

Star Sailors

Group Exhibition

20 July 2019

Star Sailors

50th Anniversary of the Moon Landing

Astronaut /'astrənɔ:t/ n. astro from the Greek word astron, meaning "star" and root "naut", from "nautes", the Greek word for "sailor."

To celebrate the 50th anniversary of the moon landing, Art.co.za and The Viewing Room Art Gallery present a curated group exhibition featuring over 60 artists who have created artworks exploring man's infatuation with the moon and the stars.

Andre Naude



Andre Naude
Venus looking down
Painted cut-out masonite
500 x 900mm

Andre Otto



Andre Otto
Space-Ship
Bronze
300 x 300 x 120mm

Anthea Delmotte

I am a star sailor. Through infinite space I travel. Between worlds. Beyond worlds and planets and suns, into black holes and out again. And in again and out again..... Repetitively.

What is space? The emptiness between worlds? Whatever is between matter? Does it matter? The nothing that is something. How do we exist within it? Can we really be outside of it? Can we? We are but part of the whole. We are everywhere. We am I. I am everywhere. Through infinite space I travel. I am a space cadet. A true space cadet. Which one am I, the matter or the nothing that also matters? I am a dreamer. I exist within infinite imagination. We are imagination.

Do you know subconscious? Do you know trance? It's always there. It's everywhere and nowhere. My palettes are my epaulettes. My artefacts. They contain the cosmos and galaxies and stardust through which I've travelled. And everything that is in-between. My journeys that brought me to my current me, our current I, that no one else knows, but we all know, but don't know that we know. They depict the eons of moonscapes I've covered. That's why they look like the surface of a moon and also the cosmos. They bare that truth, the character that's formed through time and space and so do I, so do we. Us space cadets Star sailors. Colour has been my medium. Kintsugi – but, colour is my gold. The medium that's kept it all together for me. My rainbow bridge into the nothing. My pot of gold at the end of the rainbow.

I truly am a space cadet and so are you. We are space cadet. We are one space that matters and changing matter. And then, does the matter matter the most then? Or do they both matter equally?

We are nothing. We are everything. We are. Are. R



Anthea Delmotte



Anthea Delmotte

Artefacts from a true space cadet - Irony

Mixed media on canvas (wood, acrylics, oil, epoxy)

630 x 750mm

Anthea Delmotte



Anthea Delmotte

Artefacts from a true space cadet - The green monkey princess

Mixed media on canvas (wood, acrylics, oil, epoxy)

680 x 480mm

Anthea Delmotte



Anthea Delmotte

Artefacts from a true space cadet - Relative judgement for survival

Mixed media on canvas (wood, acrylics, oil, epoxy)

Anthea Delmotte



Anthea Delmotte

Artefacts from a true space cadet - I have an oasis. Thank you!

Mixed media on canvas (wood, acrylics, oil, epoxy)

660 x 770mm

Anthea Delmotte



Anthea Delmotte

Artefacts from a true space cadet - Dualities in conversation

Mixed media on canvas (wood, acrylics, oil, epoxy)

790 x 640mm

Anthea Delmotte



Anthea Delmotte

Artefacts from a true space cadet - Devouring beauty

Mixed media on canvas (wood, acrylics, oil, epoxy)

670 x 930mm

Ariana Van Heerden



Selene is the Greek goddess of the moon. On 20 July 1969 I was a teenager in awe of the landing of the Apollo Eleven Eagle lunar lander on Selene, the earth's nearest neighbour. With her lean and still atmosphere of largely sodium and potassium Selene had been barraged by solar winds, asteroids and meteorites. Human impact thus seemed insignificant and human heroism prevailed. What I remember most vividly, aside from the rather bleached appearance of the moon, was the sight of our own planet – our Blue Planet – seen from our moon. What an exquisite sight that was! Although the three astronauts of Apollo Eight had, in 1968, first viewed our planet in space, it was the moon landing that brought the enormity of that reality home to me – we were a life-sustaining planet spinning on its own axis in space. I was a cynical teenager, yet I set aside my distrust of human actions, at least until the dust on the moon created by these intrepid humans settled.

Fifty years on I have seen far beyond Selene, not only through the lenses of my own telescopes, but due to staggeringly advanced technologies that draw the seeming infinity of space into close proximity. Unmanned spacecraft have beamed back colourful close-ups of 63 moons in our solar system where primitive life forms are surmised to exist. All due to human brilliance.

Yet, the product of such human brilliance knows no mithridate to the ubiquitous ecological calamity on earth that has at its origin the self-same human race. To what good can we put new knowledge of space and its often incomprehensibly beautiful stuff when our own planet burns, drowns and gasps in its own toxic dust?

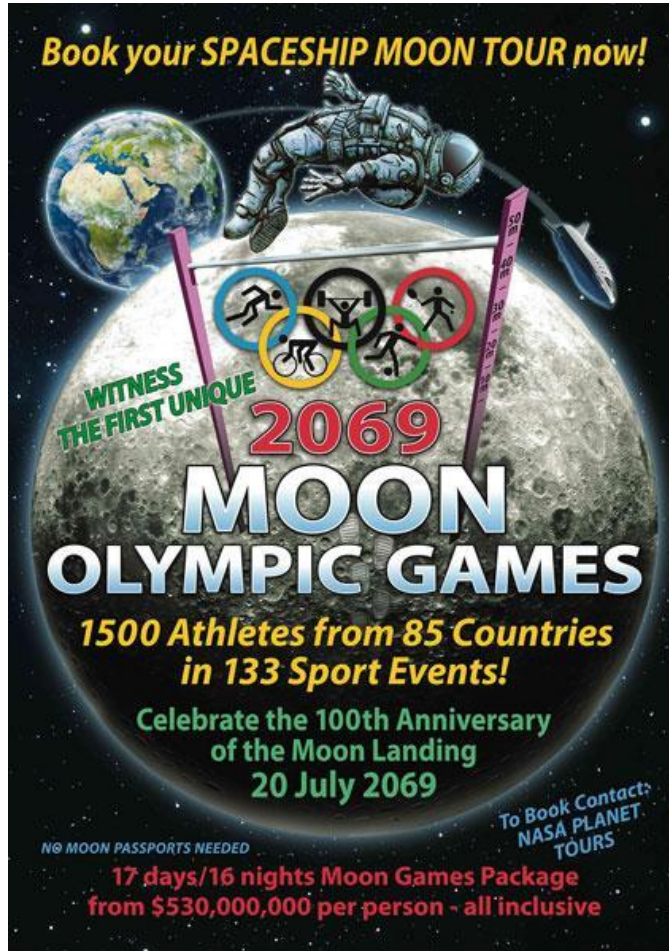
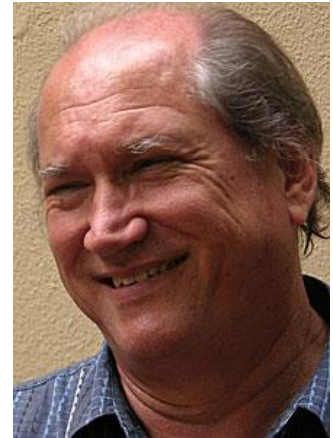
After fifty years my distrust of human actions is manifest. Selene, drive your white chariot across the sky each night but do not trust your 'brilliant' spatial neighbours. The dust left in the wake of human endeavour will not settle on Selene until the dust settles on earth.

Ariana Van Heerden



Ariana Van Heerden
The dust will not settle on Selene
Mixed media on canvas, in six parts
930 x 1390mm

Awie Visagie



Awie Visagie

Moon Tour to 2069 Moon Olympic Games Graphic art paper
print

841mm x 594mm

Awie Visagie



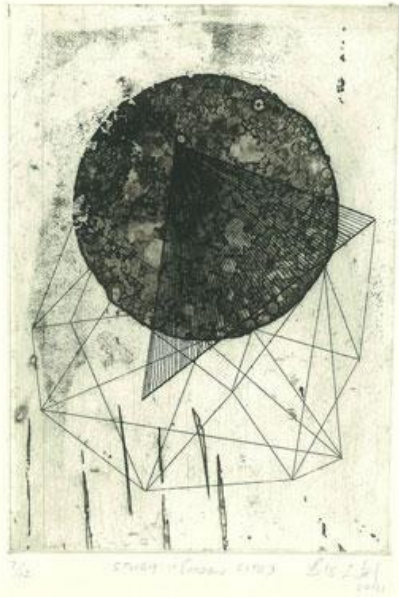
Awie Visagie
Honeymoon
Acrylic on canvas
600 x 450mm

Bevan de Wet



Bevan de Wet
Study 7 (Clouds over Supermoon)
Etching
220mm x 265mm Ed.12

Bevan de Wet



Bevan de Wet
Study 11 (Moon Site)
Etching
245mm x 200mm Ed.12

Bongi Bengu



Bongi Bengu
Mirror, mirror on the wall
Mixed media on canvas
700 x 1000mm



Brent Record

Hey, but don't forget Sputnik!



What I do remember goes back much earlier than that event on 4th October, 1957, to the time when this all started, with the launching of Sputnik by the Russians, which was the first object shot into space. I was a young teenager at the time, before we had television in South Africa, and we had heard on the radio about the time when Sputnik could be spotted passing over Africa in the early hours of the morning. So my mother got me out of bed and in the dark we stood in our pyjamas on the front path of our house in Durban and looked up into the blackness, and between the stars we saw a tiny pinprick of light slowly moving across the sky. In itself this was not a very impressive sight, but the enormity of the event had captured the world's imagination tremendously, whilst its meaning for the future was hardly understood at all.

And this is where it all started. Soon it was followed by Sputnik 2 with a dog called Laika on board, who was shot up beyond the earth's atmosphere to be the first living being to orbit the earth. Now, of course, Elon Musk intends shooting up a few thousand such objects (unmanned or undogged) into space with his SpaceX Starlink, to serve as communications spacecraft.

But don't forget, it all started with **Sputnik** and then a dog called **Laika**.

Brent Record



Brent Record
To Behold the Wandering Moon
Encaustic on board
580 x 760mm

Brent Record



Brent Record
Onyangakazi – To the Ladies of the Moon
Mixed media assemblage
550 x 830mm

Carl Jeppe

Like almost all white South African males, I was called up to do National Service. I was sent to Ladysmith in April for basic training. It was horrible; It was cold, the days were hard and the nights were worse.

One exceptionally chilly night in July I happened to be on "Guard duty" at the ammunition magazine. I was appointed the somewhat misleading role of "Guard Commander" of the second shift. That is from midnight to 6am: the "graveyard" shift. So my described duty was to take my trusty R1 rifle and my flashlight with me and trudge the rocky perimeter of the magazine and check that the guards who were stationed at various points at the barbed wire fence were neither asleep nor drunk.



It was bleak and lonely and freezing cold. between patrols all I had for company in my little office was a kettle and a small transistor radio with a wire coat hanger for an aerial. The most popular station was "LM Radio" broadcasting from Lourenço Marques in Mozambique. I fiddled with the tuning dial trying to get better reception and I came across this weird station where there was an American newscaster talking about some space adventure. Being somewhat interested in space, I listened, and oh my goodness, the broadcast was direct from NASA and there was an astronaut about to step out of a spaceship that had already landed on the moon!

This was news! Big news! Why didn't I know anything about this? I immediately thought that I must be the only one in the world that was tuned into this event and that if the guards on the fence are drunk or asleep then they can stay that way, I'm gonna stay tuned! In fact it turned out that I wasn't the only one in the world who knew about it, the whole world knew!

I listened to the broadcast in a complete trance. What an absolute privilege to hear Neil Armstrong's first words spoken on the moon and quite by chance too! Since then, I've kept a fairly close eye on the various exploits of exploration in space and I've read some amazing books: "Failure is not an option" by Eugene Kranz; "An Astronaut's guide to life on Earth" by Chris Hadfield; "The Martian" by Andy Weir to name a few.

To this day, largely because of that one sublime night in Ladysmith, I stand in complete awe of any explorers and adventurers, but particularly those whose skill, sacrifice, courage and determination continues to drive the urge to go further than ever before.

Carl Jeppe



Carl Jeppe
No ordinary rock
Charcoal on Fabriano
1230 x 1230mm

Cecile Heystek



Cecile Heystek
'earthrise and waning moon 1943'
Wood mounted cotton on Indian linen
380 x 380mm

Charlotte Janse van Vuuren



Charlotte Janse van Vuuren
Logbook Multimedia on paper
450 x 310mm

CK (Collin Cole and Dina Kroon)



CK (Collin Cole and Dina Kroon)
A Letter from the Man on the Moon
Collagraph, water print and Chine-collé
500 x 400mm Ed.1

CK (Collin Cole and Dina Kroon)



CK (Collin Cole and Dina Kroon)
Letters from the Moon
Collagraph and Chine-collé
600 x 600mm Ed.1

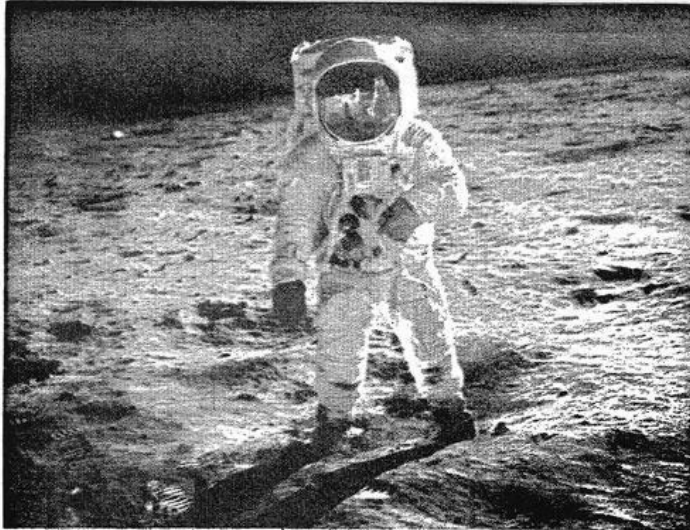
Colleen Alborough



The works form part of the *50 Stories* series which looks into South African history between 1966 – 1976. During this time period, the government rigorously monitored the media and the dissemination of information within South Africa, and to the rest of the world.

This included prohibiting television broadcast in South Africa until 1976, which meant we missed seeing the moon landing, one of the greatest moments of the 20th century. The selection of works will relate to the media censorship in SA in the 1960s and 70s, the role radio and progressive newspapers played in SA until 1976, and the arrival of TV in SA.

Colleen Alborough



"SA deprived of seeing on TV 'greatest human event'"
The Sunday Times, 20 July 1969
South Africa was one of the last countries in the world to
access TV. The apartheid government feared that TV would
corrupt the nation, and that it would dilute their control
over the press and radio.

3AT

Moon

CA

Colleen Alborough
Moon
Relief print
180 x 180 mm Ed.50

Colleen Alborough



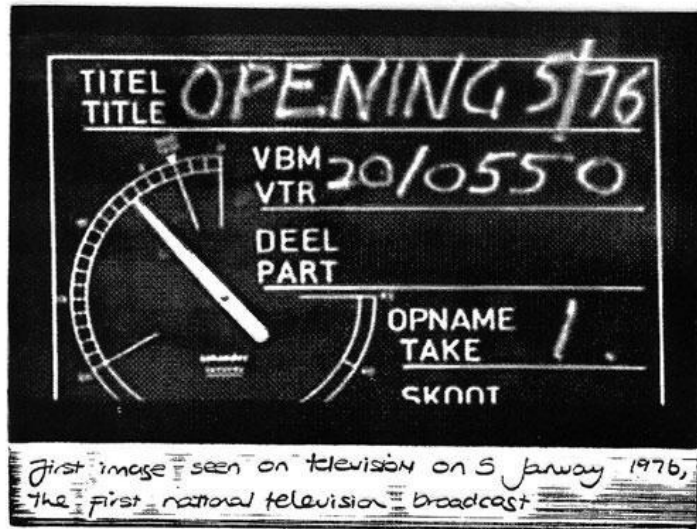
Colleen Alborough

Bias

Relief print

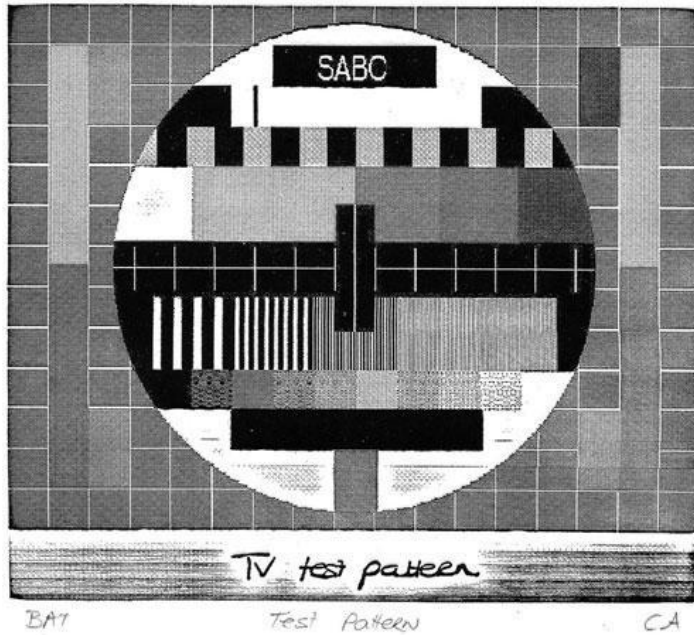
180 x 180 mm Ed.50

Colleen Alborough



Colleen Alborough
Opening
Relief print
180 x 180 mm Ed.50

Colleen Alborough



Colleen Alborough
Test Pattern
Relief print
180 x 180 mm Ed.50

Collin Cole



Collin Cole
Once in a blue moon rising
Etching
350 x 450 mm

Craig Muller



Craig Muller
Memorabilia
Forged steel on wood
600 x 220mm

Danielle Malherbe



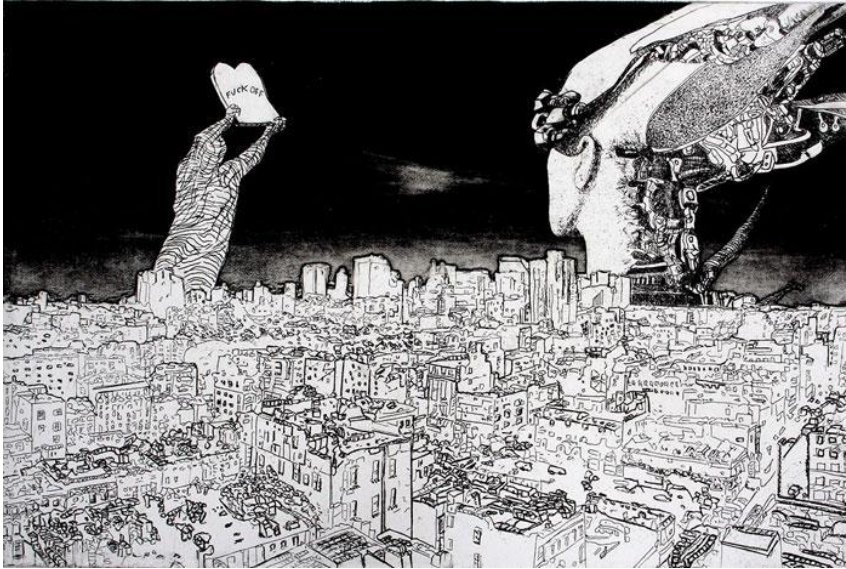
Danielle Malherbe
Sister-goddess (Luna)
Oil on canvas 756 x 756mm

Danielle Malherbe



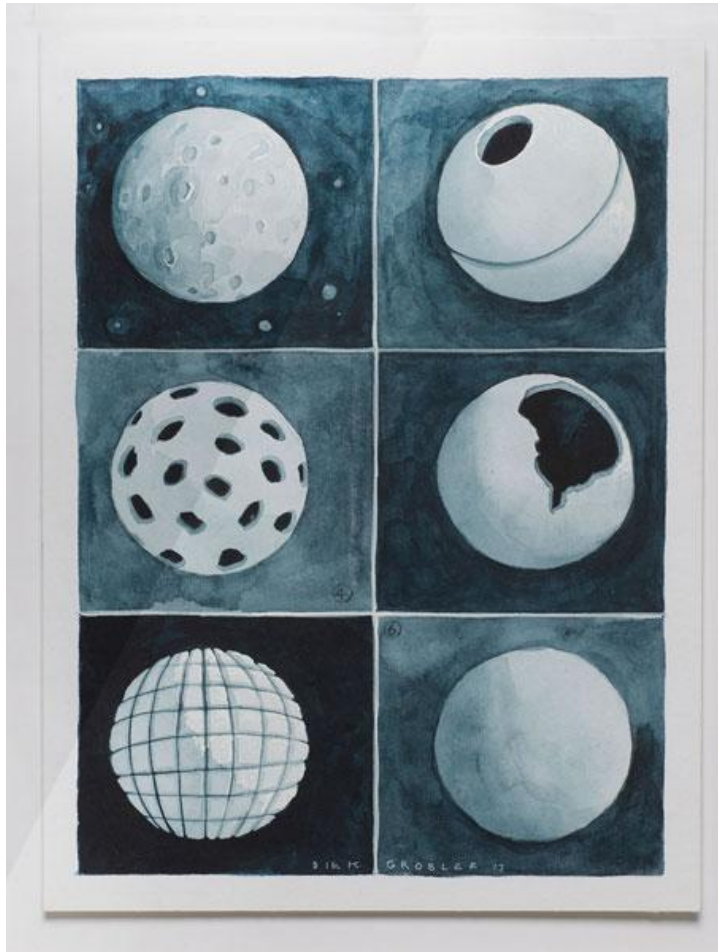
Danielle Malherbe
She-dust Oil on canvas
300 x 300mm

Derek Zietsman



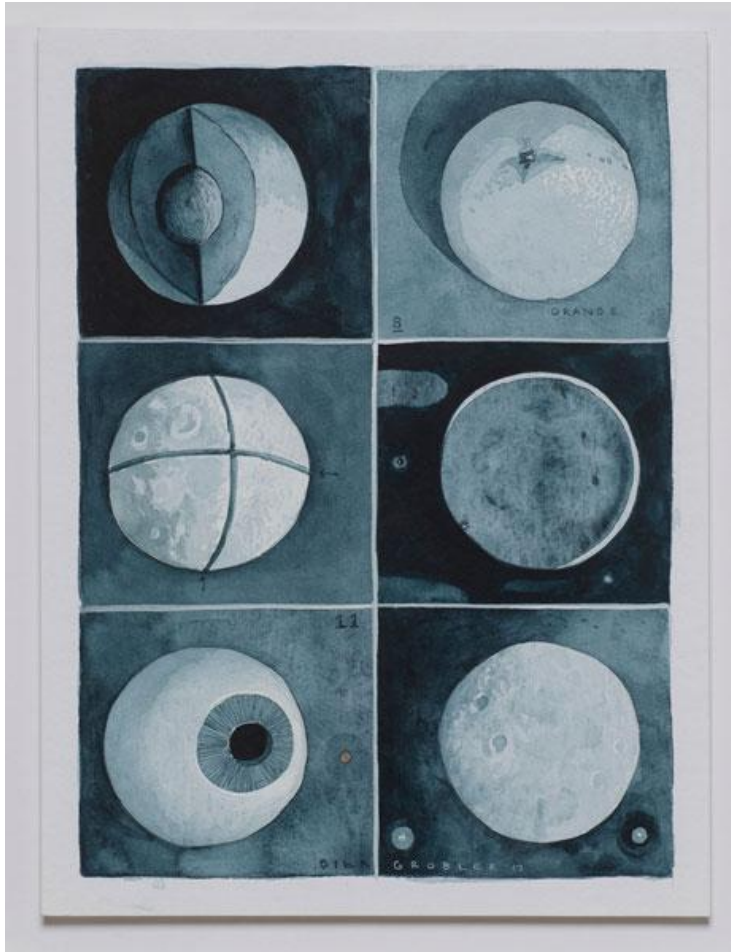
Derek Zietsman
Go Away
Hard ground with aquatint
595 x 485mm

Diek Grobler



Diek Grobler
Phases of the moon 1
Gouache on paper
290 x 210mm

Diek Grobler



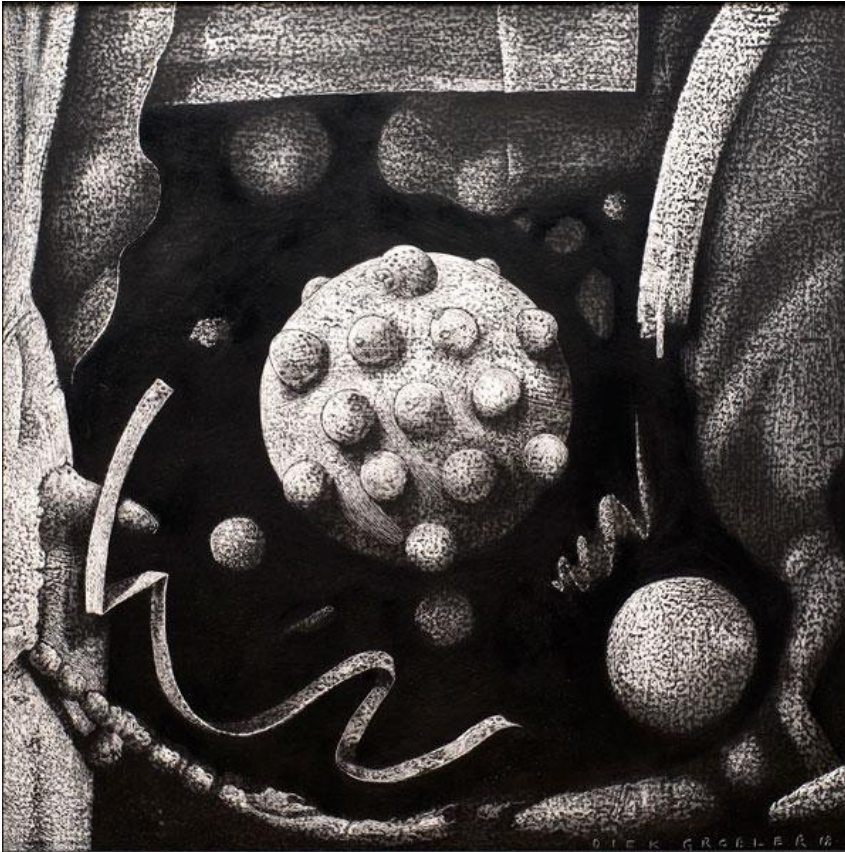
Diek Grobler
Phases of the moon 2
Gouache on paper
290 x 210mm

Diek Grobler



Diek Grobler
Staring into the abyss
Scraperboard (oil on wood)
400 x 400mm

Diek Grobler



Diek Grobler
Final frontier 1
Scraperboard (oil on wood)
400 x 400mm

Diek Grobler

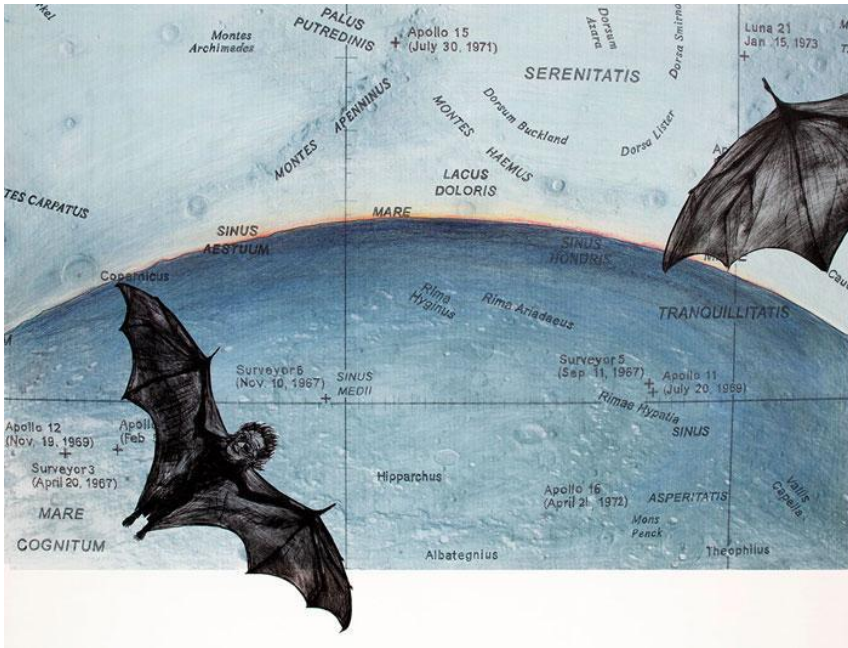


Diek Grobler
Final frontier 2
Scraperboard (oil on wood)
400 x 400mm

Dina Kroon

I have always been fascinated by lunar fantasies and extra-terrestrial speculation across time and space. Discovering one of the most remarkable articles was “The Great Moon Hoax” published by the New York Sun 1835. This article refers to the discovery through a giant telescope of two-legged bipedal beavers or winged humanoids, resembling bats. These highly intelligent man-creatures with copper-coloured hair and membrane wings were also called Vespertilio-homo, or man-bats. These creatures were doubtless very innocent and happy creatures that roamed the moon freely. Unfortunately, it turns out to be one of the discoveries falsely attributed to Sir John Herschel, one of the best-known astronomers of that time....

Dina Kroon



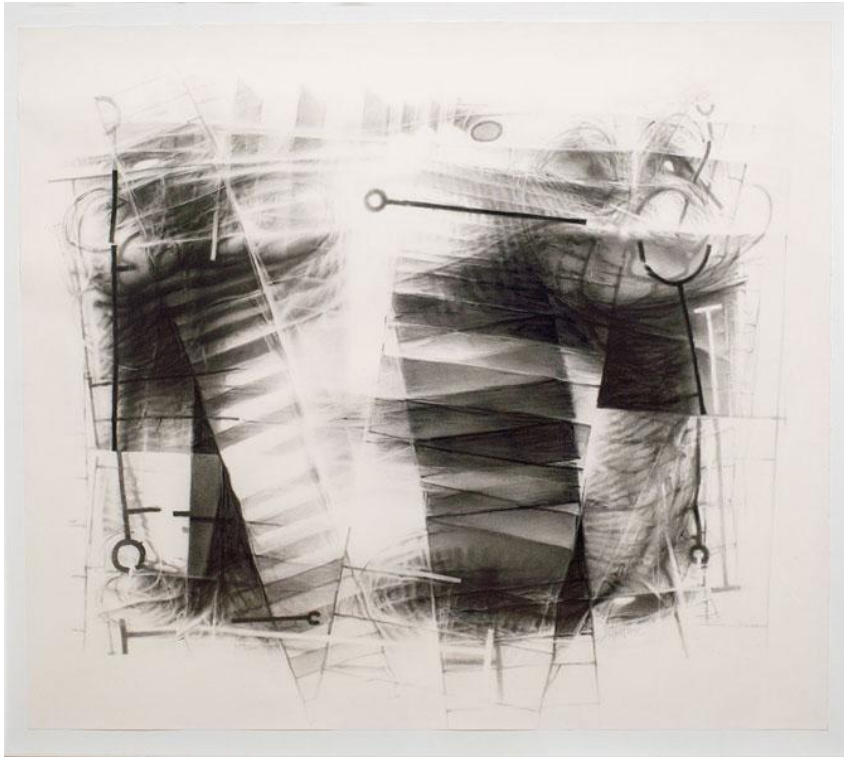
Dina Kroon

1835 Hoax – 1969 Moon Landing

Dry point, inkjet and hand colouring

750 x 500mm

Eric Duplan



Eric Duplan
Lucid Seeker
Charcoal on Fabriano
1270 x 1130mm

Gillian Conry-Taylor



Gillian Conry-Taylor
I am made of what I seek
Mixed media assemblage
617 x 770 x 95mm

Gordon Froud



Gordon Froud
Moon Songs: "Moondance" with Van Morrison
Digital print and LED light
300 diameter

Gordon Froud



Gordon Froud

Moon Songs: "Brain damage (dark side of the moon)" with Roger Waters & Pink Floyd

Digital print and LED light

300 diameter

Gordon Froud



Gordon Froud
Moon Songs: "The whole of the moon" with The Waterboys
Digital print and LED light
300 diameter

Gordon Froud



Gordon Froud
Moon Songs: "Man on the moon" with Ballyhoo!
Digital print and LED light
300 diameter

Gordon Froud



Gordon Froud

Moon Songs: "Ticket to the moon" with The Electric Light Orchestra

Digital print and LED light

300 diameter

Gordon Froud



Gordon Froud
Moon Songs: "Pink Moon" with Nick Drake
Digital print and LED light
300 diameter

Gordon Froud



Gordon Froud

Moon Songs: "Walking on the Moon" with The Police

Mixed media and found object reworked

550 x 300mm

Gregory Kerr

21st July, 1969 was my 20th Birthday. Since America is 8 hours or so behind us in South Africa, it was still the 20th and that has remained the official date of the first moon landing, unless you date things from Greenwich Mean Time.

Except that in my small patch of the Solar System, it was the 21st and I woke up to the scratchy, cavernous, otherworldly (literally) noises of the Orbiter and the Eagle and the clever men in brushcuts and horned glasses and the legendary militaristic women of Houston Control.

Beep Scratch Screech Bumpy voice, Static, another Voice sort of like Captain Scott phoning home over the icy wastes. Peep. PEEP! "32 feet," Peep peep peep. "We're copying you on the ground, Eagle." Crackle crackle snap, pop, "Tranquility Base, The Eagle has landed" PEEP. 400 Computer screens all carrying 3Mb of data. On the ground but the ground isn't here, it's up there. The ladder makes an impression on the surface crackle crackle like a fine powder. Roaring noises then "That's one small step for (a) man . . ."

No TV in South Africa (we had to wait another six years for that to happen), but even when the Special Edition of the Rand Daily Mail came up later that morning with some images culled from the TVs of more advanced countries, the pictures were not that much different from the noises. Scratch scratch, Black and Grey, some blurry blobs and a thing that looked like a gramophone stylus perched on a set of Dr No (not that we'd heard of that, either).

But that was a Day. Even bigger than early October 1957 when I remember as an eight year-old the Sputnik orbiting over Joburg, and the Kerr family got up on the roof of our house with the radio turned up inside so we could hear the "dee dee dee deet, dee dee dee deet" of the Sputnik's signal being broadcast while the whole of the Union of South Africa peered up into the night sky to spot the dot as it zipped over from horizon to horizon. I remember making a mental note that this was BIG. I was alive when humans put a device into space! The papers hadn't had bigger headlines since the end of WWII or even when Jan Smuts got beaten in the 1948 elections.

It's quite satisfying, this marking of significant events. J F K in 1963 (we came home from the movies to find our Dad in a state of total despond in his armchair. "Kennedy's been shot"). That was Big, too. Even bigger than when Verwoerd was stabbed in Parliament (Dad was not even slightly despondent over that!) 9/11. The apotheosis of horror. The world was spinning into a vortex of ideological nihilism.

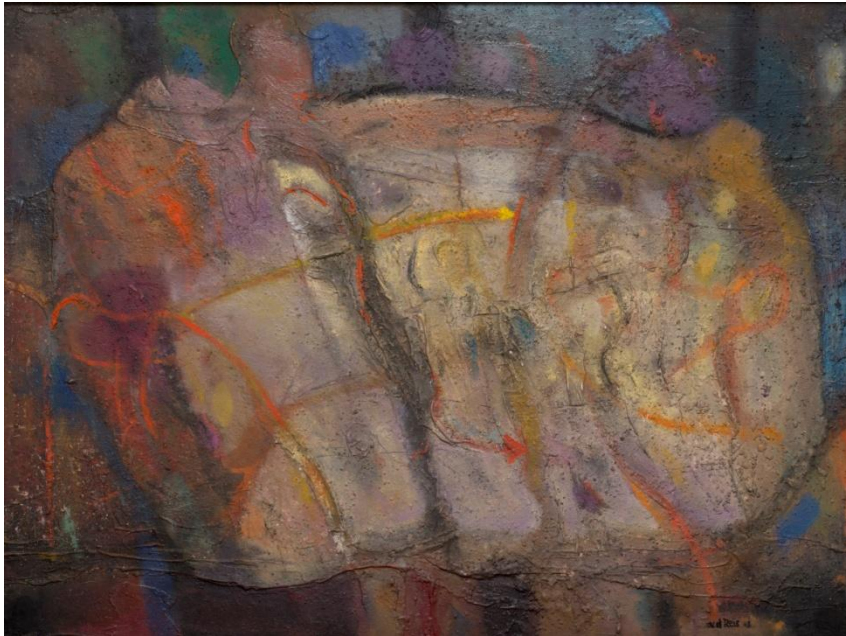
But the Moon Landing! It was BIG but it was also sort of snug. Everyone in Houston and everyone in the whole damn world rooting for those men. I'm not sure that 2019 has anything to rival all that, but that may just be because I am about to turn 70.

Gregory Kerr



Gregory Kerr
Lunar Cusp XX
Oil on canvas
1800 x 1200mm

Gunther van Der Ruis



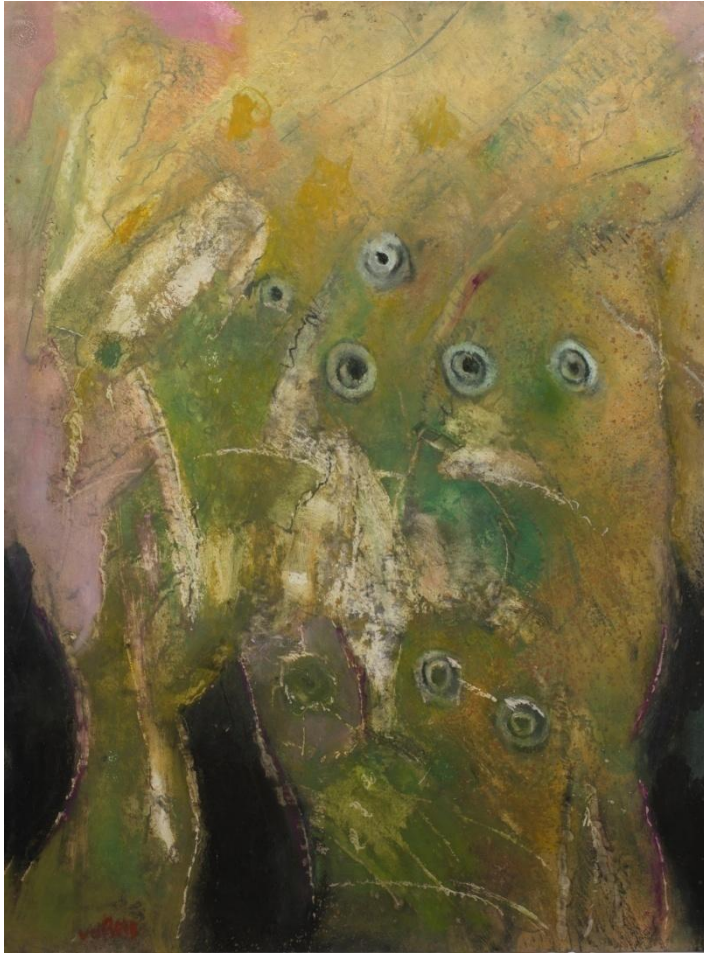
Gunther van der Reis
Moon Plains 1
Mixed media
950 x 1250mm

Gunther van Der Ruis



Gunther van der Reis
Moon Plains 2
Mixed media
635 x 935mm

Gunther van Der Ruis



Gunther van der Reis
Moon Plains 3
Mixed media
700 x 530mm

Hugh-John Blatcher



Hugh-John Blatcher
Apollo Lunar Module
Gouache on Schoeller's paper
200 x 455mm

Ilse Fourie



Ilse Fourie

Stripped to the Bone with Black Hole

Mixed media

600mm + 130mm

Ilse Fourie



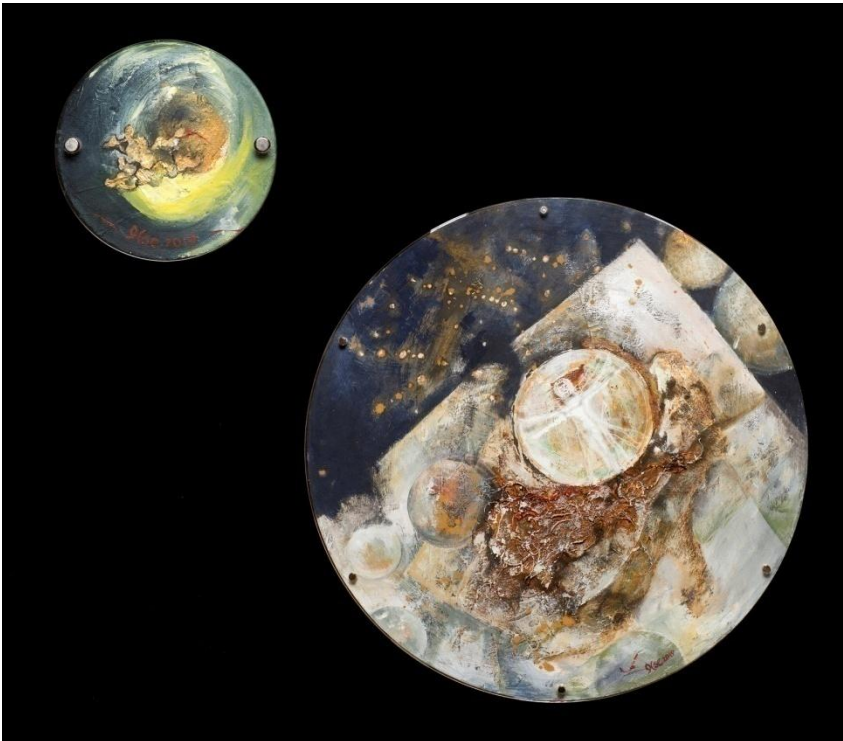
Ilse Fourie

Title: *Stripped to the Bone with Black Hole*

Medium: Mixed media

Size: 600mm + 130mm

Ilse Fourie



Ilse Fourie
Moon Rock with Black Hole
Mixed media
600mm + 130mm

Ilse Fourie



Ilse Fourie
Left Behind with Landed
Mixed media
500mm + 300mm

Ilse Fourie



Ilse Fourie

Balance in Space with First Step

Mixed media

600mm + 250mm

Ingrid (Muffin) Stevens



Ingrid (Muffin) Stevens
Overcoming the gravity under a waxing moon
Mixed media on paper
330 x 450mm

Jessica Bailey



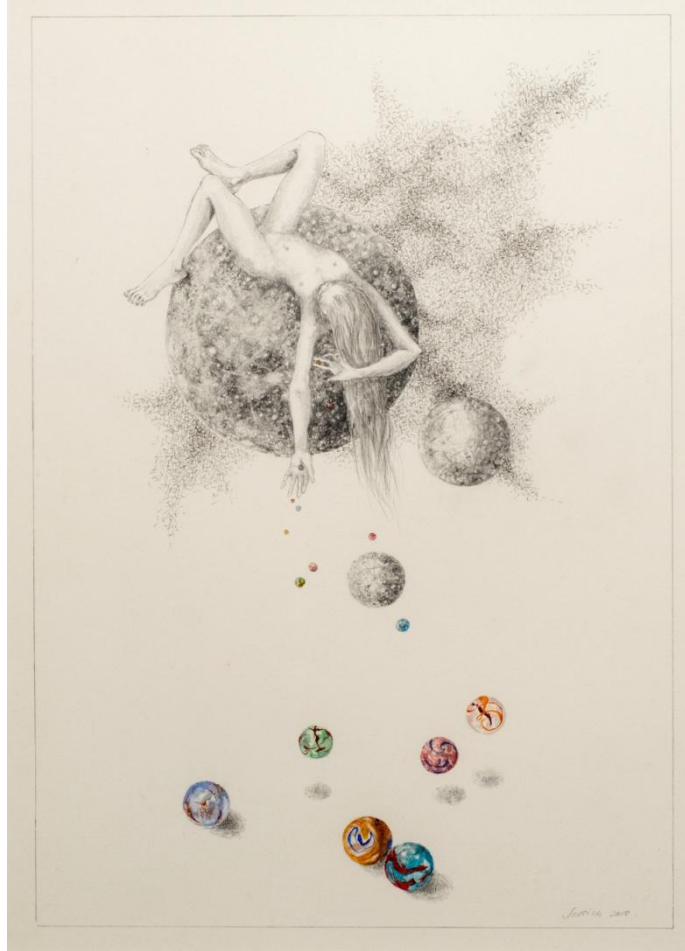
Jessica Bailey

I can breathe

Pencil, pen, ink, watercolour and collage

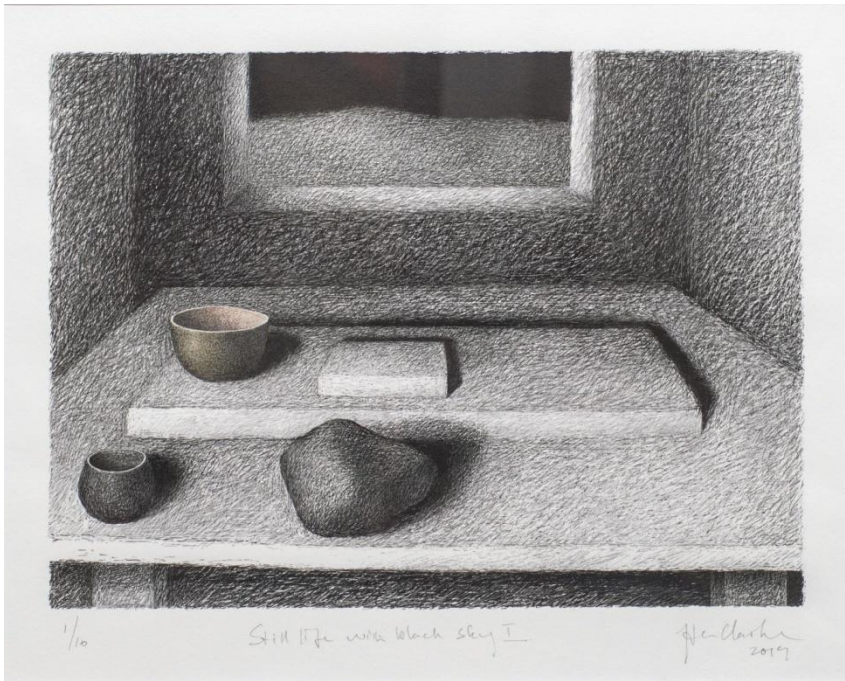
190 x 160mm

Jessica Bailey



Jessica Bailey
Cascade Pen and watercolour
210 x 310mm

JFC Clarke



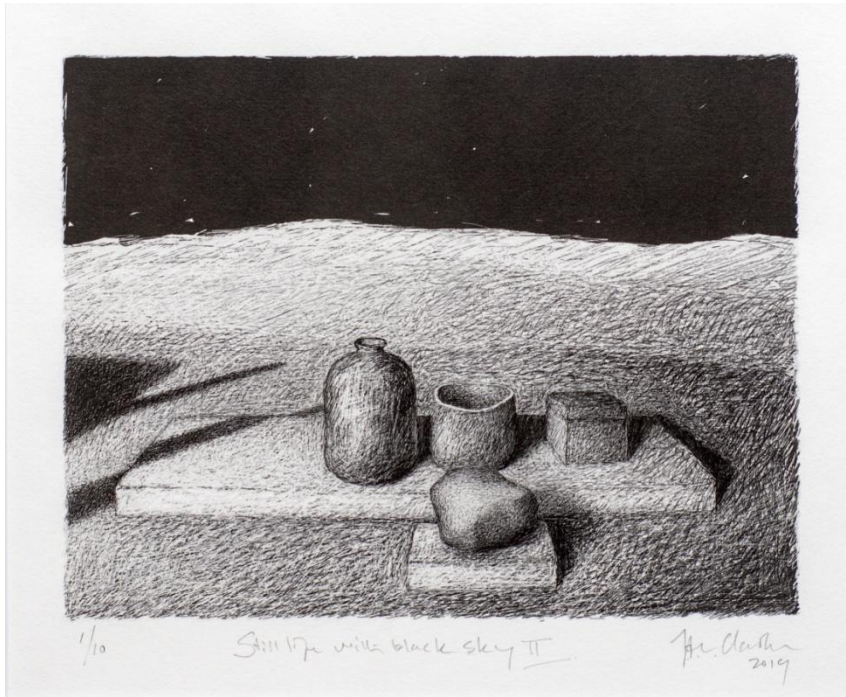
JFC Clarke

Still life with black sky I

Digital stylus drawing, Inkjet print (Epson Ultrachrome inks) on Archival Kozo (Mulberry) paper

220 x 300mm

JFC Clarke



JFC Clarke

Still life with black sky II

Digital stylus drawing, Inkjet print (Epson Ultrachrome inks) on
Archival Kozo (Mulberry) paper

150 x 200mm

Johann Moolman



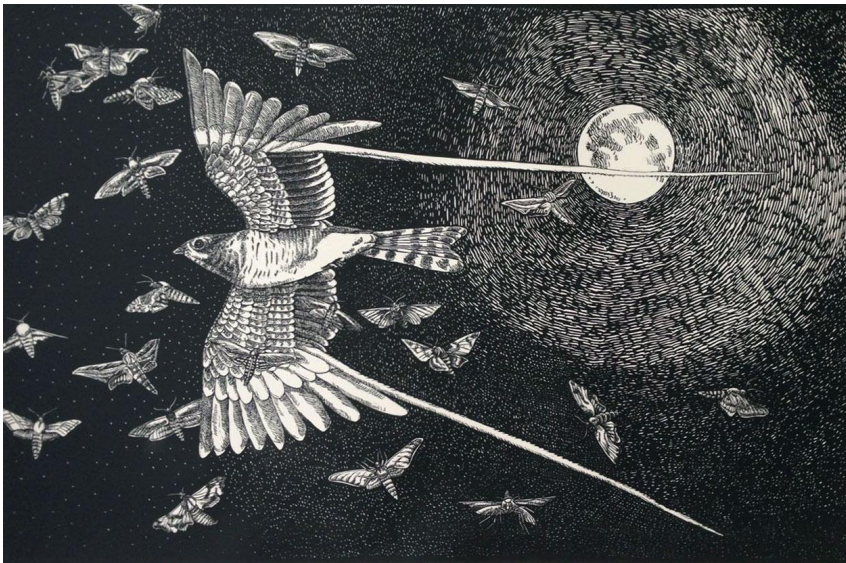
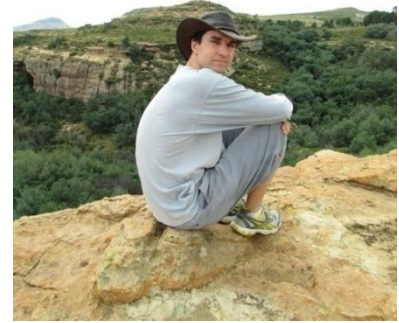
Johann Moolman
Place of the rising moon
Bronze
340 x 100mm Unique cast 1/1

Johann Moolman



Johann Moolman
Place of moon worship
Steel
250 x 310mm

John Moore



John Moore
Nightjar and Hawkmoths
Linocut
1000 x 710mm

John Moore



John Moore

The Dreamburden Series: Connecting thoughts

Linocut

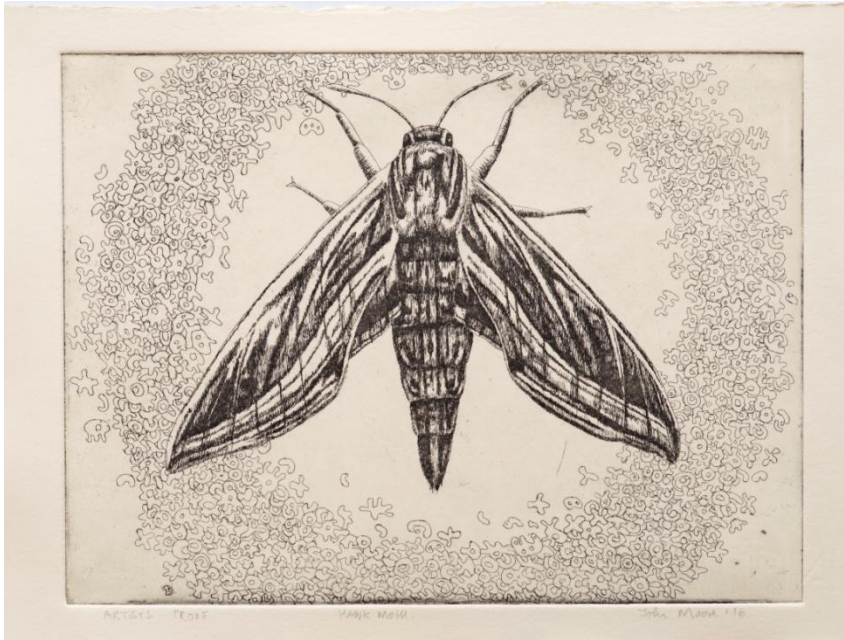
250 x 350mm

John Moore



John Moore
Waiting for the tide to turn
Etching
1000 x 710mm

John Moore



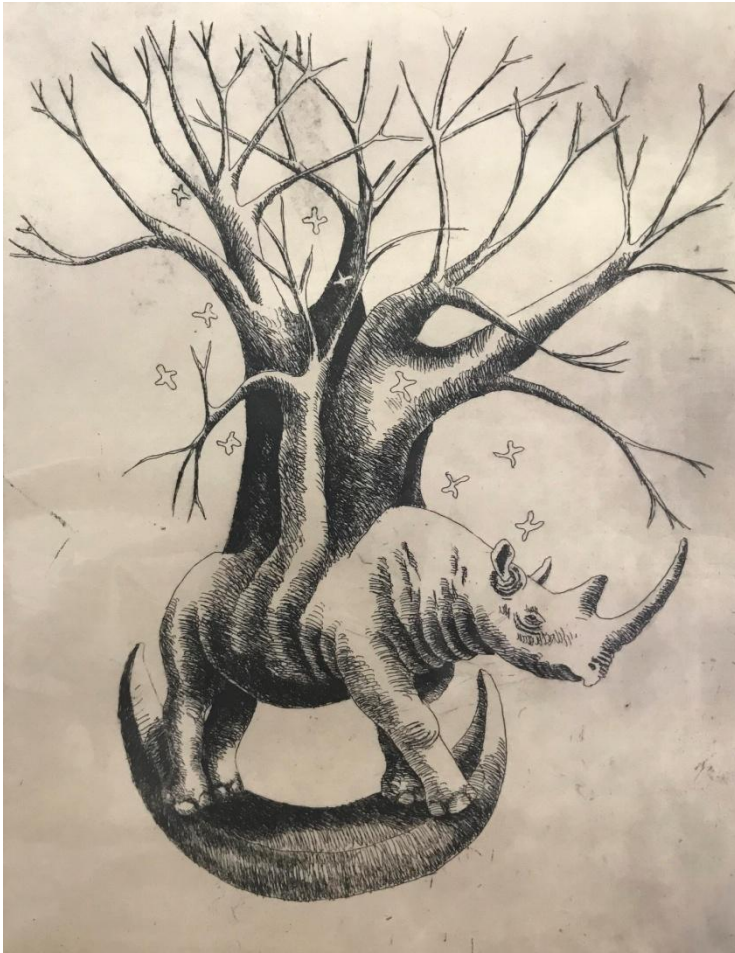
John Moore
Hawk Moth Series
Etching
250 x 180mm

John Moore



John Moore
Magic Bird Series: Twilight bird
Etching
250 x 340mm

John Moore



John Moore
Rhino shelter
Etching
250 x 350mm

John Moore



John Moore
I am the center of my universe
Etching
560 x 380mm

John Moore



John Moore
Returning home
Hand-coloured Lithograph
560 x 380mm

John Moore



John Moore
Dolphin Shamanics
Hand-coloured Lithograph
560 x 390mm

John Moore



John Moore
The Ambassador
Lithograph
770 x 580mm

Liesel Otto



Liesel Otto
On my way to the moon
Pencil on paper
350 x 350mm

Lothar Böttcher



I was born four years after the first moon landing in 1973. Some of my friends, the older ones, remember that day. Images beaming all over the world of Niel Armstrong bouncing off the Lunar Module ladder, exclaiming those famous words: “That’s one small step for man, one giant leap for mankind.”

Today there is a new interest in our closest celestial companion. Israel unfortunately lost their lander earlier this year, the Chinese have a lander on the far side and NASA is getting ready to have the first woman land on the moon by 2024.

Our binary system of Earth and Moon is special. Just think, the odds that our satellite is almost exactly the same size in the sky as the sun, obscuring the bright flaming disk perfectly during a solar eclipse.

The lunar cycles gave us the calendar and is still used today for religious holidays from Easter to Eid.

Lothar Böttcher



Lothar Böttcher

Shimmer

Hand cut, carved and polished optical crystal

220 x 230 x 50mm

Lynette ten Krooden



Lynette ten Krooden

Blue Planet

Recycled plastics, gold leaf and oil on canvas

800 x 800 mm

Lynette ten Krooden



Lynette ten Krooden

GAIA – Gobi desert and Peru

Recycled vinyl records, gold/silverleaf ,ink and oil, mounted of acrylic stand

300 x 420 mm

Malose Pete



Malose Pete
Moonlit conversations
Oil on board
600 x 400mm each triptych

Marina Louw



Marina Louw
You saw the whole of the moon
Acrylic on canvas
490 x 630mm

Marna Schoeman



Marna Schoeman
Space Invader
Embroidery patch in 100% cotton thread on corduroy jacket
(size 32)
280 x 250mm

Mbali Tshabalala



Mbali Tshabalala
Transcendence
Mixed media hand print
540 x 790mm

Michel le Sueur



The Concept of this work is inspired by Light and Space, hence the physical spacing of elements.

The Typography expresses my personal journey as both an internal and external exploration over the past 50 years of what we (our species) might contribute to both our own planet and whatever we might encounter elsewhere in the universe.

Michel le Sueur



Michel le Sueur
Embracing Emotional Intelligence
Photography and Typography (Composite)
940 mm x 735 mm x 50 mm

Moira MacMurray



Moira MacMurray
They were here first
Acrylic on canvas
510 x 510mm

Nellien Brewer



I clearly remember the moon landing. I was a young girl on a remote farm in the KZN Midlands. I used to be fascinated by the moon - especially the full moon - rising over the mountain behind our farmhouse. Unfortunately, the spooky glow over the farm, inevitably, meant a time of stress for my father, as stock theft would increase during this time.

Times have changed. The farm has been lost in a land claim, and all the buildings and other infrastructure destroyed. The ruins, however, still lie there, and the full moon still rises over the mountain...

Nellien Brewer



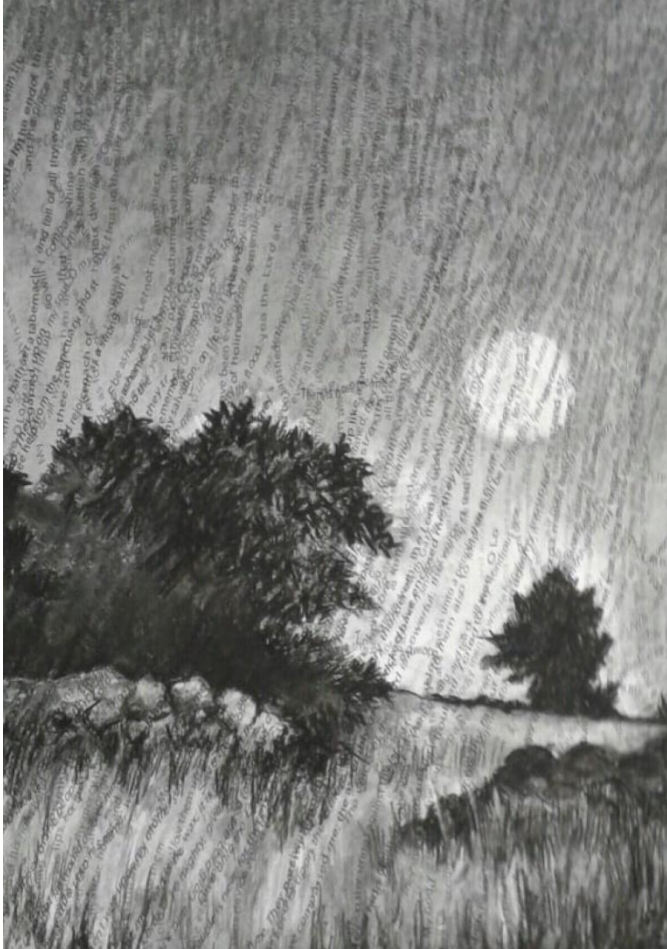
Nellien Brewer
Bad Moon Rising? #1
Charcoal over digital print
600 x 370mm

Nellien Brewer



Nellien Brewer
Bad Moon Rising? #2
Charcoal over digital print
600 x 370mm

Nellien Brewer



Nellien Brewer
Bad Moon Rising? #3
Charcoal over digital print
600 x 370mm

Nicole Rowe

The title for my artwork 'Moon Cyclone' is derived from the notion that just the mere thought of dreaming and achieving the moon landing 50 years ago gets the mind spinning...like a cyclone.



I digitally manipulated references from Apollo 11 by using various apps on my cell phone, which I was told is a small modern device far more technically advanced than the technology used to land the first man on the moon.

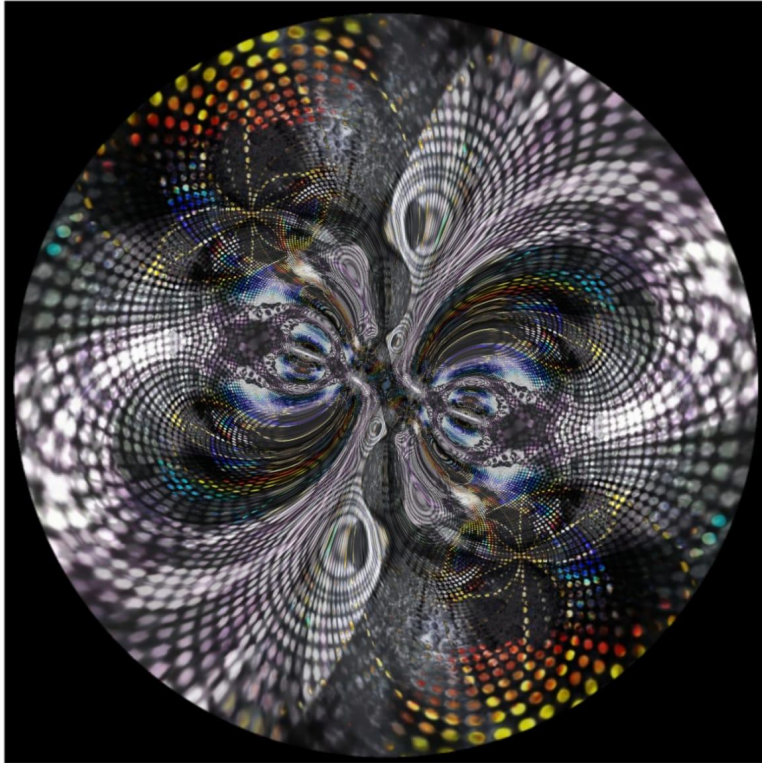
The references within my artwork include the following:

An image of Neil Alden Armstrong, the first astronaut to walk on the moon. Margaret Heafield Hamilton, an American scientist and system engineer. She was Director of the Software Engineering Division of the MIT Instrumentation Laboratory, which developed on-board flight software for the Apollo space program. I cropped out a photograph to only expose the full moon which originally included the three astronauts from Apollo 11 posing above the moon.

I altered these three references into a dotted image then superimposed it with another dotted image including myself and the seed of life, which is a symbol of the basis for all creation, and the universe as we know it. The seven circles in the seed of life are compared to the seven days of creation, which also attributes to the different points in the universe's making.

Lastly I deconstructed my final dotted image by dramatically twisting, spinning and whirling the picture, which coincidentally is titled 'Cyclone' and further elicits my title.

Nicole Rowe



Nicole Rowe
Moon Cyclone
Digitally printed glass and spray painted glass
540 x 540mm

Patsy van der Reis



Patsy van der Reis
Aftershock
Mixed media
400 x 300mm

Patsy van der Reis



Patsy van der Reis
First Step
Engraved wood & perspex
520 diameter

Patsy van der Reis



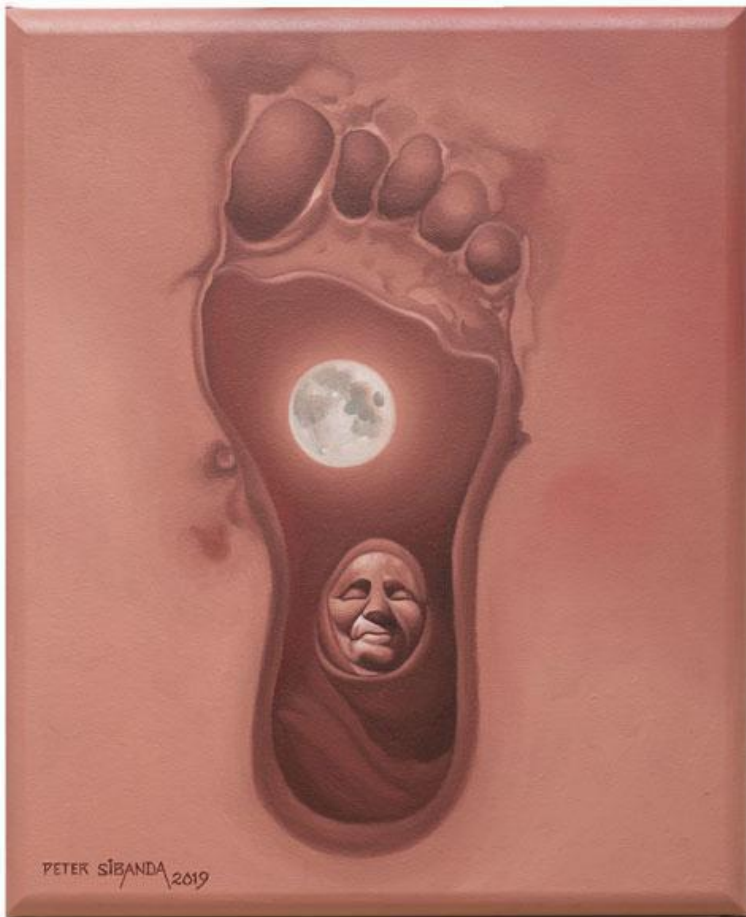
Patsy van der Reis
Particles
Mixed media
200 x 200mm

Paula Louw



Paula Louw
Baroque Moon
Oil on canvas
400 x 300mm

Peter Sibanda



Peter Sibanda
"one small step"
Oil on canvas
510 x 410mm

Philip Badenhorst



Ek was in graad 5, met Maanlanding. Daar was groot opgewondenheid in die bus skool toe. Daai Sondag ek ons albei koerante gekoop — ek dink dit was Die Dagbreek en Vaderland.

English: "I was in grade 5 when man landed on the moon. There was a lot of excitement on the school bus. That Sunday I bought both the newspapers – I think they were Die Dagbreek and Vaderland."

Philip Badenhorst



Philip Badenhorst (1957-)

Left on the Moon

Oil on canvas

600 x 600mm

Pieter Binsbergen



Pieter Binsbergen
Mare Tranquillitatis
Mixed media on cotton paper
910 x 1030mm

Retha Buitendach

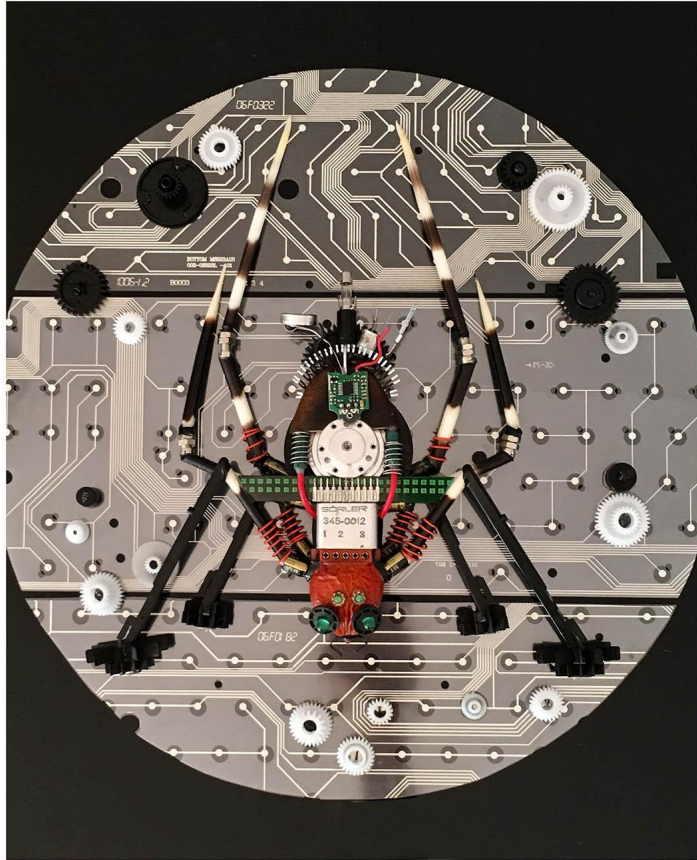


In July 1973 NASA sent two common Cross Spiders of the Orb Weaving family (*Araneus diadematus*) into space on Apollo Skylab 3. Anita and Arabella were part of a scientific investigation into what effects zero-gravity might have on a spiders web weaving abilities. At first they spun slightly chaotic webs but after two days their webs were finer and even more symmetrical than back on earth. Sadly Anita died after six weeks, probably due to dehydration.

Arabella was also found dead in her cage, after the return flight. Her body is kept at the US Space and Rocket Museum.

The artwork titled *Arabella Lunar Module*, shows Arabella as a hybrid creature part insect and part space ship, fully able to make the journey to the moon and back. This is my homage to Anita and Arabella, two spiders who died a hungry death in space while contributing to our knowledge of the effects of zero-gravity on our insect partners.

Retha Buitendach



Retha Buitendach

Arabella Lunar

Module Assemblage of found objects and recycled computer parts

450 x 390mm

Richard Forbes



The works were created in the week around the Red full moon which coincided with the lunar eclipse and I was fortunate to be in the Cradle of human kind that night, on a hill with the Jackals howling and the Lions roaring . They are also a relaying over a previous work from my "quite revolution series" this one being the "Topsy foundation plate".

The relationship with the travel to the moon is one of the dreaming and the transact to reality, that which is within is without.

My earliest recollection of the moon landing was sitting in a seat inside the polo 11 pod/ landing craft as a 7 year old boy in Cape Canaveral, 7 years after the landing itself and thinking that the space was very small for 3 big men and that the window was so small, how did they see out of it? Somehow I knew it was enough to be real to the dream, mind bending, light light.

Richard Forbes



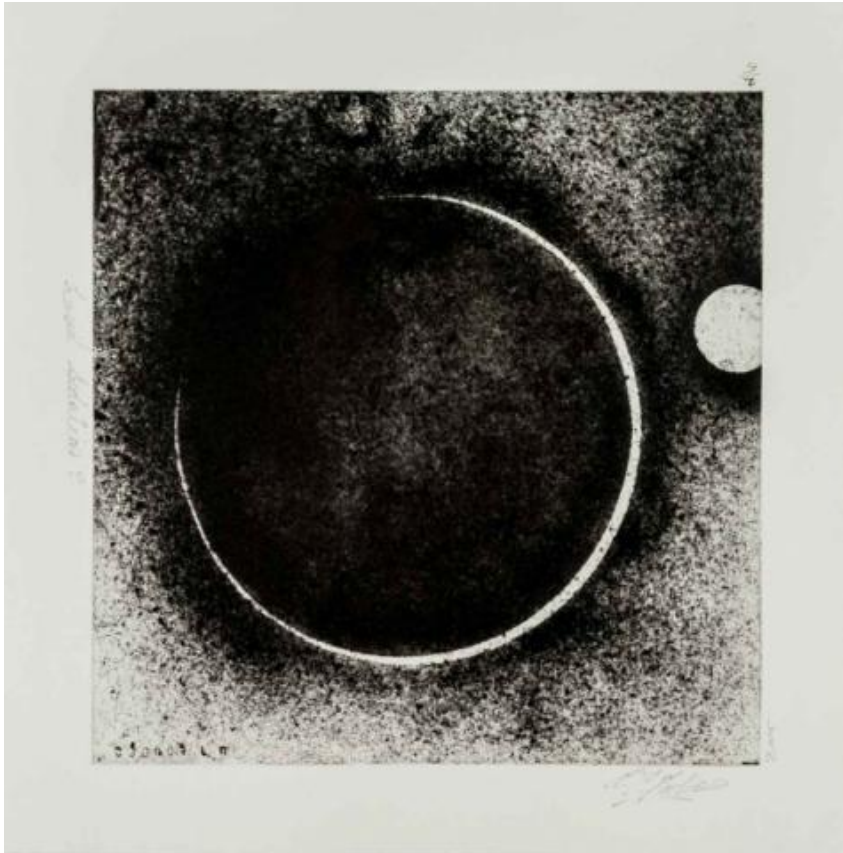
Richard Forbes

Lucid Sedation 1

Reinterpreted astral dry point prints on Hanemeuler paper

460 x 460mm

Richard Forbes



Richard Forbes
Lucid Sedation 2
Reinterpreted astral dry point prints on Hanemeuler paper
460 x 460mm

Richard Forbes



Richard Forbes

Lucid Sedation 3

Reinterpreted astral dry point prints on Hanemeuler paper

460 x 460mm

Richard Forbes



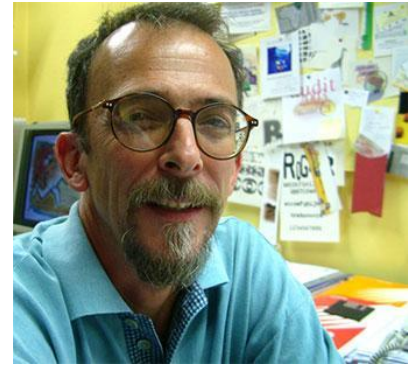
Richard Forbes

Lucid Sedation 4

Reinterpreted astral dry point prints on Hanemeuler paper

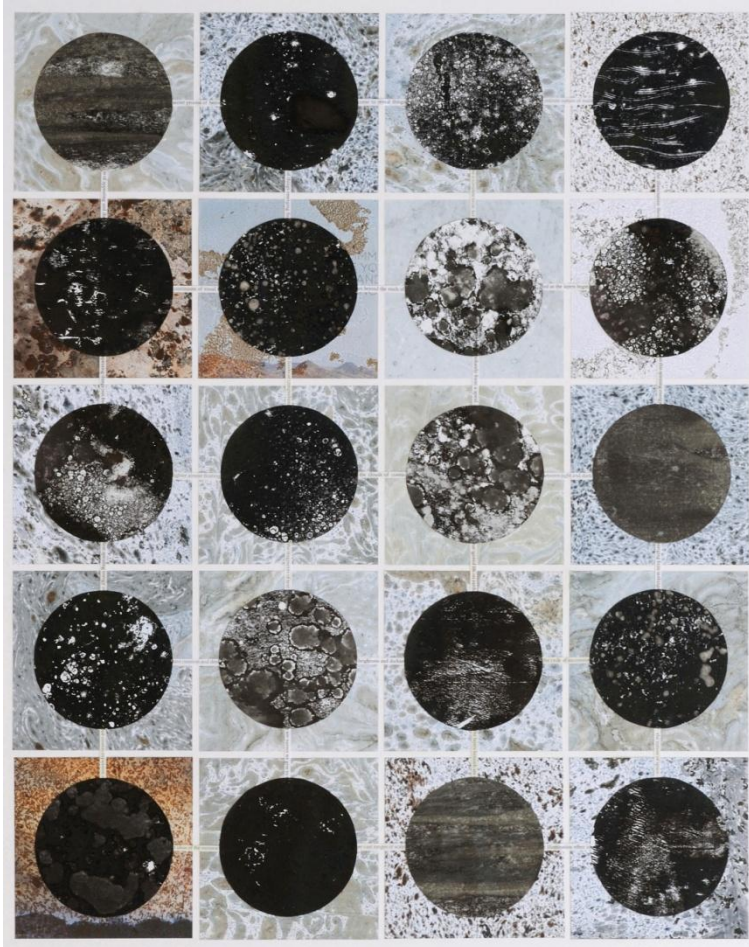
460 x 460mm

Rogério de Andrade



Rogério de Andrade
Over The Moon
Mixed media
600 x 600mm

Rosemary Joynt



Rosemary Joynt
Nexus 1
Mixed media
670 x 533mm

Rosemary Joynt



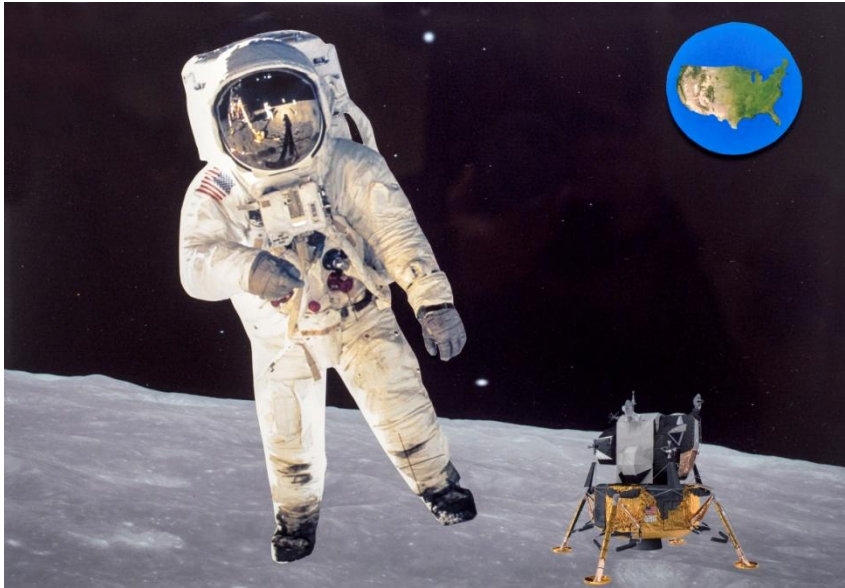
Rosemary Joynt

Nexus 2

Mixed media

670 x 533mm

Rupert de Beer



Rupert de Beer
Silence on the Moon
Collage
570 x 450mm

Sharon Sampson



Sharon Sampson
Forget me not – series 2
Monotype on Hahnemuhle
710 x 470mm



Sharon Sampson



Sharon Sampson
Moon and a Half in the Secret Forest
Collagraph
710 x 470mm

Sybrand Wiechers



Sybrand Wiechers
Moon Poop Steel
330 x 250mm

Thelma van Rensburg



Thelma van Rensburg
Celestial bodies I
Watercolour and ink collage on handmade paper (cut from
multiple paintings of female figures)
200mm diameter

Thelma van Rensburg



Thelma van Rensburg
Celestial bodies II
Watercolour and ink collage on handmade paper (cut from
multiple paintings of female figures)
200mm diameter

Thelma van Rensburg



Thelma van Rensburg

Celestial bodies III

Watercolour and ink collage on handmade paper (cut from
multiple paintings of female figures)

200mm diameter

Thelma van Rensburg



Thelma van Rensburg
Celestial bodies IV
Watercolour and ink collage on handmade paper (cut from
multiple paintings of female figures)
200mm diameter

Thelma van Rensburg



Thelma van Rensburg

Celestial bodies V

Watercolour and ink collage on handmade paper (cut from
multiple paintings of female figures)

200mm diameter

Thelma van Rensburg



Thelma van Rensburg

She was like the moon, a part of her was always hidden away |
Watercolour and ink collage on handmade paper (cut from multiple
paintings of female figures)

295 x 420mm

Thelma van Rensburg



Thelma van Rensburg

She was like the moon, a part of her was always hidden away II
Watercolour and ink collage on handmade paper (cut from multiple
paintings of female figures)

320 x 475mm

Tracy van der Reis



Tracy van der Reis

Missing Earth 1

Mixed media (digital print, organic material, resin, acrylic
paint)

400mm diameter

Tracy van der Reis



Tracy van der Reis

Missing Earth 2

Mixed media (digital print, organic material, resin, acrylic paint)

400mm diameter

Viola Greyling



Viola Greyling
Arrival I
Earthenware, oxide
370mm diameter



Viola Greyling
Arrival II
Earthenware, oxide
370mm diameter



Viola Greyling
Arrival III
Earthenware, oxide
370mm diameter



Viola Greyling



Viola Greyling
The View I
Earthenware, oxide
220mm diameter



Viola Greyling
The View II
Earthenware, oxide
220mm diameter



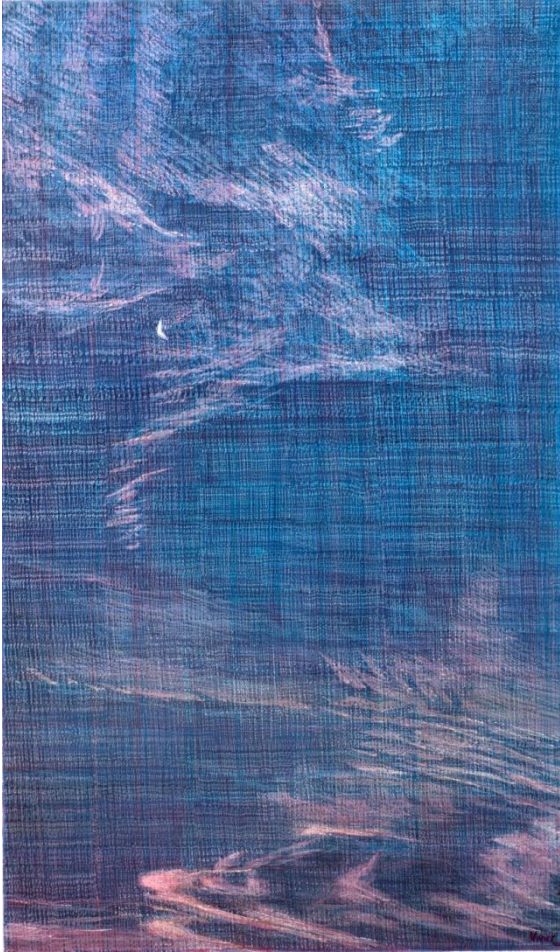
Viola Greyling
The View III
Earthenware, oxide
220mm diameter

Vusi Beauchamp



Vusi Beauchamp
Known Mooners
Mixed media on Fabriano
1000 x 700mm

Wayne Vivier



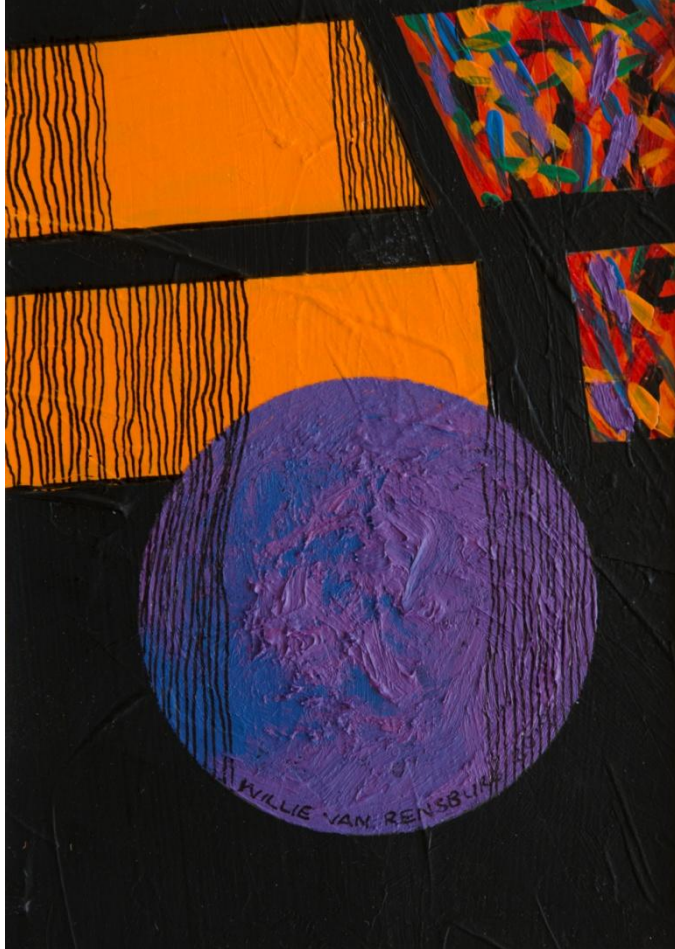
Wayne Vivier
Midsummer #24
Acrylic on board
1000 x 600mm

Willem Truter



Willem Truter
Moonlight Barber
Charcoal and pastel on paper
630 x 485mm

Willie van Rensburg



Willie van Rensburg
Purple Moon
Mixed media
100 x 160mm

Zuanda Badenhorst



In 1969 I was a 3rd year student in Fine Arts at UP. I knew about the moon landing but as you can imagine we were busy with much more important things like life.... In 1968 the Art School went to see the now iconic science fiction film 2001: Space Odyssey by Stanley Kubrick. Those images are more ingrained in my mind than the later moon landing itself. South Africa did not have television at that time. My memories of the moon landing are very grey grainy newspaper clips where the astronauts tried to cope with the absence of gravity. South Africa was isolated from it all.

The Universe and the later findings of Stephen Hawking the theoretical physicist now seems to be more fascinating in my maturity. These days even the moon sometimes promises to be a better place than earth.

This painting celebrates achievements in exploring the universe with the tune of the romantic song Fly me to the moon 🎵🎵 in our ears.

Zuanda Badenhorst



Zuanda Badenhorst
Fly me to the moon 🎵🎵
Acrylic paint on canvas
570 x 570mm