



# Dineo Seshee Bopape

1981, Polokwane, South Africa

## Grass green/Sky blue

Video, 6 minutes 54 seconds, 2008, Edition: 5

I filmed Grass green/Sky blue just outside of Polokwane, in the savannah grass fields of the Limpopo Province. The camera/the eye moves from beneath and around the blades of grass, peering up into the sky at irregular intervals. The video sometimes appears to be moving in a 'circular' motion as certain frames are repeated, rocking one rhythmically whilst disrupting complete absorption into the play.

The grass is filmed close-up and at a relative distance, the extreme close-ups become abstracted colour fields, whilst the other close-ups showing the size of crowned heads of grass reeds, transport one into the 'vast' space that is echoed by the soundtrack ... of blowing wind ... chirping birds, and some other sounds that are indecipherable.

I have used the video as part of other installations, often on a monitor that is placed on a carpet that is grass green in colour or astro turf. I can also imagine this video on a large screen in a manicured (real) garden on top of a patch of lawn in an outdoor space or an indoor space. For me this video seems to always speak of another space that is not this one - a desiring space (maybe space for dreaming). It at times suggests the possibility of a particular narrative, but at other times it is just what it is, a grass field/a representation of a grass field (edited).



# Tegan Mary Bristow

1 February 1977, Makhado, South Africa

## Chalk Vision 1

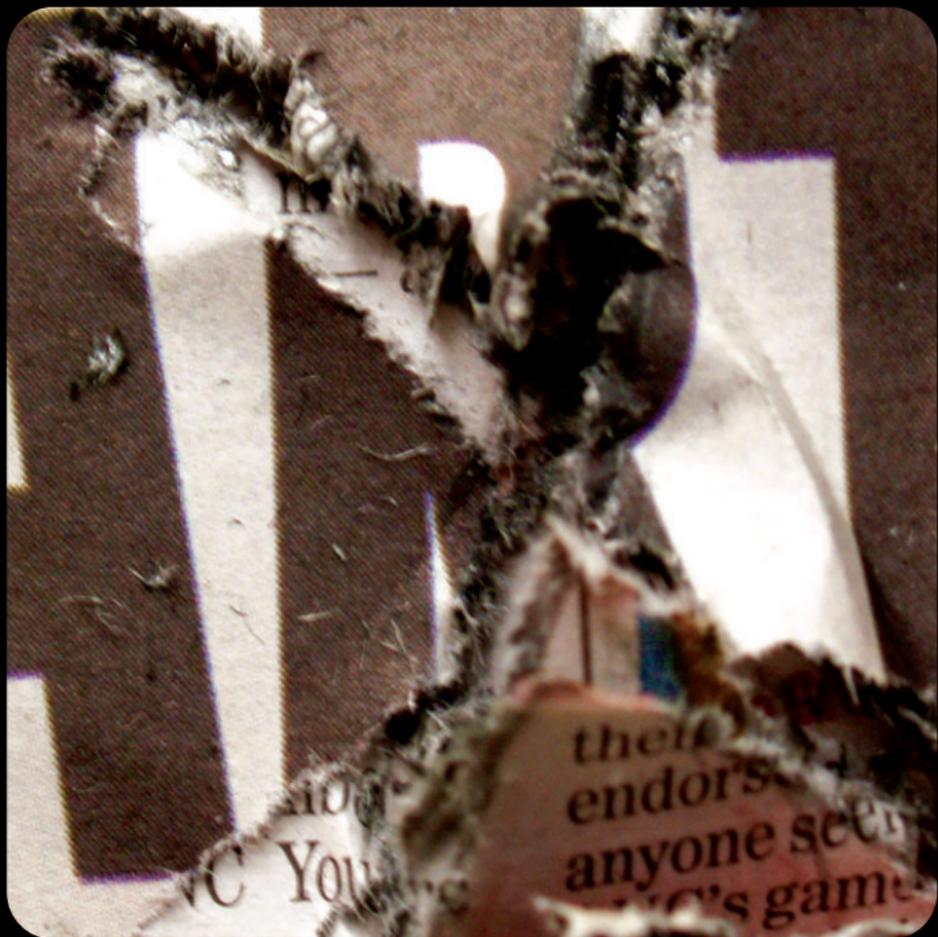
programmatic video, 5 minutes, 2007, Edition: 4

I am an interactive video artist and use a number of techniques to achieve interactivity. One of these is image analysis for motion detection (based on pixel difference). The Chalk Vision Project is an aesthetic exploration of a motion detection program written in Max/MSP/Jitter in 2007. Chalk Vision singles out this vision analysis tool as an alternative way of seeing that draws attention to computer vision as a beautiful and evocative view of liveliness. Chalk Vision not only brings attention to the general and incorrect assumption that computers 'see' the world as we do, but brings attention to what I see as a tactility inherent in the digital screen.

In the normative spectatorship the screen is invisible as the spectator traditionally takes the view of photographer. Chalk Vision on the other hand, is an exploration of the qualities inherent in the digital by presenting computer vision as aesthetically pleasing. A disruption of the cohesive illusion is created. In Michelle White's discussion on computer aided media she states that digital media has the potential for disruption. This disruption, she states produces a visceral response that offers an idiosyncratic engagement with the surface of the screen.

Chalk Vision 1 is the programmatic view of a short performance. It is silent as it explores the tensions between two individuals and their immediate environment. The video plays out a tension-ridden interaction between two individuals. The relationship could be the end of a love affair or a woman's interaction with an intruder?

The video was made specifically to explore the extent to which the Chalk Vision Program could visualise an environment, which is not seen, and evoke emotional tension in an anti-cinematic version of a filmed event.



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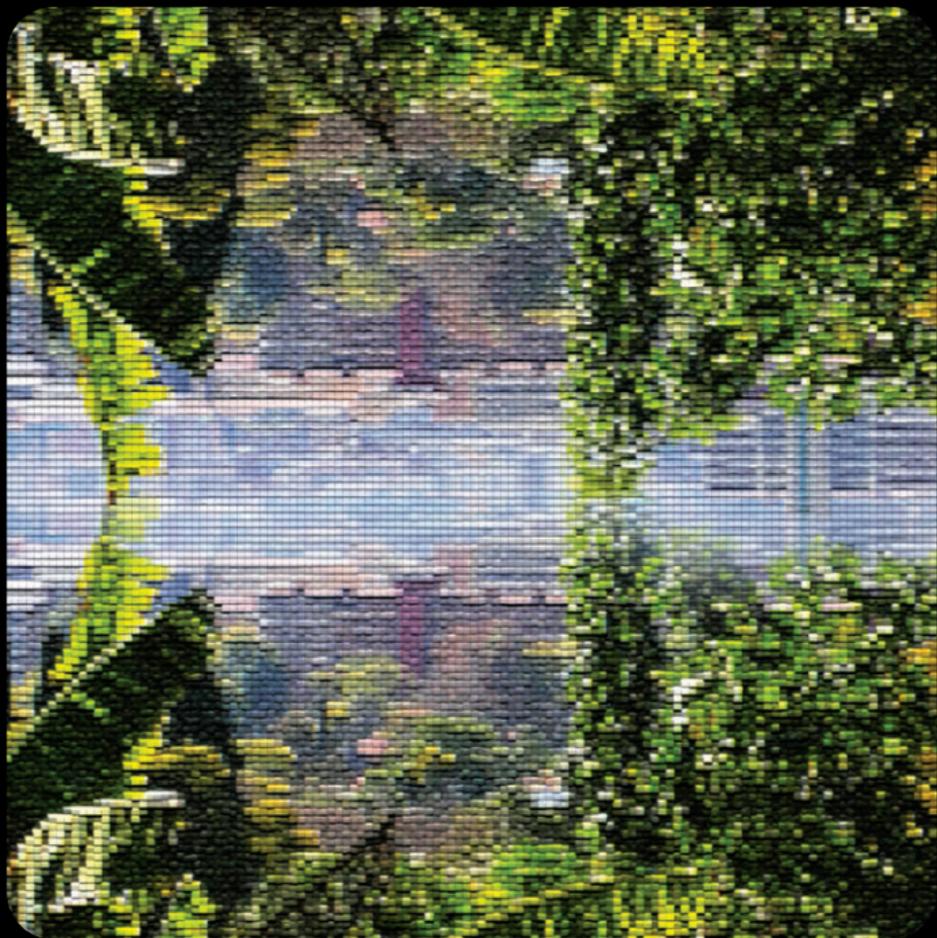
# Francì Cronjé

9 November 1961, South Africa

## A Ransom Note

Video, 1 minute 20 seconds, 2009, Edition: 3

'I am your Evergreen, Self-Serving Politician  
Who span the landscape, and ride the valleys  
Who own the wide expanse  
I claim the right  
To hold them ransom  
With my charm, big words, and power'



# Elfriede Dreyer

6 November 1953, Pretoria, South Africa

## Hanging gardens

Multichannel video on DVD, 4 mins 58 seconds, 2009, Edition: 3

In nineteenth century literature and art, escapism manifested in utopian visions of green worlds, arcadias and fantastic gardens created in response to the fear and horrors of urban crowding and industrialisation. Utopians such as Carlyle and Ruskin invoked the world of flowers and cultivation as an antidote to the city. Even the hanging gardens of Babylon were built by Nebuchadnezzar II around 600 BCE in order to please his sick wife, Amytis of Media, who longed for the trees and fragrant plants of her homeland Persia. Gardens, including green sports fields, also refer to Eden, cultivation, civilisation, leisure and power games.

In *Hanging gardens*, the idea of the synthetic “garden” is articulated; the utopian hope that maybe we will have “immaculate lawns” if we use special fertilizer. Framing a polluted view of the CBD of Pretoria, the lush African shrubbery speak of colonial, Nationalist, *struggle* and other dreams of the good life, freedom and prosperity, often leading to devastating consequences. The binaries of above/below, distant/near, real/virtual, nature/culture and utopia/dystopia are articulated in images of the eastern CBD area in Pretoria encompassing several institutions such as the University of Pretoria and the English and Afrikaans boys' and girls' schools; the sport stadium Loftus Versfeld; and the surrounding suburban areas.

As the administrative capital of South Africa, Pretoria probably experienced the onslaught of local politics and utopianism in much more pronounced way than other cities. This geographical map has always been a critically significant cultural hub where ideologies have been playing out, envisioned in the work's pictorial texture of embroidery, pixelisation and Lego blocks.



# Ismail Farouk

20 October 1973, South Africa

## God's Land

Video, 2 minutes 45 seconds, 2009, Edition:10

Highlands Hill in Yeoville is an important public space where African Indigenous religious practices dominate. This spiritual hill provides open space for hundreds of worshippers to gather in prayer on a daily basis.

Much of the religious activity occurs in contravention of the regulations set out by the city parks utility company who manage the space. City Parks have signposted the hill as a 'no prayer' zone. It seems the city does not recognize the inherent spiritual value of the space and often enforce the 'no prayer' regulation by threatening to arrest worshippers for loitering. Much of the hill is earmarked to be redeveloped as housing for inner city residents.

'God's Land' attempts to bring much needed attention to the spatial justice issues being experienced on Highland's Hill. By altering existing exclusionary signposts on the hill, the work attempts to point to the conflict between the spiritual needs of the local community vs. the needs of mainstream development.



# Diek Grobler

2 April 1964, Warmbaths (Belabela), South Africa

## Melancholy at Departure

2D computer animation, 5 minutes, 2008/9, Edition: 50

Melancholy at departure is an animated film using found images (photographs, advertising and commercial material, drawings and paintings by the artist) and different animation techniques.

Melancholy at departure presents the individual pitted against the African landscape, and South African social upheaval. It depicts a doomsday scenario with a man fleeing; but fleeing from the landscape into a burning city. The man then escapes from the city in a spaceship, an alien craft which looks all too familiar. It is a paper boat, a remnant from childhood, a symbol of ideas. Thus the man leaves, going nowhere, but retreating into melancholy.

Melancholy at Departure is a shortened, re-edited version of B (8 minutes), which was first screened at Fried Contemporary in Pretoria in October 2008.



# Nathani Lüneburg

24 April 1982, Modjadjiskloof, South Africa

## Dream from afar

stop-frame animation, 3 min 40 seconds, 2009, Edition: 5

*"Dream from afar"* suggests a trip into the subconscious. It reveals a peculiar dream Nathani Lüneburg had while she was staying in Australia for three months in 2008. As a visitor in a first world country, she experienced how the rest of the world perceives Southern Africa. This made her realise that the outside world have a propensity to focus on downbeat news concerning African countries, especially Southern Africa. International media puts emphasis on political tension, natural disasters and violence rather than on positive rudiments such as the beautiful landscapes, the rich cultures and the spectacular range of wildlife present in the Southern part of Africa. Thabo Mbeki's resignation, xenophobic violence in South Africa, starvation and poverty in Zimbabwe, Robert Mugabe's tyranny, the spread of cholera in Angola, Botswana troops gathering along the Zimbabwean border, floods in Mozambique and the death of Zambian president Levy Mwanawasa was only a few of the haunting headlines circulating through Australian community during 2008.

Despite of all the negative reports relating to Southern Africa, Lüneburg still experienced an intense yearning to her home continent while visiting Australia. Time and again she dreamed about the magical splendour present in Southern African scenery. She became conscious of all the enigmatic creatures walking on African soil as well as the geographical landscapes such as the Okovango Delta, the Moremi, the Victoria Falls and the Drakensberg mountains. Her memories made her realise that political struggles, violence and poverty will always occur throughout the world and that it should not be the reason to abandon her African home, with all its geological brilliance and majesty.

With *"Dream from afar"* Lüneburg proposes an illogical instant; a dream of detailed elements all relating to the unexplained beauty of Southern African landscape and wildlife.



# Bruno Mateus

4 June 1983, Maputo.Mozambique

## **I can see it and I can feel it**

video cam, 4 minutes, 2009, Edition: 1

O video e um retrato da necessidade que as pessoas tem em relacao ao uso do meio geografico. Neste caso da perriferia ao centro da cidade como um movimento rotativo em busca de suas nececidades. Filmado em Maputo,Matola (Bairro Patrice Lumumba.costa do sol.Musaeu Nacional de Arte).

Filmado, fotografado e editado por Bruno Joao Mateus.

The video reflects the necessity that all persons have to use the space in which they are present. In this case; from the ghetto to the city, like a psychological process, looking for themselves. This short movie was shot in Maputo, Matola, Bairro Patrice Lumumba, Costa Do Sol, Museu Nacional de Arte.

Filmed and edited by Bruno Joao Mateus.



# Brent Meistre

26 June 1975, Grahamstown, South Africa

## The stranger who licked salt back into our eyes

Stop-frame animation, 4 min 53 seconds, 2009, Edition:5

The stranger who licked salt back into our eyes loosely narrates the history of the arrival of a stranger in a land where he has come to find himself and his love.

The stranger from foreign lands brings with him knowledge which is on one level enlightening but also burdening, a disability. With him he carries all his tools and crafts, the prosthesis he needs to survive and carry on his melancholic search.

Bound to the earth through his disability, he cannot escape his serpentine existence. He burrows through the landscape archaeologically, unearthing historical evidence with hints of apocalyptic revelations of what has brought about his fate.

The soundtrack is a traditional Swahili love song Malaika (Angel/love), as sung on the east coast of Africa. The song has long been described as an unofficial Panafrican anthem. It is adapted and reworked as sung by Harry Belafonte and Miriam Makheba. The song is sung from the perspective of a young lover who cannot marry due to financial woes.



# Sesule Loyiso Lwazi Mkungela

11 April 1985, Sebokeng, South Africa

## Ixesha

Video, 5 minutes 30 seconds, 2008, Edition:

The film *Ixesha* is an experimental short film shot using the time-lapse technique. The title of the film is a Xhosa word, *ixesha* which means time. So the main theme of the film is the exploration of time exploration in the urban landscape of Johannesburg.

The film consists of various time-lapse over the SABC tower and closes off with a time-lapse over the iconic Sentech tower also known as the Brixton tower. The theme of time in the film is explored through the various shots of clocks, time lapses in the urban landscapes and the video grain disturbance on the digital video as this reminds the viewer of the analogue video systems such as the VHS video cassette recorders.



# Sesule Loyiso Lwazi Mkungela

11 April 1985, Sebokeng, South Africa

## Ebholorhweni ya ka Mandela

Video, 4 min 44 seconds, 2008, Edition:1

Ebholowheni ya ka Mandela is an experimental short film shot through time-lapse technique. The title of the film is in Xhosa and translated means “at the Mandela Bridge.” The film was shot overnight on location from a friend's apartment in Newtown Johannesburg between the Mandela Bridge and the Bree street taxi rank.

The time lapse film observes the overnight activity around the area. The film is an exploration of the Johannesburg cityscape. This film explores the Johannesburg as a being who finds it hard to sleep, during rush hour is busy as a bee and she finally gets to rest to rest just for a while during midnight and early hours of the morning as she snoozes for a while, but often awakened by scattered footsteps and other activity.



# Anthea Julian Dineo Moys

23 October 1980, Johannesburg, South Africa

## Gautrain Series: Ophelia and Gautrain Series: Tunnel Shout

Performance and Video, 3 min 59 seconds, 2008, Edition: 3

The video portrays a performance, which I enacted at the Gautrain construction site in Braamfontein. I see these sites as sites of potential. They are sites of the future, that which is to come. They are always becoming and in a state of transition. The somewhat futile act of digging whilst there are huge powerful graders surrounding me, demonstrates a feeling of helplessness or uselessness, which I think a lot of South Africans are feeling at the moment. There is also an element of fear and risk in these sites. The safety clothing I had to wear also refers to the safety of individuals walking in the streets of Johannesburg, as I often do, thus referring more specifically to woman. The act of 'burying' myself is not an act of hopelessness but rather an act of the acceptance of the feeling of hopelessness or helplessness. In this space of the future, only through the acceptance of uncertainty and change can we manage the world we live in. In this acceptance it is also a quiet celebration of the potential, of what is to come.

In Gautrain Series: Tunnel Shout I shout 'Hello' down a large tube which leads down underground into the depths of the earth to where the workers are working. Even if it is only my own voice which echoes back to me, I enjoyed the attempt to make a connection with the unknown.

Photographer: Alastair Mclachlan



# Monica Banyana Mosarwa-Selelo

24 December 1972, Botswana

## No way out

### Infertility

Video, 5 minutes, 2009, Edition: 1

My work expresses the frustration and emotional torture that a woman goes through when she cannot bear children. The worst is when she is married. There is that pressure from the in-laws and the community she lives in. Having been brought up in a setup where a woman is expected to give birth, it is very difficult to cope with all the pressure from all angles. Elements in my work show the hope that a woman is always having. She has the power and dignity that she possesses as a woman and those who shun her strip it off. It is fascinating at the same time to see how she perseveres under difficult circumstances.

I tried to capture the essence of this relationship between a woman and her situation, her emotional landscape juxtaposed with that of the physical and social landscape that she finds herself occupying. The work shows the emotional torture, frustration and the most of all hope that is always depicted in her face. The set up is closed but at the same time there is that open space which brings in hope to all. There is use of different objects, symbolic objects, sometimes, contrasts of use of space. The woman is talking but her voice is not heard and chosen space is a cave with the other end open to welcome the hope she possesses. The use of transparent and semi-transparent layers creates a painterly vibrant play on space that is emphasized and activated by areas of delicate fine lines around objects.

This work is a tribute to those women who cannot give birth. There is need for support in what they go through. It is my first time to work on a project that evoked my emotions so much. It brings all the memories and the burden that I carried all this time. The project acted as a therapy and I was able to unpack my issues.



# Georgia Papageorge

1941, Simonstown, South Africa

## Africa Rifting - Lines of Fire, Namibia/Brazil

A voyage commencing in Namibia June 2001 and climaxing in Torres, Southern Brazil, on the 11th September 2001

Video, 15 minutes 30 seconds, 2002/2003, Edition: 15

The divisive concepts of Rift as both ancient geological and contemporary sociological schism manifest through a voyage on both continents that symbolically recreates the Gondwanaland split between South America and Africa 135 million years ago. The primordial Namibian environment is defined by two installations. Long red banners flying off tall metal posts create a sacrificial cross X formation, which splits with the continents into upper and lower halves – an upper and lower V. The second installation is a 400 meter long line of banners laid horizontally parallel to the Atlantic Ocean symbolizing the fiery continental rift. The inner Rift within us all. The barriers of Time are crossed (transcended) by a developing thematic in terms of Genesis, Crucifixion and Aftermath. The move from the primordial Namib Desert to the urban coastal city of Torres in Southern Brazil represents a shift of 135 million years. It is the interconnectedness of both social and geological phenomena on specific dates that finally cements the sacrificial and spiritual significance of the installations as they occurred.

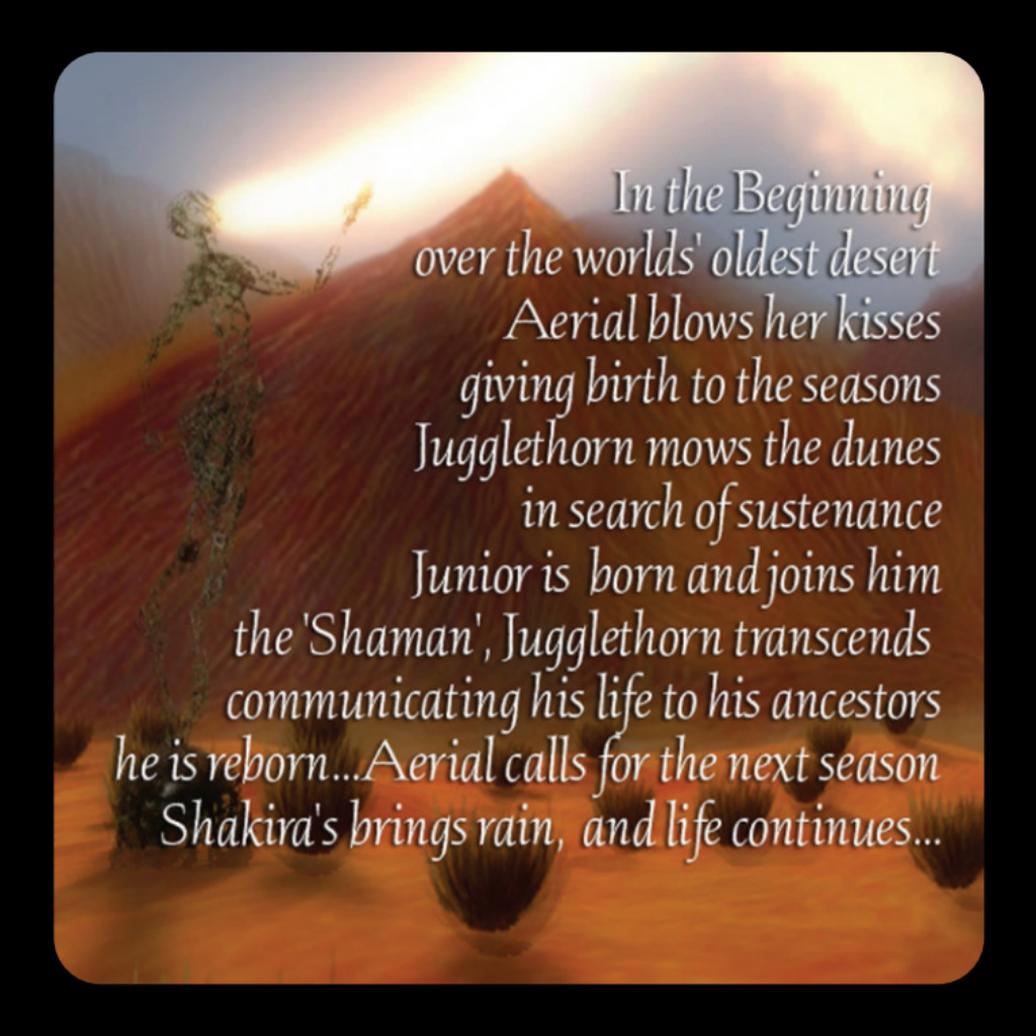
A relatively passive Genesis in Namibia during June 2001 transfers to an elementally violent location in Torres on the 11th September 2001.



## Georgia Papageorge continued

The Way of the Cross becomes absolute through History. Geological shift becomes social rift. The metaphorical substance of long red banners pouring symbolic lines of fire and blood across a blackened city backdrop in gale force winds becomes a transcended symbol of the catastrophic violence that occurred in America that day. The theme of Crucifixion is implied and performed both in terms of its sacrificial blood symbolism and the ultimate promise of Salvation. Yet after Crucifixion there is the implicit hope of Resurrection. On the 15th of September a procession of 250 children from Torres carrying the red banners between them created a living arterial line along the Praia Grande of Torres.

Proof of the regenerative power in human interaction. A long line designed to be divisive in its other manifestations, became a healed rift.



*In the Beginning  
over the worlds' oldest desert  
Aerial blows her kisses  
giving birth to the seasons  
Jugglethorn mows the dunes  
in search of sustenance  
Junior is born and joins him  
the 'Shaman', Jugglethorn transcends  
communicating his life to his ancestors  
he is reborn...Aerial calls for the next season  
Shakira's brings rain, and life continues...*

# Erik Schnack

26 June 1969, Namibia, Windhoek

# Robert Gustaf Scott

1 July 1968, Bloemfontein, South Africa

## Jugglethorn and the Two Lost Seasons

Animation Movie, 8 Minutes, 2008, Edition: 1

Jugglethorn and the Two Lost Seasons is a zany glance at the creation of the Garden of Eden in combination with the trance/death ritual of San culture, featuring futuristic characters, Jugglethorn, Junior, Shakira and Aerial. Inspired by the mythological beginnings of humanity in the garden of Eden, the events in Jugglethorn, take place against the well-known backdrop of the Namib Dunes.

Jugglethorn represents the first human male, somewhat modified as antihero, evolving to portray the cyclic tale of man/woman on Earth and his/her relationship with machine and nature. Shakira in turn blows kisses into the air and the seasons are born.

The eight minute animate narrative articulates notions such as birth, growth, purpose, evolution, heritage, death and nature.



# Strijdom van der Merwe

2 June 1961, Meyerton, South Africa

**in the beginning...**

dvd, 3 minutes 24 seconds, 2007, Edition: 8

Red fabric blowing in the wind.

In the editing process the image was reversed to create the visual effect that the fabric is actually blowing towards the viewer. This creates the visual experience that the red fabric is growing out of nothing.

A creation process: Something out of nothing.

The ground is the beginning and the end of existence, whether in terms of canvas, clay or the fabric of the mind, the place you start from where you make your first mark there is always a starting point which affects the outcome of your undertaking.

A dark, abandoned hallway with peeling paint and multiple doorways leading to other rooms. The scene is dimly lit, with light coming from the doorways, creating a sense of depth and mystery. The walls are heavily damaged, with large patches of peeling paint and exposed surfaces. The floor is dark and appears to be made of concrete or stone, with some debris scattered around. The overall atmosphere is one of decay and neglect.

TERRITORY

# Rat Western

23 June 1981, Johannesburg, South Africa

## Territory

Video, 3 minutes 10 seconds, 2009, Edition: 10

The Tale is the map which is the territory. One describes a Tale best by telling it. Landscaping, territorial markings and mapping are ways of describing and attempting to define something which seems to be background and seems to be blank canvas but is most often used as a space to express political and nationalist ideals. Equally museums are intended to be repositories of memory and history but are loaded with the politics of the nation state. 'Territory' is an ode to an impression of remembered landscape, where the overriding politics are that of a digital achieve, attempting to capture the sublime essence of an endangered species – landscape painting.



# Coert Wiechers

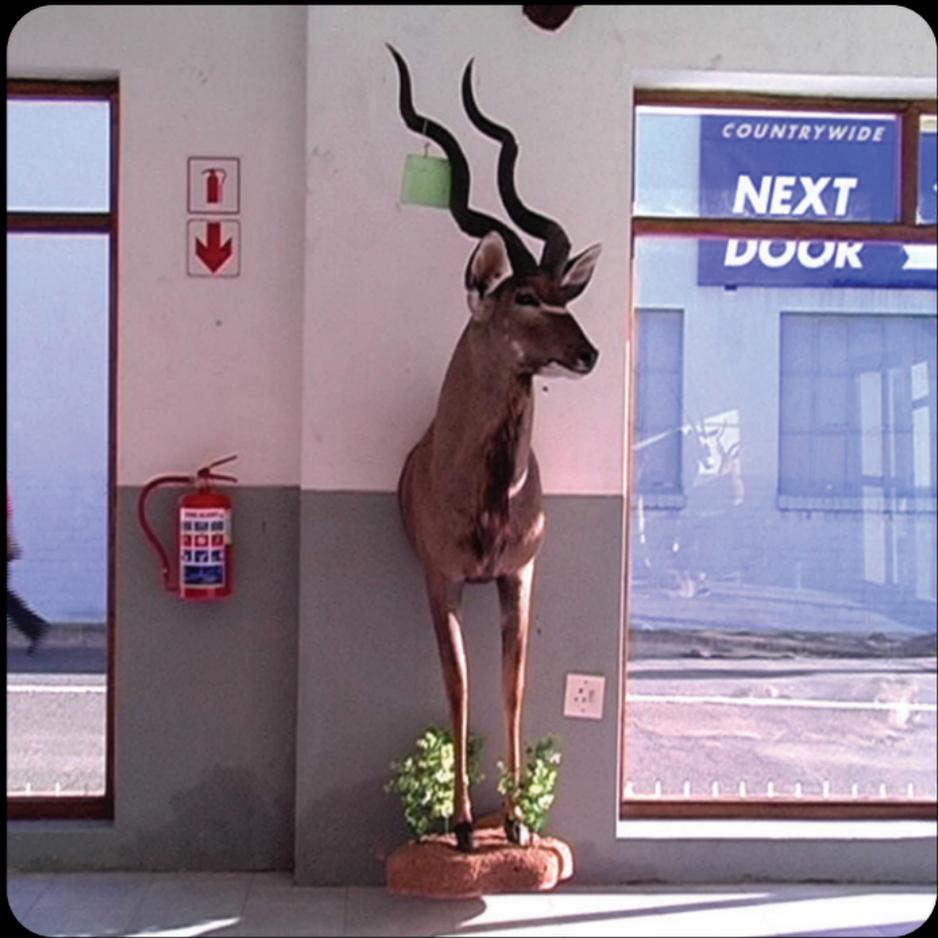
24 October 1968, South Africa

## Destination

Video, 2 minutes 18 seconds, 2009, Edition: 1

The work reflects on themes that are symptomatic of present-day life. Goal orientation, negation of reality and the search for mediocrity and clichés.

When most people refer to a days work they see it as time spend at a specific location, negating that most often you spend half of your day travelling to and from that location. The journey and its surroundings are not important only the destination. When we travel through our landscape we often see it as a task necessary to accomplish a goal. The goal is the destination or location. Someone else has often prescribed that specific location through description. We see photos and brochures of beautiful locations and want to share in the experience of someone else. The Landscape as the experience loses its value to a few specific locations that are perceived as worthwhile. Technology has perpetuated these notions even further through digital media and social networking.



COUNTRYWIDE

NEXT

DOOR

# Mark Wilby

14 October 1955, England

## Good afternoon ladies and gentlemen...

Digital Video, 2 minutes 30 seconds, June 2009, not edited

Words, thoughts, ideas - like the intersections of human activity visible in the video (which I shot on a detour on the way back from a conference on the Karoo) seem only to go so far against the preposterous weight of limitless time.