



THE GREAT UTERINE REMEDY

BFA GRADUATE EXHIBITION
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UCT - MICHAELIS SCHOOL OF FINE ART - 2023

“Most of all I think of how important it is for us to share the powers buried within the breaking of silence about our bodies and our health, even though we have been schooled to be secret and stoical about pain and disease. But that stoicism and silence do not serve us nor our communities, only the forces of things as they are.”

(Lorde, 2017)

THE GREAT UTERINE REMEDY



*'Mess I', Digital Lithography and Monoprint on Munkhen, Edition of 5,
2023*



doctors reflects the lingering effects of this medical misogyny.

My work is grounded in the writing of Audre Lorde, ‘A Burst of light’. While our conditions may not be the same, my reading of her experience felt validating in our shared lulls, fears, and anger. To live with pain, to try and find answers, to find connection in such isolation. This is the reason I must make the work I make. To live through my experience and all that it encompasses. To shout from the rooftops even if no one is listening, for the chance to make one person feel less alone. For this reason, I lay my body and my mind open in this work, for else it would eat me up inside. After all, I already have something doing such, so what is there to lose?

I have used materials that have worked with me and against me, creating a conversation between the soft and the sharp. The use of objects, such as a table, speaks to the feeling of laying on a table before examination and thus being reduced to an object of curiosity. This is a feeling I know all too well. I have used methods of creation that are generally considered women's craft, such as felting. Needle-felting provided me with a method of self-care. Care is reflected in the preparation and slow

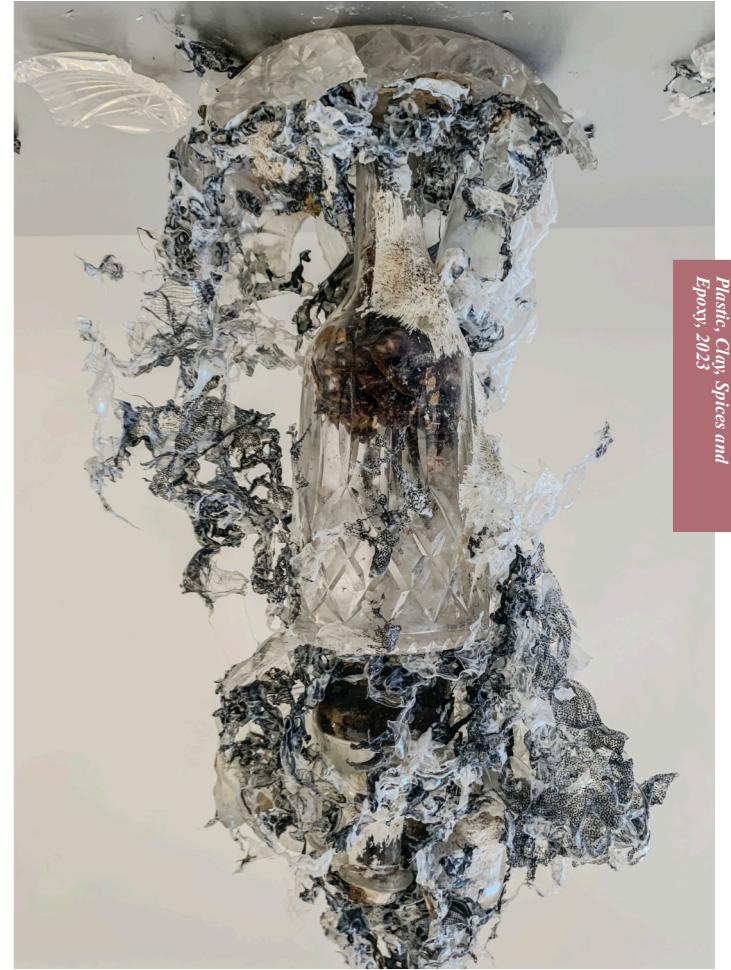
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'Hysteria', Photographic Lithography and thread,
Edition of 5 (variable), 2023

process of using wool. In order to connect with the herbal medicine alluded to in my LV bags and bottles, I made my own natural dyes for the wool. The process of making the dye, drying the wool, rinsing it, drying it and brushing the out provided moments of injecting care into the feeling of intentionality. All the identifiable objects seen in my work are inherited from my grandmother. These objects serve as a conduit to talk about the everyday, imherited illness, and history. The process of breaking down and building up again reflects my search for answers all around me.



*Plastic, Clay, Spices and
Epoxy; 2023*