



portfolio

Linde 2020-
Kriel/Van 2026
der Linde

in the begining was the Sacred The Work
word Offerings of Water

Artist Bio and Achievements

Exhibitions

Makwande l'Abondance 2026 UFS Student Exhibition 2024
Alliance Francaise, Pretoria Johannes Stegmann Art Gallery, Bloemfontein

Sasol New Signature 2026 30 years of Democracy and Reflection 2024
Pretoria Art Museum Pop-up exhibition, CUT Campus, etc.

The Human Ledger 2025 Embodied Reflections 2024
AD IDEM, Cape Town The Living Gallery @LAKE UMUZI, Secunda

UFS Graduates Exhibition 2025 Turbine Art Fair Paper 2024
Johannes Stegmann Art Gallery, Bloemfontein Black Brick Hotel, Cape Town

Sasol New Signature 2025 Phatsoane Henney New Breed 2023
Pretoria Art Museum Oliewenhuis Art Museum, Bloemfontein

A5 2024 Sasol New Signature 2023
UFS Architecture Depratment, Bloemfontein Pretoria Art Museum

UFS Student Exhibition 2023
Johannes Stegmann Art Gallery, Bloemfontein

Turbine Art Fair Paper 2023
Cape Town & Johannesburg

Phatsoane Henney New Breed 2022
Oliewenhuis Art Museum, Bloemfontein

Sasol New Signature 2022
Pretoria Art Museum

UFS Student Exhibition 2022
Johannes Stegmann Art Gallery, Bloemfontein

UFS Student Exhibition 2021
Johannes Stegmann Art Gallery, Bloemfontein



Achievements

Sasol New Signatures 2022 Finalist

Sasol New Signature 2022 Merit Award Winner

Phatsoane Henney New Breed 2022 Finalist

Sasol New Signatures 2023 Finalist

Phatsoane Henney New Breed 2023 Finalist

Phatsoane Henney New Breed 2023 Runner Up Winner

Phatsoane Henney New Breed 2023 Digital Category Winner

The Dot Vermeulen Prize — Best 4th-year Fine Arts Student, UFS

Sasol New Signatures 2025 Finalist

Sasol New Signatures 2026 Finalist



Sasol New Signatures 2022 MERIT AWARD



My work is a deeply personal exploration of the intricate and often painful relationship between identity, desire, and religious expectation. Through the use of organic materials such as pyrolysed apples, apple charcoal, and handmade paper, I delve into the themes of sacrifice and purification, both of which are central to the narratives imposed on queer individuals by religious institutions. At the heart of my practice is the transformation of apples into charcoal, a process that serves as a powerful metaphor for the experiences of queer people within the church. The act of pyrolysis, burning apples to reduce them to their most elemental form, parallels how queer individuals are pressured to strip away their true selves to conform to religious ideals. This process is not just physical but deeply symbolic, reflecting the church's demand that queer people sacrifice their

In 2022, Linde Kriel won a Merit Award at the Sasol New Signatures Art Competition, South Africa's longest-running and most prestigious visual arts competition, open to emerging artists nationwide and judged on artistic concept and technical execution. Notably, this was the first competition he had ever entered.



Phatsoane Henney New Breed 2023

RUNNER UP WINNER AND DIGITAL CATEGORY AWARD



In 2023 Linde entered into the Phatsoane Henny New Breed competition where his artwork, A Harvast of Hope, was the runner up. He was also the first winner of the new digital catagory award



A Harvast of Hope

This digital media artwork embarks on a journey through time and scripture to cast a contemporary mirror upon the age-old narrative of sin and redemption. “A Harvest of Hope” is a reinterpretation of the biblical tale of Eve’s transgression, an exploration that both exposes the historical paradox within religious teachings and parodies the consequences of exclusion.

According to the Bible, the first sin was Eve’s audacious act of eating the forbidden fruit. Yet, the Bible also cautions against chasing the children of God away from the sanctuary. Today, we find that queer individuals, among others, are being driven from the church, casting a shadow over the very institution designed to offer solace and salvation.

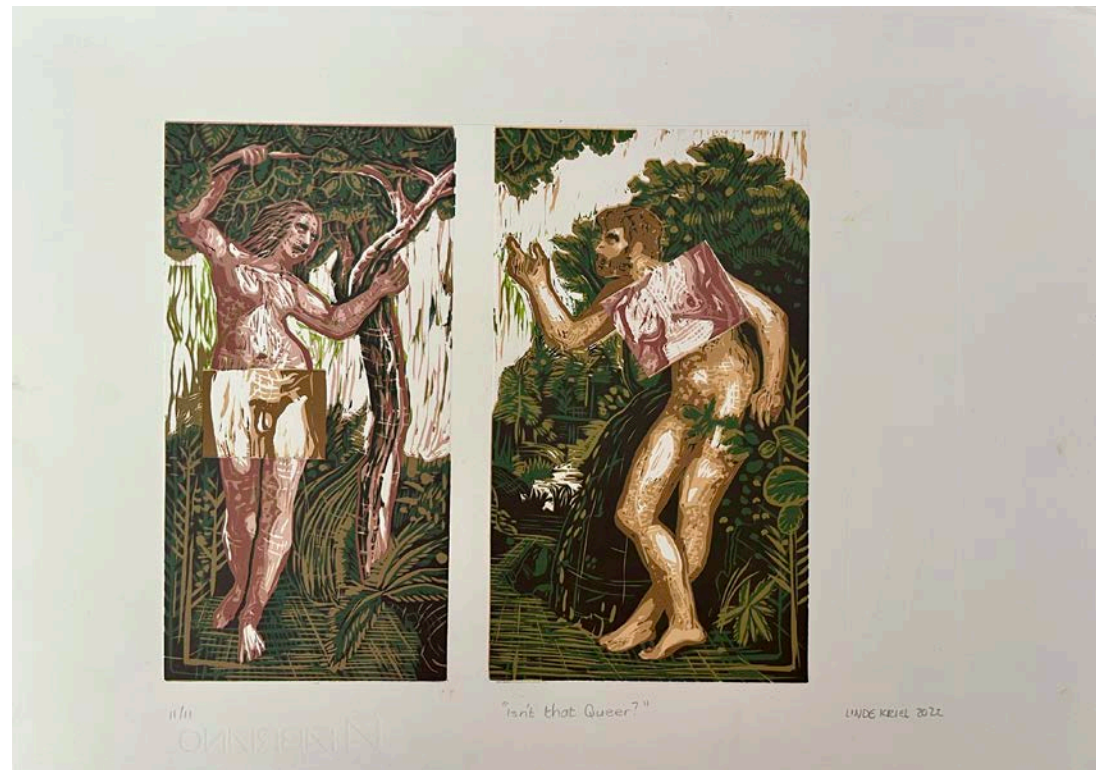
This digital painting breathes new life into the iconic imagery of “The Last Supper.” This act of recreation itself serves as a poignant commentary, broadcasting the persistent struggle faced by the LGBTQ+ community and others who have been ostracised from

religious congregations. The digital medium allows me to address this issue with a fresh perspective, reminding us that the battle for acceptance and inclusion is far from over.

Central to the artwork are apples, symbolising the original sin. But these apples are more than just static fruit; they are dynamic symbols that expose the consequences of exclusion. When scanned, they come alive, broadcasting AI-generated poems that convey both the emotionlessness of these divisive decisions and the potential for transformation. This juxtaposition mirrors the duality of the church’s actions: the cold rejection of the marginalised and the limitless potential for warmth and acceptance.

“A Harvest of Hope” invites viewers to consider the paradoxical nature of religious teachings and the implications of casting aside those who seek spiritual refuge. It challenges us to recognise that in isolating and persecuting any group, the church itself takes a bite from the forbidden fruit of intolerance. Through digital art I hope to encourage dialogue, inspire change, and, ultimately, foster a more inclusive and welcoming environment for all.

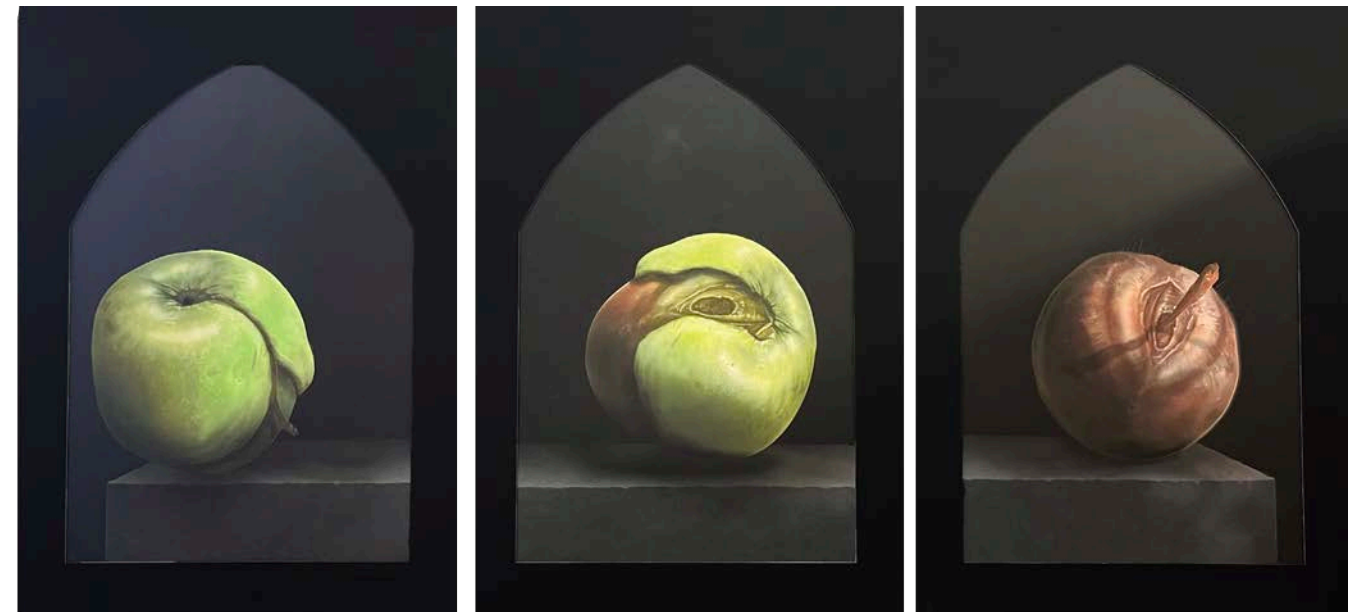
Phatsoane Henney New Breed 2022 FINALIST



Isn't that Queer ?

This tryptic that consists out of reduction Lino and an embossing critiques the church's relationship with the queer community. The reversed positions of Adam and Eve juxtaposed with genitalia of the opposite sexes, divulges the fluidity of gender. Although the church has come a long way members of the queer community continue to experience a sense of detachment. This detachment is mimicked in the process of carving a lino. Removing something to create a perceived perfect image. Adam and Eve's poses are comfortable which mocks the uncomfortability the church creates after identifying a queer person. In some cases the church community labels them as unnatural and makes them feel unwelcome in a place that is preached to be welcoming to all people. This print is in a story format, referencing historical forms of religious storytelling and visual storytelling still prevalent today. These forms of storytelling may be experienced as contrived and over simplified, re-enforcing set rules and stereotypes regarding sex and gender, rules that damage and isolate people who do not conform to them.

Sasol New Signatures 2023 FINALIST



Forbidden Indulgence

The Bible says Adam and Eve, not Adam and Steve!

This tryptic consists of three digital drawings seen through lancet window shapes that intend to critique the church's relationship with sexual identity and the queer community. The infamous apple is transformed by utilising suggestions of genitalia and in this way introduces the malleable construct of gender. In my opinion, although the church has come a long way, members of the queer community continue to experience a sense of being excluded. Digital techniques reflect how this is still a problem in our modern world. (how do digital techniques reflect that?) The church

views Eve's consumption of the fruit as the birth of sin. Fruit, rooted in the Latin verb frui, meaning "to enjoy", is sweet and fleshy. This work proposes that the church also tastes the fruit when they selectively reject some of the children of God. Is that not also a sin? The staging of the fruit mimics the theatricality of the church and its affairs as they place themselves higher than those they deem unworthy of paradise. To indulge is to take unrestrained pleasure and therefore I question the church as sinful in itself. Rather than indulging this work attempts to divulge what happens behind those stained glass windows. This work visually speaks back to the church pointing at sinful behaviour on the churches behalf and attempts to ask for the promotion of inclusivity and acceptance of all community members, regardless of their sexual orientation or gender identity.

Sasol New Signatures 2025 FINALIST



reference the forbidden fruit from the Garden of Eden, are transformed, stripped and sacrificed through the process of pyrolysis. Their form is altered but still recognisable and somewhat beautiful, reflecting how these ‘unnatural queer desires’ cannot be erased.

The cloth beneath the bowl recalls liturgical spaces and sacred rituals. It frames the offering, turning the sculptural arrangement into a site of quiet reverence. The altar does not demand spectacle. It bears witness to what is silently but also involuntarily expected, what is withheld, and what cannot be contained.

Unspoken Sacrifice speaks to the cost of spiritual belonging when it is tied to erasure. It invites the viewer to consider the weight of what is sacrificed and offered and the quiet strength of those who continue to carry it.



Unspoken sacrifice

Unspoken Sacrifice intimately exposes the invisible demands placed upon queer individuals within religious traditions. These demands often involve the sacrifice of natural desires. The work takes the form of a sculptural still life, with pyrolysed apples gathered into a burnt wooden bowl and placed on a cloth-covered altar. Together, these elements echo an intimate space to reflect on the cost of these demands.

The burnt wooden bowl serves as a vessel of offering, shaped by fire and scarred by transformation. It holds many of the sacrificed apples, but not all. Some have spilt out and rest on the altar, suggesting a burden too large to contain. This sense of excess mirrors the lived reality of many queer individuals. The apples, which

Sasol New Signatures 2026 FINALIST



Selfbound

Selfbound is an interactive sculptural artwork consisting of three stacks of handmade paper, each bound shut, totalling over 11,000 sheets. The pages cannot be turned; therefore, the book is unreadable.

Each sheet is a material rebirth. The pulp was made from my own disintegrated undergraduate artworks, combined with natural fibres like kōzō for its tensile resilience, banana for softness and the particular joy of personal memory, pine, abacá, and others. Images, marks, and histories are buried inside the sheets themselves, held without being disclosed.

The three stacks represent distinct weights: my individual self, my religious upbringing, and my queer identity. Separately, each has its own form and dimension. Together, their embodiment reveals that

grief and vulnerability are not contained within any single identity but emerge precisely from their coexistence.

The artist book is a structure that promises revelation — pages exist to be opened, read, and accessed. Selfbound refuses this. By continuously binding the book without thinking, I subvert the religious expectation of confession and the therapeutic expectation of resolution. Grief is not unwound here. It is given weight, dimension, and a place to exist.

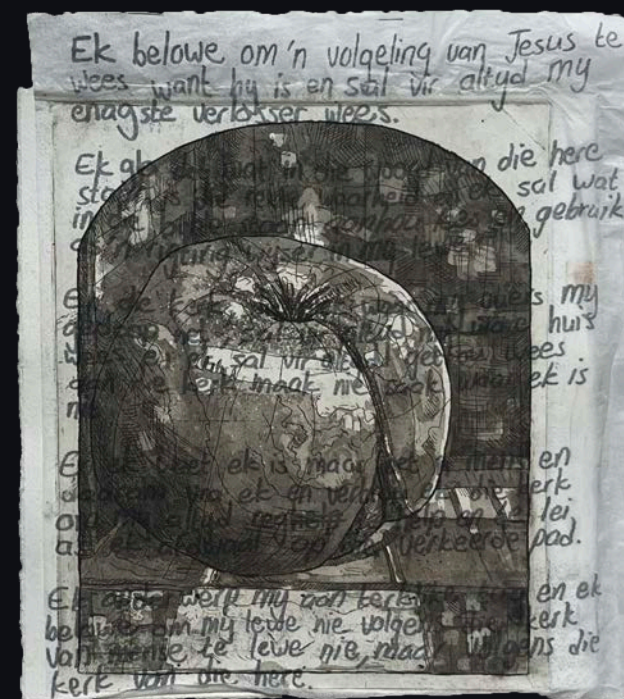
To make these sheets, I had to destroy what I had already made. That disintegration was not loss but transformation, where fibre was broken down and reformed into something that can hold more than it reveals.

Selfbound does not offer access. It offers presence.





In the Beginning was the Word



Ripened in Faith, copper etch and chine-collé on fabriano, 170 x 150mm

My body of work, titled “In the Beginning Was the Word,” is a deeply personal exploration of spaces, temporality, the queer identity, and the intersection of Christianity and the queer community. At its core, this collection delves into the intricate dynamics of self-discovery and transformation, utilising symbolism, fabric, and text to convey a powerful narrative.

The recurring symbol of the apple takes centre stage, reimagined to resemble genitalia, challenging societal norms and expectations. This transformation confronts traditional

notions of sin and pleasure, asking whether the church itself, by selectively rejecting members of the LGBTQ+ community, partakes in the same sin it seeks to condemn.

The fabrics and patterns I incorporate in my work harken back to the religious environment of my upbringing, drawing a parallel between the aesthetics of the church and the struggles faced by the queer community within its walls. By combining these fabrics with my handwritten confirmation speech, a sacred rite of passage in the church, I merge the sacred and the personal, forging a new narrative that transcends traditional boundaries.

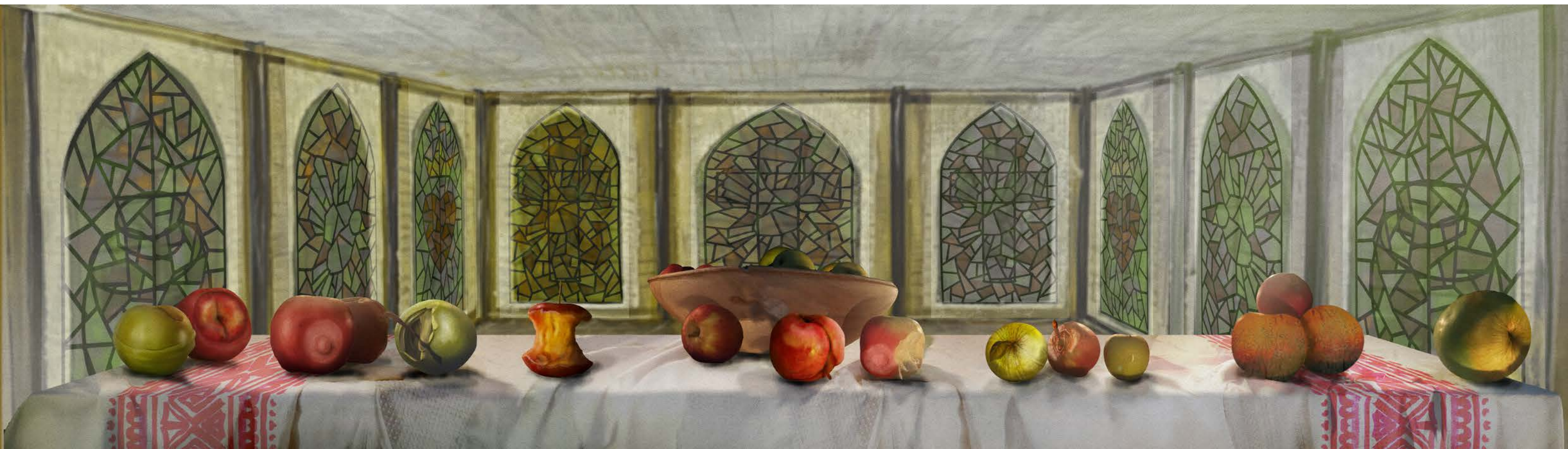
The presence of the body, or more precisely, the affirmation of one’s presence and identity, lies at the heart of this collection. By juxtaposing the queer identity with Christianity, I challenge the exclusionary practices that have persistently isolated the LGBTQ+ community from religious institutions. Through my art, I aim to spark a dialogue, inspire change, and promote a more inclusive and welcoming environment for all. This body of work reflects my journey of reclamation, an act of defiance and self-expression. It is a call to the church, a plea for inclusivity and acceptance, and a celebration of the vibrant diversity within the LGBTQ+ community. “In the Beginning Was the Word” invites viewers to confront the paradoxes within religious teachings and to question the consequences of exclusion, urging us to reimagine a world where acceptance and love transcend boundaries and prejudice.

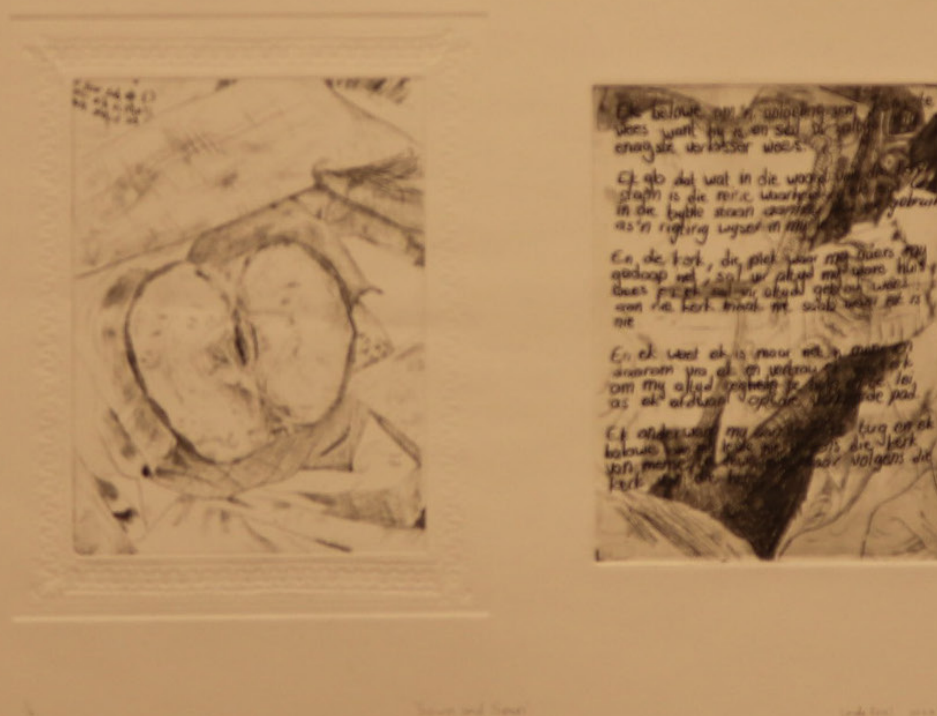


top: **Forbidden Indulgence**, digital drawing on fabriano academia, triptych, 950 x 700mm each

previous page: **gallery shot**

bottom: **A Harvest of Hope**, digital drawing and Artive playing AI generated poetry, 810 x 3000 mm





Sown and Sewn, drypoint etch with chine-collé and embossing on
fabriano, 500 x 700 mm

Sown and Sewn
Drypoint Etch with Chine-collé
and Embossing on Fabriano
Peter Schjerve



The Forbidden Fruit, copper etch and chine-collé and embossing
on fabriano, 350 x 500 mm

The Forbidden Fruit
Copper Etch and Chine-collé and
Embossing on Fabriano
Fine Arts

Ek Belowe, a triptych, encapsulates my spiritual evolution within the Northern Dutch Reformed Church. Crafted from church-like fabrics, the figures embody the fluidity of belief. The fabric's folds symbolize adaptability, mirroring the evolution of convictions.

The handwritten text on the figures originates from my confirmation speech, a pivotal moment where I announced my beliefs. This original and personal text, etched onto the fabric, adds depth to the narrative, underscoring the authenticity of my journey.

The triptych captures the dynamic interplay between tradition and personal growth, illustrating the cyclical nature of faith. EkBelowe invites contemplation of one's spiritual journey, acknowledging the universal ebb and flow of beliefs. Through this visual exploration, I offer a glimpse into the sacred dance of transformation, where our beliefs gracefully adapt to life's ever-changing rhythm.

Ek Belowe, ink transfer with charcoal and pit on Fabriano Academia, triptych, 2500 x 1000mm each



In my lithographic print with charcoal, I embark on a journey that transcends the static medium, weaving a narrative that broadcasts an intimate tale of self-discovery and transformation. This artwork exposes the complex interplay between identity, media, and personal experience, while it mirrors the broader struggle for authenticity within the LGBTQ+ community.

Growing up in a world devoid of queer culture, I found myself isolated and adrift, seeking refuge in the queer cinematic universe. This digital tapestry parodies the emotional landscape of my youth, a time when I was confronted with only two starkly contrasting options that society seemed to present: an exaggerated flamboyance or complete suppression of my true self. These were the mirrored extremes of masculinity and femininity, two polarised caricatures, leaving me feeling trapped in an identity not of my own making.

In this lithographic print, the very essence of lithography, the use of stone as a medium, becomes a metaphor for the perceived inescapability of these binary roles. It symbolises the rigid constraints imposed upon me by a world that dictated who I should be. Like a stone, my identity appeared unyielding, set in an unalterable course.

This artwork serves as a powerful statement, a testament to the resilience of the human spirit in the face of societal pressures and false representations. It speaks to the importance of authentic self-expression and the rejection of narrow stereotypes. Through my work, I aim to dismantle the notion that one must conform to a limited set of identities and instead celebrate the diversity and individuality within the LGBTQ+ community.

In breaking the stone that once encapsulated my identity, I hope to inspire others to confront their own narratives and challenge the binaries that confine them. Together, we can rewrite our stories, reshaping the landscape of queer culture to reflect the vibrant spectrum of identities and experiences that make our community so beautifully diverse.

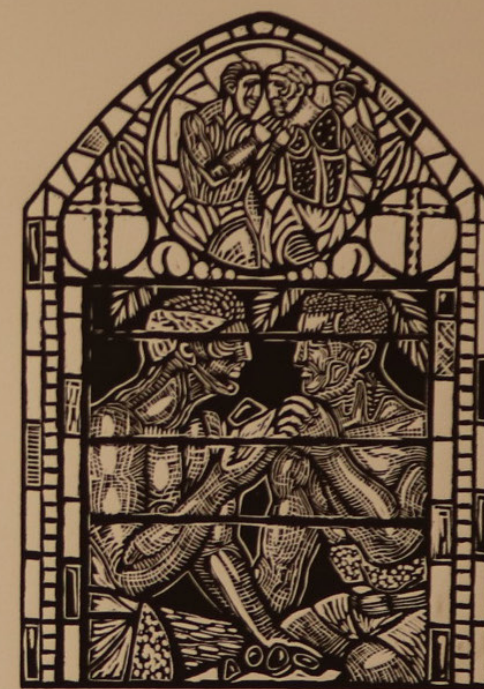


Beyond the Silver screen III, lithography and embossing on fabriano, 420 x 580mm



"Who's going to tell Eve?"
Lino Kuel 2023

Who's Going to tell Eve? II, linocut and ink on fabriano, 500 x 350mm,
version of original



"Who's going to tell Eve?"
Lino Kuel 2023

Who's Going to tell Eve?, linocut on fabriano, 500 x 350mm, 4 editions

Who's going to tell Eve?
Linocut on Fabriano
Fine Arts

Who's going to tell Eve? II
Linocut and ink on Fabriano
Fine Arts



Chasing Studio Fragments, artivied Reduction Linocut on
fabriano, 500 x 350 mm





SACRED OFFERINGS

The *Queer* Sacrifice



Cover: **The Cost of Purification**
apple charcoal, pyrolysed apples and tins on paper
720 x 2020 mm

Left: **A Collection of Sin** (detail)
photography
1060 x 810 mm

My work is a deeply personal exploration of the intricate and often painful relationship between identity, desire, and religious expectation. Through the use of organic materials such as pyrolysed apples, apple charcoal, and handmade paper, I delve into the themes of sacrifice and purification, both of which are central to the narratives imposed on queer individuals by religious institutions.

At the heart of my practice is the transformation of apples into charcoal, a process that serves as a powerful metaphor for the experiences of queer people within the church. The act of pyrolysis, burning apples to reduce them to their most elemental form, parallels how queer individuals are pressured to strip away their true selves to conform to religious ideals. This process is not just physical but deeply symbolic, reflecting the church's demand that queer people sacrifice their desires, identities, and, ultimately, their authenticity in pursuit of an unattainable purity.

In my body of work the remnants of this transformation, charred apples and the tins used in the process are not merely materials but symbols of the conflict between purity and desire. These works confront the viewer with the visceral reality of the sacrifices that queer individuals are often forced to make under the weight of religious expectations. The apple, traditionally a symbol of temptation and sin, is re-imagined as both the victim and the vessel of purification, challenging the notion that desire must be eradicated to achieve spiritual purity.

The church's insistence on the sacrifice of queer desires is a recurring theme throughout my body of work. It is evident in the way I

manipulate materials, transforming them through processes that echo the church's attempt to reshape and control queer identities. This manipulation is not without consequence; the altered materials retain traces of their original form, much like how the essence of queer identity persists despite attempts at erasure.

I explore these themes in **An Atlas of Sin** and **A Collection of Sin** by juxtaposing traditional techniques with modern technology. Handmade paper, infused with apple charcoal powder, carries the weight of history and tradition. Simultaneously photography reveal intricate patterns that symbolise the resilience and complexity of queer identities. These works underscore the ongoing tension between the church's rigid demands and the natural fluidity of human desire.

My work is a call to reflect on the cost of these demands, the unspoken sacrifices made in the name of religious conformity. It invites viewers to consider the inherent value of queer desires and identities, which are often condemned as sinful or impure by religious doctrine. By using materials that have undergone intense transformation, I highlight the beauty and strength that emerge from such pressures, celebrating the resilience of queer existence in the face of societal and religious constraints.

Ultimately, my work challenges viewers to rethink desire, sacrifice, and the queer self. It seeks to honour the complexity of human desire, urge a reconsideration of the narratives imposed by the church, and celebrate the enduring spirit of those who resist being purified out of existence.



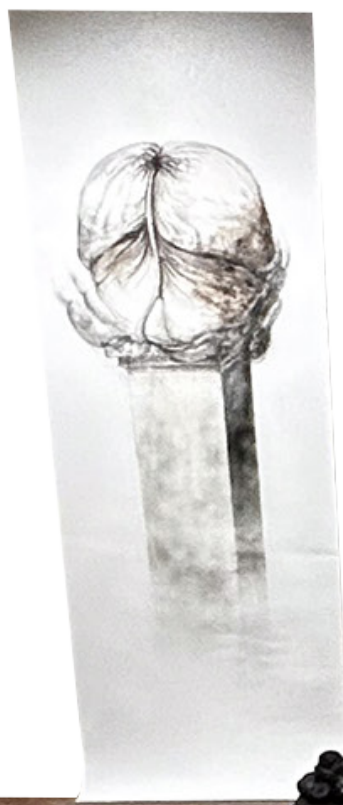
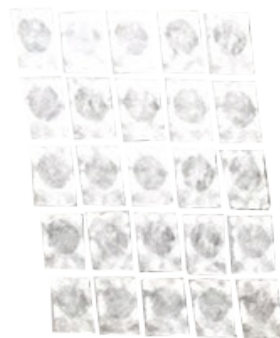
A Collection of Sin (detail), photography, 1060 x 810 mm



Sinful Sketch I (detail), apple charcoal on paper, 2480 x 1500 mm



Sinful Sketch III (detail), apple charcoal on paper and used objects, 2650 x 800 x 850 mm



Through the ritual of burning and transformation, my work explores the tension between desire and sacrifice, confronting the societal and religious pressures that seek to purify the queer self. The apple, a symbol of forbidden sin, becomes a vessel for resilience, revealing how beauty and identity endure even through destruction.



right: studio installation shot





Re-imagining the still life genre, I replace the traditional apples with circles made from finely ground apple charcoal. These circles challenge the viewer's perception: are they truly apples if they no longer resemble them, despite being created from them? This question mirrors the complex identities and experiences of queer people, often obscured or denied by societal and religious norms.

The paper itself is handmade from natural fibers, embodying a connection to tradition and the tactile qualities of artisanal craftsmanship. When viewed with light illuminating from behind, the unique and abstract patterns created by the apple powder are revealed, highlighting the intricate beauty and individuality within each piece.

The creation process itself is integral to the piece. I painstakingly ground charcoal made from apples, a task that mirrors the intense pressure and transformation experienced by queer individuals within religious contexts. This act of grinding the apples into a fine powder is a metaphor for the crushing weight of societal expectations and the erasure of one's true self.

left: **An Atlas of Sin** (detail), handmade paper with apple charcoal, 1060 x 810 mm



Apples to Ashes, photograph of handmade paper with apple charcoal, 550 x 360 mm (each)





In my artwork **Apples to Ashes**, I delve into the complex and often painful intersection between religious doctrine and queer identity.

The creation process itself is integral to the piece. I painstakingly ground charcoal made from apples, a task that mirrors the intense pressure and transformation experienced by queer individuals within religious contexts. This act of grinding the apples into a fine powder is a metaphor for the crushing weight of societal expectations and the erasure of one's true self.

As the apple charcoal powder interacts with the handmade paper, it takes on a life of its own, forming unique and unpredictable patterns. These emergent forms symbolise the resilience and inherent beauty of queer identities, even when subjected to immense pressure. The patterns are organic and fluid, defying rigid structures and highlighting the natural diversity of human experiences.

left: **Apples to Ashes** (details), photograph of handmade paper with apple charcoal, 550 x 360 mm



In *A Collection of Sin*, I explore the tension between desire and sacrifice, using the language of photography to question the expectations placed upon queer individuals by the church. The work is a reinvention of the traditional still life, where apples, symbolic of the forbidden fruit, are presented in various stages of pyrolysis. This process, which transforms the apples through burning, serves as a metaphor for the intense and often painful process of self-sacrifice that is demanded.

The choice of photography as a medium is deliberate. The images, resembling stock photos, play with the concept of authenticity. Just as a photograph of an apple is not a real apple, the idealised expectations of purity and sacrifice imposed by religious institutions are often disconnected from the realities of queer existence. The artificiality of the photos challenges the viewer to question what is real

and what is constructed, both in the imagery and in the narratives that society imposes on us.

Through this work, I seek to confront the complexities of identity and the ways in which we are shaped, or even distorted, by the pressures to conform. *A Collection of Sin* invites a deeper reflection on the nature of sacrifice, asking whether the demands placed upon us are truly just, or simply another layer of artifice imposed by those who do not understand the fullness of our lives and desires.

Left: *A Collection of Sin*, photography, 1060 x 810 mm



A Collection of Sin (detail), photography, 1060 x 810 mm

In my series **The Sinful Sketches**, I delve into the complex and often painful intersection of religion, desire, and identity. These large-scale drawings are created with charcoal made from apples and sticks from an apple tree, embodying both the natural and transformative elements central to my work.

The Sinful Sketches are reminiscent of ancient scrolls, inviting viewers into a sacred space for reflection. Each drawing depicts still life compositions of apples, a symbol of the forbidden fruit, morphed to be reminiscent of male genitalia. This transformation speaks to the forbidden nature of queer desires within the context of religious doctrine. The apples, placed on plinths, symbolise the value and importance of these desires, yet their precarious positioning, either falling off or appearing too heavy for the plinths, suggests the constant struggle and imbalance experienced by queer individuals under the weight of religious expectations.

Through **The Sinful Sketches**, I aim to create a dialogue around the expectations of sacrifice imposed on queer individuals by religious institutions. The large scale of the drawings and the reverent manner in which they are displayed further enhance the feeling of a sacred space, inviting viewers to confront and reflect on these deeply ingrained societal and religious norms.



Sinful Sketch II
apple charcoal on paper
2650 x 1000 mm

Sinful Sketch I
apple charcoal on paper
2480 x 1500 mm

Sinful Sketch III
apple charcoal on paper and used objects
2650 x 800 x 850 mm



In **The Cost of Purification**, I delve into the intricate and often unspoken sacrifices that queer individuals are expected to make within the confines of religious dogma. This work is deeply personal and evocative, created using pyrolised apples, charcoal derived from apples and sticks from an apple tree, and the very tins that held the apples during their transformation.

The medium itself is central to the narrative I aim to convey. The pyrolised apples and the tins, with remnants still clinging to them, symbolise the transformation and the remnants of the self that linger despite attempts at erasure. The drawings, done with charcoal made from the same apples and sticks, weave a story of both creation and destruction, echoing the cycle of purification and sacrifice.

Exhibited on the floor, the piece recalls the form of a scroll, inviting viewers to engage with it on a more intimate level. This choice is deliberate, as it encourages a physical interaction that mirrors the internal journey many queer individuals undergo. The scroll-like form also hints at the notion of sacred texts and the rewriting of narratives that challenge traditional religious expectations.



right: **The Cost of Purification**, apple charcoal, pyrolised apples and tins on paper, 720 x 2020 mm



The Cost of Purification, apple charcoal, pyrolysed apples and tins on paper, 720 x 2020 mm



Unspoken Sacrifice, pyrolised apples and cloth, 550 x 1450 x 450 mm

In **Unspoken Sacrifice**, I explore the profound and often painful intersection between personal identity and societal expectations, particularly as they pertain to queer individuals within the context of the church. This sculptural still life, rendered in the medium of pyrolised apples and cloth, serves as a poignant commentary on the sacrificial demands placed upon queer people by religious institutions.

The apples in this piece, referencing the forbidden fruit from the Garden of Eden, are transformed and stripped through the process of pyrolysis. This transformation symbolises the intense pressure and stripping away of one's

authentic self that many queer individuals experience within religious settings. The charred, altered apples rest upon a cloth reminiscent of an altar, evoking the idea of sacrifice and purification.

This work is an altar to the unspoken sacrifices demanded by the church, sacrifices of desire, identity, and self. The sculptural elements stand as a testament to the resilience and endurance of those who navigate these complex and often painful expectations. **Unspoken Sacrifice** invites viewers to reflect on the cost of these demands and to consider the inherent value and sanctity of every individual's true self.





left: **Unspoken Sacrifice** (detail)

Unspoken Sacrifice, pyrolised apples
and cloth, 550 x 1450 x 450 mm



Self Tithe is a deeply personal work that reinterprets a familiar object from my childhood, the offering boxes found in the churches I grew up in. These boxes, locked and secretive, were designed to receive envelopes and money as offerings for the church, representing acts of devotion and sacrifice. In this piece, I explore the parallel between these traditional offerings and the sacrifices expected of queer individuals within religious contexts.

The offering boxes in this work is charred to the point of near destruction, its once-solid form now blackened and crumbling. The act of charring serves a dual purpose: it is a method of preservation, but also a means of destruction. This tension reflects the paradoxical demands placed on queer people by religious institutions, the expectation to preserve their faith by sacrificing their desires, even as this process ultimately leads to the disintegration of the self.



Self Tithe, tins and handmade paper and pyrolised remnants, 230 x 1800 x 2020 mm

right: **An Atlas of Sin**, handmade paper with apple charcoal, 1060 x 810 mm





Vessels of Ash is a photographic triptych that examines the vessels used in the ritual of pyrolyzing apples, a symbolic act of sacrifice and purification. Each tin, scarred and stained, holds remnants of what was once whole, embodying both transformation and the traces left behind. These images explore the resilience of the self against erasure, as the tins become reliquaries for memory and endurance. By documenting these vessels, I invite viewers to reflect on the unyielding nature of the self and the remnants that resist obliteration, even within the fires of sacrifice.

Vessels of Ash, photograph, 550 x 360 mm (each)

Vessels of Ash (detail), photograph, 550 x 360 mm (each)





The Conditions of Offering, Hanging, charcoal and ink, 700 x 50 mm

next page: **The Conditions of Offering, Boxed**, charcoal and ink, 700 x 50 mm





The Conditions of Offering,
carcoal and ink, 700 x 50 mm
(each)

Baptised
barbed
Burned
Pierced
Washed
Nailed
Burried

The Conditions of Offering continues my exploration of the apple as a symbol of desire, sacrifice and religious expectation. In these drawings, the apple becomes an object that is repeatedly offered, restrained, suspended, pierced, bound, burned or submerged. Each action suggests a different condition through which an offering is made, asking what must be surrendered, controlled or transformed before something can be considered worthy of devotion.

The works extend my ongoing interest in the tension between desire and sacrifice, particularly within the expectations placed upon queer bodies by religious structures. The apple becomes both object and body, carrying traces of vulnerability, violence and endurance. Through repetition and variation, the series considers offering not as a single act, but as a repeated process of giving, withholding and negotiating what remains of the self.



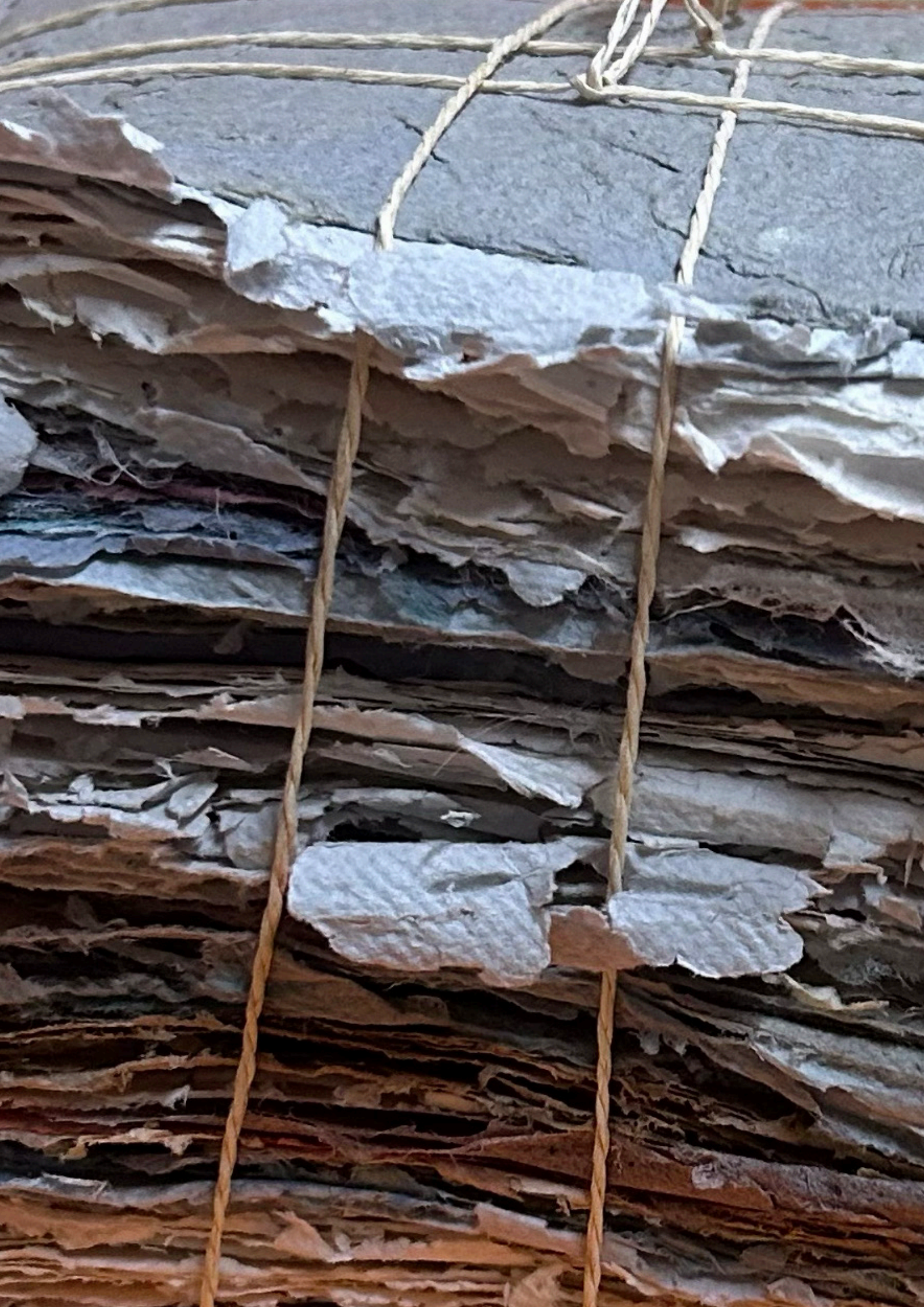


The Offered Body continues my exploration of the apple as a symbol of desire, sacrifice and religious expectation. In this digital drawing, the apple is wrapped tightly in rope and suspended, transforming it into both an offering and a body. The act of hanging suggests a state of vulnerability, where the body is placed on display while remaining restrained and unable to move freely.

The rope becomes a physical representation of the conditions placed upon desire. It holds the apple in a state between devotion and violence, suggesting that what is presented as an act of offering can also become an act of control. The apple therefore becomes more than a symbol of forbidden fruit. It becomes a body subjected to expectations that determine how it should exist, behave and be offered.

Through the digital medium, I create an image that appears constructed and deliberate, extending my interest in the tension between the real and the imagined. The Offered Body asks what it means for a body to be given, and whether an offering can ever be entirely willing when the conditions surrounding it have already been imposed. This continues my broader investigation into sacrifice, desire and the persistence of the self despite attempts to control or transform it.

previous page: **The Offered Body**, digital drawing, 1000 x 700 mm



**The Work of Water:
the Ritual of Holding Grief in the
Artistic Practice of Papermaking**



Selfbound

Selfbound, paper string and handmade paper, 3 part: 180 x 175 x 2155 mm, 140 x 175 x 22 mm, 70 x 165 x 220 mm

Selfbound is an interactive sculptural artwork consisting of three stacks of handmade paper, each bound shut, totalling over 11,000 sheets. The pages cannot be turned; therefore, the book is unreadable.

Each sheet is a material rebirth. The pulp was made from my own disintegrated undergraduate artworks, combined with natural fibres like kōzō for its tensile resilience, banana for softness and the particular joy of personal memory, pine, abacá, and others. Images, marks, and histories are buried inside the sheets themselves, held without being disclosed.

The three stacks represent distinct weights: my individual self, my religious upbringing, and my queer identity. Separately, each has its own form and dimension. Together, their embodiment reveals that grief and vulnerability are not contained within any single identity but emerge precisely from their coexistence.

The artist book is a structure that promises revelation — pages exist to be opened, read, and accessed. Selfbound refuses this. By continuously binding the book without thinking, I subvert the religious expectation of confession and the therapeutic expectation of resolution. Grief is not unwound here. It is given weight, dimension, and a place to exist.

To make these sheets, I had to destroy what I had already made. That disintegration was not loss but transformation, where fibre was broken down and reformed into something that can hold more than it reveals.

Selfbound does not offer access. It offers presence.





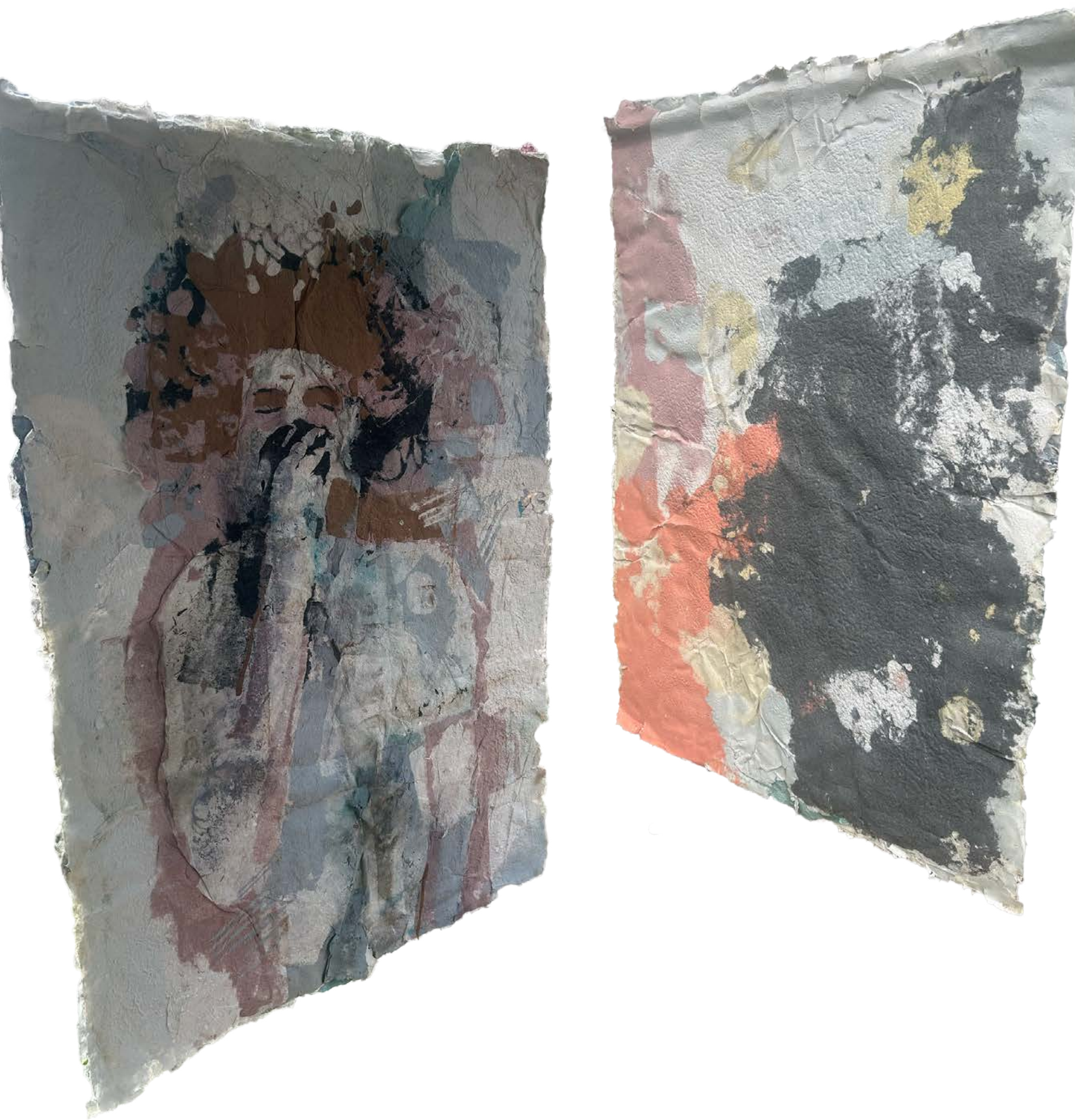
Partial Witness

Partial Witness, paper string and handmade paper, 190 x 180 x 210 mm

Partial Witness is a single stack of handmade paper, bound shut. The pages cannot be turned. Nothing here is printed. Only two pages carry any trace of image at all, and even there the fibre has taken most of it back: the words partial and witness surface through the pulp, legible only in fragments, seen without being fully given.

The paper string that binds the stack is black, a colour chosen for its weight, for the way it withholds rather than reveals. Each section is bound three times over. I did not set out to make this symbolic, but the repetition kept happening, and I have come to suspect it gestures toward the Holy Trinity: three bindings around one body, three acts of closing rather than confessing.

I am not certain this reference is intended. I only know the repetition felt necessary before I understood why. Partial Witness does not explain itself. It offers only what surfaces, a word, a fragment, a knot, and asks to be trusted with the rest.



Immersion without Conclusion, handmade paper made from kozo, pine, abaca, banana, etc.
135 x 97 mm

This work is double-sided, printed not with ink but with paper itself. On the front, my own body appears submerged in water, built up in layers of coloured pulp pressed through a screen until the image surfaces from the sheet rather than sitting on top of it. The water does not depict submersion so much as become it: the image is made of the same wet process it represents, pulp settling and drying the way a body settles beneath a surface.

The reverse carries no figure. Only colour: black, red, orange, and grey, pressed into abstraction, with no image to hold onto. Where the front offers a body to recognise, the back withholds one. Turning the sheet over is a kind of drowning in reverse, from likeness into pure sensation, from the specific weight of a body to the general weight of colour.

Both sides are made of the same fibre, the same submersion, the same act of pressing pulp into image and out of it again. The work asks to be held from both directions, seen and then unseen, a body remembered on one side and dissolved on the other.

This series explores how language interacts with the unstable process of papermaking. Words are printed onto wet, water-saturated sheets, creating tension between language and material instability. Normally, printed words rely on the stability of dry paper to preserve meaning. Here, words appear on damp, warped sheets, making their presence uncertain.

The work creates a dialogue between language and material. Words try to settle, but the paper resists, making meaning provisional and unstable.

This instability reflects the research's view of water as an active, history-carrying material. While rituals often link water with cleansing and renewal, the wet sheets complicate this idea. Rather than clarifying, water makes language unstable and incomplete, much like the unfinished sheets.

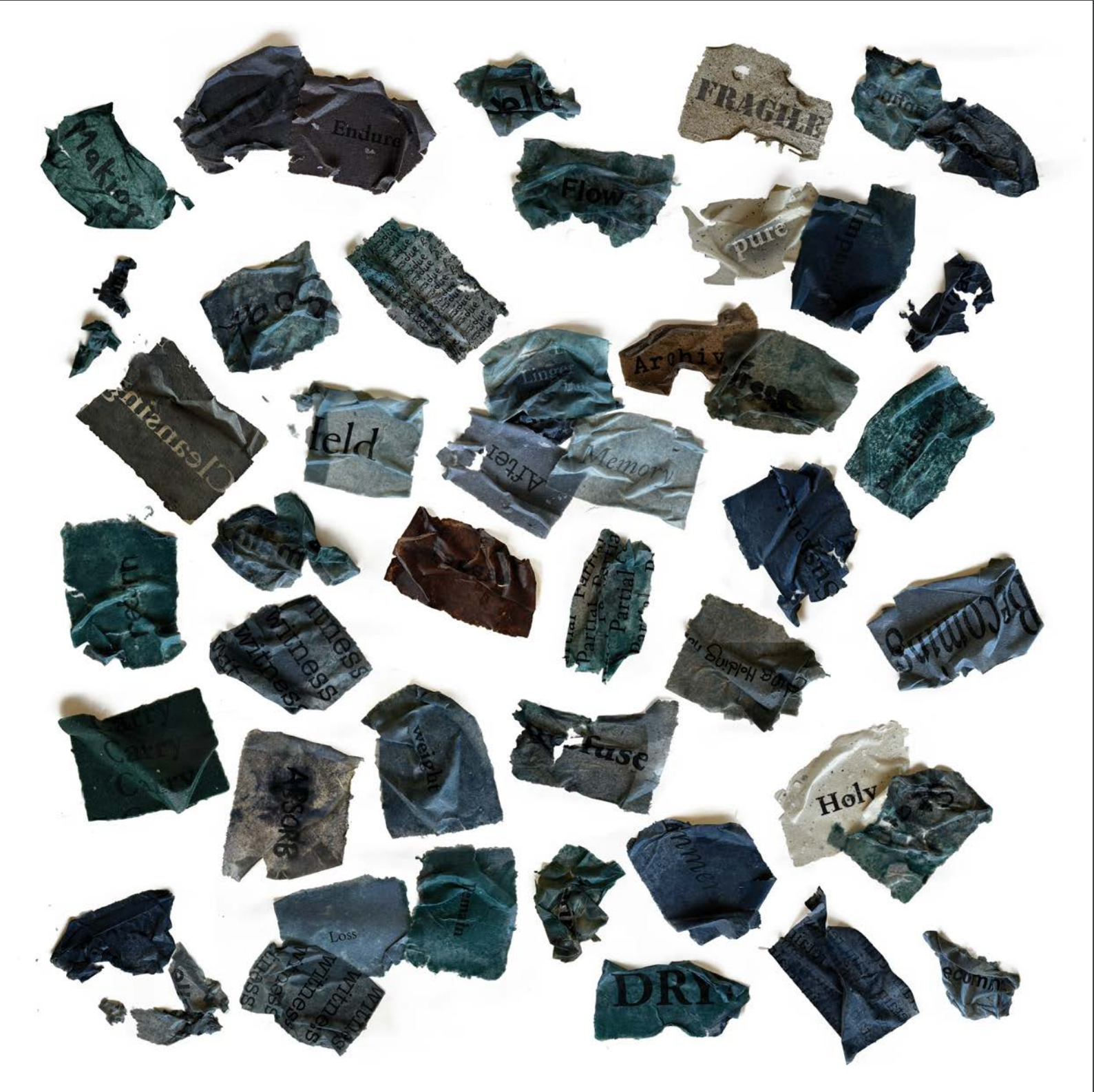
The work also examines how language relates to experience. Words often define identity and belonging but struggle to capture lived complexity. Placing words in wet paper visualises these limits.

Words that Refuse to Dry continues the research into papermaking as ritual. It highlights the labour and vulnerability of making paper and shows how language, too, is shaped by water.

Photographs of the sheets act as archives, preserving the moment when word and material meet. As paper dries, traces may stabilise, but the images capture when meaning was still unsettled.

Ultimately, *Words that Refuse to Dry* suggests language is always in flux—appearing, dissolving, and persisting within the page’s fibres. This echoes the research’s wider themes: how water and artistic process hold ambiguity and memory without settling into a single form.

Words that Refuse to Dry, photography and digital collage, 1000 x 1000 mm



Words that Refuse to Dry, photography and digital collage, 1000 x 1000 mm



Submerge, Reflect, Dissolve, Repeat, video stills, 1220 x 300 mm

Submerge, Reflect, Dissolve, Repeat documents a handmade paper bowl slowly placed into water. As it submerges, water acts as both mirror and solvent: the bowl's reflection, at first distorted, gradually becomes clearer, revealing the artist's face. As the reflection emerges, the bowl dissolves. Fibres soften and the bowl collapses, staging simultaneous appearance and disappearance. The work highlights water as a threshold. While rituals like baptism suggest transformation through immersion, here change is gradual and resists clear finality. Transformation here is subtle, not dramatic, and occurs through gradual material shifts.

The paper bowl, made from reconstituted pulp and water, embodies the cycles of papermaking. When returned to water, its form dissolves again. The title's repetition underscores this as a recurring process—submersion, reflection, and dissolution happen again and again. Water receives, alters, and carries the object's fragments, making the sequence a visual archive of immersion. The work explores Flowing and Holding: water is both a medium of change and a surface for self-recognition, but this recognition remains unfixed, visible only in movement and dissolution. Ultimately, the work sees immersion as ongoing rather than final, lingering in the space where body, object, and water remain in slow, continuous transformation.



top: A Study of Paper And Self, Photography, undetermined size

bottom: A Study of Paper And Self II, Photography, undetermined size

