



S(H)ELVES

Adelle van Zyl

Epilogue by Prof Leora Farber

S(H)ELVES

Adelle van Zyl
Unisa Art Gallery
1 - 21 April 2017



For what you really collect is always yourself.

Baudrillard 1996

Cover: 1. Adelle van Zyl, *The Stamp Collector* (2017).

Opposite page: 2. Adelle van Zyl, *The Pockets Of My Jeans* (detail) (2017).



3. Adelle van Zyl, *The Quiet Man* (detail) (2017).

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Introduction

S(h)elves (2017) (fig 4) is an exhibition of three large installations that centers on people's collections of everyday objects. It is presented as partial fulfillment of my Master's Degree in Visual Art and is accompanied by the thesis titled *Kabakov: loss, meaning and absence in collections*. The three installations are based on myself, my husband (Danie van Zyl) and my father (Jan-Carel Herselman). My autobiographical work takes the form of a column of densely stacked objects, while the works that relate to my husband and my father consist of two rooms which the viewer is invited to enter into. The entire exhibition is made up of found objects, since it is the nature of the objects that make up collections that are of interest to me.

In this study I consider the significance of the collected object. The origin of our relationship with objects can be traced back to infancy and our formative years. Many psychoanalysts¹ believe that the first object we encounter as an infant lays the groundwork for our future relationship with objects. This first object takes the form of the mother and her breast, according to Winnicott (1953:94). At first, the mother and her breast are internal to the child, meaning that they (the child) draw no distinction between themselves and the mother. Later, at times when the infant notices that the mother and her breast are not always available, they begin to realise that the mother is someone (or something) that is separate from them. This realisation is traumatic for the child, as they suddenly become aware of the fact that there are things that are apart from, or alien to them. The child, however, soon discovers that they can soothe themselves by means of the next closest object – the teddy bear or blanket.

The child thus learns to find solace in the material objects that surround them in times of sadness and despair. This teddy bear or blanket is called the transitional object, a term first used by Winnicott in 1953. When the child grows up, the blanket's importance is diffused over a range of objects and later fades into the background. Yet it often happens that the child returns to the transitional object at later stages in their lives, when they re-experience trauma or loss. As an adult, they choose to surround themselves with objects as a pro-active countermeasure against future loss. This loss, Mieke Bal (2006:276) argues, is what catapults an individual into collecting mode, where they surround themselves with objects that are meant to soothe.

¹ Donald Winnicott, Melanie Klein and Sigmund Freud, amongst others.

The objects we collect take on an array of connotations that change over time. Their meanings also impact on our own sense of significance and edify our sense of being. According to Jean Baudrillard (1996:85), these objects “become things of which I am the meaning”. As soon as an object is collected, its function changes from being used (being utilitarian) to being owned. Its new function is simply to belong. Objects also impact on each other’s associations. When they are moved around within a collection, their connotations change, because they are influenced by their surrounding objects, according to Samuel Alberti (2005:568). And, as these meanings change, so do their collector, who is now the owner of an altered set of objects.

Another theme that my studies focus on is that of absence in the collection. The most important object in a collection is the last missing piece – the one that prevents the series from being completed. The fact that this is the only object that distinguishes an incomplete collection from a complete one gives the absent object immense importance. For Bal (2006:284) and Baudrillard (1996:92), this missing object signifies the symbolic death of the collector. When a collector discovers this final piece, thereby completing the sequence, they no longer have a role to play. Baudrillard (1996:92) states that the collector can avoid the eventuality of becoming obsolete by never completing the series. Through the continuous act of gathering, the collector can perpetuate the process and so defer their own death. Baudrillard (1996:91) expands on this notion by stating that the collector becomes the last object in the range. He does so by pointing out that the collector is constantly regressing into their collection, as they invest more and more of themselves (and their resources) into their collection. This can be contrasted with Bal’s (2006:274) sense of movement and progression of a collection when it is viewed as a narrative. By combining the two concepts of Bal and Baudrillard, it becomes apparent how the collector regresses into their collection, as it progresses towards a state of completion.



4. Adelle van Zyl, *S(h)elves* (installation view).



I apply these three themes (of loss, meaning and absence) to the works of Ilya and Emilia Kabakov as a way of thinking through the concepts and to influence my creative practice. The Kabakovs are Russian-born, American based artists who collaborate to create large installations. Their earlier works are often based on elaborate fictions and imaginary characters. I specifically consider their group of installations titled *Ten Characters* (1988)², which consists of ten individual apartments or installations and is based on the living spaces of ten fictional (and, to a degree, autobiographical) citizens of the Soviet Union. Of these, I focus on two installations, namely *The Man Who Never Threw Anything Away* (1988) (fig 5) and *The Man Who Flew into Space from His Apartment* (fig 6).

The Kabakovs' upbringing in communist Russia and their subsequent lack of personal wealth relate to the loss that Bal speaks of. I argue that it is this sense of poverty that causes the Kabakovs' characters to immerse themselves in their own private worlds. Within these isolated universes, the characters and the objects they choose to surround themselves with undergo transformations in their implications. This is most evident in *The Man Who Flew into Space from His Apartment* (1988) (fig 6). The Kabakov's character uses propagandist posters from the ruling party as motivation to propel himself into space, in order to escape the banality and desperation of everyday life. He thus uses his objects, which undergo a change in meaning, to change himself and his circumstances.

In this work, like many other of the Kabakovs' works, the inhabitant is alluded to only through personal items like shoes, an unmade bed, empty chair, or coffee mug. This absence of the inhabitant relates to Jacques Derrida's (1973:156) concept of the trace, which refers to a specific "thing" or person whose being is called to attention through their absence. This refers to Baudrillard's sense of the absent, final piece of the collection. These theories, plus their application to the Kabakovs' work, led to the formation of ideas which enriched my own art making. In turn, the act of making served to develop new insights into such theories. Theory and practice were thus interrelated in this study and informed each other.

² Ilya and Emilia Kabakov, *Ten Characters*. (1988). Mixed media installation, dimensions unknown. Collection Unknown.



Top: 5. Ilya and Emilia Kabakov, *The Man Who Never Threw Anything Away* (detail)(1988)

Bottom: 6. Ilya and Emilia Kabakov, *The Man Who Flew into Space from His Apartment* (detail) (1988)

The Quiet Man (2017) (fig 7 & 8)

This installation is based on my husband, Danie, and considers the complexities of communication within our relationship. The room, which is an exaggerated representation of our combined home office, consists of two desks. One is engulfed by computers and cables, and the other by birds' nests and bird related items. On Danie's desk stand two laptops – the first is constantly running a database search for a specific bird (but never finding a match), while the second is showing two- and three-dimensional visualisations of bird calls (fig 9). A mass of cables spills from his desk onto the black rubber carpet and the gallery floor. Jumbled rolls of network cables (fig 10) form a visual link between Danie's desk and the weavers' nests that surrounded my desk (fig 11).

This desk is cluttered with a variety of items related to the study of birds, including specimens in formalin-filled glass jars and a tuna can filled with fragile mouse skulls, extracted from Barn Owl droppings. Amongst this lies an A2 notebook, showing a page dedicated to the study of a Laughing Dove's feathers (fig 12). To the right of this desk is a conglomeration of audio-visual equipment from which a video of a flying Black-shouldered Kite is projected onto the gallery wall (fig 13 & 14). There appears to be an attempt at measuring the kite's wingspan, which changes continuously as the bird hovers in midair, its wings blurred while its head is focused in a single spot. Life-size paintings of bird specimens, as well as countless books on birds and birding, are scattered throughout the installation (fig 15).

Danie started stuttering at the age of six, following a medical trauma. This event had a lasting impact on him, as his temperament changed from extrovert to introvert. I see this sudden severance of a method of communication as a moment of immense loss for Danie. Bal (2006:276) states that "This merciless separation between subject and object makes for an incurable loneliness that, in turn, impels the subject to gather things, in order to surround him- or herself with a subject-domain that is not-other". Based on this statement, I argue that it is Danie's loss of a verbal connection with others that caused him to withdraw into his own space where he is surrounded by his computers.

The struggle to communicate had a deeply felt impact on our relationship. It was only when Danie and I discovered a shared interest in birding that we found another channel of communication. Over the years, birding has become more than a pastime; it has become a way for us to connect. We are both introverts and through the medium of birding we also renewed bonds with parents, siblings, in-laws and friends.

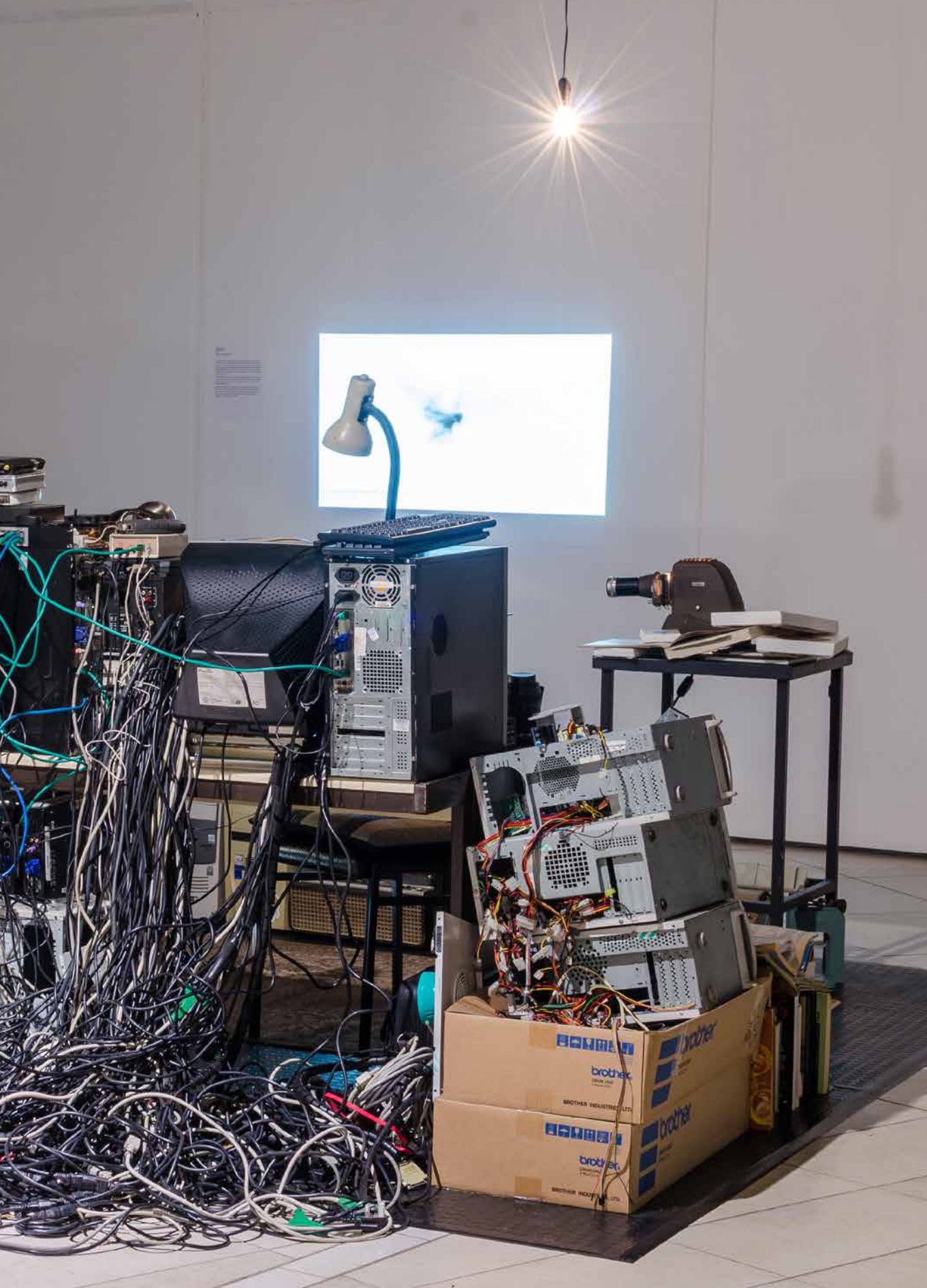
Computer parts, cables, old telephones and redundant audio-visual equipment are employed in this work to act as medium and metaphor for broken communication. Marshall McLuhan (1964:15) famously stated that the medium is the message, and explained it by saying that “the ‘message’ of any medium or technology is the change of scale or pace or pattern that it introduces into human affairs”. If the use of modems, telephones and cables as medium sends the message of extended communication and connectedness, then the use of broken and redundant communication devices conveys a message of severed or limited connections and a failure to associate.

The Quiet Man (2017) (fig 7 & 8) thus draws on dualities of connectedness versus disconnection, as well as on the entanglement and integration of things versus things being unravelled and disjointed. The sense of a search for meaning and connectedness is contradicted by the chaotic jumble of stuff that fills the space. These are metaphors not only for our struggle to connect and to communicate, but also for the loss experienced and the entangled tension of bonding and severance in relationships.

⁵The Laughing Dove is called a *Rooiborsduif* in Afrikaans, literally translated as red-breasted dove. This refers to a very well-known Afrikaans poem about love and longing by Breyten Breytenbach titled *Allerliefste, ek stuur vir jou 'n Rooiborsduif* (Most beloved, I am sending you a red-breasted dove).



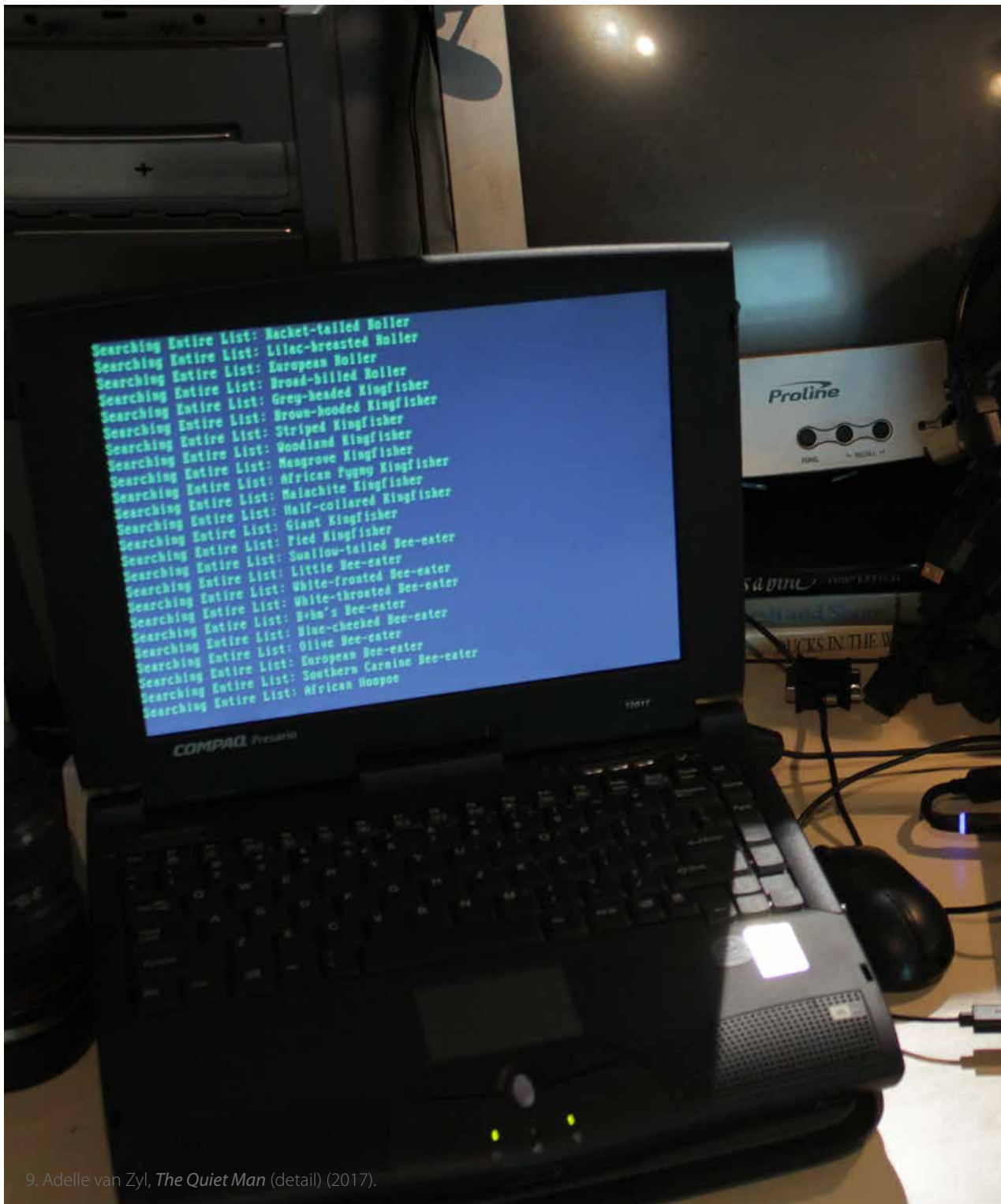
7. Adelle van Zyl, *The Quiet Man* (2017).



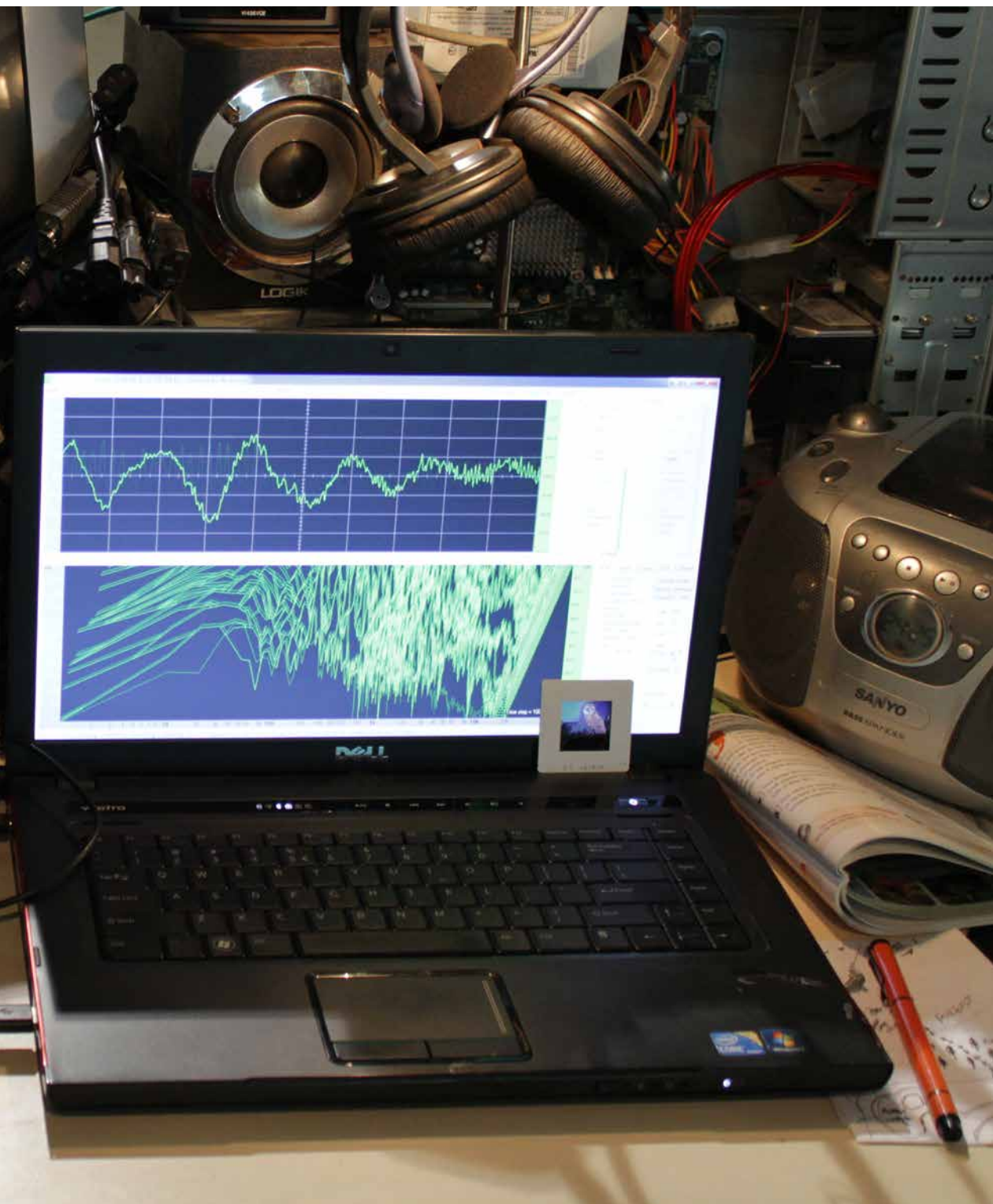


8. Adelle van Zyl, *The Quiet Man* (bird's eye view) (2017).





9. Adelle van Zyl, *The Quiet Man* (detail) (2017).







Opposite page: 10. Adelle van Zyl, *The Quiet Man* (detail) (2017).
Above: 11. Adelle van Zyl, *The Quiet Man* (detail) (2017).





new with this
arrangement

1. 1st stage
2. 2nd stage
3. 3rd stage
4. 4th stage
5. 5th stage
6. 6th stage
7. 7th stage
8. 8th stage
9. 9th stage
10. 10th stage



Previous page: 12. Adelle van Zyl, *The Quiet Man* (detail) (2017).
Above: 13 & 14. Adelle van Zyl, *The Quiet Man* (detail: PowerPoint slides) (2017).
Opposite page: 15. Adelle van Zyl, *The Quiet Man* (detail) (2017).



The Pockets of my Jeans (2017) (fig 16)

This work takes the form of a mass of yellow objects that are stacked in a column stretching from floor to ceiling. The objects that make up this installation all fit into the realm of the personal and domestic, and were taken from my private collection of mementoes. The bottom third of these objects are stacked underneath, inside and on top of a restored wooden shelving unit. Above this hangs a shallow wood and glass display unit filled with mementoes. A layered mass of teddies and linen precariously balances on top of this narrow display unit. The conglomeration of linen and soft toys seems to be on the verge of toppling over onto the viewer as it increasingly protrudes forward the higher it reaches (fig 17). Mikhail Epstein (1995:266) speaks of the “thriftiness of empathy” and describes the writer Andrei Platonov’s character who collects valueless objects for the immense significance they hold for him:

Voshchev sometimes bent down and picked up a pebble, or other sticky bit of trash, and put it for safekeeping into his trousers. He was gladdened and worried by the nearly eternal presence of pebbles in the midst of clay, in their abundant accumulation there; that meant that it was useful for him to be there, that there was all the more reason for a person to live.

This man sees the immense importance of odd objects that he finds along his way. He identifies with these unremarkable things and deems them crucial to his being. By collecting them, he gives them significance, and in return is edified through them. I liken this to the collection of sentimentally charged, if otherwise worthless, mementoes I collect throughout my life.

The colour yellow has many universal and private connotations. On a personal level, it is a reminder of my childhood. Being the youngest of three children meant I always received toys and gifts that were yellow, instead of the more “beautiful” colours pink and blue⁶, which were reserved for my sister and brother. As such, I developed a strong aversion to the colour. By applying yellow as the main visual device in this work I am reflecting on childhood relationships and the value of my personal identity within my family.

⁶ This was an obvious, if somewhat enforced, opinion I had as a young girl.



The verticality of the work and the stacking of objects in layers allude to geological strata. Through this work I am offering a cross-section of my childhood and later years. These layers could be seen as a map of my childhood, with markers of people and events that delineate its territory and progression. That is precisely what souvenirs are: beacons of important events and people in our lives. We put them in place as we go along so that we are able to, at will, find our way back to the memories of these people, places and events. Where poet James Fenton (in Susan Pearce 1994:195) writes about the museum as presenting “the landscapes of their childhood”, this work presents the layers of my formative years and its impact on my sense of self.

By placing all these items together to form a type of self-portrait, I am reflecting on myself as the sum of all my influences. This collection of items forms a tableau in which I see a cross-section of my past. By looking at this snapshot of my own personal history, I am searching for a meaningful pattern to arise from the details. The gathering of personally significant items might be a way of asking universal questions like “Who am I?”, and “Where do I belong?”, and a way of searching for evidence of meaning in my life.









Previous page: 18. Adelle van Zyl, *The Pockets of my Jeans* (detail) (2017).

Above: 19. Adelle van Zyl, *The Pockets of my Jeans* (detail) (2017).

Opposite page: 20. Adelle van Zyl, *The Pockets of my Jeans* (detail) (2017).





21. Adelle van Zyl, *The Pockets of my Jeans* (detail) (2017).





22. Adelle van Zyl, *The Pockets of my Jeans* (detail) (2017).



23. Adelle van Zyl, *The Pockets of my Jeans* (detail) (2017).

The Collector (2017) (fig 24)

The Stamp Collector (2017) (fig 24) is a replica of my father's combined study and bedroom. All the items in this installation were carefully selected from second-hand shops or borrowed from family and friends, to resemble the items in my father's room as meticulously as possible.

A large wooden desk overpowers the cramped space while a chair, covered in layers of jerseys and jackets, faces the desk. Opposite the desk stands a single bed, tidily made with worn linen and thin pillows. A slender wooden cupboard contains neatly ironed yet threadbare clothes, toiletries and shoes belonging to an older man (fig 25). The rest of the room is packed to the brim with an odd assortment of makeshift bookshelves and cabinets which are stacked and propped up against each other. Every available surface is overflowing with books, files and catalogues. Two large shelves, packed with boxes, briefcases and files, flank the tiny adjoining storeroom (fig 26). Suitcases and boxes stacked on top of these shelves reach to ceiling height. The edges of the two rooms are further demarcated by suspended light fittings and curtains.

Even though none of these items in the installation belong to my father, they **became** his through the collective whole that was created. The fact that this room so closely resembles my father's study brings a feeling of unease to both myself and visitors to the exhibition. During the exhibition, viewers often expressed the tension they felt as they entered the room. As with some of the Kabakovs' apartments, my father's study is entered by voyeurs, who feel they are trespassing. Even so, they are intrigued by the notion of being in such a personally loaded space.

True to my father's actual study, it is not immediately apparent that this room belongs to a stamp collector. It is only upon closer inspection that a number of catalogues and a few misplaced postage stamps reveal the nature of the collection. Almost all his stamps (an incalculable amount, according to him) are carefully hidden away in the numerous boxes, briefcases and files. His collection is shrouded in mystery and secrecy, and even though he is always keen to show interested family members some of his rare stamps, there remains a sense of reluctance from his side to offer up all the secrets. This sense of concealment forms a core theme in the installation. The fact that his collection has, in part, been a surreptitious activity kept from his family is echoed in the sense that our

relationship is quite complex. This peculiar relationship may even seem superficial to outsiders. In reality, however, we have a deep connection that is masked by conversations about everyday topics. There is thus a depth to our relationship that is not immediately apparent.

The passion my father has for his objects is not limited to the things he collects, but is also bestowed upon all the objects in his care. I sense in him a reverence for all his 'things', which might be the result of years of frugal living. This relates to Epstein's (1995:261) anti-display window, which is a space where things show their life's worth. He states that there is a scarcity of things that fully reflect the life of their owner, that fully answer for him. Epstein (1995:263) states that these objects are no longer part of a standard or a type, and represent nothing but themselves. My father's tools (reading glasses, pens, pairs of scissors) have been handled so often that they become singular objects, attesting only to themselves and their owner. Like the Kabakovs' *The Man Who Never Threw Anything Away* (1998) (fig 5), my father recognises a deeper significance in every bit of material culture that surrounds him.

Another theme that is deliberated through *The Stamp Collector* (2017) (fig 24) is that of progression versus regression. Baudrillard talks of the place the collector takes within the collection. As mentioned earlier, he (1996:91) states that people accumulate themselves and that the collector often becomes the final piece within a series. This is evident in my father's collections, which is proof of his intellect and the depth of his dimensional character as a human being. Baudrillard also discusses the completion or finality of the collection. This forms an important theme in the work, as my father is in the process of concluding his stamp collection in order to bequeath it to his grandchildren. It can be seen that, as his assortment of stamps progresses towards a completed assemblage, he is regressing into it and becoming more and more part of his collection. Alternatively, it can be interpreted that his applying himself to his collection, day after day, is what would make it possible for this series to reach an ultimate conclusion.

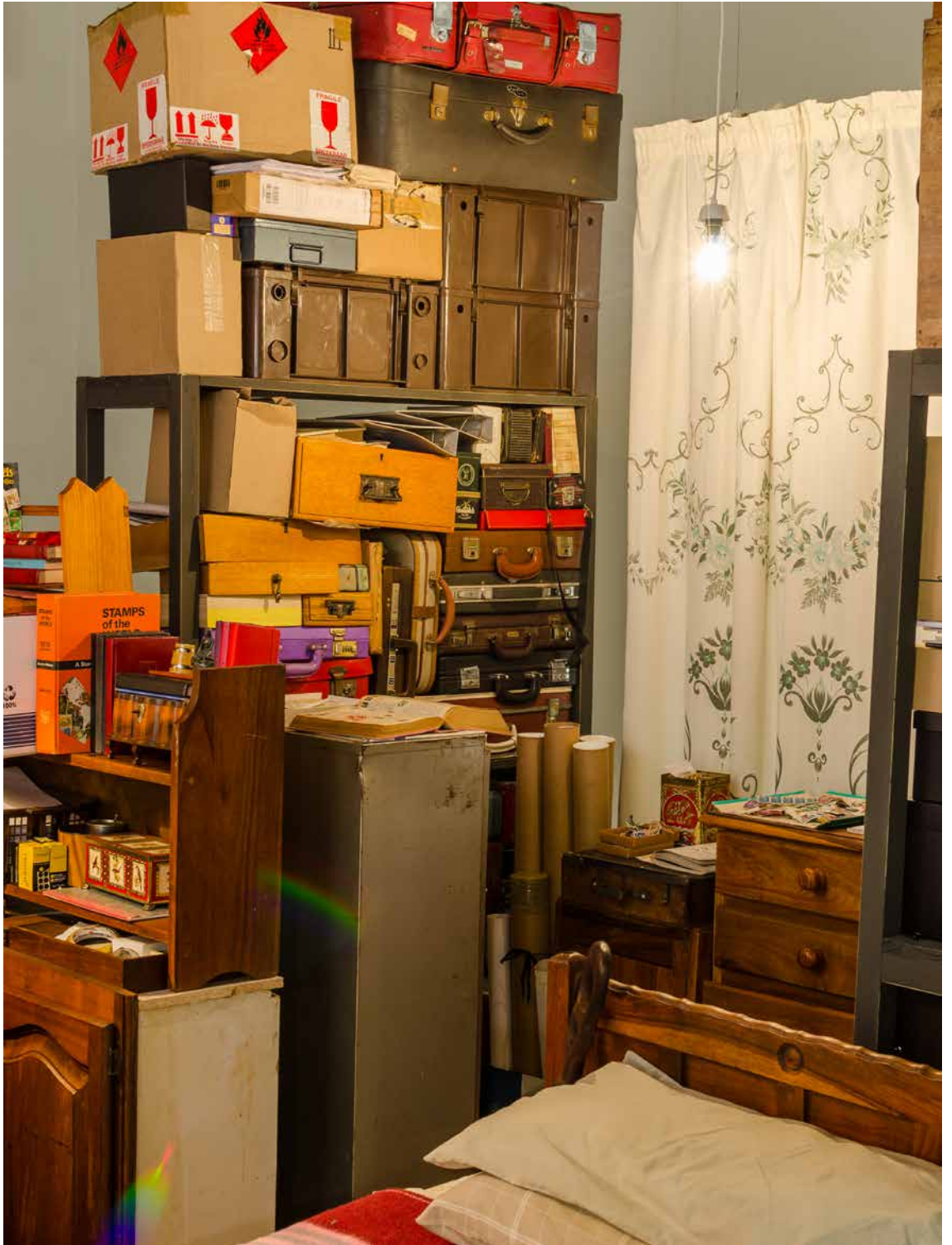


24. Adelle van Zyl, *The Stamp Collector* (2017).





25. Adelle van Zyl, *The Stamp Collector* (detail) (2017).



26. Adelle van Zyl, *The Stamp Collector* (detail) (2017).



Top: 27. Detail of my father's room (2016).

Bottom: 28. Adelle van Zyl, *The Stamp Collector* (detail) (2017).



Top: 29. Detail of my father's room (2016).

Bottom: 30. Adelle van Zyl, *The Stamp Collector* (detail) (2017).



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Opposite page: 31. Detail of my father's room (2016).

Above: 32. Adelle van Zyl, *The Stamp Collector* (detail) (2017).



33. Adelle van Zyl, *The Stamp Collector* (detail) (2017).







Opposite page: 34. Adelle van Zyl, *The Stamp Collector* (detail) (2017).
Above: 35. Adelle van Zyl, *The Stamp Collector* (2017).

Conclusion

The three installations are as intricately linked as the people they represent. Each of these installations contains visual clues that act as cross-references to the other two works. *The Pockets of my Jeans* (2017) (fig 16), for instance, contains a stamp album (referencing my father) and a bundle of yellow network cables, relating to *The Quiet Man* (2017) (fig 7 & 8). *The Stamp Collector* (2017) (fig 24) contains a few yellow items that could have been included in my autobiographical work. Birds also feature in all three installations. These subtle clues act as markers of interrelatedness between the works.

The study of the aforementioned theories, as well as the Kabakovs' work, led to a new methodological approach to my own art making, which saw an increase in scale and a rethinking in my consideration of materials and media. For the first time, I employed large-scale installations and the exclusive use of found objects as medium. Previous works usually consisted of small groupings of objects or of paintings. A painterly sensibility was applied to my installations in terms of formal principles, such as composition and the consideration of elements like colour, texture and tonal values. These are all new developments in my work which would have been impossible without the prior studying of specific theorists and artists.



Epilogue

In these meticulously arranged rooms or as in the case of *The Pockets of my Jeans* (2017) (fig 16), a segment of a room, the artist welcomes the viewer into the intimate space of the persona – a space in which emotions, memories and familial and personal histories are embedded. The objects and furniture making up each installation are assembled with exceptional care, displaying an almost obsessive attention to fine detail and ‘authenticity’ to the original context and person they represent. As a result, the objects and furniture create an almost palpable sense of the absent person.

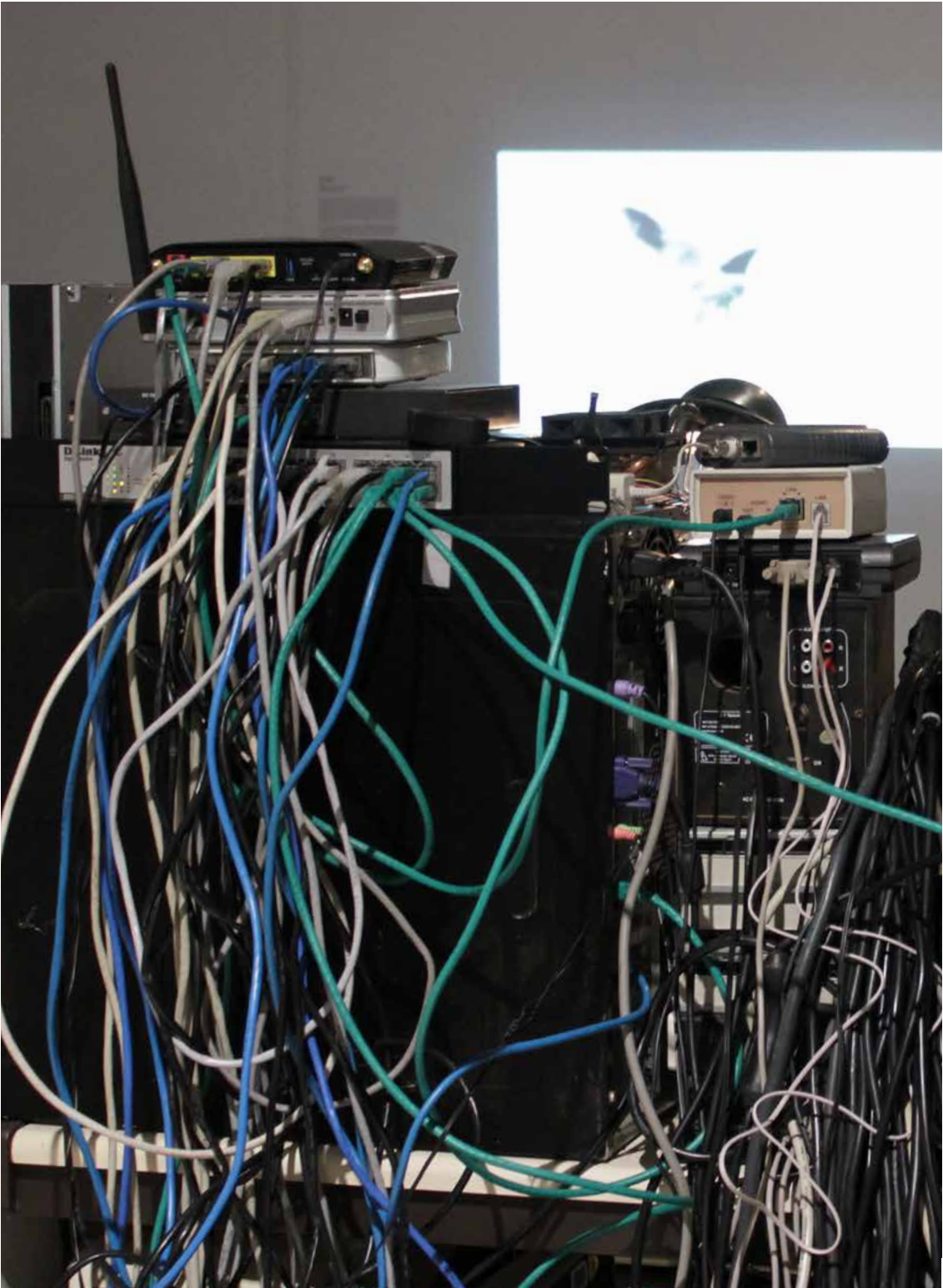
The objects that comprise the installations metamorphose into signifiers, which are able to unlock memories of the artist and the viewer/participant. Walter Benjamin’s observations, made in relation to the intimate relationship between collector and object, come to mind here: He (1999:69) notes that it is as though the objects bear a trace of the owner: “*not that they come alive in him; it is he who lives in them*”. These objects and pieces of furniture, through their initial acquisition and handling, bear traces of not only their life journeys, but also personal and familial histories and narratives of their owners.

In being able to walk into these deeply immersive environments as a viewer/participant, I felt as if I was able to physically, mentally and emotionally ‘experience’ or ‘know’ the person represented, albeit at a remove. Walking into and around *The Stamp Collector* (2017) (fig 24), for example, I felt physically engulfed in the space; I could imagine what it might feel like to lie on the sparsely clad bed, or work at the old-fashioned wooden desk. I was drawn towards and into particular objects that held particular fascination for me. Each of the installations, and particularly *The Stamp Collector* (2017) (fig 24), had a strong affective impact on me as viewer/participant, prompting memories of now deceased people who had been close to me, through recollection of their domestic environments and the objects contained within them. These installations thus provided a catalyst for my own re-collections. They prompted a deeply immersive experience on many levels: I experienced a strong sense of visual, auditory, sensory, emotional, intellectual, and bodily absorption, both in the microcosm of the detail and the macrocosm of the whole, with the amassing of objects contributing to a seemingly infinite layering of meaning upon meaning.

Yet, while I experienced pleasure in this absorptive form of engagement, a sense of fascination in the detail of each object, and the excitement of seemingly endless discovery, for me, the experience also evoked a sense of profound discomfort, in that I felt like a voyeur that had been given (illicit) access to another person's private space. This space seemed to be both physical and mental. The voyeuristic nature of the experience translated as a sense of unease. It felt as if time had been stopped momentarily (the person had perhaps just left the room and would soon return), yet also as if the environment 'stood in' for the person; its eerie, unsettling material presence signified their absence.

It is this power to evoke affective responses in the viewer/participant that, in my view, the primary strength of the work lies. Through the 'authenticity' (and I use this word with caution) of the recreation, the artist invites the viewer/participant to experience points of relation to, and identification with, their own relationally enacted lived-experiences. The interplay between these points of relation and the associations they may evoke, spark, or indicate, might be likened to Roland Barthes's (1981 [1979]) notion of the *punctum* – that which has the ability to 'prick' the viewer into experiencing responses such as identification, familiarity, reminiscence, nostalgia, sentimentality, absence and loss, perhaps even to evoke a sense of the uncanny. In this way, the work transcends the level of her personal experience, impacting into the lived-experiences, memories, and emotions of others.

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2018



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List of Illustrations

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2017
Mixed media installation
416 x 180 x 30 cm
Photograph by Adelle van Zyl
3. Adelle van Zyl
The Quiet Man (detail)
2017
Mixed media installation
270 x 300 x 300 cm
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4. Adelle van Zyl
S(h)elves (Installation view of exhibition)
2017
Photograph by Vaughan Swanlund
5. Ilya and Emilia Kabakov
The Man Who Never Threw Anything Away
1988
from ***Ten Characters*** (detail) (1988)
Mixed media installation, dimensions un-
known. Collection Unknown. (Photograph by
D. James Dee. Reproduced by kind permis-
sion of Ronald Feldman Fine Arts, New York.)
6. Ilya and Emilia Kabakov
***The Man Who Flew into Space from His Apart-
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1988
from ***Ten Characters*** (1988)
Mixed media installation
279.4 x 241.3 x 373.38 cm
Collection of Musee National d'Art Moderne,
Centre Georges Pompidou, Paris. (Photograph
by D. James Dee. Reproduced by kind permis-
sion of Ronald Feldman Fine Arts, New York.)
7. Adelle van Zyl
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Mixed media installation
270 x 300 x 300 cm
Photograph by Vaughan Swanlund
8. Adelle van Zyl
The Quiet Man (bird's eye view)
2017
Mixed media installation
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Photograph by Vaughan Swanlund
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270 x 300 x 300 cm
Photograph by Adelle van Zyl
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The Quiet Man (detail)
2017
Mixed media installation
270 x 300 x 300 cm
Photograph by Adelle van Zyl
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Mixed media installation
270 x 300 x 300 cm
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2017
Mixed media installation
416 x 180 x 30 cm
Photograph by Adelle van Zyl

20. Adelle van Zyl
The Pockets of my Jeans (detail)
2017
Mixed media installation
416 x 180 x 30 cm
Photograph by Adelle van Zyl
21. Adelle van Zyl
The Pockets of my Jeans (detail)
2017
Mixed media installation
416 x 180 x 30 cm
Photograph by Adelle van Zyl
22. Adelle van Zyl
The Pockets of my Jeans (detail)
2017
Mixed media installation
416 x 180 x 30 cm
Photograph by Adelle van Zyl
23. Adelle van Zyl
The Pockets of my Jeans (detail)
2017
Mixed media installation
416 x 180 x 30 cm
Photograph by Adelle van Zyl
24. Adelle van Zyl
The Stamp Collector
2017
Mixed media installation
270 x 565 x 260 cm
Photograph by Vaughan Swanlund
25. Adelle van Zyl
The Stamp Collector (detail)
2017
Mixed media installation
270 x 565 x 260 cm
Photograph by Adelle van Zyl
26. Adelle van Zyl
The Stamp Collector (detail)
2017
Mixed media installation
270 x 565 x 260 cm
Photograph by Adelle van Zyl
27. Detail of my father's room
14 June 2016
Photograph by Adelle van Zyl
28. Adelle van Zyl
The Stamp Collector (detail)
2017
Mixed media installation
270 x 565 x 260 cm
Photograph by Adelle van Zyl
29. Detail of my father's room
14 June 2016
Photograph by Adelle van Zyl
30. Adelle van Zyl
The Stamp Collector (detail)
2017
Mixed media installation
270 x 565 x 260 cm
Photograph by Adelle van Zyl
31. Detail of my father's room
14 June 2016
Photograph by Adelle van Zyl
32. Adelle van Zyl
The Stamp Collector (detail)
2017
Mixed media installation
270 x 565 x 260 cm
Photograph by Adelle van Zyl
33. Adelle van Zyl
The Stamp Collector (detail)
2017
Mixed media installation
270 x 565 x 260 cm
Photograph by Adelle van Zyl
34. Adelle van Zyl
The Stamp Collector (detail)
2017
Mixed media installation
270 x 565 x 260 cm
Photograph by Adelle van Zyl
35. Adelle van Zyl
The Stamp Collector (detail)
2017
Mixed media installation
270 x 565 x 260 cm
Photograph by Adelle van Zyl
36. Adelle van Zyl
The Stamp Collector (detail)
2017
Mixed media installation
270 x 565 x 260 cm
Photograph by Adelle van Zyl
37. Adelle van Zyl
The Quiet Man (detail)
2017
Mixed media installation
270 x 300 x 300 cm
Photograph by Adelle van Zyl
38. My father sitting in *The Stamp Collector*
21 April 2017
Photograph by Adelle van Zyl
39. Adelle van Zyl
The Pockets of my Jeans (detail)
2017
Mixed media installation
416 x 180 x 30 cm
Photograph by Adelle van Zyl

Acknowledgements

I wish to thank the following people for their enthusiasm towards the project and for specific, crucial contributions: Sekai, Melvin and Darlington Mbatha for logistical support; Alta Schoeman for providing an inexhaustible source of furniture; my father, Jan-Carel Herselman, for allowing me to present his personal space to the public; my mother, Willemien van Niekerk, for unwavering support, and my husband, Danie van Zyl, for years of patient encouragement.

The staff members of the Department of Art History, Visual Arts and Musicology of the University of South Africa, especially the Unisa Art Gallery, are acknowledged for their assistance and contribution. I also wish to thank Unisa for its generous bursary, without which this project would not have been possible.

Lastly, I am indebted to the supervisor of this study, Dr Gwenneth Miller, as well as the co-supervisor, Ms Estelle McDowall, for their patient and expert assistance and support. Their knowledgeable and dependable guidance is greatly appreciated.





30 SECONDS

30 SECONDS

Trivial Pursuit

ARLENCO

NOOT VIR NOOT

NOOT VIR NOOT

Curriculum Vitae

Born in 1981 in the Eastern Cape, Adelle van Zyl matriculated at the Belgravia Art School in East London and received her Bachelor's Degree in Visual Art at the University of South Africa in 2006, when she was nominated as student of the year. Thereafter, she completed several short courses in drawing, painting and computer graphics. In 2009 she received a Postgraduate Diploma in Museum Studies at the University of Pretoria and was awarded as top student.

Van Zyl was employed at the University of South Africa's Department of Art History, Visual Art and Musicology from 2006 to 2008 as technical assistant and gallery administrative officer. She has been working as a freelance children's book illustrator since 2008. Her clients include Tafelberg, Oxford University Press and Macmillan.

The artist has taken part in several group shows, including the *Ekurhuleni Fine Art Finalist Exhibition, Intervention* at Unisa, the Absa *l'Atelier* Finalist Exhibition, *Dystopia* and *Sasol New Signatures Finalist Exhibition*. Her work forms part of many private collections as well as the South African Military Health Services Collection.

