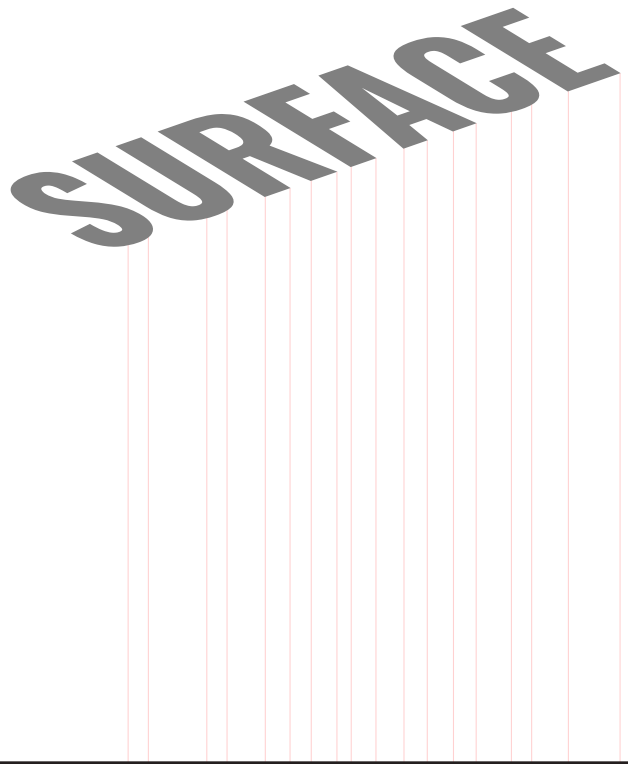
SURFACE

SURFACE

Visual Art Exhibition
30 November - 14 December 2023
6 Spin Street Gallery, Cape Town.

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Surface is a group exhibition that explores the concept of 'surface' in both its literal and figurative sense. The exhibition considers 'surface' as more than a physical boundary, to include the ways in which it transforms into narratives, emotions, interpretations and meanings.

As an exhibition, Surface is an exploration of both the seen and the unseen. Often understood as the outermost layer of an object, a surface is also defined by that which is beneath it. As a concept, it is therefore often defined through its opposite, and engage with notions such as inside/outside, above/below, exposed/hidden and interior/exterior.

As a material property, surfaces are everywhere, all around us. It is the initial interaction with the world around us. As something that can be perceived through sight and touch, it is essential to the way we make sense of the world, how we experience spaces and places, and how we encounter the physical, emotional and cultural world around us.

Beyond the materiality of surfaces, the exhibition also delves into the act of surfacing, where the hidden aspects of our surroundings come into view. It considers the layers that reveal and conceal and explore the interconnectedness of the visible and the invisible, as that which is unseen, is brought to the fore.

The exhibition brings together a group of artists whose work spans diverse mediums, which includes painting, drawing, sculpture, and photography. In exploring the multifaceted nature of 'surface', the exhibiting artists range from those who play with the physical properties of surfaces to more conceptual works that examine how we perceive and interact with the world around us.



Sean Cameron

Artist's biography

I am a visual artist who lives and works in Cape Town, South Africa and has been involved in visual arts and design for the past 25 years.

I received my Bachelor's degree in Visual Arts (BVA) from UNISA in 2012 and a Master's degree in Visual Arts (Art Education) from Stellenbosch University in 2018. The last 16 years of my career has been devoted to Art Education in Visual Arts and Design and I am currently employed as an art teacher at False Bay High School in Strand.

I see my work as a symbiotic relationship between the formalism of scientific principle and artistic expression through the use of multiple media and a particular focus on the technical object as sculptural expression.

Artist's Statement

"A surface so perfect, one does not perceive it's there".

The above statement forms the locus of my current work. The surface to which I am referring is that of a parabolic mirror – the fundamental component around which all large telescopes are created and which I've committed myself to creating as well. This particular body of work however does not present this perfect surface but rather the peripheries that one day may work in unison with it, for the surface itself has yet to be perfected. These are not end-products nor are they mere remnants, but rather markers along the way in an unending a process of learning (and sometimes unlearning) about things I'd never experienced before.

There is nothing unique nor that original in what am I doing. Amateur astronomers produce hundreds of mirrors every year in a fraction of the time. So why choose to venture down this well-worn path?

It's a question which at times the answer eludes me while at others it's as simple as just needing to see for myself. Yes, it's about trying to figure out how to capture this perfect surface that I know exists, but escapes me but ultimately it's about the frustrations and rewards along the way. It's about being open to new possibilities in the face or more and more questions. To put it succinctly, it's a personal adventure across uncharted skies and who knows; perhaps one day I'll get it right.



1) *Untitled I*, 2023
Mixed media, Wood, Glass, synthetics
Size: variable. R1050

2) *Untitled II*, 2023
Mixed media, Wood, Glass, synthetics
Size: variable. R1050

3) *First Base*, 2023
Mixed Media, wood, found object, synthetics
Size: variable. R2500

4) *A Scope So Far...*, 2023
Mixed media, wood, Glass, synthetics
Size: variable. NFS



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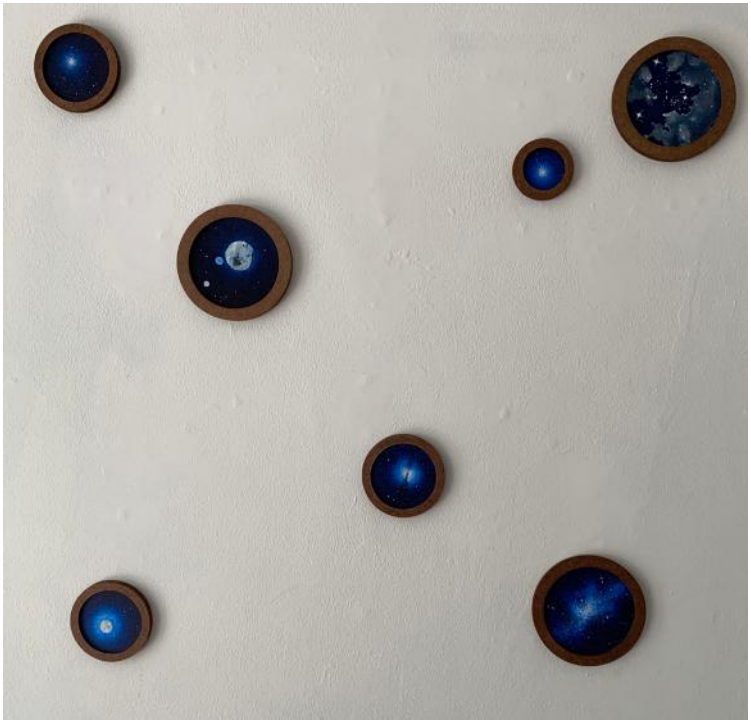
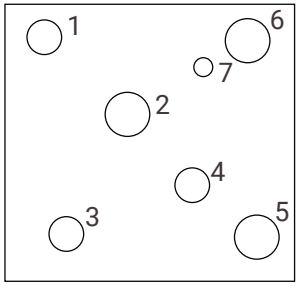


Reflecting off the surface of one's Imagination, 2023. Acrylic paint on paper In wooden housing.
Sizes: variable

1 -6 R750 each
7 -R300



Jenga for Architects





Nicola Hattingh

Artist's biography

Nicola is a South African based, multidisciplinary artist navigating and translating encounters of form and matter, consciousness and space. She has a BA in Fine Art and is inspired by the conglomeration of biology, psychology, mysticism, magic, music, movement and stillness that is life.

Her work is a co-creation with the various materials she encounters, distilling meaning and mapping moments into art/life forms.

The biomorphic creations on exhibition are adaptive and evolutionary extensions of her being as well as all being, helping her to find purpose and playfulness and peace in an epistemologically ambiguous physical universe.

Her work is an invitation to explore the freedom of what can be, what versions of self can evolve and flow out of each of us as we encounter the infinite playgrounds and dimensions of existence.

Artist's Statement

Abiogenetic Poetry on a Thousand Plateaus

Matters trail behind and beyond this moment.

They wonder in and out of our minds becoming neural formations and re-emerging in new words, forms, expressions or memories.

These material encounters as artworks are planes, plateaus, dimensional surfaces of entangled conversations between brain matter, material matters and something indescribable. The forms are an infinite, unrepeating pattern. They are like us in that way, just as they are like life, the universe. They are what these words are. Particles, moments playing in and on and through space. Space as an infinite extended, multidimensional surface of all things.

All times. All ways of seeing and being.

I am interested in the points where matters encounter one another. Matters being objects or people or even forces of nature. That moment of contact. We share electrons with the material both in the making and in the observation. We diffuse into one another and become part of each other's existential maps. We meet the matter and are invited to simply be with it and ourselves in space.

By making and working with the unknown and unplanned gesture, I am practicing facing the unknowns of life with more trust rather than fear. I trust that the material with the simple intelligence of its physical properties will co-create with me in making itself. I trust that life, with the simple and infinitely complex intelligence of its physical and metaphysical properties is in a co-creation with us in the making of ourselves.



1

1) *Vestibule*, 2023. Ballpoint pen on paper 30cm x 42cm. R6000. Prints available - R2000

1) *Flumina*, 2023. Ballpoint pen on paper 30cm x 42cm. R6000. Prints available - R2000

1) *One with the Bees*, 2023. Ballpoint pen on paper. 30cm x 42cm. R6000.
Prints available - R2000



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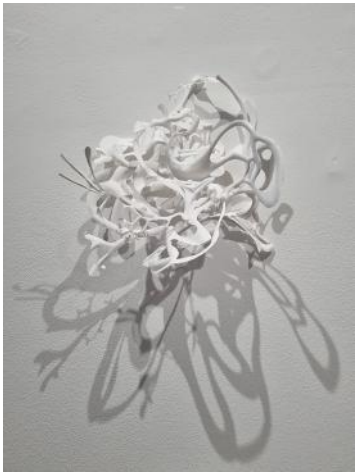
4) *Nebuly (Illumatix)*, 2023. Clay, copper wire, copper tape, paper, illumination device.
Size: variable. R15 000

5) *Nebuly (Sublimb)*, 2023. Cretestone. Size: variable R7000.



6

6) *Cnidarian Scintillations: Subphylum Anthozoa*, 2023
Paper, cotton
Size: variable A3
R6500



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7) *Cnidarian Scintillations: Subphylum Medusozoa,* 2023
Paper, cotton
Size: variable A4
R4500



8

8) *Cnidarian Scintillations: Subphylum Myxozoa*, 2023
Paper, cotton
Size: variable A4
R4500



Elske Henderson

Artist's biography

Elske Henderson is a multidisciplinary visual artist, based in Cape Town, South Africa.

The artist completed her art degree during the 2020 lockdown - following on from her careers in pharmacy and business consulting.

She believes that thinking out of the box requires continuous explorations using a variety of creative media. So she probes concepts of individualism and universality while trying to steer clear of fixed materials and techniques. Elske is specifically intrigued by urban experiences and how these affect our human soul.

More recently, her work has shifted towards comparing ants with urban communities, searching for metaphors and instead finding lessons in the communal living of ant colonies.

Artist's Statement

I am a conceptual artist, working in multiple mediums, who took a detour into pharmacy and business consulting before finding my way back to the power of creativity.

I use art to make sense of my experience of the world. So, this is my perspective on the endless construction and expansion that proliferates on the edges and skyline of my city, and in urban areas globally. We urbanites are like ants, and our cranes like birds nesting on scaffolding, until a skyscraper appears. The traffic, like ant paths.

With my feet planted firmly in the clouds, I translate what I see below, using ants and other creatures considered 'pests' or 'a plague' as metaphors. I question who 'the plague' is here. I ask if it really is the ant colonies, which were here before us and will remain long after us. Perhaps we are 'the plague' in this picture, leaving destruction in our wake. The fact is that ants show greater success in collectivism and social structures, and a western culture that idolises individualism can stand back and learn from the humble ant.

Surface Exhibition

noun: **surface**; verb: **surface**; present participle: **surfacing**

"On the surface, a metropolis may be seen as an indicator of a population's economic success, but under that façade is the slow surfacing that the size of construction directly reflects the magnitude of that city's overpopulation problem."





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1) *City Central District*, Cape Town, 2023. Ink, bleach, ink pen on Fabriano cotton paper, framed. 77cm x 56.5cm. R15000

2) *Community*, 2023. Ink, bleach, ink pen on Fabriano cotton paper, framed. 29.cm x 29.5cm R4500

3) *The Ant Series II*, 2023. Ink, bleach, ink pen on Fabriano cotton paper, framed. 15cm x 15cm. R2500

4) *The Ant Series III*, 2023. Ink, bleach, ink pen on Fabriano cotton paper, framed. 15cm x 15cm. R2500

5) *Subtle Colonisers: myrmers of reign*, 2023. Etch print and mixed media on Fabriano, framed (gallery glass). 23.5cm x 61cm. R6650

6) *Subtle Colonisers: earth movers*, 2023. Etch print and mixed media on Fabriano, framed (gallery glass). 23.5cm x 61cm. R6650

7) *Subtle Colonisers: you won't even know we were here,* 2023. Etch print and mixed media on Fabriano, framed (gallery glass). 23.5cm x 61cm. R6650.



8



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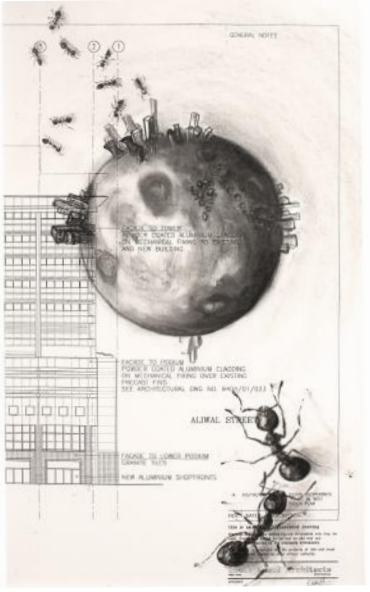
8) *Myrmetic Constructions*, 2023
Ink, bleach, ink pen on Fabriano cotton paper, framed (gallery glass). 59.5cm x 42cm. R12 700

9) *This way, That way*, 2023
Ink, bleach, ink pen on Fabriano cotton paper, framed (gallery glass).
34,5cm x 25,5cm. R7150

10) *Colonising Mars*, 2023
Charcoal on architect's plan (Framed)
84cm x 60cm. R11 700



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Staša Hlava

Artist's biography

I am a visual artist who lives and works in Somerset West, South Africa. I hold a bachelor's in visual art (BVA) from UNISA, 2012 and a Diploma in Graphic Design from Ruth Prowse, 2001. I work as both a freelance graphic designer and fine artist from my home studio in Somerset West.

Immersed in the South African Cape Floristic Region, my fascination with botany and our interaction with the plants we live beside has always been a component of my art-making practice. During my Visual Arts Degree, I started exploring the materiality of plastic as a medium to highlight ecological fragility, hybridity and speculative biology.

Foregrounding the materiality of plastic, I have questioned the ethical dilemmas of this material as both a medium for art-making and the role it plays in destruction of our natural environments. My current art practice is shifting towards reconsidering my reality in which I coexist with nature and plastic. I explore this using a variety of traditional and experimental artistic mediums involving myself, indigenous plant specimens and accumulated plastic waste.

Artist's Statement

On walks in my local parks, collecting pieces of fynbos (local flora), which hold a fascination for me, I see plastic peeking out from under and in-between the plants. The plants grow over the plastic, in turn plastic grows over them. I collect pieces of plastic to add to the waste plastic that accumulates in my home from essential grocery shopping. I can't escape the plants in natural environments or the plastic that enters my home.

These two materials entered my art-making processes as I tried to create a visual language to explore my relationship with both. Plastic and plants are as much a part of my art-making process as I am a part of the relationship I experience with them and they have with each other.

I find myself in what is begging to be called a toxic relationship. Plastic and plants are drawn to each other as I find myself drawn to them. By choosing to use and focus on the relationship these materials and myself have with one another, I make art that makes visible the absurdity of plastic consumption, a material synonymous with the destruction of nature.

I am bringing the physical relationship that I have with plastic and nature to the surface and find it ironic that these materials find themselves constantly thrust together through consumer-driven behaviours. The pieces I create are a moment on my timeline and speculate about what comes next for us, plants and plastic.



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1) *Future Nature*, 2023. Oil on stretched canvas, unframed. 70cm x 70cm x 4.5cm. R8000

2) *Drawn to you*, 2023. Fynbos plant specimens, polymer fragments, modelling clay, varnish, epoxy resin, wood, rubber and glass. 15cm(w) x 13.5cm(h) x 15cm(d). R5500

3) *Containment*, 2023. Fynbos plant specimens, polymer fragments, modelling clay, varnish, epoxy resin. a) 13cm(w) x 28cm(h) x 7cm(d) b) 7cm(w) x 13cm(h) x 4cm(d). R5500

4) *Save you*, 2023. Photographic print, framed. 23cm(w) x 30cm(h) x 3.5cm(d). R3000. Ed. 1-5.

5) *I could buy myself flowers*, 2023. Fynbos plant specimens, polymer fragments, varnish. framed. 23cm(w) x 28.5cm(h) x 3.5cm(d) R4000.



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6) *Platitudes*, 2023. Photographic print, framed.
23cm(w) x 30cm(h) x 3.5cm(d) R3000 Ed. 1-5.

7) *Souvenir VI*, 2023. Fynbos plant specimens, polymer fragments, modelling clay, varnish, epoxy resin, wood, rubber and glass. 15cm(w) x 13.5cm(h) x 15cm(d) R5500.

8) *She loves me, he loves me not*, 2023. Fynbos plant specimens, insect, polymer fragments, modelling clay, varnish. 25cm(w) x 45cm(h) x 25cm(d) R6000.

9) *Core Sample*, 2023. Fynbos plant specimens, polymer fragments, modelling clay, varnish, epoxy resin, wood, rubber and glass. 10cm(w) x 43.5cm(h) x 10cm(d) R6500.



Christel Liebenberg

Artist's biography

I am a visual artist who lives and works in Cape Town, South Africa. I also work as a freelancer and am employed as a contract lecturer for visual multimedia art at the University of South Africa. I hold a bachelor's in visual art (BVA) and am in the process of completing a master's in visual arts (MVA).

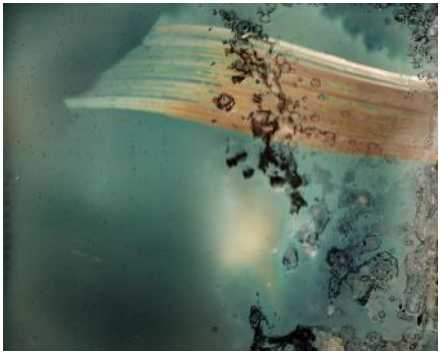
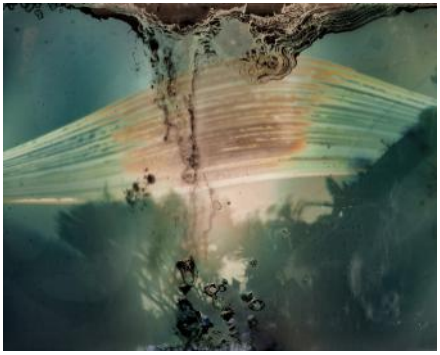
My creative practice stems from a broad interest in the relationship between people and their environments; how they attach meaning to spaces and places and how these meanings shape their interactions with the environments in which they live. The relationship between place and memory is a recurring theme in my work and this is often explored through the experimental use of time-based media. Although my practice includes a variety of mediums and techniques, I have a particular interest in experimental animation and alternative photography.

My interest in photography comes from a black and white photography course I took many years ago. The solitary experience of working in a darkroom completely captivated me. The lighting, the smell of the chemicals, and the sound of trickling water created an altered reality where image-making, magic, and dream-worlds collided. I have forgotten most of what I was taught back then, but my interest in photochemical processes remained.

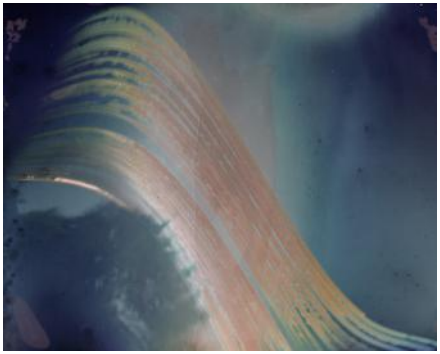
Artist's Statement

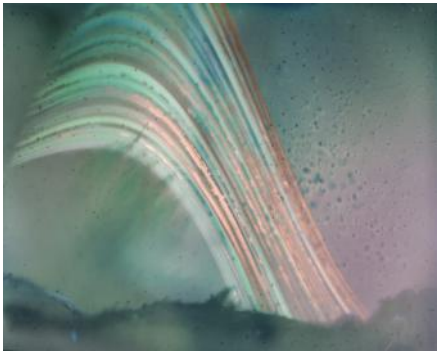
My series, ***Solaris Memori,*** consists of five solargraphs. Solargraphy is a form of extremely long exposure pinhole photography which captures images of the sun as it moves across the sky. In a similar way to slow motion or time-lapse photography, solargraphy can also be seen as a view of time passing in a particular space, but it is contained in a single frame. The sunlight burns a path across the surface of the photographic paper and the resulting image is a documentation of that which cannot be seen by the naked eye - a record of the space-time continuum, where space and time are seen as interwoven and interrelated.

The cameras in this series were placed in a dying guava tree in my garden and captured the final sunrises and sunsets the tree experienced before it was removed. The cameras were exposed for four months, through the Cape Town winter, and they survived several winter storms. As the rain slowly seeped into some of the cameras, the surface of the photographic paper was damaged, thus recording the weather phenomena the tree endured in its final months. As the sunlight and the rain interacted with the light-sensitive paper inside the camera, it registered changes in tonality of the surface of the paper. The resulting image becomes a memory of the final months of a guava tree, captured in a single frame.


1) *Solaris Memori I*, 2023. Solargraph triptych on Hahnemule German etching paper (unframed). Each image is 30.1cm x 37.5cm. R5800 - Ed. 1 of 5





2) *Solaris Memori II*, 2023. Solargraph on Hahnemule German etching paper (unframed). 30.1cm x 37.5cm. R2300 - Ed. 1-5

3) *Solaris Memori III*, 2023. Solargraph on Hahnemule German etching paper (unframed). 30.1cm x 37.5cm. R2300 - Ed. 1-5



Deirdre Marshall

Artist's biography

Deidre Marshall is a visual artist who lives and works in Cape Town, South Africa. She has a lifelong interest in the arts and creativity, and although she now focuses mainly on sculpture and textile art, she also enjoys painting and printing.

She started her formal art training later in life, at the University of South Africa in 2013. Before embarking on this journey, Marshall dedicated the earlier years of her life to raising a family and nurturing and guiding her children.

Artist's Statement

I was diagnosed with depression at a young age, and to escape my dystopian mind I created a secret inner-world, a place filled with magical sensory experiences. Waves of colour, light, sound, and form elevated my being into a state of euphoria, creating a place safe from anxiety and hopelessness.

In my artmaking, a similar sensory response is activated through the manipulation of my chosen medium. When enveloped in a creative flow, colour fills canvasses with joy, and fibre sculpts intuitive biomorphic forms into being. Through painting, printing, and sculpting, I create alternate realities in which the concept of realness is highlighted.

Social theorist, Mihaly Csikszentmihalyi (1934-), has a theory on the secret to happiness, which he calls 'The Flow'. When one is fully immersed in an activity, the activity becomes a spontaneous process through which a sense of achievement surfaces, ending in happiness. My aim is to make visible the euphoric experiences of my inner-world, and my physical reality in this state of flow, where, imagination, vibrant paint colours, and the stimulating tactility of textiles, all lead to an undirected fluidity between the imagined and the concrete, between the seen and the unseen.

This automatic manifestation of visuality and form in my physical space, is surrealist in nature.

Andrés Bretton (1896-1966), wrote in his surrealist manifesto, "Manifeste du Surrélisme"(1924), that surrealism is 'pure psychic automatism' in which the artist has no conscious control. Being in a creative flow, the resultant state of happiness is therefore similarly surrealist in nature, pure and undirected. Colour and the tactility of various surface textures inform the manifestation of my inner- world in a physical space.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1) *Nightwalkers*, 2023. Fiber, textiles, wire, plastic, wood, paint, findings. 30x30x55cm. R5000
2) *Othering the Self*, 2023. Fiber, plastic, wood, paint, findings. 32x32x55cm. R6500
3) *Spontaneous Dream*, 2018 - 2023. Fiber, textiles, wire, plastic, wood, paint, findings. 31x25x35cm. R4000
4) *Joyous Voyage*, 2023. Fiber, wire, plastic, wood, paint, findings. 30x23x36cm. R5000
5) *Biomorphic Mirage*, 2023. Canvas, paint, timber, fiber, textiles, findings, tubing. 50cm diameter. R8000



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6) *Reminiscence*, 2023. Fiber, wire, timber, textiles, findings, plastic, paint. 156x75x40cm. R13 000
7) *Delirious Escape*, 2018. Fiber, plastic, findings, steel rod, tubing, wire, wood, paint. 130x20x20cm. R9000
8) *Fluid Delusion*, 2018. Fiber, plastic, metal rod, findings, polyester. 130x20x20cm. R9000
9) *Intoxicating Illusion*, 2018. Fiber, plastic, metal rod, findings, polyester.130x20x20cm. R9000



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11



12

10) *Fabulous Frivolity*, 2023. Fiber, wire, plastic, wood, paint, findings. 32x32x50cm. R7000
11) *Intuitive Fantasy*, 2018 - 2023. Fiber, wire, plastic, wood, paint, findings. 37x32x32cm. R6000
12) *Frenzied Mania*, 2018 - 2023. Fiber, wire, plastic, wood, paint, findings. 37x32x32cm. R6000



13



14



15

13) *Euphoric Impulse*, 2018. Fiber, fabric, wire, tubing, polyester. 68 x 54 x 35cm. NFS.
14) *Mystical Hallucination,* 2018. Fiber, fabric, wire, tubing, polyester. 60x35x35ccm. NFS.
15) *Psychic Vision,* 2018. Fiber, fabric, wire, tubing, polyester. 70 x 33 x 33cm. NFS.



16

16) *Luminous Physicality*, 2018. Fiber, textiles, findings, fluff, tubing, wire, plastic, frame. 115x105x10cm. R12 000. Wall painting.



Kaylin Moonsamy

Artist's biography

Kaylin Moonsamy (b.1997, Durban, South Africa) is a Cape Town-based multidisciplinary artist. Moonsamy uses spirituality to comment on identity, post-colonial history and the Indian diaspora. The artist uses spices, traditional pigments, textiles, metals and egg tempera in his paintings which reference colonial trading and spiritual healing.

The early years of Moonsamy's life (2000-2009) were spent in temples assisting priests during Hindu rituals. The nostalgic sentiments of various offerings to divinities comprising an array of colours, scents, sounds, textures and flavours had a lasting impact on the artist. Reminiscent of religious idols, figures are depicted with brass eyes.

Moonsamy completed a degree in Fine Art at the University of Cape Town. He has exhibited work locally and internationally alongside established artists in leading galleries. Moonsamy was invited to exhibit his work at the Turbine Art Fair in 2021. The artist was a finalist of the Blessing Ngobeni Art Prize in 2023.

Artist's Statement

In my work, I aim to invoke contemplation of aspects beyond the superficial, to explore possibilities of acquiring knowledge. Hiranyagarbha was inspired by recent images of black holes and an Indian mathematician, Srinivasa Ramanujan, whose formulae helped form the basis of black hole theory. Ramanujan claimed to have sourced his formulae from a Hindu goddess in visions and dreams, and that the formulae were written on screens of blood by the goddess.

According to Hinduism, the source of the universe manifested from a golden womb. The womb is commonly referred to as the goddess. By incorporating temple pillars into my work, I create a sacred sanctum (gopuram), a space in which an individual would usually go to communicate with divinities. In my work however, I hope to create a space of contemplation.

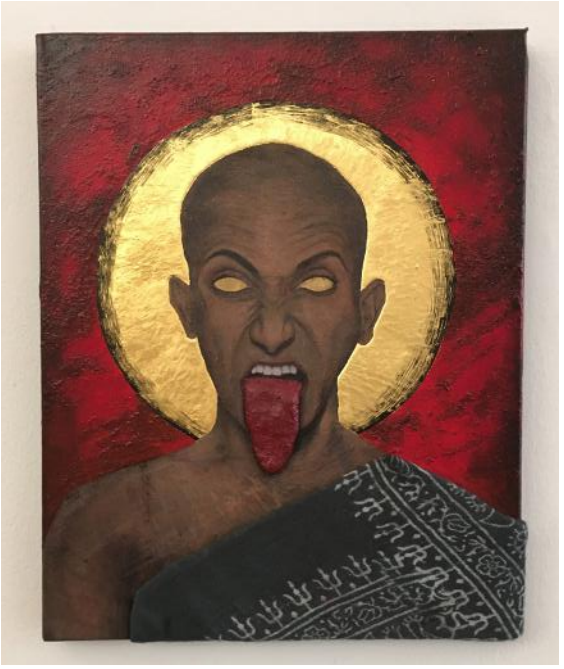
I describe the style of my work as Indo-Gothic, adopted from the architectural term. My work encompasses Indian imagery and symbolism in a traditional Gothic medium. Similar to iconography, the works are produced over many layers and processes involving gold leaf and egg tempera. The use of spice, textile, brass and gold largely invoke feelings of nostalgia, involving Hindu rituals and referencing colonial trading. The sensitive media allows for an underlying meaning of struggle and triumph.



From left to right: *Relic I - VII*, 2022. Brass, glass and oil on clay. 36cm(h) x 13.8cm(w). R4000 each.



1



2

1) *Hiranyagarbha (Golden Womb)*, 2023.
Spice, tempera, 23ct Gold leaf, silk, brass and Indian pigment on linen.
120cm(h) x 160cm(w). R38 000.

2) *Aham Brahmasmi (I am Divine)*, 2023.
Spice, tempera, 23ct Gold leaf, cotton textile, brass and Indian pigment on canvas.
51cm x 41cm. R5000.



Yolanda Warnich

Artist's biography

Yolanda Warnich was born in Saldanha Bay, on the Cape West Coast, where she developed her lifelong passion for the sea and rugged landscapes. Warnich initially studied and worked in the world of fashion design, and spent time traveling and living abroad.

Warnich received her Bachelor in Visual Arts through UNISA in 2015. She is a painter at heart, but also a dedicated photographer, and until recently, created new media artworks by integrating the two. Her latest work, which involves map-making, reflects her concerns around land and ecology.

Artist's Statement

My workbook is the 'place' where inspiration finds me. It is my escape into an alternate world where I can create with no expectations. It allows for ideas to flow freely. As an artist, I always have a sketchbook with me, and through drawing, I explore the world around me. My drawings develop into a way of mapping the landscape through both varying my mark-making and experimenting with different mediums. I usually work on large format paper that I fold in the manner of topographic maps.

My work, A Walk with Nature, was created specifically for the Surface exhibition and is made on a 10-meter roll of paper. I continued along the path of spontaneously sketching my direct ecological environment. I started by drawing onto it in smaller manageable sections and work my way to the end of the roll and back again - over and over until the sections of drawings start to overlap.

I took the roll of paper outside with me, unroll it, and only then the drawing is revealed in its entirety. I will make a few quick decisions on which areas I would like to focus on more - roll it up, unroll it again in my studio and continue drawing. I get lost in the making, my mind wanders the same way as it would when going for a walk in the mountains, woods or along the beach.

My art-making is about the process, rather than creating a piece in its finality. The meditative and repetitive process of interacting with the surface of the paper and my direct environment allows me to tap into my innate feelings of being, in tune with the elements.



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1) *Pocket Map to the pieces of nature I*, 2023. Monotype, frottage on Fabriano.
size: variable. R500.
2) *Pocket Map to the pieces of nature II*, 2023. Monotype, frottage on Fabriano.
size: variable. R950.
3) *Pocket Map to the pieces of nature III*, 2023. Monotype, frottage on Fabriano.
size: variable. R950.
4) *Pocket Map to the pieces of nature IV*, 2023. Monotype, frottage on Fabriano.
size: variable. R500.
5) *Pieces of nature II*, 2023. Monotype on Kitakata Green Paper. 15cm x 11cm. R2300.
6) *Pieces of nature III*, 2023. Charcoal on Fabriano. 15cm x 11cm. R2300.
7) *Pieces of nature I*, 2023. Ink, Pencil frottage on moleskin paper. 9cm x 9cm. R1200.
8) *A Walk with Nature*, 2023. Charcoal, Pencil, Pen on Fabriano. 10m x 1.5m. R10 000
9) *Mapping my Way I - II*, 2023. Pencil on Japanese Paper. 97cm x 64cm. R2700 each.
10) *Mapping my Way I*, 2023. Pencil on Japanese Paper. 97cm x 64cm. R2700.

To find out more about the individual artists please follow them on their Instagram accounts:

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