

**A practice-led exploration of the aesthetics of household waste in selected  
South African visual artworks**

**by**

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**A mini-dissertation submitted in partial fulfilment of the requirements for the degree**

**MA (Fine Arts)**

**BKS 859: Creative production and Mini-dissertation**

**in the Department of VISUAL ARTS at the  
UNIVERSITY OF PRETORIA  
FACULTY OF HUMANITIES**

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**August 2016**

The financial assistance of the National Research Foundation [NRF] of South Africa towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at, are those of the author and are not necessarily to be attributed to the NRF.





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## DECLARATION

Full name: Josly van Wyk

Student Number: 04414977

Degree/Qualification: MA (Fine Arts)

Title of thesis / dissertation / mini-dissertation:

A practice-led exploration of the aesthetics of household waste in selected

South African visual artworks

I declare that this thesis / dissertation / mini-dissertation is my own original work. Where secondary material is used, this has been carefully acknowledged and referenced in accordance with university requirements.

I understand what plagiarism is and am aware of university policy and implications in this regard.

  
SIGNATURE

AUGUST 2016  
DATE

## **SUMMARY OF RESEARCH**

Title of mini-dissertation: **A practice-led exploration of the aesthetics of household waste in selected South African visual artworks**

Name of student: **Josly van Wyk**

Name of supervisor: **Nicola Helene Grobler**

Degree: **MA (Fine Arts)**

**BKS 859: Creative production and Mini-dissertation**

**Department of Visual Arts**

**Faculty of Humanities**

**University of Pretoria**

In this practice-led exploration, I investigate the aesthetic potential of household waste. With household waste as the object of investigation, I explore the cultural signification of waste in terms of the role it plays in art practice. I look into the found object, bricoleur culture and the sculptural process of assemblage. By considering how assemblage allows for the inclusion of waste materials, the lowly status of household waste leads my art practice to a do-it-yourself approach. This approach of incorporating waste materials into artworks shifts the focus from the physical state to the conceptual meaning of waste. The shift that occurs when the waste object is displaced into art is central to this research study, owing to the capacity of these objects to connote meaning. I refer to this capacity as the social agency of waste materials. My investigation pertains to how art practice may alter or enhance the meaning of household waste. The physical cycle of waste, the constant change in use value that is promoted by consumer society and the process of conceptual adaptation instil a nomadic quality in household waste. I view the nomadic quality of waste as a means to activate viewer participation.

I investigate, in particular case studies, how the interrelationship of installation art, site-specificity and community-based art may contribute to an experiential mode of viewing. I apply the lens of phenomenology and contemporary environmental aesthetics to interpret how viewers engage with art installations. My investigation of confrontational art installations has informed the approach of my own creative research. To convey the nomadic quality of waste, I have developed a series of quasi-functional sculptural artworks that act as mechanical modes of movement to signify an industrial influence of consumerism. Through community art practice as an interrelated field of

research, the community members of Rietondale, particularly the school learners from workshops I presented, influenced my approach to my own art practice as I had sought to influence theirs. This mini-dissertation serves as a reflection on the coinciding thought process, material journey and collaborative initiative of a practice-led exploration of the aesthetics of household waste.

#### **KEY TERMS**

aesthetics, artist as bricoleur, community art practice, contemporary South African art, household waste, installation art, practice-led study, site-specificity, social agency, visual art



## CHAPTER 1: INTRODUCTION

### 1.1 Background to the study

This practice-led study explores the aesthetic potential of household waste in contemporary visual artworks. To explore the aesthetic potential, I investigate how the material form of waste is used in art practice to connote meaning to the viewer. Owing to the current environmental crisis, I explore how other contemporary artists apply household waste in their art practice, enticing viewers to reconsider consumer culture (Whiteley 2011:4). The rampant consumerism of late capitalist society and the increased global population growth are two driving factors that contribute to current environmental destruction and pollution (Weilacher 2004:116). Consumer culture encourages a shift in use value from new (and desired) to old (and discarded) in order to stimulate conspicuous consumption patterns which promote disposability (Weintraub 2006:30). Therefore, my investigation of household waste as art is informed by the cultural practice of a consumer society that instils this erratic cycle in manufactured materials. This erratic cycle simultaneously embodies use value and drives the loss thereof. My investigation of waste materials follows a practice-led methodology and community art practice in the creative component of this research study, namely *Nomadic Objects*.

The household waste that I refer to as the object of investigation is waste that is discarded as a result of the disposability of materials that encase basic food or cleaning products within the home. To investigate the aesthetic potential of household waste, I investigate what the material form of waste materials signifies, why artists have employed and are still employing such materials in artworks and how viewers experience discarded materials as art. This inquiry of the aesthetic potential of waste is based on the notion of Michael Kelly (2012:20-23) that aesthetics is the analytical investigation of the meaning, soundness and fulfilment of artistic form. I situate the appropriation of found objects as artworks within a historical overview. This radical art practice of employing mundane objects as art is interpreted as commentary on the banality of everyday life. As I uncover how artists utilise found objects as signifiers of meaning, my focus shifts to bricoleur culture. When waste is used as raw material for artworks, the inherent meanings of both the former and current use are simultaneously communicated (Manco 2012:15). To explore the signified meaning of household waste in art, the symbolic and conceptual state of flux that Whiteley (2011:24) suggests waste materials to have is dependent on how artists combine objects to present their perspective. Therefore, my investigation of bricoleur culture shifts toward the influence that a cultural practice has on art methods such as assemblage.

Assemblage is a sculptural technique in which found objects and discarded materials are combined to create a three-dimensional artwork (Whiteley 2011:32-33). I explore this process of integration as an opportunistic use of mass-produced waste materials for contemporary artists to reflect their own subjectivity by applying a do-it-yourself methodology. The interdisciplinary movement of do-it-yourself relates to a post-feminist mindset of reviving domestic craft techniques in order to “tinker” (De Certeau 1980) materials together regarding physical appearance and conceptual complexity (Dawkins 2011:263). I investigate how contemporary artists cobble the material form and meaning of waste materials together to address social concerns. To investigate the communicative capacity of waste, I investigate the social agency of waste (Boivin and Jones 2010:340). This agency of waste relates to the ability of the material to represent a cultural group such as a consumer society (Sommer 2014:50). When artists incorporate materials that relate to a particular culture, they overstep the boundaries of everyday life and the high culture associated with art (Willis 2005:77).

For waste to act beyond the borders of a gallery space, I investigate three interrelated fields of art practice to explain how artists use waste materials to act beyond the conventional white cube (O’Doherty 1986; Kwon 2002:14). Contemporary artists use installation art to create a particular sensorial experience through which viewers may move (Bishop 2010:6). However, when an installation artwork becomes site-specific, the particular location of such an artwork informs the work itself (Kaye 2000:1). An artist may use a site-specific art installation as a platform to present their work on a public level and to involve the community, which could potentially lead to a community art project (Kwon 2002:3). Therefore, my investigation of installation art, site-specificity and community art practice becomes a contextual exploration of how artists navigate political structures and cultural practices in order to assist communities in addressing social, political or environmental concerns. These interrelated fields of art practice may be used as a device to confront viewers, owing to the public nature and social conditions that influence the work (Kester 2011:9).

To explore the confrontational element that the above modes of contemporary art practice instil in artworks, I focus on the experience of the viewer. I investigate the aesthetic experience of waste materials by analysing artworks as acts of confrontation. The embodied experience of the viewer pertains to the relation between the viewer and the environment of which they form part (Merleau-Ponty 1962:94). I relate the embodied experience of aesthetics to phenomenology and environmental aesthetics, which both entail the viewer to actively engage with an environment to better understand and decipher the social context (Brady 2009:313). Artists intend for viewers to obtain a certain aesthetic experience, but viewers experience and interpret artworks differently,

owing to their own subjectivity. Therefore, the artist's application of certain techniques to instil certain connotations in artworks is central to this investigation.

The creative component of this research study, *Nomadic Objects*, comprises my own studio art practice as well as a collaboration. I commenced my art practice by exploring the concept of cultivating the value of waste. I then encountered the predicament of creating art commodities that contradicted my critique of consumerism. From there, I shifted my focus to the use value of waste and my intention to expose this cultural practice. The constant change in the use value of waste objects reflects a conceptual voyage that correlates with the physical drifting of waste within society. As the artist Dan Peterman suggests with his work, objects have a nomadic nature: the cycle of use and reuse reconfigures the meaning of the objects (Smith 2005:102). By utilising the everyday materials that circulate through middle-class households as an art medium, I aim to question the cycle of material objects and draw attention to the disposable lifestyle of consumer society, specifically in my own practice (Manco 2012:9). I therefore frame the physical voyage and constant change in use value as nomadic qualities that are inherent to household waste.

To broaden my art practice to the community of Rietondale, I presented my art practice on a social level and allowed community members to inform my ideas. Therefore, as a collaborative practice, I involved households from Rietondale to collect waste materials on my behalf and I presented art workshops at the local high school. I elaborate on these approaches to community art practice as a means of involving the public to experience my art and for them to influence my thought process. The resultant exhibition of this research study was held in the public space of Rietondale Park where, owing to the playful nature of the artworks, the community were invited to participate. However, I reinforced the confrontational element by hinting at the threatening side to consumerism. This interplay between fun and threat created a platform for viewers to critically engage with household waste.

Following on this, the primary research question was identified as: What is the aesthetic potential of household waste when incorporated into contemporary South African artworks? Furthermore, the secondary research questions were identified as:

- How can art practice explore the significance of the nomadic quality of household waste in relation to social agency and environmental concern?
- How may collaborative art practices inform and extend the aesthetic potential of such artworks?

## 1.2 Aims and objectives of the study

An objective of this study is to investigate the aesthetic potential of household waste in visual artworks, particularly South African artworks. I aim to explore how waste materials act as cultural signifiers when included in artworks. Furthermore, I wish to investigate the nomadic quality of waste in my art practice and consider whether this material form has the capacity to act as a social agent. Another objective of this study is to explore how the social agency of waste materials may evoke environmental concern. Furthermore, the art-making process will be informed by collaborative art practices and, therefore, this study also investigates how the unpredictable ways of community involvement will potentially promote the accessibility of art practice and suggest a sense of civic responsibility to the community of Rietondale.

An aim of this study is to evoke a shift in the perception of Rietondale community members of the impact a cultural practice such as consumerism has on the environment. Therefore, I aim to pertain focus on the socio-environmental issues that inform household waste to be perceived as a potential threat to the environment. Furthermore, I aim to stress the current crisis South Africa faces in terms of the lack of waste management and unsatisfactory recycling measures (Packaging Council 2011:22). I intend to intervene between the cause and effect stages that waste materials present to us so that the customary processes that consumer society promotes can be reconsidered.

## 1.3 Theoretical approach to the study

This study's investigation into the aesthetic potential of household waste in South African visual art is contextualised within the aesthetics of sensorial experience. I situate the embodiment of the viewer within the philosophical movement of phenomenology and contemporary environmental aesthetics. Furthermore, I investigate how artists apply the material form of waste in their art practice and which approaches they follow to create a particular aesthetic experience for the viewer. In terms of installation art, the immersion of the viewers, who become aware of their own consciousness within their surrounding environment, brings about the notion of embodiment that is influenced by the Kantian<sup>1</sup> critique of judgement (Cazeaux 2011:7). Embodiment as an approach to the aesthetic experience requires the reconsideration of the relationship between the environment and our understanding (Cazeaux 2011:7). This reconsideration of our understanding implies that the viewer is aware of their consciousness (Romdenh-Romluc 2012:109) and, within the transcendental

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<sup>1</sup> Philosopher Immanuel Kant argues for the interrelationship of mind and reality in *Critique of Pure Reason* (1781), *Critique of Practical Reason* (1788) and *Critique of Judgment* (1790) (Cazeaux 2011:3).

field of phenomenology, this consciousness is considered as inherently embedded in the viewer's embodiment (Merleau-Ponty 1962:69-71).

This philosophical background informs Arnold Berleant's approach to contemporary environmental aesthetics with emphasis on the viewer's immersion in the environment and active participation in the aesthetic experience (Carlson 2009:15-16). Inevitably, the conventional premise of Carlson (2009:16) that Berleant's aesthetics of engagement should be conflated with a cognitive approach becomes problematic to this study, as scientific cognitivism emphasises objective perception (Carlson 2009:19). Furthermore, the supposed objectivity that scientific knowledge professes is in conflict with the sensory, embodied experience that I wish to create for the viewer. I investigate how viewers engage actively with confrontational artworks that may break down the barriers that conventional visual artworks carry, and lead to "multi-sensorial experiences" (Lauwrens 2012:8). Therefore, this study will explore the aesthetics of sensorial experience through the relational framework of environmental aesthetics and the transcendental field occurring within phenomenology.

#### **1.4 Literature review**

The investigation of the material form and cultural signification of household waste is central to this study's theoretical component. In terms of what waste materials signify, I use the notion of Lea Vergine (2007) that waste materials are a direct documentation of the habits and forms of behaviour of consumer society. Vergine (2007:13) explains that when artists apply waste materials in their art, they may extract meaning to propose a new understanding of the material to the viewer. This meaning is framed by Gillian Whiteley (2010) as the social and political implications of waste materials. I will refer to Whiteley's (2011:26-27) writings in great detail as she argues that the notion of waste is becoming relevant to ideological and political frameworks and could therefore threaten social stability. Both Vergine and Whiteley's reconsiderations of waste materials reflect a societal imbalance, such as pollution. I refer to Sue Spaid (2002) and Linda Weintraub (2006) with regard to the research they have conducted on projects that are ecologically motivated and how their analyses reflect the intentions of visual artists, with Mierle Laderman Ukeles as an example.

When waste is employed as art, I refer to Anna Deuze (2008), who considers how the artist as bricoleur may overstep boundaries between art and life. This dangle between the art world and the everyday is further explained as a divide between the high culture of art and the banality of everyday life (Willis 2005). These barriers, as Paul Willis (2005:77) states, could be broken down by socially conscious artists. The approaches contemporary artists follow to break these boundaries are

framed by the curator and writer, Stephanie Smith (2005). In her writings on the environmentally concerned mobile exhibition, namely *Beyond Green* (2005), Smith explains the conceptual underpinning of separate artworks made by Dan Peterman, Marjetica Potrč and the artists' collective Learning Group. I also analyse the work of Potrč and Learning Group by referring to Del Real (2008), Gonzalez (2004), Phelan (2000) and Voorhies (2007). To interpret their use of installation art as one of the interrelated fields of art practice these artists follow, I frame installation art by the writings of Claire Bishop (2010) and Henderson Downing (2005).

Furthermore, the research of Miwon Kwon (2002) becomes an integral part of my investigation of site-specific art installations and how the context of particular locations influences public artworks. I follow Kwon's (2002:13) directive to situate the exhibition site beyond institutional borders and to broaden the gallery space to the public sphere. Nick Kaye (2000) contributes to my investigation in terms of how he frames such contexts in a political, aesthetic, institutional or social light. These levels that the social context of an environment could contribute to are explored by looking at writers such as Doris Sommer (2014) and Grant Kester (2004; 2011) and their interpretations of social conditions. By referring to writers who explain how particular settings influence site-specific installations, I also consider the writings of Leiman (2014), who analyses contemporary South African artworks and how the conceptual adaptation of such artworks and the locations influence each other. To contextualise how viewers experience their surrounding environments, I situate my research within sensorial experience.

As I interpret embodiment as a mode of sensorial experience, I refer to the environmental aesthetics writings of Emily Brady (2009) and Arnold Berleant (2005) on the active engagement of the viewer to perceive and experience. Brady (2009) considers Carlson's (2009:19) concept of aesthetic appreciation as limited in terms of his application to natural environments alone. Jenni Lauwrens (2012:8) bases a "multi-sensorial experience" of artworks on the approach artists follow, such as installation or performance art, to draw viewers in to participate. These experiences will be explored through Berleant's (2005:25-26) perspective of social aesthetics as the contextual relationship between human experiences and their immediate environments. With regard to this study's exploration of installation art and site-specificity, the viewer's active participation within the sculptural environment is relevant to the artist's construction of concentrated experiential features in a social setting (Berleant 2005:25). I refer to Komarine Romdenh-Romluc's (2012:109) writings on the aesthetic experience of environments and its contained objects to explore a heightened sense of experience through an embodied experience. I also make reference to Louise Crewe (2011) as she

regards the aesthetic experience to be a direct correlation between the physical and sensory elements of the work.

With regard to the creative component of this research study, I discuss techniques that I use in order to create an aesthetic experience for the viewer. Stephanie Springgay (2010) frames the craft of knitting within the current do-it-yourself movement, which contributes to my application of the material form of waste. I also investigate household waste in terms of its former use as consumer goods, which Racz (2015) refers to as cultural heritage of waste materials. Although the waste materials that I used are relatively clean, I touch on the notion of the abject, owing to the viewers' response of artworks that are made from waste (Seegert 2014). Furthermore, I refer to the perspective of viewer participation and community art practices. In terms of involving a community in the creative process, I refer to Sommer (2014), who regards art practice as a method to creatively engage with social constraints. The art workshops I presented are framed in the light of the arts education perspective of Angus McWilliam (2008), which is based on the notion that learners need to reflect on creative experiences.

## 1.5 Visual sources

This study will explore the concepts of artists who use waste materials as cultural signifiers. Therefore, the social agency that waste materials embody informs the artwork by confronting viewers and evoking responses. Through the exploration of local and international artists' work, I build a visual framework for this study's creative component. I explore the found object, and the way Marcel Duchamp appropriates everyday materials in *Bicycle Wheel* (1913) (Figure 1) is significant to this study. Thereafter, I investigate how artists make use of the idiom of artist-as-bricoleur in order to combine various waste materials, as demonstrated by South African artist and designer, Heath Nash in *Flying Museum* (2016) (Figure 3) and Ghanaian artist, El Anatsui in *Ozone Layer* (2010) (Figure 2). I also look into *Collecting System* (2005) (Figure 4), an initiative by Learning Group<sup>2</sup>, that explores assemblage collectively (Smith 2005:69). Next, I discuss Mierle Laderman Ukeles' attempt to raise awareness of the social and global implications of waste management in *RE-ENTRY* (1987) (Figure 5) (Heartney 2011:39). Laderman Ukeles' (1990:186) perspective that household waste remains in a physical state of flux relates to the concept that all materials embody a conceptual state of flux (Whiteley 2011:24). Following on the interpretation that waste materials are physical and conceptual voyagers, I explore the work of Peterman. In his work, *Excerpts from the*

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<sup>2</sup> Learning Group consists of the artists Brett Bloom, Julio Castro, Rikke Luther and Cecilia Wendt (Smith 2005:62).



*Universal Lab* (2005) (Figure 6), Peterman pinpoints the nomadic qualities of waste by displaying the constant change in use value of waste by presenting the work as mobile sculptures (Smith 2005:102).

To reflect on contemporary approaches to art practice, I further refer to the work of Learning Group, a group of artists who have developed strategies for putting common materials to creative use through collaborative practices. Rikke Luther, a Learning Group member, refers to the community's participation in the process as a "do-it-ourselves" method (Smith 2005:65). The work of Learning Group is relevant in terms of the creative collective's approach to interweave the fields of installation art, site-specificity and community-based art practice, which *Collected Material Dwelling* (2005) (Figure 7) aims to communicate. Marjetica Potrč<sup>3</sup> acknowledges human creativity in reaction to social issues such as poverty, by deliberately constructing ad-hoc architecture (Voorhies 2007:35). Therefore, the work *House for Travellers* (2002) (Figure 8) by Potrč is discussed at the hand of site-specificity and the social implication of such an art approach. As South African examples, I investigate how the work of Moshekwa Langa, *Untitled* (1995) (Figure 9) (O'Toole 2016:[sp]), and Francois Knoetze's *Cape Mongo – Paper* (2014) (Figure 10) (Leiman 2014:[sp]) could lead to embodiment through a sensory experience. I also investigate these works as acts of confrontation that evoke viewers to actively engage with the work to partake in such an experience.

## 1.6 Research methodology

This practice-led study comprises a theoretical component and a creative component that are mutually dependent. The artworks are conceptualised through an imaginative inquiry of existing knowledge (Dean and Smith 2011:49). The theoretical component of this interdisciplinary study comprises a conceptual review of the significant theoretical and visual sources, following a qualitative research approach. The relation between theory and practice follows a neo-narrative<sup>4</sup> method, where the experience and knowledge of the artist are contextualised within the theoretical framework (Stewart 2010:132). I created the artworks in a studio setting where I reflected throughout the process on the exploratory journey of my art practice. In order for my art practice and research to be coherent, I evaluated, step-by-step, whether the decisions surrounding the tactile

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<sup>3</sup> Marjetica Potrč, Learning Group and Dan Peterman were invited to partake in the mobile exhibition: *Beyond Green, toward a sustainable art* (2005) curated by Stephanie Smith (2005).

<sup>4</sup> A neo-narrative research method includes autobiographical or biographical data and collected texts. The narrative is constructed by framing the experiential quality of the data within the environmental, cultural and social circumstances (Stewart 2010:131).



qualities of my artworks presented my understanding of household waste. The experimental processes in the studio were diarised as text and sequential photographic documentation.

My art practice extended into the public domain as a site-specific, collaborative art exhibition. I facilitated the collaborative process by engaging in dialogues and observing the public's participation (Leavy 2009:227-228) during the exhibition. In terms of the art workshops that I presented, the participants were required to give their informed consent prior to their initial participation. Primary research was conducted through evaluative interviews (in the form of a questionnaire) with the workshop participants. I collected biographical data and posed questions to the learner participants on the impact of this project to allow this collaboration and to inform my understanding of the aesthetic potential of waste. The resultant public exhibition was recorded as photographs and video footage, which are presented as a catalogue and video documentation respectively.

### **1.7 Significance of the study**

This study aims to make a valuable contribution to community projects in South African visual art that follow a practice-led research approach. According to Kester (2004:190), the documentation of collaborative projects is not only significant in America and Europe, but also in Asia, Southern Africa and South America where intriguing new work is produced. This study contributes to art practice that attempts to confront viewers with the visual appearance of waste materials to use the capacity of waste to connote meaning. Therefore, this study could assist future researchers who explore the social agency of household waste. Furthermore, the research on interrelated fields of art practice informs creative inquiry with a tailor-made approach to art practice in order to adapt according to the social circumstances and address distinctive issues.

## CHAPTER TWO: THE AESTHETIC POTENTIAL OF HOUSEHOLD WASTE

In this chapter, the aesthetic potential of household waste is studied in terms of the role that waste materials play in art practice. The historical significance of the found object is explored to uncover why a move from traditional art media to waste materials occurred. I investigate the sculptural process of assemblage and how artists alter or enhance the appearance of the found object to affect the object's function and conceptual meaning. Therefore, I explore assemblage, a sculptural art method that was informed by bricoleur culture. I also investigate the link between assemblage and the current do-it-yourself movement to explore how artists employ waste materials for conceptual transference. Whiteley (2011:14) states that a shift occurs in material form and cultural signification when household waste is incorporated into artworks. I explore how this particular process of conceptual transference conveys the cultural signification that household waste may embody. I interpret the capacity of household waste to connote meaning, such as a nomadic quality, as a social agency that enables this material form to act on a social register.

### 2.1 The development of waste as art

#### 2.1.1 *The found object in art practice*

The incorporation of the found object into artworks is a practice that occurred not only in historical Western art forms but also in non-Western rituals. Found objects such as masks, costumes and other anthropological artefacts were used for customary practices (Kelly 2008:25). Early twentieth-century African and Oceanic sculptures were studied by European anthropologists and artists in terms of how found objects were assembled incongruously (Kelly 2008:26). Compared to traditional Western aesthetics, the mix of African objects suggests unfinished sculptures that created tension when viewed through the lens of conventional aesthetic harmony (Kelly 2008:25). Therefore, when Western artists with formal training adapted the phenomenon of the found object for their artworks, a radical shift occurred in Western art practice from a traditional to a transcultural tendency. Prominent modernist artists such as Pablo Picasso, Georges Braque and Marcel Duchamp used found objects such as scrap paper, twine, cord and waste materials in their art practice (Vergine 2007:9). The use of the found object by modernist artists does not confine this practice to a historical custom, as contemporary artists also use found objects as a provocative art practice to tie the resultant artworks to society and politics (Whiteley 2011:8).

By appropriating found objects as his artworks, Marcel Duchamp pushed the boundaries of his art practice and the conventions surrounding art (Molderings 2010:144). The use of mundane objects

that Duchamp extracted from everyday life assisted his process of posing subversive questions to the viewer (Schneckenburger 2005:457). Duchamp's experimentation with the aesthetic consideration of found objects from everyday activities became a celebration of the mundane (Goldsmith 1983:197). This celebratory aspect of the everyday in the work of Duchamp highlights the collision of art and life (Goldsmith 1983:198). An example of an everyday object that is removed from its functional environment and inserted into a reflective field (Goldsmith 1983:198) is *Bicycle Wheel* (1913) (Figure 1). This shift away from utilitarian function toward conceptual use is pertinent in *Bicycle Wheel*, where the work suggests a sense of purposelessness after the removal of its original use value. Both the wheel and stool become physically superfluous by the manner in which Duchamp configured *Bicycle Wheel*. However, I regard this construction of *Bicycle Wheel* to eliminate the intended purpose of two functional objects as an artistic decision that instils a sense of futility. Duchamp creates this futile quality by disposing of the function of these objects that acquire conceptual meaning.



Figure 1: Marcel Duchamp, *Bicycle Wheel*, 1913 (replica 1964).  
Mixed media.  
Dimensions variable.  
Milan, Italy.  
(Celant and Maraniello 2007:127).

Duchamp was more concerned with an experimental art-making process and regarded the artwork to be of less importance (Molderings 2010:68). As an early precursor to conceptual art practice, Duchamp challenged conformist notions of art practice with the found object as an alternative to the conventional 'made' object (Petry 2011:9). Duchamp's focus on the idea behind art practice contributed to the origin of conceptual art (Mattick 2003:124). Welsch (2009:189) states that without Duchamp's reflection on banal objects, it would remain worthless objects to viewers. Thus, the associative significance of the found object informs the artwork conceptually (Whiteley

2011:27). The significance of Duchamp's work rests in the conceptual adaptation that follows how found objects are configured.

The Cubist approach to use found objects in artworks was based on combining fragmented parts such as newspapers and bottles to connote verbal and visual puns of the everyday to the viewer (Whiteley 2011:37). However, as this radical practice developed, the methods used to include everyday materials into artworks emerged (Whiteley 2011:37). As an example, the two-dimensional method of *papier collé* was created by Georges Braque and Pablo Picasso as an ornate approach to integrate paper off-cuts (Whiteley 2011:37). This integration of various mundane objects led to the development of how Cubists approached collages and painting later on. As various movements experimented with the incorporation of everyday materials into their artworks to critique society, artists from the radical Dada<sup>5</sup> movement incorporated found objects into absurd compositions (Vergine 2007:10). By crafting compositions incongruously, Dada artists such as Hannah Höch and Raoul Hausmann of Berlin appropriated found objects in such a way as to signify social and political commentary (Whiteley 2011:37). These artists juxtaposed traditional art media against everyday materials in a satirical manner to critique political structures (Whiteley 2011:37). Other art movements such as Arte Povera<sup>6</sup> and Fluxus<sup>7</sup> applied poetic devices to waste objects to critique social issues such as consumerism (Vergine 2007:10). Artists such as Gilberto Zorio and Mario Merz (Daval 2002:1119) utilised the conceptual value of found materials to counteract the commercial value of artworks (Lack and Wilson 2008:41). The art methods of collage and assemblage that these artists developed in order to criticise social or political conventions are central to my study.

During the 1980s and 1990s, political resistance arose against racial segregation of the apartheid regime in South Africa (Godby and Klopper 1996:45). Oppressed South African artists such as Willie Bester used his art practice as a means to protest against socio-political conditions by combining found objects such as machine parts, bags, cans and wire that he had collected from township areas (Godby and Klopper 1996:45). Bester's mixed media assemblages and collages speak of the social conditions that were influenced by the political context of South Africa during the late twentieth

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<sup>5</sup> Dada was a reaction that formed in response to the social circumstances after the First World War in Germany and the subsequent conventional notions that the government prescribed. Dada became an international movement and led to Surrealism that was established in Paris after the First World War (Lack and Wilson 2008:60).

<sup>6</sup> Arte Povera emerged in Italy following the economic and political instability of the Second World War and as a movement is concerned with experimental art practice with a wide range of materials which strayed from traditional art media and processes (Lack and Wilson 2008:27).

<sup>7</sup> Fluxus is an international art and music collective that promoted open definitions and a pluralistic approach to art practice to integrate real life with art, which influenced conceptual art, performance art and postmodernism (Lack and Wilson 2008:81).

century (Marschall 2001:57). This signifies how artworks that are made from found objects may reflect human conditions and how a material form may appeal to the viewer for reconsideration of what meaning such objects convey (Godby and Klopper 1996:49). From the perspective of an object-based practice, I investigate how artists explore bricoleur culture as a means of collecting waste materials and applying the material form as socio-political critique (Manco 2012:12).

### 2.1.2 *The artistic exploration of bricoleur culture*

In this section, I investigate the development of the cultural practice of bricolage and how artists have chosen to adopt certain customs of this practice as a means of collecting waste materials. During the early twentieth century, the role of the bricoleur in Parisian society was to reclaim any reusable objects to sell to junk dealers or to repurpose these objects for new use (Whiteley 2011:16). When Anna Dezeuze (2008:31) explains the cultural practice of bricolage as a mode of engaging with everyday life, she refers to the anthropologist Claude Lévi-Strauss (cited in Dezeuze 2008) who explains a bricoleur as a gatherer of “residues”. Bricoleurs were known as bric-a-brac<sup>8</sup> men who collected as a means of survival. During the 1960s, the idiom of artist as bricoleur was established by artists who collected waste materials to use as an art medium (Whiteley 2011:9). Contemporary artists who use waste in their art practice extract meaning by balancing ideas and the physical appearance to represent waste as a “footprint of life” (Vergine 2007:13). Therefore, artists who use bricoleur culture as an influential source to how they approach their art practice attempt to capture a version of everyday life that could reinforce the meaning of the collected objects or repurpose the function.



Figure 2: El Anatsui, *Ozone Layer*, 2010.  
Liquor-bottle caps and copper wire.  
Dimensions variable.  
Berlin, Germany.  
(Okeke-Agulu 2010:52).

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<sup>8</sup> Bric-a-brac refers to the discarded materials or detritus of other individuals that bricoleurs, “ragpickers” or a “rag and bone” man, made a living from during the early 1900s (Whiteley 2011:xi).

In addition, junk artists who inform their work with bricoleur culture by scavenging for waste materials “to enclose, insert, glue, plastic-coat, conceal or emphasise” in their artworks highlight the banality of the everyday (Vergine 2007:13). Whiteley (2011:36) states that waste materials that are incorporated into artworks may act as signifiers of everyday life. However, when waste materials are appropriated as artworks, the predicament of an artwork as a commodity arises. According to Estelle Barrett (2013:65), an object used in art practice may connote conflicting tendencies. Despite the lowly status of waste materials, when an artist critiques a cultural phenomenon such as consumerism and the artwork becomes a commodity, the value of the artwork contradicts the entire premise (Graham-Dixon 2008:51). As an example of an artist who combines waste materials in order to critique consumer society, I will investigate *Ozone Layer* (2010) (Figure 2) of the West African artist, El Anatsui. Anatsui may be interpreted as a contemporary bricoleur with regard to scavenging liquor-bottle caps to create his artworks from waste materials that he collected (Bell-Roberts 2015:34). Creating job opportunities among local community members develops a sense of social engagement on the production end (Binder 2008:29). However, the exhibition of the commodity of *Ozone Layer* on the façade of the Alte Nationalgalerie in Berlin, Germany, is confrontational in terms of using waste materials that were gathered in Africa to critique the effects that Western capitalism has on the environment and influence on cultural practices (Okeke-Agulu 2010:53). This post-colonial condition presents formerly colonised third world countries’ displacing their physical waste and, in particular, the cultural significance of forced industry in a site-specific installation artwork (Okeke-Agulu 2010:50).

Waste materials are consumer objects that are no longer used for its intended function, however, these material objects serve as documentation of a cultural custom that satisfied human needs and desires (Vergine 2007:12). The particular brand of waste materials that I investigated is household waste, which implies that these waste objects are basic mass-produced objects that are considered as mundane and inexpensive (Racz 2015:155). Therefore, the conceptual significance of incorporating household waste into artworks is not based on Vergine’s (2007:18) premise that it could be a seductive accumulation of clandestine meanings. Combining waste materials as the cultural traces of consumer society is rather an attempt to “tinker” the lowly status of waste materials and the banal repetitiveness of consumerism (De Certeau cited in Racz 2015:157). I consider the use of waste materials in art practice to be reminiscent of consumer culture that, according to Willis (2005:77), revolves around objects and “human-objects relations”. Therefore, the interpretation of the artist as bricoleur breaks down the elitist notion of high art and everyday life that in turn promotes an informal art practice of exploring everyday objects that surround us.



### 2.1.3 Assemblage as a do-it-yourself art method

In this section, I will focus on the material and conceptual significance of waste objects. The process of assemblage will be investigated as a do-it-yourself art method to consider the potential aesthetics of household waste. The sculptural process of assemblage combines various found objects, which may include waste materials, to form a three-dimensional artwork (Whiteley 2011:33). Assemblage is also associated with other artistic techniques such as collage and montage, which involve the composition and juxtaposition of fragments of objects, materials or images (Whiteley 2011:33). Therefore, assemblage as a method is the assembling or combining of different parts of found objects. Following the conceptual process that bricolage entails, when assemblage merges physical waste objects, the meaning and function that waste objects retain are central to this investigation.



Figure 3: Heath Nash, *Flying Museum*, 2016.  
Used plastic bags.  
Dimensions variable.  
Cape Town, RSA.  
(*That Art Fair* 2016:[sp]).

For example, Heath Nash, a Cape Town-based South African artist and designer uses assemblage as a method to create large-scale solar balloons (Coetsee 2015:236). *Flying Museum* (2016) (Figure 3) reflects the human impact on the environment (*That Art Fair* 2016:[sp]). Nash creates solar balloons by stitching plastic shopping bags from South African stores together and arranging the deconstructed bags strategically to form a cube-like shape. This work may be interpreted as an assemblage, owing to the integration of various components. The aesthetic decisions artists make when working with waste materials should be informed by the former functional use as it influences how the artwork is read (Manco 2012:6). Nash uses the lightweight material and windproof attributes of plastic shopping bags to create an assemblage that is able to drift by wind. This drifting element that *Flying Museum* suggests is created by a tactical approach of Nash to create a cobbled-

together configuration of waste materials, which is central to the do-it-yourself movement (Kelly 2008:25). As Nicole Dawkins (2011:263, 274) states, the interdisciplinary movement of do-it-yourself is based on a post-feminist mindset that uses craft techniques such as knitting, sewing and needlework to create contemporary craftwork. As examples of stitching in contemporary art practice, Nash sews plastic bags together with thread, Anatsui stitches liquor-bottle caps with copper wire and the art collective of Learning Group uses steel wire to adjoin plastic bottles. The abovementioned materials are not conventional art media, however, contemporary artists utilise this low-tech, handmade technique to instil a subjectivity in artworks that are made from mass-produced objects (Manco 2012:6). Therefore, do-it-yourself allows artists to mould cultural traces according to their own subjectivity (Vergine 2007:13).



Figure 4: Learning Group, *Collecting System*, 2005.  
Plastic bottles, wood and wire.  
Dimensions variable.  
Monterrey, Mexico.  
(Smith 2005:69).

Whiteley (2011:42) states that when artists use the process of assemblage to weave materials together, the fragmented objects are read as one artwork. Therefore, the inherent meanings of objects become intertwined when these objects are integrated. To analyse the aesthetic potential of an artwork, the meaning, soundness and fulfilment of the artistic form should be considered (Kelly 2012:20). Therefore, to analyse a cobbled-together assemblage, the viewer may consider why certain objects are used, what the objects mean and, lastly, how the viewer reacts to the physical configuration of the objects. As an example of such an analysis, I investigate *Collecting System* (2005) (Figure 4), which was created by Learning Group in collaboration with local community members of Monterrey, Mexico (Smith 2005:27). *Collecting System* is made from discarded plastic bottles from an informal settlement and was put together by means of a do-it-yourself approach that Learning



Group developed (Voorhies 2007:37). The economic circumstances and the lack of social development of this third world country are brought to light when community members resorted to using waste materials as cost-effective building materials for shelter. Therefore, by analysing the material and the reason for use, the aesthetic potential of an artwork has the capacity to connote meaning to the viewer. However, the gratification that Kelly lists for aesthetic consideration differs when comparing the commodity status of Anatsui's artworks to the community-based nature of Learning Group's work. When working in a particular cultural context, the viewer is not necessarily an objective gallery viewer, but rather the community members who participate or are affected by the social issue these artists address. Therefore, in the following section, the cultural signification of waste materials will be explored in order to further the analysis of its aesthetic potential.

## **2.2 The social agency of household waste**

### **2.2.1 *Waste materials as cultural signifiers***

In this section, I explore the meaning that the material form of waste may signify to the viewer and how this signified meaning may influence the viewer to activate a particular response. Racz (2012:156) states that the meaning of waste is based on the cultural constructs of consumer societies. As an example of an artwork that comprises waste materials, I refer to the work of Anatsui. By creating assemblages and relocating these waste materials, Anatsui adds layers of connotations that enhance the multiplicity of the work. These layers pertain to the confrontational element that Anatsui instils in his work by collecting waste materials from his home town and exhibiting the artworks from waste elsewhere. Curators and collectors add their own configuration in terms of installation and viewers insert their own meaning through interpretation (Binder 2008:29). Therefore, when Anatsui interprets discarded materials as the "footprints" (Vergine 2007:13) of consumerism and appropriates it as artworks, he addresses political and social conditions (Binder 2008:27). However, Anatsui does this by using liquor-bottle caps that show signs of rust and suggest a former use by its physical appearance. Therefore, the physical attributes of a waste object are able to convey a cultural significance but are dependent on the cultural context of the viewer.

Willis (2005:77) regards art practice as an informal "meaning-making method" that uses materials to reflect cultural form and social development. Therefore, the use of household waste objects relates to specific social conditions. As household waste is a representation of a particular cultural group of consumer society, when applied through art practice, it may present certain conventions and cultural constructs (Sommer 2014:50). Willis (2005:77) states that consumer culture is mediated through objects that are not produced out of responsible interest for development or improvement

of societies, but are steered by profit-driven motives. In order to bridge the gap between cultural practices and art, a social approach to art practice is needed to break down the barrier between everyday life and the high culture associated with art (Willis 2005:77). For example, the work of Laderman Ukeles focusses on the relation between social structures and human exploration that, as Willis (2005:76) states, instils a “sense-full-ness” in the work.

By combining waste materials in her artworks, Laderman Ukeles draws the viewer’s attention to industrial development and mass consumerism (Spaid 2002:93). Laderman Ukeles observes waste management in urban areas as an artist-in-residence at the New York City Department of Sanitation (Spaid 2002:92). *RE-ENTRY* (1987) (Figure 5) was designed as part of Flow City, a visitor centre. *RE-ENTRY* is a tunnel bridge that visitors have to cross before entering into Flow City (Weintraub 2007: 71). This bridge is meant to be an art installation created from twenty tons of household waste, including rubber off-cuts and plastic strips, combined in an assemblage (Weintraub 2007:73). Spaid (2002:93) suggests that this vast amount of waste materials displays the irrefutable impact of waste on the environment.

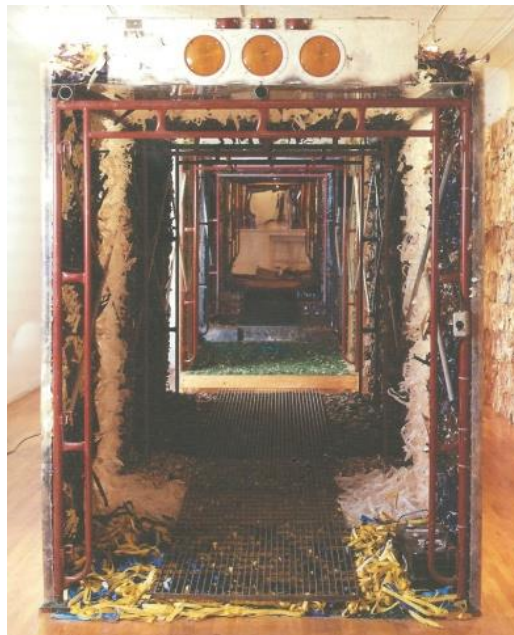


Figure 5: Mierle Laderman Ukeles, *RE-ENTRY*, 1987.  
Twenty tons of recyclables.  
Dimensions variable.  
New York, USA.  
(Heartney 2011:39).

Laderman Ukeles does not condemn consumer culture by confronting the viewer with the unsettling effect of urban landfills, but explores alternative uses in search for creative solutions to the waste predicament (Weintraub 2007:73). Laderman Ukeles’s engagement with her immediate

surroundings allowed for *RE-ENTRY* to become an artwork that is environmentally concerned and also focussed on the experience that the artist fabricates for the viewer. Laderman Ukeles captures viewer's attention by incorporating *RE-ENTRY* in a site-specific location, the Marine Transfer Station, which contrasts the panoramic skyline in the distance (Weintraub 2007:73). Therefore, *RE-ENTRY* portrays waste as a signifier of urban alienation and disharmony with nature through social rupture (Whiteley 2011:40). The way waste materials are employed in Laderman Ukeles's work creates an ambiguous experience for the viewer, one that is confrontational and threatening in nature.

The visual impact that Laderman Ukeles creates when juxtaposing the appearance of the waste materials against the urban environment leads to threatening connotations of waste, which she evokes in the viewer. This visual impact correlates with the effects that consumer society has on the environment, which are not only visual but are suggested by means of a material form. Although household waste may appear to be domesticated and somewhat safe, upon closer investigation it speaks of social and political issues that provoke response (Racz 2015:157). Subsequently, the manner in which the artist combines waste materials arouses an interpretation from the viewer. This interpretation could be a concern for the impact of waste on social or environmental circumstances but it could also reveal how a cultural practice such as consumption contributes to this threat. Therefore, I regard waste materials to be cultural signifiers that connote meaning, such as the origin of waste and its recurring presence, which may cause viewers to act.

### ***2.2.2 The nomadic quality of household waste***

Following the investigation of waste materials as cultural signifiers, I need to pinpoint what quality is instilled in household waste to enable such objects to be social agents. As I developed the framework of the social agency of waste materials, I encountered the notion that consumer products embody hidden stories, memories and lives (Crewe 2011:28). The particular brand of waste that I focus on, namely household waste, pertains to the home environment. The home informs consumer products as it supplies the context of where such products are used, and the abovementioned memories and lives are accredited to these domestic objects within this space (Racz 2015:155). However, its significance to consumers is accounted for by the function these objects serve in the home (Racz 2015:156). Therefore, I question whether household waste loses its privilege to meaning once removed from the home environment. Do the changes in its use value from consumer product to discarded and from discarded to artwork dictate its meaning? A constant change in the use value of waste objects is interpreted by contemporary installation artist, Dan Peterman, as a nomadic quality that is ignited by consumer society (Smith 2005:102). Peterman

metaphorically represents this nomadic quality by using mobile containers to encapsulate waste materials in *Excerpts from a Universal Lab* (2005) (Figure 6) (Smith 2005:102).



Figure 6: Dan Peterman, *Excerpts from a Universal Lab*, 2005.  
Mixed media.  
Dimensions variable.  
Chicago, USA.  
(Smith 2005:103).

I interpret the nomadic nature that was identified by Peterman as an appropriate insight into the cultural biography of waste objects. Therefore, the fluctuation in use value creates the sense that objects embody an ephemeral state of being. A waste object has the capacity to fulfil a functional role and to be a threat to the environment when discarded, yet it also has an inherent ability to present a layered biography when it becomes an artwork. This multi-faceted dimension of waste materials is driven by consumptive practices that consumer society initiates to increase a wasteful culture for maximum profit (Weintraub 2006:30). Manco (2012:15) states that waste materials as artworks connote a prior and current meaning. Although consumer society promotes a constant change in use value of waste materials, it is my contention that the change in use value does not apply to the change in meaning but that it adds another dimension. An object does not lose its meaning concurrently with its intended function. As contemporary artists are exploring waste materials as objects of investigation, these objects continue to obtain layers of meaning, including its evolving role as a social agent in contemporary artworks. Therefore, the nomadic quality that household waste embodies is used by contemporary artists as a material suggestion of current social and environmental conditions. In the following chapter, I will investigate various approaches that contemporary artists utilise to craft a particular aesthetic experience for the viewer.

## CHAPTER THREE: THE AESTHETIC EXPERIENCE OF WASTE MATERIALS

As I have established in the previous chapter, waste materials carry the capacity to act as cultural signifiers when viewed as artworks. I explored the found object, bricoleur culture and assemblage in order to trace the development of waste objects that become art. I discussed examples of contemporary artists who use waste materials to critique consumer society. I identified the ability of waste objects to connote meaning when artists create an aesthetic experience to evoke a certain response. Furthermore, the nomadic quality identified that is inherent to household waste, owing to the constant change in use value, signifies the change in function but does not remove prior meaning. Therefore, in the following chapter I will explore the work of contemporary artists who use waste materials to configure aesthetic experiences to evoke response in viewers. I will investigate installation art, site-specificity and community art practice as interrelated fields. I will also explore embodiment as a sensorial mode of experience.

### 3.1 Interrelated fields of contemporary art practice

#### 3.1.1 *Installation art, site-specificity and community art practice*

This section will explain what installation art entails, why certain artists choose to create site-specific installations and how community-based art practice allows for both installation art and site-specificity to be practised. I explore these three contemporary approaches to art practice as interrelated fields and, therefore, the artworks that I refer to for further explanation are not limited to one particular approach. These approaches are explored to investigate how contemporary artists create aesthetic experiences that encourage a particular response in the viewer. As this study investigates waste materials, I refer to artists who use waste objects as cultural signifiers in their art practice.

Installation art is an approach to art practice that enables the viewer to physically enter an artwork. The experience of installation artworks has been described as immersive or even theatrical (Bishop 2010:6). The experience of an art installation is based on how the objects in the installation are positioned and how the viewer responds to the installation environment (Bishop 2010:6). Bishop (2010:56) notes that the aesthetic experience of installation art is based on the viewer's heightened embodied experience. An art installation therefore shifts the attention from the art object to the relationship between the viewer's experience and the environment (Berleant 2005:25). Thus, the viewer's aesthetic experience of an art installation is influenced by both the viewer and the setting (Bishop 2010:56). Downing (2005:82) states that installation art was established as a protest action

against the commodification of the art object that occurs within an institutionalised gallery space. As a protest action, installation art was originally more site-specific and temporary in nature (Downing 2005:82), for instance in the work of Robert Irwin and Bruce Nauman (Bishop 2010:58, 71). The use of installation art ultimately questions the restrictive limitations of conventional galleries and, therefore, site-specific work shifted toward the public sphere, as seen in work of Richard Serra and Nancy Holt (Kwon 2002:68, 71). Site-specific installation art provided artists with the means to move their artworks from a conventional gallery space toward the public, which implies a broader audience. The main difference between the notion of site-specificity and conventional site-specific public sculptures is that the properties, meanings and qualities of site-specific work are more permanent and a fixed relationship exists between the work and the location, whereas site-specificity is temporary and unfixed (Kaye 2000:1). Therefore, site-specificity is more of an intervention that is circumstantial to social and political contexts when considered in the light of public art.

The site-specific installation artwork *Collecting System* (2005) (Figure 4), a community-based art project of Learning Group, addresses social and environmental issues (Smith 2005:62). Learning Group explores the shift between public and private space when working among communities to form dialogues between the people and the social conditions that surround them (Voorhies 2007:34). In *Collecting System*, the focus of the project is to create awareness of the large amount of waste materials that are produced and discarded, thereby causing environmental threat (Voorhies 2007:34). By configuring plastic bottles to such an extent as to develop a new sustainable building material, the *Collecting System* installation is not only moved to a public space but it also becomes a private space (Voorhies 2007:35). The installation is a permanent structure that is now used as a dwelling for community members, owing to the housing predicament in Monterrey (Smith 2005:60). The workshops presented by Learning Group entailed the members of the collective to work with the community members on this creative solution and these community members to spread the knowledge to others (Voorhies 2007:35). However, as *Collecting System* is site-specific and permanent, Learning Group designed *Collected Material Dwelling* (2005) (Figure 7) for the purpose of a gallery space to display key elements that were developed during the collaborative process (Smith 2005:62).





Figure 7: Learning Group, *Collected Material Dwelling*, 2005.  
Mixed media installation.  
Dimensions variable.  
Chicago, USA.  
(Smith 2005:63).

The representational installation work of *Collected Material Dwelling* does not reflect the same aesthetic experience as the original, owing to the lack of a do-it-yourself appearance instilled in *Collecting System*. Furthermore, *Collected Material Dwelling* reads as a model that is designed and fit for a white cube gallery. This becomes problematic, as one of the members of Learning Group, Julio Castro, states that *Collecting System* was brought to life when the social context and process became the focus, whereas the *Collected Material Dwelling* is void of the two aspects that awaken such an installation (Smith 2005:65). Although the significance of such a project rests on the engagement with the community, the ethical responsibility of the artists also obliges them to feed the social incentive back into the art world.

Another example of linking art back to real life is found in one of the shortlisted candidates for the 2016 Turner prize, Michael Dean, whose work deals with everyday urban environments (TATE 2016:[sp]). Dean introduces building and assembly materials from real-life settings into art installations in gallery spaces (TATE 2016:[sp]). An interesting dynamic becomes apparent between the approach of Learning Group to represent a structure by using different materials and Dean, who extracts materials from real-life settings and does not conform to the institutional boundaries of the gallery (Kwon 2002:14). However, the multi-faceted project of Learning Group does perhaps conform to the pristine notion of artworks fit for galleries in *Collected Material Dwelling*, while in the case of *Collecting System*, the group conformed the visual aesthetic, only to prevent demolition (Voorhies 2007:37). The structure was covered in a thin layer of cement in order to disguise the appearance, which strayed from surrounding structures as determined by the government (Voorhies

2007:37). Therefore, the navigation of artists to overcome the hurdles of political structures pertaining to either society or art galleries depends on the social context and what the art project aims to achieve or explore.

In the works of Learning Group and Potrč, public space is negotiated through creative solutions that are perceived as confrontational but at the same time beneficial to those particular communities. In an informal settlement, all homes are outside the confines of the law and are therefore illegally built structures (Smith 2005:108). Through collaborative art practice, Learning Group developed a building material at a tenth of the regular building cost in Monterrey (Smith 2005:65). *Collecting System* is a successful community-based project, owing to the creative solution of using the longevity, the negative aspect of waste, as a sustainable building material (Voorhies 2007:37). Although this community art project developed into a solution to low-cost housing for underprivileged communities, it also overstepped the boundaries between art and life, a key element that is central to this study. This tailor-made approach to contemporary art practice that has been demonstrated by the work of Learning Group enables artists to adapt their practice according to social conditions.

Kwon (2002:3) states that artists who use site-specificity mediate social, economic and political structures that inform urban life and space by means of art practice. Meyer's (2000:25) view of site-specificity<sup>9</sup> has evolved from a permanent public space to a mobile site which implies a durational quality invested in the artwork. Therefore, this significant shift in the practice of public art has reinforced the ability of site-specificity to penetrate socio-political circumstances (Kwon 2002:29-31). Apart from the geographical location and urban setting where site-specific art practices take place, a community or "a network of social relations" forms an integral part of a specific location (Kwon 2002:6). Site-specificity is based on the notion that a location informs an image, object, an event or positioning in terms of the geographical, political, aesthetic, institutional or social context that it provides (Kaye 2000:1). I will therefore investigate how Potrč mediates social concerns of communities and institutional control. Potrč works with a case study methodology that investigates everyday creativity as a sustainable solution to social problems that impact the living conditions of informal settlements (Smith 2005:108). The site-specific installations of Potrč deal with the uncontrolled manifestations of informal architecture with a borderline practice that comprises art and architecture (Gonzalez 2004:57). Potrč conducts research in poverty-stricken areas in third world countries, as in *House for Travellers* (2002) (Figure 8) (Del Real 2008:97). The approach of

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<sup>9</sup>Subsequent to the occurrence of Happenings and Conceptualism in the 1960s, site-specificity originated to intervene in social formations (Kwon 2002:38).



Potrč to intervene in poor communities on a social level reminds one of bricoleur culture as a means of relying on society's waste for survival (Whiteley 2011:16). I interpret this mediation between community members and their social circumstances as a conceptual bricolage that Potrč aims to "tinker" (De Certeau 1980).

As Jackson (2011:9) states, to empower marginal communities, members of such a community need to learn self-reliance, local involvement and civic responsibility. Potrč explores creative methods that address marginal urban developments and attempt to extend infrastructural grids (Del Real 2008:97). Potrč builds urban and architectural structures that resemble an innovative informal urbanism to challenge rampant housing predicaments that act as social confrontation (Gonzalez 2004:57). The play on private and public spaces becomes apparent in the work of Potrč when she creates semi-functional structures to install in gallery spaces. The contrast between temporary gallery installations and a site-specific work such as *House for Travellers* brings the validity of a two-year project in a public space to light (Phelan 2000:41). *House for Travellers* is a fully functional structure in the unregulated area of Ljubljana in Slovenia, where Kosovar refugees take up informal residence (Phelan 2000:41). In line with the opportunistic notion of bricolage, Potrč interprets unplanned areas as an opportunity to develop creative solutions and implement them under the radar of political restrictions.



Figure 8: Marjetica Potrč, *House for Travellers*, 2002.  
Building materials.  
Dimensions variable.  
Ljubljana, Slovenia.  
(Del Real 2008:97).

This radical approach of Potrč to undermine political structures in order to instigate short-term solutions brings the social circumstances to the forefront and covertly distances the aim of creating an aesthetic experience for the viewer. However, Kester (2011:9) states that participation in site-specific collaborative projects has become a form of creative art practice. The significance of

collaborations is nestled in both the collective mode of art practice and that it takes place outside of traditional exhibition spaces such as galleries, museums and biennales. Potrč's rejection of creating a conventional aesthetic experience for the viewer may limit the aesthetic potential, according to Kelly's analysis (2012:20). In the case of Potrč, the meaning, soundness and fulfilment of the artistic form become fixated on the social predicament that condones the work from a conventional viewer-artwork relation. However, Sommer (2014:50) states that an aesthetic effect becomes apparent when art practice engages on a social, economic or political level and breaches the boundaries of convention and understanding. Therefore, contemporary artists working alongside community groups in order to address social conditions (Kester 2011:9) produce aesthetic effects on a social or political level and, in the case of this study, on an environmental register (Sommer 2014:50).

In South Africa, numerous artists and craft collectives are also resorting to art practice that is used as a platform for social growth. Zama-Zama, an informal waste collective, initiated the project of *iThemba Tower* to unite artists, unemployed, working class and middle-class community members by working collaboratively toward a shared experience (Indiegogo 2016:[sp]). Therefore, community art practice allows artists to use installation art and site-specificity as a platform to collaborate with community members. Contemporary artists do not intervene in communities as experts to teach communities as the "do-gooding" critique that certain community projects receive (Jackson 2011:16). They rather interpret the social conditions of a community to craft their art practice according to current predicaments. By adapting contemporary art to suit social dilemmas, artists overstep conventional boundaries that enrich their community art projects with do-it-yourself solutions and viewer participation. In the following section, I will investigate examples of confrontational artworks by way of the embodied experience of the viewer.

### **3.1.2 Embodiment as a sensorial experience**

In the previous sections, the investigation of the aesthetic experience of waste was explored by looking at what cultural significance this material form may connote. I also explored how artists utilise waste by means of interrelated fields of art practice to create a specific aesthetic environment for viewers to experience. Therefore, I will now investigate the embodiment of viewers when encountering artworks that appeal to a sensorial experience. I will use the artworks of South African artists Moshekwa Langa and Francois Knoetze as examples of work that invite viewers to engage with a sensorial experience. I situate embodiment within the philosophical movement of phenomenology which pertains to the self-awareness of the viewer during a sensory experience (Merleau-Ponty 1962:69-71), together with contemporary environmental aesthetics (Brady 2009). However, my use of site-specific installation art, in particular, relates to Bishop's (2005:6)

explanation of an embodied experience of such an environment. Bishop (2005:6) regards embodiment as a “multi-sensorial experience” that elevates all the senses of the viewer to the level of visual perception. Lauwrens (2012:2) refers to this shift from perception to a broader spectrum of experience as the “sensory turn”.

Lauwrens (2012:3) explains that the conventional manner of perceiving art from a distance in art history becomes problematic to the aesthetic experience as the artwork and viewer are disconnected. In this regard, I refer to the notion of Immanuel Kant (cited in Cazeaux 2011:3) that the human experience and their surrounding environment are integral to one another. This informed Merleau-Ponty’s (1962:61) version of phenomenological experiences that should be based on thought, interrelationships and affinity. Therefore, an aesthetic experience does not pertain to an isolated perception but, as Francis Halsall (in Lauwrens 2012:6) states, to an “inter-connected” sensorial field. As an example of an interrelated mode of experience, I refer to the work of Moshekwa Langa, *Untitled* (1995) (Figure 9) (O’Toole 2016:[sp]).



Figure 9: Moshekwa Langa, *Untitled*, 1995.  
Art installation from discarded cement bags.  
South African National Gallery, South Africa.  
(O’Toole 2016:[sp]).

Langa exhibited ripped and worked pieces of cement bags in an art installation, which evoked the idea of dangled “skins” or hides in the viewer (Marschall 2001:58). When considering the approach to an aesthetic experience as an integrated process, the similarities that the visual attributes connote are not limited to the shape and colour of the paper. Marschall (2001:58) mentions that the use of “ugly” materials in Langa’s work that reminds the viewer of “scrapyard” finds makes reference to the predominantly white consumer society of the early 1990s and speaks of township areas. This unappealing characteristic that Marschall (2001:58) refers to coincides with Natasha Seegert’s

(2014:7) explanation that humans tend to avoid confrontation with threats such as waste materials. When considering this aspect that Seegert (2014:7) brings to light, in combination with the gallery setting that demands of viewers to analyse these found objects, viewers may become self-aware when analysing a washing line that is draped with scraps of building materials. This links to the contemporary work of Michael Dean (TATE 2016:[sp]). Using waste as a confrontational form to instil a notion of the abject (Seegert 2014:7) in order to repulse viewers should be taken into consideration, as these artists approach art practice with the intent to appeal or avert more senses than just sight.

Lauwrens (2012:8) states that artists who use installation art or performance as an art method evoke in the viewer a response beyond vision by allowing viewers to participate. I refer to the notion of Berleant (2005:25-26), situated within contemporary environmental aesthetics, that the context of the relation between an experience and the surrounding environment should be considered by the viewer. Cape Town-based artist Francois Knoetze reflects on the historical and current social conditions of his hometown by means of creating “wearable assemblages” from waste materials (Leiman 2014:[sp]). The confrontational element of Knoetze’s work, apart from confronting viewers with waste suits, is performing in public spaces which ignite a dialogue between the waste objects and the surrounding environment (Leiman 2014:[sp]). *Cape Mongo – Paper* (2014) (Figure 10) is an example of how Knoetze utilises a performative element to animate waste and activate the surrounding environment (Leiman 2014:[sp]). Knoetze activates the surrounding environment by playfully yet intimidatingly enticing the viewers to respond to his costume.



Figure 10: Francois Knoetze, *Cape Mongo – Paper*, 2014. Cape Town, South Africa. (Photograph by Anton Scholtz). (Leiman 2014:[sp]).

Although this performance may be regarded as an embodied mode of art practice, the viewer also becomes embodied when they become aware of their relation to Knoetze (Romdenh-Romluc 2012:106). The liveliness of *Cape Mongo – Paper* rests in the viewers’ reactions that vary from person to person. This subjective interpretation that viewers use to decipher the social setting of an experience (Berleant 2005:25) has progressed from the conventional environmental aesthetics applied to natural environments (Carlson 2009:20). Brady (2009:320) argues that it is an active sensibility of the viewer to engage with their surrounding environment that leads to an embodied experience. Therefore, the “multi-sensorial” experience that Lauwrens (2012:16) speaks of is buried within approaches to art practice, such as art installations and performances. However, the viewer’s active engagement to partake in the sensorial experience will influence to what extent the “physical barriers” of visual art (Lauwrens 2012:8) will be unlocked.

In this chapter, I investigated how contemporary artists use interrelated fields of art practice to intervene in communities and assist members of these communities to address their social concerns on a public level. The examples that I referred to in order to explain installation art, site-specificity and community art practice make use of waste materials as cultural signifiers that link to the material inquiry of the previous chapter. I also framed embodiment within the philosophical movement of phenomenology and environmental aesthetics. I used South African artists as examples of confrontational artworks that entice viewers to actively engage in a sensorial experience. In the following chapter, I will discuss my practice-led approach to employ household waste in my own art practice. I will explain my thought process behind this material inquiry and present a detailed analysis of my creative component, which comprises an exhibition and collaboration.



## CHAPTER FOUR: *NOMADIC OBJECTS*

In this chapter, I explain how household waste is explored as a signifier of meaning by applying a practice-led research approach. The creative component of this research study consists of my own art practice and local workshops. I present an in-depth analysis of the subsequent artworks that formed part of the exhibition, *Nomadic Objects*. *Nomadic Objects* is also presented in the form of a catalogue and two videos that serve as documentation. The *Nomadic Objects* exhibition was held on 20 February 2016 in Rietondale Park, a public location that is mainly used for local sporting activities, situated near Tshwane CBD. *Nomadic Objects* was hosted in this public setting in order to maintain the community-based nature of this research study. To allow *Nomadic Objects* to unfold within social circumstances, the practice-led methodology followed a neo-narrative approach. The consideration of circumstantial events suggests a relational context that is influenced by environmental, cultural and social situations (Stewart 2010:31). Therefore, this discussion acts as a situational unfolding of my ideas on the current waste predicament and how I apply my art practice as an act of activism.

### 4.1 A practice-led exploration of household waste

By exploring household waste by means of a practice-led methodology that is problem-driven by nature, I intend to employ waste objects to create social awareness of a current environmental threat. According to Armstrong (2011:192), for those seeking to address social problems, a solution might be nestled in aspects that are not entirely focussed on the welfare of humans. By investigating household waste as signifiers of meaning, I explore how art practice may potentially be beneficial toward society and, in particular, to the community of Rietondale. My investigation of what waste objects mean is an attempt to bring the conceptual significance of the waste predicament to light. I consider this environmental crisis to be rampant in growth and detrimental towards the urban environment of the greater Tshwane area, owing to the overflowing landfills surrounding Tshwane. The nearest dumping site to Rietondale is Ga-Rankuwa landfill (2015) (Figure 11), which is filled to capacity and which may lead to the pollution of land and rivers, thereby affecting our living conditions. There is an urgent need for waste management as only ten per cent of all waste in South Africa is recycled (*Rekord East* 2016:[sp]). Therefore, I take a closer look at what household consumers expect local dumping sites to absorb.

According to the Packaging Council of South Africa, the Packaging and Paper Industry Waste Management Plan submitted in August 2011 states that packaging production consumes raw materials such as energy and water, consequently polluting air, soil and water (Packaging Council

2011:22). Apart from the manufacturing implications, paper and plastic packaging materials in South Africa measured by weight and volume account for six per cent of waste sent to landfills (Packaging Council 2011:22). This excludes waste sent to recycling plants (Packaging Council 2011:22). The packaging sector is constantly improving its environmental profile in an attempt to prevent food spoilage and product damage. However, in 2009 South Africa consumed 3,46 million tons of packaging and paper, which have been absorbed by landfills (Packaging Council 2011:22-23). Therefore, the landfills in South Africa need to absorb 3,46 million tons of plastic and paper packaging materials that encase consumer products (Packaging Council 2011:22). As waste materials, particularly packaging materials, present an overwhelming environmental threat, I investigated this problem through creative research. My aim is not to eradicate the production of packaging materials to eliminate household waste altogether. I consider this research study to be an imaginary inquiry that focusses my art practice on how I present the social agency of household waste to viewers.



Figure 11: Ga-Rankuwa landfill, 2015.  
Dumping site for domestic and industrial waste.  
Pretoria, RSA.  
(*Rekord North* 2015:[sp]).

In order to reach everyday consumers of household products, I decided to bring my art practice to the people of Rietondale. By localising *Nomadic Objects*, I address the environmental threat caused by the material culture of consumerism on a micro-scale. In engaging with a particular community such as Rietondale, my focus initially pertained to objects commonly used among the middle-class households in South Africa. I consider discarded everyday household products that are used to satisfy basic needs such as cooking and cleaning as the objects of investigation. These materials include plastic containers, bottles and a technicolour range of plastic bags that foster utilitarian products. I consider this type of consumer product to be different from luxury goods that attain and

exude a particular status. This differentiation is significant in terms of the diverse frame of reference of individual consumers and how the appearance of certain consumer products may enable the viewer to relate to the products or artworks. By using packaging materials of household products that are familiar to viewers, diverse income groups can relate to the resultant artworks and not exclusively the middle-class community of Rietondale.

As a result of the disposable use of consumer products and the constant change in use value, the suggestion of Peterman that a nomadic quality is inherent to waste is central to how I interpret household waste. The WastePlan Waltloo recycling factory (2015) (Figure 12) located in close proximity to Rietondale is an example of how workers interact with the household waste of consumer society. The process of sorting, assisted by conveyer belts and chutes, demonstrates how humans steer the voyage of household waste. As workers handle the waste generated by consumer society, this remedied process of engagement points toward the time and effort invested into waste, a cultivation of sorts. During my initial attempt to explore waste materials, I considered the act of incorporating waste into art to instil the sense of cultivation into the subsequent artwork. However, the process of working with waste became more significant than creating an artwork to elevate the status of waste. Therefore, the interaction between humans and waste materials became central to this study.



Figure 12: WastePlan Waltloo recycling factory, 2015.  
Workers sorting recyclables with residential recycling collections.  
Pretoria, RSA.  
(WastePlan 2015:[sp])

Even though I did not take the route of elevating the value of waste, I opted for portraying the need for nurturing of waste materials by transforming it into synthetic greenhouses. To transport the greenhouses to exhibitions, I selected a collapsible structure that could be set up in a few easy steps. I then created the three-dimensional structure with fibre-glass tent poles as seen in *Exploring Household Waste* (2013) (Figure 13). As viewers would move through the greenhouse, the base structure needed to be sturdy. Through a process of elimination, I developed a base from galvanised



water pipes with open slots for the tent poles to slot into in order to stabilise the skeleton framework. By using galvanised water pipes, I remind the viewer of the concealment of functional elements within the domestic sphere. By exposing elements such as pipes and dustbins that are usually hidden within the home owing to their aesthetically displeasing appearance, I draw attention to hidden processes such as the disposal of affluence. These hidden processes act as barriers that distance humans from clandestine happenings within the home. Another process that humans are removed from is the disposal of waste. Even though we consider waste as thrown away, a landfill or recycling plant does not abolish waste objects. Disposing of waste simply adds fuel to the environmental threat (Seegert 2014:7). I wish to confront viewers with this endless cycle of waste.



Figure 13: Josly van Wyk, *Exploring Household Waste*, 2013.  
Dustbins, household waste and fibre-glass tent poles.  
200 x 300 x 200 cm.  
Rautenbach Hall, University of Pretoria, Pretoria, RSA.  
(Photograph by author).

By exposing galvanised pipes that are hidden within the home, the materiality of metal is also brought to light. The textural appearance is suggestive of industrial manufactured objects that I implement in my art practice to hint at the home as a well-oiled machine. The pipes provide an industrial influence to my art practice and suggest the origins of the waste object, an industrial heritage. By juxtaposing the ephemeral and low quality of plastic packaging materials against the well-crafted metal pipelines, a contrasting dialogue arises. In this dialogue, I refer to the craft of durable machinery that uses natural resources to produce low-quality packaging, which in turn pollutes the natural resources required for production. To me, this self-defeating process that is evident in the cycle of materials captures the essence of capitalism. I introduced this contradictory dialogue into my art practice by pairing the waste objects with mechanical materials that appear to be industrial in order to play on manufacturing elements and the after-effects of consumer goods. I

continuously expose the contrasting heavy-duty metals with varied lightweight waste objects throughout my artworks. The use of mechanical paraphernalia that enhances the notion of factory cogs and metal machinery led me to discarded objects such as bicycle rims and old-fashioned food processing handles. I regard these objects to be suggestive of the home environment, however, the metal tones and fragmented shapes that have been incongruously bound obtain a mechanical nature.

During my experimentation to integrate metal structures and knitting of plastic shopping bags, I tied plastic weaves to the discarded wheels, for example, in *Shift to Process* (2015) (Figure 14). I experimented with knitting discarded plastic as a means of using the vast amount of plastic shopping bags that community members had collected. The craft of knitting is a skill that I obtained through familial learning and it furthers the domestic influence that my work conveys. In South Africa, a common practice among craft artists is to knit or crochet with plastic shopping bags to create utilitarian objects such as rugs, hats and bags (Coetsee 2015:15). Drawing from local cultural practices, I use knitting as a means of incorporating household waste, and to further enhance the cultivation aspect of my work, I also used synthetic agricultural twine made from recycled plastic bags. I connected the subsequent plastic weaves to the wheels that were now connected to a fixed point to structurally empower the plastic weaves to contain waste objects. The moment the wheel rotated in the nomadic presence of the plastic weaves, I realised that the focus of my art practice should rather be on the cycle of household waste and that I should stray from transforming waste materials into a recreated object.



Figure 14: Josly van Wyk, *Shift to Process*, 2015.  
Household waste, galvanised pipes and bicycle rims.  
180 x 180 x 216 cm.  
Art studio, Pretoria, RSA.  
(Photograph by author).

As the process of conveyance of waste became the focus of my art practice, I decided that in order for the viewers to engage with household waste, unaltered waste objects should be introduced into the cycle to counteract waste objects obtaining commercial value as an artwork. In order to create a cycle that moves waste objects, I created sculptural modes of movement where viewers could transfer household waste through interconnected sculptures. I view these sculptures as obstacles, as the household waste will only arrive on the other side of each sculpture according to the engagement of the viewers. Alternatively, the waste will be retained or will get lost along the way. Therefore, these quasi-functional sculptures act as filters that are activated by household waste that the viewers add. As a point of reflection and analysis of the artistic development of my studio art practice, I will now explore the creative component, *Nomadic Objects*. The practice-led mindset I followed steered this research study toward the art-making process, which includes community art practice and a process-oriented result.

#### **4.2 *Nomadic Objects* in Rietondale Park**

*Nomadic Objects* (2016) (Figure 19) is intended to entice the community of Rietondale to participate and initiate interaction between themselves and the household waste provided. The quasi-functional sculptures act as a platform for mediation between the viewer and the waste. The work appears to function as a sorting device for packaging materials for recycling purposes. I combined found objects and waste materials incongruously following a do-it-yourself method. In doing so, I intended for the endless circulation of waste objects by the absurd sculptures to raise social awareness among middle-class consumers. In order for the sculptures to spin, turn, twist or move household waste, the viewer is required to perform a physical action. Therefore, the viewer acts as a switch by activating and fuelling the motion of the sculptures with household waste. The viewer, as participant, engages with but also controls the waste by means of the sculptures. In this exhibition, waste inhabits a nomadic quality that gives poetic resonance to the title, *Nomadic Objects*. The title proposes the notion that objects drift through society on various levels. However, interpreting objects as voyagers also personifies waste to drift according to conditional circumstances. Ironically, nomadism seeks opportunity and, in terms of the fluctuating use value that household waste signifies, I interpreted household waste as itinerant pollution that circulates through consumer society. *Greenhouses*, *Spiral Supply*, *Rietondale Eye*, *Wasted Web* and *Dancing Dustbin* will now be discussed in terms of the role that these artworks play within the site-specific art installation of *Nomadic Objects*.



Figure 15: Josly van Wyk, *Nomadic Objects*, 2016.  
Art installation and household waste.  
Rietondale Park, Pretoria, RSA.  
(Photograph by Schalk van Wyk).

#### 4.2.1 Greenhouses

*Greenhouses* (2016) (Figure 16) is based on the notion that household waste could potentially be cultivated, thereby suggesting potential growth. Possible cultivars of this growth process include a shift in cultural perspectives, a wider use of community art practice and increased social responsibility. *Greenhouses* is a fundamental installation component in my art practice, and subsequent artworks were based on the notion that I wanted to cultivate a cultural identity within my art practice for household waste. I also play on the meaning of 'green' with regard to green consumerism versus agricultural construction. *Greenhouses* are sewn from plastic packaging that provides protective shelter for the artworks hosted within. *Nomadic Objects* consists of three greenhouse structures that reiterate the visual effect of agricultural tunnels. During the *Nomadic Objects* exhibition, *Greenhouses* acted as a barrier against natural elements and kept the waste contained within, as was required by the park's management. A smaller scale greenhouse than those exhibited at *Nomadic Objects* was shown in a group exhibition entitled *and/or* at Michaelis Galleries in August 2015. I experimented with transparent plastic in combination with colourful sections to accommodate other artworks in the gallery space. This is also to adapt according to the spatial conditions and to allow light to enter the greenhouse in the enclosed gallery space. The transparency of the plastic waste that I use suggests an exposed perspective, not only for viewers to perceive what processes are occurring within but also to present the vast amount of waste materials that expose the cultural practice of consumerism. This is an example of how I employ the humble material of plastic to connote cultural significance through my artworks.





Figure 16: Josly van Wyk, *Greenhouses*, 2016.  
Household waste, galvanised pipes and fibre-glass tent poles.  
200 x 200 x 300 cm.  
Rietondale Park, Pretoria, RSA.  
(Photograph by author).

The transparency of *Greenhouses* suggests cultural practices that are exposed. This relates to Julia Kelly's (2008:30) understanding that viewers unravel a confluence of ideas when artists use culturally loaded items of the everyday. I used everyday shopping and bread bags gathered by the local community as a tool that allows viewers to identify with *Greenhouses*. The manner in which I applied the flexible material that encapsulates the structural elements of *Greenhouses* draws attention to domestic activities, as it had been sewn, and displays colourful patterning of South African product brands. Patricio del Real (2008:85) speaks of the confrontational work of Potrč as a resourceful method to use situations, materials and individuals that exist in the world, rather than recreate an idealised perception for viewers. I therefore used recognisable waste materials to entice viewers. However, they needed to actively engage with the work in order to decode the meaning I presented to them. Viewers' active engagement of the socio-political context of an installation artwork could potentially cause fading boundaries between art and everyday life (Bishop 2005:11). I therefore explored household waste within the context of art practice but, when engaging with the community, I encountered moments where the boundaries between art and life blurred.

#### 4.2.2 *Spiral Supply*

As a visual extension of the transparent *Greenhouses*, *Spiral Supply* (2016) (Figure 17) is the first mode of movement that viewers encountered at the exhibition. *Nomadic Objects* is focussed on viewers' physically engaging with waste. *Spiral Supply* is the work that introduces the waste and viewer to each other. The transparency of the chute pertains to the clandestine appearance of everyday elements such as household waste, refuse bins, black plastic bags and pipelines that are hidden within the home. The piles of household waste that accompany *Spiral Supply* expose the

patterns of consumption of households in Rietondale. This chute is also suggestive of the tunnel vision consumers demonstrate when adhering to the demands of consumer culture. These discarded remnants of Rietondale are ironically re-presented in the exhibition, *Nomadic Objects*, where viewers are enticed to scavenge and interact with their own waste.



Figure 17: Josly van Wyk, *Spiral Supply*, 2016.  
Household waste, galvanised pipes, wire coil, metal cable and pulleys.  
200 x 200 x 60 cm.  
Rietondale Park, Pretoria, RSA.  
(Photograph by author).

In order to encourage viewers to engage with the waste objects in particular, I created a playful atmosphere with oversized and inviting sculptural forms that remind the viewer of funfair activities. According to Racz (2015:156), most household products are mass-produced and carry little customary significance, especially plastic objects that are created for functional use. Therefore, I applied the plastic waste in *Spiral Supply* in such a way as to be suggestive of a cultural practice such as a carnival or funfair to evoke familiar events and invite participation. I made allowance for human interaction by creating shock absorbers that allow for extra pressure and weight, since bags used for packaging bread, onions, toilet paper and fruit are easily torn. I used the wire coil from a collapsible dustbin, which I suspended from metal clips and used as piercings to adjoin smaller coils to metal cables that rest on pulleys. This system managed the tension that was applied sporadically by the interaction of the participants and the weight of household waste.



Figure 18: Josly van Wyk, *Spiral Supply* participants, 2016.  
 Household waste, galvanised pipes, wire coil, metal cable and pulleys.  
 200 x 200 x 60 cm.  
 Rietondale Park, Pretoria, RSA.  
 (Photograph by author).

The viewers who chose to participate collected household waste from the waste pile to fuel the pipeline-like structure of *Spiral Supply*. During the downward journey of the waste, certain objects got stuck, and participants could assist the process by using their hands to support the waste from underneath. *Spiral Supply* participants (Figure 18) intervened with their hands in order to follow the journey of the waste objects they had selected. Therefore, as the participants' hands touch the waste objects, a physical link is established between the participant and the object. Crewe (2011:45) states that the relation between humans and objects is both sensory and physical. This links to the premise of Berleant that an embodied experience demands sensory immersion and active participation (Brady 2009:320). Therefore, *Spiral Supply* is the first mode of movement that requires participants to actively engage and interact with waste. I regard the actions of the participants as the actively engaged sensibility I referred to when I explored the embodied experience through phenomenology and environmental aesthetics. The process of engagement may appear to be only physical in nature. However, it reunites the community with their waste, which suggests the potential for waste to be reconsidered as objects that carry meaning and convey the cultural practices of Rietondale. I will now discuss the succeeding mode of movement for household waste, namely *Rietondale Eye*.

#### 4.2.3 Rietondale Eye

*Rietondale Eye* (2016) (Figure 19) is activated by the remaining household waste that completes the journey down the pipeline. This sculpture connects *Spiral Supply* and *Wasted Web*. The circular structure was adapted from a Ferris wheel, and consists of eight waste bins made from metal mesh



mounted in the same diagonal direction. The main wheel rotates on an axle attached to a stand. The metal wheel shows signs of rust, which contrasts with the untouched finish of the new waste bins. The lack of patina creates a varied metal palate of galvanised pipes, stainless steel bins and steel accents. Traces of rust also reflect the nature of *Nomadic Objects* as an outdoor exhibition. An interesting dynamic is found between the threat that natural elements pose to manmade industry, such as rust, and how industry in turn threatens the natural and urban environments by manufacturing packaging materials that become waste. I contrast this threatening aspect by allowing the participants to interact with the waste in an amusing way, where the performative nature of waste becomes entertaining. The works are playful and inviting. Participants would load *Rietondale Eye* on the one side, and then move to the middle to direct the movement forward, allowing the waste objects to fall as a result of their action. Therefore, the participants animate the waste as the sculpture moves, cascades and projects household waste in the air in such a way that a performative quality is instilled in the work.



Figure 19: Josly van Wyk, *Rietondale Eye*, 2016.  
Household waste, galvanised pipes, metal, stainless steel waste bins and wood.  
170 x 150 x 60 cm.  
Rietondale Park, Pretoria, RSA.  
(Photograph by Schalk van Wyk).

The title of *Rietondale Eye* makes reference to the tourist attraction of The London Eye. This connotation plays on the notion of perceiving what happens in Rietondale, as the large-scale Ferris wheel in London supplies the viewer with panoramic views, owing to the high vantage point it reaches (London Eye 2016:[sp]). Following the notion that cultural practices in Rietondale are perceived and exposed, the conspicuous consumption patterns that consumer society promote are driven by the desire of consumers (Weintraub 2006:30). Although household waste is not consumed as a result of desire, these humble “lower-case objects” still reflect patterns of consumption (Racz 2015:156). To maintain a middle-class lifestyle, these consumption patterns and mass-produced

objects remove us from processes that create a sense of community. When the *Rietondale Eye* participants (2016) (Figure 20) interact out of concern for the community of Rietondale and care for the well-being of each other's living conditions, a sense of the imaginative community (Kester 2004:151) is instilled by the work. Therefore, the participants' curiosity and eagerness to interact, break down barriers. The first barrier that is breached is between the participants and the waste. As Seegert (2014:7) states, waste is linked to the abject by its representation of the dark side of the waste-cycle. Although the waste is clean, being empty, it is not necessarily desirable to hold. By creating a confrontational yet playful experience, I am compelling the community to touch their waste collectively and draw them back into the processes from which they have been distanced. This local involvement injects a sense of community, shared experiences and civic responsibility back into the community of Rietondale.



Figure 20: Josly van Wyk, *Rietondale Eye* participants, 2016.  
Household waste, galvanised pipes, metal, stainless steel waste bins and wood.  
170 x 150 x 60 cm.  
Rietondale Park, Pretoria, RSA.  
(Photograph by Schalk van Wyk).

#### 4.2.4 Wasted Web

As the final mode of movement in the cycle of *Nomadic Objects*, *Wasted Web* (2016) (Figure 21) acts as the resultant destination for household waste. *Wasted Web* plays on the idea of a merry-go-round. However, upon closer investigation, the rusted bicycle rims that act as cogs instil an ambiguous attribute in the work. The interconnected set of wheels are joined by a galvanised pipe structure beneath and metal cables allow the wheels to spin coherently. Individual handles steer the

motion of the wheels. Weaved plastic bags are attached to the bicycle wheels. The plastic weaves are a functional part of the sculptural structure and resemble a spider's web. The title of this work is concerned with how the accumulation of waste pollutes the surrounding environment and ultimately wastes the natural and urban environments. The empty bags capture the dismantled and deconstructed waste objects as the participants categorised them according to the size of the filter compartments. I wish to draw attention to a full *Wasted Web* (2016) (Figure 22) that was systematically jam-packed by participants, who had sorted and filtered household waste through the *Nomadic Objects* cycle of sculptures.



Figure 21: Josly van Wyk, *Wasted Web*, 2016.  
Household waste, galvanised pipes, bicycle rims, food processing handles and weaved netting.  
200 x 100 x 120 cm.  
Rietondale Park, Pretoria, RSA.  
(Photograph by author).

As an act of remediation, I knitted delicate weaves for *Wasted Web* to contain the waste objects that have been filtered. The current practice of “knitting-as-protest” draws on negotiating, infiltrating and playing with a feminist pedagogic (Springgay 2010:112). The feminist approach to knitting as art practice pertained to political activism, however, the current knitting revival is based instead on social relationships that combine the cultural practice and creative inquiry on a social level (Springgay 2010:113). This shift that has been made from a feminist notion of using domestic objects and activities to counteract female subordination and other hierarchies in society toward a tactile, embodied and connective means to create artworks is central to this study (Springgay 2010:111-112). As an example of a contemporary artist who actively engages with this practice, Celia de Villiers utilises knitting as a medium for social empowerment projects in the arts and craft sector (Coetsee 2015:145). The revival of knitting as an art practice correlates with the current do-it-yourself movement that ties with art activism (Springgay 2010:112). This confrontational aspect of knitting makes me question whether I have used this practice to its full capacity. In retrospect, I could have involved community members to assist in the knitting process, or enticed them to knit

bags as part of the process to replace the filled-up bags. This could even have formed part of the collaborative aspects of this study, especially the art workshops I presented. *Wasted Web* signals the end destination for the household waste in the *Nomadic Objects* cycle, thereafter viewers may move on to *Dancing Dustbin*.



Figure 22: Josly van Wyk, Full *Wasted Web*, 2016.  
Household waste, galvanised pipes, bicycle rims, food processing handles and weaved netting.  
200 x 100 x 120 cm.  
Rietondale Park, Pretoria, RSA.  
(Photograph by author).

#### 4.2.5 *Dancing Dustbin*

As a reflective exercise, after completing the cycle of *Nomadic Objects*, viewers could partake in the conversation piece, *Dancing Dustbin* (2016) (Figure 23). Two participants step on levers on either side of the sculpture, causing *Dancing Dustbin* to react and move. This reaction follows the conceptual idea that *Nomadic Objects* is a reflection of viewers' chain reactions. The dustbin flips to the side of the viewer who has stepped on the lever. *Dancing Dustbin* reflects the viewer's ability to influence the artwork, and acts as a marionette puppet that follows the movement of either one of its operators. *Dancing Dustbin* is a sculpture that I created after completing the abovementioned artworks and the learner workshops, where one of the learners influenced my perspective on the concept of a cycle. The learner informed my thought process regarding how each of the previous sculptures feeds into the other. This perspective and my own creative process leading up to *Dancing Dustbin*, led me to create this work as a process in itself. The combination of intricately weaved netting, such as packaging materials for oranges and knitted recycled plastic, creates a flexible yet strong shape. I incorporated three metal rings with different diameters to act as weights. These allow the bag to fall systematically in place again to present as an open bag after each movement.



The top of the bag is made of ordinary black refuse bags. As the bag flips, bright contrasting colours of red and green become visible.



Figure 23: Josly van Wyk, *Dancing Dustbin*, 2016.  
Household waste, metal, wire coil and cogs.  
120 x 76 x 110 cm.  
Rietondale Park, Pretoria, RSA.  
(Photograph by Lelani Nicolaisen).

The stepping lever-action mimics a step-dustbin. To operate the artwork, the action has to be overdramatised as the metal components are heavy. The participants humorously appear to practise throwing away waste. In order for viewers to flip the imaginative dustbin toward themselves, the effort certain viewers exuded signifies a power struggle with the opponent facing them, or with the sculpture itself. Some participants were fearful of being hit by the swinging bag and metal rings. If participants remained on the outside of the levers, the bag would not hit them. However, the metal screeching and thumping sounds of *Dancing Dustbin*, together with the sudden flip of the dustbin, is rather intimidating to experience. This threatening quality displayed by *Dancing Dustbin* links to my artworks as acts of confrontation. When viewing this work, I want viewers to engage in a “multi-sensorial experience” (Lauwrens 2012:8), which is generated by the extent of the participants’ own embodiment of an active engagement with the art. I balance the threatening and playful aspects of my artworks to entice participants to engage with the work to evoke this frightening element. Continuing the search for balance between playful and threatening, the confrontational element of *Nomadic Objects* took place in Rietondale Park, a recreational space for the community of Rietondale, which evokes controversial conversation but also plays on the border of fun and sombre. In the following section, I discuss the collaborative aspects of *Nomadic Objects*.

### **4.3 The collaborative aspects of *Nomadic Objects***

The creative component of this research study comprises an exhibition, which I discussed in the previous section, and a collaboration that I will discuss in this section. I will discuss my collaboration with the community of Rietondale in terms of waste collection and the local art workshops that I presented. Local artists have a home-team advantage with regard to the familiarity of the history, resources and limitations of a specific community (Kwon 2002:135). The creative and logistical possibilities rely on the relationship that an artist has with the particular group of people, neighbourhood or city that is participating in the collaborative art practice (Kwon 2002:135). Therefore, a local artist has a head start in terms of communicating with familiar groups to introduce the intent and process of a collaborative project. Such an artist has a dual identity as artist and community member (Kwon 2002:136). Kwon (2002:148) states that it is necessary to understand the possibilities and the limitations of a particular community in order to create a successful project. As a member of the community of Rietondale, I was familiar with the management of public spaces in Rietondale and, as a researcher, I was welcomed by the community members and the high school where I presented workshops.

#### ***4.3.1 Neighbours as a collecting system for household waste***

I collected waste from households in the neighbourhood of Rietondale. When presenting their waste at the exhibition, certain community members who had assisted with the collection process could immediately identify with the waste. Using the strategy of reuniting community members with their own waste affected how they interacted with the waste. I could gather specific waste objects over a short time period and I met and established relationships with the community members who were interested in the study. Initially, I investigated the tactile qualities of various waste objects and different types of characteristics of plastic and paper packaging materials, such as transparency, opacity, hardness and flexibility in a range of netting, branded and structural containers. The community gathered materials according to my needs and curiosity. I then sorted these into boxes according to categories such as transparent bottles, opaque bottles, paper packaging, coloured shopping bags, transparent packaging and so forth.



Figure 24: Household waste at the workshops, 2016.  
Documentation of art workshops.  
Hoërskool Hendrik Verwoerd, Pretoria, RSA.  
(Photograph by author).

Later on, when I presented art workshops (Figure 24) at the local school Hoërskool Hendrik Verwoerd, I could supply boxes of categorised waste as art materials. When I first started collecting waste, I asked my neighbours to keep a specific type of bag or bottle separate from their weekly waste collection. I anticipated that I would have to distribute pamphlets to ask for assistance from the community, however, it was never necessary. There was always a surplus available from the households who assisted me; this made the collection process efficient. The community provided enough waste for my own art practice, for the workshops and for use at the *Nomadic Objects* exhibition. When contemporary artists work alongside community members to address social concerns, the boundaries of convention and understanding are breached, allowing the effects of such practices to surface on a social level (Sommer 2014:50). Therefore, community members who assisted with the collection of waste materials allowed me to understand the community that informed and enriched my art practice.

#### **4.3.2 Filtering social concerns: art workshops for local high school learners**

When I decided to create various modes of movement for viewers to interact with, I interpreted the sculptures that I was creating as a filter that would allow certain waste objects to move through while others would be retained. When I conceptualised the workshops, I wanted learners to reflect on the idea of filtration to address social issues they might face or identify. I approached Mr Braam Botha, Head of the Arts Department at the Hoërskool Hendrik Verwoerd, who arranged the collaboration with the school and art learners. As an introduction to the workshops, I explained to



the learners, ages fifteen to seventeen, that the household waste that I focus on is discarded packaging of products that we use on a daily basis, such as milk bottles and bread and shopping bags. I also explained that household waste has inherent meaning and that I was making an art installation that would convey and filter these waste objects that are familiar in our homes. I then explained that consumer society poses a danger to our natural and urban environment. By creating sculptures that address consumerism and pollution and which are suggestive of recycling, I attempt to create social awareness of the current threat.

I asked the learners to think of an issue in their own lives or society that they would want to address by a particular filter. The imaginary request stated that it did not have to function but that they should create a structure that would either allow something to move through it or retain it. I instructed the learners to choose a few waste objects and sketch (Figure 25) how they would deconstruct the objects and create a new shape with the fragments to form their imagined filter. Numerous learners almost immediately started cutting and pasting objects. I gathered that some learners struggled to think in a three-dimensional frame of mind without being presented with the shapes. My interpretation of assemblage as a do-it-yourself art-making method encouraged the learners to experiment with the assembly of incongruous concepts and abstract forms.

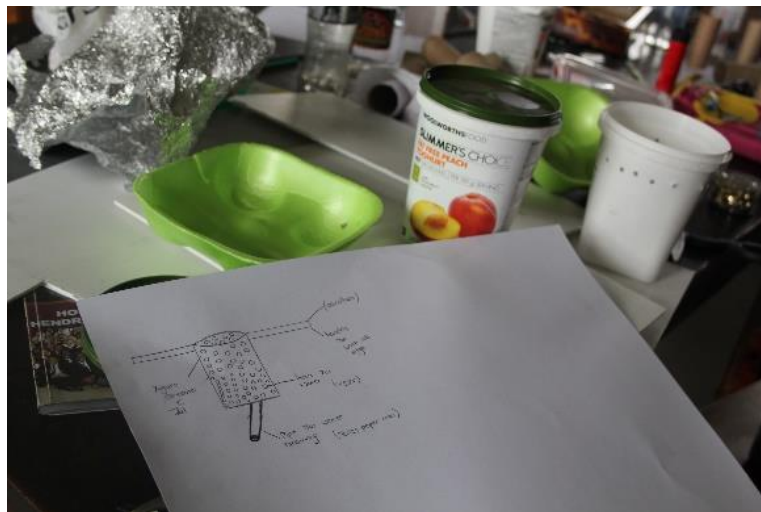


Figure 25: A learner's filter planning sketch, 2016.  
Documentation of art workshops.  
Hoërskool Hendrik Verwoerd, Pretoria, RSA.  
(Photograph by author).

From an arts education perspective, McWilliam (2008:32) states that an aesthetic experience pertains to the art-making process of the learners rather than to the satisfaction of viewers. Therefore, the questionnaires that learners completed reflected their experience in the light of their own enjoyment of the art workshops (Figure 26). Together with the pleasurable art practice,

learners identified current predicaments in society. The questionnaires reflected that most of the learners considered waste objects as viable art materials. Some learners attributed personal value to their artworks, which came as a result of the time and effort that they had invested in creating it. Others expressed that creativity leads to new ideas, which correlates with my own practice-led methodology of how explorative art practice allows the artist to gain a new perspective. Something that I noticed when revising the questionnaires is that the learners interpreted art practice as a personal activity that one would use to express oneself freely without the fear of judgement or potential grades. According to McWilliam (2008:33), learners need to reflect on experiences to consider the meaning and impact of what happened. Following this train of thought, I consider the art practice of the learners to be for self-expression and personal enrichment.



Figure 26: Learners during art practice, 2016.  
Documentation of art workshops.  
Die Hoërskool Hendrik Verwoerd, Pretoria, RSA.  
(Photograph by author).

By using a hands-on approach to suggest a conceptual idea that is based on the physical appearance of household waste, the learners experimented with manipulating objects and using inherent meaning to their advantage. Sommer (2014:50) states that art practice develops skill and imagination and plays creativity against material and social constraints. Therefore, I consider the conceptual underpinning of the filters to be significant in terms of how the learners created a singular filter or a series of processes. The concepts were diverse in addressing crime, racism, social media and consumerism. Their ideas also touched on more personal notes, such as memories, appearance, weight, time and poverty. Most of the series of filters were based on a larger societal problem, whereas the personal issues were limited in terms of scale and creativity.



Figure 27: Artwork from workshop, 2016.  
Household waste.  
60 x 25 x 25 cm.  
Rietondale Park, Pretoria, RSA.  
(Photograph by author).

The work of one particular learner influenced the way that I consider processes and how a series of actions account for one aim. The inspiration of this particular artwork (Figure 27) was based on a documentary television show that the learner watched on the Discovery channel. He used the process of art practice to consider how one would go about to genetically manipulate chickens. He was unsure of whether such a process intrigued or disgusted him. The learner created an imaginative circuit which could inject a chicken, cultivate new genes, heat chemicals, clean the product and display it as beautified and ready for consumption in a grocery store. I appreciated how this learner identified an issue and investigated it by physically creating different stages of the process. He added details such as flames to show heat and splash rings from the chemicals. My interpretation of this process of inquiry that the learner followed informed my perception of processes and led me to create *Dancing Dustbin* that is a process-oriented sculpture.



Figure 28: Artworks from workshops at *Nomadic Objects* exhibition, 2016.  
Household waste, galvanised pipes and fibre-glass tent poles.  
300 x 200 x 200 cm.  
Rietondale Park, Pretoria, RSA.  
(Photograph by author).

The collaborative aspects of the waste collection process and art workshops contributed to the *Nomadic Objects* exhibition and helped to foster a sense of community. The learners' artworks were presented in a greenhouse for the benefit of the community of Rietondale. By presenting their work alongside my own, I consider the exhibition to be more collective in nature. Collaborative art practice broadened the scope of my ideas when the learners explored filtration as an imaginary solution to various social predicaments. The learners' ideas also informed my own by shifting my perspective from a series of filters towards one work that has a process embedded in the way that it is experienced. The learners who attended the exhibition exuded a sense of pride when they saw and showed their work to family and friends. I had not anticipated that the learners who attended the workshops would be as enthusiastic as they were. I find that there is scope and interest among the middle-class community of Rietondale to initiate creative practices to address social issues on a communal level.

## CHAPTER FIVE: CONCLUSION

With household waste as the object of investigation, my exploration of its potential aesthetics pertains to the material object, its meaning, how it transfers into art and how it is experienced. As nomadic quality is the key element of the household waste that I identified, the process of conceptual transference is central to my findings. By exploring this quality in terms of the cultural significance of waste objects, it seeped its way through to become the main premise of my art practice. The shift that I made from manipulating waste to assisting waste to tell its story was a turning point in my art practice in terms of using the material form and cultural signification as opposed to changing it. This shift also led me to involve viewers, or rather the makers of the pre-owned objects. I realised that what household waste in its entirety signifies should not be affected by my craftsmanship. I did not want to change the meaning of the waste objects; therefore, by using it in its original form as part of an art exhibition, I cultivated the confrontational element of my work.

To showcase the nomadic quality that waste embodies, I assigned the role of conveyance to these objects. The mechanical sculptures vibrantly animated the colourful waste to the extent that the process became performative, being showcased in an overdramatised light. I needed the bodily movement of the viewer to become the switch that would activate the movement of the sculpture to influence the waste. As the physical process of conveyance unfolded during the *Nomadic Objects* exhibition, the energy injected by viewers to transfer the waste from one place to another reflected the hard work consumer society invests in pollution. As waste materials are the cultural footprint of consumer society (Vergine 2007:13), tracing the conceptual voyage led me to the lingering aspect of household waste. By referring to the constant change in use value, conceptual transference and the physical mobility of waste, I imply that it never ceases to move. The blind eye that consumer society turns to waste management and the approval of this cultural practice contributes to this continuous cycle. Therefore, the consumerist-driven act of disposal as a habit causes pollution, owing to a societal imbalance it creates.

To address an environmental problem, I opted for creatively exploring the social conditions of a community in order to engage with the context of the wasteful culture of households. I used community-based art practice as a platform to extend my research and increase the confrontational element of my artworks. I want to confront viewers to stimulate critical thought on the matter of waste. By confronting viewers with my perspective of what the cultural significance of household waste is, I share my newly attained knowledge to hopefully trigger their critical thoughts on this particular matter. Although my work is focussed on the environmental threat that is influenced by large-scale social and political predicaments, I chose to address the topic on a micro-level. I wanted



to extend the project into the community of Rietondale, not only to influence the community with my own thoughts, but also to absorb the various interpretations that the community has to offer.

How viewers experienced *Nomadic Objects* is evident in the video documentation of the event. Some viewers were apprehensive to participate; these viewers were uncertain whether they should touch the threatening yet inviting sculptures and, particularly, the household waste. Other viewers participated tirelessly to establish whether the sculptures would playfully animate the waste in the same way as before. Certain viewers commenced the process with utmost enthusiasm. However, when the metal screeched and waste objects scattered through the air, the waste was abandoned owing to the uncomfortable feeling that the work instilled in some. A new realisation occurred to me during the editing phase of the two documentary videos. As I played the footage back and forth, the human participants seemed mechanical in the way they moved and cradled the waste and operated the sculptures to avoid spillage. I experienced the viewers as programmed to repeat the same action time after time, similar to industrial cogs spinning around precariously.

The social agency of household waste pertains to the capacity that this material form has to connote a social context and the effects and practices of consumer society. The collaborative aspect of this research study includes members of the community of Rietondale, acting as a collecting device, and learners who filtered their social concerns through art practice. During the workshops, I shared with the learners my developing theory of what I consider household waste to be, for them to either interpret or extend on the matter. Reciprocally, the learners shared the stories that informed their conceptual filters. This exchange of knowledge led me to reconsider my studio art practice in terms of how my understanding was led by a practice-led process. I found that by forming part of a collective, my practice-led mindset and occasional random waste objects adjusted how I approached the art practice that I did on my own. Therefore, the aesthetic potential of a community-based art project may be informed by the sharing of ideas which enrich one's own perspective on the problem.

As this research study is multi-faceted, I have identified certain areas that may be taken further in future research. Firstly, this study leaves scope for projects that are concerned with environmental predicaments caused by other forms of waste materials. In addition, community art projects that engage with the public which are either mobile or adaptable to various environments, such as gallery spaces, public spaces or biennales, may be envisioned. I also leave scope for future creatives to use the revival of knitting of waste materials collectively to engage with community members to address social concerns. Lastly, in South Africa, community art projects with an experimental nature tend to be the exception, and the expectations of the public are often a barrier for artists. However,

to overcome such barriers, when artists use humble objects and everyday practices, community members tend to respond.

The challenges I faced include sustaining the involvement of the community. When an artist activates curiosity in community members, it is important to sustain interest. James Marriot (2004:204) states that artists who attempt to address issues of social or environmental injustice need to sustain engagement. In addressing such challenging issues, the maintenance of energy that is injected into the project relies on the artist to build imaginary communities as shared experiences, for example. To accomplish this, the planning of timelines needs to be structured and the events need to be close together. The dates and locations also need to be communicated to community members well in advance, as individuals need to plan accordingly. The process of ethical clearance for such a research project is time-consuming and needs to be factored into the project timeline. If an artist were to prolong a community-based project, constant resources are needed to fuel such art-related activities to affect underlying societal shifts (Marriot 2004:204). This research study received funding from the National Research Foundation and, as the focus of my research was based on waste materials, I did not face financial constraints. However, the school where the workshops were held approached me to be their guest artist in a collaborative art project. This ongoing project will, when realised, be presented at the Cool Capital Biennale 2016. I now need to consider how to extend the project without funding to sustain interest.

Another obstacle that I faced before I started with my art practice was the ethical application to work with child participants. The questions that needed to be answered for approval before research could commence were very restrictive and did not allow for creative developments. The practice-led methodology that I followed meant that I did not yet know what I would exhibit before I started working. Therefore, to explain what I would expect from the learners was challenging. Although I understand why this sort of clearance is necessary in an academic environment, I also found that laying out the process of precisely what would happen during creative workshops is restrictive. When a particular order of art practice should be followed, it reduces the spontaneity of learners. I had envisioned a spontaneous approach to collaborative art practice but this spur-of-the-moment notion was pre-empted by the limited creative capacity of programmed workshops.

*Nomadic Objects* as a public exhibition and event was planned ahead for approximately four months, excluding the timeline for art practice. In this time, I had considered possible outcomes and potential crises, but the following suggests how unpredictable public art may be. Without intent, the *Nomadic Objects* event took place during a recent national political uprising in tertiary institutions in South Africa. On numerous occasions, students and youth politicians defaced artworks in the act of



protesting for free education and equality within the academic environment (Le Roux 2016:[sp]). The social media branding of the #Feesmustfall campaign movement occurred during the final two weeks leading up to the *Nomadic Objects* exhibition. Exhibiting in a public space and being removed from the University of Pretoria's Hatfield campus, I encouraged the public to engage with my work. The media reported on the vandalism of artworks in the private collections of universities in South Africa to express outrage over conflicting viewpoints. I drew the conclusion that there is a need for art practice that encourages debate and allows for interaction. Although the reasoning behind the motivation for interaction and protests can rarely be orchestrated, a definite need exists for South African students in particular to express various opinions on a register that removes itself from judgement and institutional boundaries. Art practice possesses the capacity to utilise aesthetics as a creative action to mediate a controversial conversation.

This practice-led research endeavour has formed my identity as a local artist. I consider *Nomadic Objects* as a manifestation of my own thought process that extends into a familiar public space. Therefore, my insecurities brought to light my fear of how viewers choose to process and determine their engagement with a project that indirectly critiques the lifestyle they choose to follow. I consider this exhibition to expose my own guilt of supporting a consumer-driven market whilst critiquing it. This is definitely not something that I had anticipated at the beginning of this project. It is an insight that I have gained of the judgement that accompanies public projects in contrast with a relatively safe space of a conventional gallery space and audience. As an artist, I process ideas by creatively exploring physical objects to order my thoughts and present my interpretation of an identified concept. Due to the experimental nature of my art practice, I do not consider the roads not taken as failed attempts; instead, I consider it as an open approach to the practice-led methodology that I followed. Making creative decisions evolved into a series of eliminations, where I constantly referred to the aim of confronting the viewer with the complexity of household waste. By creatively exploring household waste, I have identified a potential role for this material form to play in a societal realm.

I am ending this research study on a personal note. Although I have identified being a local artist as a home-ground advantage, the effect that the art workshops and public exhibition had on my own introspection is significant in terms of how I questioned the validity of the artworks. I have participated in numerous group exhibitions, however, none of them have caused me to interrogate the soundness of my intention to such an extent as *Nomadic Objects*. I experienced these

insecurities because of the vulnerable position of exposing my own social commentary to neighbours and familiar faces that form part of my everyday existence. Bridging the gap between art and life is daunting when my everyday may critique or dismiss my material journey of household waste.

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## LIST OF APPENDICES

Appendix 1:



UNIVERSITEIT VAN PRETORIA  
UNIVERSITY OF PRETORIA  
YUNIBESITHI YA PRETORIA

Faculty of Humanities  
Research Ethics Committee

21 August 2015

Dear Prof Kriel

**Project:** A practice-led exploration of the aesthetics of household waste in selected South African visual artworks  
**Researcher:** J van Wyk  
**Supervisor:** Ms NH Grobler  
**Department:** Visual Arts  
**Reference number:** 04414977 (GW20150330HS)

Thank you for your response to the Committee's correspondence of 25 March 2015.

I have pleasure in informing you that the Research Ethics Committee formally **approved** the above study at an *ad hoc* meeting held on 20 August 2015. Data collection may therefore commence.

Please note that this approval is based on the assumption that the research will be carried out along the lines laid out in the proposal. Should your actual research depart significantly from the proposed research, it will be necessary to apply for a new research approval and ethical clearance.

The Committee requests you to convey this approval to the researcher.

We wish you success with the project.

Sincerely

**Prof. Karen Harris**  
**Acting Chair: Research Ethics Committee**  
**Faculty of Humanities**  
**UNIVERSITY OF PRETORIA**  
**e-mail: karen.harris@up.ac.za**

Kindly note that your original signed approval certificate will be sent to your supervisor via the Head of Department. Please liaise with your supervisor.

**Research Ethics Committee Members:** Prof KL Harris(Acting Chair); Dr L Blokland; Prof M-H Coetzee; Dr JEH Grobler; Prof B Hogmeyr; Ms H Klopper; Dr C Panebianco-Warrens; Dr C Puttergill; Prof GM Spies; Dr Y Spies; Prof E Taljard; Dr P Wood



Appendix 2:



Environmental Management Department

Old Mercedes Benz Building | Ground Floor | 11 Francis Baard Street | Pretoria | 0002  
PO Box 1454 | Pretoria | 0001  
Tel: 012 358 0495 / Fax: 012 358 8934  
Email: mollyg@tshwane.gov.za | www.facebook.com/CityOfTshwane

My ref:  
Your ref:  
Contact person: Molly Grobler  
Section/Unit: Finance Section

Tel: 012 358 0495  
Fax: 086 2149 184  
Email: mollyg@tshwane.gov.za

Ms. J. van Wyk  
3 Neal Street  
RIETONDALE

22 January 2016

Madam

**REQUEST TO USE RIETONDALE PARK FOR A FINE ARTS EXHIBITION: 19 - 21 FEBRUARY 2016**

Your request to use the above venue from 19 – 21 February 2016 for a fine arts exhibition on 20 February 2016 has been approved on condition that you adhere to all applicable legislation, especially the city by-laws. Precaution must be taken not to damage any property of the CoT. The area must also be left in a clean and tidy condition, in the same way that it was found, afterwards.

The placing of the activities and all other arrangements must be confirmed with Shonisani Liphauphau ([ShonisaniM@TSHWANE.GOV.ZA](mailto:ShonisaniM@TSHWANE.GOV.ZA)) at 012 333-3831/(2) 072 177 8217 well in advance.

Please feel free to contact Shonisani (site) or Molly (admin) should you need any further assistance or information.

For the refund I need confirmation of your bank details on a bank letterhead (statements not accepted).

Regards



**Pieter de Wit**  
**DEPUTY DIRECTOR: FINANCE, LOGISTICS & CONTRACT MANAGEMENT**

On request, this document can be provided in another official language

Kgoro ya Taolo ya Tikologo • Departament Omgewingsbestuur • Lerapha la Tlamariso ya Tikologo  
Ndzawulo ya Mafambiselo ya swa Mbango • UMnyango Wezokuphatwa Kwemvelo  
Environmental Management Department



Appendix 3:



## DIE HOËRSKOOI HENDRIK VERWOERD

TEL: 012 329 0574/5/6  
FAKS: 012 329 0534  
E-POS: [hshv@mweb.co.za](mailto:hshv@mweb.co.za)

PRIVAATSAK X06  
GEZINA  
0031

3 February 2016

### TO WHOM IT MAY CONCERN

**Project: A practice-led exploration of the aesthetics of household waste in selected South African visual artworks**

I, the undersigned, hereby give permission that Josly van Wyk (Student number: 04414977) may conduct her research at Hendrik Verwoerd High School. She may collaborate with Mr Braam Botha (Head of the Arts Department) and the art students of Hendrik Verwoerd High School.

This collaboration will start on 3 February 2016 and end with the exhibition on 20 February 2016.

All the correct procedures were followed for this collaboration.

**H DU TOIT  
PRINCIPAL**





26 January 2016

## Appendix 4:

### Consent for conducting research with children

Subject: Creative production and Mini-dissertation MA (Fine Arts)

Project title: A practice-led exploration of the aesthetics of household waste in selected South African visual artworks

MA(FA) study leader: Nicola Grobler

E-mail: Nicola.Grobler@up.ac.za

MA(FA) candidate: Josly van Wyk

E-mail: joslyvanwyk@gmail.com

Student number: 04414977

Contact number: 072 301 3117

### Purpose of the study

For this Masters degree in Fine Art, I am conducting practice-led and qualitative research in the suburb of Rietondale where art practice will be carried out in collaboration with the community. My research focuses on evaluating the significant role of household waste in contemporary South African visual art. I want to involve schools in the area to partake in the experimental art practice and the art objects produced will either inform the resultant exhibition conceptually or be included in the exhibition. I will also explore the extent to which art practice has furthered the participants' understanding of household waste's origin, consequences and aesthetic potential by asking them to complete a questionnaire.

With your permission, I would like to record the participants' involvement in the creative process and/or completion of a questionnaire with/without additional photographs to use as evidence for the argument presented in my mini-dissertation. Please note that the art practice and questionnaire completion will be under supervision of a teacher and myself. Although the information is for academic purposes it may be partly publicised or published in academic presentations and publications including a mini-dissertation. The data will be kept for 15 years at the Department of Visual Arts, as required by the University of Pretoria.

### Procedures

- A series of workshops will be held at Die Hoërskool Hendrik Verwoerd in collaboration with Mr Braam Botha, an art teacher at this particular school.
- A series of four workshops of 45 minutes in turn will be held in the art teacher's classroom for learners who wish to participate as individual community members.
- A short Powerpoint presentation that will briefly outline my art making process and planned exhibition will serve as an introduction.
- I will explain what contribution the learners can make to my exhibition and indirectly my mini-dissertation.
- The learners will then decide whether or not they would like to participate in the workshops. If they decide to partake, the learners and the learners' parents or legal guardians will have to complete the letters of informed consent.
- During the first workshop I will explain to the learners what the sculptural process of assemblage entails and why I use it to create art objects. I will also instruct the learners to draw planning sketches during this workshop. (This will allow me to provide necessary gloves, scissors, glue, etc. for the next workshop.)
- The second workshop will be the first step to art making, deconstructing household waste. They will also have started to assemble their art object.
- During the third workshop, learners will complete their art object and I will ask them to sign their artworks. (The artworks will now be kept in the classroom where I will have the opportunity to take photographs of these objects.)
- The fourth workshop will allow the learners to complete the questionnaire. I will also show them photographs that I have taken of their artworks and of the process in a slideshow format. I will thank them for their participation and invite them to my exhibition where their art objects will be exhibited.

### Risks

The workshops will only allow the learners the use of ordinary school stationary such as scissors, rulers and glue to transform the waste objects. If any accidental injuries were to occur during the art practice, a first aid kit will be kept in the classroom and I will notify the parent/legal guardian immediately.



**Benefits**

Participants will be exposed to experimental art practice and their understanding of the material and conceptual significance of visual art may be expanded.

**Participant rights and confidentiality**

I am required to ask the permission of the parent/legal guardian for the child to participate and before taking any video/audio recordings or photographs of the participant. I will not use information you provide, or any images taken, for any purpose other than that stated above. I will primarily be documenting the art object that your child will be making, the only documentation that will be made of your child will consist of the art making process when they are working with the materials. I will not use the learners' names in conjunction with any visual or audio documentation. I will refer to your child as a learner or a child participant in this research study.

The research will be available as a printed mini-dissertation and digital upload in the University of Pretoria library. The art exhibition will be available to the broader community of Rietondale and all interested parties as public art. A research paper will be written and the research will be presented at an academic conference.

If you do not want your child to participate in the research process, please let me know as you and your child reserve the right to opt out of the interaction at any time without any negative consequences. I will destroy all data regarding your child's participation, except the artwork, after you or your child have withdrawn. After withdrawal your child may rightfully claim the artwork that he/she has been working on.

Please answer all questions below, then sign and date the form where shown (please circle your answer).

- 1. May your child participate in the creative process? Yes / No
- 2. May your child complete the questionnaire and may I use the information provided in the questionnaire for my research dissertation? Yes / No
- 3. May I use video (visual) and/or audio (sound) recording of your child's art making for my research? Yes / No
- 4. May I use photographs of your child when he/she is creating art objects? Yes / No
- 5. May I use the art objects and/or its documentation for my research and/or exhibition? Yes / No

Your signature: \_\_\_\_\_

Your name (in block capitals): \_\_\_\_\_

Your contact details: \_\_\_\_\_

Your child's name (in block capitals): \_\_\_\_\_

Signed at \_\_\_\_\_ on \_\_\_\_\_

Researcher signature: \_\_\_\_\_

Signed at \_\_\_\_\_ on \_\_\_\_\_

**Rights of access to researcher**

Please contact Josly van Wyk directly with regard to withdrawing your child from the experimental art practice at (072 301 3117) or [joslyvanwyk@gmail.com](mailto:joslyvanwyk@gmail.com).  
You may also contact the art teacher Mr Braam Botha at (012 329 0574) or [braamb9@gmail.com](mailto:braamb9@gmail.com).

**Thank you for your time and participation**

Should you wish to get in contact with my supervisor for more information regarding this Fine Arts research project, please contact Nicola Grobler, lecturer in Fine Art, at the Visual Arts Department (012 420 2353) or [Nicola.Grobler@up.ac.za](mailto:Nicola.Grobler@up.ac.za).





Appendix 5:

3 February 2016

**Questionnaire for children**

Subject: Creative production and Mini-dissertation MA (Fine Arts)

Project title: A practice-led exploration of the aesthetics of household waste in selected South African visual artworks

MA(FA) study leader: Nicola Grobler

E-mail: Nicola.Grobler@up.ac.za

MA(FA) candidate: Josly van Wyk

E-mail: joslyvanwyk@gmail.com

Student number: 04414977

Contact number: 072 301 3117

**Purpose of the questionnaire**

For the purposes of this study, I am conducting practice-led and qualitative research in the suburb of Rietondale where I will create a site-specific art installation and include collaborative aspects with the community in the art installation. My research focuses on evaluating the significance of household waste in contemporary South African visual art. I will ask Rietondale residents to contribute household waste as material for the creative project. Learners from Die Hoërskool Hendrik Verwoerd will assist in creating art objects for the art installation. This questionnaire serves as part of the interview that will be conducted to discuss the aesthetic potential of household waste. This information will be discussed to elaborate on a cultural understanding of household waste in my dissertation, as part of the practice-led feedback loop. The information will not be analysed as data to prove a positive or negative result. With your permission, I would like to use the information provided to me by this questionnaire to further the discussion presented in my mini-dissertation. As the information is for academic purposes, it may be partly publicised or published in academic presentations and publications including a mini-dissertation. The data will be kept for 15 years at the Department of Visual Arts, as required by the University of Pretoria.

Please answer all questions below.

- 1) What do you associate with household waste?

Eggshells and old plastic bags

- 2) Do you regard household waste as a material for art making? Please explain your answer.

Yes, it can be used to make something completely new.

- 3) Do you think the art object that you have created tells a story? Please explain your answer.

Yes, it makes you think of how the product goes through the object

- 4) Will you be able to dispose of your art object as you would an empty milk bottle? Yes  No

Please explain your answer.

Because I made into something I would want





5) Please share comments of your art making experience below.

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Thank you for your time and participation



3 February 2016

**Questionnaire for children**

Subject: Creative production and Mini-dissertation MA (Fine Arts)

Project title: A practice-led exploration of the aesthetics of household waste in selected South African visual artworks

MA(FA) study leader: Nicola Grobler

E-mail: Nicola.Grobler@up.ac.za

MA(FA) candidate: Josly van Wyk

E-mail: joslyvanwyk@gmail.com

Student number: 04414977

Contact number: 072 301 3117

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Please answer all questions below.

1) What do you associate with household waste?

beverage bottles, polystyrene cups & plates, plastic etc.

2) Do you regard household waste as a material for art making? Please explain your answer.

Yes, after working with them I realised it can be made into a artwork.

3) Do you think the art object that you have created tells a story? Please explain your answer.

Yes, in South Africa there's a lot of crime so my art work presents that.

4) Will you be able to dispose of your art object as you would an empty milk bottle? Yes / No

Please explain your answer.

Yes, everything is safely disposable because it's a recycled work of art.



5) Please share comments of your art making experience below.

I was very interested to see what I can do  
with things that are meant / are going to be  
thrown out.

Thank you for your time and participation



3 February 2016

**Questionnaire for children**

Subject: Creative production and Mini-dissertation MA (Fine Arts)

Project title: A practice-led exploration of the aesthetics of household waste in selected South African visual artworks

MA(FA) study leader: Nicola Grobler

E-mail: Nicola.Grobler@up.ac.za

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Please answer all questions below.

- 1) What do you associate with household waste?

Any left over plastic, paper etc that is thrown away

- 2) Do you regard household waste as a material for art making? Please explain your answer.

Yes, there are alot of creations that can be made with waste.

- 3) Do you think the art object that you have created tells a story? Please explain your answer.

Yes, Many people result to cigarette smoking as a filter to their problems.

- 4) Will you be able to dispose of your art object as you would an empty milk bottle? Yes / No

Please explain your answer.

No, it took time, creativity and looks too awesome to throw away!





5) Please share comments of your art making experience below.

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Thank you for your time and participation



3 February 2016

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Please answer all questions below.

- 1) What do you associate with household waste?

Dustbin, trash, things you throw away.

- 2) Do you regard household waste as a material for art making? Please explain your answer.

No, not usually. Some items could be used but not all.

- 3) Do you think the art object that you have created tells a story? Please explain your answer.

Yes. It explains how people think one thing about you but say another. They filter their thoughts.

- 4) Will you be able to dispose of your art object as you would an empty milk bottle? Yes / No

Please explain your answer.

No. Instead of just being rubbish, its a work of art. It has been recycled into something new.





5) Please share comments of your art making experience below.

It was messy and very hot. But in the end, the final product was worth it.

Thank you for your time and participation



3 February 2016

**Questionnaire for children**

Subject: Creative production and Mini-dissertation MA (Fine Arts)

Project title: A practice-led exploration of the aesthetics of household waste in selected South African visual artworks

MA(FA) study leader: Nicola Grobler

E-mail: Nicola.Grobler@up.ac.za

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Please answer all questions below.

- 1) What do you associate with household waste?

I think it can be made into extraordinary things

- 2) Do you regard household waste as a material for art making? Please explain your answer.

Yes, because every thing can be considered as ART

- 3) Do you think the art object that you have created tells a story? Please explain your answer.

Yes, because it shows that money doesn't have to be wasted as well as energy

- 4) Will you be able to dispose of your art object as you would an empty milk bottle? Yes / No

Please explain your answer.

NO not at all because it may just give the right idea



5) Please share comments of your art making experience below.

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Thank you for your time and participation



3 February 2016

**Questionnaire for children**

Subject: Creative production and Mini-dissertation MA (Fine Arts)

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Please answer all questions below.

- 1) What do you associate with household waste?

I see it to be a idea.

- 2) Do you regard household waste as a material for art making? Please explain your answer.

Yes, I allow creativity to come alive and introduce new ideas

- 3) Do you think the art object that you have created tells a story? Please explain your answer.

Yes, it speaks for how natural things are changed to something manufactured like.

- 4) Will you be able to dispose of your art object as you would an empty milk bottle? Yes / No

Please explain your answer.

One can create many things from one milk bottle





5) Please share comments of your art making experience below.

*A believe its creative and fully me and gives my point made*

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Thank you for your time and participation



3 February 2016

**Questionnaire for children**

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Please answer all questions below.

1) What do you associate with household waste?

left over rubbish

2) Do you regard household waste as a material for art making? Please explain your answer.

Yes because we / I use them for different things

3) Do you think the art object that you have created tells a story? Please explain your answer.

Yes cause these a meaning behind it ~~that~~

4) Will you be able to dispose of your art object as you would an empty milk bottle? Yes  No

Please explain your answer.

No cause its now personal





5) Please share comments of your art making experience below.

---

---

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---

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Thank you for your time and participation



3 February 2016

**Questionnaire for children**

Subject: Creative production and Mini-dissertation MA (Fine Arts)

Project title: A practice-led exploration of the aesthetics of household waste in selected South African visual artworks

MA(FA) study leader: Nicola Grobler

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MA(FA) candidate: Josly van Wyk

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Contact number: 072 301 3117

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Please answer all questions below.

- 1) What do you associate with household waste?  
leftover rubbish such as Food Cartons.
  
- 2) Do you regard household waste as a material for art making? Please explain your answer.  
Yes I do because you can do many things with it.
  
- 3) Do you think the art object that you have created tells a story? Please explain your answer.  
Yes because It goes from one idea to the next.
  
- 4) Will you be able to dispose of your art object as you would an empty milk bottle? Yes / No  
Please explain your answer.  
No because it has meaning to myself and I made it with my bare hands.



- 5) Please share comments of your art making experience below.

At first, I did not know what to do, but then when I saw the objects, I could create something meaningful.

Thank you for your time and participation





3 February 2016

**Questionnaire for children**

Subject: Creative production and Mini-dissertation MA (Fine Arts)

Project title: A practice-led exploration of the aesthetics of household waste in selected South African visual artworks

MA(FA) study leader: Nicola Grobler

E-mail: Nicola.Grobler@up.ac.za

MA(FA) candidate: Josly van Wyk

E-mail: joslyvanwyk@gmail.com

Student number: 04414977

Contact number: 072 301 3117

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Please answer all questions below.

1) What do you associate with household waste?

any man made material that can be recycled

2) Do you regard household waste as a material for art making? Please explain your answer.

Yes after today's task I have realized that waste makes for the best material to make art.

3) Do you think the art object that you have created tells a story? Please explain your answer.

Yes I do because many people have a drinking problem and suffer alcoholism and the liver filters out alcohol.

4) Will you be able to dispose of your art object as you would an empty milk bottle? Yes / No

Please explain your answer.

No. because I put time and effort into making it.



- 5) Please share comments of your art making experience below.

It was extremely fun!  
Opened my eyes to using more than just one  
thing to create art and that waste isn't  
really waste. There's more to it.  
Don't judge a book by its cover.

Thank you for your time and participation



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Please answer all questions below.

- 1) What do you associate with household waste?  
yes i do associate.
- 2) Do you regard household waste as a material for art making? Please explain your answer.  
yes, because it makes it more you.
- 3) Do you think the art object that you have created tells a story? Please explain your answer.  
yes from what was once waste is now purified.
- 4) Will you be able to dispose of your art object as you would an empty milk bottle? Yes / No  
Please explain your answer.  
no, because you can't just throw it away.





5) Please share comments of your art making experience below.

I enjoyed it a lot because you could be  
you and not judged for it, I really enjoyed  
it.

Thank you for your time and participation



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Please answer all questions below.

- 1) What do you associate with household waste?  
"New and reusable" can be used again.
  
- 2) Do you regard household waste as a material for art making? Please explain your answer.  
Yes, there are so many different ways and possibilities to transform the waste into usable objects
  
- 3) Do you think the art object that you have created tells a story? Please explain your answer.  
Yes, it tells of how every person wishes that they could filter their good and bad memories and emotions to have only the good.
  
- 4) Will you be able to dispose of your art object as you would an empty milk bottle? Yes / No  No  
 Please explain your answer.  
Firstly it is too large, and secondly because I made it, therefore it has some meaning.



5) Please share comments of your art making experience below.

It was very enjoyable and a way to unlock my creative side. I enjoyed working with my partner to create our filter.

Thank you for your time and participation





3 February 2016

### Questionnaire for children

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Please answer all questions below.

- 1) What do you associate with household waste?

Wasteful, useful objects that help yet destroy. A contradiction. Something that keeps something clean yet pollutes the planet.

- 2) Do you regard household waste as a material for art making? Please explain your answer.

Yes I do because it's strong, reusable, playful and fun to work with.

- 3) Do you think the art object that you have created tells a story? Please explain your answer.

Yes I do because it portrays ones inner most emotions and thoughts.

- 4) Will you be able to dispose of your art object as you would an empty milk bottle?  Yes  No

Please explain your answer.

The object is not fixed but rather held together by one another.



- 5) Please share comments of your art making experience below.

Creating my artwork expanded my mind and changed my perspective on how I view things. It allowed me to express myself without really having to explain myself. My artwork contains many mixed answers and different ways of viewing things. I thoroughly enjoyed pushing and challenging myself to think outside the inside box.

Thank you for your time and participation





3 February 2016

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Please answer all questions below.

- 1) What do you associate with household waste?

*Bags, bottles, boxes*

- 2) Do you regard household waste as a material for art making? Please explain your answer.

*Yes, because most materials can be used to create a work of art.*

- 3) Do you think the art object that you have created tells a story? Please explain your answer.

*Yes, it shows how the separation between the good and bad (emotions, memories).*

- 4) Will you be able to dispose of your art object as you would an empty milk bottle? Yes / No

Please explain your answer.

*because most/everything can be used/recycled and used for something else.*



5) Please share comments of your art making experience below

*It was fun, a different experience to what  
normal art is, it expands the imagination  
to new possibilities*

Thank you for your time and participation



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Please answer all questions below.

- 1) What do you associate with household waste?

Plastic bags, 2l bottles, shopping bags and scrap material.

- 2) Do you regard household waste as a material for art making? Please explain your answer.

Yes, you ~~can~~ can make anything with waste if you have enough creativity.

- 3) Do you think the art object that you have created tells a story? Please explain your answer.

Yes, my object explains the way I feel after shopping, all my bad emotions are filtered into good ones.

- 4) Will you be able to dispose of your art object as you would an empty milk bottle? Yes / No

Please explain your answer.

No, I would like to keep it because ~~it's~~ it's not just waste anymore.





- 5) Please share comments of your art making experience below.

This experience was fun because I got to be creative and innovative. I also liked it because it feels good to reuse waste. It was also fun to create something that tells a story.

Thank you for your time and participation



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Please answer all questions below.

- 1) What do you associate with household waste?

By recycling

- 2) Do you regard household waste as a material for art making? Please explain your answer.

Yes, because you can make different objects  
as with the waste materials.

- 3) Do you think the art object that you have created tells a story? Please explain your answer.

Yes, cause it cleans up the dirt and  
keeps it in, until you can empty it.

- 4) Will you be able to dispose of your art object as you would an empty milk bottle? Yes / No

Please explain your answer.

NO, cause thirs different types of  
materials that can be recycled.





- 5) Please share comments of your art making experience below.

A very fun project it shows that you can use different art materials to create something.

Thank you for your time and participation



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Please answer all questions below.

- 1) What do you associate with household waste?

Just as the word say waste, just a waste of potential and ~~some~~ material

- 2) Do you regard household waste as a material for art making? Please explain your answer.

yes especially news paper for paper mashay

- 3) Do you think the art object that you have created tells a story? Please explain your answer.

yes its scales so the balance between nature and waste.

- 4) Will you be able to dispose of your art object as you would an empty milk bottle? Yes / No

Please explain your answer.

yes ~~bea~~ because I express myself in a instance and its made to be enjoyed by others not just me.



5) Please share comments of your art making experience below.

enlightening and it expanded my creative  
horizons.

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Please answer all questions below.

- 1) What do you associate with household waste?

Milk bottle, plastic packets, cereal boxes

- 2) Do you regard household waste as a material for art making? Please explain your answer.

Yes the filter I made is proof of that

- 3) Do you think the art object that you have created tells a story? Please explain your answer.

Yes, Apartheid ended over a decade ago but we still experience racism today.

- 4) Will you be able to dispose of your art object as you would an empty milk bottle? Yes / No

Please explain your answer.

I put a lot of effort into making it.



5) Please share comments of your art making experience below.

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Thank you for your time and participation





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Please answer all questions below.

1) What do you associate with household waste?

milk bottle and a plastic bottle

2) Do you regard household waste as a material for art making? Please explain your answer.

yes, cause art is everything

3) Do you think the art object that you have created tells a story? Please explain your answer.

yes; its about happiness and point of perspective

4) Will you be able to dispose of your art object as you would an empty milk bottle? Yes / No

Please explain your answer.

yes / cause its all about recycling and creating something



5) Please share comments of your art making experience below.

*It gives me the experience of doing art  
and love for art.*

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Thank you for your time and participation