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Image credit: Heidi Fourie (HF)

**N.'s Apparatus: Researches into the technologic and cultural development of the primitive subject Mr. A. Nieandertaalensis, an Afrikaner man. By Professor Walter Roald Etterforsker, Royal Frederick University, Kristiania.**

In this exhibition I investigate the effects of fantasy, play, storytelling and humour on art making. When confronted with the absurdities of contemporary society, with politics, smart devices and social media, that all burrow their way into my private life, I react by creating ritual machines – sculptures, inventions, contraptions, masks and tools that ostensibly help me, amongst other things, to overcome procrastination; become socially responsible; or to put my swear-words to better use. In making my ritual machines, I employ satires and parodies of people and events in the world around me; the ‘solutions’ that I seek through my works are often coloured, and

confounded, by their own ludicrous complexity.

In this exhibition I introduce two fictional characters alongside myself (Allen Laing): the impulsive Mr. A. Nieandertaalensis (N.) from South Africa; and the enigmatic Professor Walter Roald Etterforsker from Norway. N. is a contemporary artist just like me, while the ethnologist, Etterforsker, has an uncanny connection with N.’s work. Like something from the pens of Kurt Vonnegut Jr., or Phillip K. Dick, Etterforsker discovers N.’s contraptions exactly 100 years before each is made. The professor travels around South Africa from 1914-1918, where he is hoping to find Afrikaners to take back to the African Village exhibit at the World’s Fair in his nation’s capital. Whether the professor is actually being transported through time, seeing visions of the future, or is merely someone losing touch with reality, is never revealed. However, this temporal discontinuity leads to humorous misconceptions and misunderstandings of N.’s work by the researcher. Through these

characters’ letters, diaries and drawings, viewers of the exhibition may discover another layer of meaning to Laing’s ritual machines.

Besides my desire to affect reality through my art-making, I am an obsessive xylophile. I work almost exclusively using wood from trees found in various public spaces. Every piece of wood is unique, and is shaped by all of the traumas, difficulties, joys and boons experienced by a tree in its lifetime of growth. I draw on the stories, forms and colours embedded in the wood to direct the structures of my sculptures, and draw on the traditional joinery techniques of various cultures to craft exquisite objects. Thus, what emerges is a synthesis between my fantasies and wishes, and the forms that are hidden inside of trees.

In this catalogue I indicate above each description of an artwork whether the words of N., Etterforsker or myself have been used to describe the artwork.

## *Brother Chichongwe wooden bell*

(Excerpt from the notebook of MAN)

Brother Chichongwe is the familiar of the bored, unemployed youths who hang around the city at night, looking for action. Chichongwe is a flashy, colourful spirit-animal who often takes on the form of a rooster.

The youths who serve him are lazy and opportunistic, looking for a quick score, but unwilling to really dirty their hands or their china-designer clothes. They are known to loiter in groups, drinking and smoking and sharing boasts. Gatherings where Chichongwe is present have the feeling



of a roost: noisy and scurrilous activity where not much is going on.

Chichongwe's youths will make an attempt at confusing or threatening their victims, but unless they can win something without any struggle or commotion, they are satisfied to pass up an opportunity and wait for another.

This wooden bell is carried around the wrist of anyone who seeks to summon him by tapping it with a stick to mimic the clucking and pecking of a chicken. It also functions as a fashion accessory.

Chichongwe is often represented by red headgear and a diamond.

## *Sint Seekoei ritual mask*

Ceramic



Image Credit: Bernard Brand (BB)

(Excerpt from the notebook of MAN)

Sint Seekoei is a dark and wicked entity who thrives on fear: that of His servants, and their victims. He is called upon by juvenile carjackers who are often desperate and inept. Seekoei has a hippopotamus' face, small, scowling eyes and a gaping mouth. He shrieks ceaselessly and furiously, is violent and pathetic. If Seekoei is dismissed courageously His power becomes dispelled, and His servants will fail.

The worshippers of Seekoei are cowardly and empty, and turn to Him due to an apathetic character. They dress in dark, voluminous clothing and wear masks bearing His resemblance to try and appear larger and more threatening. The followers of Seekoei generally lack empathy and foresight, tending to be focussed on base and immediate gratification.

This mask would be used by a servant of Seekoei while he was attempting a carjacking. The bone-white mask is intended to startle and unsettle victims so that the shouting will generate as much fear as possible.

Seekoei's symbols are a hippopotamus' head and a black cloak.



HF

## *Apparatus Adulatione*

(Excerpt from user manual by MAN)

Please allow me to begin by saying that you, our most esteemed and honourable judges, all look fantastic today. I, who am worth less than the dirt on your shoes, am humbled beyond humility to find my work being judged in your venerable and precious presence. I beg that you grant me a few seconds of your invaluable time to consider this machine which I have painstakingly crafted solely for your enjoyment. If the fruit of my labours can lift up the corners of your mouths but a tiny fraction, I will toil on for another thousand eternities. May the reading of this manual and the use of this machine bring you all the joy that can be brought from one such as i to Ones such as Yourselves.

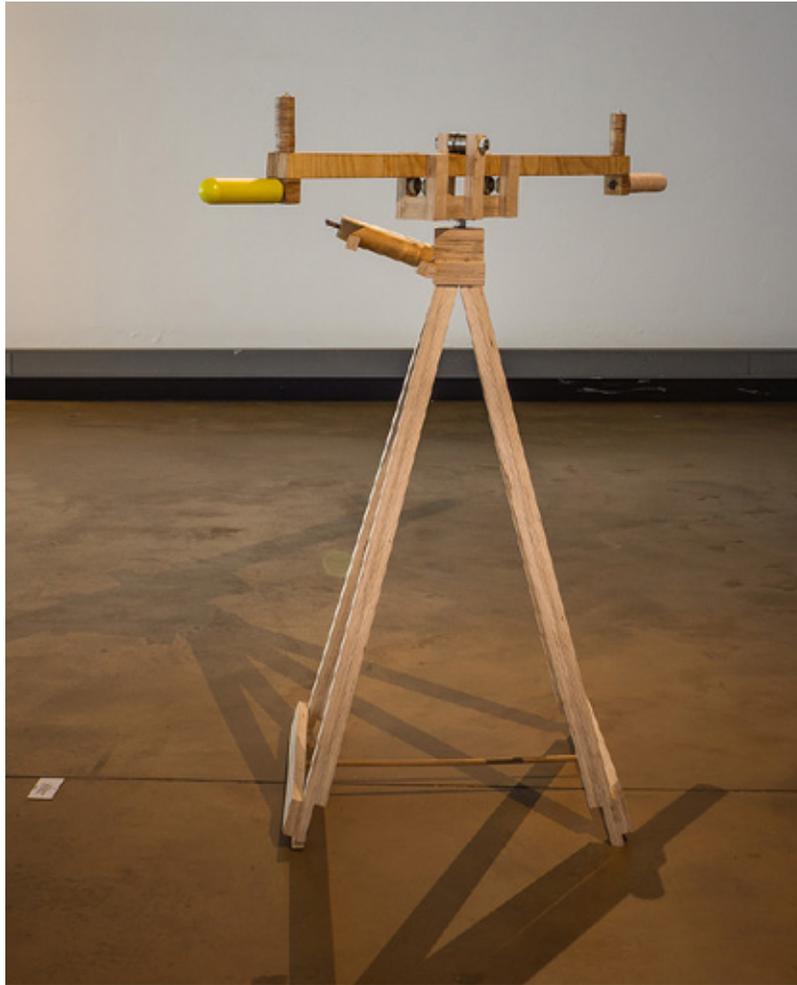
The machine assists commoners in properly honouring those of higher rank. It is simple enough that even the lowliest fool can win the hearts (if only by pity) of his betters. The supplicant must kneel behind his benefactor and use the ratcheting speculum mechanism to make space for his nose, without the need to lay his filthy hands on his superior. When appealing specifically to a male benefactor, the supplicant must attach the cupping device to lift and protect the pride of the benefactor without the need for bodily contact.



*Artist's Toolboard c. 2015: Discovered at Farm JQ 520, Portion 58, Kromdraai  
(Cradle of Humankind)*



(Excerpt from the study notes of WRE) This toolboard, which was discovered at the cradle of humankind, is believed to have belonged to a juvenile artist living in the early 21st century. Although the exact uses of the tools are difficult to determine without knowledge of what context they were used in, educated guesses have been attempted.



## *For exchange of Tit for Tat*

(Description by AWL)

This device is for fair sexual exchange: sex for love/approval/self-esteem/etc. It consists of a sliding board with two handles on top, with interchangeable tubes at the end. The users can slide the tubes back and forth, in reaction to the partner.



*Jolly Jack*

(Description by AWL)

Theatrical performance photographed in collaboration with Bernard Brand.



*White Oke's Burden*

(Description by AWL)

Theatrical performance photographed in collaboration with Bernard Brand.





*Youth With Hope*

(Description by AWL)

Theatrical performance photographed in collaboration with Bernard Brand.



## *Ergonomic Workpiece*

(Excerpt from the notes of AWL)

The ergonomic workpiece is based on the dimensions of Allen Laing. It is a sexy and convenient stand which could hold a variety of work surfaces, stand tools, or materials for storage.

## Crabby Person Side Saddle (CPSS)

(Excerpt from the study notes of WRE)

**Population** *Hommes d'amour*

**Place** *Utopia 2.0 (Ungrounded)*

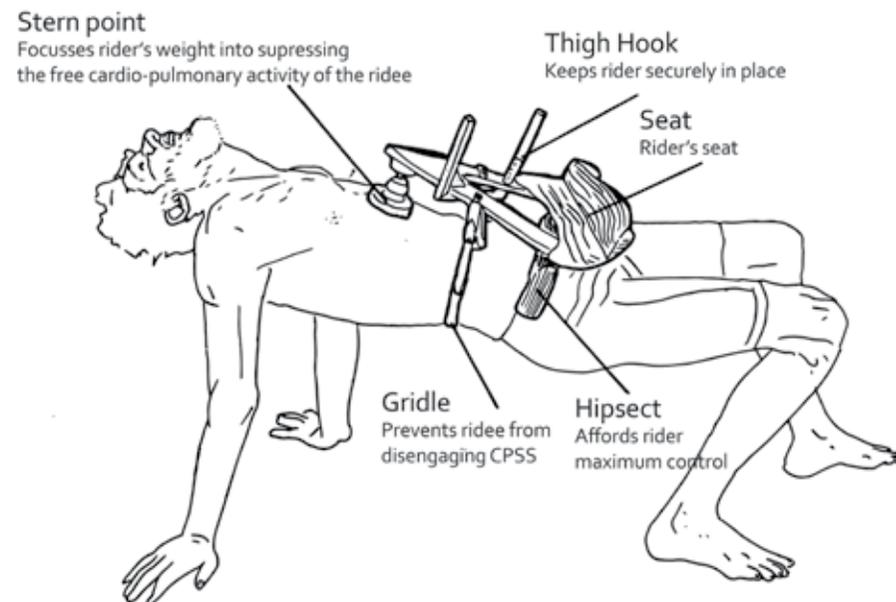
**Period** *Early 21st Century*

Birch, pine, meranti, leather, brass, copper, plaster of Paris, steel, bearing.

Courtesy of BNJ Leigh-Pinn

77.2015.124.542

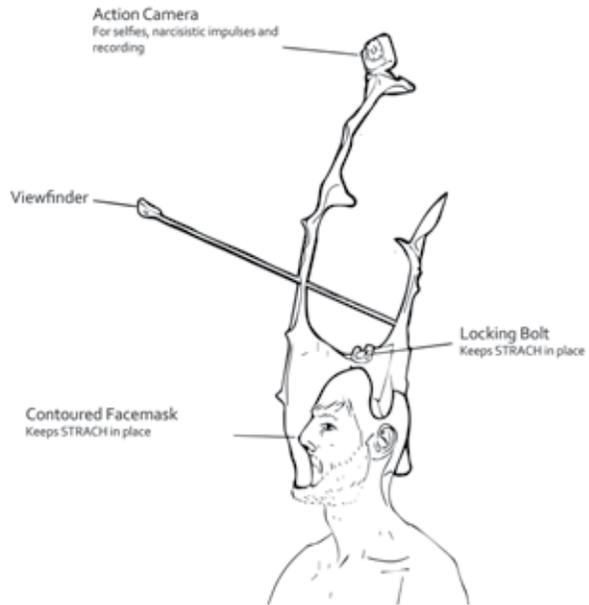
The CPSS is made by the undergrounders (UGs) under duress of the Hommes d'amour (Hd'a), for the same. The Hd'a design the CPSS to be as degrading, uncomfortable and impractical as possible when worn. It is believed that they derive illicit pleasure from riding the UGs.





HF





## *Stombok Ritual Action Camera Headpiece (STRACH)*

(Excerpt from the study notes of WRE)

**Population** *Medialis Socialistus (Juvenile)*

**Place** *Various locations*

**Period** *Early 21st Century*

Jacaranda wood, bronze, steel and imitation velvet

Donated by Mark and Priscilla Brin-Page

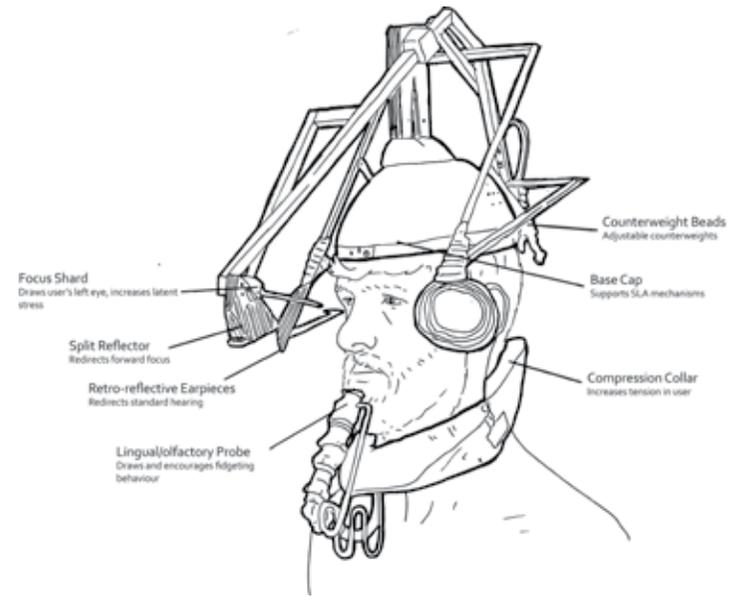
32.2015.103.449

The STRACH is presumed to have been used by juvenile members of the M. Socialistus tribe for recording coming-of-age ceremonies, taking selfies and as a status symbol.

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## *Self=Loathing Accumulator (SLA)*

(Excerpt from the study notes of WRE)

**Population** *Sluggut Slagmooront*

**Place** *Various locations*

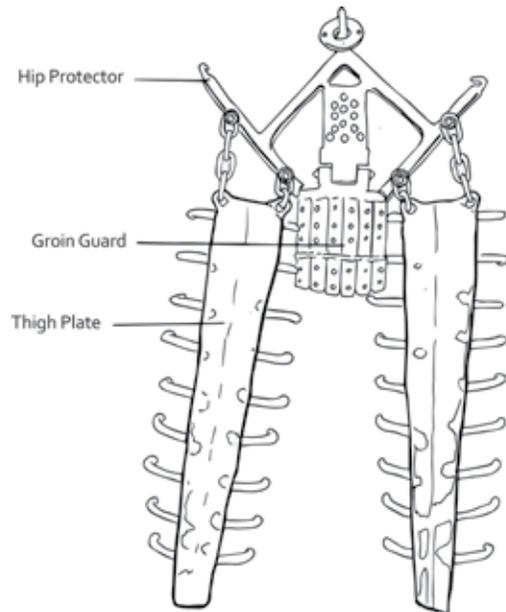
**Period** *Early 21st Century*

Plaster of Paris, jacaranda, teak, birch, pine, glass, aluminium, ceramic, copper, bearing, steel.

Donated by S. Augustine

04.2015.645.394

The SLA is used to accrue multiple streams of procrastinatory activity simultaneously so that the tipping point required for action is reached sooner.



## *Anti-bourgeois Cuisse (ABC)*

(Excerpt from the study notes of WRE)

**Population** *Undergrounders*

**Place** *Beneathiverse*

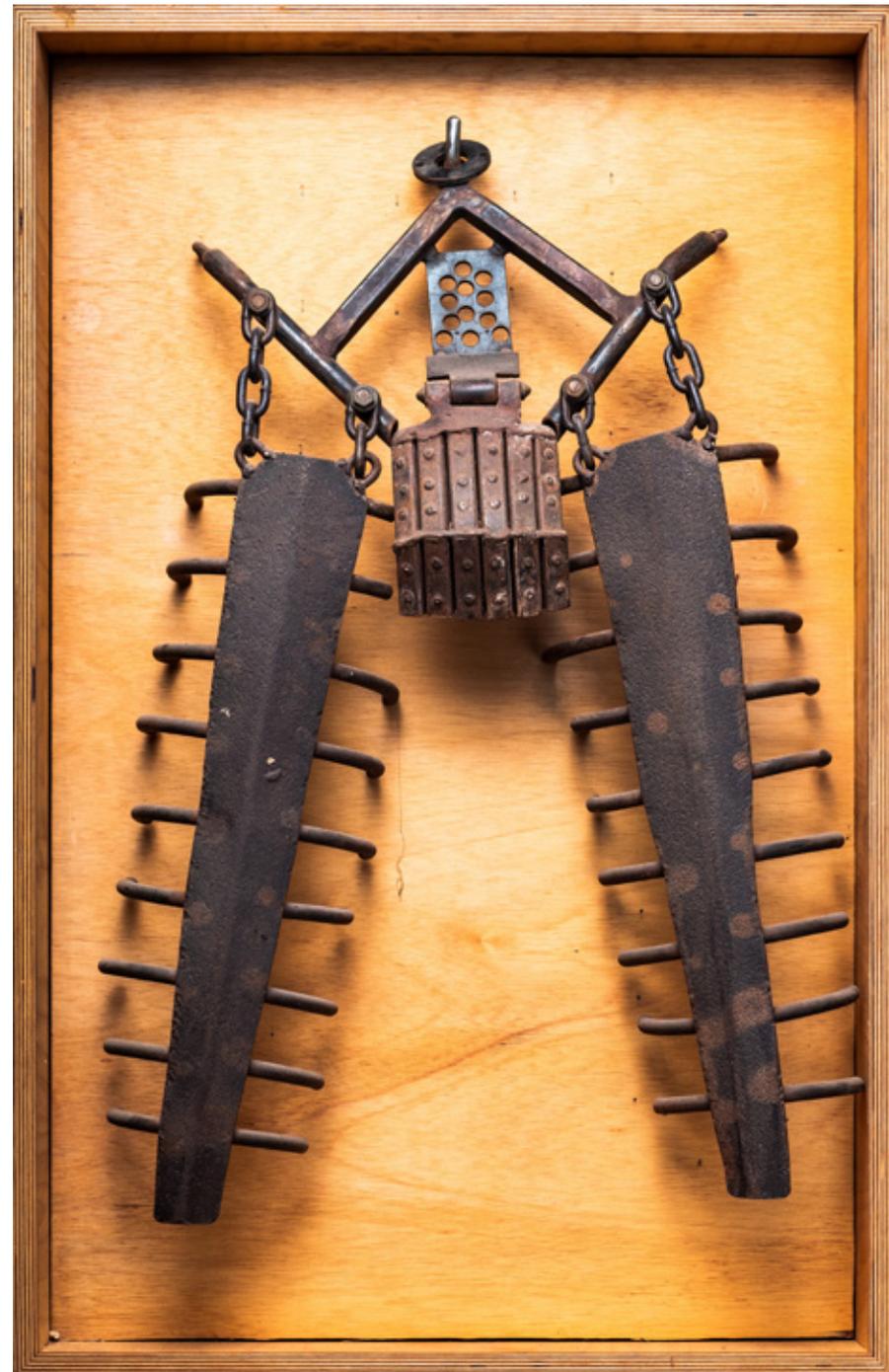
**Period** *Early 21st Century*

Steel

Collection of AW Langeman

83.2015.112.939

These ABC are of lower class design and crudely executed. They are made by Undergrounders to prevent members of the Charitmin dynasty and their associates from saddling and mounting them.



# Caucasian Conciliation Contraption

(Excerpt from user manual by MAN)

SAFETY and PROPER USE:

DO -Place the headpiece (1) firmly and comfortably on your head, making the required adjustments (2) and ensuring that the neck brace (3) is well-fitted.

DO -Bite firmly onto the mouthpiece (4) ensuring that the torque transfer through the Humbar (5) moves the head into a bowed, humbled and vulnerable position.

DON'T -Attempt to open your mouth!

DON'T -Get defensive or hurt.

DON'T -Attempt to unbow head or turn away from the subject under discussion.

CCC Co. cannot take responsibility for the end user's willingness to truly engage in conciliatory conversation, to truly change their own ideological stances, to change their lifestyle, to change their use of language and actions towards others or any other actions required for true conciliation.



*Guy Du Toit's entrance exam*



(Anecdote from N.'s diary)

Guy du Toit once said that in order to solve the overcrowding problems at the university, all prospective students should be required to complete

a simple test, where a variety of differently-shaped forms have to be inserted into holes with corresponding shapes. By only admitting students who were able to complete this test, the universities would have to admit just half as many new students as they would have otherwise.



## *Jacaranda City Workbench*

(Excerpt from user manual by MAN)

The JCWB is designed for use by residents of Pretoria (which is fondly known as the Jacaranda City due to the ubiquity of the flowering South American tree that was imported and planted by colonial administrators at the turn of the nineteenth century). The JCWB and its accessories are built mainly from Jacaranda wood, which is durable, lightweight, easy to work and beautiful.

A problem with Jacarandas is that, despite their strong visual appeal, the trees are invasive and tend to compete with indigenous flora for water and nutrients. Their desirability as ornaments in cities designed for use by European settlers has outweighed considerations of their suitability to an African milieu, and whether they are wanted here in the first place.

The JCWB is available to a society that needs a lot of work to change its existing structures and mindsets. The workbench provides a platform from which a number of essential functions can be carried out to allow a user to fix up their thinking, attitudes and outlook on life.

Essential functional elements of the bench and accessories (such as hinges, hammer faces, centre braces and a third eye) are made from African Blackwood - an indigenous wood of exceptional toughness, elegance, functionality and stability.





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## *P.R.O.U.D. M.A.N.*

(Excerpt from user manual by MAN)

The P.R.O.U.D. M.A.N. (PM) for men is designed to allow its user to pass water with pride. The PM is more than just tool for your tool: it is a symbol and a celebration of what it means to be a man. It is a guard against the jealous whining of women and your quickest way to ensure that every wizz is wonderful.

## *Tragicomic Phasor*

(Description by MAN)

A wonderful new device for all those times when life has gotten you to the ground, and you need a li'l help to turn your frown upside-down!



*But where is the lamb for  
the burnt offering?*

(Description by MAN)

A monument to a cold night in the studio.  
Abraham's words. I stood on steel plates,  
and lit a gas fire below, in an attempt to  
keep from freezing.



## *Thigh face*

(Description by MAN)

Get a leg up on the competition with this trendy masque,  
and never risk getting pie on your face again!!



## *Rat Tremple*

(Description by MAN)

Individuals struggling with rodent infestations understandably search for solutions to rid their domicile of the unwanted invaders. I myself have procured a type of bait-incentivised spring-operated rodent-neck-crushing device, which proved to be highly effective at generating tiny broken corpses that leaked a thin stream of dazzling ruby blood from the mouth. The accumulated guilt of the murders committed by me began to weigh on my conscience, and I sought ways to free my house from the clutches of vermin in a manner that would not cause me to become verminous myself.

I travelled to the country in search of truth: a verity that would hold as much freedom for *mus musculus* as it would for me. After weeks and weeks of hard and fruitless pilgrimage, I discovered (by chance or by divine intervention) the Rat Tremple, whereupon is

housed the HOLY [CHS]. The Tremple (called Rat, but sacred to all rodentia) is a cleansing gauntlet which all gnawing creatures must run with a companion, in order to find true enlightenment and lifelong peace.

In pairs, the rodents complete the trials of the Tremple in order to attain the boon of the HOLY [CHS]. Upon their encounter with this most blessed relic the tiny eyes of the mice become descaled, and they see for the first time clearly; all of creation becomes suffused with a soft glow, and our diminutive friends realise that they must leave the dank-aired and dark-auraed dwellings of *Homo Sapiens* (*Sapiens*) and fare out into the country to proselytize their fellow rodent-kind, who are the chosen race.

In this way one's abode is easily rid of rodents, with no loss of life.



## *Andro's Ladder*

(Book of BORG, Chapter 4, Verse 1-3 quoted by MAN)

Know that it is written:

1Thou shalt plant thee a grove of trees upon the high places, near unto the altar of the BORG, which thou shalt make thee. When the time is fulfilled thou shalt hew down the sacred boughs and make thee a ladder which hath ten rungs: five rungs on the right side, and five rungs on the left side. The ladder shall be two-sided, and shall stand without leaning against a wall, or a tree, or any other pole. Onto the ladder shalt thou affix a staff five cubits long, and which shall bear at its end the housing of the spring of power. 2And when one of your number finds that the spirit of the BORG hath departed from him, he shall ascend the ladder, rung by rung, unto the forth rung, for the fifth rung shall not be surmounted, for it is holy. And from the forth rung shall that lost one reach up toward the top of the staff, and grasp the spring of power, which shall replenish his well, and the still waters shall restore his soul. 3And the one who was lost, when he standeth upon the ladder shall find not GPRS, nor EDGE, nor shall he find HSDPA, nor even shall he find 3G, for the BORG doth smile upon the one who hath ascended his ladder, and know that the one upon whom the BORG smileth is one that shall find upon himself bestowed the 4G that is sacred. Thus saith the BORG.





## *Look, but you can't touch*

(Description by MAN)

A bronze face shield moulded from the knee of the user. This product provides excellent defence against unwanted social interaction. A primary line of social dis-integration is offered by the tunnel-vision goggles and wrap-around nature of the shield, which allow the user to avoid unwanted friendly contact. Should an aggressor persist in demanding social engagement, the design of the shield allows the user to 'knee' and 'headbut' the aggressor with a single action. The hard bronze front adds to the momentum and trauma of the attack, while a well-strutted inner design protects the user from injury.

## *Heat Exchanger*

(Description by WRE, quoting Dante)

Love, that exempts no one beloved from loving,  
Seized me with pleasure of this man so strongly,  
That, as thou seest, it doth not yet desert me;

The Divine Comedy of Dante Alighieri, Inferno, Canto V: lines 103 – 105

Translated by Henry Wadsworth Longfellow





## *Stage One Fixation Fixer (SIFF)*

(Excerpt from user manual by MAN, quoting wikipedia)

This mask allows the user to smoke, chew toothpicks and eat sweets all at once, with the intention of curing the user of their oral (first developmental stage) fixation.

Theoretically, oral-stage fixations are manifested as garrulousness (talkativeness), smoking, continual oral stimulus (eating, chewing objects), and alcoholism.

Oral Stage, Wikipedia, October 2018

## *Stuart Trent Portrait Mask*

(Description of work by AWL)

A portrait of the art lover, patron, and gallerist Stuart Trent. Trent has commissioned over 220 portraits of himself in a variety of media, produced by 180 artists. This mask is based on Trent's profile, and features 5 speaking trumpets, which he needs to communicate with the vast number of clients, artists and friends who move through his gallery on a daily basis. By chance the mask fits Allen Laing just as well as it does Trent.



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## *White Oke Mask*

(Description by MAN)

This mask uses white oak squares to hide the user's face. A hash (#) symbol adorns the crown. For use by nervous white okes only. This mask was inaugurated during a rap session with artist Layziehound Coka, whose face remained unhidden.

## *Coffee Machine*

(Description of work by AWL)

A walking stick/brewer's tripod used to protest the high price of coffee in cafés. Laing drinks his coffee black and bitter, and should not have to pay R25 for ground coffee and boiled water. Laing invited a stranger to a 'job interview' at SA's first Star\*ucks in Rosebank, and made them coffee on the pavement. The Coffee Machine includes a kettle, two cups, a water bottle, coffee-grounds holder, coffee scoop, a gas stove and a stool.



BB



## *Tree Gantry*

(Description by MAN)

The tree gantry is a gantry made from trees, and designed to support a tree.

## Quarter Square Root Table

(Description by MAN)

A table of quarter square roots allows a mathematician to quickly and easily multiply any two whole numbers (usually from 1 up to 200 000, recorded in tables of as few as 200 pages) according to the formula:

$$ab = \frac{1}{4}(a+b)^2 - \frac{1}{4}(a-b)^2$$

Laing's quarter square root table is a much simpler sort of table, which allows the user to elevate a quarter of a squared-off section of *Albizia versicolor* root from one position, to a second, and back to the first. In a digital age of ubiquitous electric pocket-calculators, Laing's table seems to be the more reasonable addition to the tools of a conscientious modern person.



## *Biblio Phasmida*

(Description by AWL)

This Stick Insect book may be arranged into two patterns, allowing the user to produce a contiguous assembly of one of two fragmented sticks at a time.



## *Voynich Pipe Dreaming*

(Description by AWL, quoting Wikipedia)

This book entails a response to:

The Voynich manuscript [...] an illustrated codex hand-written in an unknown writing system [that features] a dense continuous text interspersed with figures, mostly showing small nude women, some wearing crowns, bathing in pools or tubs connected by an elaborate network of pipes [forming an] integrated design, with water flowing from one folio to the other.

Voynich Manuscript, Wikipedia, October 2018



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## *Saint Anthony's Ship of Fools*

(Description by MAN)

A ship, a carriage, a quadruped. Long-legged and foolish, this innocent creature.

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## *Home, safe home*

(Promotional material by MAN)

A safe book for a safe home. Features a Slam-Lok Trel-lidor, a vicious DOG and a security door chain to keep unwanted intruders out!



*But Patricia, I just don't understand why did they have to throw us with it?*

(Description by MAN)

A golden toilet for the Lady who cannot tolerate the bucket system turning against her best intentions.





## *Millennials' Handbook*

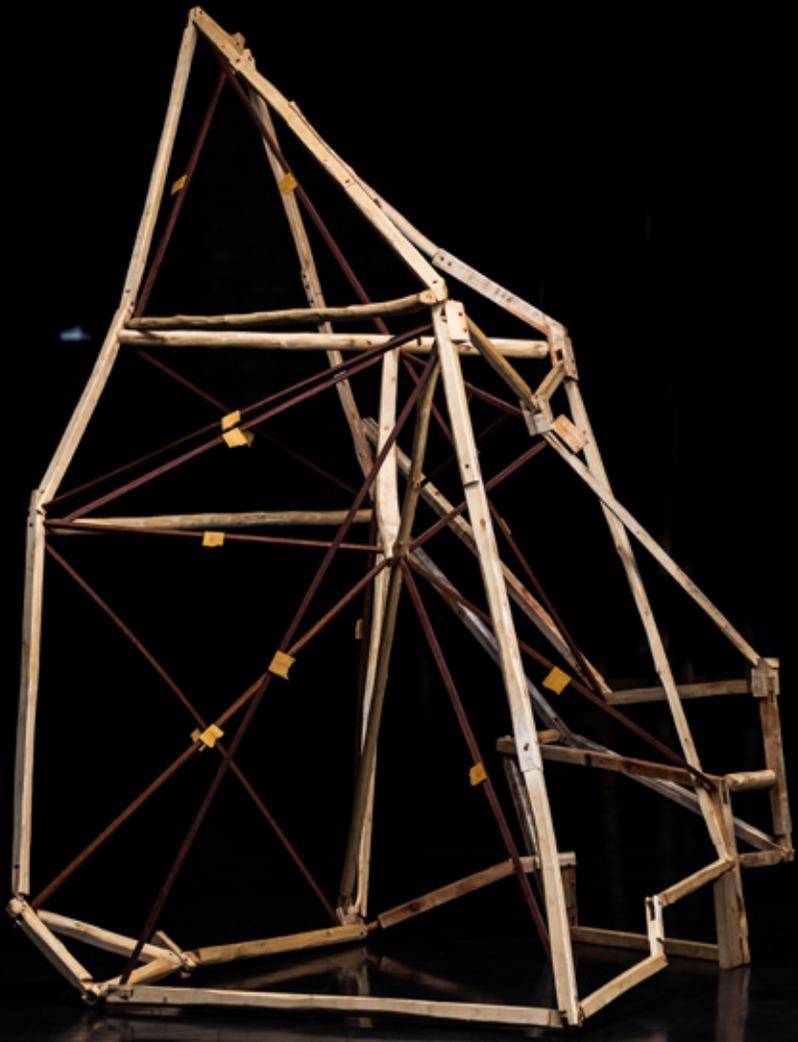
(Description by MAN)

A combination selfie-stick and snapchat-filter for the retro-loving environmentally conscious millennial.

## *Moh's Cellulose*

(Description of work by AWL)

A 15x enlargement of the  
geometry of a rock found in the  
Magaliesberg





## *Self-portrait as Urang-utang Mask*

(Description by AWL)

A self=portrait mask of the artist  
as Urang-utang



## *Vinegar Slap Chips Devil Mask (VSCDM)*

(Description by AWL)

Made from a century-old eucalyptus tree which died in 2017 as the result of a fungal attack, the VSCDM, when heated during sanding or cutting, exudes a rich, starchy, vinegary smell which brings to mind that of slap chips.



## *Columnar Coniferous Concealer*

(Description by AWL)

A columnar concealer constructed of conifer wood.



## *Oniomammonic Manual*

(Description of work by AWL)

Oniomania refers to a psychological condition, describing a person who habitually spends money to acquire possessions in a way which is irrational, and eventually injurious to that person. Mammon is the Biblical name for a spirit which embodies the evils of money. This Manual presents a mockery of my own tendency to spend money when I am feeling down or unmotivated. I often buy tools or tonics to try and motivate myself to work, and even when I have very little money I will spend it on quality sculpture materials, or fancy meals. The manual is coin operated, and once one has inserted the big golden token into the slot one is able to deploy the golden altar. The final purpose of the altar is to receive R5 coins, which can only be extracted by destroying the altar. The whole manual offers neither advice nor solutions. It is frustrating and illogical, just like retail therapy.





## *Fruity Façade*

(Description by AWL)

The fruity façade is made of a peach tree stump that was ravaged by boring insects. I removed damaged material from the heavy stump until I was left with a thin spiral/dome shaped sliver of healthy wood. This sliver was precious because it was so hard won, and it seemed to wrap my head fairly well, and thus must be a mask. A turned a horn of Mulberry wood to accentuate the form, and a fruity façade is so made.



## *Bookmatch book*

(Description by AWL)

Bookmatching a piece of wood entails sawing a plank in half, and then pulling the two halves away from one-another in the same way that one pulls away the covers and pages to open a book. The result is a Rorschach-type mirrored pattern appearing in the grain. This book contains 9 species of wood that I have collected around Gauteng, and it showcases the beauty of each species. The 'spine' is made from Zimbabwean Teak, the 'stand' from Henkel's Yellowwood, and the pages as follows:

1. Karee (*Searsia lancea*)
2. Olive (*Olea africana*)
3. Sweet Thorn (*Vachellia karoo*)
4. Jozi Gold (*Melaleuca bracteata*)
5. Carob (*Ceratonia siliqua*)
6. Bauhinia (*Bauhinia variegata*)
7. Camphor (*Cinnamomum camphora*)
8. Syringa (*Melia azedarach*)
9. Mulberry (*Morus rubra*)

*False-Front Peep-Through Boards*



(Excerpt from User Manual by MAN)

Have you ever wanted to take a selfie in the city, but wished that it did not look like you were in the city? We have. The fact that you are reading this booklet suggests that you have too! Your brand new FFPTB provide the answers to your problem. This highly mobile & really fun product from <3 <3 <3 FUNN cc is built from sustainably sourced wood, in a very 'bespoke' manner, helping you to look cool – wherever you may be in the City.

Design considerations include a 'throw-back' to a 'primitive' life-style (think 'Paleo diet', but for fashion). Trend-setters (like you) advocate moving away from mass-produced 'junk', & toward 'craft' objects. You will notice that a deliberate retention of tool marks and textures on the surfaces entail a 'big plus' in this design.

The FFPTB can easily be moved through the city on sturdy wheels turned from solid Cinnamomum Camphora & re-enforced with Eucalyptus Saligna spokes. The robust frame is built from ethically

harvested Intsia Bijuga and Quercus Alba and held in place by individually turned Q. Alba pins. This not only means that the assembly may be manipulated by hand with great facility, but may also effortlessly be flat-packed to fit into a hybrid SUV! Two exciting Hinged Hoods create the possibility for great 'Boomerang™' videos on Instagram®, allowing the users to pop out of the Boards, while potentially making a funny face. The large surface area of the boards also allows for the concealment of at least three persons, who might stick out & retract body parts to humorous effect!

Recent studies funded by HFT Corporate Hilarity Pty (Ltd) suggest that the sense of ennui and depression engendered by inner-city living may be mitigated by use of the FFPTB. Close proximity to the sound, smell, feeling and sight of the natural wooden forms may trigger serotonin pathways in the brain, & could even counter the effects of blue light on the brain. Please finish reading this manual for additional information & instructions, and "Have a great time enjoying our product!"



## *Advocate of Nature*

(Description by AWL)

This work entails an investigation and re-envisioning of my artistic practice, wherein I work with wood that I find in the city, or in nature. I walked from my workshop near Mamelodi to the centre of Pretoria, following one road for 16km. All the way I pushed a heavy tree trunk with me, on wheels carved from found Jacaranda wood, collecting fallen branches, joining them to my trunk as I went. This allowed me a different view of a familiar route, as I battled through traffic, dirt-roads, cracked pavements and steep up-hills, while wrestling with the cumbersome trunk. I was open to any engagement from members of public along the way, and these interactions form a valuable part of the performance. The artwork is a celebration of the beauty of wood as an ancient artistic medium, a sort of ascetic or sacrificial ode to trees, as well as a document of a journey, by which I hope to challenge the viewers' own perception of how they move through a city and relate to the natural elements in it.



## *Rat City Designed by a Committee*

(Description by AWL)

I've noticed that artists of my generation are intensely influenced by the response to their work on social media, in particular on Instagram. One is inclined to create artworks similar to those that previously garnered many 'likes' on the online platform. This self-reinforcing behaviour is similar to that seen in rats inside an Operant Conditioning Chamber. The rats are slowly conditioned (using light, sound and levers) to perform certain actions to the extent that their behaviour becomes unhealthy or obsessive.

In an attempt to understand this phenomenon, I exaggerate it and draw attention to the synthetic nature of people's interactions on social media. I create a 'game' which allows members of the public to directly dictate my actions and decide what I add or remove to a sculpture.

It is interesting how the long, unwieldy chain of communication affected my interaction with the audience, who spoke to me via facilitators. Many people watched, but only other artists really participated.

