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# introduction

04

*What started with a wild idea and was nurtured with the support of many people believing in it has now successfully materialised. I am proud to introduce the expressing.etosha art project and its catalogue.*

*A group of artists and students were invited to do site-specific installations in Namutoni rest camp, Etosha National Park. Working on a tight budget, an even tighter time-schedule and a set of challenging logistics, these artists have produced amazing works, which can now be appreciated by anybody visiting Namutoni. The works are installed in the natural surroundings of the fort and give the visitors an experience of contemporary Namibian art outside the usual gallery settings. It is an exciting and fresh attempt at combining visual art, conservation and tourism constructively.*

*All this would not have been possible without the incredible support of Riéth van Schalkwyk of Venture Publications, who has been instrumental in getting this project off the ground and supporting it throughout the process, and the Managing Director of Na-*

*mibia Wildlife Resorts, Mr Tobie Aupindi, who graciously agreed to host the project at Namutoni and accommodate the artists during the installation process.*

*Every big art project is dependent on financial support and we are very grateful that the Bank Windhoek Arts Festival kindly accepted to pick up the major part of the bill for the project expenses, while B-Mobile Car Rentals ensured that we had a vehicle to take the artists to the Etosha National Park, filled up with petrol donated by Fourways Total Otavi. A special thanks also to the NWR staff at Namutoni, who welcomed our group with open arms and assisted us in so many ways to make the project a success, and Hendrik Smith of Construction Unlimited and his team for their hands-on support on site.*

*Site-specific installations are exciting art forms. They have their specific set of circumstances such as being exposed to the weather and the fact that you cannot move them to another location. So it was decided to print this catalogue to document the project and artworks, generously funded by*

*Venture Publications and the Embassy of the Federal Republic of Germany in Namibia. Meredith Palumbo Ph.D (author) and Leigh Daniz (photographer) have kindly volunteered their time and expertise for this publication.*

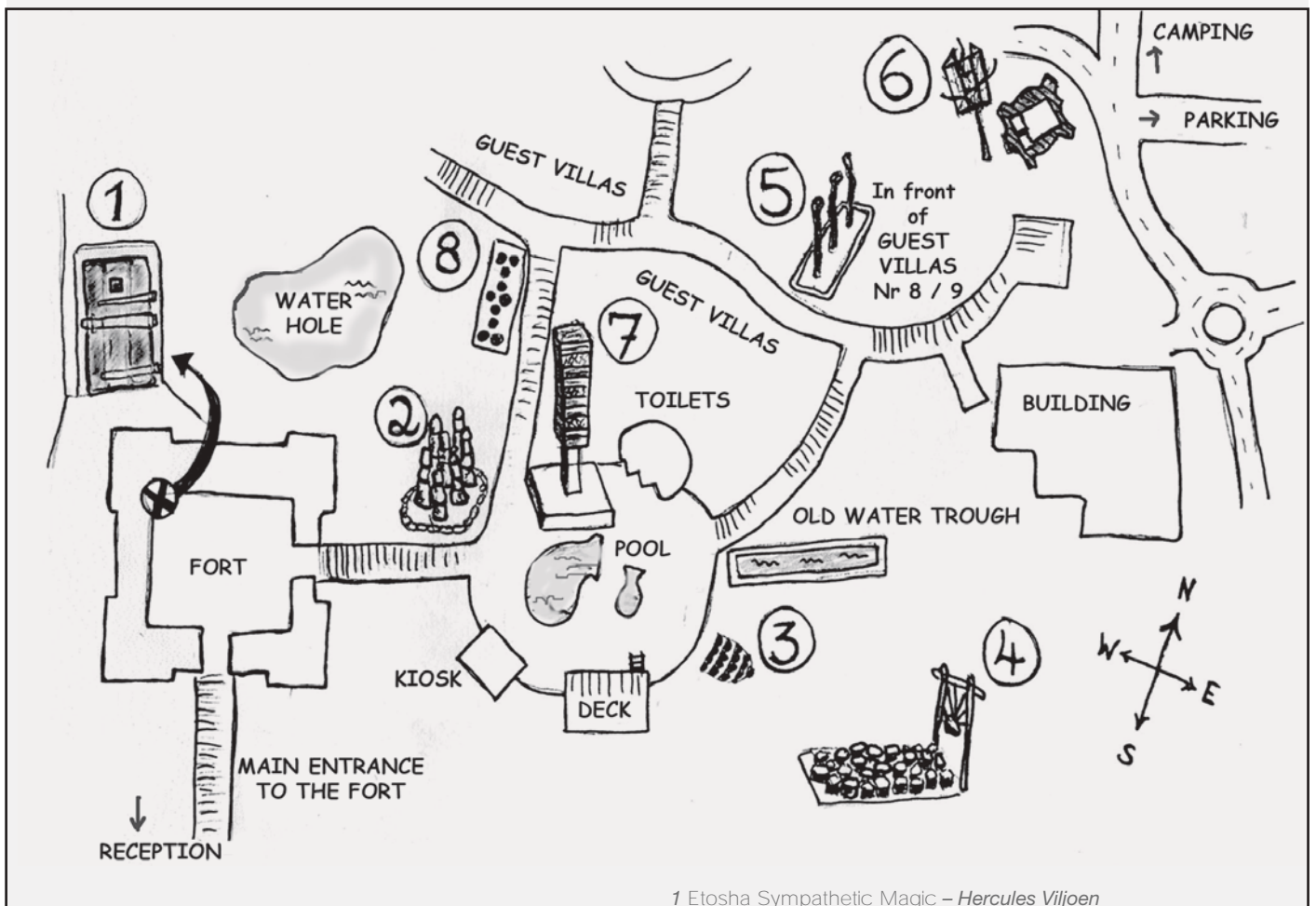
*Last, but not least, I would like to thank the artists and students who accepted my invitation and created such wonderful and spectacular artworks. I feel greatly honoured and privileged that all of you were part of this fantastic group. Thank you, you have made the project what it is!*

*I would like to extend my deepest gratitude to all co-creators and supporters. Thank you that you believed in my vision and joined forces to make it happen. And all this would mean little if it were not for you: the reader, art lover and guest of our project! Enjoy!*

*Imke Rust*



# how to find the artworks



# message from tobie aupindi

06

*Art is the mirror of the soul. Not only does it represent the pure creative energy of a nation; it also shows the inner beauty, wisdom and strength of the people.*

*We at Namibia Wildlife Resorts recognise the importance and benefits of investing in public art. We are hoping to begin an innovative trend as one of the first Namibian organisations to open our doors boldly to an art project of this nature and scale.*

*By hosting this project, we support the talents of our local artists, at the same time ensuring that our cultural heritage will be freely available to be appreciated by the thousands of local and international guests who visit our resorts every year. We also recognise the honour and responsibility of preserving Namibian art for our children and grandchildren and of sharing it with art lovers from near and far. We are therefore especially pleased that the artists chose to install their artworks in the park, where they can be viewed by our visitors and staff at all times.*

*This project has enabled contemporary Namibian artists to engage actively with their immediate environment, natural resources, history and national heritage on a deeply personal*

*and intimate level in a very public way. The resulting artworks are proof of an exciting creative interaction between the artists, the environment, the resort and the viewers, and set a positive example of the success achieved when working together towards a common goal. We were particularly delighted that the project included art students, since we believe in creating opportunities for our youth to gain practical experience and training, and to have their young talents exposed.*

*Namibia Wildlife Resorts is proud to host the expressing. etosha art project, which consists of permanent site-specific art installations in the Namutoni Resort in the Etosha National Park. We are delighted that five well-known Namibian artists and three art students joined forces with Namibia Wildlife Resorts and the other generous sponsors to create these wonderful artworks.*

*I would like to extend the appreciation of Namibia Wildlife Resorts to the organisers of the project and to the group of artists for contributing their hard work, time and creative talents to add an additional dimension of an exciting, aesthetic and cultural nature to Namutoni. I would also like to thank the other sponsors,*

*whose generous support has ensured the implementation and success of this project.*

*It is our pleasure to invite all visitors and art lovers to share the expressing. etosha art project with us.*

*Tobie Aupindi*

*Managing Director  
Namibia Wildlife Resorts  
Official host of the expressing  
etosha art project*





08 *Artists have been expressing Etosha in paintings, drawings, and prints for decades; however, the manner in which eight contemporary Namibian artists are celebrating Etosha's centennial in 2007 is unique. Imke Rust, Hercules Viljoen, Shiya Karuseb, Jost Kirsten, Wiebke Volkmann, and three University of Namibia student artists, Helena Iitembu, Lionel Pietersen and Kleopas Nghikefelwa, installed innovative thought-provoking site-specific works for the expressing.etosha art project at Fort Namutoni in Etosha National Park in August 2007.*

*The expressing.etosha art project was initiated by Imke Rust, a two-time winner of the Standard Bank Namibia Biennale. The artist drew on her previous curatorial experience and passion for contemporary Namibian art to develop this project.*

*The generous support provided by the Managing Director of Namibia Wildlife Resorts Mr Tobie Aupindi, Bank Windhoek Arts Festival, Ms Riéth van Schalkwyk of Venture Publications, B-Mobile Car Rental, the Embassy of Germany in Windhoek, Fourways Total Otavi and Construction Unlimited has made expressing.etosha the first public contemporary site-specific art installation project of its kind and scale in Namibia supported by a variety of public and private institutions and organisations. The project is an important cultural contribution and artistic salutation to the official centenary celebration of Etosha National Park.*

*Early in June the artists travelled to Namutoni in Etosha to carefully study the site around the historic fort. While at the fort, the artists investigated concepts and locations for possible artworks, collected materials from the site and considered how the installations could be integrated into the natural environment of the park. Given the significant and complex history of the fort, a few of the artists were eager to acquire recycled materials from the fort and the current renovations of*

*its surrounding buildings for their site-specific works. The artists developed ideas that reflected their consciousness about nature, memory, and history.*

*Before discussing the works created by these Namibian artists, a brief definition of site-specific works and why Fort Namutoni at Etosha National Park is the perfect location for this project will be addressed.*

*During the 1960s artists around the world became more environmentally sensitive, which was indicative of the public's concern about the pollution and destruction of the world's natural resources. At the same time artists became disillusioned about the commodification of art and the elitist attitudes associated with contemporary art trends. Their solution was to take their work directly to the people and circumvent the museum and gallery system. This brought about some of the first artworks designed for a space outside the 'sterile white cube' of the established art infrastructure and the intentional blurring of the boundaries between art and non-art. Many artists*



associated with these site-specific projects used natural or organic materials to create their work, including the land itself.

Site-specific works, also called environmental art or earth art, like Robert Smithson's *Spiral Jetty*, [1970] and Christo's *Surrounded Islands* [1980–83] are incorporated directly into the natural environment. Smithson and Christo's works are not isolated examples; site-specific works have been installed all over the world, including Southern Africa. Works of this type are not unknown in Namibia. A few artists, including Trudi Dicks and Helena Brandt, have created and installed self-funded site-specific works.

One of the primary objectives of site-specific installations like these is to call attention to the natural world, to make what has become mundane visible, and to illuminate nature's plight in the industrialised world. Another objective, equally important, is to bring contemporary art into the public sphere to individuals who do not usually frequent museums and galleries. Many artists even encourage the participation and interaction of

the spectator with the work to heighten the aesthetic experience. Given these objectives, Etosha is an intriguing location for contemporary site-specific art works.

Etosha National Park is Namibia's flagship tourist destination and one of the leading tourist attractions in Namibia. With more than 200,000 visitors annually it contributes billions of dollars in income per year to the Namibian economy. The park's primary purpose is the conservation and preservation of the natural wildlife and especially endangered species, and this initiative is indicative of Namibia's commitment to the environment and sustainable development. In addition to this significant endeavour, Etosha National Park preserves and protects the historic fort at Namutoni, a critical site in Namibian history.

The fort was first built by the Germans in 1889 and shortly thereafter was the site of a historic battle between the Owambo and Germans, which led to the destruction of the fort. Two years later when the fort was rebuilt, the German Governor, Dr Friedrich von Lindequist, established the

region surrounding the facility as a game reserve on March 22. In the following decades, Etosha survived war, neglect, and lack of funding, but in spite of these circumstances the park has endured and thrived into the 21st century. Currently Namibia Wildlife Resorts is upgrading its hospitality facilities to make the park a world-class tourist destination for domestic and international visitors. In addition, Etosha is part of the Protected Area Network [PAN], an organisation that holds land intended to restore the ancient migration patterns for wildlife in trust. These progressive attitudes of the Ministry of Environment and Tourism and Namibia Wildlife Resorts, along with the flow of thousands of domestic and international tourists, makes Fort Namutoni at Etosha National Park an ideal location for the installation of site-specific artworks. The artists involved in the expressing.etosha art project drew inspiration for their work from the natural beauty of the park, its natural resources, and its history, real or mythical. In keeping with the important educational component of the Ministry of Environment and Tourism, expressing.etosha included

three students whose professional development was enhanced by learning about collective projects and public art commissions.

Hercules Viljoen has been a professional artist for more than two decades and is familiar with public commissions and site-specific works, having produced several over the course of his career. Through his position as Chairperson of the Department of Visual Arts at the University of Namibia, he has had an enormous impact on the development of a number of young Namibian artists.

Viljoen's work, called *Etosha Sympathetic Magic*, enables the viewer to physically, intellectually and emotionally experience a part of the fort's history. In a dark cramped cell where prisoners were once incarcerated, Viljoen installed numerous life-size photographic images of human figures, taken from archival photographs of the original inhabitants of the Etosha area. The large forms crowded in the tiny cell confront the viewer with the reality of physical confinement and evoke the feelings of psychological entrapment. Sections of wire mesh

# about the project

10 reclaimed from the fort's restoration that contain bits of plaster and miniature animals were suspended like spider webs from the ceiling to increase the feeling of endless internment and passing time. The innovative use of light [black light] creates a mystical and unsettling experience, as does the necessity to stoop down to peer through a small opening in the old wooden door at the front of the cell to see the installation.

Imke Rust, whose previous body of work dealt with memory and history, drew on the San myth that describes the origin of the Etosha Pan in her piece entitled *Weeping Women*. The myth states that a group of strangers moved into the region that is now the Etosha Salt Pan and killed all the men and

children of the people originally living there, but left the women to mourn the death of their loved ones. The women cried so many tears that they formed a large salt-water lake. When the lake dried up, the Etosha Pan was formed. For her installation, Rust created seven life-size figures made of vertically stacked salt blocks to symbolise the devastated women. The rough textured surface of the salt block alludes to the tenacity of women, and their ability to survive great hardship. Salt has a direct reference to the pan, and human bereavement, but also calls to mind that throughout history salt was used to preserve foods, was a symbol of hospitality, and had great medicinal, religious, and economic significance. Small type-written notes are attached to

rocks that encircle the *Weeping Women* with the messages: 'salt sal-vation', 'washing away the past, the hurt, the sorrow, the pain, the broken heart', and 'great white place', evoking the mythical and literal history of the region and the importance of salt to human and animal survival. The *Weeping Women*, like many site-specific works, considers materiality and the environment. Seasonal rains will erode the figures, transforming their shapes and eventually sending the salt back to the earth, while simultaneously re-enacting the myth as the rainwater mixes with the salt and creates the natural tear solution once shed by mythical founders of the Etosha Pan.

Shiya Karuseb, a deeply spiri-

tual multi-media artist, uses humanity's historical path as a point of departure for his work. In *Stone Path*, Karuseb constructed a limestone path and gateway that symbolises the evolution of human spiritual development. The artist equates the variation of density and durability of stone to mankind's progression toward peace and social stability. The limestone path represents the intermediate or current period of social and spiritual development where man has just begun to learn to reconcile differences without violence or war. The area on the other side of the gate symbolises the 'marble period' where war and violence are no longer a solution to conflict resolution in a utopian society. Karuseb created what he calls a path of history march-



ing towards a brighter future; however, the obstruction in the middle of the gateway implies that to arrive at this future will not be without obstacles and hardship.

The artist used reclaimed limestone from the old buildings around Fort Namutoni to make a direct historical reference to the past. Red paint on the sides of each stone on the path refers to the bloodshed and pain of the previous period of human evolution and Namutoni's history. Karuseb's Stone Path is an optimistic work that advocates reconciliation while simultaneously acknowledging the past.

Jost Kirsten, an accomplished sculptor from Swakopmund and Standard Bank Biennale winner,

also refers to Namibian history and incorporates reclaimed objects.

Dream II refers to violent conflicts in the past over land and resources in the region. The artist points out that colonialism, imperialism and forceful land acquisition are horizontal movements, and in contrast he selected a vertical form to memorialise the resolution of conflict. The column's verticality is a visual metaphor for hope and optimism, and a stimulus for dreams, which the artist believes are vertical and directed upward. The height and upward thrust of the installation encourage the viewer to dream, remember and imagine a positive personal and collective future.

Kirsten often uses repetitive forms and recycled materials in his work; however, they are meticulously

transformed and arranged so that the intrinsic organic qualities of the materials are not lost in the process. Kirsten's column is made up of reclaimed Purple Heart wood that was left over from the construction of the decks around the fort, which the artist assembled into square forms reminiscent of the fort's block-like architecture. The squares are stacked to a height of almost four metres, and at intervals along the column, Kirsten grinded black geometric linear and textural patterns into the column, which also echo the black base. The black metal section of the sculpture supporting the upper portion of the column is carefully considered and adds a monumentality and significance to the entire installation.

In stark contrast to Kirsten's vertical forms, the significance of Wiebke Volkmann's Port of Un-knowing is in its horizontal orientation, drawing the viewer closer to the earth. Her eclectic background in environmentalism and sustainable development is evident in this installation as she equates the fragility and well-being of the human body to the plight of the earth. Volkmann's Port is a bed of reclaimed and natural materials; the pillows are made of old electric insulators incased in 'pillowcases' woven from reclaimed wire mesh. The duvet cover is made from a variety of historical Namutoni Resort bedspreads, filled with organic material and seeds that will continuously germinate and





grow through the embroidered paw and hoof-print-shaped openings in the duvet. The organic bed rests on a carpet of flattened automobile tires in the shape of an animal skin. A window at the head of the bed is laced with curvilinear metal forms that grow into the sky like the branches of a tree. The multifaceted symbolism of Volkmann's 'bed' draws our attention to man at his most content, while he rests, dreams, and rejuvenates, but also when he is most vulnerable, asleep or ill. The artist draws a parallel to the earth, its beauty and seasonal renewal, which is contrasted with its vulnerability and fragility in the face of unbridled development in the 21st century. Volkmann's *Port of Un-knowing* brings us in direct contact with the earth, urges us to



become more intimately involved with nature and consider issues like pollution, the waste of natural resources, and global warming. The artist reminds us that our sensitivity to these problems is critical to our survival and that of the earth.

The concept of raising awareness about a precious resource is also addressed in the work of recent art graduate Helena Iitembu. Etosha means 'open area of water' in Oshiwambo, and *Blue Cracks* is an abstract reference to that precious resource. Iitembu created one hundred semi-circular forms painted in hues of blue to depict the shimmering surface of water. The installation is carefully arranged in a U-shape form that brings to mind a large cup. For Etosha and the entire Namibian nation, the careful



management of water is critical for the survival of man and animal alike. Iitembu's *Blue Cracks* is a colourful reminder of this vital responsibility.

Lionel Pietersen, a student of media and two-dimensional studies, explores yet another significant relationship between man and nature, the functionality and purpose of animal and man-made structures, like termite heaps and the fort, and the potential to exhaust natural resources. Pietersen considers the necessity for sustainable integration of nature's resources and manufactured goods in the post-modern period. In *Untitled*, Pietersen reclaimed large poles that are being used in the renovations at Fort Namutoni. Each of the three wooden forms is covered with a mixture of builders' sand and

epoxy combined with green and red-brown pigment. The colour of the vertical forms blends into the deep earth tones of Etosha. The large bolts, electrical plugs, and switches embedded in the sand and epoxy mixture further emphasise the dichotomy of man-made and natural elements. The rough texture and protruding mass-manufactured objects leave the viewer wondering if a balance between sustainable development of natural resources and increased consumerism can be achieved; the artist optimistically suggests that it can.

Kleopas Nghikefelwa, who has a diploma in theology and is currently a final year visual art student at the University of Namibia, uses a playful approach to a serious

*subject: the peaceful co-existence of man and animals, an issue that is paramount to the overall vision of Etosha. By using the childhood game called 'hopscotch' in his Playground for All, Nghikefelwa brings this important matter to the young and young-at-heart through the familiar social activity of game playing in the hopes of raising the awareness of the next generation.*

*Nghikefelwa created eleven round concrete discs about forty centimetres in diameter. Juxtaposed on each disc are a human footprint and a leopard paw print that suggest the symbiotic relationship between man and animal. It also calls to mind the Chinese symbol of yin and yang, which addresses the necessity to have opposing forces in nature come together to*

*find balance and harmony.*

*These eight site-specific works are exciting, contemporary interpretations of Etosha National Park in the 21st century. They address issues considered important by the park's administration and the public creatively: preservation of natural resources, sustainable development, education, and history. The artists participating in the project employed complex conceptual thinking, an inventive approach to the use of reclaimed materials, and the creative integration of art and nature to challenge the public to think about themselves and their environment in a more insightful manner. Equally important, is the fact that these works are not in an elite and inclusive art museum or gallery,*

*but in the country's largest public game reserve, thereby communicating to a greater number of people. Expressing.etosha is a testament to the insightful and creative thinking on the part of the artists and their sponsors, and will hopefully inspire others in Namibia to undertake and support similar projects.*

*Meredith Palumbo Ph.D  
(Art Historian)*

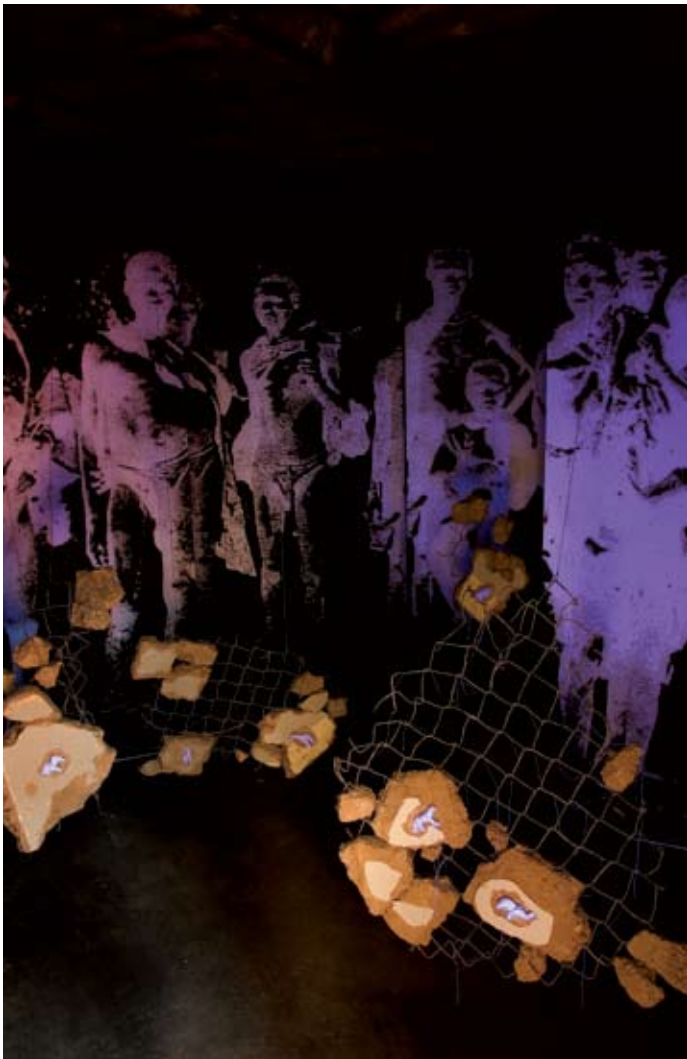


*Etosha Sympathetic Magic*  
photographic images, found  
objects, historical building frag-  
ments, fabric, black light  
220 x 234 x 310 cm

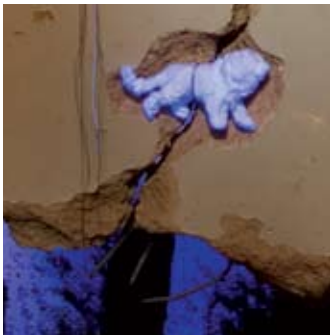
*Incorporating photographic images on light-reflecting paper, found objects, historical building fragments, light-reflecting fabric and thread, energy-saving 'black' light and a timing device, Etosha Sympathetic Magic is a site-specific artwork installed in an historical prison cell that forms an integral part of its symbolic significance. On first sight the work is meant to provide a mystical stimulus to the visitor. Upon contemplation it may, however, evoke aesthetic and cultural awareness. The title refers to aspects of rock art, dream and trance, while the combination of elements potentially signify symbolic aspects of conservation, survival and history.*

*As an artist it is my intent to create artworks that address issues of social interest, at the same time maintaining aesthetic integrity. In this instance, the artwork does not only invite visitors to Fort Namutoni to identify with the cultural history of Etosha, but also to give*









them an opportunity to interpret the artwork on a symbolic and aesthetic level.

Etosha Sympathetic Magic can only be seen through a peephole in the door, an allusion to the fact that the artwork's context is a prison cell, with the visitor potentially taking the place of a (game or prison) warden. Through the peephole, the visitor observes a seemingly mythological scene, consisting of life-size indigenous human figures placed in a half circle around miniature animals, the latter suspended in front of the figures. 'Black' light, which creates the impression that the figures are 'floating', illuminates the figures and the animals from below, giving the scene a mystical appearance and an ostensible endless darkness playing on inside-outside ambiguity. The animals are wrapped in light-reflecting fabric and are set in building fragments recovered during the renovations of the fort. This treatment has reference to aspects of rock art and contemporary western art. The building fragments also contain pieces of wire mesh (fencing), which hints at the same time at protection (conservation) and captivity (a web, the predestined).

The title, together with the combination of human and animal figures, refers to man's quest for survival. It hints at the theory that hunters created images of animals in order to 'control' them, thereby ensuring a successful hunt and the survival of the species.

Depending on the visitor's orientation, the work may be interpreted on a historical or futuristic level, local or national.

I wish to express my appreciation to the National Heritage Council of Namibia and the National Archives of Namibia for their assistance in the project *Etosha Sympathetic Magic*.

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MA (Fine Art) (University of South Africa)

1989 Head of the Visual Arts Department, University of Namibia

Co-initiator of Tulipamwe International Artists' Workshop and co-ordinator from 1995-1998

Founder of Tulipamwe Visual Arts Trust 2007

Participated in various International Artists' Workshops in Africa and Britain

Awarded Thapong Artists Residency, Botswana in 2002 and Visas pour la Création (AFAA), France in 2005

Awarded and carried out various



*Port of Un-knowing*  
*Window frame, copper tubing,*  
*bed linen from Namutoni, tyre*  
*rubber, copper wire, isolators,*  
*concrete, elephant dung and*  
*seeds*  
*ca. 600 x 600 x 300 cm*

*In Port of Un-knowing sensual experience and poetic dreaming is offered as an important complement to rational study of nature as we try to contribute to natural balance and productivity. I see knowledge of the cycle of life, the cycling of carbon back into the soil by living plants and animals so that new growth can take place, as the necessary basis of all conservation efforts and wealth creation in and through Etosha. The dynamic symbiosis of animals and plants and humans in facilitating mutually supportive processes of birth, procreation, death and decay of physical matter are symbolised by the bed. The bed can be associated with recuperation, dreaming, love making, healing and with the timing of events that responds to natural cycles. The window-tree can be associated with fresh understandings and transformation of our world views and with the soul and spiritual motives that influence our actions in and on this world (the window is recycled from the old fort). While we have access to so much information and technology (symbolised by the porcelain insulators for telecommunication lines), what is really required is contemplation and an intimate discourse between all our human capacity and senses and the natural processes around us. The weaving*

*of copper wire may be associated with the human fascination for complexity and with the transmission of energy and ideas. This is mirrored in the copper tubing that once carried water and gas in the old fort at Namutoni. The metal of conduction and transmission is also linked with the potential of corruption in times of scarcity, confusion and greed.*

*The patchwork of fabric (recycling linen from various agencies and eras of administration in the Etosha National Park) for the duvet cover and the stitching together of the strips of tyre tread can be linked to the artist's respect for traditional crafts and women's work and women's ways of knowing and connecting. The conception of this work fell into a time when I lay ill in bed for weeks and the German word for duvet cover, Bettbezug took on multiple meanings. The duvet, filled with dung and soil from Etosha, and seeds of perennial grasses will disintegrate as it is exposed to the elements and (hopefully) the tilling action of animals. The 'performance' of plant growth as it emerges from this aesthetic seed bed is presented as a gentle reminder that while much human action has led to degradation, we can change our world view and practical approaches to partner with nature and to create mutually supportive dynamics of transformation and growth.*

*Thanks go to Bandag South Africa, Dick Mc Pherson of DUNLOP in Windhoek and E.C.Jensen Transport for sponsoring and*

*transporting the tyre tread. Trysie Kannemeyer, Riéth van Schalkwyk, Waltraut Volkmann, Hendrik Smith, Conrad Roedern and fellow artists in this project contributed to the rest of the materials and processing.*







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Degree in Fine Art and German Literature and Higher Education Diploma from UCT (1989) and certified educator for Holistic Management

Education officer at the National Museum of Namibia

History of Art lecturer at the newly established University of Namibia in 1990



Establishment and management of an NGO for social housing using earth construction, in Namibia between 1991 and 1996

Author of a text book for Namibian schools for the subject Craft and Technology

Designing and producing a range of interior furnishing from used car parts, called trash to treasure

Performance art project Touchstone in 1991 with Tossie van Tonder

Currently free-lance designer/facilitator/artist.



Since 2005 Wiebke has been working with the theme of land degradation, the history of agriculture in Namibia and the role and experiences of women, particularly her own ancestors in this context. The one-off performances in the bush incorporated sculptural pieces and were documented as still photographs. Free associations with spoken and

written language as well as creative body movement are another important source of inspiration and lead to the many sliding signifiers and multi-media nature of her work.



# imke rust

20





Weeping Woman  
Rock-salt, Etosha clay  
ca. 400 x 300 x 190 cm

*I am moving towards a more spiritual, feminine and conceptual approach in my art making. I feel more and more drawn to working with and in nature and become more conscious of my specific realities, as a woman, as an artist and as a Namibian.*

*According to an old San myth the Etosha salt pan was formed by a sea of tears shed by mothers for their murdered children. I have created seven human-like figures from rock-salt to represent these women. The work and material used is symbolic on many levels. Not only are salt and water the two elements which make up tears, but also the two basic necessities for all life to exist. Once it rains, these mythological 'women' will start weeping again. Their 'tears' bring life in form of water, but too many 'tears' will also make the soil immediately surrounding it infertile, due to its high salt content. The water will erode the salt pillars and eventually wash them away totally. To me the impermanence and the steady transforma-*

*tion of this work is fundamental, as it represents the laws and cycles of nature. Also reminiscent of the biblical wife of Lot, who got 'stuck in history', these 'women' can eventually transcend from their earthly matter and form into a higher realm. According to alchemists, salt is the third heavenly substance. It is the form aspect and represents the action of thought on matter.*

21

*The use of salt by humans has a long and interesting history. Salt is symbolic of cleansing, preservation, healing, spiritual incorruptibility, wisdom and knowledge, and is a sign of hospitality. On a daily and practical level salt is also used all over the world to preserve food or add flavour to it, for cleansing and to safeguard people from evil. All these concepts relate either symbolically or literally to the Etosha Pan and the Etosha National Park.*





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*Diploma in Travel and Tourism,  
Cape Town, South Africa.*

*BA Degree in Visual Arts, Univer-  
sity of South Africa.*

*Employed as curator at the  
National Art Gallery of Namibia  
2003–2004*

*Since 2004 self-employed as art-  
ist, curator and writer.*

*Several solo exhibitions in Na-  
mibia and Germany.*

*Participated in numerous group  
exhibitions in Namibia, South Af-  
rica, Great Britain and Germany.*

*Awards and Stipends:  
DAAD 'Artists-in-Berlin Pro-  
gramme' two-month stipend in  
Berlin, Germany, 2006.*

*Bremer Kunststipendium:  
three- month stipend in Bremen,  
Germany, 2006*

*First Prize (Overall Winner) Stan-  
dard Bank Namibia Biennale 2001  
and 2005.*

*Third Prize in the category:  
Sculpture in the National Ceram-  
ics Biennale 2004.*

*Highly Recommended Award in  
the Sculpture Category in the  
Standard Bank Namibia Biennale  
2001.*

*Permanent Collections: Graphotek  
Berlin, National Art Gallery of Na-  
mibia, Arts Association of Namibia  
and European Union (Windhoek,  
Namibia)*





# shiya karuseb



23

## Stone Path

*Limestone from demolished buildings at Namutoni, clay, natural wood, wire and PVA paint  
ca 500 x 150 x 200 cm*

*As we recover from pain and suffering, let us all get on the Stone Path and start off with our journey – the journey of civilisation – equality-unity.*

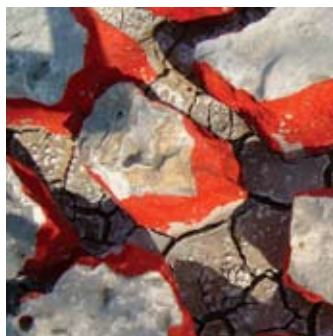
*On this journey we explore ways and means to end corruption and poverty and there will be no crime.*

*On this journey we dry all tears caused by the past, the Clay Era. If the past should be remembered on this journey, then it should only serve as an example and a guide to our destination, the Marble Era.*

*On this journey we are looking for something, something special, something unknown but which, if found, will better the lives of all mankind, no matter their race, tribal grouping and skin colour.*

*With our differences, diverse cultures and religious backgrounds, this journey is sure to be an absolute adventure.*

*To reach our destination, the future – the Marble Era, we need each other.*





*Earthdate: August 30, 1972, Place  
of Earthdate: Okahandja  
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*c 00264 81 2807324*

*Attended three-year art course  
at JMAC printmaking, drawing  
sculpture, etching, drypoint and  
illustration*

*Tulipamwe International Art-  
ists' Workshop and exhibition in  
Namibia*

*Thapong International Artists  
Workshop and exhibition in  
Botswana*

*Group exhibition in Namibia,  
SADC, Germany, Canada, Russia,  
USA, Italy*

*1997 Solo exhibition, Loft Gallery,  
Namibia*

*1998 Solo exhibition Norway Lille  
hammer, Elverum*

*Solo exhibition Yebo Gallery, Wo-  
ermann Gallery, Swakopmund*

*National printmakers workshop  
France, Paris.*

*1998-2001 Art lecturer JMAC*

*Solo exhibition, Namibia, FNCC*

*City of Windhoek Art Award*

*Solo exhibition Namibia, NAGN*

*Pata Pata International Art work-  
shop and exhibition, Zimbabwe,  
Harare*

*Solo exhibition, NAGN*



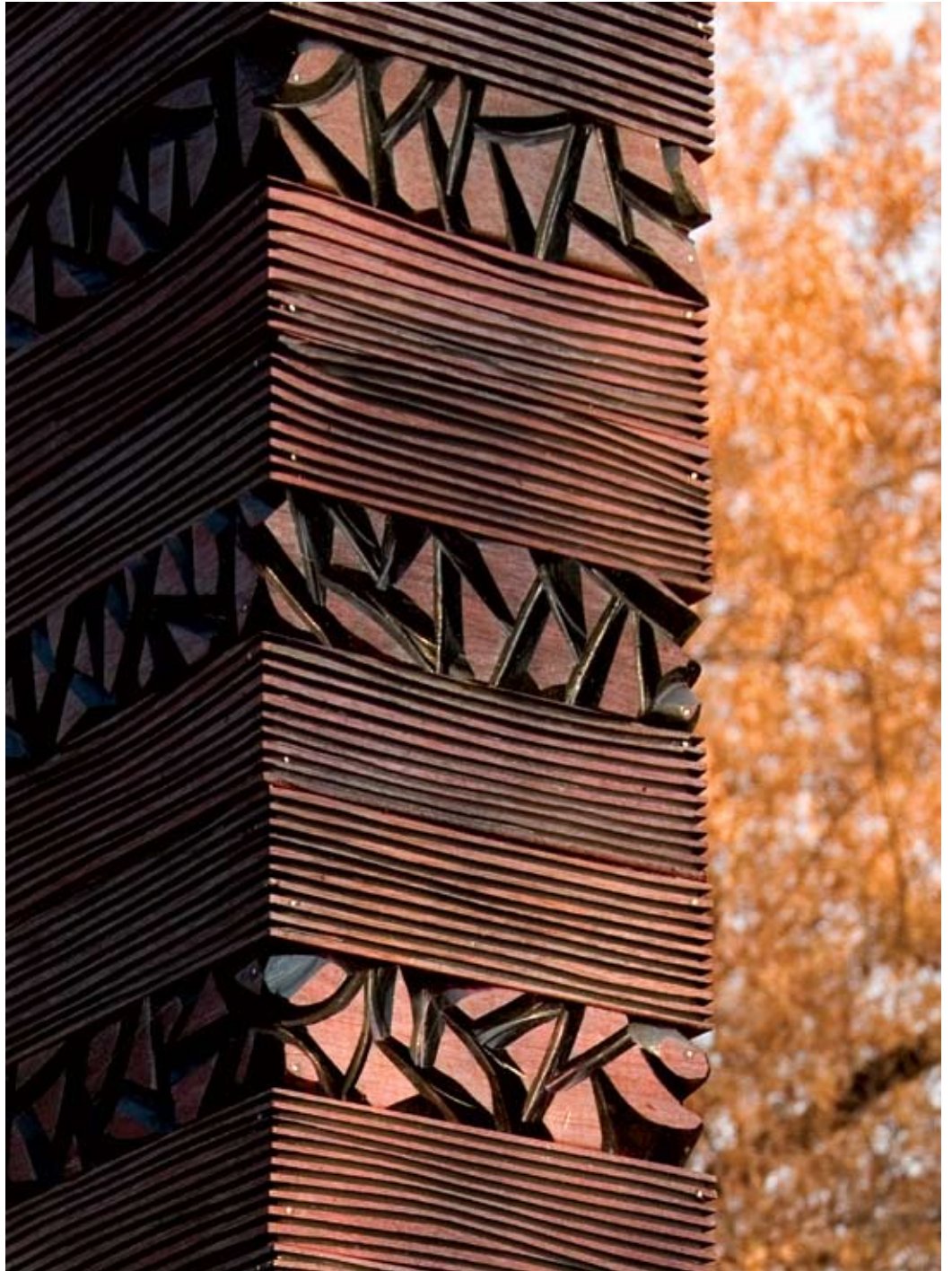


Dream II  
Purple Heart wood, mild steel  
385 x 22 x 22 cm

*Most of my works are made from recycled objects or materials. I often try to find a balance between the intrinsic characteristics of these materials and what I want them to become. These 'layers' are usually responsible for the overall mood of a piece.*

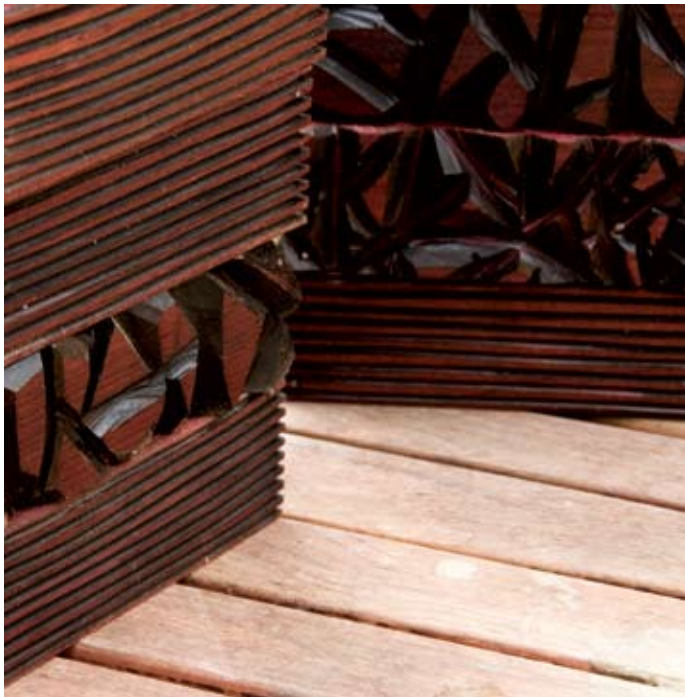
*In the case of Dream II the sculpture was intended to connect intimately with the site. This was achieved largely with similarities in material and colour found in both the site and the sculpture. Purple Heart wood was used in the construction of the sculpture and the surrounding deck area. The black steel base is echoed in the burnt incisions in the wood.*

*The woods I use are often burned since combustion is a natural process linked to this material. The strong geometric form of the sculpture was adopted from the architecture of the fort.*









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University, Port Elizabeth,  
South Africa*

*2003 B Tech Degree in Fine Art  
(Cum Laude)*

*Exhibit experience: Numerous*

*2006 First Solo Exhibition [BURN],  
Omba Gallery, Windhoek*

*2003 Standard Bank Biennale,  
National Art Gallery of Namibia*

*Honours/Awards:*

*2004 //AE Gams Art Festival, 3rd  
prize (sculpture)*

*Post Card Exhibition, one of eight  
works selected for printing*

*2003 Standard Bank Biennale,  
overall winner*

*Merit award for academic excel-  
lence, Port Elizabeth Technikon,  
SA.*

*Collections:*

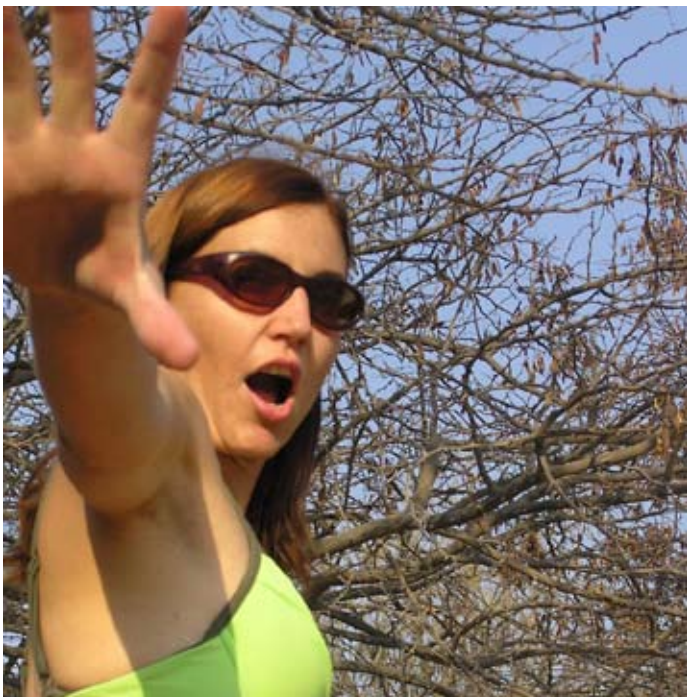
*Four pieces in the Nelson Man-  
dela Metropolitan University Col-  
lection, Port Elizabeth,  
South Africa*

*Numerous private collections in  
Namibia, South Africa, Germany,  
England and America*

*Two pieces in Weyland's private  
collection*



# the artists in etosha





# helena litembu

## Blue Cracks

Concrete, PVA paint

150 x 120 x 20 cm

30 For this installation I explored the life-giving water of the Etosha Pan as the most important part of the Etosha National Park. The work presents the movement of water and the drying of the pan. In the rainy season the pan fills up with water from the Cuvetlai River. The vast blue sea shimmers in different hues of blue in the Namibian sun. As the water dries out, the pan's salty clay surface cracks and creates a beautiful natural pattern. This pattern is echoed by the half-circle shape of the pieces. The half-circle also refers to the moon, a feminine symbol, linked to the menstruation cycle and closely connected to water. Since the artwork is an abstract reflection of the natural water it is located close to the swimming pool at Namutoni.



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2006 Bachelor of Arts, University of Namibia

2004 Exchange student to Marseille-Ecole Supérieure Des Beaux Arts, France



# kleopas nghikefelwa

# lionel pietersen



Playground for All  
Concrete, PVA paint  
600 x 150 cm

*In Etosha humans and animals interact with each other on a daily basis. In my installation I imprinted a human foot print and a wild animal spoor on eleven round concrete blocks. I arranged them in the form of the hop-scotch children's game to symbolise humans and wild animals interacting in a playful and harmonious manner just like in paradise. As a theologian, I believe God created humans and animals on the same day. Maybe that could be the testimony to empower the intimate interaction and relationship between the two. Playground for All allows children to play in Etosha, in an attempt to make the Namutoni rest camp a more playful and child-friendly place.*



born 1983, Okongo, Namibia

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*Final year student for a diploma in visual art at the University of Namibia*

2006 Diploma in Theology and Pastoral Education

2005 First prize in the three-dimensional category of the Standard Bank Namibia Biennale



Untitled  
natural wood, resin, sand and found objects from Namutoni  
200 x 70 x 170 cm

*Etosha is a place where the rebuilt ruins of history are bound to the very core of this country's existence and in defining our nation. Like the wild animals which it seeks to protect it has evolved and adapted to survive, and is ever progressive in its original form. You are confronted with endless possibilities to deal with such an environment, in questioning, answering or interacting with it. Like this fort, the termite hills seem foreign as we approach Etosha, leaning in the direction of Namutoni as if to navigate our tour. Another similarity between the termite hills and Namutoni is that their form is dictated by their function and is functional in their entirety.*

31



born 1980, Windhoek, Namibia

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