

LAKRITZ

THE MAGAZINE

Issue #14 2026

Picture: Liz Voster Metabolic Loop South Africa



Liz Voster

Metabolic Loop

During the Plettenberg Bay Land Art Residency (2025), Liz Voster created a performance involving circumambulation at sunrise and sunset on a dairy farm.

A Dialogue in ART

Bringing Global Voices to local ground and local stories to the world

Soft Extinction

Group Exhibition

12th Sept. 10am

**It's not the beauty which attracts
The incremental, the overlooked, the
quietly disappearing is at center stage.
Soft Extinction is an exhibition about
nature in crisis — not as spectacle, but
as lived reality.**

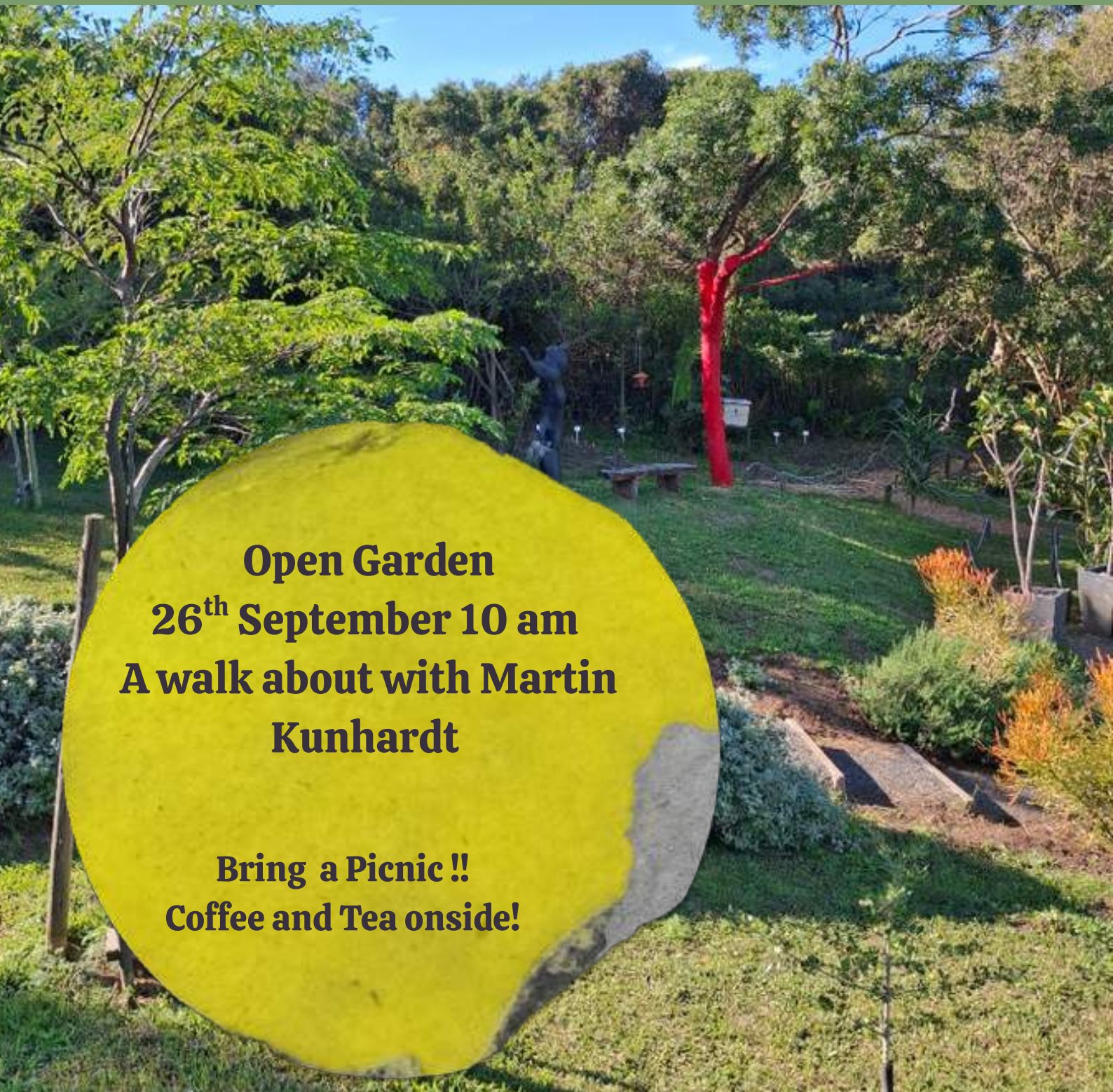
OPENING

**12th of September 2026
10am-4pm**

Entrance free - Everybody welcome

Open Garden

26th September 10 am



Open Garden
26th September 10 am
A walk about with Martin
Kunhardt

Bring a Picnic !!
Coffee and Tea onside!

From the Editor's Desk:

A year goes by faster than you think — and slower than you'd like.

Looking back at where Lakritz stood twelve months ago, the progress is real and visible. But if there's one thing this year has confirmed, it's that Lakritz is not a destination we arrive at. It is, and very likely always will be, a thing in motion.

We go into September already thinking about next year. Decisions are being made. Directions are being set — even as we know they may shift again.

The gallery continues to define itself on its own terms: not a conventional commercial gallery, but something closer to a museum without the institutional funding. That positioning is becoming clearer, and with it, a commitment to push further into contemporary and experimental art. The art garden has found its own quiet momentum and will keep growing through the seasons ahead.

The magazine you're holding will move to a twice-yearly rhythm — giving us the space to be more considered, more substantial. And increasingly, we see ourselves building around events that grow directly from the exhibition programme, rather than running parallel to it. We have learned to hold our plans lightly. Flexibility is not a weakness here — it is the practice. Lakritz works best when it responds to what is actually happening, not just what was scheduled months in advance.

What we are working toward, above all, is a platform — a place of genuine seeing and lived experience. Not just a programme, but a presence.

More to come. As always.



A handwritten signature in black ink that reads "Claudine Hauke". The signature is fluid and cursive, with the first name and last name clearly distinguishable.

October 2026

@ Lakritz

24th Longtable 11.30 – 14.00
R 150 includes lunch,
drinks can be brought,
booking essential
Theme: Our Responsibility to
Future Generations

Plant a Tree Day

Get involved in our future- Fun
for the whole Family

November 2026

@ L a k r i t z

21th November

Forest of Return

“Plant a Tree day”

10 am Yekelela Farm

Kids play ground

Walk & Talk, and plant a Tree

Food for sale

Tickets 50 Rand /Kids free

Tree 150 Rand

Booking Essential

6

Lakritz

THE MAGAZINE



Call for Artist online Publication

A place of seeing and Understanding

We are looking for visual artists, musicians, performers and writers to be part of Lakritz in 2027.

Lakritz is an independent platform for contemporary and experimental art — a place of seeing and experience. We publish, exhibit and create events that bring work and people together.

If this sounds like your space, we want to hear from you.

We welcome submissions in: Visual Art · Music · Performance · Writer

Send your portfolio to: info@lakritz.co.za

Applications are open all year around.

Online publication · Exhibition · Events · @ www.lakritz.co.za

Liz Voster

Deon Robbertze

Shenka Naidoo

Wallace WOO

Vuyolwethu Ndakisa

Nonhlelo Kunene

Fran Stassen

Thabo Moloi

Wendy Hlatshwayo

Molly Markin

Julia Slyunkova

Likhona Cophiso



A Heartfelt Thank You to Angie de Wet

At Lakritz, we believe that art continues to exist beyond the gallery walls through the conversations, reflections, and emotions it inspires. We would therefore like to extend our sincere gratitude to art critic and author Angie de Wet, who visited our recent exhibition, *Form of Stillness*, and generously shared her personal impressions of the experience.

Her thoughtful observations offer a unique perspective on the exhibition and illuminate the many ways in which art invites us to pause, look closer, and engage more deeply with the world around us.

In recognition of all the artists who contributed to *Form of Stillness*, we are honoured to share Angie de Wet's reflections with our readers. We hope her words encourage others to experience the exhibition through a different lens and to continue the dialogue that art so often begins.



Shhhhhh, I have Something to Say - 'Form of Stillness,' Angela de Wet reflects...

'Form of Stillness' takes me by surprise. I have visited a number of galleries across the country of late, but I haven't seen something like this for some time. The works are speaking. Quietly, perhaps. But clearly. Distinctly. They are saying what needs to be said. This is art worth listening to. Art born from the contemplation that only stillness can afford. This is rare. Claudine Hauke has created a profoundly beautiful gallery at her home in Cintsa East, Eastern Cape, that she refers to as 'a place of seeing'. Here Hauke has curated a powerful exhibition intended to be interpreted as a place of listening too. It is an invitation into one's own stillness. As opposed to 'a call for action', it is 'a call to stop'. And upon reflection, it does seem true that we humans have a tendency to fill the sequential moments that constitute our lives thoroughly indeed. Certainly, many people are crammed into busy, sometimes chaotic worlds where demanding jobs and family obligations allow for little breathing space at all. It is the inclination to fill up every spare second available, however, that the exhibition is potentially challenging. Social media platforms provide us with exceptional tools for distraction, and of course we have endless possibilities to consume in the forms of series, podcasts, movies, music, online shopping, snacking, hot drinks, medicines, alcohol, endless chatter, and so on. Such busy, noisy creatures we are. One might wonder what it is that is so particularly terrifying about meeting ourselves in the absence of stimulation and without the comfort of consumption. Is it perhaps that it is within this dreaded silence that our shadows can be traced? Our wounds, our fears, our physical aches and pains, all become a little louder when it's quiet.

The Buddhists have deduced that life on earth is suffering. And interestingly, they use stillness in the form of meditation as a means to transcend this unfortunate state of being. Generally speaking, the endless distractions that us Westerners use to fill the dreaded void that stillness threatens to reveal, has me concurring that to be a human is a most uncomfortable thing. Artworks such as Danelle Henop's 'The Price,' probe the viewer to at least consider the intrinsic value of what it is that we use to fuel our bodies and fill our worlds with. Convenient as a supermarket may be, how long will it be possible for us to ignore the realities of land destruction and eco devastation that the shiny, happy labels hide so well? Let alone the dark realities of animal mistreatment that lurk beyond the tantalizing, often humorous adverts for fast food chains. The impact of our choices is not limited to what we put in our mouths. We are socially indoctrinated to accept mass consumerism as the norm, generally respecting those who buy more, and considering those who have and use the most, to be successful. How bizarre. Alongside 'The Price' in the gallery courtyard, is an equally thought provoking and visually captivating piece by Henop. 'Now you See Me, Now you Don't,' presents the viewer with an unsettling metaphor suggesting what can happen should one perpetuate familiar cycles and patterns while avoiding hard truths that only stillness can unveil. Our 'Go, go, go' culture that prizes productivity at all costs is not considerate of nature's slower rhythms, nor does it make room for the beingness of us humans. The red stitched holes in the white fabric falling from the skillfully sculpted hands of the artwork allude to an array of uncomfortable possibilities of what could unfold if one continues to forge ahead without taking the time to touch that necessary stillness in which the soul's needs can be whispered and our internal compass heard.



Nonhleno Kunene's 'New Dawn' strikes a similar 'wake up call' response as the viewer is faced with a reflection that is difficult to come to terms with. Here, acrylic paint has been used to depict a faceless figure draped in life-like folds of cloth, contrasted with a flat geometrically decorative background. A damaged stop-watch dangles ominously against a hot fiery sky where the subject's facial features would naturally be found. Coupled with the title, 'New Dawn,' the imagery alludes to a looming sense of the devastating cost of lateness, and the irretrievability of time. It warns of the expense of taking too long to respond to the nudgings that tend to synchronistically call for our attention. For each these messages are unique, and the work speaks on a collective scale as well. It reveals destruction as the ultimate consequence of ignorance, avoidance, delay and ongoing distraction. Procrastination is or was expensive, the artwork unforgivingly implies.

‘Becoming,’ alongside ‘New Dawn,’ offers the viewer some solace with its cool blue hues peaking through the torn hole in the face of the figure depicted here. A sense of peace emerges as one is reminded of oceans and clear skies. The feeling of calm is further prompted by a promise of hope in the artist’s choice of title - ‘Becoming,’ of course, implying an emergence into a state of fullness of being, rather than an ending. It appears that Kunene is suggesting that it is in surrendering to stillness that the potential of being authentically realised exists. The exhibition is rich with provocative pieces, each essentially slowing the viewer down and inviting us into a sacred space of contemplation. Hauke has arranged an array of aesthetically fascinating and technically impressive works - each requesting the necessary stillness to be acknowledged, appreciated, and understood. Hauke’s ability to balance and harmonise the various spaces of the gallery is noteworthy, and her sensitivity in stabilising colour, line, form and texture in a visually captivating way is remarkable. Hauke’s keen eye is not limited to curatorship though. Her large-scale painting, ‘When the Light Lost Strength,’ demonstrates her artistic prowess. Like the gallery and the exhibition itself, the artwork demonstrates Hauke’s ability to draw the viewer in and hold the viewer safely while engaging one in a powerful visual discourse that not only enriches, but when thoroughly immersed in, has the potential to alchemise and to transform. The encroaching darker shades of blue, and the sharp layered scrapings of colour marking the spirited abstract work points to one’s fragility. However, in the luminosity of the work’s sheer magnificence, albeit imprinted with the scars of battles lost, it speaks of victory, for it remains. The light shines through. And there is unspeakable strength in that. The essence of which only art can convey. ‘Form of Stillness’ is a profoundly moving exhibition, displaying world-class artworks created by a dynamic array of exceptional artists working with varying media and methodologies. Lakritz is a gallery worth visiting. Its comfortable areas for relaxation and its lovely courtyard and gardens, provide an artistic sanctuary in which time dissolves, and ponderings and musings can find space and inspiration to come to light.



Liz Voster

South Africa

What am I returning to the ground?

During the Plettenberg Bay Land Art Residency (2025), I developed a performative work centered on the practice of circumambulation at sunrise and sunset in the green pastures of a working dairy farm. Building on a previous series of “run-away sticks” as talismans, a wandering figure carried a stick with a hessian bindle filled with cow manure. I walked the same circular path for hours. As I moved, I observed the cows grazing nearby – digesting through multiple stomachs, horns like antennae to the cosmos, returning their manure as intelligent nutrients to the very ground that sustains them. The act became cyclical and metabolic. The cows grazed and returned. I walked and contemplated. In time, the distinction softened, I too was grazing.



Title: Metabolic loop: Grazing study

Performance artwork

Performed at Plettenberg Bay Landart Residency 2025

Photography by: Daron Chatz (Instagram: @plettlandart)

Currently on Show @lakritzart



Veil of perception
Charcoal drawing
77x 57 cm

Veils of perception

depicts a figure, striving to transcend superficial realities in pursuit of a deeper self-awareness and universal truths. This piece is drawn to contextualize her sculptures of “runaway sticks” talismans. Her method of drawing invokes layers of mark making which seek to capture the elusive and unseen. The faceless figure invites viewers to consider themselves as fellow travelers on such a journey, exploring the intricate landscapes of their own minds.

Sculpture

Title: Veil of Perception

Medium: Found wood, hessian and wax

Size: 112 cm x 154cm x 11 cm



The Wanderes



In mythic language, the wanderer leaves the village, home, or institution not to escape responsibility, but to encounter reality unmediated by inherited certainty.

Curiosity over certainty, simplicity over accumulation, experience rather than borrowed belief.

The Wanderes



Fidelity to sustenance



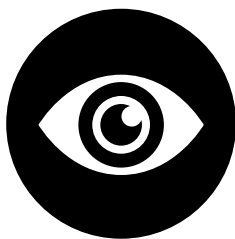
Title: Fidelity to sustenance

Filmed: 2024

Time: 5:00

Filmed and edited: Liz Vorster

A practice of circular breathing into the artist's own menses. This performance is in response to a prior performance: "Infidelity to sustenance". It's an attempt to find a balance amidst imposed ideologies that mechanize creativity, human experience and spirit. Through this deeply personal act, the artist aims to investigate the essence of humanity. Questioning whether aligning with nature's cycles can reveal one's true self. This performance invites viewers to contemplate how they are consistently supporting and maintaining their own natural rhythms and authentic expression thus, ultimately seeking to elevate human spirit.



click the Button for the
Video

Deon Robbertze

South Africa

WE BECOME WHAT WE WITNESS & WHAT WE OBSERVE

ABOUT DEON ROBBERTZE

Over a 30 year plus career I have seen, observed, witnessed, absorbed and learnt from Nature. When I refer to Nature, I include Mankind, as I see Mankind as a Part of Nature not Apart from Nature. My career has intertwined from Photographer, to Creative Director, Commercials Director, Sustainability Event Director, Strategist & Communicator, Publisher, Earthkeeper, Regenerative Entrepreneur and Change Agent.





OBSERVATIONS IN THE SOUND OF SILENCE

Observing Creation or Nature in all its wondrous forms takes one on a journey of discovery where in the process of seeing and observation everything stands still, stops, goes quiet and becomes silent, almost as if you have entered a different earth at a different time.

DANCING WITH CORAL TREES"

Observing Creation or Nature in all its wondrous forms takes one on a journey of discovery where in the process of seeing and observation everything stands still, stops, goes quiet and becomes silent, almost as if you have entered a different dimension at a different time



“FLIGHT OF THE EMPERORS”





Shenka Naidoo

South Africa

Artist Biography

Shenka Naidoo is a South African artist located in Makhanda, Eastern Cape. Naidoo explores topics of liminality and memory through sculptural practices which emphasize the tenuous networks we find ourselves enmeshed in as members of society. Experiencing life, from childhood to present, in a town characterised by colonial legacy inspires much of Naidoo's work. The potency of Makhanda's history has enabled Naidoo to generate and navigate conversations surrounding identity construction and physical existence within the nuances of South Africa.



Artist Statement

To mark our histories, we try to record and preserve significant dates fixed in their contexts. This insistence on calcifying the fleeting is one that produces a somewhat juxtapositional outcome. By subjecting an aged print copy of South Africa's constitution along with a personal journal to crystallisation processes, I explore the possible distortive results of trying to maintain a tight grip on the past as if it were something that is stagnant and solidified. This intervention serves as a reminder that in the pursuit of absolute and lasting perfection, instability and the occurrence of the unexpected remain ever-present in both personal and collective experiences.



Angel in Grief

Through death and grief, life is reinterpreted and reiterated in ways that would not be possible without the experience of loss. The delicate network of threads holds enduring remnants of beings that once actively partook in our shared environments, revealing a forever expanding relational quality of our entangled (after)lives.

Angle in Grief



Vuyolwethu Ndakisa

South Africa

Lakritz – A Place of Seeing is pleased to present the work of Vuyolwethu Bukelwa Ndakisa as part of the exhibition Form of Stillness in the Moment.

Born and raised in Ngcolosi (St Cuthbert's Mission) village near Tsolo, Ndakisa brings a deeply personal yet universally relevant perspective to her practice. Her work draws on lived and observed experiences as a Black woman in rural South Africa, exploring themes of gender, identity, social expectations, and the influence of history, belief systems, and tradition.

Through the use of everyday objects, materials associated with cultural events, and traditional artistic media, she creates works that both honour and question inherited norms. While firmly rooted in her own cultural context, her investigations speak to broader global conversations about belonging, power, memory, and social change. The inclusion of Ndakisa's work in Form of Stillness in the Moment reflects Lakritz's commitment to presenting artistic voices that connect local experiences with universal human concerns. We are delighted to introduce her work to our audiences and look forward to following the continued development of her artistic practice in the years to come.



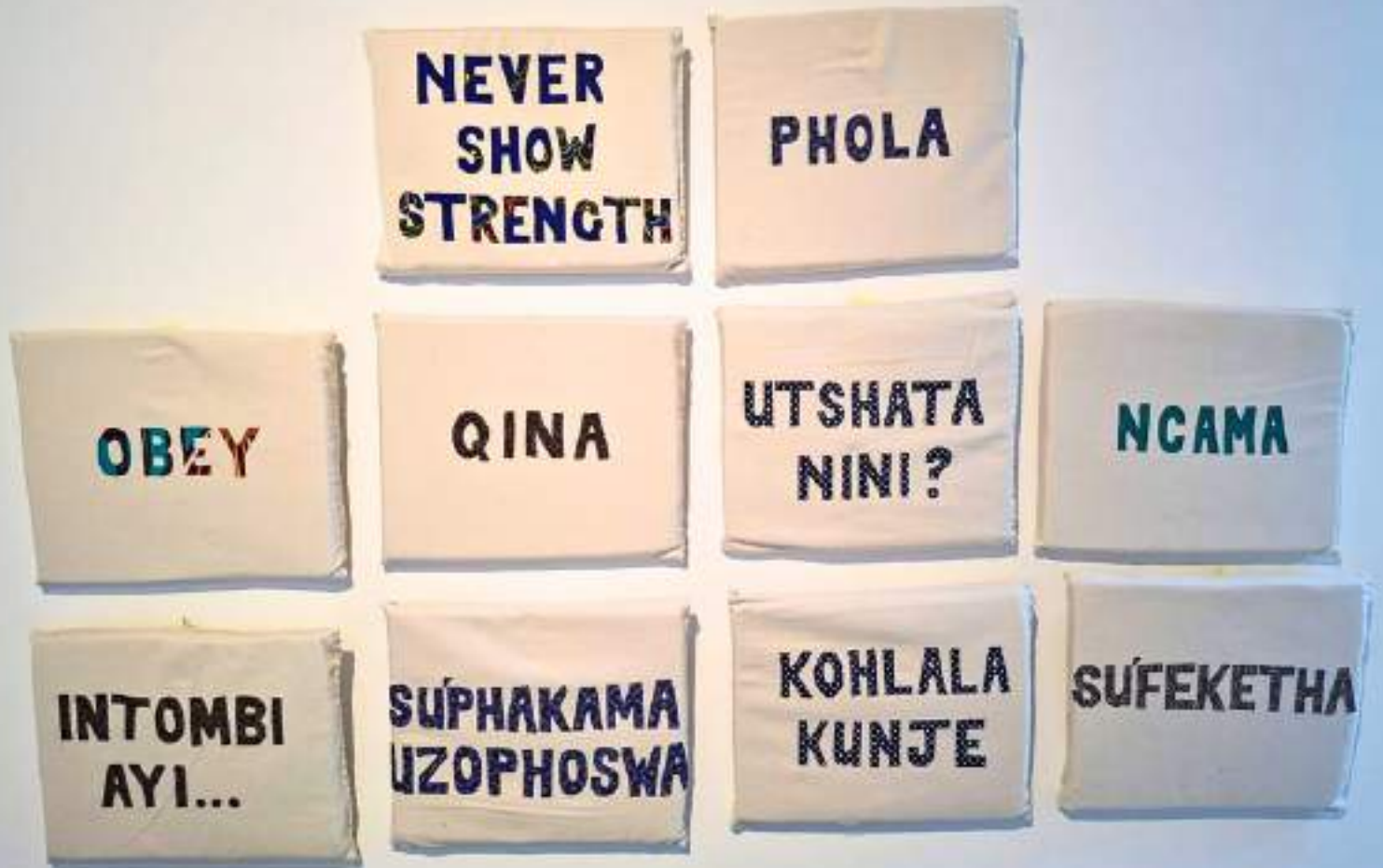
Title: The faces I put on on different occasions

Year: 2016

Material: Terracotta clay

Adapting is one of my strong suits. A different environment requires a certain character to survive it. The masks are all made from one mold. The embellishment on them is different, some represent the faces I put on, others are faces I would have liked to put on and be, and some are imaginary.





Title: Unsolicited advice.

Year: 2017

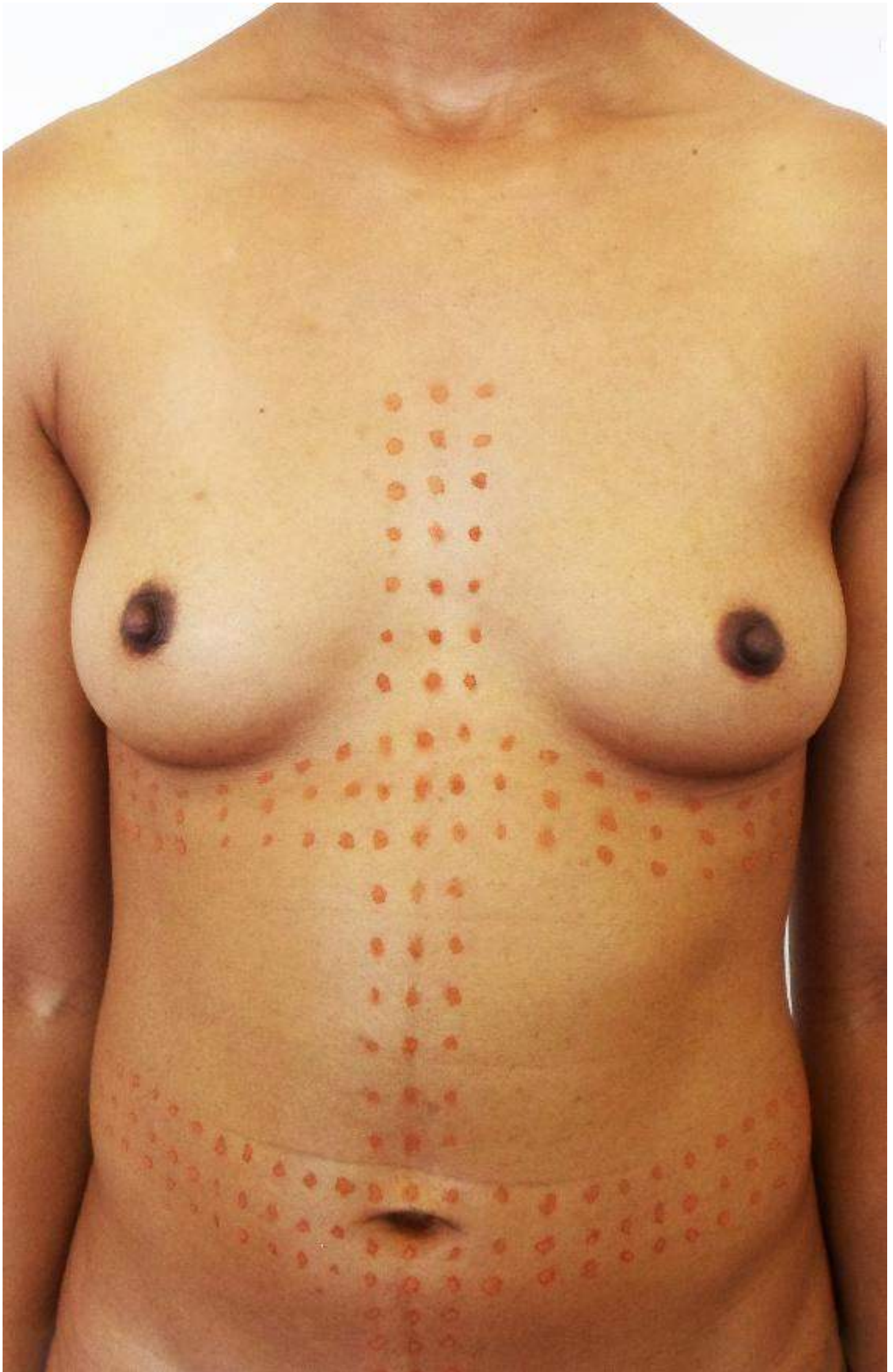
Material: Ankara fabric on canvas material.

Filling: sponge

Dynamics of Sharing Advice in Church Groups

Within prayer meetings, it is common for women to offer guidance on life and spiritual matters to younger women. While this advice is typically shared with love and concern, some of it may inadvertently reinforce anti-progressive views and uphold the oppressive patriarchal status quo.

The work presented includes cushions designed in the size of prayer cushions (40 x 30 x 5 inches thick). These cushions feature wording crafted from Ankara/African print or Shweshwe fabric, materials frequently used for creating women's clothing.





Your body is a temple.

Year: 2017

material: Framed photograph

Size: 420 x 594mm

Before Xhosa people converted to Christianity or wore modern clothes unmarried women's wear was just a skirt and the top was bare or they wore beads. Umvambo is a form of body modification that was done on the torsos of unmarried women. A pattern of raised half circles would be seen on their bodies for admiration of onlookers. The practice is scarcely practised because people have converted to Christianity whose principle that the body is a temple or are "civilised" the whole body is covered in modern clothes.

This image is a tribute to the age-old practice. On the pictured torso, the pattern is drawn using red ochre paste, red paste ochre has also lost its value to modern forms of beautification.

Nonhlelo Precious Kunene

South Africa



Ukuxhumana kwemimoya (Acrylics on 300gsm paper) 42 x 44 cm

Artist Statement

Kunene's work explores hidden emotions, memories, and social narratives shaped by growing up in a close-knit settlement. Central to her practice is the deliberate removal of facial features, inviting viewers into unseen realms of thought and authentic selfhood.

Using surrealism, symbolism, and layered metaphor, she investigates human complexity, drawing on concepts like the onion model of pain to explore how unresolved experiences accumulate across generations. Recurring symbols carry deep meaning: the broken pocket watch challenges linear notions of time, while the poisonous aconite flower reveals how beauty can mask hidden danger.

Relationships, both chosen and inherited are central. Her work *Ukuxhumana kwemimoya* (Connection of Spirits) reimagines the idea that spiritual bonds can surpass blood ties. Transcending race, gender, and generation, her art creates a shared space where pain, healing, identity, and connection coexist, inviting reflection on the truths beneath the surface and the possibilities that emerge once they are faced.

Artist Bio

Nonhlelo Kunene (b. May 6, 1995, Dassenhoek) is a South African visual artist whose work explores psychological and emotional dimensions of individual and societal life. Her passion for art ignited in grade two after winning a competition that led to her first exhibition. Lacking resources in high school, she experimented with pencils, ink, and pastels before transitioning to self-taught acrylic painting. Despite being one of the few girls in a male-dominated class, whose critiques fueled her determination. She excelled, achieving a perfect score in her final year.

Kunene primarily works with acrylics on Fabriano paper, watercolour paper, or canvas, and continues exploring new materials. She draws inspiration from Johnson Tsang, Frida Kahlo, and Belkis Ayón. For her, art is a sanctuary for self-expression, imagination, and self-belief. Reflecting her view that every aspect of life is art.



Becoming (Acrylics on 300gsm paper) 41,5 x 50,5 cm



Ukusa okusha – New Dawn (Acrylics on 300gsm paper) 35 x 45 cm



Aconite, where am I supposed to run to (Acrylics on 300gsm paper) 40 x 50 cm

Fran Stassen

South Africa

Self-soothing Ritual

The phrase “forms of stillness” immediately drew my thoughts to texture, because texture, to me, embodies stillness. In a world that often feels chaotic and overwhelming, the need for something that can anchor us in calm becomes greater. I recently created a worry stone by imprinting my grandmother’s doilie into clay. When I feel unsettled, I find comfort in holding it—its texture reminds me that stillness is always within reach. For me, stillness lives in texture..



Self-soothing Ritual

When the concept finally materializes, and choices are made along with selected materials, it's truly a joy to witness everything come together for the final installation. While there may be some frustrating moments along the way, don't lose hope—there's often a solution to be found.



Each piece marks a chapter in my journey toward self-actualisation and reflects my experience of living on the spectrum. The embedded words carry fragments of memory—my own feelings, things said to me, and stories shared by my sisters that resurfaced during this period of reflection.

#1 Child

Unaware of her diagnosis, she struggles to understand society and its systems. Confused and often angry, she learns to mask and mimic to survive, hiding her true self when it becomes clear she is not fully accepted. The plate is small and whole—she does not yet recognise her brokenness.

#2 Teen

Withdrawn and introverted, she reveals herself only to a trusted few. Judged and rejected, she wears her strangeness as armour while longing for belonging and purpose. The plate is larger and fragmented; she knows she is broken but holds herself together so no one can see.

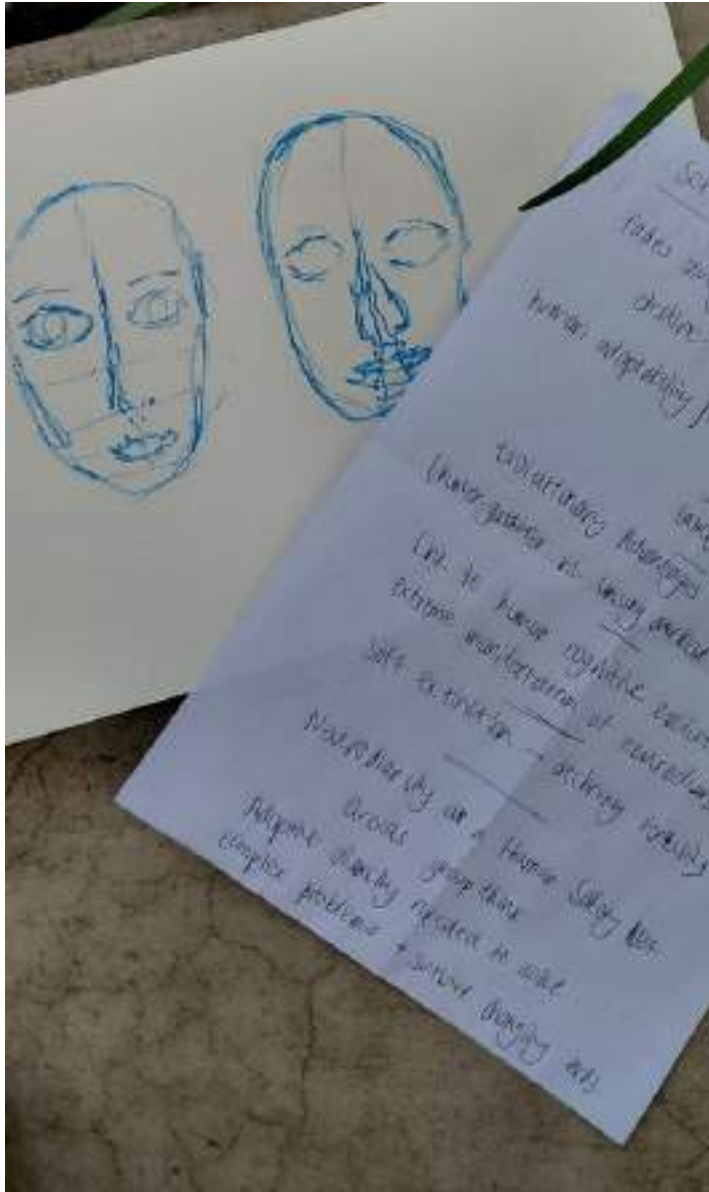
#3 Adult

Broken yet rebuilt, she works through grief and trauma toward understanding and acceptance. Through research, support, and self-discovery, she finds community and shares her story to ease the shame of others.

Spectrum Phases



Nature, Online



Statement

This piece represents the gradual decline of my closeness to nature through my entanglement with technology. Every day I stare at various screen sizes, while outside, birds hop down the tree branches, down into the garden, these missed moments increase. My connection to nature seems to fade away, replaced with digital substitutes like the Microsoft Bing picture of the day or nature videos. My days are filled with sensory overload while I yearn for the simplicity of a hunter-gatherer lifestyle.

Check on the process

Click Here

Art rarely arrives fully formed.

Before a work takes its place in an exhibition, it passes through many stages of uncertainty, discovery, and change. A sketch becomes an idea, an idea becomes a form, and along the way countless decisions shape what eventually stands before us.

For her upcoming work *Nature, Online*, emerging artist Fran Stassen invites us into this process. Through a series of photographs documenting the development of the piece—from the first drawings and experiments to the shaping of clay—we gain a rare glimpse into the evolution of an artwork still finding its final voice.

The completed installation, which will be presented in the Lakritz exhibition opening on 12 September, combines ceramic sculpture with video. By bringing together a material as ancient and tactile as clay with the fleeting nature of moving digital images, Fran explores the increasingly complex relationship between the natural world and our online existence.

What makes this project particularly compelling is that the outcome was never entirely certain. Throughout the process, conversations emerged around questions familiar to many artists: Which material best communicates an idea? How should the work be installed? When does a concept become clear, and when does it need to remain open? How can an artwork speak about contemporary life without becoming overwhelmed by its own message? These are not obstacles to the creative process—they are the process.



At Lakritz, we believe that sharing these moments of experimentation is just as valuable as presenting the finished work. The photographs and accompanying studio video offer an opportunity to witness the labour, doubt, adaptation, and persistence that lie behind every successful artwork.

We invite you to follow Fran's journey from sketchbook to exhibition space and to experience how an idea slowly takes shape in clay, image, and thought. The finished work will be unveiled as part of our upcoming exhibition from 12 September, but its story begins here.



Thabo Moloji

South Africa

Artist Statement

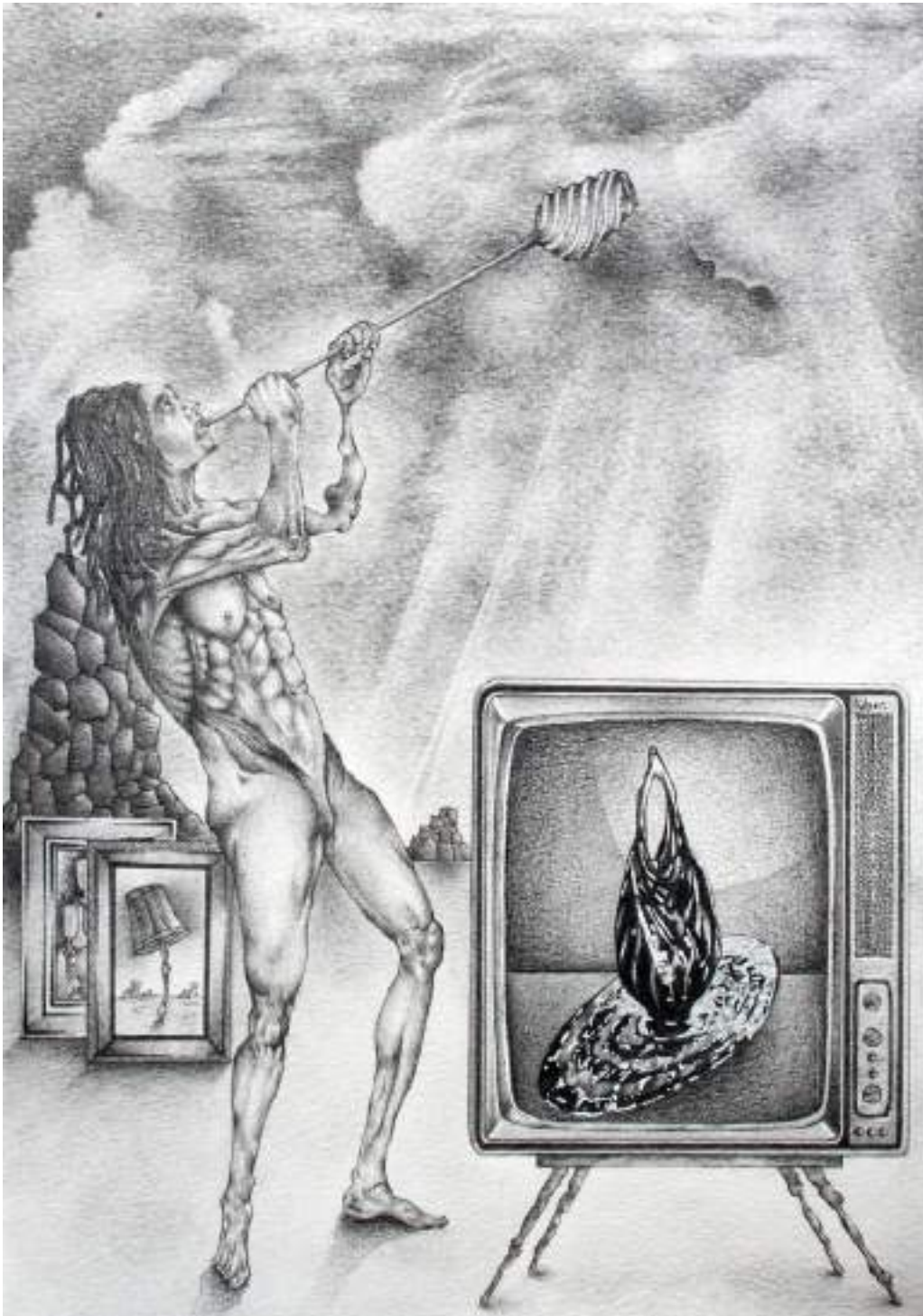
My art reflects the textures and rhythms of daily life. I merge realism and abstraction, working with found materials and experimental techniques to create layered compositions rich with symbols and forms. Each work is both personal and collective, addressing memory, resilience and human experience. I believe art chose me, becoming my way of questioning, healing and storytelling. Through texture, line and shape, I invite viewers to pause, reflect and discover new perspectives. For me, art is not just an image; it is a dialogue, a bridge between inner narratives and shared realities.



A TERRITORY OF HOPE Mixed Medium on Board 30 x 30 cm

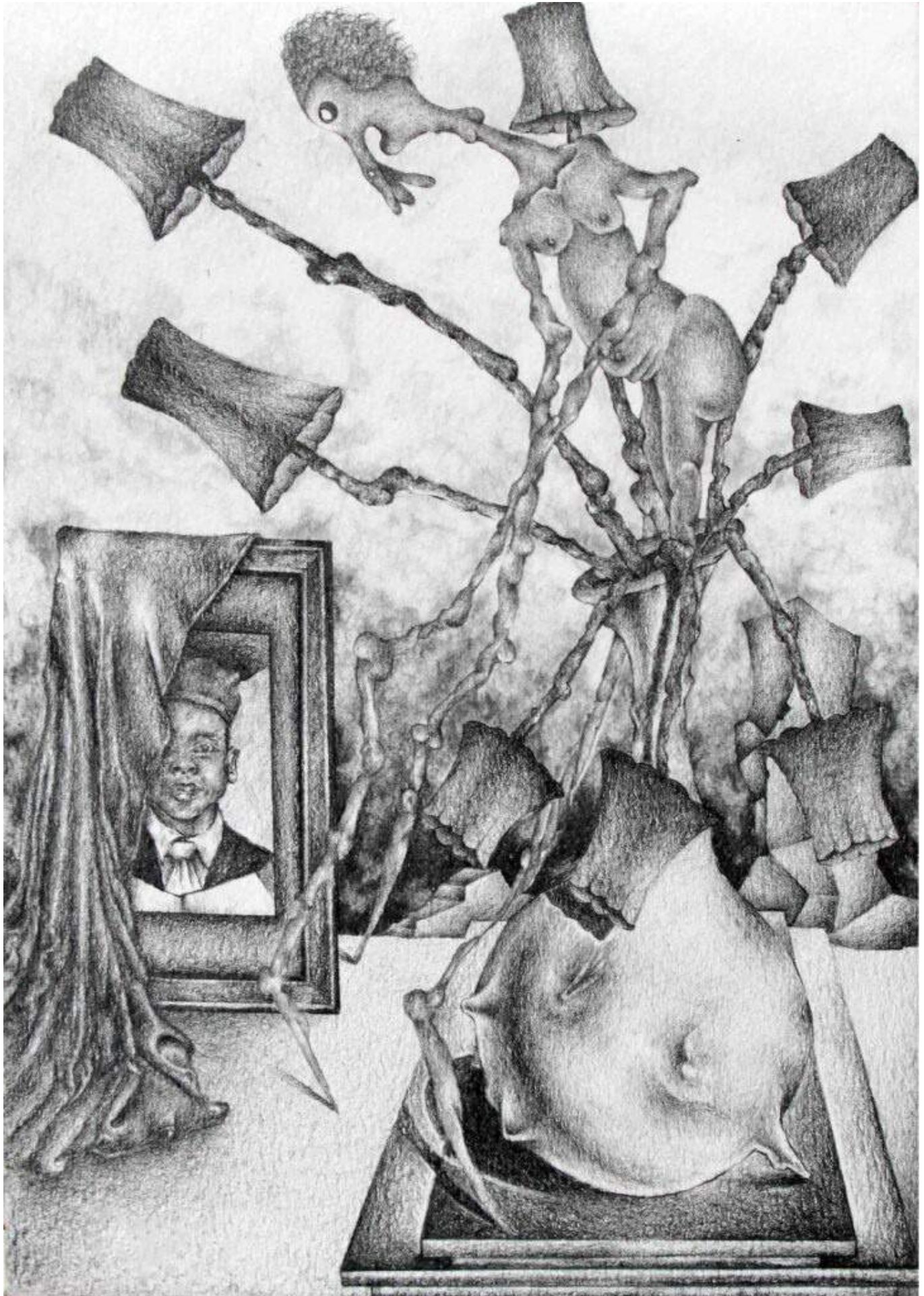


THE STUDENT & HIS BAGGAGE Pencil on Paper 15 x 21 cm



HTHE GLASSBLOWER Pencil on Paper 21 x 29.7 cm

Welcome Thabo Moloi is a South African multidisciplinary artist, designer and arts educator. His practice merges realism and abstraction, creating textured drawings and mixed-media works inspired by everyday patterns, reflections, and surfaces. Beginning his creative journey in childhood, Moloi later pursued a B.Tech. in Textile Design at Tshwane University of Technology, followed by a PGCE, B.Ed. Honors and M.Ed. at North-West University. His academic research explores arts-based and project-driven learning as tools for empowerment and transformation. Through exhibitions and community projects, Moloi positions art as a medium of healing, storytelling, and social reflection, bridging creativity with education.



COVER YOURSELF Pencil on Paper 15 x 21 cm

Wendy Hlatshwayo

The Artist

Wendy is a contemporary visual artist whose work focuses on surreal and storytelling through the human figure. Her practice blends simplicity with depth often using color and symbolism to explore themes of identity, femininity and personal experience. Based in South Africa her art invites viewers into intimate, dreamlike spaces that reflect both inner emotions and universal human truths.

Wendy holds a tertiary certificate in Art and Design and currently working with oil paints and charcoal and mediums, her practice investigates conceptual and storytelling forms





She who blooms in darkness (OIL ON CANVAS)
Pain and beauty coexist, this figure stands composed and calm showing that strength doesn't need to be loud.



She wears her scars like petals (OIL ON CANVAS)
This piece challenges the idea of hiding
pain instead it transforms it into art.



Written by the world
(CHARCOAL ON PAPER)

Julia Slyunkova

South Africa

Julia Slyunkova is a contemporary fine mosaic artist whose work challenges conventional perceptions of mosaic as a decorative craft. Through her intricate compositions, she demonstrates the expressive potential of mosaic as a sophisticated fine art medium capable of conveying powerful narratives and visual depth.

Originally from Russia and now based in Gordon's Bay, South Africa, Slyunkova has dedicated herself to advancing contemporary mosaic practice since beginning her artistic journey in 2014. Her work is distinguished by the meticulous use of fine glass tesserae, often depicting detailed floral, animal, and nature-inspired subjects. In 2023, she founded Nona Studio Mosaic, where she shares advanced mosaic techniques through workshops and educational programmes.

The series presented in this exhibition explores harbour life as a place of movement, colour, and layered storytelling. Composed of thousands of carefully placed mosaic pieces, the works invite viewers to engage both closely and from a distance. Vivid reds, greens, and deep blues capture the rhythm and vitality of boats, water, and shoreline, revealing scenes that are at once familiar and dynamic. More than representations of a harbour, these mosaics reflect a living environment shaped by work, adventure, and everyday human experience.

A member of the Mosaic Association of South Africa (MASA) and Contemporary Mosaic Art 2 (CMA2) since 2024, Slyunkova has exhibited nationally and internationally, including CMA2's virtual annual exhibitions and the MASA Fine Art Group Exhibition in Johannesburg. As her practice continues to evolve, she is expanding into large-scale wall works, murals, and ambitious nature-inspired installations that further explore the possibilities of contemporary mosaic art.





Harbour Stories is a series of 30 × 30 cm mosaic works that celebrates the colour, movement, and character of everyday harbour life. Built from hundreds of carefully placed tesserae, each piece captures fleeting moments of working boats, reflections, and bustling waterfront activity, revealing the vibrant stories that unfold where land and sea meet.





LIKHONA COPHISO

South Africa

A proposal - ECHOES OF THE MOTHERS

In this proposed installation, the womb is reimagined as a sacred place of origin, memory, and transformation. Bathed in low red and amber light, the space evokes the protective interior of the maternal body, where life begins long before birth. Accompanied by the sounds of heartbeats and water, visitors are invited into an environment that speaks of inheritance, care, and the unseen labour of motherhood.

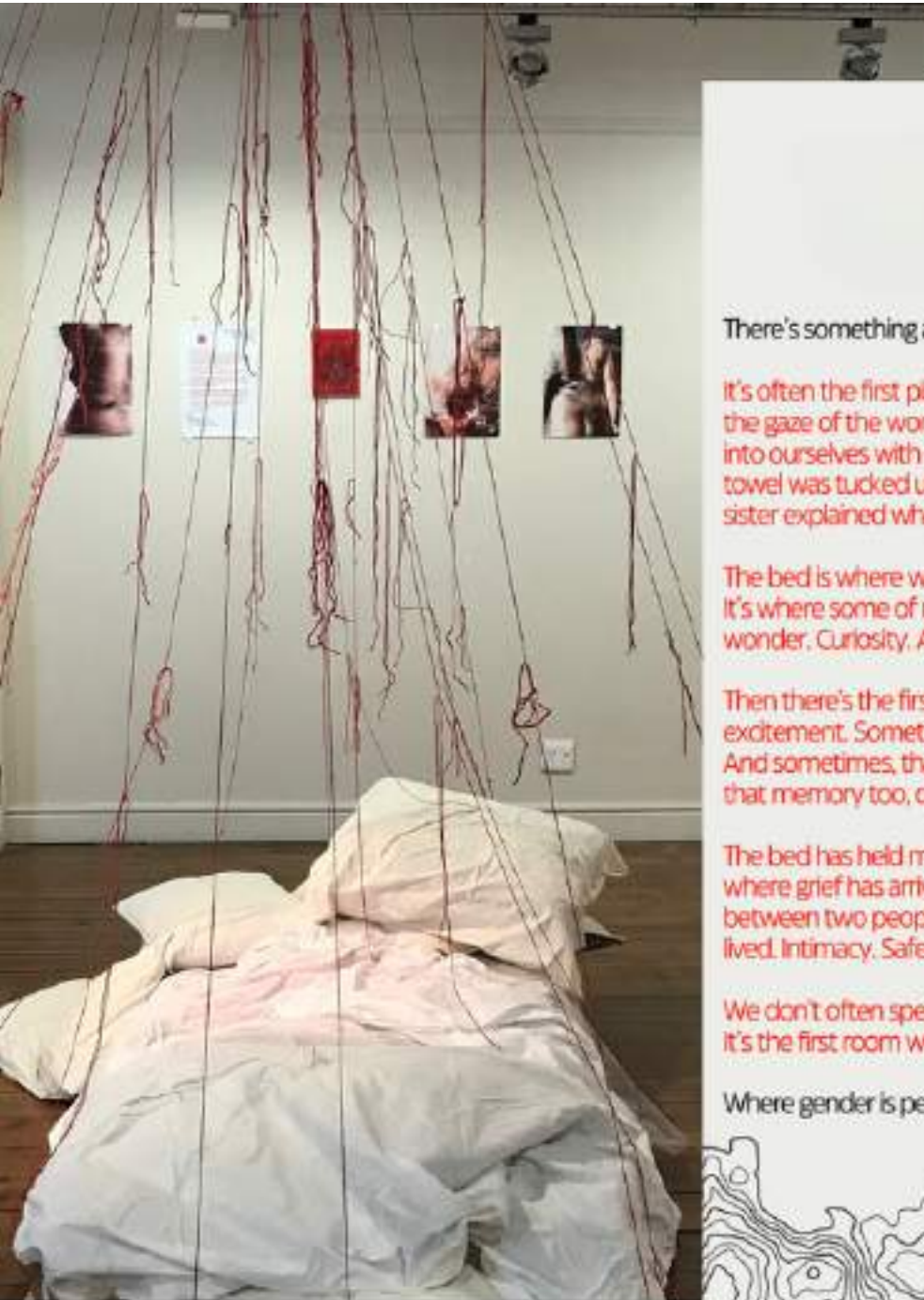
Through photographs, birthing objects, text, and participatory elements, the work reflects on the body as a vessel of both creation and remembrance. The womb becomes more than a biological space; it emerges as a site where ancestral knowledge, pain, resilience, and love are carried across generations. The installation honours the women whose bodies hold, nurture, and sustain life, while acknowledging the emotional and physical histories embedded within acts of care.

Central to the work is the recognition that motherhood is both intimate and collective. Every gesture—braiding, humming, washing, soothing—becomes a ritual of continuity and survival. In this sacred space, the artist explores how memory resides within the body and how the experiences of countless mothers echo through the present, shaping identities, relationships, and belonging.

This version reads more like an artist's conceptual statement for a magazine article and avoids relying on the direct quotations from the installation.







There's something about the bed.

It's often the first place where things happen, quietly, personally, away from the gaze of the world. It's where many of us first bled. Where we first curled into ourselves with period cramps we didn't yet have language for. Where a towel was tucked under the sheets "just in case," and where a mother or sister explained what was happening, or maybe no one did.

The bed is where we learn our bodies in secret. It's where some of us first touched ourselves — not out of lust, but out of wonder. Curiosity. A sense that something inside was waking up.

Then there's the first time. The awkwardness. The questions. Sometimes excitement. Sometimes pain. Sometimes regret. Sometimes nothing at all. And sometimes, that moment isn't chosen — it's taken. And the bed holds that memory too, quietly, for years.

The bed has held miscarriages, morning-after pills, quiet sobs into pillows. It's where grief has arrived uninvited. It's where silence has stretched long between two people who once felt close. But it's also where softness has lived. Intimacy. Safety. The slow return to self after being lost for a while.

We don't often speak of the bed as part of our political story. But it is. It's the first room where the body becomes complicated.

Where gender is performed.

Echoes of Mothers is a return to the body, to memory, to sensation, to silence, and to voice. This body of work is a reflection on how womanhood is shaped by both tenderness and violence. It asks:

What happens inside us that the world refuses to witness?

This work emerged through revisiting places of trauma, confronting generational silence, and meeting the version of the self that had to be left behind in order to survive. But it also exists as a space for other women, especially young women, to begin asking difficult questions:

Where have we abandoned ourselves?

Who benefits from our silence?



How do we reclaim our bodies, our desires, and our right to remember?

This exhibition explores sexuality not as something to be consumed or explained, but as a language, a wound, a reclamation. In what conditions do we shape our self-image, our choices, and our inherited shame? It is a gentle yet unflinching invitation to face what has been buried, and to move toward healing on one's own terms.

Set within the broader exhibition on Spiritual Politics, Echoes of Mothers reminds us that the spiritual is inseparable from the political—especially when it comes to women's health, reproductive autonomy, and sexual violence.

Molly Markin

Canada





Fragments of Self 2024 Film-Photography



A Story About Lemurs 2024 Film-Photography

Originally from Canada and currently based in Madagascar, Mollie Markin is a film photographer whose practice is shaped by her surroundings, her faith, and a deep appreciation for the intentionality of analog photography. After spending several years volunteering with a missionary organization, she discovered a meaningful connection between mission and art, both rooted in attentiveness, presence, and the ability to see beauty in the everyday.

Since taking up film photography in 2021, Markin has embraced the slow and deliberate nature of the medium. In contrast to the speed of contemporary image-making, analog photography invites both artist and viewer to pause, observe, and reflect.

Each frame becomes an act of presence, capturing details that might otherwise go unnoticed: light filtering through a quiet street, the texture of a landscape, or the traces of a life lived. Through her work, she encourages viewers to slow down and recognize the significance of stillness and the beauty embedded in ordinary moments.

For this exhibition, Markin presents *Selah*, a body of work that emerged from an unexpected photographic overlap of images taken in Canada and Madagascar. What initially appeared to be a technical mistake evolved into a visual meditation on connection, memory, and place. Named after the Hebrew word *Selah*, meaning “pause and reflect,” the layered photographs invite viewers to move between different textures, geographies, and experiences, discovering new relationships within the merged landscapes.

Printed on locally made paper indigenous to Madagascar, the work also celebrates collaboration and exchange between artists and makers. The partnership between a Malagasy papermaker and a Canadian film photographer reflects the exhibition's broader themes of interconnectedness, craftsmanship, and the value of slowing down. Through *Selah*, Markin offers not only images, but an invitation to reflect on the layers of life that emerge when we take the time to truly see.



The Other Side of Stillnes 2024 Film Photography



Layers of Home 2024 Film-Photography

Wallace WOO

France



Hong Kong-born and Paris-based artist Wallace Woo creates fluid acrylic paintings inspired by the spirit of traditional ink art and the contemplative practice of Vipassana meditation. Drawing on a background in fashion and beauty, he brings a refined sensitivity to texture, tone, and movement, balancing intention with surrender. Through his signature approach, which he calls Acrylic with Ink Spirit, Woo creates quiet, meditative works that invite viewers to pause, reflect, and reconnect with the subtle rhythms of presence and impermanence.









ONWI

BY PETTA MCLELLAN

Every ONWI cord starts with a pair of hands and a chance.

On craft, community and the things that connect us

Some things arrive quietly and find their place immediately.

Petta Mclellan's new community project launched at Lakritz on the 6th of June, as part of our Preview morning Form of Stillness — and it hasn't stood still since. What began that Saturday morning has grown into something the gallery didn't entirely anticipate: a design people simply want to own, now available at our gallery space in Chintsa East.

Tourists passing through and locals who've been here all along have been drawn to the same thing — a design uncomplicated in form but carrying a message that stays with you. Simple and strong don't always agree. Here they do.

What makes it particularly special is its openness. This is a design you can make your own. A starting point as much as a finished thing. There's something quietly generous in that

.

And then there are the cords.

Draped across the same space, made by different hands but arriving from a similar place – the belief that making something well, by hand, with care, is itself a kind of statement.

ONWI is a community project built around young women who have just completed their matric and find themselves at that particular threshold – school behind them, the next chapter not yet open. It is exactly that in-between moment that ONWI steps into. Not with charity, but with craft.

They learn to hand-turn high-quality cords. Thread by thread, with precision and something that develops quietly over time – pride in the work. Each piece is finished with a ceramic fastening, handcrafted by South African artisans. Nothing is mass produced. No two are identical. That is not a selling point, it is simply the truth of things made by hand.

The result is wearable and genuinely beautiful. Colour-forward, eye-catching, the kind of piece that prompts a question: where did you get that? Drape it, twist it, double it around your neck, wrist or head. It moves with you.



But what you are carrying is more than a cord. Your purchase creates income, builds skill, opens a door that was not long before still firmly closed. For the young woman whose hands made what you are holding, this is a first step toward a career she is quite literally threading together.

Two projects. Two sets of hands. Both rooted in this place, both asking something of the people who encounter them – a moment of attention, a small act of choosing work that means something.

Lakritz has always been interested in what happens when art and community stop being separate conversations. These pieces are a good example of what that can look like in practice. Quiet, considered, and genuinely alive..

Available at Lakritz Gallery, Chintsa East.

ONWI – Hand-Crafted with Care.

The Weight of Their Absence



David Hockney

The art world rarely pauses. New exhibitions open, new names emerge, and trends shift with remarkable speed. Yet there are moments when the passing of a great artist reminds us that some figures stand outside the rhythm of fashion. Their work becomes part of the way we see the world itself.

The recent death of David Hockney at the age of 88 marks such a moment. One of the most influential artists of the twentieth and twenty-first centuries, Hockney spent more than six decades redefining what painting could be. From his iconic Californian swimming pools to his luminous Yorkshire landscapes and groundbreaking digital drawings, he approached every medium with curiosity and delight. Even in his final years, he continued to experiment, embracing technology not as a novelty but as another tool for seeing.

What made Hockney extraordinary was not simply his technical mastery. It was his ability to make looking itself seem miraculous. Water shimmered, sunlight vibrated, and ordinary moments became celebrations of perception. His paintings remind us that seeing is never passive; it is an act of wonder.



Standing alongside Hockney in the pantheon of contemporary art is the German painter Georg Baselitz. While Hockney filled his canvases with light, Baselitz confronted viewers with disruption. Since the late 1960s, he has become renowned for painting his subjects upside down, forcing us to abandon familiar ways of reading an image. The inversion was never a gimmick. It was a challenge to perception itself, asking us to engage with painting as paint, gesture, and presence rather than narrative.



Georg Baselitz

Baselitz's work emerged from a Europe still haunted by the trauma of war. His paintings are often raw, expressive, and psychologically charged. Figures appear fractured, unstable, and monumental. Through them, he explored questions of identity, memory, history, and the uneasy relationship between beauty and violence. Where Hockney offered clarity and openness, Baselitz offered complexity and confrontation.

Together, these artists represent two very different approaches to understanding the world. Hockney sought joy in observation. Baselitz sought truth through disruption. One embraced colour and light; the other wrestled with fragmentation and doubt. Yet both shared an unwavering commitment to painting as a vital and evolving language.

As younger generations increasingly encounter art through screens and fleeting digital images, the achievements of artists such as Hockney and Baselitz become even more significant. Their work demands time. It asks us to slow down, to look carefully, and to consider how images shape our understanding of ourselves and our surroundings.

The void left by great artists is not simply the absence of their future work. It is the realization that they altered the landscape of culture so profoundly that it is difficult to imagine it without them. Their influence remains embedded in the countless artists, students, curators, and viewers they inspired.

David Hockney's passing reminds us that an era is gradually drawing to a close. Yet the worlds he painted continue to shimmer with life. Georg Baselitz, now among the last of his generation's monumental

figures, continues to challenge and provoke. Together they stand as reminders that great art does not merely reflect its time—it transforms it.

And perhaps that is why their absence feels so immense. When giants depart, they leave behind more than a legacy. They leave a space that reveals the scale of what they gave us.





The Compost c o r n e r

Indigenous Plants

Garden Care

Bee/Snake Removal

Tree Felling

Manure

Botanical Guided Walks

Walk&Talk

This Holiday Season- Something different to do



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Beauty Begins with Seeing

"Beauty is in the eye of the beholder"

"Beauty is in the eye of the beholder" is one of the oldest and most repeated sayings in our language. Yet despite its familiarity, it contains a profound truth. Beauty does not simply exist in objects, landscapes, artworks, or faces. Beauty comes alive through the act of seeing.

We live in a world saturated with images. Every day, thousands of visual impressions pass before our eyes. Most of them disappear almost instantly, barely registering in our consciousness. We glance, scroll, move on. But beauty asks something different of us. It asks us to pause.

To truly experience beauty, we must give our attention. The observer plays an active role in creating the beautiful. A flower, a painting, a weathered wall, or the face of a loved one may remain ordinary until we choose to look closely. When we invest time and presence, something remarkable happens. Details emerge. Connections form. Emotions awaken. The object itself may not have changed, yet our experience of it has transformed completely. This raises an important question: if beauty depends on seeing, should we be more selective about what we look at? The answer is undoubtedly yes. What we choose to observe every day shapes our thoughts, our emotions, and ultimately our understanding of the world. Our attention is one of the most valuable resources we possess. Where we direct it matters.



Spending time is essential. In a world that moves quickly, art asks the opposite of us. The longer you stay with a work, the more it begins to unfold. Details emerge. Your initial reaction might shift. Something that felt confusing may start to feel familiar—or even meaningful.

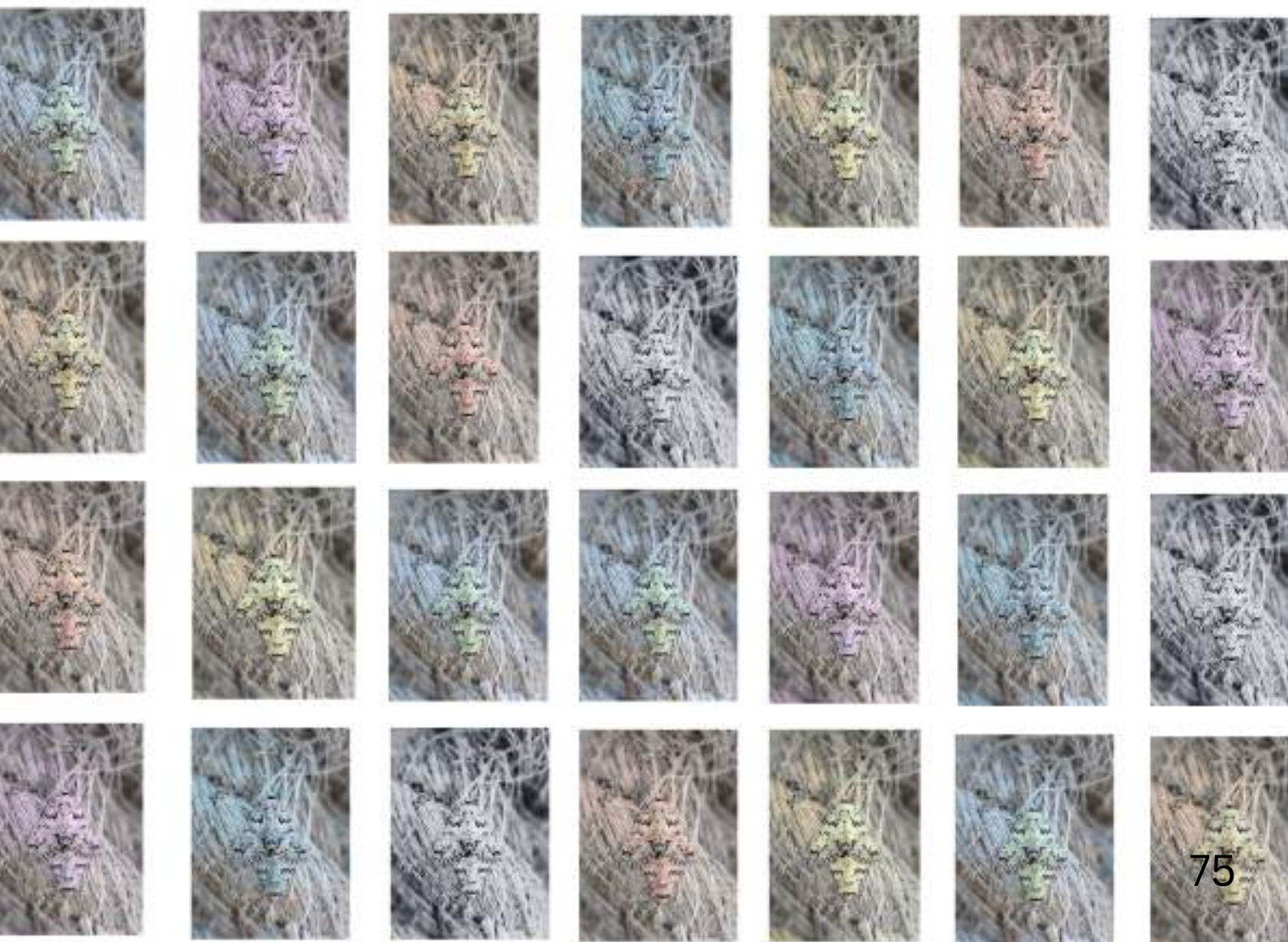
In art, this process becomes especially visible. An artwork is not complete when the artist finishes it. It reaches fulfillment when it is encountered by an observer. The viewer brings memories, emotions, experiences, and personal associations to the work. Two people may stand before the same painting and experience entirely different forms of beauty. Neither is wrong. Beauty is not a fixed quality waiting to be measured; it is a relationship between the observer and the observed.

Artists understand this instinctively. Their role is often not to manufacture beauty but to reveal possibilities for seeing. Through colour, form, texture, light, and composition, they invite us to slow down and engage more deeply with the world around us. Art teaches us that beauty often hides in places we might otherwise overlook. A crack in a wall, the rhythm of shadows across a floor, the marks of age on a face, or the traces of human hands on a worn surface can become sources of wonder when viewed with attention.

The same principle extends beyond galleries and museums. Beauty is not reserved for masterpieces. It exists in everyday moments: sunlight filtering through a window, the sound of rain, a conversation with a friend, the movement of grass in the wind. These experiences become beautiful not because they are rare, but because we are present enough to notice them.



Perhaps beauty is less about finding extraordinary things and more about cultivating an extraordinary way of looking. In a culture that constantly competes for our attention, choosing what we see becomes an act of intention. The more carefully we choose our visual and emotional surroundings, the more opportunities we create for beauty to emerge. Beauty, then, is not merely something we discover. It is something we participate in. Through observation, reflection, and openness, we bring it into being. The world offers countless possibilities, but it is our gaze that transforms them into meaningful experiences. Beauty begins with seeing. And seeing, in its deepest sense, is an art form of its own.





Lakritz – Where Art transforms awareness into Action



From Awareness to Action: The Launch of Forest of Return



Forest of Return

Lakritz Reforestation Collaboration

On 12 September 2026, Lakritz will open its new exhibition, *Soft Extinction*, an exhibition that reflects on the fragile relationship between humanity and the natural world. The opening day will also mark the official launch of a new conservation initiative: Forest of Return.

Forest of Return is a long-term reforestation project dedicated to rebuilding indigenous forest ecosystems that have disappeared over time due to agriculture, grazing, development, and environmental degradation. More than simply planting trees, the project aims to restore biodiversity, improve soil health, create habitats for wildlife, and contribute to a healthier environment for future generations.

The initiative is based on a simple but powerful idea: every tree planted today becomes part of a living legacy. Through community participation, sponsorships, and education, Forest of Return offers individuals, families, businesses, and organisations the opportunity to actively contribute to the restoration of indigenous forests.



As part of the launch, visitors will have the opportunity to purchase indigenous trees and become part of the project from its very beginning. Each sponsored tree will carry the name of its supporter, creating a visible connection between people and the landscape they help restore.

Guest speaker for the day will be Martin Kunhardt, horticulturist and project manager of Forest of Return. He will introduce the vision behind the initiative, explain the importance of restoring indigenous forests, and outline the many ways in which individuals, schools, organisations, and businesses can become involved in the project over the coming years.

For Lakritz, this partnership represents a natural extension of its ongoing commitment to creativity, community, and environmental awareness. Throughout its history, Lakritz has viewed art not merely as an aesthetic experience but as a catalyst for reflection, healing, and transformation. Nature has always been one of the greatest sources of artistic inspiration, and increasingly it has become clear that it also needs our protection.

The partnership between Lakritz and Forest of Return begins with a simple commitment: Lakritz will sponsor the first ten trees planted under the project. While symbolic, this gesture represents the beginning of a deeper relationship between art and environmental stewardship. It is an invitation for artists, collectors, visitors, and supporters to join in creating something that will continue growing long after the exhibition has ended.





The title *Soft Extinction* reminds us that environmental loss often happens quietly. Species disappear, habitats shrink, and ecosystems decline gradually, often unnoticed until they are gone. Yet restoration can also begin quietly—with a single tree, a single action, and a single decision to care.

Forest of Return offers exactly that opportunity.

By launching this initiative alongside *Soft Extinction*, Lakritz hopes to transform awareness into action. The exhibition asks questions about our relationship with nature; the reforestation project offers a practical response. Together they form a shared vision: that art and nature can become powerful tools for healing, inspiration, and renewal.

The launch of *Forest of Return* marks the beginning of a longer journey for Lakritz—one that seeks to connect art, ecology, education, and community in meaningful ways. As the forest grows, so too will new opportunities to learn from nature, create with nature, and restore our relationship with the living world.

On 12 September 2026, we invite our community not only to experience an exhibition but to become part of a living artwork—one that will grow leaf by leaf, season by season, into a forest of hope for generations to come. Join us at Lakritz for the opening of *Soft Extinction* and the official launch of *Forest of Return*. Become one of the founding supporters of this long-term indigenous reforestation initiative and help us restore what has been lost—one tree at a time.

ONE TREE AT A TIME

A photograph showing two people, a man and a woman, bent over in a field, planting a small tree. The man, on the left, is wearing a light blue t-shirt and dark shorts, and is holding a black plastic bag. The woman, on the right, is wearing a red long-sleeved shirt and dark pants. They are both focused on the task at hand. The background is a field of tall grass and some small trees.

Heike Jung, a visitor to the Gallery and supporter of the Forest of Return Project from Germany, played a pivotal role in initiating the project through her generous donation. While participating in the tree planting, she gained valuable knowledge about indigenous plants.



NEW



Poetry



A Meeting of Stillness and Words



Sometimes the most meaningful collaborations arrive quietly. When writer, author, and art critic Angie de Wet visited our current exhibition, *Forms of Stillness*, she was deeply moved by the conversations unfolding within the works. What began as a gallery visit soon became an exchange of thoughts, impressions, and reflections. As we spoke, it became clear that the themes explored in the exhibition—the spaces between presence and absence, movement and pause, memory and becoming—resonated profoundly with Angie's poetry.

Almost immediately, the idea emerged to invite her for a poetry reading and performance within the exhibition itself. The experience reminded us that art does not belong to a single discipline. A poem can reveal what a painting leaves unsaid; a painting can give form to emotions that words alone cannot hold. Together, they create a richer way of seeing.

This encounter also sparked something new for Lakritz. For some time, we have imagined expanding our pages beyond visual art, creating a space where different creative voices can meet. Angie's contribution became the catalyst. With this publication, we are delighted to introduce poetry and creative writing as a new and permanent part of Lakritz THE MAGAZINE.

It is therefore a special pleasure to present the work of Angie de Wet. Her writing moves with sensitivity, insight, and a quiet intensity. Her poems invite us to slow down, to listen more carefully, and to discover meaning in the spaces that often go unnoticed.

We invite you to spend time with her words as you would with a work of art: slowly, openly, and without expectation. Allow them to unfold in their own rhythm.

Welcome to the first chapter of a new conversation within these pages.

Umoya (wind, breath, spirit, soul in isiXhosa)

- Angie de Wet talks Poetry

While living in rural Transkei, I was given the name Umoya. It means wind, breath as well as spirit in isiXhosa. I like to use my Xhosa name when I recite poetry. I once heard that you should never try to understand a poem, but rather allow it to blow over you, like a breeze. The name is strong too, if you think of a gust of thrashing wind, and vast, yet encompassing, like spirit. Umoya - it means a lot to me, this name. As does my poetry. My life-blood. I love word play and expression. I love that we have a voice. And it fascinates me how words come together to hold meaning, and how that meaning is imbued with creative power. Words are like seeds. They sprout imagery. Pictures. Imagination. And anything can grow from there.

Highlights...

My highlights as a poet include performing beat poetry at events in Cape Town. I was in my early twenties, studying English and Art History at UCT while working in the bars of Long Street. Dreadlocks and piercings, a microphone in crowded spaces, often the only white girl on stage, facing a tough hip-hop crowd-you can picture it. And when you got it right, on that sweaty stage, with that hard-to-please audience finally cheering, you felt like royalty for a moment. Phew! What a feeling.

I also love intimate performances-in restaurants or at festival mornings. Over the years, my poetry has become more formal in structure through studying and later teaching poetry. I still smile at the memory of bellowing sonnets from the top of my desk to bewildered matric students, determined they would love Old English as much as I do.

Much like the iambic pentameter of a Shakespearean sonnet, my poems are written with sound in mind. That comes from my beat poet roots. Meaning matters, but so do rhythm and flow. It makes my work especially suited to live performance, particularly my Praise Poems.

One unforgettable evening took place in the Tsitsikamma forest at Wild Spirit Lodge, with bonfires, burning sage, and a full moon overhead. Umoya's words carried power beneath the stars. My friend Dan played acoustic guitar between my performances, and we ended the night with a drum circle. We all left enchanted. We all left enriched.

Last year, I returned to Long Street in Cape Town for another poetry performance. I recited a poem I had written more than twenty years earlier about that very road. It was extraordinary to stand there again, sharing those same words after so much time had passed. I was equally inspired by what others shared that evening. Some of it changed my life. Literally. That's what poetry can do.

I Know that You Know

Rooted in earth as
ancient as time,
 You breathe
 quietly,
Unobtrusively,
Claiming nought
yet giving life-

 You breathe,
 I breathe,
 You breathe

A wee yellow bird
perched on your
 branch
Whistles a quirky
 tune,
Sunlight strokes
 leaf and bark,
A breeze whispers
something you
understand-

 I breathe,
 You breathe,
 I breathe

My bed and my
 bench,
My shelf made of
 you,
My books and my
 table,

My fire for cooking and
for winter warmth too,
 Made of you,
 Made of you,
 Made of you.
Infinitely forgiving-

 You breathe,
 I breathe,
 You breathe

And when I am weary,
And can't see my way,
I press my spine to your trunk,
And I know that you know,
I put my pen to your page
For a poem to emerge-

 I breathe,
 You breathe,
 I breathe

By
Angela de Wet



HOPE

I had to take a
moment to let the
black birds out
the house,
They've been
beating up against
the windows for
some time,
Flapping their
large wings
against the
ceiling,
And smacking up
against the glass
panes of the
doors,
They've been
pecking at each
other,
And shitting on
the floors,
Making a squawking
racket,
For what seems
like a forever,
It's been a
devastating
frenzy,
So I had to pause
to take a moment
to let them out.

Now that I've
opened up, there's
some breathing
space here, see,
And the noisy
birds are gone-
Some black
feathers drifting
still,
Slowly settling,
There's a breeze
and a spot of
sunlight seeping
in.

The house is
empty, but it's
okay,
A dandelion just
flew in,
That's one wish
worth making,
We'll call it
Hope-
A wish called
Hope,
and for now that's
just enough,
I think it's going
to be okay,
What do they say?
Just for today,
Just for Today,
Just for Today.

By
Angela de Wet

Remember

(A Praise Poem)

Remember the Wind
for she knows your
name

And she blows a
soul-seed song that
echoes,
'No lion is tame'
(No lion is tame)

Remember the Sun
who pours forth to
all life,
Look to him daily
That you too may
shine bright

Remember the
Moon
for by her divine
grace
the oceans pull
currents
And all is kept in
its place

Remember the
Stars
from whose dust
you were born,
For magic is merry
When you are god's
starlight spawn

Remember the
Animals
that cohabit your
lands
For theirs is the
earth,
Not the banks, not
the brands

Remember the
Waters,
the rivers, the
lakes
Sing to them
That they may heal
as earth wakes

Remember the God
in the elephant's
eye,
For you may have
to answer
to That when you
die

Remember your
POWER
Hold sacred your
words,
Know the tongue
you create with
And fly free as
the birds.

By
Angela de Wet

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The Little Forest of Colours

Deep in a valley where the wind carried the scent of wild flowers, there stood a hill that had once been covered in a beautiful indigenous forest.

Long ago, tall trees had stretched their branches towards the sky. Birds nested among the leaves, insects hummed in the shade, and tiny streams danced between the roots. But over time, many of the trees disappeared. The hill became bare, and only the grass remained.

One morning, a curious little girl named Lila climbed the hill carrying a box of paints.

She loved art more than anything.

As she reached the top, she sat down on a stone and looked around.

"It's beautiful," she whispered, "but it feels like something is missing."

Just then, a tiny sunbird landed nearby.



"Something is missing," chirped the bird.

Lila nearly dropped her paintbrush.

"You can talk?" "Only to children who listen carefully," said the bird. "This hill has forgotten its colours."

Lila looked around. The grass was green, the sky was blue, and the flowers were yellow. "What colours are missing?"

"The colours of a forest," replied the bird.

The little girl thought for a moment.

Then she opened her paint box and began painting pictures of trees. Tall trees. Short trees. Crooked trees. Trees with round leaves and trees with feathery leaves.

She painted all afternoon.

When she finished, she pinned her paintings to sticks and placed them across the hill.

The wind fluttered through the paper leaves.

"It looks wonderful," said the bird, "but paintings alone cannot grow a forest." Lila sighed.

"What can?" The bird pointed its beak towards the valley.

"People." The next day, Lila invited her friends.

She showed them her painted forest.

Everyone smiled. "It's beautiful," they said.

"But imagine if the trees were real."

The children gathered seeds and small indigenous saplings. They learned the names of the trees and where they belonged. One planted a Wild Plum.

Another planted a Cape Ash. Someone else planted a Milkwood.



Each child placed a small painted sign beside their tree.

Some signs showed birds. Others showed butterflies.

A few were covered in bright swirls and patterns.

The hill slowly became an outdoor art gallery and a young forest at the same time.

Every week more people came.

Parents helped dig holes. Grandparents shared stories about the forest that had once stood there. Artists painted signs.

Writers wrote poems. Musicians played beneath the growing trees.

Months passed. Then seasons passed.

The saplings grew taller.

The first weaver birds arrived.

Butterflies returned.

A tiny stream that had almost disappeared began to flow again after the rains. One day, many years later, Lila returned to the hill.

She was no longer a little girl.

The trees towered above her.

Sunlight danced through the leaves.

Birdsong filled the air. The little sunbird appeared once again.

"You brought the colours back," it said.

Lila smiled and shook her head.

"No. We brought them back together."

The bird nodded. "That is how forests grow."

Lila looked around at the trees, the flowers, the birds, and the people walking beneath the branches.

She realised something important.

Art was not only something you hung on a wall.

Sometimes art was a garden.

Sometimes art was a tree.

Sometimes art was people working together to create something beautiful that would outlive them all.

And so the Little Forest of Colours continued to grow, one tree, one painting, and one caring heart at a time.



Little Thought for Young Readers:

If you could plant one tree and decorate a sign for it, what would you paint? A bird? A butterfly? Your favourite colours? Draw your idea and imagine the forest you would help create.

Environment



The Quiet Power of a Forest

What happens when you sponsor an indigenous tree?

By Martin Kunhardt

Planting a tree is a simple act, but the impact reaches far beyond the tree itself. Restoring indigenous forest is about rebuilding an entire ecosystem—one that has taken decades to disappear and many years to recover.

As young trees begin to grow, they create shelter for insects, reptiles, birds, and small mammals. What was once open and exposed gradually becomes a place of safety, where wildlife can feed, nest, and thrive. Fallen fruit provides food for animals, which in turn disperse seeds across the landscape, allowing the forest to expand naturally over time.

Healthy forests also bring life back to the soil. In areas where years of grazing and erosion have depleted organic matter, only grasses and invasive alien plants often survive. Indigenous trees slowly reverse this process, enriching the soil, improving moisture retention, and creating the conditions for a diverse range of native plants to return.



A photograph of a dense forest with sunlight filtering through the trees, creating a dappled light effect on the foliage. The text is overlaid on a semi-transparent dark green rectangular background.

One of the greatest beneficiaries is the insect world. As biodiversity increases, so do the numbers of pollinating insects. Bees, in particular, rely on indigenous flowering plants for pollen and nectar. As these plants have disappeared, so too have many bee populations. Restoring natural forage gives bees the resources they need to recover and continue their essential work.

Not every flower is pollinated by bees alone. Butterflies and many other insects also play a vital role, each contributing to the delicate balance of the ecosystem. Their presence attracts insect-eating birds and other wildlife, creating a chain of life that begins with a single tree.

When you sponsor an indigenous tree, you are doing far more than planting one plant. You are helping to restore habitats, rebuild biodiversity, and create a healthier landscape that will continue to grow and give back for generations to come

Water – What We Can Do

The seasons are changing—faster than many of us expected, and often not in our favour. Rainfall has become increasingly unpredictable. Dry spells last longer, strong winds persist for days, and extreme temperatures place enormous pressure on both nature and ourselves.

Trees are among the best indicators of these changing conditions. As groundwater sinks beyond the reach of their roots, some trees begin to die. Others shed branches to survive, while some simply stop flowering. These changes affect far more than the trees themselves. Every shift ripples through the ecosystem.

Insects, birds and mammals all depend on healthy, functioning habitats. When rainfall becomes erratic, some species increase dramatically while others decline. Restoring that natural balance can take many years.

One of the most important insects affected by these changes is the honey bee (*Apis mellifera*). Bees depend on reliable sources of water and flowering plants for nectar and pollen. When rains fail or arrive at the wrong time, indigenous plants may flower poorly—or not at all—leaving bees with too little food. The consequences extend beyond honey production. Bees are essential pollinators for both wild plants and many of the crops we rely on every day.

Climate change is often spoken about as though it were something happening to us. In reality, much of it is the result of the choices we have made. Forests have been cleared for timber, agriculture and grazing, changing the way landscapes hold water and influence local weather patterns.





Trees play a remarkable role in the water cycle. Their roots draw water from deep within the soil, while their leaves release moisture back into the atmosphere through transpiration. This moisture contributes to cloud formation and, ultimately, rainfall. The Amazon rainforest demonstrates this process on a vast scale, where dense forest creates its own humid climate and frequent rain. Remove the forest, and the cycle begins to break down.

Where trees disappear and grazing replaces woodland, the landscape becomes hotter and drier. Without vegetation to capture and recycle moisture, rainfall becomes less frequent and less reliable. While planting trees alone will not solve global warming, restoring indigenous forests is one of the most practical ways we can begin to repair the natural balance.

So what can we do?

We can plant indigenous trees. Every tree helps restore habitat, improves the soil, supports pollinators and contributes to a healthier water cycle. As forests recover, so do the opportunities for people. Communities benefit from improved rainfall, healthier ecosystems and greater biodiversity. Beekeeping becomes more viable, indigenous medicinal plants return, and future generations inherit landscapes that are more resilient than the ones we see today.

Real change begins with small actions. Planting a single tree may seem insignificant, but together those trees become forests—and forests have the power to transform both landscapes and lives.

The Compost corner

“Spark a Flame That Lasts – With
WOOD from CompostCorner.”



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082 924 13 48

Zanthoxylum capense – The Small Knobwood



Your paragraph text
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Among the many remarkable indigenous trees of Southern Africa, the Small Knobwood (*Zanthoxylum capense*) is one of the most rewarding. Elegant in appearance and rich in ecological and medicinal value, it is a tree that quietly gives back to both people and nature.

Found in forests, riverine habitats and coastal bush from South Africa northwards into tropical Africa, the Small Knobwood is easily recognised by the distinctive corky knobs that develop on its trunk and branches. These unusual growths protect the tree from browsing animals while giving it a character all of its own. Throughout spring and summer, the tree produces small creamy-white flowers that attract a wide variety of pollinating insects, especially bees. The reddish seed capsules that follow are eagerly eaten by birds, making the Small Knobwood an important food source and an excellent tree for encouraging biodiversity in gardens and restoration projects.



Ripe Fruit



Compound Leaf

For generations, traditional healers have valued *Zanthoxylum capense* for its medicinal properties. The bark, roots and leaves have been used to treat stomach ailments, fever, coughs and chest complaints, while infusions are also taken to relieve rheumatism and general inflammation. The aromatic bark contains natural compounds with antibacterial and anti-inflammatory properties, and in many rural communities it continues to be an important part of traditional medicine. As with all medicinal plants, harvesting should be done responsibly to protect wild populations.

The Small Knobwood also reminds us that a forest is more than a collection of trees. Each species plays its own role—providing nectar for insects, food for birds, shelter for wildlife and, in many cases, healing for people. By planting indigenous trees such as *Zanthoxylum capense*, we are not only restoring ecosystems but also preserving the natural heritage and traditional knowledge that have sustained communities for centuries.

A single tree can tell many stories. The Small Knobwood is one of resilience, biodiversity and the enduring connection between people and nature.

LIFESTYLE

SECTION

EAST LONDON
COASTAL
LIFESTYLE

by Wade Louw

The Circle

TEMPORARY ART GALLERY

The Venue Giving East London's Music Scene a New Pulse





The Circle: The Venue Giving East London's Music Scene a New Pulse There is something exciting about discovering a venue just as it finds its rhythm. Across South Africa, some of the most memorable music scenes begin not in stadiums, but in intimate rooms where audiences stand close to the stage, musicians can feel the energy of the crowd, and every performance becomes a shared experience. In East London, that place is increasingly becoming The Circle. Over the past few months, the venue has quietly established itself as one of the city's most promising destinations for live music and culture, drawing audiences with a programme that moves comfortably between rock, indie, local favourites and touring acts.





But The Circle is interested in more than simply filling a calendar. "Live music is a big part of what we do, but it's not where we start." "We're committed to creating experiences that make people feel alive. It's our bit of colour to the community.", the team explains, "We start by asking, what sort of experience do we want to create, and curate the music around that." The hope is to become "a place that contributes to East London's cultural identity, where people come to discover music and connect with one another" Some of the recent performances by acts including Wesley Sister, Project 42 and The Usual Suspects have demonstrated just how much musical talent exists in the Eastern Cape. For The Circle, providing a stage for that talent is central to its vision. "We've all heard the line, "Nothing really happens in East London." We realised the only way to change that story was to create the experiences we wanted to have ourselves."





"And it turns out, other people were wanting the same thing." A large part of this is giving the community a place to discover homegrown talent, while providing artists a place to share theirs. This goes beyond live music, extending into local food, businesses and art, too. "We want people to arrive feeling like they're coming to an event, and leave feeling like they've just been part of something. The atmosphere is central to that: warm, welcoming and vibrant." It is this combination of performance, discovery and community that gives The Circle its appeal. Behind the scenes, the venue, performers, sound engineers and local businesses come together to create something memorable. There's a real camaraderie between everyone involved, and together they're giving live music a home in East London. And there is more to come. The team promises an eclectic mix of genres and some surprises in upcoming shows, although, for now, the details remain under wraps. Perhaps that is part of the fun. In a city with no shortage of musical talent, The Circle is creating the kind of room where that talent can be heard loudly, intimately and without distraction. If the energy building around the venue is anything to go by, East London's live music scene may just be entering an exciting new chapter.



East London, Served Differently



I recently met up with Mamta Ranchhod from Jhoom food and gift studio to sample her wonderfully vibrant brinjal and roasted pepper cheese topper, layered with aromatic spices and a little chilli that sits somewhere between a relish and a preserve, rich, savoury, spicy and intensely fragrant.

It is the sort of recipe that quietly transforms a cheese board. Spooned over a wedge of cheese, added to a charcuterie board, or simply served alongside a good loaf of bread. The roasted brinjal brings richness, the peppers add sweetness, while the spices and chilli give it just enough heat to keep things interesting.

But what made the experience particularly special was what happened when the food met the art.

The topper was served on one of the beautiful handmade plates created by local ceramicist Roz Young of Creative Clay. Roz's pieces begin with doodles, loose, playful marks that evolve into wonderfully expressive ceramics dressed in rich shades of deep green, turmeric yellow and vibrant orange.





Against those colours, the mound of spiced brinjal and roasted pepper seemed almost like another element of the artwork.

And perhaps that is what I love most about discovering local places and people: it isn't always about the grand gesture. Sometimes it is a chef, an artist, a spoonful of something delicious, and the simple pleasure of bringing those things together. Food becomes art. Art becomes part of the table. And the table becomes a little snapshot of the place we call home. This is the side of East London I love discovering, creative, colourful, unexpected and quietly beautiful.





Toast Interiour

A Love Affair with Wood, Texture and
Beautiful Things



Once you step inside Toast Interiors there is an immediate sense of warmth: weathered timber, woven textures, natural fibers, sculptural lighting and carefully chosen pieces that seem to invite touch. Nothing feels overly polished or predictable. Instead, there is a relaxed, collected quality to the space an approach to interiors where beautiful things are allowed to have character, texture and a story.

For owner Lisa Varnfield, the journey into furniture and interiors began with something quite simple: a love of beautiful things.

Coming from a background in fashion, she found herself naturally drawn towards interiors and the way objects, materials and colour can transform a space. "I think being in fashion, your heart just loves beautiful things," she says.

That appreciation eventually led to the opening of The Olive Branch, a furniture store shaped around her personal aesthetic and the pieces she loved. Today, that same sensibility can be seen throughout Toast Interiors: an instinctive combination of natural materials, relaxed forms and distinctive details. At the heart of the aesthetic is a love of Bali.

Bali has long been an inspiration, particularly its effortless relationship with natural materials. Timber, woven fibres, rattan and handmade textures are combined with an understated palette that allows the materials themselves to become the decoration. White and natural wood form the foundation, while touches of black introduce definition and contrast. It is a palette that feels particularly relevant to contemporary coastal living, calm and organic, but with enough depth and character to prevent it from becoming bland.



The beauty lies in the details.

A piece of furniture might reveal the grain and imperfections of reclaimed timber. A woven basket becomes sculptural rather than merely functional. Lighting is treated almost as jewellery for a room, with dramatic woven shades casting intricate shadows across walls and ceilings.

There is something wonderfully tactile about the collection. Timber is not disguised behind layers of paint or high-gloss finishes; its knots, grain and imperfections are celebrated. Woven pieces bring another layer of texture, while aged and distressed finishes introduce a sense of history.

This is perhaps what makes the interiors at Toast feel so inviting. They are not trying to create the perfection of a showroom. Instead, they suggest rooms that are meant to be lived in.

Furniture is also not necessarily viewed as something that must be bought exactly as it stands. Toast Interiors offers custom-made wooden furniture, allowing clients to create pieces around their own homes, spaces and ideas.



The possibility of customization is particularly appealing when it comes to larger statement pieces such as headboards. Rather than simply filling a room, a beautifully made headboard can become its architectural focal point introducing scale, texture and personality.

Lighting is another important part of the Toast aesthetic. Among the most striking pieces are the woven and sculptural shades, which demonstrate how lighting can become an art form in its own right. Once illuminated, the intricate construction of a shade becomes even more apparent, throwing patterns of light and shadow across a room and creating an atmosphere that changes entirely after dark.

Importantly, some of these shades are custom-made in Knysna.

This reflects another element of the owner's philosophy: supporting local makers wherever possible. In a world where interiors can increasingly feel mass-produced and interchangeable, there is something meaningful about choosing pieces that have been made by hand, particularly when they can be created specifically for a client's space.





The result is an interior language that feels both worldly and grounded. There is the influence of Bali, the relaxed sensibility of coastal living, the richness of African craftsmanship and the warmth of South African materials. These influences are not forced into a particular style; rather, they come together naturally through an appreciation of texture, craftsmanship and proportion. Because ultimately, the most memorable interiors are not those that follow every trend. They are the ones that feel like home.

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