TRANSCODE //
DIALOGUES AROUND INTERMEDIA PRACTICE

Curated by Gwenneth Miller

Cover page: Gwenneth Miller, detail of *Continuum system* (2009-2011)

TRANSCODE //
DIALOGUES AROUND INTERMEDIA PRACTICE

Curated by Gwenneth Miller

Carolyn Parton / Colleen Alborough / Churchill Madikida / Fabian Wargau / Frederik Eksteen / Gwenneth Miller / Lawrence Lemaoana / Marcus Neustetter / Minnette Vàri / Nathaniel Stern / Sello Mahlangu / *The Journey Collaborative* with Celia de Villiers and the Intuthuko Sewing Group

7 - 30 September 2011
UNISA ART GALLERY
PRETORIA

FISSURE TO FUSION

INTERRUPTION

LEADING into each other

FUSION

DISSENT

heterogeneity

human + technolo

no timeline — ongoing / nonstop

4.2.6 Process engage discourse coherence body + sound /tension

4.2.5 animation influence pnt
- material
- motion
- structure

Modularity organized

lava flow disaster disintegrat

digital debates look at stasis/instrumen

CONTENTS

Opposite: Gwenneth Miller,
detail of studio mind map (2011-2015)

TRANSCODE:
dialogues around intermedia practice

Transcoding

> Transcoding or transduction is the manner in which one milieu serves as the basis for another, or conversely is the establishment atop another milieu, dissipates in it or is constituted in it (Deleuze and Guattari 2004:345).

> In new media lingo, to "transcode" something is to translate it into another format. The computerization of culture gradually accomplishes similar transcoding in relation to all cultural categories and concepts (Manovich 2001:64).

TRANSCODE seeks to situate intermedial practice not as a singular response, but as a complex and, at times, conflicting range of possibilities. The intermedia artists featured in this exhibition, as practitioners who work between and beyond analogue and digital art boundaries, think through the possibilities of transcoding in their own particular language. The idea of transcoding points to the significant, yet often inconspicuous, manner in which we adjust our lives in a world of pervasive technologies. In this exhibition, metaphoric transcoding is implied between new media and traditional media, theory and practice, and in the conversations between the individual

artists' work. In other words, as dialogues between intermedial practices, this 'group' conversation takes place on multi-layered dimensions. The artistic practices within *TRANSCODE* provide the basis for a practice-led research project titled "Modelling an innovative approach to intermediality within Visual Art practice in South Africa" (Miller 2015).

Mediamatic reflection

To think through ideas by means of media is called "mediamatic thinking", a term borrowed from Dutch theorist Henk Oosterling. Oosterling (2003:42) writes that: "on the level of production, in multimedial practices and interdisciplinary activities of avant-garde artists, critical reflection is first and foremost mediamatic, i.e. articulated by and constituted in and with the media the artists use". Thinking is therefore always integrated with matter, as artists cannot be impartial to the materials they use to make art. Acknowledging the historical development of this idea via Marshal McLuhan and Lev Manovich, this exhibition placed emphasis on mediamatic thinking as seen in the processes of artists and from

the perspective of an artist writing. By considering the mediamatic processes, this introduction aims to provide an space for the artists involved, the viewers of the exhibition and readers of the catalogue to reflect on the relationship between concepts, methods and materials through which we make thought visible.

Curation

The curatorial enquiry into intermedia exchange within the work on this exhibition finds its direction through reciprocal conversations. As curator and researcher in the process of describing the experience and the work from a particular angle, I gain insight from my peers. We are formed by the people that surround us, as much as by our formal research and personal life, and this grouping of artists has interacted before *TRANSCODE* in various circles of work. As convenor of this event, I have not always been ahead the group asking to be followed, but often following their significant insights. To apply Deleuze and Guattari's symbolic 'pack' image to group dynamics, the curator functions: "throughout the pack – from the center to the periphery and back, exposing her or himself to the same dangers and operating with the same autonomy as the artists" (Faramelli 2010). The shared work of the artists in this group exhibition by no means implies a unified entity, but a composite of different perspectives and skills, of distinct individual capabilities (Barnes 2001:22-23). This event sought the potential traces of reciprocity in

various layers. The collaborative approaches described here are both structured and informal, and in some cases, the processes could be described as 'collective', rather than 'collaborative'. What is emphasised, though, is an experimental, open curatorial approach.

Knowledge through practice

The "practice approach" of interrogating the processes of making as "knowledge, meaning, human activity, science, power, language, social institutions, and historical transformation" (Schatzki 2001:2) is an acknowledged research approach, but a fledgling in comparison to more established approaches such as empirical sciences or post-structuralist social sciences. Not denying the values of predecessors, a practice approach emphasises that these artists are bound by the practice of embodied making, more than our thinking through words. Therefore one of the aims for this exhibition was to guage how artists devise means of practice that could constitute new understanding of reciprocity and how this could contribute to theories of intermediality. The value of interchange is traced in the field of practice , which is intermedial by nature of its multiplicity.

Intermedial transformation

Transformation through intermedial relations is positioned in this rsearch exhibition as the key to uncover new knowledge, while transcoding is the process through which transformation transpires

between new and older media. The structure of transcodal thinking has the function of either dislodging the meaning of a perception or image, or of cultivating it further upon a location of thought functioning as foundation for another (Deleuze and Guattari 2004:345).

Transformative intermediality expands creative potential for artists and viewers in the fluid instability of 'becoming' between differences. These differences may be materially, conceptually or formally realized. Rajewsky (2005:45) provides a generic definition of intermediality:

> [I]ntermediality may serve foremost as a generic term for all those phenomena that (as indicated by the prefix inter) in some way take place between media. "Intermedial" therefore designates those configurations which have to do with a crossing of borders between media.

The implication is also that media themselves have socio-political and cultural associations, which reconfigure when interaction takes place in an intermedia event. Literary theorist Jürgen Müller's (2010: 16,17) description of intermediality as a "research instrument" positions it as a tool to uncover contextual insight. By looking at points of contact between practice and discourse, specifically in the thems of narratives, space and embodiment, the exhibition along with all the conversations at its margins extends the discourse of intermediality. The resulting creative exchange is mapped for particular contributions to a discipline bent on transformation.

Transmedial narratives

As a transmedial event, *TRANSCODE* tells the 'story' of intermedia practice over several platforms. In analysing issues of narrativity, space and embodiment, dedicated exhibition spaces were curated, referred to as the respective 'rooms' of *TRANSCODE*. The discourse of transmediality embraces the freedom of contemporary culture, which develops ideas through media. In contemporary media one storyline may evolve through different mediations: as film, websites, blog conversations and animations amongst others – each add their own twist to the recurrent story (Jenkins [Sa]). Separate 'rooms' provide the researcher/ viewer/reader with a sense of boundary to develop independent narratives: each physical and conceptual room offers different vantages from which one could approach intermediality. Each room as transmedial node conveys the transference of productive tensions between new technology and analogue dialogues. These artists' works are characterised by unconventional use of conventional material, which searches for innovative approaches.

TRANSCODE was generated from a prequel with exchange at its core: *Journey to Freedom narratives* (2003-2007). The point of departure was to reflect on social values of reconciliation in material reciprocity.

Therefore, dialogues and unfolding receptive processes became the inherent structural approach for this early project, and the eventual directives for *TRANSCODE.*. As transmedial event the innate value of exchange includes a space for challenging and for finding overlaps, and most importantly for generating new ideas over multiple platforms.

Introducing the rooms

Titled I*NTERMEDIAL NARRATIVITY, r*oom one explores the reciprocity between the analogue media of textile, embroidery and sewing, and digital media of animation and Adobe Photoshop rendering. This intermedial conversation was achieved through vastly different approaches. The curation of the room juxtaposed the *Journey* projects (with culminating work by Celia de Villiers and Inthuthuku) on one side, with the multimedia artist Lawrence Lemaoana on the other side. Within each of these projects specific narrative characteristics of embroidery/ stiching reciprocated digital interventions leading to remediation. Remediation is characterised by reform (Bolter 1999:2) and relates to "the ways in which media draw on and incorporate other media" (Tofts 2001: 56). The intermedial relationship reinvigorated the inherent narrativity of lived experience through the media to elicit critical reflections of socio-political issues.

As narratives unfold over and within time and space, the logical theme of I*NTERMEDIAL SPACE* follows in room two. Our perceptions of space are affected by technological systems exerting an impact on us due to the redefined speed of communication (Virilio 1993). The selection of artists in this room explore issues of spatiality in their work. Analogue (primarily painting) and various digital mediations challenge conventional perceptions of space to intermedially sense flux, transition and transformation. Frederik Eksteen (known colloquially as 'Frikkie'), predominantly a painter, has also created digital time-based work that questions representational systems and their underlying mechanisms. His painterly experimentation is mediated by a variety of digital software. Marcus Neustetter integrates a performative element in his installations as he explores the relationship between digital and analogue mediation by emphasising experience between the fragile human being and technologically observed/mediated space. Painter Carolyn Parton reworks the material of paint as compressed and therefore re-spatialised remnant. Each of these artists compresses, expandsor disseminates space in their intermedial conversations.

In room three, the artworks interrogate assumed differences between the tangible object and visual experience within the theme of *INTERMEDIAL BODIES*. The artists probe conventions of digital art being disembodied projected light and not 'objects' to produce innovative work by thinking through the media production process of printing, animation and physical interaction. This is done by individually applying either the artist's or the viewer's movement,
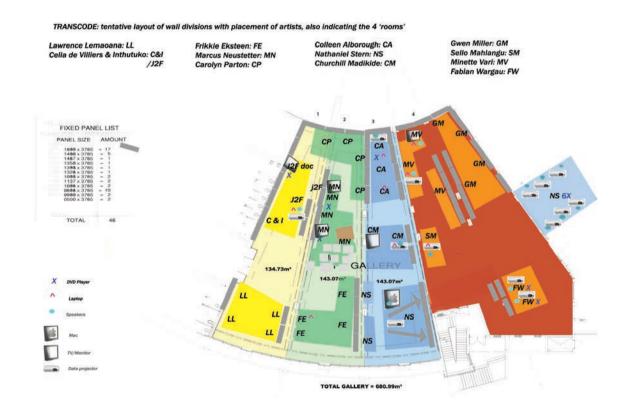
or the materiality of the work. Colleen Alborough works particularly in the monoprints, etching and multimedia assemblage, which includes stop-frame animation. She dwells on themes of liminality fuelled by tensions of inner city living. The immateriality of the theme of fear ushered in ambiguity of material, questioning the boundaries of defining the fixity of the object and the intangible nature of new media. In the same room, Churchill Madikida shows digital video installations and digital printing. Working with themes of illness, in particular in relation to Aids, the visceral qualities of blood in one work and mud in the neighbouring projection set up a critical reciprocity. The third artist in this room, Nathaniel Stern, is a new media artist specialising in digital interactive work, installation and digital prints. He encapsulates the discourse around embodiment, with the two seminal works shown in *TRANSCODE* being immersive environments.

Room four's title, *INTERMEDIAL SYSTEMS,* considers order and disorder in formal and conceptual processes. Highlighting dialogues where nodes of connection create shifts and layers (Deleuze and Guattari 2004:345, Sullivan 2010:104), this last room considers personalised mechanisms that create image systems. These may be seen as individualised archives that remediate associations in the mind of the artist and the viewer. The state of flux is made visible in the work of multimedia artist Minette Vári, who started her career as a painter, developed into a video artist and within the last decade has regularly revisited her

roots as a painter. Her fluid ink drawings engage with the motion of animated video, presenting a unique window on the impact of new media on the tradition of painting. Sello Mahlangu, a recent graduate whose interactive animation evokes the identity politics of xenophobia in South Africa, uses physical and digital collage mediated via software to describe a fragmented system. Another recent graduate, Fabian Wargau, works primarily in video and its relation to his experimental paintings.

This section lastly pinpoints selected modes of intermedial thought to contextualise and discuss my own artwork. As a painter who explores the boundaries of painting, digital printmaking and installation, I sought to make sense of personal archives that relate to systems of belonging and not belonging.

To re-iterate, this exhibition proposes that for the art maker the artwork includes multiple processes before and often beyond the outcomes or objects. It is always more complex and expansive than the exhibited extracts of mediated situations. For the artist (possibly in contrast to the experience of the historian or general viewer), the porous boundaries of art is a fluid construct of actions and a transformative exploration of reciprocal intermediality. This includes one's research, the influence of surrounding artists, the conversations between different works one makes, the trial and error, and the curatorial processes that lead to its exhibition. Thinking-though-

making takes place within all these actions. The curatorial approach followed by *TRANSCODE* involved an extended process of exchange and working together during the week of installation. During installation, artists altered works, reconsidered context and meaning in relation to one another, or created new work on site. The conceptual and physical 'rooms' in which *TRANSCODE* participants were grouped evolved via association between media, theme or influence.

Planning also developed by colour coding the UNISA Art Gallery groundplan (fig i): room one: yellow; room two: green; room three: blue; and room four: orange. The artists are identified by their initials in the ground plan of the gallery.

A detailed discussion of rooms takes place in the following sections.

i: Conceptual and physical rooms for *TRANSCODE,* ground plan of UNISA Art Gallery (2011).

ROOM ONE: INTERMEDIAL NARRATIVITY

Through the process of researching concepts and media for TRANSCODE, I realised that due to transmediality's character as an unfolding storyline it would be appropriate to have room one focused on the nature of narratives. The selected artists probe social issues for critical reflection with media choices that carry particular conceptual weight regarding political themes. Reconciliation, empowerment and challenging stereotypes are remediated via the materiality of textiles, embroidery and digital software. My experience and observation as artist-curator indicate that apart from gathering images and data to research stories, it is particular artists' research-through-media that results in shifts in narrative styles. In other words, mediamatic thinking enables the transformation of narrative modes in the interchange between analogue and digital.

The Journey Projects Collaborative:
Overall project director: Gwenneth Miller

JOURNEY TO FREEDOM narratives (2003-2004)

A creative collaboration between Gwenneth Miller, Wendy Ross, Embroidery groups Intuthuko (Celia de Villiers) and Boitumelo (Erica Luttich), the UNIVERSITY OF SOUTH AFRICA (UNISA), animators, the Melodia UNISA Chorale with choir performance coordinators: Puleng Segalo and Thembela Vokwana.

Intuthuko: Pinky Lubisi, Thembisile Mabizela, Zanele Mabuza, Angie Namaru, Lindo Mnguni, Julie Mokoena, Salaminha Motloung, Angelina Mucavele, Thabitha Nare, Nomsa Ndala, Maria Nkabinde, Cynthia Radebe, Sannah Sasebola, Rosinah Teffo, Lizzy Tsotetsi and Dorothy Xaba.

Boitumelo: D Emmah Mphahlele, Lilian Mary Mawela, Ameliah M Makhari, Martinah P Mashabela, Naledzani R Matshinge, Gloria Melula, Elisa D Mahoma, Linda Mkhungo and Florah Raseala.

Digital artists: Frikkie Eksteen, Sarah Fraser, Kai Lossgott, Greg Miller, Gwenneth Miller, Reboile Motswasele, Katty Vandenberghe and Nicole Vinokur.

Synchronic Journey (2011)

Celia de Villiers and Intuthuko Sewing Group
In collaboration with Gwenneth Miller

Drawings: Lesego Makua
Embroiderers: Angie Mamura, Alzina Matsosa, Celia de Villiers, Nkosi, Evelyn Thwala, Angel Mandlanzi, Irene Ntombela, Lebo Nkashe, Lindiwe Maseko, Mabatho Madonsela, Martha Mabena, Mantwa Mutsi, Nombeko Mashele, Nomsa Ndala, Nomsa Sithole, Rhoda Mpuqa, Sanna Sasabola, Selina Maitse, Selina Songo, Thembi Mabizela, Thobile Mahlangu, Tshidi Leputla,Maria Moela, Rose Skhosana, Rosina Teffo
Facilitator: Susan Haycock, Quilter: Susan Sittig

New work for *TRANSCODE*:
Synchronic Journey (2011) by Celia de Villiers and Intuthuko in collaboration with Gwenneth Miller.

The stories depicted in the first project, *Journey to Freedom narratives* (2003-2007), shifted a narrativity of image increasingly towards a narrativity of materiality in the second project: *Synchronic Journey* (2011). The animations from the first Journey project took their original cue from embroidery and music. As a development, *Synchronic Journey* (2011) resulted in particular transformations gleaned from narrative styles of animation to stimulate innovative approaches in embroidery. The conviction that "… materialities perform meaning; they do not point to, they act as agents of signification" (Schmidt 2010:59), is articulated in this room. This enacted materiality unfolds over the two major projects of the Journey's collaborative.

In *Journey to Freedom narratives* (2003-2007), embroiderers of Intuthuko and Boitumelo sewing groups were asked to write, sketch and embroider their own associations with specific songs from the apartheid history. This was aimed at an affirmation of individual experience (fig. 1.1, 1.2 & 1.3), rather than archived history. In turn, digital artists documented the drawings and scanned the front and back of embroideries. Through a process of exchange between embroiderers and digital artists, core narratives started to emerge. New layers of narratives materialised as digital artists created animations that mediated the music and the embroideries.

1.1: July Mokoena, *The Journey to Freedom narratives* Collaborative (2004).

1.2: July Mokoena, *The Journey to Freedom narratives* Collaborative (2004).

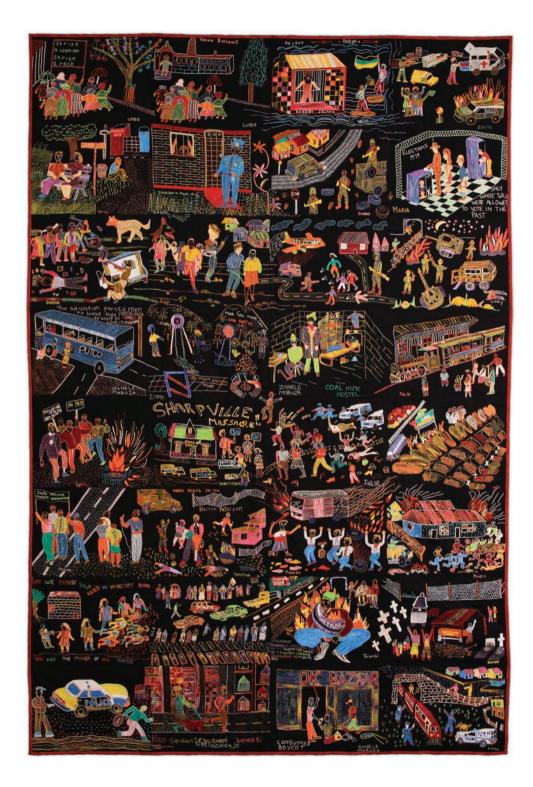1.3: July Mokoena, *The Journey to Freedom narratives* Collaborative (2004).

A transmedial narrative reality arose, where regrouping and re-contextualisation took place with artists reciprocating the intervention and interpretation of one another. The concept of an intermedial narrative that does not belong to one particular medium (Schröter 2011:1, 2), but is encapsulated in-between, clearly manifested. A central concept of striving to reconcile difference was translated into a formal language of merging in the animations. This did not negate experience, but it articulated a language for expression. An example can be seen in a detail of embroidery (fig 1.4) (2004) showing typical character of linear stitching at that stage. The digital unfolding of marks in Bawo Thixo Somandla (2004) (fig 1.5) and We shall overcome (2004) (fig 1.6) was picked up from the act of stitching to respond to the specific rhythm and mood of the song. This in turn impacted on innovative stitching, as in the embroidery detail of Synchronic Journey (2011) (fig 1.7), which reflects a merging of styles and stories.

The contrast most evident between the embroidered panels of the two projects was the structure of the rectangular grid (fig 1.8) versus the flow of the labyrinth (fig 1.10). Whilst the first retained the individual embroiderers' stories next to each other, the latter resulted in individuals stitching together and layering multiple images. This mode of working is typical in animations where teams work together.

Previous pages:
1.4: (top left) Nomsa Ndala *Journey to Freedom narratives* (2003-2007).

1.5: (second left) Kai Lossgott, Reboile Motswasele and Gwenneth Miller, *Bawo Thixo Somandla, Journey to Freedom narratives* (2003-2007).

1.6: (third left) Gwenneth Miller and Nicole Vinokur, *We shall overcome, Journey to Freedom narratives* (2003-2007).

1.7: (fourth left): Celia de Villiers and Intuthuko, detail of *Synchronic Journey* (2011).

This page:
1.8: *Journey to Freedom narratives.* One of two quilts (2003-2004).
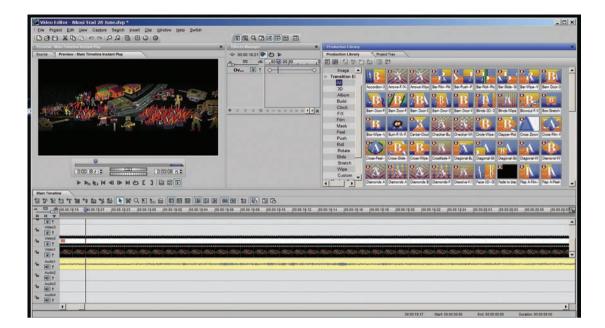
To contextualise this in contemporary culture of media saturation, the words of media theorist Henry Jenkins (2006:2) ring true when he explains convergence culture as a place "where old and new media collide, where grassroots and corporate media intersect… in unpredictable ways". The Journey collaborative sought to invigorate the media of both animation and embroidery with refreshed possibilities through convergence characteristics, revealing that innovation lay in the intermedial ways of telling stories.

A few examples are selected here to expand on overlaps of narrativity explored in the processes of visual research. Loose threads in the cropped detail (fig 1.9) of *Synchronic Journey* (2011) suggest the processes of reconstruction. This was inspired by the scanned backs of embroideries used in evoking chaos through the animations, amongst others in *Vukani Mawethu* (fig 1.14). The flow and motion of animation was analysed to increase the repetitive stitching to embed figures within the materiality (fig 1.15). The unfolding timeline used in the animation of *Nkosi Sikele'iAfrika* (2004) (fig 1.11 & 1.12) is linked to both image layers and continuous lines of stitching sweeping across paths of implied motion (fig 1.13). The last examples that are included in this catalogue reflect the narrative strategy of the animation *Vukani Mawethu* (2004) (fig 1.14), which led to repetitions in *Synchronic Journey* (2011) (fig 1.15) of two women: the mother with baby and the old lady in red. Importantly, these figures are embedded in their context of turmoil in whirling abstract stitching becoming tangible mediation of social-political instability or a gestural presence of emotion. The significance of the Journey projects' mediamatic thinking resulted in intermediality characterised by synthesis that was made possible through its processes. Jens Schröter's (2011:2. Miller 2015:xi) category of "synthetic" intermediality refers to "a fusion that invigorates and regenerates borderline experiences" to alter perspectices.

It was through the intense renegotiation of boundaries between the traditional crafting strategies of embroidery and the fluid and layered narrative approaches in animation that innovative work took place. It is important to note that the reciprocal relationship did not prioritise one medium over another. The material conveys the narrative of interweaving and connectedness by enacting material processes in *Synchronic Journey* (2011).

1.11: Greg Miller, Screen grab from the process of creating the animation *Nkosi Sikele'iAfrika, Journey to Freedom narratives* (2004).
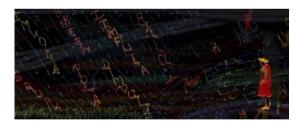

1.12: Greg Miller, screen grab from the animation *Nkosi Sikele'iAfrika Journey to Freedom narratives* (2004).

1.13: Celia de Villiers and Intuthuko, detail of *Synchronic Journey* (2011).
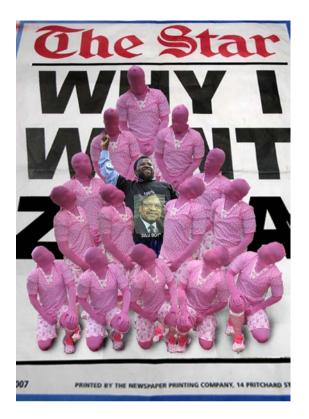
1.14: (left row)
Sarah Fraser, *Vakani Mawethu, Journey to Freedom narratives* (2004).

1.15: (right row)
Celia de Villiers and Intuthuko, details of *Synchronic Journey* (2011).

Lawrence Lemaoana

1.16: Lawrence Lemaoana, *Last Line of Defence* (2008).

1.17: Lawrence Lemaoana, *Hierarchy of 100% Zulu Boy* (2011).

1.18: Lawrence Lemaoana, *Resurrection Series #2* (2008).

New works on *TRANSCODE*:
Your Success, Beautifully Reflected I, II, III (2011)
X5 Brigade, Your Success Beautifully Reflected (2011)
All in Line (2011)
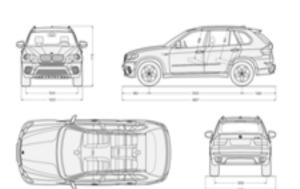
Lemaoana selected three older works (fig 1.16, 1.17 & 1.18), all prints, and created three new works, all embroidered cloth (fig 1.20 -1.23). His work addressed the issue of economic changes among black South Africans and his critical probing aimed to undermine the stereotypical post-apartheid black experience. Lemaoana narrates a history rewritten with the intermedial tension between symbols of tradition, status, luxury and excess. Lemaoana (2011) states:

In recent history the media; in the form of newspapers, radio and television, has focused on the issue of economic changes among Black South Africans. "Crass Materialism" as a theme has set up a number of debates relating to this subject. Fixed in the imaginations of ordinary South Africans are words such as Black Diamonds, BEE Types, Buppies, Wabenzis, Tender-preneurs and Fat Cats, etc. All these adjectives have become synonymous with young black professionals.

Contradictory to the Journey projects, Lemaoana's layers do not evoke complexity and multiplicity of material; rather, the work uses a minimalistic sensibility, with images of technical drawings (fig 1.19) used as the basis for the embroideries. The contrast of sewing as a feminine craft and motor manufacturing as a symbol of the terrain of men, is a deliberate choice: Lemaoana carefully constructs visual tensions to reveal strains in value systems. To illuminate the materiality and processes of Lemaoana, this discussion focuses on details in the traditional textile and the digitally reworked images.

In *Your Success, Beautifully Reflected I, II, III* (2011) (fig 1.20 & 1.22), traditional blue cloth is overlaid by these new cultural symbols of machine-stitched BMW model diagrams (fig 1.19). Lemaoana sourced his images from BMW and then commissioned a commercial company to embroider the precise details. This engagement with his 'object' via dealers and commerce is in line with the subject matter. The mechanistic digital 'drawings' in red, black and gold thread with their distanced aesthetics give tension and contradiction to the tactility of the traditional weaving of the blue cloth to reflect dichotomous value systems. The diagrams are "taking the viewer into a facade and revealing that there might just be nothing there" (Finn 2012:60). This is also emphasised in *X5 Brigade, Your Success Beautifully Reflected* (2011) (fig 1.20 &
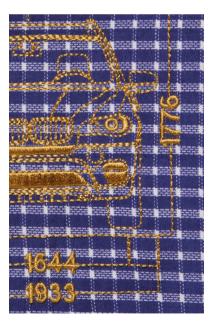

1.19: Technical drawings courtesy of BMW, used as planning by Lawrence Lemaoana (2011).

1.20: (below) Lawrence Lemaoana (2011), details of *X5 Brigade, Your Success Beautifully Reflected* (2011) and *Your Success, Beautifully Reflected II* (2011).
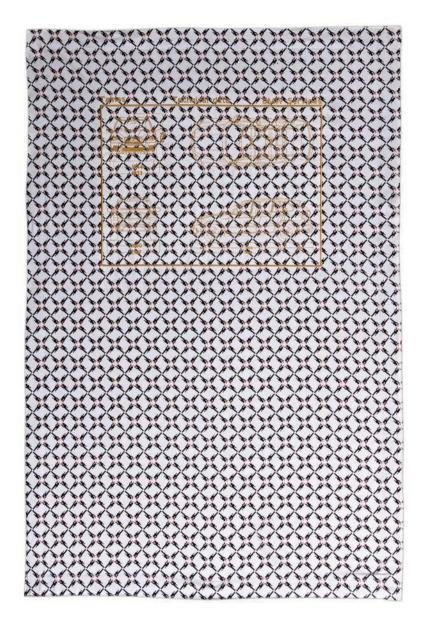
1.21: (opposite) Lawrence Lemaoana, *X5 Brigade, Your Success Beautifully Reflected* (2011).

1.21), where he creates a weaving texture with multiple images derived from the dancing Jacob Zuma. According to Lemaoana (2011) the specific image was borrowed from the front page of *Mail and Guardian* before Zuma's presidency, where he was hailed as newsmaker of the year due to controversy. The silhouette of the dancer was reworked in Photoshop, designed into a repeat pattern to be printed in very fine detail.

The weaving in the traditional cloth of the triptych *Your Success, Beautifully Reflected I, II, III* (2011) (fig 1.20 & 1.22) was replaced by the repeat pattern of the silkscreen (fig 1.21) of Zuma dancing. Lemaoana's critique finds expression via materiality: the value of materialism of politicians now becomes the metaphoric fabric of tradition. The visual texture of geometric weaving reveals how his material processes influence his narratives: to tell the story of ingrained hierarchy via materialism in society. The material stitching becomes visually diffused, resulting in formal values being integrated. Similar integration occurs in *All in line* (2011) (fig 1.23) where a car jack and a traditional African headrest have been merged to comment on systems of status. As a lifting device, Lemaoana uses the metaphor of the car jack to represent the elevation that glamour brings. This integration or replacement becomes metaphoric of the conceptual comment and critique of greed replacing traditional ethics.

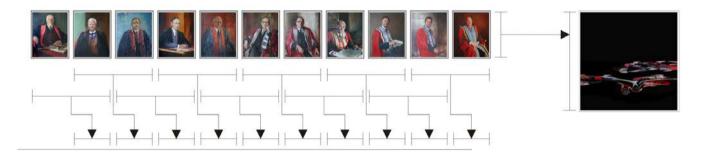1.22: Lawrence Lemaoana, *Your Success, Beautifully Reflected I, II, III* (2011).

1.23: Lawrence Lemaoana, *All in Line* (2011).

ROOM TWO: INTERMEDIAL SPACE

It has been commonly acknowledged that the operational speed of new technologies – both digital and mechanical – affects our spatio-temporal understanding profoundly. A disruption of space and time consiousness can be unsettling and comment on human or social conditions. Each artist negotiates and rearticulates space through a unique research practice of media combinations. Room two interrogates reciprocity between a diverse media-range: from analogue expressions in painterly, graphic orientations and installation rendition, to digital appropriation in WinMorph, Anamorph Me, FaceShop, Photoshop, 3DS Max and Google Earth. The exchanges result at times in negations of space and at other times in production of space.

Frederik Eksteen

New works on *TRANSCODE*:
Stock Characters:The Coward (2011) and *The Complaisant Man* (2011)
Cephalophore (2011).

Eksteen's painterly experimentation in the eight works exhibited is mediated by a variety of digital software to render ambiguous inversions of instituted power. The implosion of space in the earlier works leads to the rupture of space in the three works created for *TRANSCODE*. Eksteen rethinks this process via the construction of the diagram, *A Genealogy* (2011) (fig 2.1).

2.1: Frederik Eksteen, detail of *A genealogy* (2011).

2.2: Frederik Eksteen, *The Ambassadors* (2009).

2.3: Frederik Eksteen, *Terminal Host, 1918 - 2008* (2009).

2.4: (opposite page, left) Frederik Eksteen, detail of *The Complaisant Man* (2011), part of *Stock Characters* (2011).

2.5: (opposite page, right) Frederik Eksteen, detail of *The Flatterer* (2011), part of *Stock Characters* (2011).

In an early interview with Eksteen (2009), we spoke about understanding the in-between and how morphing techniques can play a role in defining imperfect moments in the interaction between digital and painterly art. Whilst my question suggested an invigoration that comes about from this cross-pollination, Eksteen replied that in working with both 'systems' he becomes more aware of the limitations rather than of the strengths of each medium, and that it is perhaps their flaws that are most meaningful. Instead of representing idealised versions of hierarchy, this opened representations that were "more human" (Eksteen 2009) – a critique of how portrait painting, specifically in oils, reinstates hierarchical order in society. In Eksteen's *TRANSCODE* works, the reciprocity between paint and pixel disrupted faults, and when exploited, prevented any simple replacement of one

state or "order" (system) with another. Receptive to the quirks inherent in his processes, he applies them as a resource that can be exploited for their formal and conceptual potential.

Details (fig 2.4 & 2.5) of *Stock Characters* (2011) (fig 2.7 – 2.11) as installed alongside each other in the gallery demonstrate the shifts in experimental techniques applied by Eksteen to think through the mediamatic expression. The reticulated paint application shows up in *The Complaisant Man* (2011) (fig 2.4 & 2.11) as a fragmentation that matches the complexity of the printed wireframe model of the figure behind it. Eksteen's painterly language becomes remediated not by exercising tight control, but by emphasising unexpected material analogies such as the disruption of paint in *The Flatterer* (2011)

2.6: Frederik Eksteen, screen grab from 3DS Max) development of the severed head in *Cephalophore* (2011). resulting in the character of the severed head on the right (2011). (Right) Frederik Eksteen, detail of *Cephalophore* (2011).

(fig 2.5 & 2.8), which brings attention to the boundaries, the differences and the similarities between new and old representational modes. In his work from 2011, it is clear that these differences enter into a reciprocal relationship with each other, not becoming each other but responding to one another – like a build-up of strata where the individual layers remain distinct and significant.

Art critic James Elkins (1999:2) speaks of how "the pull of paint on their fingers" is part of the artists' way of thinking, an understanding of artists due to their 'head space' of the studio. The artist's activity of "pushing paint" and working with matter that offers resistance is part of the material memories for the painter (Elkins 1999:2, 3); along with the imagery and its 'narrative', this becomes the pictorial space. Mediation through a different type of space allows for the kind of mediamatic thinking which senses solutions and accentuates a measure of non-translatability between the language of practice-thinking and theoretical-thinking. When Elkins

(1999:5) writes: "Paint is water and stone, and it is also liquid thought", it reflects the space of intuitive reciprocity between practice and theory.

These tensions between digital and physical space should not be analysed as simple formal devices, but rather as a way of manipulating space to explore the distinctions between detached calculation and emotional involvement: mechanical mapping versus lived articulation. In this way, specific shifts impact on (or reflect) our thinking about time, place and history. Framed against the culture of contemporary image making, which is increasingly dependent on multi-layered processing, Eksteen presents digitally mediated painting as something capable of reifying the intertextual and abstract conceptual meanings of these methods. His substratum of portraits collides in *Ambassadors* (2009) (fig 2.2) to become the *Terminal Host 1918 - 2008* (2009) (fig 2.3), decapitated to be delivered as *Cephalophore* (2011) (fig 2.6 & 2.12).

The illusionistic unity of form in space (in the traditional portrait) deflates in *Ambassadors* (2009), to resume new flesh in the systemic amalgamation in *Terminal Host 1918-2008* (2009-2011). *Terminal Host 1918-2008* (2009-2011) as well as several older paintings became the 'skin' of paint pulled over digital wireframes and Faceshop mappings (fig 2.6). These interstratic phenomena in Eksteen's rereading of portraiture reveal the spatiality that represents control and responds to this system with disruption of space, a system of contracting and expanding spatiality.

Therefore, Eksteen negates and collapses space in the various strategic systems or methods of his work, both characteristic actions described by cultural theorist Paul Virilio (1986:133) as a spatial effect of our time. For example, Virilio (1986:134) states that the geographical difference between "here" and "there" is obliterated by speed while geographical spaces continue to shrink with increasing speed – not merely the speed of transport, but also due to the speed of the web. In Eksteen's case, the metaphorical geography of oil paint in relation to hierarchy is radically remediated by the elasticity of the digital space, both for its technical innovation and possibilities for inversion of power and control. As cultural reflection, the artist creates his own space, for as philosopher Lefebvre (1991:190) muses about contemporary concepts of space, he "produces" his space through cultural reflection. To critique top-down hierarchical systems, Eksteen articulates in-between-ness, delay and the compounding of time. The complexity of a layered method of exchange between digital and analogue media developed by Eksteen therefore intertwines time and space but, more important to this analysis, contemplates authority via processes of his mediamatic thinking.

2.7: Frederik Eksteen, *The Unsociable Man* (2011).

2.8: Frederik Eksteen,
The Flatterer (2011).

2.9: Frederik Eksteen,
The Coward (2011).
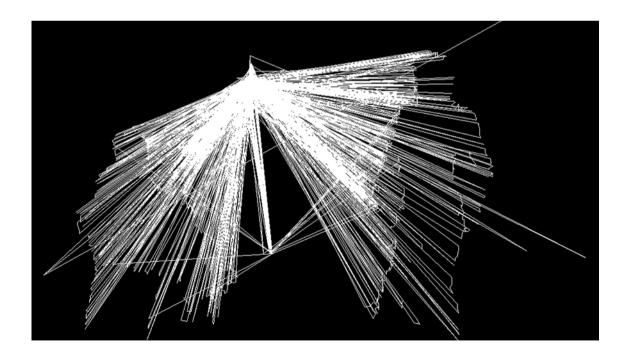
2.10: Frederik Eksteen, *The Faultfinder* (2011).

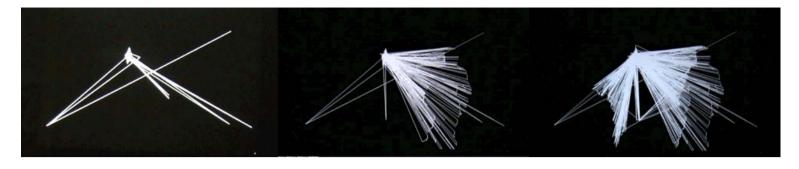2.11: Fredrik Eksteen, *The Complaisant Man* (2011).

2.12: Frederik Eksteen,
Cephalophore (2011).

Marcus Neustetter

2.13: Marcus Neustetter, *Space Drawing I – space in between* (2010).

New works on *TRANSCODE*:
Johannesburg-Pretoria Return I - IV (2011)
Cradle Observation I (2011).

Neustetter explores traversing space, which positions the human body and the body of the earth in a fragile relation of becoming. As light reflected off his own body or satellite, his earlier works have an ethereal comment on space, whilst the latter works seem to emphasise our earthly response in material: whether by unstable pencil marks or by placing the viewer on a high ladder.

In this age where sophisticated digital course plotting is common, Neustetter explores the unexpected mundane medium of pencil drawing to capture energy in the movement between places: as marks recorded on paper while travelling from Johannesburg to the exhibition

space in Pretoria, captured in *Johannesburg-Pretoria Return I - IV* (2011) (fig 2.17). Movement defines space in this series started in 2010: "These drawings not only imitate, or 'perform' movement; they also suggest something of the essential concept of what motion is, or what it means to be in motion" (Van Rensburg 2010:3). In capturing the place in-between, Neustetter's medium is as much his own body as the pencil that records the effect of the car he was travelling in.

In close proximity is his installation of *Google Earth* tracings, *Cradle Observation I* (2011) (fig. 2.18, 2.19 & 2.20), which acknowledges satellite technology of observation, yet aims to bring the viewer to the impact of acid mine drainage at the

2.14: Marcus Neustetter, details of *Space Drawing I – Man Ray* (2010).

41

Cradle of Humankind. The threatened archaeological site is drafted in thin clinical lines on sheets of paper, reminiscent of fragmentation (fig. 18 & 20). Mounted on plinths, the sheets of paper are sealed with Perspex tops of varying heights, rendering the installation even more pristine. The image of disintegration is emphasised by the nine plinths which are arranged to suggest that they are separating, as if they have become dislodged. The group of works can be observed from the gallery ladder placed in a viewing position. Climbing this ladder is somewhat daunting, emphasising our fallible bodies (fig 2.19).

The mundane space of everyday is marked by the actions of the viewer (Walther 2007:10). Neustetter's critical reflection presents human body in-between, a clumsy presence framed by technology: although the physical presentations deal with specific geographical spaces, it is the morally charged space that reveals itself as the focus. The work is deceptively simple technically, but multi-layered; it tugs at the hem of complex ecological issues.

The aesthetic of distance is implied in the *Google Earth* tracings and by the climbing of the ladder to view from above. One could read this as a critical review of our distanced relationship with ecological issues. One can also view Neustetter's in-between-ness to reflect the incessant traveller, considered in Johannesburg to *Johannesburg North South* (2010) (fig 2.15 & 2.16), that
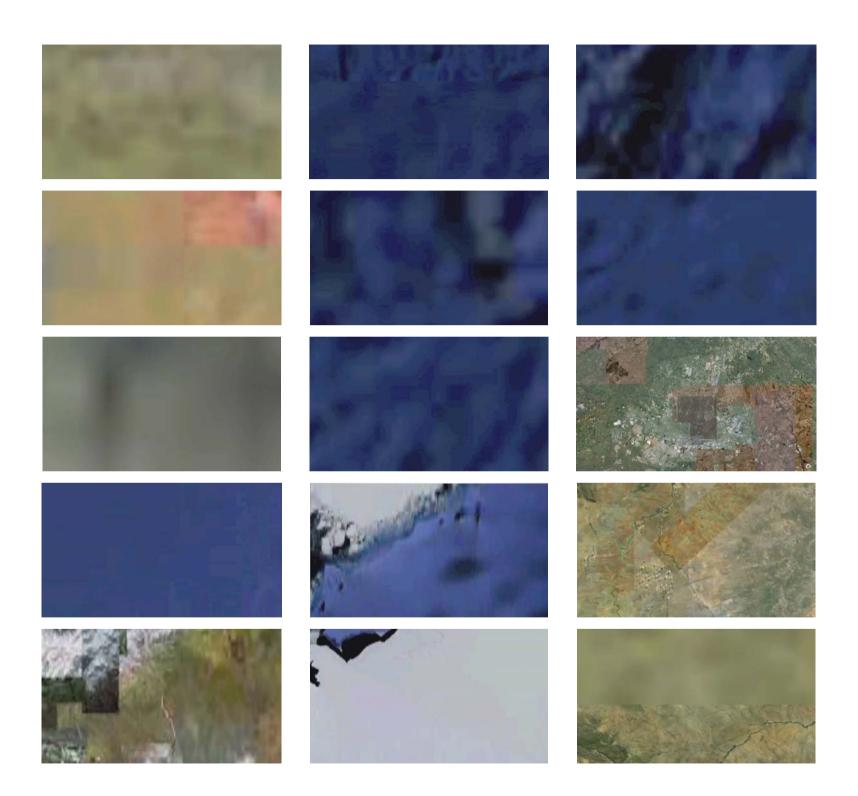
2.15: Marcus Neustetter, detail of *Johannesburg to Johannesburg North South* (2010).

2.16: Marcus Neustetter, details of *Johannesburg to Johannesburg North South* (2010).

moves across the globe in a nomadic lifestyle, continually dislodging himself from space and place.

Both the artist as mediator, and the viewer as perceiver (or enactor) of the work, are "intermedially sensational" (Oosterling 2003:42) thinkers in their task to find meaning. In other words, it is primarily in sensing via a play of media that space and placeless-ness are defined. Furthermore, the viewer needs to find their reading in between action, medium and spatial relations. The viewer takes the place of the human presence in works that are mostly void of figures, bearing only its markings. Neustetter's work suggests that his liminal awareness is repeatedly articulated via the dis-positioning of bodies and places and the incompatibility of new technologies with the fragile and temporal world.

2.17: Marcus Neustetter, *Johannesburg-Pretoria Return I - IV* (2011).
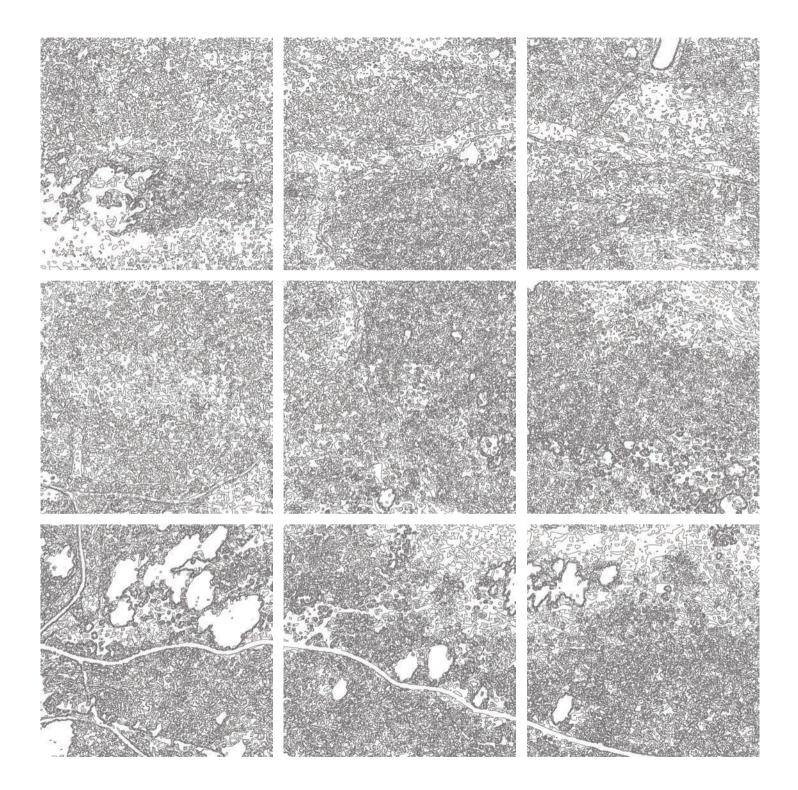
2.18: Marcus Neustetter, *Cradle Observation I* (Installation view) (2011).

2.19: Marcus Neustetter, *Cradle Observation I* (Installation view) (2011).

2.20: (opposite) Marcus Neustetter, detail of *Cradle Observation I* (2011).

Carolyn Parton

New works on *TRANSCODE*:
19.200kg landscape (2011)
Time will Tell (2011)

Parton's exhibit included digital and painterly approaches developed since her third level as a student, where intensely laboured workbooks (fig 2.28) provided evidence of dense visual research. Both ethereal collages and heavy deposits of stacked paint evoke the geographically layered space of the earth (fig 2.22). This is a space of deposits and poisonous alchemy. In her installation *Time will Tell* (2011) (fig 2.25), detritus collapses to mediamatically address a culture of excess and waste. Parton's ecological criticality starts at a more personal space: that of the artist's working environment.

In her early works Parton initially explored the intermedial relationship between paint and the layering of Photoshop in *Dive* (2004-2011) (fig 2.23) and *Jump* (2004-2011) (2.24) to express her concerns with the flotsam washed up ashore where she lives. Gradually her powerful awareness of the impact that our debris has on the environment, shifted the focus to waste that artists leave behind. Her processes now involve networking with local contractors and with national and international artists asking them to donate their old paint and paint tubes to her (fig 2.21). In Parton's (2010:23) words, "my own work with spent paint elucidates my proposal that we interrogate all aspects of art-making in terms of ecological sustainability" and "[a]s a result, artists can be urged to observe, research and consider the

2.21: (opposite) Carolyn Parton, detail of *colllected samples from artists* (2011).

2.22: Carolyn Parton, detail of *19.200kg landscape* (2011).

2.23. Carolyn Parton, *Dive* (2004 - 2011).

2.24: Carolyn Parton, *Jump* 2004 - 2011).

2.25: (opposite) Carolyn Parton, *Time will tell* (2009).

traces they may leave through their work with matter, and evaluate the impact it may have in terms of our common ecology". Parton's response as an ethical awareness drives her to investigate the transformative possibilities of the matter we leave behind as artists. Furthermore, her conceptual engagement with the terrain of investigation involves expansive processes of communication and public calls for donation of paint debris, as is evident in the presence of letters exhibited on *TRANSCODE* (fig 2.21). It is therefore important to note that the images that constitute her work, such as landscapes, are only a fragment

of what the work entails: the artwork moves beyond the objects (such as 'finished' paintings) that are traditionally exhibited in art galleries. Parton's presentation on *TRANSCODE* brought this understanding to her installation by showing her workbooks, fragments, letters and notes.

Her landscapes seem to speak about a subterranean awareness, resulting from deposits presented in systems of assemblages of discarded paint and residue (Detail of *19.200kg landscape* (2011) (fig 2.26). Conceptually and technically, the reciprocity in

her thinking has led to works where medium progressively becomes the image (fig 2.25, 2.27, 2.28 & 2.29). Elkins (1999:45) refers to paint as "a hard scab clinging to the canvas", but Parton has moved into an entirely different level, with stacked or hanging sheets of paint as freestanding matter staking its claim in lived space. Parton (2010:36) writes about her processes where "paint is weighed and documented" and often titled according to its weight, such as *19.200kg landscape* (2011) (fig 2.26). As viewer, one senses this physical weight in the tactile work, adding to the psychological and existential drama of damage and destruction. The spatial compression of filling frames with stacked skins of discarded paint is at once asphyxiating and sublime in its multiplicity. Whilst the work evokes a Romantic sublime of awe, it also calls up the tension of sublime horror, an aesthetic simultaneously evoking fearful and thrilling emotion (Kant 1952:496, Monk 1960:8, 9) in its condemnation of earth as abused space: intact, irreversibly mounting in its lament of loss.

2.26: Carolyn Parton, *19.200kg landscape* (2011).

2.27: (opposite page) Carolyn Parton, *24.925kg landscape* (2009).
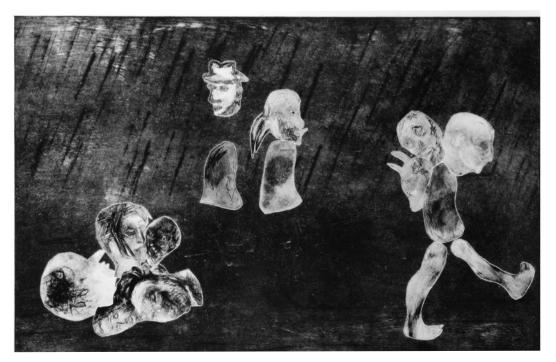
2.28: (opposite page) Carolyn Parton, Work books (2009).

2.29: (above) Carolyn Parton, *Sediment Tracy Payne* (2011).

ROOM THREE: INTERMEDIAL BODIES

The intangibility of digital art, coding and data has been clearly positioned in contrast to the embodied and tangible nature of analogue art. The immateriality of information has been articulated through various metaphors in academic discourse, amongst others as "soft edge" or being "intangible" (Levinson 1997:xi) or a "mathematical binary of discrete digits" (Rush 1999:183). In contrast, analogue art is positioned as a "physical reality" (Cook 2008:27, Hayles 1999:69), as "thing" (Lechte 2011:354-357) and as "evidence" (Newell 2012:287,288). The interpretation in this room's predominantly digital work is that the artists transcode these perceptions to be overlapping, rather than distinctly different. I discuss here how material, process and meaning are grasped intermedially.

Colleen Alborough

3.1: Colleen Alborough,
*The state of Heads series:
Trial and error* (2010).
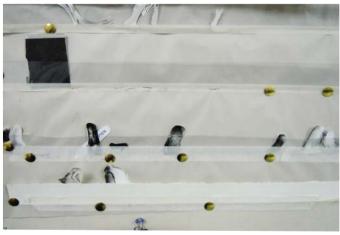
3.2: (Opposite page)
Colleen Alborough,
(top) details of studio walls
(2011),
(middle) process page
(2010),
(bottom) the animation set
(2010).

New works on *TRANSCODE*:
Fear and Trembling (2011)

The print series *The State of Heads series: Trial and Error* (2010) (fig 3.1) and *Descent series: I, II, III,* (2010) (fig 3.3) along with the early version of the animation for *Balance* (2010) (https://vimeo.com/25814587) formed the basis for the conceptual transformation that resulted in the installation *Fear and Trembling* (2011) (fig 3.6 to fig 3.13). These works not only dealt with a shared narrative of psychological tension, but were also intricately part of each other in the physical making processes. As characteristic of transcoding, media started to take on elements of one another, perforating boundaries. In reflecting on Alborough's mediation one can also trace the blurring of theoretical boundaries between the idea of a presumed absence of materiality (disembodiment) in digital art and the sense of the authentic object (embodiment) of analogue art material.
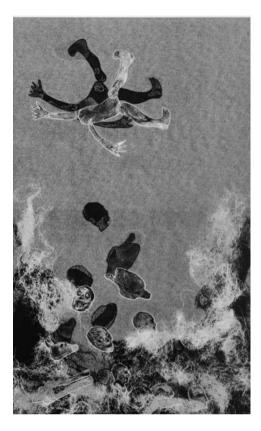
Alborough's development of pioneering processes brings an exchange between the tactile print on paper, bulging waste material, three-dimensional installation and the so-called 'immateriality' of animation, sound and physical computing software. The abstract experience in Alborough's psychosis of inner city fear found itself in the processes of working through movement, collation, printing and cleaning: as her studio walls gathered references (fig 3.2 & 3.4), the remnants of waste collected and reused in printing, props and sound were archived. As body of evidence, this waste kept creeping into animation and installation: cotton gauze used for cleaning printing surfaces became the landscape in the animation and the installation (fig 3.2 & 3.5).

3.3: (Above) Colleen Alborough, *Descent series: I, II, III* (2010).

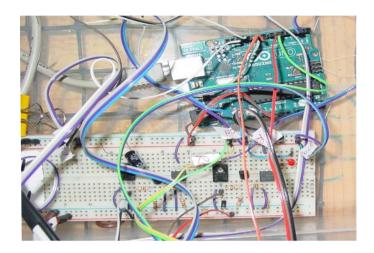3.4: (Bottom left) Colleen Alborough, process page (2011).

3.5: (Bottom right) Colleen Alborough, the animation set for *Balance* (2010).

3.6: (Opposite top) Colleen Alborough, details of Arduino software and wiring for *Fear and Trembling* (2011).

3.7: (Opposite middle) Colleen Alborough, process print (2010).

3.8: (Opposite bottom) Colleen Alborough, the gallery operating as a studio for the installation of *Fear and Trembling* (2011).

The struggle to control the waste cloth due to being shapeless and getting entangled (fig 3.5) found its reflection in the narrative: "So even in that moment I have extreme frustration because I can't control it and then I have to surrender to the process" (Alborough 2010: interview). In what followed in the animation, the materials became the embodied threat that constricted and nearly overwhelmed the main character in his frantic quest (fig 3.9). It is clear Alborough's practices were not simply steps in a technical execution of an image, but a continuous development of perception and concept formation. Her processes allowed her to find the resolve, not via logic and theory, but through that in-between 'sensable' knowing (understanding via the senses) (Oosterling 2003:40, 44), the intermedial space that allows the unspeakable body to find the narrative.

When the recorded sound of the labouring body (of the artist printing) was restructured in the working of animated characters, the milieu of sound gestated the sound in the installation. Thus, the coded body found its way into the physical installation of *Fear and Trembling* (2011) (fig 3.13). This large installation was an immersive space, as the viewer entered the enclosed space into a world entirely constructed by the artist (fig 3.10 to 3.13). The work references a mound in the process of being mined. It is both the reflection of the mining city of Johannesburg, buzzing with movement and sound, and the simple mound of waste. Metaphorically, it also represents a subconscious world of discarded ghostlike workers, taking on the "oneiric" or dreamlike presence (Del Prete 2010:118). The archived sound of Alborough working in her studio combines with physical computing (fig 3.6) to echo the erratic movement of cut-out figures (fig 3.8, 3.10 & 3.11). The creatures are mobilised paper cut-outs, an extension of the figure that Alborough introduced in the animation *Balance* (2010) (fig 3.9), now performing as three-dimensional objects (fig 3.10 & fig 3.11). Alborough (2014: e-mail) writes about the physical computing used to bring motion and sound to the small figures buried in the mound:
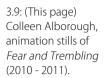
3.9: (This page) Colleen Alborough, animation stills of *Fear and Trembling* (2010 - 2011).

3.10: (Opposite top) Colleen Alborough, details of *Fear and Trembling* (2010 - 2011).

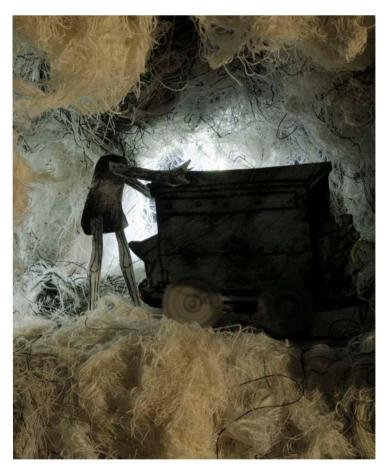3.11: (Opposite bottom) Colleen Alborough, details of *Fear and Trembling* (2010 - 2011).

I used Arduino to activate the servo motors and solenoids. The servo motors make the cut-out animation characters and objects move, and the solenoids produced the drilling sound··· My aim for the solenoids was to get that kind of thumbing or drilling sound in the installation.

Insight of one process (the prints and animation of 2010) responded in the energy of the creative processes that unfolded in the next (the installation in 2011), remediating each other in the experience of the artist/viewer (Levinson 1997:xi, 6). The sound plays a structural part in guiding one's perception of the work because it is intermittent, providing time for our attention to 'drift' from one accent to another. When the sound starts in another location in the space, it becomes a marker to jolt the viewer to explore another corner (fig 3.11). Physical computing in *Fear and Trembling* (2011) brings the reality of movement and sound into the presence of the viewer in a revised form - remediated from the animation.

Alborough's narratives of the body in space turn digitisation into gesture. Instead of telling the story in a linear manner, she creates layers of metaphors that hybridise printing, digitalise imagery, morph sound, freeze movement and expand installation to physical computing. The analyses that led to this list of pairing concepts clearly present evidence of Alborough's reciprocal processes. It is in the making and remaking where the reciprocity becomes meaningful, for it becomes embodied in its complex variations. The action or motion of processes is the intermediate understanding, the critical reflection via art making which acknowledges the provisional reality of art and ideas. It is therefore not only the artwork as "becoming-wolrd" (Deleuze & Guattari 2004:12) that I highlight, but also the becoming of understanding through media.

3.12: (Opposite) Colleen Alborough, *Fear and Trembling* (2010 - 2011).

3.13: (This page) Colleen Alborough,detail of *Fear and Trembling* (2010 - 2011).
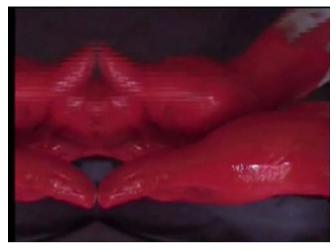
Churchill Madikida

3.14: (this page and opposite page)
Churchill Madikida, video stills of
Blood on my hands (2004).

New work on *TRANSCODE*:
Stampede (2010)

Madikida's video *Blood on my hands* (2004) (fig 3.14 & 3.15)
was installed to be projected onto the raised platform on the
floor, next to the wall projection of *Stampede* (2010). The
unconventional projection was a curatorial intervention to
engage with the work in conversation with *Stampede* (2010),
which was projected below the eye level of the viewer. The
relationship emphasised the moisture and sensual bodiliness of
the blood in *Blood on my hands* (2004) that reverberated in the
mud and water of *Stampede* (2010).

In *Blood on my hands* (2004) Madikida performs a ritualistic
action, accentuating both an act of metaphorically washing his
hands and rubbing blood into himself. The work was created
referencing sacred rituals of circumcision, but the open-ended
art work can be read in relation to the crises state of HIV/
AIDS awareness in South Africa. The video of wringing blood-
drenched hands are digitally hybridised via duplication and
mirror image, alluding to the multiplying cells and at the
same time the slippery sensuality of the images suggest erotic
undertones. This is accentuated through periodic orifices
appearing and disappearing in the constant merging and
dividing of forms.

The abstract form achieved through application of software
morphed the familiar shape of hands into a somewhat
monstrous unrecognisable life form. In this regard the
strangeness and the drama of red as blood signifies both life and
death (Richards 2006:57) in the work, with the intensity both in
colour and in closeness being unsettling. It is simultaneously
its desire and fear that it recalls the sense of the sublime of
attraction and repulsion (Burke 1990: 36, 122, Miller 1997:11-18).
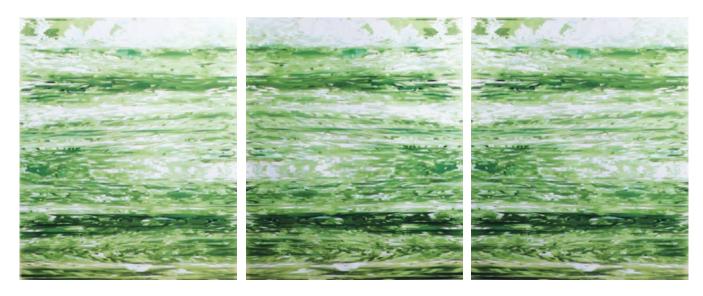The use of multiplicity in both works further evokes a stifling
horror.

The filmic disruption (Madikida's mirrored digital filters) in *Blood on my hands* (2004) (fig 3.14) shifts the image to become evocative of dividing cells. In *Stampede* (2010) (fig 3.15) the close cropping of details of footage of migrating animals emphasises the splashes of water and mud, interrupted with multiplicity of animals and billows of dust. Intensity of movement, albeit different kinds of motion, brings an understanding of urgency. The installation of the two works in close proximity evokes an experience in-between the works of a heightened alertness and awareness of the flesh of the body.

The aperture through which these projected art works direct the individual so see much closer than what one could naturally see, intimately revitalises the 'natural' body to rearticulate the interaction between matter and light. Both works use the process of cropping as a means of cutting away, of eliminating the surrounding forms and controlling

light and moving bodies. Whilst the light in *Blood on my hands* (2004) (fig 3.15) is clearly the sheen of a light source from an interieur, the water in *Stampede* (2010) (fig 3.15) reflects natural light. Similarly the first mentioned uses digital 'artificial abstraction, whilst the latter uses visual language of filmic realism, setting up of experience of artifice versus natural.

Both works evoke the sense of the artists' search for an intensification of emmersed living entities where moisture and light cause a blurring of boundaries. The proximity between two distinct works makes contrasts more visible, such as heat against coolness in light and colour, but also allows echoes in shapes - the V-split in bloodied hands seems to reflect the hoof and legs of animals. Through grappling with his medium in both film and digital rendering, Madikida allows for intermedial meaning between seemingly unconnected worlds.

3.15: Churchill Madikida, installation of *Blood on my hands* (2004) in proximity to *Stampede* (2010).

68

CHURCHILL MADIKIDA

Nathaniel Stern

3.16: Nathaniel Stern, *Four Trees* (2005)

3.17: Nathaniel Stern, *Nude Descension* (2005).

Stern's work amplifies sensation of movement by emphasising process. Early works *Four trees* (2005) (fig 3.16) and *Nude Descension* (2005) (fig 3.17) were created by moving a scanner over various surfaces and through this physical motion the work transgresses the boundaries of broadly accepted 'dematerialisation' of digital art. As Stern physically moves with his scanner (strapped to himself), his body extends the machine to perform the artwork. Stern (2013:10) states:

> I investigate the matter of the body and its movement, its physical interaction with new media art (and new media's materials) simultaneously with the forces of culture and structure, language and images, on and with embodiment.

This enacted practice questions an overt emphasis on discursive thinking (Stern 2013:6. 9), granting experience and matter with the same agency as theorisation. As viewers we may only experience a print as outcome of a much larger performative work. For the artist the artwork exists as an entire process as he thinks about the act of seeing through technology, his body and moving over an environment. Stern (2011:6) states that "new media theory has often(mis)understood the act of looking as distcreet and incorporeal rather than as cross-modal and embodied."

The reciprocity between "do, think, feel; sense, perform, do" (Stern 2013:11) also embraces collective actions, performed not only by viewers/participants, but by collaborations with other artists. *The Great Oak* (2010) (fig 3.18 & 3.19) is an example of one of many collaborations between Nathaniel Stern and printer Jessica Meuninck-
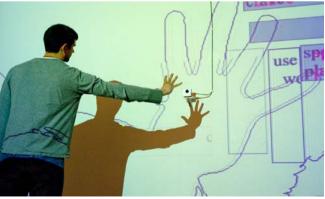
Ganger. A graphic print is mounted over the screen of a monitor, allowing for an intermedial experience between analogue print and digital video. The dialogue between media is also transmedial in nature: there is a slight shift in narrative between the two media creating nuances of tension between the static tree (timeless) and the motion of figures and moving shadows (fleeting). Interaction is taken a step further in *Stuttering* (2003-2009) (fig 3.20) where the viewer becomes the collaborator to bring the work to life. Without the involvement of the viewer the screen remains dormant. A small motion capture camera senses the movement of a person within its field via trigger points to set animated text in motion along with a sound track of words. As the participant reciprocates the digital feedback of line 'drawings' projected on screen by repeating actions, it causes stuttering repetitions of words, further inviting bodily movement. The artwork has moved beyond the concept of art as object to embrace a "situational framework" (Stern2011:7) where electronic art is analogue for it incorporates sensors, real movement, sound and motors.

3.18: (Opposite page, top) Nathaniel Stern & Jessica Meuninck-Ganger, detail of *The Great Oak* (2010).

3.19: Nathaniel Stern & Jessica Meuninck-Ganger, *The Great Oak* (2010).

3.20: (Opposite page, middle and bottom) Nathaniel Stern, details of *Stuttering* (2003 - 2009).

A similar immersive environment is found in Stern's installation *Static* (2011) (fig 3.21, 3.22 & 3.23). One walks into the space and is surrounded by six large projections coompanied by soundtracks, which demands that one spend time in the installation to listen. Stern extracted the silence in between dialogues in six films (*Apocalypse Now, Casablanca, Silence of the Lambs, On the Waterfront, The Godfather II and Midnight Cowboy*) for the sound track of *Static* (2011). Viewers mostly enter the installation in silence as well – focused to pick up the clues for interpretation whilst being immersed in the hum of static ambient noise. Thus in-between the viewer's pause and the actors pause, Stern creates a transmedial relationship between observer and artwork.

The custom software that Stern developed in collaboration with an electronic engineer is accentuated in his own writing, as he explains on his website http://nathanielstern.com/artwork/static/ that each film "is edited down through 'thresholding' the audio: any time the volume goes above a set and very low amplitude, that section is completely removed". The energy experienced in the immersive environment expresses a near tactile vibration, creating an awareness of unspoken narratives. The space in between spoken words might not be filled with articulated expression, but it is pregnant with meaning and associations. The ambiguity in the static sound of 'silence turned on loud' shifts one's attention to the montage of film, or the editing in digital video and its artificial construction.

Stern's mediamatic thinking is highlighted here, for in contrast to the films that he used as point of departure, this installation does not ask the viewer to follow the stories of the films. Rather, one grasps the meaning intermedially between technical mediation of films, literally between the dialogues and via the artist's intervention of the traditional medium. One finds the 'evidence' of meaning in static sound of absence of dialogue. This focus on liminal states in communication in *Static* (2011) (fig 3.22) also allows for the viewer to enter the work as participant. Due to the placement of the projectors on the floor, viewers' shadows fall onto the projections forming empty cut-outs present in the projections, to observe oneself viewing the work.

Grouping the range of Stern's works in this exhibition enables the viewer-participant be both co-creator and reflective researcher through the proximity of the works. Stern and us negotiate the works' making and meaning in-between the immaterial and the material. There is line through this selection of work that questions the relationship of the body to electronic media, implicitly and explicitly subverting traditional narratives of the performing body and the notion of immaterial digital art. By recalling the ongoing formation of the body, the work transcodes our relationship to digital media.

3.21: (Opposite page, top left) Nathaniel Stern, planning sketch for *Static* (2011).

3.22: (Opposite page, top middle & top right) constructing the installation space for *Static* (2011) and (middle) floor placement of projectors.

3.23: (Opposite page, bottom): Nathaniel Stern, *Static* (2011).

ROOM FOUR: INTERMEDIAL SYSTEMS

Artists who work with art as a form of visual research produce bodies of work that in themselves are systems of thinking. In each of the previously discussed artists this observation was underlying, but not emphasised. Systems are found in every dimension of this exhibition, whether it is in its curatorial approach, narrative expressions, spatial orientation or concepts of embodiment. This room scrutinises the personal systems of order of artists' transformative processes. Contextual and mediamatic choices have been analysed as individual systems, transcoding one another. Recalling the introductory quote from Deleuze and Guattari (2004:345), this last section looks at how layered mileus might build on, dissipate or constitute in another as a form of transcoding. This implies that the principles that underscore intermediality, such as complexity and reciprocity, are methodologies that can be used as research tools.

Minette Vári

New works on *TRANSCODE*:
Oracle remastered (2011)

The reconstruction and revision of both individual and collective memory is a long-term project in Vári's work (Fischer 2004: 7). This reinterpretation of specific histories is a fluid process that involves her personal experience of reordering prescribed narratives of public media such as television. It also involves a system of her revisiting her own work, as represented on *TRANSCODE.*

Vári's performative body, as the tool through which she reconstructs interpretations of powerful metaphors, is presented in her digital videos *Mirage*

4.1: (Left) Minnette Vári, installation view of *Mirage* (1999).

(1999) (Fig 4.2) and *Oracle* (1999) (fig 4.1 & 4.4) (*Oracle* can be viewed at http://www.minnettevari.com/Oracle. htm). In *Mirage* a coat of arms, symbol of stately power, merges with nude female figures in a swirl of movement. The figure's nudity and female identity challenge the order of the 'state' body represented by the coat of arms. Vári's distorted body interrupts and intrudes this system of authority to give way to a primordial and sensuous order. Mirage (1999) oscillates between order and disorder as the work loops, reminiscent of an experience of reality constantly mutating. *Mirage* (1999) (fig 4.1) was presented as a small screen at the entrance of the gallery in *TRANSCODE*, as one would find in the 'state' space of public buildings. It welcomed the visitor to the officiated public space, announcing the liminal and heterotopic space that the viewer is about to enter where art critiques the institutions that is its very foundation.

In an artist's statement on *Oracle* (1999), Vári (1999) writes that a re-telling "inevitably interferes with the plot: this is the way of language." The art language of these two works mediates Vári's narrative of historical constructs. In *Oracle* (1999), Vári appropriates a prophetess devouring media-saturated lumps. The action of involuntarily force-feeding herself with a nauseating media saturation of matter alters "the menace of images by creating a new order for them" (Neubauer 2004:97). The body as lived experience performs myths, not as authentic truths but as regurgitated mishmash.

Significantly, *Oracle* (1999) presented the point of reference for the recreation of the morphing body into ink on paper. The viewer picks up the continuation of this transforming body in Vári's installation of these ink

4.2: Minnette Vári, Stills of *Mirage* (1999).

renderings, *Oracle remastered* (2011) (fig 4.3 & 4.5). The use of the word "remastered" in her title was a careful consideration, as Vári (2011) explains that a "master" refers to a re-interpretation of a source and in the digital era remastering "often involves going back to an older, analogue version of a recording, effecting certain "improvements" in terms of colour or signal-to-noise ratio." Vári (2011) applies this concept from digital art to her analogue works, for now "the "remastering" process has produced thoroughly analogue "masters" from a digital source."

The visual language of her medium in *Oracle remastered* (2011) (fig 4.3 & fig 4.5) altered several aspects of Oracle (1999): where the projection is monumental (the installation was closely monitored by Vári), the ink drawings are intimate, each of the four drawings being 55.5 x 75 cm. Where the former work's monumentality was met by the power of the grotesque against a near-empty background, the latter work merges the figure in an embryonic fluid world. Details such as the hand of the figure and the balloon-like shape next to it (fig 4.3) float into this new world of organic reordering.

Oracle remastered (2011) (fig 4.3, 4.5 to fig 4.8) dispels the importance of the human as figure for the focus on its fluids, a becoming that is seemingly less monstrous than *Oracle* (1999). In the ink drawings the details of her gorging and regurgitation are dissolved, particularly evident in the detailed cropping (fig 4.3). Thus her system of repetition reconsiders contexts through image, but

4.3: Minette Vári, detail of *Oracle remastered* (2011).

also through media: in *Oracle* (1999) as memory of Francisco de Goya's *Saturn* (1820-1823) devouring his own children, the motion and layering of images integrated a mediated consideration of action. In *Oracle remastered* (2011) (fig 4.4 & 4.5) as memory of the artist devouring media images of her own country (Neubauer 2004:96), the artist's re-telling seems to have brought her into her own studio with the artist being engulfed by her media and media dislodging her image.

As a system that is continuously reconsidering memory, reflecting on "information that is never complete", Vári's (1999) mediation of personal archives reinvents her work and her identity through personal and mediamatic interrogation.

4.4: Minnette Vári, *Oracle* (1999).

4.5: Minnette Vári, *Oracle remastered* (2011).

Sello Mahlangu
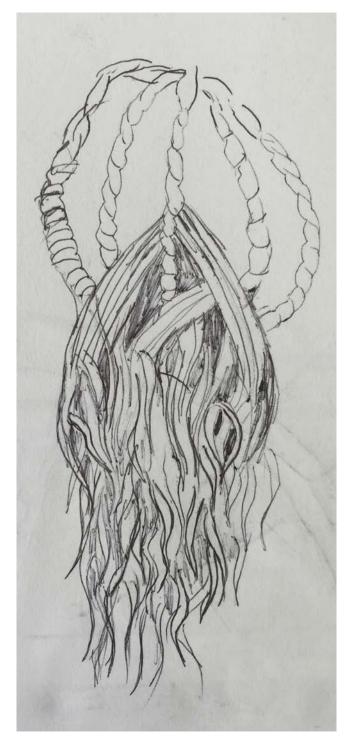
4.6: Sello Mahlangu,
Xeno-world (2010).

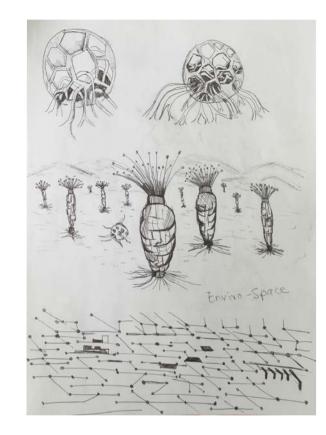Only earlier work: (2010)
Xeno-world

Mahlangu's singular projection, *Xeno-world*, (fig
4.6, 4.9 & 4.10) is an interactive digital work that
presents options for clicking on activated areas
(indicated by red circles) in a densely populated
urban landscape. As the viewer negotiates the
programmed path, one is privy to eavesdropping
on conversations, with accents and languages
from beyond South Africa's borders. Mahlangu
uses dialogues to emphasise the disconnection
of being an outsider. *Xeno-world* (2010) was
created at a time when xenophobic attacks were
rife in South Africa and Mahlangu interrogates
the theme on various layers. His research process
started with gathering documentary photographs
at particular sites where immigrants live. These
images are analysed , digitally cut and cropped

4.7: Sello Mahlangu,
Planning sketches
rethinking *Xeno-world* (2010).

to select significant focus areas. Hand drawn ink sketches analysed details from interrelated concepts to structure ideas (fig 4.7). Mahlangu created intricate collages, by layering digital and analogue material (fig 4.6), rearranging media to evoke displacement. The sense of not-belonging is accentuated by the tearing and collating of images. Mahlangu further deploys his software to create worlds that drift towards and apart from one another (fig 4.10), somehow echoing the traditional collage principle.

The viewer not only attempts to enter areas in this virtual world to catch a glimpse of what could be behind the doors, but also engages with the programmed computer. The viewer negotiates an interface, where the artist has constructed limited options as encounters but a brief opportunity for human–machine interaction (fig 4.9). Mahlangu offers the viewer just enough choices to grasp the incomprehensible for what it is: on one layer the immigrant is the foreigner, on another layer we are the foreigners in the computer world, stumbling around to negotiate our way through technology, with brief satisfaction of being able to succeed with limited understanding.

This body of work reflects intermedial characteristics of milieus functioning as grounding for another (Deleuze and Guattari 2004:345). The sense of strata (fig 4.10) in the technical and visual layering seems to equate the complexity of multidimensional social problems. A video of the version of the an individual negotiating the interactive work can be viewed on YouTube titled *Xeno World 2010 Sello Mahlangu.*

4.8: Sello Mahlangu, Planning sketches rethinking *Xeno-world* (2010).

4.9: Sello Mahlangu, Installation view of *Xeno-world* (2010).

4.10: Sello Mahlangu, screen captures *Xeno-world* (2010).
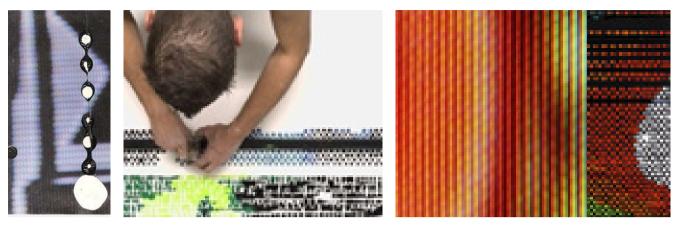
Fabian Wargau

4.11: Fabian Wargau, details of workbooks for *Dripping Actuality / Fly-by Series* (2007).
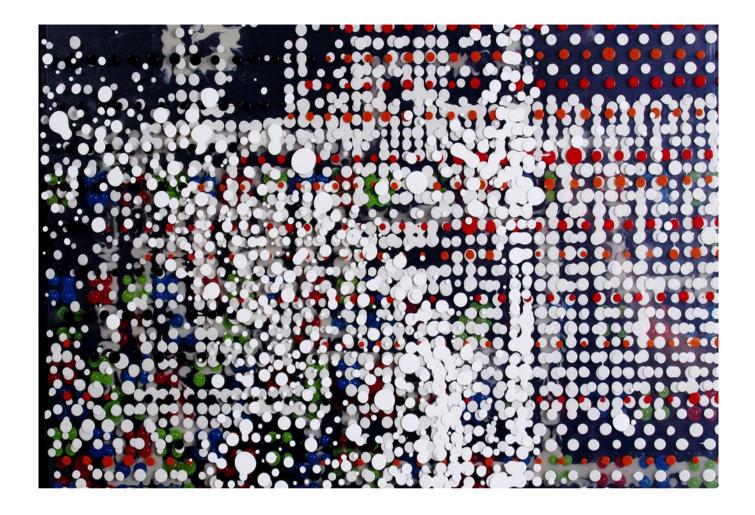
4.12: Fabian Wargau, detail from *Dripping Actuality* (2011).

Wargau explores the context of a surreal life of television saturation. The work critically considers the displacement of the human being in a culture of systematic complexity where luminous screens dramatically changes the way we think and act.

Transforming himself into a mechanised printer, Wargau 'performs' the act of printing via digital editing of video footage in *Dripping Actuality* (2011) (fig 4.12). His paint drops (as analogue media) are immaculate and his workbooks (fig 4.11& fig 4.13) are exacting on the one hand, whilst the technological projection of close-ups of TV screens on the other hand present the impossibility of focus.

Continually shifting, the technological system feeds the human printer, who frantically tries to keep up. The installation combines the paintings of enamel on tiles, *VME 006' Series* (2007), next to the projection (fig 4.15) and this strengthens the relationship of cause and effect, whilst at the same time it allows the viewer to encounter differing sense-perceptions.

Wargau's research processes involve detailed workbooks where images of close-up television screens are mathematically analysed and calibrated. In an artist's statement, Wargau (2008:84) explains that this is a comment on "twentieth-century media-consumed, maximised and over-synthesised lifestyles, where public chooses to consume television broadcasts mindlessly". His transmedia telling of one medium (television) in another medium (drops of paint and silicon) rethinks our way of mediating the world in the language of technology. This reminds of the introductory reference to

Manovich (2001:640) regarding how technology gradually transcode cultural ideas and ways of thinking. The complexity in both the workbooks and densely layered paint drops emulate the regulated nature of technology. Though, with the body of the artist as conduit, the glitches of systems become as much a focus as the perfection. The tension in this reciprocal relationship is playfully explored in painted details as pictured above (fig 4.13), where order and disorder seems encoded in visual energy. This system

of thinking is also evident in the manner in with the tiles align and shift, and where patterns disintegrate (fig 4.14).

Wargau's mediamatic language is an unconventional combination of analogue and digital aesthetic systems that speak about our fragmented relationships due to technological systems we enculture.

4.13: Fabian Wargau, detail of *VME 006' Series* (2007).

4.14: (opposite) Fabian Wargau, installation view of *Dripping Actuality / Fly-by Series* (2007-2011).

FABIAN WARGAU

Gwenneth Miller

4.17: Gwenneth Miller, detail of *Thinkbox* (2011).
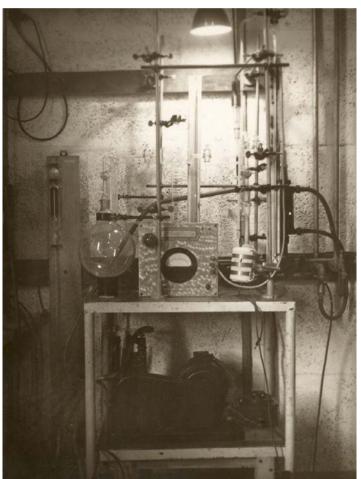
4.18: (opposite top) Laboratory glass.

4.19: (opposite bottom) Dr Leonard Miller's laboratory, Göttingen, Germany.

New works on *TRANSCODE*:
Key to the family: Thomas and Oliver 1997 – 2011
(2011)
Residual System: Family Portrait (2011)
Apparatus Exchange (2011)
System Dialogue (2011)
Expanding City (2011)

This concluding section discusses how individual works enable thinking about order and disorder. By reordering systems that referenced belonging and not belonging, I sought to make sense of personal archives, reflecting on reciprocity between generations and hierarchies at home and at work.

The approach of working as a painter exploring digital rendering and assemblage-like installations, has become a multimedial way of thinking. In this sense, the fascination with the glass laboratory equipments of my German father-in-law presented visual metaphors of containing and filtering (a form of order). The industrious site of the individual scientist with his containers and conduits reminds me of the function and dysfunction of a society at work. I also link it to the dual role of the academic context and of the artist who grapples with the tension between the order of academic rigour and freedom of intuitive creation. Lastly, observation of the relational order of a family and modes of caring lead to specific visual organisation as forms of reflexive thought. As intermediality is formed and defined by context, it can be positioned as a research instrument to reflexively observe oneself in process of living and making art (Müller 2010:17).

4.20: Gwenneth Miller, *Holy Relics* (2008).

4.21: Gwenneth Miller, hair clippings collected for *Key to the family: Thomas and Oliver 1997 – 2011* (2011).

4.22: (opposite page) Gwenneth Miller, *Urban Night* (2009).
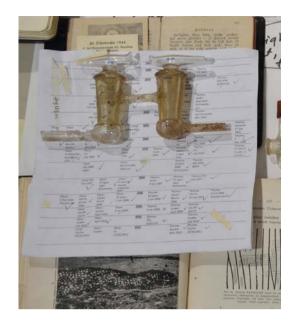
Earlier works on *TRANSCODE,* such as *Urban Night* (2008) (fig 4.22) and *Continuum System* (2008-2011) (fig 4.33) begin to make sense of this inherited archive of laboratory glass and its associations. First simply as objects (fig 4.17 to 21), then as systems representing society (fig 22 & 33) and lastly as portraits of family (fig 26 to 32), the works respond to the underlying theme of *TRANSCODE* to find grey areas between multiplicities. South African academic Elfriede Dreyer (2009:19) interprets *Continuum System* (2008-2011): "A parallel is drawn between the seduction of the city and that of technology, the twinning resembling a Boschian heaven and hell yet abolishing duality and celebrating heterotopia instead." Conditions and systems that work to overcome dominance by a single authority can also be identified in the multi-layered approach of *TRANSCODE.*

A second archive was the collection of clippings of my twin sons' hair over 13 years (their age at the time of the exhibition) (fig 4.21 & 4. 26 - 4.28). The origin of the hair represents a ritual behaviour system in itself (cutting and dating as in fig 4.23) and the collection of material data surrounding the specific experiences of hair cutting brings to the fore the embedded relationships between mother and children. In a review of the *TRANSCODE* exhibition, author and playwright Stephen M Finn (2012:60), comments on the function of hair in the art work as: "remembering not faces but feelings as she ⋯ reveals a desperate attempt to retain memory". Hair therefore also archives the body as personal cipher to form a site for critical analyses. In one such an interpretation, the art critic Rory du Plessis (2013:62-63) writes:

For Miller (2012), the work represents a recollection of a mother's tender grooming of her children. Yet this is not just a simple act of reminiscence, but one which oscillates towards a sense of loss. This movement in the direction of bereavement commences at the very moment when the hair is cut. Such cut locks of hair can, under the right conditions, last for thousands of years, whereas the body cannot. Thus, the locks are a form of memento mori as they remind one of the anticipated absence of the body (Holm 2004:140).

4.23: Gwenneth Miller, record of hair clippings collected, detail of *Thinkbox* (2011)

4.24: Gwenneth Miller, making of the hinged box for *Key to the family: Thomas and Oliver 1997 – 2011* (2011).

The interrelation between *Key to the family: Thomas and Oliver 1997 – 2011* (2011) (fig 4.27 & 4.28) and *Residual System: the family portrait* (2011) (fig 4.32) can be considered to speak of the formal relationships whereby we affect another and are affected by another (Massumi 2004:xvii). The centrality of the body's materiality in this visual conversation is reflected in more than the hair: in both of the works the relationship of twins is reflected in the relative symmetry of the works, yet the subversion of a mirror image in the details reflect natural deviations of the body (fig 4.23 – 4.25). Furthermore, the inherited glass laboratory objects still contain traces of chemicals and show scrapings and marks of use: much like a living body they possess the presence of specific practices and actions. In this sense, the used object has a presence that a digital capture does not have (Newell 2012:294-296). "The affect of objects in this sense is culturally specific, and once digitized, their affect will change in ways that are also related to different cultural values" (Newell 2012:297). The action of documenting the objects therefore brings new associations to the way it is interpreted. Ordering of

4.25: Gwenneth Miller, planning sketch of hair and glas (2010).

the objects becomes a way to 'get to know them', simply through observing their formal proportions (rudimentary things such as whether they could contain, let through, purify or extract matter) and grouping them. In some respect the glass in *Residual System: the family portrait* (2011) (fig 4.32) symbolises growth: is arranged from tiny objects to large irregular laboratory glass vessels and in-between, handmade glass shaped like organs. The larger glasses 'bulge' out of the unit, protruding through holes cut in the Perspex 'doors', as if they desire space beyond the ordered confines of the unit. Thinking through practice is a way of finding my own incongruous meaning in these unfamiliar but inherited instruments and the family system itself.

Whilst the hinged box of *Key to the family: Thomas and Oliver 1997 – 2011* (2011) (fig 4.24 -4.28) proposes the potential of being able to close this contained unit (folding inward), contrary the unfolding is suggested in *Residual System: family portrait* (2011) (fig 4.32). The first-mentioned reflects a contracting spatiality and the second suggests an expanding spatiality. In *Residual System: family portrait* (2011), the structure tapers towards the outer perimeters (fig 4. 30). The hinged box of *Key to the family: Thomas and Oliver 1997 – 2011* (2011) (fig 4.24) becomes a metaphor for private space of a mother's memory of her children in its hypothetic potential to be closed
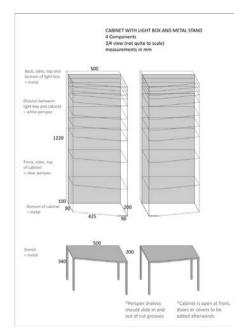
2.26: Gwenneth Miller, detail of *Key to the family: Thomas and Oliver 1997 - 2011* (2011).

2.27: Gwenneth Miller, *Key to the family: Thomas and Oliver 1997 - 2011* (2011).

2.28: Gwenneth Miller, detail of *Key to the family: Thomas and Oliver 1997 - 2011* (2011).

99

4.29: Gwenneth Miller, detail of *Residual System: Family Portrait* (2011).

4.30: Gwenneth Miller and Adelle van Zyl, detail of the planning process of *Residual System: Family Portrait* (2011).

4.31: Gwenneth Miller, process of making of *Residual System: Family Portrait* (2011).

4.32: (Opposite page) Gwenneth Miller, *Residual System: Family Portrait* (2011).

to interpretation, but also in its materiality of being non-transparent. In contrast, *Residual System: the family portrait* (2011) is transparent, large and visually refers to the display cabinet found in many homes (and in my parents' home). Therefore the public nature of the family portrait as a display item and the narrative of children as an extension of the family further emphasise the expanding space.

The negotiation of space is also reconsidered in *Apparatus Exchange* (2011) (fig 4.34 & 4.35) which developed as a reflection of *Continuum system.* Where the last-mentioned searches for the illusion of depth, the first-mentioned deconstructs this illusion of a negotiable environment: the layers are now pulled apart instead of overlaying another as in a convensional application of Adobe Photoshop. If one interprets the artwork simply as a system, one's sense of logic regarding mechanistic joints in *Apparatus Exchange* (2011) assists in the reading of the work. The layering feature of the Adobe Photoshop software is projected as stacked strata in the structure of *Apparatus Exchange* (2011) (fig 4.35). Strata is multi-facited, distinct but interrelated entities articulating complexities (Burns 2007:203-204, Deleuze & Guattari 2004:551, Miller 2015:126,130). The work further contains the working templates of the shelves of R*esidual System: the family portrait* (2011) (fig 4.32), collaged as a visual 'shelving', further emphasizing the idea of strata and polyvocality, described in my theses (Miller 2015:x, 36) as multiple ways of linked expression/dialogues. The technique of collage also suggests a sense of being adrift, something taken out of one place and placed into another, which is also a system of complexity: re-thinking and re-consideration, of re-membering or blocking out.

4.33: Gwenneth Miller, *Continuum System* (2009 - 2011)

It is a general practice to create personal and shared archives of several types: medical histories, family ties or simply information catagories. In ordering data and managing our identities, we search for a shared context, a professional association, a social identity, a niche, and through this find some form of belonging. Both the archive of hair and the re-ordering of laboratory glass were ways of thinking about the relationship and belonging between body and industry, self and society. The mediamatic thinking between analogue collections and the alternating digital processing and hard-copy sorting creates archive-like interventions in the way of making art works. Within this practice intermedial ways of working were developed via reciprocal exchange.

4.34: (Above) Gwenneth Miller, processes of *Apparatus Exchange* (2011).

4.35: (Opposite page) Gwenneth Miller, *Apparatus Exchange* (2011).

4.36: (Right) Gwenneth Miller, detail of *Expanding city* (2011).

4.37: (Following page) Gwenneth Miller, *Think Box* (2011)

Conclusion

TRANSCODE is a group exhibition where common interests have created a temporary community of artists. Although they may not consider themselves as part of a creative unit, *TRANSCODE* created a space for each to consider his/her processes in relation to the others, while "at the same time remaining at, and working from, the periphery" (Faramelli 2010). However, *TRANSCODE* also functions beyond this confined idea of the group exhibition, because varying intensities of collaboration and sporadic co-working resulted in a hybrid version of the collective/collaborative/individualised exhibition and its system of labour and relations. This acknowledgment of diversity reflects the complexity of systems where entities can grow and evolve (Sullivan 2010:155) to develop a dynamic energy beyond individuals' agency.

As a research project that brought together multiple levels of differences in thinking through making, with the dialogue between the analogue and digital at its core, the intermediality of *TRANSCODE* proved to be transformational and reciprocal. In some cases the processes became hybrid, for example as embroidery and animation reconciled in the Journey projects, or when Vàri and Wargau reconsider the emerging and remerging figure within its context. In Lemaoana's digitally grafted images, he exploits a cultural embeddedness within traditional cloth to imbricate social comment. In these cases one medium tends to enact another as it assimilated characteristics.

In other examples reflection of reciprocity between analogue and digital ways of thinking redirected differences between media, as is discussed in the analysis of Eksteen's concerns with paint and computer imaging. Similarly, Mahlangu's digital collages in *Xeno-world* emphasised contrasts between the seamlessly integrated screens of digital interactive video and the fragmented nature of collage to speak about not-belonging. In other examples, intermediality could be read on an ontological level to comment on a state of becoming, a comment on the growing impact that we have on the environment to speak of a ruptured ecological consciousness. This is reflected in Parton's recycled and free hanging paint fragments. Neustetter's pencil traces highlight a similar human frailty where his own and the viewer's bodies are framed against technology. In my assemblage artworks fragments, residue and laboratory glass are recontextualised in digital and collaged processes, to rethink the concept of "transcoding" as practice.

In the case of Stern and Madikida, meaning is also formed intermedially as one reads between the separate screens, which are placed in close proximity to one another. This is particularly evident in the

new links between Madikida's *Stampede* and *Blood on my hands* and Stern's installation *Stuttering* next to *Four trees.* In the obviously constructed montage of the moving image we are made to consider the artificial and enacted nature of making as a process of expression, rather than the illusion of the real. In this way, Alborough remediates both the body as sound (when recorded sounds of the working body becomes the sound track for the video *Balance*), the animation as installation (in the moving figures enabled by physical computing in *Fear and Trembling*) and the prints as moving characters (*Descent series: I, II, III*), presenting the viewer with a sensory puzzle to find meaning in between. The porous boundaries of layered ideas influence working methodologies to form links and to allow cross-connections.

From the perspective of a practising academic artist, transcoding serves to layer milieus in order to contribute to new visual knowledge and related discursive practice: to dissipate in it or to become constituted in it (Deleuze and Guattari 2004:345). The methodology of thinking involved a critical capacity, invoked by materiality and the agency of processes - actively engaging and researching the influence of an incessantly evolving digital culture to probe possible broader cultural transcoding and to make new connections.

Examples of sites that verify *TRANSCODE*:

1. Transcode // dialogues around intermedia practice @ UNISA Gallery. 2011. http://www.atjoburg.net/?p=1339

2. Transcode // dialogues around intermedia practice. 2011. http://www.unisa.ac.za/contents/faculties/humanities/docs/TRANSCODE.pdf

3. CHS: first intermedia practice led PhD. 2011. http://www.unisa.ac.za/default.asp?Cmd=ViewContent&ContentID=26869

4. Transcode opens at UNISA Art Gallery. 2011. http://www.artlink.co.za/news_article.htm?contentID=28023

5. Transcode opens at UNISA Art Gallery. 2011. http://www.mediaupdate.co.za/?IDStory=41106

6. TRANSCODE // DIALOGUES AROUND INTERMEDIA PRACTICE Opening: 7 September 2011 https://twitter.com/unisaartgallery/status/110687050646298624

7. The dialectic of dialogue: views and (re)views http://reference.sabinet.co.za/sa_epublication_article/dearte_n85_a5

8. implicit art archives http://nathanielstern.com/blog/2011/08/23/nathaniel-stern-in-milwaukee-vancouver-and-pretoria/

9. The Terra series : 'Terra Firma', 'Terra Nullius', 'Terra Incognita', http://reference.sabinet.co.za/sa_epublication_article/dearte_n86_a5

10. http://www.outofthecube.co.za/transcode

References

Alborough, C. 2010. Personal interview. 12 August, Johannesburg.

Alborough, C. 2014. E-mail communication. 16 December.

Barnes, B. 2001. Practice as collective action, in *The practice turn in contemporary theory*, edited by TR Schatzki, KK Cetina & Evon Savigny. New York, NY: Routledge:17-28.

Burke, E. 1990. *A philosophical enquiry into the origin of our ideas of the sublime and the beautiful*, edited by A Phillips. Oxford: Oxford University Press.

Cook, S. 2008. Immateriality and its discontents. An overview of main models and issues for curating new media, in *New media in the white cube and beyond*, edited by C Paul. Berkeley, CA: University of California:26-49.

Deleuze, G & Guattari, F. 2004. *A thousand plateaus: capitalism and schizophrenia*. Minneapolis, MN: University of Minnesota.

Del Prete, E. 2010. Nightmare after apartheid. Il mondo di Colleen Alborough / Colleen's world. Review of Colleen Alborough. *Arte e Critica* 16(62):118. http://www.arteecritica.it/archivio_AeC/62%20AeC/archivio.html (Accessed 10 February 2011).

Dreyer, E. 2009. Curatorial essay, in *Dystopia*, curated by E Dreyer & J Lebeko. Pretoria: University of South Africa:6-28.

Dreyer, E & Lebeko, J (curators). 2009. *Dystopia*. Pretoria: University of South Africa. (Exhibition catalogue, Unisa Art Gallery, Pretoria, 23 May – 30 June 2009. Museum Africa, Johannesburg, 8 October – 15 November 2009. Oliewenhuis Art Museum, Bloemfontein, 10 June – 8 August 2010).

Du Plessis, R. 2013. Review of Unisa 'Staff/Stuff' art exhibition. *De Arte* 87:61-67.

Eksteen, F. 2011. Personal interview. 16 June, Pretoria.

Elkins, J. 1999. *What painting is. How to think about oil painting, using the language of alchemy*. New York, London: Routledge.

Exhibition catalogue. 2004. Minnette Vàri. Lucerne: Museum of Art Lucerne.

Faramelli, A. 2010. One or several wolves: multiplicities and packs in art. *openDemocracy*. https://www.opendemocracy.net/anthony-faramelli/one-or-several-wolves-multiplicities-and-packs-in-art (Accessed 10 December 2014).

Finn, SM. 2012. The dialectic of dialogue: views and (re)views. *De Arte* 85:59-62.

Fischer, P. 2004. Preface, in the exhibition catalogue of Minnette Vàri. Lucerne: Museum of Art, Lucerne:6-8.

Hayles, NK. 1999. The condition of virtuality, in *The digital dialectic. New essays on new media*, edited by P Lunenfeld. Cambridge, MA: MIT.

Hutchins, RM (ed.) *Great Books of the Western World*. Chicago: University of Chicago Press.

Jenkins, H. [Sa]. *Henry Jenkins on transmedia*. Interview, http://www.youtube.com/watch?v=Nk3pahtpsVY (Accessed 18 May 2013).

Kant, I. 1952. The Critique of Judgement. Translator J. C. Meredith. In *Great Books of the Western World*. Edited by R. M. Hutchins. Chicago: University of Chicago Press: 461-613.

Lechte, J. 2011. Some fallacies and truths concerning the images in old and new media. *Journal of Visual Culture* 10:354. http://vcu.sagepub.com (Accessed 12 September 2012).

Lefebvre, H. 1991. *The production of space*. Translated by Donald Nicolson-Smith. Oxford: Blackwell.

Lemaoana, L. 2011. Artist's statement in the exhibition pamphlet for *TRANSCODE: dialogues around intermedia practices*, by G Miller.

Levinson, P. 1997. *Soft edge. A natural history and future of the information revolution*. London: Routledge.

Manovich, L. 2001. *The language of new media*. Cambridge, MA: MIT. http://www.manovich.net/LNM/Manovich.pdf (Accessed 3 May 2010).

Massumi, B. 2004. Translator's foreword: pleasures of philosophy, in *A thousand plateaus: capitalism and schizophrenia* by G Deleuze and F Guattari. Minneapolis: University of Minnesota:ix-xx.

Miller, G. 1997. The sublime in visual art: from the Romantic to the Postmodern sublime. MVA dissertation,

University of Pretoria, Pretoria.

Miller, G. 2011a. Exhibition pamphlet for *TRANSCODE: dialogues around intermedia practices*.

Miller, G. 2011b. Weggooi-verf word argeologiese fonds: Carolyn Parton. *Kunskyk*, Beeld. 6 September:10.

Miller, G. 2015. Modelling an innovative approach to intermediality within Visual Art practice in South Africa. DLitt et Phil thesis, University of South Africa, Pretoria.

Müller, JE. 2010. Intermediality and media historiography in the digital era. *Acta Universitatis Sapientiae, Film and Media Studies 2*(2010):15-38.

Neubauer, S. 2004. Against the forgetfulness of time, in Minnette Vàri's *Alien and Oracle: Examples of memory made visual*, in the exhibition catalogue of Minnette Vàri. Lucerne: Museum of Art Lucerne:6-8 and 93-98.

Newell, J. 2012. Old objects, new media: historical collections, digitization and affect. *Journal of Material Culture* 17:287. http://mcu.sagepub.com/ (Accessed 10 September 2012).

Oosterling, H. 2003. *Sens(a)ble intermediality and Interesse. Towards an ontology of the in-between*. http://cri.histart.umontreal.ca/cri/fr/INTERMEDIALITES/p1/pdfs/p1_oosterling.pdf and http://www.henkoosterling.nl/pdfs/art_actuality.pdf (Accessed 10 July 2012).

Parton, C. 2010. Extended traces: tracking the impact of painter upon environment. *De Arte* 81:23-41.

Perryer, S (ed). 2006. *Churchill Madikida*. Standard Bank Young Artist Award, 2006. Cape Town: Michael Stevenson.

Rajewsky, IO. 2005. *Intermediality, intertextuality and remediation: a literary perspective on intermediation*. http://cri.histart.umontreal.ca/cri/fr/intermedialites/p6/pdfs/p6_rajewsky_text.pdf (Accessed 5 July 2013).

Richards, C. 2006. Inside out, in *Churchill Madikida*. Standard Bank Young Artist Award, edited by S Perryer, Cape Town: Michael Stevenson:25-79.

Rush, M. 1999. *New media in late 20th-century art*. London: Thames and Hudson.

Schatzki, TR. 2001. Introduction: practice theory, in *The practice turn in contemporary theory*, edited by TR Schatzki, KK Cetina & E von Savigny. New York, NY: Routledge:1-14.

Schatzki, TR, Cetina, KK & Von Savigny, E (eds). 2001. *The practice turn in contemporary theory*. New York, NY: Routledge.

Schmidt, L. 2010. Mediation through materiality in post-mediative practices. *SAJAH* 25(1):58-66.

Schröter, J. 2011. Discourses and models of intermediality, in *CLCWeb: Comparative Literature and Culture* 13(3), September. http://docs.lib.purdue.edu/clcweb/vol13/iss3/3 (Accessed 9 May 2012).

Stern, N. 2011. Nathanial Stern. http://nathanielstern.com/artwork/static/ (Accessed 10 February 2011).

Sullivan, G. 2010. *Art practice as research: inquiry in visual arts*. 2nd edition. Los Angeles, CA: SAGE.

Van der Watt, K & Lebeko, J (curators). 2008. *Intervention*. Pretoria: Unisa Art Gallery. (Exhibition catalogue, Unisa Art Gallery. Pretoria, 13 September – 17 October 2008).

Van Rensburg, W. 2010. *In motion: Marcus Neustetter*. Johannesburg: Gallery, Arts on Paper and Marcus Neustetter.

Vàri, M. 1999. *Oracle* (artist's statement). http://www.minnettevari.com/M_Vari_Oracle_1999.pdf (Accessed 30 January 2015).

Vári, M. 2011. *Oracle remastered* (artist's statement). http://www.minnettevari.com/RemasteredSeries.htm

Virilio, P. 1986. *Speed & politics: an essay on dromology*. New York: Semiotext(e).

Virilio, P. 1993. The third interval: a critical transition, in *Re-thinking technologies*, Chapter 1, edited by Verena Andermatt Conley. Minneapolis, MN: University of Minnesota. http://faculty.dwc.edu/wellman/viriliotext.html (Accessed 3 October 2011).

Walther, BK. 2007. Space in new media conception – with continual reference to computer games, in *Lev Manovich and the language of new media*, edited by R Dalgaard. Aarhus, Denmark: Papers from The Centre for Internet Research.

Wargau, FO. 2008. Artist's statement, in *Intervention*, curated by K Van der Watt & J Lebeko. Pretoria: Unisa Art Gallery:84.

List of Illustrations

1.22: Lawrence Lemaoana, detail of *Your Success, Beautifully Reflected I, II, III* (2011). Textile and embroidery, 113 x 57.5 cm each. Unisa Art Collection. (Photograph by Izelle Jacobs.)

1.23: Lawrence Lemaoana, *All in Line* (2011). Textile and embroidery, 114 x 303.5 cm. (Photograph by Izelle Jacobs.)

ROOM TWO

2.1: Frederik Eksteen, detail of *A genealogy* (2011). Digital diagram.

2.2: Frederik Eksteen, *The Ambassadors* (2009). Oil, enamel and spray paint on canvas, 200 x 200 cm. ABSA Art Collection. (Photograph by Izelle Jacobs.)

2.3: Frederik Eksteen, *Terminal Host, 1918 - 2008* (2009). Oil on canvas, 100 x 80 cm. (Photograph by Frederik Eksteen.)

2.4: (Opposite page, left) Frederik Eksteen, detail of *The Complaisant Man* (2011), part of Stock Characters (2011). (Photograph by Frederik Eksteen.)

2.5: (Opposite page, right) Frederik Eksteen, detail of *The Flatterer* (2011), part of Stock Characters (2011). (Photograph by Frederik Eksteen.)

2.6: (Left) Frederik Eksteen, screen grab from 3DS Max development of the severed head in *Cephalophore* (2011). Digital image. (Right) Frederik Eksteen, detail of *Cephalophore* (2011). Oil and inkjet print on canvas, 123 x 295 cm. (Photograph by Izelle Jacobs.)

2.7: Frederik Eksteen, *The Unsociable Man* (2011). Oil and inkjet print on canvas, 94.2 x 36.2 cm. (Photograph by Frederik Eksteen.)
2.8: Frederik Eksteen, *The Flatterer* (2011). Oil and inkjet print on canvas, 94.2 x 36.2 cm. (Photograph by Frederik Eksteen.)

2.9: Frederik Eksteen, *The Coward* (2011). Oil and inkjet print on canvas, 94.2 x 36.2 cm. (Photograph by Frederik Eksteen.)

2.10: Frederik Eksteen, *The Faultfinder* (2011). Oil and inkjet print on canvas, 94.2 x 36.2 cm. (Photograph by Frederik Eksteen.)

2.11: Frederik Eksteen, *The Complaisant Man* (2011). Oil and inkjet print on canvas, 94.2 x 36.2 cm. (Photograph by Frederik Eksteen.)

2.12: Frederik Eksteen, *Cephalophore* (2011). Oil and inkjet print on canvas, 123 x 295 cm. Unisa Art Collection. (Photograph by Izelle Jacobs.)

2.13: Marcus Neustetter, *Space Drawing I – space in between* (2010). Ink on Somerset Velvet paper, 43 x 59 cm.

2.14: Marcus Neustetter, details of *Space Drawing I – Man Ray* (2010). Digital light drawing video, 1min 07sec. Edition of 3. (Image kindly provided by the artist.)

2.15: Marcus Neustetter, detail of *Johannesburg to Johannesburg North South* (2010). Google Earth video, 10min23sec. Edition of 3. (Image kindly provided by the artist.)

2.16: Marcus Neustetter, details of *Johannesburg to Johannesburg North South* (2010). Google Earth video, 10min23sec. Edition of 3. (Image kindly provided by the artist.)

2.17: Marcus Neustetter, *Johannesburg-Pretoria Return I - IV* (2011). Pen in drawing book, 41 x 29.5 cm each. (Photographs by Carla Crafford.)

2.18: Marcus Neustetter, *Cradle Observation I* (Installation view) (2011). Digital print of a Google Earth Trace, 54 x 54 cm each. (Photograph by Gwenneth Miller.)

2.19: Marcus Neustetter, *Cradle Observation I* (Installation view) (2011). Digital print of a Google Earth Trace, 54 x 54 cm each. (Photograph by Gwenneth Miller.)

2.20: (opposite) Marcus Neustetter, detail of *Cradle Observation I* (2011). Digital print of a Google Earth Trace, 54 x 54 cm each. (Image kindly provided by the artist.)

2.21: Carolyn Parton, detail of collected samples from artists (2011). (Photograph by Izelle Jacobs.)

2.22: Carolyn Parton, detail of *19.200kg landscape* (2011). (Photograph by Izelle Jacobs.)

2.23. Carolyn Parton, *Dive* (2004 - 2011). Archival print on cotton paper, paint residue ink, 116 x 85 cm. (Photograph by Carolyn Parton.)

2.24: Carolyn Parton, *Jump* (2004 - 2011). Archival print on cotton paper, paint residue ink, 116 x 85 cm. (Photographs by Carolyn Parton.)

2.25: (opposite) Carolyn Parton, *Time will tell* (2009). (Photograph by Izelle Jacobs.)

2.26: Carolyn Parton, *19.200kg landscape* (2011). Reconstituted paint residue, canvas, 62.5 x 100 cm. (Photograph by Carolyn Parton.)

2.27: (opposite page) Carolyn Parton, *24.925kg landscape* (2009). Reconstituted paint residue, canvas, 116 x 85 cm. (Photograph by Carolyn Parton.)

2.28: (opposite page) Carolyn Parton, Work books (2009). Mixed media in A3 sketchbooks. (Photograph by Carolyn Parton.)

2.29: (above) Carolyn Parton, *Sediment Tracy Payne* (2011). Reconstituted paint residue, canvas, 35 x 26cm. (Photograph by Izelle Jacobs.)

ROOM 3:

3.1: Colleen Alborough, *The state of heads series: Trial and error* (2010). Drypoint and monotype, 27 x 21 cm.

3.2: (Opposite page) Colleen Alborough, (top) details of studio walls (2011). Gauze and steel wool pinned onto soft board, (middle) process page (2010). Printing ink on newsprint, approximately 60 x 50 cm, (bottom) the animation set (2010). Cotton gauze, etching prints, waste cloth, cardboard box, 50 x 50 x 60 cm. (Photograph by Gwenneth Miller.)

3.3: Colleen Alborough, *Descent I, II & III* (2010). Monotype and drypoint, each image is 60 x 79 cm framed. (Photograph by Colleen Alborough.)

3.4: (Bottom left) Colleen Alborough, process page (2011). Ink on newsprint. (Photograph by Gwenneth Miller.)

3.5: (Bottom right) Colleen Alborough, the animation set for *Balance* (2010). Textiles, waste cloth, gauze, drypoint prints.

3.6: (Opposite top) Colleen Alborough, details of the Arduino software and wiring for *Fear and Trembling* (2011). Unisa Art Collection. (Photograph by Gwenneth Miller.)

3.7: (Opposite top middle) Colleen Alborough, process print (2010). Dry point. (Photograph by Gwenneth Miller.)

3.8: (Opposite bottom) Colleen Alborough, the gallery operating as a studio for the installation of *Fear and Trembling* (2011). Unisa Art Collection. (Photograph by Gwenneth Miller.)

3.9: (This page) Colleen Alborough, animation stills of *Balance* (2010 - 2011). Stop-frame animation. Edition of 3. Unisa Art Collection. Available at http:vimeo.com/25814587

3.10: (Opposite top) Colleen Alborough, details of *Fear and Trembling* (2010 - 2011). Multimedia installation, dimensions variable. Unisa Art Collection. (Photograph by Johnny de Beer.)

3.11: (Opposite bottom) Colleen Alborough, details of *Fear and Trembling* (2010 - 2011). Multimedia installation, dimensions variable. Unisa Art Collection. (Photograph by Johnny de Beer.)

3.12: Colleen Alborough, *Fear and Trembling* (2010 - 2011). Multimedia installation, dimensions variable. Unisa Art Collection. (Photograph by Johnny de Beer.)

3.13: Colleen Alborough, detail of *Fear and Trembling* (2010 - 2011). Multimedia installation, dimensions variable. Unisa Art Collection

(Photograph by Johnny de Beer.)

3.14: (this page and opposite page) Churchill Madikida, video stills of Blood on my hands. (2004). Video, 2min56sec. Edition of 5. Unisa Art Collection.

3.15: Churchill Madikida, installation of *Blood on my hands* (2004) Video, 2min56sec. Edition of 5, in proximity to *Stampede* (2010). Video, 2min30sec, Edition: 5.

3.16: Nathaniel Stern, *Four Trees* (2005). Digital print, 225 x 200 cm. Unisa Art Collection. (Photograph by Izelle Jacobs.)

3.17: Nathaniel Stern, *Nude Descension* (2005). Digital print, 49.5 x 89.5 cm, Edition: 5. Unisa Art Collection. (Photograph by Izelle Jacobs.)

3.18: (Opposite page, top) Nathaniel Stern & Jessica Meuninck-Ganger, detail of *The Great Oak* (2010). LCD Video & Etching, 33.5 x 33.5 cm. Sanlam Art Collection. (Photograph by Gwenneth Miller.)

3.19: Nathaniel Stern & Jessica Meuninck-Ganger, *The Great Oak* (2010). LCD Video & Etching, 33.5 x 33.5 cm. Sanlam Art Collection. (Photograph by Gwenneth Miller.)

3.20: (Opposite page, middle and bottom) Nathaniel Stern, details of *Stuttering* (2003 - 2009). Video installation, dimensions variable. Unisa Art Collection. (left: http://nathanielstern.com/artwork/stuttering/ right: Photograph by Gwenneth Miller.)

3.21: (Opposite page, top left) Nathaniel Stern, digital planning sketches for *Static* (2011). (Curtacy of the artist).

3.22: (Opposite page, top middle and top right) constructing the installation space for Nathaniel Stern, *Static* (2011) and (middle) floor placement of projectors. Masonite, acrylic paint, aluminium frames, black cotton, carpeting. (Photograph by Gwenneth Miller.)

3.23: (Opposite page, bottom) Nathaniel Stern, *Static* (2011). 6-channel generative video installation, dimensions variable. Edition: 3. (http://nathanielstern.com/artwork/static/ Photographs by Gwenneth Miller.)

ROOM 4:

4.1: Minnette Vári, installation view of *Mirage* (2011). Digital video, 3min 38 sec, loop. (Photograph by Gwenneth Miller.)

4.2: Minnette Vári, stills of *Mirage* (2011). Digital video, 3min 38 sec, loop. No Audio.

4.3: Minette Vári, detail of *Oracle remastered* (2011). Ink on paper, 55.5 x 75 cm. (Photograph by Minette Vári.)

4.4: Minnette Vári, *Oracle* (1999). Digital video, video 2min., audio 6 min., loop.

4.5: Minette Vári, detail of *Oracle remastered* (2011). Ink on paper, each 55.5 x 75 cm. (Photographs by Minette Vári.)

4.6: Sello Mahlangu, *Xeno-world* (2010). Digital drawing and collage.

4.7: Sello Mahlangu, Planning sketches rethinking *Xeno-world* (2010). Ink pen on paper, various, approximately 20 x30 cm.

4.8: Sello Mahlangu, Planning sketches rethinking *Xeno-world* (2010). Ink pen on paper, 30 x 50 cm.

4.9: Sello Mahlangu, Installation view of *Xeno-world* (2010). Interactive digital video.

4.10: Sello Mahlangu, screen captures *Xeno-world* (2010). Interactive digital video.

4.11: Fabian Wargau, details of workbooks for *Dripping Actuality / Fly-by Series* (2007). Ink and collage on paper, paper size 30 x 45 cm. (Scans by Fabian Wargau.)

4.12: Fabian Wargau, detail from *Dripping Actuality* (2011). Mixed media and video installation, dimensions variable, video edition: 5.

4.13: Fabian Wargau, detail of *VME 006' Series* (2007). Enamel paint on porcelain tiles, each 60 x 60 cm, installation dimensions variable. (Photograph by Izelle Jacobs.)

4.14: (opposite) Fabian Wargau, installation view of *Dripping Actuality / Fly-by Series* (2007-2011). Mixed media and video installation, dimensions variable. (Photograph by Gwenneth Miller.)

4.16: Fabian Wargau, installation order of *VME 006' Series* (2007-2011). Enamel paint on porcelain tiles, each 60 x 60 cm, installation dimensions variable. (Photograph by Izelle Jacobs, digital layout by Adelle van Zyl.)

4.17: Gwenneth Miller, detail of *Thinkbox* (2011). Process notes, sketchbooks, laboratory equipment, art works, books and templates shifted around to think through relationships and order, container size 150 x 150 cm.

4.18: (Opposite top) Laboratory glass.

4.19: (Opposite bottom) Dr Leonard Miller's laboratory, Göttingen, Germany. (Photograph by Leonard Miller, sr.)

4.20: Gwenneth Miller, *Holy Relics* (2008). Ultrachrome on Hahnemühle paper, 840 x 1190 cm. Edition: 3.

4.21: Gwenneth Miller, hair clippings collected for *Key to the family: Thomas and Oliver 1997 – 2011* (2011). Oliver Miller's hair and laboratory glass, 2 x 6 cm. (Scan by Gwenneth Miller.)

4.22: (opposite page) Gwenneth Miller, *Urban Night* (2009). Ultrachrome on Hahnemühle paper, 45 x 49.5 cm. Edition: 5. Unisa Art Collection and private collections.

4.23: Gwenneth Miller, record of hair clippings collected, detail of *Thinkbox* (2011).

4.24: Gwenneth Miller, making of the hinged box for *Key to the family: Thomas and Oliver 1997 – 2011* (2011).

4.25: Gwenneth Miller, planning sketch of hair and glass (2010). Digital image.

4.26: Gwenneth Miller, detail of *Key to the family: Thomas and Oliver 1997 - 2011* (2011). Hair collected over 13 years from my twin boys, labels with dates, book-like box in a Perspex box on a metal stand, 152 x 48 x 23.5 cm. UNISA Art Collection. (Photograph by Gwenneth Miller.)

4.27: Gwenneth Miller, *Key to the family: Thomas and Oliver 1997 - 2011* (2011). Hair collected over 13 years from my twin boys, labels with dates, book-like box in a Perspex box on a metal stand, 152 x 48 x 23.5 cm. UNISA Art Collection. (Photograph by Carla Crafford.)

4.28: Gwenneth Miller, detail of *Key to the family: Thomas and Oliver 1997 - 2011* (2011). Hair collected over 13 years from my twin boys, labels with dates, book-like box in a Perspex box on a metal stand, 152 x 48 x 23.5 cm. UNISA Art Collection. (Photograph by Gwenneth Miller.)

4.29: Gwenneth Miller, detail of *Residual System: Family Portrait* (2011). Laboratory glass, handmade glass, Perspex, rusted iron plate, light fittings. 157.5 x 107 x 30 cm, installation variable. SAHMS Art Collection. (Photograph by Gwenneth Miller.)

4.30: Gwenneth Miller and Adelle van Zyl, detail of the planning process of *Residual System: Family Portrait* (2011). Digital drawing.

4.31: Gwenneth Miller, process of making of *Residual System: Family Portrait* (2011).

4.32: (Opposite page) Gwenneth Miller, *Residual System: Family Portrait* (2011). Laboratory glass, handmade glass, Perspex, rusted iron plate, light fittings. 157.5 x 107 x 30 cm, installation variable. SAHMS Art Collection. (Photograph by Frederik Eksteen.)

4.33: Gwenneth Miller, *Continuum System* (2009 - 2011). Digital print: Ultra Chrome inks on Hahnemühle paper, 82 x 147 cm Series: 5.

4.34: (Above) Gwenneth Miller, processes of *Apparatus Exchange* (2011). Collage and acrylic inks on digital print: Ultrachrome on Hahnemühle paper, 148 x 103 cm. (Photograph by Gwenneth Miller.)

4.35: (Opposite page) Gwenneth Miller, *Apparatus Exchange* (2011). Collage and acrylic inks on digital print: Ultrachrome on Hahnemühle paper, 148 x 103 cm. (Photograph by Izelle Jacobs.)

4.36: (Right) Gwenneth Miller, detail of *Expanding city*, this panel later renamed *Spill 3* (2011). Mixed media: Oil paint, alkyd, resin and Ultrachrome ink on canvas, 30 x 42cm. (Photograph by Izelle Jacobs.)

4.38: (Following page) Gwenneth Miller, *Think Box* (2011). Multimedia assemblage: process notes, sketchbooks, laboratory equipment, art works, books and templates, container size: 150 x 150 cm. (Photograph by Frederik Eksteen.)