

Suzette le Roux

65591715

VMA 3701 / 3702

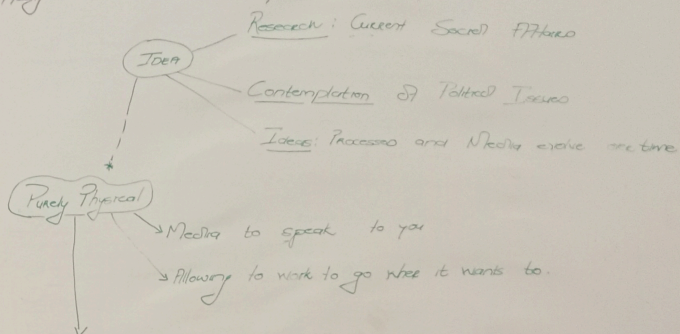
Book 1





Suzette le Roux 63591715 VNA 3701 / 3702

Assignment 01: Idea Phase / Research / Experimentation.



Art is fundamental to formulating ideas.

Step one: Be aware of how symbolism functions in art.

"The conceptualisation process is deeply embedded in the knowledge that we bring to the field of art."

Activity 1: "Through Forms 'Felt' Election"

- Forms & Concept - Concept
- Being Technical: proficient in a medium as an end in itself, not sufficient
- Visual Communication: how thought can be expressed in visual form.
- Breaking down the formal complexity of the art making process: meanings!
- Concepts - This is an CONCEPTUALISATION
- To conceptualise is to think.
 - Conceptualisation is something abstract, or formless - is not something that can necessarily be taught.
- Art is filtering of experience and observations through personal peculiarities.
- FORM - The form of an object is its appearance ("what it looks like") shape, colour, scale, subject matter, place, mood, material & style.

CONCEPTS

- Concepts are invisible, they are mental events we talk about which philosophers have had some important ideas.
- Concepts help us classify or categorise human experience.
- Conceptualisation is always partly repetitive, since no idea is really new.
- Applying past learning of experience (not mental) to the present art situation.
- Concepts create relationships between different findings = SENSORY, FACTUAL, HISTORICAL & EMOTIONAL DATA
- CONCEPTS AND THOUGHT ARE SYNONYMOUS
- TO CONCEPTUALISE IS THEREFORE TO THINK IMAGINATIVELY

→ Fairlie Jackson

Visualising invisible things

- Cultural concepts are like visual symbols.
- Concepts in context with symbols, represents a much broader field of ideas.
- Concept means thinking about the meanings & the consequences of an action - meaning and shared meaning or symbolic baggage and associations.

* Two languages are spoken simultaneously when we make art, our art, is not as that of the culture into which we were born.

History of Conceptualism

① 1970 = Reaction against artistic approaches that promoted formalist concerns in art as an art in itself.

- ② Abstract Expression and Minimalism - deliberately away from figurative art. = the idea that the artwork aesthetic value is the formal one. = ANTI-ESTHETIC MOVE
- ③ Ideas or concepts more important than aesthetics.
- ④ - Artists were creating most unlikely or non-artistic materials.
- ⑤ Pure conceptualism = the artists (essentially indifferent) to its creation.

Art as form of communication

= Critical messages and their intended structures.

= Objective = The nature of art is changed from the question of Morphology (form) to a question of function. The change one form appearance to "conceptual" = Beginning of "modern" but not the beginning of "conceptual" art.

Can art be purely conceptual?
- Objective = it stays on irreducible dimension of the logic of the artistic field to present visual form.

Legacy of Conceptual art?

→ Duchamp

→ Conceptual artwork self-reflexively acknowledges the base materials of which it is composed.

→ 1970's - Even though an artwork is a visual thing, it also has a no less significant cognitive or conceptual basis.

→ Post-Postmodern intentions.

→ For - Concepts can be developed through various strategies that do not need the substance of the form of the artwork.

Art is visual language

Art - communicate = Images communicate in a language.

Images are vague constructs that communicate according to principles that have been & possibly cannot be conventionalized (and

(and comprehensively) pinned down.

Visual Grammar = Formal aspects or classed marks or brush strokes

Form and concept / form an invisible core with communicative intention supported by form on all fronts

Sensible categories often keep us untangling the links that may exist between the visual form and thought.

① Icon = What is represented?

② Index = What outside factors have an influence on the artwork through (symbolic or analog)

What is analogously represented in an artwork

③ Symbol = What is the meaning acquired through convention that can be attributed to what is represented?

Some associations that relate to me

Formats:

① Circle ○ - Romantic Feminine.

② = Horizontal - Human, the world, earth

③ || Vertical - Spiritual - Other world, moving, growth, upward.

④ Irregular - Fragmentation, organic, disorder, mutation

Media:

① Oils - Open ended, plasticity.

② Mixed Media - Fragmentation, layering, history, anatomy.

Notes: Tutorials later

① Download erased. <http://0915.unisa.ac.za>

② Google Art Culture / Oxford Art online

③ J Store @ www.artlab.co.za

④ www.southafrica.net

* 8 projects per year (one project can be a painting, one sculpture & digital art)

One project per month.

Portfolio of 30-34 finished 2D works or 8 completed mixed media digital or sculpture work.

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RESEARCH

Computer Art as Conceptual Art

Computer Art as Conceptual Art

Author(s): Christine Tamblin

Source: *Art Journal*, Autumn, 1990, Vol. 49, No. 3, Computers and Art: Issues of Content (Autumn, 1990), pp. 253-256

Published by: CAA

Stable URL: <http://www.jstor.com/stable/777116>

REFERENCES

Linked references are available on JSTOR for this article:

http://www.jstor.com/stable/777116/seq1?cid=pdf-reference#references_tab_contents

You may need to log in to JSTOR to access the linked references.

Computer Art as Conceptual Art

- ① Part programs → these draw with electronic pen or mouse or tablet
- ② The post Modernist is manifest in the work of computer artists who extend the purview of Conceptual Art, rather than Resampling traditional David Media.

③ It seems appropriate to associate computers with Conceptual Art because computer were designed to augment mental processes, as opposed to being used as manual aids.

④ The Conceptualists who came out of the volatile aesthetic milieu of the late 1960s, accomplished the democratization of art.

⑤ Marcel Duchamp has already implied that the artist linguistic designation & an object as art constituted the most significant aesthetic index.

⑥ Joseph Kosuth = "Being an artist now means to question the nature of art."

⑦ Allan Kaprow - counters the day formalism that permeated many Conceptual art experiments. = connection between art & daily life, rather than demarcating the boundaries that separated these realms.

⑧ Late 1960's → video art fostered strong paradigms for interactive involvement

⑨ Sculptors like Peter Campus, Bruce Nauman and Dan Graham devised interactive video installations that permitted viewers to play perceptual tricks with their own electronically altered images

⑩ Lynn Hershman, Sara who created interactive of Human Relations

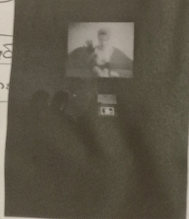


Figure 1 Lynn Hershman, *Deep Contact*, 1990, interactive computer installation at the San Francisco Museum of Modern Art.



Figure 2 Lynn Hershman, *Deep Contact*, 1990, video still from interactive computer installation at the San Francisco Museum of Modern Art.

mediate viewers' access to fifty-seven video segments stored on a videodisc. A proactive model named Marion initiates contact by knocking on the windowlike surface of a large video projector screen and requesting that viewers touch the resonant graphic of her image that appears on a smaller Microtouch console. When viewers touch her head, they are given a choice of three channels showing commentators who discuss the implications of new reproductive technologies and cybernetic prostheses. By touching her torso, viewers "enter" a bar where they encounter characters who entice them to read interactive fictions presented in a text format. The illusion of penetrating the looking glass becomes the most convincing when viewers press Marion's legs. She then beckons them to follow her as she explores the paths of a paradoxical garden, catching glimpses of a demon and a Zen master. The garden paths correspond to the lines of a hand diagram on the touch screen, a reference to discovering one's destiny through electronic palmistry as well as a pun on digital technology.

Marion is the descendant of a long line of robotic temptresses. Female androids began to appear in literature during the Industrial Revolution as icons that encapsulated people's fear of the new technologies (trains, farm machinery, assembly-line equipment in factories) that were disrupting their environment. The robot Maria, who incites workers to rebel in Fritz Lang's 1927 film *Metropolis*, is one of the foremost representatives of the uncanny

hybridization of the vamp and the machine. The dream of a computer that possesses the distinctively human faculties of agency and reason also seems to stem from male birth envy. As the commentators' discourse about biotechnologies in *Deep Contact* suggests, men want to appropriate from women the power of giving life.

If Hershman caters to male fantasies about procreation and control by fabricating a cybernetic sexual surrogate in *Deep Contact*, she also alludes to the postmodern disengagement of desire in which the possibility of collecting with anything has been obviated. Because every surface is eroticized in a perpetual relay of virtual consumption, we are confronted with a new phase of capitalism in which telecommunications and computers are essential aspects of a world apparatus of generalized enslavement.³ The sense of enhanced potency that we experience in our romps through cyberspace is hallucinatory. Moreover, the plenitude of possible itineraries through Hershman's electronic garden is achieved only through the prescribed equivalence of all destinations. Just as switching between broadcast television channels with a remote control device does not constitute a significant form of decision making because the programs are so similar, *Deep Contact*'s eschewal of a coherent narrative makes choices between alternate pathways seem almost arbitrary.

Sara Roberts, the artist who programmed *Deep Contact*, created an interactive computer installation in 1989

titled *Margo*. Exhibited at the San Francisco Art Commission Gallery and the Richmond Art Center, *Margo* was conceived as a prototypical maternal figure. She consists of a Macintosh II computer programmed with a Hypercard stack and supplemented by a videodisc player and a DecTalk device. Unlike her counterpart in *Deep Contact*, *Margo* functions without resorting to impersonation, i.e., no actress appears on the video screen. Once *Margo* has initiated a dialogue by inviting viewers to sit down at the computer console in her DecTalk voice, she constructs a maternal relationship with viewers. The video images, prompted by a mouse that viewers click to encode their responses, depict typical scenes from a child's life, such as a plate of unattractive vegetables or a messy room (fig. 3).

What is most compelling about *Margo* is her affective capacity. She has changeable moods that are usually influenced by viewers' responses, although they also fluctuate independently. Her continuum of emotional states ranges from hilarity, enthusiasm, and warmth, through pouting, dismay, and rage. These feelings are expressed both in the content of her speech and in the artificial pitch of her voice. If the viewer behaves well by selecting the right text buttons from the menu on the screen, *Margo* remains in a better temper.

In a cogent article assessing the cultural significance of computers, Bill Nichols analyzes the profound ambivalence we have toward our imaginary Other, whether that Other is a mothering parent or system of



Figure 3 Sara Roberts, *Margo*, 1989, video still from interactive computer installation.

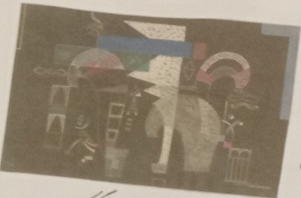
All = these systems against which we set test and measure the boundaries of identity.

Meerkotter

Dirk Meerkotte vir een van sy kunswerke. Hy het nie graag Effels vir sy kunswerke gegee nie.

Dirk Meerkotter by een van sy kunswerke. Hy het nie graag titels vir sy kunswerke gegee nie.

WASSILY KADINSKY



BAUHAUS - BEWEGUNG (1922 - 1932)

Dié organes - destinés LA FORME BLANCHE

Het het gekende beweging van die
 kuy/beierste, onredmatige fize en xonis in
 die van sy veele werke. Na meer
 geometrische absteakte voern. Sy werke uit
 die periode word oetbees deur stiek
 dacheko & Regue fyne

in periode werd achtereis door stekels
"Astak Organen" dekkende & Regut fure
In 1950 het bij in Kontakt gaten met stekelsteek kunstenaars onder
andere NINA & Jean Flap en onder hulle invloed verbouwing van die
hardhoutje geometrische abstrakte werke. Hy het inspirasie gelyk uit
FABRICATIE EN DIERKUNDE

ALEXS Preller (1911-1975) (Abstract Art)

The foods and colours speak to me at the work of
Pleasures of Rethink



The Young
Acrylic: 61 x 51 cm
Artist: Alexis Preller (1911-1975)
In possession of Anglo American Corporation, Johannesburg
Reproduced by courtesy of Mrs. H. de Jager

I love the abstract form of
Plexus Presslec - Can Relate with it

Alex Peetle was born on 6 September 1911 in Peetle.

Before pursuing a career in art, he had worked as a clerk.

[illegible]

Also influenced by Modernist Movements such as Cubism & Surrealism.

which emphasized abstract and non-representative forms. These aesthetic movements provided a framework for Picasso to explore abstraction in his work.
(Fleisch 2009)

Also influenced by Mythology & Symbolism - his work incorporates mythological & symbolic elements (Ernest Borg, Ernest Orlandi - Pross Rechte).

Plato's *Formes* often reflect his fascination with the inner world and spirituality. They serve as a view of metaphysics for intelligible aspects of human existence such as soul, consciousness and the mysterious of life (Gianfranco).

YIORKOS SKOTINOS



The end of time oscillates could do to soon as the beginning of a new oscillate.

Yet the night was sweet
where I slept and rose as a child
and when a young man
I looked for patterns in profiles
seeking rhythms
the Old Man of the Sea said to me
"I am your land,
perhaps I am no one,
yet I can become what you wish."

From the "Three Secret Poems"
by George Bernard Shaw

Skotinos was born in Cyprus in 1937
- links his art with history of his country and the life there

LITHOSEVIA (Respect to stone)
Lithosevia is the general title under which the artist deals with the connection to life to the earth.

MICROCOSM - MACROCOSM 1965 - 1967

- Abstract paintings - which sometimes became surrealistic - the artist is studying the co-existence of microcosm & macrocosm in the same spot
- the same surface on a painting seen from outside the same angle could be MICRO & MACRO - A painted impression of matter under the microscope could also give the impression of a far away object as seen through a telescope.

The continuity of dimensions became the artist basic different dimension, with which he extends his work on the co-existence of opposites

McROBISM (1967 - 1971)

- Surrealist paintings - artist deals with metabolism of matter - the purpose was to create a visual experience of time through a (fossilised) life
- The paintings contain realistic impressions of stones, bones, & fossils

which he captures at the moment when their organic structure is determined by time and the beginning of a new

BIOGRAPHY

Yiorkos Skotinos was born in Cyprus in 1937. His art has its roots at the very birth of his country and its development traces his links with the historical facts of life there. Although he drew and painted as a child, it was during his early twenties that his work developed a distinct distancing from other Cypriot artists. This occurred when, at the age of nineteen during the island's struggle for independence, he was transported to England as a prisoner. It was at evening classes at Wormwood Scrubs and Wakefield prisons that he had his first lessons in painting and pottery. Following his release in 1959 he went on to study art and drama in Athens and cinematography in New York before returning to his home town of Famagusta to live and work.

During the Turkish invasion of Cyprus in 1974, the artist was forced to flee from his home and, alongside 200,000 other Greek Cypriots, became a refugee in the unoccupied part of the island, Famagusta, where he left his studio and many of his paintings, remains a ghost town in the hands of Turkish troops.

He now lives in the resort area of Ayia Napa, where his new home and studio are open to the public.

"Skotinos is a highly respected artist. Through his art he transforms the millennia of Cypriot culture as a whole, making it accessible to the world."

"This artist has always had his own personal statement to make. Of all the Cypriot artists of his generation - and this also includes those whose main body of work commenced in the early 1960's - he is the most imaginative, the most consistently true to his own impulses, and at the same time belonging most securely to his own cultural heritage."

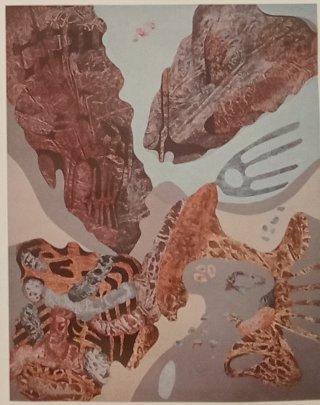
He just happens to be an excellent painter, and it is not simply because of his aesthetic ability. Within the man himself there is a depth and width which has always been channelled with ease into his paintings.



The Horses of Engomi 1967
350cm x 200cm

From the collection of Mr. S. Sideris from Famagusta

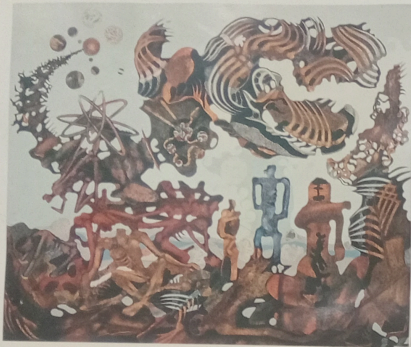
The 1966 archaeological discovery of the Royal Tomb in the ancient city of Engomi, Cyprus (now under Turkish occupation), brought to light an early king buried with his chariot and two horses. Some believe that the horses had been buried alive as they had no purpose to serve after their master died. The artist was moved by the struggle of the two horses trying to escape from their burial tomb and deals with the subject to express the value of freedom. He painted the skeletons of the horses, as he saw them in new terms, in a metabolic transformation where the skeletons, through a metamorphosis, are rising from death into life and freedom by acquiring the form of plants and flowers, the wild flowers of Engomi.



Cosmolithos 1967
100cm x 130cm

From the collection of Mr. P. Georgiadis

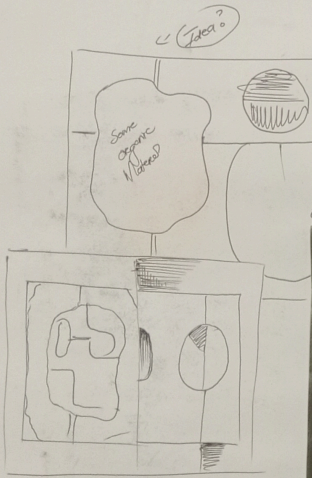




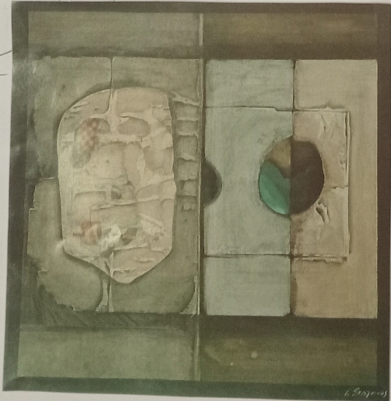
Liturgia 'B' 1968
200cm x 180cm
From the collection of Mr. G. Karamitros

"George Seinos' imagination springs from the ancient world and events which have nourished his homeland. Through a passionate atmosphere and a surreal and baroque style, Seinos portrays an impressive spectacle of the legends whose echo is lost in the depths of the night. These mutilated and distorted images dance around a multi-dimensional space in ecstasy."

MINORIN RET



Offerings 1975, 80 x 80 cm



G. Seinos

MINOAN ART



Ceremonial 'A' 1975
80cm x 80cm
From the collection of Mr. George Seinos

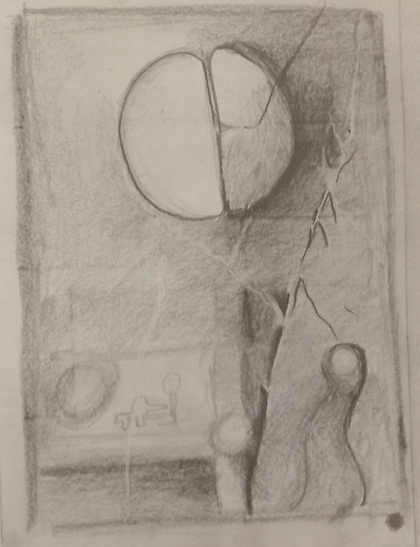
From the collection of Mr. George Seinos

WALLS



Ceremonial 'B' 1978
80cm x 72cm
From the collection of Mr. G. Karamitros

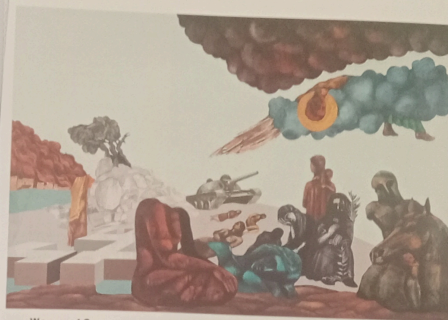
From the collection of Mr. G. Karamitros





Ink & Jik on Photopaper - Inspired by the abstract forms of SCOTINIS

PROTEST AGAINST WAR AND VIOLENCE

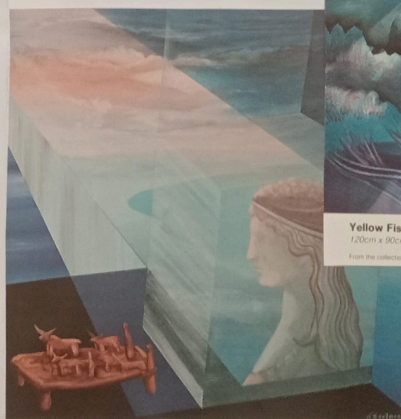


Women of Cyprus 1974
265cm x 180cm

From the collection of the artist

"In old times war meant muzzling of the arts. Art was used only to glorify the 'victors'. Even so, there were exceptions. Callot, Goya, Delacroix, George Grosz, Otto Dix, Picasso, Barbusse, Cezanne, Remarque, Renoir, Tschobal, Borchert and Brecht. To the ranks of these men who never accepted war as a natural phenomenon, who struggled against war and revealed its horrors, who denounced it in the name of suffering humanity, we now add the name of the Cypriot painter Yvonne Skouras.

DR. HEINRICH KÜHN



Yellow Fish 1988
120cm x 90cm

From the collection of M. C. Combarieu

Museum Piece 1987
100cm x 100cm

From the collection of M. M. Zampieri

ARTWORKS in JIK &
 Ink - Inspired by
 (YIORKOS SKOTINOS)
 on PAB Paper.

All the drawings are
 intuitive, but inspired by
 the form & symbols
 of Yiorkos Skotinos of
 Greece.



Ink & Jik Artworks inspired by the
 forms & abstract art of Skotinos



3-6 April

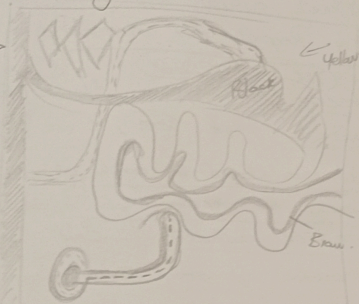
Workshop: 3-8 April

Research on Walter Battis

The making of Nass.

Nass (Cave for Island) - simultaneously printed silkscreen - from February to August 1968

Archaic Venus with a catalogue of designs in three things, silkscreen on paper 36 x 44 cm (1968)



Walter Battis, Archaic Venus, Silkscreen on paper (1968) 39 x 53 cm.

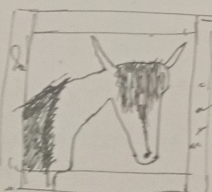
In these silkscreen prints he colour use blue, green, brown & white. - can be regarded as Monotype.

Walter Battis & South African Rock Art

X15 Was influenced and inspired by the form & colouring of San Rock art.

- He traced & took sketches. Notes on draws on cellophane. Many of these copies he subsequently Redraw in pencil ink & water colour. → watercolour.

The cellophane, which comprise the bulk of the collection, have become extremely brittle and have torn - Remains (Witts) Partnership with the Guggenheim Museum.



Battis became interested in Archeology! Rock art as a young boy after morning kaffertien

Battis said: "William Fowler (family friend) took by hand to the ancient stones and only very much later did I realise how my creative subconscious had been affected by this Revelation of early art."

Several of Battis smaller tracings were mounted in card folders on which he wrote captions.

Battis interest in Rock art came mostly from the San's use of colour to denote movement and (pale) while flaking the form of the Rock surface. • He often remarked on the great skill that would have been needed to paint so much fine detail & use natural sand tones. In his Redrawing his own artistic eye came to life as he played with red (blue) and green, where these would have been earth only.

In the process of Redrawing he was already altering the colour in the tracing & a process that finished with his own painted work.

Sally began his friend Art in 1929

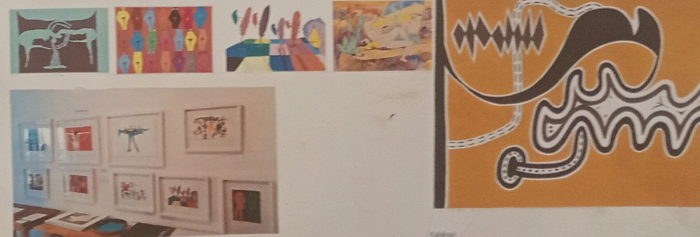
- - explore his style as an aesthetic and allegorical characteristics of San with Modern art.
- - Influenced by Cezanne's work use of vivid abstract and un-natural colour.

• In 1930's to the 1960's was most closely influenced by Rock art.

• It is clear that the 'acid-coloured' forms - immersed in type standard colour field backgrounds are taken from the Rock-Art that he loved to document.

• Unusult for the time, Battis discerned an underlying spiritual significance to the paintings, which later Research would find to be of serious importance. He was keenly aware of a responsibility to preserve this heritage and was instrumental in attracting public attention to an encouraging appreciation of the art. "BUT IN BUSHMEN ART ONE HAS TANGIBLE EVIDENCE OF A NOVEL SPIRITUAL EFFECT THE MOST BEAUTIFUL OF WHICH ATTRACTED TO US, OR SO CALL US THIS WE BEEN IN IT PRESERVED - that we hardly cherish the Heritage."

WALTER BATTIS





Three boys in trees and three rocks



Water Rat



Carnet Bird



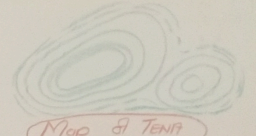
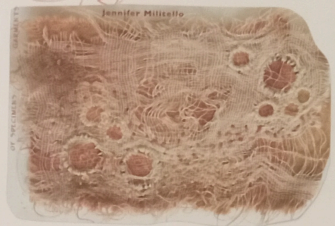
Three Bird Man



The simple forms without shadows speaks to me in a funny way

Brainstorm

Drawing with Textile



Map of Tenth

• Big Map with borders - Mixed Media

Money

- Digital Designs
- Coin

Possibly Networks For Tenth

Photos & Letters & Cities

- Photo "collage"
- "Andy Warhol" type
- letters = artworks - handwritten.

Intuitive pattern drawings

- Networks on its own
- Use in digital designs.

Performance drawings

"Intuitive performance drawings on the stories of the cities"

Bubbling & Plants

- New drawings - Ink on photopaper
- In Barcelona

Passport

- Stories of my mom & the citizens of the Kingdom

Concept City & Tena used in Game in 2021.

Concept City of Tena 2021: TENACITY City of Tena.

Sometimes there are supernatural extend forces, or bloodlines & genetic material within family relations or from time to time unexplained generations merge deep within yourself, that influences your life or decisions in such a manner that you find yourself becoming a presence of your own mind.

Once you become aware of this, you have to fight every emotional battle and when needed make personal sacrifices in order to win the war and free your mind to live a life free of emotional bondage so that you can again walk free of self-imposed burdens, enlightened and lifted.

To escape the imprisonment you have to overcome spiritual, emotional & psychological challenges to endure and show Resilience in the face of adversity. Only then you can create a new life, a new spiritual territory where you will find the Rest of your tribe, those beings with whom your soul Resonates. Once you discover this space within yourself, from yourself & extend to the people.

With this in mind and metaphorically depicted, a City of Tena (Tenacity) was created with Bees - The (Incolu) people - who were imprisoned in themselves was Rescued by the "Wetster" something with a pure soul - and lives a free and peaceful life.

Name Build a City/Kingdom like Lost Island

City of Tena Island of Tena

Look into

- Carl Jeff
- Walter Bahr

Design a Passport for The Island of Tena ("Kingdom of Tena")

IO

Island of Tena

Ancient Civilizations

Cave houses - Domes - Houses - earth inside Sea inside.

Develop their own world.

Direct/Lead

New Thoughts & 2023 - City of Tena → Kingdom of Tena

Civilizations, Ancient History, people are so interesting to me. I am extremely fascinated by African Arts, history as well as the art and living of the San people.

I want to create a Kingdom - as God intended civilizations to live with each other with no hate, discrimination, only Respect and understanding.

The visit to Botswana in March/Feb 2023 (Also Namibia) where I worked closely with the people there was again such a confirmation that:

WE WERE DENIED EACH OTHER IN THE HISTORY / APARTHEID ERA IN SOUTH AFRICA. There are so much misunderstandings, & misconceptions on both sides of opposite cultures.

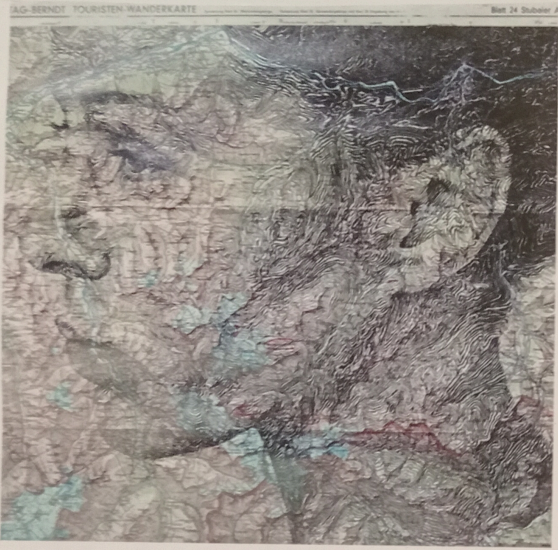
Every White person is not guilty of the atrocities to other cultures just as every Black person is not guilty of Rape, Murder and child abuse. Each person is a individual - but unfortunately is classified by colour and that is the crime - on both sides.

But where do we go from here and contribute to a better life - not losing your own identity and bloodline - while deeply respect the identity and bloodline of all the fellow South Africans.

I want to create imaginary world where everybody is Respected & celebrated - (Wrong things are from both sides) - Every person and his/her life must be celebrated.

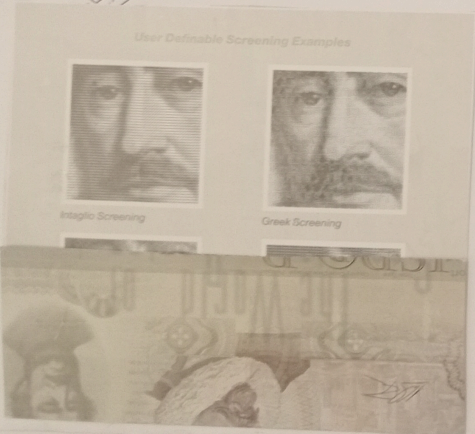
In the Kingdom of Tena Stories must be told of the legacy that each individual leave. - Stories of different cultures different. TENACITY stories must be part of the New Kingdom - The story of my Mom and her experiences must be told (Born 1932)

Icons Possible Networks: Photo "Collage" of the citizens



Intending Icons
Maybe for the
backgrounds to
combine with "Map of
Jama"

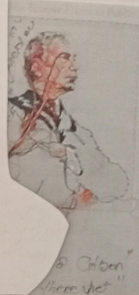
Yes Maybe Photos & The "Letter Writer"



If I chose to
Make Digital Bookends
- Can use patterned
Print in Photoshop?



Maybe
combine textile
and threads
to make a
photo exhibition
of the
"Letter Writer"
(Citizens)?



I like the idea of
"Repeating Pattern"
Wants to incorporate
Repetitive patterns in
my work.

→ SEWING ARTISTS

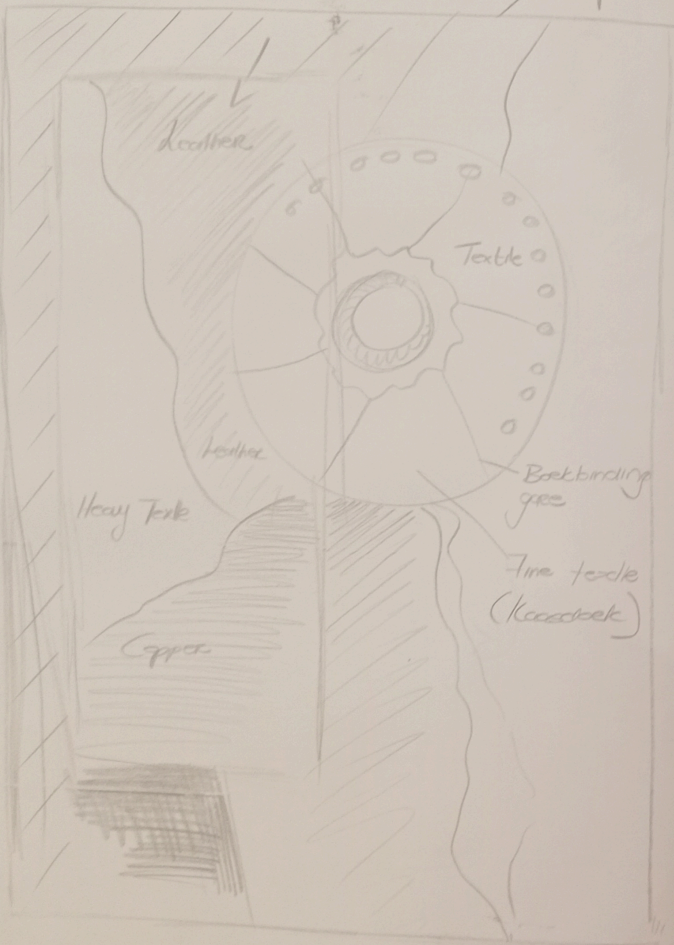
"LARIEN D'GIOCCIO"

Love the loose threads & the
"or"



Possible artwork : Mixed Media

Maybe on Copper Plate or Printing Plate
Printing Plate - Print van bankroet & Riepke



Use some of my
networks of (GAR)
2021
to try to
get my
best
finger
prints

Possible Mixed Media with Textile & Metal

Framing Plate

leather

Copper

Copper

has drade

Textile drawing

Wood



Digital?

REPEATING PATTERNS:

Circle pattern is engraved after in Illustrator

use path tool ("envelope elements")

New document → Preset W 850 H 1120

- Color RGB → CMYK

- Show grid

- Snap to grid 10px

Pattern

I love the idea of patterns, symbols, & especially Repeating Patterns. I want to bring the patterns into my drawings and designs.

In my previous years on GATC!

What I explored patterns and "doodle" in many of my work. It still "speaks" to me. I sometimes extend I can be

fascinated in using patterns - I love the origins of patterns in the brain (cognitive phenomena) - it's also in my fascination with SAN ART and the origins of art in human nature

Patterns

Circle (new) is a preset

- Color mode: Gray scale - 8bit

- Background - White

M - Marquee tool → 1/4 black → B1 - Invert top to black.

But - Box blur → 4px → HPIK → Edit → define Pattern

① Circle New Doc

→ 1000 x 1000 px

→ Gray scale

- Pattern - select new - Filter distort - waves

Type Size, Generalized, Wavelength: 100, 150 Amp 49, 5

Scale 49.50 → Edit → Select all → Edit copy

- Fill & adjustment menu → New Solid Color layer

FRACTALS - Cognitive & Nature

noun Fractal is a Geometrical Figure, each part of which the same statistical character as the whole. They are useful in modelling structures (such as snowflakes) in which similar patterns recur at progressively smaller scales, and in describing partly Random or Chaotic phenomena such as crystal growth and galaxy formation.

adjective Relating to or of the nature of a Fractal or Fractals.

Definition Tech Target <https://www.techtarget.com>

A fractal is a non-regular geometric shape that has the same degree of self-similarity on all scales.

Fractals can be thought of as never ending patterns.

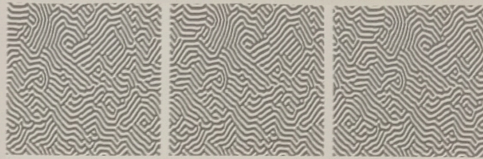


Figure 9: A sliding pattern found using Euclidean "half-neighborhoods" such that exactly 50990 cells change state at each iteration. The pattern is shown after 500, 530 and 560 iterations.

TURING PATTERNS

Pattern Formation

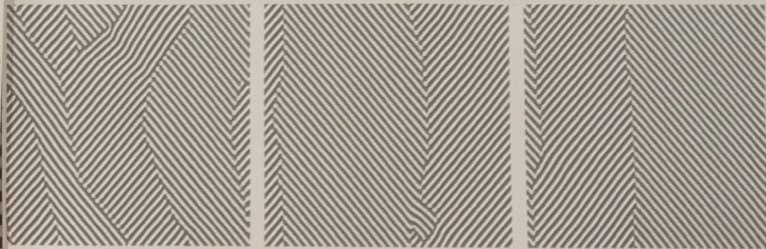


Figure 10: The slow convergence of the same starting configuration as the previous figure under the supremum metric after 500, 1000 and 1500 iterations.

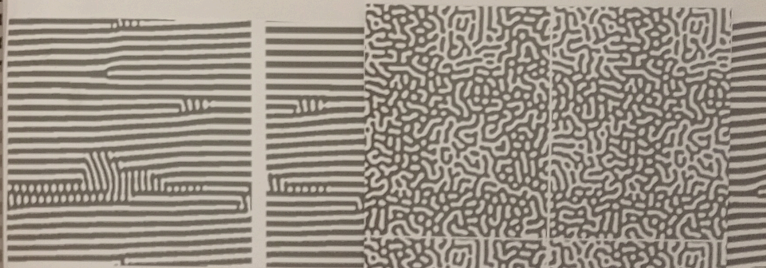


Figure 11: The even slower convergence of the same starting configuration as the previous figure under the taxicab metric after 1000, 2000 and 3000 iterations.

Figure 8: Tiling produced from one of our multiple-region patterns.

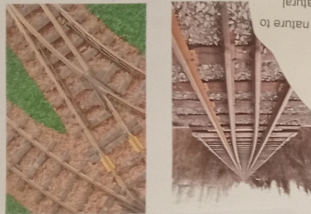
Turnin Letter First Movement
 20kxstep July / Aug
 Resgust 3 October / November

YMH3701 - Section of Hecouille Tremor / Conceptual focus on a material
 - Hecouille - sketches, mind maps, written & photographic research
 at the, regional images, collage, sketches of ideas
 At least 5 working / photographs / portraits / logos
 Body of work will be assessed in terms of the
 sketchability of theme - concept - Consider how one
 may can be explored in a number of different material or
 media.

5 x Repeating / Exploration of the concept



South Africa's Cullinan mine
 // Not on the list my inspirec - - -



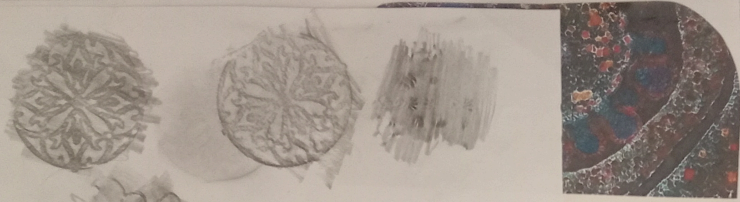
Outside Inspiration: Photographing Hidden Nature

June 28, 2013
 Inspirational Art

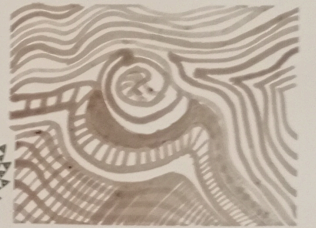
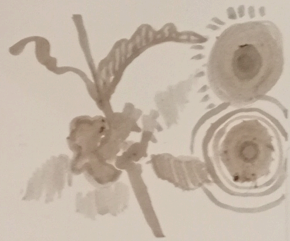
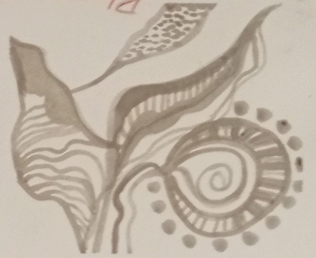
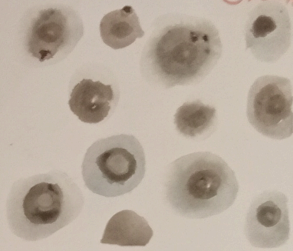
For most of us, there are patterns, colors, and textures enough throughout nature to keep us inspired for several lifetimes. But within the forms we see in the natural world is a whole other realm of possible inspiration hidden within it.

Take flowers, for instance. They find them presented out in nature image by microphotographer Eli Yes, its been enhanced using st

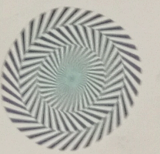
all Mother Nature.



Playing with Patterns



Get playing with



SITE M1.1: KEY IMAGES

Fig. 4 Selected images from Fig. 3

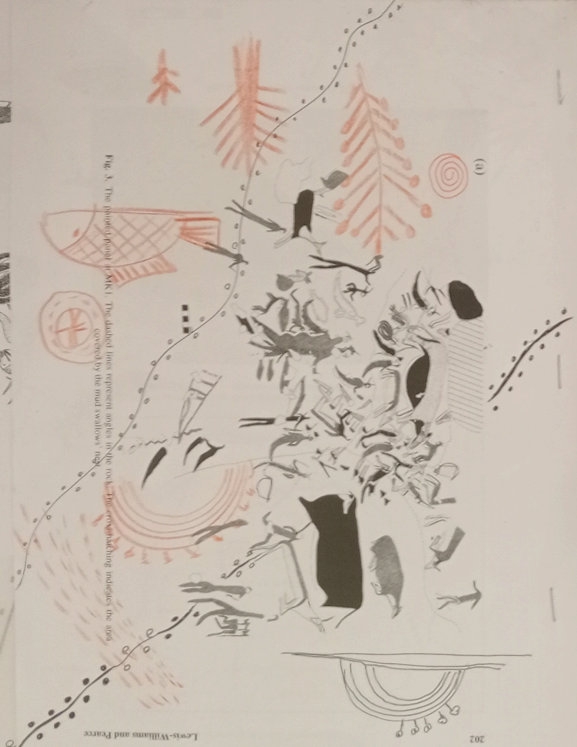


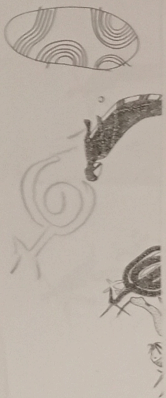
Fig. 3 The spiral form in MK1. The dashed lines represent sight lines from the road to the road wall. The road wall is covered by the road wall. The road wall is covered by the road wall.

Lewis-Williams and Pearce

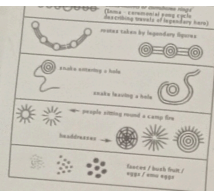
202

Some SAN INSPIRATION

- two quadrupeds of indeterminate species (and vestiges of a third) at the top;
- an antelope-like image;
- numerous cloud antelope;



Lewis-Williams and Pearce



Australian Aboriginal Entoptic Imagery

Neuroscience Is Not Enough

The brain physiology behind entoptic imagery does not in itself demonstrate conclusively that the geometric forms are the same as those of shamanism, since they are all created by people with a common neurological makeup. But brains do not operate in isolation. Human beings who live in social groups, and these groups must secure the material conditions of their existence by using tools, establish the plausibility, though not the certainty, of the shamanistic interpretation of Paleolithic cave art is the recognition that they share with the San Bushman, as well as other indigenous hunting communities, a common way of making a living and traveling to the spirit world. The neurophysiology of entoptic imagery and other "hallucinatory" experiences make these patterns significant they possess can be understood only in the context of the mode of livelihood of the people who fixed them in stone.

Figure 6. Visual input to the brain goes from eye to LGN and then to primary visual cortex (region V1), which is located in the posterior of the occipital lobe. Adapted from Poliak (1957).

Neuroscience of Geometric Hallucinations

Neuroscientist Paul Bressloff and his colleagues at the University of Utah have developed, in Bressloff's words, "a theory of geometric visual hallucinations based on the original idea of Ernest Roux and Cowan that some disturbance such as a drug or flickering light can destabilize the visual part of the brain inducing a spontaneous pattern of cortical activity. The geometry of the resulting hallucination thus reflects the intrinsic architecture of the visual cortex." In normal visual perception, we see objects in the external world by means of information conveyed by light of various frequencies, intensities, and orientations stimulating an appropriate set of retinal cells inside the eye. The retinal pattern is then transmitted to the lateral geniculate nucleus (LGN), two small ovals of nerve tissue in the temporal lobes of the brain. From there it is relayed to the primary visual cortex (V1), the outer layer of the occipital lobe. Basic shapes, spatial orientations and directions of motion are encoded here in the form of an orderly mapping of retinal images, not of external visual objects, but rather of the geometrical structure of the primary visual cortex itself. The neurons that make up the grey matter of V1 are arranged in groups that are distinguished from one another by the kind of visual stimuli to which they are sensitive, especially retinal stimuli that record the direction in which the edges of objects move across the visual field. For example, the neurons in some groups "fire" only if the edge of an object is moving from left-to-right across the visual field, while the neurons in other groups fire when the edge is moving from right-to-left. The boundaries of the various groups of neurons mark off the basic geometry of the primary visual cortex. Under certain conditions, including sensory deprivation, rhythmic music, flickering lights, and the ingestion of hallucinogenic drugs, the equilibrium of the primary visual cortex, its normal pattern of activity, is destabilized. The primary visual cortex must then discover a new pattern of neural firing into which it can temporarily settle. Bressloff demonstrates mathematically that the entoptic "form-constants", which we now know appear in cave art - are precisely the patterns that constitute a new state of equilibrium.

Entoptic Form-Constants



Entoptic "Form-Constants" (The basic repertoire of brain-generated geometrical images)

Optic radiations
Lateral geniculate nucleus
Optic tract
Optic chiasm
Optic nerve
Eye

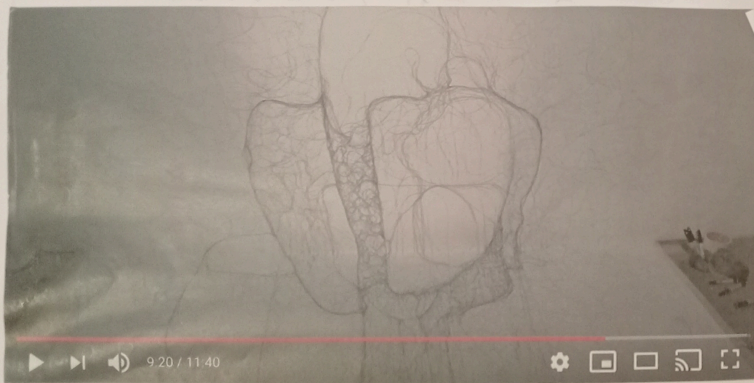
Primary visual cortex (region V1)

Visual field



Some inspiration for the possible use of
PERFORMANCE DRAWING - -

Draw to Perform visits Petach Tikva Museum
of Art



Draw to Perform 2, Day 1 - Live Drawing Performances, 2015

7,765 views · Sep 14, 2015

67 4 SHARE SAVE



Draw to Perform 2, Day 1 - Live Drawing Performances, 2015

7,765 views · Sep 14, 2015

67 4 SHARE SAVE



Draw to Perform 4, Day 1 - Live Drawing Performances, 2017

2,902 views · Mar 16, 2017

24 1 SHARE SAVE



Draw to Perform
174 subscribers

SUBSCRIBE

Draw Move Dance - First day of the fourth Draw to Perform - an international two day symposium for drawing performance. Curated by Ram Samocha. 4 March 2017, Fabrica - Center for Contemporary Art, Brighton, UK.



Draw to Perform 2, Day 1 - Live Drawing Performances, 2015

7,765 views · Sep 14, 2015

67 4 SHARE SAVE

Some
Peapen

Currency Team Mother - ! (Koblenz Notes)
Sensory being in Koblenz.
Metaphor in Academic Essay - Jona Jona.
Jona → stay Koblenz.

Pura P
Ryan Anderson → Reinkup Part into Grapho Process of (Grote online)
eternity - (Currency)

Danny But Pletts is last Colonised group

Simon Anderson -

Genesis - Different Art started on origin.

Edith Geth - about Religion.

And Peter Identity (we all break part of each other)
- Blender - Software - 3D software
- Pottery -

Where is "I" in I am - in the open brain.
Post-humanism. (Fascism & Data). (Fascist knowledge)

Unisa: steering - presentation Mode.

(Makers of sculpture) Carl von Heerden
(Makers of sculpture) = Database. (Look at the Website of Green Mills)
UNIS in IR

Database - Institutional Repository - Unisa

Inter - use my software for face - Enlarge the image -
draw & print → also in artist book - make it
big → and then digitise it →

Look also at Nathaniel Steen - What do we leave behind?

Interfused Images → I see Conference
← I see Conference →

Also Study Museum.

Put Email as well.

Katy Kola.
Frances du Preez: Debate

(Karabo + video)

Karla Forster

Nelisa - Multimedia Student

look at Blender . =

Dana Mo Foster Writer - Lurker.

Gallery - Unknown Gallery

Three Ties? Arts Platform - Fine Art orientation.

Esther: Under the Surface.

Philp Bruchert -

Dresser Prose - ① Put your own part photo together -
② - Captions, Medium, Size - some important

Give the learning → Don't work together:
Stauss

Arts Walkabout -

Look at Instagram: Art Fair? Turbine Art Fair.

White Box Gallery -

- Follow - Arts - Paul Krista for

③ Green Team Gallery -

④ Find what it is that you are standing out.

* Something unique in your work.

Unknown Art Gallery
Dana

M. Print Structure Mart Alwood → = 35%

- Look at Pottery - Ink on Fabric

References very important

Interfused

Look at the Website - Zeebeek of the Website

Katja Abbott

Greenmiller.com

Put links to galleries on the Website

After Workshop: (First Workshop - Post)

What now:

- Research ORANIA
- Research More artist - also Banknote designers
- Research Art & BANKNOTE & PASSPORT DESIGN -
- (Do More Research on how to only using Adobe - Illustrator & Photoshop in the designs of the Banknotes & Passport - Do not want to compromise the security Design Software)
- Do More Research on Pattern making
- Using the cell & organic matter
- Design more Buildings
- Design plants
- Do PAT Proposal
- Write Invitation letters to Citizens
- Write PROPOSALS ON HOW the Kingdom of Tera will look like.

Iterations

- Fold
- Unfold
- Cut
- Glue
- Color
- Trim
- Repeat
- Glue

Proposal (PAT)

- Background Concept
- Research Projects

Banknotes

- Digital design
- Illustration

Passport

- Photo Collage of Citizens
- Digital Design
- Make Patterns of cells & organic
- Artist Book

Video

- Get Recordings Made
- Get Photos of them

Terra

History

- Modern City

Make Mixed Media

- Photo Transfers
- Textile

Maps

- Get Samples
- Big Map over
- Photo Banknote

Ink drawings

- Patterns
- Artist Book

BANKNOTE RESEARCH

Art Education: When Banknote meet art banknoteatconcept.com

Banknote & coins are pieces of visual art, by means of symbolism & imagery through iconographic choices echoing their time -

- have a power to Reify a Nation's identity
- Currency becomes part of a country's symbol & design echoes the population's values
- After circulation the currency will lost in shadow nation's heritage, transmitting the message it was designed with

CASE STUDY: ARTISTIC EVOLUTION IN FRENCH BANKNOTES

First French multicoloured banknote was Released in 1900's - Mostly from 19th century category (Illustration), banknote evolved to pictorial styles. The printing and security processes modernized in the 1930's generalized the polychromatic banknote - followed by

1. Le Verrier

- Model created in 1916 - "La Verrier" - part of the French creation and scientific Released by Banque de France.

- Robert Pougeton, painter & Book illustrator was inspired by Art Deco style - gave modern & elegant twist.

- Commercial banknote & designed by entrepreneur Urbain de Verrier - First French Commercial banknote

- # Front -> Astronomer's portrait with compass in his hand - symbol of the celestial mechanics he used.

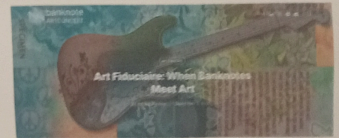
-> Behind in The Paris already where he spent most of his career.

- # Back -> Mechanical interpretation of Paris Harbor - with allegory of River God & Winter - sailing on two dolphins - water visible in the background - Behind in the archaic and the Copernican signs.

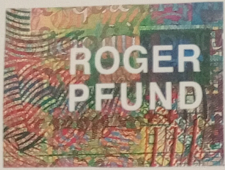
Material: This banknote was created using heavy, like a temporary use - so no new anti-counterfeiting technology.

Cryptic Composition

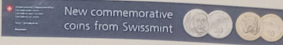
Blue shades, highlighted the banknote with every the identified - by the public in their daily transactions.



ARTIST RESEARCH: Roger Pfund



Roger PFUND, worldwide banknotes expert and designer



New commemorative coins from Swissmint

"A banknote is an artistic work that tells a story and is a cultural ambassador for the country that issues it. It is also a technical demonstration of anti-counterfeiting means."

During the exhibition dedicated to him in Geneva by the Artforum gallery (Rue de la République 10, 1201 Geneva) from March to April 2018, ROGER PFUND took the opportunity to interview one of the most famous banknote designers in Europe, and even around the world.

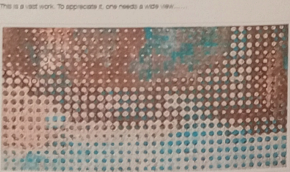
At the dawn of his 75th birthday, Roger PFUND closed his design studio, but he remains active and his knowledge of money in the field of secure printing more generally makes him a recognized expert in this field. Roger PFUND is regularly consulted by central banks around the world when they are designing their range of banknotes, still in the field of secure printing, he has designed the current Swiss franc banknotes.

ARTIST & BANKNOTE DESIGNER

Roger PFUND has a very particular approach in the design of paper money. He first defined the format, the colour. He thinks of the note as part of the same series of family of banknotes. Then he works on the theme of the note around the portrait. The was chosen to decorate the yankee - He carried out very advanced iconographic studies - He then archives all these elements and looks on experts to validate the project.



Pfund combine his painting - Interspersed printing dots in his paintings.



This is a test work. To appreciate it, one needs a close view...

For Roger the "Vestibule column" of his work has always been painting. Many Master Portraits & Yasho Nippon.

- Great example of how Art Deco entered currency design. Art Deco had been presented in various arts, architecture associated with luxury & modernity. Celebrating progress in optimism. Artistically the design was a breakthrough in the nation's banknote style.

De la Tour



Designed in

Designed in 1967 - Released in 1976 the 50 Francs, "De la Tour" is part of the famous creation of "Scientist" series. They used photography as anti-counterfeiting - Used modernised color ornamentation. Lucien Fontanaud, painter & illustrator is associated with the Expressionist & figurative artistic movement. The design includes a figurative interpretation from Rocco style self portrait. Colour - At this time, this combination with a range of blue tonalities highlighted by yellow proved hard to reproduce by photography. It was the first French banknote produced with offset printing along with half-dance (a security technique innovative compared to the previous series, a decisive change of style occurred with this design, with less detailed drawing and simple selection of colours, however elegantly united in a melancholic atmosphere.

ARTIST RESEARCH: MARTHA SASIAN. Banknote Designer



Coin and banknote are more than just a means of making transactions, acquiring goods and services, paying bills and other commercial and financial transactions. They are important elements of our national identity, evoking pride, uniqueness and belonging to a community. A glance at the iconography of banknotes and coins is often enough to identify the personalities that appear on them, whether they are notable individuals, indigenous animals or significant plant species along with the symbols, designs colours and textures which accompany them. Paper money communicates, promotes values, recreates stories, pays tribute to heroes, scientists, writers, artists who have raised the name of their respective nations before the world, and who fill their countrymen with pride as it is exchanged with their use.

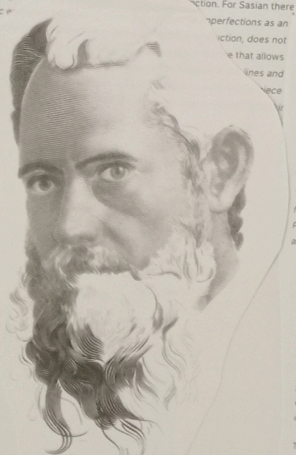
Rosas, Maria Cristina. (2022). Okeabilla.

Perhaps many of us are unaware of the process involved in producing a banknote from conception to printing. The importance of each piece lies in the detail, and engraving is a fundamental element. One of the great exponents of banknote engraving is Martha Sasian, who has devoted her entire life to engraving the faces that have adorned numerous families of banknotes.

The Art behind the Lines

A recurrent debate lies in defining where the line is drawn that divides the discipline from art. Technological progress has made it possible to create prints with a higher level of detail and the possibility of correcting errors more quickly, which has led to a change in the perception of hand engraving as an

"Artistic" perfection as an engraving, does not allow lines and space



Perhaps many of us are unaware of the process involved in producing a banknote from conception to printing. The importance of each piece lies in the detail, and engraving is a fundamental element. One of the great exponents of banknote engraving is Martha Sasian, who has devoted her entire life to engraving the faces that have adorned numerous families of banknotes.

Martha's encounter with engraving came about unexpectedly; not unlike the best things in life. "A friend asked me to take her to the Banco de México because there was an open call for artists and painters. There I met the banknote designer, Reyes Santana, who asked me to take the exam as well. It consisted of a small water-colour portrait. I did it and I was one of the chosen ones. The work was for an engraving scholarship in Italy."

That's where the adventure with engraving began. "I had no experience or knowledge of this world. The first plate I saw was the \$10 peso note, the first one stamped by the Mexican banknote factory, engraved on the obverse by the great master Mario Baidi and on the reverse by Professor Trento Cionini, who later became my teacher, and who I consider them both to be among the greatest exponents of banknote engraving."

Innovation as a Flagship

Change can be disruptive. It arrives and moves existing paradigms, showing a new way, a new path. With Martha, innovation came hand in hand with technology. In a medium like banknote engraving, based on craftsmanship, the thought of engraving with a computer was nonsense, but Martha's intuition told her otherwise. "In 1997 my curiosity and passion for my work led me to experiment with digital engraving, at a time when there were no specialised tools for that purpose."

This experimentation did not meet with an easy reception, yet Martha, following the path of the pioneers, knew how to strive for evolution in her work. "I had already experimented with making an engraving of the Bank's building on the computer and I had seen the advantages that technology could offer."

The opportunity presented itself in the engraving of the \$1,000 peso banknote, which Martha engraved the image of the University of Guanajuato. "The digital engraving allowed me to make a collage view of the building, creating a perspective that is difficult to reproduce with a photo. The reverse also shows a coat of arms with writing (The Truth Will Set You Free) and a beehive patterns. This would be impossible to engrave with a burin."

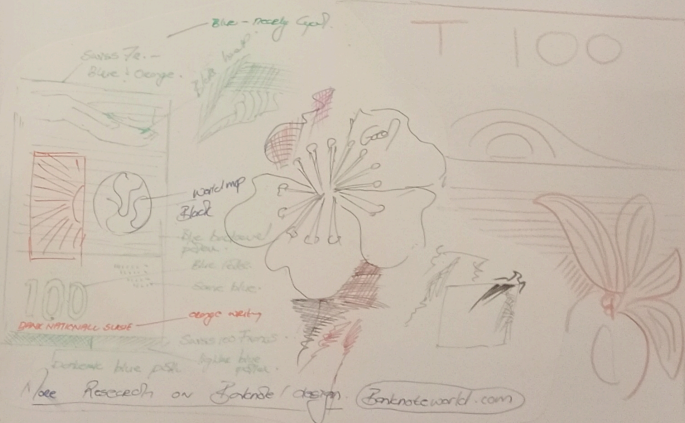


Her Hidden Signatures in her engraving

Sasian together with Jorge Peral and Sergio Moreno, were the first engravers in the Bank of Mexico Banknote Factory. Together with all stages of production, Mexican paper money was transformed into a safe artistic product of unparalleled which fostered National Identity and pride for many years.



500 peso banknote with detail of Sasian's hidden signature | Image: Banknote Art Concept™



Artists Using Repeating Patterns

Yayoi Kusama

For **Yayoi Kusama**, artwork and mental health are intrinsically linked, with her use of repetition acting as a treatment for her anxiety and depression. Working across multiple mediums - from performance art to painting, collage to sculpture - the artist uses repetition as a form of therapy to calm and focus the mind.

Her repeat signature polka dot patterns, psychedelic colours and organic forms are ever-present in her art with the artist known to work in 50- to 60-hour stretches, covering sheets of paper with miniscule, repetitive marks to not only feed her love of art, but also help her cope with the stress-induced hallucinations she's experienced from a young age.

Pumpkins are another recurring motif within her oeuvre in a collection of works celebrating the subject's "generous unpretentiousness." Rooted in her childhood, Kusama's love of pumpkins has significantly shaped her practice for over 70 years. Whether cropping up as detailed drawings, public sculptures, or Immersive installations, Kusama's stylised interpretations of the humble squash have become some of her most well-known works and are among contemporary art's most iconic masterpieces.

Yayoi Kusama, Red Pumpkin, 1964, Screenprint

Patterns are inherently self-repeating - combine Pop-aesthetic with Warhol's appreciation for repetition, and a study drawing of a pattern suddenly seems rather logical. It seems that many such color studies would later appear in Warhol's Christmas illustrations (and associated cards) for Tiffany & Co.

Yayoi Kusama, Red Pumpkin, 1964, Screenprint

"I love pumpkins," the artist said in 2015, "because of their human-like form, warm feeling, and a human-like quality." Unlike polka dots and flowers whose hallucinatory forms frightened the budding artist, Kusama found comfort in pumpkins, noting that she was "enchanted by their charm and handsome form" as early as her first encounter. The first time she saw a pumpkin was when she was in elementary school and went with the grade to the fair. "I saw a big seed-harvesting contest," Kusama recalls in *Infinity Net*, her autobiography. "And there it was: a pumpkin the size of a man's head... It immediately began speaking to me in a most animated manner."



Yayoi Kusama, Red Pumpkin, 1964, Screenprint

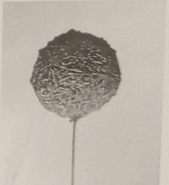
Andy Warhol

It's impossible not to associate **Andy Warhol** with the apotheosis of repetition in art. Working with silkscreens and media imagery, it was easy for the pop artist to recreate his images en masse and, in doing so, to celebrate mass culture - from his iconic prints of Marilyn Monroe, Elvis Presley and Elizabeth Taylor to his reproduction of everyday products, such as Campbell's soup cans, Coca-Cola bottles, boxes of Brillo Pads and dollar bills.



Andy Warhol, Marilyn Monroe, 1967, MOMA

Ink Artists Redefining the Medium

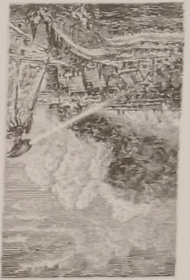


Danish-born, New Jersey-based artist, Alphonse Dunn, couldn't stop drawing—even after graduating college with a degree in chemistry. Dunn later obtained his Masters in Fine Arts in drawing, translating the precision and methodical

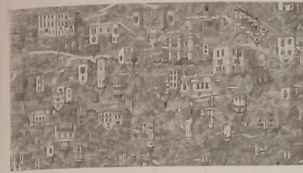
Laura Foote



“Drawing is very much the laboratory of my work,” English wrote Lewis in 1937. “I prefer to work in my laboratory, to experiment, to make mistakes, to learn from them, to correct them, to improve myself. I do not think of my work as a finished product, but as a process, a journey, a discovery. I do not think of my work as a collection of finished drawings, but as a collection of unfinished drawings, as a collection of drawings that are still in the process of being made.”



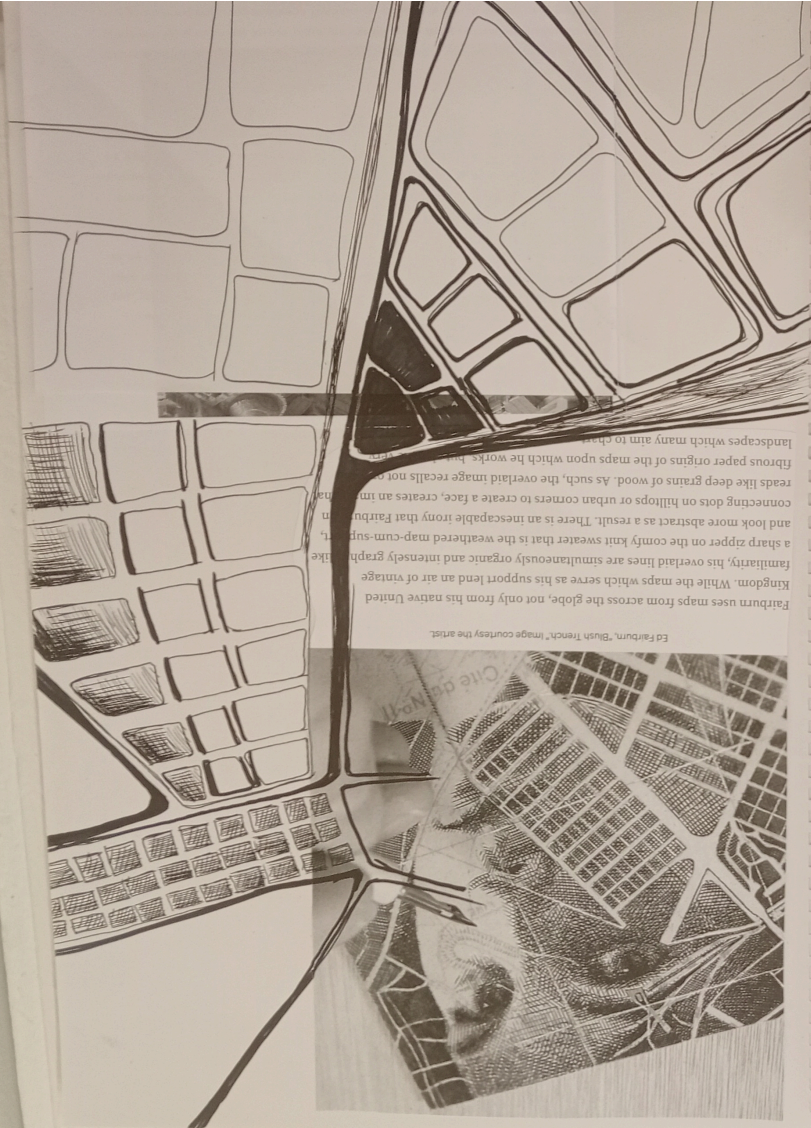
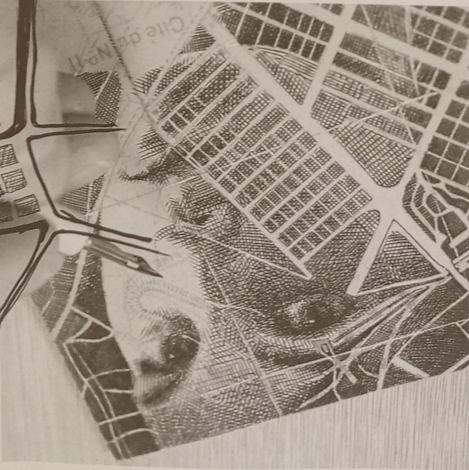
English artist Ulrika Kemp never lays out her drawings with pencil, each heavily artwork drawn freehand, errors and all, with pen and ink. It is the visual equivalent of darning the dragon, and Kemp – whose twenty-first century subjects



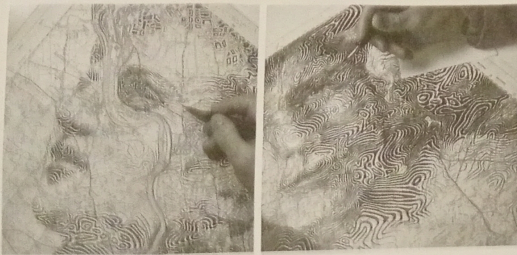
Olivia Kemp

Kingdom. While the maps which serve as his support lend an air of vintage familiarity, his overlaid lines are simultaneously organic and intensely graphic as a sharp zipper on the comfy knit sweater that is the weathered map-cum-supplement. There is an inescapable irony that Ferdinand connecting dots on hilltops or urban corners to create a face, creates an image that reads the deep grains of wood. As such, the overlaid image recalls not the paper origins of the maps upon which he works, but the many aims to the landscape which many aim to depict.

Ed Fairburn, "Blush Trench" image courtesy the artist.



Ed Fairburn

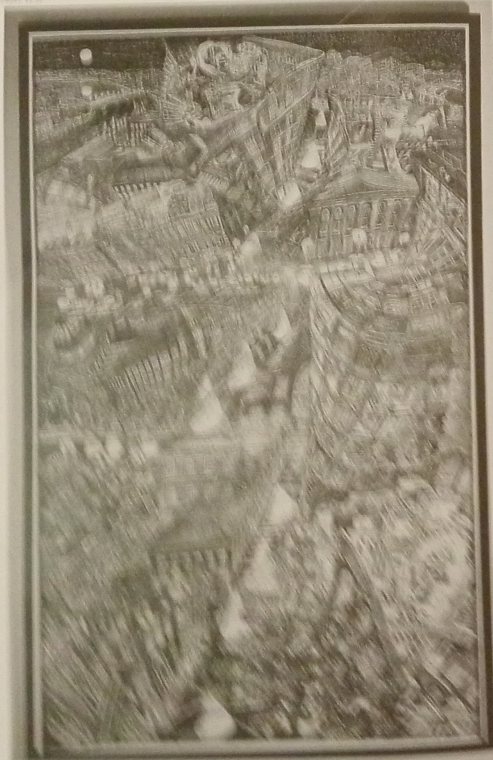


Ed Fairburn, "Brief"

©1997-2013 Ed Fairburn

©1997-2013 Ed Fairburn

Based in Wales, England, pointillism into a portrait of the faint webs of old paper, straight, hills, or the crisp of eyebrows until a face of proverbial dots, except the view of the process, divine

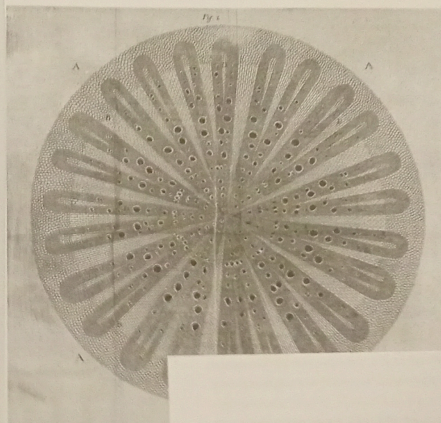


The Life and Work of Nehemiah Grew

By Brian Garret

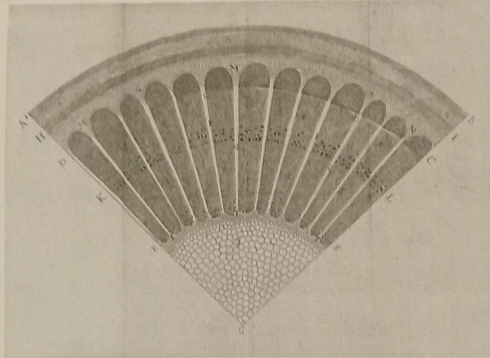
In the 82 illustrated plates included in his 1680 book *The Anatomy of Plants*, the English botanist Nehemiah Grew revealed for the first time the inner structure and function of plants in all their plendorous intricacy. Brian Garret explores how Grew's pioneering "mechanist" vision in relation to the floral world paved the way for the science of plant anatomy.

PUBLISHED
March 1, 2011

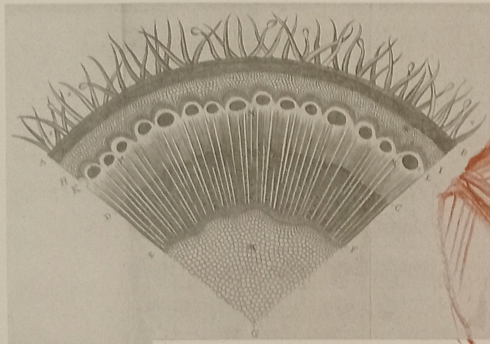


Illustrative plate from Neh

and anatomy, having been made a member under William Brouncker, he was engaged by the Royal Society at 50 pounds a year to research plant anatomy. But getting actually paid was another matter and Grew had to plead with the society to receive what he was due. In his later life he practiced medicine in London and Coventry. Throughout the 1670s Grew wrote short pamphlets on botany (often in Latin) and in 1680 translated and compiled them together under the title *The Anatomy of Plants*. He published a number of other essays in the *Transactions of the Royal Society*, for example, "The description of Jan. . . .", "Some observations touching the Nature of Snow." In 1685 he published *The comparative anatomy of flowers and plants*, packed full of curious observations. In 1688 he published *Two Discourses and a large number of observations concerning the nature of the fluid called the sap of the plant*. Grew's *Philosophy and Botany* is a masterpiece of the 17th century and a landmark in the history of botany.



Illustrative plate from Nehemiah Grew's *The Anatomy of Plants* (1682) — Source



Illustrative plate from

<https://publicdomainarchive.org/asset/the-life-and-work>

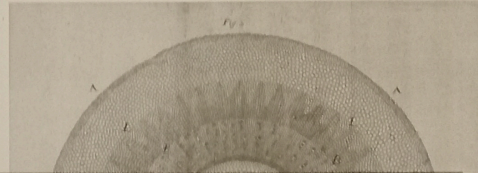
Inspired by the anatomy of plants images - -



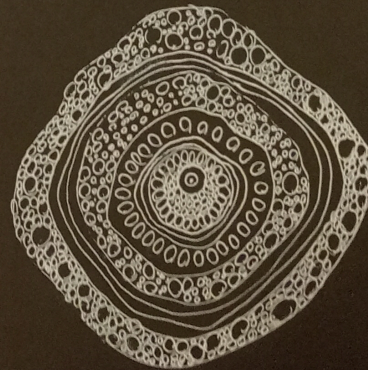
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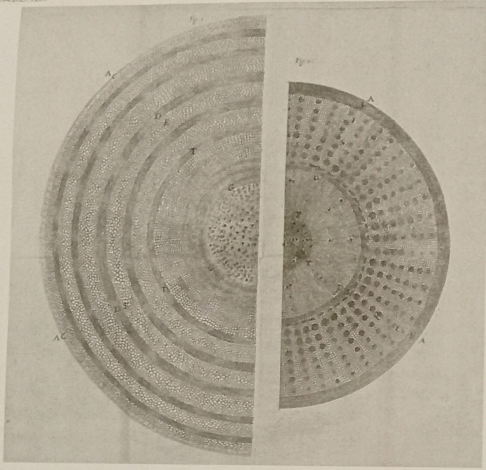
The Life and Work of Nehemiah Grew - The Public Domain Review

The significance for this 17th century reviewer is the 'Mechanical way' and Grew's Organ-ism; that plants possess organs and structure. It wasn't certain before the 17th century that plants had much internal structure in which distinct parts or organs played distinct roles. It was often thought, especially during the Renaissance, that the external shape of a plant was a clue or signature to its use, but whether there was anything resembling organs in plants was contested. A generation earlier, in his *Of Bodies* (1644), virtuoso (and all-round blow-hard) Sir Kenelm Digby (1603-1665) downplayed the existence of distinct organs in plants. However, Grew's detailed observations established without a doubt that plants were analyzable into functional and morphological units, reinvigorating a tradition that went back to Theophrastus.

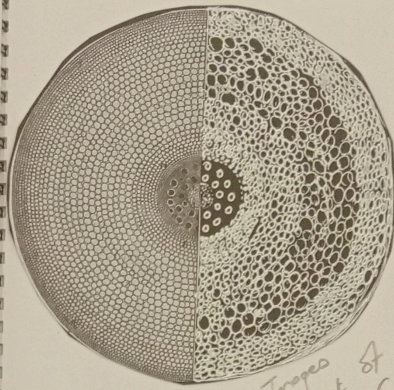
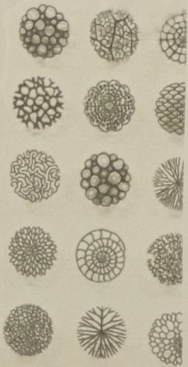


Drawings inspired by the work of Nehemiah Grew.

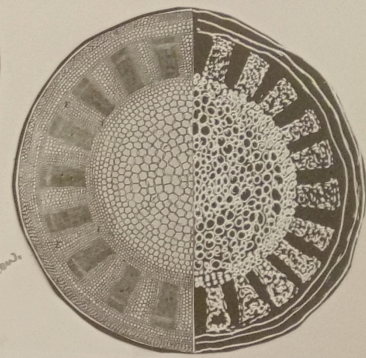


Illustrative plate from Nehemiah Grew's *The Anatomy of Plants* (1682) — Source.

The denial of miracles supports Grew's dominant theme: that the universe reveals the existence and wisdom of God in its design and structure. The deist view sits happily with mechanist perspective. Everywhere a doctor looks he can see the remarkable living machinery of the body; how organs grow to their proper and useful places. Grew took it that the teleological features of the universe revealed the wisdom of its construction. The idea was an old one but had recently gained ground in Robert Boyle's discussion *A Disquisition About Final Causes*. Grew was not as careful as the skeptical alchemist and saw many of the world's wonders as designed for the sake of Man, although he took it that the internal structures of plants were for the benefit of plants. The incredible usefulness of the Coco plant, the silkworm and of iron, indicate that the universe is well suited to Mankind. But the argument from design is often ridiculed as an argument from poor design. Men. Grew is not daunted



*Trapped Images
By the most of
Nehemiah Grew.*



ANNA ATKINS

Anna Atkins was an English botanist and photographer. She is often considered the first person to publish a book illustrated with photographic images. Some sources say that she was the first woman to create a photograph. She is famous for her beautiful cyanotypes. You can read more about getting cyanotypes in the art classroom here.



<https://publicdomain>



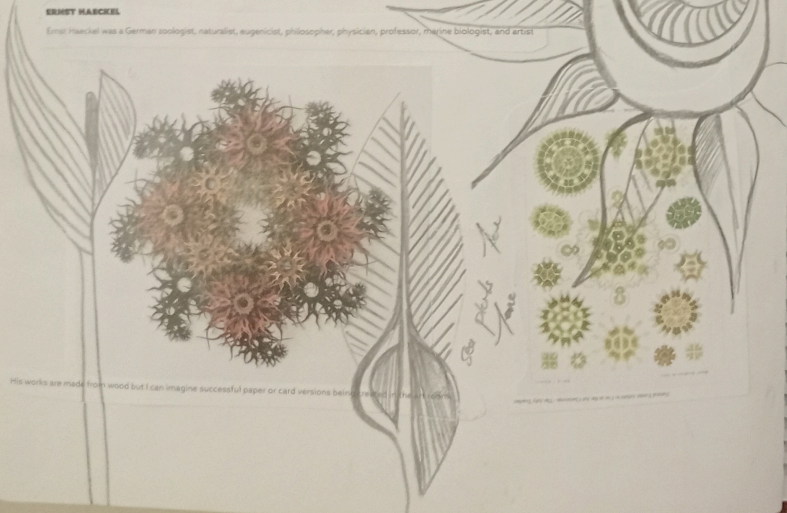
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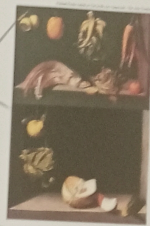
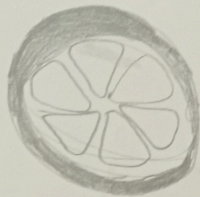
Cas Holmes has published a range of different books that are loved by art teachers. You can find them on Amazon.com and Amazon.co.uk.

ERNST HAECKEL

Ernst Haeckel was a German zoologist, naturalist, eugenicist, philosopher, physician, professor, marine biologist, and artist.



His works are made from wood but I can imagine successful paper or card versions being made in their colors.



Although the painting below for Spanish landscape painter Juan Sánchez Cotán initially seems positive, the use of light and shadow is dramatic. The dark, shadowed objects hang over the table, creating a sense of mystery and tension. This feel is a highly successful project.

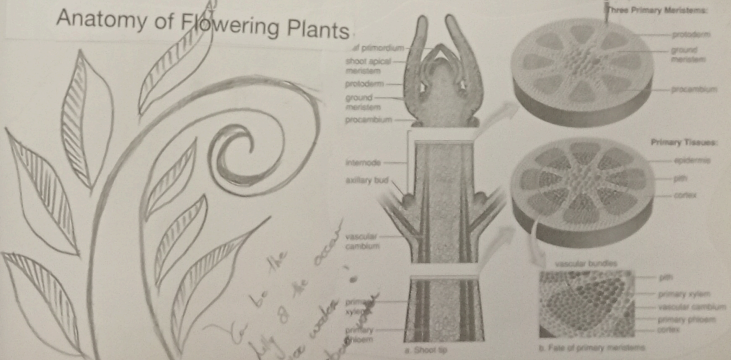


JUAN SÁNCHEZ COTÁN

Although the painting below for Spanish landscape painter Juan Sánchez Cotán initially seems positive, the use of light and shadow is dramatic. The dark, shadowed objects hang over the table, creating a sense of mystery and tension. This feel is a highly successful project.



Anatomy of Flowering Plants

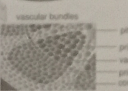
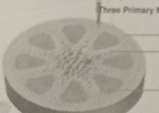


Three Primary Meristems

- shoot apical meristem
- ground meristem
- procambium

Primary Tissues

- epidermis
- pith
- cortex



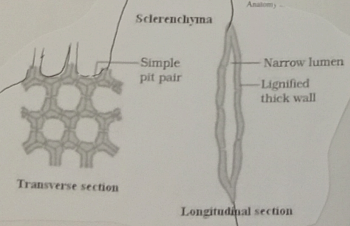
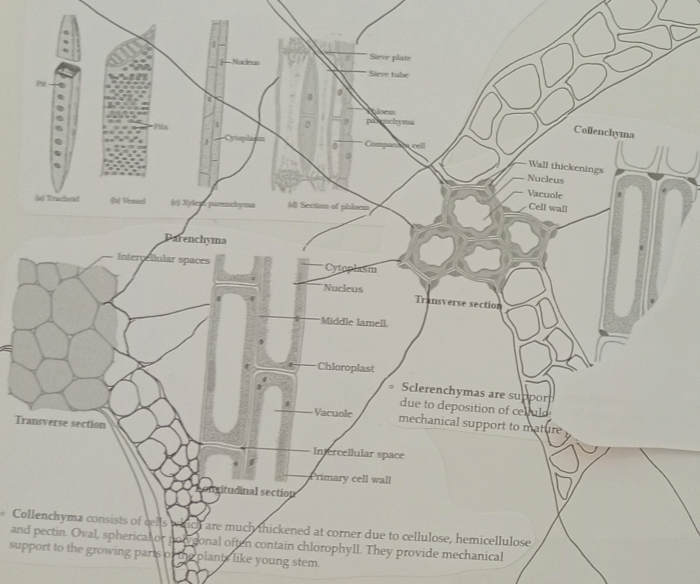
a. Shoot tip

b. Base of primary meristems

Complex Tissues— Xylem and phloem constitute the complex tissues in plants and work together as a unit.

Xylem	Phloem
It conducts water or sap. Xylem is found deep in the plant. Xylem provides mechanical strength. It is made up of vessels, tracheid, xylem fibre and xylem parenchyma.	Phloem conducts organic food. It is situated towards the outer side. It has no mechanical functions. Phloem is made up of sieve tube, companion cells, phloem parenchyma and phloem fibres.

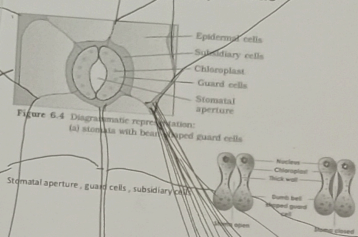
- Primary xylem is of two types: protoxylem and metaxylem. In stem, protoxylem lies in centre and metaxylem towards periphery. This type of primary xylem is called **endarch**.
- In roots, protoxylem lies in periphery and metaxylem lies towards the centre. This type of primary xylem is called **exarch**.
- In gymnosperms, albuminous cells and sieve cells lack sieve tube and companion cells.



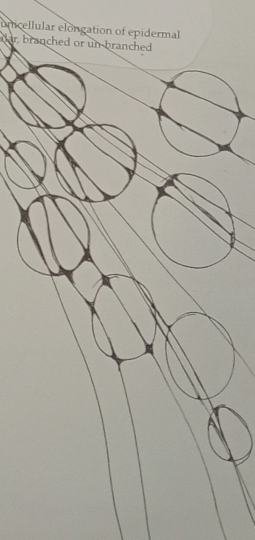
Epidermal Tissue System

- It forms the outermost covering of whole plant body, which consists of epidermal cells, stomata, epidermal appendages (trichomes and hairs).
- Epidermis is single layered, parenchymatous with waxy thick layers of cuticle to prevent water loss.
- Stomata is present in epidermis of leaves. It regulates the transpiration and gaseous exchange. In dicots, stomata are bean-shaped having two guard cells closing the stomatal pore. In monocots, stomata are dumbbell-shaped. Guard cells contain chloroplasts and help in opening and closing of stomata.
- Guard cells are surrounded by subsidiary cells. The stomatal aperture, guard cells and the surrounding subsidiary cells are together called **stomatal apparatus**.

Stomatal apparatus



- Dicots (Bean shaped) Monocots (Dumb-bell shaped)
- Epidermis also contains a number of hairs. Root hairs are unicellular elongation of epidermal cells. Trichomes are present on stems, which are multicellular branched or un-branched preventing water loss due to transpiration.



Orania, The All White Town in South Africa With Their Own Currency

July 17, 2022
by SouthAfrica.com

Research only on the
Research on the town Orania =
Excluded group of people that
have the same beliefs & philosophies
Belief system

Orania is a small town located in South Africa. →
Orania is a secluded town situated in South Africa. It has gained attention for its unique philosophical belief system and deliberate isolation.

Orania was founded in 1991 by a group of Afrikaners who sought to create a separate community within South Africa.

Afrikaners, primarily of Dutch & German descent, have a connection with South Africa's colonial past. The town has a historical connection to South Africa's colonial past. The town's establishment was a response to political changes in the post-apartheid era and the dismantling of apartheid laws.

Orania's Philosophical Underpinning
Revolve around the preservation and promotion of Afrikaner identity and culture.



Have you ever heard of an Afrikaner community in South Africa that is exclusively home to white people?

The inhabitants... heritage, emphas...

Another core principle is freedom & govern their own within the concept of voluntarism or peaceful coexistence of different cultures.

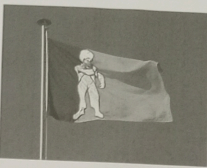
The establishment... Residents sought independence on...

The Orania Residents... South Africa past... They believed in the specific of their...

12/04/2023 15:36

Orania, The All White Town in South Africa With Their Own Currency - Ghana.com

You might also be surprised to learn that Oranians have their own currency, known as 'the ora', instead of using the rand.
This raises the questions of whether Orania is merely a town or a nation unto itself, as well as why their flag is evocative of the previous South African apartheid banner.



Orania stands as a fascinating case study of a self-contained community dedicated to preserving a unique cultural heritage while advocating self-determination. Its philosophical belief system revolves around Afrikaner identity.

The residents of Orania do not consider themselves to be racist and only speak Afrikaans. In fact, they contend that Orania shouldn't be thought of as a town made up exclusively of white people but rather as a community of Afrikaners who want to preserve their traditions and culture without assimilating them. By chance, Afrikaners also happen to be white.



Orania do have the own currency
The ORA is the local currency of Orania.

Strictly spoken the ORA is not a full currency but serves as a token or voucher. It was introduced in 2001 to promote local spending, with users enjoying discounts when they use the coupons.

According to the Oranians, because the government following the 1994 elections was predominantly black, town plots in every state of its currency by holding deposited funds in an interest account.

The ORA is not strictly sanctioned by the South African Reserve Bank.

<http://www.ghana.com/2022/07/21/orania-the-all-white-town-in-south-africa-with-their-own-currency/>

Afrikaners- former presidents, war heroes, and notable Hendrik Verwoerd, the former prime minister of South Africa and the man who's credited as the architect of apartheid.

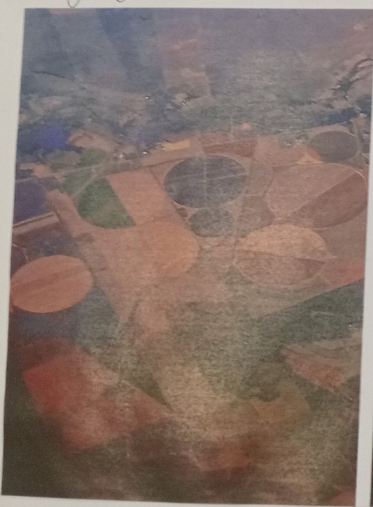
Orania's rulers vehemently assert that their nation is misunderstood. "No, we don't dislike black people. For ourselves alone."

If this is the case, though, why can't black people reside there and why isn't this location widely known? Why haven't the news reports mentioned it to majority black South Africans?

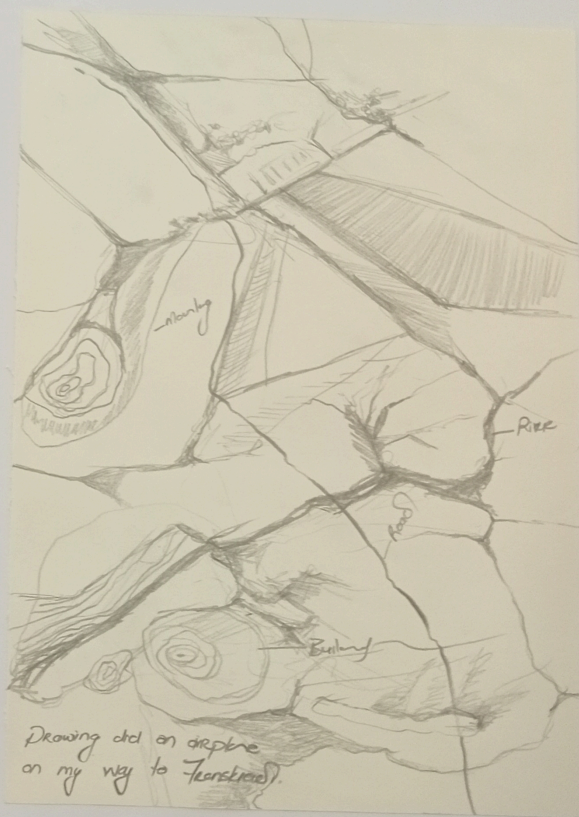
<https://www.ghana.com/2022/07/21/orania-the-all-white-town-in-south-africa-with-their-own-currency/>



Images that I enhanced on Photoshop - Took from the airplane on my way to Fearshead - Western Cape.



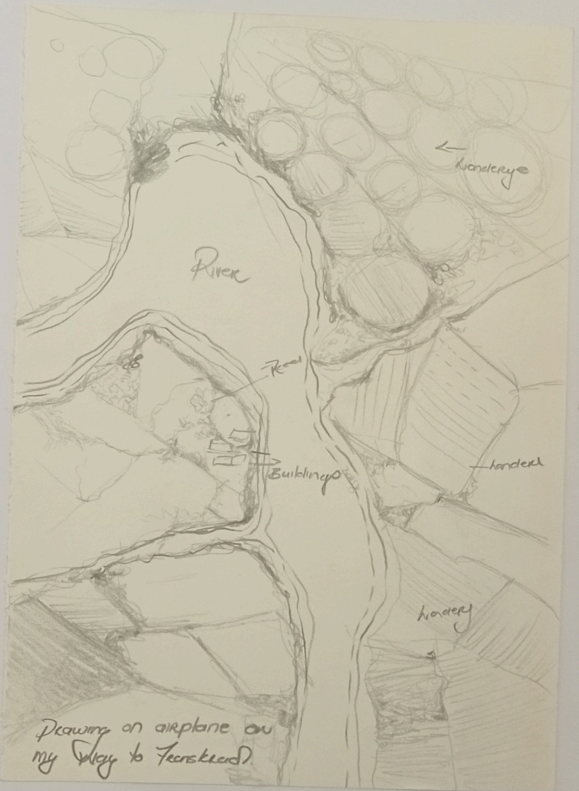
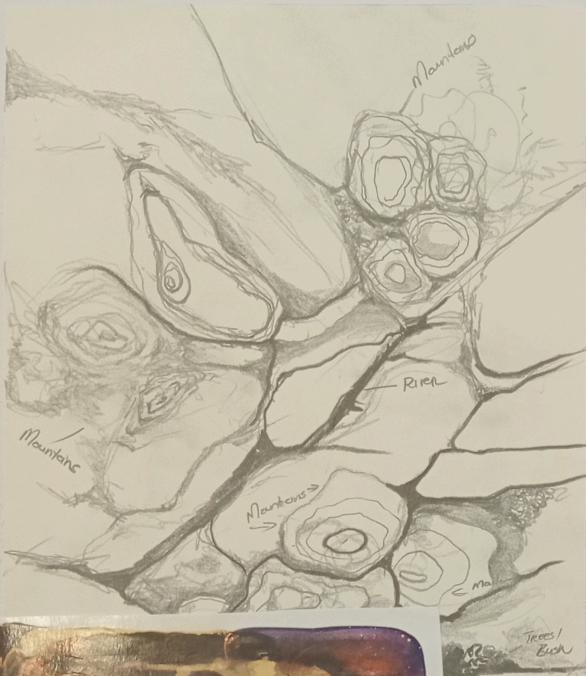
Drawings on the airplane of the view through the window



Drawing did on airplane on my way to Fearshead.

Drawings that I did on the airplane, my view from the window.

Can also give you
the idea of a
landscape picture.



Drawing on airplane on
my way to Teesdale.

letter sent to people that I wanted to participate in my art project and being part of my imaginary island.
I'm waiting for about six more.

Invitation to become a citizen of the Kingdom of TENA

I'm currently studying Visual Art at UNISA and I'm in my third year. This year, I'm working on a project where I create an imaginary kingdom. Last year, for my exam, I've created a city called the City of Tena, inspired by the word "tenacity." This year, the city will transform into the Kingdom of Tena, and as part of my exam, I will be designing a passport and banknotes for the kingdom.

I would like to invite you to be a citizen of the Kingdom of Tena and participate in this exciting fun art project. To become a citizen, all you need to do is write a letter, or notebook (in any language you prefer) about your story of tenacity. You can also include voice notes or visual images/photos (even Google images) that are meaningful to you.

I will gather all the information and create a page in the passport for each citizen. The information may also be used in other artworks, but it will mostly be abstract.

In the second part of your letter, I would like you to share your ideas about what you believe should be included in the constitution of the Kingdom of Tena and how you would like to live in this country. Your input will help create the Constitution of the Kingdom of Tena.

If you prefer, you can use a different name in your letter. I won't create a WhatsApp group, and all communication will be with me personally. If you want, your identity can remain anonymous. The letter can be about your personal story or your family's story or fictional, depending on your preference.

The end-year exhibition will take place in November at the UNISA Art Gallery. The passport, banknotes, artwork, and hand written letters or notebooks will be on display. I will also create a video featuring some of the artworks and voice notes, including those from my mother, who will play the role of the Queen of the Kingdom of Tena.

If you're interested in participating, please confirm your participation by June 19th via WhatsApp at 0812176585 or email at suzelleroux@gmail.com. If you're unable to participate for any reason, please don't feel bad, I completely understand.

Here's the timeline for the project:

June 30, 2023: Send your handwritten letter/voice notes along with some photos or images of your choice. If you're writing in a journal, please scan one or two pages. If you haven't finished the letter, you can still send me some photos or images and send the letter when you are finished.

September 30: Send the final journal and anything else outstanding.

November: Exam Exhibition

After the UNISA exhibition, and possibly a follow-up exhibition in early 2024 at Johan Van Heerden Art Gallery, you will receive your journals back.

Thank you for considering this invitation, and I'm excited to create this imaginary kingdom together with you.

Best regards,
Suzette
081 217 6585
suzelleroux@gmail.com

ASSIGNMENT 1: PROPOSAL IMAGINARY KINGDOM OF TENA

This proposal aims to introduce the concept and theme of the Imaginary Kingdom of TENA, exploring its underlying issues and the reasons for working with this topic. The research will involve examining relevant artistic works and the creative process and methodology involved in the development of this concept.

In 2021, as part of my exam artwork, I created the City of Tena, drawing inspiration from the word "tenacity." This year, the City of Tena will transform into the Kingdom of Tena. The concept of tenacity will serve as the guiding principle for the development of this kingdom, representing my personal journey and the utopia I aspire to live in.

The Kingdom of TENA symbolizes the struggle against internal and external forces that imprison the mind. It acknowledges the influence of external forces, bloodlines, and generational memory, as well as social and life experiences that shape individuals' lives and decisions. To break free from this imprisonment, one must confront spiritual, emotional, and psychological challenges, demonstrating resilience and endurance in the face of adversity. This journey leads to personal liberation and the discovery of a new life and a new space within oneself. → *How does the Reader jump from LITARA to present?*

The Kingdom of TENA is a fictional Kingdom situated on an island near Franskrail in the Western Cape of South Africa. The people of TENA are known for their emotional and intellectual development, nurtured by the unique challenges they have faced in life. Creativity and intellectual pursuits form integral aspects of their society. The queen of the kingdom will be Clara Le Roux, my 90-year-old mother. → *specifically is photos*

In the Kingdom of TENA, the official currency is called the TOLLAR, a combination of dollar and tolerance. Access to the kingdom is limited to passport holders, and transportation to the island is only possible by boat. → *Carerick Bonavent → leader - so now it will be a choice on the Isle of Tena.*

The government of TENA is committed to preserving the island's natural beauty and ensuring sustainable tourism. The national flower, the Lily of the Ocean, is exclusive to the island, with its delicate blue petals resembling ocean waves. The people of TENA take great pride in this flower and work diligently to protect it. The marine life surrounding the island offers diverse and exceptional diving experiences, featuring colorful fish and coral reefs. → *"God's hint, Remember to share chocolate others - means to accept them - even you dislike them and your opinion is totally different to theirs."*

The concept of TENA shares similarities with Walter Battiss' Fook Island, which was rich in culture and based on Battiss' artistic vision. Battiss created a flag, a national anthem, and a currency for Fook Island, emphasizing its unique customs, traditions, and history. The island was populated by mythical creatures, exotic plants, and landscapes that reflected Battiss' love of nature and the unknown (Battiss, 1981). → *Inland Ocean.*

Furthermore, to gain insights into communities that choose isolation and develop their own currency, the City of Orania will be examined, although it does not resonate with my political beliefs. Central to Orania's philosophy is the principle of self-determination. The residents of Orania perceive themselves as a distinct cultural and ethnic group within South Africa, advocating for the right to determine their own destiny (Hansen, 2019). This idea draws inspiration from the works of philosophers such as Immanuel Kant and John Stuart Mill, who highlighted self-determination as an essential element of human autonomy (Kant, 2002; Mill, 2017). → *Carerick Race Feb*

An invitation will be extended to friends, inviting them to become citizens of the Kingdom of TENA and share their own experiences of tenacity and their vision of living in a utopian space. Their perspectives will contribute to establishing the rules and culture of the Kingdom of TENA. Their stories, whether fictional or written in a pseudo persona, will provide inspiration for the artworks. Handwritten letters and books created by these individuals will become part of the final exam exhibition. → *"Need to be for philosophy this is more contemporary and broader - Try to find Bradotti or Para Haraaway or ..."*

The artworks for the exam will be created using a con

Assignment 1_PAT3701_1

Letter to a Friend: Paul Engelle:

To: The Queen of Tenacity
From: Paul Engelle

Application for citizenship of Tenacity

Dearest Queen

1. Your invitation for applications for citizenship of your Kingdom refers.

2. I'm a 56 year old male from the Republic of South Africa. I have a zest and wonderlust for life second to none. I believe we have all (Humans) been blessed with a life so that we can live fully and experience life in all of its dimensions, forms and energy levels. I also believe that we (all humans) have a natural inherent duty to preserve and sustain life in all of its forms. The worst thing that could happen to me is to fall into a rut or routine of surviving from day to day. I want to live, not exist, not survive but embrace each day with a fervour, with a passionate desire to immerse myself totally into each new minute for minute life experience that is on offer as I expectantly seek out these hidden moments of glory and beauty as I journey through a day. Life and water energises me in the same way as a woman's naked body fills me with passion and excitement as I move over and in, discovering areas of pure beauty, mystique and unexpected hidden gems usually hidden from the untrained looking but not passionately seeking eye.

3. Your Kingdom appeals to my spirit and attitude completely barring a few issues that I will address later in my application. I'm attracted to the island lifestyle due to the proximity of water 360 degrees around me. The moon and tides have a perceptible affect on my mood to such a degree that I often catch myself in a whimsical trance staring for hours up at the stars and moon or lying on my surfboard on the ocean in a hypnotic semi-conscious transcendental state, as I can actually see myself from above lying on the chest of this giant organic beast as she breathes in and out. The rise and fall of the swells imitating the breathing of the beast under me, I see this as if a drone camera is filming me. I'm acutely aware of the sounds, smells, sensations of the warm sun on my back and the cold sea water currents around my hands and arms. My eyes are focussed on the water just below my board the way the sun's rays are reflecting and refracting off and penetrating the crystal clear blue water around me. I'm mesmerised and can feel my inner spirit, no my soul, my entire persona being drawn into this huge liquid and solar web below me. As I get pulled deeper into the web, my physical eye sight fades away and my spiritual eyes take over. I can see myself being lifted gently off the board, rising and floating above the board and ocean until I have a bird's eye view of myself. I can clearly see the streaks of sunlight penetrating the water and forming what looks like a giant spider's web below me. All the while I can feel the board rocking gently from side to side and up and down as the sea beast breathes below me. This is what water and nature does to me and why your Kingdom harmonises with my philosophy and experience of life.

4. I believe in protecting our planet and heritage for our children. This is our home, created perfectly, magnificently and gloriously for us, we have to protect and look after it for generations to come. Your sustainability manifesto and policy resonates 100% with and concedes entirely with my environmental and social contract.

Queen of Tenacity
Arise Queen



This drawing I did thinking of the story of Paul on the ocean.



Google Images
To possible use in the Artist book
of Paul

How fondly do I remember the day
that I came upon your welcoming
smile

HAVING REACHED A DEAD END IN MY KITE
IN THE CRUEL AFRICA CONTINENT AND
HAVING DECIDED TO END IT ALL AND
TAKE ON THE WILD WATERS OF THE
ATLANTIC OCEAN AND SWIM UNTIL
I COULD NO LONGER, AND THEN JUST
WALK INTO THE UNKNOWN DEPTHS AND
COME OUT WITH NATURE.

How can I explain the master strength
that I suddenly found and the
renewed energy that you seemed
to breathe in me and the imperious
desire that suddenly got hold of me
to reach your beautiful shore and
to become one with you.

CHITENA, AFTER HAVING LEARNED ABOUT
YOUR ORIGIN AND HISTORY, HAVING BEEN
FORMED FROM A VIOLENT VOLCANIC
ERUPTION AND BUILT-UP LAYERS
OF LAVA THAT EVENTUALLY COOKED

-2-

THE WATER'S SOURCE, AND HOW YOU
ESTABLISHED WITH A TENACITY THAT
CHARACTERIZES YOUR PEOPLE, INDEPENDENT
AND ABUNDANT SPECIES OF LIFE

Oh Tina, after having experienced
your gamelan concerts accompanied
by your soothing, salt-in-my-ear
sea breeze, how can I not love you
with a passion that mere mortal
words cannot portray?

YOUR SPIRIT ARE AS SPECIAL AS YOU.
GENERATIONS OF FAMILIES ADAPTING WITH
A VIGOROUS AND INNER STRENGTH AND
SELF-BELIEF TO THE HARSH REALITIES
OF LIVING ON A REMOTE ISLAND ISOLATED
FROM ALL THE BAD INFLUENCES THAT
SO OFTEN MARK OUR REMOTENESS IN
THE OUTSIDE WORLD.

26 Октября

[illegible]

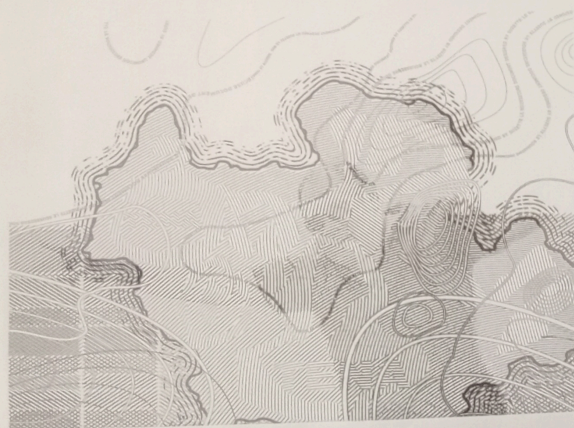
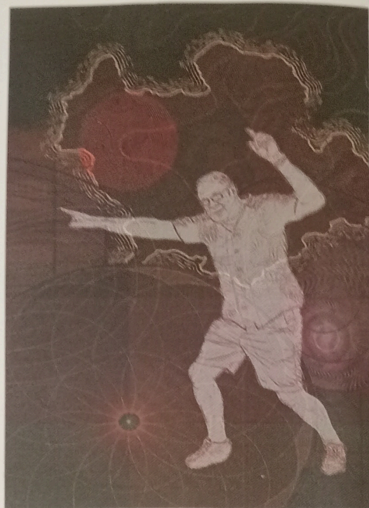
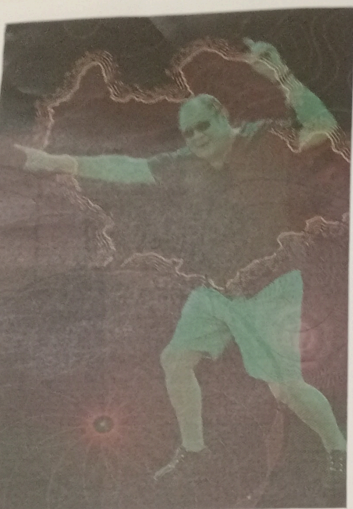
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Dyane



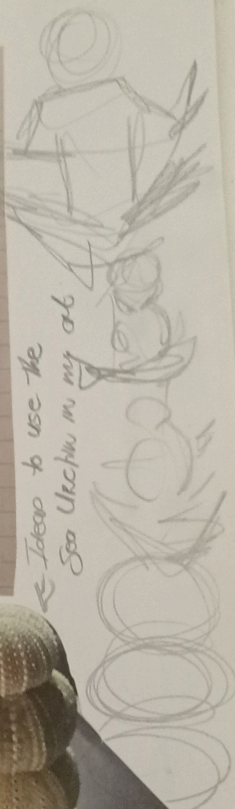
Use Photo
of Nico in
Possible
Passport
Page.

The line
drawn with
I like it.

Letter from a Friend: Kiparis

Isle of Tovah

At one time or the other, we have likely wondered whether God exists! Welcome to Tovah or Tavan, Tovah "Goodness or God" A place we think about God's perfection. A place You find Yourself more patient with others more empathetic and overall more aware of Your now and Your reality. We walk through life between infinite bushes and trees among other properties that border perfection like we've never felt before in the Isle of Tovah. We feel so much at peace. We even find joy in the hard times as well as the easy because the Tovan can get You all Your heart desires and more. Isle of Tovan a place where God's goodness and mercy overflows.



Idea to use the
Sea Urchin in my art



Ben Marcus →

Sea Urchin from
Frankford Beach

Letter to a Friend Martin

Martin

This is a story of one of the most influential days and moments of my life. It had a fundamental impact on who I turned out to be, and the story of others is still on my mind...

At the age of 14, I woke up at around 5:30 the morning with an uneasiness I've never felt before. As I walked to my sister's parent's room, I passed my sister's. She was about 11 at that stage. As I walked past her room I saw her sleeping next to a bunch of flowers she picked for our mother as a present for her birthday.

As I walked into my parent's room, I knew all was not well. I woke my dad immediately, telling him to take my mother to the hospital "right now". Obviously half asleep and slightly agitated, he wanted to know why. She was sleeping normally, and everything seems fine.

The next moment my mom woke up, saying from the worst headache she ever experienced.

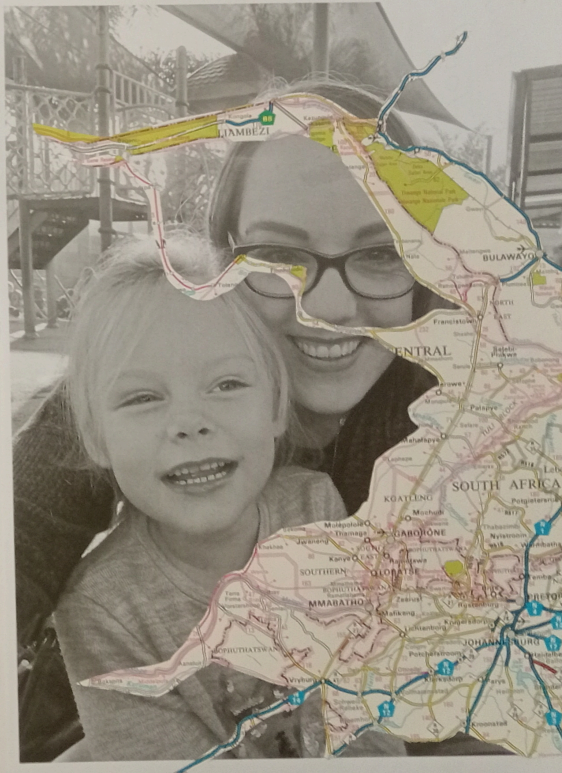
My dad rushed her to hospital. In the process asking me to take my sister to school. That I did, avoiding all her questions.

I remember walking the flowers she gave her birthday.

That moment at the birth of the smile.

<https://mail.google.com/mail/u/0/files/project>

Martin & Karen
once married?



Door symbolizes door
to New Utopia Island
Tova

Door to new
Journey



Our Journey to TENA

Stuck in isolation during a global pandemic, my family was crippled due to severe financial strain. Although this chapter of our lives presented many challenges, it in turn taught us the value of togetherness and creating a positive mindset in the face of adversity. We lost so much, but gained so much more.

Little did we know that this place of isolation, depression and frustration would push us towards creating a better future. A blank page, ready for the first words of hope and a new dream to be written for us to start over and rewrite our story. And so we were on a journey to a land of hope where we would be able to contribute to the fulfillment of a life lived in perfect balance between mind, body and soul.

Circumstances and the hope of a new tomorrow, forced us to relocate. As we learnt the value of togetherness, our journey brought us to a place where it was not only my husband and myself and our 3 year old girl seeking refuge, but we needed to find a home where my elderly mother could also live as part of a caring and well ~~balanced~~ family dynamic.

Images: Door
: Dog
: Hoesoo

Life of Clara de Roux
(No Language)



Dupa Willie Language se broer Louis
met sy vrou Georgie en hulle kinders
Colin en Leor (*Dun Point uitkykpunt in
album van 41)



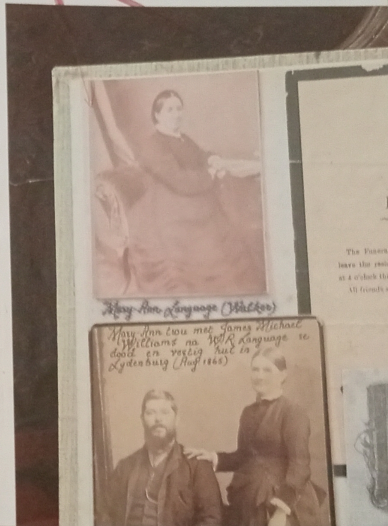
August Language en
gezin



Sary & My Mom

91 years old - Born in 1932 September 1953

Voorkop van die Language familie
was in 18... something in the head of the
15.



Notice.

Leedsburg, June 18, 1901
The funeral of the late Mrs. William
will be the residence of Mr. Frank Language,
at 4 o'clock this afternoon.
All friends are respectfully invited to attend.
E. DECKWITZ.
Clerk.

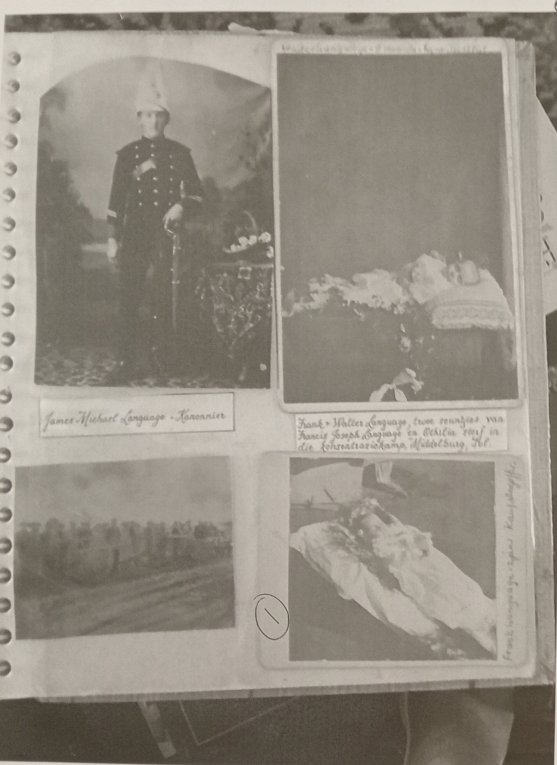
My Mom Language (Mother)

Mary Ann Lou met James Michael
Williams na Willie Language se
dood en versey hul in
Lydenburg (Maf 116)



aan my kinders
aan William
1888 was 2
in my party
aan my
in Lydenburg





James Michael Langway - Kennamer

Frank + Walter Langway, twee vrienden van James Joseph Langway in België, 1915 in de Internationaal Kamp, Middelburg, NL

Frank Langway, Captain Kamp Langway

Influere for of Cambridge on the Langway family
 English concentration
 Two small Langway children died in the camps
 My grandma was of the age of 16 in a English concentration camp
 And had to see how her father was buried in the house in front of the eyes of my grandma.



Die 5 seuns van August Edward en Hendrina Langway
 1. H. J. J. Langway 2. H. J. J. Langway 3. H. J. J. Langway 4. H. J. J. Langway 5. H. J. J. Langway
 2 Up 30.11.1968

The sisters of my mother (or) died to fight in the second world war for England and two of them are prisoners of war with the long scars - covering through to later generations.

Die Tweede Wereld se broers Frank, aan suster Francis

BY AIR MAIL
 AIR LETTER
 IF ANYTHING
 THE LETTER
 BY ORDINARY

William Correll Langway

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3. [Name]	4. [Name]
SECOND LIEUTENANTS	
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WARRANT OFFICERS	
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STAFF SERGEANTS	
1. [Name]	2. [Name]
3. [Name]	4. [Name]

THE STAR, JOHANNESBURG, TRANSVAAL

SECTION 1: PART 2	
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98. [Name]	98. [Regiment]
99. [Name]	99. [Regiment]
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Die slag van Tobruk. Ma se broer, Herman, word n. krygsgevangene.

Letter to Friend: Seth.

Men don't cry #mdc.

As a boy growing up I always heard and believed in the philosophy that men do not cry. I grew up without a father for a good period of my life I always felt conflicted by my belief that men are tough non-emotional robots. My conflict was not with the philosophy but referential point of view rather. I saw my mother cry...she sometimes cried from the very emotionless man she was married to. Although I did not have enough time to investigate this emotionless robot of a man she was married to, I knew he was a cause of most of her tears. By the time I was age 6, we left him and it was for good. Adding more to my confusion, I was left without points of reference. ...not even a bad one. I learned that bottling your feelings was what men do and should do...it was an unwritten rule. I can't lie that I was always curious about how grown men deal with pain and heartache.

Fast forward to age 18...for the first time I witnessed what was to change my life forever. I saw a grown man cry...this man I knew and I knew very well. He was my uncle. He cried...and I also broke down and cried uncontrollably. The reason He cried was that his sister, my mother had died and I guess he did not know how to break the sad news to me and my brother. We saw him crying and he asked for our mother's ID book and immediately I knew what had happened because he had come to see our then ill mother from the hospital. I handed over the ID book and sat outside by the "stoep" and cried. My brother joined me and also cried, and we never uttered a word to each other. My uncle then gathered courage to tell us what had happened even though this time we already suspected what had happened. This sad experience taught me a very valuable lesson that even grown men do cry. They might not cry everywhere where everyone can see, but in a safe space they do cry.

When emotionally burdened sometimes the only way to deal with the overload is to cry it out. This does not only release the pain but it is a good mental health exercise.

I am a grown man now and I have a son of my own, and I am not afraid to cry. I cry when I am hurting and I want him to know that it is OK to cry. Our emotional health as men is more important than stereotype "philosophies" that does more harm than good. To all the people of Tena kingdom, human beings cry...and just as men are human, they too do cry.

My Ideal city;

- *Where the arts are given a priority and made part of the curriculum from primary schools to high schools.
- *Where sports is part of the school's curriculum and developmental academies are subsidised by the government.
- * Where parents are not hindered in parenting their children by so called children's rights that don't recognise parent's rights and educators' rights.
- * Where crime is adequately punished and prisoners are made to work for their shelter and food as part of the rehabilitation programme.
- * Where good behaviour is rewarded by means of tax rebates/incentives when one has been a law abiding citizen and never committed mischief or broken any law for a period of time.

