

DECEPTION

- lies within our desire to uncover
the realities which suppress
knowledge from us

THE LIVING STILLNESS IS
THE ABSTRACTION
OF EMOTIONS. THE LIVING
NESS BEING, AS WE ARE
THE RECEPTORS OF THESE
EMOTIONS. OUR PHYSICAL
MATTER REALITIES FORM
THE MOLE IN WHICH
OUR SUBCONSCIOUS
REACTS TO & WE REACT TO
WHAT WE SEE AND WHAT
OCCURS AROUND US.
OUR REACTIONS CAUSE
US TO FEEL... WHETHER
IT BE AN ECSTASY OR A
BLISS OR A TORMENT OF
PAIN. OUR FEELINGS, UNSEEN
TRANSIENT, NOT A LINE
AS THEY BREED, FEED
AND GROW DEPENDANT
THE SCENARIOS WE ARE
FACED WITH. OUR TONIC
CHOSES TO ACCEPT OR REJECT
EXPRESSIONS COMING FROM NICHES
HELD IN THE ORDERING THE TICANIS
OF THE TRUTH.

PROVERBS 18:21

Mind Map

ARTISTS

- * ILLENE BOTHMA
- * TIMUS KAPAR
- * RONIT BARANGA
- * TRACEY EMIN
- * EGON SCHIELE

CONCEPT

- * MUSEUM & MEMORIES
- * VEGETATIVE STATE
- * EMOTIONS
- * SLEEP PARANOID

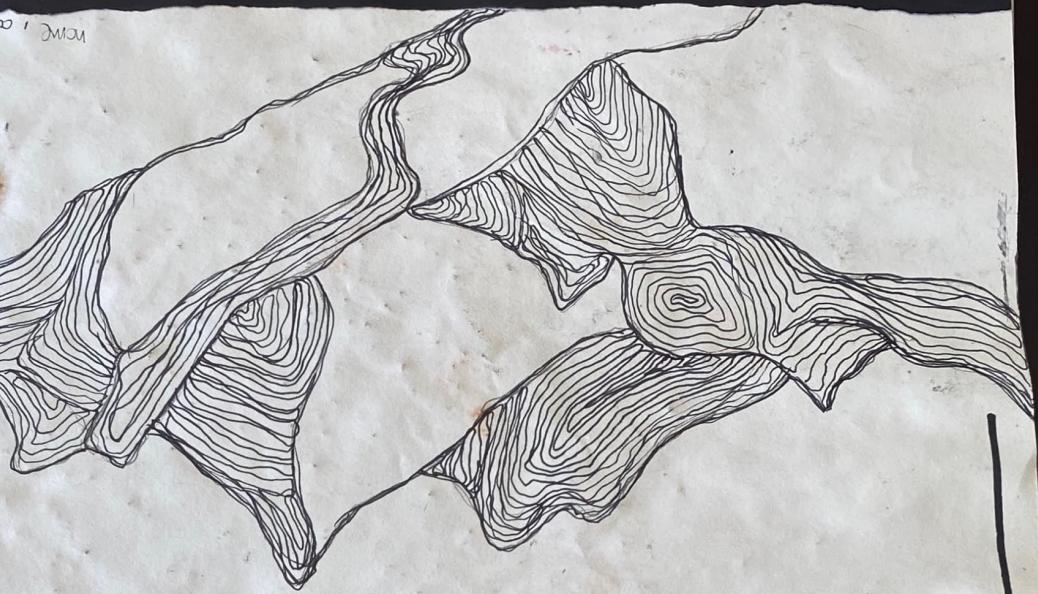
MATERIALS

- * COAL CHAR
- * WAX
- * GLUE
- * GRAVEL
- * WATERCOLOR
- * PENCIL
- * PEN
- * CARDBOARD

LIVING STILLNESS

MEMORIES

now, our successive processes of
Museums' oral records recovered,
of those they could.
copies the archive
elements that come
the collection of up our
locutions now, and far,
these and other several
the memories held within
mainstream. However
on their seasons and
keep regular dependence
orridids stay and
with and summer
sandpaper / grass
in which these events
lies within the recitals
veritable these recitals
however a constant
desirably/ really pleasure
subtlety/ inaccurate
in our perspective
memories/ including past
indeed based



MUSEUM AFRICA

JOHANNESBURG





TITUS KAPFER

TRAVELER 2014

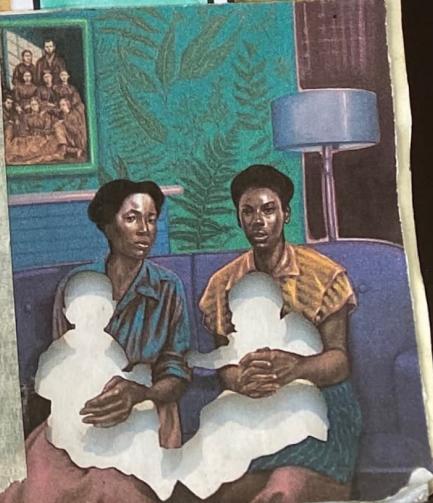


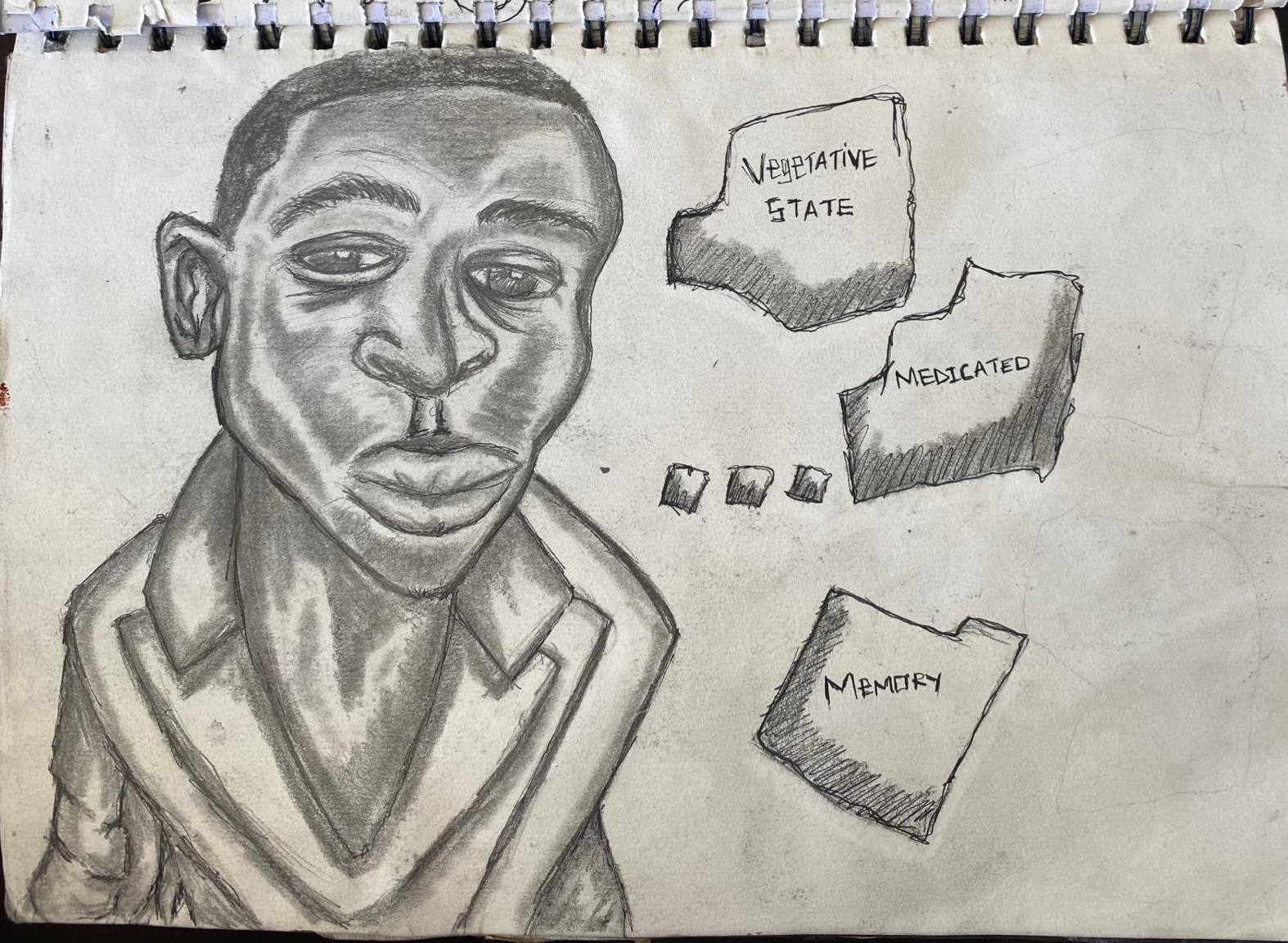
SEEING THROUGH TIME



Titus Kaphar is an African American painter, whose artworks reveal and reexamine the history of art as well as the African American historic livelihood. His works form mainly paintings, sculptures and installations in which he explores his styles and mediums in an attempt to create a scene which highlights the need for regard and peace, space, dimensions and the missing family. His Art style is mainly bends, cuts and splits. He addresses a Renaissance like influence within his works and utilizes this movement in stark juxtapositions between Western and African

NOT MY BURDEN 2014







WILD THING 8



AND THE SHIP STILL SAILS



HOPE

WILD THING

10



THE TRAP



CREATURES

RONIT BARANGA

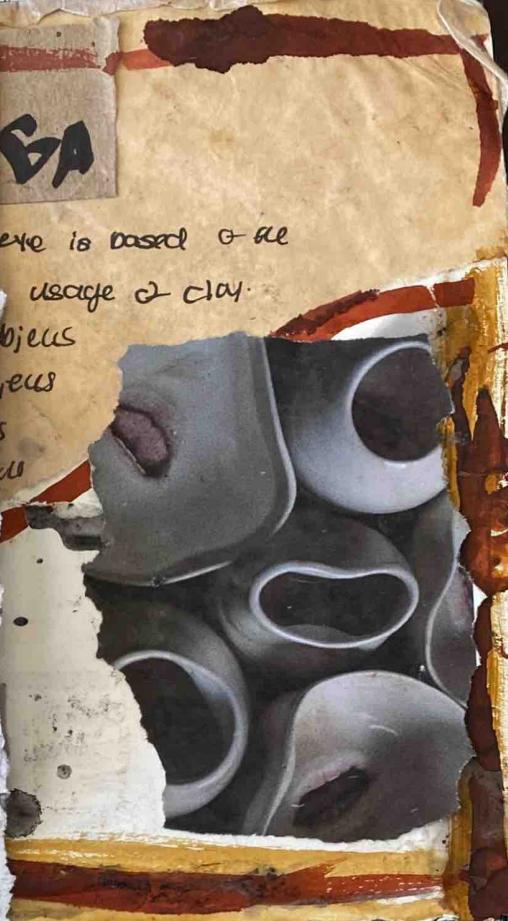
Ronit Baranga is an Israeli born Artist, whose artistic style is based on the synthesis of real life and mythological creatures by the usage of clay. It is observed she makes use of personifying her objects and artwork. As it is often seen that she gives objects like bowls and petit dishes human characteristics of mouth and eyes, which alludes to the personification aspect. As the meaning of personification is giving life to inanimate / unliving. Hence the stillness & everyday utensils and cutlery become alive and portray emotions & agony, fear and unease. Empathy being human ability to feel.



<https://www.ifitshipthere.com/ronit-baranga-clay-sculptures/?noamp=available>



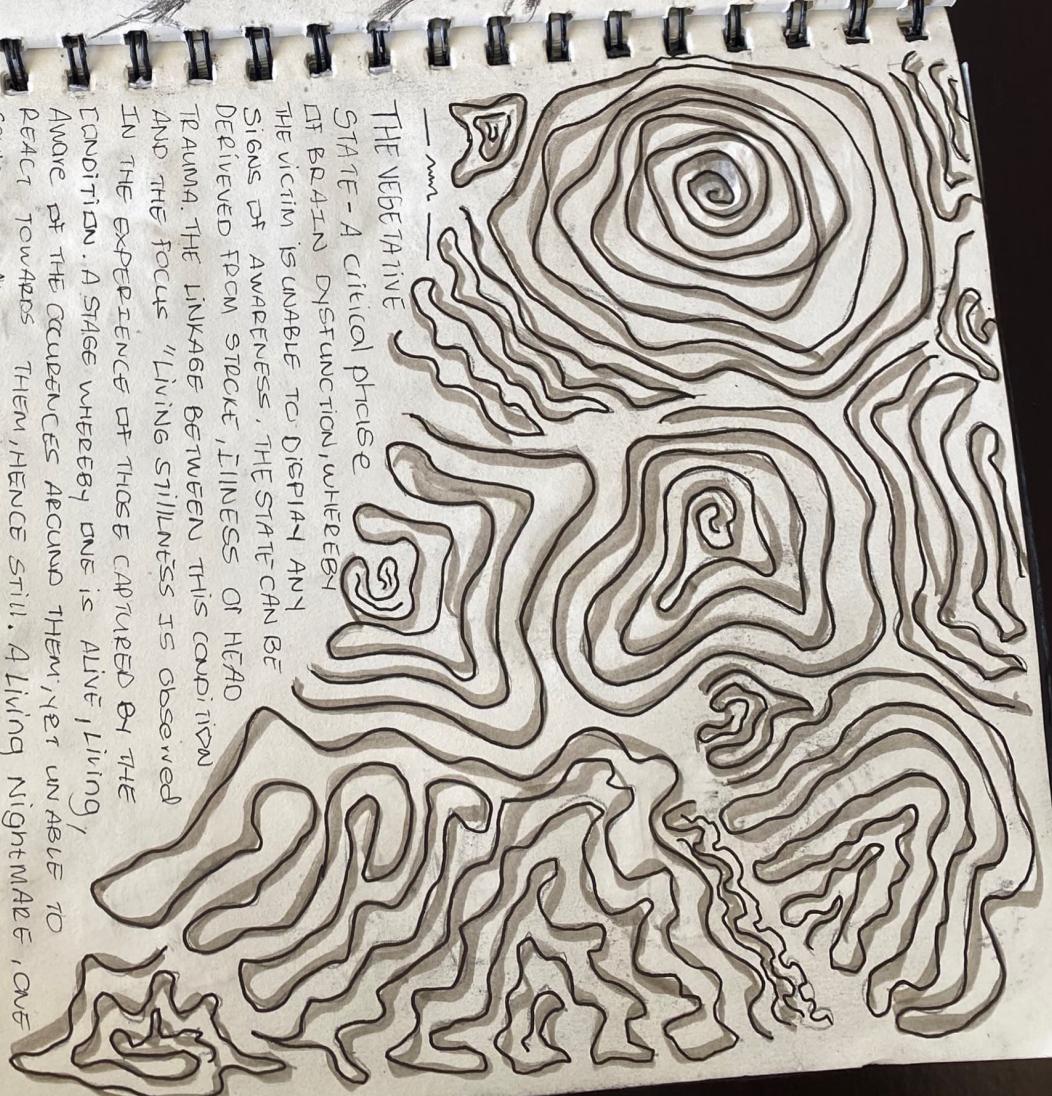
R
Pont Baranga
Synthesis & re
It is closed
and circled. A
like boats or
at much on
aspect. As the
like to animals
& everyday uten
~~culture~~ been
and poetry em
of agent, fear
uncise. Empath
human ability to
feel.



1-CONCEPT - EXPLORATION



THE VEGETATIVE STATE - A critical phase of brain dysfunction, whereby the victim is unable to display any signs of awareness. The state can be derived from stroke, illness or head trauma. The linkage between this condition and the phrase "Living stillness" is observed in the experience of those captured by the condition. A stage whereby one is alive, living, aware of the occurrences around them, yet unable to react towards them, hence still. A living nightmare, one could say, almost as if one is rope tied and shut, thrown vertical on a chair and told to live. A still resistance in the mind, begging to return to its fullest functioning capacity. However rendered obsolete in misfortune. One can go as far as stating that one glimpse of this experience is an subconscious state. "SLEEP PARALYSIS", a scene of being awake or the desire thereof. Yet unable to move, speak or protest our body out of stockade. Fortunately in a fair pursuit we are relieved of the paralysis. However the "VEGETATIVE" is not the unconscious protest is often futile as the brain, muscle tissue and cells disintegrate. A process for the silent deceased.



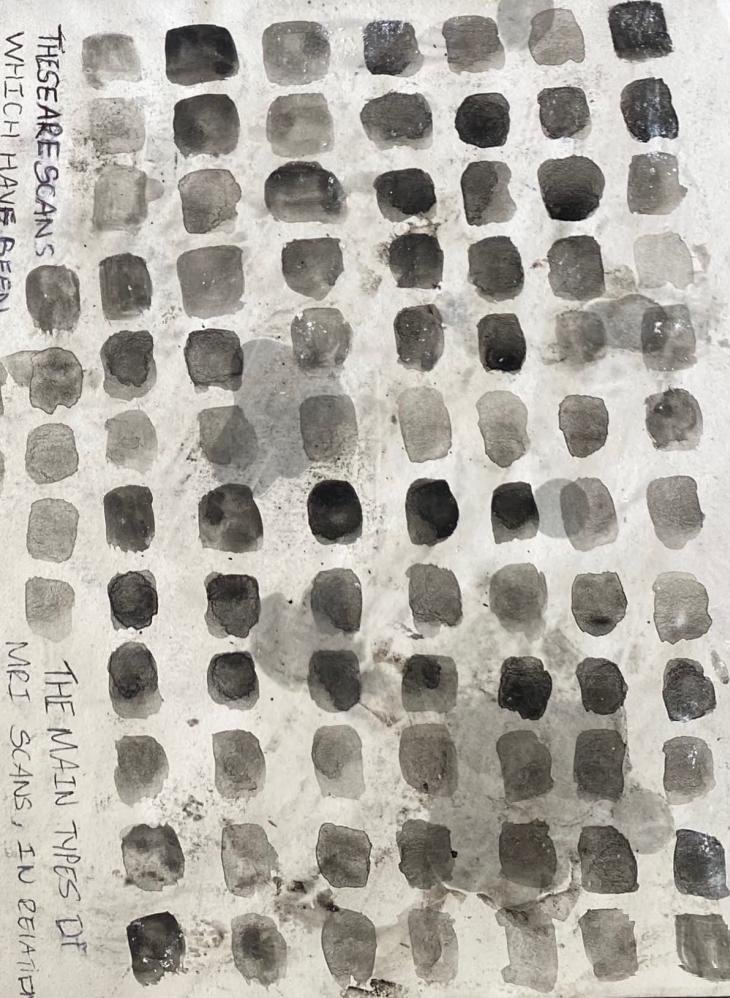
BRAIN CONDITIONS



THESE ARE SCANS WHICH HAVE BEEN PURPOSEN DRAWN TO SHOWCASE THE IMPACT THAT ILLNESS AND CONDITIONS HAVE ON THE BRAIN. THE SCANS ARE DERIVED FROM A PROCEDURE OF MAGNETIC RESONANCE IMAGING (MRIS). DESPITE UTILISING A STRONG MAGNETIC FIELD OF A HIGH FREQUENCY OF RADIO WAVES THE PROCEDURE IS RELATIVELY SAFE. HIGHLY DEFINE ARE DONE BY MRIS. THE IMAGINGS DRAWN REFLECT HOW CERTAIN ILLNESS CAN AFFECT THE BLOOD TISSUE OF THE BRAIN. CERTAINLY RESCUEFUL IN THE EVENT OF SHOTTING TUNICS, BLOOD CLOTS, AND IRREGULARITIES. HENCE DECISIVE IN THE ATTEMPT OF DETECTING A VIBERATIVE BRAIN.

MRI: A TECHNIQUE UTILIZING RADIO WAVES, EMISSION PERTINENTLY OTHER THAN IN PASTS. THIS PROCEDURE IS SPECIFIED TO DETECT BRAIN DISORDERS, FOR EXAMPLE: ABSCESS, BRAIN TUMOURS, SEIZURES, AND ALZHEIMER'S. ITS SIGNIFICANCE BEING IN ITS ABILITY DIFFERENTIATE BETWEEN THE DEAD DEBRIS IN ABSCESS AND PENDING TUMOURS. -CAN BE UTILIZED FOR MUSCLE/NERVOUS SYSTEM.

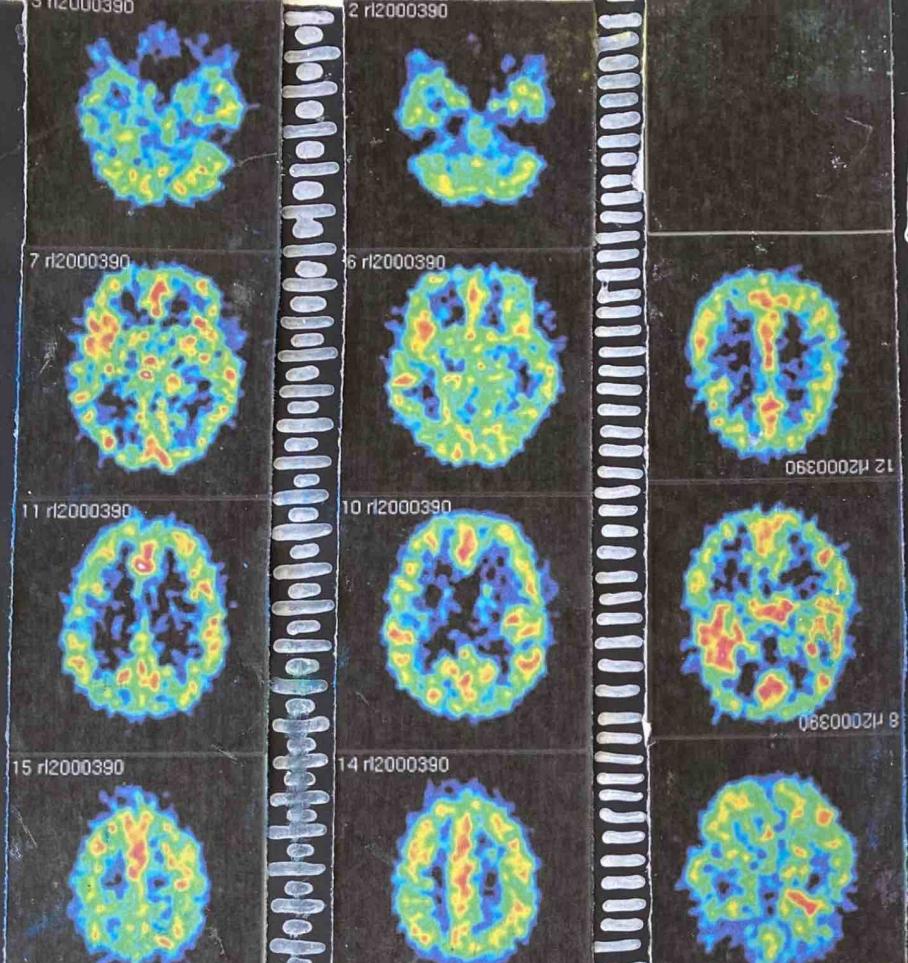
MRA: A TECHNIQUE WHICH PRECISES DEFINE IMAGING OF BLOOD VESSELS. A PROCEDURE CAPABLE OF DETERMINING BLOOD FLOW THROUGH ARTERIES/VEINS AS WELL AS BLOOD FLOW IN A SPANGLED DIRECTION. GADOLINIUM IS UTILIZED TO STAIN AND OUTLINE THESE VESSELS. CONTRARY TO "MPS", THIS PROCEDURE CAN BE USED TO DISCERN BLOOD VESSELS OF THE BRAIN, HEART, ARM, LEG AND DIABDOMEN.



MIRAN

conscious

VEGETATIVE



Method:

The medium utilized is pastel oil. This medium is usually one of the most difficult in achieving realism. However I utilized this medium as I desired it as the most realistic manner to portray the brain map of the brain on separate scores. The reason behind the black paper is due to a "child-like" bias I have towards pastel drawings on white paper. However I did notice a flaw in the fact that on black paper dark tones such as purple and navy blue went as visible.

Observation:

Upon research I noticed a few transciations between the brain at average "consciousness towards the vegetative state. $5.11 \text{ OCG}/\text{min}$ is a measure of consistencies within the cerebral flow of blood in the brain - area). A healthy brain shows a containment (brain map) of the following, a normal brain structure/purple outer layer - $0-2 \text{ mg}/100\text{g}/\text{min}$, inner layer of $5-10 \text{ mg}/100\text{g}/\text{min}$ 3-4%, blue and lastly a dominate core layer of green and yellow ranging between $5-7 \text{ mg}/100\text{g}/\text{min}$ and lastly an area of the brain showing a red - flow of the consistencies being the negative range $0.5-1 \text{ mg}/100\text{g}/\text{min}$. However as the brain disintegrates the structure does so as well. outer layers of purple, thin at red-flow areas and dominate greens and yellows shrink. See, whereby the blues dominate the stem and the green as well as functioning of the body. The structure is foreign hence cannot be understood as the matter responsible for these actions due no more.

Original Idea:

My original imagery regarding the previous page was to utilize pastel and drew a vegetative and include connectives of the brain as well as to grasp the reasoning as to why a condition would be named after a food. However I felt that he may have been seen as insensitive or sacrificial.

Occurs during the brain is severely damaged which causes memory to be rendered impossible. However the reticular system is still active. The system consists of fibers and fibres found entrenched in the brain stem - the connection between cerebrum and spinal cord. The damage towards the brain is often derived from head injury or a disorder that starves the brain of oxygen.

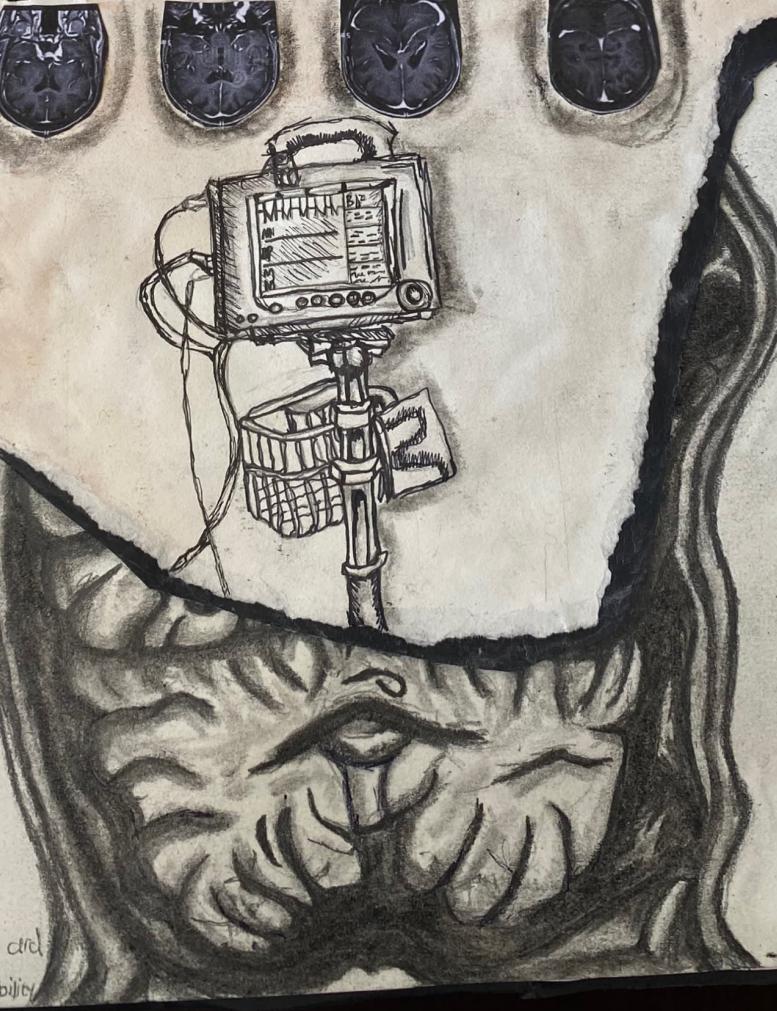
Cardiac arrest.

This state is rare, and commonly confused with "minimally conscious".

The sense of living stillness is observed from a test in which patients were asked to imagine making poses of their body.

The test showed appropriate brain activity associated with these movements. Even though the movements did not occur.

Trauma - The knowledge to do but incapability



Method:

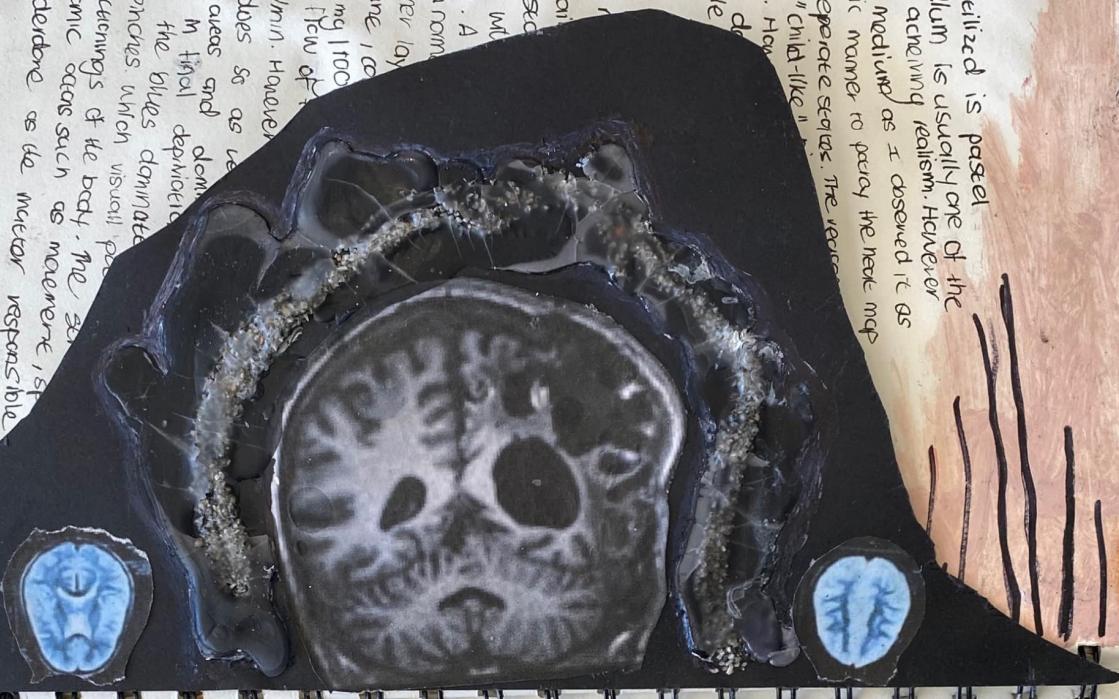
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Observation:

Upon research I found between the brain the vegetative state consists with the brain-area. A D.L.S. - "My 100 mg/100 ml/min, inner layer a dominant area, showing a red flow of blood. whereby the blue dominates as well as the reticular system which visual perception occurs such as movement, etc. cannot be undertaken as the motor response is due to mac. and red-flow areas and this observed in the domin-

Original Idea:

My Original Imagery regarding the previous page was to pastel and draw a vegetable and include connections of the brain as to graft the reasoning as to why a condition could be named after a food. However I felt that it may be seen as insensitive or satirical.



THE VEGETATIVE STATE

Occurs when the cerebrum (being the majority) of the brain is severely damaged, which causes mental function to be rendered impossible, unless the reticular system is still active.

This system consists of fibers and fibres found embedded in the brain stem - the connection between cerebrum and spinal cord. The damage towards the brain is often derived from head injury or a disorder that starves the brain of oxygen.

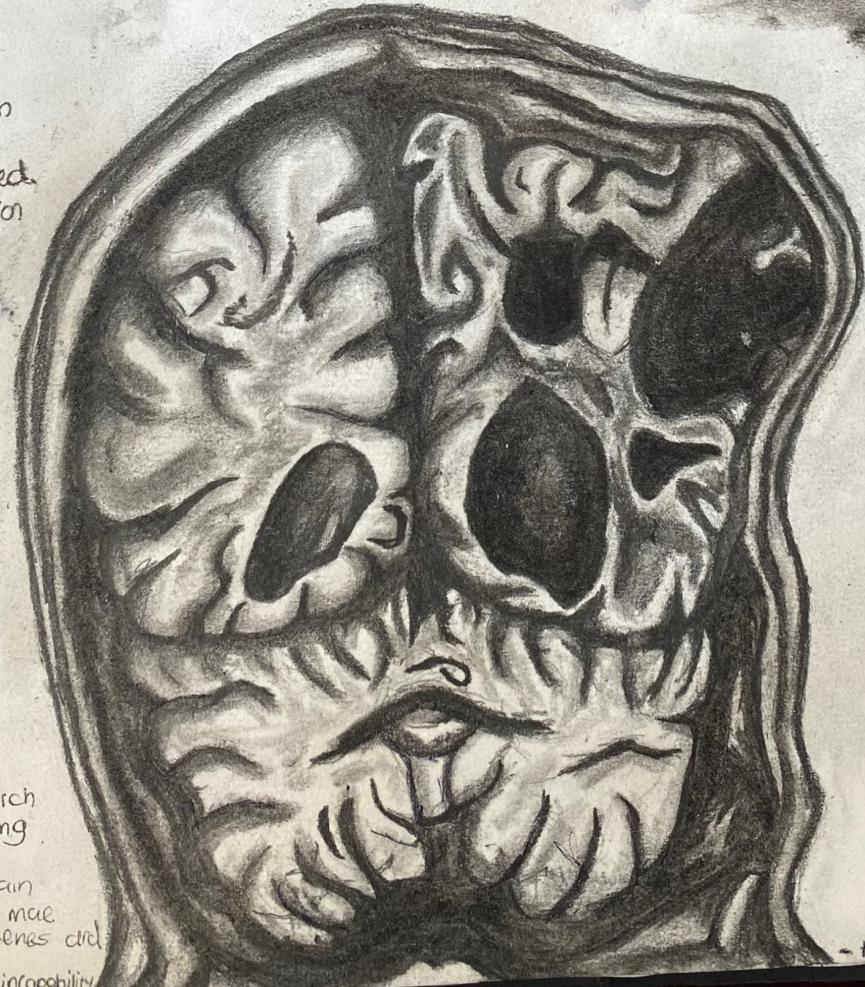
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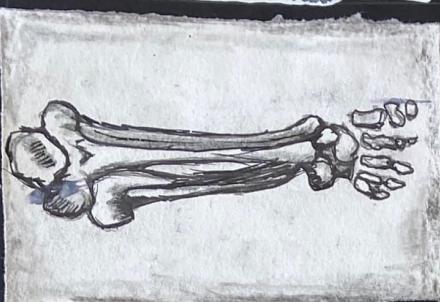
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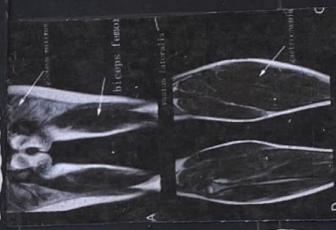
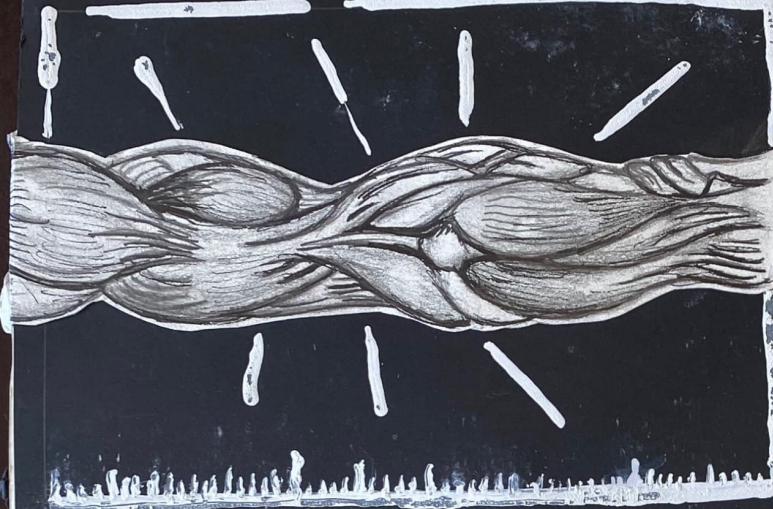
Trauma - the knowledge to do but incapability



- to act.

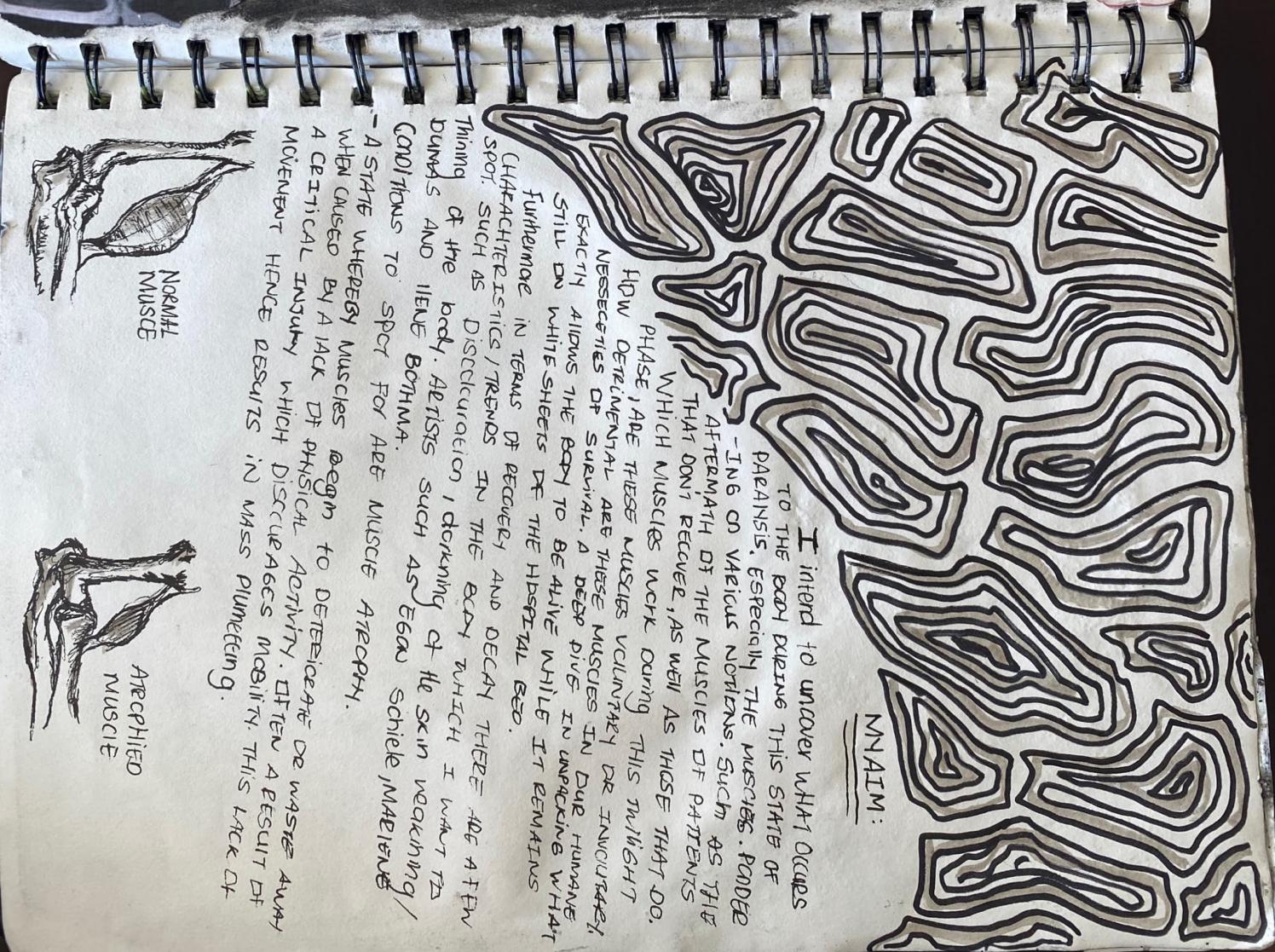
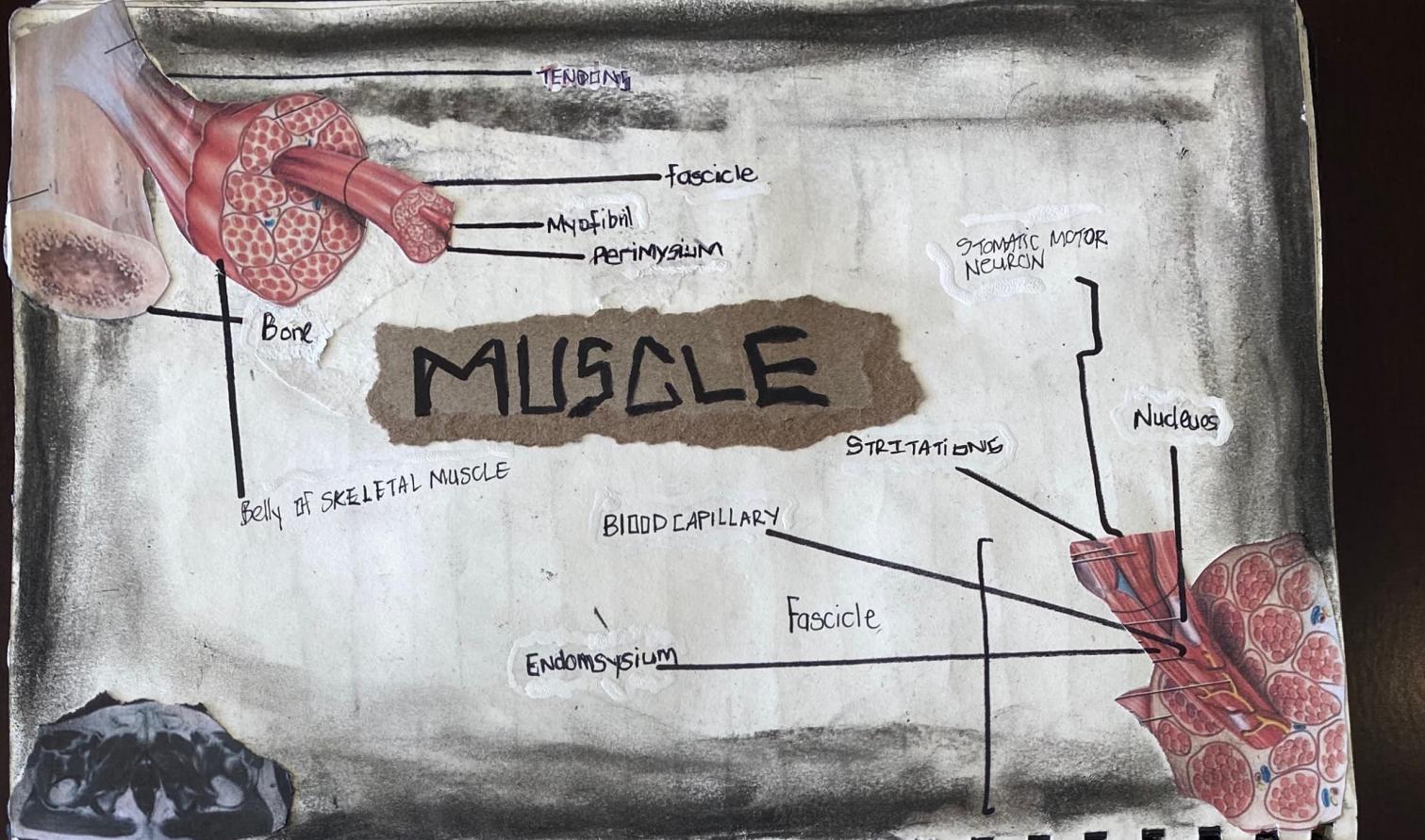


SKELETAL



IMPACT ON THE Human BODY (ocean...)







Egon Schiele



Einzelne Häuser



1912



Egon Schiele born 12 June 1890 till his death on 31 October 1918
was an Austrian expressionist painter.

A Shortlived artist yet with works beyond his time.

He received his formal arts education at Akademie der bildenden Kunste Wien

Schiele played a driving role in the Figurative and emotive art movement of his time. Due to his work being renowned for their explicit and overt sexuality, observed from the 3000+ works he produced

Some including self-portraits the artist as well as male nudes
,uncommon for its time.

The twisted body shapes and the charged thin lines dominated Schiele's paintings and drawings.

This unconventional and mild distortion

As well visual portrayals of his physiological state

Guaranteed him as a figure

Of expressionist artist

Schiele's father died in 1905 from syphilis . A sexually transmitted disease

Due to his affair with a prostitute while being married.

Schelle was greatly devastated. Hence within his self portraits

One notices him,
examining his own psychological turmoil.

This can be argued to be reasoning behind Schiele's often grotesque, erotic,
, or disturbing, themes which focuses on sex, death,

He explored these themes on portraits of others as well as himself.
Often in realistic manner.

<https://www.wikiart.org/en/egon-schiele>



1911



1910



NUDE OPEN ARMS



SELF PORTRAIT

1910

ARM TWISTING ABOVE HEAD

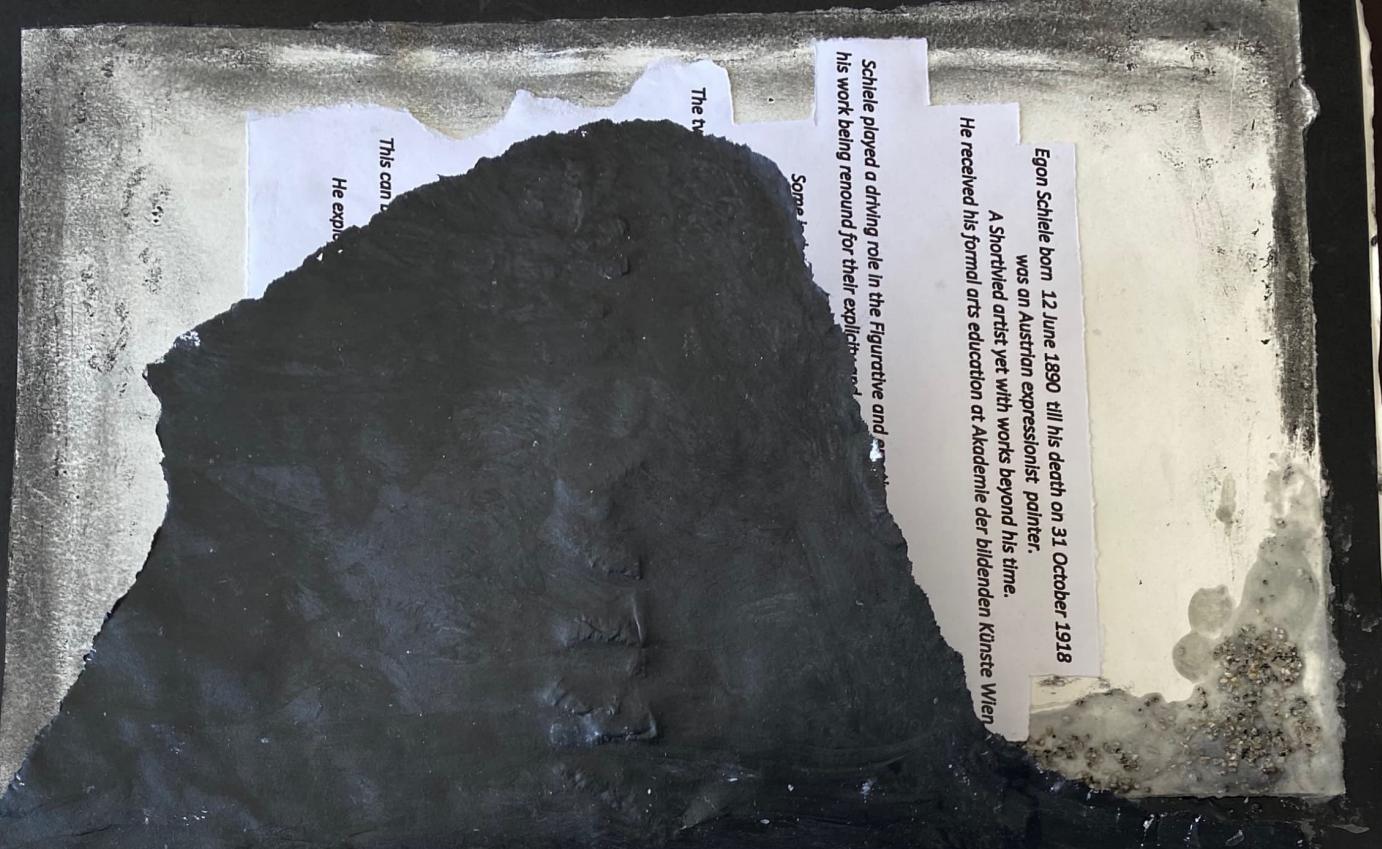


SELF PORTRAIT



SELF PORTRAIT

1910



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The two
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<https://www.wikiart.org/en/egon-schiele>

Egon

Schiele's self-portraits are revolutionary.
Observed not only from the consistency in which the artist portrayed himself
rather the manner in which he did so.

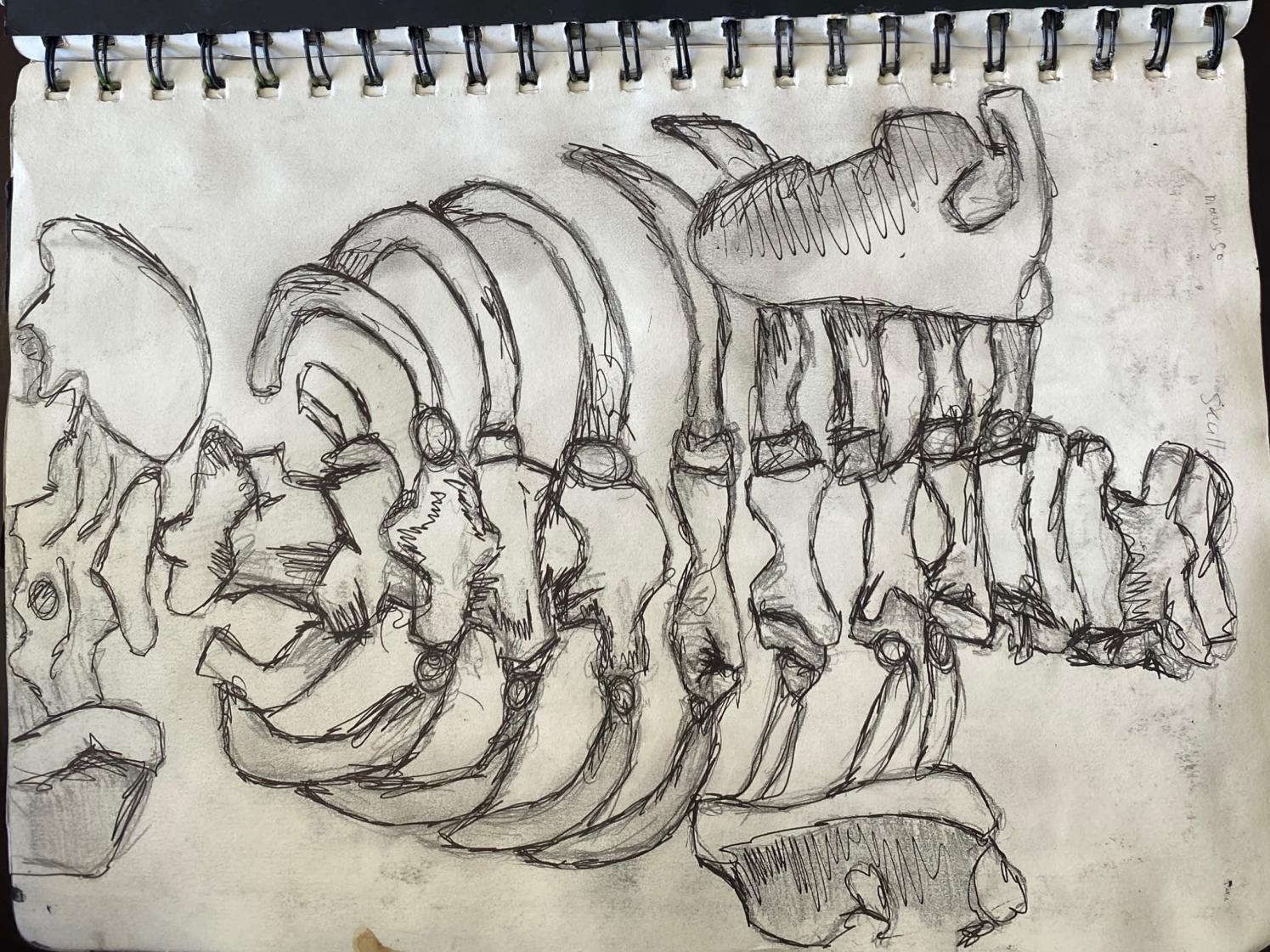
Usually in narrow fragile style yet juxtaposed by eroticized portrayals where
Schiele often appears in the nude, in highly revealing poses.

self-portraits of this subject matter challenged the values of art society in the
19th century.

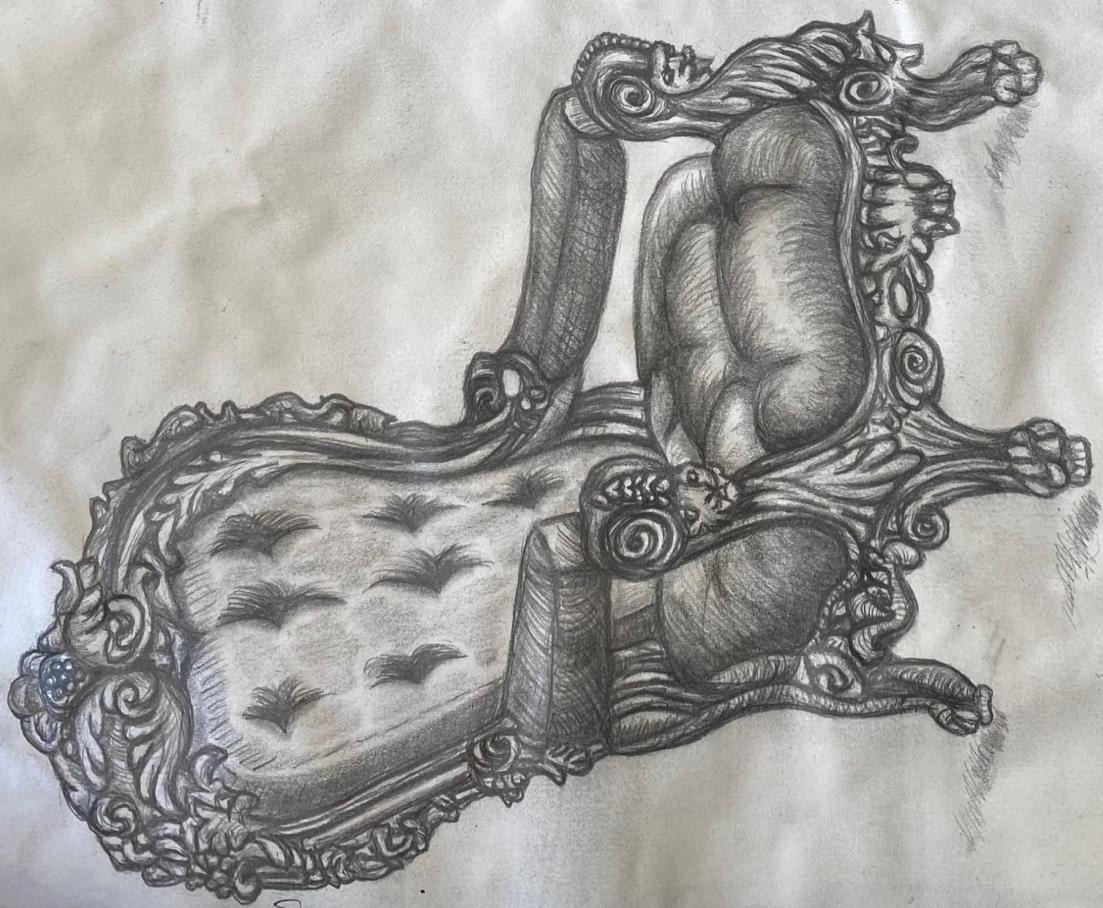
Not only did this tang of explicit dynamism in his self portraits raise glances ; the
male nude turned Western art convention inside out

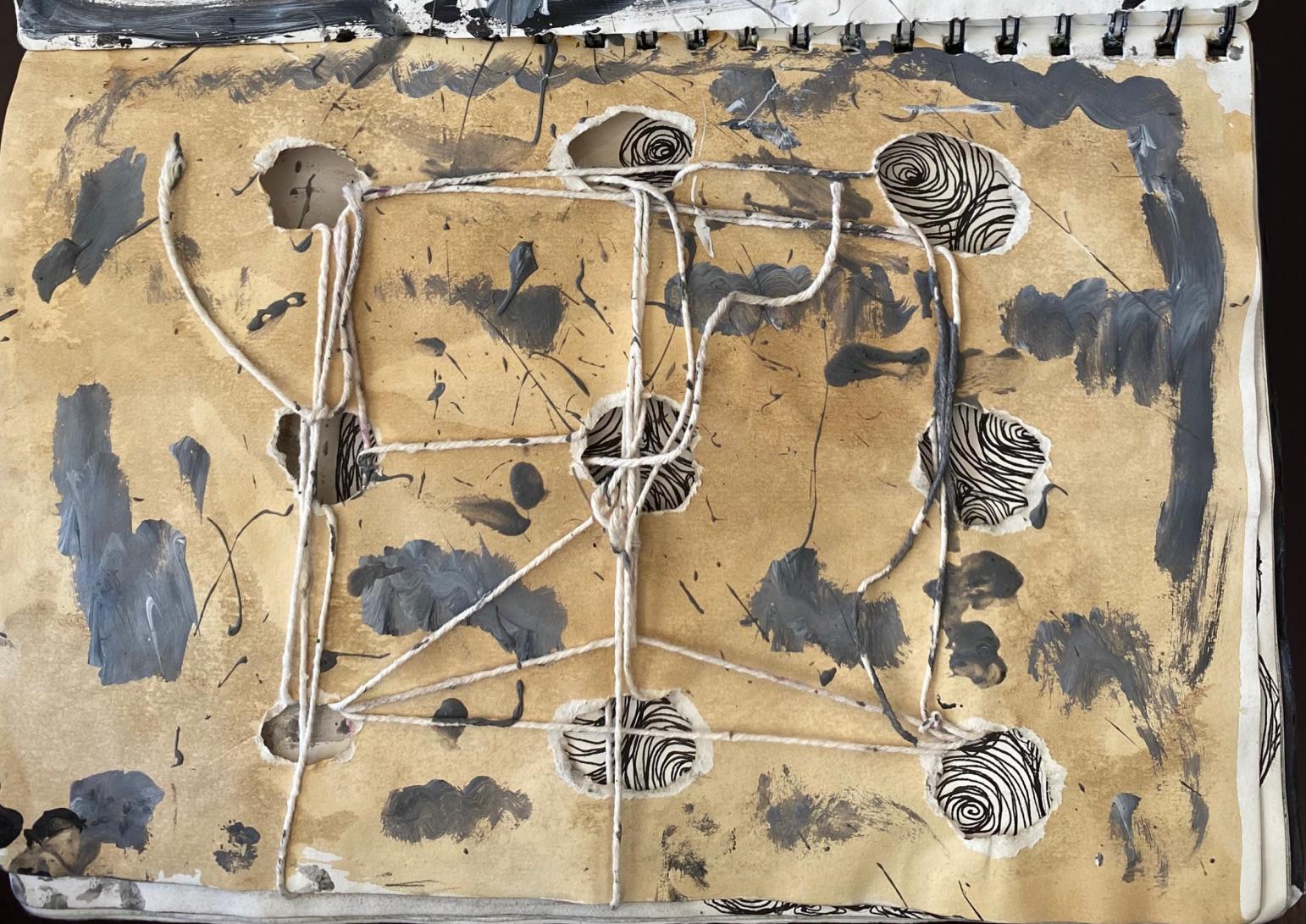
Within the artworks frequent sub constituents in his drawings are intensity and
dominant presence . One may feel afraid of the subject observe from its
illuminating crimson around his eyes, swirls and twist in the limbs, as well as
complete exposure . A creature of sorts instilling fear in the fear yet the irony
observed from the subject fearing itself. Noticed from common swaying from eye
contact and hidden face. Alluding to shame of ones appearance.

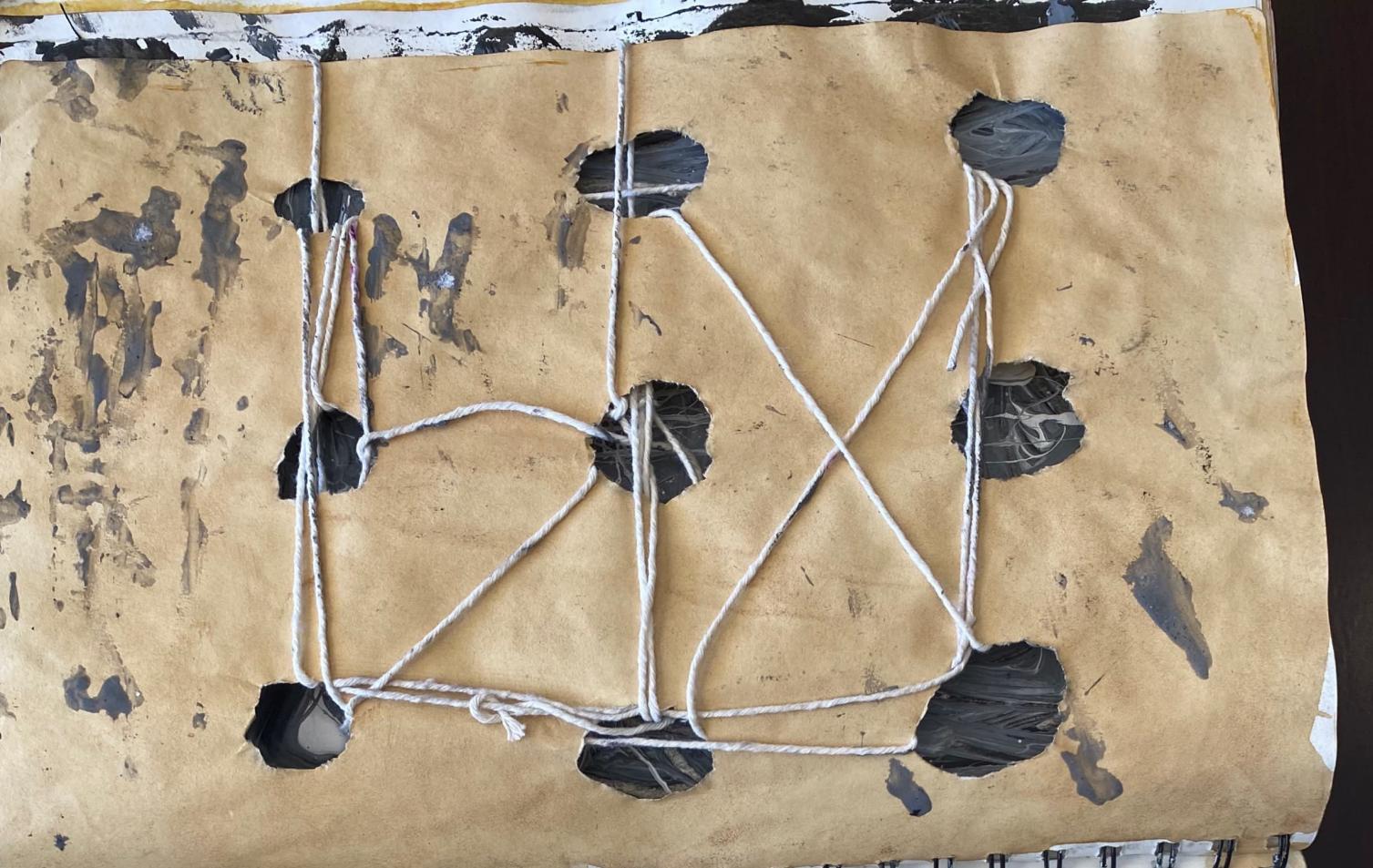
A pique in exploring German expressionist. In which artworks had the drive and
edge to represent the emotional stare the artist. Often being accelerations of
anxiety and harshness in a unsettled mental state.













Tracey Emin

YOU WERE STILL THERE

A British feminist Artist born 1963 in Croydon United Kingdom. She is established as an infamous mutual conceptual and expressionist artist. Upon her successes within autobiographical installations, watercolour renderings as well as Multi media she received the entitlement as one of the members of Young British Artists.



I TOOK YOU HOME '18

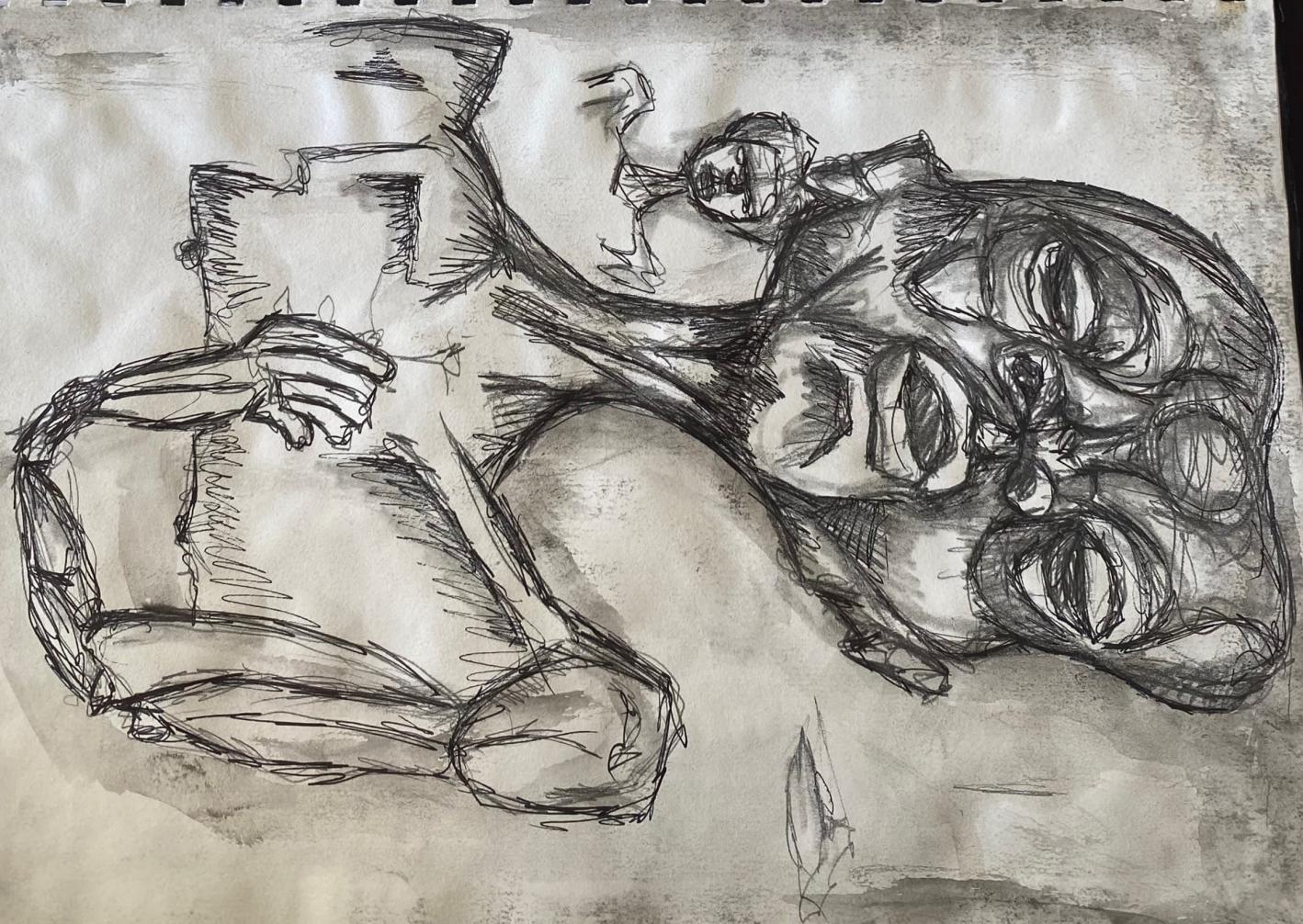
TOE



- MY INTERPRETATIONS OF HER STYLE

Her formal arts education was derived mainly from Maidstone College of Art as well as the Royal College of Art in her home city. In 1993 Emin and artist Sarah Lucas opened a studio called The Shop, where she and Lucas exhibited and sold their work. Following with a solo exhibition in the year to come titled "My Major Retrospective". Which nonetheless propelled her flair allowing for her to open the Tracey Emin Museum

Emin's works and public presentations are commonly provocative and form the medium in which her past experiences are presented. Emin noted that she found influence in her explicit artworks from German expressionist Egon Schiele .



ARTIST



In her piece Everyone I Have Ever Slept With, 1963–1995, documents every person she ever literally slept next to, in literal and figurative sense. Lovers alike and family blood alone, as well as her own unborn children. A potential sequence from her work titled My Bed, is an installation of her bed, dominated by condoms, stains, and cigarettes. Her place of respawn in response to her trauma, edge of life and devastation. A concept of place embodying the lows of her emotional state whereby lust and ash spread the clock. Her work received a swan of interest in the 1980s, evoking both disgust and empathy from the public.

H AM THE LAST OF MY KIND

"2019"

ARTWORKS

ARTWORKS



MY ABORTION 1995



2020

THIS WAS THE BEGINNING

ARTWORK ANALYSIS

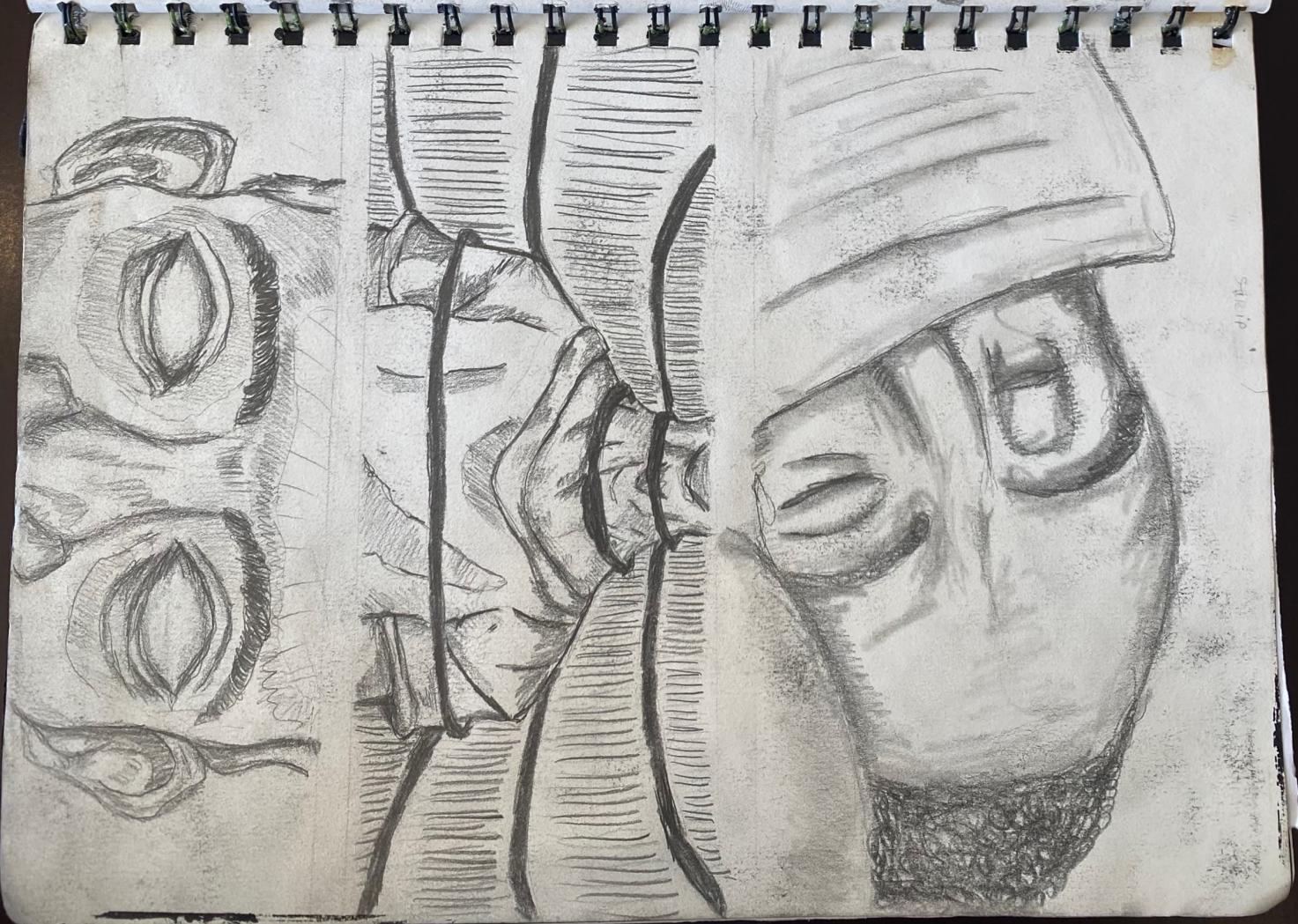
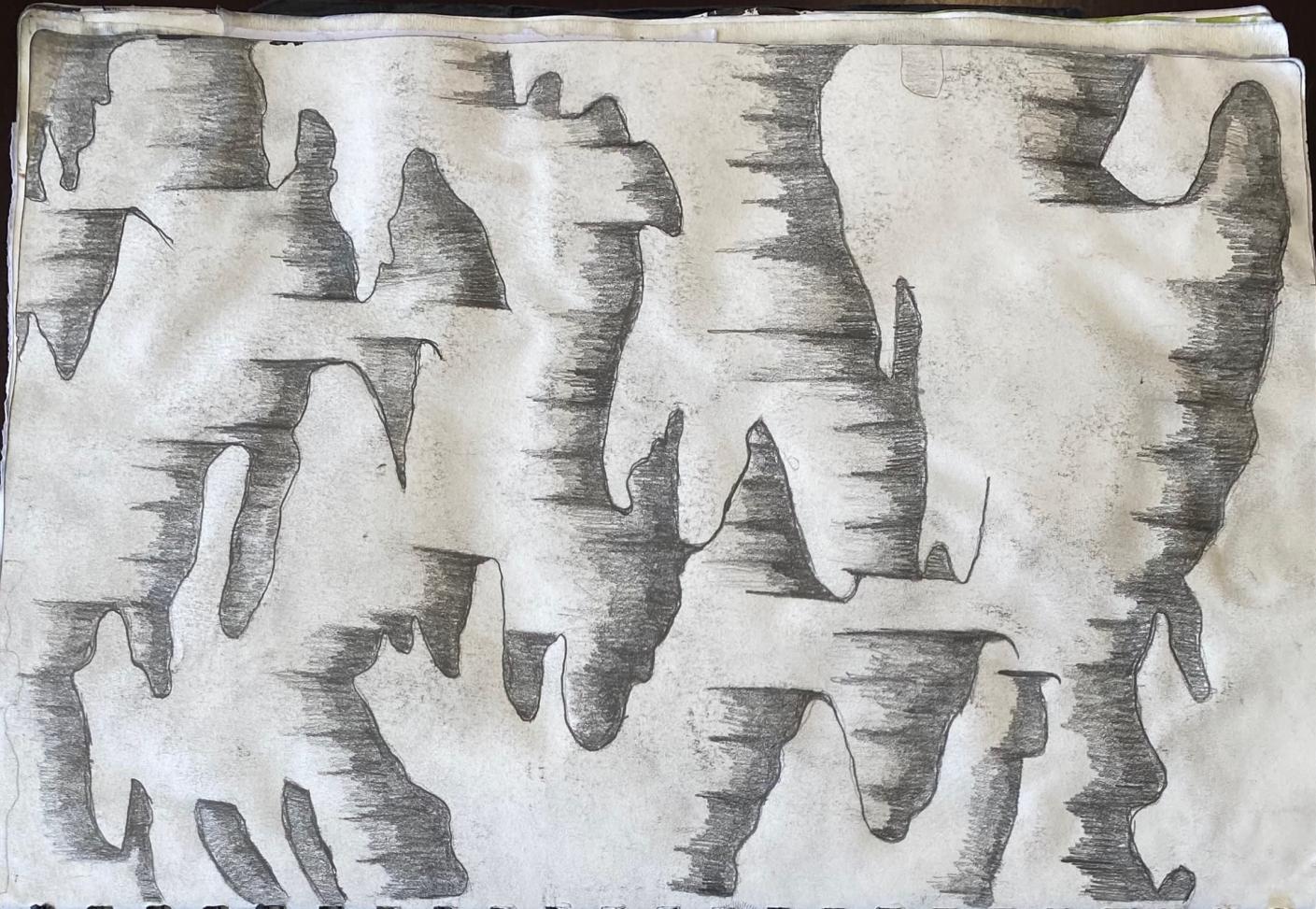
"I WAS TOO YOUNG TO BE CARING Your Ashes, 2017 -2018"



"IF A STAB WOUND APPEARS
TO SHOW ANY SIGNS OF HEALING
SHE'LL PICK THE STAB UP
IT SCARVES BLEEDING AGAIN."

This artwork is a pinnacle creation at the White Cube Art Gallery. A lament to the trauma faced by the artist during the passing of her mother in 2016. The artwork presents a scrawled, indeterminate figure lonely in grief. Typical of Emin, her works often reflected her emotions whilst eliciting an emotional response from the viewer. The now bloated red figure alludes to seiges of great (visual) pain, anger and depression. In pure vox ot less yet one more time. The worse of Ambivalence suggesting the struggle or becoming tend to the heavy topic of death. Helplessness emphasizing the chaotic patches of grit.

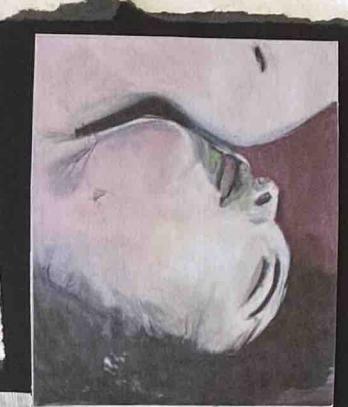




ARTWORK ANALYSIS



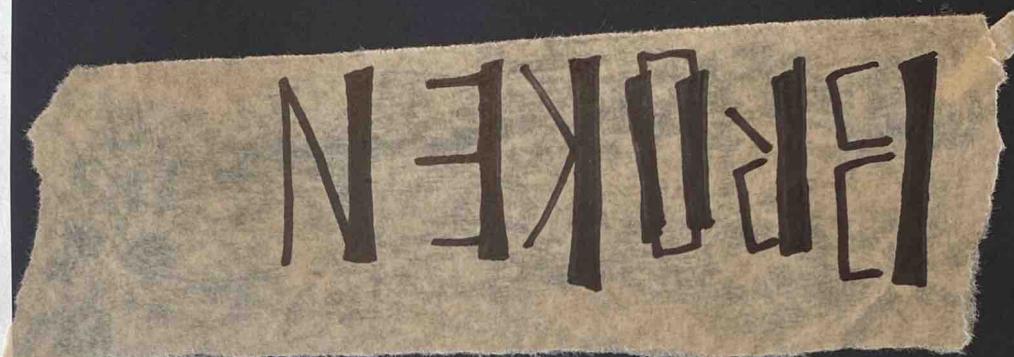
ARTWORK



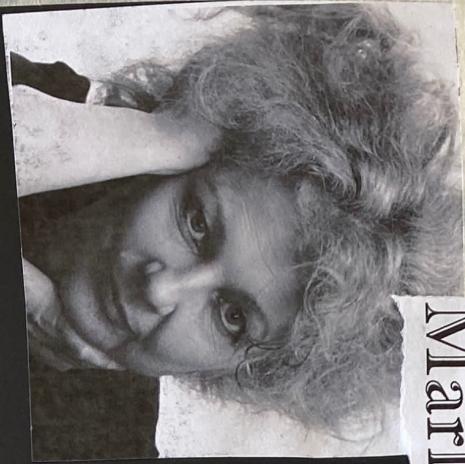
Dumas' creates a daunting Paralysis, the metaphorical connotations of tobacco concepts, such as Death and finality and erotic. Within this artwork one observes a glistening glaze unevenly watered over.

The artwork depicts the head and neck of a deceased naked woman. The eyes closure with green stick suggests of death & intoxication. The drawn facial and bodily colour reiterate the concept of indressness within this concept. However the strokes of the lips and sparsely roundedness of the shoulder hint the erotic nature of the artwork. This theme of taboo image, mortality and causal-bound. This may tries unspecified death or sleep of the subject. Similar to the visual phase between paralysis and the rest & death.

WHITE " 14 April 2007 "



Marlene Dumas



'TEN '005

'DEATH OF AUTHOR '90s

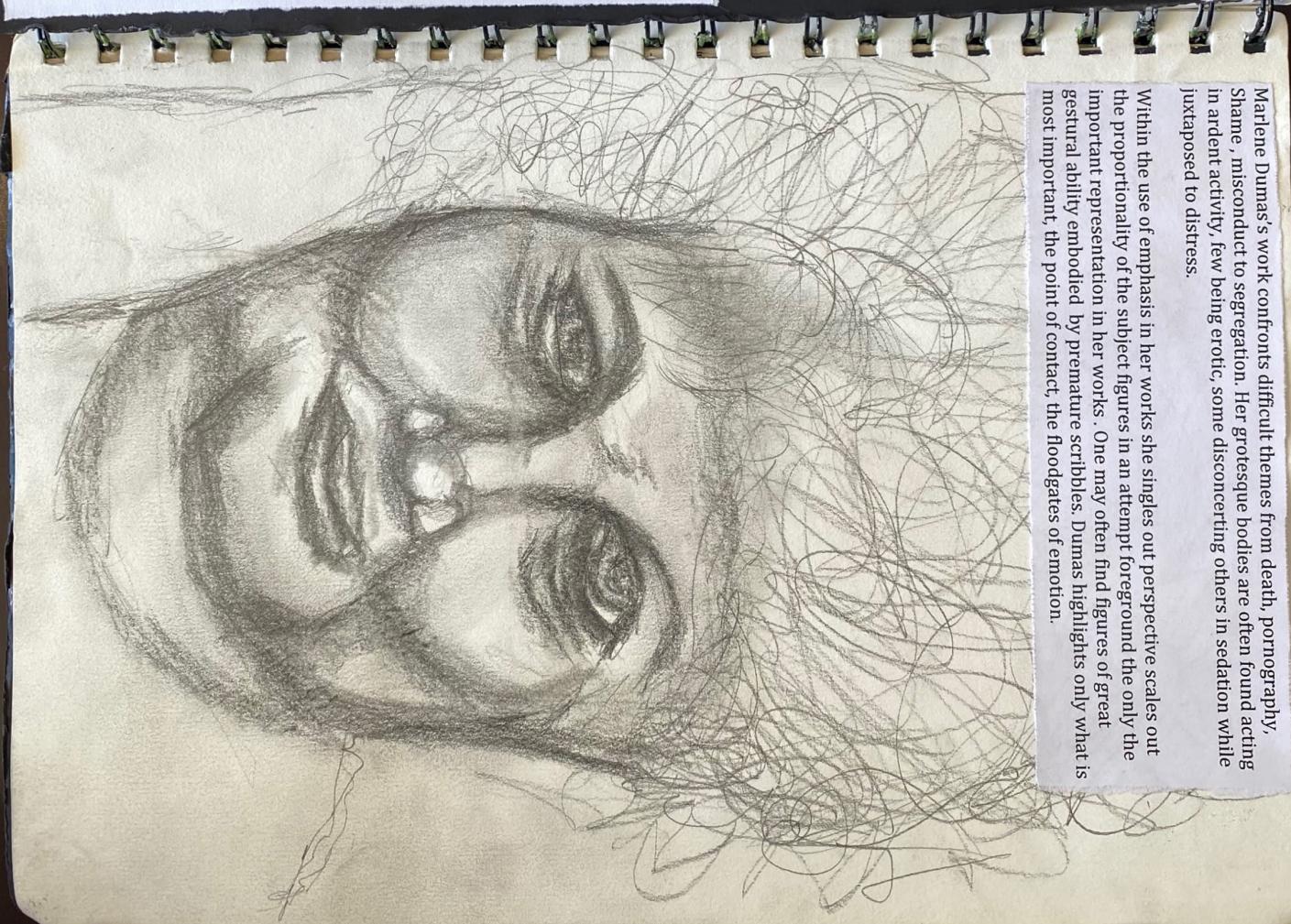
GALLERY

Born in Cape Town and based in Netherlands, Marlene Dumas is a South African Conceptual artist whose artworks range from themes of identity to social, political and femme commentary.

She is highly recognised for her gestural flair within the mediums of watercolour and oil. Mediums in which behave as provision for the intensity of the subject matter to bloom from .

Marlene Dumas's work confronts difficult themes from death, pornography, Shame , misconduct to segregation. Her grotesque bodies are often found acting in ardent activity, few being erotic, some disconcerting others in sedation while juxtaposed to distress.

Within the use of emphasis in her works she singles out perspective scales out the proportionality of the subject figures in an attempt foreground the only the important representation in her works . One may often find figures of great gestural ability embodied by premature scribbles. Dumas highlights only what is most important; the point of contact, the floodgates of emotion.



EDILE THREAD

- oil paint, enamel glue

Velvet Threads (2016) a series of self portraits by Ilene Baumga which discuss identity politics within domestic space. Which also investigate the role of women in these sectors. The series addresses the violence and femme social issues in Modern day Society. Personally the combinations of cotton and velvet mediums (conventionally softer fabric and rough sponge to me. Each work lacks less of a person but more of a story. I tried to reflect the vegetative state within the woman. Balenciaga usage within the work. The lace sewed on sus pects you also trapped and holding back ones own identity. Self entrap -ment unable to escape A prison of ones own issues forcing hiding from the outside world.

GALLERY

ENTANGLED



PARTICLES

UNDER THREAT OF



EXPOSURE

CONDITIONAL THREATS



Ilene Bothma



Ilene Bothma was born in 1981 in Port Elizabeth, South Africa. Currently working in Cape Town the artist received a BA in Fine Art (with distinction) in 2003 and an MA in Fine Art, in 2007, from the Stellenbosch University. She furthered her formal arts studies in the United Kingdom and was not short of obtaining her second MA in Fine Art (with distinction) in 2011 from Northumbria University in Newcastle-upon-Tyne, United Kingdom.

During her early stages in formal arts she took the initiative of exhibiting her work which to her profit have been shown both locally and internationally. Bothma's most recent solo exhibition Life, Death and All The Fear In-Between was met with great applause.

Ilene's accompaniments are continue to outlive the next as she progresses. Observed as she has been nominated as a finalist in numerous national art competitions, such as Sasol New Signatures 2007, Vulka Art Competition 2012 and Barclays L'Atelier 2016. Her work has been a pack of halting gazes. The stitches of the human form against cotton, emphasises the capacity of our make up. As she states that her works stitch through womanhood and maternity, possibly hinting towards the ability of unlocking the gates towards birth.

THREE HUNDRED MILLION

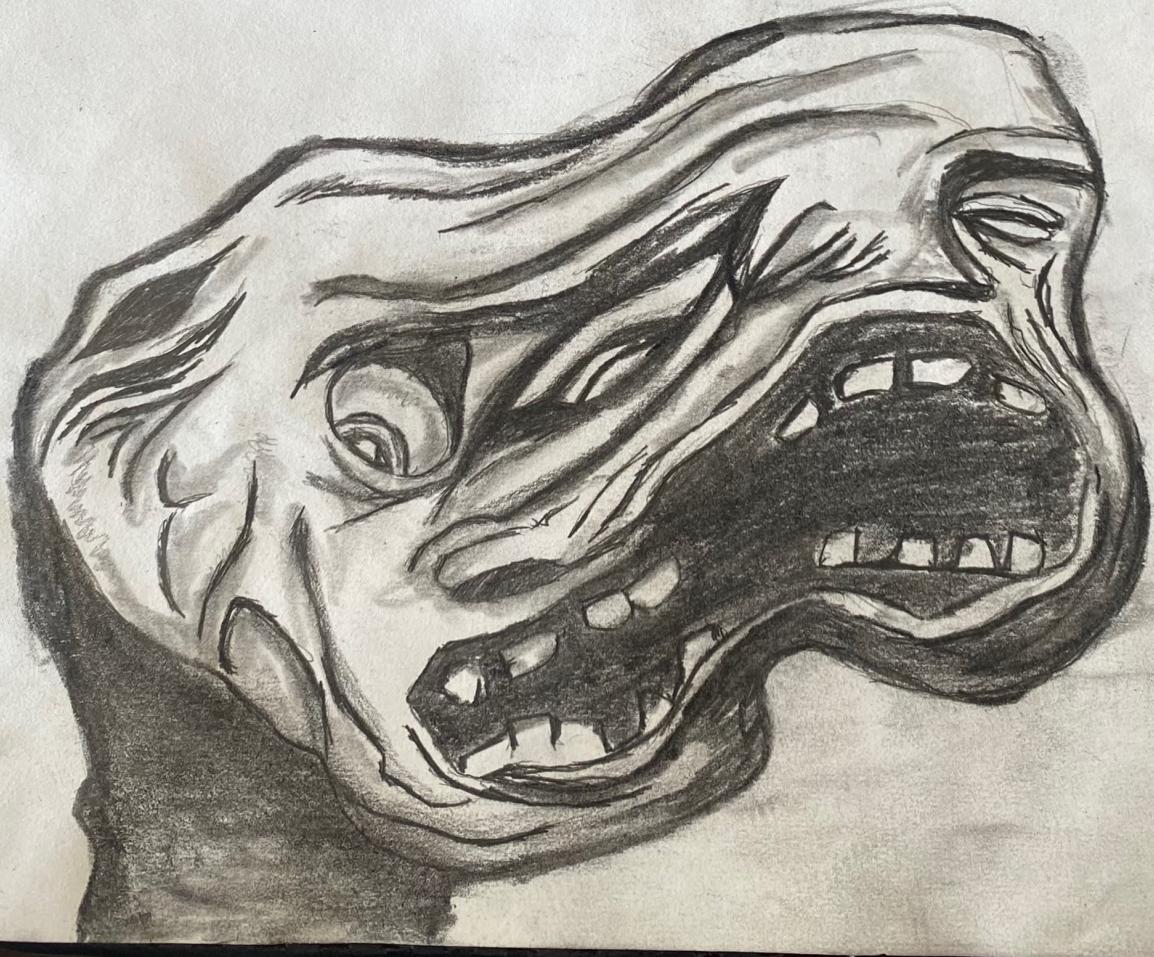
Another Irene Bothma production, though not fiery nor in aggravated expression. However the simplicity of this van nonetheless commands disunction upon viewing. In this occasion I am compensated with a plethora of opinions. First being that this work could definitely be placed within the unique decorations sections in any humble home, a museum or lastly in underground chamber that is unlit.



ARTWORKS



GALLERY



A TENANT signs a lease agreement with the Department of Public Works (DPW). An official authorised to attend to tenancies concludes the agreement on behalf of the department. The lease is linked to the tenant's employment.

Vincial rental housing tribunal.

A claim was filed by the respondent when summonsed to

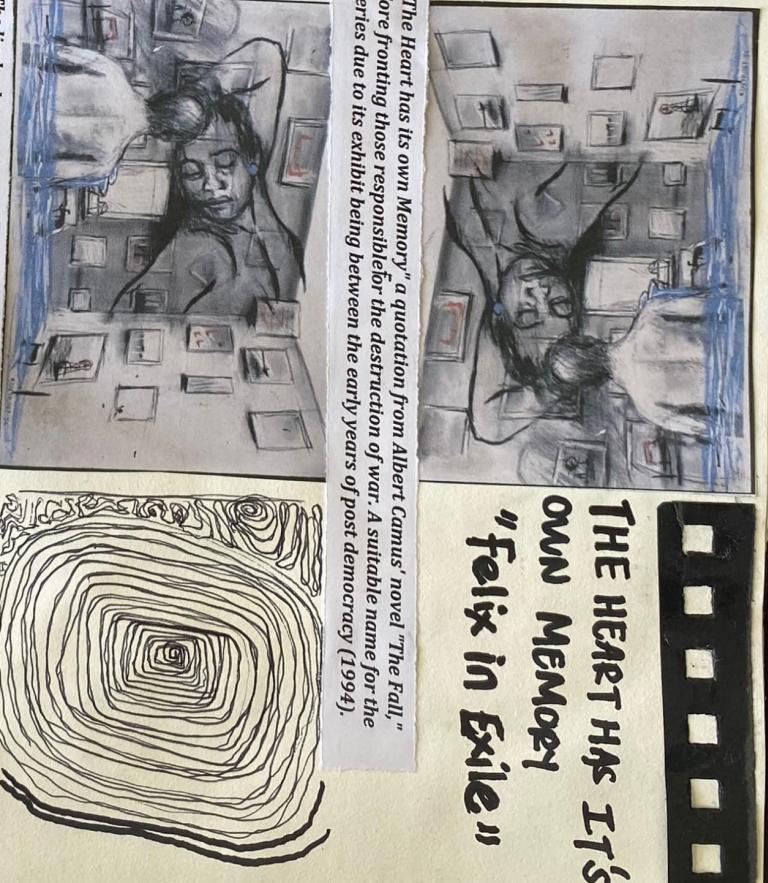
The principal tenant can lodge a complaint against her landlord, the department, and the landlord, being a government entity, cannot refuse to respond to any legal processes. Take the case of the tenant having lodged a complaint of "unfair practice" against the department with the pro-

THE LAWSUIT
of Human Settlements, in which instance the human settlements MECC is served with a summons.
It is for this reason that a tribunal which performs a quasi-judicial function, is established by the MECC and not by the Department of Human Settlements and not through the Housing

„FIVE THEMES“

ARTWORK ANALYSIS

"The Heart has its own Memory" a quotation from Albert Camus' novel *"The Fall,"* Forefronting those responsible for the destruction of war. A suitable name for the series due to its exhibit being between the early years of post democracy (1994).



THE HEART HAS IT'S OWN MEMORY "Felix in Exile"

The livelv charcoal figures give conviction to those responsible for Apartheid as well as the silent bystanders.

ment is the legal basis that establishes

Felix Teitelbaum, the intrusive, romantic artist, both resemble Kentridge and work room, voyaging the frames of a black African woman who appears as a surveyor and encompassing the desolate landscape. The drawings around her shift the viewers gaze to display scrawled bodies bleeding on the ground, old newspapers blowing through, deranging the figures as they combine into the land.

His drawings are expressive and dynamic. An accelerate as one empathises with the jagged rhythm of charcoal rendered. This mystery lies within a deep where the artists desire to expose injustice and give voice to the mouth-less whilst providing hearing to the deaf.

The process of stop animation being creating an image in charcoal, photographing it, and then reforming the drawing for the next frame. Leaving the previous erasings available in ghostly fashion. A byproduct is an airy narration equated to the demise of memory.

ONLY AN ARTIST MAY DO THIS

PROCESS PHOTOS

