

بسم الله الرحمن الرحيم

Hafiza Asmal Valodia

Portfolio

2023

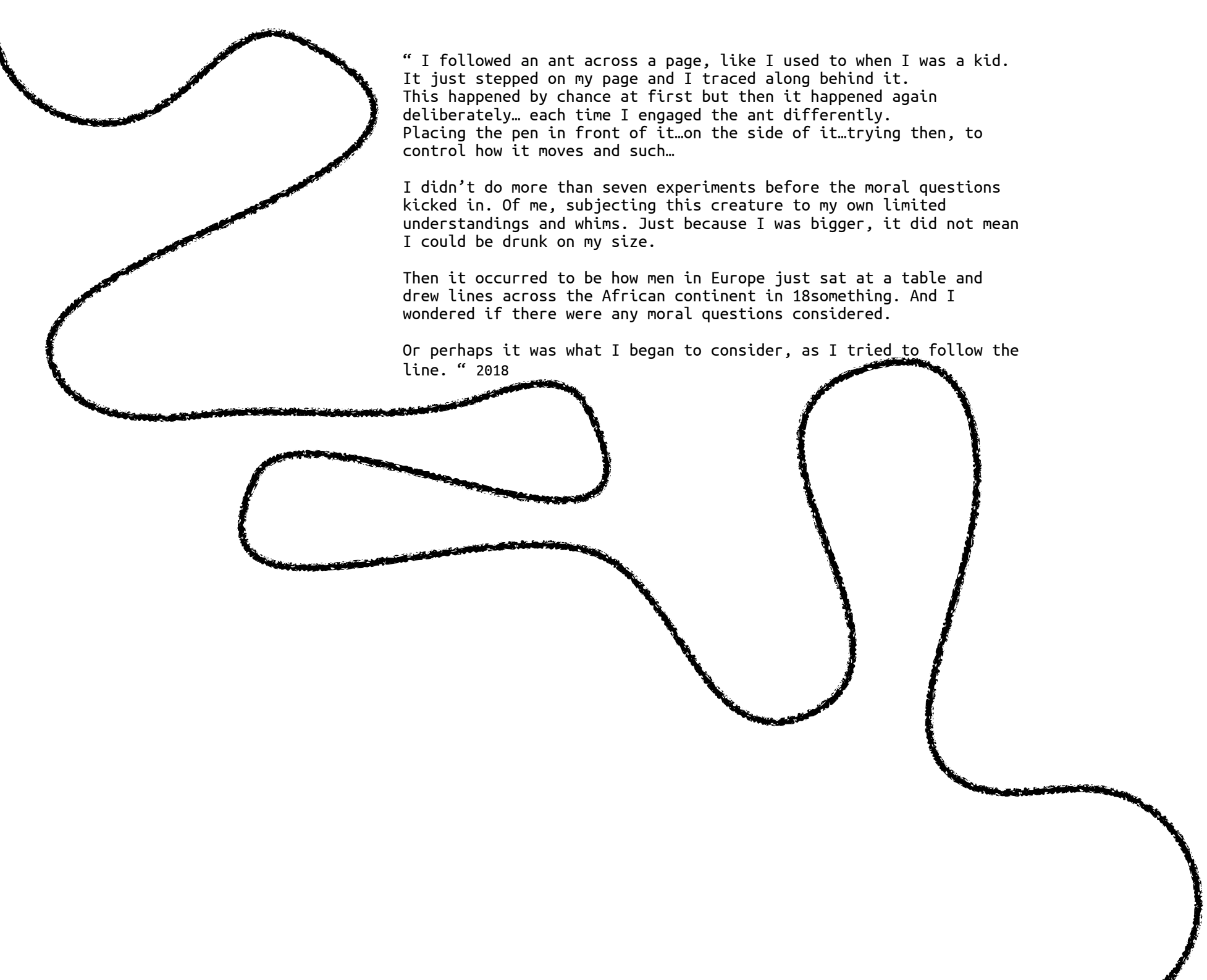
Hafiza Asmal Valodia (b. 1993, Johannesburg) is a Linguist and Visual Artist. She majored in Linguistics, Psychology and South African Sign Language at the University of the Witwatersrand in South Africa , where she also completed a bachelor's of a Professional Fine Art degree. She holds her Masters of Art in Public Spheres at EDHEA in Switzerland.

Being a CODA she includes a highly personal reflection of embodied knowledges through gesture. Drawing connections between labour, coding and nature through her interest in how materiality can be altered and understood through discourses of being. Her work situates itself in the ultra-globalised world that operates between various realities, including the material ecosystems, the industrious politics and the digital landscapes. She claims to be making sense of dualities by complicating them, in what she inventively coins as, multichotomies.



This is not art

Lithography print
2018



“ I followed an ant across a page, like I used to when I was a kid. It just stepped on my page and I traced along behind it. This happened by chance at first but then it happened again deliberately... each time I engaged the ant differently. Placing the pen in front of it...on the side of it...trying then, to control how it moves and such...

I didn't do more than seven experiments before the moral questions kicked in. Of me, subjecting this creature to my own limited understandings and whims. Just because I was bigger, it did not mean I could be drunk on my size.

Then it occurred to be how men in Europe just sat at a table and drew lines across the African continent in 18something. And I wondered if there were any moral questions considered.

Or perhaps it was what I began to consider, as I tried to follow the line. “ 2018



Immersed.

Car parts Metal sculpture , hand casts, 3D prints, fishbowl, VR.

'Counter-space of Pop Culture in Zaire

2019



A layer of a hidden life given to the work. The included layer of Virtual Reality that could be accessed by peering through the oculus, attached to a fish bowl. A space in which the invisible walls between artwork and viewer are dislocated, demolished, and in its place, a common-ground of physical and digital connections are built.



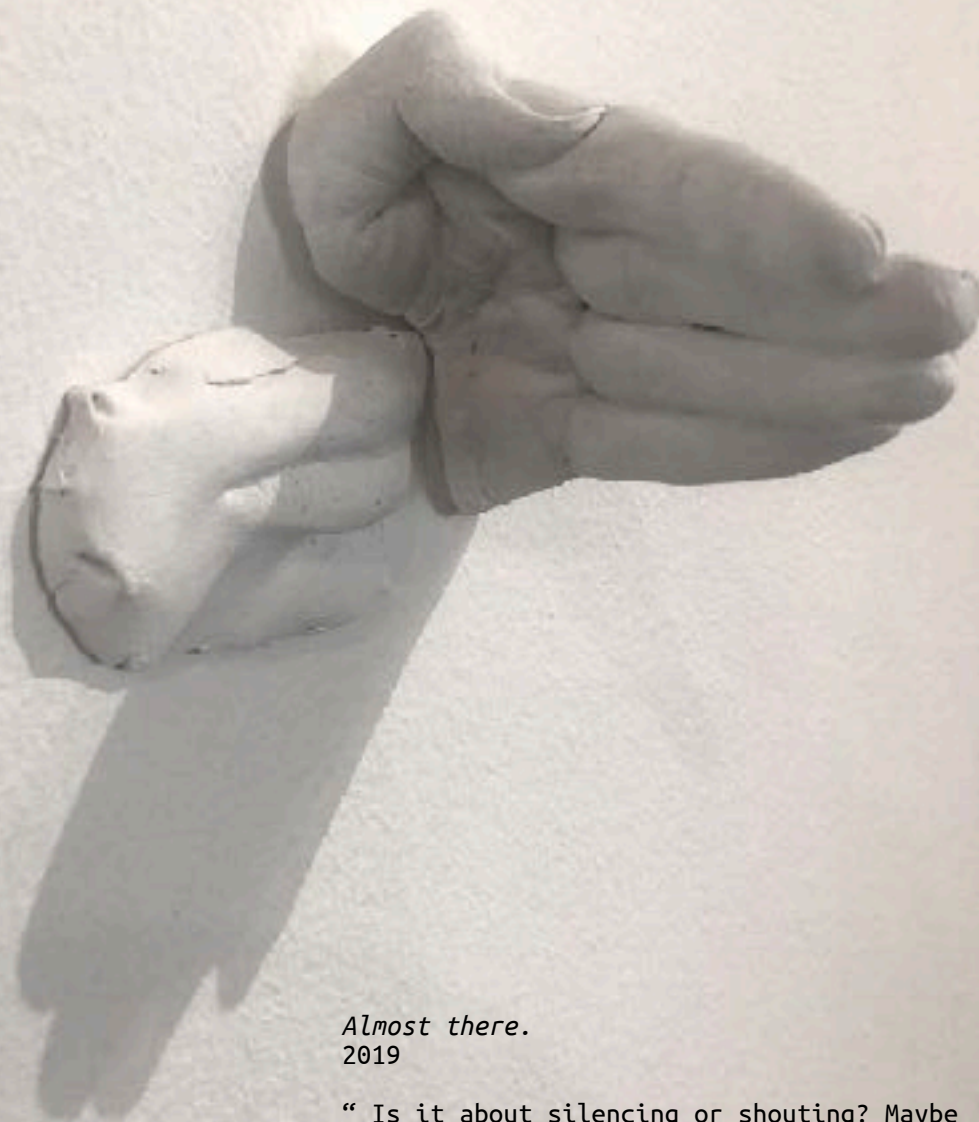
Missions

Polymer Sculpture, VR.

'Counter-space of Pop Culture in Zaire
2019



Zaire represents an integral fabric of the African history and narrative for which rhymes with a multitude of African histories throughout the continent. A Highly contested history and cultural landmark: Zaire is a known time and space of violent atrocities, dictatorship, repression, pillaging of resources as much as loss of the African body instigated both by Mobutu Sese Seko and Western forces. But in contrast, hugely important cultural events took place in Zaire: whether that be in regards to sport, art, theatrical performance or film. We use all of these histories and known cultural contexts of Zaire as a reference point to speak on complex intersectional narratives of representation, identity, socio-politics, and lived experiences of the land.

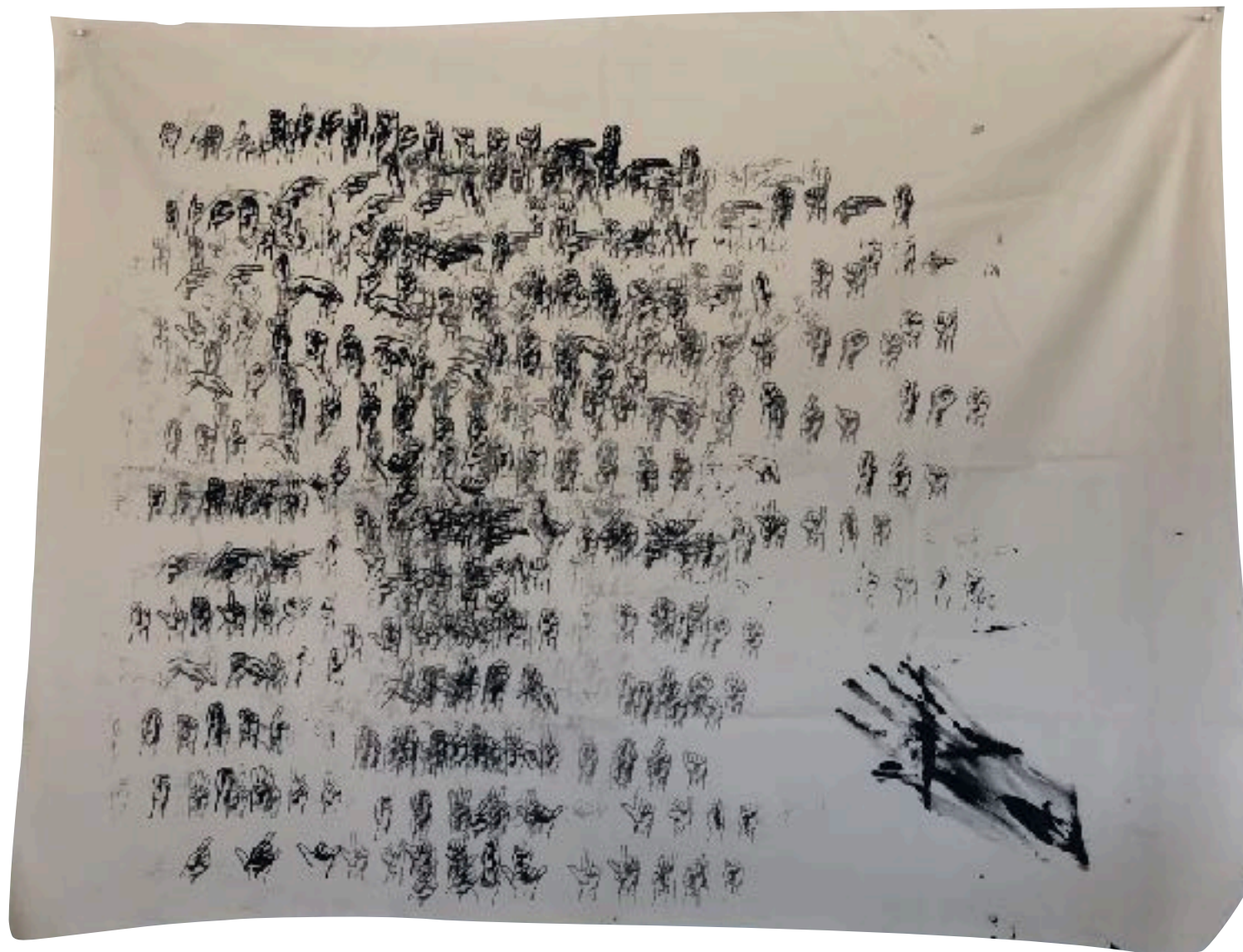


Almost there.
2019

“ Is it about silencing or shouting? Maybe it’s just the secret spaces that exist in between.”



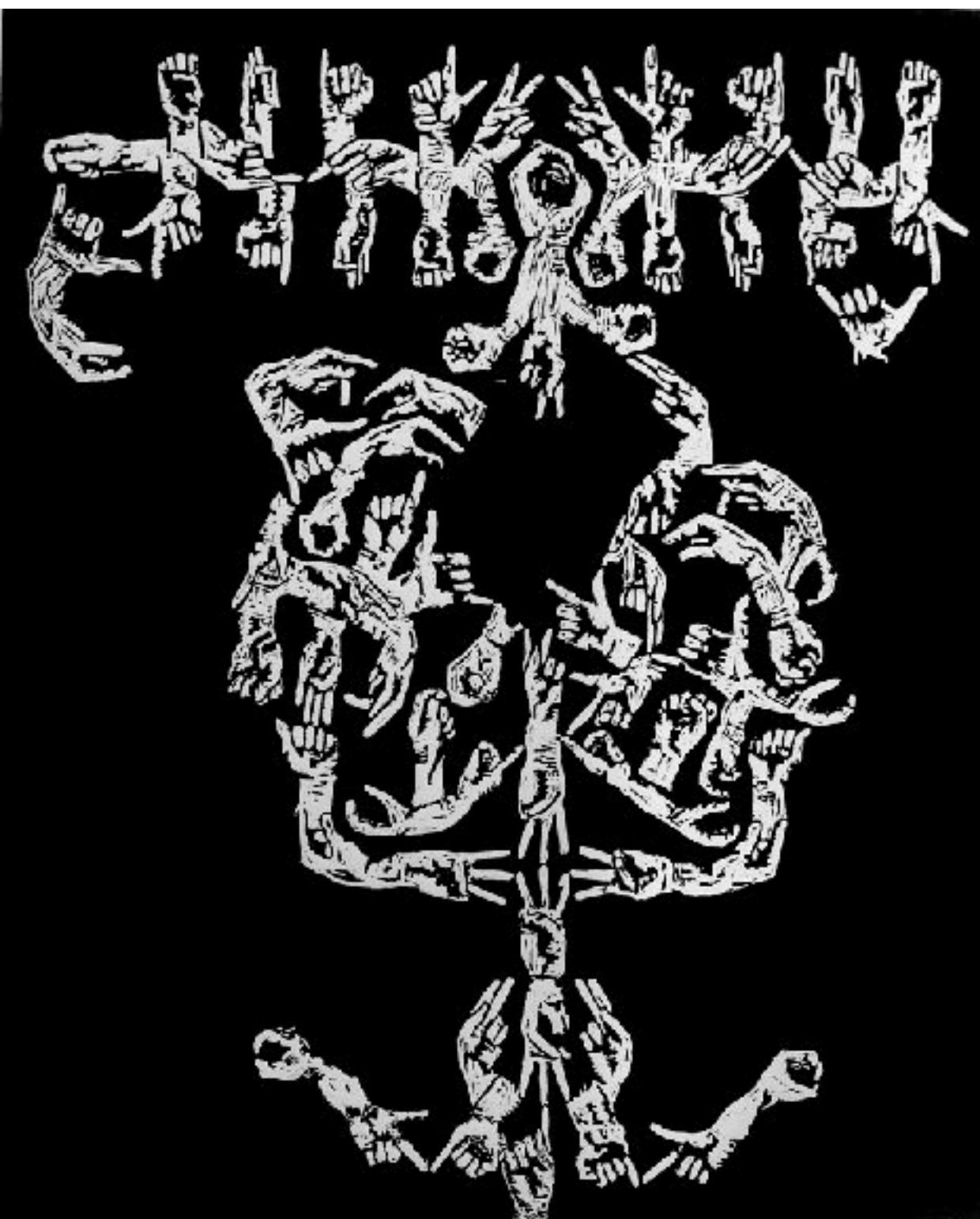
Linguistic landscapes are the burial ground of forgotten pasts. It is the field of investigation where one is most likely to unveil omitted narratives. It is through this framework of understanding that one is most likely to find reimagined realities. Saussure has founded the understanding of communication through its’ semiotic function, and while the creative distinctions of language are regarded, they are not explored in full. Our perceptual validations arise from our use of Language. A gaining of meaning and a creation of knowledge. Simply because languages are links to culture and culture are links to social constructs. Language is embedded in your hands, the direction, shape and location, all central to investigating the direction, shape and location of the future. So it acts non linearly, with no temporal distinction.



Fingerpainting

Acrylic Paint on canvas.
234 x 152 cm

MOMO Gallery, Johannesburg, 2019



Left- *Origins*, Linoleum print 2020

Top right- *Origins & Digital Seed*, The point of Order, Braamfontein, 2020

Bottom right- *Digital Seed*, 2020

On the USB is a set of instructions to grow.

"If words can plant seeds in our mind then how do we make mind seeds grow? We reap, we sew, we know, digital ones and 0's. "

I would rather
be asking who
you are
in my artists statement
because
I do not believe in possession

What comes to me leaves me as quickly as it needs and what I am left with

is hardly a neat description.

A conscious awareness, keenness for thinking,
however you want to frame it.
I am trapped
inside an ant farm
I have never met the queen.
Neither anybody else and yet
we build. We build
from nothing more than an
Image.

The Imagination.

I am my imagination. I invent
words to amplify the inadequacy
of the surplus, yet
my imagination is
still trapped in the confines
of my mind.

How I make, is, what I am
making, and what I make
is nothing more than an
attempt to make sense of it all.

Possessionless of my positionedness

I am a process of growth. Perhaps
to gain a new perspective. One
that towers beyond the smog or
perhaps it is no vertical challenge
but one unquantifiable. Vertical
limits of breaking beyond the
antfarm and wondering the weather
such places even exist

"This text can be read horizontally and diagonally, resembling an imagined ant farm and appearing as a QR code"

Artist Statement.

Digital text

Johannesburg 2020



Alternate view

Nitrogen.
Glass jar, tea leaves, manual tally, hand casts,
nails.
2020

“ these were collected during the lockdown, over many conversations with my mother, sisters and nieces. The intention was to collect the tea leaves, they release nitrogen that accelerates plant growth, so I thought it would aid my book to grow and it aided other growth. My connections to these women through shared stories. I look at this and think of bare skin, laying bare, naked, vulnerable, and yet the skin as the most delicate and fierce layer of protection just like the bags itself....”



1200 cups of thought.

Empty tea bags.
220 x 260 cm

A work during COVID19

Benoni, 2020

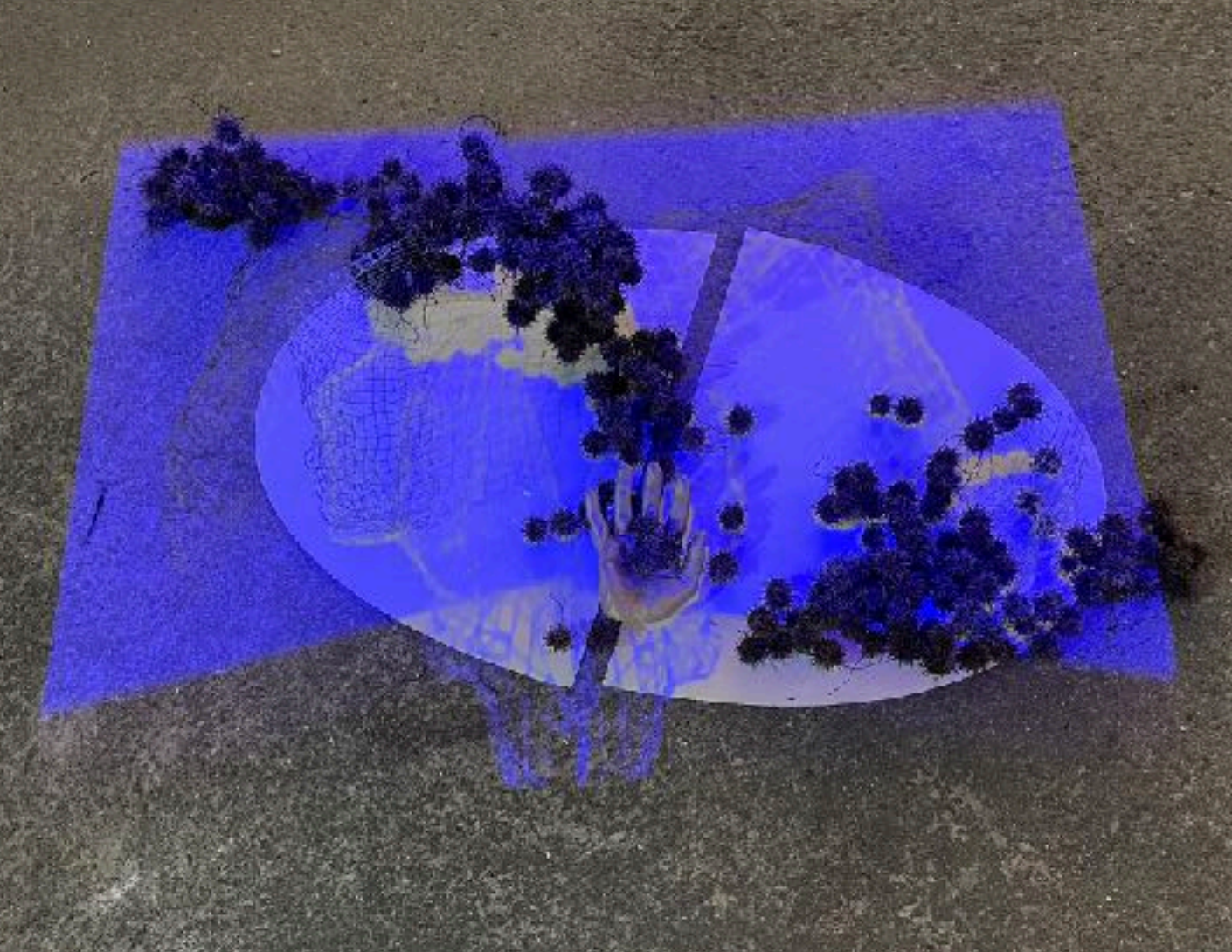


Build from the ground

Hand cast, nails,
sponge pipe.
634 x 12 cm

he point of Order,
Braamfontein, 2021





Ephemeral Imprint, A Ritual Begins

*Hand cast, abscissions, metal mesh,
projector.*

Quartier General, La Chaux De Fonds,
2022

Performance stills





: download the
Artivive app.
To access Augmented
Reality component,
point the camera phone
towards images
demarcated with







Finding Connection, In Knots And Codes

Performance, installation, casts, hair,
AR (Augmented Reality)

La Granette, Sion, 2023







I'll be Back
Ongoing research performance
ACT, Bern, 2023



“The zero wind kite designed by architect Thomas Horvath has been a research tool since June 2022. Its fine tuning and symmetry allows for the kite to be flown indoors, using the traction and resistance of movement from the body. Kites are not just objects of play but are used to send messages.

Through my play with the kite, I have been interested in the line that holds me to it, and the simple knot that creates that bond. The knot is delicate and can come undone with too much or too little resistance. The activity contains a meditative state, and is something done often in isolation. I found myself talking to myself and reflecting my thoughts in conversation with the kite.

Then another point of interest emerged, it was the fascination this object ignited in the people around me. How they were drawn to observe the kite and did so willingly. I wondered if it was the ideal tool, to activate my voice in performative acts, to draw voluntary attention in order to send a message.

I often use simple descriptions of the feeling one has when engaging this object, and these simple statements turn to broad metaphors for the questions on my mind as I follow the line. “



I'll be Back
Ongoing research performance

DOCK, Basel, 2022



I'll be Back
Ongoing research performance

*Summer Academy, Salzburg,
2022*



I'll be Back
Ongoing research performance

Musee Tinguely, Basel, 2022

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