

PIECES & PUZZLES

Compositions of Human Expression Inspired by Nature.

Exhibition Catalogue

The Lovell Gallery

24 August – 26 September 2013

A Group Show Curated by Stefanie Schoeman

Nature
Colour, Gravity, Sound
Rhythm
Lost and Found
Line
Light and Dark
Soul
Word and Mark
Made, Mind Explore the Imagination of Nature
Pieces and Puzzles
Composition of Human Expression
- Inspired by Nature -

©

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THE LOVELL GALLERY

Amy Kaye

Andrew Yeaman

Ben Winfield

Carmelina & Lee

Claire Homewood

Danelle Malan

David Brits

Die Dowe Digtters

Hanien Conradie

Ian Brumfitt

Janet Botes

Johke Steenkamp

Jotam Schoeman

Leàn Coetzer

Leigh Tuckniss

Leila Fanner

Loni Drager

Mesmer

Nardia Cronje

Rebecca Jones

Riaan van Zyl

Stefanie Schoeman

Tanisha Bhana

Vicky Wanliss

Ymke Hemminga

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Made, Mind, Explore; the Imagination of Nature

Curatorial statement by Stefanie Schoeman

This exhibition follows the creative flow of artists whose muse is nature as they move from experience into expression. As the curator, my aim was to share what they sense (see, feel, hear and smell) and reveal the specifics that inspire them, so as to stir in the viewer an appreciation for the link between stimulation and process. In this role, I play the part of a riverbank, gently directing these drifts – between the landscapes outside and the landscapes within. The theme of nature, of being, is the central continuous thread that runs through all of the exhibited artworks and as such *Nature*; in the scope of this show, gets loosely defined as ‘*the things that comes naturally to us*’. Each artist

“Artists (and their art) sometimes go through extremes in order to distil their ideas and at times it takes equal amounts of pressure before they are provoked into creating work.”

(expectedly so) perceived this theme differently, and this range of interpretations is a secondary focus for this exhibition.

Before the experience of curating this show, I recognised that inspiration had many guises, but in my own art practice had only explored its quieter and more peaceful modes, believing that it came from a place of stillness

inside of us. However, what I realised here was that the very nature of inspiration is to appear almost magically when you least expect it! Even though the end product may be an artwork, the chaos it caused as it took shape is often long forgotten by the time the work is up in the gallery, peacefully and precisely hanging, just the way it should: the *outbreath*, the reward, perfection. The *in-breath* however, is almost always taken out of necessity, and the pressure needed for artists to start creating is very much a part of the process. Artists (and their art) sometimes go through extremes in order to distil their ideas and at times it takes equal amounts of pressure before they are provoked into creating



work. Gravity, pull and a little bit of pressure provides the impetus necessary for us to create and to turn our practical attentions towards the things that inspire us! For without attention, inspiration is only just an intriguing idea...

In my own artwork, I am an environmentalist and my material choices reflect my desire to limit to the bare minimum my own 'footprint' on this Earth. The uncapped beauty of the earth has often been my refuge and support during my life journey of uncertain experience. And lately, I have grown to appreciate the 'shared creativity' of working with other artists, collaborating on ideas and installations. So, the invitation from *The Lovell Gallery* to curate a group exhibition of work by artists that deal with aspects of nature in their work resonated well with me. It was requested that I exhibit

“I met with most of these artists in their studios and my realisation was that most of them are combinations of infatuated, obsessed and inspired – beautifully so – and as a young curator, I feel privileged to share their worlds with you.”

my own work too, and this proved to be the starting point for this group exhibition. This is my first solo curating project, although a little ambitious in scope.

There is a dangerous belief that art (creativity) is a luxury, but the deeper I g(r)o(w) into my own practice, and the more involved I become with the art of others, so I am beginning to realise that creativity is a necessity! And

just as I've always felt that people need to spend more time outside; in nature, I now realise the importance of focusing one's attentions inwards as well. I met with most of these artists in their studios and my realisation was that most of them are combinations of infatuated, obsessed and inspired – beautifully so – and as a young curator, I feel privileged to share their worlds with you. I have included the work of visual and performing artists, and of poets and musicians, as my sense is that, as shown by the myths of the Ancient muses, inspiration is multi-disciplinary and optimally appreciated that way.

Within the overall idea of *nature as muse*, several subthemes emerged which informed my conscious choice of artists and performers, twenty-three in all, including myself. One main idea that emerged was the consciousness



around visual details of aspects of the natural world which stand as metaphors for human nature. Other subthemes relate to the scientific in nature as inspiration, with its contrast, fantasy; the holistic in nature; an exploration of senses other than the visual; and the processes of making. Many artists have an underlying concern for environmental issues. For others the material choices are significant. But the artists and their work cannot be pigeon-holed as the creative impulse holds the potential for crossover of these concepts. Loosely, the artists' concerns and ways of expressing these are described below.

Rebecca Jones's working process mimics the fragility of the processes of the natural world, by extension human nature. *Tanisha Bhana* captures evidence of 'the human trail', that deli-

“...she has the ability to communicate the ‘humble and seeming insignificant’ events, simultaneously personal and universal, capturing the essence of life in delicate paintings.”

cate line where Mother Nature ends and human impact begins. *Hanien Conradie* has a love affair with proteas, and her images reference the stain of human existence, as do the small wash and line works of *Danelle Malan*, whose subject here is the bird. *Leila Fanner's* work has a light-heartedness even as they communicate the sometimes instability of nature (our own and that of the natural world), deliberately exploiting the whimsical and lyrical. *Ymke Hemminga* employs her sense of humour to highlight

certain unmistakable human traits and *Ben Winfield* engages his imagination to depict the possibilities of this planet; void of our affects. *Jotam Schoeman* is concerned with the contrast between the intellect and the foibles of the human animal, being completely present in his observations, a fascination he shares with *Riaan van Zyl* who explores both the organic as a symbol for human behaviour and the human figure in movement. *Leigh Tuckniss* has the ability to communicate the 'humble and seeming insignificant' events, simultaneously personal and universal, capturing the essence of life in delicate paintings.

Science examining the constant as well as the transitory in nature has long proved fascinating to artists, and for *Andrew Yeaman*, coming from a background of physics, archetypal



patterns in nature motivates his creative work, in particular the notion of self-similarity. *Claire Homewood* looks at the behaviour of bees to remind the human race of the fact of life on Earth as a process of transition, just as *David Brits* looks at the world with his own vision, exploring a holistic yet detailed objectivity. At the other end of the scale, *Ian Brumfitt* is a geologist and environmentalist working with the legal aspects of mineral rights, who ‘finds solace from the complications’ of his professional life by making art using images from nature. *Janet Botes* shares her passions and concerns for the natural world.

The natural senses have also been used by artists in the past to cause a shift in the viewer’s perspective. Here, *Leàn Coetzer* exploits movement and through her performances communicates concerns in a way that requires no trans-

“...there is the significance of the human word, the remarkable phenomenon of human articulation, both written and spoken.”

lation; *Vicky Wanliss*’s representational images of fragments of the body in gentle movement are enhanced by her musical compositions; and the artwork of *Carmelina & Lee* consists simply of leaving traces of scents mimicking specific smells in nature.

The making process is important. Conservationist *Loni Drager* works on the natural surfaces of things, taking cognisance of their patterns and textures, while *Johke*’s creative use of natural materials breathes life into functional, mundane objects.

And finally, there is the significance of the human word, the remarkable phenomenon of human articulation, both written and spoken. *Nardia Cronje* uses text, the word, as the visual ‘mark’ in her work. Participating poet and writer *Amy Kaye* recognises the importance of telling one’s own story – our version of the world as we perceive it – and in the end that is also what I endeavoured to do in curating this exhibition; to communicate each artist’s personal interpretation of the world they find themselves in. As artists, it’s about the little moments that move us to create and here we tell the tales of our muses – from the fascinations of the natural world and into our own natures.

Stefanie Schoeman, August 2013



Amy Kaye



Amy composing a poem in her studio.

Amy Kaye is a poet and writer from Cape Town. Since childhood she has been involved professionally in the creative arts in theatre, radio and film. She has worked in various roles as a performing artist as an actress, voice over artist, MC and spoken word, as well as being involved behind the scenes as a producer, director, editor and writer. Amy is also the founder and artistic director for Write On which specialises in helping both adults and teenagers unblock themselves creatively, tell their story, and find their voice through writing.

Amy remembers vividly writing her first poem at the age of 8. At the age of 10, she started selling poems for an entrepreneurial day at school with much success.

Having studied in Dublin, she returned to South Africa where she worked as a producer for CapeTalk and Radio 702. Having the opportunity to talk to thousands of callers reminded her that there was a great need for people to have their story heard. Over the years she participated in various creative writing courses and found that the emphasis was always on fiction.

As a documentary maker Amy found this frustrating, so founded Write On to create a safe, creative space for people to discover themselves and their stories through writing.

LIKE WATER

I long to be like water
But I cut sharp
My muscles tense like rock

I long to be like water
Flow easily like nature's song
But I am stuck in my rigid foundation

These jagged edges of mine
Hardened by life

So I let go of water
I surrender to my mountain state
To find the sunshine
Feels warm against my weathered stone

Andrew Yeaman

I studied Astrophysics at university (London) and then went on to do a Ph.D. in Elementary Particle Physics. I worked at CERN in Geneva, where the scientists use particle accelerators to study matter at very high energies and on very small scales in order to better understand the fundamental nature of the universe.

I began painting at the beginning of 1998 and soon found that painting offered me a whole new way of looking for truth in nature and of exploring the relationship between consciousness and nature. My work as an artist is strongly influenced by my background in physics, maths and computing.

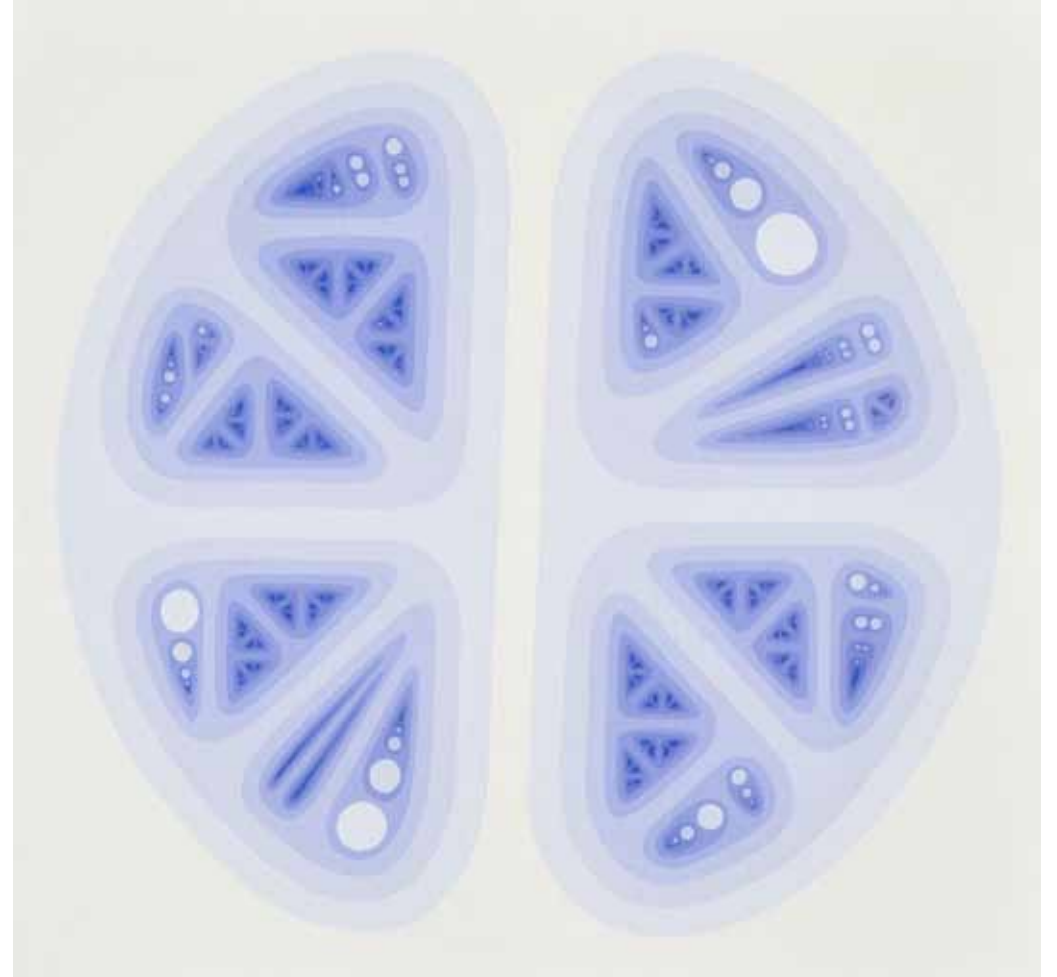
I moved from London to Cape Town in late 2011. The spectacular natural beauty of the Western Cape is a source of great pleasure for me and it has already had a significant influence on my work.

My paintings are abstract meditations on nature. They aim to distil the essence of nature and create in the viewer a blissful sense of balance and harmony. We ourselves are nature, and what is necessary for nature is the same for us. By abstracting the common features found in natural patterns, it is possible to create archetypal forms that have both essential and universal qualities.

My paintings are visual meditations on these natural archetypes – they explore the imperfect symmetries, boundaries and infinities found in nature. The paintings are radiant, often monochromatic, and aim to concentrate truth and beauty by creating harmony in elemental patterns that are finely balanced between order and chaos.



Andrew Yeaman *No.74 Meditation
On Nature* (2013), Acrylic on Canvas,
100x100cm



Andrew Yeaman *No.66 Meditation
On Nature* (2012), Acrylic on Canvas,
100x100cm

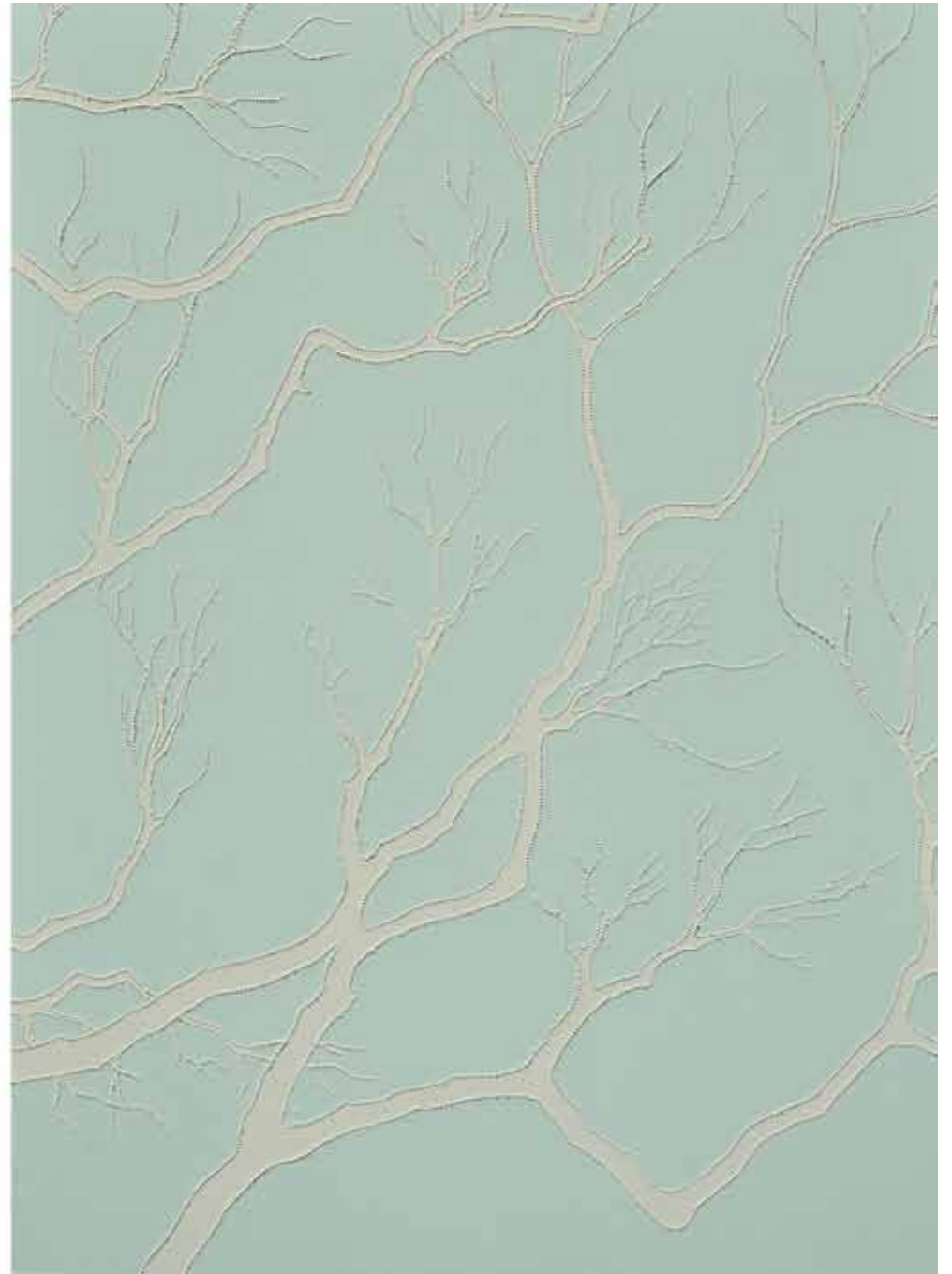
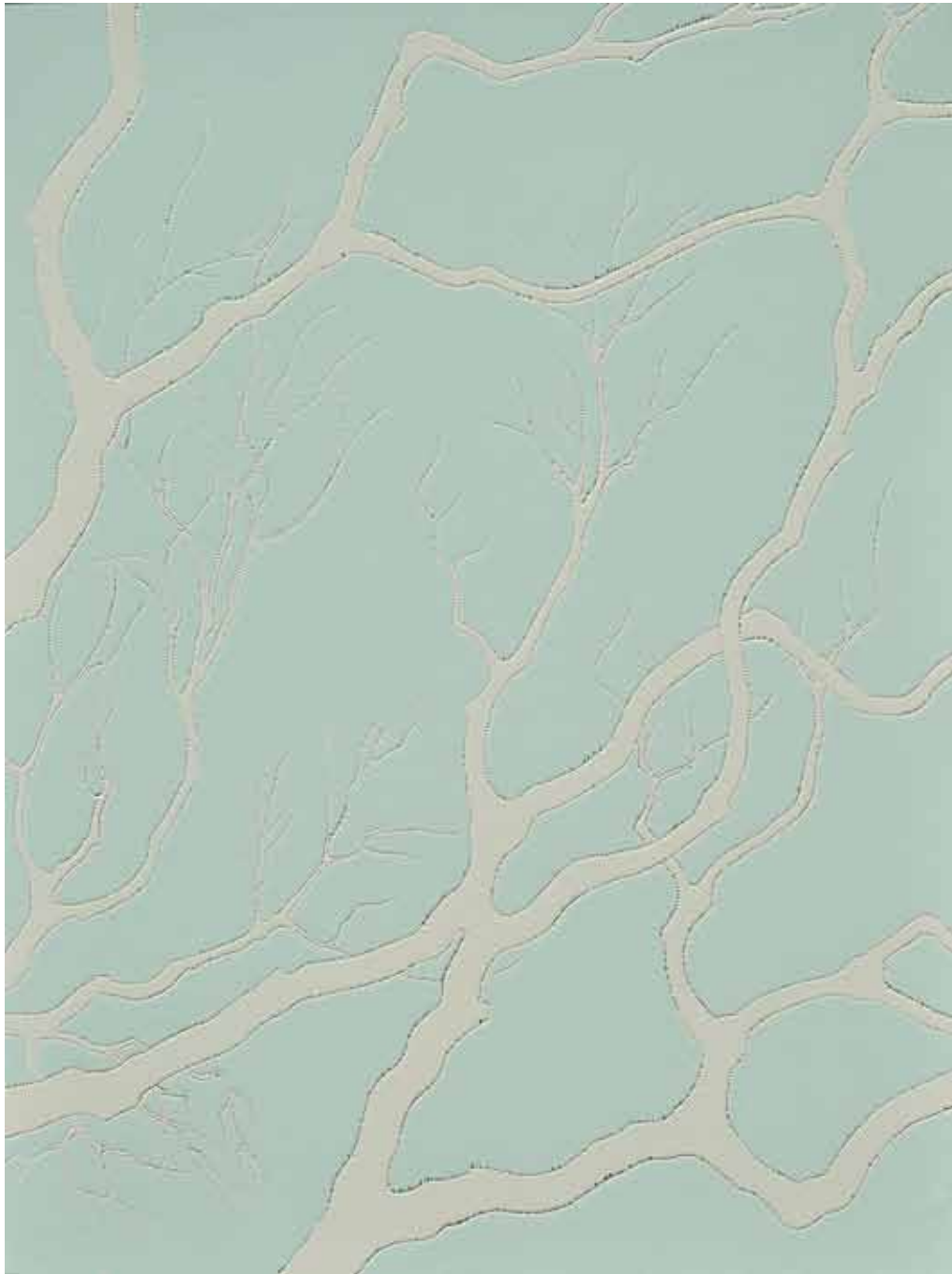


Andrew speaking about his work during an artist walkabout.

The stars in the night sky are my most enduring source of inspiration. To look out at the universe is to stare straight into infinity. It is a sight that fills me with wonder and I try to express that feeling in every painting that I make. Other sources of inspiration for me include the mathematics of fractals; the notion that chaos is rich with inspiring ideas; and the way that an infinite pattern can be self-similar, namely that the parts of the pattern reflect the character of the pattern as a whole. Particle physics describes the universe as a pattern that is highly symmetrical, but it is the small devia-

tions from symmetry that are responsible for all of the complexity in nature. Examples of imperfect symmetry and self-similarity can be seen throughout nature and they feature throughout my work.

I first met the idea that states of mind can be communicated directly through colour and form in the work of Mark Rothko. For many years I have been a regular visitor to The Rothko Room at The Tate and experiencing the power of Rothko's work has played a key role in my becoming an artist.



Andrew Yeaman *No.67 Balance Through
Harmony* (2012), Acrylic on Canvas,
2 panels measuring 120x90cm

Ben Winfield

"The work I created for this exhibition documents the life cycle of a plant species that exists in a universe where its growth is not restricted by human intervention.

As a result, it is capable of flourishing in ways that we can only imagine."

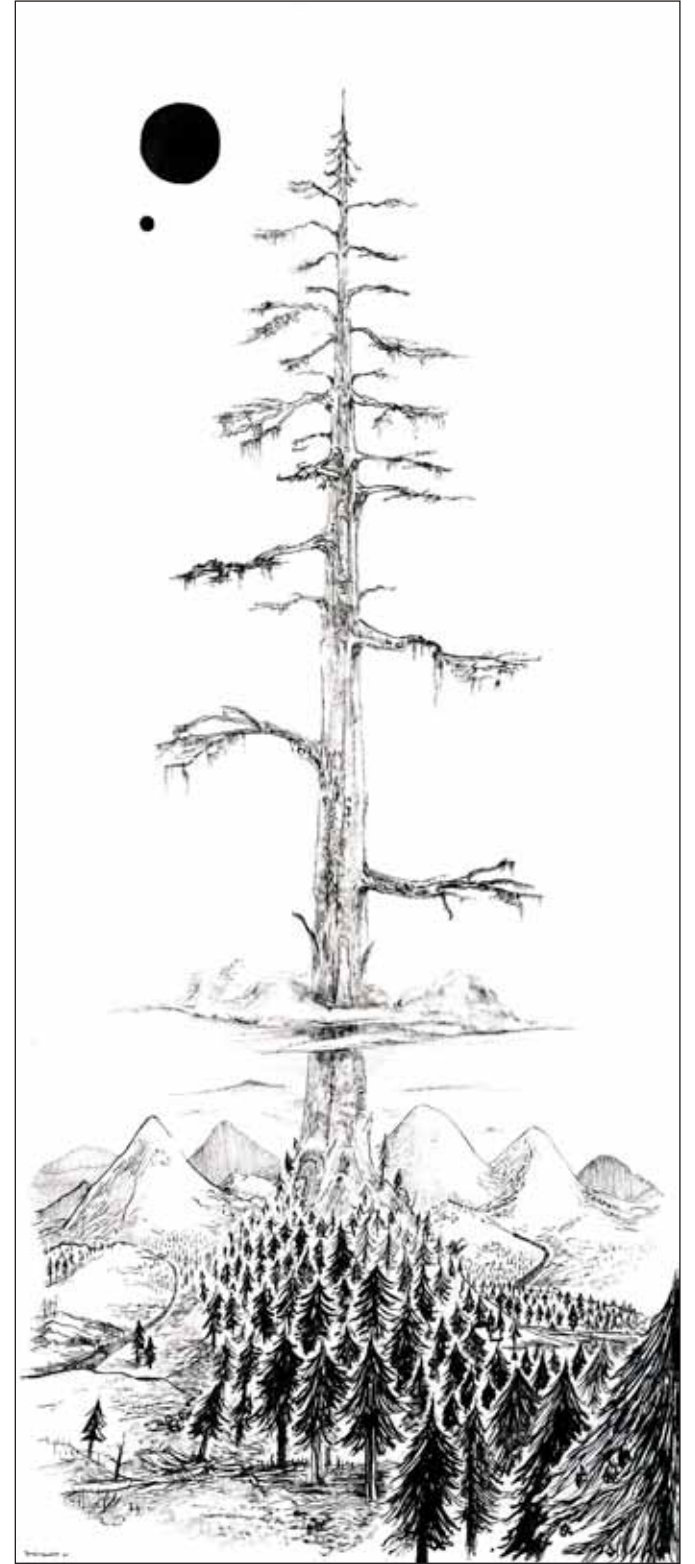
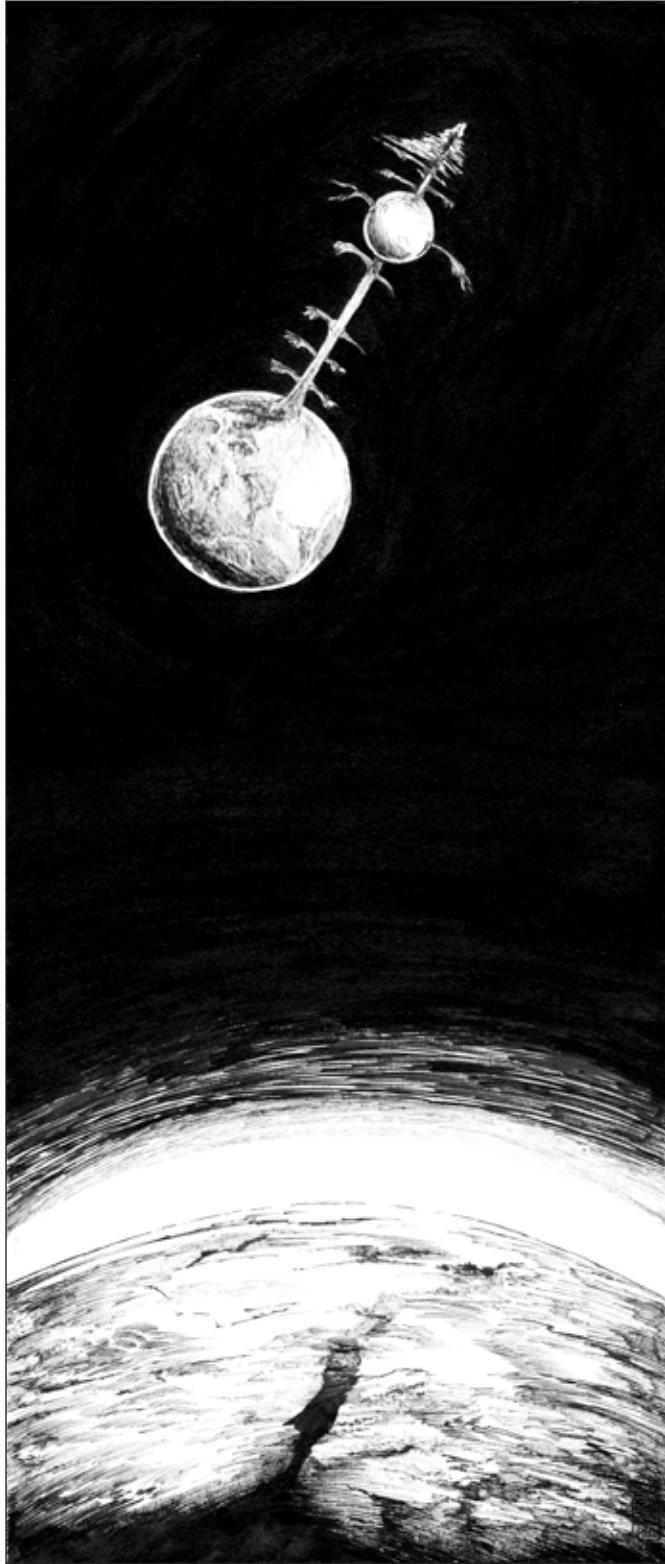
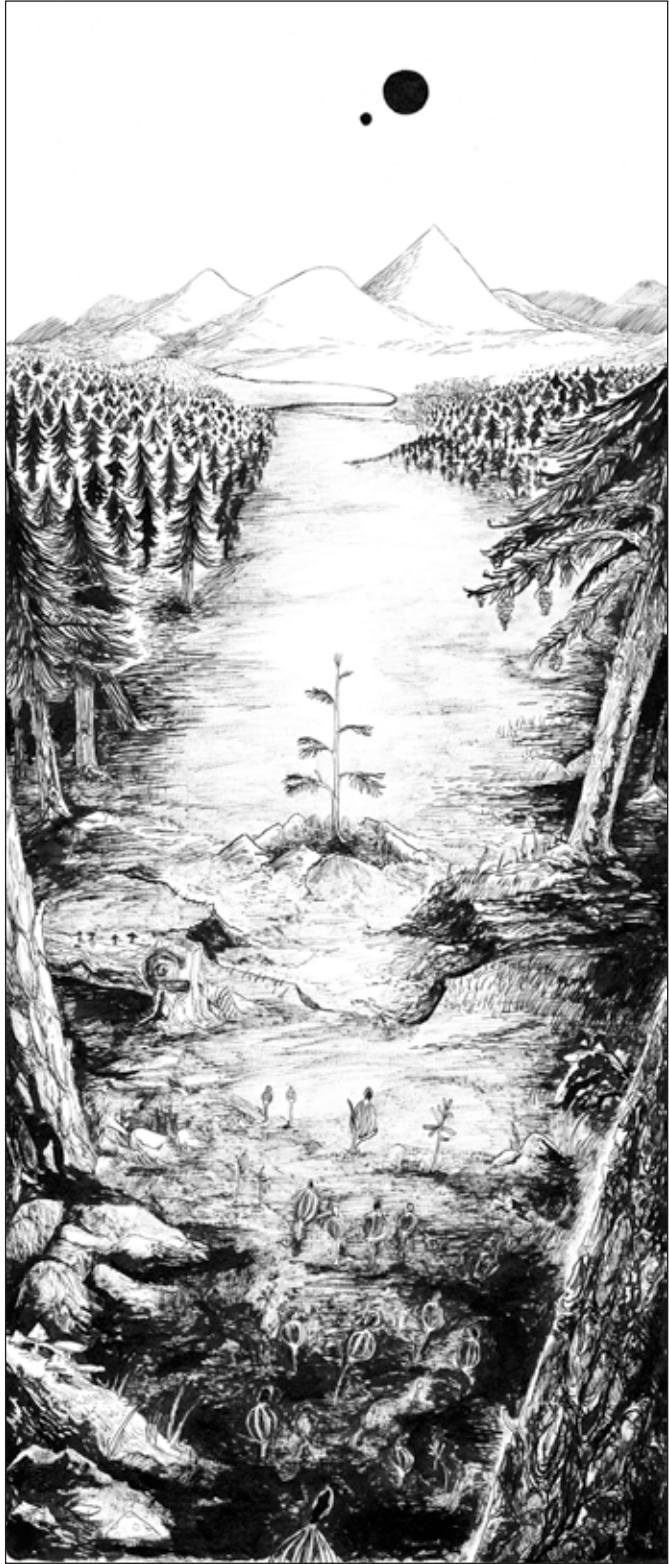
Ben Winfield is a sculptor and illustrator living and working in Cape Town, South Africa. Since graduating from the Michaelis School of Fine Art in 2010 with a distinction in sculpture, he has worked in Rome as a product designer for an Italian fashion company, and has also participated in a number of exhibitions both locally and internationally.

He currently works in Cape Town as a visual effects artist and freelance illustrator. It is here that he can be found, illustrating comics as well as creating fantastical creatures and worlds.

Ben Winfield
Fytó I, II, III (2013)
 from the *Fytó series*
 Indian ink on paper
 180 mm x 418 mm

Ben's studio.







Artworks in progress

Ben's inspiration.

Carmelina & Lee

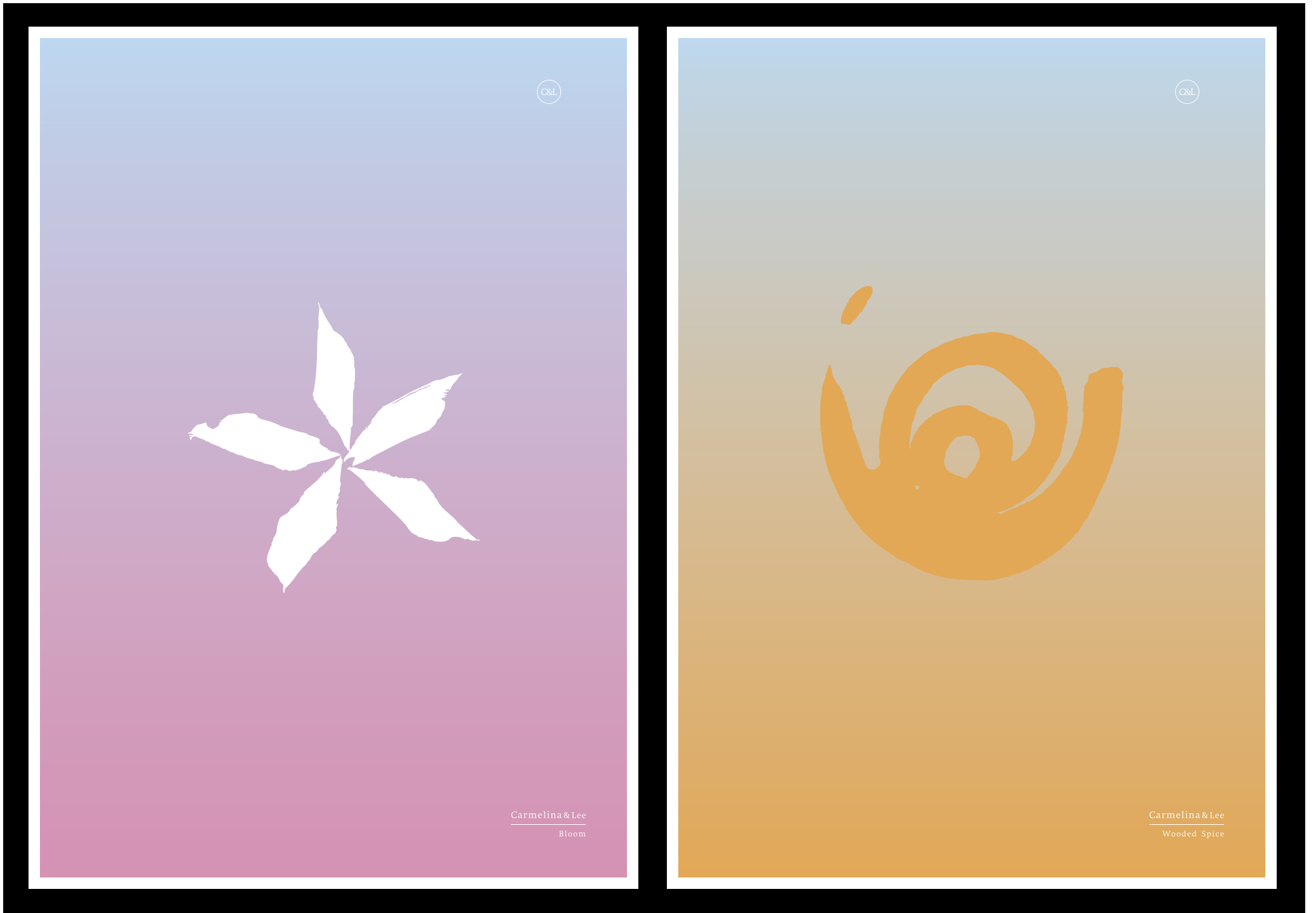
Carmelina & Lee was born out of two friends enjoying a particularly delicious glass of Chardonnay (often shared when contemplating most things significant in their lives).

They'd worked tirelessly together for eight years, carving their unusual career path with love and passion for all things beautiful, especially those that are enticingly fragrant. Together they had developed a business and grown an industry that specialised in sensory design, finding innovative ways to enhance the consumer experience. Their company, Aromalogo

(Pty) Ltd, creates aromatic identities for brands and delivers this experience to their customers.

But that afternoon, these two friends decided that it was time for a different kind of creativity. They wanted something that would capture an artistic expression of what occupied all of their everyday lives, something to showcase their design sensibility and capture a full sensory experience for their audience. And so Carmelina & Lee was born.





Carmelina & Lee
Bloom (2013)
Digital print and scent on archival
59 x 42 cm

Carmelina & Lee
Wooded Spice (2013)
Digital print and scent on archival
59 x 42 cm



Carmelina & Lee during
their artist talk

In Italian *carmelina* means 'garden' while the English word 'lee' is a meadow or wood. Gardens, meadows and woods are the source of all botanical fragrant oils. In addition these names are the middle names of these two friends: Julie Carmelina Gardiner and Karen Lee Simpson. Julie and Karen have worked in collaboration with illustrator Phoebe Simpson and graphic designer Alessandro Betti to

bring to life the artistic and functional sensory expression of the Carmelina & Lee gift range, which captures the aesthetic and aromatic essence of four botanicals: Bloom, Cut Grass, Burnt Amber and Wooded Spice. The gift range consists of wrapping paper, gift tags and a water-based perfume.

This experiential artwork is the complete sensory expression of two friends' desire to

share their delight of all things visual and olfactory with friends and loved ones. It extends to include you too since even the act of cutting the wrapping paper generates your own expressive art form. For the receiver of the gift, it adds a whole new tactile, visual and olfactory dimension.

Carmelina & Lee invite you to participate and enjoy.



Carmelina & Lee
Cut Grass (2013)
Digital print and scent on archival
59 x 42 cm

Carmelina & Lee
Burnt Amber (2013)
Digital print and scent on archival
59 x 42 cm

Claire Homewood aka CARE

My artists name is CARE. This reflects the attitude I carry towards my work and life, and I use art and creativity to inspire positive change and work across many disciplines.

I am part of The One Love Studio in Muizenberg, where we run a variety of art and design based workshops, as well as working with youth and community development projects. I have developed the Collage Mural Project as a method of facilitating groups through a creative mural painting process, and my own work reflects this method. I engage in many environmental and community conversations and am the initiator of the Muizenberg Festival 2014. I love group work, collaborative processes and making art accessible.

"Life on Earth is in transition. Bees have entered our awareness, becoming an inspiration for change in our cultural, emotional and agricultural landscape. Their message is to wake up. Connect, collaborate, create – bees have a wisdom to share with our time, a reminder of the interconnectedness of the world and of us within the world."



The artist's sketchbook.

Proceeding page:
 CARE's mural on the exterior
 walls of the Lovell Gallery.





Danelle Malan



Danelle's studio.

Danelle Malan completed her Fine Arts degree at the Michaelis School of Fine Art in 2010, majoring in painting.

Her work is concerned with exploring both the tragic and the light-hearted things in life, often using the animal as a vehicle for metaphor. Her fine art practice is happily married to her career as an illustrator, and the two frequently produce lovely offspring.

My work is born of experiences, mundane and profound, real and imagined. It is birthed from my joys, fears and desires. A lot of my favourite/best work starts with "Hey wouldn't it be awesome if..." and ends up wherever its unique trail of development takes it.

I'm an avid reader and love sci-fi, fantasy, and murder mysteries. I love being silly, but I also like producing work that is sombre and meaningful. I find animals particularly effective

as vehicles of expression. They have a disarming quality which encourages introspection without the confrontational element of another human presence.

My head is like a mincer - things enter in wantonly, are ground up and reconstructed, and what comes out finds expression in my artwork, written pieces and everyday interaction with others.

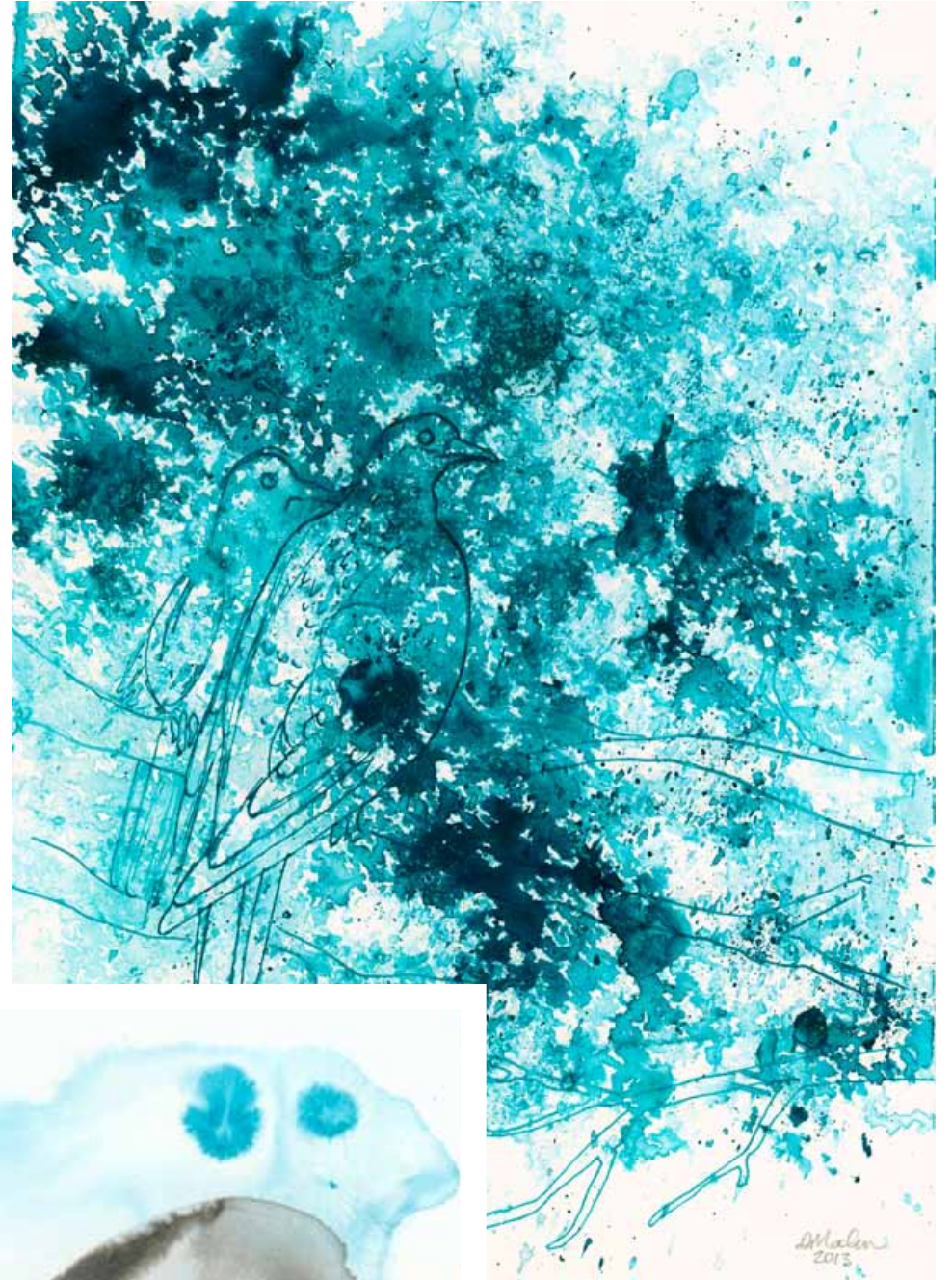


Above:
Danelle Malan
Nest Series 1-14 (2013)
Pigment ink on fabriano
Dimensions variable

Right: Danelle's inspiration







Danelle Malan
Nest Series 1-14 (2013)
Pigment ink on fabriano
Dimensions variable

David Brits
Spring (The Fall) (2013) [detail]
 Hand-rendered dot matrix image
 Indian Ink on Fabriano Rosapina
 42 x 60 cm

David Brits

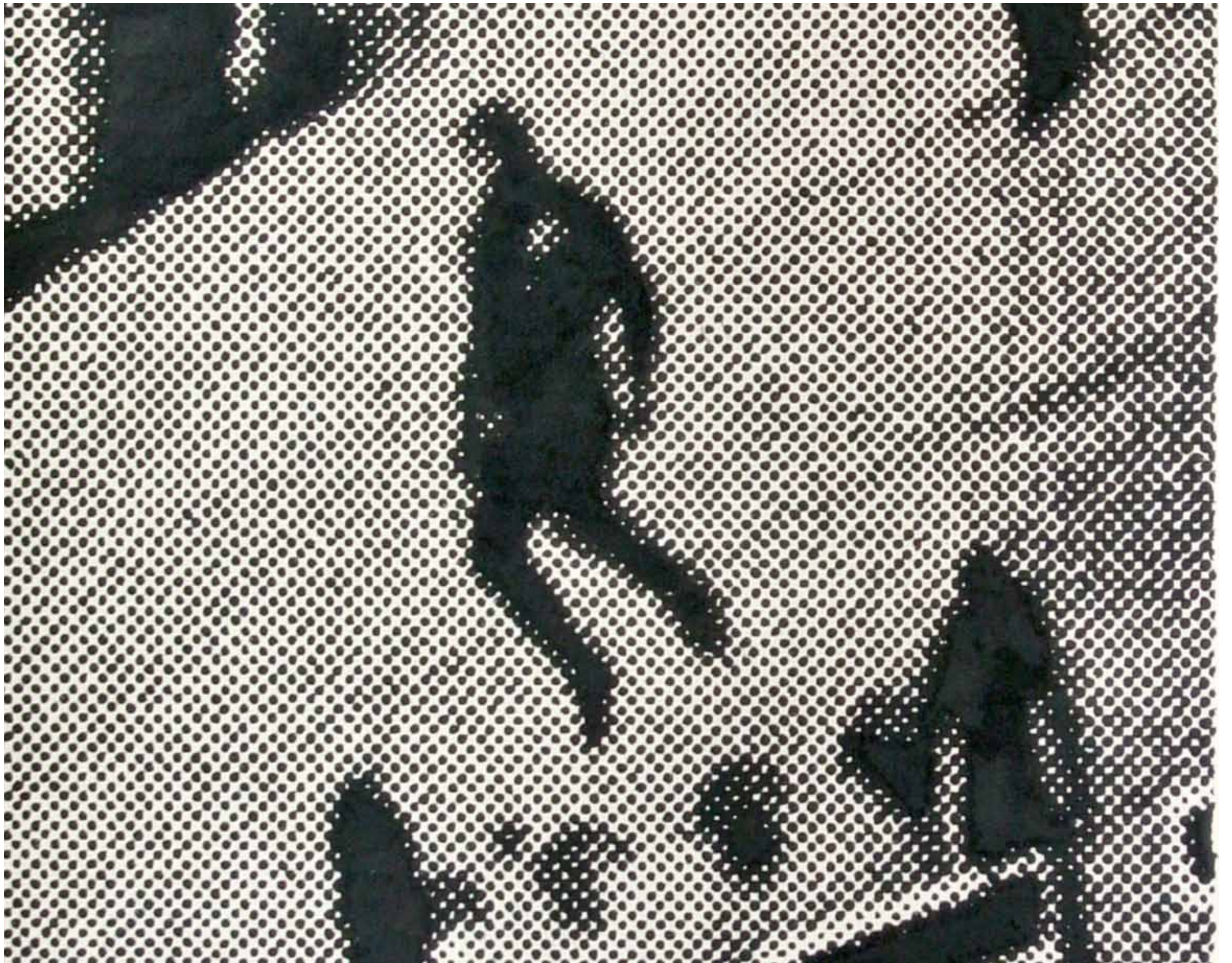
David Brits was born in Cape Town in 1987, and grew up in a 265 year old Cape Dutch Homestead that has been in his family – the de Stadlers – for 7 generations. He graduated from the Michaelis School of Fine Art, UCT, in 2010 and has a background in audiovisual and photographic archiving as well as graphic design. Brits is a practicing artist, designer and illustrator.

Working across a diverse range of media, including printmaking, drawing and painting, as an artist Brits explores what it means to be a young white man living in South Africa today.

His work draws predominantly from found archival images sourced from second-hand books, family photographs and the internet, addressing themes that include masculinity, whiteness, and the South African military under Apartheid.

Most recently Brits curated *Not My War*, an exhibition held at the Michaelis Galleries, UCT. This acclaimed show brought together works by significant South African artists that have reflected on their country's involvement in border wars in Northern Namibia and Southern Angola during the 1960s to 1980s.

Brits has participated in a number of group shows in the Western Cape and had his first solo exhibition, *VICTOR VICTOR*, at Brodwyn + Gonsalves in 2011. He recently held his second solo exhibition, *1969*, at Grande Provance Gallery, Franschoek.





Die Dowe Digtters

Die Dowe Digtters is 'n plekkie in die son, waar digters op papier of op die skerm kan kots & sonder om te skroom op mekaar se werk kan kommentaar lewer. Maar hulle is ook reisend en tree op by verjaarsdae, dope en enige ander geleentheid waar daar kleur en klank ontbreek. In Pretoria is hulle gevestig en het 'n huis en alles waar hulle 1 keer 'n maand by mekaar kom om taal te pleeg. In die Kaap aan die anderkant swerf hulle nog rond, maar hou die internet dop vir 'n lukrake vertonings en geleenthede.



Wilken from *Die Skynmaagde*
performing in the Lovell Gallery



Hanien Conradie

Hanien Conradie is a visual artist working and living in Cape Town, South Africa.

For the past 8 years I have been working with the Proteaceae plant family which is indigenous to my birthplace, the Western Cape. According to fossil remains, primitive representatives of the Proteaceae plant family were present soon after flowering plants first appeared on the earth, approximately 125 million years ago. This plant family have been witness to the evolution of the Western Cape so one could say they truly belong to the landscape. Today 43% of Proteaceae are recorded as threatened in the Red Data Book. According to SANBI's Red List website, the three major contributors to the loss of species are: (in order of impact) loss of habitat, invasive alien species and habitat degradation.

It is the idea of the possible knowledge contained in these plants that fascinates and engages me as I search for answers to questions around belonging, uniqueness and our relationship with the natural environment.

Hanien Conradie
Bruidsblom (Bride's Flower)
 From the Relationship Series
 120 x120 cm

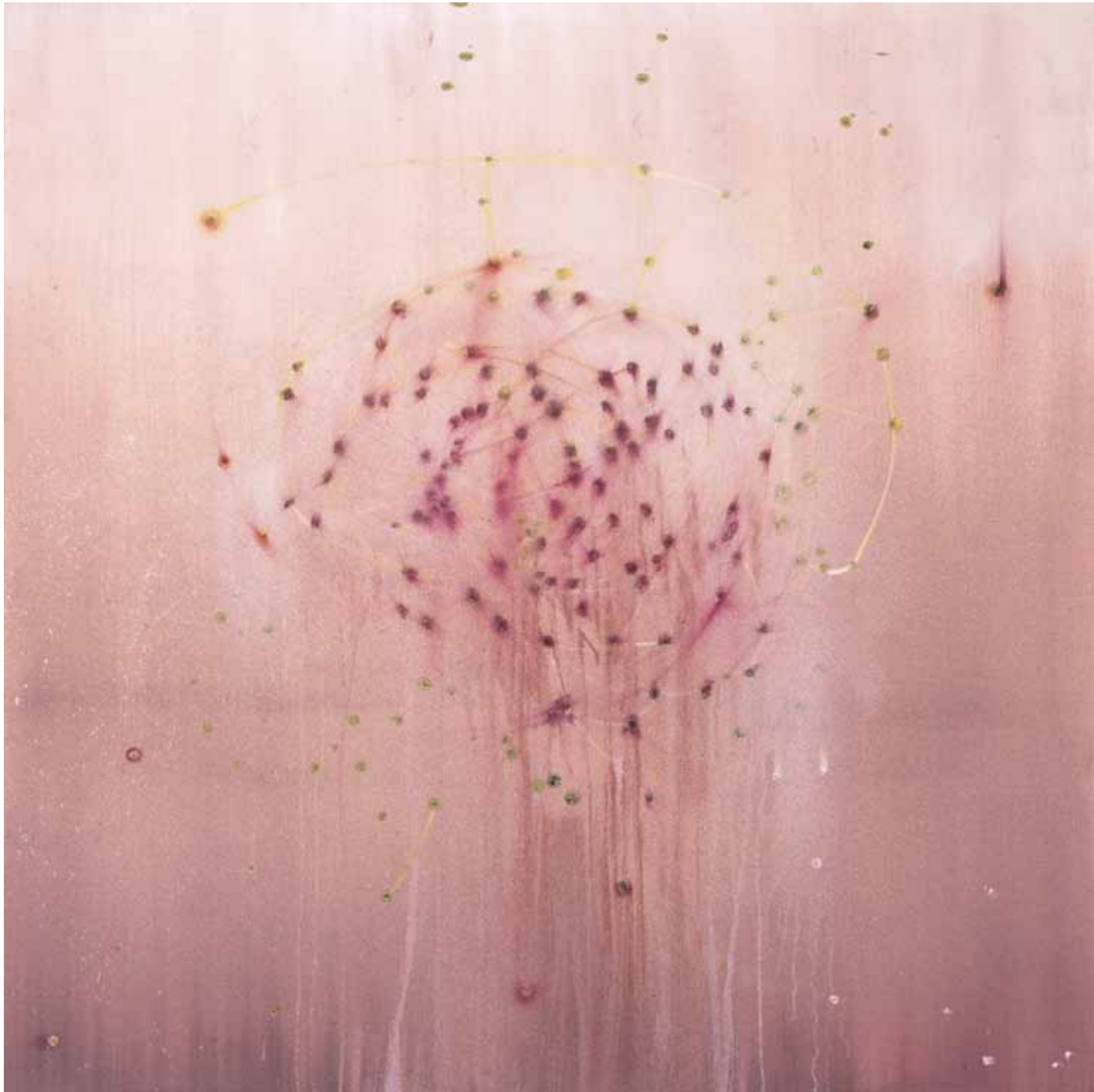


Hanien Conradie
Proteus
From the Relationship Series
Oil on Canvas
240 x 340 cm (both panels)





Hanien Conradie
Melk (Milk)
From the Relationship Series
Oil on Canvas
120 x 120 cm



Hanien Conradie
Saad (Seed)
From the Relationship Series
Oil on Canvas
120 x 120 cm

Ian Michael Brumfitt

I am a Cape Town-based artist living in St James, overlooking False Bay. Being a geologist with an environmental law master's degree and working in the field of mineral rights, I find solace from the complications of this arena in making art. I work in and on anything I can get my hands on truthfully, making use of found objects, various paint mediums and print techniques. Chance holds a firm presence in my work.

"Art is everywhere, manifesting itself on every imaginable time scale, and is constantly changing. Every form, living and non-living, by its mere presence or lack thereof resonates with some form of art simply by existing. Beauty is that very existence."

"I find inspiration and beauty in what Mother Earth displays to us constantly on all time scales and on the various levels of our perceptions. The laws of chance surprise us constantly with aesthetic treats and delights that play with our every sense. And of course the magic of the found object is but a gem and a seed that stimulates our imaginations. I work in mixed media at the whim of the day's inspiration, and let the picture develop itself through me, my hands and tools, and in the true style of the loop-daloop this very process inspires me. In the words of Tom Robbins 'Dreams don't come true,....they are true'."

Ian Brumfitt
More wise than clever (2013)
 Etching on fabriano rosapina
 50 x 40 cm





Haiku: *More wise than clever*

Fox, owl and tortoise.
 They gather for a meeting.
 Isn't it lovely.

Initially this was to be a gathering, or council, of the wise. The tortoise is most certainly wise. An owl is undoubtedly wise. But the fox?...The fox is many things, but wise is not one of them. Clever, yes, but not wise. And thus the council became one of two wise beings and one clever being. It thus becomes a council of 'more wise than clever'.

Haiku: *Null with too*

We travel in scenes.
 Around and round the gardens Wwith no
 bloody cares

Again, as part of the Null with series (hence won and too), the haloed, costumed-characters are exposed to different scenes. Null with too sees the two haloed, costumed-characters riding/flying/sailing on a carpet towards a land mass with an ornate settlement or dwelling on it. A place where buildings can exist both on firm ground and strung up among the trees; where peace doves truly emerge from pansy shell geometry; where churches project halo energy into the atmosphere; and where light is projected into and from land, utterly addicted, compulsive and yet gentle. It is a scene in motion, but still just a scene.

Haiku: *Null with won*

A colour display,
 Made for your viewing only.
 You seek enjoyment.

As part of the Null with series (hence won and too), the haloed, costumed characters are exposed to different scenes. In Null with won, colours and forms morph in and out of the composition and indeed of existence. They are seemingly controlled by the 'bee-costumed girl' and her kite, and at the same time play independently from the characters. This is a fluid space and yet highly static and quite frozen-in-frame. It is a scene in motion, but still just a scene.



Janet Botes

Janet Botes is a visual artist with a background in Graphic Design. She was born and raised in Vanderbijlpark, an area known for industrial air pollution, though holidays were spent on her grandfather's farm in the Northern Cape and on camping trips with her family. This spurred a deep appreciation for nature and also an urge to protect it and help combat pollution. Janet's philosophy has led to her involvement in environmental activism, and her work is inspired predominantly by the natural world. Genres and media of her artworks include Land Art, Drawing, Mixed Media, Watercolour painting, Photography and Sculpture.

She has contributed and participated in numerous workshops, exhibitions and initiatives, including the HumanEarth exhibition series, the former GYA (Green Your Art) Initiative, the Green Art exhibition at the Green Expo, and she performed her piece

“We need to respect ourselves by realizing that the earth, the plants and the animals are all part of what and who we are in the web of life.”

SAND(SPOOR) at the Arts Lounge during the National Arts Festival 2012. She is also an artist for the 2013 Site_Specific Land Art Biennale in Plettenberg Bay.

Janet holds a deep respect for the natural world, which inspires and guides most of her creative work. Primarily, the focus of Janet's art is on the landscape, exploring various contexts and interpretations. This includes exploring the way we feel in these environments and the effect or mark that we as individuals leave on our surrounding land.

Janet's work new body of work, Metamorphosis, is inspired by the metamorphosis of

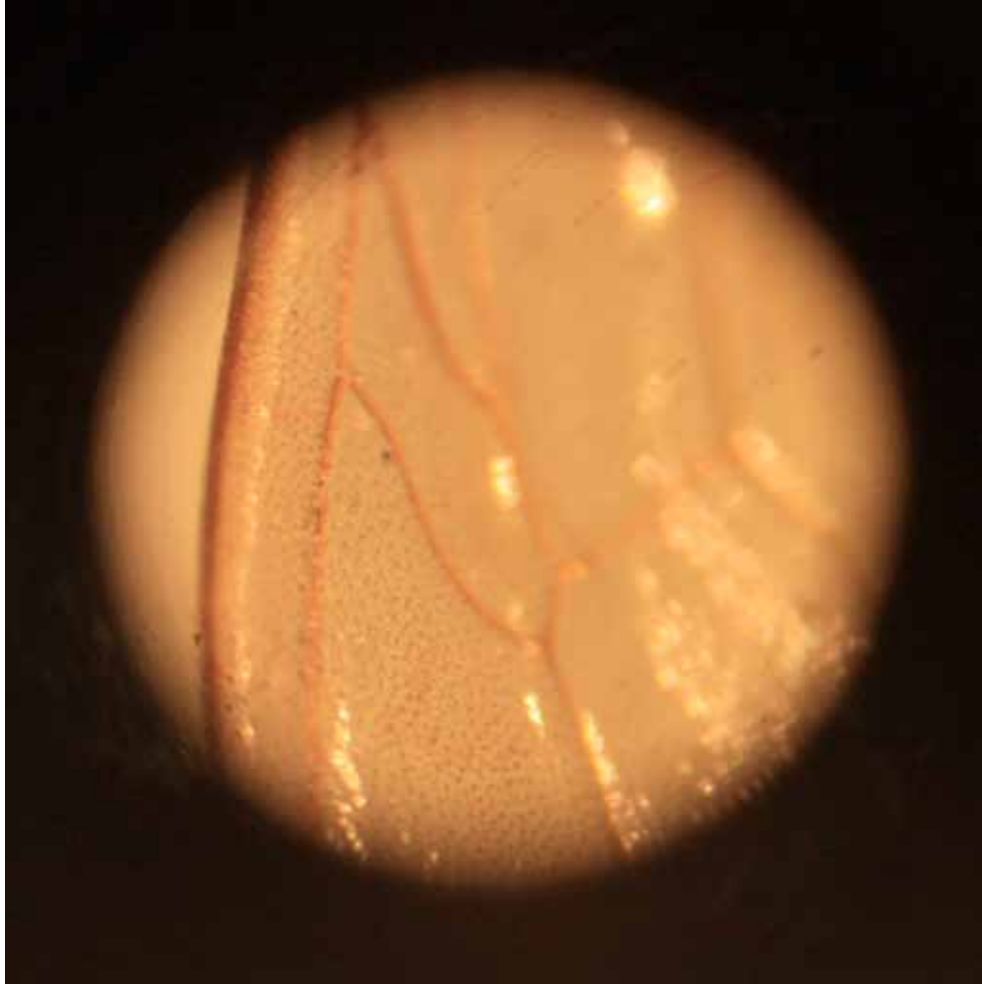
insects, and this has been used as the main visual and metaphoric element within the work. It draws inspiration from the cycles and rhythms inherent within the natural world.

Another important aspect of this work is the personal and spiritual transformation and cyclical metamorphosis that happens within our lives and relationships – Janet's new art is guided and supported by the cyclical changes that she has experienced in her personal life over the last few months as an artist. This transformation included a return to the womb or cocoon of her home, to re-assess priorities. In this work the internal metamorphosis suggested is to do with enveloping yourself in a safe and protective layer that shelters you from the world around you, so you can find yourself rather than just react to prompts and expectations from other people.

Janet Botes
Glimpses I, II, III (2013)
Photographic print on acid free
paper & mixed media
Variable Sizes

Siklus: ritme in dood en groei (2013)
Natural & found material
assemblage
35 x 38 x 75 cm



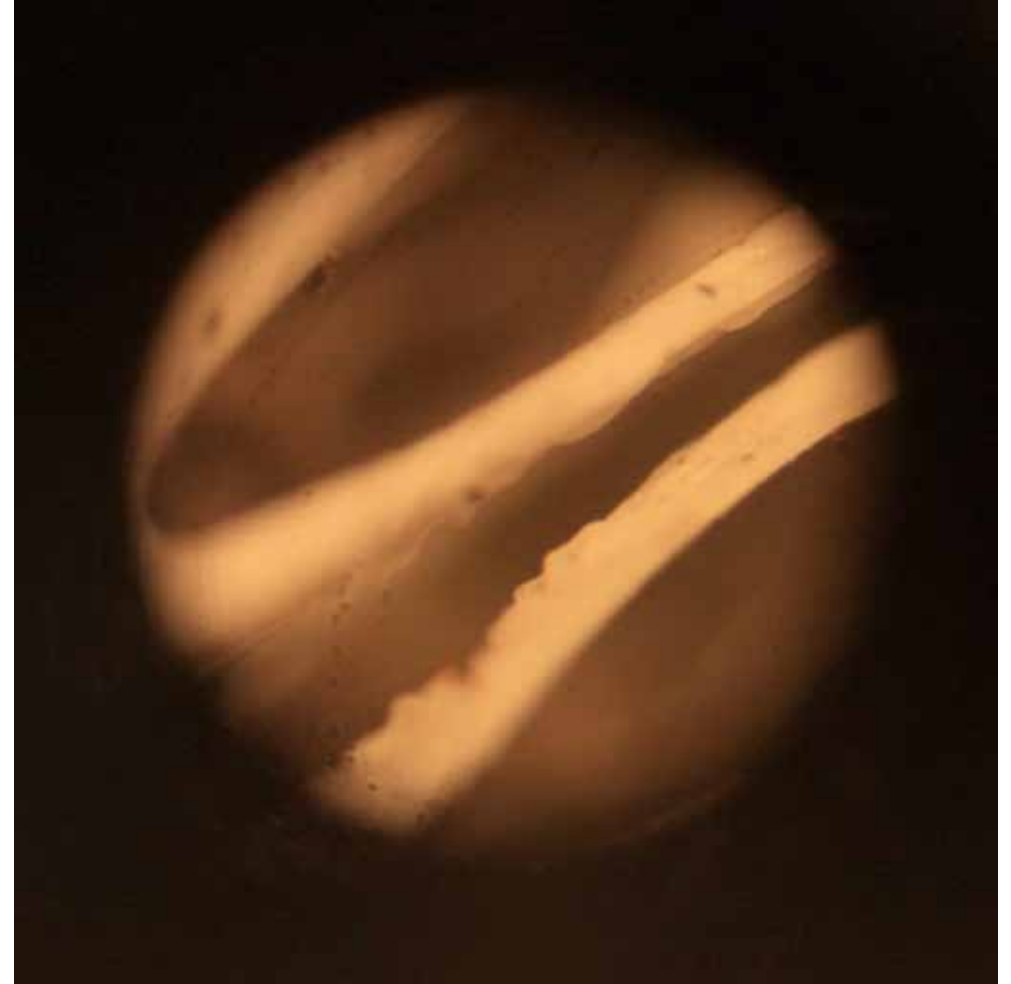


working more and more
with natural materials
natural pigment
natural earth
natural fibre

feeling
sensing
touching
breathing in
the colours, textures, essence

of nature,
of growth,
of cycles,
of change.

Rocks, twigs, leaves.
Eroded, windblown, decayed.
To give life again to new growth and
birth.
Change.



A Metamorphosis
A Transformation

The cocoon, chrysalis, pupa
of butterfly or grasshopper
protecting the vulnerable growing
body.

My home, my studio, my family
a safe place in which I can grow,
transform, morph into the person I

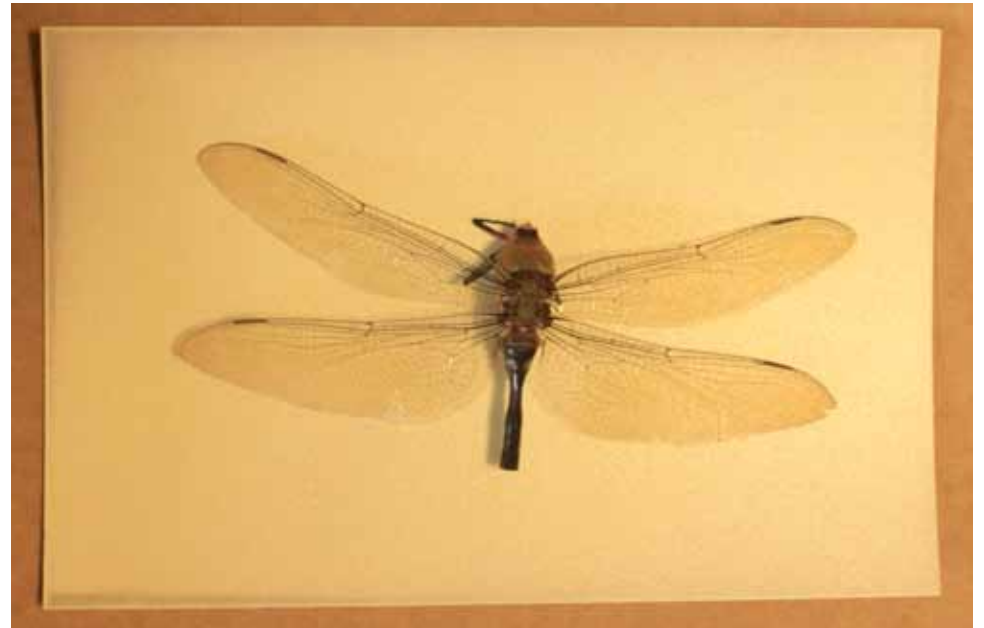
should be.

My Metamorphosis
My Transformation
My healing, so I can help heal others,
and so help heal the parts of Earth
that we have damaged.



Janet Botes
Glimpses I, II, III (2013)
Photographic print on acid
free paper & mixed media
Variable Sizes

Janet in her studio and a
dried dragonfly (below).



Johke

Johke is an artist/designer who introduces the idea of mischief, playfulness and functionality in her work. After graduating from The Michaelis School of Fine Art in 2012, she started exploring the world of design in order to create a platform on which her ideas could come alive. She mimics natural shapes while simultaneously inviting the viewer to consider notions of seduction and consumerism via materiality, highlighting the simplicity of her designs through wood, glass, high gloss paint and Perspex.





Jotam Schoeman
Blaar I (2103)
Ink on fabriano rosaspina
60 x 44 cm

Jotam Schoeman

"As a kid I dreamt of becoming a rock star."

As a result I studied visual communication - thinking I would be able to produce cd covers and things. This opened my eyes to the visible world. I am still in awe.

Through contemplating true objectivity I become a student of the subjective realms inside of me. Drawing is the process of bringing these observations to the light of consciousness. I like to draw.

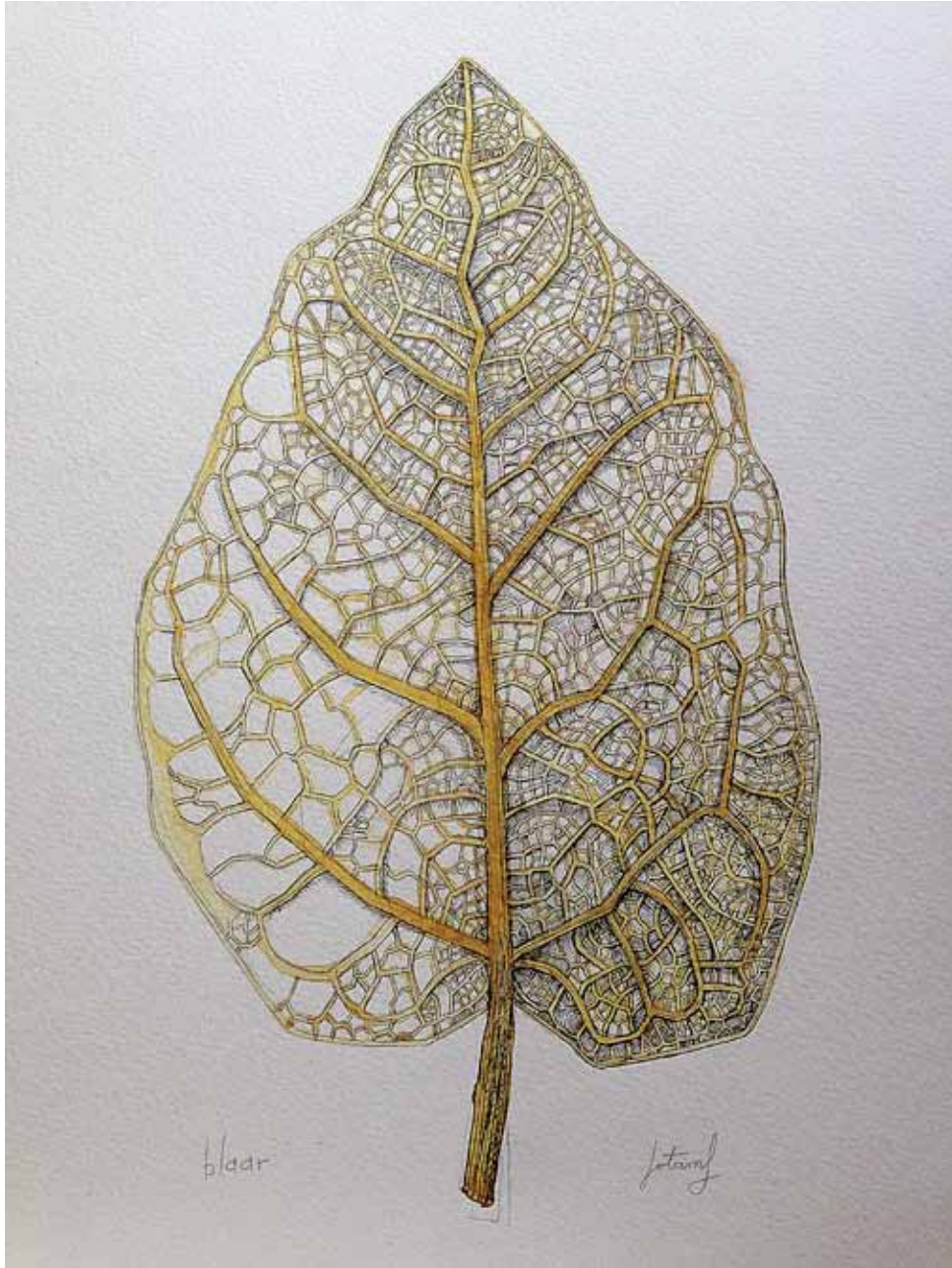
People inspire me. The thinking, feeling, breathing, intellectual phenomenon that walk the earth filled with desires and intentions and stories and memories and forgetfulness and stupidity as well as nobility and determination. It's hilariously awesome.

www.facebook.com/Bedoelende





Jotam's studio.



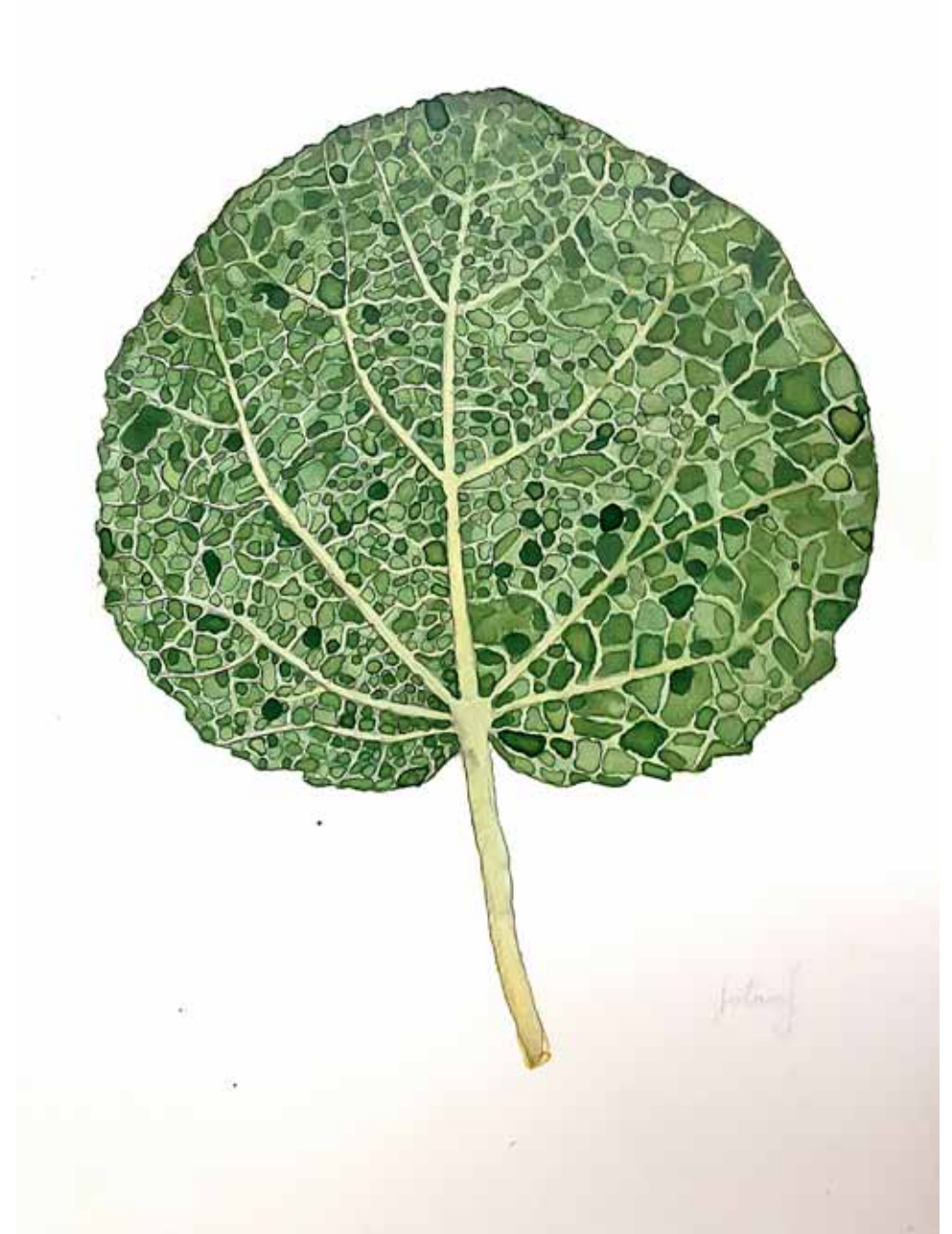
Jotam Schoeman
Blaar II (2103)
 Ink on fabriano rosaspina
 60 x 44 cm



Jotam Schoeman
Blaar III (2103)
 Ink on fabriano rosaspina
 60 x 44 cm



Jotam Schoeman
Blaar IV (2103)
Ink on fabriano rosaspina
50 x 44 cm



Jotam Schoeman
Blaar V (2103)
Ink on fabriano rosaspina
60 x 44 cm

Leán Coetzer

Leán Coetzer started her career as a founding member of the PACT Dance Company in 1988. She performed with a number dance companies and later became choreographer and teacher. In 2010, she started moving towards performance art and is currently doing exploratory work in the field embodiment of the subconscious through movement and voice.

"My live performances always start out as a collection of images, feelings, wants and prayers that coagulate and accumulate, collecting like leaves, sticks and litter on a watercourse, damming up until they are expressed, released and flushed away, allowing new energy to flow and letting life carry on."



Leán Coetzer
Song of Intent (2013)
Live performance with
voice, hammer and chisel.
Duration: 15 minutes



Leigh Tuckniss

Leigh Tuckniss was born in Cape Town in 1989. In 2010, Tuckniss completed her BA in Fine Art at the Michaelis School of Fine Art, University of Cape Town. In 2010 she has had her first solo exhibition and has taken part in a few group exhibitions throughout Cape Town. She has designed album art and posters for local creatives. Currently Leigh is working toward another solo show at the end of the year.

Although she is trained in traditional painting (oil on canvas), much of her output has been smaller paintings on paper, with a focus on ink and water-based media. Leigh investigates the everyday, the moments which are often overlooked by the pace of modern life. Leigh's work is quietly conceptual; she primarily focuses on the relationship between the nature

of the ink and the subject matter she paints.

With control she paints from the life around her, allowing the ink's fluidity to take over from time to time. Her work demonstrates a journalistic feel, resulting in her presenting paintings stuck on the wall with masking tape, which creates a casual conversation between the pieces.

My work is aimed at illustrating the small moments in life which often goes unnoticed, the intrinsic details which are so often diluted and overlooked due to the pace at which we live. Whether it be a person, an action they are performing, an animal or an object, there is something in that moment that is curiously reflective and gentle. It is this quality that I constantly aim to pursue and capture in my ink paintings.

My preferred medium is Indian ink on a variety of acid free papers. This way I am able to achieve a sense of fluidity through the ink, and experiment through the paper. The journalistic style of my paintings develops a daily routine, and painting 'just a few a day' is my mantra. As a result the work is displayed in the form of a poetic mind map, an array of ideas, casually and unintentionally creating story boards.

As an artist, I aim to capture and reflect (illustrate) on my own curiosity with a world that inspires me, in particular the small, quiet and beautiful aspects of life which often go unnoticed by the pace at which we live. The humble and somewhat insignificant moments which fall in between the greater 'happenings', from the quietness of an old man reading his newspaper, or a dog sleeping in the afternoon sun, to the curiousness of a sun bleached skull or halved fruit.

In terms of my choice of medium, I am inspired by the process work of botanical painters, explorers and great artists such as Leonardo Da Vinci. I believe there is a kind of magic in those drawings, often scribbled down in sketch books and journals, revealing an authenticity in their 'mind mapping' process. This journalist approach resonates with me and my work, and at times my own production can appear quite scruffy, with ink spills everywhere, and paper being stuck to the wall with masking tape.

It has been a struggle, especially with all the advances of technology, to stay focused but I try every day to just see and reflect on something small. Inspiration is everywhere; it hides in the intricacy of spider webs, in the light touching a child's face, in the strength of man's gait, or simply in position of a sleeping cat. These are the moments that I aim to see and illustrate.



Leigh's studio.



Leigh Tuckniss
Sphygmus (2013)
Indian ink on acid free paper
Dimensions variable



Leila Fanner

Leila was born in Los Angeles, California to a South African artist and an African American musician. She was raised in Pilgrims Rest, South Africa and currently lives and works from her home studio in Riebeeck Kasteel. She studied at the Johannesburg National School of Art, Ballet, Drama and Music where she received a Best Actress award at the University of the Witwatersrand (Wits) Play Festival. She trained as a Graphic Designer, later managed the Pilgrims Rest Art Studio and Gallery, and held her first exhibition Faux Masters in 1993.

Before taking up working as an artist full-time, Leila worked as a Decorative Painter for interior designers, a Graphic Designer for ad agencies and a Promotions Director for Conde Nast Magazines. Her last position was within the corporate world working as a Senior Art Director and Production Director at Wool-

worths for seven years, during which time she started her first of many commissions for an international client. Her work is private collections in France, Germany, the US and England.

"The art I make either reflects what surrounds me or tries to depict what is reflected within me. The endless diversity of creation in the natural world takes my breath away."

I look at it through a stylistic and graphic eye and find myself eternally seduced by nature's design, colour spectrum and abstract forms. The main feeling I want to convey is the grace of movement that elevates the joy of appreciating beauty. I use the word 'whimsical', because the child artist in me doesn't want to

be hemmed into only depicting the seen, but also the unseen – fantasy blooms, insects, and things that don't exist here but in the world of my imagination. Each piece is an interpretation of natural beauty through lines, colour and movement. 'Extreme prettiness', graceful line work, feminine whimsy - boldness in shapes and vivid colours. Space and openness with concentrated points of detail.



"They swim in a late summer field – buoyed by warm air and inexplicably able to breathe out of water."

Leila Fanner
Veld Fish (2013)
Ink and Water-colour on
Acid Free Hahnemuhle Bri-
tannia Watercolour Paper
45 x 60 cm



"The rich darkness of earth brings forth an overflow of delicate details and slowly unfurling life."

Leila Fanner
Wind Dance (2013)
Ink and Water-colour on
Acid Free Hahnemuhle Bri-
tannia Watercolour Paper
45 x 60 cm



Leila's studio and inspiration.



"They swim in a late summer field – buoyed by warm air and inexplicably able to breathe out of water."

Leila Fanner
Mystery Blooms (2013)
Ink and Water-colour on
Acid Free Hahnemuhle Bri-
tannia Watercolour Paper
45 x 60 cm



"Tossed and swayed – an invisible force gently coerces the plants to dance, inadvertently showing off their graceful lines and propagating their seed."

Leila Fanner
Simple Abundance (2013)
Ink and Water-colour on
Acid Free Hahnemuhle Bri-
tannia Watercolour Paper
45 x 60 cm

Loni Dräger

Loni Dräger lives and works in the little village of Riebeek Kasteel, in the Swartland wine- and olive-growing region north of Cape Town, South Africa.

She was born in Maun, Botswana at the edge of the Okavango swamps in 1972. She spent her childhood on a farm outside Grahamstown in the Eastern Cape, South Africa. It was during this time, when she undertook many trips into the Karoo, that she developed a deep love of these landscapes and the creatures and plants within it.

In 2000, while living on the family farm, she started working with wood as it was the most readily available material. Using old chisels found in the farm shed she taught herself to carve wood. Loni moved to Cape Town in

2002, working as an environmental consultant and garden designer. Through her work she developed a fascination for the indigenous plants, particularly the bulbs and succulents, of the Karoo. Their full, almost pregnant forms, and their ability to sustain life provided further inspiration for her work. She was a finalist in the ABSA L'Atelier Award in 2004 and in 2006 her work was exhibited in the 9th International Shoebox Sculpture Competition, held in Hawaii. At the end of 2005 she was diagnosed with Leukemia. After a tough year of treatment, brilliant doctors and staff, a huge bucket of luck and incredible family and friends, she was cleared of the cancer. This experience has strengthened her resolve to continue as a full time sculptor, which she is doing from her studio in Riebeek Kasteel.

She had her first solo exhibition at the National Arts Festival, Grahamstown in 2009, and continues to exhibit regularly. Her most recent exhibition was at Rust en Vrede Gallery, Durbanville, in a joint show with the painter Annelie Venter, called (S)kin-Vel(d).

The Eastern Cape and especially the Karoo are a constant source of inspiration, and Dräger continues to explore the sensuality of form and line that are common to this landscape, the female form and succulent plants.



“We dwell in the landscape; the landscape dwells in us”
 – Pallasma, 2009.

This statement is an inspiration to my work. I have ceaseless fascination with the intimate details of a seemingly lifeless, arid landscape of the Karoo.

I am a conservationist and artist. What drives my artistic process is a passion for conservation, and an appreciation of the land and all it supports, including me. The resulting artworks speak of intrinsic links between human-kind and the land.

In my work I continue to explore the surfaces of land and human body, zooming into the textures and finer details of those surfaces: highlighting subtleties of form, marks, scars isolated, intimate moments within an immense landscape of life.

Particular places on the body and in the land become the conveyors of memories and moments in the life of every person on earth. The body and the land are the stage for the great performance of life.

Note: See page 54-55 to see more of Loni's work.



Loni carving wood in the studio.



Mesmer

The duo Mesmer, consisting of Caty Wanniss and Vera Vukovic, draw inspiration from the folk and classical music of the European Medieval, Renaissance and Baroque periods. Their unusual mix of influences challenges our conventional distinctions of genre, while their performance on a variety of instruments, both familiar and out of the ordinary, cross national as well as cultural boundaries.





Nardia Cronje

*My naam is
 Khanyesile
 Nomvula
 Nardia
 Eva se dogter
 Mens
 Homo sapiens
 I write, en maak, and build en proe
 I smell
 And cut
 En timmer
 En leer
 Ek leef
 Met others, saam
 Together
 Alone
 Alleen.
 Aangename
 Kennis*

The flow, a poem by
Nardia Cronje.

Below: Nardia Cronje
Image: Alicia Judith Boshoff

*My right:
 I write to avenge blank pages.
 I write to fulfil pulps destiny.
 I write to cover beckoning ages.
 I write to withhold sanity*



Image: Alicia Judith Boshoff

The flow

pushing and pulsing
tooth and nail
the struggle subsides
in my soul

My inner being
glowing god
Breaches its banks
and beckons the rest to follow

The stream struggles and
tugs
Debris
spat out on tongues
of unbelievers

The taste sweet
where water and fire meet
Their vapour surrounds me
a familiar damp shrug

I hold close the hug
the heavenly caress
A

Rebecca Jones

My work is a response to the fragility of the world I see. It is a reflection of the uncertain, migrant and displaced condition of people inhabiting a place, and of the uncertainty of the future of the place itself.

With this body of work I am employing the art historical tradition of using the depiction of plants as symbolic reminders of the impermanence of life.

My plants are a fusion of forms, not designed to imitate any plant in the botanical sense but to have a life of their own. They are uprooted and in search of a home.

They are constructed from paper to emphasise the fragility and transience of both the plants and the environment.

Plant health and growth is determined by environmental factors and change in the environment is reflected in the way the plant grows. We depend on plants directly and indirectly. They can be considered invasive and displace native species. All this mirrors human life.

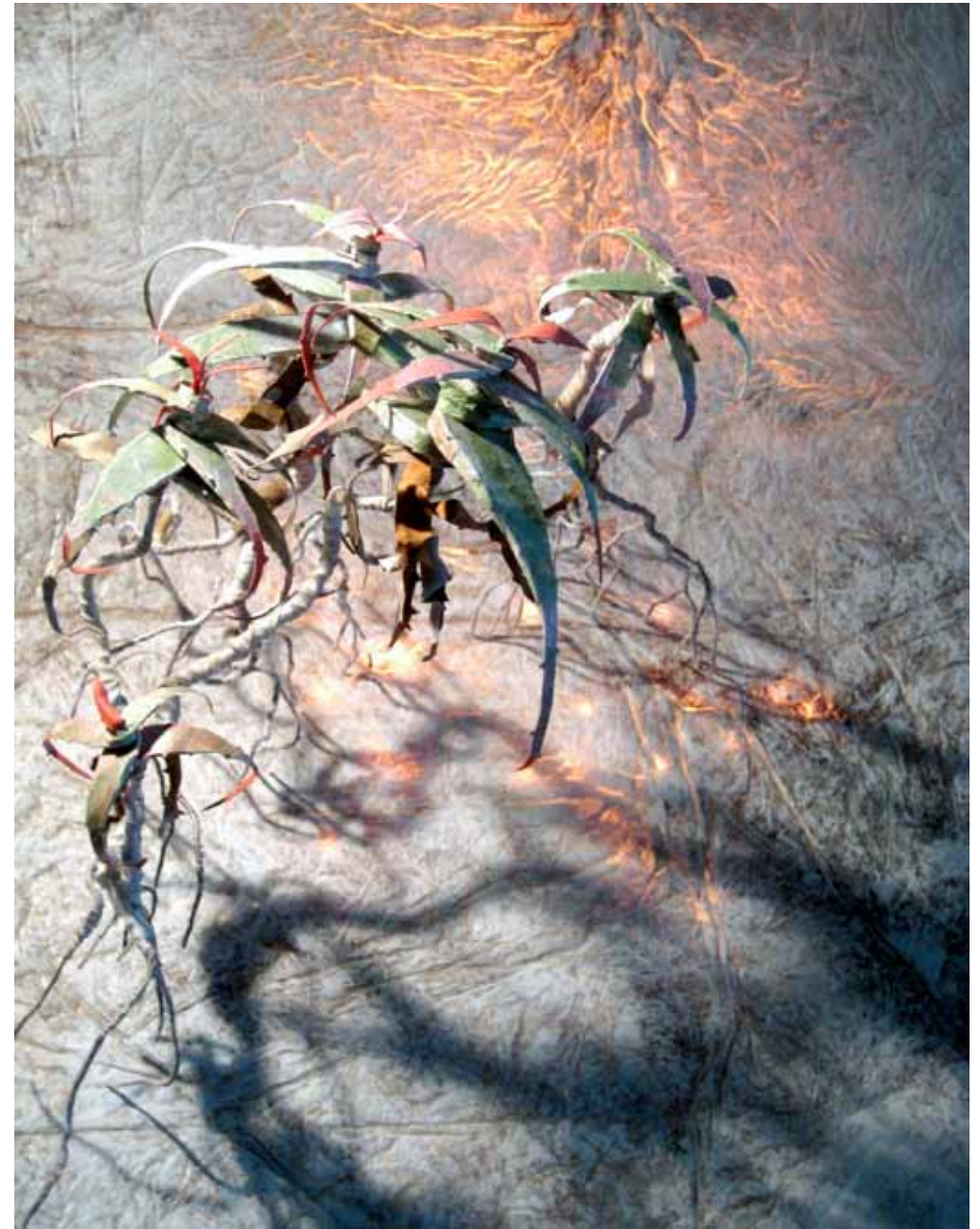
"I have always created work that is to do with fragility, be it people, places or systems.

I am inspired by the fragility of the world I see. I am inspired by the environment in which I live and the life that survives the harshest of conditions."

Rebecca's studio.



Artworks *in situ*.



Rebecca Jones
Succulent (2012)
Paper and wire
23 x 46 x 20 cm

Rebecca Jones
Aloe Landscape (2012)
Print on aluminium
30 x 42 cm
Edition 1 of 3

I am currently making re-imagined plants; I see these plants as a reflection of the uncertain, migrant and displaced condition of people inhabiting a place and of the uncertainty of the future of the place itself. These plants are not true botanical specimens, nor do they truly reflect the growth changes that occur in plants as the effects of global warming and environmental damage take hold; rather they are self-contained entities, on the move, as in this warmer world whole biomes are on the move, looking for a place to survive.

I started down this road some years ago. I made a simple string of paper Jasmines, much like a daisy chain, which stretched upward. This was created as a symbol of hope for the school girls in Pakistan, their schools had been destroyed and there was to be no more education for these girls. Jasmine is the national flower of Pakistan.

I am also inspired by the media we as artists can use to express our ideas: I have found that the qualities of paper embody some of my ideas; paper is simple, and it is fragile, it is easily manipulated and easily discarded, but if taken care of, can last indefinitely.

Then, for my digital landscapes, I create, in my studio, worlds with paper and light. Here I place and photograph paper models of plants; an arrangement of characters within a slightly apocalyptic landscape. Digitally manipulated and printed on metal, these reimagined environments become even more remote from reality as the reflective nature of the surface seems to make the image shift and change.



Rebecca Jones
Aloes (2011)
 Paper and wire
 23 x 46 x 20 cm



Rebecca Jones
Wallflower (2013)
Paper and wire
16 x 45 x 30 cm



Rebecca Jones
Twigs (2013)
Paper and wire
27 x 28 x 21 cm

Riaan van Zyl

Having completed his BA(FA) Honours in 2001 through UNISA, and having exhibited internationally and locally in numerous solo and group exhibitions, Riaan van Zyl continues to push the boundaries of contemporary art and classical techniques and concepts. He is always looking for original projects and interesting subject matter, living out his passion for art.

Since the start of Riaan's career, he has taken primary inspiration from everyday, ordinary ideas and his perception of things around him, effectively capturing their fascination and value with a de-constructed eye. At first glance his work appears abstract and confusing, but the results have a personal syntax, punctuation and orchestration. They become a performance of movement rather than a standard drawing.

Whisper formed part of an exhibition by Riaan entitled *Pulse*; a series of sketches and paintings. The magnetic heartbeat of the world is sketched using the sculptural form of trees and a surrealist horizon, thus creating a cardiogram of our existence.

Riaan assembles contrast, line and structure to explore the vast visual landscapes that challenge the understanding of our milieu. Sketches composed of random lines in space or strong emotive mark making on canvas, employs open spaces and geographic expanses to create strong composition. Following the precepts of expressive minimalism, a conceptual framework is created for the viewer to introspect.

He uses his chosen mediums to their full potential. Many layers of oil paint, hundreds of erasers and a lot of charcoal. In his large sketches and paintings, the forced scale consistently creates strong and powerful images. His engagement with the landscape provides a portal through which we can enter his extraordinary world. Some of his works function as both an exercise towards line and movement - a result achieved through copious daily 'drawing'.

"The faster we move the less we see the details. We are missing the basics. I create artworks in the hope of making people 'pause' and look more closely and differently at the world."

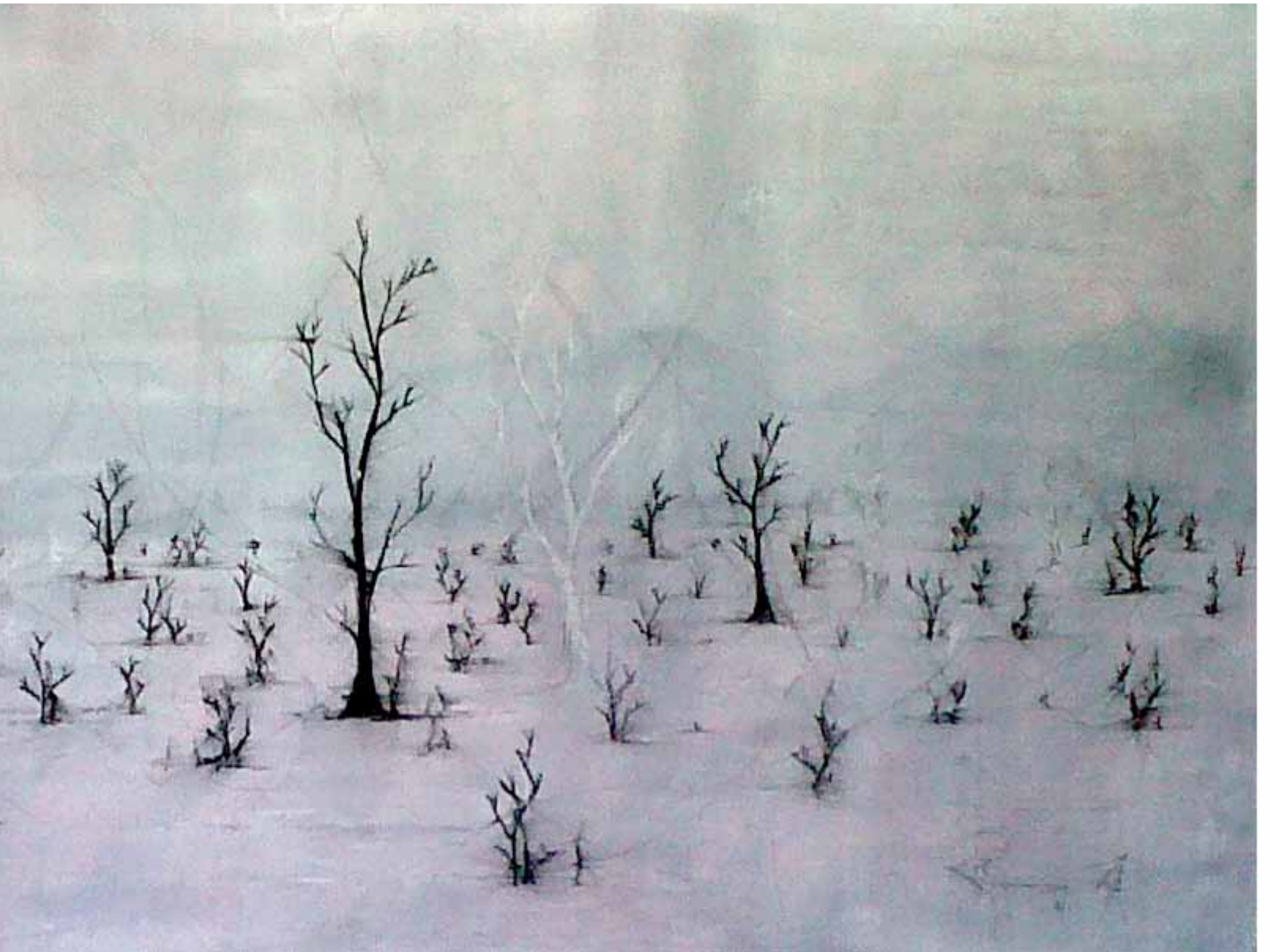
Riaan in his studio.



Riaan van Zyl
Leinium Movendo

Riaan van Zyl
Whisper... (2011)
Oil paint and self-made
oil charcoal on canvas
240 x 100 cm





Stefanie Schoeman

Prior to completing my degree at the Michaelis School of Fine Art (UCT) I did Industrial Rope Access (rigging) whilst travelling the UK and Southern Africa. Travelling made me constantly aware of the changing landscapes around me and in trying to find moments of stillness (rest) within the landscape, I re-established a childhood connection with the earth. These moments installed a fierce environmental awareness within me.

Since then I have been making art, and continuously try to look for new ways to communicate mindfulness.

Although I majored in sculpture, my rigging influence remains a strong part of my art making process as I build suspended three-dimensional installations, often comprising of the things I collect during my travels (moments, images, objects, and thoughts), marrying four years of rigging with four years of art school.



Audience members interacting with Stefanie's works during the exhibition opening.



Stefanie Schoeman
The Earth Series 7 - 10 (2013)
Found stones, bones and wood,
bamboo cotton and beeswax
Dimensions variable

The Earth Series was born after a six month work trip in Namibia. It started with a triptych entitled *Maandlandskap* (Moonlandscape) and was exhibited as part of a group exhibition called *Walk this Earth Alone* at the Grande Provence Gallery. Thereafter *Earth* (cycles 1 & 2) was created for a group exhibition at the Green Expo (CTICC) entitled *(eco)nversations* which resulted in my making *Earth Blue* as a private commission. These cycles have now extended to include a total of 10 works (existing and non-existing; as I often deconstruct (recycle) work to make new work out of them.)

They are about deserts, greenness and water (emptiness, newness and healing). About connecting with the Earth (like-in falling down and hitting the ground hard - and then getting back up again). About changing with the scenery and finding Home in the landscape.

The Earth Series no.9 (detail)



Stefanie's studio.



Stefanie's works during the exhibition opening.

Tanisha Bhana

Listening to the silent voices of life's landscape, I imagine a future legacy, contemplating what is left behind and what lies ahead. My images aim to thrust one to a subconscious core, prompting memories of our chosen voyage, while looking back towards a future in progress.

When present in life's quiet places, I listen to the whispers of trees, veld, soil and bones, and share their stories in my images. In sensing the undertones of the soil that we walk upon, do we sometimes reconnect with our inner soul? My works invite the viewer to remember their innermost pieces gone astray.

We live in a time of immense social and environmental upheaval, fundamental change, deep-seated fears and fragmented structures. And we bear witness to some of the environmental penalties of our distracted human goals and short-term economic achievements.

We live in societies where collective paradigms often define our life paths and sometimes inhibit our capacity to be intellectually free enough to take the fearful decisions that may lead to achieving our true potential. By using paradoxical symbols, I depict the simultaneous senses of beauty and disgust in life's experiences. Synchronizing the pleasure and pain of life's choices and chains, my works ignite a subconscious repulsion and connection to common associations that tie us together.

My work shares a perspective that is drawn from a deep connection with my ancient heritage, and a grounded conduit to the core that binds us. They are the mirror left behind while the imprint of our footsteps remain. I record the human trail; so that we may look at ourselves and remember who we are. Contemplating our internal and external ruins, they simultaneously signify an end and a beginning.



Tanisha at work.



Tanisha Bhana
God's window (2013)
Archival pigment print
80 x 80 cm

Vicky Wanliss



Vicky's studio.

Born and raised in the small town of Tullaghan, my free spirit and creative tendencies were nurtured by the picturesque valley and creative community. Once I left High School I was largely left to my own devices. I obtained an Associate Degree in Performance from Trinity College London, and I developed my technique and process in art through experimentation, practice and appreciation of the masters.

I did a variety of work, including portraiture, murals, and signage and even had

the opportunity to exhibit in some galleries. I played guitar in hotels and restaurants, old age homes and taught classical guitar. I currently teach a games and music class at a play school, for two to four year olds.

In 2012 I organised my first solo exhibition, *Suspended Belief and Simple Pleasures*, where I exhibited my twenty piece collection and performed my own modern and classical guitar compositions at the opening night.

Vicky Wanliss
Me Tree (2012)
Oil on canvas
26cm x 91cm

Behind the Blue (2012)
Oil on canvas
26cm x 91cm



My motivation is to share my enjoyment, and reverence for existence and art, and I hope to extend beyond my own vision and capabilities to join a resonance of creative living.

I am intent on stretching myself by setting higher and bigger goals; by creating new combinations of art and music and finding new ways of sharing art with people. This same curiosity and intuition applies to the music teaching methods I have developed.

I have applied the systems of chaos and order in nature to my creative process. I collect random materials and experiment with them until I feel a potential for truth and harmony. I then arrange them according to aesthetic principles of balance. A deeper emotion is revealed

to me when painting; the concentration occupies my analytical mind and I experience the emotional message within the image. The message I received from the two paintings exhibited here was a beautiful co-operation and support between masculine and feminine; and the vastness of our understanding of life and the universe. My creative chaos extends from my art into my music, and I translated three of my paintings into music. I also use visual imagery from other sources to inspire my music.

I am grateful for the great mystery of who we truly are, and hope to remind people of the unpredictable, creative quality of nature and life.

"My inspiration struck when I fell in love for the first time. Awed by the magnificence of existence, and the beauty of life, I wanted to be a creator and make my life a creation; to share the feeling of empowerment. Each day I am inspired and humbled by the generosity and kindness of love, and the possibilities it brings."



Vicky pictured during her performance at the Lovell Gallery.

Ymke Hemminga

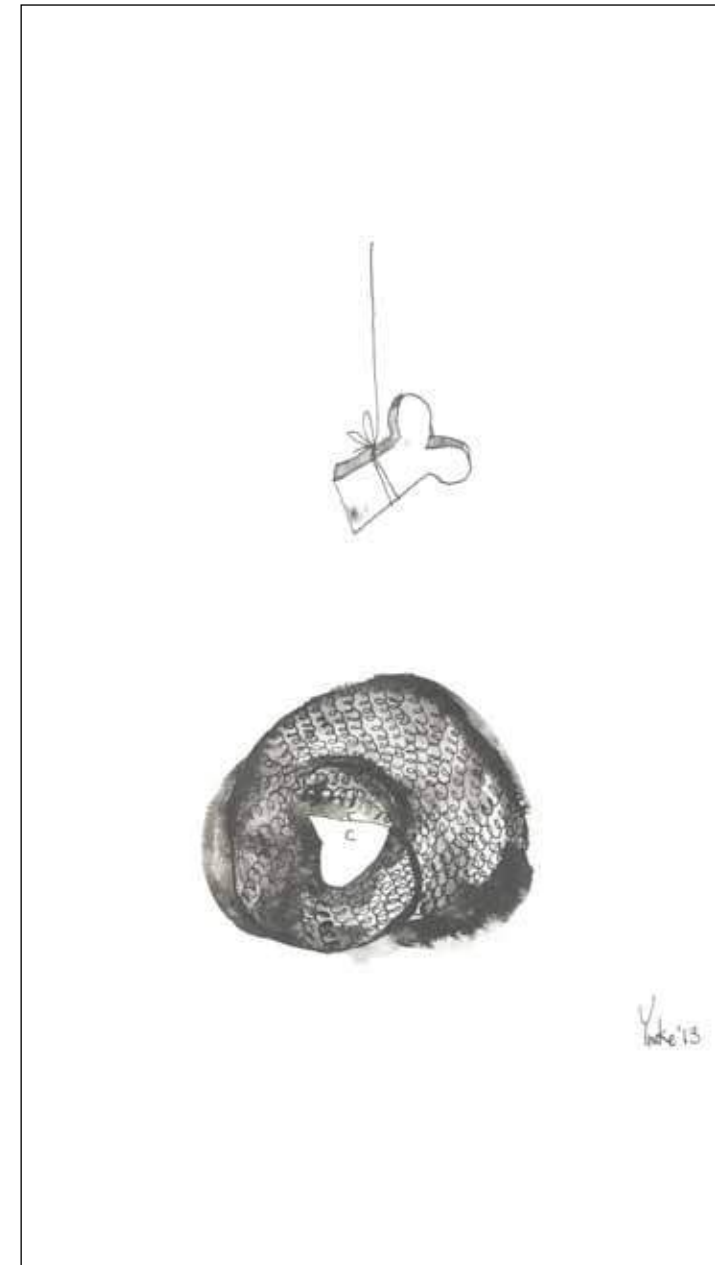
Ymke Hemminga was born in Waddinxveen in 1974, a village of Benoni-esque boredom in the Netherlands. She spent years thinking whilst cycling, drawing, dreaming of uninterrupted horizons, and writing, padded with a fair amount of faffing. After travelling, studying Fine Arts in South Africa, then creative- and play-writing in Amsterdam, she landed in South Africa permanently in 2003, where an uninterrupted horizon was found on a smallholding in Boschkop east of Tshwane.

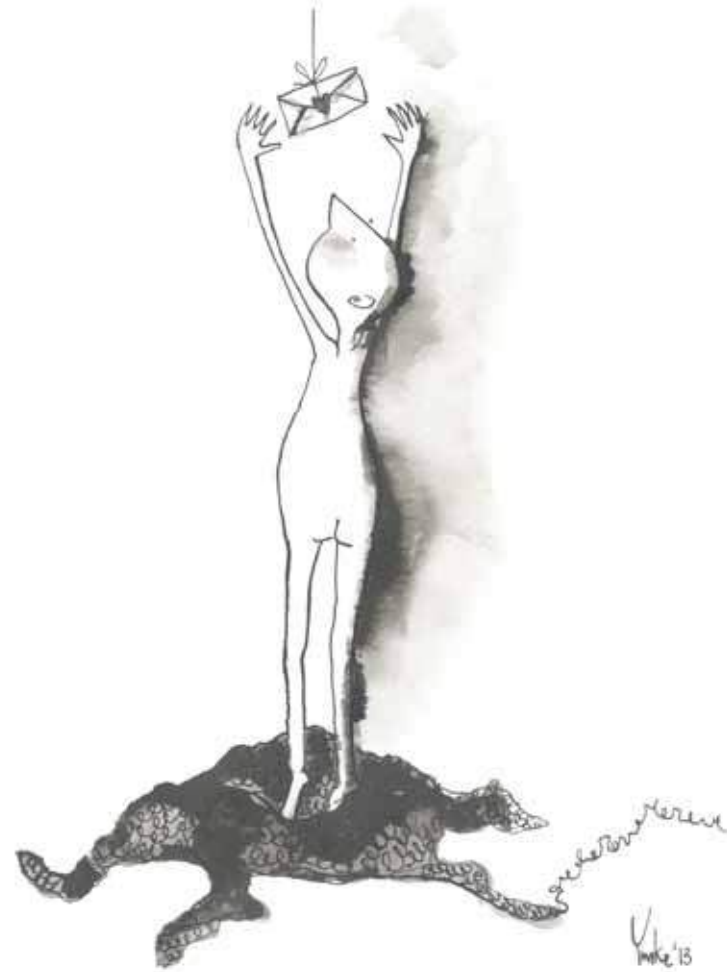
Scratch the Surface/Ymke has been illustrating and writing freelance since 1999. The keyword here is analog! Un-photo-shopped pen and ink scribbles often accompanied with long limbed, poetic cursive writing.

Inspiration

All absurd and beautiful aspects of being human: people and their ornaments and inventions. That there are people out there dedicating their lives to inventing ‘rubber-pet-brushing-gloves’ or saving whales or being Nelson Mandela or Paris Hilton. Human beings seem to be the kings and queens of distraction from the dazzling responsibility that we humans, as opposed to say a Cocker Spaniel, can think, feel, speak, laugh and choose.

I’m always trying to find the humour in mundane daily acts, like doing dishes and groceries. I collect moments, items that evoke a grin or a giggle. I take laughing very seriously; I think it’s all we’ve got to rise above ourselves, to connect and evolve and to keep going on without becoming cynical.





Ymke Hemminga
L-R: *Sleep*, *Wake* and *Up* (all 2013)
Pen and ink drawing on archival
21 x 30 cm

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Acknowledgements

Thank You!

To all the participating Artists;
Writers, Performers, Musicians and Visual Artists.

It was a joy to share in your inspirations, creative processes and outcomes.

To the Lovell Gallery:

Tamzin Lovell for providing the space and platform for expression.

And Brendon van Kraayenburg for your help with logistics.

To David Brits for your help with the layout and design of the invites and this catalogue.

And to Emma Willemse and Mandy Conidaris for your guidance and advise in editing and curating.

May there grow, from this, many more creative collaborations . . .

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