



THROUGH  
THE LENS  
COLLECTIVE

# EVERYTHING EVERYONE ALWAYS

## ARTISTS

Nadia Raaths-Ettwein  
Yassmin Forte  
Sidonie Hadoux  
Nomonde Kananda  
Maroula Lambis  
Remofiloe Mayisela  
Lusanda Mdluli  
Felecia Solomons

2022

## THROUGH THE LENS COLLECTIVE WOMEN'S PHOTOGRAPHY EXHIBITION

EVERYTHING EVERYONE ALWAYS explores eight photographer's intimate relationships to land, nationality, body, family and identity. Working with time and memory, as materials embodied both physically and metaphysically, each photographer/artist presents a personal yet universal reflection on the complex relationship between self and landscape, body and identity, citizenship and trauma.

## REMOFILOE MAYISELA



Remofiloe Nomandla Mayisela (b. 1994) is a lens-based artist from Johannesburg, South Africa. She is a Through The Lens Collective and Market Photo Workshop alumni. Her primarily self-portraiture work and has a great performative element. Mayisela's imagery explores aspects of women's lives, through her own experiences. She uses her work to question patriarchy, cultural and social taboos. She is one of the 2022 Contemporary African Photography Award (CAP) winners for her work '*Lip Service*'.

**/ɪˈnɪgmə/**

**noun: enigma; plural noun: enigmas**

### **1. Photographs that are without a home.**

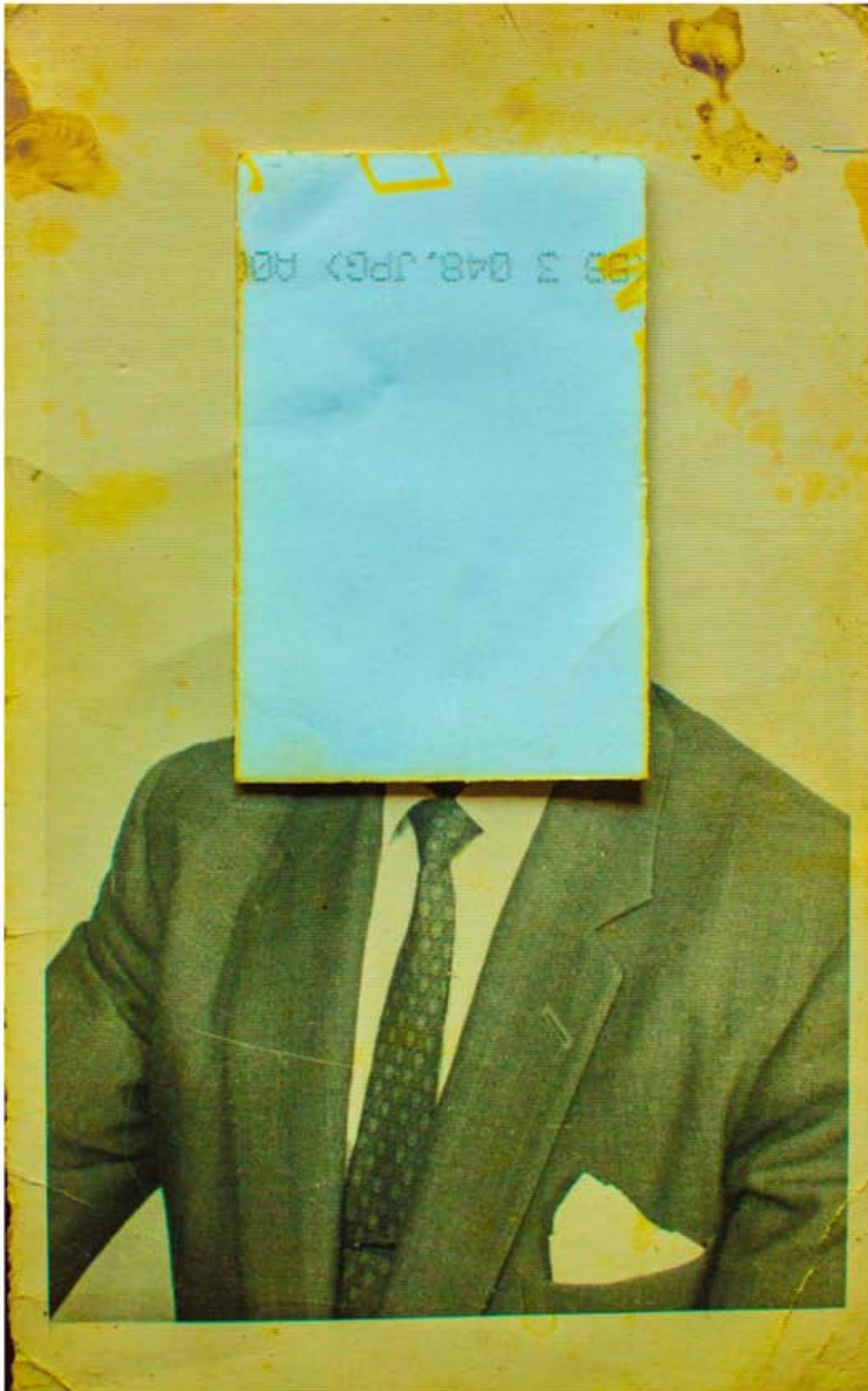
Family albums hold images that are lost despite being housed in the albums. Nobody can identify the people in the photographs. I wanted to make these photographs precious again, too, somehow validate that loss.

There are moments when I interpret the photographic medium from a comparative standpoint. It is constant, but there is a possibility of an ever-changing view, a perspective that is familiar, that you can revisit, but it is changed and you are changed every time you see it, every time you experience it.

The series began through my desire to see the photograph as an object. I wanted to find out what change meant for me "to become something different than what they were originally intended to be" yet still remain the same. The images represented "a life, a face, a moment, but only through a momentary glance." By altering them I hoped to playfully create an enigma to the stories beneath the surface by using the images as a surface, creating an unknown. It is the unknown that releases the photographs and allows them to become something new."



*U'nknown - School Girl (2021)*  
Archival Image Transfer on Wooden Canvas  
594 x 841mm  
Edition Size 5 + 1 AP  
R 9600



*U'known - Identity* (2021)  
Archival Image Transfer on Wooden Canvas  
594 x 841mm  
Edition Size 5 + 1 AP  
R 9600



*U'known - Sisters* (2021)  
Archival Image Transfer on Wooden Canvas  
594 x 841mm  
Edition Size 5 + 1 AP  
R 9600

## MAROULA LAMBIS



Maroula Lambis is a self-taught South African photographer currently residing in Cape Town. Her contemplative aesthetic draws deeply from experiences within the realms of womanhood, melancholy and isolation. At times she embroiders directly onto her photographs using thread and stitch to express where words cannot. She is a mentee of Through the Lens Collective (TTLC) and is presented on Latitudes Online who recognised her as an Artist to Follow in January 2022, and features her work in Latitudes/ANNA online exhibition Reshape 22.

She has participated in online exhibition FLEX by TTLC and group exhibition RetRespect in London earlier this year.

### **Between Here and There**

These works were made during a year that I'd planned to travel, but instead found myself locked down and isolated, along with the rest of the world . Globally with our liberties removed and freedoms restricted, discontent and fear mounted. We waited. Wondering if the tension would ever release to allow us to move freely again.

As a distraction I perused a stack of outdated glossy magazines yearning for the ease and glamour depicted within their pages. In sharp contrast, a set of found photographs articulated exactly the feelings and experience of being bound in place. Behind barriers. A spectator to travel, perhaps even to life. Melding the images of these disparate worlds of fantasy and reality, I unwittingly discovered a surreal portal to travel.



*Layover* (2021/22)

Digital Print Collage on Cotton Rag (Hahnemuhle German etching 310g)

594mm x 567mm

Edition: 3 + 2AP

R9600



*Waiting* (2021/22)

Digital Print Collage on Cotton Rag (Hahnemuhle German etching 310g)

A2

Edition: 3 + 2AP

R9600





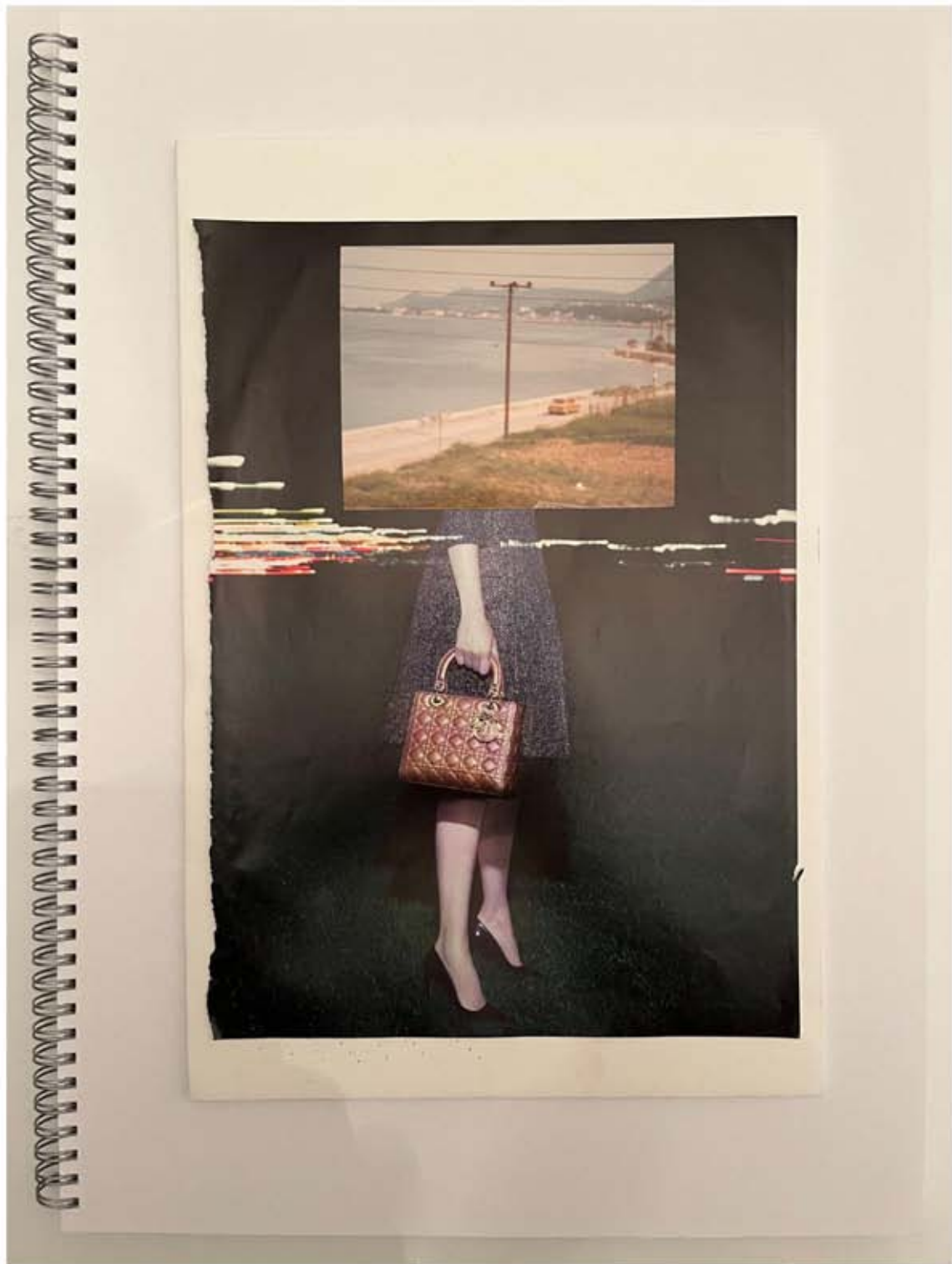
*Holding Pattern (2021/22)*

Digital Print Collage on Cotton Rag (Hahnemuhle German etching 310g)

A2

Edition: 3 + 2AP

R9600



*Still Waiting* (2021/22)

Digital Print Collage on Cotton Rag (Hahnemuhle German etching 310g)

A2

Edition: 3 + 2AP

R9600

## SIDONIE HADOUX



Sidonie Hadoux is a photographer and filmmaker based in Lille, France. After studying journalism, she studied photography at the Market Photo Workshop in Johannesburg, South Africa in 2016, and is currently enrolled in an online mentorship course with Through The Lens Collective. Her current work explores the notion of landscape in the post-industrial areas of Northern France, through the lens of a new eco-feminist visual imaginary. Sidonie photographs in response to the concept of female gaze, questioning the consequences of capitalist patriarchy on our lands and bodies.

Feminism, crises, and climate change are the driving concepts behind her work.

### Explorations 2021

Explorations is a series of photographs created in the post-industrialized region of Northern France where I was born and live. Through this work, I question capitalism and patriarchy as systems which exploit both lands and bodies. The persons I photograph explore lands that were severely damaged by industrial activities, pollution, war and more recently climate change. These explorations are not reconquests, but rather readaptation; reconciliations between the land and human beings.

Through capitalism and patriarchy, men are largely responsible for the destruction of nature. For this reason, I chose to photograph only women, to question our role and place - as other minorities-within this system. I work consciously with the concept of a female gaze, creating a world where persons are not posing, but active and busy-reconnecting with the elements around them...bodies moving and exploring without fear.

My work invites you to an immersive experience within the subjective notion of time, while asserting the constant connection between our outer and inner landscapes. Here, realities are twisted to evoke a state of questioning about the world we are living in: the nature of our current reality, and our choice to adapt, change, or escape.



*And I burned* (2021)

Analogue photography, digital print, manual watercolour colourization

20cm x 30cm

Edition Size 3 + 2 AP

R4830



*Counting The Waves*(2021)

Analogue photography, digital print, manual watercolour colourization

20cm x 30cm

Edition Size 3 + 2 AP

R4830



*Counting the Waves* (2021)

Analogue photography, digital print, manual watercolour colourization

60 cm x 40 cm

Edition Size 3 + 2 AP

R8400



*Rushing Ahead* (2021)

Analogue photography, digital print, manual watercolour colourization

60 cm x 40 cm

Edition Size 3 + 2 AP

R8400



*Flying Away* (2021)

Analogue photography, digital print, manual watercolour colourization

30 cm x 40 cm

Edition Size 3 + 2 AP

R8400



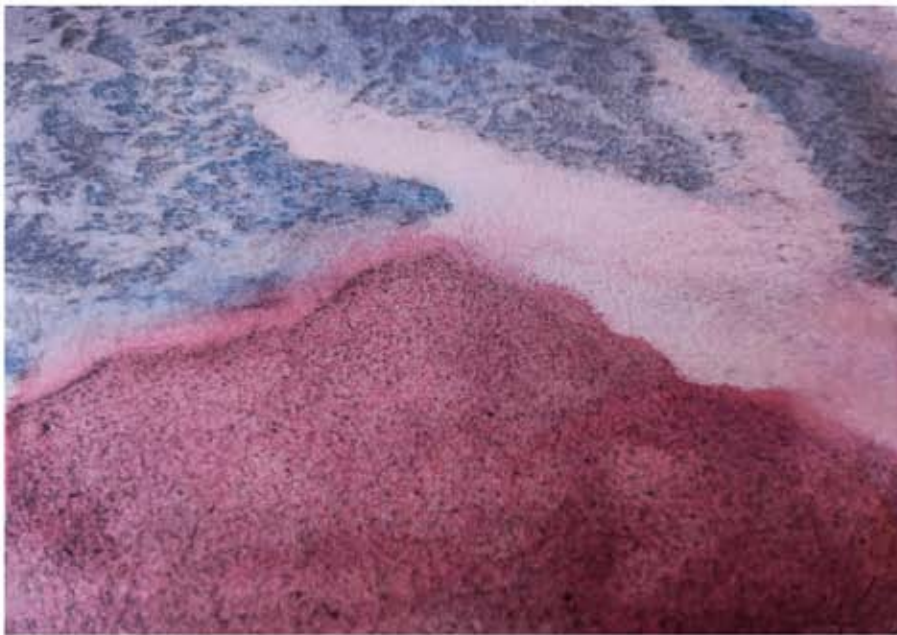
*Counting The Waves* (2021)

Analogue photography, digital print, manual watercolour colourization

30 cm x 40 cm

Edition Size 3 + 2 AP

R8400



*Counting The Waves* (2021)

Analogue photography, digital print, manual watercolour colourization

30 cm x 40 cm

Edition Size 3 + 2 AP

R8400



*Counting The Waves* (2021)

Analogue photography, digital print, manual watercolour colourization

30 cm x 40 cm

Edition Size 3 + 2 AP

R8400



*Counting The Waves* (2021)

Analogue photography, digital print, manual watercolour colourization

30 cm x 40 cm

Edition Size 3 + 2 AP

R8400



## NOMONDE KANANDA

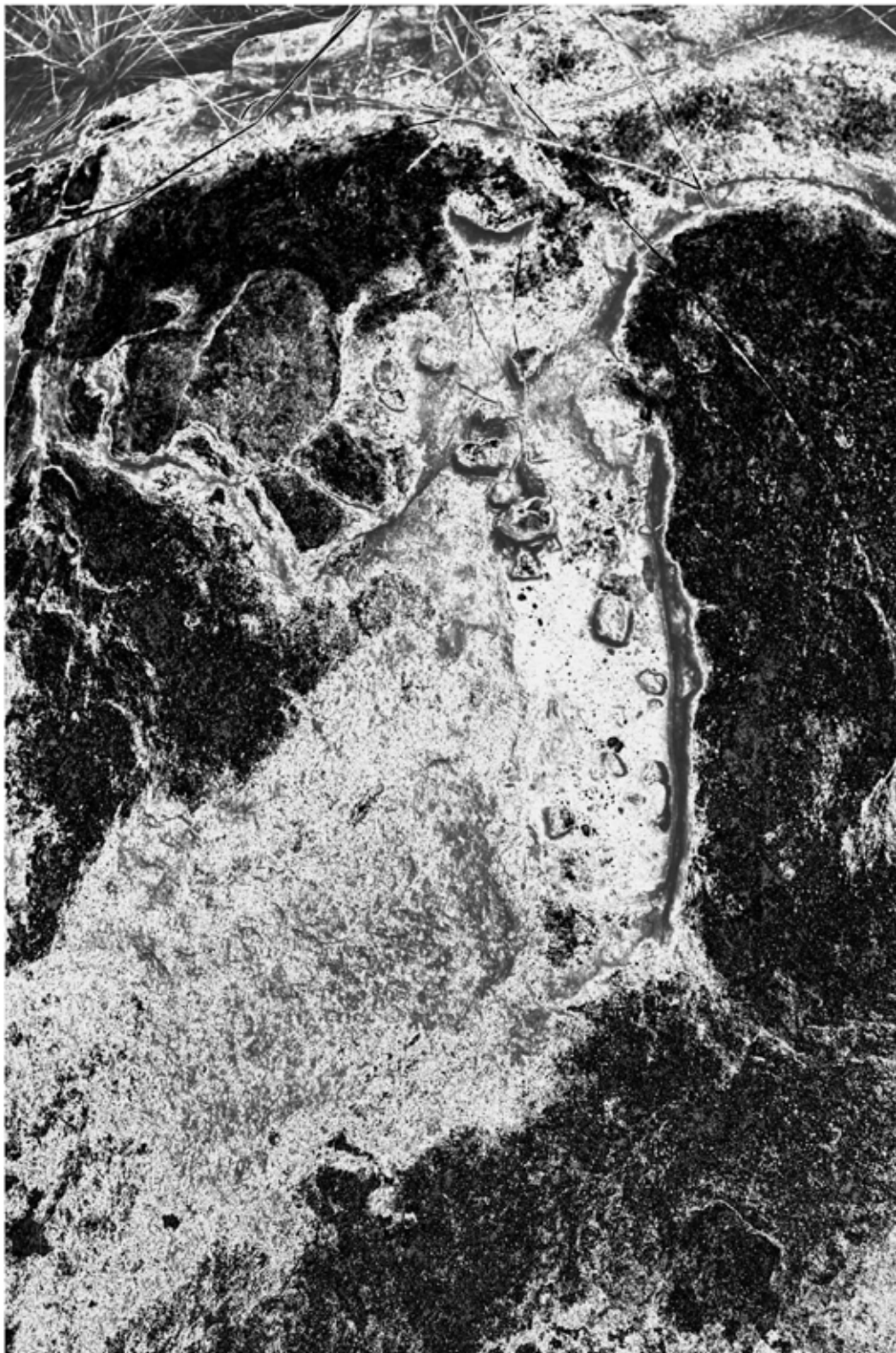


Nomonde Kananda (b.1994) is a South African Photographer based in Johannesburg. She completed a Foundation Course in Photography in 2021 and a Mid Level Course in Photography at Through The Lens Collective in 2022. Her work has been part of group exhibitions such as "Misconceptions" at The Maredi Arts Centre, "The Nature of Photography" at Through The Lens Collective and "A Meeting of Minds" by Network Sessions at Space Mecca Studio. Her work is currently centred around various aspects of being a young spiritual healer.

### Imbewu

I am gifted. This is what I have been told and this is what I am experiencing. I see, touch, feel, taste and hear beyond my physical existence. Visions, trances, dreams that are actually reality. This is my reality. People I know, and People I don't know. Spiritual beings. Water. Mountains. Land. Sea. These spaces are natural spaces, but they are also thresholds for doorways leading to spaces beyond what is seen by the naked eye.

My work aims to make sense of this world that has opened itself to me. The more it opens up, the deeper I go, the more I am confronted with familiar feeling after familiar feeling, the more I realise, I have always been here. Imbewu. The Seed. Planted long before I was born, transcending from generation to generation. The gift has been passed down from generation to generation and when it was my turn to face it, I had no choice but to accept it and allow all these natural elements to help it grow. Water. Earth, Wind. Fire. I have no choice but to allow these elements, no matter how they present themselves, to help the gift grow. The gift is me and I am the gift. When the gift grows, I grow. When I grow, the gift grows. This is the seed. Encompassing the physical and the intangible, the seen and the unseen. This is the journey. Imbewu.



*Lwandle (2022)*

Photograph on Tecco Matte Archival Paper

30 cm x 40 cm

Edition 1/5

R4500



*Phila Manje* (2022)

Photograph on Tecco Matte Archival Paper

30 cm x 40 cm

Edition 1/5

R4500



*Impande (2022)*

Photograph on Tecco Matte Archival Paper

30 cm x 40 cm

Edition 1/5

R4500

## NADIA RAATHS - ETTWEIN



Nadia Raaths- Ettwein (b.1984) was born in Port Shepstone in KwaZulu Natal, and lives in Cape Town, South Africa. Her work is a visual exploration and personal reflection on memory, trauma and displacement. She is featured on Latitudes, and in the online exhibition FLEX by Through TheLens Collective. Nadia has most recently exhibited as part of the group exhibition 'Shutterland' by Lizamore and Associates in Johannesburg as well as group exhibition (IM)Materiality by Notamuseum in Lisbon. She continues to work on projects with film and digital and is currently completing a mentorship with TTLC.

### House Plant

My work evokes an emotional connection to the world. It explores the possible relationship between one's current self and one's restricted former self. A coexistence between things that are balanced and out of place.

House Plant is a delicate collective of comparisons between myself and growth that feels limited within personal identity. Invertedly exploring notions of the past to define an intimate truth about heredity, femininity, fertility, and feelings towards motherhood. House Plant is about the many layers of restriction within oneself.



*Cervix* (2022)  
Ilford Fine Art Textured Silk  
30 cm x 20 cm  
Edition 1/5  
R2800



*For Leonie (2021)*

Ilford Fine Art Textured Silk

30 cm x 20 cm

Edition 1/5

R2800



*Not Helping* (2022)

Ilford Fine Art Textured Silk

50 cm x 36 cm

Edition 1/5

R4250





*Playing God* (2021)

Ilford Fine Art Textured Silk

30 cm x 20 cm

Edition 1/5

R2800



*Police Dog* (2021)

Ilford Fine Art Textured Silk

30 cm x 20 cm

Edition 1/5

R2800



*The War Stuck Between your Teeth* (2021)

Ilford Fine Art Textured Silk

30 cm x 20 cm

Edition 1/5

R2800



*Toontjies* (2021)

Iford Fine Art Textured Silk

30 cm x 20 cm

Edition 1/5

R2800



*Shower Thoughts (2022)*  
Ilford Fine Art Textured Silk  
30 cm x 20 cm  
Edition 1/5  
R2800



*Shaped Like A Gun* (2022)

Ilford Fine Art Textured Silk

50 cm x 36 cm

Edition 1/5

R4250



*Daughter (2022)*

Ilford Fine Art Textured Silk

42 cm x 59 cm

Edition 1/5

R3800



*The Boy who Fell to Earth (2021)*

Ilford Fine Art Textured Silk

42 cm x 59 cm

Edition 1/5

R3800

## FELECIA SOLOMONS



Felecia Solomons (b.1992) is a lens-based artist born in Caledon, Western Cape and raised in Ladybrand, Free State. With a qualification in Hospitality Management, it is her love for film, music and the cinematic, which sparked her interest in pursuing photography. Whether looking through photographs in her family album, or viewing the works of other artists, she has always found a sense of home in photographic images. Felecia's work has been featured in The Portrait Show 2020 & 2021 at Through The Lens Collective, where she is currently enrolled in an online mentorship course.

I am drawn by people, the untold personal experiences of others and their connection to myself. I create photographs from a place of internal dialogue and questioning, translating my own curiosity about what I see and feel.





*Water* (2022)  
digital photography  
30cm x 40cm  
Edition 1/10  
R4000.00



*A Sunday Feeling* (2022)  
digital photography  
30cm x 40cm  
Edition 1/10  
R4000.00



*I Felt That* (2022)  
digital photography  
30cm x 40cm  
Edition 1/10  
R3800.00

## YASSMIN FORTE



Yassmin Forte was born in 1980 in Quelimane, Zambézia, and has lived in Maputo since 1986. She has a degree in Communication Sciences, Public Relations and Journalism at Instituto Superior Politécnico e Universitário (ISPU) in Maputo. With 11 years of professional experience in Mozambique, Portugal, Cape Verde and Brazil, in urban and rural contexts, Forte is passionate about art and cultural diversity.

Solo exhibitions include *On the Stage* and *In Stage 1* at BCI Mediateca, *Mulheres com Pinta* at Livraria Minerva and *Kinani* at Galeria INATEL Porto.

Yassmin has participated in several group exhibitions and photography workshops over the last 8 years, and curated the UN Women Photography Contest at the Franco-Mozambican Cultural Centre in Maputo/Mozambique. She has participated in 3 Artistic Residencies (Cape Verde and Maputo) and is currently enrolled in a mentorship course at Through The Lens Collective.

### African College History

My work addresses three aspects - my family, the issue of migration, and the story of Africans told by Africans. My mother of African origin joined my father of Indian origin and they had me. They then separated, and she joined my stepfather who is of Portuguese origin. With the passage of time, I grew up and joined my husband, who is of Portuguese origin. Tomorrow our children will join other people from other origins. We are the result of mixtures, migrations and colonizations: our histories are mixed and their patterns repeated. Colonization has us spread around the world, some of us distancing ourselves from others, and from issues of migration and the search for better conditions.

Telling this story, my story, I know that many will see themselves in it, because I believe that this is the story of many.



*Passado sobre o presente (2022)*

Manual collage on photo, digital print, Ilford fine, textured, silk 270 gm

A3

Edition 1/5

R4500



*Passado sobre o presente (2022)*

Manual collage on photo, digital print, Ilford fine, textured, silk 270 gm

A3

Edition 1/5

R4500



*Mãe e Pai (2021- 2022)*

Manual collage on photo, digital print, Ilford fine, textured, silk 270 gm

A2

Edition 1/5

R5500



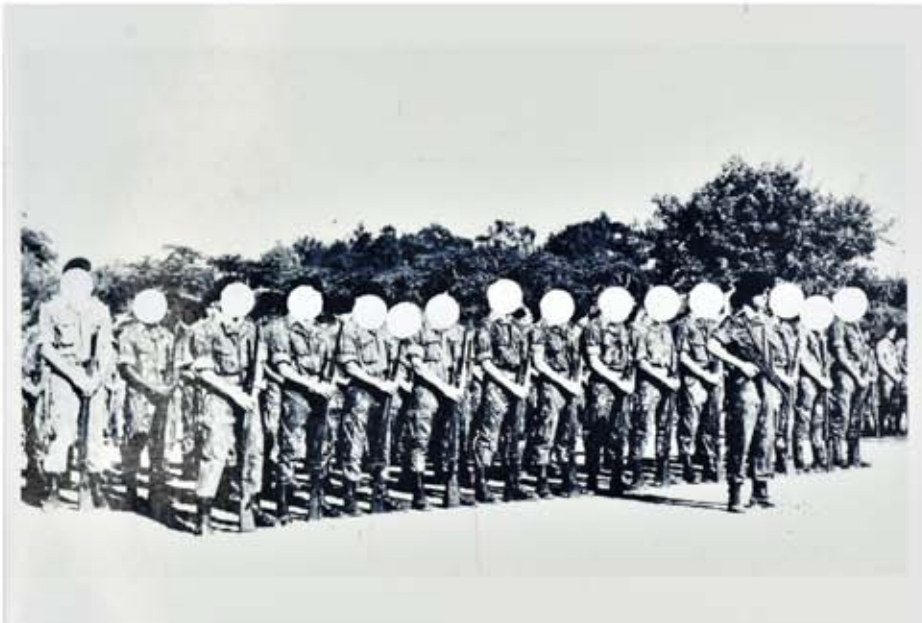
*Partes de mim (2021-2022)*

Manual collage on photo, digital print, Ilford fine, textured, silk 270 gm

A2

Edition 1/5

R5500



*Regime (2021 - 2022)*

Manual collage on photo, digital print, Ilford fine, textured, silk 270 gm

A3

Edition 1/5

R4500



*Nas minhas mãos* (2021 - 2022)

Manual collage on photo, digital print, Ilford fine, textured, silk 270 gm

A3

Edition 1/5

R4500



*Marcha* (2021 - 2022)

Manual collage on photo, digital print, Ilford fine, textured, silk 270 gm

A3

Edition 1/5

R4500



*De África com carinho (2021 - 2022)*

Manual collage on photo, digital print, Ilford fine, textured, silk 270 gm

A4

Edition 1/5

R2000



*Saudade (2021 - 2022)*

Manual collage on photo, digital print, Ilford fine, textured, silk 270 gm

A4

Edition 1/5

R2000





*Nossos Reflexos* (2021 - 2022)

Manual collage on photo, digital print, Ilford fine, textured, silk 270 gm

A2

Edition 1/5

R5500



*Infancia feliz* (2021 - 2022)

Manual collage on photo, digital print, Ilford fine, textured, silk 270 gm

A2

Edition 1/5



R5500

REGIÃO MILITAR DE MOÇAMBIQUE


COMPANHIA DE ADIDOS Nº 2

D E C L A R A Ç Ã O



Para efeitos de isenção do imposto domiciliário, se declara que o Sr. Alf. Milº. Nº. 71084267 - JOZO CARLOS DE ABREU SANTOS FORTE,  teve no cumprimento da sua obrigação desde 4 de Agosto de 1967 data da  à situação de disponibilidade em 2 de Março de 1971.

Quartel em Lourenço, 2 de Março de 1971

  
O COMANDANTE DA COMPANHIA

ALBERTO FERNANDES RATO  
CAP. DO SGE

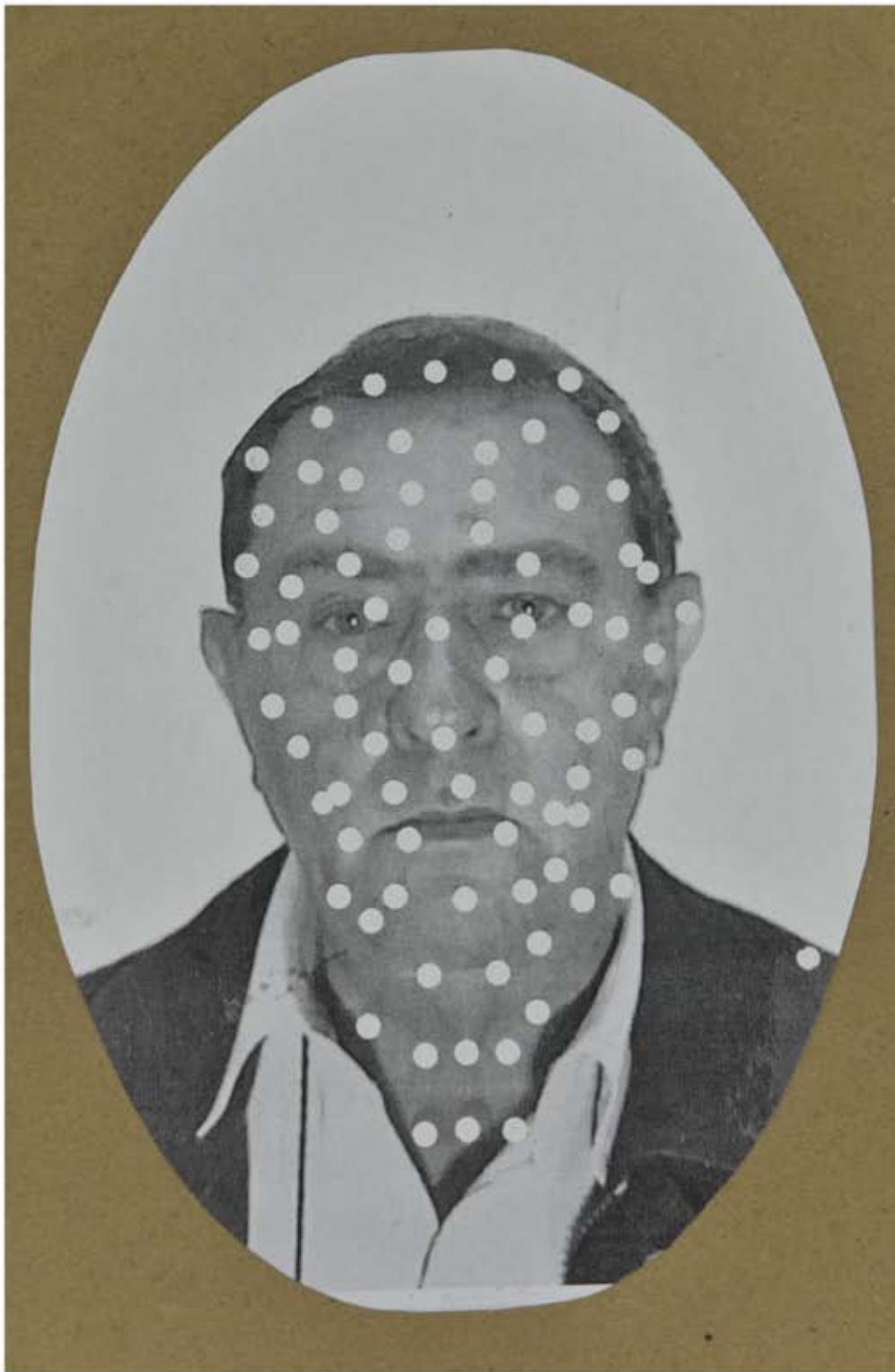
*Declaracao (2021 - 2022)*

Manual collage on photo, digital print, Ilford fine, textured, silk 270 gm

A2

Edition 1/5

R5500



*Pai* (2021 - 2022)

Manual collage on photo, digital print, Ilford fine, textured, silk 270 gm

A3

Edition 1/5

R4500



*Reconstituicao* (2021 - 2022)

Manual collage on photo, digital print, Ilford fine, textured, silk 270 gm

A4

Edition 1/5

R2000



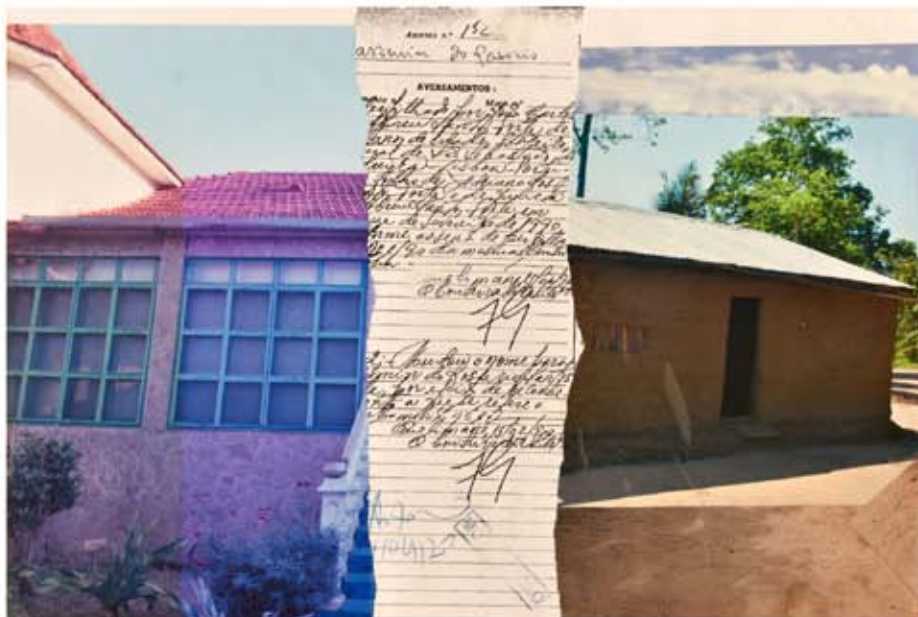
Identidade (2021 - 2022)

Manual collage on photo, digital print, Ilford fine, textured, silk 270 gm

A3

Edition 1/5

R4500



Home (2021 - 2022)

Manual collage on photo, digital print, Ilford fine, textured, silk 270 gm

A2

Edition 1/5

R4500

## LUSANDA MDLULI



Lusanda Mdluli is a photographer from Vosloorus, Johannesburg. She started photographing in the year 2020, and later went on to study the Foundation Course at Market Photo Workshop. Lusanda recently completed the Mid-Level Course at Through The Lens Collective. She was part of the 2022 group exhibition 'Shutterland' by Lizamore and Associates.

## UMZIMBA

My body of work is an endeavour to understand the relationship between the body and mind/memory, how one's cultural/religious/social upbringing can influence the way in which they see themselves and the world. My work deals with my own relationship with my body but also perceptions and notions around the female body, using myself as the subject to grapple with issues of representation. The monochrome feel is a very deliberate way of centralising form.

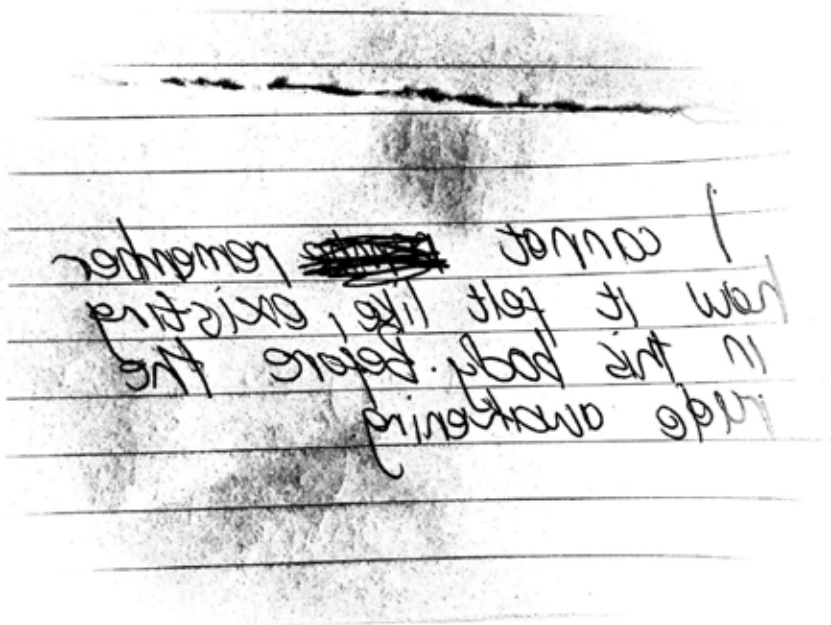
My process includes the layering of images, and a digital double exposure method that visually represents the complicated web of emotions that live between me and my vessel. I employ distortion as a way to suggest this intricate world I wish to speak to and of.



*Untitled* (2022)  
Photographic print  
size  
Edition 1/5  
R3000



*UThixokazi* (2022)  
Photographic print  
21 cm x 29.7 cm  
Edition 1/5  
R3500



*Note* (2022)  
not for sale





*Untitled* (2022)  
Photographic print  
14.8 cm x 21 cm  
Edition 1/5  
R2000



*Fleshy I* (2022)  
Photographic print  
21 cm x 29.7 cm  
Edition ¼  
R2000



*Untitled* (2022)  
Photographic print  
14.8 cm x 21 cm  
Edition ¼  
R2000



*Untitled* (2022)  
Photographic print  
14.8 cm x 21 cm  
Edition 1/5  
R2000



*Untitled* (2022)  
Photographic print  
14.8 cm x 21 cm  
Edition 1/5  
R2500



*Odongweni* (2022)

Photographic print

14.8 cm x 21 cm

Edition 1/5

R2000



*Temple of God* (2022)

Photographic print

14.8 cm x 21 cm

Edition 1/5

R2500



*Untitled* (2022)  
Photographic print  
21 cm x 29.7 cm  
Edition 1/5  
R3000





*I in I* (2022)

Photographic print

21 cm x 21 cm

Edition 1/5

R2599



*Untitled (2022)*  
Photographic print  
21 cm x 21 cm  
Edition 1/5  
R3000



*Family Portrait (2022)*

Photographic print

29.7 cm x 29.7 cm

Edition 1/5

R3000



*Eleven (2022)*  
Photographic print  
14.8 cm x 21 cm  
Edition 1/5  
R2000



*Untitled (2022)*  
Photographic print  
29.7 cm x 29.7 cm  
Edition 1/5  
R3500



*Rite II* (2022)

Photographic print

21 cm x 29.7 cm

Edition 1/5

R3000



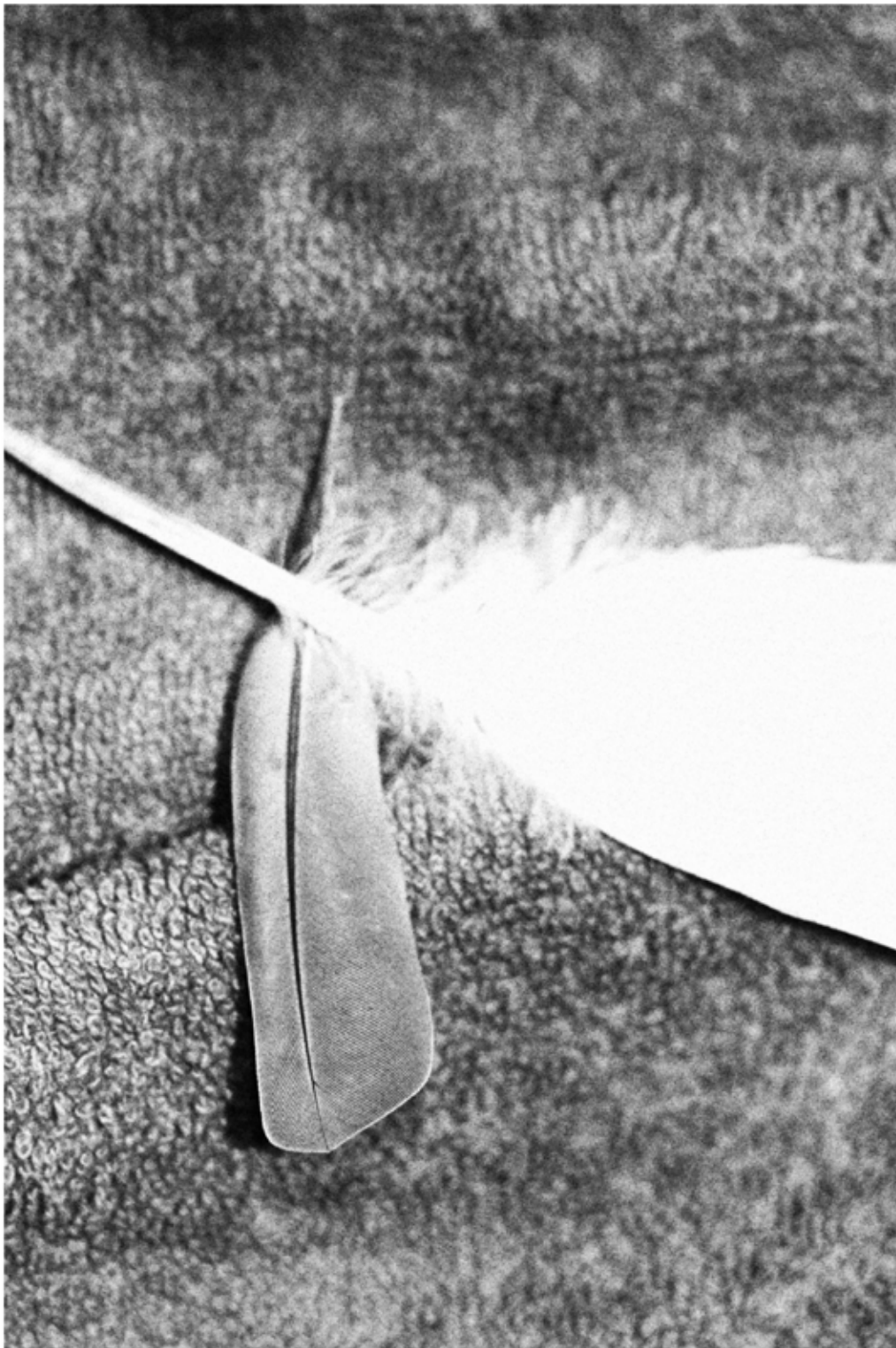
*Rite I* (2022)

Photographic print

21 cm x 29.7 cm

Edition 1/5

R3000



*Fleshy II* (2022)  
Photographic print  
21 cm x 29.7 cm  
Edition 1/5  
R3000



# THROUGH THE LENS COLLECTIVE

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Address **Unit 7i4, Victoria Yards, Lorentzville, JHB**