

IMMINENT AND EMINENT ECOLOGIES





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Catalogue for the exhibition

IMMINENT AND EMINENT ECOLOGIES

Curated by Leora Farber and Brenton Maart

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INTRODUCTION

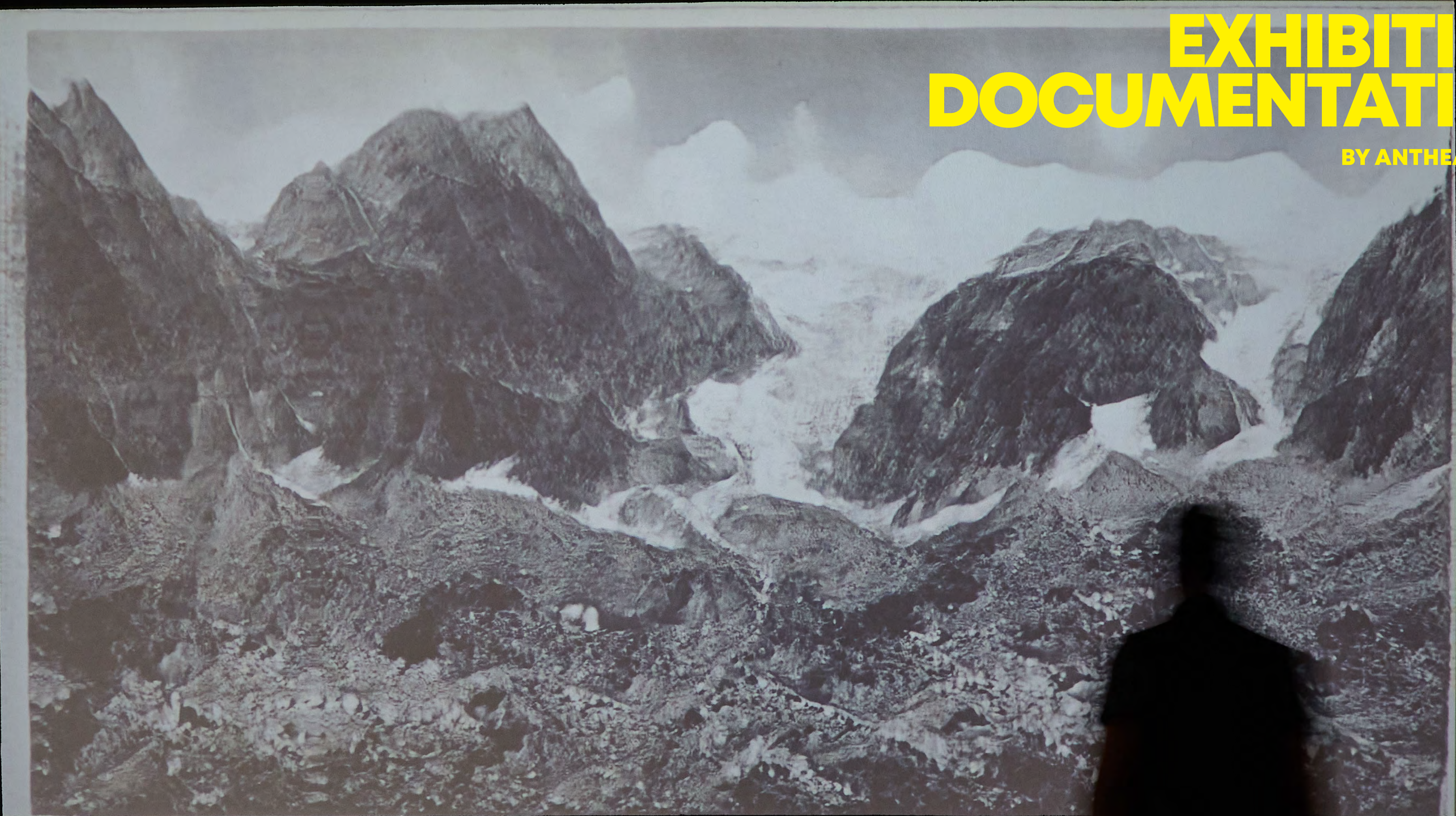
Imminent and Eminent Ecologies is a group exhibition – held at FADA Gallery, University of Johannesburg, 2024 – of leading African and international bio- and eco-artists whose works foreground the entanglement between living and non/living forms, humans and the more-than-human, and the effect culture has on environments. The exhibition advocates that holistic decolonial practice can only be manifest through breaking down the artificial boundaries between species, and between the organic and elemental. An important outcome of this dismantling of barriers is the emergence of a new kind of trans-species democracy, the constitution of which is premised upon what theorist and physicist Karen Barad terms ‘intra-actions’ based on empathy, care and respect.

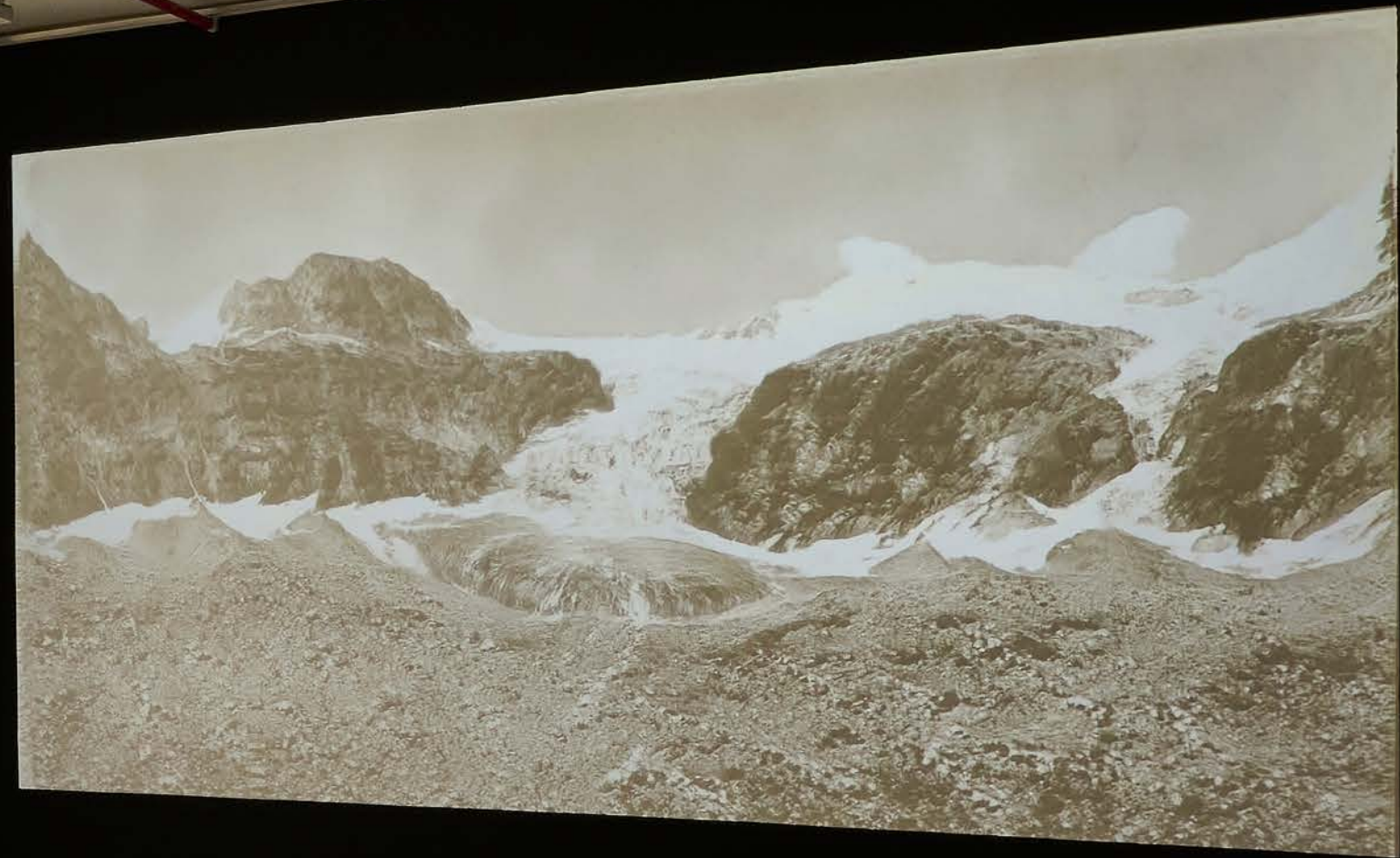
Curators Leora Farber and Brenton Maart present the work of VIAD team members, artists-in-residence, research associates and invited artists Adam Broomberg and Rafael Gonzalez; Janneke de Lange; Stacy Hardy; Russel Hlongwane, Francois Knoetze and Amy Louise Wilson; Dean Hutton; Bronwyn Katz; Nandipha Mntambo; Milliswa Ndziba; Uriel Orlow; Theresa Schubert; and Louise Westerhout.

A programme of walkabouts, discussions and seminars, and video and textual production and publication accompanied this exhibition curated by VIAD’s newly-established Bioart + Design Africa research stream. For further details, please follow us on Facebook and Instagram or visit our website – www.viad.co.za.

EXHIBITION DOCUMENTATION

BY ANTHEA POKROY

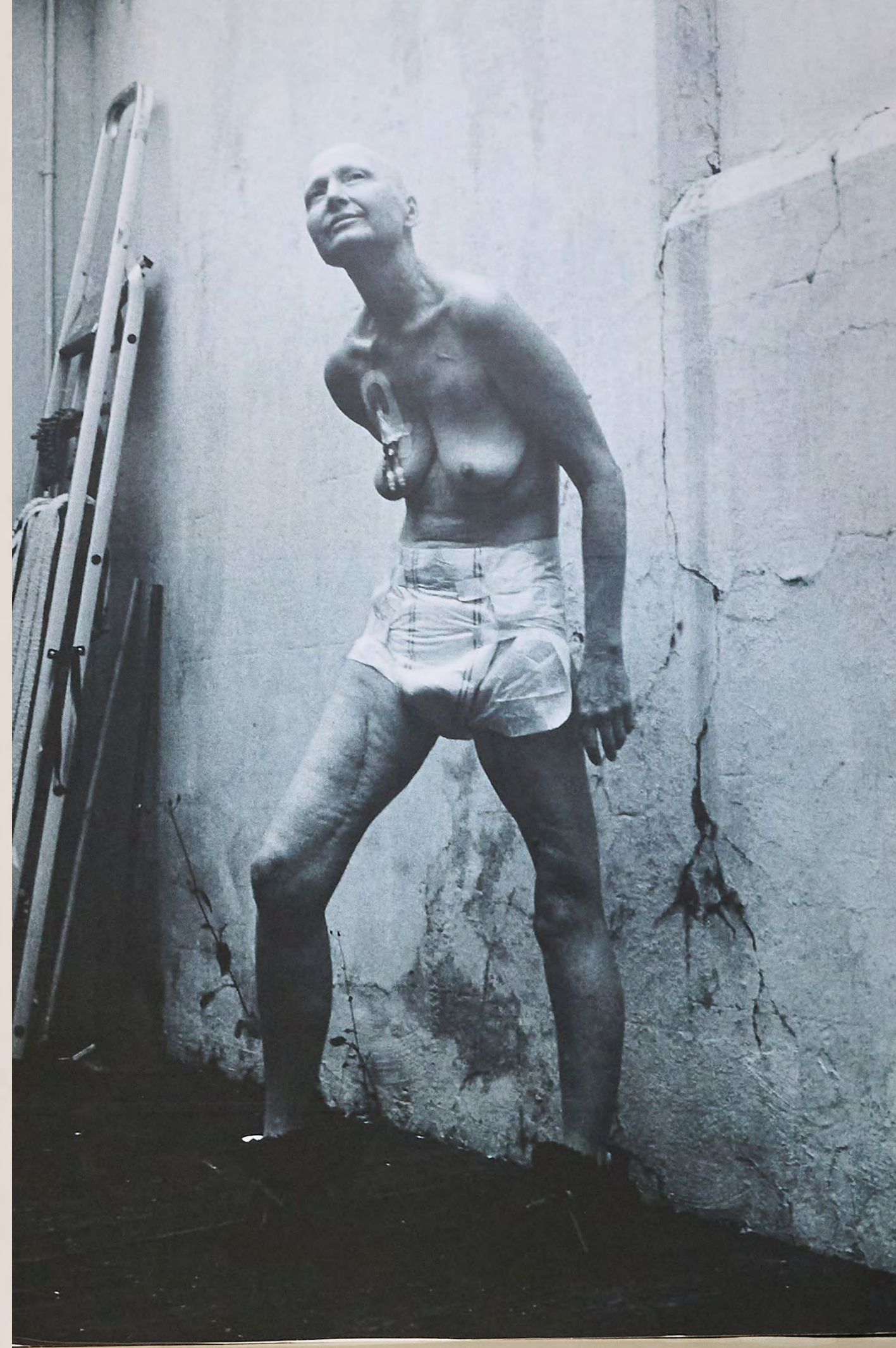
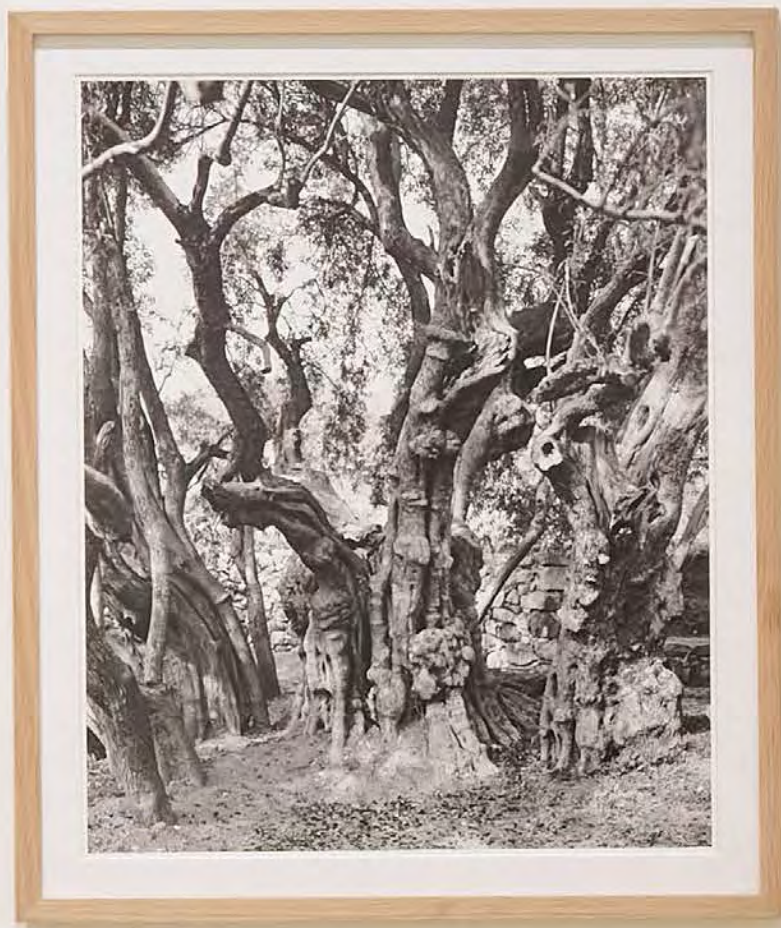
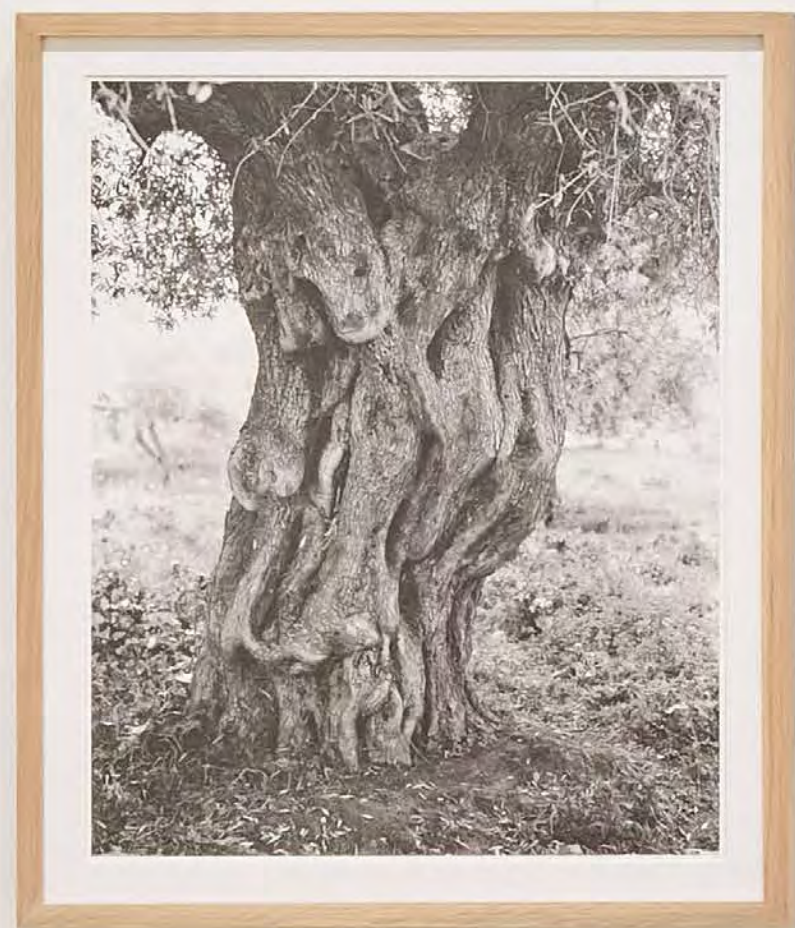


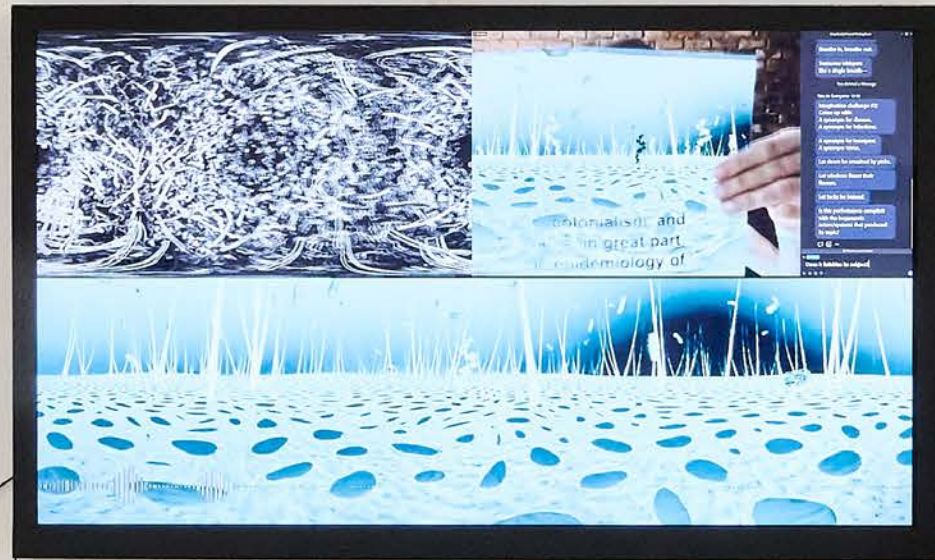










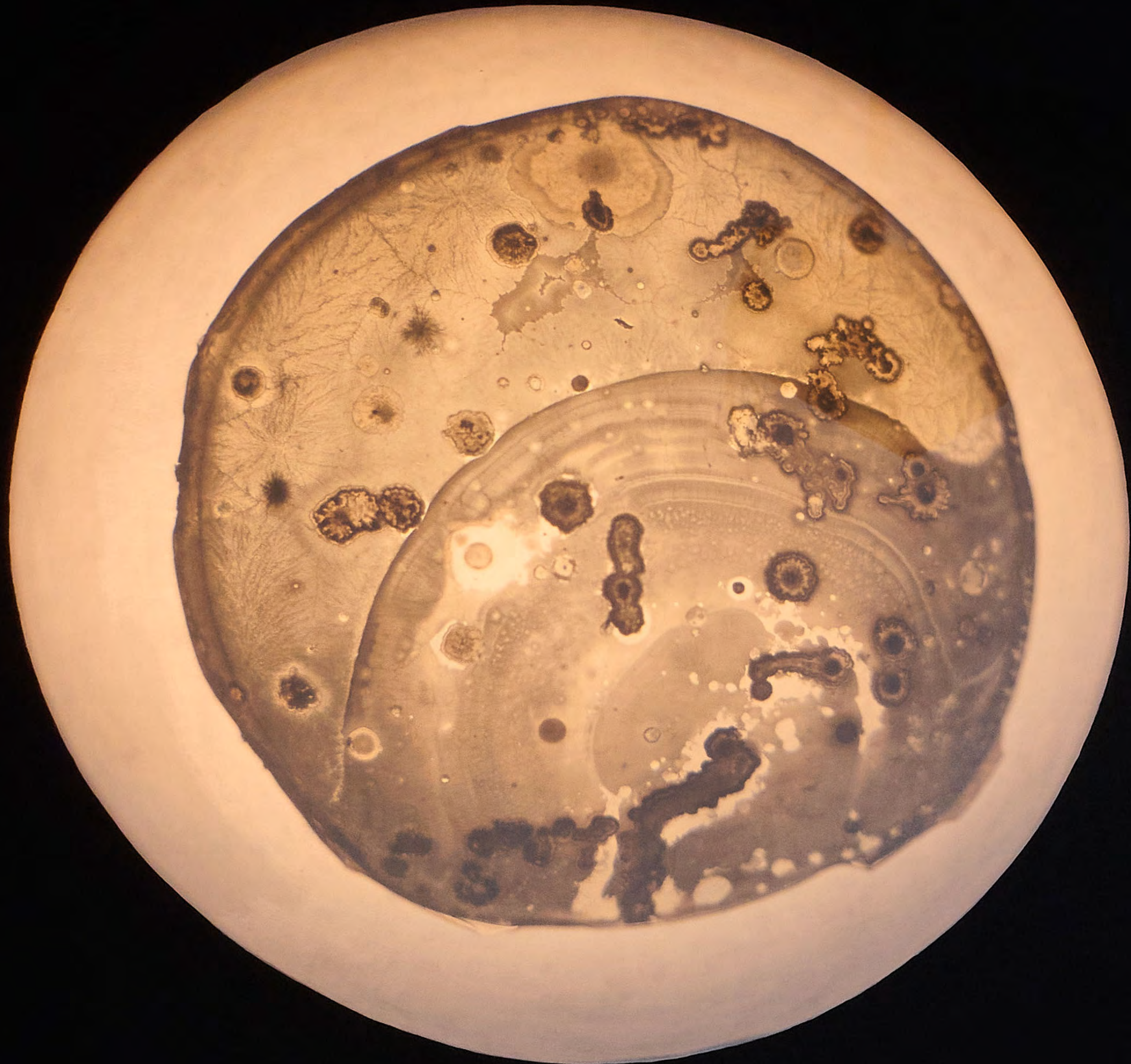




*The people of the Sky World
can't hear our cries. What
should have been our childhood
haunts us from above, while we
mourn at our burial ground.*







HUMANLY POSSIBLE

Then – Now – Never?

AN ESSAY BY ASHRAF JAMAL



When did ‘ecology’ take hold as a precept for the analysis of culture? When did art and design become mulch? And as for the reversion of the ‘individual’ back to its contrary root source, the ‘indivisible’? Was it when hubris proved unsustainable, greed impermissible? And when might that have been? Any number of tipping points can be cited that have made it impossible to imagine that the centrality and apex of ‘Man’ was ever a good idea. A fundamental error occurs in Genesis 1:26-31: ‘God said “let the earth produce vegetation. Let the earth produce every kind of living creature. God said let us make man in our image, in the likeness of ourselves, and let them be masters of the fish of the sea, the birds of heavens, the cattle, all the wild beasts, and all the reptiles that crawl upon the earth”’. An insidious ventriloquistic exercise – ‘God said’ – disguising an overweening and appalling self-regard? Doubtless the catastrophe of the Anthropocene is by no means as recent as we would like to imagine. The narcissistic man-made destruction of the planet is age-old. We know this from Percy Bysshe Shelley’s great poem, *Ozymandias* – first published in *The Examiner* in London in 1818 – in which a monumental folly created by a mad king is now a dereliction: ‘No thing beside remains. Round the decay / Of that colossal wreck, boundless and bare / The lone and level sands stretch far away’. We also know human vainglory through the Dutch vanitas tradition. The list is endless. My point? That so-called ‘civilisation’ has proved far more catastrophic than beneficial. That human life is contagion.

It is unsurprising, therefore, that an acute interest in the microbial has returned, that science and art have synergetically conspired to understand the fatality of the human economy and to find solutions to alternative modes of cohabitation. In the 1970s, Felix Guattari posited a *molecular revolution*: ‘We are not in the world, we become with the world; we become by contemplating it. Everything is vision, becoming. We become universes’. It is this *becoming with* that signals an epistemic shift away from centralised and neurotically egoistic paradigms of being. Contagion need not be understood negatively. On the contrary, it can and must be understood as a productive entanglement. In this regard, consider the omnipresence of mine dust in Johannesburg, the epicentre of extractive capital in South Africa. Dust is the *sine qua non* that defines the city – its essential, indispensable, necessary register. To suppose dust a pollutant instead of a fact of life, reveals the neurotic obsession with purgation and cleanliness – and its alignment with godliness – that is the hallmark not only of denialism, but also a constitutive, delusory fixation with human exceptionalism. But as Michael Marder bluntly reminds us in his monograph, *Dust*: ‘Humans are nothing but dust looking through dust at dust’. It is through this chastening self-recognition that we can, more productively, address Guattari’s epistemological shift from haplessly, or arrogantly, being in the world to becoming one with it.

In 8 CE, Ovid, while in exile, pens *Metamorphoses*. ‘My purpose’, Ovid writes, ‘is to tell of bodies which have been transformed ... from the earliest beginning of the world, down to my own times’. The magisterial nature of Ovid’s need for accountability is salutary. Today, we find that nothing has fundamentally changed. Ours remains a default mode in need of a corrective. Transformation remains key, a transformation that cannot be detachedly understood. For as Louis Pasteur notes in the late 19th century, “Every living thing comes from a living thing,” because nothing ever comes from dead matter. If Mary Shelley’s *Frankenstein* – penned in 1818 when she was sixteen – is revealing in this regard, it is because, like Steve Jobs, she sought to animate the inanimate, to ‘galvanise’ the ‘soul’. The catastrophic implication of this vanity is now obscenely present in a metastasised social media, the realm, par excellence, of the soulless and undead. It is a living organism that promises new life. If death defines our technologised cultural economy, it is because we revolve about our corpses. But we can never be the sum of this airless and soulless realm. While we choose to survive in-and-through our hollowed-hallowed silos, while we choose the rage and hatred that captivity, compounded by delusory connectivity, generates, we also instinctively know this life choice to be fatal. Which is why, unsurprisingly, we find ourselves trapped on a besieged earth defined by the death instinct. Our air,

water, ground are under threat. Why have these elements become weaponised instead of remaining a universal common? ‘No agent exerts a more continuous power upon man than the atmosphere by which he is surrounded’, James Boswell notes in the mid-1800s, the Industrial Age. Turner, Whistler, and Monet painted the horror in the sky. Today, our atmosphere has become a violation. Over the last twenty years, there has been a 60% increase in toxic chemical and ambient air pollution. That water, in 2020, became financialised – a commodity derivative on the Chicago Mercantile Exchange – further compounds the evisceration of any planetary humanity, any natural resource.

That we now choose to speak, after Kirksey and Helmreich, of an ‘anthropology of life’, an emergent ‘multispecies of ethnography’, affirms the urgent need to recover a kinship between humans and the natural world. This was Ovid and Pasteur’s point. That the marine documentary filmmaker, Jacques Cousteau, should remind us that ‘Human blood is a testament to life’s origins in the ocean: its chemical composition is nearly identical to that of sea water’, is telling. Are we not amphibian, made of earth and water? And is the simulacral fantasy – that we are made in God’s likeness – not the fundamental moral-ethical-designed error? If an anthropology of life is vital, it is because it recognises our inextricable connection with-and-to other organic matter – minerals, liquids, gases, organisms – that when combined makes continued life possible. Gayatri Spivak notes in ‘Planetarity’, that the Earth is more than just our home – it is the fertile ground that supports all plant life and the ecosystems they form – including our immensely fragile and deeply perverse human ecosystem, preternaturally disposed to its own extinction.

Against this disposition, we have fine naturalists like Robert Macfarlane. Against an amoral desecration of a multispecies value system, against the monstrous refusal to account for the horrors of an extractive capital. As I write, *Daily Maverick* reports that ‘Tens of thousands of indigenous trees – including baobabs and other specifically protected species – are set to be the first casualties of a massive heavy industry development plan in Limpopo. The scheme is driven by the provincial government and Chinese developers, who have touted it as the most competitive energy metallurgy special zone in the world.’ Against continued colonial-capital greed, Macfarlane posits the vital importance of a ‘deep time’: ‘Deep time’ is the chronology of the underland. Deep time is the dizzying expanse of Earth history that stretches away from the present moment. Deep time is measured in units that humble the human instant: epochs and aeons, instead of minutes and years. Deep time is kept by stone, ice, stalactites, seabed sediments as well as the past’. If this ‘underland’ is vital for ‘the material structures of contemporary existence’, it is because it confounds extractive capital and challenges the prevailing narratives of fatality or redemption – predictive turns to the ideological Left or Right, which can be troublingly interchangeable, and inherently devoid of any grounding ethic and agency.

‘Language is fossil poetry’, writes Ralph Waldo Emerson in 1844, ‘[a]s the limestone of the continent consists of infinite masses of the shells of animalcules, so language is made up of images, or tropes, which now, in their secondary use, have long ceased to remind us of their poetic origin’. Emerson’s view, like Macfarlane’s over a century later, reminds us of the criticality of a life-affirming, densely sedimented poetics when considering the past, present, or future. We require a ‘deep time’ to manage our current catastrophe. We require artists and scientists, and composites of both, to help us understand this moment. In short, we require ‘fossil poetry’. The exhibition – ‘Imminent and Eminent Ecologies’, curated by Leora Farber and Brenton Maart – is one such engagement. In the play of words – imminence/ eminence – it is urgency and optimal value that matter. But there is also the added implication of rising ground, some ecological and geological shift, a latent unrest and possibility. This view is implicit in another cognate – immanence – that underscores the exhibition’s core critical concerns. Here, furthermore, we return to fossil poetry – a sedimented

complexity. Hence, for the curators Farber and Maart, the advocacy of a multispecies natural-creative-cultural ecology that breaks down ‘the artificial boundaries between species ... between the organic and elemental’. As the curators note, ‘An important outcome of this is the emergence of a new kind of trans-species democracy composed of multiple materialities – a democracy, the constitution of which is premised upon what theorist and physicist Karen Barad terms “intra-actions” based on empathy, care and respect’. That it is precisely the empathic that is under threat – despite the urgent need for it – reveals the precarity of this historical moment. However, if imminence, and immanence, are critical, it is because both reveal the acute degree to which humans and the earth we inhabit, and which inhabits us, are perversely incapable of refuting a pernicious herd ideology, resistant to exploratory intra-active exchange.

The core concerns of the exhibition are precarious and reparative and biological ecologies. While they can be interpenetrative, they can also operate independently. Difference, after all, is founded on singularity. Crosspollination is strategic. In the works of Bronwyn Katz, for example, autochthony meets visualisation, sound meets the eye, the human and natural songline its aesthetic configuration. In Adam Broomberg and Rafael Gonzales’s photographic record of olive trees in war-torn Palestine, we find the obscene aggregation of the organic and political – a psychic violence at the root of an irreconcilable discordance. Uriel Orlow echoes this focus by perceiving ‘plants as political actors’ in a haunted, man-made world. If earth surfaces, if plants refuse neglect, if the built environment denies nature, then, like the structural folly in *Ozymandias*, it must, inevitably yield, for nature cannot be suppressed, and neither can the hurt that haunts human hubris. If hauntology is omnipresent, it is because we cannot suppress that which we fear most – ourselves. The Russel Hlongwane / Francois Knoetze / Amy Louise Wilson exorcism of ‘suppressed histories’ signals this inescapability.

However, the return of the repressed is merely a dimension of a more complex interface of the human-spiritual-organic-cultural. It is a sickening denialism that provokes this exhumation. But, there are far more proactive ways in which to uncover the inextricable bondage of the organic and elemental. Here, perhaps, Francois Knoetze’s fascination with the ‘life cycles of discarded objects’, in its integral relationship to waste as an extension of human life, its continuation in an unending cycle of birth-death-decay and its subsequent transmogrification, finds kinship in Friedrich Nietzsche’s eternal recurrence. Sickness, after all, is best understood as a symptom rather than a pathology. And here, furthermore, Nicolas Bourriaud’s ominous anticipation – ‘the human being ... no longer a full participant of life on earth, but a material caught up in a mechanism’ – reveals an inescapable toxicity that must, if it is still possible, be challenged.

In his final essay, *Pure Immanence: A Life*, Gilles Deleuze writes that ‘It is only when immanence is no longer immanence to anything other than itself that we can speak of a plane of immanence ... We will say of pure immanence that it is A LIFE, and nothing else’. It is our disposition to make comparisons, to metaphorically equate the unequal, that blinds our ability to understand life in-and-of itself. In a reactive and reactionary world, comparison is a disease, a means to divide human beings, hierarchise values, ensure the perpetuation of the Self at the expense of the Other. It is a pernicious cultural economy, globally operational today, that refuses the foundation of planetary humanism – compassion. Which is why, distressingly, Deleuze speaks of the negative turn in global thought, when it ‘becomes negative, life depreciates, ceases to be active, is reduced to its weakest forms, to sickly forms that are alone compatible with the so-called higher values. It is the triumph of “reaction” over active life and the negation over affirmative thought’. Indeed. And it is this attrition which, against the odds, we must continue to combat.

It is not as a counter measure but as a radical alterity that ‘Imminent and Eminent Ecologies’ emerges. It is a revolt of the earth and the imagination, as contemporaneous as it is also locked into ‘deep time’, as much about now as it is a kind of ‘fossil poetry’. An archaeological dig, a psychological riposte, a biopolitical wager, a radical critique, its role is to override divides, parry synergies, expose paradox, reveal suppressed sonorities. It is a reminder of what remains humanly possible in this post-human Anthropocene age. As Sarah Bakewell notes in *Humanly Possible: Seven Hundred Years of Humanist Freethinking, Enquiry and Hope*, ‘our moral lives should be rooted in the mutual connection between people. It is fellow feeling, not being watched and judged according to divine standards, that grounds our ethics’. This is Farber and Maart’s curatorial objective. However, a human connection also supposes a human revolution in relationships in a complex bio-political-cultural-organic-elemental ecology. In such a world it is the differential that allows for the greater connection. The question and challenge we must pose is as follows: How do we make connections across time, how permit the intra-actional, how honour our humility rather than our daemonic hubris, how can and must we connect as an intra-species-based life form. *Then – Now – Never?*

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Tony Carnie, ‘Limpopo Chainsaw Massacre’, *Daily Maverick*, 12 Nov 2024.
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Michael Marder, *Dust, Object Lessons Series*, London:Bloomsbury, 2016.
Ovid, *Metamorphosis*, translated by A.S. Kline, www.poetryintranslation.com, 2000.
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ASHRAF JAMAL is a Senior Research Associate in the Visual Identities in Art and Design Research Centre, University of Johannesburg. He is also on the board of the Arak Collection in Doha. Jamal is the coauthor of *Art in South Africa, the Future Present* and coeditor of *Indian Ocean Studies, Social, Cultural and Political Perspectives*. Jamal is also the author of *Love themes for the wilderness; The Shades; Predicaments of culture in South Africa; In the World; Strange Cargo*; and *Looking into the mad eye of history without blinking*.

ARTWORKS



ADAM BROOMBERG AND RAFAEL GONZALEZ

Anchor in the Landscape
Five photographic prints
Each 50 x 40 cm
2023

Anchor in the Landscape

The olive tree is an emblem of Palestinian identity, culture and resistance. It supports the livelihoods of more than 100,000 Palestinian families, is a centre of traditions and identities, and has long been a target of destruction and theft. Since 1967, 800,000 Palestinian olive trees have been destroyed by Israeli authorities and settlers. Adam Broomberg and Rafael Gonzalez have been photographing olive trees, many of which are thousands of years old, in the Occupied Territories of Palestine. Their exhibition and book project brings together their studied, absorbing portraits of these trees that act as fixed points in a historic and transforming landscape that is constantly disputed, altered and increasingly destroyed. Each portrait bears witness to the presence and resilience of the Palestinian people and their relationship with the land.

The project is published by Mack Books with a text by Dr Irus Braveman. It was exhibited at the 60th edition of La Biennale di Venezia.

Anchor in the Landscape is an Artists + Allies x Hebron project with Issa Amro.

Biographies

Adam Broomberg (b. 1970, Johannesburg) is an artist, activist and educator who currently lives and works in Berlin.

Broomberg is currently practice supervisor on the MA in Photography & Society at The Royal Academy of Art (KABK), The Hague. The artist was recently a visiting professor in the Media Arts Department of the Karlsruhe University of Arts and Design (HfG) and between 2016 and 2022 was professor of photography at the Hochschule für Bildende Künste (HfBK) in Hamburg.

Broomberg’s most recent work *Anchor in the Landscape – a photographic survey of olive trees in Occupied Palestine* has just been published by MACK books and was exhibited at the 60th edition of La Biennale di Venezia. The artist’s activist work includes the founding of Artists + Allies x Hebron (AHH), an NGO that Broomberg co-directs alongside the celebrated Palestinian human rights defender Issa Amro. Their recent project, *Counter Surveillance*, entailed installing surveillance cameras in olive groves in Hebron, Palestine and broadcasting the livestream to numerous international institutions in an attempt to enlist the public to protect the ancient trees from destruction by illegal settlers and Israeli authorities.

For two decades, Broomberg was one half of the critically acclaimed artist duo Broomberg & Chanarin. Together they presented numerous solo exhibitions, most recently at Fabra i Coats Centre D’Art Contemporani Barcelona (2021);

The Centre Georges Pompidou (2018); and the Hasselblad Center (2017), amongst others. Broomberg’s participation in international group shows include: 8th Triennial of Photography – *Currency*, Hamburger Kunsthalle (2022); the Yokohama Triennale (2017); Documenta, Kassel (2017); *The British Art Show 8* (2015-2017); *Conflict, Time, Photography* at Tate Modern (2015); Shanghai Biennale (2014); Museum of Modern Art, New York (2014); Tate Britain (2014); and the Gwangju Biennale (2012). His work is held in major public and private collections including the Art Gallery of Ontario; Baltimore Museum of Art; Centres Pompidou; Cleveland Museum of Art; MoMA; Stedelijk Museum; the Tate gallery; Yale University Art Gallery; and Victoria & Albert Museum. Major awards include the Arles Photo Text Award (2018); ICP Infinity Award (2014) for the work *Holy Bible* (2013); and the Deutsche Börse Photography Prize (2013) for *War Primer 2* (2011).

Rafael Gonzalez (b. 1997, Saint-Cloud, France) is a lens-based artist and educator living and working in Berlin. Gonzalez is an alumni of the one-year program at ICP in New York and is a founding Board Member of the Berlin-based NGO Artists + Allies x Hebron since 2023. After a period of working as Adam Broomberg’s studio manager, Gonzalez collaborated with Broomberg on *Anchor in the Landscape* (2023). Gonzalez currently teaches at the SRH Berlin School of Design and Communication.







BRONWYN KATZ

!Khāllaeb (Flowering Season)
Greywacke, sandstone, slate, copper, river stone, jasper, rose quartz, blue gum, pine, black wattle
319 x 953 x 33 cm
2024

Artist Statement

Bronwyn Katz’s practice engages with land as a repository of love and trauma, reflecting on the notion of place as lived experience, and the ability of the land to transmute, remember and communicate. Working with raw materials such as iron ore, or human-made objects such as a foam mattress and bed springs, Katz’s approach to making is driven by intuition, storytelling and the safeguarding of indigenous knowledge systems.

The artist’s sculptures and installations refer to the political context of their making, embodying acts of resistance that draw attention to marginalised communities and the exploitation of land. For Katz, the language of abstraction gives form to what which remains nameless and is unidentifiable. The artist’s minimalism is one that converses with early forms of abstract art methods and traditions of mark-making that long predate western modernism.

!Khāllaeb (Flowering Season)

Through sculpture, installation and audio, Katz combines an interest in the body, the terrestrial, the celestial, and water to offer a picture of interdependence articulated as love. The concept of reciprocity is carried forward in the wall-based installation *!Khāllaeb (Flowering season)*. Arranged as a constellation, the work features the driftwood of invasive alien trees sourced from freshwater locations, and local stones washed by the rainwater that enters the artist’s studio. These elements are woven together with copper wire, a medium as conductive as the water that shaped both the stone and the wood, bringing material form to the artist’s discussion of the cycles of renewal.

Biography

Bronwyn Katz was born in 1993 in Kimberley, South Africa, and works between Cape Town and Kimberley. Katz’s recent solo exhibitions include *Kaeen-de-haree, Lively Sunshine* at Andrew Kreps Gallery, New York (2023); *Tus tsīlxurub, Rain and Drought* at MASSIMODECARLO, Paris (2023); *I Turn Myself into a Star and Visit My Loved Ones in the Sky* at White Cube, London (2021); *Salvaged Letter* at Peres Projects, Berlin (2019); */ // ! =* at blank projects, Cape Town (2019); and *A Silent Line, Lives Here* at Palais de Tokyo, Paris (2018).

Katz has participated in group exhibitions such as *SIGHTLINES on Peace, Power & Prestige: Metal Arts in Africa* at Bard Graduate Center Gallery, New York (2023); *The Milk of Dreams* at the 59th International Art Exhibition of the Venice Biennale (2022); *Soft Water, Hard Stone* at the New Museum Triennial, New York (2021); the Future Generation Art Prize exhibition at PinchukArtCentre, Kyiv (2021); *Upkeep: Everyday Strategies of Care* at The Arts Club of Chicago (2020); *We Aim to Live* at Zuzeum Art Centre, Riga (2020); *NIRIN* at the 22nd Biennale of Sydney (2020); *Là où les eaux*

se mêlent at the 15th Biennale de Lyon (2019); and *Material Insanity* at the Museum of African Contemporary Art Al Maaden, Marrakech (2019).

Katz is a founding member of iQhiya, an 11-women artist collective that has performed across various spaces, including Documenta (in Kassel and Athens), Greatmore Studios, and Iziko South African National Gallery (both in Cape Town).











DEAN HUTTON

Floating Bodies

Steel, wire, SPX33 foam noodles, foraged bamboo, willow, hessian, coconut coir, wetland plants
Variable dimensions
2024

Artist Statement

My greater struggle as a ‘Soft Radical’ is finding a way to stay soft in a hard world – to be vulnerable and resilient, to not turn hard, while not being a walking wound. It is clear that the cause of radical softness begins in the body and my process is dedicated to becoming and staying soft. Resilience can help protect us from brutalising forces, to not meet violence unprepared or enact the same violence. Life is difficult enough to bear (bare) without the shame of losing one’s humanity. One stays soft out of need (knead).

My installations in public spaces explore how queer and trans fat bodies inhabit and take space – encouraging responding moments of soft courage that affirm the right of all bodies to exist, to be celebrated and protected, and to evoke tender feelings from an audience to let our bodies be safe together.

Conceiving a strategy that responds to the brutal environment in which we find ourselves, as queer and trans artists, as (unwanted) soft bodies making work where we face increased control, criminalisation, and restriction of our bodies, presentation, and performance of gender globally. Our rights to who we love, who we are, how we dress – to safe visibility, in private, in public and online – is under threat because our existence is perceived as threatening in some conservative communities. While South Africa has strong protections for LGBTIQ citizens, global moves to restrict our freedoms cannot be ignored.

Presently much of my research explores how to invite the forces of nature as artWork through labour and sustainable use of natural materials to create living sculpture.

Floating Bodies

What if artworks directly intervene and heal the environments in which they live? What if the lifecycle of an artwork could transform place, and our relationship to nature? Goldendean’s *Floating Bodies* is based on the ecological invention of floating islands, offering sustainable solutions to improve water quality and ecological health. These islands facilitate natural filtration by using vegetation to remove pollutants, provide habitats for aquatic organisms, control harmful algae growth, reduce shoreline erosion, and enhance the aesthetic value of waterways.

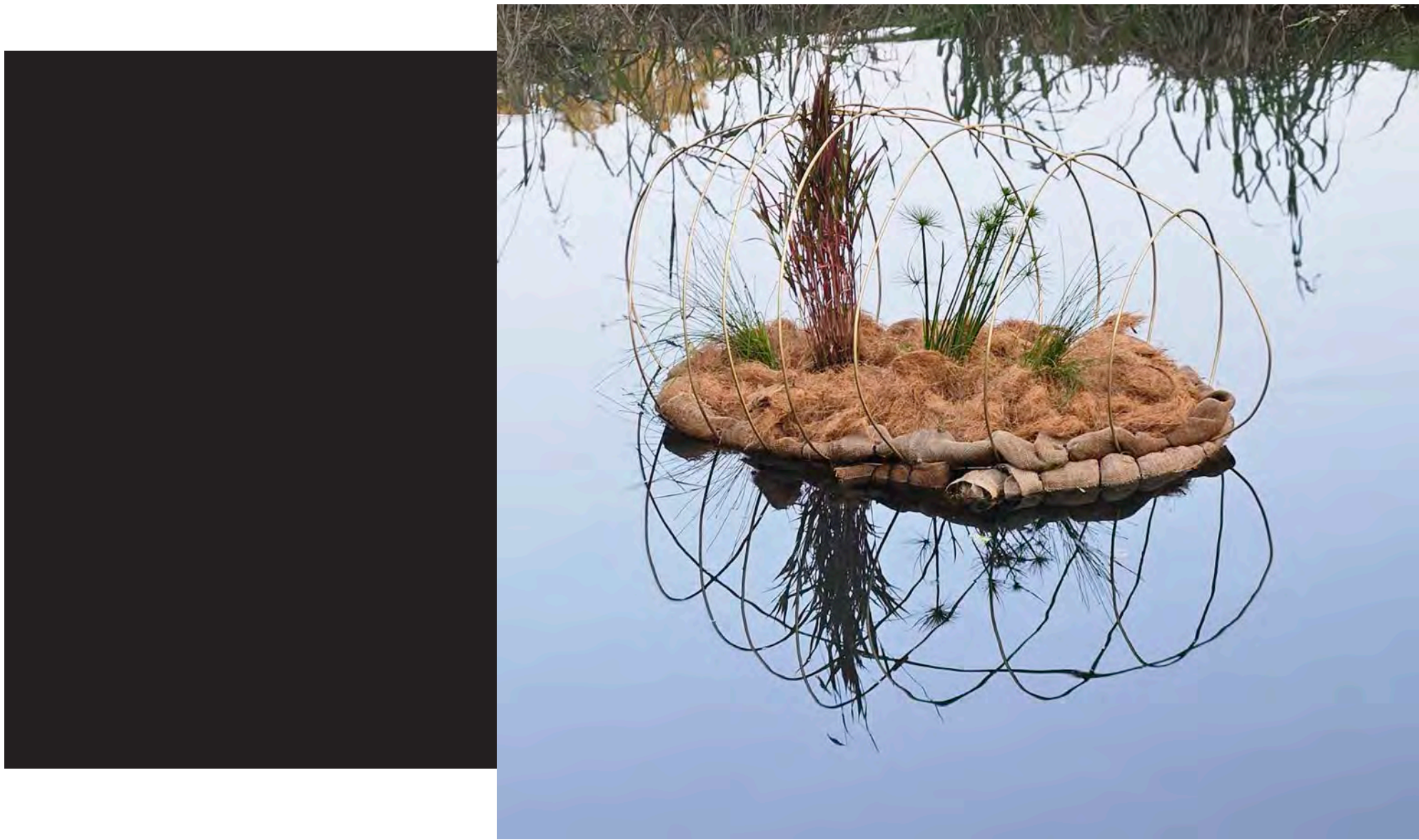
Included here is a series of material experiments developed to prototype a working model for a future series of larger, modular *Floating Bodies* to be constructed in a site-specific manner and installed in wetlands around the world. These *Floating Bodies* are made in response to local needs, and can also serve as educational tools, promoting research and public outreach on water quality and environmental stewardship, as well as highlighting the role of sculptural

practices in ecological education. This work is the result of an initial research period during which I was an artist-in-residence in the University of Johannesburg’s Arts and Culture artist-in-residence programme.

The making of the maquette at Nirox Sculpture Park was supported by the Claire & Edoardo Villa Will Trust, as well as the University of Johannesburg’s Visual Identities in Art and Design Research Centre’s (VIAD) Bioart + Design Africa research team. Thanks particularly to Sven Christian for curation; Xylan de Jager, Jaco Jonker, Jerome Davis and Professor Michael Rudolph for advice; and John Nkhoma and Charles Palm for assistance in making the maquette. The floating wetlands guidelines developed by @birdlife_sa also aided the conceptualisation of the basic floatation and building strategy.

Biography

Dean Hutton (b. 1976) is an artist who creates at the intersections of trans media visual culture, performance, and community action. The artist’s practice merges documentary, fiction and fantasy to produce radical queer counter-narratives and experiences aimed at repair and resistance. As Goldendean, Hutton employs simple disruptive actions to share moments of soft courage, affirming the rights of all bodies to exist, be celebrated, and protected. Hutton’s research embraces collaborative praxis and embodied play to produce new forms of artwork – sculptural objects made from sustainable materials and living biomatter that support ecosystem health and build cultural and ecological value for local communities.









JANNEKE DE LANGE

Display Collection
Wood, glass, bacteria
13 x 24 x 82 cm; projection dimensions variable
2024

Artist Statement

My artistic practice revolves around a profound sense of wonder for the often-overlooked details in everyday life. My projects, such as *Mint* and *Spectrumtent*, highlight elements from nature or natural phenomena, giving them a prominent stage and inviting viewers to engage with the beauty and intricacy of the mundane. This deep dive into small wonders allows me to grasp the world on a personal level, offering me a sense of peace and freedom. This meticulous approach is evident in works like *Avocado Gym Farm*, where contemporary issues are connected to values I hold dear.

My methodology begins with a fascination for something small, focusing intently by imposing specific limitations on my process. This disciplined approach allows me to explore possibilities thoroughly, as seen in the work, *Dutch Design, Made in Japan* (2023) where I created over 400 ceramic glazes from only four stones. My work often involves analogue techniques and natural materials, emphasising the importance of physical engagement with these elements, such as collecting materials from local forests or dyeing textiles naturally.

Central themes in my work include the interplay between exotic and local, science and art, and the relationship between nature and humanity. My fascination with the exotic, combined with a commitment to sustainability, drives my vision for *Fruiture Nursery* – a blend of tropical and local influences. While inspired by scientific methods, I value the artistic freedom to explore these concepts creatively. My work remains deeply connected to the traditions of craftsmanship, offering viewers a unique escape into meticulously crafted, imaginative worlds.

Display Collection

My project for this exhibition explores the hidden microbiological world thriving on my smartphone, growing on the digital world to which it connects me. It all began from my complex relationship with my phone, which, while keeping me connected to loved ones abroad, often consumes more of my time than I desire.

Using various sampling techniques, I collected microorganisms from my phone, resulting in agar-based plates with bacterial colonies and fungal growth. To preserve and document these samples, I examined them under a microscope and compiled a collection of images. During this process, I discovered the unique projection properties of these samples.

A significant breakthrough came during a visit to the Museum Africa in Johannesburg, where I was captivated by magic lanterns, an invention predating photography and film. Inspired, I visited a museum in the Netherlands dedicated to magic lanterns. The museum's owner, intrigued by my project, lent me a 100-year-old projector and materials. After some repairs, I used it to project my dried samples. Sandwiched between glass pieces for protection,

these samples were transformed into mesmerising three-meter images, reminiscent of planets or moons, that capture the sense of wonder I aimed for.

To display these projections, I created a wooden frame for the agar-and-glass slides. The magic lantern is used to project these plates, revealing the intricate and beautiful micro-world on a macro scale. This method not only highlights the contrast between the digital and analogue but also evokes a sense of curiosity and discovery.

Biography

Janneke de Lange is an artist and designer who graduated from the Design Academy Eindhoven in 2023 with a Bachelor of Arts. Her education includes an exchange semester focusing on ceramics at SPACE Arita at the Saga University in Japan, and an internship with Studio Fernando Laposse in Mexico City. She also holds a propaedeutic certificate in Chemical Engineering and Chemistry from the Technical University in Eindhoven, the Netherlands.

De Lange has showcased her work at several prestigious events, including the Japanese Knotweed Festival in Amsterdam and Milan Design Week with Isola Design in 2024. She has participated in OBJECT Rotterdam and the Rooms Performance Festival at Marres, House for Contemporary Culture in Maastricht, highlighting her active presence in the contemporary design scene. De Lange was featured in the Dutch Design Week’s Graduation Show in 2023 and shortlisted in the BNO Yearbook. She also won second prize in the Cor Unum Design Contest.

Her early achievements include multiple awards in the Kunstbende Zuid-Holland competitions, excelling in both fashion and expo categories, as well as winning first and second prizes in various art competitions at Art Centre Kadmiun in Delft and an international competition in Freiberg, Germany. De Lange’s career is marked by a hands-on approach to design, a deep fascination with nature, and the integration of scientific elements into her projects, reflecting her diverse educational background and broad professional experiences.

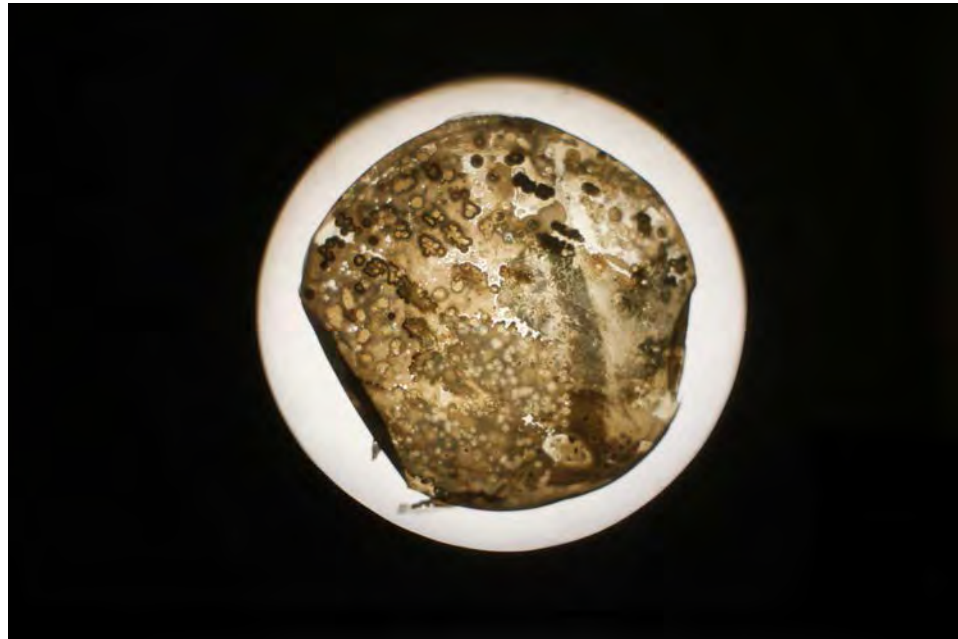
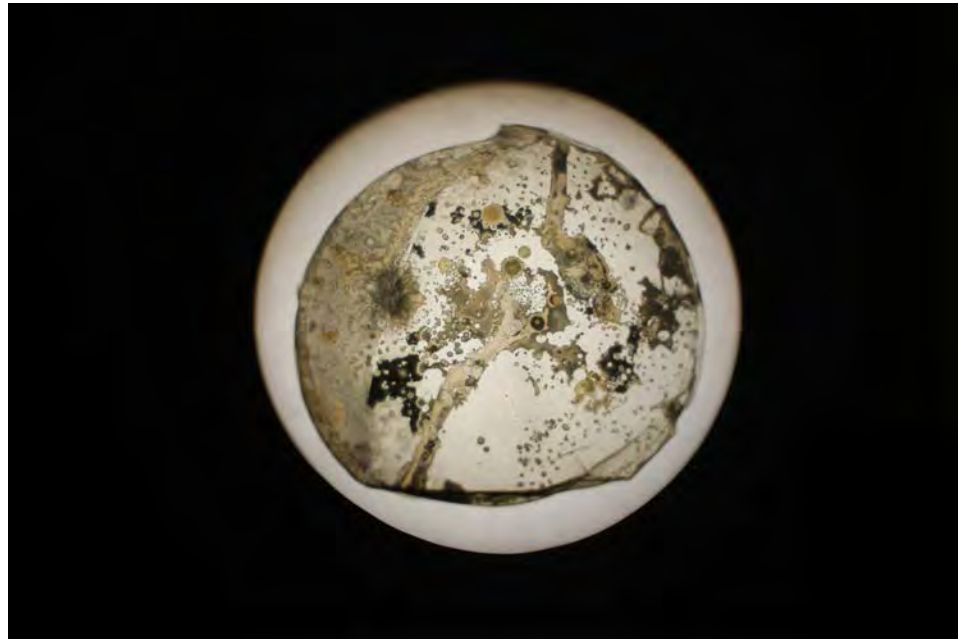
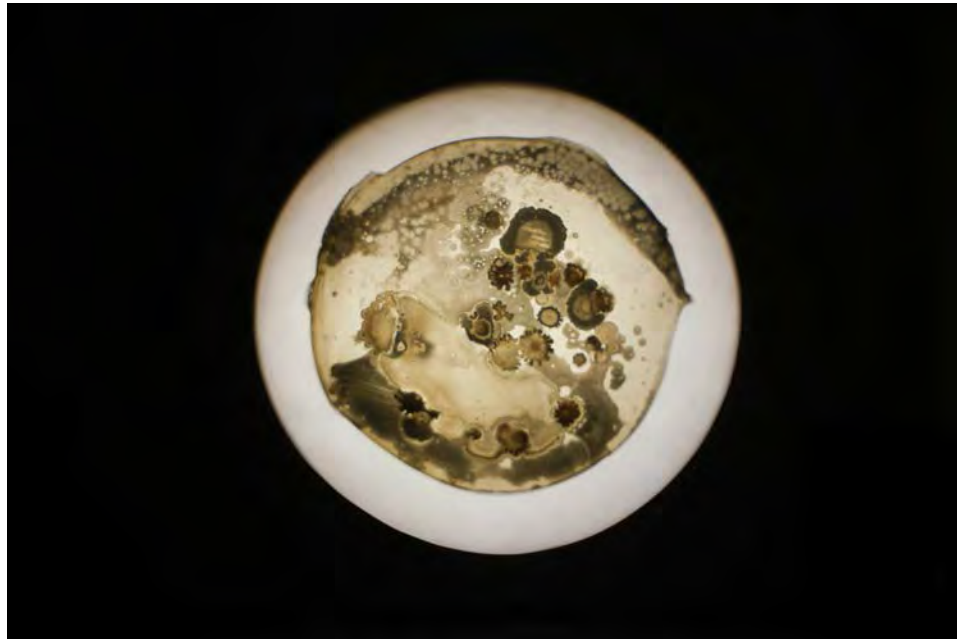
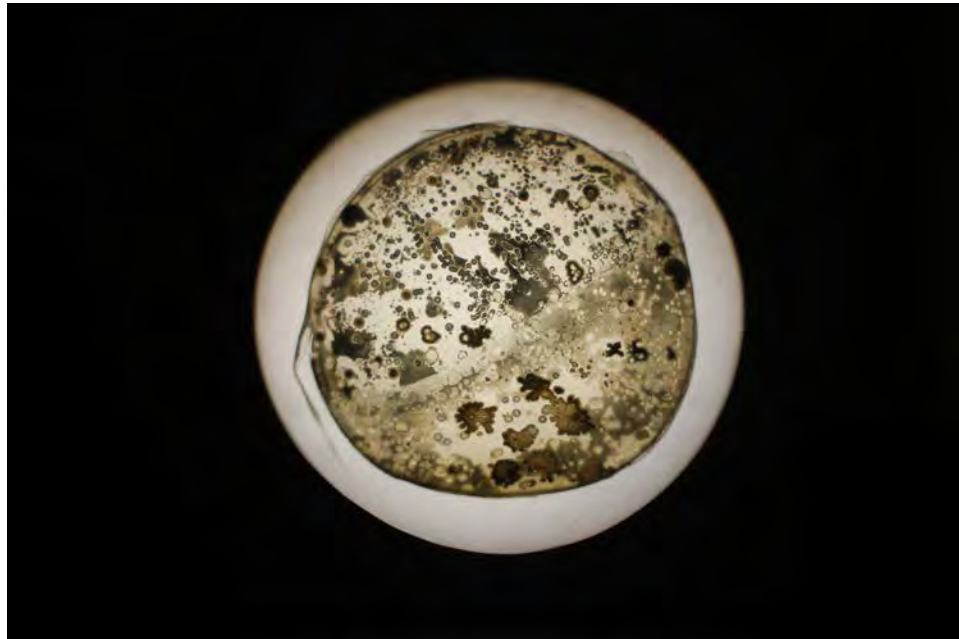
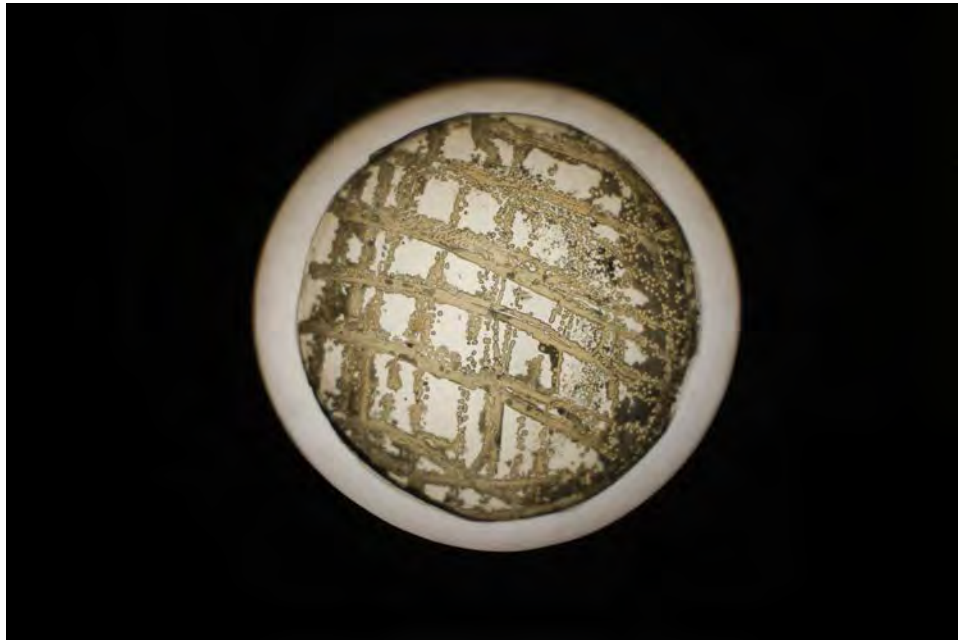
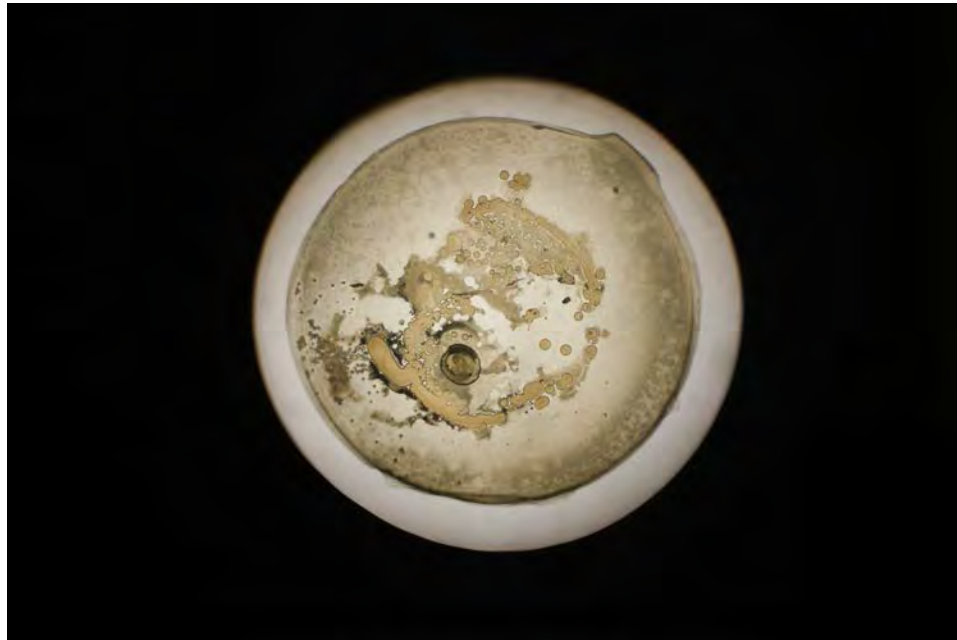
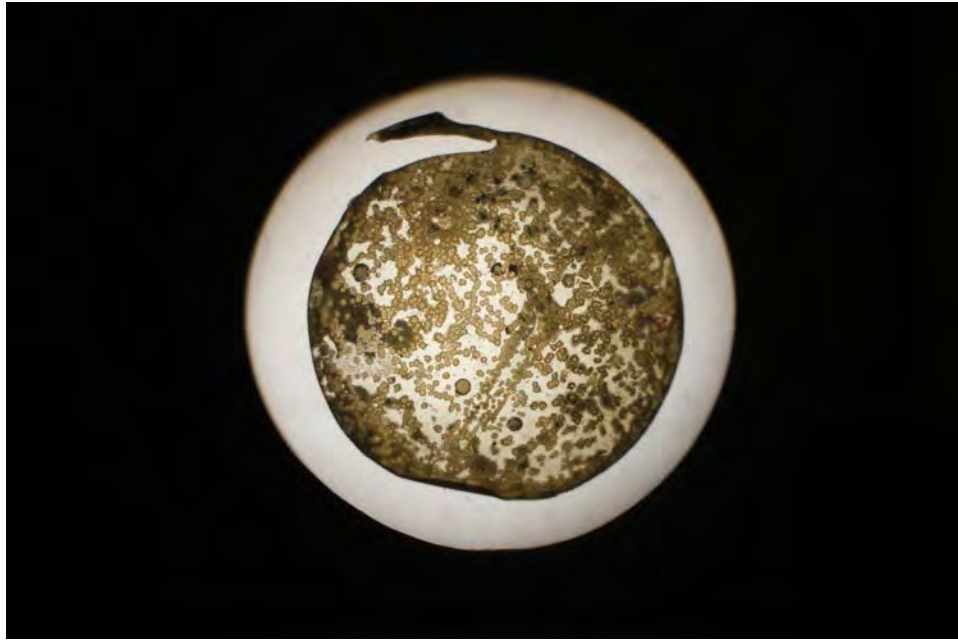
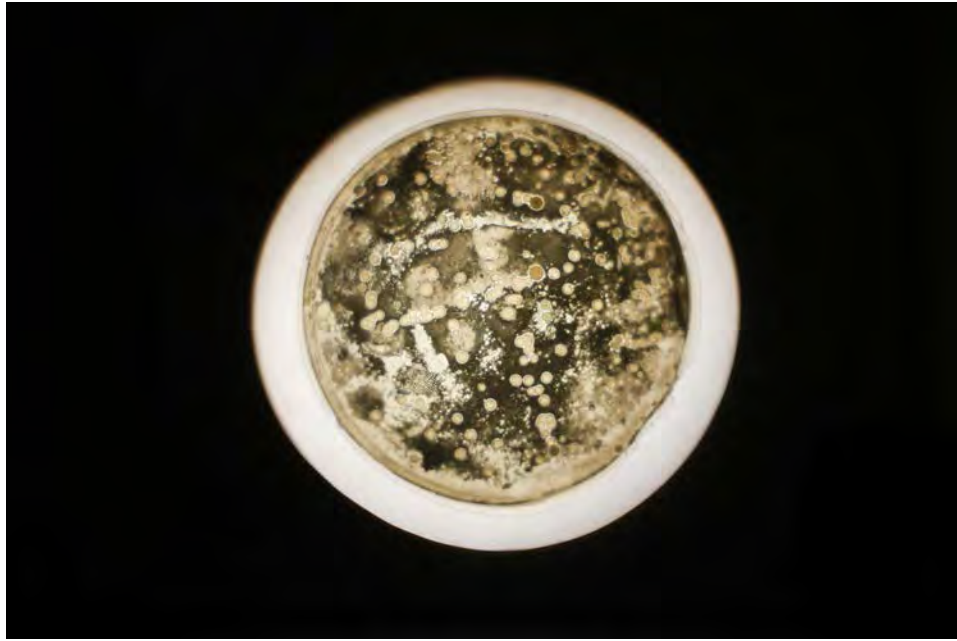
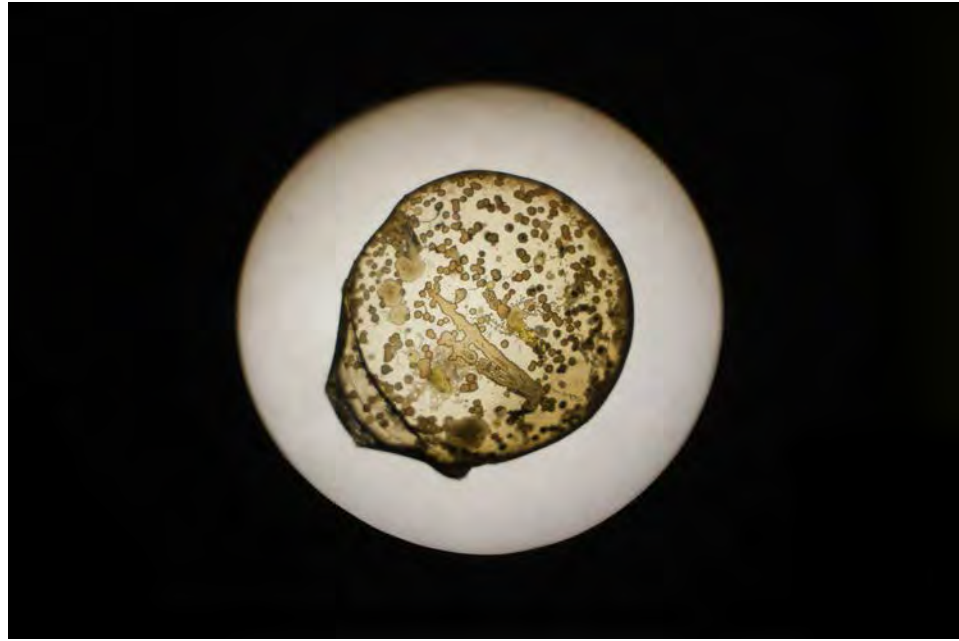
De Lange was an artist-in-residence in the University of Johannesburg’s Arts and Culture artist-in-residence programme.

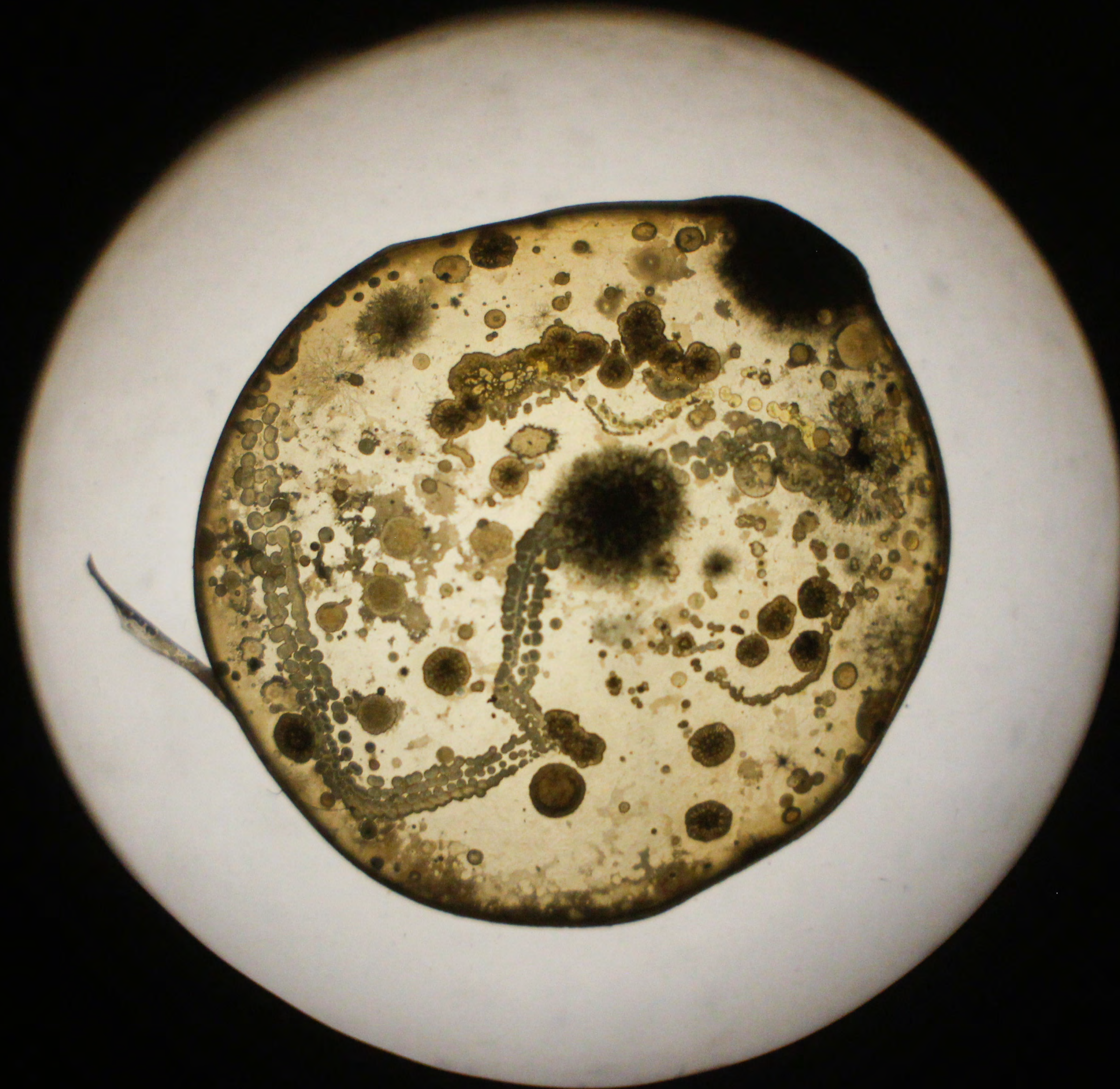


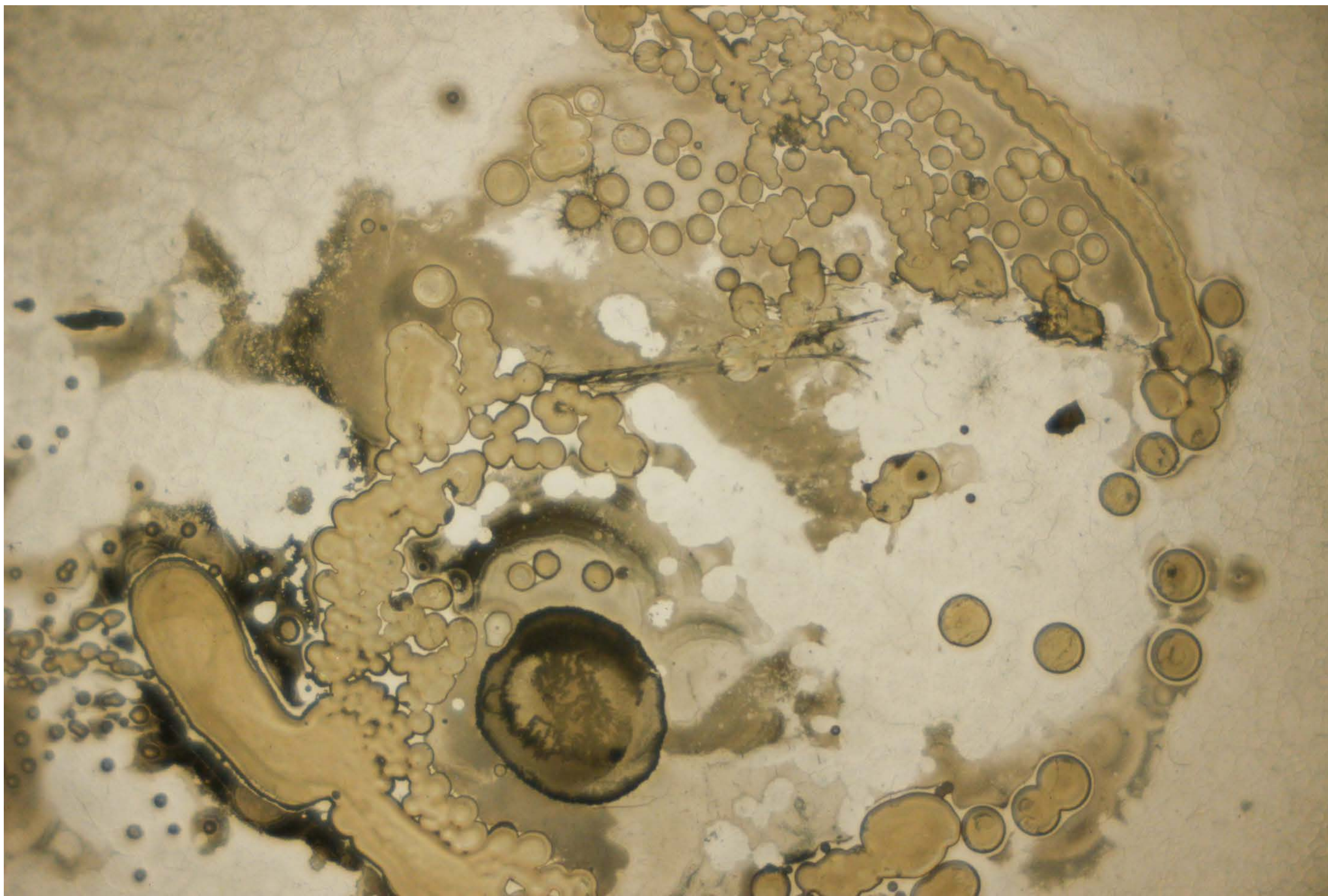
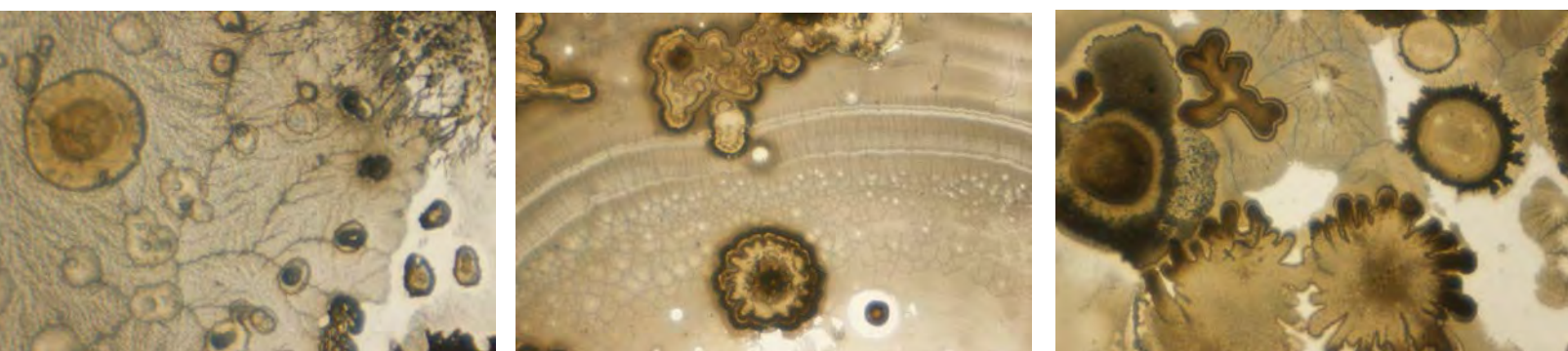
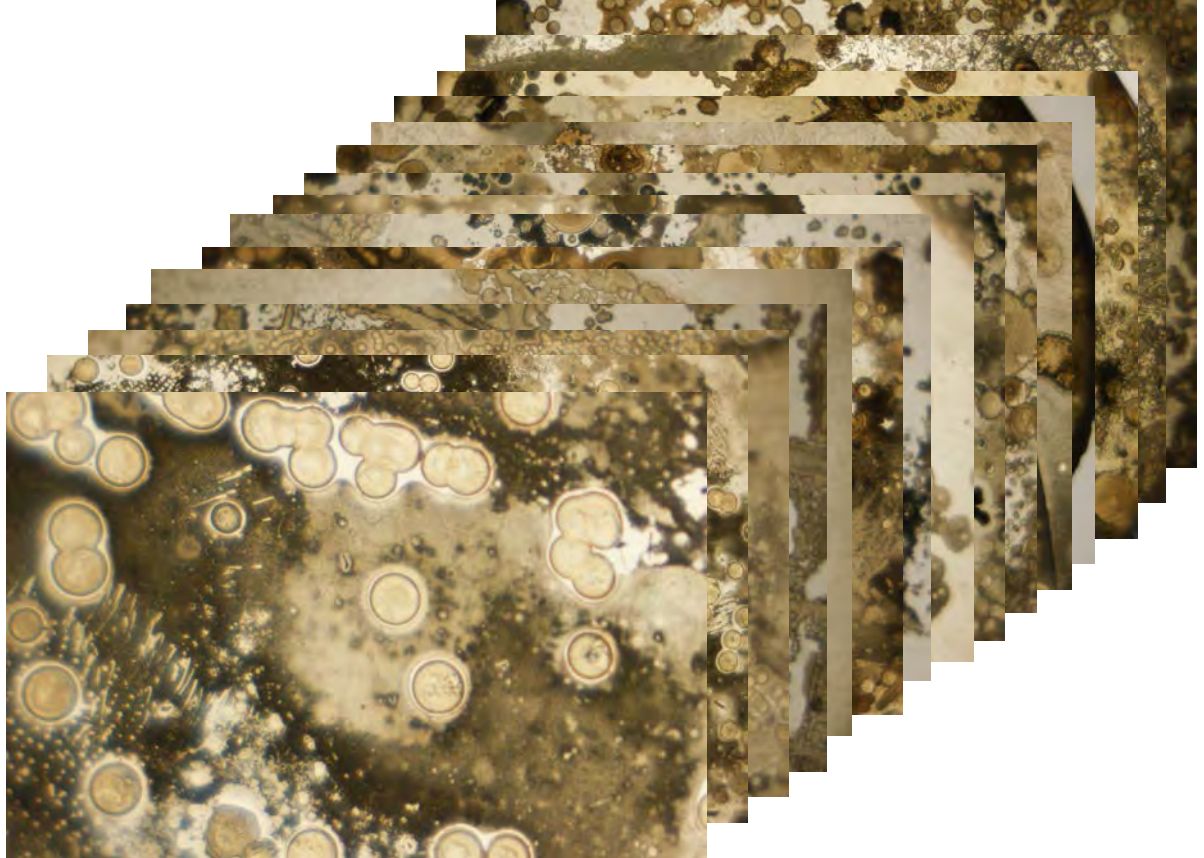


Sharp phone C 26/03/2024











LOUISE WESTERHOUT

**Opposite: From the project *unclear*
Wallpaper installation**

270 x 180cm

2023

In collaboration with Lauren Brits

Overleaf: *Capitalist Machine*

Social media video

Variable dimensions

19:09:2024 - 30:10:2024

Editor and assistant – Roxanne de Freitas

Artist Statement

I bring the intimate experience of disability, medical interventions and recovery into art form. I'm fascinated by the sociopolitical potential of this research that supports, expands and archives, breaks tropes and challenges the assumed monolith of disabled experience. My performance work subverts ableist narratives, suggesting new paradigms of viewing and understanding a queer, disabled, older body and its relationship to patriarchy and ableism. I pull tight focus on singular stories from my lived experience, but also from other disabled persons and trauma survivors, analysing them through the lens of critical theory to expose the cognitive dissonance around cancer, disability and our own mortality. In return for being labelled with diagnoses and prognoses over which I have no control, as they belong to an unassailable canon of western patriarchal medical science, I offer nuanced diagnoses on the personal, but also the socio-cultural pathologies that perpetuate physical and also mental illness, such as ableism, misogyny, ageism and queer phobia. As a performer I invite the witness's gaze, subverting the ableist stare, exposing prejudice, demanding that the witness looks, that they see a body that holds autonomy. As a therapist and educator in the field of conflict resolution and transformative justice, I wish to broaden queer Crip culture and create a haven for disabled people who find allyship, validation and recognition within my research, and to be part of the creation of new communities based on equality, decolonised and posthuman theory.

Capitalist Machine

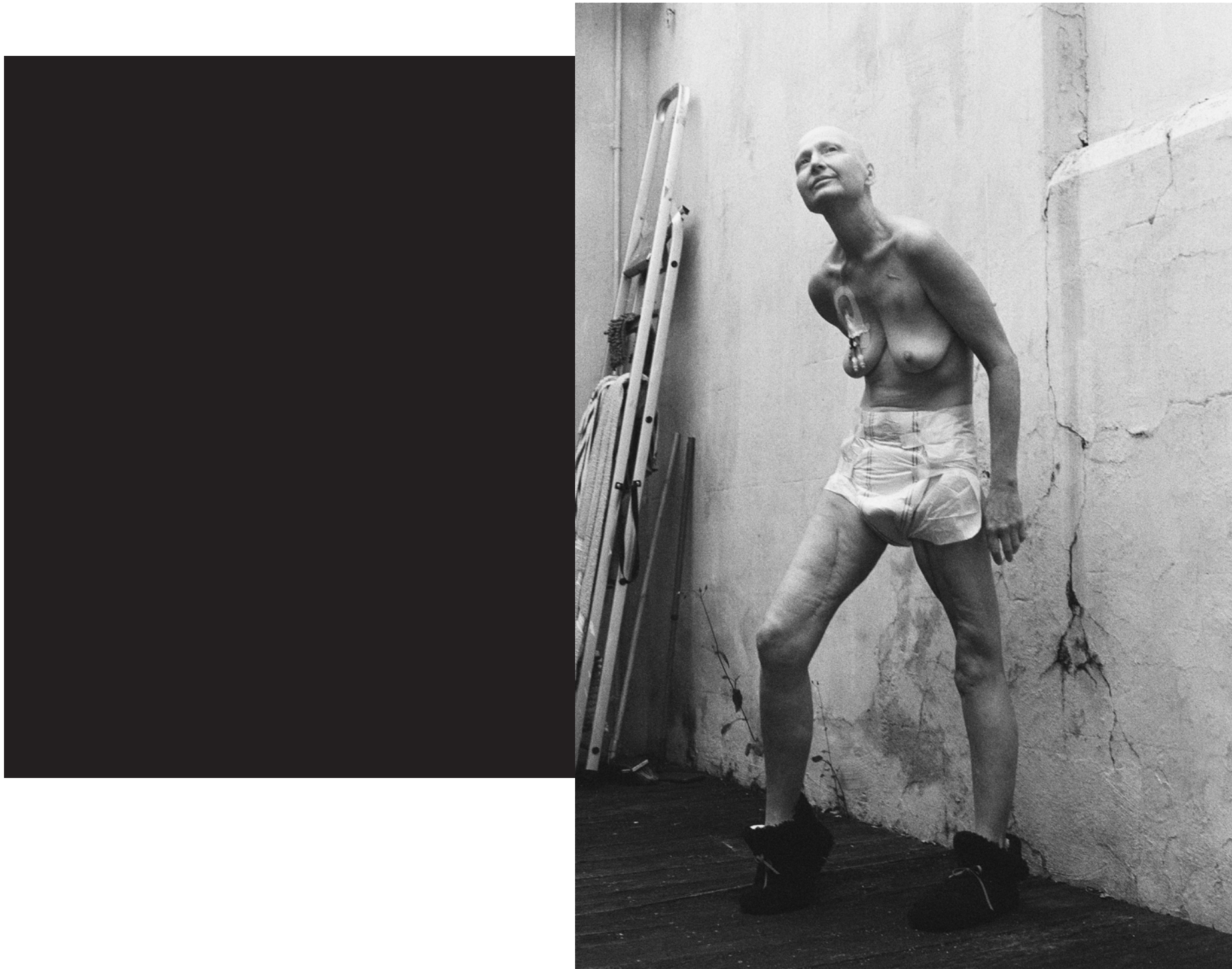
Join Louise Westerhout (and Louise’s avatar Cyborg Witch) on the one-year anniversary of their stem cell transplant. They take stock of the multitude of adaptations (two mega prostheses, chemical alterations from over 50 bags of cytotoxic chemotherapy, litres and litres of other peoples’ precious O negative blood), the trauma, the memories, the Crip-queer praxis, and, finally, adventure to faraway lands. Louise Cyborg Witch may not be separated from their research and practice as they are a living artefact and biochemical sculpture.

Louise and Cyborg Witch are emic and etic, one lives in a post-cancer survivor realism and the other, well, is it magic or post-traumatic dissociation? This is a six-week durational immersion within the social media platform, Instagram.

This format allows the viewer intimate access, but always one controlled by Louise. In this way, the content is accessible to all who may not physically have access to the gallery – that is, disabled folks – yet it also acts to educate and subvert the ableist gaze by rendering, editing and refining images and text, suggesting new ways to understand disability away from the violence of the ableist monolith that is ‘trauma porn’. These Instagram posts range from archives, scans and memories of the stem cell transplant, musings on intersectional activism, providing cutting edge diagnosis on the socio-cultural pathologies they encounter, as well as navigating geographic and existential travel in a cyborg Crip format.

Biography

Louise Westerhout (she/they) is a queer, disabled artist based in Cape Town, South Africa. They are a published poet, therapist, performance artist, curator, and educator, dedicated to exploring themes of illness, body, consciousness, post-humanism, anti-speciesism, trauma, healing, and social justice. They hold a BA (Hons) in African Studies from the University of Cape Town. Their performances have been featured on numerous South African platforms, including the National Arts Festival, Infecting The City, ICA Live Art Festival, Artsability Festival, Vrystaat Kunstefees, as well as the IntegrArt Festival in Switzerland. Westerhout was an artist-in-residence in the University of Johannesburg’s Arts & Culture artis-in-residence programme for 2024.



Capitalist Machine: Cost of Living

bone marrow transplant

Chemo and BMT
=R1 600 000

port

metal

Hip to knee
prosthetic=
R400 000

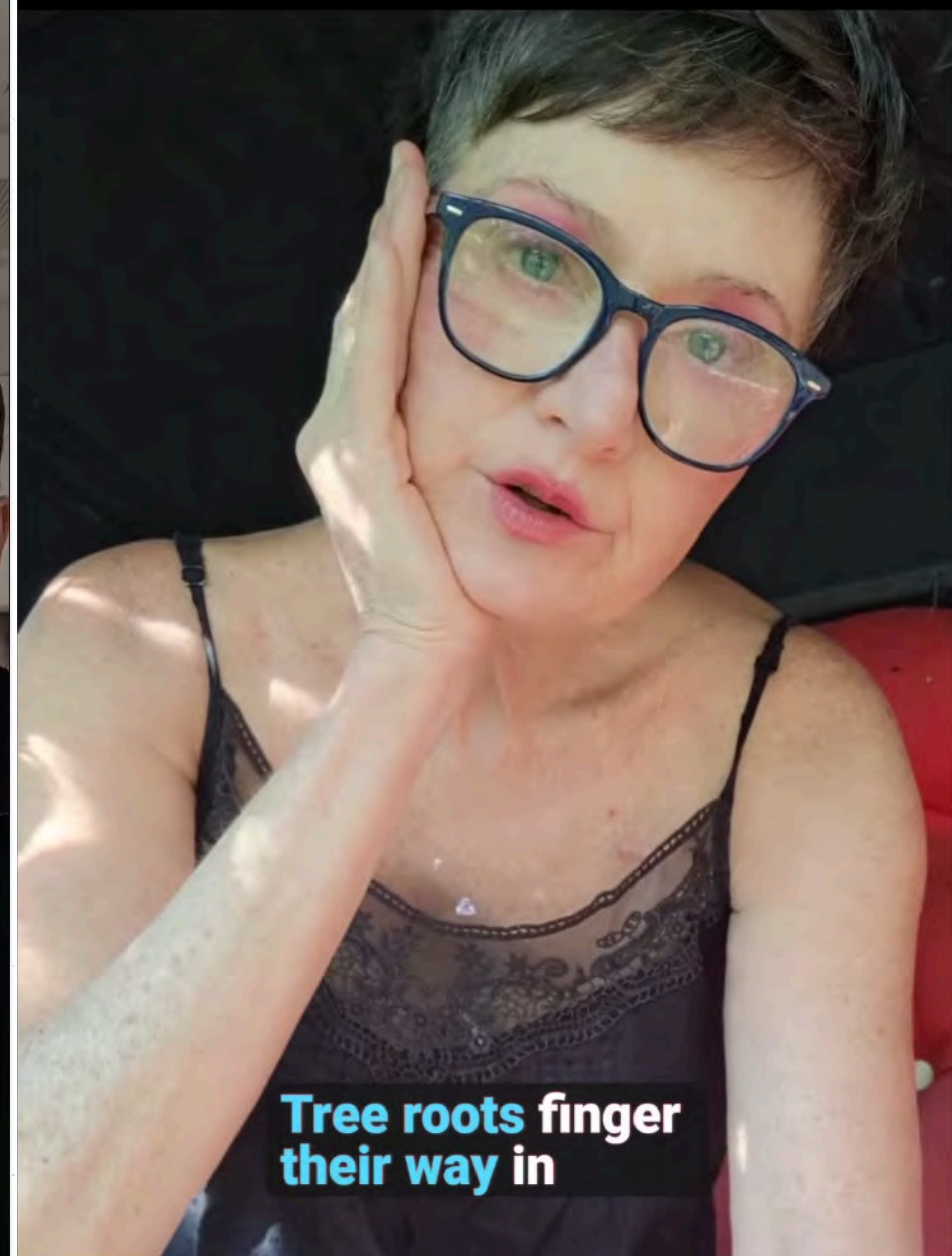
metal

2xfemur/knee
prostheses
=R500 000

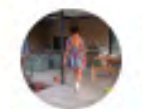


So on a S





**Tree roots finger
their way in**



Li

MILISWA NDZIBA

Forts of Sand; Passage; Strange Fruit

3 videos

30 sec to 1 min each

Variable dimensions

2024

Artist Statement

As a world-builder, I approach architecture as the practice of manifesting the fantasy of persons/people through space-making. My interests lie in dismantling the continued construction and preservation of spatio-political utopias, through world-building techniques such as what African-American feminist writer Saidiya Hartman terms ‘critical fabulation’; child-play; and experimental modelling with non/living matter like mycelium.

My bioart practice is a collaboration with scientists, engineers and other experts, where I draw on their technical knowledge to create my works. For me, this has blurred the boundaries between art, science and technology, and has become a powerful tool in the worldbuilding, mythmaking and projecting of alternate paradigms that form the core of my work. It has also helped me make better sense of the relationships between humans and biology.

Because my practice is experimental and rooted in child-play, I am constantly uncovering new ways of seeing. It is incredibly exciting, as I am finding immense value and relevance of analogue modelling processes in storytelling, even within a digital age. Child-play-as-analogue-modelling is a worldbuilding practice, which means that it sits at the intersection of world design and storytelling. While I would not say that I have an art practice, I am intentional in creating an architectural practice that is accessible. I am making sense of what it means for my work, which is inherently a spatial enquiry, to be read alongside the work of artists.

Forts of Sand; Passage; Strange Fruit

My project began with the findings of the archaeological research of the Slave Wrecks Project that used spatial inquiry methods to map the site and site conditions of the *São José Paquete-de Africa* shipwreck on the ocean floor off the coast of Clifton Fourth Beach, Cape Town. While most of the wreckage of the ship had been lost to time, the archaeologists used historical archives to identify it from artefacts found on site.

I attempted to fill in gaps in the archive through child-play-as-analogue-modelling. I used this data as the starting point for my methodology of sand play and performance in order to visualise the conditions of the *São José-Paquete de Africa* shipwreck and its cargo of drowned Mozambiquan slave children. I then introduced mycelium – an analogue for algae found in the ocean – to the ecosystem I created. Through eutrophication, the remains of the drowned slave children transform through metaphoric materialism into an algal/mycelium bloom that, in turn, drifts from Cape Town to Mozambique, returning to end its journey with the colonisation of the Nossa Senhora de Baluarte chapel on the Island of Mozambique. In effect, then, my work is a bioart map-as-metaphor for a proposed fourth passage of the slave trade that takes the children back home to their final resting place in Mozambique. My artwork models this process.

The Chapel of Nossa de Baluarte is protected both from demolition and the natural process of decay, and is required by the Law of the Protection of the Mozambican Cultural Patrimony (Law No. 10/88) to be secured and maintained. The protection of this and other such colonial structures become part of colonialism's fortifying, territorialising and dispossessing paradigm. Thus, the colonisation of the ruin by algae, which is fantasised as it returns to the earth, dissolving, vanishing back into the landscape upon which it was placed, might also be a subversion of the mastery of nature agenda in western culture.

My work challenges preservation laws, defying what it means to preserve colonial structures. I propose that the preservation of colonial structures is also the preservation of this colonial paradigm in which we still live. I thus make a case for the natural degradation of these buildings, where the buildings are transformed into generative landscapes, where they begin to melt back into the landscape, and then provide ground for alternate paradigms to be ushered in.

Despite the fact that my work sits in fabulation, it provides avenues for real-life application, such as the use of alternative building materials to make an architecture that can melt back into the landscape. In addition to questioning what it means to make buildings, I also explore new ways of modelling spatial conditions, particularly those that are a result of natural events. As a design, my work also proposes a myth, owing to how it works together with existing social beliefs to produce alternate versions of reality (and the future) that are powerful enough to override the current present. I would like the audience to walk away with the knowledge that there are alternate worlds waiting to be revealed.

Biography

Miliswa Ndziba was born in Durban, South Africa, in 1993 and was raised in Pretoria. Ndziba matriculated from Pretoria High School for Girls in 2011 and completed her Bachelor of Science in Architecture at the University of Pretoria in 2018. Ndziba went on to complete her Bachelor of Architecture Honours and Master of Architecture at the Graduate School of Architecture (GSA) at the University of Johannesburg in 2020 and 2021, respectively. Ndziba’s recent group exhibitions include *Situated Making* and *SYM/BIO/ART* at The University of Johannesburg’s FADA Gallery in 2023. The artist is co-founder of the architecture bureau and digital platform room19isaFactory, which was invited to exhibit in the *Delay and Encounter and/or Other Proximate Unknowns* group exhibition at the Foundation For Contemporary Art, in Ghana. Ndziba was also awarded a residency at Kudzanai Chiurai’s Library of Things We Forgot to Remember in 2023. She is co-founder of the ritual homeware and objects design studio What Has Two Eyes and Too Many Ears?, and a Research Associate in VIAD at the University of Johannesburg.

Before our world was created,
there was the Sky World, high
above the Endless Waters. In
this world, children like us
were stolen from their homes
and carried across the surface
of the water to distant lands.
One day one such vessel --

-- that we were on fell out of
the Sky World, and we were
plunged into the Endless Waters
where we plummeted towards our
final resting place, the sea
bed, for we could never return
to the Sky World.

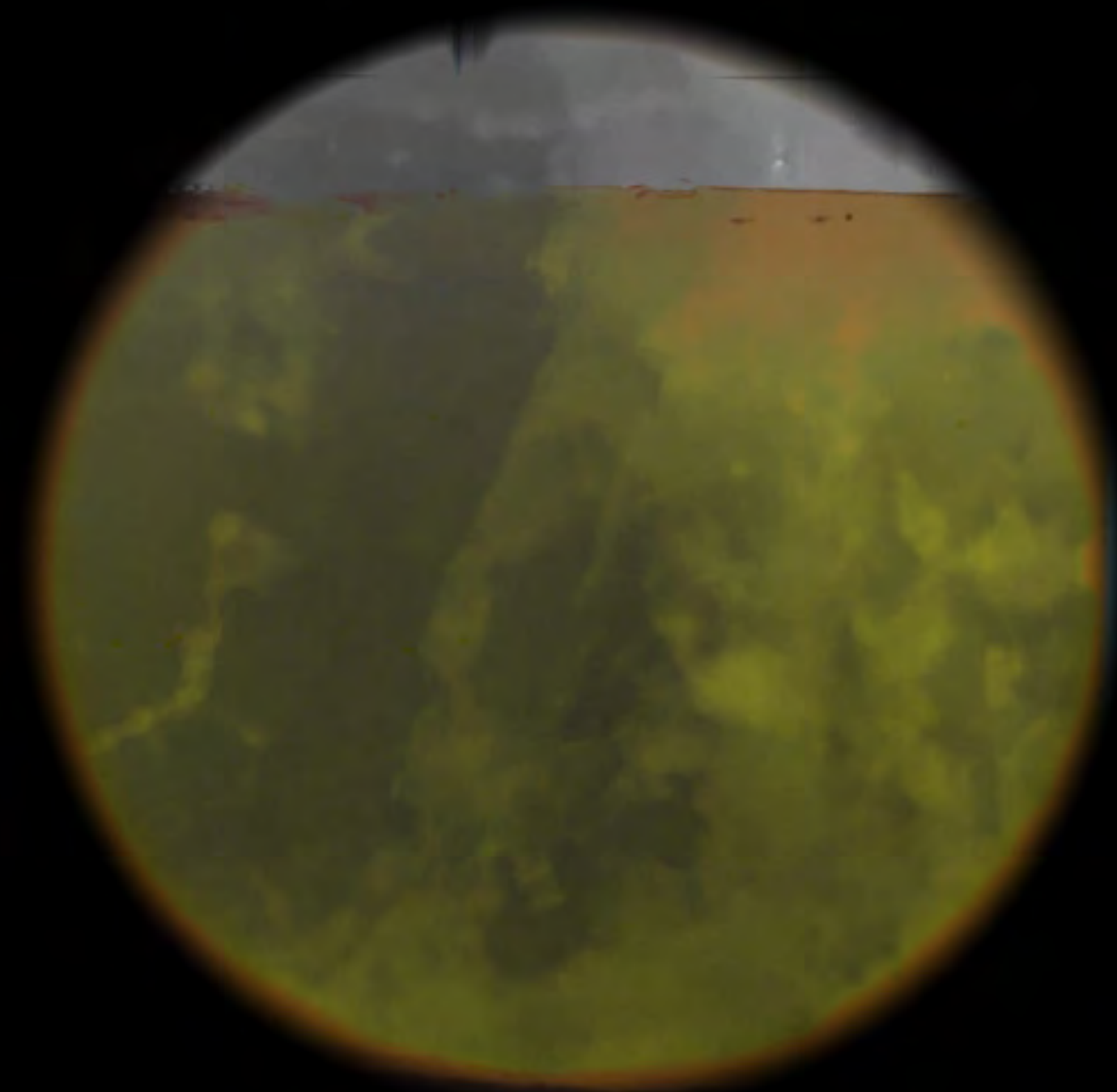




*The people of the Sky World
can't hear our cries. What
should have been our childhood
haunts us from above, while we
mourn at our burial ground.*

*For hundreds of years, we have
guarded our burial ground,
while we await a bloom that
our collective spirit can
occupy.*

*Contained within the belly of
a ship in communion with algae
and water, we traverse the
ocean once more. This time our
journey ends with a softer
landing in home waters.*



*An underlying rot, which
seeps from these cracks,
begins to envelope the
edifice.*

*Nothing much has changed,
on the surface... As we
cling to the stone like a
wet blanket, the veener
begins to crack.*

*Nothing much has changed.
The same stone edifice we
left behind still stands.*



NANDIPHA MNTAMBO

Balandzeli
Cowhide, resin, wax cord
137 x 360 x 70 cm
2004

Artist statement

I make cowhide sculptures, where the cured hide is draped over human forms and set with resin, challenging the relationship between humans and animals. These investigations into organic nature and the corporeal explore themes of performance, gender, identity, life, and death.

Balandzeli

My intention is to explore the physical and tactile properties of hide and aspects of control that allow or prevent me from manipulating this material in the context of the female body and contemporary art. I have used cowhide as a means to subvert expected associations with corporeal presence, femininity, sexuality, and vulnerability. The work I create seeks to challenge and subvert preconceptions regarding the representation of the female body.

Biography

Nandipha Mntambo (b. 1982, Mbabane, Eswatini) completed a MFA at the Michaelis School of Fine Art, University of Cape Town, in 2007. Mntambo is currently based in Johannesburg. Originally intending to study forensic pathology, Mntambo’s career took an unexpected turn towards Fine Arts, where the artist discovered a passion for exploring the human body through sculpture, photography, video, and mixed media.

In 2017, the Zeitz Museum of Contemporary Art Africa presented *Material Value*, a solo exhibition of Mntambo’s work, including the impressive installation *EMABUTFO* (2012), in which dozens of hide/human spectres were suspended in mid-air. Mntambo’s bronze sculpture *Ophelia* (2015) is a permanent acquisition in the Norval Foundation’s sculpture garden in Cape Town. Mntambo won the prestigious Standard Bank Young Artist Award for Visual Art in 2011, for which the artist produced the travelling exhibition *Faena*. Mntambo was shortlisted for the AIMIA | AGO Photography Prize in Canada (2014), was a Civitella Ranieri Fellow (2013), and received the WITS/BHP Billiton Fellowship (2010).







RUSSEL HLONGWANE, FRANCOIS KNOETZE, AMY LOUISE WILSON

Dzata: The Institute of Technological Consciousness
Single channel HD Video, 8 minutes 24 seconds
Variable dimensions
2023

Artist Statement

This project marks the first collaboration between Durban-based cultural producer Russel Hlongwane and artist duo Lo-Def Film Factory (Francois Knoetze and Amy Louise Wilson). Hlongwane, whose practice includes artistic research, cultural production, design theory, writing, film, urban studies and curatorship, obsesses over the tensions in heritage, modernity, culture and tradition as they apply to black life. Hlongwane’s work *Ifu Elimnyama: The Dark Cloud*, which won the 2019 Sharjah Film Platform Jury Award, draws on Zulu cosmology, folklore and systems of transcendence, placing them within a digital framework delivered through video, installation and a performance lecture.

The work of Knoetze and Wilson, which began as an amateur mobile filmmaking workshop in 2019, uses participatory and performative modes of enquiry to make collaborative artistic research projects. They take a lo-fi, DIY approach to new media, video art, collage and sculptural installation. The artists are particularly interested in questions about technology as these apply to the continent, and the relationship between primary materials and social/geopolitical issues.

Over the course of several years, Hlongwane, Wilson and Knoetze have focused on the entanglement of technology to indigeneity, questions around technopolitics on the African continent, and the use of the speculative method as a way to valorise situated knowledges from the Global South. This work has taken the form of a film, a critical text, the creation of a set of sculptural prototypes, performances, and workshops with young people in South Africa and Brazil. Diverse influences have shaped their research, from pre-colonial technological practices, such as iron smelting and stone-building methods, to large-scale post-independence African technological successes (and failures), combining historical archives with speculative imaginings.

Artist Statement on *Dzata: The Institute of Technological Consciousness*

Dzata: The Institute of Technological Consciousness (2023) is a creative research project by South African artists Russel Hlongwane, Francois Knoetze and Amy Louise Wilson. In fabricating a fictional institute and its archive, the artists explore and imagine vernacular technological practices operating across the African continent. An intertextual conversation between the documentary and the poetic, the video operates as an in-house media assemblage created for the preservation of the institute’s activities and ideas. The work’s title refers to the Dzata ruins at the former Venda kingdom in Limpopo, a significant archaeological site from the year 1400 constructed with a dark blue stone in an architectural style similar to that of Great Zimbabwe. The institute’s scientists follow a long tradition of transcendentalists (*iSanusi* in isiZulu), being roaming figures, who moved from kingdom to kingdom accumulating different methods and ingredients for the sake of altering reality and accessing realms beyond our own. Their laboratories – sites of knowledge production – are crop fields, rivers, homesteads.

The project aims to foreground indigenous technological knowledge and to explore how science, technology and innovation are part of a long interlinked process of accumulative knowledge production that extends far into the past.

This project was supported by the Mozilla Foundation’s Creative Media Award (2022) and Mozilla Foundation Alumni Connection Grant (2024), and received the following awards: Award of Distinction (2024): STARTS Prize Africa (Ars Electronica); Honorary Mention (2023): Prix Ars Electronica – New Animation Award; Lumen Prize (2023): Global Majority Award; and Moving Image Art Prize Nominee (2023): Rencontres Internationales Paris/Berlin. With thanks to Project Mentors Clapperton Chakanetsa Mavhunga and Oulimata Gueye.

Biography

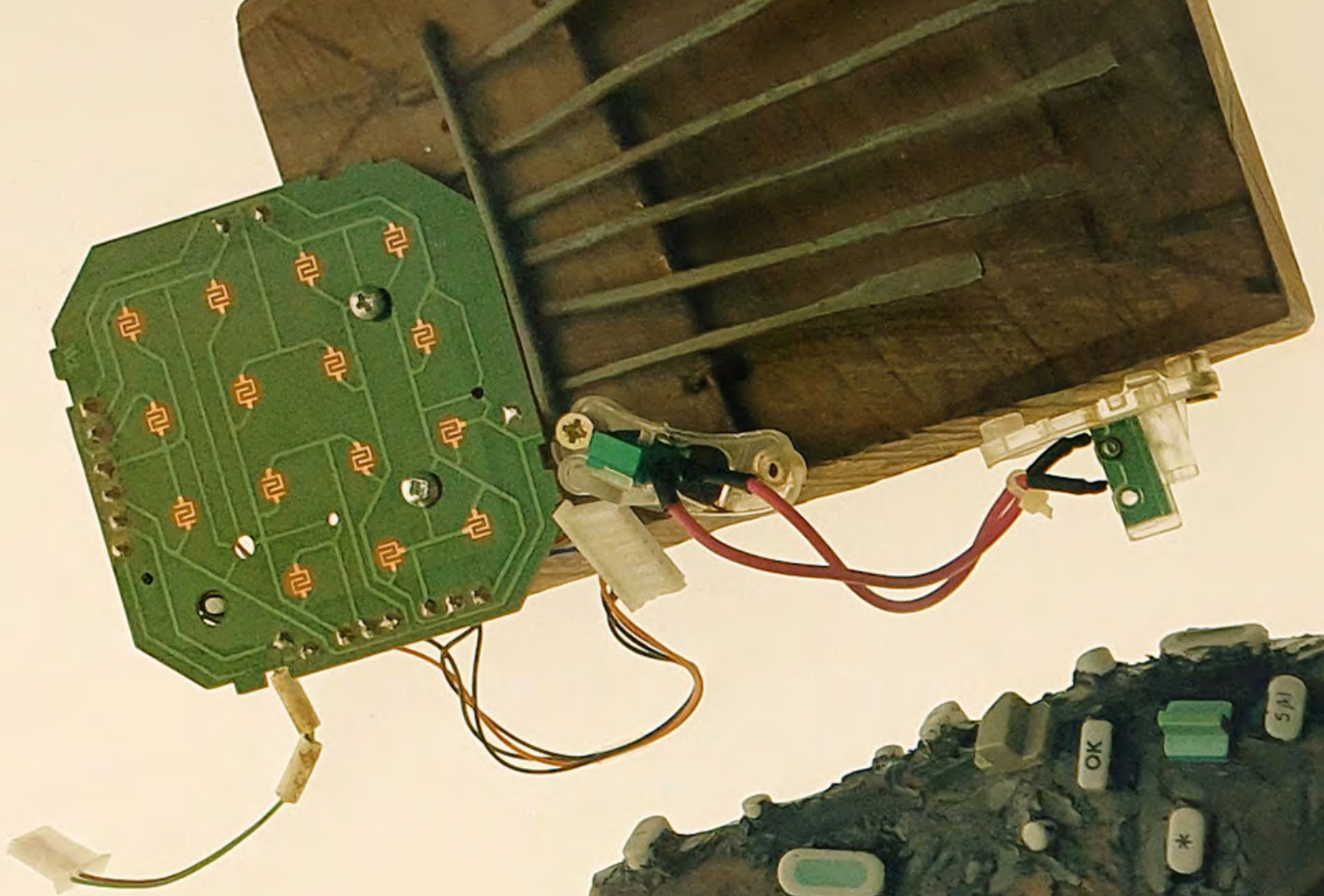
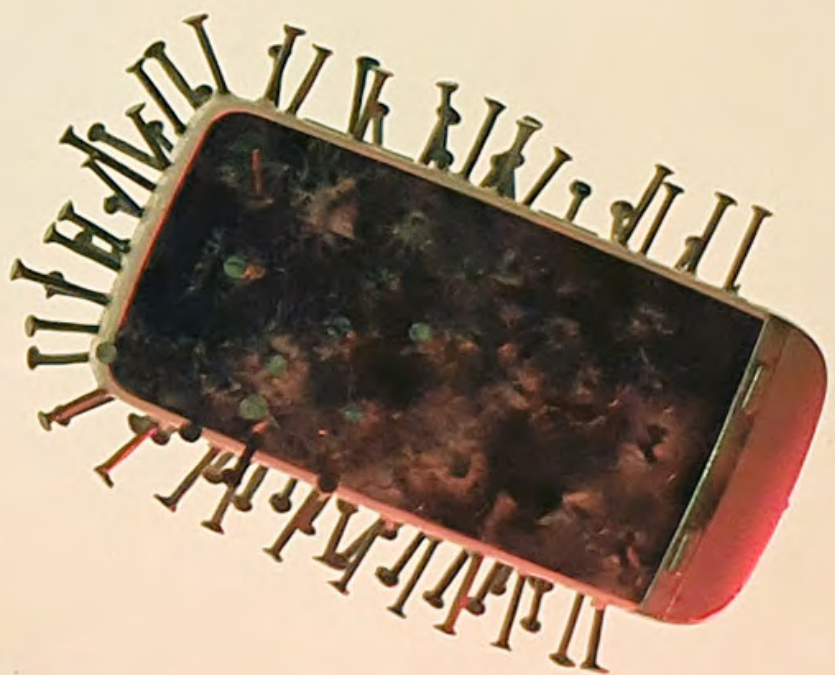
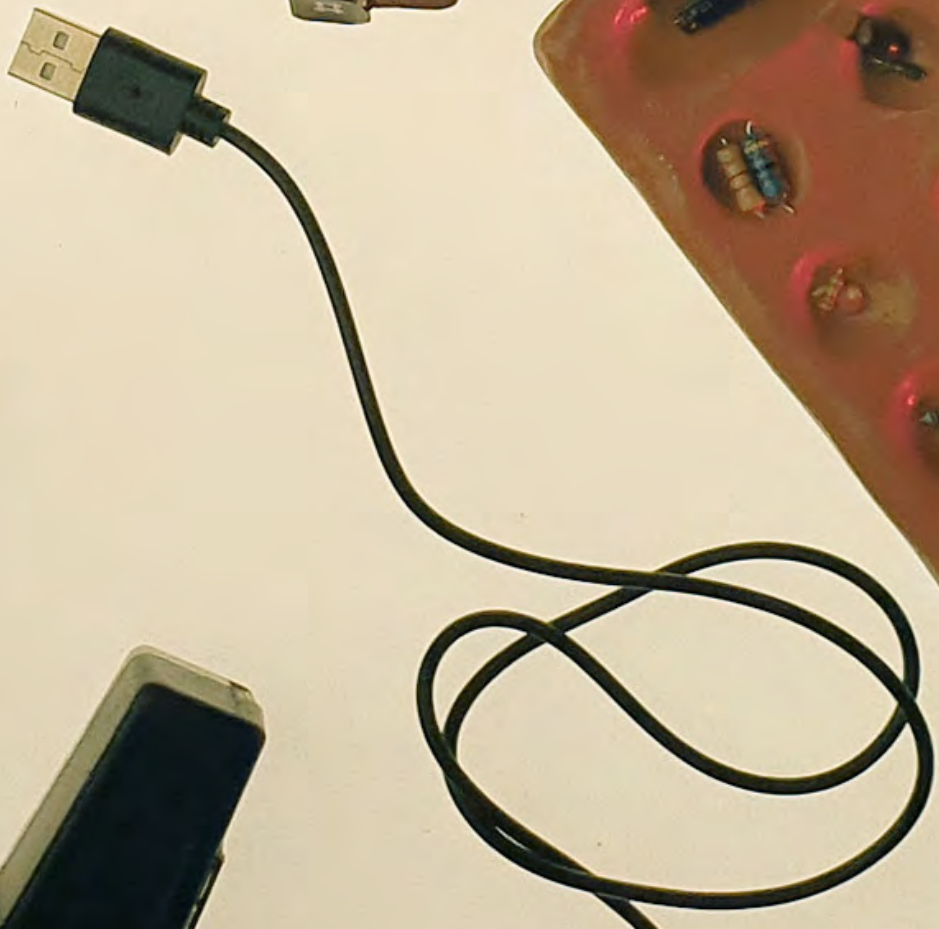
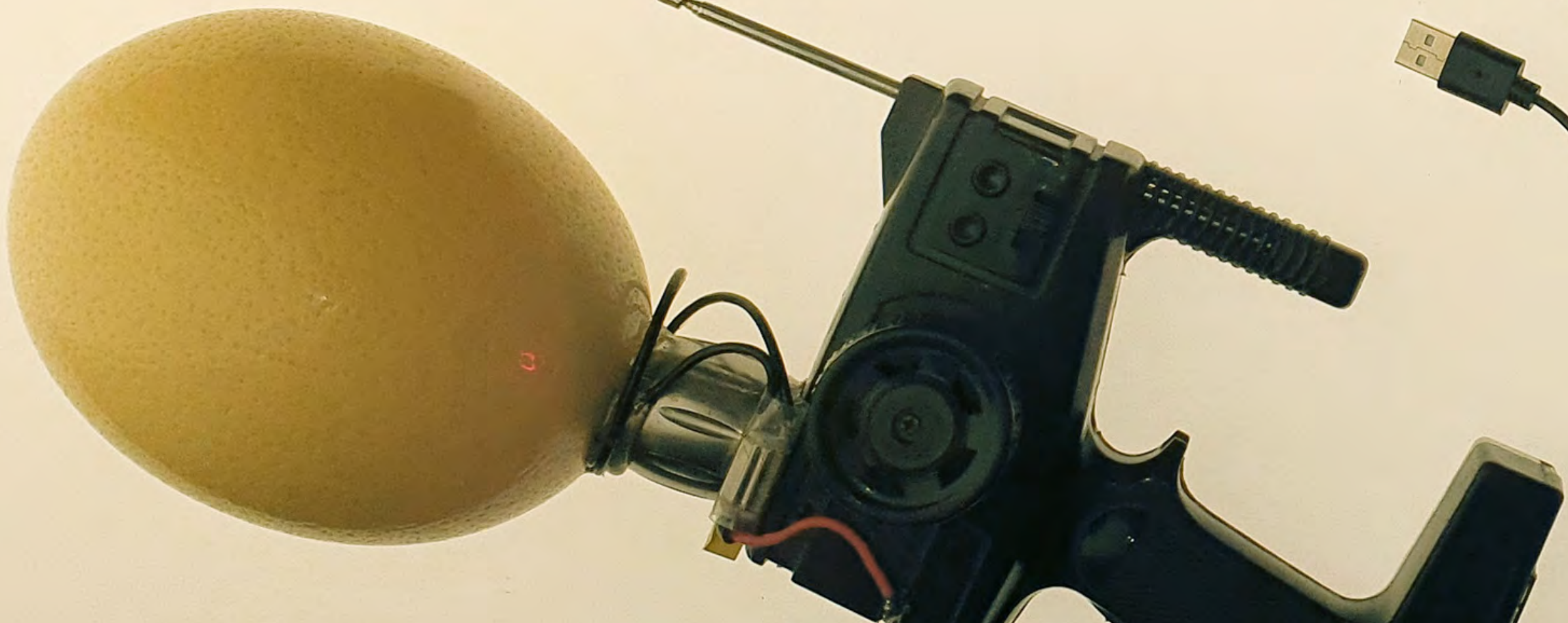
Russel Hlongwane works in the production and assembly of culture, focusing on heritage, tradition, and modernity in South Africa. The artist moves between art-making (installation and film) and curating. Hlongwane’s performance work serves as a bridge to transmit the artist’s academic interests to a broader audience, while Hlongwane’s writing practice spans academia, policy, and art journals. Hlongwane’s most recent peer-reviewed paper is titled ‘Transcendental Technologies, Mother Tongues and Space’ (2022). Hlongwane works intentionally with language (isiZulu) as a way to mobilise ideas contained in suppressed histories. The artist’s work *Ifu Elimnyama (The Dark Cloud)* has featured in six exhibitions and won the Sharjah Film Platform Jury Award in 2019. Hlongwane curated the Bristol-based Cntrl Shift Network festival, featuring filmic works from the Global South that confront the relationship between technology and the continent.

Francois Knoetze and Amy Louise Wilson, or Lo-Def Film Factory, is a DIY artist duo working across archival research, dramaturgy, and visual strategies using video art, collage, sculptural installation, and virtual reality. The duo aims to create a space for storytelling through the democratisation of filmmaking via video by, and for, underrepresented communities across Southern Africa. They run workshops and collaborate with various communities, valuing the transmission of ideas and lived experience over high production values. Their VR experience and research project, The Subterranean Imprint Archive, explores the legacy of technologies used in the extraction of mineral resources in Central and Southern Africa. It has been shown at the International Film Festival Rotterdam; University of African Futures (France); MUTEK Montreal; and the Geneva International Film Festival. Knoetze and Wilson have exhibited at the ZKM Center for Art and Media; the Centre Pompidou; the Dakar Biennale; the Lubumbashi Biennale; and the Akademie Der Künste, Berlin.









STACY HARDY

My Country Is Full of Holes, and So Is My Body
Digital video, 27 min and 57 sec
Variable dimensions
2024

Artist Statement

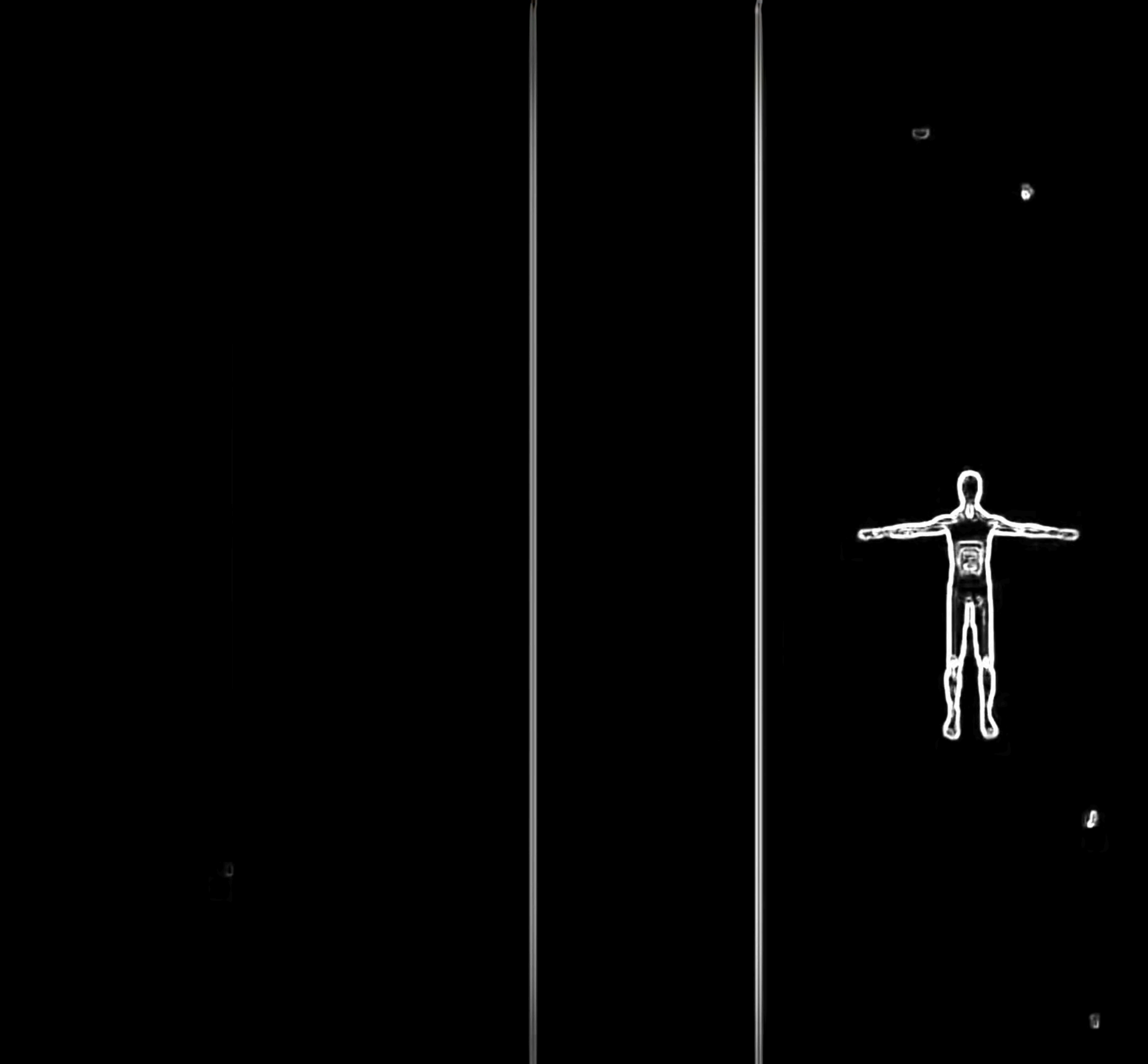
Does the sick or compromised body create a compromised text? What does a sensorial or physically-compromised text look like – and how does it infect and affect the reader? Additionally, who writes when I write? Is it truly ‘me’– the ‘I’ that I believe myself to be? Am I the isolated, contained individual proposed by colonialism and capitalism? Or am I necessarily composed of the multiple other lifeforms that share my physical body – the bacteria and viruses, the spirits of ancestors and the ghosts of those deaths I am implicated in, the animals, gods, and disembodied voices of other writers and artists who came before me? Is my writing the chance inheritor of an invasive, exterior parasite – a parasite that calls itself ‘language’?

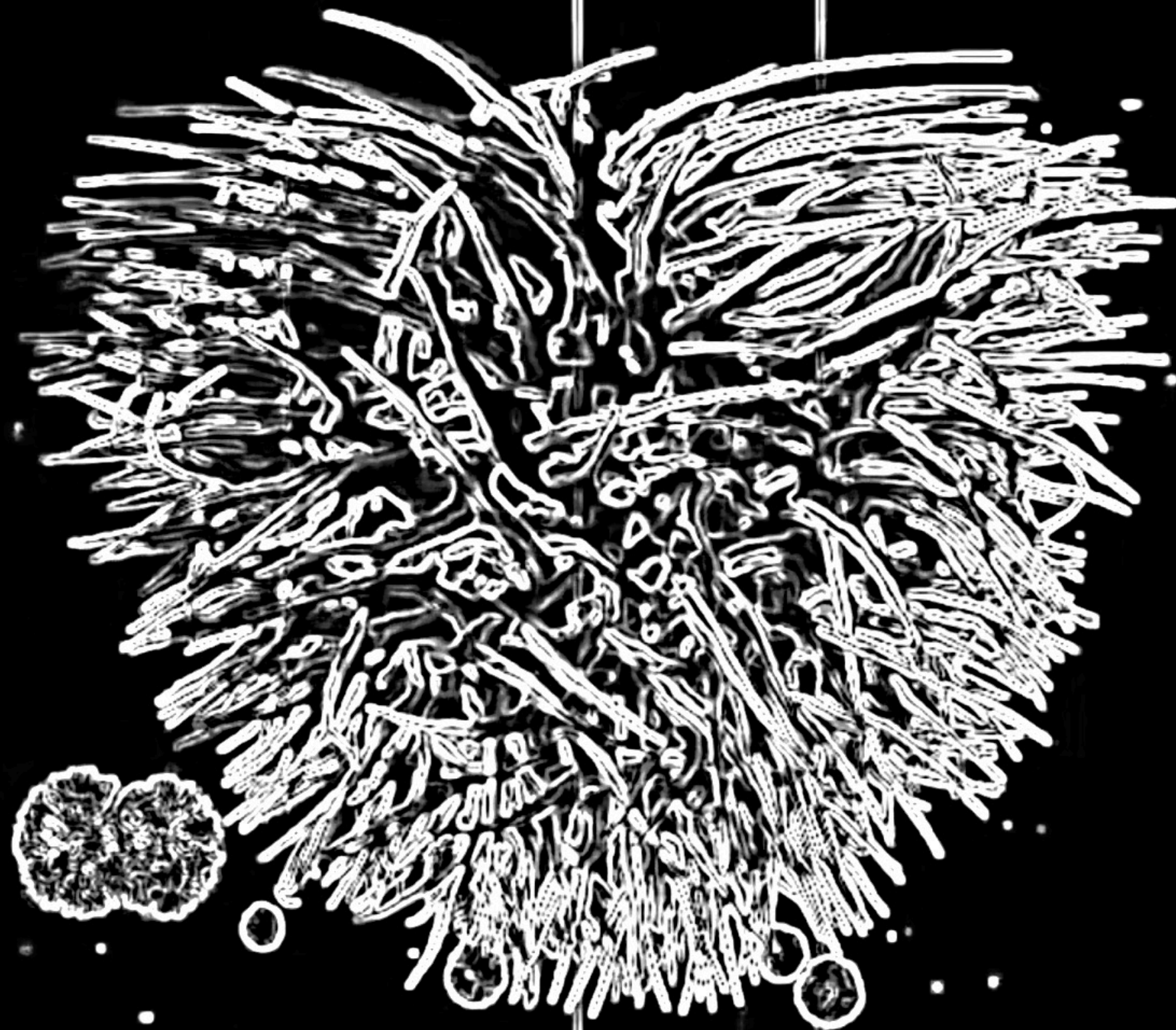
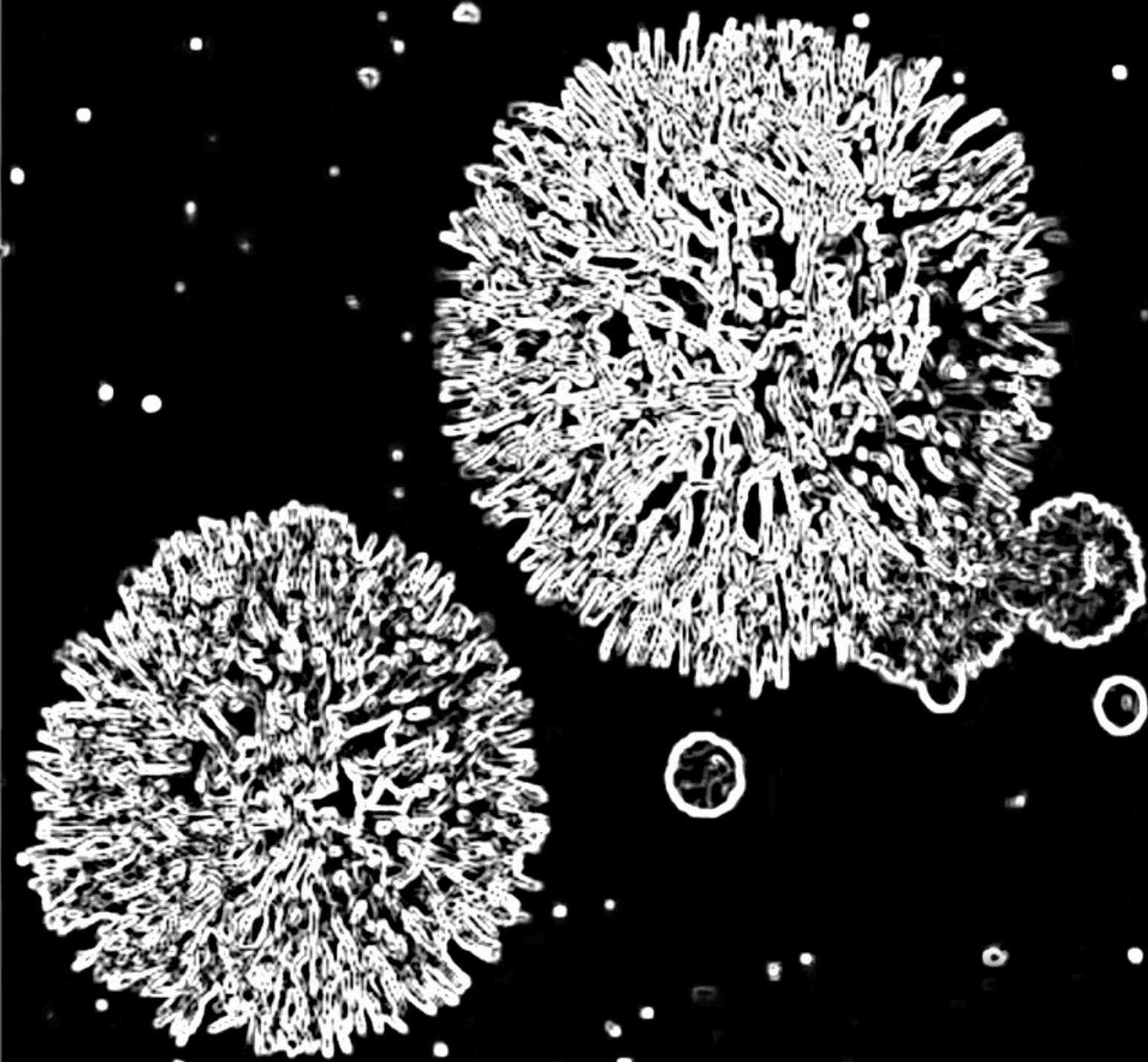
In South Africa, the lines between life and death are always contested. It is a country haunted by the atrocities of its history, alive with the spirits of ancestors and ghosts. Life is precarious here; often, it borders on death, a spectral life that operates in the border zones of existence. But this also designates a continuing subsistence, or insistence, at the very heart of death and absence. Something that has died, something that is in the past but nonetheless refuses to go away. In Joyce Mansour’s words: ‘Your breath in my mouth.’ How do we write these border zones? How do we create something defiantly and beautifully alive out of so much death and dying? To know oneself to be monstrous and yet seek to make something from that monstrosity, something with life and vision, and yes, shared breath?

Biography

Stacy Hardy is a writer, researcher, and editor whose work explores the intersections of embodiment, the individual, and society. Her writing has appeared in various anthologies and journals, including the *New Orleans Review*, *New Contrast*, *The Evergreen Review*, *Black Sun Lit*, and more. She is the author of the short fiction collections *Because the Night* (Pocko, 2015) and *An Archaeology of Holes* (Rot-Bo-Krik, Paris 2022; Bridge Books, Chicago, 2023). Her critically-acclaimed plays and award-winning librettos have been performed globally at venues and festivals such as the Aix-en-Provence Festival in France and the Royal Opera House in London.

Hardy is a lecturer in Creative Writing at University of the Witwatersrand, an editor at the Pan-African platform Chimurenga; a visiting fellow at the Neubauer Collegium at the University of Chicago; a partner in the African creative writing teaching initiative Saseni; and a founder of Ukuthula, a project that develops new writing from and against gender-based violence. Hardy has hosted interdisciplinary workshops and writing intensives in numerous locations including Dakar, Kigali, Cairo, Tombwa (Angola), Nairobi, Lagos, Berlin, New York, and online. Additionally, Hardy has facilitated graduate seminars and writing workshops worldwide.

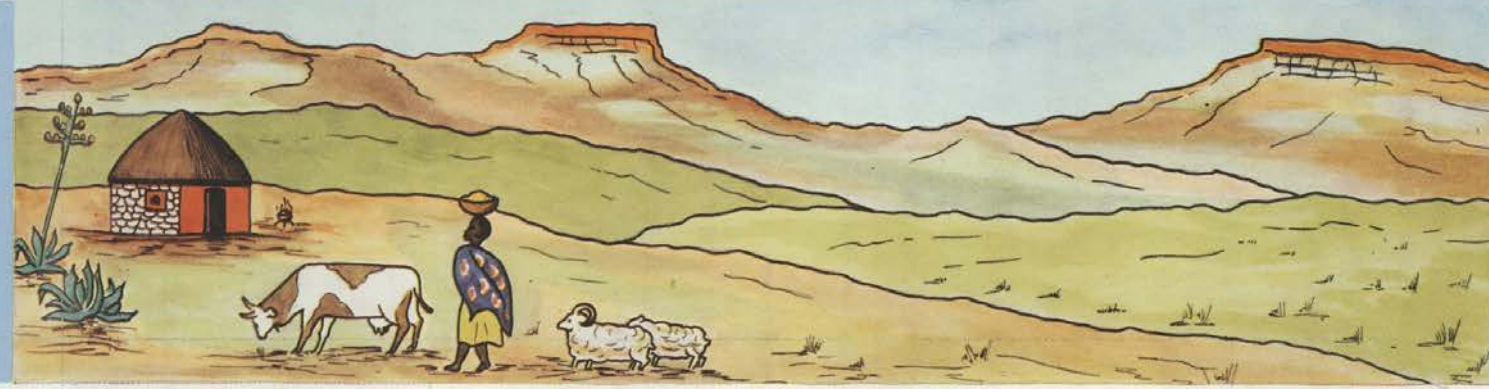






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TEKETE



Ho tsa bophelo ba hao le lipa-
paling, ha u lefe letho, le chelete
ea hao u e fumana kaofela ha
tekete e fela.

9 MANE
EA BOBELI
£ 4. 10. 0
KA
TEKETE



Ho tsa bophelo ba hao le lipa-
paling, ha u lefe letho, le chelete
ea hao u e fumana kaofela ha
tekete e fela.

9 MANE
EA BORARO
£ 4. 17. 6
KA
TEKETE



NATIVE RECRUITING CORPORATION



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KEKETSO EA CHELETE HASE CHELETE KE LEHOHO CHELETE E NGATA LIKOMPONENG TSA GAUDENG.

Kea le lumelisa, bara bohle ba Moshoeshe le
Sechaba. N.R.C. e sa boetse e le hlahisetsa
litaba tse molemo hape .. TEFO E NTLE.

1. Mathoasong a khoeli ea Motseanong selemong
sona sena, chelete ea motho ea sebetsang
ka mokoting e tla ba 3/- ka letsatsi
£4.10.0. ka khoeli.
2. Keketso ea peni e tla ekeletsoa motho ha
getile likhoeli tse tharo a ntse a se-
betsa ka mokoting, ka hore a hatise 3/1 ka
letsatsi £4.12.6. ka khoeli.
3. Ha a ntse a tsoela pele a sebetsa ka mo-
koting o tla ekeletsoa hape ka peni ha
getile likhoeli tse tharo hape, e le hore
joale o tla hatisa 3/2 ka letsatsi £4.15.0.
ka khoeli.
4. Ha a getile likhoeli tse tseletseng hape
ke hore selemo, o tla kenyetsoa peni tse
peli, joale teketeng ea hae o tla hatisa
3/4 ka letsatsi £5.0.0. ka khoeli.

Motho a ka lula nako eo a e ratang hae,
empa ha khutlela maeneng o tla galoa ka
chelete eo a neng a e amohela ha liheli,
a ka ea komponeng efe kana efe ea merafo,
ea Gauda eo eena a e ratang, o tla 'ne
amohela chelete eo.
Chelete ea bonase ha getile likhoeli tse
robong ea peni tse peli e tla 'ne e fumane-
he.

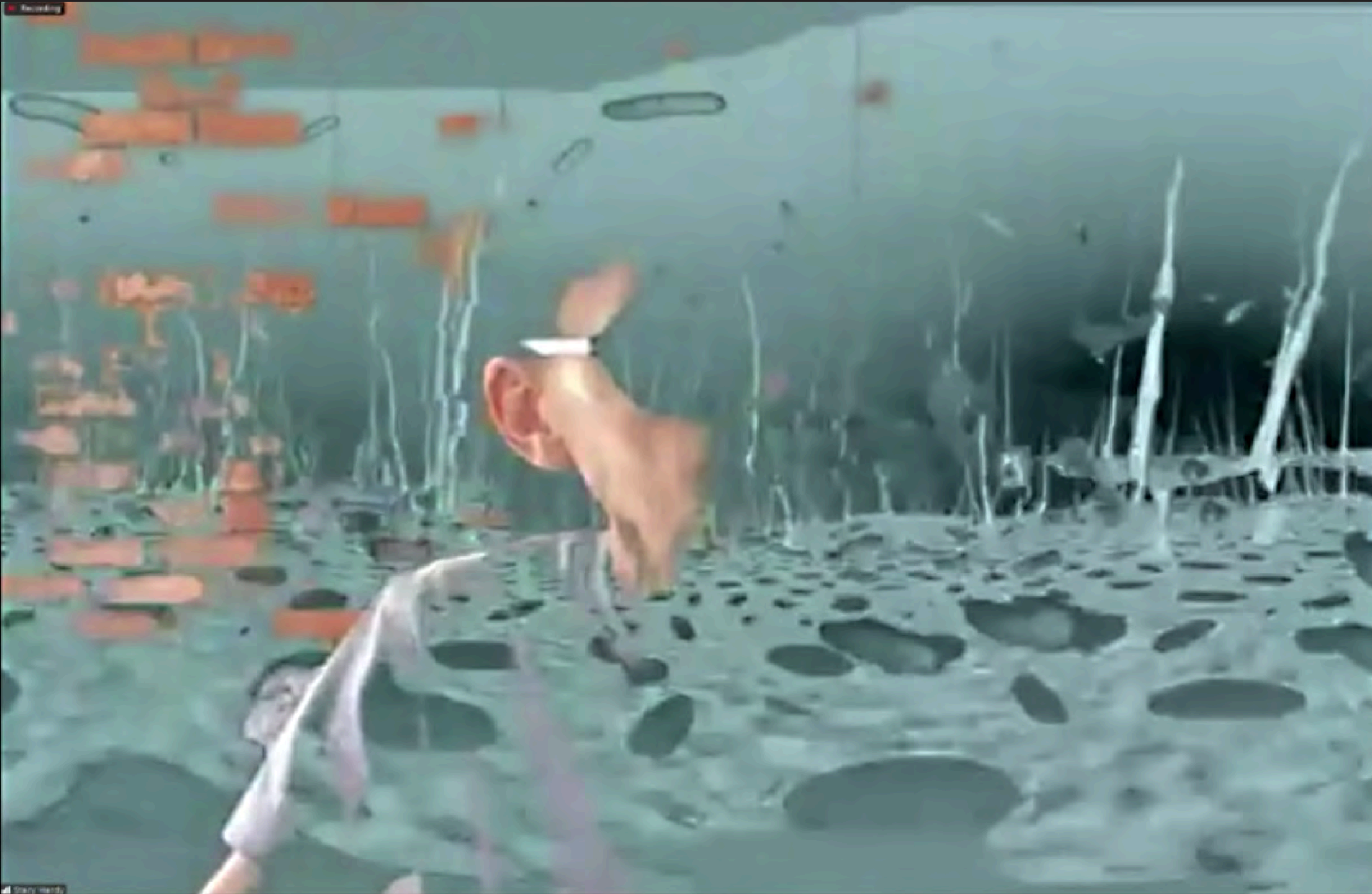
KONTARAKA EA LIKHOELI TSE TSELETSENG.

Ho tloha ka la pele khoeling ea Motseanong
selemong sona sena, ho tla buloa joine ea
likhoeli tse tseletseng, chelete ea lori
terene le lijo, motho ha na ho e lefa,
motho o tla lumelloa ho kalima chelete.
Joine ea likhoeli tse robong (naenemane)
eona e ntse tsoana le mehla.

Fomane eona e ntse tsoana le mehla, motho
o tla palamisoa terene, empa chelete e
e tla ntsuoa moputsong oa hae oa khoeli
empa ha ka geta likhoeli tse tseletseng
a ntse a sebetsa ka mokoting chelete ea
terene e tla buseletsoa ho eena.

Recording

Stacy Hardy's Personal Meeting Room



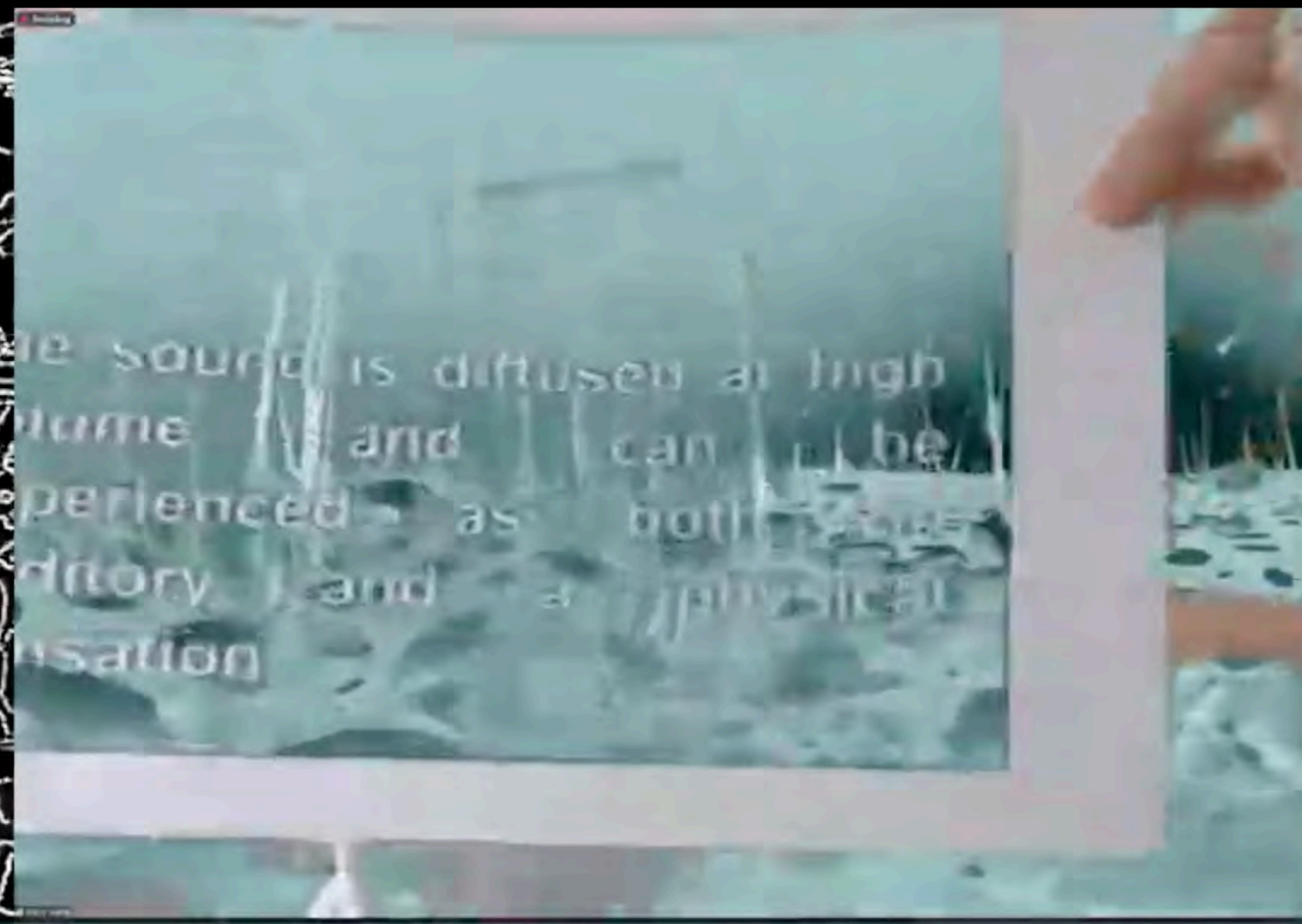
Stacy Hardy

Who can see your messages? Recording On

To: Everyone

Type message here...

Send Cancel



Keep Hardy's Personal Meeting Room

Today

You to Everyone 13:00

Your ears strain to hear
The voices of those absent

Imagination challenge #1: Write
a sonnet or a lyric about
exploitation and extraction and
do not use any adjectives.

Time is out of joint, off its
hinges, spooked.

An afterimage of chaos.

Your lungs are burning.

Breathe in, breathe out.

Breathe in, breathe out.

Breathe in, breathe out.

👤 🗨️ ⋮

[Screen 1](#)

A surge of discomfort runs through your
body, ?



THERESA SCHUBERT

The Glacier Trilogy – Part 1 (Re-imagining Glaciers through AI)
Video projection with stereo sound
Variable dimensions
2022

Artist Statement

My practice combines audiovisual and hybrid media into conceptual and immersive installations or performances, often including organic matter, living organisms, algorithms, and artificial intelligence as meaningful co-creators. I also work with immersive video environments and 3D laser scanning to challenge modes of perception and question the human-machine relationship in hyper-tech societies, where the nature-culture divide seems to dissolve in the digital realm.

The Glacier Trilogy – Part 1 (Re-imagining Glaciers through AI)

The Glacier Trilogy is an immersive artwork investigating glaciers as the starting point of fluvial systems and the future of water in climate crisis. Produced by combining advanced computational technologies with sculpture materials and human creativity, *The Glacier Trilogy* imagines glaciers through AI, creating a synthetic archive of glaciers to stimulate an emotional engagement in its audience.

The work complex is based on Schubert’s research of fluvial systems in the Piedmont area in North-West Italy. Schubert makes works that interrogate the human impact on the environment, but also how we can use technology for better and more respectful relationships with nature, which is necessary as humanity is confronted with climate crisis. Glaciers hold extreme importance not only as storages of water but also as a memory of the earth’s past and as indicators of climate change. Glacier ice archives millennia-old (an)organic information, such as (micro) organisms, pollen, and atmospheric dust, allowing scientists to acquire knowledge about ancient ecosystems and to predict future climate scenarios.

This work is a video projection, made by using a combination of machine-learning models, that shows the formation and abstraction of synthetic glaciers. Starting from abstract imagery, mountain landscapes with glaciers slowly start to emerge. They are based on an earlier training process with historical images of the Italian Glaciological Committee in Turin and the Sella Foundation in Biella in combination with text input from the Italian geologist Arduito Desio. Together with the visuals, Shubert created a dense sound composition consisting of field recordings, synthetic sounds and voice recordings created with an opera singer. In the arrangement, Schubert layered voices, sometimes as echoes of one other, sometimes in a canon creating a doleful atmosphere. What emerges are synthetic landscapes that don’t exist, a kind of machine dream from the future that tries to imagine what glaciers looked like in former times.

Biography

Dr Theresa Schubert is a Berlin-based artist, researcher, and curator exploring unconventional visions of nature, technology, and the self. Schubert holds a PhD in Media Art from Bauhaus-Universität Weimar.

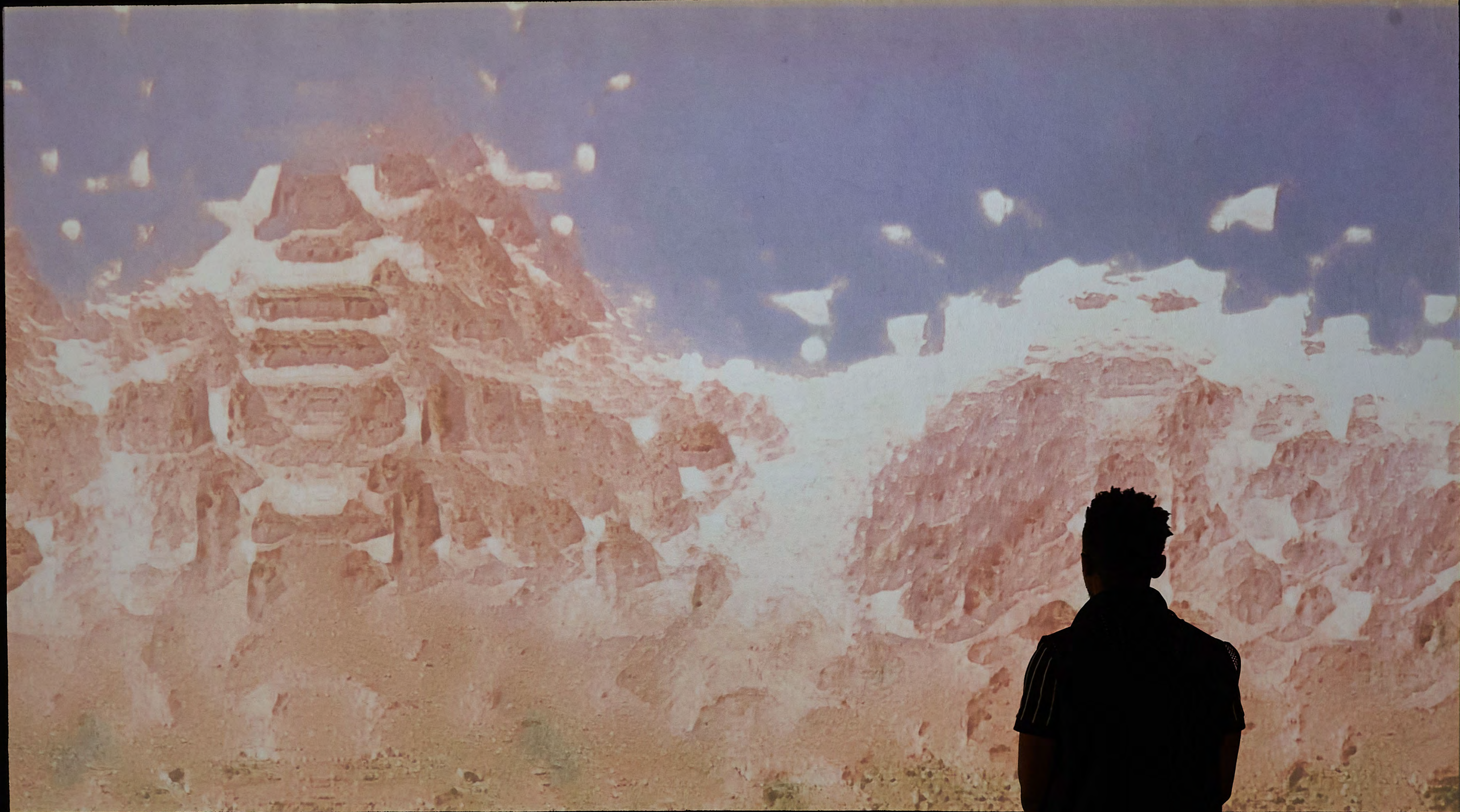
Schubert’s work has been recognised with the Award of Excellence at the Japan Media Arts Festival 2022 (Art Division; a Prix Ars Electronica Honorary Mention (AI & Life Art 2021); a STARTS Prize 2021 Honorary Mention; and the NTAA (New Technological Art Award) 2016. The artist was longlisted for the Lumen Interactive Art Award 2022 and the Aesthetica Art Award 2023, and has been nominated for the GASAG Kunstpreis by Berlinische Galerie in 2016 and 2018. Schubert has also been awarded a S+T+ARTS Residency (2019 and 2022) funded by the European Commission, was artist-in-residence at the Group of Applied and Molecular Microbiology at TU Berlin from 2018 to 2020, and is a Research Associate at VIAD at the University of Johannesburg.











URIEL ORLOW

The Fairest Heritage
Single-channel video, 5'22"
Variable dimensions
2016–17

Artist Statement

Uriel Orlow's practice is research-based, process-oriented and often in dialogue with other disciplines. Projects engage with residues of colonialism, spatial manifestations of memory, social and ecological justice, blind spots of representation and plants as political actors. Orlow's multi-media installations focus on specific locations, microhistories and forms of haunting. Working across installation, photography, film, drawing and sound the artist's works bring different image regimes and narrative modes into correspondence.

The Fairest Heritage

In 1963, on the occasion of the 50th anniversary of the founding of Kirstenbosch, the National Botanical Garden of South Africa in Cape Town commissioned a series of films to document the history of the garden, the Cape Floral Kingdom, and the jubilee celebrations with their 'national' dances, pantomimes of colonial conquests, and visits from international botanists. The films' protagonists – the scientists and visitors – are all white; the only Africans featured are labourers. Flowers were considered neutral and passive and so botanical nationalism and flower diplomacy flourished unchecked at home and internationally until the late 1980s. The films have not been seen since 1963 and were found by the artist in the cellar of the library of the botanical garden. Orlow collaborated with actor Lindiwe Matshikiza whose body is inserted into these loaded pictures, inhabiting and confronting the found footage and thus contesting history and the archive itself.

Biography

Uriel Orlow is a Swiss-born artist who lives and works between London, Lisbon, and Zurich. Orlow studied at Central Saint Martins College of Art & Design; the University of Geneva; and the Slade School of Art/University College London (PhD 2002). Orlow's practice is research-based, process-oriented, and multi-disciplinary, including film, photography, drawing, and sound. The artist's work often focuses on specific locations and micro-histories; investigating spatial manifestations of memory; the blind spots of representation; and the residual implications of colonialism.

Orlow's work has been shown internationally in museums, galleries, and film festivals, including the 54th Venice Biennale (2011); Manifesta 9 (2012); Lubumbashi Biennale (2013); Bergen Assembly (2013); Sharjah Biennale 13 (2017); and the 2nd edition of the Kochi-Muziris Biennale (2014). Recent exhibitions include *The Fairest Heritage* at the Kunsthhaus Baselland, Muttentz (2018); *Soil Affinities* at John Hansard Gallery, Southampton (2018); *Affinités des sols* at Les Laboratoires d'Aubervilliers, Paris (2019); *Conversing with Leaves* at The Showroom, London (2020); *Mafavuke's Trial* at Center for Contemporary Art, Lagos (2017); *Theatrum Botanicum* at Market Photo Workshop, Johannesburg (2018); and *Learning from Artemisia* at QANAT, Marrakech (2019).

Orlow was shortlisted for the Jarman Award in 2013 and was the recipient of the Swiss Art Award in 2015. He has been artist-in-residence at various institutions worldwide, has published widely on topics related to visual culture and post-colonial theory, and his works are held in public collections in Europe, the USA, and South Africa.



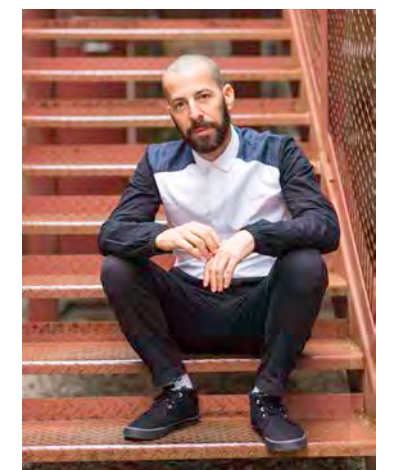
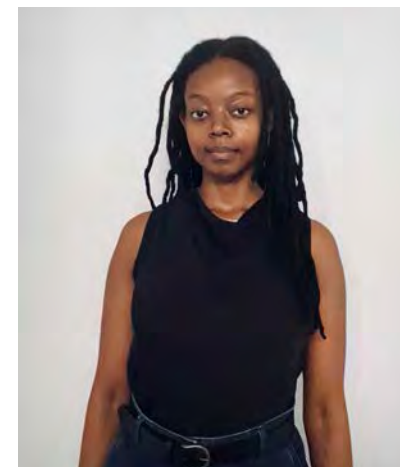
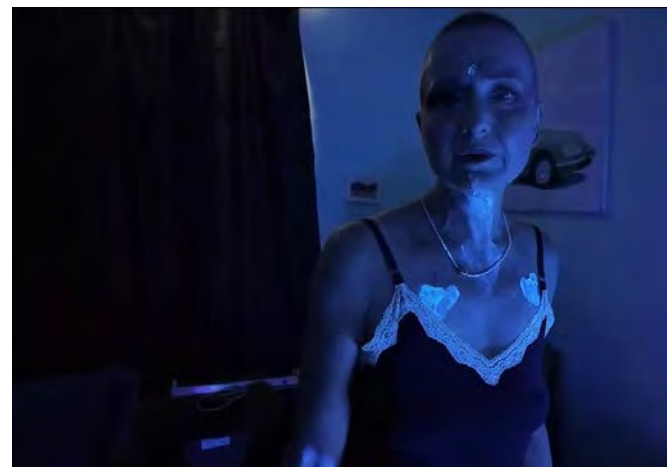






ARTISTS

**Adam Broomberg and Rafael Gonzalez; Bronwyn Katz; Dean Hutton
Janneke de Lange; Louise Westerhout; Miliswa Ndziba; Nandipha Mntambo
Russel Hlongwane, Francois Knoetze and Amy Louise Wilson; Stacy Hardy; Theresa Schubert; Uriel Orlow**



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