

INTERVENTIONS IN PRACTICE

FADA GALLERY 2021

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Interventions in Practice
Fada Gallery 2021

INTERVENTIONS IN
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IN PRACTICE

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INTRODUCTION

Interventions in Practice
FADA Gallery
Curated by Eugene Hön

There is a set of terms that circle higher education in the creative arts, across disciplines. Common variations are: practice-based research, research-based practice and practice-led research, and may also include: practice as research or research as practice. They become increasingly prevalent as you work your way through institutional structures, as a student and, or, lecturer.

Though their use is relatively widespread, these terms (their order, relevance and definition) are disputed and inconsistently applied to the fields of Art, Design, Architecture and their various offshoots. Broadly understood, they refer to the development of new knowledge through creative processes and the interpretation of the outcomes of these processes. They exist as part of a system of measurement in creative practice, a way of validating innovative and subjective works and media in an institutional setting. This system of measurement and the terms that accompany it, attempt to answer a series of questions:

What does it mean to teach in a field that is constantly in flux and necessitates its own, regular overhaul? What does it mean to make and teach, and is the one conditional upon the other? What does it mean to practice and study something that absorbs and reflects its environment and is hinged on current social, political, economic and cultural movements as well as those predating its creation and to come? What is the relevance of measuring and rewarding the products of this mercurial labour? How can a system of assessment be standardised across and between disciplines?

In 2017, the Department of Higher Education (DHET) published its policy on the evaluation of creative research outputs, to be implemented from 2019. This has enabled the work of creative practitioners in South African institutions to be formally accredited and acknowledged as research, the outcome of years of lobbying by academics in the arts across the country.

Interventions in Practice features the work of eight academic staff members from the Faculty of Art Design and Architecture (FADA). These include, Eugene Hön (gallery director and curator of this exhibition), Alexander Oppen, Bongani Khoza, Deirdre Pretorius, Khanya Mthethwa, Marc Edwards, Martin Bolton and Thato Radebe.

The exhibition showcases their work as artists and designers to the university community and broader public. It also provides an opportunity for them to have their work accredited as creative research outputs through a peer-review process. Beyond these aims, the gallery's position within a learning institution performs a unique role. Free from the constraints of a gallery that responds or is accountable to the market, a university gallery prioritises exploration and study. It provides a formal environment in which students and staff can present new knowledge through the application and implementation of their work in a public setting. It is an index or catalogue of current practices within the university, with the practitioners on hand to illuminate the knowledge they have generated.

As is to be expected of a survey of work produced by artists and designers from a faculty with a uniquely interdisciplinary approach, Interventions in Practice has an eclectic character and doesn't seek to unify or condense the practices on display. The various media include: photography, jewellery, industrial design tools and products, ceramic transferware, an artist's book and installation. Each series of works is contextualised according to its respective demands, with detailed

descriptions of components and fabrication processes, display cabinets, elaborate plinths and vitrines, simple labelling for photographic work that is better experienced than explicated, and a generous and comfortable bench.

The various installations offer moments of reflection and in some cases, theses, on practices that are accompanied and augmented by commitments to teaching, learning and the development of new knowledge.

Martin Bolton presents his research into small-scale manufacturing by leading the viewer end-to-end through his process of design development, prototyping, pattern making, tooling and production. The work is a proactive and outward-looking response to the limitations he has experienced as an industrial designer needing to produce and prototype cost-effectively on a small scale. Bolton models a way for designers and makers to develop their own agency within the manufacturing process through innovative, low-cost, custom-made machines and jigs, including a rotational casting machine. The latter, along with a small 3D printer has enabled him to side-step the practical and economic constraints of large-scale industrial production. Bolton's presentation reflects an ethos that is especially relevant to students and recent graduates but has implications for the sus-

tainability demanded of all contemporary designers, that is, not only to build the capacity to fabricate and produce independently, but to repair and reuse.

Thato Radebe and Khanya Mthethwa invite the viewer into their respective practices in contemporary jewellery, which deliberately blur distinctions between fine art and jewellery design. Referred to as 'art jewellery' or 'author jewellery', this way of working is distinct from jewellery design more generally in that each piece is made by an individual artist and encapsulates that artist's particular expression. The scale of each piece, along with its intimate relation to the wearer, marks out these practices from the fine art discipline. Radebe's work extends this approach further by creating pieces that operate both as jewellery and as delicate detachable sculptural pieces. As such, the works are multimodal and aim to challenge hierarchies that delimit jewellery as craft.

Mthethwa exhibits designs from her collection, Umswenko. Umswenko describes the confident presentation of identity and selfhood through cultural adornment. The 3D printed pieces combine woven elements and motifs drawn from a range of traditional South African material cultures. The artist's work evades easy categorisation as it reflects on the nuanced role that adorn-

ment plays in the way that we perceive our bodies and project our personal narratives, across time.

Eugene Hön's immersive installation conjures a world from his compulsive and intuitive drawing practice in ballpoint pen. Windstruck I & II exposes every aspect of his research and design process. Excerpts from Hön's extensive and varied reference material, sketchbook samples, ceramic test pieces, original ballpoint pen drawings and a concertinaed publication are positioned in vitrines that glow in the dimly lit room, with equal intensity as his spotlight transferware. Driftwood, dandelions, caterpillars, butterflies and trees disfigured by unrelenting weather, hover and encircle the artist's work, spinning their way into mandalas, only to be released again. Through these motifs, the installation invokes desolation, alienation and fragmentation as the starting point for renewal and repair. The impression is not one of optimism, but rather, inevitability.

Dead Living Things: A Cabinet of Curiosities in the Postcolony expands on Deidre Pretorius' interest in the links between colonialism and the notion of the cabinet of curiosity. Her research encompasses three elements that exemplify what she terms 'practice-led research'. These include: a physical cabinet of curiosities, an ac-

companying catalogue or inventory of the objects in the cabinet and a conference paper delivered at the South African Visual Arts Historian's (SAVAH) Annual Conference at the end of September 2021. Pretorius draws on postcolonial theory and the history of the curiosity cabinet in order to unravel colonial narratives in a contemporary South African context. Popularised through early travel and trade, the curiosity cabinet served as a physical index of natural and man-made objects—a memory bank for a time when humans, minerals and land were categorised uniformly as resources to be claimed and exploited. Pretorius has manipulated this account by developing her own cabinet using objects bought, found or received as gifts. Dead Living Things reveals and reflects on the distortion of language and scientific logic to entrench discrimination and endorse exploitation.

Pareidolia is the tendency to see patterns or draw meaning from arbitrary stimuli and is central to Marc Edwards' working process. Looking Around / Acts of Noticing chronicles Edwards' ritual and material investigations that employ walking, observation and assemblage as generative devices. Through the mingling, mangling and reforming of debris, recycled and found objects, tools and paper pulp, the installation proposes a hybrid way of be-

ing in a world intent on destroying itself. Edwards reorders matter, allowing uncertainty to guide him as he develops and transforms the narratives embedded in objects and landscapes.

Two composite pieces by Alexander Oppen are underpinned by a regular, reflective practice in photography. Oppen, whose interdisciplinary work is concerned with spatial politics, uses the photographic mode to collect imagery. The images he collects represent immediate responses to his everyday environment and provide the material (both physical and conceptual) for critical and creative research. Figure/Ground is a grid of sixteen images of social distancing markers, though they are not immediately recognisable as such. The work catalogues a sudden and pervasive, yet seemingly minor intervention in the way space is navigated under the global pandemic. The significance of this in a city as spatially charged as Johannesburg, registers in the flattened, formal qualities of the images, which allows for a wider reading of the series. 20 seconds is a gridded choreography of soap in Oppen's bathroom, captured during the hard lockdown in Johannesburg. With obvious implications for the ways in which the COVID19 pandemic has charged mundane, overlooked activities like washing hands, the series of

nine images more ambiguously suggests impending dissolution. Few things are so completely dissolved through their use, as soap.

The private and public spaces in Bongani Khoza's photographs are, for the most part, sharply lit by harsh institutional lighting. Their use is evidenced through turnstiles, parking bays, marks on a blackboard and gold balls, but these spaces have been captured after hours and are eerily uninhabited. The cold indifference of the angular images suggests a city abandoned. A resplendent green lawn of a golf course, speckled with tiny white golf balls is claimed by a small red flag, upright and sure of itself in Vodacom Golf Village, Bedfordview. A helicopter sits idle on a hazy and infinite runway at twilight in Runway One, Rand Airport, Germiston. A bright blue chair commands an empty classroom in St Gemma's Primary School, Tembisa. A knot of gridded turnstiles waits to permit or refuse access to commuters in Oakmoor Train Station, Tembisa. Lamppost is a photographic series that contemplates the ways in which power is expressed through basic structures and signs in urban space.

An exhibition that offers a window into the work of such a multidisciplinary staff contingent functions in

several ways—each essential to the development of the institution, its staff and students. Interventions in Practice enables the review and accreditation of the work of faculty members, reinforcing the ground so recently gained in validating creative practice as a form of research. What is harder to quantify is how the modelling of this mutable research form by faculty, deepens the learning experience of students across disciplines. The faculty have made themselves vulnerable to their colleagues and students by exposing their research in an institutional gallery. This levelling serves not only to empower students to engage with staff as practitioners, but to encourage a sense of community as the students work their way through the institution towards independent practice. In the field of creative research, where formal endorsement is hard won, this community is invaluable.

Introduction by **Chloë Reid**



ALEXANDER OPPER

20 SECONDS
FIGURE / GROUND

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INTRODUCTION

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SECONDS

INSTALLATION 1

9 colour photographs
Each 400 mm x 400 mm
Printed on Ilford
Gold Fibre Gloss
(100% Cotton Rag)

15

FIGURE/
GROUND

INSTALLATION 2

16 colour photographs
Each 400 mm x 400 mm
Printed on Ilford
Gold Fibre Gloss
(100% Cotton Rag)

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ARTIST'S PROFILE

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PREFACE

Coming from a training in architecture, now working as an established artist, my work mines, interrogates and exposes the politics of space. I exploit the overlaps of and slippages between art and architecture, destabilising and deterritorialising both fields in the process. Working in this undefined space means that I can cut through the commonplace and comfortable normative tendencies of the two disciplines. This allows me to give expression to the difficult, suppressed, overlooked, and marginalised aspects of everyday life, which I constantly seek out. Through my work I'm able to prompt connections and tensions that are not necessarily possible within the stricter disciplinary confines of architecture and art. Being alert to the conceptual possibilities afforded me by working in the zone between means that I'm able to produce artistic responses which challenge current material, spatial, social, economic, and cultural complexities. It's important to mention here that much of my artistic impetus is informed by my lived experience of two historically divided cities, namely Berlin (1995-2005) and Johannesburg (where I've lived and worked since 2006). I completed a politically loaded Master's in architecture

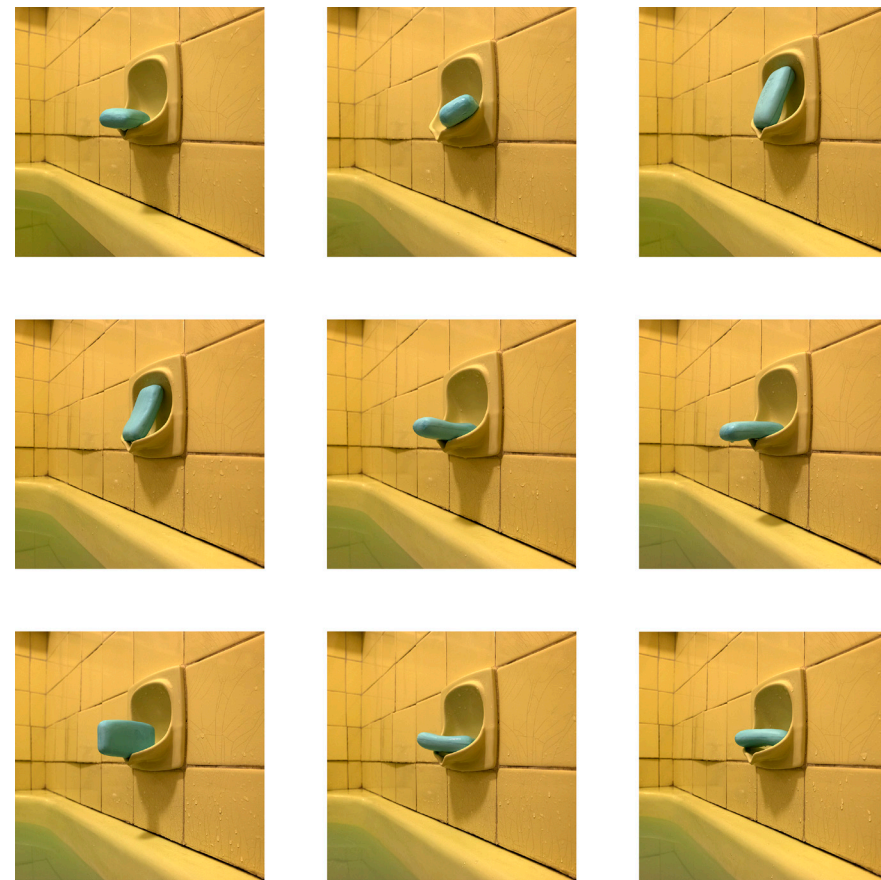
at Berlin's University of the Arts (UdK) in 2001. This thesis represents a pivotal moment for my later artistic practice as it served as the first palpable manifestation of a working method I refer to as that of *Undoing Architecture*. To contextualise what is meant by this, my thesis, titled *The Matter of the Castle (Schloß als Materie)*, suggested a symbolically and materially inclusive interpretation and translation of the centuries-old accretive historical layers of the former seat of the German monarchy. By contrast, the site today houses—in the form of the recently completed *Humboldt Forum*—the regressive, Disneyfied and awkward copy of Berlin's former Castle. The structure of the original castle was damaged in WW2 and subsequently razed from the site in 1950 by the newly formed GDR government of East Germany and its capital, East Berlin. My design strategy at the time could be referred to as one of entropic translation and represents the birthing of the conceptual approach of *Undoing Architecture* which has guided my artistic production since and has resulted in a substantial body of work presented in South Africa and further afield.

20 SECONDS

“ THE SOAP-BAR, AN OSTENSIBLY SIMPLE
READYMADE, IS CELEBRATED HERE IN A
DEADPAN MANNER, IN THE TRADITION OF
CONCEPTUAL PHOTOGRAPHY.

— Alexander Oppen

FULL SET OF 9 IMAGES.
EACH 400 MM X 400 MM.
PRINTED ON ILFORD GOLD FIBRE GLOSS
(100% COTTON RAG).
IMAGE BY THE ARTIST.



This work, consisting of a gridded series of nine photographs, continues the artist's long-term approach to artistic research and production, namely of *Undoing Architecture*. In this case the nine photographic variants of a built-in soap-dish holder and, more significantly, the bar of soap it houses, serve as a catalyst for opening up lines of flight concerning the societal and social undosings caused by the advent—and stubborn persistence—of the global Covid-19 pandemic.

Soap, and how, why, when, and for how long we use it, has transcended its previously accepted quotidian reason for being. In the context of the pandemic, per-

sonal hygiene and cleanliness have been subsumed by a programme consisting of washing with soap as a forced ritual, driven by fear and uncertainty. We now, close to 8 billion of us, wash our hands more often than ever. And we find ourselves—when doing so—invariably thinking deeply about something that we did in a much more casual and unthinking way before the pandemic became a reality.

As an artist, banished in early 2020 to the confines of my domestic space, my bathroom—especially as the colder winter months set in—offered a space of calm, comfort, warmth and reflection. The way this

simple space is configured means that the soap-holder and the sculptural, bodily characteristic of the soap itself sit within my immediate field of vision, as an object of contemplation. In a reflective mode, in this space of relative calm, I began to photographically consider and explore the sculptural presence of this consumer object of a bar of soap, an item I'd very much taken for granted until the advent of the Covid era elevated its usefulness and meaning in such pronounced and highly mediated ways.

Photography is a mode I often use to collect and reflect on various aspects of possible artistic projects. It's immediacy was useful to capture and convey my mus-

ings on something I had spent little to no time thinking about critically before. The potent relationship between soap, a visible 'tool' and its mechanics and capability to dispel an *in*-visible virus, warding off vectors of disease, at worst, death, have preoccupied me since.

The soap-bar, an ostensibly simple readymade, is celebrated here in a deadpan manner, in the tradition of conceptual photography. This portrayal of a common, relatively cheap, accessible and seemingly unremarkable everyday consumer item opens it up to deeper forms of reflection and projection. In the nine photographs that make up the *20 seconds* series, the soap's different 'poses' introduce a performative quality to the subject under investigation. This mode of depiction introduces the potential for lightness and humour, even sensuality: all generative and affirming aspects of daily life, desperately necessary during a time of grave concern, uncertainty, anxiety and loss on a personal and universal scale, informing the ways we frame and reframe ideas of wellbeing both individually and collectively.

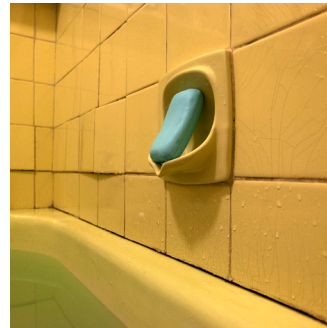
The soap is at the same time though, true to its nature, slippery and ambivalent. It is simultaneously homely and uncanny. Its function offers comfort but each time we use it, its vanishing becomes more inevitable, an apt metaphor for the way that each time we use, or misuse, our lives and environments, their respective vanishings become more certain. The single point perspective of these serial photographs is reinforced by the gridded materiality of the ageing bathroom tiles that diminish towards the vanishing point of each of the nine images. Both the slow entropic creep of the shrinking soap and the diminishing perspective of the images in this series amplify the reality of a looming 'vanishing point' made all too real by the philosophical dispositions we've all been collectively and individually thrust into when it comes to the ways we now consider, protect and value our current—and strangely endless—uncertain reality.



20 seconds. 2021. [Detail]
Image 8 of 9.
Photograph by the artist.



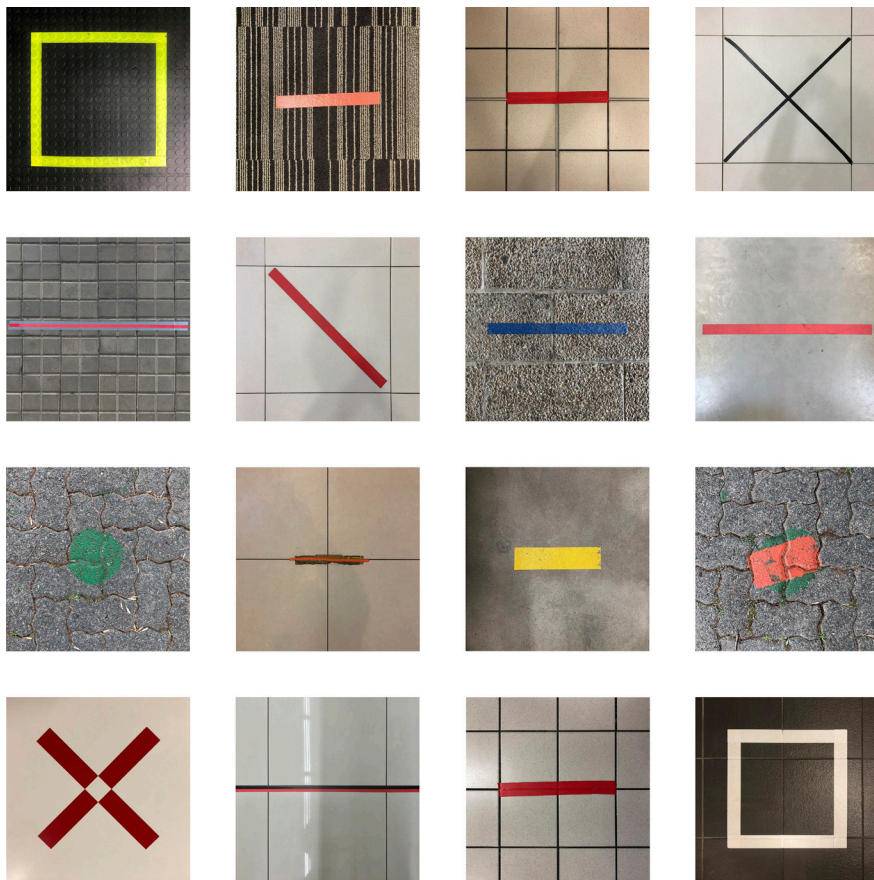
20 seconds. 2021. [Detail]
Image 2 of 9.
Photograph by the artist.



20 seconds. 2021. [Detail]
Image 4 of 9.
Photograph by the artist.



20 seconds. 2021. [Detail]
Image 6 of 9.
Photograph by the artist.

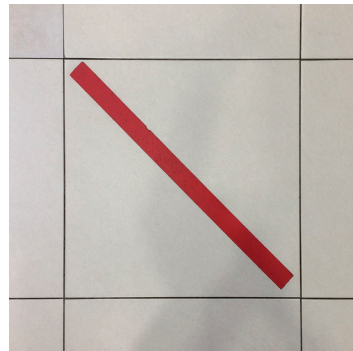


“THESE INNOCUOUS
NEW VISUAL
MARKERS DISRUPT
AND UNDO THE
NORMS OF SOCIAL
BEHAVIOUR IN
PUBLIC SPACES.”

— Alexander Oppen

FIGURE /GROUND

FULL SET OF 16 IMAGES.
EACH 400 MM X 400 MM.
PRINTED ON ILFORD GOLD FIBRE GLOSS
(100% COTTON RAG).
IMAGE BY THE ARTIST.



Figure/Ground, 2021. [Detail]
Image 6 of 16.
Photograph by the artist.



Figure/Ground, 2021. [Detail]
Image 14 of 16.
Photograph by the artist.

This work, consisting of a gridded series of sixteen images, continues the artist's longterm mode of artistic research and production under the banner of *Undoing Architecture*. In this case the sixteen photographic images of 'social distancing' markers serve as a provocation for opening up thoughts concerning the strange mechanics of the 'measurability' of societal and social (de)construction resulting from the arrival—and seemingly immovable presence—of the global Covid 19 pandemic.

Figure-Ground is a term traditionally used in the disciplines of Urban Design and Architecture. It describes the 'footprint' of a building, represented by a drawing depicting the positive area occupied by a building mass (figure), relative to the negative 'empty' space (ground) surrounding it. For this work I borrow the term to describe the way in which the new visual language of social distancing 'tells' us, in fact disciplines us—our human figures—to a rigid adherence to a form of social stasis, based on the new codes we're now required to follow to protect us from others, and others from us.

As an artist concerned with the politics of space and the power relations that play out in space, these innocuous new visual markers disrupt and undo the norms of social behaviour in public space,

behaviour we have come to take for granted in our day to day lives. These now pervasive visual codes have resulted in a robotic and staccato-like rigidity to the way we now move in and 'inhabit' space. They force us to look down a lot more than we're accustomed to doing. They function—on the horizontal plane—as instructive symbols, in the same way that vertically oriented traffic signage functions to guide us in our obedience of the conventions and rules of the road.

These new symbols are markers to be used 'for our own good'. They're a rough guide based on a precise measure: of the now universally understood metric of 1.5–2m(!). I say 'rough guide' because every time a current Covid wave is on the wane, this distance between us all shrinks steadily, despite the urgency of the fixity these markers—all over our urban surface—insist on. As soon as a new wave is announced with its commensurate range of degrees of rules and limitations around movement, curfews, alcohol bans, limits of social gathering, and so on, we jump back to the distance rule. And so our frustration, insecurity and Covid-related fatigue continue without any real sense of end.

For this work, I have documented a range of markings, indoors and outdoors, gathered as part of the mundane rituals of everyday life, from the time we, here in South Africa, were gradually 'released' from the first hard lockdown of 2020 to go about our daily business. These markers occur on all the horizontal surfaces we need to traverse as users of public space—at the local mall, the bookshop, the park, the chemist, the supermarket, the gym and, more recently, our places of work, in my case the University of Johannesburg.

The markers have a generic language yet, at the same time, manage to achieve, through the luminosity of their tape-work, a surprisingly large range of signal-like diversity. Their presence tells us emphatically where to place our 'figures' on the precarious and uncertain 'ground' this global pandemic continues to threaten to pull from under our individual and collective feet.



Figure/Ground, 2021. [Detail]
Image 9 and 11 of 16.
Photograph by the artist.

CV AND ACKNOWLEDGEMENTS

BORN AND EDUCATED IN PRETORIA,

Alexander Opper (1972) completed an undergraduate degree in architecture at UCT in 1993. Using his approach of *Undoing Architecture*, work generated since 2009 has been catalysed by the schizophrenic (im)possibilities of Johannesburg and other cities on the continent, but the significant themes of line, border, territory, and ownership are universally relevant, in a world paradoxically more connected, yet simultaneously divided, than ever.

KEY SOLO EXHIBITIONS HAVE BEEN

Separ(n)ation (2013) and *Uitval Unfolded* (2015) (see <https://youtu.be/11fplrkM1c> & <https://youtu.be/xgwSivZ3BVQ>). Opper's contributions to the group exhibitions *The Double Body: Being in Space* (2009), *Time's Arrow* (2010), *TWENTY: Contemporary Art from South Africa* (USA, 2014-15), *Past Imperfect // Future Present* (2015) and

Booknesses (2017) have further cemented his critical spatial practice, spanning installation, text-based work, and lens-based media.

HIS WORK IS HELD IN THE COLLECTIONS OF

The Johannesburg Art Gallery, the Smithsonian Institution and in numerous private collections. Since 2007 Opper has been a full time member of faculty at UJ's Faculty of Art Design and Architecture, where he established and ran (2010-2014) the university's first ever Master's in Architecture programme. In his capacity as an academic, he regularly presents and publishes on the productive frictions between art and architecture (see here for a selection of his writing: https://johannesburg.academia.edu/AlexOpper?from_navbar=true). He is in the process of completing his PhD at the University of Bayreuth's International Graduate School of African Studies (BIGSAS) and is currently co-editing a

book, *Radicalise Bauhaus*, addressing the meanings and relevance of the Bauhaus in the global south (due out with the imprint *iwalewabooks*, 2021/2022).

OPPER WAS AWARDED THE PRESTIGIOUS

Ampersand Foundation fellowship and residency at the end of 2019. His planned 2020 New York sojourn has been postponed due to the global Covid-19 pandemic, the focus of his two works on the current *Interventions in Practice* exhibition in the FADA Gallery.

ACKNOWLEDGEMENTS

With thanks to Eugene Hön and his team for the curation and installation of the exhibition.

Printing of works

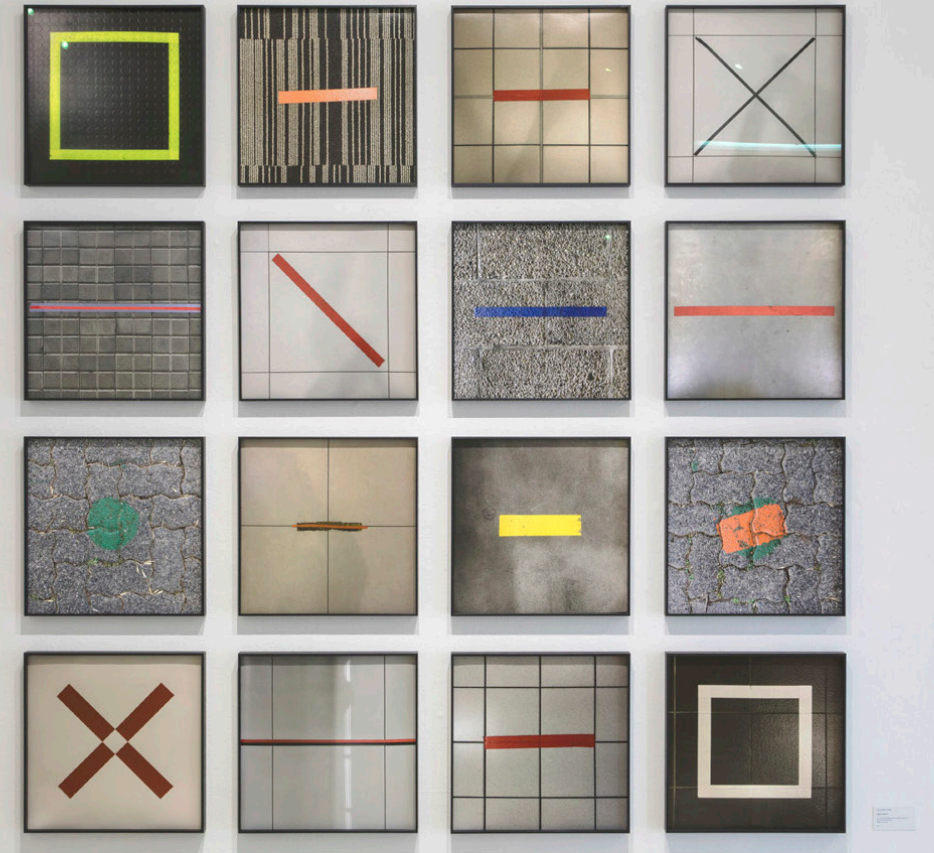
Andreas Vlachakis (Lightfarm)

Framing of works

Pauline Meyer (Framing at 151)

Figure/Ground. 2021.
Installation.

EXHIBITION





ALEXANDER OPPER



DEIRDRE PRETORIUS

DEAD LIVING THINGS:
A CABINET OF CURIOSITIES IN THE POSTCOLONY

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**DEAD LIVING THINGS
A CABINET OF CURIOSITIES
IN THE POSTCOLONY**

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ISSUU link

DEAD LIVING THINGS:

A CABINET OF CURIOSITIES
IN THE POSTCOLONY

2021

350 MM X 900 MM X 650 MM

COMPONENT 1: INSTALLATION OF OBJECTS

COMPONENT 2: CATALOGUE

COMPONENT 3: CONFERENCE PRESENTATION



Dead Living Things: A Cabinet of Curiosities in the Postcolony. 2021.
Installation of objects and catalogue.



Dead Living Things: A Cabinet of Curiosities in the Postcolony. 2021. [Detail].
Installation of objects.



ARTIST'S STATEMENT

This work is the result of a self-initiated research-led practice project which was driven by my interest in the link between colonialism and cabinets of curiosities. In particular, I explored how a cabinet of curiosities can be used to tell stories informed by postcolonial theory that confront colonial narratives in the contemporary South African context.

Hazel and Dean (2009:7) use the term "research-led practice" alongside the better known and more frequently used term "practice-led research," as it more overtly asserts that creative work can result from scholarly research. My textual research, which I frame as Design History, spans across multiple disciplines, including historical-, visual-, material- and cultural studies and I am intrigued by the question of how this research, which usually results in textual output in accredited journals, can inform and be extended into my creative practice. This work is the result of that exploration.

The work consists of three components. The first is a physical cabinet exhibited in the Faculty of Art, Design and Architecture (FADA) Gallery in August 2021 at the University of Johannesburg. The second is this catalogue which accompanies the cabinet and the third is a conference paper delivered at the South African Visual Arts Historians' (SAVAH) Annual Conference at the end of September 2021.

The physical cabinet is inspired by the cabinets of curiosities which first appeared in Europe during the Renaissance. A cabinet could refer to a piece of furniture, but also a room, or series of rooms filled with natural and human-made objects, referred to as naturalia and artificialia respectively. The development of cabinets of curiosities was closely linked to a time of increased trade and travel (Zytaruk 2011:2, Berry 2018:20) and objects were brought back from voyages of discovery to these "new worlds" (Mauriès 2011:12). Inside my cabinet a wooden crocodile sculpture suspended belly up from the roof is a nod

Dead Living Things: A Cabinet of Curiosities in the Postcolony. 2021.
350 mm x 900 mm x 650 mm.
Installation of objects.



to the practice of suspending stuffed crocodiles from the ceiling, as in the famous cabinet of Ferrante Imperato (1525-1625) which is depicted in an engraving (Zytaruk 2011:3).

Cabinets of curiosities are generally considered to be forerunners of the development of modern museums (Bann 1995:15). While cabinets of curiosities aimed at creating "access to the unknown and the magical," museums offered "a rational and positivistic view of the world" (Brzezińska-Winkiel 2020:347). Museums developed on the basis of scientific principles and used taxonomies, such as the one developed by Linnaeus, for categorization (Ross 2019:1087) driven by Enlightenment thinking. Collections in eighteenth century museums were "classified and compartmentalized ... each specimen worked in hierarchical relationships to others" thereby moving from the wonder of cabinets of curiosities, to the hierarchy of modern museums (Barrett 2012:65-66).

The printer's tray mounted on the back panel of my cabinet refers to the development of scientific thinking and contains a number of objects arranged in a hierarchical order from bottom to top. At the base is earth and minerals and water creatures, followed by land and sky animals, plants and then human-made objects, each boxed into its own, separate space. One logical conclusion of such thinking is depicted at the apex of the hierarchy through stamps and coins: the development of the nation state. However, as evidenced in the stamps representing names of countries that no longer exist, such divisions are human-made, they are not permanent and subject to change.

Stacked up from the bottom of the cabinet is a history book, three travelogues, and an encyclopedia dealing with Southern Africa, the first Zulu-English dictionary ever printed, the Bible and an adventure story. This indicates some of the sources through which knowledge of Southern Africa was constructed and disseminated during the colonial period. Surround-

ing the books are objects arranged on the floor and mounted on the back of the cabinet relating to foundational myths of Southern Africa.

The objects displayed in the cabinet were bought, mainly from second-hand shops and at junk sales, found, or received as gifts. Most objects, including the display cabinet and printer's tray, were acquired specifically for the cabinet during the time period from December 2020 to July 2021. Some objects are from my personal collection obtained on trips or bought previously in Johannesburg, others were gathered on walks through my neighbourhood, the beach and on a farm. My choice of objects was informed by my research into cabinets of curiosities, the history of Southern Africa and Post-colonial theory.

The second component is a digital catalogue that provides an inventory of some of the objects contained in the cabinet. In the catalogue the objects are classified into five categories: Animalia, Artificialia, Mineralia, Botanica and Bibliotheca. The Animalia category contains animal remains, including bones, feathers, horns, quills and shells. Artificialia refers to human made objects such as ornaments, coins, stamps and commemorative ware. Stones and earth constitute the Mineralia section while Botanica includes seed and plant specimens. Bibliotheca provides information on some of the authors whose books are

included in the cabinet. Each object is represented in a clear photograph and accompanied by information on its date and place of origin and its size in height, width and depth is provided. Information is given on when I acquired the object, from where, and at what cost, or whether it was free or a gift. Where information is not available, often through my inability to recall the details, it is noted as such.

Accompanying most objects is a description derived from the fourth edition of Eric Rosenthal's 1967 Encyclopedia of Southern Africa published by Frederick Warne & Co. Ltd., located in London and New York. The encyclopedia entry is quoted verbatim and either describes the object directly, if such an entry exists, or offers a description of an aspect related to the object, its place of origin or name. Combining the encyclopedia entries with objects allows for consideration of how our understanding of the world is mediated through language.

In the foreword to the encyclopedia Rosenthal (1967:v) is at pains to explain that: "[f]or the fourth time since 1961 the insistent public demand has made necessary the issue of a new edition of the Encyclopedia of Southern Africa. The policy of a strictly factual approach and avoiding polemics has obviously been appreciated and continues to be maintained." Rosenthal here invokes

“ THE CABINET ALLOWS FOR REFLECTION ON THE PAST OF SOUTH AFRICA FROM OUR CURRENT HISTORICAL POSITION. WHILE THIS PAST IS IN MANY ASPECTS A “FOREIGN COUNTRY”—THE LEGACY OF COLONIALISM AND APARTHEID LIVES ON IN THE PRESENT.

— Deirdre Pretorius



the common perception that encyclopedias are objective, scientific texts and that knowledge is neutral and value free. However, a reading of the encyclopedia shows how the commonplace biases and prejudices of the time are reflected in some of the entries. People, and even plants, are labelled with names considered extremely derogatory today (Rosenthal 1967:30, 82, 278) and indicates how racial prejudice is coded into everyday language.

Descriptions of racial groups are far from “factual” and value judgements and hierarchical descriptors such as “primitive” and “curious” (Rosenthal 1967:87) are drawn on to create a pejorative impression of the Other. The insistence on obsessively providing statistics on the number of people belonging to the different racial groups codified into law by the apartheid government is particularly striking (Rosenthal 1967:341, 447, 524). The constant references to the economic value of natural and human resources unveils the predominantly fiscal interest in Southern Africa held by the audience of the encyclopedia. Factual errors are also present, as is evident in the entry on Mandela which states that he was sentenced to life imprisonment on Robben Island for pleading “guilty to an attempt to start a civil war and insurrection” (Rosenthal 1967:338). Of importance also, are the omissions and silences in the encyclopedia, and its entries provide a view into one particular perspective on the status of knowledge about Southern Africa by the 1960s.

The 1960s was a time period during which decolonization in Africa had been accelerating and many independent postcolonial nation states came into being. However, in Southern Africa colonial rulers clung onto power in South Africa, Zimbabwe, Namibia and Mozambique.

During this time the apartheid government started implementing their scheme of creating “independent home-lands” into which to separate black South

Dead Living Things: A Cabinet of Curiosities in the Postcolony, 2021. [Detail]. Installation of objects.



“ NATIONAL SYMBOLS, INCLUDING FLAGS, COATS OF ARMS AND STAMPS WERE DESIGNED TO SUPPORT THE CONSTRUCTION OF THESE NATION STATES. WHILE THESE STATES NO LONGER EXIST TODAY, THE EFFECTS OF SUCH SOCIAL ENGINEERING REMAIN ALIVE IN SOUTH AFRICAN SOCIETY ... ”

— Deirdre Pretorius

Dead Living Things: A Cabinet of Curiosities in the Postcolony. 2021. [Detail]. Installation of objects.

Africans according to their “tribal” affiliation. Transkei was granted “self-government” in 1964 and “independence” would follow in 1976. Three other “homelands” would eventually be granted “independence”, Bophuthatswana (1977), Venda (1979) and Ciskei (1981), and six others “self-government”. National symbols, including flags, coats of arms and stamps were designed to support the construction of these nation states. While these states no longer exist today, the effects of such social engineering remain alive in South African society, the most recent example being the extreme unrests following the incarceration of former president Jacob Zuma.

The cabinet allows for reflection on the past of South Africa from our current historical position. While this past is in many aspects a “foreign country”—the material reminders of which might today seem so peculiar that it is best suited for storage in cabinets of curiosities—the legacy of colonialism and apartheid lives on in the present. This past cannot be denied, but must be confronted and reflected on to lead to the development of new stories which will replace the divisive narratives of the past.

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CV AND ACKNOWLEDGEMENTS

DEIRDRE PRETORIUS IS AN

Associate Professor at the University of Johannesburg in the Graphic Design Department. She currently lectures Design Studies on undergraduate level and supervises postgraduate students in the Honours Design, MA Design and PhD (Art and Design) programmes. As a design historian her research focus is on contemporary and historical graphic design and visual culture in South(ern) Africa. She has published in academic journals, presented at conferences and contributed book chapters on topics which include South African Communist Party graphics, Second World War posters, political party logos and overviews of visual communication history. She has practiced as a freelance graphic designer, curated three exhibitions, had one solo exhibition and participated in a number of group exhibitions. Her creative practice over the last few years has revolved around creating artist books and she is currently engaged in research-led creative practice. She is an advisory board member for the Journal of Design History and a member of AICA (International Association of Art Critics) and SAVAH (South African Visual Arts Historians).

CONTACT DETAILS

DEIRDRE PRETORIUS Academic, Design Historian, Visual Communicator

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EXHIBITIONS AND AWARDS

YEAR	DESCRIPTION
2018	Curator of Mayibuye: The Cartoons of Eddie Roux.
2017	Transparency Exhibition, organising Committee member.
2017	Work listed in "Artist's Book Yearbook 2018/2019" and "The Blue Notebook", vol. 12 no. 1, Autumn-Winter 2017.
2017	Artist book exhibited at Booknesses: South African Artists' Books.
2017	Invited to participate in the GAPS 2017 Summer School: Performing Post-Colonialisms.
2015	Erasmus Mundis Inspire Scholarship for lecturer exchange.

ACKNOWLEDGEMENTS

Thank you to Daniel Erasmus, Natasja Kelly, Jo-Ann Chan and Erica Lüttich for feedback, discussion, and support and to Eugene Hön and his team at the FADA Gallery for curating the exhibition.



SCAN ME

ISSUU LINK FOR CATALOGUE

https://issuu.com/d_pretorius/docs/catalogue_pretorius_web

GALLERY / CLIENT

JIAS (Johannesburg Institute of Advanced Study).
FADA Gallery in collaboration with the Swedish Embassy, Pretoria.
Impact Press, Centre for Fine Print Research, University of the West of England.
FADA Gallery, University of Johannesburg
Goethe University, Frankfurt.
Uppsala University Art History Department, Sweden.

EXHIBITION







BONGANI KHOZA

LAMPPOST:
STASIS & MOVEMENT

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“

THE LAMPPOST IS USED AS
A VEHICLE TO EXPLORE THE
EXPRESSION OF POWER
IN THE LANDSCAPE AS A
MANIFESTATION OF LAW,
PROHIBITION, REGULATION,
AND CONTROL.

”

— Mitchell

PREFACE

Khoza engages, records, captures, constructs, intervenes, and diffuses narratives both independently and together, reflecting on the ordinary everyday spaces as warehouses of personal and collective memories. He remains curious around the photographic moment, particularly in what comes before and after. Khoza's sites have been built for public use and are privately owned. The sites have varying usage and access requirements for the public whilst also acknowledging that practically any location within the boundaries of Gauteng is potentially privately owned and inaccessible to the public. The photographic images presented in *Lamppost* are an investigation of Khoza's explorations of space, place, stasis, and movement. Firstly, the photographic images have been informed by Santu Mofokeng's lamppost text in



the Taxi art book *004*. The photographic series attempts to reimagine the contents of Mofokeng's own personal autobiography and events about his life presented in the lamppost essay. Secondly, the exhibition is an attempt to investigate the supplementary nature of photographic images to text, of concern is the complex supplementary relation of photographic images and written text based on the meanings and associations they awaken in us, when presented. I attempt to highlight the moments at which the meanings and associations emerge from the experience of the creator(s) of both the photographic images and written text (MacDougall 2006: 1).

According to Michel de Certeau, (1984) 'space is a practiced place'. Geometrically defined by urban planning, the street is transformed into space by walkers. In the same way, an act of reading the space using the medium of photography produces the practice of a particular place: a written text, i.e. a place constituted by a system of signs such as lampposts. In addition, lampposts share the same characteristics as space and place which according to Mitchell, "Space has connotations of abstraction and geometry, while place resonates with particularity and qualitative density" (Mitchell 2002: ix).

Thus, the *Lamppost* is used as a vehicle to explore "the expression of power in the landscape as a manifestation of law, prohibition, regulation, and control" (Mitchell 2002: x).

Lamppost/Space and Place includes works from the following locations: Runway One, I, Rand Airport, Germiston, / Runway One, II, Rand Airport, Germiston, / Vodacom Golf Village, Bedfordview, / Thari Enthso Park, Tembisa, / Gautrain Station, Rhodesfield, Eastgate Parking lot, / Bruma, Makhulong Stadium, Tembisa, St Gemma's Primary School, Tembisa. / Oakmoor Train Station, Tembisa, I, / Oakmoor Train Station, Tembisa, II.

Vodacom Golf Village, Bedfordview. 2011.
776 mm x 580 mm. Edition of 5 + 2 AP. Pigment ink on cotton paper.

LAMPPOST: STASIS & MOVEMENT

THE PHOTOGRAPHIC
IMAGES PRESENTED
IN LAMPPOST ARE
AN INVESTIGATION
OF KHOZA'S
EXPLORATIONS OF
SPACE, PLACE, STASIS,
AND MOVEMENT.

A PHOTOGRAPHIC SERIES



St Gemma's Primary School, Tembisa, 2012.
776 mm x 580 mm. Edition of 5 + 2 AP.
Pigment ink on cotton paper.



Runway One, Rand Airport, Germiston, I. October 2013.
776 mm x 580 mm. Edition of 5 + 2 AP.
Pigment ink on cotton paper.



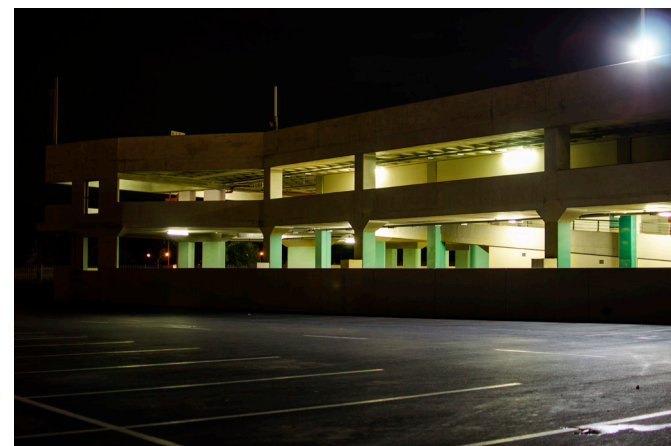
Runway Two, Rand Airport, Germiston, II. October 2013.
776 mm x 580 mm. Edition of 5 + 2 AP.
Pigment ink on cotton paper.



Makhlukong Stadium, Tembisa. 2013.
776 mm x 580 mm. Edition of 5 + 2 AP.
Pigment ink on cotton paper.



Thari Enthso Park, Tembisa. 2013.
776 mm x 580 mm. Edition of 5 + 2 AP.
Pigment ink on cotton paper.



Eastgate Parking Lot, Bruma. 2013.
776 mm x 580 mm. Edition of 5 + 2 AP.
Pigment ink on cotton paper.



Oakmoor Train Station, Tembisa, I. October 2010.
776 mm x 580 mm. Edition of 5 + 2 AP.
Pigment ink on cotton paper.

CV AND ACKNOWLEDGEMENTS

BONGANI KHOZA IS

Currently a Lecturer in photography and Digital media, in the Multimedia department at the Faculty of Art, Design and Architecture (FADA), University of Johannesburg (UJ), an experimental video artist, animator and photographer with demonstrated history of working as an instructional designer helping course teams develop and produce Massive Open Online Courses (MOOCs) for the University of the Witwatersrand.

Bongani uses a wide range of photographic and art practices, including stop-frame animation, and experimental video installations. His current focus is on using photography and video installations to recontextualize public and private structures within the public space, capturing the occupation, usage, contestation, and physical detail of these structures. His work engages with interdependencies and segregations evolved in modern day South African life.

“SPACE IS A PRACTICED PLACE.
GEOMETRICALLY DEFINED...
TRANSFORMED INTO SPACE
BY WALKERS.”

— Michel de Certeau

EXHIBITIONS AND AWARDS

Recent group exhibitions include *Boda Boda Lounge Project* 21-23 Nov 2014. *Hosting Hubs:* Zero-point Gallery, Townhouse, 32 East Ugandan Arts trust, Medina Galerie Mediatheque. Studio Luanda, Centre Soleil d'Afrique, Njelele Art Station, Voices in Colour, Van Logos, Picha Lubumbashi, Alle School of Fine Arts & Design | Addis Ababa University, Chimurenga online, VANSa (Visual Network of South Africa), *Blissfull Disturbance*. 09 Sept – 02 Oct 2010 Michaelis Galleries, Michaelis School of Fine Art (UCT). *Contemporary South Africa: ISIS Arts, BEK, Gallery* 3,14, Norway and ISIS Arts Newcastle, 29 Nov – 08 Dec 2010. *DA Fest, International digital festival*, National Academy of Arts. Sofia. Bulgaria, 13-17 Sept 2010. *ISIS Arts BEK, Bergen, Norway*, 4 June 2010, and 8 June 2010. *ISIS Arts, Gallery 3,14, Newcastle*, 28 Jun – 17 July, 2010. *“The Spirit is not an idea – Says the Penguin”*, CO-OP gallery Johannesburg, March– 30 April 2010. Spier Contemporary, Johannesburg Art Gallery, Johannesburg, South Africa 2008. *Spier Contemporary*, Spier Wine Estate, Cape Town, South Africa 2007.

ACKNOWLEDGEMENTS

Photography printing Frank Marshall (Silverstone International)
Framing Gilroy Thale (Royale Frames)
Curating Eugene Hön
Salutations A special word of thanks to the FADA Research Committee (FRC) for their financial support

Lamppost: Stasis & Movement. 2021.
Installation of photographs.

EXHIBITION



BONGANI KHOZA



A sculpture of a figure, possibly a robot or a person with a mechanical head, is shown against a textured, orange-brown background. The figure's head is a spherical, metallic-looking object with a rough, pitted surface. The body is made of a light-colored, possibly plaster or wood, material. The figure is holding a long, thin object, possibly a gun or a tool, in its right hand. The background has a rough, stucco-like texture. The overall color palette is warm and monochromatic, dominated by shades of orange and brown.

MARC EDWARDS

LOOKING AROUND / ACTS OF NOTICING

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PREFACE

Since the 1990s my work has evolved out of a conceptually based sociopolitical sculpture and installation practice. Grey blanket sculptures of figures without features were cast from my own body in attempts at expressing displacement. By 1996, found objects were introduced to sculptural figuration, resulting in absurd narrative assemblages, which are prominent themes that I continue to use.



Untitled (Paper folly), 2021.
Found material, obsolete technology and recycled paper pulp.
3765 mm x 2700 mm.



LOOKING AROUND

ACTS OF NOTICING

2021

COMPONENT 1: WATERCOLOUR ON FABRIANO PAPER.

COMPONENT 2: FOUND MATERIAL, OBSOLETE TECHNOLOGY AND RECYCLED PAPER WALL INSTALLATION.

Untitled (Walls that talk, Vlakplaats). [Detail], 2021.
Found material, obsolete technology and recycled paper pulp.
5820 mm x 2700 mm.



ARTIST'S STATEMENT

The title for this exhibition draws from Anna Tsing's call to notice, wherein she reminds us of this power to find ways past the anthropocenic ruins we inhabit. Tsing's world-making argument to embrace a fluid state of reality in shaping a 'third nature' is paralleled in the themes that I explore in an art practice of posthuman possibilities, where flexible identities in sculptural bodies, portraits and landscape will develop. The artworks emerge from this practice that explores aspects of my relationship with the world and with technology, with the political, ethical and material entanglements of humanity and a ruined environment and in sensory enquiring daily walks with my dogs.

Theories and practices of materiality are responded to in these works and inform how the recycled objects I work with are assembled. I recall Jackson Hlungwani telling me how a piece of wood or stone would speak to him when he was out on walks looking for material and ideas for his practice. And that he would listen to the wood he was carving, and as it spoke to him he would respond. These ways of thinking and making equally inform my digital media teaching and the processes that precipitate the assemblages I make. The performative action in making these assemblages associates with ritual, and often results in what feels like alchemy, letting the material lead in a condition of uncertainty.



Assemblage can produce unthought of and unexpected results, particularly when recycled materials and objects are composited, and in their newly constructed forms suggest an openness, possibilities of uncertainty, nonlinearity and as theory suggests, a sense of unity across difference.

The installation of mixed media in *Looking Around; Acts of Noticing* sees the found object coexisting with the made object, and when it is joined and wrapped, a new surface skin is produced and a hierarchical logic is collapsed. This conjuring of material elements imagines an embodiment of our human and non-human entanglements and calls for an ontological shift where, as in this project, landscape, stones and objects, through pareidolia blur the lines between landscape and portrait.

Untitled (Walls that talk, Vlakplaas), [Detail], 2021.
Found material, obsolete technology and recycled paper pulp.
5820 mm x 2700 mm.

“ AN EXHIBITION IS SOMETHING
THAT HAPPENS IN THE WORLD
... LIKE THE GROWING MASS
OF DEBRIS, IT IS PART OF THE
MESSY WORLD IT INHABITS.”

— Okwui Enwezor

Untitled (Listening heads I, II and III), 2021.
Found material, obsolete technology and recycled paper pulp.
Various dimensions.





Untitled (Walls that talk, Wanderlines), [Detail], 2021.
Found material, obsolete technology and recycled paper pulp.
Various dimensions.



Untitled (Paper folly), [Detail], 2021.
Found material, obsolete technology and recycled paper pulp.
Various dimensions.

CV AND ACKNOWLEDGEMENTS

MARC EDWARDS WAS BORN IN

1958 in Pretoria and works as an artist and educator in Johannesburg. He is currently a Senior Lecturer in the Multimedia Department, Faculty of Art, Design and Architecture, University of Johannesburg where he has taught in the visual and digital arts since 1984. He graduated with an MA in Fine Art, from Digital Arts at the University of the Witwatersrand in 2010 and a National Higher Diploma in Fine Art (Sculpture) from the Technikon Pretoria in 1982.

HE HAS RECEIVED A NUMBER OF AWARDS

Including a Daimler Chrysler Award for Contemporary South African Art in 2000, FNB Vita Art Now awards in 1993, 1994, 1995 and 1996, a Volkskas Atelier Award in 1992, The New Visions Award at the Market Galleries in 1985, The Fulton Concrete Award in 1983 and the New Signatures Awards for sculpture and painting in 1980 and 1981.

RECENT SOLO AND GROUP

Exhibitions include work on the *Handle With Care* exhibition at The Javett Art Centre, University of Pretoria (2021), *Drinking Water*, solo exhibition at the Hazard Gallery, Johannesburg (2017), *The Fine Art Print Fair*, GIBS, Johannesburg (2017), *Exposures*, FADA Gallery, University of Johannesburg (2012), *PPC Cement Awards*, Association of Arts, Pretoria (2011) and *Dada South*, IZIKO, Cape Town (2010).

HIS WORK IS HELD IN

The collections of the Johannesburg Art Gallery, the University of Johannesburg, the University of the Witwatersrand, Tshwane University and SOUTH32.

“ TRACKING MATSUTAKE ... TELLING THE ADVENTURES OF LANDSCAPES ... IF WE WANT TO KNOW WHAT MAKES PLACES LIVABLE WE SHOULD BE STUDYING POLYPHONIC ASSEMBLAGES, GATHERINGS OF WAYS OF BEING. ”

— Okwui Enwezor

EXHIBITION

Looking Around / Acts of Noticing, 2021.
Watercolour on Fabriano paper.
Found material, obsolete technology
and recycled paper pulp.





THATO RADEBE

ADORNED BY NATURE



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PREFACE

As a jewellery design lecturer I have dedicated my career to advancing the knowledge of jewellery from a South African perspective while pushing the boundaries of international jewellery standards.

Contemporary jewellery began in the mid to late 1960s with a group of world renowned European jewellers. Their work was an amalgamation of wearable (personal adornment) and visual objects consciously created through an expression of skill imagination (visual artefact).

With the ideologies of contemporary jewellery as a springboard, the work I did for my honours and masters degrees were rooted in jewellery is viewed as both wearable and as a visual artefact making it multimodal. I am very fascinated by the notion of jewellery that does not look like traditional jewellery. This fascination is more of a metaphor for life in that "what you see is not always what you get" and "Don't judge a book by it's cover". My work needs to engage the end consumer on multiple levels, they need to physically pick the work up in order to discover all the different aspects that make it what it is.

Tlou (Elephant), July 2021.

Silk gloss PLA resin (white), 100 mm x 120 mm x 12 mm.



ADORNED BY NATURE

**JULY 2021.
SET OF 5 PIECES.
SILK GLOSS PLA WHITE RESIN.**

Tlou (Elephant), July 2021.
Silk gloss PLA resin (white).
100 mm x 120 mm x 12 mm.



ARTIST'S STATEMENT

My jewellery practice focuses on the construct of multimodality and its applicability to the contemporary jewellery discipline, towards problematising and thus undercutting the hierarchical distinctions imposed on jewellery as a craft. In the context of the jewellery works discussed here, multimodality is considered in relation to work that functions as both personal adornment (jewellery) and visual artefact (sculpture); therefore, I focus particularly on the intersectionality between jewellery and sculpture.

My work is an exploration of multimodality in contemporary jewellery. My field of interest is based on the

role and function that contemporary jewellery occupies outside its traditional role of personal adornment. This is achieved by producing work that demonstrates a clear wearable and conceptual approach—depending on how one interacts with the work—thus making it both personal adornment as well as a visual artefact.

My general area of focus features a combination of precious metals as well as alternative materials such as photopolymer resin and grass. As a contemporary jeweller it is important that we use alternative materials because they are a defining characteristic of con-

temporary jewellery as they raise questions of material value, reinvention recycling and sustainability. Combining them with precious metals to make contemporary jewellery challenges the traditional concept of value. My current work has an autonomous identity beyond the wearable.

The subject matter of the work I have created is African wildlife. The pieces will be designed to be viewed and used in 2 different forms (multimodal). The first form is as a sculpture, the second form is as wearable jewellery.



DESCRIPTION OF INSTALLATION

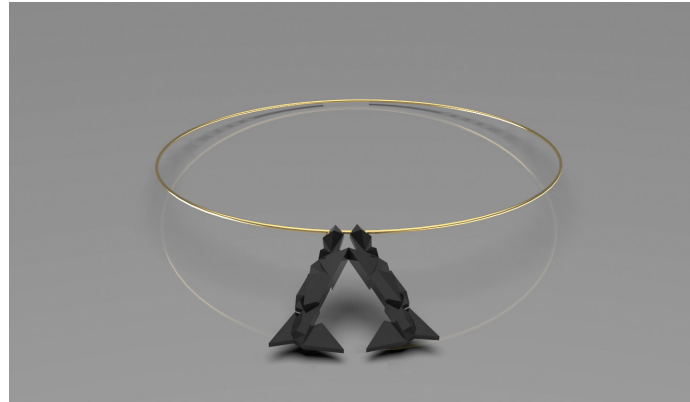
The exhibit is in the form of 5 photopolymer resin, African wildlife sculptures that can deconstruct into wearable neckpieces. These pieces are a continuation of the work I have done previously that looks at multimodality in jewellery which is jewellery that can be viewed as both personal adornment as well as a visual artefact. The pieces represent how we as human beings have multiple facets to who we are and that what you see on the outside is hardly ever what the person really is.



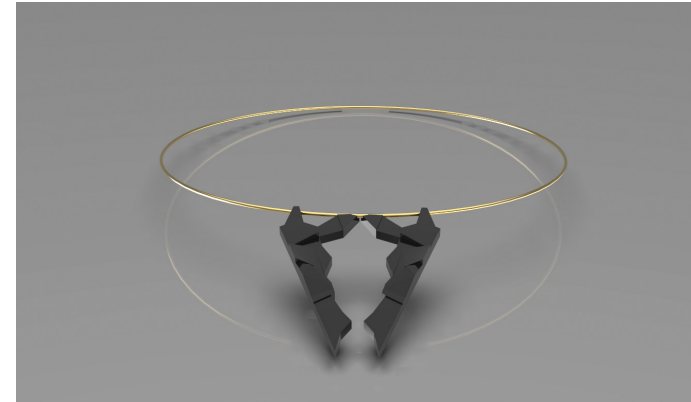
Sephooko (Owl), July 2021.
Silk gloss PLA resin (white), 95 mm x 55 mm x 12 mm.



Letsa (Antelope). July 2021.
Silk gloss PLA resin (black). 90 mm x 65 mm x 12 mm.



Pere (Horse). July 2021.
Silk gloss PLA resin (black). 95 mm x 30 mm x 12 mm.



Tluhlo (Giraffe). July 2021.
Silk gloss PLA resin (black). 105 mm x 80 mm x 12 mm.

“ NEVER JUDGE SOME
ONE BY THE WAY HE
LOOKS OR A BOOK
BY THE WAY IT'S
COVERED; FOR INSIDE
THOSE TATTERED
PAGES, THERE'S A LOT
TO BE DISCOVERED. ”

— Steve Cosgroves

CV AND ACKNOWLEDGEMENTS

THATO RADEBE WAS BORN

In Boksburg, East Rand in 1989. He obtained all 3 of his post graduate degrees from the University of Johannesburg, the last being his MA degree in 2020. In June 2012 he worked in the Jewellery Design Department at DUT where he was the 1st year co-ordinator. He taught a variety of modules including design, techniques, and CAD. In 2014 he got a position as a lecturer in the Jewellery Design Department at UJ where his responsibilities were similar to those he held at DUT. In 2016 he spent 6 months in Cape Town working for The Foschini Group (TFG) as a merchant buyer for Sterns and American Swiss' diamond division. Upon his return to UJ in June 2016, he was given a full time lecturing position which he has held to this day.

CONTACT DETAILS

THATO RADEBE Designer and Academic

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Instagram: @thatoradebe_trj Twitter: @thatoradebe_trj

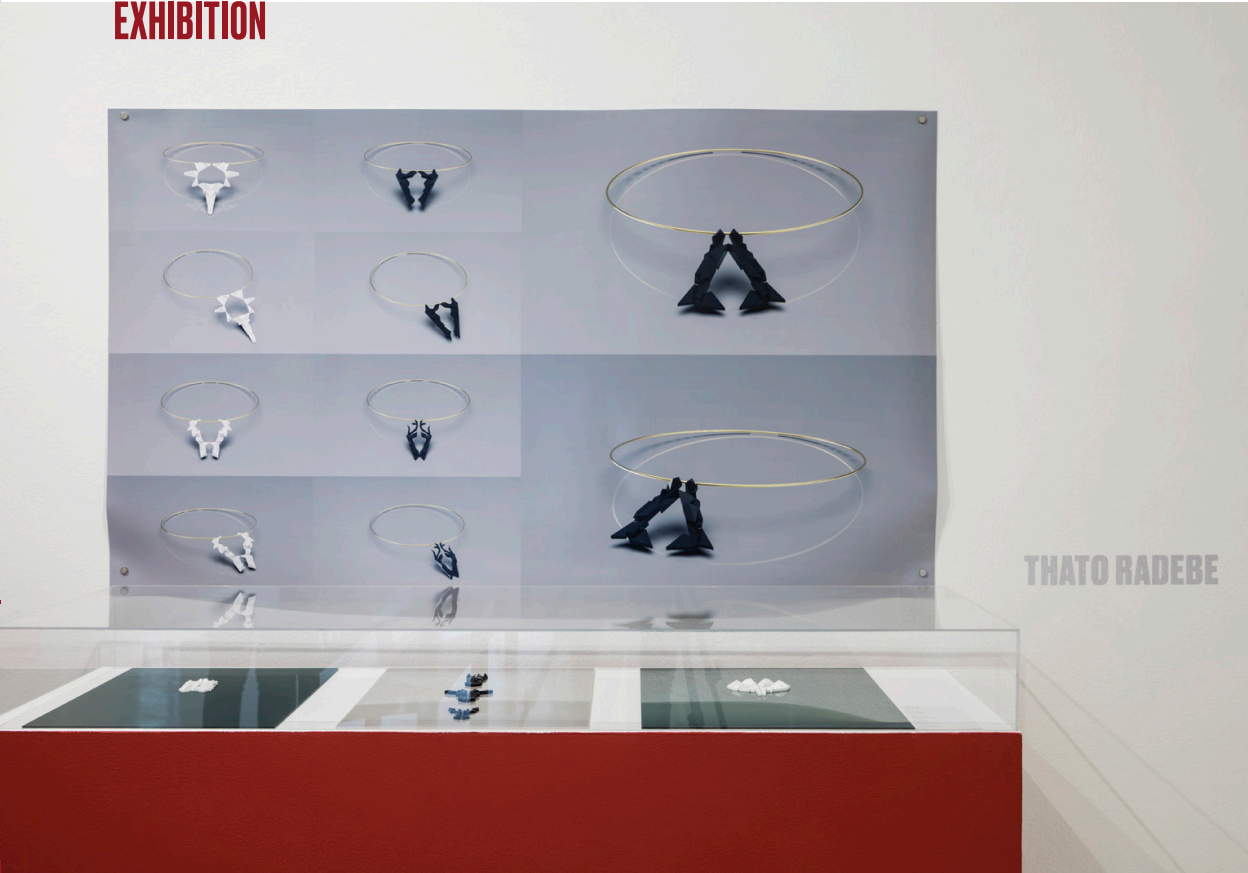
EXHIBITIONS AND AWARDS

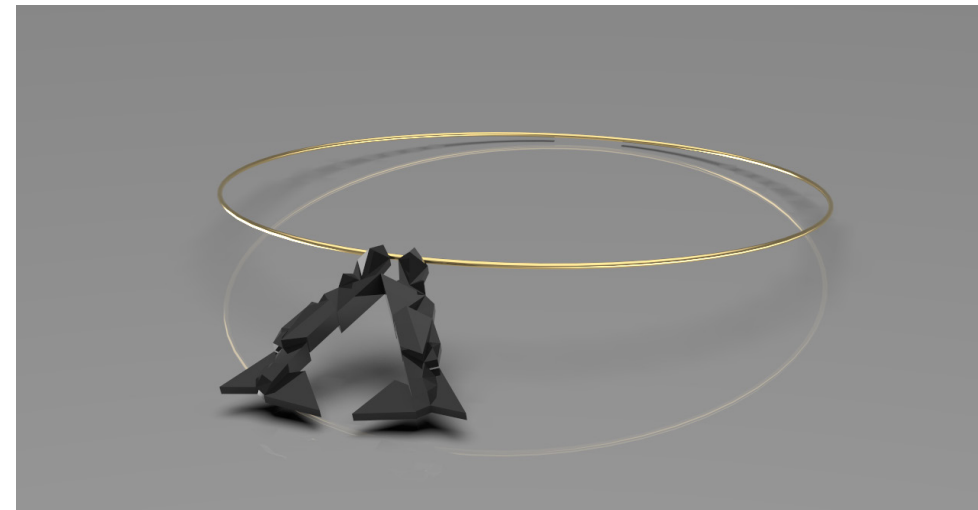
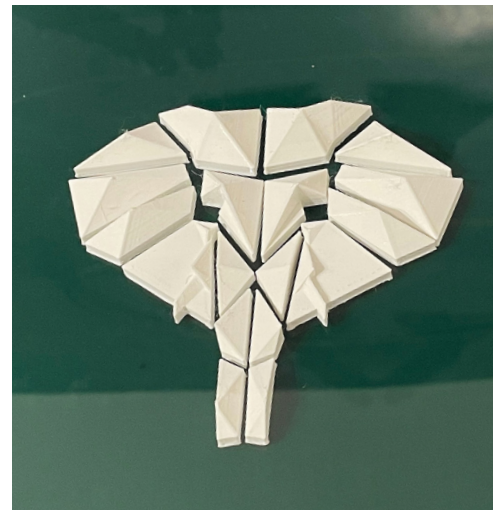
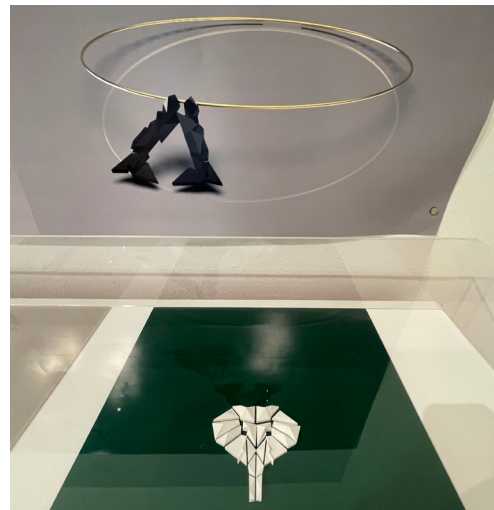
YEAR	DESCRIPTION	GALLERY / CLIENT
2020	I was part of the organising committee for a collaboration between SAJW and NYCJW where we compiled a virtual exhibition showcasing South African jewellery talent on an international platform. The work on display was the jewellers current ranges and they were encouraged to make expressive ramp pieces to show their talent.	SAJW x NYCJW
2019	I was part of the <i>ASAP to 4IR Group Exhibition</i> organised by a company I cofounded called South African Jewellery Week. ASAP to 4IR was an exhibition where contemporary jewellers from around South Africa were given an opportunity to showcase their work alongside one another.	SAJW - A.S.A.P to 4IR
2017	A solo exhibition where I was reflecting on my journey as a jewellery design professional through an experimental body of work that spoke to my art-craft-design paradigms of indigenous weaving.	Woven through time: 2011–2017
2014	I was part of the <i>2014 UJ Jewellery Design Group Exhibition</i> where the UJ Jewellery Alumni came together to showcase their best work.	Hallmarking UJ Jewellery: An emerging brand
2014	Winner of the <i>2014 Samsung Inspire Design Awards</i> (Jewellery Category).	Samsung Inspire Design Awards
2009	Awarded a highly commended award in the senior student category.	Thuthuka Product & Jewellery Development
2009	Awarded a merit award in the student category.	AngloPlat Awards

ARTIST'S BIOGRAPHY

Thato Radebe is a Johannesburg based jewellery designer / lecturer working at the University of Johannesburg. He obtained his National Diploma in Jewellery Design in 2010 and then his BTech degree in Jewellery Design in 2011 from the University of Johannesburg. From 2012 to 2014 he worked as a jewellery design lecturer at The Durban University of Technology. He returned to The University of Johannesburg in 2014 where he spent 2 years lecturing. In 2015 he obtained his BA honours degree in design from The University of Johannesburg with Cum Laude. In 2016 he spent 6 months as a merchant buyer for Sterns and American Swiss in Cape Town. In 2020 he obtained his Master's degree in design where the focus of his study was on multimodal jewellery.

EXHIBITION





Adorned by Nature. 2021. Installation.

MARTIN BOLTON

ROTATIONAL CASTING MACHINE
TOOLS AND PRODUCTS

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PREFACE

THE WORK CAN BE SEEN
AS THE PRESENTATION OF
THE MACHINE—FALLING
UNDERNEATH THE
UMBRELLA OF SMALL
SCALE MANUFACTURING
TECHNOLOGIES...

I grew up in a house where we had a saying: "If dad can't fix it, it's not broken." My father had every tool needed to build, make, weld, fix, program, and repair. If something broke, he would wander off into the 'work room' and come back with a revolutionary solution to the problem. As it turns out, my father also had the tools to shape me into the Industrial Designer I am today. I am an inherent maker and fixer, and my research focusses on small-scale manufacturing practices. I pride myself on attempting to take control of as much of the design and manufacturing process as possible.

When I began studying Industrial Design, I discovered the local manufacturing industry. The ability of designers

to develop products intended for manufacture prepared me for a thrilling adventure. As a student there was always a need for a balance between a workshop where I could undertake some of the work myself, and a thriving industry with the capabilities to undertake the rest. If something was (and is) outside of my capabilities, I would approach the industry which is able to assist. This would also mean that the control was taken out of my hands and handed over to industry, where it would fall (often quite low) into their hierarchy of priorities. My small projects would frequently become a low priority, and sometimes they were even rejected as unviable. Another consideration would be production requirements and 'batchsize' where the capital outlay for setting up a component for manufacture would only make sense if a suitable quantity were required. The complex setting up of a machine or production setup is also not viable if only one component needs to be made. This is the nature of large-scale manufacturing—making more, faster, is cheaper—making only a few, with more attention to detail, can become very expensive.

There was always a question in my mind when I needed something made: how can I do it myself? If the resources or technologies were not available to me, I would attempt to replicate the process in a manner that yielded an acceptable outcome but with my own

accessible technologies, jigs, and machines. Over the years this has culminated in my own garage workshop being a collection of tools and machines able to undertake as much of the production process for products as possible; not only fabrication and production, but also reparations. The addition of a 3D printer within my own 'work-room' has allowed for me to wander off and quickly model and print fixes for the trampoline, medicine cabinet, baby-gate, and motorcar. Printing of kids' toys and usable tools all falls into what my two children are understanding as the 'normal' way of living, building, making, and fixing.

The work exhibited illustrates this; all the design, development, prototyping, pattern-making, tooling, and production is undertaken by myself, allowing me to be in complete control of each step of the process. This hopefully allows others to relate to my process somewhat and inspires them to attempt to become more empowered when it comes to making by taking control of the process as far as possible. In essence, I have designed a means to take the making of technically complex products from large-scale manufacturing into my own small-scale manufacturing system.

In the future I hope that my children live with the same sentiment, and that their 'work rooms' have even more amazing technologies than I would ever dream of.

ROTATIONAL CASTING MACHINE

TOOLS AND PRODUCTS

AUGUST 2021

COMPONENT 1: INSTALLATION OF OBJECTS

COMPONENT 2: FOUR PHOTOGRAPHS—EACH 500 MM X 500 MM

Rotational Casting Machine: Tools and Products.

August 2021. Installation of objects.

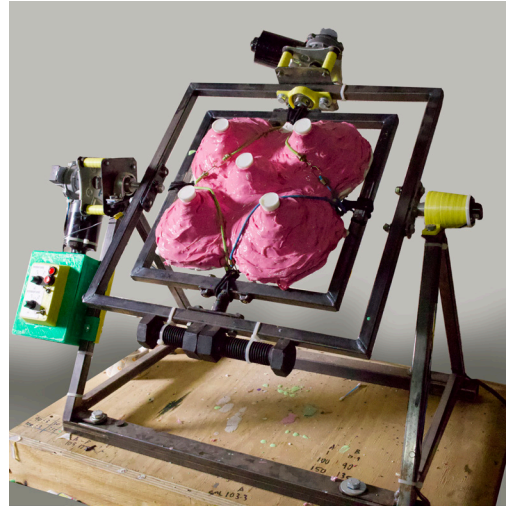


ARTIST'S STATEMENT

The work presents a collection of machines, patterns, moulds, and product outcomes illustrating small-scale manufacturing capabilities reliant only on accessible materials and technologies available to the designer. The Machine presented is the developed Rotational Casting Machine Prototype which allows for variable speed control for each axis, previously available only in large scale industrial machines. The presented geometric forms and structures initially began as research and development test samples, exploring and documenting the machine speed settings and the outcomes of the wall-thicknesses of cast outputs. It then became a collective growing family of patterns, moulds, and castings, able to continually increase in numbers and complexity as the work unfolded.

The work can be seen as the presentation of the Machine, the Tools, and the Products, all falling underneath the umbrella of small-scale manufacturing technologies and applications.

Machines: The central machine illustrated is the Rotational Casting Machine, which is the second prototype machine outcome linked to the PhD research project being undertaken by the designer. This project identified an opportunity in a niche area of manufacturing



Ready to Roll. August 2021.
Photograph, 500 mm x 500 mm.
Photographed by the artist.



capabilities lacking locally—that of the production of small components and products reliant on rotational casting (and rotational moulding) as the manufacturing processes. This process is typically undertaken on medium to large scale (for example, large water tanks are rotation moulded), and overseen by substantial industry plastic manufacturers. To justify production, larger numbers with expensive tooling are required. Scaling this down and using a more accessible machine accepting low-cost silicone tooling and 2-part resin systems (as opposed to higher cost steel or aluminium moulds and thermoplastics) provides opportunities for increasing accessibility to this production process and removes reliance on the production requirements and costs associated with large industry. Another machine utilised extensively in the presented products is a small desktop 3D printer which nowadays can be bought for as low as R1 500, allowing for it to be grouped into a similar cost bracket to other entry-level workshop machines and accessible production technologies. This 3D printer is used during the Design, Development, Prototype Testing, and finally Pattern-making part of the making process.

Tools: The presented collections of tooling all start with a design within the CAD (Computer Aided Design) environment,

5 Cavity Rotational Mould.
August 2021. [Detail].
Installation of objects.

with the development of a virtual form. This virtual form would be created within the computer environment at a scale of 1:1. The CAD software utilised for the presented items include SolidWorks, Rhino3D, and Grasshopper where the 'virtual' version of the object would be modelled. Once the object is ready to be tested, then the file is prepared in a 3D printing application where the file is 'sliced' and prepared for 3D printing. This computer application then sends the 3D printing commands to an attached 3D printer which translates the file commands into a physical 3D object at the same scale as the virtual design. This printed form (prototype) is then able to be assessed and checked for fit and assembly. If effective, this printed form can then be used as a master pattern, from which a silicone tool can be made (the pink silicone seen in the display). This silicone tool is made by mixing an appropriate liquid silicone and catalyst to begin the reaction where the slicing becomes a flexible tool (mould). It is with this silicone tooling that small batches of components can be produced using various appropriate manufacturing methods.

Products: The presented outcomes illustrated all rely on the 'Bitruncated Cubic Honeycomb' geometric structures, which is the mathematical solution which at one point was seen to be the ideal form that bubbles would take, if they were to be equal in size and arranged perfectly. It is a three-

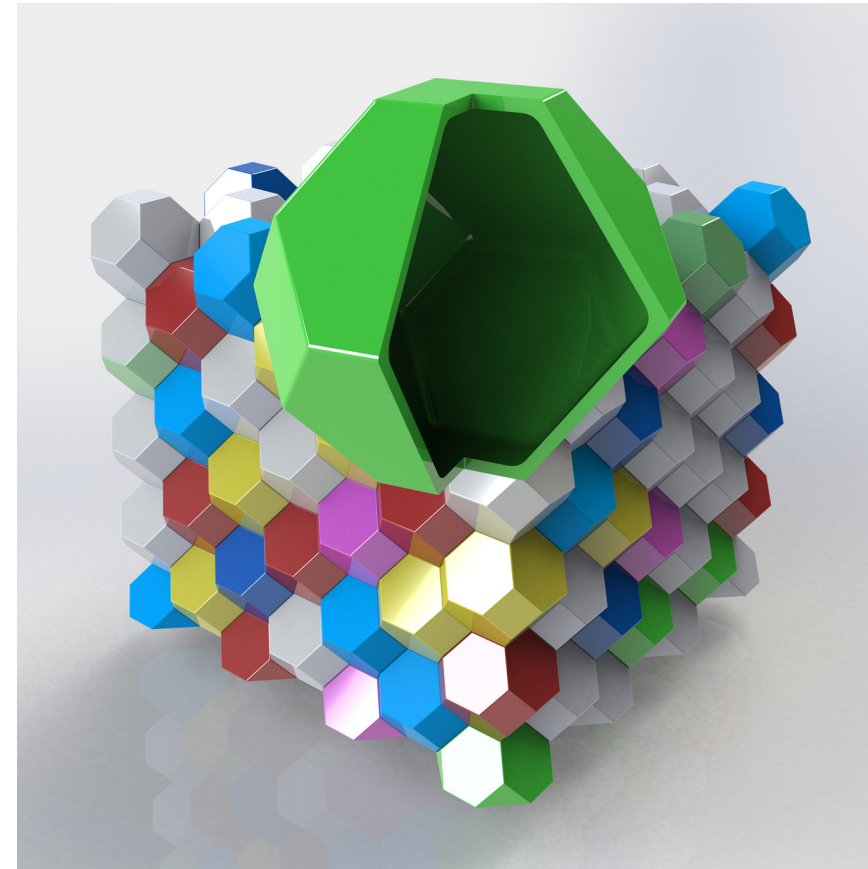
dimensional space-filling tessellation where the single form is able to be repeated to fill space perfectly without leaving any gaps. I chose to use this form as a core structure informing the products, as it allowed for all developed experiments to be nested and stacked together. Also, as the collection of objects grow, they can nest effectively as a cluster. The lattice structure created using cardboard tubes and corner connectors illustrates another interesting characteristic of the geometric form, which is the manner in which various symmetry arrangements are evident from different viewing angles around the lattice. The last singular structure with green 3D printed corner connectors relies on 3D printing as the production process and is a presentation of the corner connectors in a larger structure.

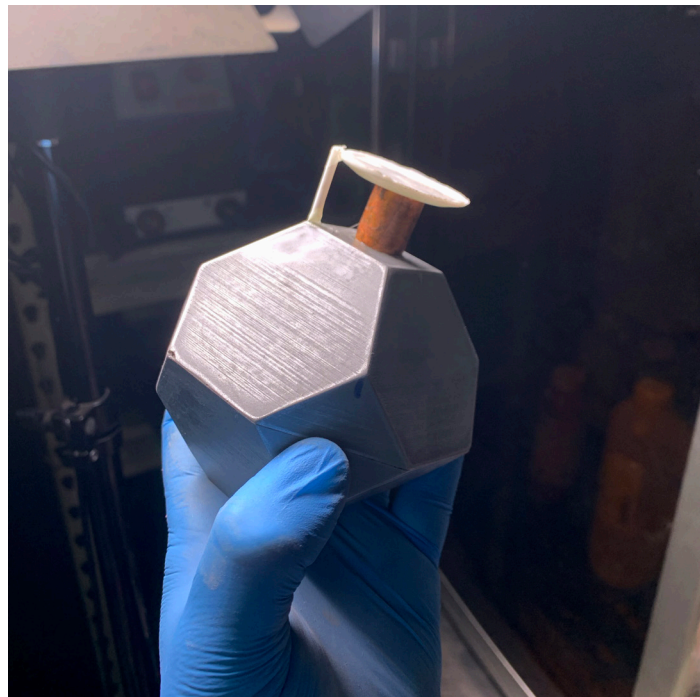
As the development of additional processes, machines, and tools continues to evolve, so too will the collection of products, structures, and applications. This exhibition of content together with the engagement of prototype production machines has already been linked to undergraduate theory and practical teaching within the department of Industrial Design with great success, allowing students to engage with this innovative approach through which to envision their own product development processes. The goal is for all developed knowledge to be as accessible, appropriate, and as sustainable as possible.

DESCRIPTION OF INSTALLATION

The exhibit, in the form of an installation, revolves around a Rotational Casting Machine Prototype which presents the mechanical development outcome of my PhD research as an appropriate technology for local small-scale production. The machine works in conjunction with the presented rotational casting tooling which was used in the production of the coloured geometric forms. The development sequence of these moulds is also presented as a sequential collection of patterns and moulds, culminating in the 5 Cavity Rotational Casting Mould as the most complex mould presented. The utilisation of 3D printing in the prototype testing and pattern-making part of the production process illustrates how a low-cost 3D printer can assist in the fast-tracking of the Research and Design processes by creating low-cost prototype components. It also allows for these 3D prints to be used as master patterns from which production moulds can be generated. By using a master mould, multiple replicas can be produced, and a cluster/family mould may be created from these, allowing for batch casting of groups of items at a time. This is evident in the small rectangular connector cluster mould where 32 small structural connectors can be cast in one 'pour', which permits the casting process to allow for high quantity output numbers. Descriptions of the works, and developmental process photographs allow the viewer to understand and engage with the objects that inform the presented outcomes.

Computer Generated Render of Bitruncated Cubic Honeycomb Stack.
August 2021.
Photograph: 500 mm x 500 mm.
Photographed by the artist.





The Master Form. August 2021.
Photograph, 500 mm x 500 mm.
Photographed by the artist.



Rotational Casting Machine: Tools and Products.
August 2021. [Detail].
Installation of objects.



5 Cavity Rotational Mould. August 2021.
Photograph, 500 mm x 500 mm.
Photographed by the artist.

CV AND ACKNOWLEDGEMENTS

MARTIN WAS BORN IN

A small mining town in Lime Acres: Postmasburg (Northern Cape) in 1984, and his family moved to Johannesburg when he was two years old. He completed his Diploma in 3 Dimensional Design at Technicon Witwatersrand in 2005 and his BTech Industrial Design in 2006. His Masters degree was completed thereafter (2009), linking to the development of a low-cost water filter intended for the rural areas in Limpopo, and this kickstarted his research and academic career. This Masters project received a Good Design award, and the prototypes are within the Chicago Athenaeums collection at the Museum of Modern Art and Design. In 2015 Martin was awarded with 1st Place in the PPC Imaginarium Competition. Martin is currently undertaking his PhD focusing on the development of Small-Scale Manufacturing Machines for the South African Context. Outside of the University of Johannesburg Martin is a co-founder and Head of Prototyping and Manufacture with Homefarm, a proudly South African Agri-Tech start-up.

EXHIBITIONS AND AWARDS

Awarded with 1st place in the *PPC Imaginarium Competition* 2015, Industrial Design Category, and overall winning design. Exhibition of this winning design, titled

Concrete TL Speaker: the *PPC Imaginarium Exhibition*; UJ Art Gallery JHB (2015); *PPC Imaginarium exhibition Design Indaba* (2015); *African Construction and Totally Concrete Expo JHB* (2015). The outcome of Martin's Masters project; Vhembe Water filter was exhibited at the *Cumulus Design with the other 90% Exhibition*: FADA gallery (2014). Furthermore; the work has been exhibited at the *Good Design Show 2021*, hosted by the Chicago Athenaeum: Museum of Architecture and Design together with the European Centre for Architecture Art Design and Urban Studies, (2009) USA; In Copenhagen it was exhibited at the UNICEF Supply Division, and *CODE Design Exhibition* (2009), Denmark.

COLLECTIONS

Vhembe Filter Prototype collection. Full-scale fabricated prototype, and half-scale 3D printed Prototype: Chicago Athenaeum, Chicago, Illinois, USA, Exhibited MTech Vhembe Filter prototypes. June 2010.

CONTACT DETAILS

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ARTIST'S BIOGRAPHY

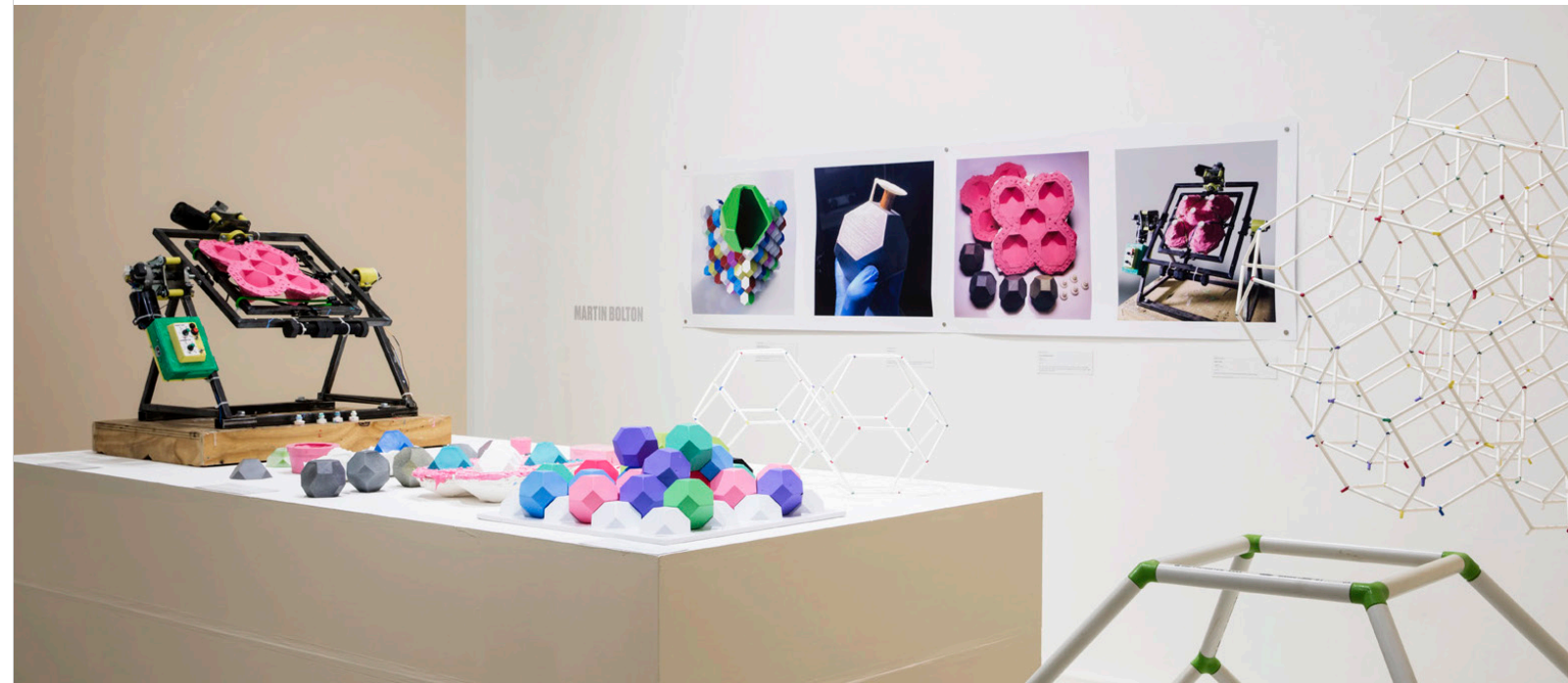
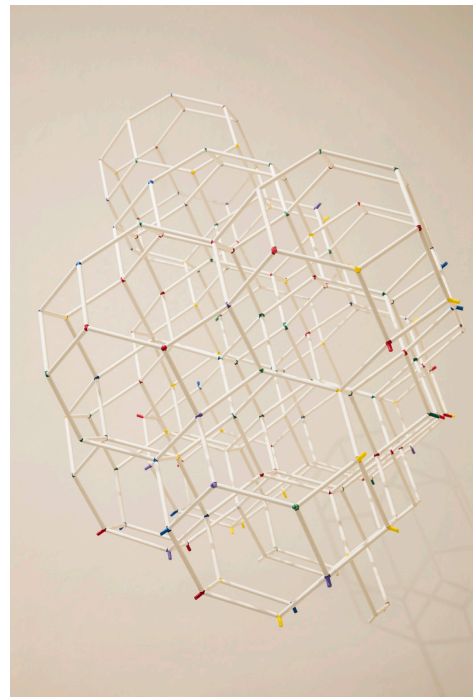
Martin is an Industrial Designer with a diverse spread of interests between making, building, teaching, and growing. He is currently the Head of Department and a Senior Lecturer in the Department of Industrial Design at the University of Johannesburg. He is a Masters qualified Industrial Designer, currently undertaking his PhD focussing on the development of small-scale manufacturing machines for the South African context. Martin's research interests fall within the areas of appropriate manufacturing technologies, small-scale agricultural systems, industrial design teaching, rapid prototyping, and product development. Outside of UJ Martin is a Co-founder and Head of Prototyping & Manufacture at Homefarm, a Proudly South African Agri-Tech start-up. Martin's skills and expertise fall between the realms of the digital and the physical, relating to product development and small-batch production of products, with a reliance on different technological and mechanical tools in a manner where the outcomes are intended to be as accessible, appropriate, and as sustainable as possible.

“ THERE WAS ALWAYS A QUESTION IN MY MIND WHEN I NEEDED SOMETHING MADE: HOW CAN I DO IT MYSELF? ”

— Martin Bolton

EXHIBITION







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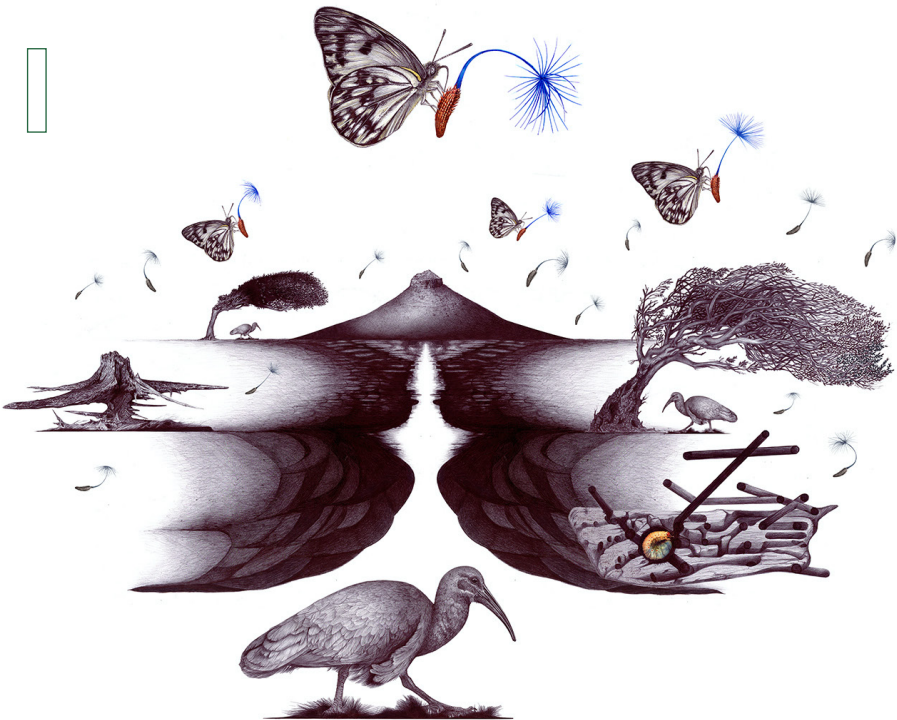
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WINDSTRUCK I

JULY 2021
TRANSFERWARE ON READYMADE
PLATTERS AND A VASE
PLATTER: 400 MM DIAMETER
VASE: 400 MM HEIGHT





ARTIST'S STATEMENT

The installation *Windstruck I & II* consists of two composite ceramic statements, including the remarkably finely articulated ballpoint pen drawings Eugene Hön derived his transferware from. Much as one starts enjoying a new book in its cover, upon entering Hön's exhibition an elegant vinyl poster presents title and imagery of the windswept, alienating landscape, which first evoked the artist's creative response.

The exhibition reveals its subsequent development through a visual label, consisting of various elements: a series of digital prints, folded concertina style, offer a sequential explication. This includes mind maps and both written and visual documentation of Hön's entire research and design process. Towards the end of the document a series of complex digitally enhanced floral patterns reveal types of reflection symmetry, which Graphic Design staff member, Christa van Zyl produced from the drawings. Hön shares with us all his reference material, as well as several ceramic test pieces: his firing proofs.

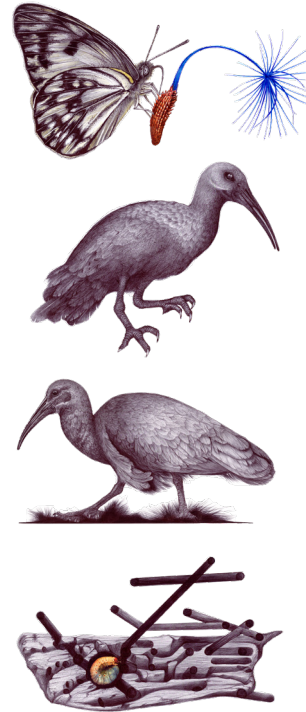
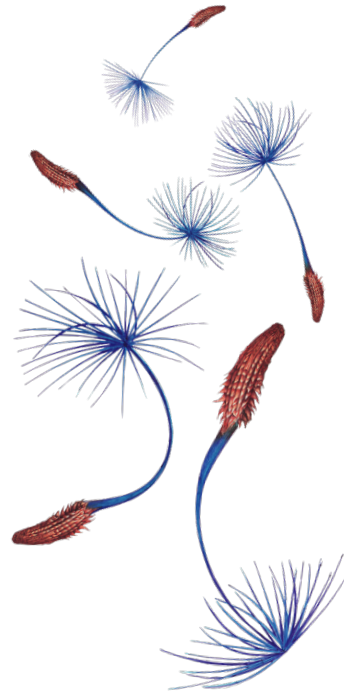
Windstruck I consists of two thrown, identical egg-shaped vessels. In the bottom half of each egg-shaped vase appears a transferred drawing of a windswept landscape. The two landscapes are slightly differentiated. On one vessel a hadeda is featured and on the other a piece of driftwood, shaped like a shipwreck, with the incessant progress of a grubworm traced

inside. The same landscapes featured in *Windstruck I* appear again, slightly larger, on the two circular ready-made platters of *Windstruck II*, along with a tall vase.

In the conceptual development of the work, Hön referenced a pair of ceramic vases created during the political and economic turmoil of the French Revolution. These were aptly titled: Vases with scenes of storm on land¹. The serene symmetry of the pair contain within their elegant form a great uncertainty and devastation. At the centre of the two vases bleak, monochromatic landscapes were painted, depicting figures battling a severe inland storm. The contorted trees and brazing figures are reminiscent of the mighty winds of change that swept through French society in 1789.

In contrast to the French vases, the landscapes depicted in Hön's ceramic statement are stripped bare. They are reminiscent of the valley of Desolation in the Eastern Cape. Two anguished, windstruck trees are visible, as well as a weathered tree trunk, half submerged in barren soil. With water levels subsided, the weathered trunk has been exposed to the hot sun and dry wind of an alienating landscape.

The idea of inserting landscape was originally in-



spired by Hön's reading of two novels: *Against Nature and Quicksand*, by Joris-Karl Huysman and Henning Mankell respectively². Theirs are worlds from which one tries to escape. Mankell's is a personal encounter with death³, the author having been diagnosed with cancer and terminally ill. Hön felt that their landscapes, their spaces and places experienced, resonate with our own present experience. The Covid 19 pandemic has brought us a here and now of deep despair. Death has become a common reality for many, as has financial ruin.

Every element within Hön's landscapes are digitally constructed from scanned black ink ballpoint pen drawings, including two hadedas, the Spandau Kop located outside the Eastern Cape town of Graaff-Reinet and the ship-like piece of driftwood, complete with a mast. Stranded in the landscape, the shipwreck's underbelly is being eaten out by a grubworm, the only element in this desolate landscape rendered in full colour.

For Hön, the stranded ship recalls a once thriving South African economy; the discovery of gold on the Reef and the birth of Johannesburg, our city of gold. The artist identifies the grubworm's incessant consumption of the shipwreck with the plight of the *Zama Zama*⁴,

who make a meagre living in the *informal* mining sector, desperate times calling for desperate actions.

Above the distressing landscape, tossed about by an unrelenting wind, are numerous Dandelion seeds, as applied transfers of ballpoint pen drawings. Brown veined White butterflies appear, also as applied transfers of ballpoint pen drawings. During the hot Karoo drought, these migratory butterflies take to the skies in a north-easterly direction, escaping the arid Karoo region.

Central to the surface development of Hön's ceramic vessels are his renderings of a Dandelion. In the city this hardy plant is known for surviving in paving cracks or in the hardest of soils. Commonly treated as a weed, an outcast, it thrives in the most unforeseen circumstances. On the front surface of Hön's large pair of egg-shaped vessels and also on the two round platters, the delicate Dandelions appear in fragmented segments, floating on air above the monochromatic landscapes, rendered in ephemeral colour. Here images of Dandelions are applied in between simulated cracks quite reminiscent of the discarded shells of a boiled egg.

Hön first explored his own innovations with ceramic transferware work at the time of his solo exhibition at the FADA Gallery, in 2020, titled *Manufactured Distractions and Intersections*.

¹ *Vase with scenes of storm on land*, Dihl et Guérhard [French, 1781–ca. 1824] (Manufacture de Monsieur Le Duc d'Angoulême, until 1789). Possibly painted by Jean-Baptiste Coste [French, 1777–1819]. Ca 1790–95. Hard-paste porcelain. These two vases were made at the time of the French Revolution, at a factory that was located in the heart of Revolutionary Paris. Decorated with landscapes depicting severe inland storms, the people in both landscapes are at the mercy of the wild forces of nature. These scenes, highly unusual for French porcelain, may perhaps be seen as a reflection of the tumultuous times during which the vases were produced.

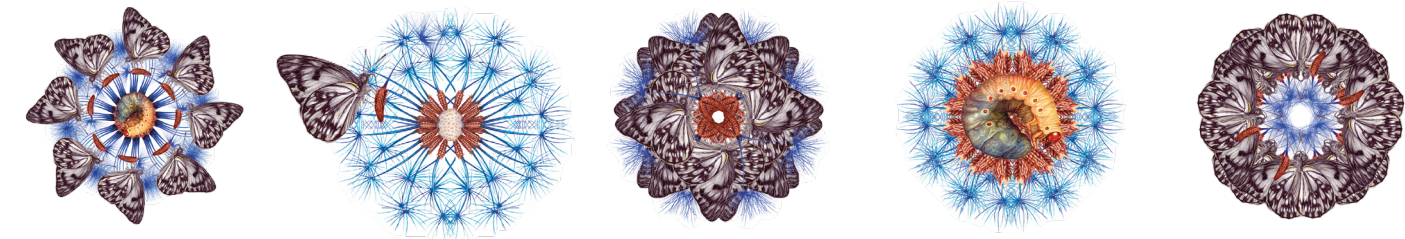
² *Quicksand* was written after Mankell was diagnosed with terminal cancer. The book was published posthumously. Quicksand is not a book about death and destruction, but about what it means to be human.

³ *The reading of Mankell's book, Quicksand*, stems from my personal encounter with the death of my own brother and father. In the words of the author, 'the book is about how humanity has lived and continues to live, and about how I have lived and continue to live my own life'. And, not least, about the great zest for life, which came back when I managed to drag myself out of the quicksand that threatened to suck me down into the abyss.'

His exploration of fragmented segments reference the Japanese art of *kintsugi* (gold joining) and *kintsukuroi* (gold repair). In Japan this traditional lacquer inspired ceramic repair craft served as a metaphor for connection and for assembling separate pieces into a whole.

For Hön the *kintsugi* 'seams of gold' resonate metaphorically with the plight of the local *Zama Zamas* (a Zulu term meaning 'those that try to get something from nothing') and rich gold veins of danger. For these desperate informal miners, living in *Egoli, The City of Gold*, the hope of finding unmined traces of gold are rooted in a harsh, material world.

'As our eyes follow the lines of destruction now filled with gold, we recognise at some level there is a story to be told with every crack, every chip. This story inevitably leads to Kintsugi's greatest strength: an intimate metaphoric narrative of loss and recovery, breakage and restoration, tragedy and the ability to overcome it' (Kemske 2021:12).⁴



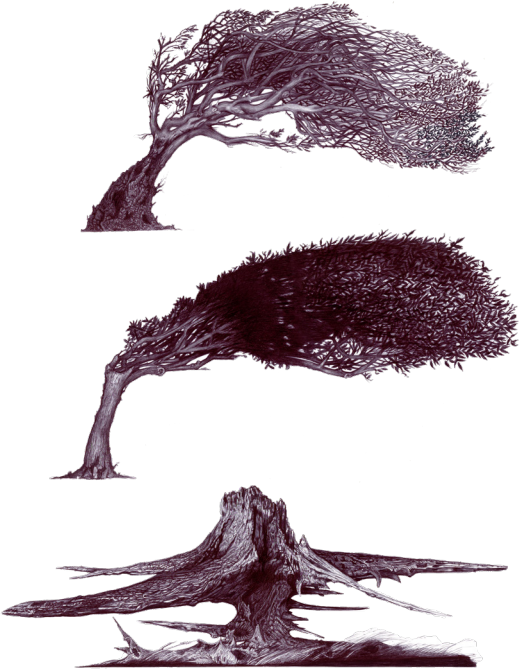
The work draws on the *Kintsugi* techniques of *tomotsugi* and more specifically of *yobitsugi*, patchwork repair (*yobi* = patched / *tsugi* = joining), in a re-imagined format. An approach visually simulating the age-old repair tradition of masters is created by connecting related *Tomotsugi* and unrelated fragments *Yobitsugi*, which intersect on the surface of the vessel in the manipulation of digitally printed ceramic transfers of scanned ballpoint pen drawings. The transfers are applied to both the vessels and the platters.

Celebrating decoration as restoration Hön states: 'The work celebrates decoration as restoration in direct response to Modernism's mantra that ornament and adornment is a crime. The reimagined *yobitsugi* repaired vessels, albeit simulated, to use the words of Kemske (2021) in regard to the practice of *Kintsugi*, 'speaks of individuality and uniqueness, fortitude and resilience, and renewal and re-invention in this difficult time of pandemic and the imperatives of global climate change'. In both ceramic statements in the installation, my narrative of renewal and re-invention during these desperate times is captured in the rendition of the Dandelion seeds and the migratory brown veined white butterflies, as they are transported on the wind. Visually these elements manifest from fragmented surfaces on the front of the vessels and platters to a celebration of patternmaking on the back of the vessels. The Dandelion seeds, the butterflies and the grubworm are swept up by the relentless wind into an elaborate and complex digitally enhanced whirligig-like mandala of patterns of reflection symmetry drawn from the original drawings".

Conceptually speaking Eugene Hön found an important source in Floressas Des Esseintes, the main character in the novel written by Joris-Karl Huysman, titled *Against Nature (A Rebours)*. Floressas' escape from reality into an imaginary world is best articulated in the following quotes from the novel:

⁴Forced to ply their trade in crumbling industrial shafts where a fatal collapse is just as likely as stumbling across a deposit worth the effort, they are perpetually preyed upon by a coterie of criminal cartels who often count the police among their number. With little to no alternatives, the group perseveres regardless—here we take a closer look at how the recession of South Africa's mining industry was just the first chapter in what has since developed into a bloody & brutal illicit scramble for gold <https://www.nseenergybusiness.com/features/zama-zama-gold-south-africa/>

⁵Kemske, Bonnie. 2021. *Kintsugi: The Poetic Mend*. London, Herbert Press.



'Already he had begun dreaming of a refined Thebaid, a desert hermitage equipped with all the modern conveniences, a snugly heated ark on dry land in which he might take refuge from the incessant deluge of human stupidity' (2021:21).

'Travel, indeed, struck him as being a waste of time, since he believed that the imagination could provide a more than adequate substitute for the vulgar reality of actual experience. In his opinion, it was perfectly possible to fulfil those desires commonly supposed to be the most difficult to satisfy under normal conditions, and this by the trifling subterfuge of producing a fair imitation of the object of those desires' (2021:8).

The viewer is transported into the windstruck landscape, evoked by the imagery on the ceramic vessels on display and their surface development. A celebration of patternmaking offers an escape into the beauty thereof, as does a momentary immersion in the pleasure of experiencing handcrafted excellence.



“ THE WORK CELEBRATES
DECORATION AS RESTORATION
IN DIRECT RESPONSE TO
MODERNISM’S MANTRA THAT
ORNAMENT AND ADORNMENT
IS A CRIME.

— Eugene Hön



WINDSTRUCK II

AUGUST 2021
TRANSFERWARE ON A PAIR OF THROWN VESSELS
— THROWN BY PETER MTHOMBENI
410 MM HEIGHT





CV AND ACKNOWLEDGEMENTS

HÕN WAS BORN IN

Bellville (Cape Town) in 1958, graduated from Michaelis, University of Cape Town with a Master's in Fine Art (Ceramic Sculpture) in 1986.

HE HAS RECEIVED A NUMBER OF AWARDS

Including the Michaelis prize for the best body of work produced by a student in the final year of study, BAFA (1982), a Merit Award Winner at the APSA International Ceramic Biennale held at the Sandton Civic Art Gallery in 1998, the Claypot Award at the Glazecor Regional Ceramics exhibition organised by Ceramics SA in 2009.

RECENT SOLO AND GROUP EXHIBITIONS

Include his solo exhibition, *Manufactured Distractions and Intersections; Digital Ceramic Transferware* held at the FADA Gallery (2020), *Ceramics SA Regional Group Exhibition* held at BIGS (2018), *100% Clay at Decorex Exhibition* held in Cape Town (2018); *the Booknesses: SA Contemporary Artists Books Exhibition* at FADA Gallery—participating artist and curator (2017); *Ceramics SA Biennale Exhibition* held at the University of Johannesburg Art Gallery—participating artist and curator (2016). The *2014 Taiwan Ceramics Biennale* held in the New Taipei City Yingge Ceramics Museum, Taiwan (2014); *The Book Arts: Artists Books Exhibition* held at Art on Paper. 44 Stanley

(2014); a Solo Exhibition held at Elegance Jewellers, Melrose Arch (2012), a staff exhibition *Collaborations/Articulations* at FADA Gallery (2012), the *Ceramics SA Ultra-Furn Regional Exhibition* at Museum Africa, Johannesburg (2010), *Ceramics Alumni UJ Exhibition* at FADA—participated and curated the exhibition (2010), *Art with a Pulse Exhibition* at 20-21 Visual Arts Centre, England (2010); the *Ceramics SA Exhibition* held at the iStore Sandton (2010) and the *Glazecor Ceramics SA Regional Awards Exhibition* held at the University of Pretoria Art Gallery (2009).

HÕN'S WORK IS IN THE COLLECTIONS

Of the Johannesburg Art Gallery; the South African Constitutional Court; the Durban Art Gallery; The South African National Gallery/Iziko; The Corobrik Collection; the Altech Collection and the Ginsberg Collection at Wits Art Museum (WAM).

ACKNOWLEDGEMENTS

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Art Directing—Eugene Hõn

Graphic Design and Layout—Mubanga Changa MPDS

Patternmaking (reflection symmetry) & Transfer layout—Christa Van Zyl

ABOUT ME

Eugene Hõn is a ceramic artist with a passion for drawing ballpoint renderings. With a master's degree in Ceramic Sculpture, from the University of Cape Town, he has pursued a career as an academic and practicing artist for the past thirty-seven years. He is an artist that celebrates the handmade, developing concepts and ideas within the context of a globalised society. He embraces the advancement in technology and the impact of the digital, whilst living in an information age. His experience as an academic and commitment to the development of the crafts has expanded his knowledge and honed his broad skills to include the teaching and the making of ceramics, sculpture, drawing, artists books, digital printing, animation, video or digital projection installation and ultimately design; industrial design and jewellery design and manufacture. His latest career development expands his broad creative output to include curatorial practice, as the recently appointed director of the FADA Gallery at the University of Johannesburg.

Landscape and Dandelion Seed enhancement and layouts

—Dominic Hobbs

A special word of thanks to the University of Johannesburg Research Committee and the FADA Research Committee (FRC) for their financial support. Published on the occasion of the Interventions in Practice Exhibition at the FADA Gallery, August 2021.

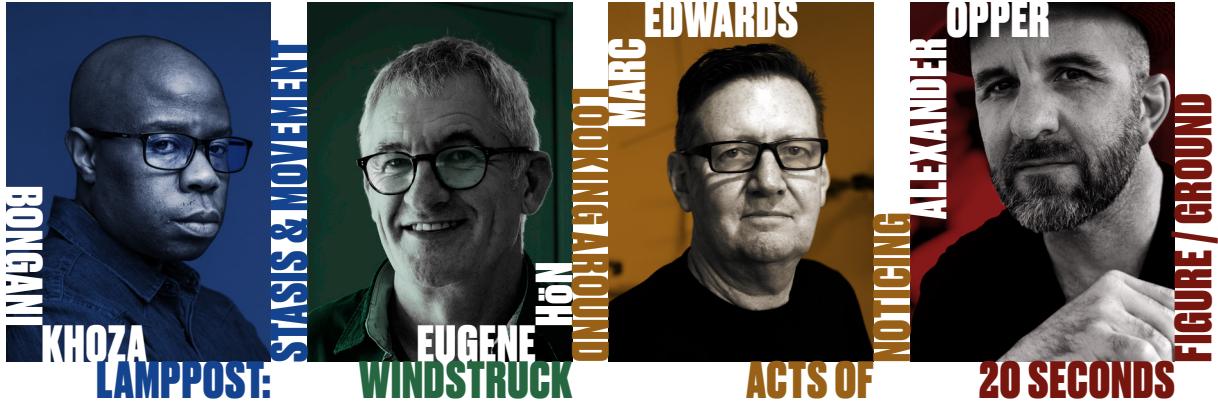
EXHIBITION







EXHIBITING ARTISTS AND DESIGNERS



ACKNOWLEDGEMENTS

Exhibiting artists and designers

Martin Bolton, Marc Edwards, Eugene Hön, Bongani Khoza, Khanya Mthethwa,
Alexander Oppen, Deirdre Pretorius and Thato Radebe.

Graphic design and layout	Mubanga Changa MPDS
Photography	Sarah de Pina
Styling of photographs	Eugene Hön
Proof reading	Sue Isaac
Curator of the exhibition	Eugene Hön
Exhibition installation	Mark Sinoff SINOFF EXHIBITS
	Question Gumede SINOFF EXHIBITS
	Desire Makhubela SINOFF EXHIBITS
Gallery assistant	Bongani Radebe

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INTERVENTIONS IN PRACTICE



FADA GALLERY PRESENTS

INTERVENTIONS IN PRACTICE

EXHIBITION OPENING
Tuesday 10 August 2021.

EXHIBITION RUN
Tuesday 10 August 2021–
Thursday 30 September 2021.

Gallery hours
Tuesday to Friday 09:00–16:00
Saturday 09:00–15:00
Closed–Mondays, public and
university holidays.

VIEWING BY
APPOINTMENT
Email Eugene:
eugeneh@uj.ac.za

Eugene Hön
Director FADA Gallery
Faculty of Art Design & Architecture
Burling Road Campus
University of Johannesburg



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