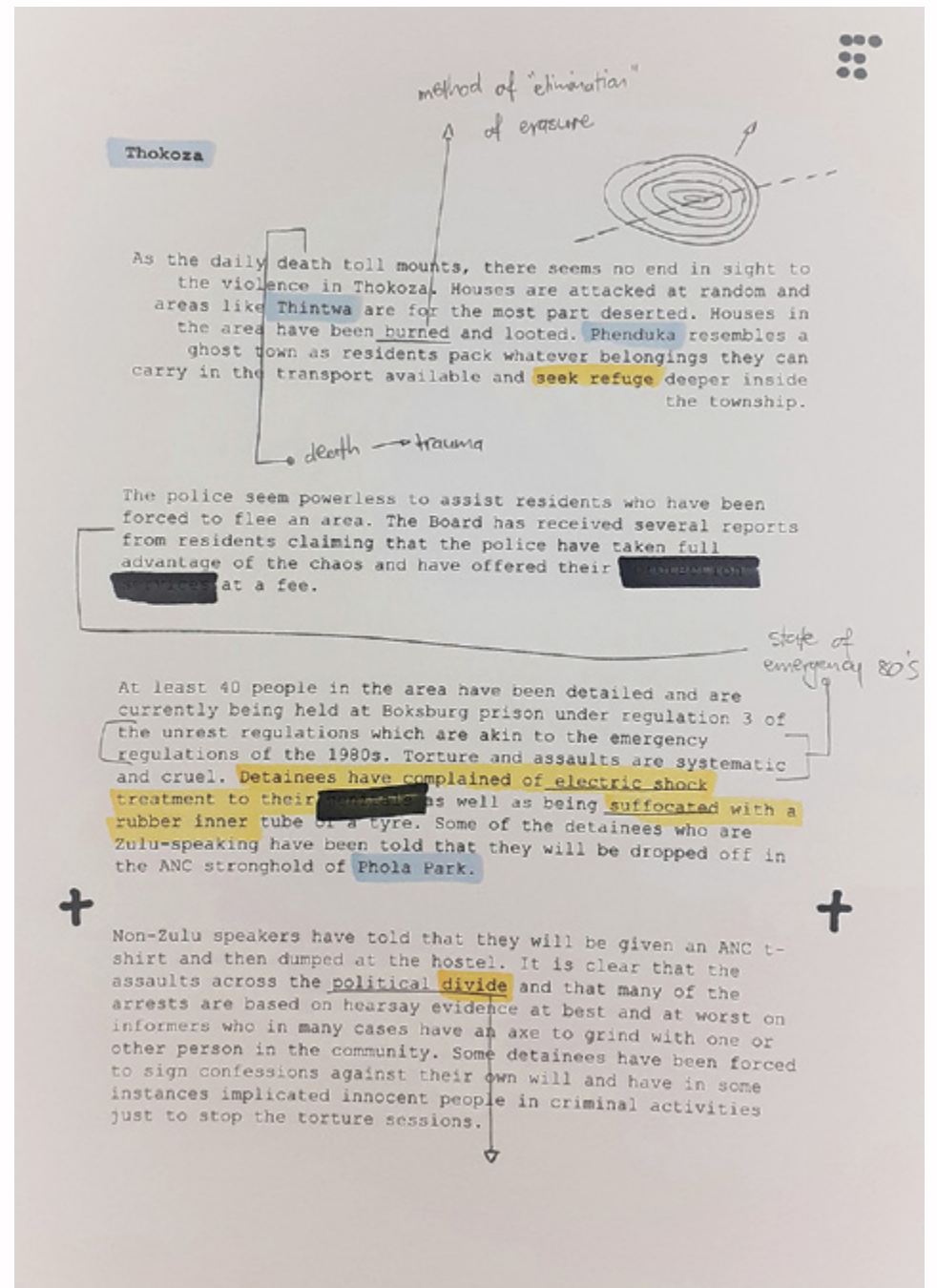
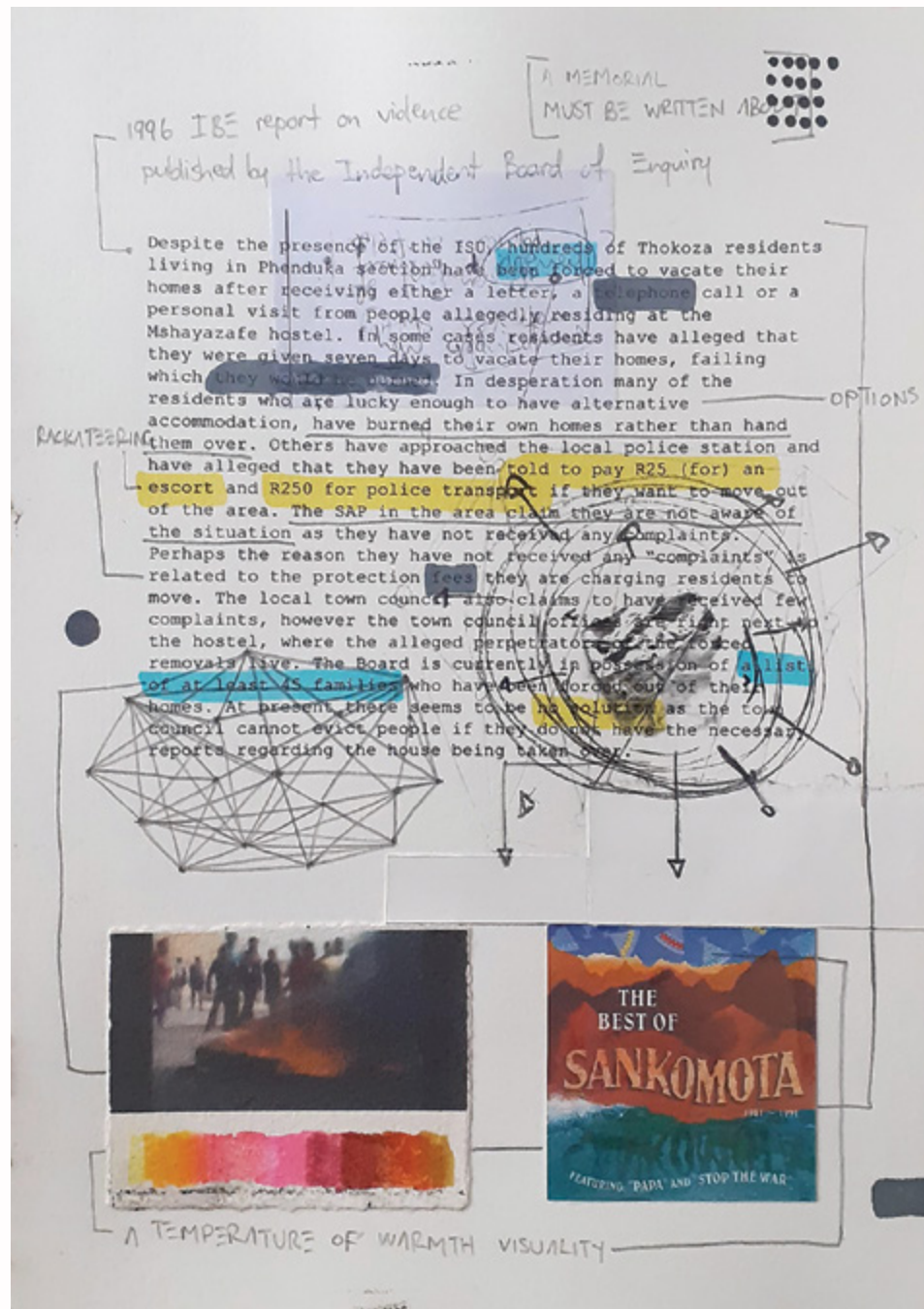
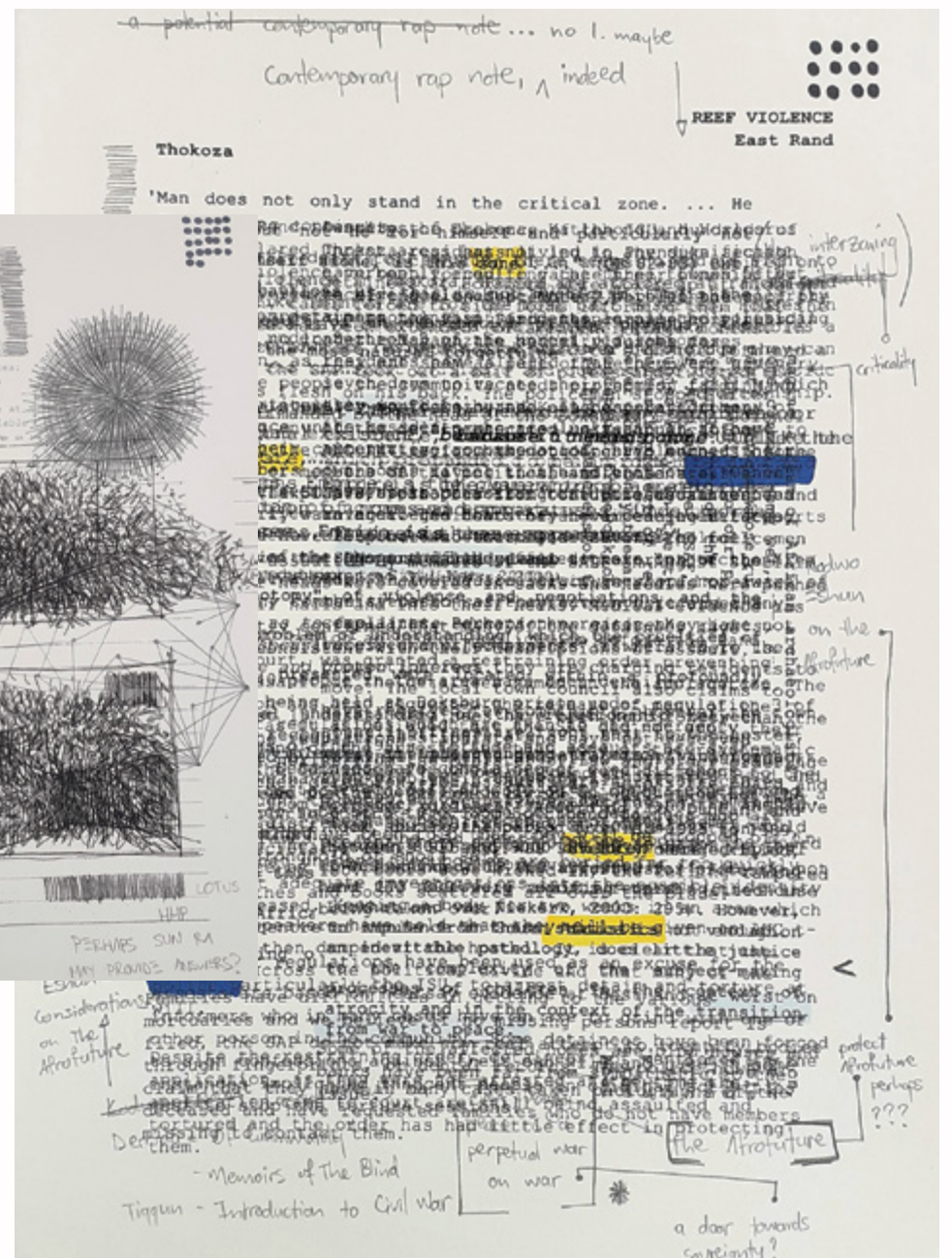
40cm x 40cm

2020

At the edge of South Africa's first democratic elections, and during the height of ethno-tribal, socio-political and geo-transportational violence in Thokoza 1993, my childhood was occupied by things more quotidian - a fictional wrestler who would become WWF Champions; riding a bicycle, and watching Formula 1. For me, the chasm between these two experiences provided crucial lenses for understanding notions of peace and unrest.

To this end, the selection of paper-based works is an ongoing project that attempts to reorganize and understand the situational landscape of Kathorus during the 1993 civil unrest that I lived through. The works function as a historical time-machine, providing a lens to understand Thokoza as a nexus of political, socio-ethnic and psycho-social upheaval.

By rewriting archival documents, using drawing and textual collage, the project engages in the radical tradition of historiography as a tool to critically enquire about the complex nature of violence and its relation to the process of reconciliation – and for me, a process that reconciles the situation indexed on the streets to the home of my own personal experience.





My work has always been informed and centred around the construction of identity and the social, cultural, economic and political implications thereof. This work-in-progress therefore aims to understand and question the current conversation around coloured identity in relation to the re-imaginings and shifting's of representation and ideological classification of coloured and mixed-race identities in South Africa.

The chair as a fundamental state and social construction within my work therefore aims not only to evoke the masses of the faceless and silent lives that have been impacted by migration, but it also acts as a catalyst that fosters and affects the ways in which people interact and behave.

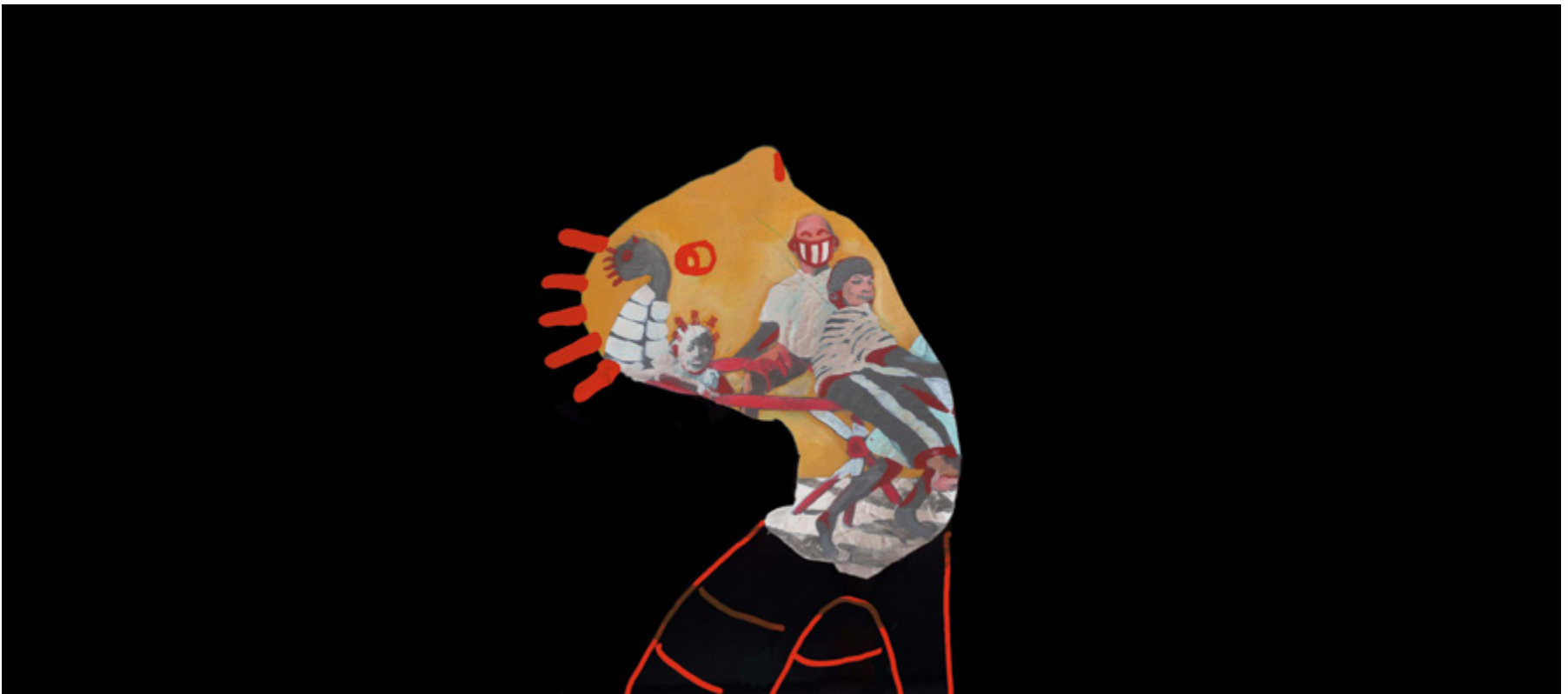
The landscapes, spaces of interaction and encounter, can be considered in this work-in-progress as symbolic references that highlight the connections between the current inhabitants and the past.

My work can be seen further as a statement(s) that aims to transcend beyond the legacies and displacement of lives, histories and narratives and into a space of subjectivity, an idea of becoming, that is informed through the engagement with silence, that has been in the self, the house and the community.

top: *Die Eerste Vreete* 3,2020

left: *Untitled* 1,2020

right: *Die Gaping* 1,2020



"Will you play with me?"

"Only if I'm the mom and you the child."

Children are quick to make agreements: who goes first, who sits in front etc. There are no contracts, and yet the game is established, no laws and yet order has been arranged. What fascinates me is how these innocent social decisions between children are faintly reminiscent of more political histories and maneuvers. Chicken Society then is a looking at the markers of pleasure and abuse, or delight and domination all within the playground as a setting in which to confine the thought. The thought is clearer when it's confined, but at moments I push it off the playground to see where it lands and what that says about me, and perhaps about us?

It begins with a negotiation, but when it always goes one way and not the other, the negotiation falls into an intolerable dependency - a hopeless fight to be free from our reliance on others. Chicken heads and a contraceptive pill, come to symbolize ways we participate in larger political "plays" as we are mothered by governments and befriended in global relations wanting to share our food. Access to flourishing life becomes a matter of technology (or the lack thereof); the outcome tossed onto the merry go round, ripe for contractual agreements. Questions of justice and fair trade evident in the sweet sharing of a neatly packed lunch box between 4-year olds. Lawful, criminal, regulated or free-market - it seems patterns are reproduced as we develop social bonds. Chicken Society is a critical reflection on some of these matters explored through illustration, painting, and dialogue.

Chicken Society - Pk Pk Pkaa, Publication, 2020

from the top left to right:

Chicken Society, 2020

Networking, 2020

Necklace, 2020

Untitled, 2020



from top to bottom:
a living thing, 2020
tasty, 2020
roadhouse, 2020
once a room, 2020



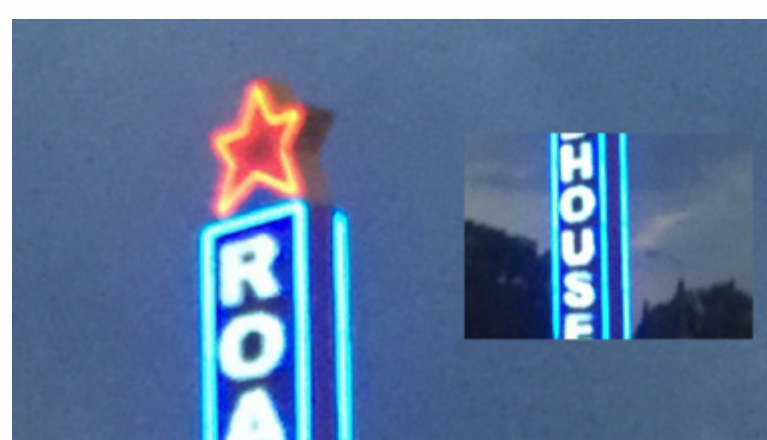
The drawings I see are just drawings. These words I have written may just be words. They might be nothing but a pastime. The same goes for the photographs, edited beyond their original skin. Although I think perhaps, they are valuable. I have felt their lungs wake and dream as I felt my own when staring at the large white wall in my mothers' house or the ever-growing pile of clothes I can't seem to fathom packing away.

Some of them are beautiful, as are these little moments. Or maybe not yet. I think for now, they are only pretty. Not loud, nor aware of their existence.

Not yet. But they breathe.

Some, I simply understand as a relatable thing, reminding me of a very stagnant emotion, a stagnant time frame, a moment of delightful boredom.

But also, something intimate, if I spend enough time looking.



Context

The work is site-specific, situated in Verulam Kwa-Zulu Natal. On a piece of land that my grandparents leased from the government and was transformed into a vegetable farm. My grandparents are deceased. The land is still currently on a lease agreement. On the farm, there's a house which was built by my grandfather. The farm has been passed down from my grandfather to my father. The walls of the house have embedded writings of telephone and phone numbers written by my grandmother. A form of engravings with the use of stone, charcoal, and ink.



Work Statement

The work starts to explore how I communicate not in words but through material language. A question of what to do when the past starts to inform the work. Thinking about the land and the politics of the soil.

Accessing a spiritual realm becomes a metaphor to look into the past and history. History is something that continuously creeps into the present. When working autobiographically the work is heavily connected to us as an individual and a spirit. A question of how do we allow others in, and remain subjective. Without prescribing a visual language and romanticising our kind of sense of self within history. The work takes on a kind of anti-form, anti-aesthetic attitude as a reaction against the art of the Institution partly because beauty and form are seen as distorting grand narratives to be deconstructed.

A question of whether the ideal state of the art, is one risen to such a spiritual level that it no longer requires a visual form. Why did these people take up so much space on the wall? The phone numbers on the walls speak to a present of something that happened in that space, they show movement and are telling us something. Speaking to my grandmother not know how to read or write. We don't know who these numbers are for. Nor do we know, who these people were in my grandmother's life that needed their numbers quite bold on the wall? Why did these people take up so much space on the wall?

I think there's something in the act of marking these walls with unidentified individuals. We don't know who they are but they were important to my grandmother. I think the work is about these numbers and what they represent. These numbers represent the individuals my grandmother could connect to and call upon.

I have allowed the work to inform me of how to manipulate it. The material in this case is the memory, space, and the room and it has asked me to work in a different way. When one works in such a manner they are moving beyond structures of what is work. My grandmother's writings on the walls form a kind of embodiment of a lived space. I have internalized, processed, and realized that my grandmother isn't confined to this space but rather that this space embodies a kind of form of my grandmother.

The work takes on a form of audio, giving a sort of respect to space an act of mourning by reciting the numbers on the walls. The work is not just about my grandmother's spirit which is embodied within these walls but also those numbers represent individuals gone before me and was once a form of a physical connection. Death is inevitable. I am trying to understand myself, ancestry, history, and memory. I think the work is about connection. A physical sense of connection is the writing on the wall but at the same time feeling a spiritual connection in the space. How do I reconcile that? How do you reconcile a spiritual connection in a space that can't be accessed physically?



Situating the work- Letter to Zen Marie (Supervisor)

I use to think of my work as being auto-ethnography but there's a moment where you have to explore narratives and fiction to connect the dots and to work through forms of an enigma as there has been so much which has been left outside the archive. The work is rejective to the forms of regurgitating how other people have articulated and written my story and then given it back to me to narrate it as my own.

The visualization is not the work, the work is what I have done before and after. I have been going back and forth, trying to find my words and trying to find my narrative. The work has brought me back to this space. The work is not about my grandmother it's about me. It's about what I am doing to try and reclaim my history. To try and reclaim my movement.

It's not my intention to show a physical form of work. I don't want to justify what I am doing by reassuring the examiners that I am making something. I have made so many things and even me thinking about this is an act of me making. I just want you to be part of this experience of me not giving you what you think you need as an affirmation of all the energy and effort I have put into this timeline of making and learning.

I am not making a work that you can see and feel nor am I giving you the conventions of what it means to experience an artwork. I am telling you so you can tell those fucken idiots in the department of who I am, this is what I am doing and let them fucken deal with it. Why would I want to show a physical work after four years of working my ass off, everybody knows my work ethic. I am not showing physical work, I am showing a concept that exists in everybody's means in an abstract form.



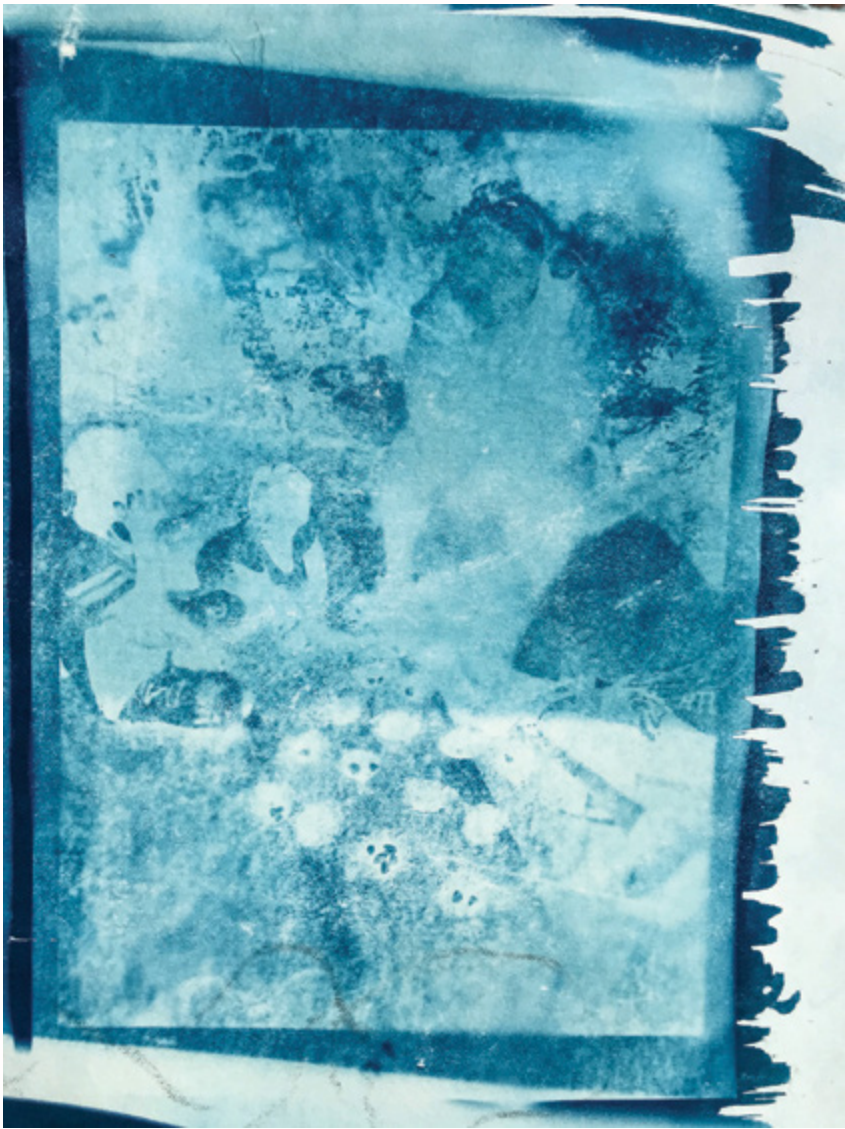
Artist statement

My practice as an artist and spatial practitioner actively engages in a practice-based discipline that explores the overlapping boundaries between visual arts, processes of knowledge production, personal history, ancestry, plantation memory, and what it means growing up in a particular space and time. Verulam, a small village located on the east coast of Kwa-Zulu Natal. A space of which people are chained to a system they can't escape. I am rebelling against this intergenerational lifestyle.

My research areas focus on questioning the colonial project and its relationship to long-lasting legacies of 'indentured labor' and 'endangered practices', 'the market space',

forms of 'un-doing' and 'discarding' knowledge practices and re-imagining new epistemologies. Working across symbolism as a framework. My practice is sensitive to material and often composed of elusive and expressive ways of thinking through certain objects such as family photographs, and symbolism. Grappling with constant desires to connect, be it either geographically, social-politically, or in a context of aesthetics.

In navigating this mostly murky terrain, I process my work through multiple disciplines that speak directly to experiences of dis-located traditions and epistemologies. Re-imagining colonial histories as processes for re-mapping critical and subversive perspectives in the contemporary.

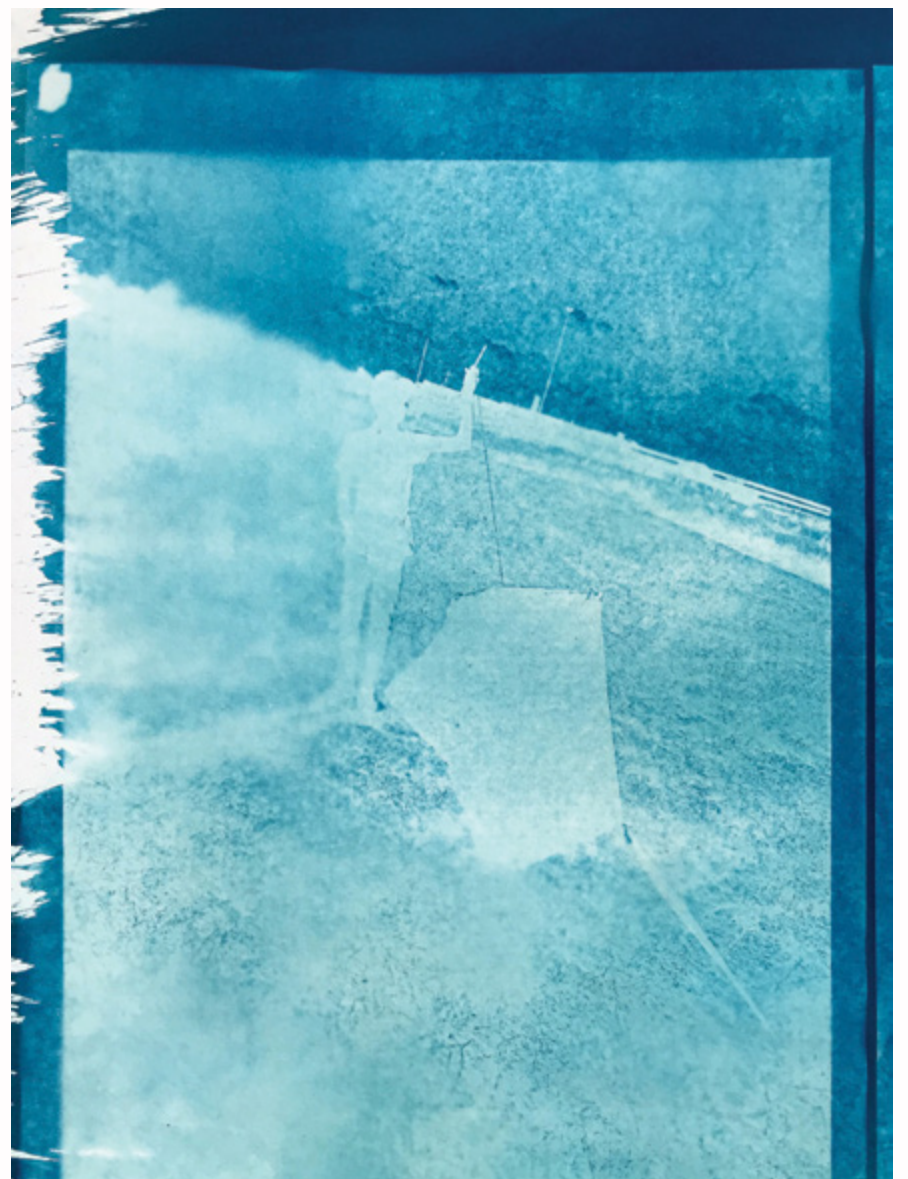


Indigenous games are an important part of African heritage and African culture. The games are a way of retrieving different rich human perspectives developed over generations; they give different ways of gaining knowledge as they help us to realize that there are various ways of viewing the world. To study indigenous games is to understand how many possible ways there are of viewing the world and our place in it.

My work predominantly focuses on indigenous physical, and storytelling games that I grew up playing and that are still being played today by children in the townships. These games carry knowledges that have been passed on from one generation to another. I am looking at the ideas and attitudes that live within these games, through the perspective of my childhood memory.

My inspiration comes from witnessing children playing these games. Seeing them play brings the feeling of nostalgia and brings back memories of how I, myself, used to play these games to get through the day.

My process involves taking photographs of the kids while they play these games, watching and observing them go through that same experience I once went through. I use these photographs as reference to develop my prints and drawings. The drawings and prints focus on the idea of play and movement, they depict figures playing a variety of games; I use repetition as a way of showing the continual movement that happens within the games. They are also a way of showing a non-sense of time, like when you play a game and you lose sense of time. The Movement is about the residue of play. The marks, the unseen and the seen marks that are made during these games and are left behind.



from top left:

Intjuba, 2020 Cyanotype 35 x 25cm

Running, 2020, Cyanotype, 50 x 35cm

Boy with a kite, 2020 Cyanotype 35 x 25cm

Archive, 2020, Cyanotype, 35 x 25cm



clockwise from top to bottom:

Mojalefa no more, 2020

Close, 2020

The Kiss '93, 2020

Versions of you, 2020

The Family Portrait. The Archive.
Memory. Nostalgia. Connection.
Amnesia. Severing. Death.
Replacement. Displacement. Presence
and Absence.

We aren't what we used to be. I wish
we could go back to what we were. I
wonder what could have been. What
are we now?

These are the questions and
complexities of family relations that I
attempt to address in my work. Drawing
from my family archives and memories,
including records from before my time,
I use writing and painting to explore
figure groupings and isolations to speak
about my contemporary family portrait
and the histories that inform it.



There are so many questions that I long to ask my mother, but I do not know where to begin.

This is not because she is as unapproachable as my father, rather because, regardless of our friendship, I cannot bring myself to ask about things that might shift our relationship towards something which I might not have anticipated, and I am also not ready to answer certain questions that she, too, might be curious about.

There is an elusive curiosity that has always characterised our relationship, one which becomes more tangible with the maturity of it, and I am afraid of what shifting that will bring.

What will I do with the reality of her unhappiness?

How will it sit between us? What will it shift? How much space does it require here? I want to ask, ask about how it sat between Ausi and herself? Wonder, did she inherit it from her mother? How do I ask about the whispers of regret and exhaustion that I've heard at the creases of her desires, and how similar they sound to those which she says my grandmothers kept under their tongues too. Does she

know this, that they sound the same? Can she hear her whispers?

Every time someone exclaims how much of a particular thing in me reminds them of Mma, I am always reminded that I carry her name, and I continue to imagine who this woman whose name I bear – though have only ever heard about, and seen in the bag carrying or history – really was. However, sometimes, this is rather scary because I wonder if I inherited more than the texture of her hair and the tone of her voice and if really “Weitsie nakwe o gola ne kere o tlo tshwana le Mma. Mma gape ne a ti didimaletse, wena nou, ai... O tletse ka leshata la basadi!” I wonder what I have inherited from these women, and what my muscles have refused to remember. And I begin to fear if I have kept anything from them that has made them stay in all that trauma. I wonder what these things are that have made all the women in my family stay, and I wonder if I have them too – lying dormant in the texture of my approach to love, waiting for the day its violence shows up. I wonder if I will stay, despite the certainty that I won't, because does one ever anticipate that they will?

I want to ask my mother about how much I remind her of Mma. If she thinks that Papa is really certain that I no longer carry his mother's calm in my voice. I want to be sure of this. And if she hesitates to confirm, I will tell her that the reason I've had an elusive proximity to romance is because here, between us, in our bones, we have a history of violence, and staying, in trauma and shame and fear and unknowing and staying and hurting and betrayal, of love and duty and suffering and exhaustion and unhappiness and regret... and still staying. And, I am afraid to find out, when the violence shows up, if I have inherited any of these things. And I think that it will; show up. I am almost certain of this because this is our story and no one anticipates to stay, so, then I just stand in the living room, careful to not make myself too comfortable in people's bodies because when they become uncomfortable, I want to always be able to find my way out. But I won't, tell her this, ka'one ka tshaba.

So, instead, I'll ask if she wants a cup of coffee and if she could help me make something to go with it and maybe then, when I'm struggling to knead the dough, I'll ask her about these difficulties of



marriage. Whether six cups of sugar is too much to pour into love, and how much I should reserve for myself. If sweet things really do spoil quicker, and, if so, how do I stop the rot because I like them sweet, so, how much salt should I add to disinfect the wounds, and how high must I set the oven for the biscuits and if I happen to burn them, where should I hide the body? Maybe I will ask this. Next-of-next week when we make ledombolo again, I will try and ask.

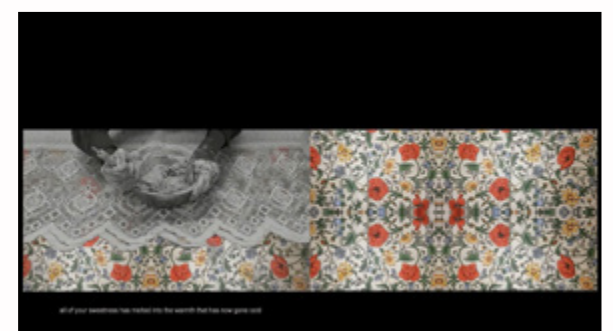
Or maybe I'll listen to her tell me about how there's something in her ledombolo that doesn't quite taste the same as that of Ausi, and how she wishes that she was still here for her to ask about the consistency of it, and why she told her to stay in the stickiness and then continue to tell me how much she would give to see her again and I look at her and wonder; really, how much hurt does this woman carry? How much pain could our bodies possibly hold before they collapse? I will do this; I will wonder and maybe think about asking.

Maybe, next week the kitchen will become a holding space for these conversations. Maybe, she will mistakenly spill hundreds and thousands of her tiny desires that we would mistakenly make joy from them all. Maybe, we can feed each other courage, not the kind it takes to stay, but the kind it takes to cultivate joy. To nourish our bones.

I wonder if she remembers how long it should be left to rise in the sun. If she remembers where to get the yeast. If she doesn't, we might have to dig up graves and pull these recipes from Ausi le Mma's bones. But, what if there is nothing to find but hollowness in them? What if they too didn't know how long it should be left to rise in the heat, and friction, and static? What if all that their bones remember is how to knead kghothello? What if the only things that their hair still holds in its fibres is all that pain that festered during their lives? Who then will teach us how to make delicacies because we are tired of these generational staples? They have too much struggle in their skin.

I want a delicacy.

Hundreds and thousands and millions of them and if they spoil, as sweet things do, I will make more and feed them to my mother, pack them into dishes, take them to my grandmothers' graves and when we eat so much more than our bellies can hold, we will begin to recalibrate the fibres of our muscles so that they can hold and remember joy.



Ka di Sontaga (2020), Lithograph on Fabriano, 30 x 50 cm

Ko Moroane (2020), Lithograph on Fabriano, 30 x 50 cm

Mma Pelo O Jele Serati series:

Nna le Mama, still from 'Pudding' (2020), Digital Video

He Loves Me (Not), still from *Malana* (2020), Digital Video

When All Your Sweetness....., still from *Ledombolo For One* (2019), Digital Video

<https://motlhokinono.wixsite.com/mmapeloojaserati>



In my practice, I am very much interested in the centralization of the black woman. I want narratives of us being more than just servants and inferior (as it was previously depicted) to be carried forward and internalized, and thus have chosen to re-represent the black woman in a more confident, sensual, beautiful manner touching a bit on the importance of being able to dream, to be and celebrate and embrace the self as is, unapologetically so. The portraits are part of a four-part portrait series that is meant to be a personal reflection of my practice and a continuation of my thoughts around embracing one's blackness, beauty and womanhood, unabashedly so. I think works that embrace us African women should continue to be made because there is always a need for more and for different perspectives and experiences of the black women. This is important as these are the same thoughts, and experiences that

were not really embraced or immortalized previously, so, as the youth of today I've chosen to immortalize it with the hopes that the generation of African women that will come after me will take it even further.

top: Two reclining women, 92 x 122 cm, Acrylic on canvas, 2020

left: Lady in her studio, dreaming, 90 x 120 cm, Acrylic on canvas, 2020

right: Lady in her studio, 90 x 120 cm, Acrylic on canvas, 2020



A quarter-century of freedom, yet we are living in the most unequal society, in one of the most unequal countries, in the most artificially forested city in the world. One only has to meander the streets of Johannesburg and surrounding suburbs, to recognize the extent colonial powers rootedness in their garden called Johannesburg. The one hundred and fifty-year-old Johannesburg has been rooted both by the Dutch and the British. We are lost in this wilderness collectively as you navigate the city and it is evident in the shadows under even the smallest tree a reminder of whom we ought to be. A city of poverty a city living with the reminder of a violent past a people grappling with inequality, in the imperial garden of the oppressors. If trees could talk I would be listening, hoping to understand their story. Already they are whispering,

indigenous hands groom them but not for their pleasure. In our uprooted historical society, the rooted trees are nothing but a reminder of our uprootedness. Generations of colonial offspring rooted in their ideology of not recognising the other and as an evasive species, they become part of our landscape even though they are thirstier than local trees. They evolve they adapt they are here to stay.

In this nature of nature and the nature of man's observation of nature, it has been able to form nature to its needs. In his construction and reconstruction of form to object to commodity. Nature can show its true form, it comes with its history and species, even though curated to the needs, desires and objectification of humans. Its ability to survive through all challenges and never suppresses its natural ability to reproduce has given humans in observation an ability to distinguish an object, of desire to labour, to commodity, in a separation of the classes, and races.

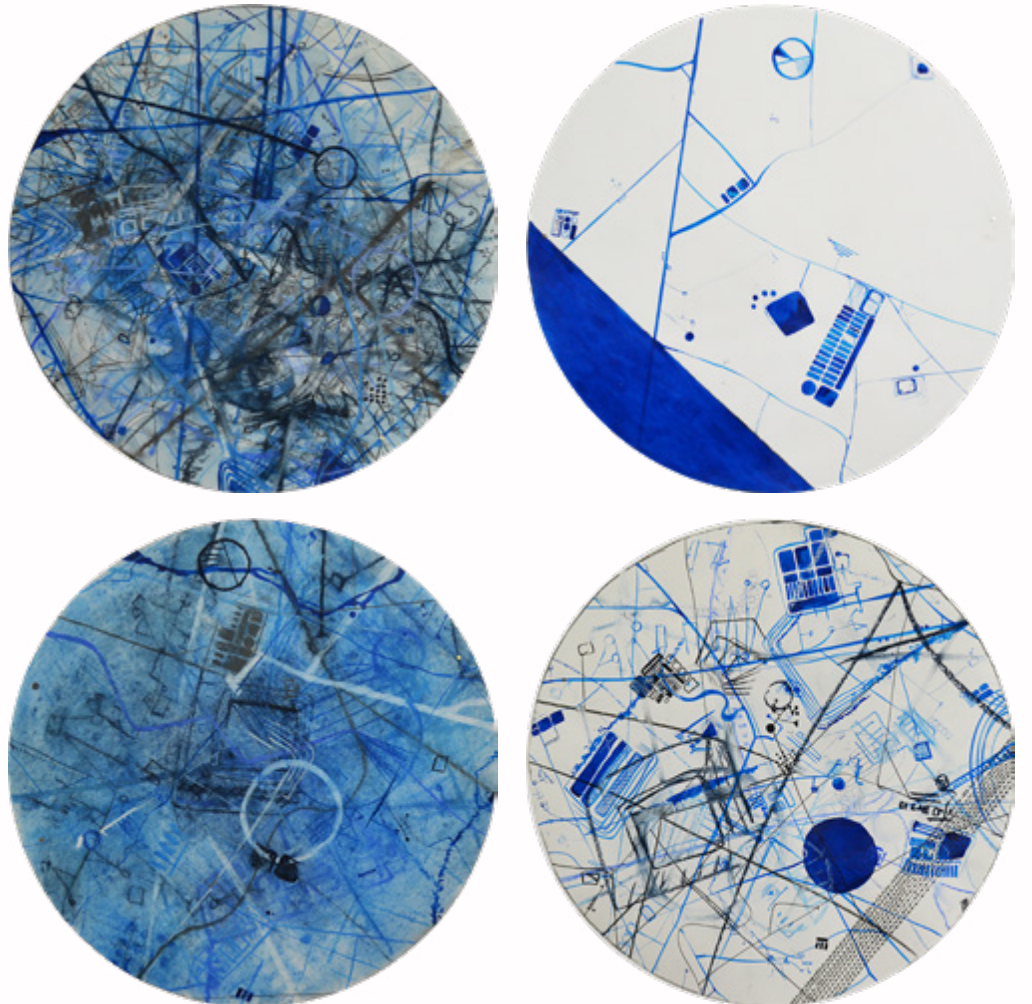
This paper aims to contribute to the understanding of an artificial reality presented to us under the canopy of trees. The psychology of a people that have not received truth and reconciliation as a nation.

excerpt from proposal for Critical Theories and Visual Cultures long essay, 2020



This body of work began with the process of digitally collecting images of mines across Africa as they were mapped out by UNESCO in 1963 for 'when the rest of the world runs out of minerals – this mapping was necessary to know where to find them'. The work then sets out to explore what those spaces look like now. Each of the drawings are a collection of up to 43 mines across Southern Africa, layered on top of each other to the degree that the viewer is unable to tell where one ends, and another begins. These maps become representations of the way in which industry has reshaped the landscape.

This story of the mine comes to be represented through the layered process that constructed its existence because landscape is transformed by people through a process of labour and categorisation. The collage and the process of making comes to represent the historical process of erasure and memory, it reaches the point where one forgets what once existed in a space and the mine becomes the place marker to indicate the 'beginning point'. In that, the mine becomes the marker of history and erases the natural state of a place. Nature is transformed through industry and maps come to imply a particular perspective of a particular place. This perspective becomes the frame through which the world is perceived and shown cartographically. These renderings take on a level of truth because in our capacity as humans, there is a trust that we place in the representations of things that we are unable to see.



In this, a map acts as a correspondence between the representation and the territory it represents. A convergence of time, space, and people.

This is not a rejection of the map, but rather, a rejection of the authority claimed by maps in the objective way they are represented. They determine fixed places that then, in that fixture come to represent the imperfection of the real place since a map is neither the real territory nor the whole representation of it. The map performs a reality, legitimates divisions, highlights contradictions, takes on positions, and then reproduces it all. In this, the road lines act as a code signifying the role of people in the exploitation and extraction of mined spaces.

The act of something being taken out – is the precise story of the mine – the extraction of something which unintentionally leads to the emphasis of what is left behind. What is an artwork with the use of only certain tones? What does that then emphasise? What is the landscape without its minerals – and what is brought to the surface as a result?

top: *detail from mapping forty three mines*, soft pastel, charcoal, and graphite on fabriano, 5400mm x 1500mm, 2020

circular works: *erasure and memory 1-4*, soft pastel, chalk, ink, graphite, and permanent marker on Fabriano, 760mm x 760mm, 2020

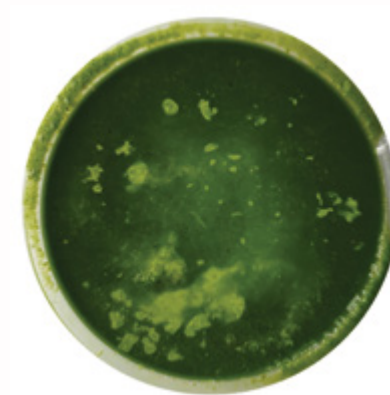
bottom left: *the map as poem*, still from a digital interactive work (2020)



Humans have impacted the planet to the point where the line between the 'natural' and 'man-made' has been blurred. Plastic, one of the more recognisable and tangible residues that mark our current era, is something that I engage with and explore through a process of merging elements of the 'natural' and 'man-made', as a way to think through this new era.

I have ground up 'natural' elements (flowers, vegetable, and fruit peels) and combined them with 'man-made' edible processed ingredients (corn flour & vinegar), to create flat circular objects. The irony of these objects is that they are made of consumable substances, but due to their appearance and manipulation it makes them less appealing and you would not want to eat them. As the circles dried out, they became brittle and were secured with cold glue and this brings it back to humanity's reliance on plastic. However, the decay also speaks to the ephemerality of my work. Time is a factor in decay and over time the circles change colour, become brittle, curl or break, which speaks to life cycles.

These objects act as a metaphor for the earth as a regenerative being, which can merge what is natural and man-made and continue to live. Using edible ingredients allows for the exploration of notions of consumption, greed, indulgence, and waste, some of the cornerstones that have defined the age of the Anthropocene.



clockwise from top to bottom:

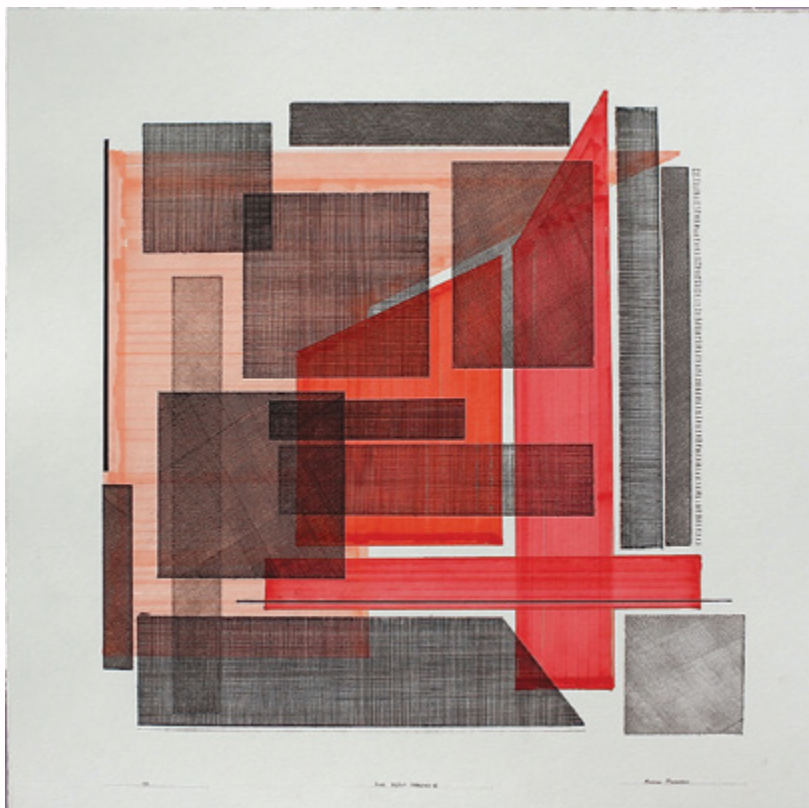
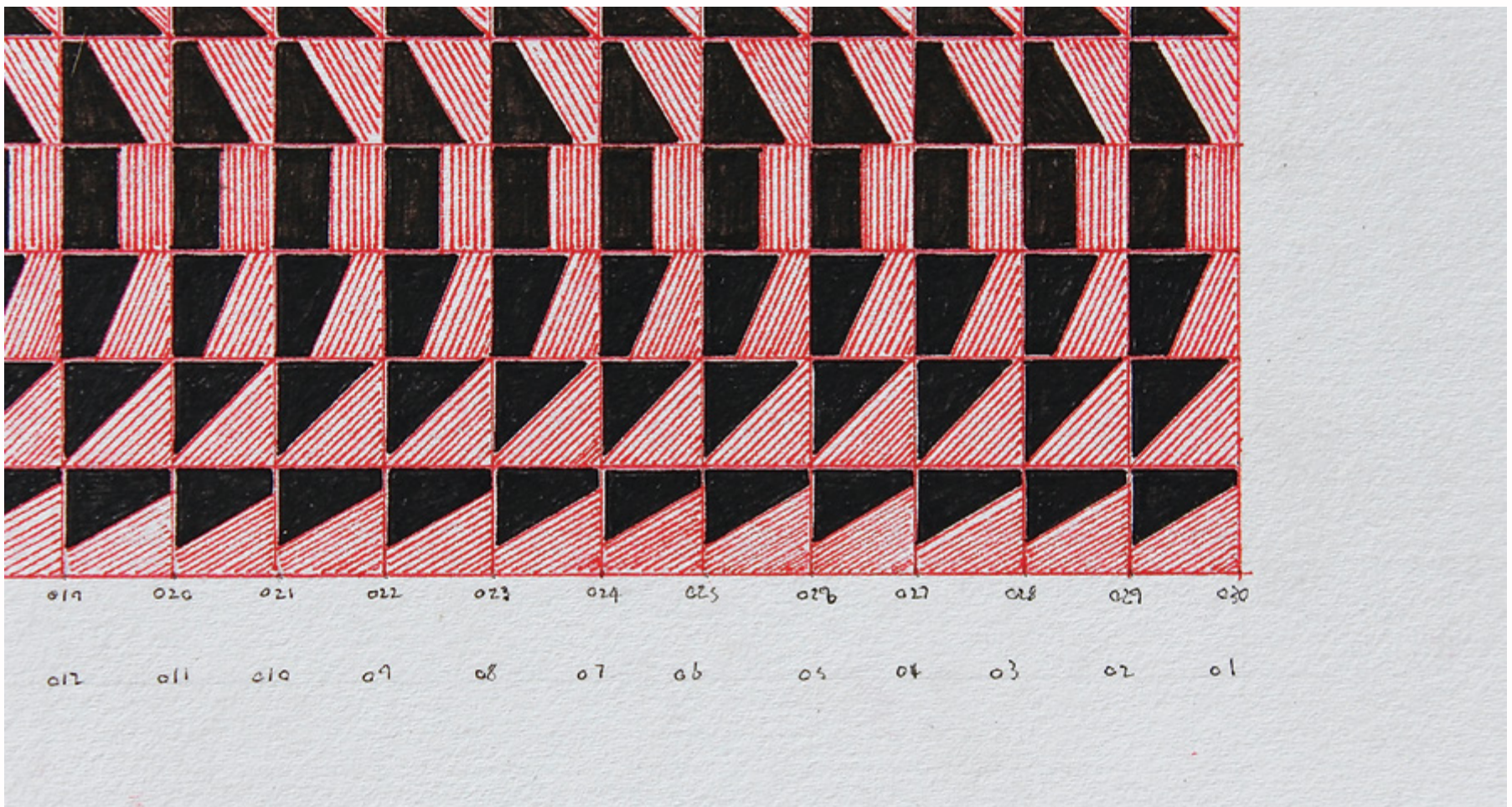
Beetroot, 2020, Digital Photograph of spice/specimen bottle

Orange Suns, 2020, Digital Photograph

Untitled, 2020, Digital Photograph

Specimen II, 2020, Sculpture of pumpkin mixture, 9cm diameter

Marigold, 2020, Digital Photograph



These drawings work in tandem with a text that I wrote on the topic of design titled, *Art as Design, Philosophical Rendering and Natural Phenomenological Inspiration*. The written text was describing design through a series of anecdotes that aim to redefine design within a framework of Artistic practices that have used design-like qualities within the work themselves. For me, my visual language is defined through the process of drawing and mark making, almost like the quality of a blueprint. I believe the conjoined space between design and artistic practice often results in some sort of blueprint-like drawing. I believe the blueprint is both a metaphorical and literal description of something more interesting. In the case of a blueprint, it is often the structure that is yet to be built but, within my work it is the conversation that is yet to be had.

These drawings are inspired by the conversation around how nature, however strange, inspires good design within the artistic practice, with a special attention to strange natural phenomena as a catalyst for this conversation. These works point to various conversations around natural phenomenology – conversations such as: Quantum field theories, Light, Time, microscopic universes, dimensions and others of the sort.

These drawings are inspired by my own creative interpretations around what current conversations are being had around our environments, in light of the constituents of nature and reality. These conversations interest me and define laws of physics that we might like to give some sort of attention to.

The blueprint is always the preparation for something greater to follow. These drawings function as just that, an alluding object, a medium, pointing towards things that require more attention than the works themselves.

from top to bottom:

Grid System 04 $30 \times 30 = 90$, 2020, 45 x 45 cm, Pen and ink

Convergence System 02, 2020, 45 x 45 cm, Pen and ink

A Mathematical Response to Line 02, 2020, 45 x 45 cm, Pen and ink



Spirituality is an element of my identity and practice in which I find myself in a process of never ending discovery. I'm drawn towards capturing moments in time in which I internally and externally experience what I feel are moments of purity, tranquility and beauty within spirituality.

from top to bottom

Flying Nimbus/Holy Smoke. Digital photograph. 2020

Pyramid of Prayer. Digital photograph. 2019

Ascension. Charcoal on brown paper. 2019

Untitled. Digital photograph. 2020

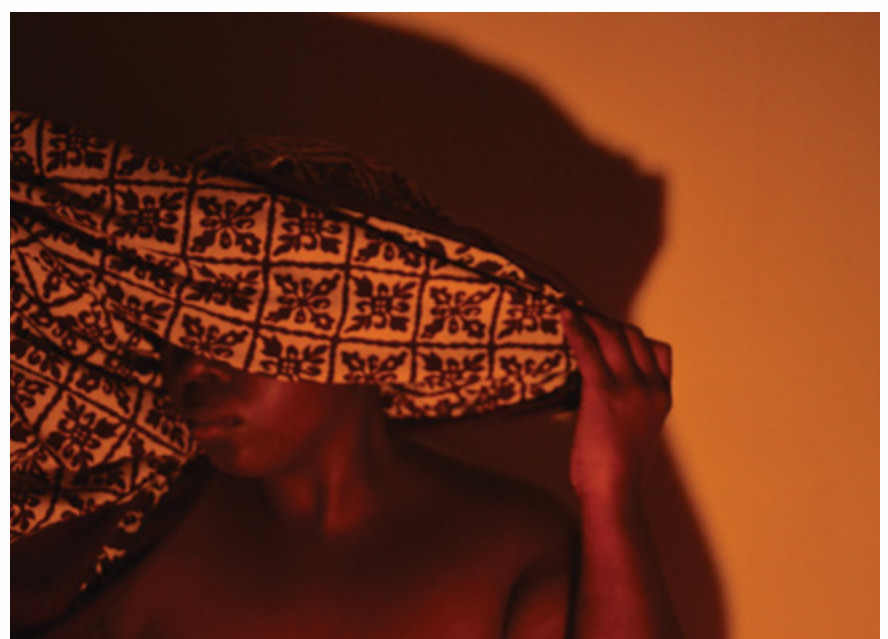
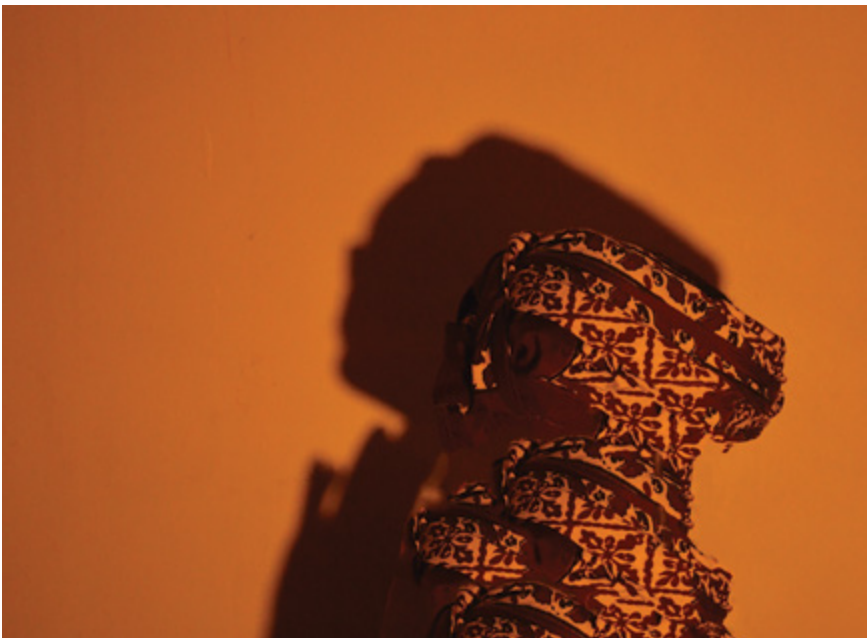




UKUGEZA

My works are themed around 'ubungoma', which can be described as a connection between the spiritual and the physical, or a blanket term for spiritual affiliation. But more specifically, ubungoma refers to the performative aspects of ritual. There is ubungoma in my family, and I have been told that I have the calling.

These works focus on cleansing; particularly the rituals one undergoes to cleanse oneself after a traumatic event. As a consequence of the global covid-19 pandemic, significant emphasis has been placed on hygiene and cleanliness. The current regulations of national lockdown in South Africa have made it difficult to access items required to partake in cleansing rituals. My current work is inspired by the various forms of cleansing my family and I have undergone after the recent passing of my aunt. These works borrow loosely from rituals that I have partaken in, or witnessed. In these performative gestures, I try to suggest femininity in ubungoma. The re-interpretive approach I take, critically addresses the patriarchal undertones of this age-old practice, whilst acknowledging and seeking to work with the contemporary value of ubungoma.



from top to bottom:

Abakithi, 2020

Always with us, 2020

Ukumboza 1, 2020

Ukumboza 2, 2020

Ukumboza 3, 2020

Glass exists simply not to exist. The impartial mechanics of the camera allow the images and words, from which electronic pulses detach, to convert and converge as pixels, bits of colour. Messages come in and out of the theatre of digits.

Latent variables lie hidden. They are not directly observed but are rather inferred through a mathematical model from other variables that are observed and directly measured. The advantage of latent variables is that they reduce the dimensionality of data. A large number of observable variables can be aggregated in a model to represent an underlying concept. In this sense, they serve a function similar to that of a theory. At the same time, latent variables link observations in the real world to symbols in the modelled world.

Optical scales shift values. The ground on which the men worked is a pattern created by Josef Albers. He noted that "just as colours enter into relationships with each other, the superficial forms we note with our fingertips and with our eyes enter into relationships with each other."



from top to bottom: *Eyes Eyes Eyes Eyes Eyes I*, *The Time Machine (I)*, *Do Androids Dream of Electric Sheep (III)*, *Solaris*, 2020, AI Text Generated photographs

To create mental images, we use the same neural paths that make up material sensory perception.

The representation of tonalities on the emulsion is continuous. The numerical code of a digital image, ultimately reduced to ones and zeros, is discrete. The analogue transcribes, making the image inseparable from the physical properties of the scene. The digital converts into pixels, exactly reproducible. There is the word or photograph of the "real" world. From that moment onward, the separation only grows.

Thousands of words and images will pulse through wires and populate servers. The archive, a machine-readable location, or the act of transferring data becomes a compulsion. Repetition produces what it repeats. This is the transmission of information, a sustained set of acts.

The last act: to hold the gigabytes of digital data as an archive. Is colour and form embedded into the material object, in the way that the data is embedded as ones and zeroes? The genetic code of an image, an archive of our desire.

We will never find an image of a face stored inside the human brain. Seeing something in its absence is far less accurate than seeing something in its presence. The vast pattern of neurons in our minds - were it simulated in a computer - would mean nothing outside of the human body. Whereas computers can maintain exact images of faces (signifiers) that can remain the same forever, even if the power has been turned off, the human brain maintains our mind only as long as it remains alive. The ultimate separation of consciousness to a material body is dispelled with a field of signifiers.

Intuitive-Constellating: Healing in Practice

This body of work reflects a process of working through personal happenings of the dream state through a series of paintings. This includes extracts of experiences from lucid dreams, repressed memories and the reflections on these dream states, which become fed into a process of painting. Looking at these memories as coordinates, unbound from time; my attempt is to provide a physical aspect to unpacking these memories. These coordinates begin to take the form of a constellation and have become a part of a larger process of making I consider as intuitive-constellating. Intuitive-constellating refers to a method which prioritizes instinctive self-expression in translating these kinds of visceral recall, and experiences, into works of art. In effect, it is a process-led method that seeks to lure out the consciousness of the unconscious in order to document and understand it.

The unpacking of the consciousness in the dream state is represented through abstracted means by use of the materials: acrylic paint on paper. The method of painting in this process makes use of layering, holding together, concealing and arranging the different elements used such that the process is a visual state of the literal 'unpacking' of what occurs in the dream state. Masking tape is used as a gesture to repair and hold together, temporarily, the fragile additive elements such as wax paper in order to collate and understand what is being unpacked.

In this series of work, the paint becomes representational of different shifts in the intuitive-constellation process. Colour takes on more meaning where it begins to take on emotional registers that can be representative of moods, experiences and the experience of time within dream states of the unconscious body. In this way, the process of painting becomes a way of working through the emotional labour of the experiences of the dream state and transforming this process into a method of healing.

Within the constellation of coordinates, I consider the works to be representative of phases within a cycle of healing. Phases, in this sense, are considered to be the site of most action-processes which inform the cycle that is formed. Cycles are therefore reflective of the phases and eventually accumulate to form a series. In reflecting onto and with this painting process, the works present themselves as stilled and abstracted phases operating in an endless cycle of self-healing.



from top, clockwise: *Confrontation III*, *Recognition II*, *Acceptance II*, *Forgiveness form 1*



Father and Son as Madonna and Child

My current practice focuses on personal experiences and my experience with family. I have found the medium of tapestry to be a useful tool through which I explore ideas of touch, affection, intimacy and memory.

I focus on ideas of touch, the denial of touch, and family relationships. I explore the emotional distance I have experienced from my father and brother, and how the lack of physical affection I experienced when I was younger has followed me into adulthood and has affected my relationships with males figures.

I refer to my family photographs that show my father and brother touching and embracing. I create these paintings on calico, and then sew into the painting using wool. The intimacy of the act of creating the tapestry versus the lack of intimacy in the photographs is something I want to explore further: the idea of touch (the act of sewing) juxtaposing the faking of touch (the act of posing in photographs).

I purposefully leave negative spaces to emphasize the metaphorical 'gaps' in the photographs and in real life. Transferring the image from photograph to painting, to tapestry is a way of exploring the distances, or levels of being removed from our surroundings, showing the distance that truly exists between people.

My tapestries also incorporate artificial flowers. Since flowers are a way to show affection and are used on special occasions, I find it useful to make reference to them. The artificialness of the flowers highlights the fakeness that I am highlighting in my works – showing how the act of posing closely to people in photographs has its own falseness to it; a staged form of intimacy.





The aim is to think about international cricket not only as a singular, but rather as a diverse field, consisting of uneven sub-fields playing within and around race relations in post-apartheid South Africa, and to critically engage with the length of transformation, comradeship and representations from the 1976 West Indies men's cricket team, in comparison to the current South African men's cricket team. How do representation of moments of euphoria become a cover or facade that belies the truth of a racially divided sports society? Sports has the power to unite and build bridges between people of different racial groups. It brings together different societies, as sports arenas fill up with the cheerful crowds of the 'rainbowism', which was once Nelson Mandela's dream of transformation, reconciliation and national unity. The West Indies men's cricket team is an example of how a sport is able to fight and play against racial injustice around the black body, in particular, with cricket being able to bring to light the uneven fields of democracy, which does not favour a sportsman due to the colour of his skin and also his place of origin. I am doing a visual study by subverting existing imagery of iconic moments. I am appropriating existing online images of selected sporting events that have occurred and are still occurring.









ICAMAGU LIVUMILE

‘Camagu!’ means to bless, to appease, to thank, to forgive, to praise, to honour or let it be so in isiXhosa. It is a complex term with different meanings but in this context, icamagu livumile is a joyful expression or an allegory of my sacred and spiritual journey with my genealogies, amaZizi (clan name).

This single colour lino is a series of drawings on paper, meticulously executed with charcoal, then carved on plates or linoleum to express joyful memories. The fine lines are a common signature, or nuance, of my prints. This print was produced in a manner that is similar to a woodcut (2018). The visual language of this artwork is that of abstract expressionism. The mood of the lino evokes feelings of courage, hope, dreams and gratitude. The visual language of this artwork is abstract expressionism. It exuberates vibrations of genealogies, somehow my amaZizi knows that this artwork is a gift from me.



untitled, multimedia, bark of tree, remnants of cow dung, acrylic, sand, old palm tree, size 710 x 500



untitled, 2020, multimedia, cow dung, grass, soil, 20cm x 13.5 cm



untitled, 2020, cow dung, ash, soil, found palm tree, 20cm x 13.5 Cm



My practice centres around showing my inner-self and how my challenge with physical and mental health has shaped that view into a formless body. I work with theories around bodyscapes: the depiction of the body, which is often hidden from the world, rather than the false skin we as humans wear for everyone else to see. I do this by looking through a physical and theoretical lens as well as the depiction of formless bodies. I also look at the sick body, my body, under a lens. I do this by re-imagining the body as a new form by morphing, rearranging, layering, confining, manipulating, and displaying it to be examined. Through this cutting and layering of these elements I create images that are a representation of myself. Abstract, deconstructed self-portraits.

all images: *Deconstructed Self-Portraiture*, cyanotype and lino



SHANA LUCAS



Saudade Searching Continued

The work focuses on using a created virtual space where the audience can experience or view the inner workings of the 'empty home'. The title also allows for the artwork to be expanded since questions of a more colonial and post-colonial nature are asked. The artwork craves answers as to what it is that there is a longing for (the word "saudade" may loosely be translated as 'a longing for what was; for the past; and for the glory of what was the Portuguese empire'). Moreover, it examines what it means to be a Portuguese-South African in this day and age, and how to deal with the effects of the Portuguese colonial history.

The visual is a digital recreation of my own home. By using different aspects of the house, as well as focusing on where different focal points are in each room, I have created an empty and very sterile version of the goings-on of my home. However, while the videos and visuals themselves are sterile, the audio that accompanies the video (and which dictates the importance of certain elements) is what gives the sense of life and the sense of family. The audio is composed of different recordings of the daily activities of my home over the period of the Covid-19 lockdown until the present. The audio also helps



to highlight the struggle of trying to find a place of your own within the house (where six other people live), all while trying to come to terms with what it means to be a person of Portuguese descent born in South Africa. This work also draws from the idea of video games becoming art on their own – using applications to create this virtual reality where the audience becomes a part of the artwork, wherein they take up a position as first person (such as the rolls created in first person shooter games.)

Saudade Searching View 8, View 5, View 7, View 1, 2020, video stills



Arts and crafts as a healing mechanism

As an artist, one must conform to create new work, but as the Global Covid-19 Pandemic occurred, we are to make sense of the world with the constant fear of our lives being in danger. But, how are we to ignore the continuous idea of what is happening to the world around us? Being locked away for over 5 months, we start to live in a constant state of repetition, whether it is our morning rituals, the tree that we always see outside the window, or the idea of what we are imagining is happening to the outside world.

I for one could not accept the idea of missing out on my favorite season, Autumn, even though the struggle to get by and the sickness I was enduring during my stay at home made me quite anxious to the point that I got sick fairly often. I needed a distraction and I needed one fast. Dealing with an ordeal is a difficult thing to do but if you are having fun while dealing with it, then why don't we just have fun with trauma.

The impression between art and crafts are greatly compared when it comes to defining what an artwork of either kind is. Although I try to work with the idea that emotion is better transferred into a craft artwork, as the raw emotion of the artist is poured into the artwork. Since a craft is never a fully planned out idea with an exact outcome, it is an outcome that depends on how the artist wills the work to be.

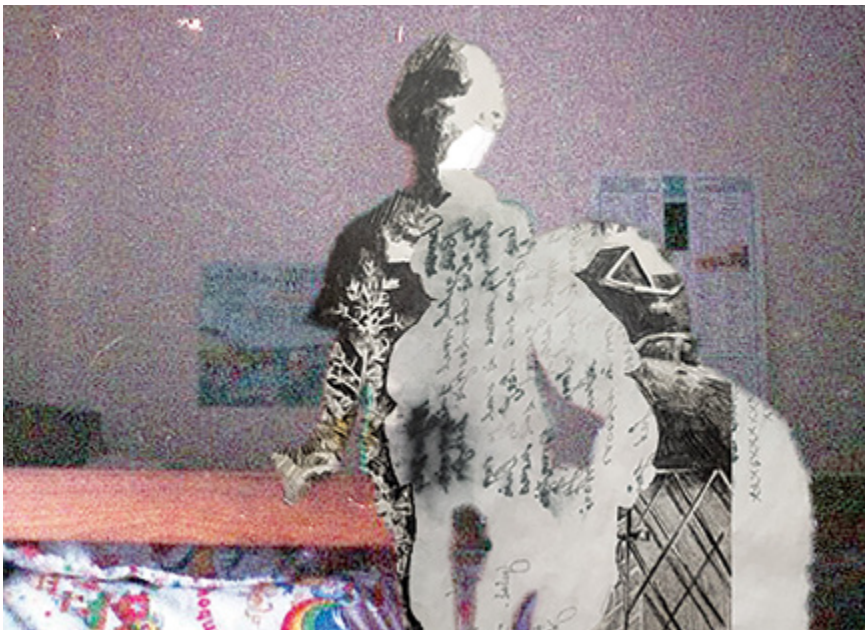
The use of crafts has been around for many years and the pure emotion put into the work can contribute to having a healing effect on an individual's psyche, as it diverts their negative or positive emotions into a craft that holds that meaning to the work they have created.



Nda Gqibela Kudala ukubhona abafana Bas'eLlollipop

The body of work is about black masculinities focusing on lived experiences both my own and of my peers. The themes of both the paintings are isolation, coming of age, memory and existence. These are themes that are explored in both the photographic works and the paintings.

The work is influenced by the works of Toyin Odutola, Tyler Mitchell and the writings of Kopano Ratele and Frank B Wilderson. The works focus on the intimacy of being which form part of our identities whilst navigating the burden of association which has been implied onto the existence.



clockwise from top left:

Assembled, 13, 14, and 17

Edit

Garden 9

Garden 54

Episodic memory ties remembering and imagining together through a process of reconstructive memory. These images are created through various processes and different mediums, they are a palimpsest of imaginings and memories. Special items including familial photographs, letters, and spaces have been represented, compiled, processed, transferred and layered to create this residue. The spaces present in these images are places that are very dear to my heart, and many of my favourite childhood memories with special people in my life play out in front of those backdrops. The use of photographs is significant as Sontag refers to them as a 'pseudo-presence' and a 'token of absence', which relates strongly to my conception of memory and does speak to this present absence. There is also a strong presence of family within these images that speaks to the subject itself, as well as a relational quality between all the elements involved



纸 Paper Series

Questions of the self are explored by looking into myself as a means to decolonise, rethink, and understand my identity and the spaces surrounding my body. These questions range from my diaspora and the unanswerable. Bringing these questions into various mediums and techniques within Chinese Folk Art culture to perform my identity and build a relationship with those who have come before me, as these techniques were performed to create my background and who I am now. Through this performance and the questions asked through various mediums, I create a work that is a reflection of myself that may attempt to answer the unanswerable through the typographies I create through the process. Creating a universal language that can be read by all who read it, a language of feeling and expressing without words. Transitioning and absorbing the remnants that are created through the making of work and these energies are also adjusted by others who have imparted a memory and energy into the material from previous use. The message is within the medium and the medium is where I will find the answers and understanding of myself. Expressing without words and understanding by feelings. Using calligraphy as an entry process to free writing and expressing the ideas that I find difficult to communicate. Then beginning to sculpt these questions into clay and capturing the form of the energies that were imparted into the calligraphy process. The clay used came before me and is constantly reused and holds vitalities of past experiences and impacted by anyone who has embedded their energies into this clay that in turn affects the questions I bring to it. The clay is then casted into the plaster to prospect what meanings have transitioned and transformed. Through this process I begin to collect fibres (consisting of bed sheets, clothing, toiletries, and the every day) that have become embedded with my energies and blending them with Chinese Hemp and Kozo that holds the same origins as I, that becomes transformed into a paper material. The paper becomes blind embossed onto the plaster and questions are interacted and forced between ink and dust that is exerted through by the body and the forces around the work during its creation.



My work is a combination of performance and video art. The work that I create is mainly focused on The Self and the emotions that The Self experiences. I draw inspiration from people, places, and things around me. I use my experiences as motivation to create and transform my messy ideas into ridiculous and absurd videos.

My practice allows for self-discovery as I begin to better understand myself through the process of creating. I am learning to take advantage of art having no boundaries. I have been fascinated with the human condition and the relationship between audio and visuals. I aim to stretch time through pace and tempo.

The nature of my work stems from questioning myself. The work that I produce stems from asking and answering the 'Why?', 'What?' and 'How?'

I am currently exploring ways of making my life my art, while making art my life. Earlier this year (2020) I have been exploring the five senses and how they are interpreted through audio and visuals.

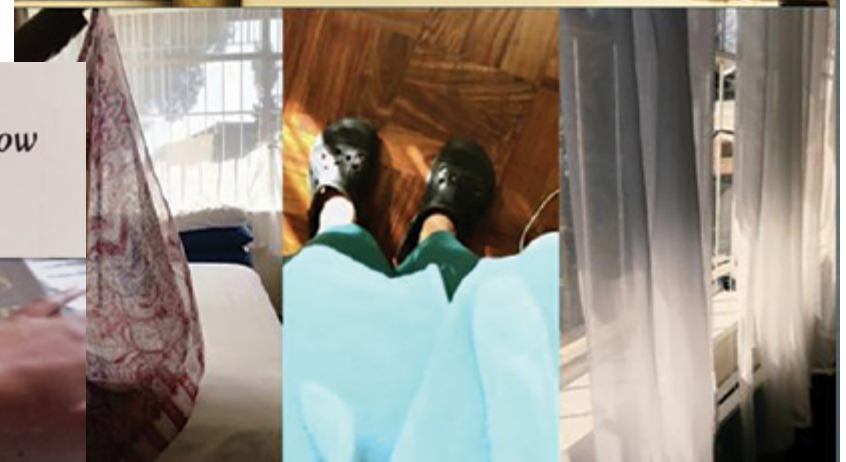
Recently, Zahra Doola and I started creating work in collaboration. Our duo, Slamse meisies, creates videos which serve as episodes in our series Brown Mirror. Brown Mirror displays thriller-like stories in the Indian community. Stories such as; samoosa runs, or marrying outside of the Indian community as told in Best before 25. These narratives are important as they explore our multi-cultural backgrounds and speaks to our want to change the narratives around cultural difference in the Indian and Malay communities. This collaboration sees an amalgamation of my technical video editing and filming skills and Zahra's subject matter of dealing with structures within the Indian community.

Titles:

The How-To Show: Season 2, 2019, single channel video, 00:09:44.

The Sound of Time, 2020, single channel video, 00:05:22.

Brown Mirror: Best Before 25, 2020, single channel video, 00:06:21.



[@slamse_meisies](https://www.instagram.com/slamse_meisies)



My work allows me to explore my place within the Indian Muslim community and be critical about issues that the community pays little or no attention to, such as colourism and patriarchal-thinking. I aim for my work to highlight problems within my community through humour, as I believe that humour can be used as a conversation starter for serious issues.

Works such as 'The other Zahras' serve as a representation of the multiple roles I have to play in front of my family and friends, as I encounter the expectations of a Muslim girl imposed by my community. This work speaks to a part of me that is silenced due to these expectations. I use my work as a form of self-realisation because by thinking and creating work about the issues in my community I have noticed the ways in which I have allowed myself to internalise problematic thinking. It is also important for me to think about the complexities of speaking from within a community without wanting to ridicule the community, but call it out on its issues.

I aim for my work to shed light on the harsh realities of the skewed narratives that surround issues within the community. It highlights how patriarchal thinking allows for issues to be swept under the rug and how the patriarchy silences women from speaking up against such issues. This feeling of being silenced is what inspires me to speak up, through my work.

During this year Saajidah Fazluddin and I started creating work in collaboration. Our duo, Slamse meisies, creates videos which serve as episodes in our series Brown Mirror. This series narrates horror stories in the Indian community, such as the horror of samoosa runs and marrying outside of the Indian community (told in Best before 25.) These narratives are important as they explore our multi-cultural backgrounds and speaks to our desire to change the narratives around cultural differences in the Indian and Malay communities.

The other Zahras, 2020, Single channel video, 10 mins 13 secs

[@slamse_meisies](https://www.instagram.com/slamse_meisies)



I often find myself

Thinking
Observing
Creating
Studying
Critiquing
Conceptualising
and re-Representing ;

Humanity, its environment and its interactions.

I am interested in experiences, understandings, functionings
and the coexistence of various entities.

The way people act/dream/believe/live/express

Subject/suppress/support/protest/
oppress/govern/

Think/create/explore/study/question/
conceptualise/

Heal/obey/contradict/conform\deviate

Captivates me.

The formation of my expressions aim to evoke the fluctuating
manifestations/materialisations. The entanglement of
physical modalities reappear in conceptual abstract ones.

And does objection ever prevail in a biased mind? I am
unsure but enjoy the warfare.

Art is a form of healing.

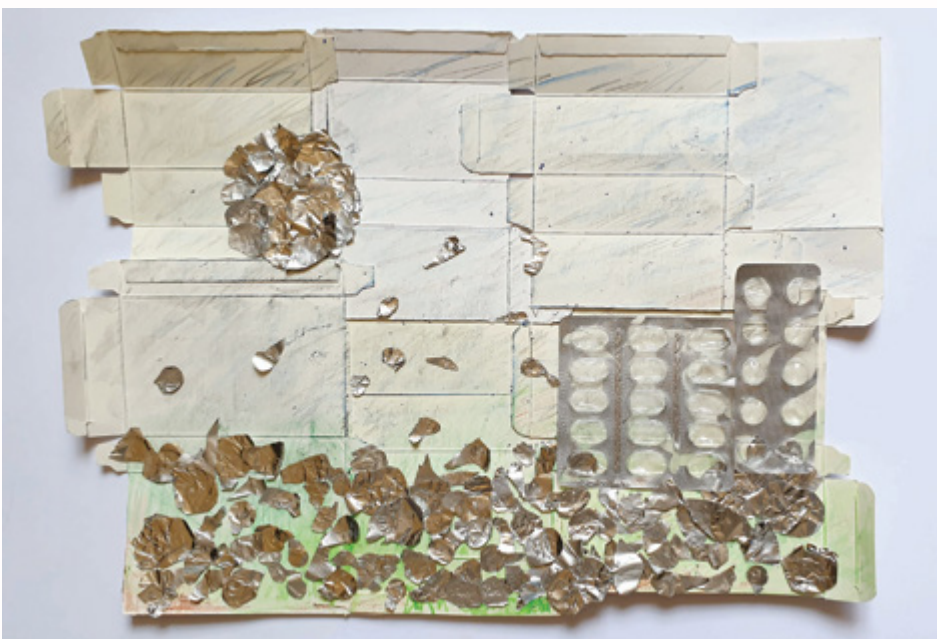
Forms of expression allow one to comprehend feelings,
understandings and enables an internal satisfaction in
demonstrating it – for both artist and the experience.
Despite our species' ability to express and communicate
in various forms, art is often not seen beyond the aesthetic
and established languages. Thus, the evocation of critical
thought is needed. Criticality and decoloniality destabilises
the established norms by not only making one aware
of dominant knowledges but also by recognising other
narratives.

Healing is experienced in many nuanced ways – such as a
conversation or a pretty view.

Healing, much like everything else, exists with profit-driven
objectives, pedagogical and epistemological standards,
violence and hierarchical methodologies. All systems survive
on promoting naturalising techniques – techniques deemed
to be natural, normal and made to seem 'essential' and
'legitimate'. Naturalised to fit the accepted norm; the
biology, psyche, spirit and more, existing for the betterment
of being Human. These naturalised techniques include
methodologies, histories, principles and structures that
intertwine, contradict, colonise and branch off each other.
These systems within systems, despite their aim to heal,
often operate in harmful and discriminatory ways.

False dichotomies exist.

Separating this from that and them from us. Living
pluralistically evokes hierarchies where the dominant forms
create the landscape. Mimicking modes of same-same, but
also so different. Naturalised landscapes of knowledge and
standards, deeming and holding truths for others.





As an artist much of my work is centralised around female subjectivity and femininity, especially in connection with religion, family and traditional family dynamics that often form points of contention between these large aspects of my identity.

The work that I produce is predominantly self-reflective, as I find that by conducting an internal examination of one's ideologies, beliefs, and principles, that one finds their entire identity to be a complex structure of interwoven, accumulated influences and sources of information that come together to cumulatively form a singular identity that dictates the way in which we experience the external forces around us.

It is through this lens of self-examination that I explore a feminist outlook on life, and the female experience from perspectives that I can personally relate to, whilst cross examining them with experiences from others to create an intersectional viewpoint from which to work.



A friend of mine said to me "I wouldn't trust an artist who has never made a nude self-portrait. How can you trust someone who has never been vulnerable with themselves?" Although I don't fully agree with this notion, I can certainly understand where it is coming from. How can an artist speak on the world when they haven't taken the chance to be honest with themselves about who and what they are and what they stand for? The nude self-portrait may not be the epitome of this, but it sure is a good start (even if no one ever sees it).

This is where my practice and work are now, looking inward before trying to change what is external. The material I use has become a big part of the way I look at and make my work. What I am currently endeavoring to do is understand all the separate parts that have formed my identity and how I navigate through the world with an awareness of this identity. Not only do I look inward, but I also look at the past; at my family history and how traumas have been passed through generations to become hereditary.

Critique also forms an important part of my work, be it overt or covert, it can always be found. The desire to belong leaves a bitter taste in my mouth and thus the critique is a way for me to keep moving regardless of the rejection. The work is an ambivalent blueprint of myself and of my experiences.

From top to bottom, left to right:

Tsama La; Angel of Mine ; Not Sleeping, Just Resting; I got your back (Daddy); Tsonga Hallelujah; Zulu Hallelujah

Cyanotypes on Fabriano, 2020





My work focuses on the representation of the Black female body; an historically, socially and politically marginalized subject within art and society. There seems to be a one-dimensional way in which Black women have been depicted historically in archival photographs - mainly those originating in colonial missions and anthropological studies, a tradition that later translated into popular imprints such as National Geographic. The 'official' nature of these images granted a particular authority to a way of seeing African people as the inhabitants of a dark continent that has not produced anything good. My work aims to tell a different story, one that acknowledges the possibility of a different narrative – a reimagining of history premised on ways in which Black women choose to be represented through social media networks such as Instagram. This becomes for me a way of inscribing majestic and proud images of Black women into the guarded domain of art history.

top row:

Bethlehem, Juene Fille, and Rochelle 2020, Charcoal, chalk, oil paint medium on paper, 42.0 x 59.4cm

bottom row:

Miss Mam I, II and III 2020, stills from video



a being called skinny now,
the realest nigga rapping in this here
millennial
the work I do deserve a spot in a biennial
sek' ukuthandaza nje ukuth' ingaphel'
indlala
keep the fire burning in my heart
high-light the purity in art
make a lot of sketches buh my pencil stays
sharp
razor blade epokotweni, not scared to
leave my mark

I want it permanent, like a tag on a freeway
I'm like a condiment, add dimension
etafulen'
ende lidekiwe, like it breakfast on a TV
show
everybody eat, even got a seat
for the nig' who wanna see me down
keep em up to date, njenge ncwadi ye
teachers pet
and now I'm taking bets
on how long it'll take
for me to miss a step and trample on a
land mine
and splatter on yo face

ngiyacela somandla, stretch your hands
above
bese ubusisa all of the things I love
help me starve those that wanna see me
on a low
they hate to see me grow
abazi it's all organic coz a youngin keep it
fresh
Locally grown and it ain't even for sale
hard to get njengo cherry o low key
tough to snatch coz I demand a very high
fee
ng'thandazela amandla to keep going
never stop till I get to where I'm going
ngiy'shaya izule ngathi ngiyi bus le Express
destination is in sight buh the path ain't
really clear
light at the end of this tunnel been bright
be the google maps to my destiny
Turn my biggest fantasies into a reality!
please dear god hear me out

sbonge kwabaphansi, bas'londoloze up to
this point,
on this path I walk I got a pastor to anoint
and we growing our decimal points
for iy'ndlalifa zey'ndlalifa
ezidl' ilifa lam
that I'm leaving for em
getting my tomorrow today
bathi "he practice evil ways"
ngiyavuma likhona idimoni
I'm juss learning to live with it
he guides me through the darkness and I
show him a little light.

- 8 RILEY GRANT
rileyd.grant@gmail.com
@riley.pg
<https://moti.cargo.site/Landing-Page>
- 9 ADRIAN FORTUIN
adrianb.fortuin@gmail.com
@elektrik_dreamer_99
- 10 AYABONGA MAGWAXAZA
ayamagwaxaza.5@gmail.com
@floatingastro0 | @aya__magwaxaza
<https://ayamagwaxaza.wordpress.com/portfolio/trafficked/>
- 11 HAFIZA ASMAL
theartschpiel@gmail.com
@theartschpiel @hafiza_asmal
<http://www.theartschpiel.com/>
- 12 JADE PALMER
palmer.jade1@gmail.com
@jaeee.d
- 13 MICAELA NEEBE
mkneebe@gmail.com
@micaela_neebe
- 14 OFENTSE TSHABALALA
ofentse.c185@gmail.com
@barefootofentse
- 15 VICK BESTER
viiiicckk@gmail.com
@viiiicckksvaporub
<https://vikkiab01.wixsite.com/vickbester>
- 16 ELIZABETH THOMPSON
liza070298@gmail.com
@justbeinglizzy
<https://liza070298.wixsite.com/justbeinglizzy>
- 17 REATLEGILE RAKITLA
Rearakitla@gmail.com
@_reatlegile
- 18 MARCIA ELIZABETH
marciajoyelizabeth@gmail.com
marcia_joy_elizabeth
- 19 MICAELA WENTZEL
micaela.wentzel@gmail.com
@mwntzl
- 20 EMMA PRIOR
amigayenoughs2@gmail.com
@emma_prior_art | @emm_prior
<https://amigayenoughs2.wixsite.com/website>
- 21 PEBOFATSO MOKOENA
pebofatsojmokoena@gmail.com
@walefatselemetsi
www.pebofatsomokoena.co.za
- 22 RENALDO SWARTZ
renaldo17.rs@gmail.com
@17naldo
- 23 SENNA-MARIE BOSMAN
senbosman@gmail.com
@sennamarie
- 24 KYRA-BREA SENEKAL
kyrashanguion@gmail.com
@theresnothingheretbh | @kyra_shanguion
<https://kyrashanguion.wixsite.com/theresnothingheretbh>
- 25 SHAMIL BALRAM
balramshamil@gmail.com
@shamil_balram
- 26 NOMPUMELELO SAMBO
nompumelelosambo@gmail.com
@indigenous_games
- 27 MATHABANG MONETHI
mattymonethi@gmail.com
@matty_monethi
<https://mattymonethi.wixsite.com/thewayhome>
- 28 NONO MOTLHOKI
motlhokinono@gmail.com
@a_funny_valentine
<https://motlhokinono.wixsite.com/mmapeloojaserati>
- 29 ZANDILE TSHABALALA
zandilet27@gmail.com
@zandiletshabalala_
- 30 MUJAHID SAFODIEN
mujahid.safodien@gmail.com
@safodien
- 31 SHAYNA ROSENDORFF
shaynarosendorff@gmail.com
@not_landscape_art | @5haynaa
<https://shaynarosendorff.wixsite.com/mysite>
- 32 TALIA NUNDLAL
taliamundlal@gmail.com
@talz_21
- 33 MATTHEW MATTHYSEN
matrocks.m@gmail.com
@matt.matthysen
- 34 THEMBA MWANZA
wathemba2@yahoo.com
@themba.mwanza
- 35 LONDIWE MTSHALI
londiwehlabangane@gmail.com
@londiemtshali
- 36 GABRIEL BAARD
gvbaard@gmail.com
@whosegabeisitanyways
<https://gabriel-baard.format.com>

- 37** JORDAN ANTHONY
jordan.anthonyc99@gmail.com
@jordan.anthonyc | @experiment626.raw
- 38** KIERA HURFORD
kieralee.hurford@gmail.com
@kierahurford
- 39** NDABENHLE MTHIYANE
ndabenhle96@gmail.com
@ndabenhleh
- 40** ADILSON DE OLIVEIRA & MZOXOLO MAYONGO
magolide.co@gmail.com
41 @magolide.co
<https://www.artsthread.com/profile/adilson-de-oliveira-and-mzoxolo-x-mayongo-magolide-collective/>
- 42** NOMALANGA TYAMZASHE
tyamzash@mweb.co.za
@nomalangatyamzashe
- 43** SHANA LUCAS
shanaluc7@gmail.com
@shana_lucas
- 44** SIMONE FERREIRA
simone.ap.ferreira2303@gmail.com
@simie.xxiii | @simone_ferreira_studios
- 45** THILOSHNI MOODLEY
thiloshnimoodley40@gmail.com
@akisame_09
- 46** THANDO SALMAN
thandosalmanmeko@gmail.com
@thandosalman
- 47** VANESSA TSAO
vtsao127@gmail.com
@cheesecakerecipe
- 48** LAUREN TZUNG HUI LEE
leetzunghui@outlook.com
@hui.hui98 | @laurentzunghuilee
<https://tzunghuilaurenlee.myportfolio.com/work>
- 49** SOLOMZI MOLEKETI
shmoleketi@gmail.com
@solomzai
- 50** SAAJIDAH FAZLUDDIN
Saajida3h@gmail.com
@slamse_meisies | @she._.arts
- 51** ZAHRA DOOLA
Zdoola@gmail.com
@slamse_meisies
- 52** SHAI FALI BRAMDEV
shaifalibramdev@gmail.com
@that_shai | @this_shai
- 53** SABRINA VEIGA
Sabrinaveiga16@gmail.com
@sabrina_veiga
- 54** KHANYISILE MAWHAYI
kmawhayi@gmail.com
@khanyimawhayi
- 55** MANKEBE SEAKGOE
mankebesseakgoe@gmail.com
@mankebesseakgoe
- 56** THANDUXOLO MWELASE
thando.mwelase616@gmail.com
@a.being.called.skinny

NEWWORK20

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newworkwits.co.za

instagram: [@newwork_witsfineart](https://www.instagram.com/newwork_witsfineart)

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