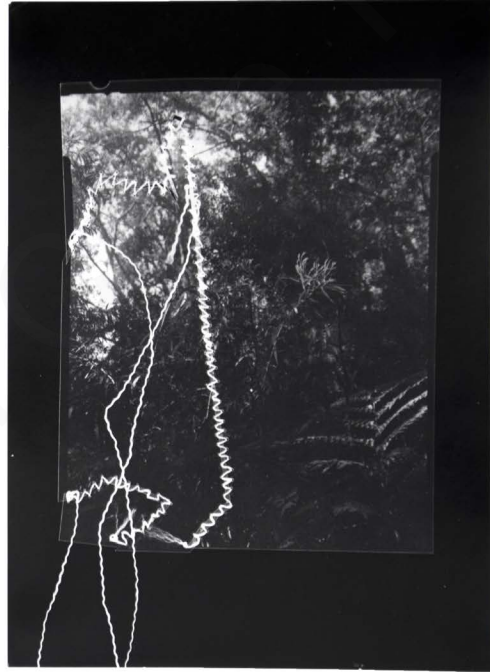
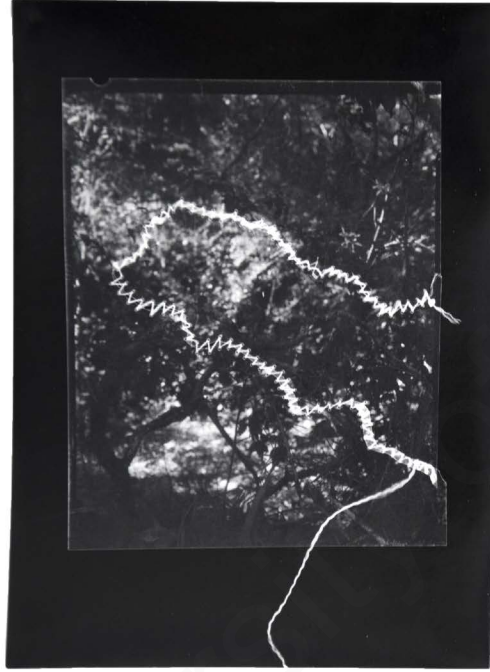


EMME PRETORIUS

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UNRAVELLING :  
PHOTOGRAPHIC EXPLORATIONS OF MENDING THE FOREST



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In partial fulfilment of the requirements for  
Master of Fine Art  
2022

DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature:

Signed by candidate

Date:

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## A B S T R A C T

*Unravelling: Photographic Explorations of Mending the Forest* explores aspects of South Africa's Garden Route Afrotemperate forests and my relationship to them through my artistic practice.

This project looks at the unravelling of these forests and at my unravelling within these forests and my artistic process. It is concerned with the coming undone of these forests' intricate systems in the interest of the Capitalocene, and with my figurative artistic attempts to fix these forests. This project further aims to make this unravelling visible, to indicate the faded and fragmented state of these forests. It also addresses the futility of some of the attempts to rectify the damage done to these forests.

This document explores the importance of process and materiality in photography and in my artistic practice. Through the experimental use of darkroom processes, expired paper and the sewing of fragmented photographs, I aim to demonstrate how such processes and attention to materiality can make my practical and theoretical concerns visible.

## A C K N O W L E D G E M E N T S

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## I N T R O D U C T I O N

The forest is a special place to me. Here I can let go of conscious thought and become aware that I am part of nature's intermingled systems. According to Eckhart Tolle (2020: 9),

*In the forest there is an incomprehensible order that to the mind looks like chaos. It is beyond the mental categories of good and bad. You cannot understand it through thought, but you can sense it when you let go of thought, become still and alert, and don't try to understand or explain. Only then can you be aware of the sacredness of the forest. As soon as you sense that hidden harmony, that sacredness, you realise that you are not separate from it, and when you realise that, you become a conscious participant in it.*

This project explores the Afrotropical forests of the Garden Route in South Africa<sup>1</sup> and my – and humankind's<sup>2</sup> – relationship to it through my artistic practice. The project's title also alludes to its interests and goals. 'Unravelling' describes the relationship I have with the forest. 'Unravelling' has a dual meaning ("Unravel", 2022) :

1. to disengage or separate the threads of,  
to cause to come apart by or as if by separating the threads of

<sup>1</sup>  
Hereafter 'the forest'.

<sup>2</sup>  
I acknowledge that it is by no means the entirety of humankind that has a detrimental effect on the forest. At this stage, however, there is no adequate term to differentiate this. Therefore, I will be using the term 'humankind' for the purpose of this document.

2. to resolve the intricacy, complexity or obscurity of: clear up

In my project, 'unravelling' serves a multitude of functions. Firstly, the forest is unravelling, in the negative sense of the word. It is coming undone at the hands of humankind. The intricate, interdependent networks of the forest have been untangled; the threads have been separated and are coming apart<sup>3</sup>. Somehow, I feel compelled to fix this, to bind the fragmented pieces of the forest back together. This act of mending is figurative, because the causes of the forest's degradation are ongoing and beyond my control. I can only hope to alert viewers of my artworks to the extent of the impact of global warming and historical exploitation of the forest on this delicately balanced environment.

Furthermore, the forest unravels me. While I find day-to-day life challenging in this anxiety-inducing world that elicits differing mental states, for me time spent in the forest resolves these issues. The forest unravels me by undoing the twisted knots in my brain. In the forest, my whirlwinds of emotions and scattered thought processes become undone and resolved, become clear. The forest provides a space where I can let go of conscious thought, where I am nothing but an integrated part of the forest, of nature. In a sense, the forest fixes me, and this compels me to fix it, even if only symbolically.

This figurative fixing also unravels me. Each part of my artistic process is a meditative, contemplative act: the walk in the forest to find a scene to photograph, the slow act of photographing the forest, the hours spent in the quiet darkroom and the slow sewing and mending of different photographed sections of the forest. Each of these actions undertaken to embody the fragmenting and stitching of the forest involves repetition and slowness, which also creates a calm and clear state of mind.

Consequently, this project is about the forest's and my unravelling. I want to allude to this unravelling through the use of process and materiality in my photography. Whilst showing this unravelling and the current condition of the forest, I also feel compelled to fix it, even if I only do so figuratively, through my art making.

This ties in with the futility of fixing the forest, historically and currently, which has proven to unravel the forest further<sup>4</sup>, and which I also want to allude to through my artworks (as my artistic act of fixing the forest is itself, in a sense, futile).

This document elucidates my understanding of these concerns and explicates how I have attempted to address them through photography, process and materiality. My work speaks to the faded and fragmented nature of the forest, but also to how the forest is a ghost of what it once was.

I want to show that the forest is a ghost of what it once was through a consideration of materiality and photographic processes. Upon viewing my artworks it is immediately apparent that something is amiss, that the forest is not clear. It is a ghostly representation. This is due to my use of expired photographic paper, which creates faded and fogged images and is important in the consideration of my work, as is also explored in this document. I am interested in how this materiality alludes to information about the subject matter as faded. I also use expired photographic paper to reduce the environmental impact of my practice. Using paper that would have otherwise been discarded instead of buying new paper lessens the environmental footprint of my project. The use of expired paper surfaces throughout the document both in the considerations of process and materiality in my practice and in how I utilise these considerations to convey my concerns regarding the forest.

The first section, 'The State of the Forest', addresses the various 'ghosts' and other issues related to the forest to situate my work and bring attention to the current condition of the forest.

The second section, 'Process, Materiality and Photography', considers the foundations of my work and what informs my practice by exploring my considerations of process, materiality and landscape photography. Two aspects inform my process: artistic dedication to the process of making and the psychological processing embedded within this creative labour. I am interested in the materiality embedded within a photograph, in viewing a photograph as an object, and the materials' agency in the process. This section also engages with process and materiality in the context of particular landscape

<sup>3</sup> How these threads of the forest have come apart is discussed in the next section.

<sup>4</sup> A futile manner in which the forest has been fixed is discussed in the next section.

photographers. A consideration of landscape photography is introduced through the works of Carleton Watkins (1829 -1916), Robert Harris (dates unknown) and Ansel Adams (1902 -1984). While these photographers' works inform my practice, I also consider how I can make photographs that engage more with their own materiality and process, which leads to an exploration of the work of Matthew Brandt (1982-), Sally Mann (1951-) and Terry Evans (1944-).

The third section, 'The Artistic Procedure in My Practice', explores the previous section's consideration of process, materiality and photography in relation to my practice. Considering the importance of process in my practice, this is done by following the different steps of my artistic procedure and how each relates to my attention on process and materiality. It follows the walk and mapping, the act of photographing, processes in the darkroom, mending and methods of display.

In its essence, this document engages with my concerns regarding the forest and how I use my specific considerations of process, materiality and photography to convey these concerns.



T H E   S T A T E   O F   T H E   F O R E S T

During a walk in the forest, I become aware of how connected I am with nature. I feel and realise that I am part of nature. Fox and Alldred (2020: 123) note the relationship that humans have with nature:

*Environment is no longer simply the context for human agency, but the arena for the production of the entirety of both 'natural' and 'social' worlds. There is nothing beyond environment, and nothing (for instance, humans and their diverse cultures) excluded from it.*

Fox and Alldred stress that humans are not separate from nature. *In The Hidden Life of Trees*, Peter Wohlleben (2017: 48) explores the parallels and similarities between trees and humans, writing:

*Vibrations occur in the [tree] trunk when the flow of water from the roots to the leaves is interrupted... If we were to look through a microscope to examine how humans produce sounds, what we would see wouldn't be that different: the passage of air down the windpipe causes our vocal chords to vibrate.*

Wohlleben extends his discussion to similarities between trees and humans in social worlds, communication, love and even ageing. Humans are part of the intermingled system of nature, not above or excluded from it.

This becomes undeniably clear to me on a walk in the forest. In these walks I see that I am part of the forest as a system. Though it is acknowledged by the abovementioned writers that humans are part of nature, part of the forest, humans have nonetheless caused the forest harm, as described by Lawes et al. (2007: 48):

*Natural disturbances and the use of forests by people have dramatically altered the southern African forests, resulting in fragmentation, changes in important ecosystem functions, and modification in forest structure and composition.*

I am intrigued by this relationship that humans have with nature. It is a relationship in which, despite being interconnected, humans exploit nature, and I am specifically interested in the Capitalocene theory as the main contributor to the current state of the forest.<sup>5</sup>

In this section I explore the state of the forest under four discussion points: as a ghost of what it once was; the lack of abundant fauna; the scarcity of the human as an active participant in the forest; and the forest's susceptibility to fires due to Capitalogenic changes to ecosystems.

To me, the forest is a ghostly representation of what it once was. As Lawes et al. (2007) writes, the forest has become fragmented and is very different to what it once was in terms of ecosystem functions and structure and composition. While this ghostly representation addresses most of my discussion points in this section, here I specifically focus on the absence of ancient trees.<sup>67</sup> When I walk in the forest, the presence of these ancient trees seems to still linger. A sighting of these ancient, slow-growing trees is a rare occurrence, however, and I always stop to admire and appreciate them when I see them. Settlers to the area exploited the forest, especially through logging in colonial times

(Lawes, et. al., 2007). Since its discovery by European settlers in 1750 this is the only forest in southern Africa to be almost continuously intensively utilised for timber (Geldenhuis, 1991: 51). Lawes et al. (2007: 49) note that the main effect of logging these ancient trees has been a reduction in canopy closure and thus a significant increase in the amount of light that reaches the forest floor. This has led to a major change in the regeneration and species composition of the forest (Geldenhuis et al., 2006). Consequently, there is an absence in this forest that has not only environmental consequences but a ghostly effect too. I wonder about the trees that might still be growing here were it not for the logging. The scarcity of ancient trees is a consequence of the Capitalocene, which privileges capital over nature's well-being and views the trees only as a natural resource.

Other ghosts wander the forest. These are the ghosts of the fauna that are now rarely sighted (and almost always captured by wildlife cameras rather than seen in person). I wish to focus specifically on the elephants of this forest. An estimated 1000 elephants lived in this area in the early 1800s, but by 1920 only 13 were left, and current numbers are unknown with speculation that this number has only declined since (Moolman et al., 2019; Hall-Martin, 1980). Elephants were culled for ivory (the advancement of capital) or for reasons of human safety as the human population in the surrounding areas increased (Moolman et al., 2019). The elephants were afforded protection in 1908, but the population has never recovered (Moolman et al., 2019).

Another ghost wandering the forest is that of the human. These forests are either privately or state-owned (Geldenhuis, 1991). The privately owned forests can only be accessed through personal connections or local knowledge, and state-owned forests such as those administered by SAN Parks mostly require conservation fees, which many cannot afford. This lack of access or proximity creates a disconnectedness from the experience of the intermingled nature of humans with the forest,<sup>8</sup> making the human another sort of ghost caused by the interests of capital.

The forest is now protected and is predominately a conservation area, but it is still under threat from capitalogenic interests, such as the timber plantations adjacent to the forests. The first state

5

I consider the current geological epoch the Capitalocene rather than the Anthropocene, as the former suggests that it is the rise of capitalism – as a system of power, profit and re/production in the web of life – rather than all of humankind that created humans' current relationship with and crisis of the environment (Moore, 2017). I cannot possibly argue that this environmental situation was created by humankind at large, when the majority made no contribution to the issue but nonetheless suffer its consequences.

6

By ancient trees I mean endemic trees that have been alive for centuries.

7

It is important to note that, due to current conservation techniques, humans are only able to access small parts of the forest. In the parts that I, as a visitor to the forest, am not allowed to walk in there may be a stronger presence of these ancient trees.

8

In pre-colonial times, a human/forest relationship benefitted both. This was a time of the human and the forest in balance. While little concrete evidence suggests that Khoi and San groups lived in the forest, van Wijk's (2017) study of caves in the southern Cape shows that the forests were frequently visited and proposes a mutually beneficial relationship between these groups (the Khoi and San) and the environment around the caves. Van Wijk (2017) is of the opinion that removing these indigenous peoples from the forests and their surrounding environments in the name of conservation has had a negative effect on the delicately balanced environment.

It is important to note that the naming of these indigenous groups is a contentious issue. As also noted by van Wijk (2017: 112), there is little consensus at this stage as to the respectful and politically correct terms to use when discussing these First Peoples.

plantation of alien-invasive trees to supply timber was already planted in 1883, near Knysna (Kraaij et al., 2011), and the indigenous forest was belatedly afforded protection in 1939 (Geldenhuys et al., 2006). Planting alien-invasive trees instead of fynbos has increased the regularity and severity of fires, as demonstrated by the Knysna fires in 2017 and the George fires in 2018 (Giddey et al., 2021). The rise of commercial and state plantations is also emblematic of people's futile attempts to rectify the damaged forest. While these alien-invasive plantations are in part intended to protect the forest, they have caused harm of another kind (Geldenhuys et al., 2006). This futile attempt to fix the damaged forest by planting alien-invasive plantations is crucial to a consideration of my work, which I expand on later in this text.

The ecological issues that have resulted in the ghosts I describe are a result of the current geological epoch of the Capitalocene, for at the heart of each of these issues lies a desire for the advancement of capital at the cost of caring for nature. This is evidenced by the absence of ancient trees as a result of the demand for timber, the absence of elephants as a result of human greed and desire for power, the lack of the intermingled nature of humans in the forest because money is now required to enter the forests, even as fires threaten the forest as a result of the greed for more timber and, indirectly or even directly, capital. As Haraway (1992: 65) writes:

*We must find another relationship to nature besides reification, possession, appropriation and nostalgia. No longer able to sustain the fictions of being either subjects or objects, all the partners in the potent conversations that constitute nature must find a new ground for making meanings together.*

I am interested in exposing this reification, possession, appropriation and nostalgia of nature in my work. I want to show this state of the human relationship to the forest: the fragmentation, the fading and the futile attempts to fix.



P R O C E S S , M A T E R I A L I T Y &  
P H O T O G R A P H Y

In this section, I consider materiality and process in relation to writers, theorists and artists who have influenced my practice.

My consideration of process relates to two intersecting concerns: the creative 'labour' in my process and its intersection with 'processing' at the psychological level. I also look at these two concerns to create a point of departure for a discussion of materiality and photography in relation to my practice.

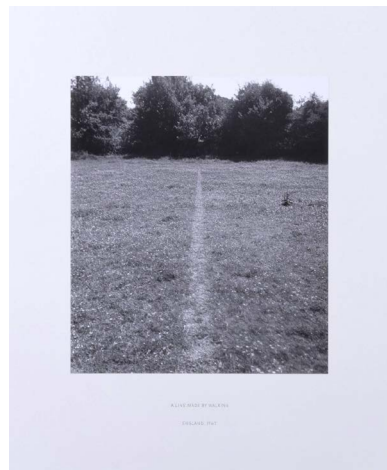
According to Kim Grant (2017: 2) in *All About the Process: The Theory and Discourse of Modern Artistic Labour*, when artists are concerned with process, they are inherently "dedicated and attentive to their creative labours." I relate to this, as I approach my process with specific attention to the very labour that goes into producing an artwork. My work deviates from Grant's statement when she suggests that there are no "external goals" in this attention to creative labour. For such artists, it is the very making of the work, and not the outcome, that is important (Grant, 2017). For me, however, while the process of making is crucial to my work, it is not the only important factor. My external goal is to bring attention to the forest's degradation; I make this body of work both for the process of making it and to convey a message. While Grant's statement is valuable, I believe it is possible to make work that is about process but that also ultimately produces a message.

Another form of ‘processing’ takes place in my creative process, a psychological processing that happens within the creative labours. Grant alludes to this when she writes that “the artist’s identity becomes a model for conceiving the physical, psychological, social and philosophical significance of labour, often specifically manual labour” (Grant, 2017: 3), highlighting the connection between the psychological and the manual labour embedded in the process of making an art object. As a result, the activity of producing becomes more important than the final artwork itself. This is perhaps also because in this making, in this labour, lies the possibility of self-realisation and self-exploration (Grant, 2017). Depending on the artistic practice, the extensive time and ritualistic, repetitive acts of manual labour can encourage contemplation.

Richard Long’s *A Line Made by Walking* (1967) has particularly informed my artistic practice. Rebecca Solnit (2002) observes that this work challenges the understanding of what the artwork actually is – is it the idea of the walk, the act of the walk itself or the photograph of the aftereffects of the walk? Regardless of whether one considers the artwork to be the physical walk or the documentation thereof, a process was required for both. Long’s line clearly required an extensive amount of time walking back and forth in the field, one step after the other, over and over again. The practice of walking is as important to the work as the documentation thereof. In the foreword to Kerri Andrew’s *Wanderers*, Kathleen Jamie (2021: 9) writes that “The rhythms of our walking and our thinking are one”, and I believe another process(ing) took place in the making of this work. The slow, rhythmic repetition of a walk inevitably also starts the processing of the mind.

When making work, which is a process and a practice, I am also very conscious of my materials (and their materiality) as I experience them, in my hands, over time. I draw on two areas of materiality: the material agency in artworks and the material objecthood of the photograph. Materiality here refers to:

*A decision to focus upon the materials of engagement, such as the processes of production and their subsequent power relations, the invisible workers who*



Long, R. (1967) *A Line Made by Walking*.

*build components, and the otherwise black-boxed complexity of interactions that make the photographic event possible. (Mackinnon, 2016: 150)*

In other words, artist, materials and processes work together to create a photograph or other artwork, and all are equal agents. This is particularly relevant against the backdrop of Karen Barad’s (2003) writings on agential intra-action, as opposed to interaction. In Barad’s (2003) view, agency is an enactment rather than a quality inherent within someone or something (Vuorinen & Najdowski, 2018). This agency surfaces in the process of making, where all relevant agents work together to create new meaning (Vuorinen & Najdowski, 2018).

In *Photographs, Objects, Histories: On the Materiality of Images*, Elizabeth Edwards and Janice Hart (2004: 1) propose that “photographs are both images and physical objects that exist in both time and space and thus in social and cultural experience”. The photograph is not only an image or representation of a subject, but its material qualities have value in and of themselves. The photograph’s materiality ‘leaks’ information beyond the mere image, as “photographs have inextricably linked meanings as images and meanings as objects; an indissoluble, yet ambiguous, melding of image and form, both of which are direct products of intention” (Edwards & Hart, 2004: 2). The photographic image and the photograph as object – the paper it is printed on, its surface quality and its mode of display – work together to create meaning, rather than the image being the only source of valuable meaning.

Process and materiality operate together in photography in what Lyle Rexer (2002: 9) terms the “physical facts” (the processes and materiality) of photography. By 1995, a number of camera artists had emerged who were interested in purposefully re-engaging with these physical facts (Rexer, 2002). Although this way of looking at and engaging with photography is not a new phenomenon (Plummer et al., 2015), it has recently received more attention through photographic exhibitions such as *Surface Tension*,<sup>9</sup> *Light, Paper, Process: Reinventing Photography*,<sup>10</sup> *What Is a Photograph?*,<sup>11</sup> *The Photographic Object*,<sup>12</sup> and *Fabric of Photography: Material Matters*,<sup>13</sup> which all addressed the materiality and processes of photography.

<sup>9</sup> *Surface Tension* was curated by Ariel Shanberg and Akemi Hiatt and took place from 5 May to 1 July 2012 at the CPW, New York.

<sup>10</sup> *Light, Paper, Process: Reinventing Photography* was curated by Virginia Heckert and took place from 14 April to 6 September 2015 at the J. Paul Getty Museum, Los Angeles.

<sup>11</sup> *What Is a Photograph?* was curated by Carol Squiers and took place from 31 January to 4 May 2014 at the International Center for Photography in New York.

<sup>12</sup> *The Photographic Object* took place from 23 April to 13 June 2009 at The Photographer’s Gallery in London.

<sup>13</sup> *Fabric of Photography: Material Matters* was curated by Megan Ringrose and took place from 15 October to 13 November 2021 at Arts at the Old Fire Station in Oxford.

This increased attention on the physicality of the photograph also signals a consideration of the history and origins of photography and an extension of the medium's possibilities (Raymond, n.d.).

I will look at photographers who have influenced my practice in terms of their engagement with process and materiality in photography. However, I feel it is important to first look at some more traditional landscape photographers who have equally informed my artistic practice. This includes the photographs of US photographers Carleton Watkins and Ansel Adams and, in the South African context, Robert Harris. In looking at these photographers I looked specifically at their photographs of, or taken in, forests. Watkins' *Yosemite Valley No. 1* (ca. 1865-66) shows the Yosemite Valley from above, with a forest below. The horizon is visible, quite high in the photograph, following steadily fading mountains in the distance. On viewing this photograph, I feel as though I am standing on the edge of a cliff with a vast landscape below. I feel a sense of awe and wonder viewing this landscape, which, in turn can foster an appreciation of nature. This feeling is also evoked by Harris' *Keiman's Gat, South Africa: Cliffs with a Waterfall and River* (1888). While it does not depict a forest, the location is in a forest that I have spent time in, close to where I grew up. It shows a gorge with a waterfall streaming beautifully down cliffs on the left. While the photographs by Watkins and Harris have soft tonal values as a result of historical techniques of photographing and printing, Adams' *Northern California Coast Redwoods* (1960) has rich tonal values and high contrasts, which, together with the grandiosity of the redwood trees, pull the viewer in and create a sense of awe similar to that in Watkins' and Harris' photographs. These are all black-and-white photographs, giving the landscape a strange, historical quality despite their awe-inspiring nature. This is partly a result of the technology available when the photographs were taken and relates to a time passed. I use some of the same technologies and methods in my work to evoke this historical quality. Black-and-white photography's relation to history invites the viewer to imagine these beautiful, serene, undisturbed landscapes as lost in time. I imagine them flourishing in their historical time, but I also wonder about their current condition.

The photographs by Watkins and Adams were photographed in a very particular manner. Instead of immersing the viewer in the landscape by photographing from within the landscape, these photographs

were made from a distance. *Yosemite Valley No. 1* was taken from above the valley instead of from within it. Similarly, *Northern California Coast Redwoods*, was photographed from outside the forest. In my work, I subvert this tradition of landscape photography by photographing from within the forest, more akin to how Harris photographed *Keiman's Gat, South Africa: Cliffs with a Waterfall and River*. While all three photographs greatly shaped my understanding of landscape photography, I use these photographs as a foundation to think about landscape photography more materially. I consider how I can experiment with the limits of a 'perfect' landscape photograph and how I can allude to the subtleties and complexities of the degradation of the forest through the materiality of the photograph. Here, the work of contemporary photographers Matthew Brandt, Sally Mann and Terri Evans informs my practice, which I explore below.

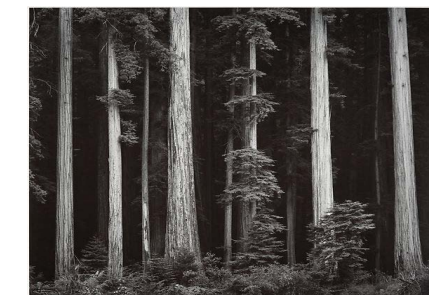
The physical facts of photography and issues raised by my discussion of process and materiality in photography are visible in the work of Matthew Brandt, specifically his *Lakes and Reservoirs* series, which draws the viewer's attention to the process and materiality embedded within the photograph. Upon viewing a photograph in this series, such as *Crackling Lake, WY 5* (2012), I think about the photograph as a material object and the processes involved in its making due to the strange, abstracted nature of the image. I am also intrigued by Brandt's extension of the possibilities of the medium of photography, indicative of Rexer's (2002: 25) assertion that the artists of the antiquarian avant-garde<sup>14</sup> seek "the most fruitful play between past associations and current intuitions". Old and new methods are combined, with the new approach extending the possibilities of what the chromogenic print can be. Brandt uses the older technique of making a chromogenic print, with three layers of coloured dyes and a light-sensitive emulsion, but expands the medium's possibilities by immersing the photograph in the water of the lake it depicts. The photograph's bleeding colours and shapes guide the viewer's attention to the materiality and processes involved in the photograph and its making. The integration of process and materiality become visible in this series. Artist, process and materials all intra-act to create new meaning. No single factor has complete agency in this process, all working together to make the photograph possible.



Watkins, C. (1865-1866) Yosemite Valley from Inspiration Point.



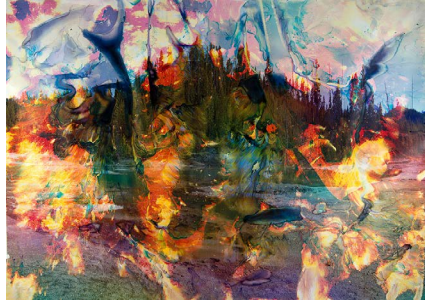
Harris, R. (1888) Keiman's Gat, South Africa: Cliffs with a Waterfall and River.



Adams, A. (1960) Northern California Coast Redwoods.

14

The antiquarian avant-garde refers to photographers and artists who place renewed attention on historical and analogue photographic methods.



Brandt, M. (2012) *Crackling Lake, WY 5*.



Mann, S. (1998) *Untitled (Three Drips)*.

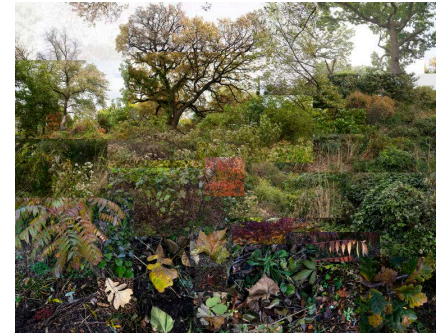
Another body of work that informs my practice is Sally Mann's *Southern Landscapes*, specifically *Untitled (Three Drips)* (1998), as it embodies my concerns about process and materiality in photography. The image is quite fogged, and I cannot clearly discern the landscape in the photograph. In the top corners I can faintly make out the hanging branches of trees. Various technical 'errors' are visible in the centre of the image. Mann used an old wet-plate collodion process for this photograph, which requires great technical skill and is prone to misapplication. Instead of attempting to produce a perfect photograph, Mann embraced these accidents, making the fogging and scrapes on the photograph visible. This in turn suggests the process and materiality embedded in the image and their cooperation to create new interpretations.

Making *Untitled (Three Drips)* was in itself a slow, laborious process. I am interested in how the process emerges in the image from the scrapes and chemical drips in the centre of the work, which invite me to ponder the process and how these 'accidents' came into being. While embracing these accidents in their materiality points to a scarred landscape, it also alludes to the very processes that made the image. My practice shares this embrace of accident and materiality to invite a consideration of process, which I explore in the next section.

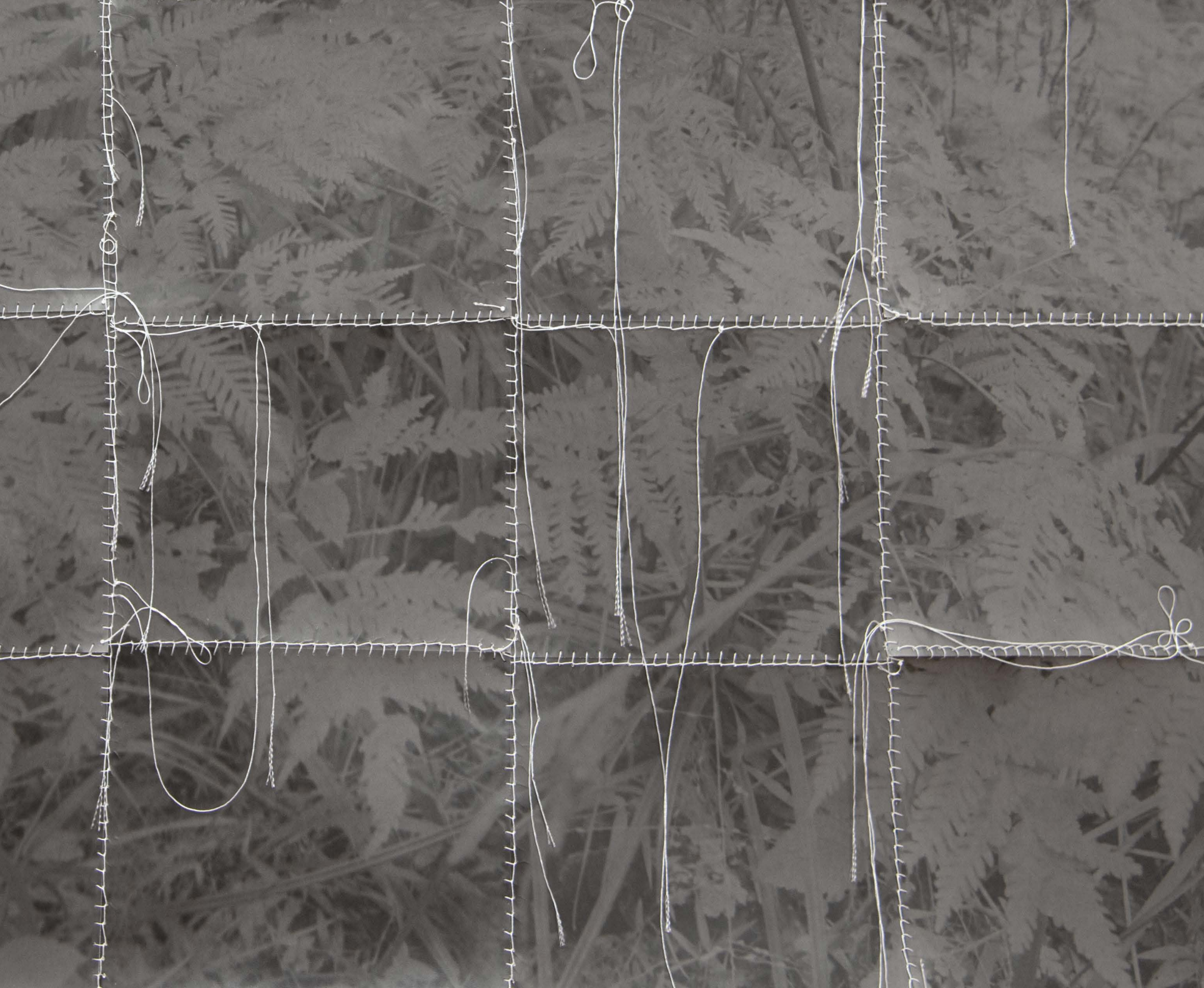
*Untitled (Three Drips)* can further be read as an exploration of materiality in terms of an entangled agency. It can be argued that an intra-action was necessary to make this image, particularly visible in the fogginess, scrapes and drips. Mann, process, chemicals and materials worked together to create this representation of the landscape in a mutually entangled agency. Mann allowed the materials and chemicals to work with her to make the photograph, rather than trying to control them to make a 'perfect' image.

How Brandt and Mann depict the landscape in these works is of great value and interest to me. Instead of displaying the landscape in a glorious state, materiality alludes to its degradation, which is similar to my practice. Subtly and through materiality, I manifest the forest's current state, as all the factors that contribute to its degradation are not visible in a simple documentation of the forest.

The work of Terry Evans informs my practice in this regard, specifically her Ancient Prairies series. Attention is paid to the entire landscape in *Fall Bur Oak* (2019), for which every detail was captured and compiled to make one image. The final work shows the landscape in fragments, which makes me consider the state of this landscape. I wonder whether the landscape is as fragmented as it is depicted, or if the artwork is simply attempting to represent the landscape in full, in all its entangled aspects. Both of these concerns inform my practice. I, too, look at the landscape in full, in all its aspects – up, down and across, but through photographing and printing and a consideration of materiality, I simultaneously allude to the landscape as one that is fragmented.



Evans, T. (2019) *Fall Bur Oak*.



T H E   A R T I S T I C   P R O C E D U R E   I N  
M Y   P R A C T I C E

Here I walk through the different 'steps' in the artistic process crucial to my practice to explicate the different facets of my work and relate them to my considerations of process, materiality and photography. I explore how I use process, materiality and photography to realise the objectives of my project, paying specific attention to walking and mapping, the act of photographing, darkroom activities, mending and methods of display.

As mentioned in 'Process, Materiality and Photography', my consideration of process extends to two areas: a commitment and dedication to the creative labours of my practice and the 'processing' that takes place on the psychological level in this labour of making. I briefly introduced the idea that I am making for the forest, for myself and for the very process of making. The actions undertaken in the various steps of my practice allow contemplation on the state of the forest and of my own life and the intersection of the two, and are as important as the final outcome. I make artworks for viewers to interact with, to show the state of the forest and to allude to its fading and fragmentation, but I also make these artworks for the process. The making and its methods, which extend to the walking, photography and mending in my practice, give rise to a meditative state in which the troubles of everyday life dissipate.

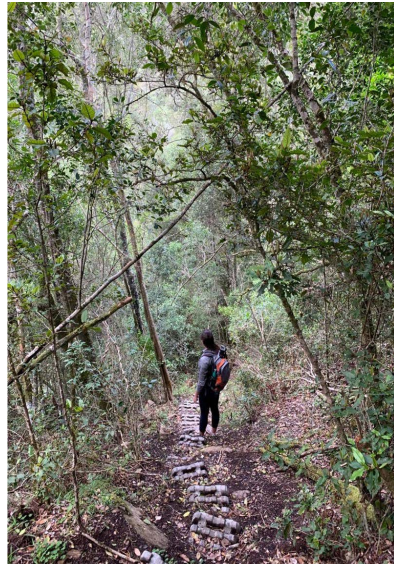
I allude to the importance of process in my work by making visible parts of the practice of creating. This is especially evident in the map work, the initial images that the viewer encounters in the gallery, that introduces the project; and in the use of negatives as artworks in themselves. I am interested in the material entangled agency in the intra-action between myself and my materials and in making the objecthood of the photograph visible. Attention to both of these aspects when making an artwork embeds meaning in the final work, allowing the viewer to read new information into the subject matter.

I am intrigued that photography requires an attention to process and materiality. In my practice, the making of a photograph intermingles process and materiality and subverts some of the tactics of landscape photography. These concerns about process, materiality and photography are unpacked here in relation to my artistic process and the artworks created therefrom.

The rhythmic and repetitive process of a walk in the forest is part of the artwork. Without it, the other explorations of the condition of the forest could not exist. While my practice is not directly about the act of walking, I spend hours walking in the forest, and the walks make my work possible. Without my engagement with the forest through walks, I would not have the relationship with the forest that I do, nor would I reach the physical spaces in which I photograph the forest. Walking “ties to the surface of the earth” and “measures the body and earth against each other” (Solnit, 2002: 272, 276) in a form of reconnection to the forest and the environment in general.

On a walk through the forest, I engage with it on multiple dimensions, from the grand scale looking up at ancient yellowwood trees to the smaller scale looking down at tiny saplings and ferns on the forest floor, to listening intently to the sounds of rustling leaves and forest creatures. The act of walking is not simply a means of attaining a viewpoint in order to capture it through my camera but is also an artistic engagement with the forest in itself. J.A.P. Alexander (2020: 76) writes that:

*Much landscape photography inevitably requires travelling to particular locations to make work. Sometimes, however, the journey is more important than the destination,*



Process documentation,  
*Walking in Groeneweide Forest, George*  
(2021)

*and the means of locomotion is itself integral to the creative strategy of the project.*

In my work, the means of locomotion, walking, is fundamental to the creative strategy of my project. Not only is the walk indicative of a dedication to the creative labours, it is also a space in which processing takes place. In this slow process of walking through the forest, the mind slows down and things, such as my mental state, become clearer. Karjalainen et al. (2010: 2) write about being in a forest that:

*Forest environments promote humans’ mental and physical health in many ways: forests help in reducing stress and in recovering from attentional fatigue, and generally forests strongly enhance both psychological and physical rehabilitation.*

In her book *Wanderers: A History of Women Walking*, Kerri Andrews (2021) describes the walk as a form of reconnecting to the self and psychologically processing the everyday. She writes about women writers who walk to obtain inspiration for the creative process, but also to work through their situations at home and the inequalities they face there. In my practice, walking reflects my consideration of process as both an engagement with the labour of making work and how to facilitate another form of processing.

My initial exploration of ideas and concerns about the forest in material form is performed by mapping the shape of my walk through the forest on the Strava application<sup>15</sup> on my phone, such as in *Seven Passes* (2021). I also make a photograph or photographs of the specific forest I am walking in, which I develop and hand print onto expired photographic paper. I tear the shape of the walk into this paper and sew it back together with red thread. The tearing is an exploration and evocation of the violence enacted on the forest by humans, including myself. Although I care deeply about this forest, my path through it implicates me. Mending the tears with red thread alludes to the Red List<sup>16</sup> and aims to create an emotive response in the viewer. The mending is also a metaphorical attempt to fix the damage done by humankind to the forest. I feel compelled to mend the scars in the landscape, although I only do so symbolically and through representation.



see p. 67  
*Seven Passes* (2021)  
Expired fibre-based photographic paper &  
industrial polyester thread.

15  
Strava is a physical exercise tracking application, which also tracks the route of exercise.

16  
The Red List is an international database of all the threatened species on Earth (IUCN, 2021).



see p. 76  
*Faded Ferns, Hoekwil 1* (2022)  
Expired fibre-based photographic paper &  
industrial polyester thread  
81 x 106cm



see p. 77  
*Faded Ferns, Hoekwil 2* (2022)  
Expired fibre-based photographic paper &  
industrial polyester thread.  
81 x 106cm

To explore the complicated relationships brought into being when photographing the forest, I start by mapping my own movements in the forest. Simultaneously the act of photographing, the photograph and its materiality act as additional mapping devices, mapping the forest and its state and fixing it in time.

The materiality of my photographs in the way they are printed and on what paper maps the state of the forest. The single photograph is printed on multiple sheets of expired photographic paper that produce grey, low-contrast, foggy images, speaking to the state of the forest as fragmented and faded. In all my artworks, but especially in *Faded Ferns, Hoekwil, 1* and *Faded Ferns, Hoekwil, 2* (2022), it is hard to discern the image. There are shades of grey in these pieces but no true white or black, and the contrast is low, alluding to the forest as faded, a ghost of what it once was.

I use mapping as a conceptual exploration of the human relationship to nature, which further relates to my use of the grid. While I use mapping to subvert the innate power structure embedded in mapping an area by taking photographs, it is also an investigation into my relationship to the forest. Ruth Watson (2009: 295) explores this relationship, writing that:

*Maps may have scientific or mythological characters, but they always do the same thing – they tell stories of relationships to geographic locations that are important to the individuals doing the story telling. They are artefacts that embody, reaffirm and publicise the personalisation of place.*

A map tells a story about the relationship (of those doing the mapping) to a place (Watson, 2009). In my work, the map reflects on both my relationship and humanity in general's relationship to the forest. While my mapping of the forest is done with good intentions, it is inevitably associated with mapping as a tool for 'exploration' and colonisation (Watson, 2009: 297). The mapping of myself is different, having no fixed points. While the title of the artwork indicates the general area where I walked, it has no specific location. The viewer will not be able to go to the location and walk the same path, because I only indicate general areas, which is different to the intentions of mapping generally. Furthermore,

the routes follow my meandering path through the forest. There is something whimsical in walking in this way, where the walker decides where to go or which route to take in a seemingly arbitrary way. Similarly, my paths in the forest are not direct, both because the paths follow contours and because something might have caught my interest, leading me to wander off the trodden paths. In plotting my own way through the forest I show my routes (although vaguely), but also acknowledge my complicity in the destruction of the forest. While I aim to protect it, my very existence and reliance on its products contradict that intention.

Rosalind Krauss (1979: 50) writes that grids are "what art looks like when it turns its back on nature", and my use of the grid references the human need to control and understand nature. Krauss' statement has had a significant influence on my work, as I am intrigued by this human/nature relationship and want to make it visible. Consequently, I mostly use the grid structure to allude to human relationships with nature, where humanity has to a large extent abandoned it. It shows how humans, historic and current, have tried to understand and control the forest to the forest's detriment (particularly evident in the exploitation of the forest and futile, belated attempts to conserve it).

In my practice, photography encompasses the act of photographing the forest and the darkroom activities that follow. I am involved in every step of the process in making these photographs.<sup>17</sup> Both the activities of photographing and those in the darkroom call for a consideration of process and materiality in photography, which I expand on here.

The act of photographing the forest with a Pentax 67 or Linhoff 4 x 5 field camera is a slow and ritualistic process by which I am entirely captivated. I think of nothing else. All of my attention is focused on seeing, on being in the moment and in that process of photographing. John Suler (2013: 277) explicates this moment when he writes in *Mindfulness in Photography*:

*Even though they may not specifically use the word "mindfulness", many of the great masters talk about photography as awareness of the present moment in which*

17

I describe myself as "involved" in these activities rather than being the main deciding agent, because I believe I work together with the materials of photography equally to make my artworks.



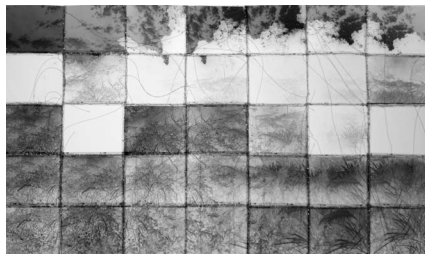
Process documentation,  
Photographing in Groeneweide Forest,  
George (2021)

*we forget ourselves. We let go of the goals, desires, expectations, techniques and anxieties that make up who we are in order to more fully immerse ourselves into the experience of seeing. We open up our receptive awareness to what the world offers us. Rather than being some objective observer trying to capture something, we become the being that is in communion with the environment, that is in the world.*

This “being that is in communion with the environment, that is in the world” marks the activity of photographing as one captivated by the very process of capturing light, rather than merely being absorbed in the physical capturing of light. Instead of simply taking a photograph by pushing a button, I come fully into the moment and process of photographing. This is especially relevant to photographing in analogue, where an intense consideration of what is being photographed is required because of the limited number of shots available on a roll of film. It is slower than digital photography, where a great number of images can be almost instantly made, viewed and evaluated.

I photograph with old cameras in black and white to create a relationship to landscape photographers that have come before me (Watkins, Harris and Adams). The forest as I experience it, is in colour so photographing a landscape in black and white generates a historical quality, almost a nostalgia for the landscape’s past state. There is a sadness in this nostalgia which I do not see as sentimental.

My manner of photographing is different to that of the landscape photographers above. While they generally photographed from a distance, outside the landscape, I photograph from within the forest. This can be seen in the dense vegetation and the lack of horizon line. This is not a vista that can be admired from above or from the outside. My point of view shows I am in the forest. My work is related to the work of Terry Evans, as I photograph as one would look around on a walk in the forest, which creates a more expansive and immersive view. Like Evans, I sometimes fragment the image by taking multiple shots of one area to show the current fragmentation of the forest. This is especially evident in the film negative pieces, such as *Negative Natures Valley* (2022). My attention to materiality (through photographing in a way that creates a closeness with the forest and through the use of multiple shots



see p. 98  
*Negative Natures Valley* (2022)  
120mm film & industrial polyester thread.  
28 x 48cm

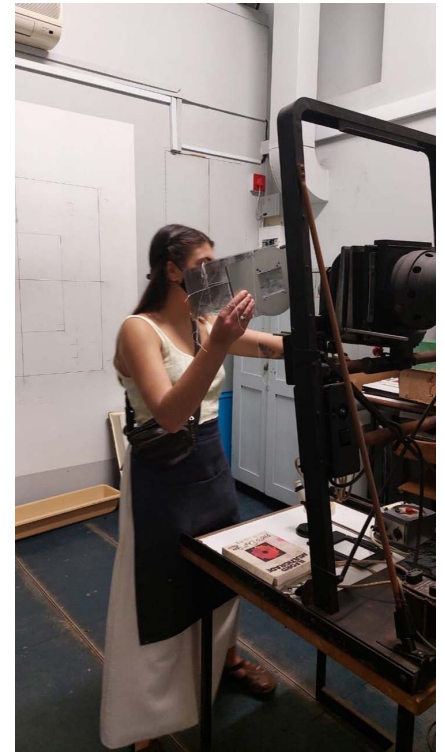
or multiple prints) questions the manner in which the traditional landscape photographers (Watkins, Adams, Harris) made photographs.

The slowness of and captivation with my photographic process extends to the rest of the process of making a photographic image: from capturing the photograph in the forest, processing the roll of film and printing the image in the darkroom. Each step is a slow and ritualistic undertaking that echoes an attention to process. In many ways, the processing of the film and the printing and developing of the image in the darkroom echo my state in the forest while walking, where I am alone, senses activated (due to the darkroom being entirely dark or almost completely dark, with only a dim red light), captivated by the process. The rhythms of my forest walks and the darkroom activities are the same. I slowly and meticulously take one step after the other in processing, printing and developing an image, carefully considering every step.

Process in photography, and in my work specifically, is also signified by materiality. This is especially relevant in my use of film negatives, part of the photographic process, as artworks in themselves. The strange materiality of the film negative as an artwork is not generally anticipated in a photographic exhibition, as it is usually part of the process of printing a photographic image rather than being the photographic image in itself. Using the film negatives of the forest as artworks is a physical representation of the photographic process.

Materiality also surfaces in this process of making a photographic image and the photograph itself, being both the intra-action and the objecthood of the photograph.

In the photographing, processing and hand printing, there is a constant intra-action between the process, the materials and myself. These latter three aspects work together equally to create an image. The materiality of the camera and the agential intra-action that take place in this process of photographing is important to consider. There is a complicated relationship embedded in the act of photographing, between the photographer who decides how something will be represented and the



Process documentation, Darkroom printing  
(2022)

subject. But while I do make decisions about composition and exposure, I photograph the forest as it presents itself to me. The different species in the frame are entangled and support one another, which creates a particular visual complexity that I cannot direct. After I have framed the composition (with the forest), there is also an intra-action between myself and the camera in the action of taking the shot.

While I make decisions about exposure, the camera and the film also seem to make decisions. Old analogue cameras often have a 'mind of their own', resulting in over- or underexposed images or light leaks despite the photographer's careful consideration of exposure. Instead of discarding these images, I include them to show this intra-action and to allude to process. This is especially evident in the sewn photographic film, or 'negative', artworks, where certain areas are darker or lighter than others. This symbolically reflects the state of the forest. Certain parts of the forest are clear and beautifully conserved, while others appear degraded or destroyed and no longer visible as forest.

Another intra-action occurs in the hand printing and developing of the image. The film, the enlarger, the paper, the chemicals and I all work together to create an image. Using expired photographic paper gives me limited control over the outcome. Again, I can make well-considered decisions about how long to expose the image onto the paper, but I will still end up with low-contrast images with very little white or black. This is evident in *Hoekwil 1, 2 & 3* (2022), for which I used three different boxes of expired paper. Each of these papers had different exposure times, and there are areas in the final artwork with higher contrast or 'better' tonal values than others. This makes the image look more fragmented.

The material qualities of the work allude to the objecthood of the photograph (Edwards & Hart, 2004), which together give more details about the subject matter and general concept underlying the work. This is especially achieved by the material qualities of the expired paper, which allow for a fogged, faded feel in the photographs and bring attention to the materiality of the work. The fogging of the paper 'leaks' information about the artwork's meaning. The viewer cannot clearly see the forest in the photograph and must walk closer or further away to view it.



see p. 82-83  
*Hoekwil 1, 2 & 3* (2022).  
Expired photographic paper & industrial  
polyester thread.  
120x478cm

Even then, the photograph of the forest remains faded, evoking something about the forest and its condition. The use of multiple sheets of paper to make one artwork, and the material qualities created by this decision, also 'leak' information. Through its fragmented nature, the materiality of individual pieces of paper suggests the fragmentation of the forest, and the awkward way the individual pieces do not quite fit together gives the work a sculptural quality in the work. This brings attention to the objecthood of the photograph curving into three-dimensional space on the wall but also alludes to the fragility of both the artwork and the forest. It emphasises that the thin paper hanging on the wall can be easily torn, just as parts of the forest have already been destroyed.

After the photographic image has been printed onto multiple sheets of paper, I sew the sheets together to make one artwork. This mending is a symbolic exploration of mending the forest itself and is a contemplation of the futility of the current state of mending these fragmented forests.<sup>18</sup> In this mending, process and materiality engage with the subject matter and contribute information about the artworks and their concepts and intentions.

This mending is a slow process. It is both an attention to the process of creative labours and a space that allows for 'processing', similar to the walks in the forest and photographic process that my practice follows. In *Slow Stitch: Mindful and Contemplative Textile Art*, Claire Wellesley-Smith (2015) alludes to the relevance of the process in mending or stitching:

*The idea of a Slow Movement has been applied to many things, but all look at slowing the pace of life and making deliberate decisions to do so. It is a philosophy that embraces local distinctions and seasonal rhythms, and one that encourages thinking time. In craft terms, I see a slow approach as a celebration of process; work that has reflection at its heart and skill that takes time to learn.*

While all my procedures in making an art object require this slowness, it is particularly applicable to the mending. With the exception of the map works, for which I used a sewing machine to stitch the

18

As mentioned in 'The State of the Forest', some acts undertaken to protect the forest, such as the introduction of plantations as an alternative timber supply, have further threatened the forest. These attempts have been futile and damaged the forest even more.

19

The map works were made early in the process, when I was experimenting with different methods of sewing. I saw the use of the sewing machine as quite a violent act in its mechanisms, which reflected how the forest has been fragmented. Later in the process, with the rest of the works, I paid more attention to the care I have for the forest, where a slow hand-stitch felt more appropriate.



Process documentation, sewing photographs together (2022)

paper together, I sewed everything by hand.<sup>19</sup>

The mending can take weeks to complete, one stitch after the other, and this time makes process central in the mending. It is a celebration of process: I become mesmerized by the action of each stitch, placing a quiet attention on completing one stitch after the other so that everything else disappears. Each stitch into the photographs is a focus on process and banishes other thoughts and leads to the attainment of a state of calm.

The slowness of the process also fosters a connection with the object I am making (Wellesley-Smith, 2015), which relates to the forest and my care for it. Wellesley-Smith (2015) writes that “investing the time it takes to repair something gives you a different emotional response to it, and it becomes personal to you in a new way”. The time taken to complete these artworks evidences my care for the forest and my attempt to mend it.

The materiality of the act of mending has an embedded entangled agency in the intra-action between the thread, the paper and myself. While I am the agent that creates the opportunity for the paper and the thread to interact, their own agencies come into being in this intra-action of mending as they operate together and activate each other, shifting, shaping and forming one another to create the artworks. I am the one who mends, but I have little control over how the stitches (the intra-action between thread and paper) turn out, as the paper does not allow for much control on my side.

No matter how precise I attempt to be, the materiality of the paper also guides the final form of the stitches. And while it is my decision to combine the thread and the paper to allude to the mending of the forest, it is the materiality of the thread itself and the intra-action between paper and thread (the mending), that make the connections. The meaning of the work would be different without the connection between the materiality of the thread and the action of mending.

The materiality of the thread also brings the objecthood of the photograph to the forefront, reinforcing

the sculptural quality of the photographs. As I mend the sheets of photographic paper together, a new form and materiality is created as the paper shifts in the stitching and takes a new form, no longer a flat photograph but an object that curves on the wall. This objecthood ‘leaks’ information and allows for new meaning to be understood (Edwards & Hart, 2004). When read with the thread, the faded image of the forest (the result of the material qualities of expired paper) tells the viewer that this forest is in need of repair, of mending, and that the forest is fragmented. The materiality of the thread, which is fragile as it frays, breaks or unravels, suggests that the forest is fragile and that its very fixing is futile.

This consideration of materiality and the objecthood of the photograph is also an important factor in the display of the work. Consequently, I display the works as they are, unframed, so that there is minimal interference when viewing the work. Pinned on the wall, the curves and creases in the work are clearly visible, and the work is present in its full material existence. This foregrounds the photograph as an object, especially as the viewer can go as close as they want when viewing the work. Nothing prevents the work from being viewed in its full objecthood. Pinning the works on the wall also references sewing and the action of mending. Pins are fragile, like the paper and thread, suggesting the fragility of the forest in its current state.

Lastly, I wanted to bring the forest experience into the gallery space, which I experienced mainly through walking. In my exhibition, I want to suggest a walk in this faded and fragmented forest, a cyclical recognition in the work of the beginning of my process, the walk, and the very end of it, the exhibition. This again brings process to the forefront. To create an experience of walking in this forest, I made large photographic pieces that require the viewer to walk alongside the work to view them. This is especially evident in the collated *Hoekwil 1, 2 & 3* (2022) and *Harkerville Forest Floor* (2022),



see p.80-81  
*Harkerville Forest Floor* (2022)  
Expired fibre-based photographic  
paper & industrial polyester thread.  
50,5 x 487cm

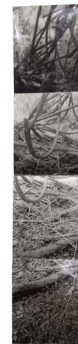


which are each about 5 metres wide and require the viewer to move to view them in their entirety.

The experience of being in this faded and fragmented forest is also evoked in works like *Kalander Kloof*, *Natures Valley (2022)* and *Stormsriver (2022)*, which require that the viewer look up and down, just as I look up and down while walking in the forest.

The works do not take up an entire wall, which again alludes to the fragmented state of the forest. While the works are large enough to require walking, they are not infinite. The empty spaces between them speaks to the walking in the forest, where I encounter roads or plantations, or where I need to drive to get to the next forest. They remind the viewer that the forests are finite.

see p.89  
*Stormsriver (2022)*.  
Expired fibre-based photographic paper &  
industrial polyester thread.  
151 x 362,4cm



see pg. 79  
*Kalanderkloof, Natures Valley (2022)*.  
Expired fibre-based photographic paper &  
industrial polyester thread.  
50,5 x 240,5cm



## C O N C L U S I O N

A photograph of the landscape that considers the processes and materiality embedded within itself creates new meaning. In this project the expired photographic paper and analogue techniques and processes allude to and create connections with the history of my subject matter, the forest. The use of old materials and processes invites the viewer to think about what the forest once was in relation to what it is now.

By engaging meaningfully with the photograph's material possibilities beyond what is expected of a photograph, combining the photograph with new materials and processes, I took this consideration of process and materiality in photography further (as Brandt does in his Lakes and Reservoirs series). I did this by fragmenting the image onto multiple sheets of paper and engaging the materiality of thread and the process of sewing to create emergent meaning. The fragmentation of the representation of the forest reflects the current state of the forest, divided into various sections by capitalogenic causes. The forest, fragmented and in need of mending as a result of the Capitalocene, is represented by the materiality of the thread and the process of mending.

While this project reflects on the human relationship to the forest, it is also a personal project with personal concerns, an attempt to navigate the state of the forest, the human/forest relationship, my own connection to the forest and the convergence of all these concerns.

I hope to continue this photographic investigation into the future, perhaps doing more experimentation with sewing expired film to make large scale negatives.

This project is about unravelling on multiple levels. It is about the unravelled state of the forest and my unravelling within the forest. It is also the unravelling that happens within myself in attempting to reveal and rectify the unravelling of the forest. The project is also about mending and attempting to fix that which is broken. It is, in a sense, about how the forest and I, in our own unique ways and through our own unique relationship, unravel together and how together we fix each other.

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C A T A L O G U E   O F   A R T W O R K S

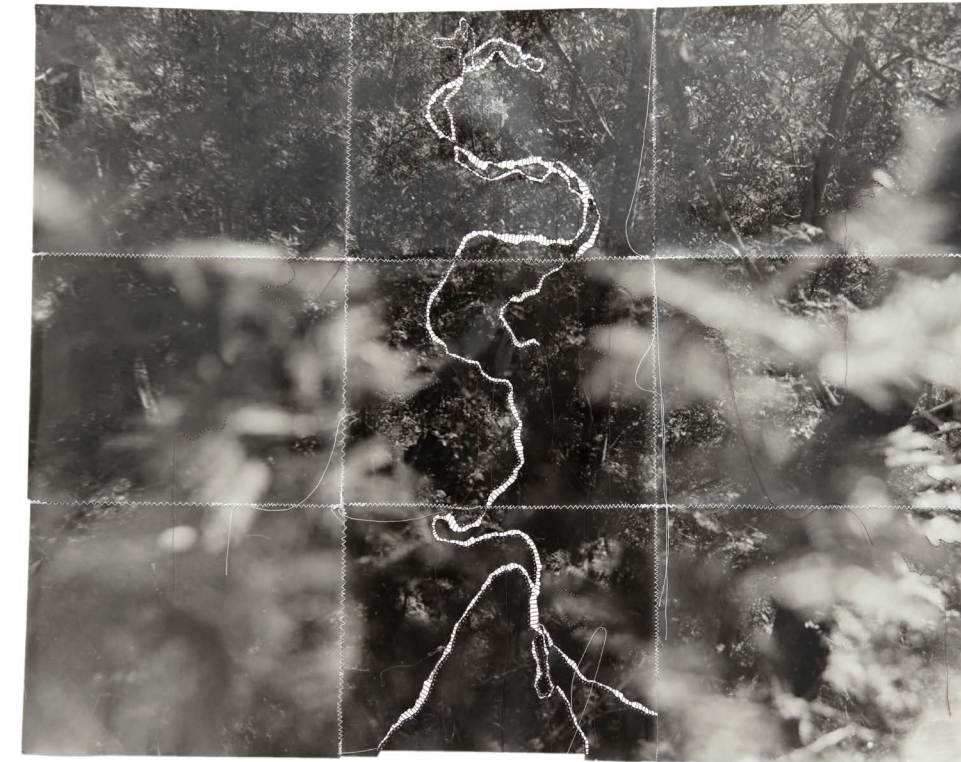
*Groeneweide, George 1* (2021)  
Expired fibre-based photographic  
paper  
12,7 x 17,6cm each



*Seven Passes* (2021)  
Expired fibre-based photographic  
paper & industrial polyester thread.  
121,3 x 149cm



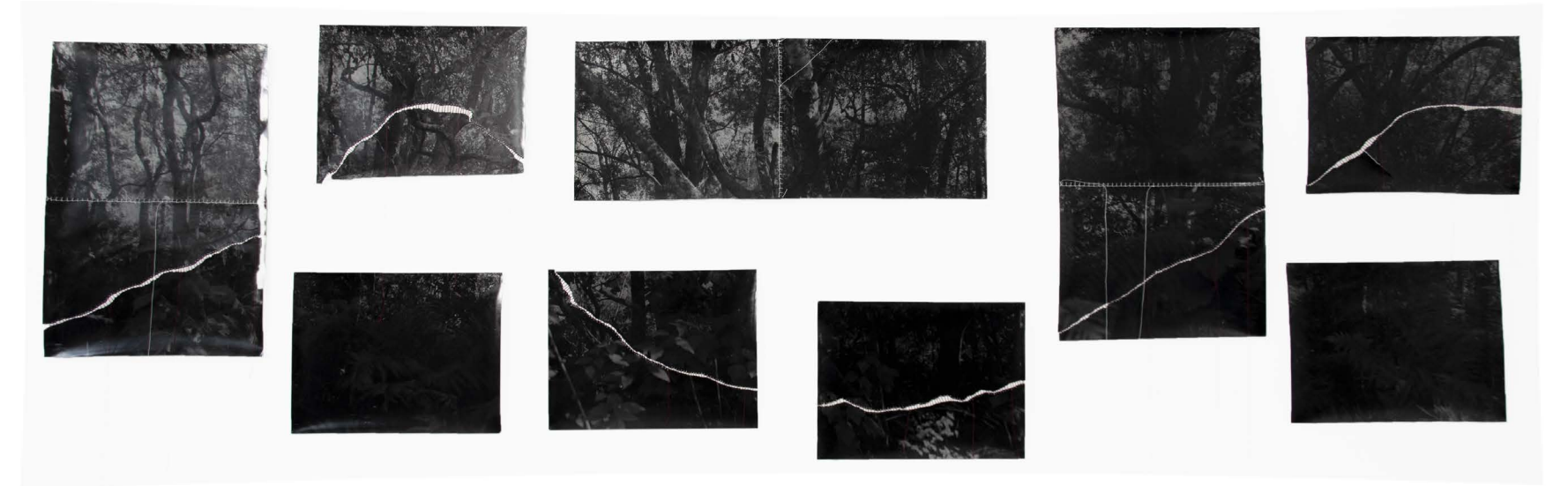
*Brownhooded Kingfisher Trail,*  
*Hoekwil (2021)*  
Expired fibre-based photographic  
paper & industrial polyester thread.  
83,4 x 106,3cm





*Groeneweide, George 2 (2021)*  
Expired fibre-based photographic  
paper & industrial polyester thread.  
70,7 x 83,6cm

*Gwaing River, George 1* (2021)  
Expired fibre-based photographic  
paper & industrial polyester thread.  
Individual sheets each  
30,4 x 40,3cm



*Hoekwil 4* (2022)  
Expired fiber-based photographic paper  
& industrial polyester thread.  
121,5 x 162cm

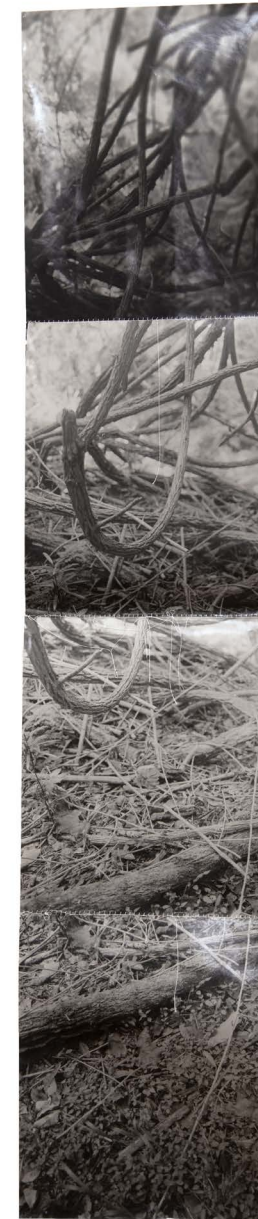




p. 76  
*Faded Ferns, Hoekwil 1* (2022)  
Expired fibre-based photographic  
paper & industrial polyester thread  
81 x 106cm

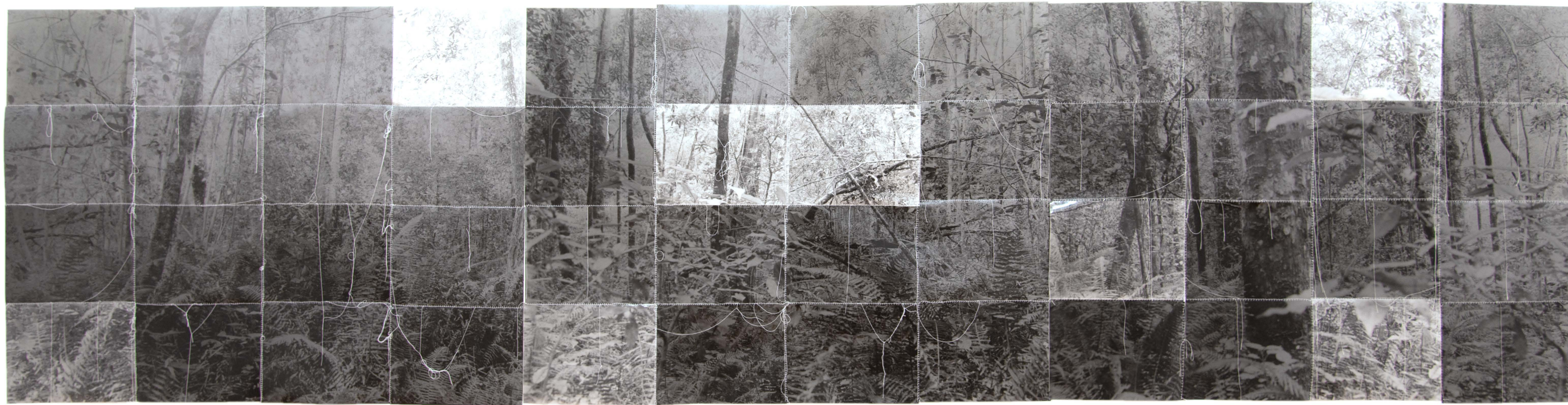
p. 77  
*Faded Ferns, Hoekwil 2* (2022)  
Expired fibre-based photographic  
paper & industrial polyester thread.  
81 x 106cm

*Kalander Kloof, Nature's Valley*  
(2022)  
Expired fibre-based photographic  
paper & industrial polyester thread.  
50,5 x 240,5cm

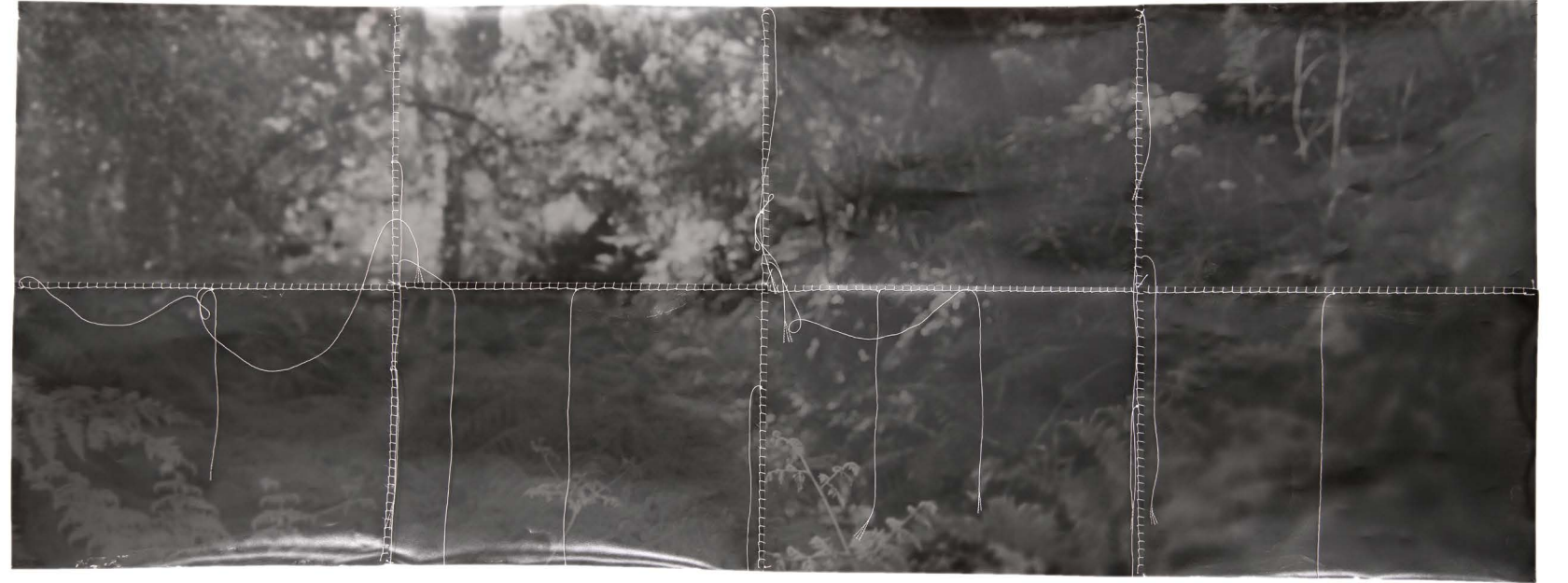
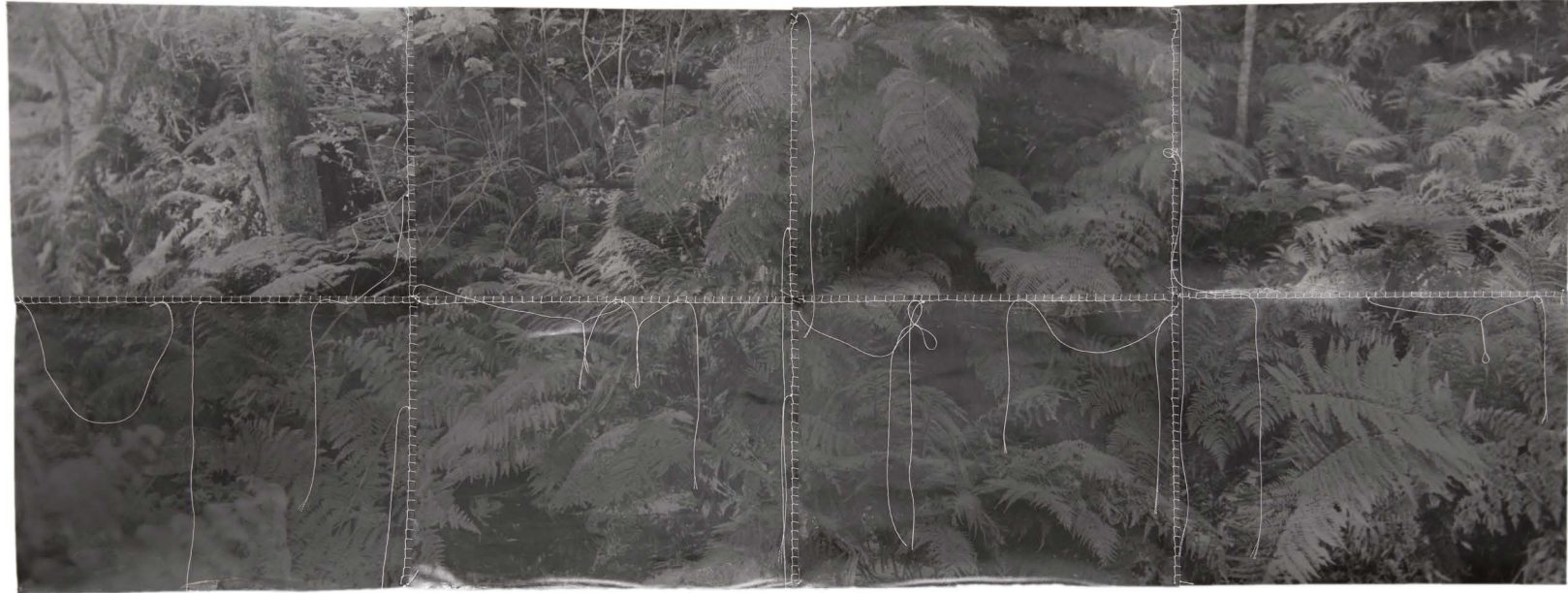




*Harkerville Forest Floor* (2022)  
Expired fibre-based photographic  
paper & industrial polyester thread.  
50,5 x 487cm



*Hoekwil 1,2 & 3 (2022)*  
Expired fibre-based photographic paper  
& industrial polyester thread  
120 x 478cm





p.84  
*Gwaing River, George 2 (2022)*  
Expired fibre-based photographic  
paper & industrial polyester thread.  
60,3 x 159,7cm

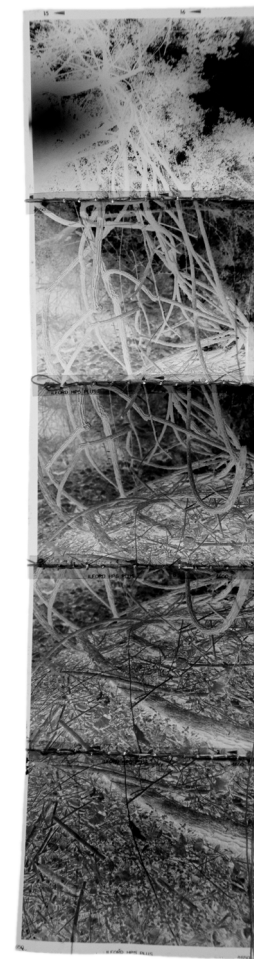
p.85  
*Gwaing River, George 3 (2022)*  
Expired fibre-based photographic  
paper & industrial polyester thread.  
60,3 x 159,7cm

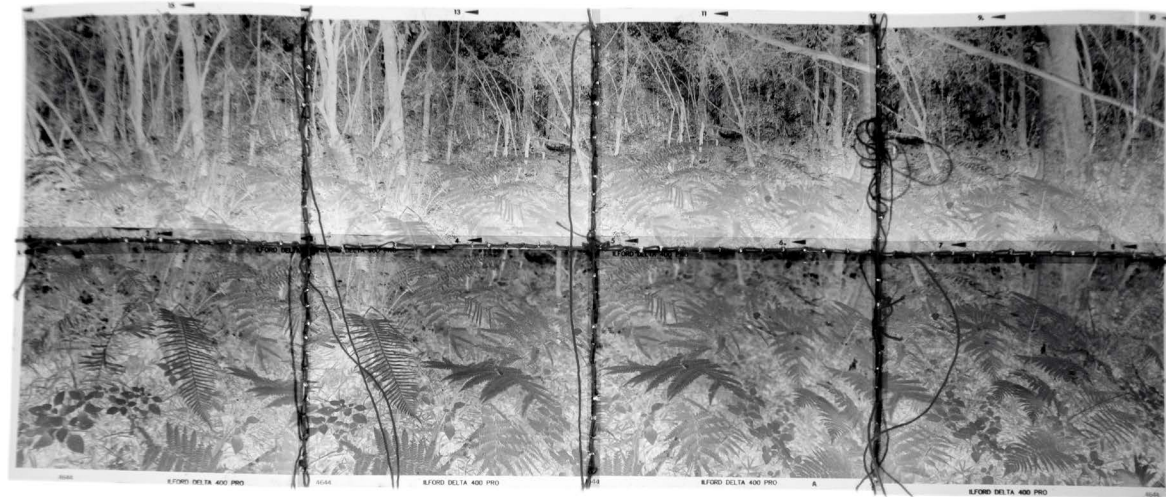
*Gwaing River, George 4 (2022)*  
Expired fibre-based photographic  
paper & industrial polyester thread.  
60,3 x 159,7cm

*Stormsriver* (2022)  
Expired fibre-based photographic  
paper & industrial polyester thread.  
151 x 362,4cm



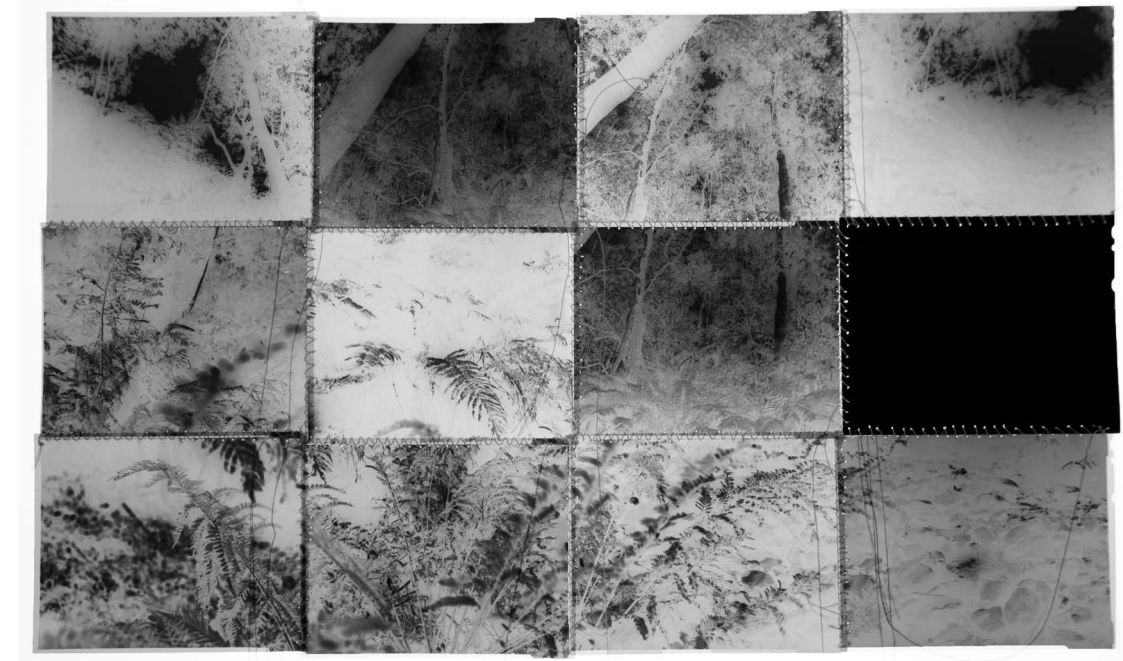
*Negative Kalander Kloof, Nature's  
Valley 1 (2022)*  
120mm photographic film & industrial  
polyester thread.  
6,5 x 27,4cm

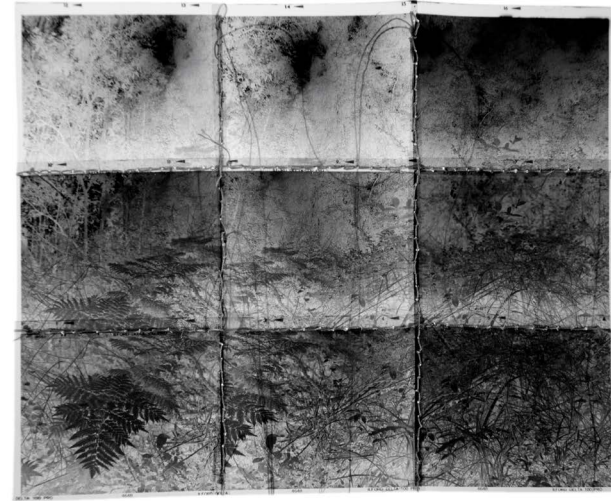
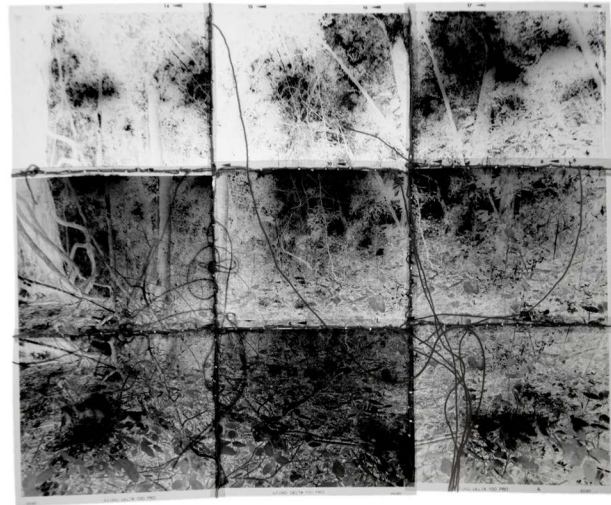
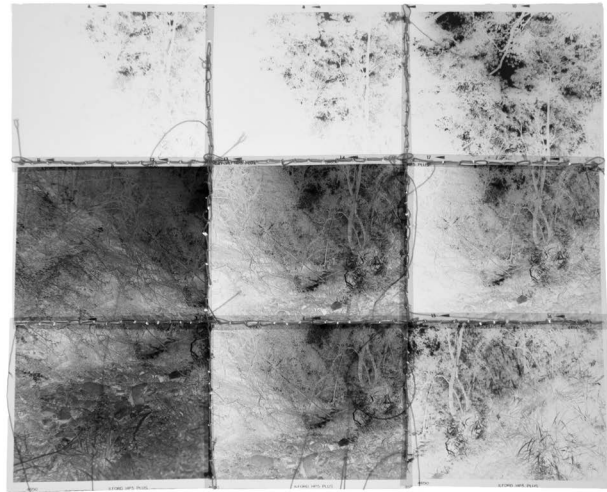


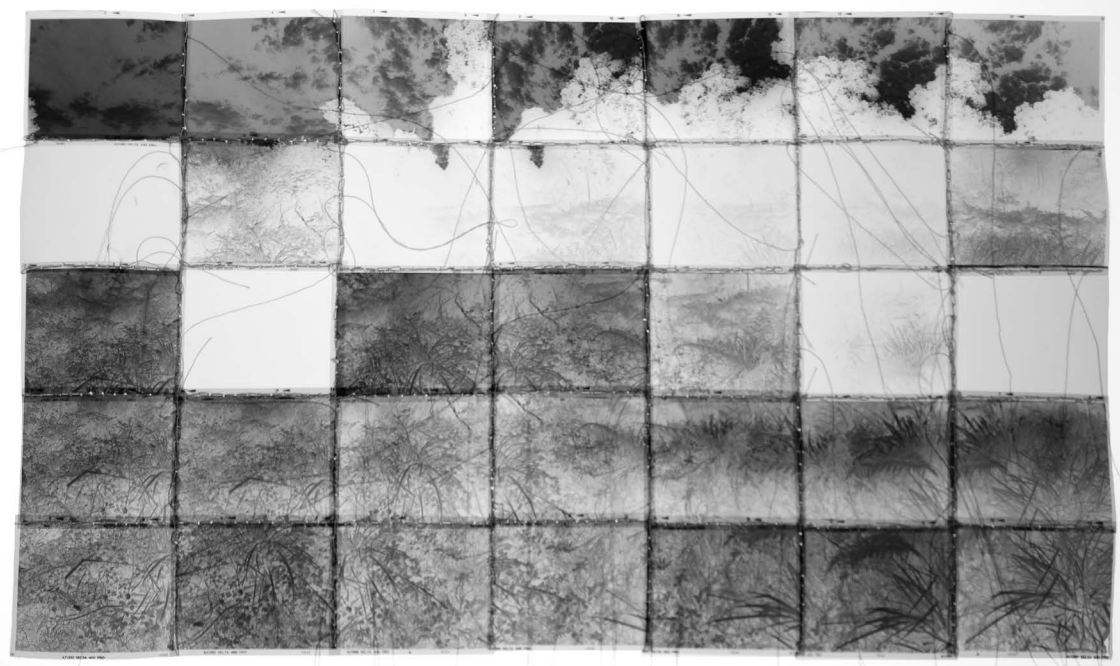


*Negative Harkerville (2022)*  
120mm photographic film & industrial  
polyester thread  
27,7 x 11,5cm

*Negative Gwaing River, George*  
(2022)  
4x5 photographic film & industrial  
polyester thread  
29 x 48,7 cm







p.96 left  
*Negative Kalander Kloof, Nature's Valley 2 (2022)*  
120mm photographic film & industrial polyester thread  
17 x 20,5cm

p.96 right  
*Negative Kalander Kloof, Nature's Valley 3 (2022)*  
120mm photographic film & industrial polyester thread  
17 x 20,5cm

p.97  
*Negative Stormsriver (2022)*  
120mm photographic film & industrial polyester thread  
17 x 20,5cm

*Negative Natures Valley (2022).*  
120mm film & industrial polyester thread.  
28 x 48cm

*Negative Oudebrandbos (2022)*  
120mm photographic film &  
industrial polyester thread.  
6,5x33,5cm





