



Visual Languages | Visuele Tale

Die Suid-Afrikaanse Akademie vir Wetenskap en Kuns | 23 Aug - 14 Nov 2025

Visual Languages

A group exhibition of selected works by lecturers and postgraduate students of the Department of Fine Arts, University of the Free State (UFS)
Curators: Dr Jan van der Merwe and Prof Janine Allen

The exhibition is open 23 August - 14 November 2025.

This group exhibition offers a broad overview of contemporary thoughts and processes in the field of academia related to visual art. A spectrum of media strategies and visual languages that individual artists use within academia will be introduced.

**Venue: Die Suid-Afrikaanse Akademie vir Wetenskap en Kuns,
574 Ziervogel Street, Arcadia, Pretoria**

Visiting hours: Mon - Thu 09:00 - 16:00, Fri 09:00 - 14:00
The gallery is closed on weekends and public holidays.

Visuele Tale

'n Groepuitstalling van geselekteerde kunswerke van dosente en nagraadse studente verbonde aan die Departement Beeldende Kunste, Universiteit van die Vrystaat (UV)
Kurators: Dr Jan van der Merwe and prof Janine Allen

Die uitstalling is oop 23 Augustus - 14 November 2025.

Hierdie groepuitstalling bied 'n breë oorsig van kontemporêre denke en prosesse in die akademiese veld van beeldende kunste. Verskeie mediastrategieë en visuele tale wat individuele kunstenaars in die akademiese wêreld gebruik, word bekendgestel.

**Plek: Die Suid-Afrikaanse Akademie vir Wetenskap en Kuns,
Ziervogelstraat 574, Arcadia, Pretoria**

Besoektye: Ma - Do 09:00 - 16:00, Vr 09:00 - 14:00
Die galery is oor naweke en op vakansiedae gesluit.



Foreword

The exhibition *Visual Languages* was made possible by Die Suid-Afrikaanse Akademie vir Wetenskap en Kuns (the South African Academy for Science and Arts), which provides a platform for the introduction of visual art across a wide spectrum. This exhibition focuses on the art-making and conceptualisation processes of artists who are also affiliated with the Department of Fine Arts at the University of the Free State, whether as lecturers or postgraduate students. At such an institution, the term *visual languages* is important because the individuality of each student is cherished, within a unique contemporary context to which students and lecturers must remain sensitively attuned.

Over the years, I have developed a connection with the Department of Fine Arts at the University of the Free State, both as a guest lecturer and an external examiner, which has afforded me a glimpse into the department's working methods and the distinctive tone it sets, as well as the dedication with which the art-making process is approached and the high quality of the resulting artworks. The emphasis placed on the development of individual voices or languages is reflected in the structure of the course and the richness of choice in terms of materials and working methods offered to students. What struck me about this art school is that each lecturer's "office" also functions as an art studio: in this way, academic lecturers continue to develop as visual artists, and students can experience the creative process first-hand. This dynamic is enriched by the department's regular collaborations with guest artists such as Prof Willem Boshoff, who brings with him an immeasurable wealth of knowledge and experience.

The Department of Fine Arts at the University of the Free State is supported by its collaboration with the Oliewenhuis Museum – a national art collection – as well as with the UFS Art Gallery. Not only are the students exposed to the workings of a professional gallery and to art of outstanding quality and variety, but they and the lecturers are given the opportunity to present their work professionally. In this way, a valuable and visible art culture is created in Bloemfontein, which is also reflected at national level: artists from Bloemfontein are regularly named prize winners at national art competitions and their work forms an important contribution to art production in South Africa.

It is a great privilege to present the outstanding art of this group of lecturers and postgraduate students from the Free State here, together with Prof Janine Allen, head of the Department of Fine Arts at the University of the Free State. The accompanying catalogue will serve as a valuable source of documentation and research.

Jan van der Merwe

Voorwoord

Die uitstalling *Visuele Tale* is moontlik gemaak deur die Suid-Afrikaanse Akademie vir Wetenskap en Kuns, wat 'n platform bied vir die bekendstelling van visuele kuns oor 'n breë spektrum. Hierdie uitstalling fokus op die kunsmaak- en konseptualiseringsprosesse van kunstenaars wat ook aan die Departement Beeldende Kunste aan die Universiteit van die Vrystaat verbonde is – hetsy as dosente of as nagraadse studente. By sodanige instelling is die term *visuele tale* belangrik aangesien elke student se individualiteit gekoester word binne 'n unieke, kontemporêre konteks waarvoor sowel studente as dosente sensitief ingestel moet bly.

Oor die jare heen het ek – as gasdosent én eksterne eksaminator – 'n verbintenis met die Departement Beeldende Kunste aan die Universiteit van die Vrystaat ontwikkel wat my 'n blik gegee het op die departement se werksmetodes en kenmerkende toon wat daar gevestig is, asook die toewyding waarmee die kunsmaakproses benader word en die gehalte van die kunswerke wat daaruit voortvloei. Die klem wat geplaas word op die ontwikkeling van individuele stemme of tale, word weerspieël in die samestelling van die kursus en die rykdom aan keuses wat studente gebied word ten opsigte van materiale en werksmetodes. Wat my van hierdie kunsskool opgeval het, is dat elke dosent se “kantoor” ook as kunsateljee dien, en op hierdie manier gaan akademiese dosente ook voort om te ontwikkel as visuele kunstenaars en kan studente die kreatiewe proses eerstehands ervaar. Hierdie ervaring word verryk deur die departement se gereelde samewerking met gaskunstenaars soos prof. Willem Boshoff, wat 'n onmeetbare rykdom aan kennis en ervaring saambring.

Die Departement Beeldende Kunste aan die Universiteit van die Vrystaat word ondersteun deur samewerking met die Oliewenhuis Museum – 'n nasionale kunsversameling – asook met die UV Kunstgalerie. Studente word nie net blootgestel aan die werking van 'n professionele galerie en aan kuns van hoogstaande gehalte en verskeidenheid nie, maar hulle en die dosente kry die geleentheid om hul kuns professioneel aan te bied. Op hierdie manier word 'n waardevolle en sigbare kunskultuur in Bloemfontein gevestig, wat ook op nasionale vlak weerspieël word: kunstenaars van Bloemfontein word gereeld as prysweners by nasionale kunskompetisies aangewys, en hul werk lewer 'n belangrike bydrae tot kunsproduksie in Suid-Afrika.

Dit is 'n groot voorreg om, saam met prof. Janine Allen, hoof van die Departement Beeldende Kunste aan die Universiteit van die Vrystaat, die kuns van hierdie groep dosente en nagraadse studente uit die Vrystaat hier aan te bied. Die meegaande katalogus sal as 'n waardevolle bron van dokumentasie en navorsing dien.

Jan van der Merwe

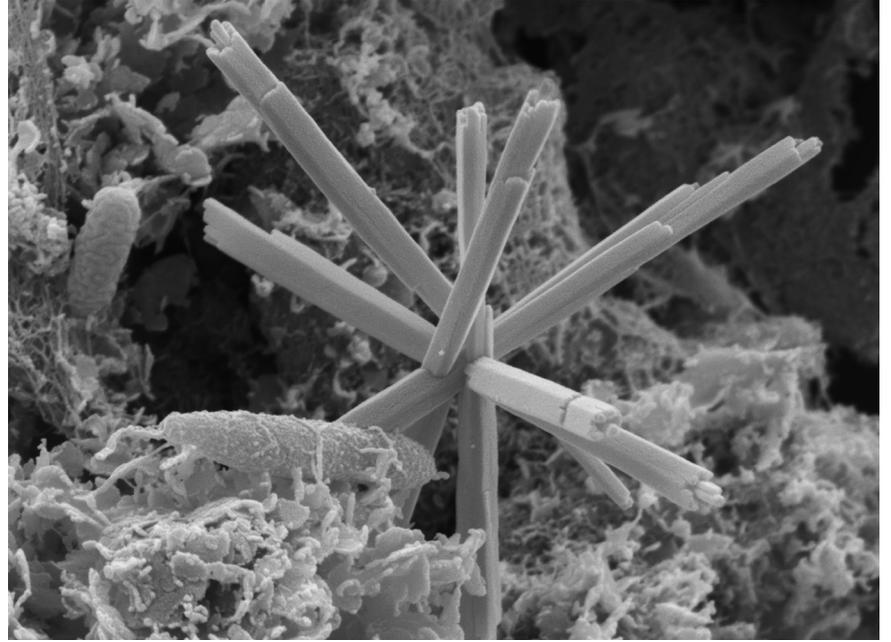
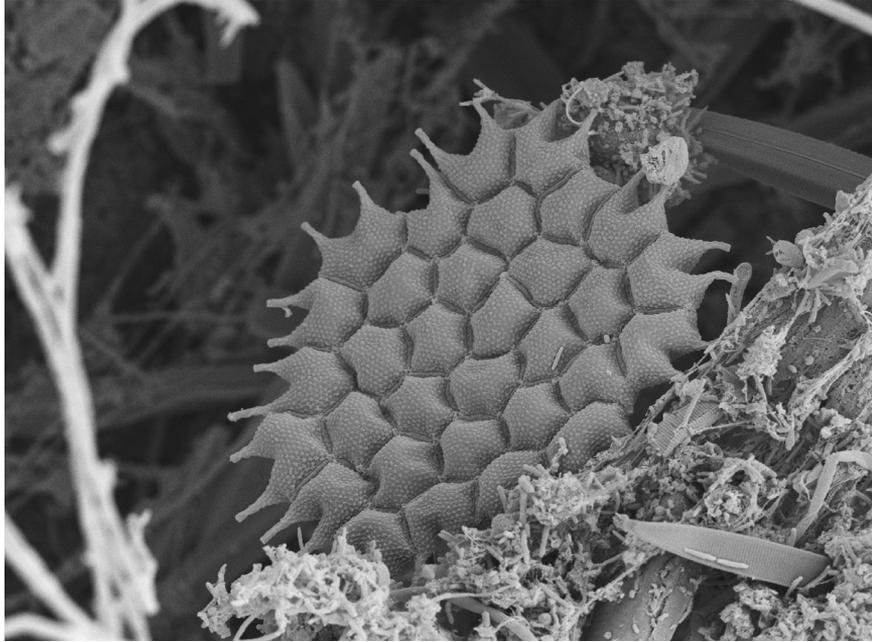
Janine Allen

My work explores the imaginative conflation of microorganisms in biofilm as seen on a Scanning Electron Microscope (SEM). The work depicts a microbial organism called a brochosome detected on plastic in the Bloemspruit, which is a polluted stream that is channeled eastwards through the city centre of Bloemfontein, South Africa. A brochosome is an organic biogenic aerosol secreted by leafhoppers that was discovered in the 1950's. The unique edges of brochosomes have the shape of geometrical truncated icosahedrons, thus the shape of soccer balls. As M.O. Andreae & D. Rosenfeld (2008, 24) state in an article "Aerosol-cloud-precipitation interactions" in Earth-Science Reviews, brochosomes contribute to cloud formation, and changes in climate determine the production of brochosomes. The depicted forms are integrated with plastic and paint while becoming ruinous. The ruinous shapes become deflated soccer balls, a recognisable shape that accustoms our viewing of how unfamiliar objects, like a brochosome, conflate because of global warming. Thus showing these organisms' increasing corrosion and loss of their spectacular forms. A conflation of forms is catastrophic, an outcome of the extreme effects of today's rationality, which is driven by the catastrophic acceleration in technological progress, pollution, and global warming.

When brochosomes are unexpectedly and surprisingly discovered on a nano-level on a sample (a piece of polluted plastic prepared for viewing on a SEM), a tipping point is reached, because the moment of discovery enables an opening of vision that is gained by a chanceful discovery. Chance affirms the potential for transformation in changing our attitudes towards recycling and toward the active prevention of pollution. Microscopic environments allow for imaginary vistas and open our viewing to a microscopic world that is not seen with the naked eye.



The otherworldly: forms in the process of ruin, 2025, mixed media, 107 X 215cm



Left: *Craft*, 2024, scanning electron microscopic (SEM) photograph on Diasec, 49 x 62 cm (unframed), edition: 1 of 5
Right: *Crystal*, 2024, scanning electron microscopic (SEM) photograph on Diasec, 40 x 50 cm (unframed), edition: 1 of 5

Natasha Bezuidenhout

This diptych explores the metaphorical role of negative and positive space in relation to “found spaces” and lost objects, as a trace of both absence and presence (Iversen 2017: 52). The dualities of the seen and unseen, decay and renewal, reflect the layered and dual nature of memory and emotional experience within a forgotten landscape. They emerge from my immediate environment and are shaped by an attempt to unearth a memory from childhood.

The two ceramic replicas are cast from an indigenous yellowwood collected in Hogsback, Eastern Cape. Through the process of collecting, creating, and transforming, I attempt to preserve a memory that is both intimate and unresolved, once hidden, yet now revealed and witnessed through form and space.

The forested area behind my Ouma’s home was a quiet refuge where I would return as a child. It was a place I retreated to that offered solace amongst foliage and a form of escape from an unspoken truth. That landscape became a vessel for silence, protection, and reflection.

This work engages with the inner tension of such spaces, exploring how they can simultaneously hold the sublime, the weight of loss, and the complexity of a fractured childhood. It is an exploration of what remains when language fails to interpret the past, and how absence, like presence, can paradoxically be deeply felt. The diptych invites contemplation of memory, survival, and the silent truths that dwell within natural forms.

Iversen, M. 2017. *Photography, Trace, and Trauma*. Chicago: The University of Chicago Press



Left: *Untitled (Yellowwood)*, 2024, ceramics, 40 x 55 cm

Top and bottom right: *Untitled (Yellowwood)*, 2024, ceramics., details

Johandi du Plessis

Tipping Point is a sculptural triptych constructed from handmade paper and shredded South African banknotes, moulded to resemble the familiar form of corrugated asbestos roofing sheets. The surface, fragile and uneven, bears the marks of its making—soaked, pressed, and dried into place—evoking both the visual memory and material trace of decay. Leaning at a deliberate angle against the wall, the three components of the work form a precarious triangle, an unstable geometry that alludes, obliquely, to Maslow's hierarchy of needs. This work emerges from the ongoing scandal surrounding the 2014 R255 million asbestos audit and replacement tender in the Free State, a project riddled with irregularities and overseen by former premier Ace Magashule and other implicated individuals. Though the tender was ostensibly issued to remove hazardous asbestos roofing from vulnerable homes, not a single sheet has been replaced. The funds, however, have been spent. What remains is absence: of accountability, of justice, of shelter. In *Tipping Point*, the act of soaking shredded currency in water and reconstituting it into the form of shelter speaks directly to the laundering of both money and responsibility. The material process of dissolution and remaking becomes a quiet metaphor for corruption—its mechanisms, its consequences, and its cost. The paper's fragility, its breaking points, and the delicacy of its surface signal a state of exposure, echoing the bodily vulnerability of those left to inhabit these contaminated structures. The title resonates on several registers: a moment of crisis, a structural threshold, the possibility of collapse. It also gestures toward tipping as bribery, and tipping off as the courageous act of whistleblowing. In this triangulation—between need, power, and complicity—the work poses a question: What does it mean when the most basic of human needs are bartered away for personal gain? And at what cost do these transactions occur?



Far left: *Tieppunt / Tipping point*, 2025, Fabriano Rosapina, Fabriano Academia, grey Fabriano Cromia, shredded South African banknotes
Top and bottom: *Tieppunt / Tipping point*, 2025, details



Crossed Lines is a series of three aerial photographs I captured with a drone in May 2025, documenting illegally dumped asbestos at the National Hospital in Bloemfontein, South Africa. Following recent renovations, the hospital discarded asbestos roofing material on its premises, despite the fact that the use and dumping of asbestos have been illegal in South Africa since 2008. The title refers to both the visual crossed lines present in the compositions — formed by discarded beams, cables, and debris — and the metaphorical crossing of ethical lines through the neglect of environmental and public health responsibilities. The work highlights the irony of a medical institution, a place intended for care and healing, becoming a site of contamination and danger. Through this series, I aim to reflect on systemic neglect, blurred lines of accountability, and the consequences of infrastructural disregard within the urban landscape.

Top, bottom and next page: *Kruislyne / Crosslines*, 2025, photograph on archival photo paper, 30 x 16,8 cm (image size)



Sibenoxolo Foji

Imvelo is a visual meditation on the concept of emergence, deeply rooted in Xhosa cosmology and indigenous origin myths. This work explores the idea of becoming, of rising from the earth and the spiritual plane, embodying the delicate balance between the seen and the unseen, the tangible and the ethereal. The figure, partially concealed within the reeds, symbolises the human connection to nature. In this artwork, the reeds serve as both a protective cocoon and a barrier, representing the thresholds we cross between the physical world and the spiritual realms. The choice of natural elements reflects the importance of the natural environment in indigenous worldviews, where humanity and nature are intertwined in a sacred dance.

Next page: *Imvelo*, 2023, photographic print on Fabriano, 119 x 89 cm



Adelheid Frackiewicz

This work explores three fundamental emotions: anger, trust, and love. I aim to offer a visual narrative that transcends spoken language while still remaining suggestive of it. Through a series of panels, each dedicated to one of these emotions, I interrogate the act of line-making as a means of working through internal thoughts and feelings. In doing so, I seek to reflect on the universal complexities of human emotion, and how our perceptions, relationships, and understanding of the world are shaped by the rich and often contradictory terrain of our emotional experiences.

Left and next page: *Anger, Trust and Love*. 2024, details, pencil on Fabriano, 135cm x 218cm x 5cm





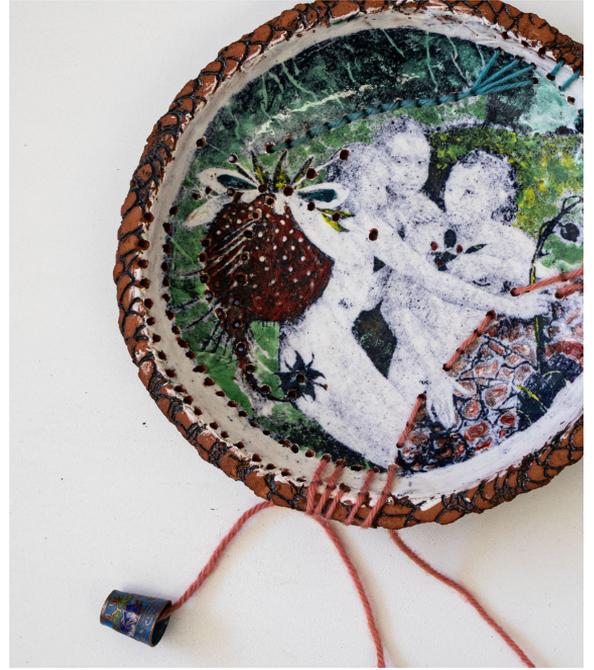
Dina Grobler

Hieronymus Bosch work is surreal, full of exploding pleasing fantasies. An anachronism, overwhelmingly rich in symbolism. The work took me in and inspired me to play along. The playfulness around sexuality is light and humouristic.

Right: *Stekie vir Stekie 1, 2*. Bosch's *A Parody body of works on Hieronymus Bosch (1450-1516) painting, "Garden of earthly delights" c. 1490 - 1510*, 2025, lithography printing on clay with embroidery

Next page: *Stekie vir Stekie 1, 2*. Bosch's *A Parody body of works on Hieronymus Bosch (1450-1516) painting, "Garden of earthly delights" c. 1490 - 1510*, 2025, details





Miné Kleynhans

My work revisits the beguilement of childhood toys, puzzles and games through interactions that often invite touch, manipulation and movement. A development from these explorations is that artworks invite engagement that are governed by a set of game-like rules and prescriptions. Playing at the fantasy that everyday experiences could be charged with mystical underpinnings, they conjure recollections of arcane rites and divinatory practises.

Abacus for Emotional Transactions plays on a perceived dynamic that underlies many social exchanges: the impulse to bargain one's way out of awkward and disadvantaged social standings by paying the 'right kind of currency'. It attempts to answer to the 'fantastic' notion that some kind of helpful apparatus could be used to keep careful tally of the unspoken, nuanced and subtly strained things that are truly exchanged in the dynamics between people. In satirical fashion *Abacus for Emotional Transactions* presents these dynamics as binary negotiations between Guilt and Reassurance; Shame and Admiration; Obligation and Freedom; and Fear and Security.

Although satirical in nature the work prompts a careful examination of typifying exchanges and is created with the full intent to facilitate a 'boardgame' and consequently a dialogue between two players.



Left and next page: *Abacus for Emotional Transactions*, 2022, cherry and kiaat wood, copper, washers and enamel paint, 120 x 65 x 50 cm



Louis Krüger

Crux and Pleiades depict groupings of light beams representing the star constellations of the same names, shining through a canopy of layered images of an *Acacia erioloba* (camel thorn tree). The connection between celestial knowledge and the rooted physicality of the landscape is suggested. The fragmented, yet whole, compositions in these digital photo montages echo the layered ways of knowing encoded in the land. The positions of these constellations reflect significant moments in the annual cycle, where these sky-signs once guided Southern African communities in marking time, cultivation, and spiritual transitions, transforming the stars into living signals embedded in the rhythms of life and land.

These artworks further explore movement across spiritual, physical, and digital planes, suggested through the montaged thorn tree imagery and the curving trails of the constellations. As technologies evolve, fragmentation and disconnection grow within communities. I look to cosmologies as visionary systems that offer counterpoints to algorithmic logic and serve as metaphors for the possibility of reconnection through the shared language of the cosmos.



Above: *Pleiades*, 2025, digital drawing and photo montage on Hahnemüle Photo Rag, 41,7 x 80 cm (image size), edition: 1 of 3
Next page: *Crux*, 2025, digital drawing and photo montage on Hahnemüle Photo Rag, 41,7 x 80 cm (image size), edition: 1 of 3



Processing Cycle explores how our perception of self, nature, and community is being reshaped in an era increasingly defined by artificial intelligence and Web3 culture. This digitally drawn and manipulated photo montage presents a quiet, low-level Free State landscape scene. Yet subtle interventions - spectral-gradient blades of grass and moiré distortions - fracture the familiar, hinting at the growing dissonance in how we experience and interpret the world through digital systems.

These visual elements signal the shifting ways we assign meaning and value in a digital context - where presence is filtered, ownership is tokenized, and memory is mediated by machine vision and decentralized networks. The modest, often overlooked, landscape scene in *Processing Cycle* mirrors the subtler forms of digital influence that increasingly permeate our daily lives. The prismatic glow suggests an emerging aesthetic vocabulary shaped by AI, while the moiré patterns nod to the layered, often distorted nature of digital experience.



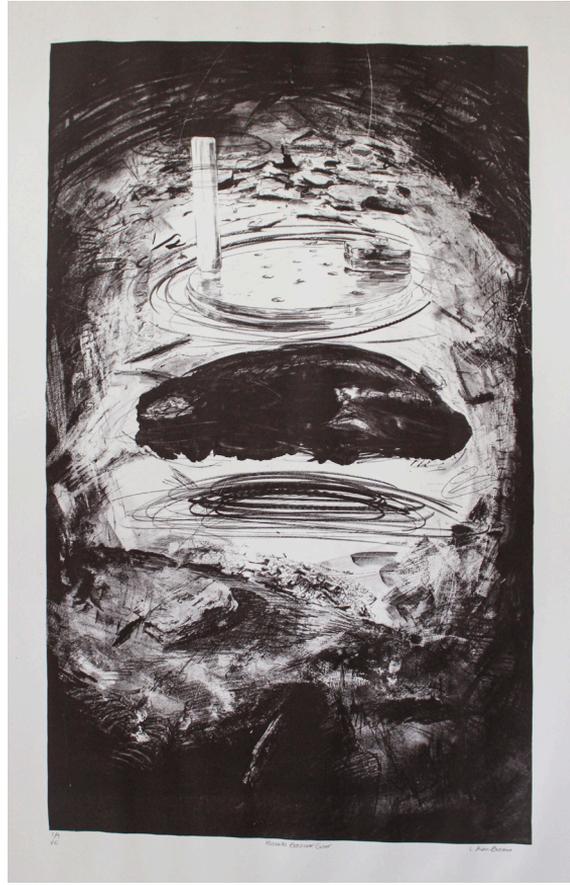
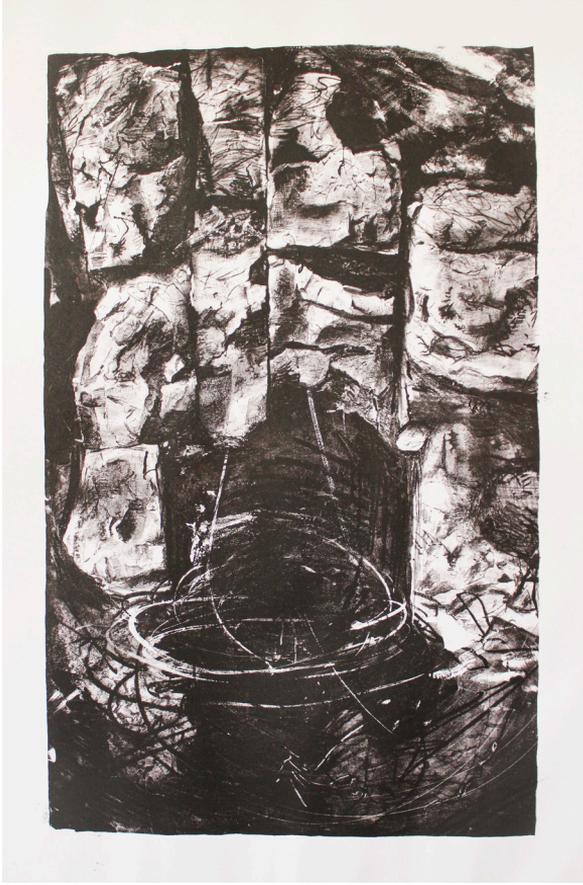
Processing Cycle, 2025, digital drawing and photo montage on Hahnemüle Photo Rag, 50 x 75 cm (image size), edition: 1 of 3

Lyrene Kühn-Botma

Responsibility, ownership, accountability, and blame-shifting tactics are explored in *Ostrich Strategy*. How do large corporations and industry carry their responsibility towards a shared world, and how is the weight of this responsibility shifted to the individual? What type of strategies are employed to divert responsibility and accountability? It seems that both the individual attempting to decipher cryptic big data and the industry encrypting the data respond in the same way – by way of an ostrich policy. This strategy is employed by some of us, not necessarily by deliberate choice, as can be argued for industry, but as a response to the sheer overwhelming responsibility felt for an entire planet. A responsibility we share, but not equally.

Ostrich Strategy, 2024, lithograph on Magnani,
95.5 x 68 cm, edition: 1 of 9





Left: *Pseudo Bezoar: Travail*, 2025, lithograph on Magnani, 80.5 x 53 cm (paper size), edition: 1 of 10 VE
Right: *Pseudo Bezoar: Scour*, 2025, lithograph on Magnani, 80.5 x 53 cm (paper size), edition: 1 of 9 VE

The *Pseudo Bezoar* series explores the heaviness of loss, the repetitions of cycles – specifically in artmaking – and the labour involved in creative endeavours. In this work the act of cleaning, graining and polishing a lithographic stone is viewed as a meditative act of loss. In this loss, moments of alienation may also be present. The alienation of loss in the body, the otherness of new losses and grief, may manifest as a hard stone embedded underneath the diaphragm—inside the body. The heaviness of this alien stone is viewed through the vignette in *Pseudo Bezoar: Scour*, while the repetitive cycle of continued loss, the heaviness of rocks, and the labour of process is revealed in *Pseudo Bezoar: Travail*.



Teboho Mokhothu

In this performative photographic artwork, I reflect on my journey of spiritual renewal and cleansing. Water, a central element in the work, symbolises spiritual purification, emotional depth, and transformation. It serves as a conduit for inner healing and release. The female figure in the performance embodies nurturing, intuition, and the purifying qualities often associated with the feminine spirit. Her presence contrasts and harmonises with the male figure, creating a powerful dynamic between the two characters. As they interact within the water, their movements evoke a sense of emotional healing, growth, and mutual understanding. The energy exchanged between them symbolises the balance of masculine and feminine forces, and the transformative power that arises from emotional vulnerability and connection.

The performance takes place within a natural environment, which deepens its spiritual resonance. The integration of nature emphasises the importance of harmony with the earth and the interconnection between human beings and the natural world. The setting underscores the idea that healing and renewal are most profound when aligned with nature's rhythms. Ultimately, the work invites viewers to contemplate their own spiritual journeys and the restorative power of water, connection, and nature.

Next page: *Tlhoekiso 1 (Cleansing)*, 2024, photograph on metal sheet, 59.4 x 84.1 cm, edition: 1 of 3



In *Mohlabani (Warrior)*, I portray myself as a king, a powerful metaphor that signifies leadership, authority, and self-worth. This visual representation ties directly into my concept of Mo'нна, which emphasizes the journey of personal growth, resilience, and mastery. By drawing parallels between a graduate and a king, two seemingly contrasting figures, I explore how success is not confined to societal roles, but defined by qualities such as perseverance, wisdom, and integrity. My depiction symbolises the success of academic achievement through relentless hard work and dedication, particularly within the South African education system, where many students face systemic challenges such as under-resourced schools, socioeconomic barriers, and unequal access to quality education. Despite these hurdles, Mo'нна champions the idea that excellence can be attained through commitment to learning and self-discipline. The artwork reflects how I navigated these realities to claim my place of recognition, not as royalty by birth, but as one crowned by effort and knowledge. In this way, Mo'нна moreover celebrates the intellectual and emotional strength required to succeed in South Africa's dynamic but often unequal educational landscape, thereby encouraging others to see themselves as capable of greatness through education and self-belief.

Mohlabani (Warrior), 2024, photograph on metal sheet,
84.1 x 59,4 cm, edition: 1 of 3



Siobhan Swart

My work explores the quiet but profound process of meaning-making within the routines of everyday life. When we find ourselves caught in a state of fight or flight, we often confront unsettling versions of ourselves, versions we fear might alter us irreversibly. I am interested in what it means to coexist with these inner selves while still engaging in the ordinary rhythms of daily life: getting up, moving forward, participating in the mundane. Through my practice of meaningful/meaningless mark-making, I examine how we navigate this tension—how we survive not just the dramatic, but the everyday.

Right: *Arachnid Afternoon (With Laundry)*, 2025, etch on Fabriano, 15 x 20 cm (paper size) framed, edition: 1 of 7

Indefinite is part of an ongoing exploration into the ephemeral nature of memory, emotion and identity. Through this work, I engage with impermanence not as absence, but as a space rich with possibility, a liminal zone where the self is constantly dissolving and reforming in response to inner and outer worlds.

Next page: *Indefinite*, 2024, charcoal, ink and pastel on Fabriano, 240x240mm





Mikayla Swartz

In *Ripe*, a series of four photographs, I investigate the self-destructiveness that can accompany the urge to rid oneself of burdens in order to heal, to the point of ripping oneself apart. The painterly quality of the photographs suggests something bodily, but also a kind of veil – through which the viewer is able to witness – usually hidden, and personal – traumatic events. The colour red, flowing and dripping, is used to reflect on how the process of working through trauma can itself become a site of violence.

Top, bottom and next page: *Ripe I-IV* (Series), 2024, photographic print on Fabriano, 44 x 30 cm each





This work was my final artwork in my BA Fine Arts degree, portraying a sense of finality within the work and providing insight into how I view the endocannibalistic nature of healing in destructive ways. Having been picked apart and essentially left to rot, this diptych gives a fish-eye view into how the body has already been consumed by traumatic bereavement. Although this image asks the viewers to bear witness to the final turmoil, it also gives an invasive feel. The grotesque and yellowing nature signifies death and discoloration of the skin, alluding to the idea that what was once there has already been entirely consumed, with mere remnants left in its wake. The deliberate distortion of hands in these images suggests the shape of a carcass, alluding to the idea that there is nothing left to pick at or pull apart.

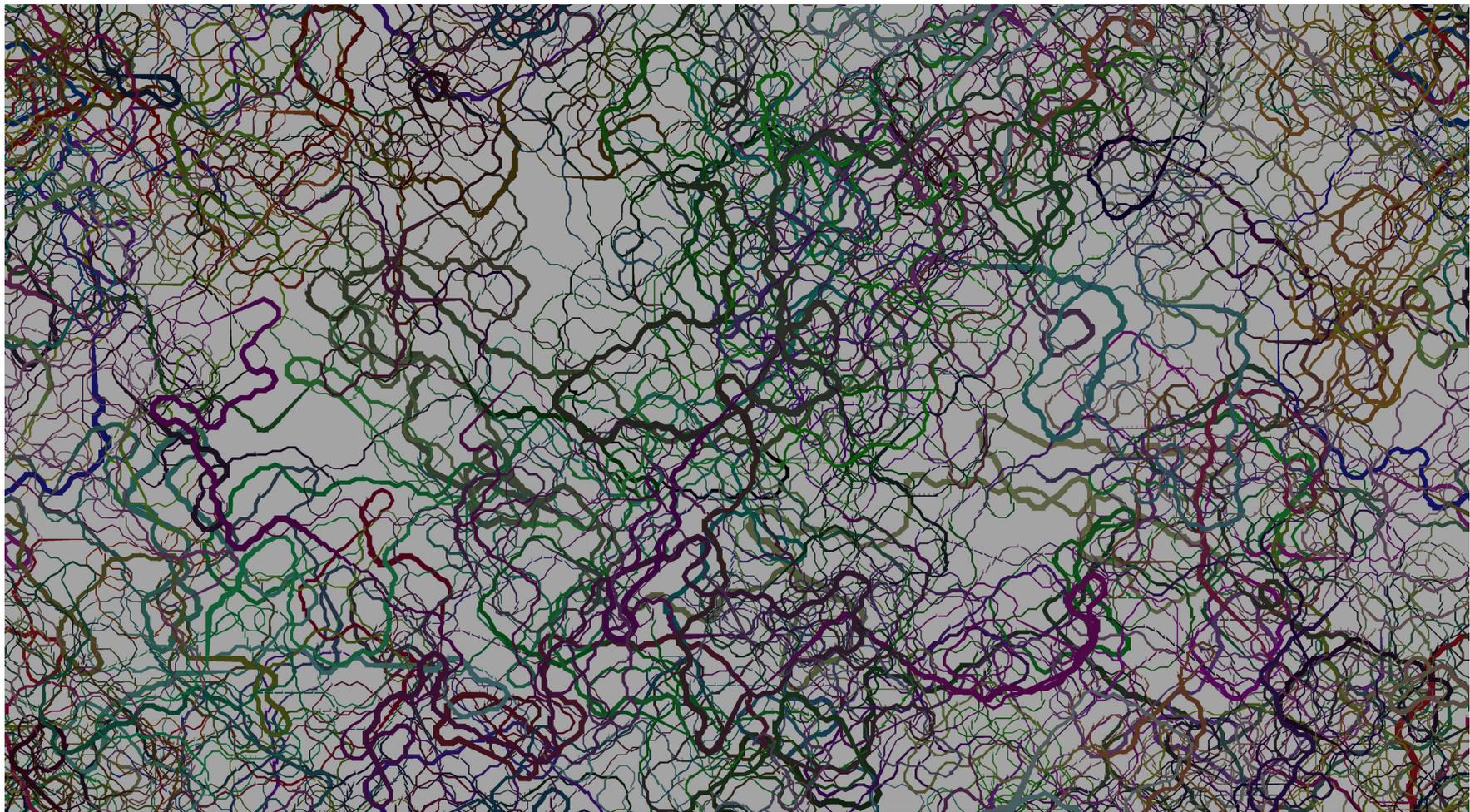


Rot II (Diptych), 2024, 300x400mm, Photographic print on Fabriano

Leon Witthuhn

This artwork attempts to transcribe letters or simple text into an image. The image was drawn using the DNA genome sequence of the SARS-CoV-2 virus, which was isolated from a patient in Wuhan, China, at the start of the outbreak of the pandemic. The four nucleotide bases (A, G, C, T) were used as commands in a computer program to draw a line starting in the middle of the page. Certain combinations of the four nucleotides regulated the thickness and colour of the line. There are around 30,000 base pairs in the genome of the coronavirus that represent single instructions in the program, as well as several thousand more instructions when using combinations of two or three repetitions of the same base pairs in the DNA sequence. The line is drawn in different directions, colours, and thicknesses based on the instructions of the genome sequence. This image provides a new perspective on the visualisation of the coronavirus, other than the popular scientific images in mainstream media. Using the DNA sequence of the virus to draw itself makes this image a personal and intimate representation of the virus.

Next page: *SARS-CoV-2 self-portrait*, 2020, digital artwork on Innova Fibaprint, 62cm x 50cm (framed)



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