

**Devastation and Restoration: The use of Namibian dense salt blocks and the Cape Cross
Salt Pans as visual metaphors.**

By

Wil-Merie Greyling

Professional art practice and mini-thesis submission, which together, fulfil the requirements
of the degree for the Master of Fine Art at Rhodes University.

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Supervisor:

Prof. Maureen de Jager

Co-supervisor

Prof. Stephen Folaranmi

Abstract

This mini-thesis explores personal experiences during seasons of loss and grief using physical landscapes, specifically Namibian dense salt mining activities at the Cape Cross Salt Pans, as metaphors for devastation and restoration. Furthermore, the thesis investigates the connection between spiritual and physical landscapes through song and dreams to interpret personal experiences of loss and grief. The thesis explores how believers may find physical places of value outside the constraints of formal religious activities and how these experiences could evoke spiritual landscapes.

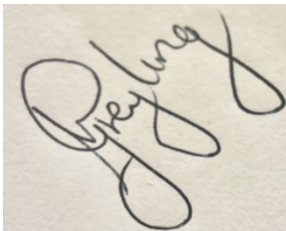
The qualitative auto-ethnographical approach followed in this study proved an appropriate research methodology, explicitly involving observation and documentation of the physical landscape and reflection on personal experiences, such as dreams. In coming to terms with personal experiences of grief and loss, the individual results of the process were generated using methods such as retrospective reflection and observation.

In my findings, I unpack how I found personal meaning from my creative and academic explorations. The metaphoric characteristics of dense salt blocks figuratively express ‘metamorphosis’, ‘weeping’, and ‘growth’. My findings include that one can represent healing and restorative elements with artistic value.

The Namibian salt mining industry is typically removed from artistic activities and expression, but I succeeded in forging an atypical relationship with the industry players in an area of the salt block mining industry. In my practice, I explored the character of mined resources, in this case, dense salt blocks, by changing their inherent properties from low-value commercial minerals into unique art objects. In the process, I examined the metaphoric associations that organically mined material, in this case, salt blocks, may hold. Therefore, I link personal creative storytelling to a site with spiritual and sacred values and thus become a place to come to terms with loss and grief.

Declaration of originality

I declare that this thesis is my work and that complete references have acknowledged all the sources I have used. This thesis is being submitted in partial fulfilment of the requirement for a Master in Fine Arts degree at Rhodes University. I declare that this thesis has not been submitted before for any degree or examinations at another university.

A handwritten signature in black ink on a light-colored background. The signature is written in a cursive style and appears to read 'Wil-Merie Greyling'.

Wil-Merie Greyling

15 August 2023

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Introduction

The past two years compelled me to realise a lifelong aspiration, not only to deepen my artistic practice during the Master of Fine Art at Rhodes University but to explore, document and research unique and innovative artistic techniques whilst working with Namibian-mined dense salt blocks from the Cape Cross Salt Pans (Fig.1). More importantly, the mini-thesis and practice-led components entailed coming to terms with a retrospective experience of personal grief and loss through the thematic concepts of devastation and restoration.



Figure 1: Greyling, W. 2020. Cape Cross Salt Pans. (Photograph, A4, full-colour) Namibia; Cape Cross.

My exhibition is a journey of processing hardship and reflects my theoretical and practical findings. It grapples with the themes of devastation and restoration, using raw unprocessed dense salt blocks, which are carved into desert rose-like shapes or reduced to fine dust, and then reprocessed as salt crystals. Including archival photographs and geographical maps in the solo exhibition reminds me of my connection to mining and Namibian history and my identity as a proudly Namibian woman. The elements on display are ten stainless steel frames, twenty-nine salt blocks (five younger and twenty-four older blocks), five 1.9 x1.4-meter canvasses of archival footage covered in delicate salt growth, and fourteen bags of delicately salt-encrusted air plants. One of the blocks was dissolved as an artistic intervention during the crystallisation process. While making my exhibition, I often questioned my choice to sculpt and engage artistically with dense salt minerals. Roughly mined and cut from the earth in its natural state, dense salt blocks are an organic substance that is not easily manipulated as an artistic medium. In 2020, as I was preparing for a period of working in attendance at Rhodes University, far

away from my beloved ¹ “Land of the Brave”, I transported twenty-nine corrosive salt blocks, weighing approximately 1.8 tons, from the Cape Cross Salt Pans over 2161.5 kilometres to Makhanda, South Africa (Fig. 2. a., b.).

Transporting the mined organic material from a remote salt pan in Namibia to the second-floor studio at the sculpture building on the Rhodes University campus proved costly and arduous but well worth the effort (Fig.3 a., b.).



Figure 2.a. Greyling, W. 2020. Cape Cross Salt Pans; (oil on canvas). 1,9x1.4 meters, at Rhodes University art studio



Figure 2: b. Greyling, W. 2020. Salt blocks Cape Cross, Henties Bay Salt works



Figure 3: a.b. Greyling, W. 2022 Transport of five younger salt blocks and five printed images 2.8 x1.4 meters from Aramax company (digital, full-colour digital documentation) Swakopmund to Rhodes University South Africa

Furthermore, the technical difficulty of sculpting the salt blocks challenged my physical strength in many ways. My artistic choices made sense retrospectively, as my struggle with the material echoed my battle with the thematic concepts of grief and loss. Adding further to the intensity of the start of the practical component at Rhodes, I required medical attention due to

¹ Namibia is often referred to as the “Land of the Brave” originated from the the National Anthem of Namibia's “Namibia, the Land of the Brave” lyrics. Nadia Amukwele wrote “Composer of the national anthem Axali Doesob, an award-winning Namibian musician and conductor of the Namibian National Symphony Orchestra. He penned the words to the National Anthem, where after the Parliament of Namibia passed it as the National Anthem of the Republic of Namibia, Act 1991. The National Anthem pays tribute to those who fought and gave their lives for Namibia’s freedom. It also speaks of love, loyalty and unity for, and within, Namibia”(Amukwele, N.,2018).

exhaustion. I lost three kilograms in only a few weeks due to the sheer weight of my material and the physicality required to work with salt blocks.

As such, the above-mentioned artistic challenges, creative conditions, and difficulties informed my artistic connection to the physical landscape. The stage was set to examine the findings and conclude that the body of work and the creative context had already commenced at the Cape Cross Salt Pans, which leads to the first question to be examined in this thesis.

The research question in *Chapter One, The Cape Cross Salt Pans*, focuses on in what way physical landscapes, specifically the Cape Cross Salt Pans in Namibia, can represent spiritual landscapes as emblems of extreme hardship, resulting in inspiration through artistic expression and offering closure, healing and meaning to a season of adversity. This thesis reflects upon themes of existence, performance, and imminence and examines the effect of physical places and their ability to evoke spiritual experiences (Dewsbury and Cloke, 2009, p.695.).

This *Chapter* further explores a specific spiritual experience in the form of a dream, which is seen as a connection from the spiritual to the physical through dream interpretation. Such interpretations probe dreams for spiritual guidance and divine conversations. Understanding dreaming from the perspective of the biblical period is done by adopting a “non-psychological approach” (Bulkeley et al.,2009, p.250). i.e., in biblical and Judaic periods, dreams serve as a means of foretelling the future and as acts of prophecy. In my dream, I noted a fig tree budding with young fruits from the barren ground, which resonates as a biblical metaphor.

During biblical and Judaic times, salt was used as a spiritual signifier. Salt carries both healing qualities and spiritual properties. As recorded in religious writings, salt is purposely chosen as a metaphoric symbol for life and death, informing the thesis’s theme of devastation and restoration (Rayburn,2022, p.2). For instance, the emotional pain and distress during adversity are creatively represented by inflicting markings and deep insertions on the dense salt blocks.

The Cape Cross Salt Pans allow for a symbolic link between spiritual and physical landscapes, and the harsh environmental characteristics further inform an experience of journeying from devastation to restoration. In addition to Dewsbury and Cloke’s *theory of existence, performance and imminence, the spiritual landscapes* will be studied in Pinkham’s research on *Sacred Spaces, healing places, and therapeutic landscapes of spiritual significance*.

My history as a miner's daughter is examined as I explore an atypical relationship between the mining industry and creative expression in this mini-thesis, mainly while documenting Namibia's uniquely selected salt formation site as an artistic and academic place of value.

Another means for creative reflexivity included visual journaling and documentation of the site visits to the pans: the discussion of three creative production diaries, in which ideas and discoveries become the collection of thoughts that reference the inspired contemplative notions and visual inspiration in the form of sketches, photographs and experiments.

Chapter Two, A Creative Exploration, unpacks how salt as a medium ‘speaks for itself’ and, by referring to C.R. Hausman’s book, *Metaphor and the Arts*, how I manipulate salt’s inherent character by shaping it into evocative forms and encrusting objects and images with salt brine. My artistic process of working with salt is likened to a struggle in hardship. The organic artistic mineral is technically challenging and ever-evolving, as the chemical composition of salt blocks is affected in response to different weather conditions, further informing the creative process of coming to terms with personal difficulty.

As part of the practice-as-research component, I contemplatively include the solo exhibition: “*Out of the Ruins, out from the Wreckage*”. The installation’s creative processes and personal reflection comprise various elements featuring salt as my primary medium. This installation includes carved blocks of mined Namibian dense salt, sections of old geographical maps from the site mounted on stainless steel frames, archival footage from the Cape Cross Salt Pans, and claims printed on large canvases. Air plants encrusted with salt brine, which I will discuss more comprehensively in *Chapter Two* under the subparagraphs “Salt brick by salt brick”, “Where the maps lead”, “It takes time”, and “Bearing fruit”.

In *Chapter Three, Context and Auto-ethnographical Reflection*, I discuss the results and contextualise my work concerning other artists with similar themes. These include Deborah Jack, who reflects on her experiences with salt mining in her family; Motoi Yamamoto and his understanding of the metaphysical use of salt; and Sigalit Landau, whose art expresses her coming to terms with her sense of lost dreams.

In relation to the above artists, I consider how thematic concepts of grief and loss link to motifs of devastation and reconstruction and how an auto-ethnographic approach signals a coming to terms with loss and a search for meaning as an individual. The physical landscape thus serves as a visual manifestation of spiritual experiences. I endeavour to reflect upon my creative outcomes using the methods of reflexivity and observation, which appropriately link my experiences, ideas, childhood memory and introspection, as well as new insights and findings, to my research and artistic goals and my theoretical framework.

Thus, the thesis explores the metaphoric values embedded artistically within my chosen material, examining how metaphors create new meaning (Hausman,1991, p.24). The thesis critically examines my use of salt as a contemporary art material and my research and understanding of salt as a metaphor for exploring personal reflective processes (Fig.4).



Figure 4. Coen, W 2019. Wil-Merie Greyling, reflections (photograph digital) at Cape Cross salt pans.

CHAPTER ONE: The Cape Cross Salt Pans

“The spirit listens, looks for signs of hope to build, and returns to nothing until it settles deep in the human heart; nothing remains. The heart becomes a spiritually barren wasteland, left behind, wandering to find the slightest sign of hope. How will I survive, where is the way out, where do I go, and how do I get “out from the ruins, out of the wreckage”? I go to the place I know, the One who is all-knowing” (Greyling,2020).

How does one seek meaning during a period of loss and grief? When your world implodes, you become a spectator, as all you held dear and guarded with love and hope is destroyed, sitting amidst the rubble which resembles your life. The solitude of the aftermath was strangely comforting. (Fig.5.)



Figure 5. Greyling, W 2022.Solitude (experimental Chinese Ink drawings on 1.4x.1.9 canvas) at Rhodes University

The artwork below (Fig.6), documented in the first artist's creative dairy, initiated a creative exploration of the notion of a devastating physical wasteland. The physical landscape inspired reflective ink drawings depicting my spiritual condition.



Figure 6. Greyling, W. 2020 Left Behind (Permanent white marker on A4 photograph), original saltpan photograph by Oliver Krappmann.

This creative process is in line with the theory of the push of the material alongside the immaterial and that such a physical landscape connects to the spiritual and allows the believer in the spiritual realm and in divine guidance to dwell in different registers and become discernible on the non-physical level of the body (Dewsbury and Cloke,2009, p.679).

My decision to choose salt as my primary medium was due to two significant occurrences: firstly, I had a spiritual encounter in the form of a dream, and at the same time discovered the salt blocks at the Cape Cross Salt Pans as a potential artistic material. In 2018, during personal difficulty and in my search for clarity and Divine guidance, I was led by a spiritual experience in the after-prayer and a seven-day water-only fast, as believers are often called to do². The concept of dreaming as a spiritual experience is recorded throughout the *Bible in the Old and New Testaments* and is prevalent in Christianity, but also familiar in other religions, such as Islam and Judaism, and is seen as a means to understand and heal spiritual conditions (Bulkeley et al.,2009, p.250). Upon breaking the fast in late January 2018, I woke at 04h00 hours from a dream with vivid symbolism and heard the lyrics composed for the theme song “We don’t need another hero” from the 1978 Movie Mad Max, Beyond the Thunderdome (Hamilton and Ernest,1985). I believed that I experienced a spiritual encounter, as the post-apocalyptic setting of the movie and lyrics supported biblical imagery which informed my dream, such as a budding young fig tree at the end, all echoed my devastating personal experience at the time.

At the same time, I relocated to Swakopmund, on the western Namibian coast close to the Cape Cross Salt Pans, to pursue my postgraduate studies to explore working with salt as a contemporary art medium. At these salt pans, I crossed from the area's physical geography to the spiritual landscape as I recalled the dream. Subsequent research of salt and salt mines confirmed that they are well suited as metaphoric emblems for my research themes of devastation and restoration.

1.1. The landscapes we dwell in

Initially, I observed salt block mining activities at the Cape Cross Salt Pans in 2019, which led me to discover and study the blocks and the pans.

² “In a dream, in a vision of the night, when deep sleep falls upon men while slumbering on their beds. Then He opens the ears of men and seals their instruction.” (New King James Bible,1991, Job 33 Vs 15,16).

Most infrastructure leading to the Pans is still made with salt to extract moisture from the road surface and the prevailing mist (Fig.7. a., b.). I was intuitively drawn to the organic mineral salt blocks, some pristinely cut into perfect white rectangular brick-like shapes and some weathered and damaged.



Figure 7. a. b. Greyling, W. 2022 Salt work company depot older salt block collection (digital, full-colour photograph) at Swakopmund

For decades, the Klein family has owned the Saltworks Company (Fig. 8. b.). Due to my interest in salt as my chosen material, they offered me salt blocks from their claims at the pans, as did the Henties Bay Salt Company, which owns the adjacent salt claim. The geologist Linings reports that natural salt deposits in nature occur up to 25-30 feet below the surface, and this is particularly evident in the Cape Cross salt pans deposits (Linning, 1965, p.7).



Figure 8. a. Greyling, W. 2022 Saltworks company lighthouse entrance and company flag (digital, full-colour photograph) at Swakopmund



Figure 8. b. Greyling, W. 2022 Saltworks company lighthouse entrance and company flag (digital, full-colour photograph)

The Klein family strives to preserve the far older blocks by rotating mining cycles. Salt is a life-sustaining mineral; it changes from brine to crystals to sub-terrain solid deposits and grows over decades into dense blocks when left undisturbed in nature. To grow salt crystals and create deposits, salt production necessitates a prevailing wind, brine and direct sunlight, and 23 cm over surface level crystals takes up to 4 months to form, according to the discussions with Gecko Namibia geologist Oliver Krapmann. This scientific finding at the site challenged the creative processes. I experimented with growing salt crystals in controlled conditions outside their natural environment in Makhanda, Eastern Cape, South Africa.

The Oxford English Dictionary defines a landscape as “a tract of land with its distinguishing characteristics and features mainly. It is a product of modifying or shaping natural processes and agents.” (OED online,2000). The Cape Cross Salt salt pans' barren and uninhabited physical landscape visually and metaphorically exemplifies the themes of devastation, loss and destruction. Salt mines are characteristically environmentally hostile places, representing extreme desolation with little to no fauna or flora, which accentuates the concepts of destruction and devastation central to my exploration. Certain landscapes, such as the Cape Cross Salt Pans, function metaphorically as my spiritual landscape of devastation.

Linking to the theme and my experiences of hardship, the salting of land in the Bible was associated with devastation; the wicked and power-hungry Hebrew king Abimelech warred for the fertile and strategic city of Shechem and covered the rubble, ruins, and the land with salt as a sign of desolation, to ensure that the landscape would be barren (Honeyman,1953, p.193).³ As he cursed the land, Abimelech committed an unforgivable religious crime, as salt in Hebrew culture symbolises the significance of covenants, offerings and healing.

Linings wrote in his Geologists report that the Cape Cross Bay was discovered in 1484 by Portuguese explorer Diego Caó, and the cross marked the discovery at the Northern point of the Bay (Linnings,1965). The Bay was used initially for guano collection, and contrary to the reports of explorer Nessum made in the 18th century, no trace of inhabitants could be found at the time. According to Johan Klein and confirmed in the geologist Linings report, a hundred thousand tons of guano were produced as a component of gunpowder during the First World

³ “So Abimelech fought against the city all that day; he took the city and killed the people who were in it, and he demolished the city and sowed it with salt.” (New King James Bible, 1999, Judges chapter 45:1)

War. Till today mainly seabirds and seals inhabit the island, nestled alongside the western hills, and the Klein Family are custodians of the bird sanctuary (Klein,2021).

Linning further states that Salt block mining commenced in the 1920s, and six thousand tons were produced annually in 1960. The Cape Cross Salt Pans were naturally formed from a sand bank pushed inland by the ocean at the Western point and flanked by the Cape Cross lava mountains at the eastern side, creating the natural salt pan. Formed over decades and centuries, the sand bank keeps the tides at bay, allowing the brine to collect one point five meters below surface level and grow dense salt deposits, mined as salt blocks, primarily produced for animal lick (Linning,1965, p.2). These blocks are exported to South Africa as essential dietary supplements. The Cape Cross Museum and seal colonies attract tourists annually, yet the surrounding salt claims and mining activities are restricted to the general public (Cape Cross,2011). Special permission was obtained to access the mine for artistic and research purposes. Linings also report that the quality of the salt was excellent, yet the salt is especially corrosive, as I discovered during the creative process (Linning,1965, p.7).

1.1.1 The physical landscape I inhabit

In 2018 I relocated to Swakopmund on the Namib Desert's edge, located 140 kilometres from the Cape Cross Salt Pans. The Pans are in mid-western Namibia, where the Skeleton Coast's Southern border meets the cold Atlantic Ocean. The area holds significant meaning to me: I spent most beach vacations in the surrounding area with my maternal grandparents and family during my formative years in the early 1970s. The Cape Cross Salt Pans remains where I came to terms with the notions of devastation and restoration and frequently beckoned me to self-reflective engagements.

I relate to sculptor Serra, who stated, “The notions of a material that you respond to, you think you can extend yourself to become who you are, how one selects the material has a lot to do with what one knows about the material and its potential” (Rose,2001). Due to the high corrosion characteristics of salt produced in Namibia and the cold Atlantic Sea streaming northwards from the Arctic seas due to sea bamboo, algae and saline content, the Southwest African coast of ocean air is unique in its distinctive refreshing fragrance. As soon as one inhales the salty air into your lungs, one feels a sense of relief unlike anything I have experienced elsewhere.

In stark contrast, when I experienced the sea air from the warmer Indian Ocean, passing picturesque Kenton-on-sea in the surrounding areas of the Eastern Cape during my practical at Rhodes University, I immediately noticed that the warmer coastal air was devoid of this distinctive aroma (Fig.9). The unique natural fragrance of Namibia was palpable as I unwrapped the salt blocks in my art studio at Rhodes; it transported me back instantly to the Cape Cross Salt Pans. My senses were soothed as the smell triggered strong memories, linking to the concept of time and displacement to deal with grief and loss emanated by my sand footprint, further discussed in *Chapter Two*.



Figure 9. Greyling W. 2021 Footprints (digital, full-colour digital image) at Kenton-On-Sea, Eastern Cape, South Africa.

The history of the Namibian coastline and the childhood memories evoked by and the study of this physical landscape underpin my mini-thesis, and the body of practical work explores solitary personal experiences. A ground zero, defined by *The Oxford Online Dictionary* as referring “to the epicentre of nuclear exploration” (OED online,2000), links to the notion of the nonphysical transporting through the material, to thoughts materialising in the artistic expression of working with salt. In applying autoethnographic methods of reflexivity and observation in the practice-led and theoretical components of the thesis, I could neither ignore nor separate the human experiences that reminded me of the physical landscape.

One of these experiences was fear. “And I wonder when we are ever going to change living under the fear till nothing else remains.” We don’t need another hero” (TFH,2015); the movie trailer website producer refers to the place Thunderdome of fear, underscoring the notion of being trapped in a post-apocalyptic landscape, which was experienced during my dream and the lyrics from the theme song.

In Kitson's review of the *Mad Max Beyond Thunderdome* movie, he refers to the battles between the lost generation and the operators waged in this fictional place. The main character, Captain Walker, is opposed by the strong female lead Aunty Entity, who physically fights vicious warriors in search of water and life-sustaining resources (Kitson,2003). Yet, the storyline and the song point in another direction. The lost generation does not need another hero, but rather love and compassion, which sustains the human spirit and not the body, which signals the search for restoration.

A thread of dream recollections and searching for meaning from the effects of grief and loss runs throughout creative exploration; from the conscious to the subconscious, experiences mark identity, resulting in acceptance. Examining, noting, and considering how I responded to the process creatively and experientially was private and intimate, but it did not go unnoticed. My experience became visible during the process of exploration and creativity. I was kept from being lost or left behind. I become intertwined with the material, strategies, thoughts, dreams, and creative exploration, a completely immersive experience.

1.1.2 Spiritual landscapes

In the journal *Spiritual Landscapes: existence, performance, and Immanence*, the authors state,“Spiritual theorise the spirit's immaterial push alongside the landscape's materiality by rendering the spiritual landscape the associate mapping of the relation between bodily existence, felt practice and faith in something immanent but not manifest as such. Spiritual landscapes exist beyond religion to open spaces inhabited or in different registers, beyond modes of rationality” (Dewsbury and Cloke,2009, p.695).

I observed and reflected that the Cape Cross Salt Pans were reminiscing my feelings, experiences, and awareness during my acknowledgement of loss, grief, and the dream experience. I was transported from a spiritual place of interacting in the vastness of the physical landscape to a place that became a homecoming of sorts. In the landscape, the incessant wind on my face, and the harsh cutting edges of the salt block under my fingers, the sheer weight and magnitude of the tons of salt blocks was the beginning of the spiritual experiences, choosing to save myself from the rubble as an act of restoration.

The bodily experience generated a profoundly spiritual understanding of the physical landscape: the feeling of being lost and, simultaneously, a sense of familiarity. Yet, the new and weathered blocks spoke to the journey of expressing, without saying a word, a quiet and

visual knowing. As I passed through this landscape into the spiritual dwelling of understanding, while I processed the experience of seeing, hearing and coming to terms with the reality of what transpired during grief and loss, the sun reflected from the brilliant white salt pan, devoid of people. I felt found within the far-flung unexplored sacred landscape.

The abstract of the journal *Spiritual Landscapes, existence, performance and imminence* by adding new meaning through the understanding of, for instance, grief, the spiritual realm is permanently tensioned between presence and absence, “thereby “theorising the materiality of the landscape and the immaterial of the spirit” (Dewsbury and Cloke, 2009). Kevin Hart is cited, “My grief will be apparent in my tears if I shed any, but my grieving as such will be invisible” (Dewsbury and Cloke, 2009, p.40).

Therefore, as emblematic of geography, the salt pans inform my understanding of a spiritual place as one dimension replaced the other during my dream and subsequent creative expression. Cloke and Dewsbury further discuss how Spiritual landscapes can be deemed spiritual, and we need a belief that enables us to transfer to places beyond that we can see, hear and feel into a metaphysical realm. In contrast, religion is organised and based on a series of actions and traditions, where the believer is part of a community, often based on works rather than faith and acting upon those beliefs. Spirituality is a solitary experience, such as walking in professed sacred landscapes, meditation, admiring and engaging in art and music, and praying outside in nature, and without the confounds of structured religious practices linking to my spiritual experience. (Dewsbury and Cloke, 2009, p.705).

Humans are Imago Dei beings, stated by the author in *Imago Dei*, in that we are mind, body and spirit made in the image and likeness of a Christian Triune God, Holy Spirit and Son. (Howard, 2013, p.2). Dwelling in another realm in the Spirit is the bedrock of faiths worldwide. In earnest, the believer seeks these experiences of manifesting the spiritual into the physical to connect to the Higher Power. I am interested in exploring the “cutting at the space between the absence and the presence and manifesting itself at the body's immediate, and therefore non-metaphysical, level” (Dewsbury and Cloke, 2009, p.697).

My thesis further explores the notion of places with healing potential, where physical places inform spiritual understanding, as examined in Perriam’s paper “*Sacred spaces, Healing Places: therapeutic landscapes of spiritual significance*”. The journal explores places with religious significance, where believers travel to heal the body, mind and spirit to assist with recovery and alleviate ailments. One of the sites discussed by the author in Perthshire, Scotland,

in particular, shows features that could inform the visitor's regeneration and healing, linking it to restoration (Perriam,2015, p.19). The connection between the therapeutic landscape, albeit by stones, water or general geographical elements of note, and the human seeking for signs and wonders and exploring how a person relates to and sees themselves in the world, the place or landscape, is a point of entry for such a healing experience.

In the case of the Scottish site, healing stones in the small town of Killen are sought for their restorative properties, and pilgrimages are undertaken in the place of attending religious activities, which also results in devotion and personal practices acting on one's faith. It is worth mentioning that the stones are spiritually engaged with for their healing properties by Christians and non-Christians alike, as they turn these stones during the unique spiritual encounter, which in this thesis is replaced by the interaction with salt.

Places of religious significance in a formally recognised manner are not marked as such in Namibia. European visitors and tourists often remark on their interaction with the vast open uninhabited landscapes and how feeling connected to the expansive vastness becomes such a spiritual interaction. For example, Switzerland has a surface area of approximately 41,277 square kilometres, while Namibia has about 824,292 square kilometres; Namibia is thus 1,897% or 20 times larger than Switzerland (Namibia Statistics Agency,2022). The vast Cape Cross and its surrounding area, mainly where salt is mined with its embedded metaphoric qualities, is such a secret sacred place for me.

The Pans became a therapeutic studio where I rescued salt blocks, turned stones and searched for healing. I interacted spiritually with the landscape and the organic mineral salt. My worship was to interact in solitude and silence with grief and loss and to seek healing, direction tangibly, and my miracle by creating works of art that embody my unique experiences and set my place in the world. However, alone, I never felt left behind or lonely. My bodily interaction with the medium and the landscape was significant, and upon reflection, the experience instilled a sense of purpose and hope in my spiritual journey.

1.1.3. Salt for my wounded spirit

Salt also has a personal resonance in that, as a copper miner's daughter, I identify with the salt mining activities practised at the pans since 1933. The idea of a remote landscape exploited solely to extract minerals and resources from its subterranean core suggests a violent act of devastation. Although all mining practices in Namibia must adhere to rigorous environmental

impact studies, mining activities by nature are neither healing nor preserving. As a young girl living in the mining town of Tsumeb, in mid-northern Namibia in the 1970s, the atmosphere seemed serene and peaceful as I heard the songs of South African contract mine workers at night. Yet, the sound of mining sirens at knock-off time or in the event of a mining accident was anything but serene and peaceful.

I reflect on how the landscape suffers under the cutting of the salt blocks, and the Cape Cross Salt Pans transport me back to a place driven by profit, much as I was exploited during my season of grief. I experienced the Cape Cross Salt Pans as a carrier of sacred properties. I became protective of it and thus resolved to interact by gently considering the mine during my artistic research. Salt resources added restorative value to the mining environment by highlighting the extremely delicate area filled with bird sanctuaries. The ocean tides lapped daily into the fine sea sand of the Cape Cross Salt Pan surface bed. I heard the landscape intuitively, treading lightly, creating my art mindfully and showing the atypical tension between harsh industrial activities and slow and intentional creative expression.

Although the salting of fertile land conjures biblical motifs of destruction, the healing properties of salt are just as well documented in ancient Biblical times. Salt was emblematic of numerous references, such as using salt during sacred rituals and covenants and exchanging it once an agreement was reached. Primarily found in barren landscapes, it can heal in small quantities, for example, to disinfect umbilical cords. Salt can be used metaphorically to signify an agreement between two parties by mixing rough salt, symbolising permanence (Pinkham,2011, p.5). Offerings are often brought with salt, and Christian believers are seen to live as salt and light to the world⁴.

On the other hand, Kurlansky refers to salt as carrying significant value as a commodity to trade in his book, *A World History of Salt*. For Instance, the word “salary” is derived from the expression “paid with salt”, an act which trapped people in slavery (Kurlansky,2002, p.50). I will return to this in my discussion of the work of Deborah Jack in *Chapter Three*.

3. “Ye are the salt of the earth: but if the salt has lost his savour, wherewith shall it be salted? It is thenceforth good for nothing but to be cast out and trodden under the foot of men.” (New King James Bible, 1991, Matt. 5 Vs 13 - 20.)

1.2. Collection of thoughts and documentation

My research's metaphoric and self-reflective results are documented in three creative journal diaries, which include photographs taken during my practice-led investigation. I observe and reflect on my creative outcomes using visual and written documentation, identifying further plans to continue experimenting with salt, leading to new artistic findings and practices.

My research techniques include site visits to the pans, creative processes journals, and selected archival images supporting the auto-ethnographical methodology and research results of the thesis discussed in *Chapter Three*. The ideas and concepts for the theory and the practical part of the Master of Fine Art often happen beyond the confines of the art practice studio or formal writing about my experiences (Fig.10 a.).

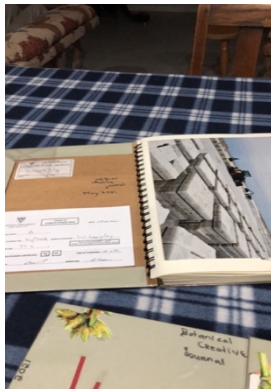


Figure 10: a.2/3 Greyling, W 2021 creative artist book. (2020) (Photographs, notes, experiments, thoughts) Photograph by author.

Upon reflection, once I documented the pre-production of the final body of work, the journals became the starting point of my research of the Cape Cross Salt Pans. The journals were made into books based on the collection of thoughts, samples and images that informed my research journey from pre-planning to completion.

The first book was produced in January 2021 and includes digital photographs and site documentation. Alongside the first book, the second was completed during a bookmaking workshop at Rhodes University in May 2021. It became an artistic expression of my interest in fauna and flora, which led to the selection of air plants as I reflected on it as a self-motif. The third book was produced in February 2022, reflecting on the results of my process, outlining the envisaged exhibition and documenting the processes used to inform the academic writing of the thesis. (Fig.10. b., c.)

It also served to pin down the research aims and the objective of establishing the Cape Cross Salt Pans as a unique site with artistic inspiration. I could reflect on ideas that I abandoned or did not produce the desired results, leading me between practice and academic results. Observing and reflecting provided depth to my artistic practice, substantiated the creative outcome, and created focus and conceptual continuation, which are paramount to me as an artist. The three books form part of the research, allowing for a deeper understanding of the creative process and providing background for a richer, more inclusive artistic experience and journey.



*Figure 10. b. Greyling, W.
2020. 1/3 artist book (2020)
(Photographs, bookmaking paper,
samples) photograph by author.*



*Figure 10. c. Greyling, W.
2020. 3/3 pages in creative
artist book (2020)
(Photographs, bookmaking
paper, samples) photograph
by author.*

CHAPTER TWO: A Creative Exploration

The empty salt bags used to transport loads across the border reflect migration from the Cape Cross Salt Pans to South Africa, but also, more importantly, the transition from the physical to the spiritual, which is underscored in the lyrics of the theme song “We don’t need another hero” from the movie *Mad Max Beyond Thunderdome*, performed by Tina Turner who played the female lead named Aunty Entity.

“We don’t need another hero”

*“Out of the ruins, out from the wreckage
Can't make the same mistake this time
We are the children.
The last generation (the last generation, generation)
We are the ones they left behind.*

*And, I wonder when we are ever gonna change, change.
Living under the fear 'til nothing else remains”⁵*

(Hamilton and Earnest, 1985)

I chose the title from the song lyrics for my solo exhibition because they resonated with the post-apocalyptic themes in the movie and my dream (Fig.12).



Figure 12. Mad Max Beyond Thunderdome, 2021. Captain Walker, played by Mel Gibson. (Digital image) Warner Brothers IMDB at Australia

Announcing the theme of restoration, the pursuit of hope after the devastation, and the search for shelter, water, and hope, wandering through a desolate desert-like fictional landscape, the lyrics of the song describe the devastation and the subsequent search for restoration, love and

4. This soundtrack was released on 8 July 1985. It was written by Graham Lyle alongside Terry Britten and produced by the latter. Read more at: <https://www.songmeaningsandfacts.com/we-dont-need-another-hero-thunderdome-by-tina-turner/> (Hamilton & Ernest 1985).

compassion as seen in the movie clip. (IMDd,1985). My dream included the lyrics from the song, clearly audible, as the music ran from the dream state into my consciousness when I woke in the morning at 04h00 on the 22nd of January 2018. Upon further dream analysis, which included symbols such as road signs (Fig.13), the movie scene informed my current situation, and the search for answers seemed to be elucidated in the film's theme of searching for a life beyond devastation.

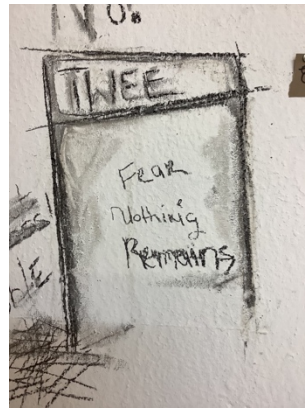


Figure 13. Greyling, W. 2022 Dream symbols Twee, meaning two art (Charcoal sketch on board) at Rhodes University art studio

2.1. Devastation

My research approach is self-reflective and focused inwardly, centred around ten selected 14cm x 25cm salt bricks from the twenty-nine in the exhibition as personal motifs and self-portraits of artistic inspiration that speak to notions of devastation. The *Oxford English Dictionary* defines devastation as “the action of devastating, or condition of being devastated; laying waste; wide-spread destruction; ravages” (OED online, 2000). In retrospect, removing and transporting the mined blocks from the salt pans resulted from an artistic intervention; I simulated a personal rescue of sorts, out of the ruins, out from the wreckage, a liberation from devastation. It became clear that the Cape Cross salt pans were the creative and spiritual ground zero from where my story could be told (Fig.14).



Figure. 14. Vermeulen, D.2020. Wil-Merie Greyling selecting 1,8 tons of younger new salt blocks at the Cape Cross Salt pans (digital photograph full-colour) at Henties Bay salt works.

Unable to express the amount of personal hardship encountered subconsciously, a series of artistic choices establish the intimate narration of experience. I resolved that grief must leave the inner places within the spirit, soul, and mind to remove pain from the inside to the physical. Thereby, I deliberately chose dense salt blocks, a living substance, representing my voice's suppression and ongoing exploitation suffering. At the same time, I merely tried to survive the post-fallout of loss and grief. I settled on a technical process to articulate the inner turmoil. This led me to use a small handheld grinder, initially as an experiment, in Swakopmund and later in my studio at Rhodes University, Makhanda (Fig.15 a., b.). I started by inflicting markings and sculpting motifs on the salt block to express what I had experienced. This process was profoundly liberating and expressive.



Figure. 15 a. Greyling, W. 2022. Self-Motif 1 /10 (Work in progress grinding of a salt block 47 cm x 23 cm.) at Swakopmund and Rhodes



Figure. 15. b. Greyling, W. 2022. Self-Motif 2/10 (Work in progress grinding of a salt block 47 cm x 23 cm.) at Swakopmund and Rhodes

Instead of turning my grief inwards, which often resulted in thoughts of deep self-rejection, I now had a means of outwardly expressing the unspoken grief and releasing the tension between my bodily experience and my internal emotions in a contained and safe artistic environment. This resulted in a restorative narrative that brought a sense of profound non-physiological healing. My therapeutic decisions were my own, not found in a self-help book or by a psychologist or life coach; I started feeling liberated and free from my own “Thunderdome of fear”, from being trapped within a wasteland, a spiritual landscape of desolation and was instead guided in my belief in a Power greater than me.

The technique of grinding the blocks during my artistic experience allowed me to capture the violence of the grinder on a natural living mineral salt block representing my mind and body, and soul experiences representing the notions of scarring, pain and devastation. El Anatsui,

whilst creating *Slashing Wood* (Anatsui,1992) (Fig.16), similarly used the technique of a chainsaw to communicate through the “abstraction” of violence. According to Deborah Stokes, Curator of Education at the National Museum of African Art, The chainsaw inflicted markings and symbols onto a wood column, the notion of “erosion of languages and culture” (Smithsonian 2014).



Figure: 16. Anatsui, E. 1994. Slashing Wood, Eroding Culture (digital image retrieved from website USA: Smithsonian Education) at 950 Independence Ave SW, Washington, DC 20560, USA.

I often inhaled fine salt residue dispersed by the grinding during the process. It provided a white blanket covering the salt blocks and turning them white and soft, representing my healing as I sculpted. After Covid, and especially in the case of long Covid, ostensibly inhaling salt is referred to as halotherapy, which is safe and beneficial to sufferers of colds and infections and, in most cases, helpful with lung diseases. There are numerous examples of the success of halotherapy. The health booster salt cave covered in salt crystals in Scotland was built and designed by Branislav Shihelova for his daughter Nikola. In the article “*New treatment centre offers new hope for long Covid sufferers*”, Lambrou cites that the Krakow underground mine with biblical images carved from salt in Poland reported fewer incidences of lung disease among workers than other mines. Dry sea salt therapy thus seems to heal pulmonary conditions and induces relaxation (Lambrou, 2022, p.1).

I was interacting with the salt, an intimate and unexpected residue of creative experience representing the healing of body and soul. (Fig. 15.c.). The therapy claims that inhaling the dry salt has anti-bacterial effects on the lungs. It reinforces the notion of healing while I sculpted the blocks, grinding and physically interacting with my chosen medium.



*Figure. 15. c. Greyling, W. 2022.
Self-Motif 3 /10 (Work in progress
grinding of a salt block 47 cm x 23
cm.) at Swakopmund and Rhodes*

2.1.1. Salt brick by salt brick

The strength of the salt blocks depends on their age and how long they have been in the ground before excavation (Fig.17,18). The carved salt blocks may be seen as self-portraits because I am carving the motif of the desert rose into them. The carving process is destructive, yet salt and its healing and preservation properties link to the restorative elements of the research. Folklore has it that women living on the edge of the Desert in the coastal area of Namibia are referred to as “Namib Roses”. Just like Desert Roses are formed over decades by the constant south-easterly wind, shaping clusters of gypsum and sand (Fig 19. a., b.), human Desert Roses are rumoured to be relatively tenacious to survive the harsh conditions that shape their experiences.



*Figure 17. Greyling, W. 2020. Weathered salt blocks
(digital photograph full-colour) Henties Bay salt
works at the Cape Cross Salt pans.*



Figure 18. Greyling, W. 2020. Weathered salt blocks 1(digital photograph full-colour) salt work depot at the Swakopmund

The carving process is destructive, yet salt and its healing and preservation properties link to the restorative elements of the research. Folklore has it that women living on the edge of the Desert in the coastal area of Namibia are referred to as “Namib Roses”. Just like Desert Roses are formed over decades by the constant south-easterly wind, shaping clusters of gypsum and sand (Fig. 19. A.), human Desert Roses are rumoured to be relatively tenacious to survive the harsh conditions that shape their experiences.



Figure 19. Greyling, W. 2022. Natural desert sand roses clusters (sand formations 30 cm x 45 cm x 10 cm digital images) at Stonetique shop Swakopmund, Namibia.

As such, my salt carving process speaks to the shaping of self by wind and sun as metaphors for hardships. The desert rose formation became my reference and inspiration for the self-motif of expression on the salt blocks (Fig.22).

The salt samples were presented to the Geology Department at Rhodes University for analysis by Andrea King, Chief Technical Officer. The content of the blocks was confirmed to be high in salt content, but further research would be necessary to determine their age (King, 2021, p.1). Sculpting 1.8 tons of salt blocks is a technical difficulty due to the “angry” and corrosive nature of the mineral formation, which quickly obliterates power tools and electrical outlets (Fig.20). grinding outside, weather permitting, proved the best option.



Figure 20. Greyling, W. 2022. Open-air studio. (Mosquito nets) At Sculpture building, ground floor, Rhodes, Makhanda



Figure 21. Greyling 2022, W Self-motif sculpture 1/10, (salt block intervention with a grinder) At Sculpture building, Rhodes, Makhanda

Most of my creative choices during the Master of Fine Art lend themselves to a natural palette of hues of whites or old-worldly mute. Even setting up the outside studio enclosed by soft nets allowed the movement of salt and wind to create a white space, as white is also the colour of pure salt, indicating purity and restoration (Fig. 21-22). I found this practice calming and resonating with my idea of spirituality.



Figure 22. a. Greyling 2022, *W Self-motif sculpture 4/10* (Salt block intervention with a hand-held grinder) at Sculpture building, Rhodes, Makhanda.



Figure 22. b. Greyling 2022, *W Self-motif sculpture 5/10* (salt block intervention with a hand-held grinder) at Sculpture

2.2. Restoration

“We don’t need another Hero.”

*“All we want is life beyond Thunderdome Looking for something we can rely on
There's gotta be something better out there. Ooh, love and compassion
Their day is coming (coming).*

*All else are castles built in the air And, I wonder when we are ever gonna change,
change. All we want is life beyond Thunderdome Looking for something we can rely
on. There's gotta be something better out there.*

Ooh, love and compassion

*Their day is coming (coming). All else are castles built in the air, And; I wonder when
we are ever gonna change, change”.*

(Hamilton and Ernest 1985)

The lyrics from the song heard during the spiritual experience referred to as “the dream” in this thesis bear significance to the notion of restoration. The idea of leaving a mark is represented in the salt markings and questions the present potential for hope. Creative choices, such as encrusting air plants with salt brine, growing salt on archival images and introducing maps, all inform the notion of restoration.

2.2.1. Where the map leads

“We don’t need another hero. We don’t need to know the way home” (Hamilton & Ernest, 1985).

“Where the map leads” is a metaphoric interpretation of the Cape Cross Salt Pan geographical maps produced in 1965, and written permission was granted to me by *Gecko Namibia* to appropriate these sections for my artistic purposes (Krappmann, 2021). Adding maps on frames marks the beginning of the restoration segment of the creative process. The idea of feeling displaced during destruction connects to anxiety about finding a way in the spiritual landscape during this period of loss and grief. I, therefore, included sections of geographical and topographical maps of the Cape Cross salt pans in the practice-led research (Fig.23. a., b.).



*Figure 23. a. Greyling, W. 2022
Where the map lead 1/10 series
(Stainless Steel welded frames 47
cm x 23 cm x 40 cm sections of
printed topographical maps) at
Sculpture building, Rhodes,
Makhanda*



*Figure 23. b. Greyling, W. 2022
Where the map leads five
topographical maps at Sculpture
building, Rhodes, Makhanda.*

These landscape maps are framed in stainless steel frames not merely as a practical solution but because this metal withstands the corrosive power of the salt, indirectly pointing to the theme of preservation. The precise dimensions of the structure of the steel frames (47cm x 40cm x 23 cm) reference the sizes of the salt blocks. The creative decision to frame these portions of maps onto the framework was taken to create negative spaces and visual blocks. Afterwards, the edges of the ten frames were polished using a Foredom Jeweller’s rotary tool, and portions of the geographical maps were assembled. My single footprint marking printed by stepping my right foot onto the map is reminiscent of an impetus I experienced at the Cape Cross Salt Pans and Kenton-on-Sea when I walked on the beach and saw myself yielding to

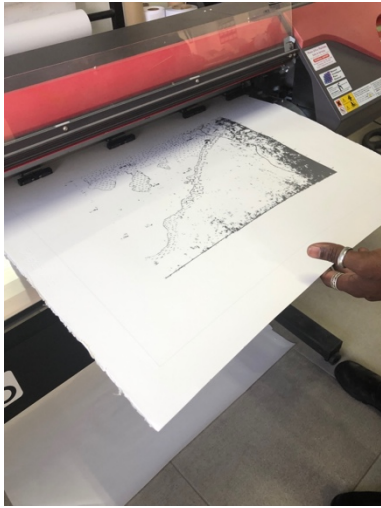


Figure 24. a. Greyling, W. 2022 *Where the map leads (five topographical maps A0 ink printing process) at Boost printing, Swakopmund.*



Figure 24. b.: 'Greyling, W. 2022 *Where the map leads (five topographical maps A0 ink printing process) at Boost printing, Swakopmund.*

the notion of becoming visible. The historical element of the terrain connects me to the physical landscape and the notion of a miner's daughter as a small child (Fig. 24. a., b.). I imprinted my footprint to mark the memory (Fig. 25. a., b.). The concept of being guided yet not needing to know the way home is represented in the lines and ten topographical prints as a balancing element, the organic ingredients of the salt representing a metaphoric perspective from the physical landscape to connect to my spiritual understanding. However, my footprint signals a sense of familiarity. The linear prints are orderly and non-emotional, allowing the ten framed map sections to create a sense of order and rhythm (Fig. 26,27.).



Figure 25. a. Greyling, W. 2022. *Footprint preparation (Chinese ink on A0 high-quality Fabriano paper) at Woerman studio Swakopmund*



Figure 26.. Greyling, W. 2022. *Footprint (Chinese ink on A0 high-quality Fabriano paper) at Woerman studio Swakopmund*



Figure 27.: Greyling, W. 2022. *Where the map leads, 1/10 of 10/10 series (Stainless Steel welded frames 47 cm x 23 cm x 40 cm topographical maps of the Cape Cross salt pans from Linnings' report printed on Fabriano paper) at Rhodes University art studio.*

2.2.2. It takes time

The large canvasses of archival images of salt mining activities from 1930 are encrusted with salt markings, further supporting the notion of bridging the physical to the spiritual (Fig. 28.a.-c.).



Figure 28: a. Greyling, W. 2022. 'Air plants and salt markings onto canvas (salt marking on archival photographic reproduction 1/5, Namibia) (2022) photograph by Kate Duke at Rhodes university studio.



Figure 28: b. Greyling, W. 2022. 'Air plants and salt markings onto canvas (salt marking on archival photographic reproduction 1/5, Namibia) (2022) photograph by Kate Duke at Rhodes university studio



Figure 28: c. Greyling, W. 2022. 'Air plants and salt markings onto canvas (salt marking on archival photographic reproduction 1/5, Namibia) (2022) photograph by Kate Duke at Rhodes University studio.

Time and decades are captured within the blocks and in the selected archival photographs. This extends the metaphor that it takes time to transition from devastation to reconstruction (Fig. 29.a., b.). These markings instil the idea of a personal narrative by using the historic mining occurrences of the physical landscape.



Figure 29. a. Greyling, W 2022. We leave only a mark (Salt marking on the archival photograph 1.4x.2.8-meter canvas 1/5) at Rhodes University studio.



Figure 29. b. Greyling, W 2022. Castles were built in the air (salt marking on the archival photograph on canvas 2/51.4x.2.8 meter) at Rhodes University studio.

2.2.3. Bearing fruit

The creative processes at each stage of the practice-led part of the Masters of Fine Art are enmeshed with academic work. Just as symbolic elements are embedded in the salt blocks, brine or even fine salt dust, these creative processes become narrations of the internal non-verbal dialogue linked to the lyrics process and creativity while making the artworks. The dynamic character of the material-based processes is embedded in the creative outcomes and body of work. As part of the restoration, one of the dream symbol elements is emphasised during the research. I recalled a small tree growing young figs but no budding leaves from the barren ground. (Fig. 30).



Figure 30. Greyling, W. 2021 Fig tree (Charcoal, wool on board) at Rhodes University studio.

One of the critical indicators of biblical visions is that biblical symbols may appear during a spiritual encounter and bear significant meaning for interpretation. Trees, for instance, represent people throughout the Bible, and the fig tree is referred to as the Tree of Life, as recorded in Genesis in the Garden of Eden (Wilson, 2013, p.460). Subsequently, it is critical when considering the context of the dream and the contextual meaning of such in the Bible, should the dreamer want to understand the accurate spiritual interpretation. My understanding of the representation of the fig tree (Fig.30) is that after a period of destruction, in a spiritual sense, a young tree - represented by a new season in my life - will start growing and break out in fruit. That tree signals a new phase. The biblical references to Jesus cursing the fig tree show that metaphorically speaking when a nation or a person produces no fruit in their lives due to their relationship through faith, these are discarded (Miquel,2015, p.147).

I interpreted “my” fig tree as the critical point in time that would subsequently change my life and indicate that hardship would produce fruits of righteousness, including love and compassion (Stander, 2021, p.4). As a further motif, I created salt-encrusted plant sculptures representing the fruits of the Spirit⁶: charity, joy, peace, patience, kindness, goodness, generosity, gentleness, faithfulness, modesty, self-control and chastity. To foreground the notions of extracting meaning from times of hardship and bearing fruit, I chose to work with the rootless drought-resistant air plants, Bromeliad Tillandsia (Donohue et al.,2010, p.472). These plants absorb water mainly from the atmosphere and are high-stress and drought-resistant, much as I was compelled to drink the hardship I encountered when my life was plunged into grief, and I immersed these air plants in salt brine. In this context, Jacques van der Merwe, Senior Plant Manager of Gecko Salt, provided statistics that, at best, salt crystal growth at the Cape Cros Pans is 250mm/annum, i.e., a maximum of 14mm crystals in three weeks (Van Der Merwe, 2018).

While growing the salt, I experimented with fanning the plants indoors and leaving the air plants outside my art studio at Rhodes University in bergwind conditions, reaching 27 degrees centigrade during the winter of May 2021. Some plants exhibited outside growth, but the large candelabras representing a fig tree were harvested from surrounding trees in and around Makhanda. I endeavoured to gather only portions of the plants in the wild. Creating brine was an arduous and laborious process. One sixty-five-kilogram salt block was dissolved within seven days by adding boiled water into a rubber drum, allowing the fine soil from the pans to lower to the bottom.

The brine was tested by floating an uncooked egg to ensure the correct salination was present to ensure growth back into crystals. This part of the artistic process created a pure white salt growth and made for a time of healing and contemplation. The manual work required a delicate approach, irritating my skin due to the high salt solution. However, interacting with preparing

⁶ See Galatians 5:22-23: ²² But the fruit of the Spirit is love, joy, peace, longsuffering, gentleness, goodness, faith, ²³ Meekness, temperance: against such, there is no law. (Hudson, 2016).

salt solutions was necessary to communicate the artistic and emotive results embedded in the theme of healing and restoration, which can take time and be uncomfortable sometimes. I further chose to experience this process and allow nature to take its course by leaving the crystals to grow either in the wind or for months undisturbed. As a result of this replicated the

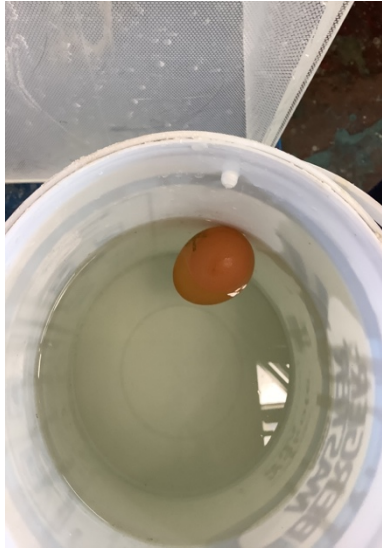


Figure 31. b. Greyling, W 2022. Work in progress (Preparation to clear brine saline egg test) at Rhodes studio photograph Kate Duke.



Figure 31 c.: Greyling, W 2022. Work in progress (Preparation to clear brine removing sand) at Rhodes studio photograph Kate Duke.

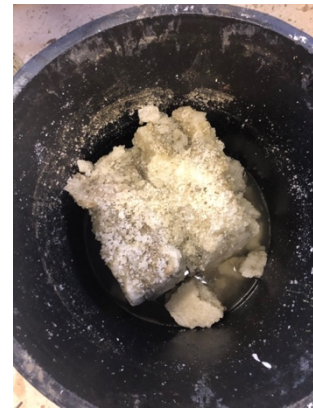


Figure 31 a. Greyling, W 2022. Work in progress (Preparation to clear brine from a salt block) at Rhodes studio photograph Kate Duke.

process in nature at the pans and in my spirit that healing takes time. (Fig.31. a., b.,c.). The air plants represent my restoration process and emotional growth, although as a keen gardener, I reflected upon submerging the plants into salt brine as an uncomfortable act. I recalled that the creative processes informed my emotional experiences of discomfort. The plants were left in brine for four months to heal. Growing without wind and sunlight resulted in a denser but more brilliant white salt crystal growth. This process of increasing finely formed salt crystals onto living objects informed the time it took to deal with the grief and loss I experienced (Fig. 32.a.).



Figure 32: a. Greyling, W. 2022. Fruits of my spirit (Rapid salt crystal growth twenty-seven degrees) at Rhodes outside studio.

The remedy for healing hurt, disappointment and failure is represented within this process. The air plants resonated with my resilience to assimilate pain and turn the experience into a unique set of survival skills. However, healing took a long time, and the preservation of the inherent post-traumatic growth was evident, resulting in the pure white embalmed colour representing healing (Fig. 33.a.-c.).



Figure 33. a. Greyling W, 2022 W. Fruits of the spirit (Living air plants sustainably harvested), at Rhodes art studio



Figure 33. b. Greyling, W 2022 W. Fruits of the spirit (Living air plant prepared for salt crystal encrusted during two weeks)



Figure 33. c. Greyling, W, 2022 W. Fruits of the spirit (Living air plants prepared for salt crystal encrusted during a month)

The white salt crystals are a beautiful representation of change, delicate and uniquely formed; they manifested my exponential reaction to hurt and triumph rather than decay. The air plants held their form during this process of embalment, created the structural framework, and did not disintegrate during the four-month process. – The plants became the framework for the salt crystals. The salt-growing methods pointed toward a transformation from grieving into a beautiful white tree-like sculpture.

The solo exhibition was held in Makhanda, South Africa, on Monday, 23 January 2023, at the Settlers Museum Monument. (Fig. 34.a.-c.). Due to the large scale of the work and the weight of the body of work, this site was selected with much thought: as a landmark, it adds to the exhibition's significance, and its high voluminous ceilings create the idea of space and landscape.



Figure 34. a. Tom, Jeffrey W. 2018. Gallery Exhibition Space (digital photograph from the website at the primary gallery settlers' Monument, Grahamstown.

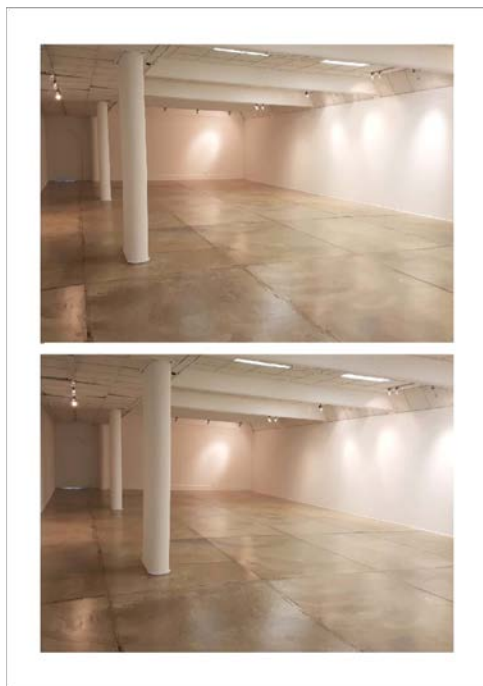


Figure 34.b. Greyling W. 2022. Gallery Exhibition Space (digital photograph by Nicci Spalding) at the primary gallery settlers' Monument, Makhanda.



Figure 34. c. Greyling W. 2022. Gallery Exhibition Space (digital photograph by Nicci Spalding) at the primary gallery settlers' Monument, Makhanda.

CHAPTER THREE: Context and auto-ethnographic Reflections

As discussed in chapter two, my work harnesses the metaphoric association of unrefined salt as blocks, brine and crystals with its spiritual and creative values. Choosing naturally mined salt makes sense and extracts meaning, such as hardship to restoration from periods of loss and grief. In this chapter, my work is contextualised in relation to three selected works by artists who also explore salt and unique processes as a medium strongly related to the spirituality of specific places of value. In this chapter. I unpack underlying thematic and conceptual interests and practices in relation to the themes of specific artworks relating to salt and salt sites by Sigalit Landau (Landau,2017), Deborah Kay (McKee,2019) and Motoi Yamamoto (Yamamoto,2022). I also explore the connection to the Cape Cross Salt Pans, displacement through trauma and grief, and reclaiming restoration.

3.1. Contextualization

The artist Sigalit Landau resides in Israel, producing work in and around the Dead Sea. This is a spiritually significant place. The famous two-thousand-year-old preserved Dead Sea scrolls were discovered in the Qumran Caves in early 1947, bearing spiritual, archival and historical significance to Christian believers and Jews, proving the prophecies of Christ (Flint, 2013, p. 27). My choice of five photographs from 1933 on display in the exhibition, covered in salt crystal imprints made from air plants, represent the archival elements of the Cape Cross Salt Pans to enhance the notion of historical values and connection to loss. They became my “scrolls” on which I marked my history of the area (Klein, 2021). Landau explores her topographical and biblical themes, which inform my artistic impetus. The Dead Sea, a place of restoration and preservation of the past, linked to my research inspired by the Cape Cross Salt Pans, informed my search for healing and restoration. The Dead Sea connects me to my Christian faith, to the land of Israel as the birthplace of my faith, and relates to the thesis of the spiritual landscape, like my connection to the Cape Cross Salt Pans (Fig.35).



Figures 35. a & b. Greyling, W. 2022. The Cape Cross salt crystallizers (Archival footage from Klein family photographic reproduction and enlargements 4,5/5, Namibia) photographs enlarged and printed on 1.4x1,9 m stretched canvas

The notion of submerged objects connects to her technique, which involves the submersion of inanimate objects on barbed wire held underwater in the Dead Sea by weighted stainless steel frames. Sigalit Landau has crystallised various inanimate objects in this way, such as musical instruments and dresses of cultural significance. One of her works, *Tutu, Dead Sea 2018* (Fig.36), thematises her lost dreams as a ballet dancer (Landau,2017). I relate to her interpretation of loss in my work. In her book *“The Salt Years”*, as in a parable, “Landau employs this process of transmutation as an analogy, amongst others, for love, loss, growth, hope, and the future peaceful co-existence of the three peoples of Israel, Jordan and Palestine, who border the Dead Sea’s shores. Like salt, it sustains the essence of life while also painfully salving its wounds.” David Elliot, editor of *The Salt Years* (Landau, 2017).



Figure 36. Landau, S. 2016 Tutu, The Salt Years (Black ballet tutu underwater in salt crystals) Photo by Yotam From, at the Dead Sea©Sigalit Landau, 2019.

Landau aspired to become a ballet dancer as a young child, and I took ballet until I was fourteen years old and resumed adult ballet recently to fulfil a childhood dream after my loss and grief, using dance as a means of restoration of self. (Fig. 36). Landau’s work is relevant to mine, as the bodily experience is deeply ingrained in the narratives of submerging her body in the Dead Sea, as seen in her *“Dancing on a watermelon”* performance artwork. She was born in the same year as me, in 1969. Her love for her outside salted studio relates to my passion for the ocean, also my outdoor studio, the Cape Cross salt pans claims, which is more hostile than the calm, tranquil Dead Sea (Landau, 2017).

Similarly, I use the notion of loss and grief in the submersion of living air plants and extracting salt blocks sub terrain to provide homage and gestalt to reclaim my dreams and hopes and access repressed trauma. In her article *“Expressing Trauma: Comparing the client's artmaking to the artist's work”*, Amy Curtis references Kolk, McFarlane and Weisath as follows: “Traumatic experiences are initially organised on a nonverbal level.” Curtis also mentions

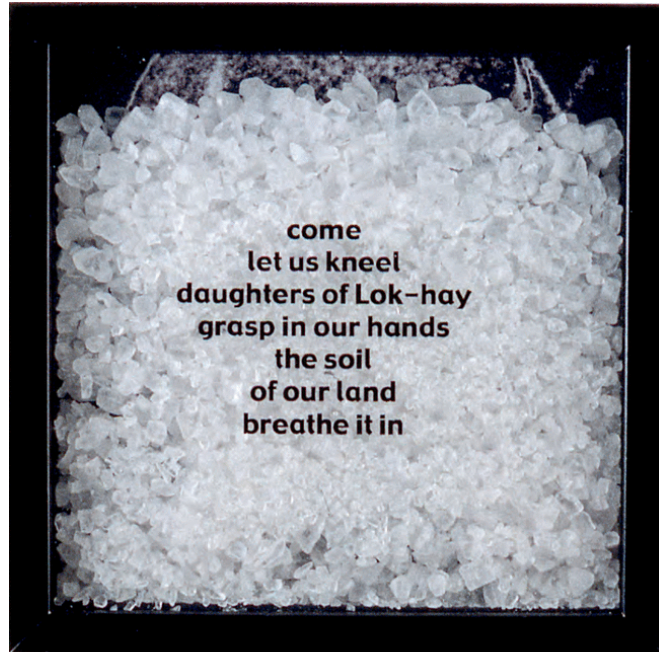
trauma as leaving one “helplessly overwhelmed.” (Curtis, 2006, p.3). I use the notion of literal submersion beneath the surface and extraction as a metaphor for trauma lodged in my subconscious suppression. The creative process allows me to verbalise my experience. I, therefore, grapple on a tangible and creative level with trauma and, in the process, deal with a sense of release and come to make sense of the impact and healing.

Landau created her work to remember a lost dream when her parents instructed her to pursue a career, and her dream as a ballet dancer in London was crushed. The tutu was originally black, and the end product was a delicate object with which she strives to “breathe life” into her lost dreams. My creative choice to submerge living air plants points to the spiritual symbol of the fig tree in my dream, signalling hope and restoration and to create my salt-encrusted salt sculptures as a personal narrative of “breathing” in the idea of restoration and providing meaning to the experience (Fig. 37).



*Figure 37: b. Greyling, W.
2022. Fruits of my spirit (Rapid
salt crystal growth during
bergwind conditions)*

Secondly, I chose the artwork *Salting of Sorts* by Caribbean artist Deborah Jack to situate my practice relative to her affective form. (Fig. 38). The work mentioned above interrogates Jack's history as a descendant of a miner. It examines the place of body and landscape in her family's painful experiences of slavery and hardship in the Caribbean salt mines (McKee, 2019).



Deborah Jack, *Foremothers*, 2002, salt, digital print, wood, glass, 10 x 10 x 1 in. (25.4 x 25.4 x 2.5 cm). Collection Adriane Little (artwork © Deborah Jack; photograph provided by the artist)

Figure 38. Jack, D. 2022 Foremothers" salting of sorts": Salt, Sea, and Affective Form in the Work of Deborah Jack (salt depicted on digital print, wood glass 25 cm x25cm x2.5cm) Deborah Jack

These experiences link to my narrative of grief and loss, although the context may differ significantly. I relate to the religious inferences in the quote she adapted in her poetry from the book of Genesis: "What if in the beginning the word was flesh and the flesh became salt" (McKee, 2019). During her "Shore" installation in 2004, the sea is displaced; Jack exhibits a series of archival images of her grandmother covered by images of salt. Her structure and abstraction used salt as a "surrogate" for the enslaved forefathers and generations of enslaved people captured in Africa, who were brought to the Caribbean salt mines, where extreme violence and abuse followed.

Jack uses rough salt to indicate tears in her photographs until the rock salt covers the last picture of her maternal grandmother is covered by salt entirely. I consider the horrors of the female salt mine workers as another physical landscape in her work, as another spiritual wasteland. Her exploration and use of these images look at the past and future, the space between the bodily and the ocean mine, and the preservation and uncovering of the unspeakable acts of abuse this African woman endured. She represents a colonial era and narrates the exploited women's story. The idea of Jack's grandmother standing in a salted pond in St. Martin for hours to harvest salt crystals, creating wounds down to the bone, is unimaginable. The fierce courage of the Caribbean salt miners reflected in Jack's work by exposing the past through the preservation of the grave injustices against these people in the present is perhaps of such historical and social weight that it would be presumptuous to liken it to my personal experience of grief and loss. Still, the influence of what they endured in a physical landscape and how the salt trade historically connected people and the ocean will be remembered and revered similarly to how I consider my particular story reflectively. Jack also uses salt as a powerful orator to stand in for such women and their bodies' sacrifices for money and greed, resonating with the theme of devastation in my research.

Linking to the salt trade, I address the notion of myself being displaced and always on the move, just as the salt blocks moved across territory and borders from Namibia to South Africa. The movement of the carved self-motif salt bodies across national borders emanates in the use of sections of topographical maps of the Cape Cross Salt Pans. Maps refer to the metaphoric expression of re-establishing boundaries, finding one place in the world and marking the existence of place and purpose. Not only do the sections of the topographical maps and subterranean links to my history as a miner's daughter, but also metaphorically connects to the site and my deep emotional and spiritual relationship to the Cape Cross Salt Pans. In his paper *Cartography and Art*, Caquard refers to "the interface between art and place" through the practice of "deep mapping" (Ribeiro and Caquard, 2018. p.1.). He explains that deep mapping refers to learning more about a place by including geographic maps to connect other memories and stories of the person to the landscape. He explains that maps create the edge between art and place by exploring the "emotional and personal relationship". (Ribeiro and Caquard, 2018, p.7.).

For this reason, I appropriated the topographical sectional maps, which in my case, "map out" my personal and emotional relation to the Cape Cross Salt Pans. The notion of surface and subsurface sections refers to the memory of loss and grief lodged in my spirit and how the maps

provide a visual and metaphoric theme of mining salt, bringing devastation to the surface, and creating new restoration narratives. Therefore, the undercurrent of mining and my personal story is present in the emblematic use of topographical maps (Fig.39).



Figure 39. Greyling, W. 2022. Where the map leads, 2/10 of 10/10 series (Stainless Steel welded frames 47 cm x 23 cm x 40 cm topographical maps of the Cape Cross salt pans from Linnings' report printed on Fabriano paper) at Rhodes University art studio.

The fourteen bags in which the blocks were transported to South Africa embody the feeling of being left behind after grief and loss. These bags represent a spiritual voyage in the exhibition, as I voyaged from my homeland to another country (Fig.39).

The bags were a previously undiscovered metaphor that came to me after the salt arrived at the studio, just as I had to overcome several logistical obstacles relating to their transport from the salt mine, such as costs and distance. The empty and figure-like draped bags (Fig. 40) underscore a sense of the forgotten remnant and trying to find my place after the devastation, which links to the lyrics, “*We don't need another hero, we are ones they left behind*” (Hamilton and Ernest, 1985).



Figure 40. Greyling, W. 2021. The ones they left behind. (Photograph, digital documentation of fourteen empty salt bags), at Rhodes.

“A pioneering contemporary artist, Tokyo-born Motoi Yamamoto carves monumental two-dimensional sculptures of entire oceans, shattered planets, typhoons, mountain ranges, fractured staircases and vast plains of brain-like coils using just one medium: running salt. Although striking, his works are far from being merely aesthetic. Every artist’s salt scape is an experience in its own right and highly metaphysical nature for the artist and the viewer.” (Yamamoto, 2014) In this instance, I identify with his work transporting salt to the spiritual and his interpretation of creating an alternate and spiritual landscape, similar to my referencing the Cape Cross salt pans. My work relates to the notions of labour and time, especially in the salt growing process, and marking the images of the landscape through concepts of memory and restoration.



Figure 41. Yamamoto, M., 2012, Making Mends return to the sea (Labyrinth Salt, 4x12mâ) at Bellevue Arts Museum, USA

Motoi Yamamoto works primarily with iodised salt, commonly called “running table salts”, fit for human consumption, unlike my salt blocks used for animal lick. He creates expansive labyrinths intended to create memories. He suffered the loss of his sister to brain cancer at a young age, which influenced most of his work. Mostly installed on gallery floors, the repetitive, intricate brain-patterned formations strive to connect the artist to the memory of his belated sister and, later, his wife (Fig.41). He sits on the gallery floor for hours, days and weeks. He draws installations using iodised salt, which is fluid and delicate. Yamamoto strives to give structure and form to his memories bringing the internal loss into a physical realm, staying connected to the deceased and paying homage to their memory (Yamamoto, 2021). His deep love and respect for the ocean and using the medium of salt also allude to the connection he

experiences, as do I, to the spiritual landscapes he creates. My process included leaving the salt for months to grow crystals, which points to the time and labour invested in emblematic restorative processes.

In an interview with Nina Azzarello from designboom.com, Yamamoto refers to the potential of loss to destroy memories, informing my notion of destruction in this thesis: “Continuing to create precious memories so as not to forget them is a common thread across my work. My works are devices to ward against the self-defence instinct of oblivion, as well as acts to retain essential memories that are lost over time.” (designboom, 2021). His work relates to my marking of the Cape Cross Pan archival photographs, five carefully selected images that speak to preserving my childhood memories. The marking of the archival photos from 1933 in my work was created using air plants drenched in salt brine left for months to grow imprints onto the canvas. The process takes time and leaves the plants to print onto the images of my memories, thus being preserved and not lost. This process documented the healing of self and restoration of that which was lost.

Motoi invites visitors to the gallery to interact with the labyrinths and even take salt and return it to the sea. Such an interactive performance allows visitors to complete the life cycle from salt to sea. Similarly, salt residue from my work was left on the gallery floor, which was left for purposes of reflection and interaction. The incidental salt residue was left in place during my exhibition to create a sense of immanency, also seen and referred to by Deborah Stokes in “Reading Abstraction: Erosion by El Anatsui” (Smithsonian,2014). It is an ongoing process linked to the action taken by Anatsui when he left pieces of carved wood around his artwork on the floor when he created “Erosion” (Anatsui,1992). This anticipated occurrence is significant to the process of my narrative, allowing a measure of contact for the visitor to my story to mark my restoration process.

3.1.1. The metaphoric interest of salt

In Hesse's review of Hausman's book "Metaphor and the Arts", the abstract states that "uniqueness acknowledges that something new and individual is created by metaphor, and extra-conceptuality acknowledges that something relevant to the world is discovered by metaphor." (Hausman,1989, p.24). The aim of using salt as a metaphor was to communicate the inherent meaning of the mineral and add my meaning. The salt for and in my spiritual wounds and my spirit as my journey and experience were personified in the sculptural objects. My identity was represented in the creative interventions and production processes. Therefore, I am salt, I am crystal, and I am valuable and resilient. I became the salt of the earth and my experiences. I endeavoured to change the inherent character of the everyday use of salt to reflect on experiences. I grew, as did the salt crystal. I transformed my perception and came to terms with the effects of loss and grief as part of the life cycle.

Conclusion

Whether one is a believer or not, it became evident to me during the work on my Master of Fine Art that the Cape Cross Salt pans are a profoundly spiritual place and subsequently informed the thesis and the creative body of work. Often, I was moved to tears as I recalled the start of the journey and that my story is now told. Spirituality and spiritual experiences are biased and deeply subjective. However, understanding spiritual realities means being able to reside in different places simultaneously, and, for the believer, there is thus a place of hope and healing. The physical and metaphysical interaction is rich terrain for creative expression. Interaction with specific physical landscapes can be profoundly life-changing in certain aspects. One's connection to spirituality is through the senses of sight, smell, touch and feel; pondering on these experiences enriched my artistic adventures.

Thematical interest in devastation and restoration

To summarise, the relationship between physical and spiritual landscapes in artistic practice was harnessed to grapple with motifs of devastation and restoration against the backdrop of my experience during hardship. These thematic interests are woven throughout my experimental processes and creative expression. I creatively interacted with the salt, manipulating it through my creative interventions and, in a way, taking back control during the creative process.

Consequences and Self-reflective Results

I sensed the inherent spirituality of the landscape when, during a visit to the Cape Cross Salt Pans, I recalled my dream and was inspired by an urge to express myself creatively. I felt a particular conviction that I could not rest until my story was told, that it was becoming visible for me to interact with the final work. It was not enough to retell my dream; I often vividly recall details from that dream, even four years later. I needed to go beyond. I knew behind the creative work would be closure, peace and acceptance and that my experience was real, life-changing and filled with hope and healing. As "eyewitnesses", auto-ethnographers work with others to validate and give the meaning of their pain, allowing participants and readers to feel validated and better able to cope with or want to change their circumstances (Ellis, Adams, Bochner, 2011, p.5) Bilgen proposes that the practice of auto-ethnography results in enhanced spiritual connections between the storyteller and their understanding of a higher power (Bilgen et al., 2022.) In my case, I found this to be true. Against my faith and within my study's academic, practical and theoretical interactions, I came face to face with my preconceived idea that hardship should not befall the believer. The notion that hardship is not part of life is a

fallacy.⁷ The believer is promised hope, love and compassion and that the season will not last forever. The idea of seeking meaning and spiritual understanding is why I profoundly acted upon and sought such an answer actively and creatively. For me, hardship means seeking guidance and understanding the spiritual.

Creative outcomes

The difficulty of working with a living active substance such as salt is exhilarating and challenging at the same time. I was aware that most days in the studio, I interacted physically with a material full of potential but not easily manipulated by my creative intentions. Working creatively with dense salt blocks is demanding and challenging. Salt is not stable as a sculpting material. Its inherent nature. It is an active, living and ever-changing element. It ‘fights back’ during the creative process, as most of the current artworks exhibited are still growing crystals as we speak, collecting moisture and rounding my intricate, engraved etchings on the salt block whilst in dark storage. I also reflected upon the salt blocks “weeping” water and brine, which metaphorically resonated with me during my grief and loss. Reflecting on all the salt processes and extreme physical intensity of the creative work all informed and provided me with a sense of overcoming and meaning to the season of grief and loss, and I found acceptance in both the physical and spiritual landscapes I inhabit. I observed and documented, in November 2022, how the evolving nature of salt has come to terms with my artistic intervention. What story will my motives tell once environmental elements have interacted with it while I returned to Namibia to complete the not-in-attendance part of my full-time university registration? As my wounds grow closed with time, how will my work change⁸. And will I be able to bring the artworks back to Namibia, to the Cape Cross Salt pans, and reoffer myself, my art, as homage and remembrance?

⁷ “These things I have spoken to you, that in Me you may have peace. In the world, you ^[a]will have tribulation, but be of good cheer; I have overcome the world.” (New, King James Bible, 1991, John 16, V 16)

It took me eleven years to come to terms with a decade of ongoing financial, emotional and psychological abuse. I often refused the label of victim and, through an inner resolve, turned to the only “language” I understood. I turned towards honouring myself and decided to study art. I was searching for meaning, healing and inner strength. For decades, I betrayed myself and my artistic talent in favour of a search for love and acceptance, and I experienced gender base abuse at the hand of someone whom I trusted and loved. Only when I was in the pit of despair I turned toward who I essentially am, an artist. Producing this body of work saved me and allowed me to give gestalt to grief and loss, and as I stand humbled, I did this for myself. My faith, the talent I was given, and who I was always supposed to be turned out to be remedial and restorative.

Appendix A. Invitation and Exhibition Space



Out of the ruins, out from the wreckage

MFA Exhibition by Wil-Merie Greyling

DEVASTATION AND RESTORATION:

The use of Namibian dense salt blocks and the
Cape Cross Salt Pans as visual metaphors.

DATE Monday, 23rd of January 2023
VENUE Settlers Monument, Main Art Gallery,
Makhanda, Eastern Cape
TIME 18h00

wilmeriegreyling@gmail.com



Figure 42 Walker, P, .2022.*Invitation*. (Evite) at Walker Design,
Gqeberha, South Africa

Appendix B.



Figure 43. Greyling, W, 2023, *Out of the ruins, Out from the wreckage* complete exhibition (photographs by Robs Oosthuizen) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure 44. Greyling, W, 2023, *Weeping, Out of the Ruins out from the Wreckage* exhibition. (Photographs by Robs Oosthuizen) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure 45. Greyling, W, 2023, *Loss, Out of the Ruins out from the Wreckage* exhibition. (Photographs by Robs Oosthuizen) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure 46. Greyling, W, 2023, *Carved self-motifs Out of the Ruins out from the Wreckage* exhibition. (Photographs by Robs Oosthuizen) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure 47. Greyling, W, 2023, *Carved self-motifs Out of the Ruins out from the Wreckage* exhibition. (Photographs by Robs Oosthuizen) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure 48. Greyling, W, 2023, *Carved self-motifs Out of the Ruins out from the Wreckage* exhibition. (Photographs by Robs Oosthuizen) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure 49. Greyling, W, 2023, *Carved self-motifs Out of the Ruins out from the Wreckage* exhibition. (Photographs by Robs Oosthuizen) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure 50. Greyling, W, 2023, *Carved self-motifs Out of the Ruins out from the Wreckage* exhibition. (Photographs by Robs Oosthuizen) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure 51. Greyling, W, 2023, *Carved self-motifs Out of the Ruins out from the Wreckage* exhibition. (Photographs by Robs Oosthuizen) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure 52. Greyling, W, 2023, *Carved self-motifs Out of the Ruins out from the Wreckage* exhibition. (Photographs by Robs Oosthuizen) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure 53. Greyling, W, 2023, *Carved self-motifs Out of the Ruins out from the Wreckage* exhibition. (Photographs by Robs Oosthuizen) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure.54 Greyling, W, 2023, *Carved self-motifs Out of the Ruins out from the Wreckage* exhibition. (Photographs by Robs Oosthuizen) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure 55 .Greyling, W, 2023, *Carved self-motifs Out of the Ruins out from the Wreckage* exhibition. (Photographs by Robs Oosthuizen) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure 56. Greyling, W.2022. *The Fig tree*. (salt crystallisation) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure 57. Greyling, W.2022. (salt crystallisation on air plants) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure. 58. Greyling, W.2022.*Healing*. (salt crystallisation) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure 59. Greyling, W. 2022. *Healing* (salt crystallisation) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure .60 .Greyling, W.,2022. *the ones they left behind* (Bags of salt blocks) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure 61.Greyling, W.2022.*Where the map leads. Out of the Ruins out from the Wreckage* exhibition (Stainless Steel welded frames 47 cm x 23 cm x 40 cm topographical maps of the Cape Cross salt pans from Linnings' report printed on Fabriano paper) At Rhodes University sculpture department. Makhanda, South Africa.



Figure 62. Greyling, W. 2022. *where the map leads*. (Stainless Steel welded frames 47 cm x 23 cm x 40 cm topographical maps of the Cape Cross salt pans from Linnings' report printed on Fabriano paper) on stainless Steele frames At Rhodes University sculpture department. Makhanda, South Africa



Figure 63. Greyling, W., 2022. *Atrist and author*. (photograph) Settlers Museum, Main Art Gallery, Makhanda, South Africa.



Figure 64. Greyling, W.2022.*Namibian Flag at Settlers Monument* . (exhibition location) Settlers Museum, Main Art Gallery, Makhanda, South Africa.

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