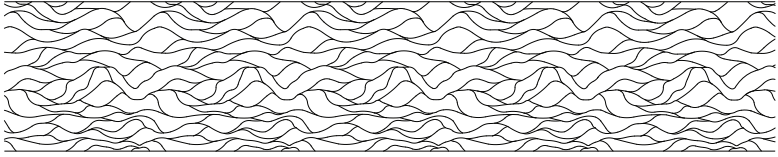


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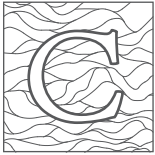
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J E N N A   A R E N D S E



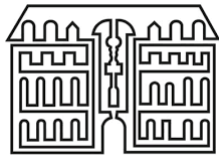
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UNIVERSITY OF CAPE TOWN  
MICHAELIS SCHOOL OF FINE ART

# F A L S E P R O M I S E

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# ACKNOWLEDGMENTS

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I would like to take this moment to thank, most sincerely, the following people, without whom the realisation of this project would have been considerably diminished:

To my supervisor, Gretchen Van Der Byl and Virginia MacKenny for your enduring guidance and thought-provoking discussions.

Thank you to the technical staff: Charlie van Rooyen and Stanley Amon; and to my peers.

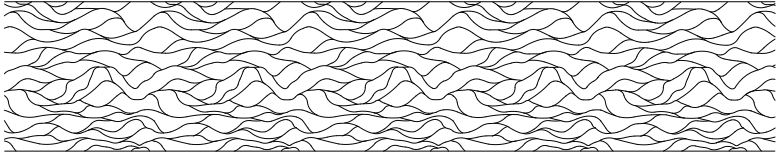
My deepest gratitude to my most vehement advocates: my mother, father, and twin.

Thank you all for the facilitation and encouragement of all of my endeavours.

With heartfelt gratitude  
Jenna Arendse

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AN ESSAY ACCOMPANYING A  
BODY OF WORK

By Jenna Arendse

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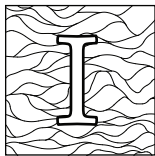
“The engulfing waters threatened me, the deep surrounded me; seaweed was wrapped around my head. To the roots of the mountains I sank down; the earth beneath barred me in forever.”

—Jonah 2:5

---

## FALSE PROMISE: BOOK OF NOAH

---



IN our modern world plagued by the looming threats of climate change and environmental

degradation, the narrative of Noah and the flood assumes a striking relevance.

From the biblical story of a righteous man saving his family and the animal kingdom from annihilation to the present-day false promise of seaweed as a panacea for our ecological woes, the parallels between the two narratives are both thought-provoking and strikingly poignant.

It is within the context of this parallelism that my artwork, a triptych depicting the story of Noah from the sobering perspective of the masses that perished in the flood, aims to serve as a cautionary tale and a call to action.

Through this multi-faceted body of work, which includes a triptych painting, a seaweed bench, and a triptych video using blood; milk, and wood shavings to portray the cataclysmic end of our world— I seek to highlight the urgent need for humanity to take responsibility for their carbon footprints and to embrace

environmentally sustainable lifestyles, rather than becoming complacent in false solutions such as the reliance on seaweed alone.

By exploring the iconography of the story of Noah in the context of our present climate dystopia, my artwork aims to underscore the dire consequences of inaction and the potential for redemption if we choose to embrace a more conscientious path.



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## GENESIS 6-9 NOAH AND THE FLOOD

---

Since antiquity, "no other natural disaster of the Christian tradition has inspired the human imagination in art, literature, and science more than the worldwide inundation," (Kemp, 2003) which is described by Moses in Genesis 6-9, the first book of the Bible. God was determined to purge everything he formed when he saw that the world was violent and corrupt (Kemp, 2003).

However, God discovered Noah to be righteous, and to him, he revealed his purpose: "I am about to bring on the flood... to eliminate everywhere all flesh in which there is the breath of life." (NIV Bible, 2009: Genesis 7) God thus gave Noah the order to make an ark, and on the seventeenth day of the following month of the year "the fountains of the Great Deep burst apart and the floodgates of heaven broke open".

After forty days and forty nights of rainfall, which flooded the tallest mountains to an extent of 8 metres, every being on Earth died save for Noah and those aboard the Ark.

150 days later, "God remembered Noah... and the waters subsided" (NIV Bible, 2009: Genesis 7).

The ground remained dry up till the Ark came to a halt upon the Ararat mountains on the 27th day of the following month of Noah's sixth hundred and first year of existence. Then, after building a shrine and offering a sacrifice, God formed an oath with Noah, promising to never again wipe out all life on Earth by floodwaters and to let man consume all living things save for their blood. (Kemp, 2003).

Several tales are comparable with the biblical deluge, some that are directly inspired by Noah's Ark. The judgement of a higher entity, the collective guilt of humanity, and the overall frailty of human existence are frequent subjects in these tales. These legends describe a catastrophic deluge that kills all people except a select few. The main characters in these stories are typically cautioned by the deities and evade the potentially universal devastation in a specific water-sustainable vessel that has been carefully made. Examples of these tales may be found in the Babylonian classic Gilgamesh, (Ataç, 2018) where Utnapishtim is informed of an approaching flood by a deity and manages to escape on a boat.

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## GENESIS 6-9 NOAH AND THE FLOOD

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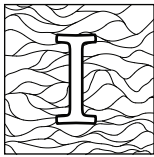
Similarly, in Greek mythology, Zeus (Nagy, 2016) decides to eliminate humanity and annihilate the planet because of their immorality. However, Deucalion and Pyrrha are shielded by Prometheus and manage to escape the tsunami in an impenetrable chest.

By looking at the biblical deluge, I had hoped to look at it through the lens of our climate-dystopian world that we are presently living in. To see that this story is an omen for an imminent apocalyptic flood coming our way.

---

## NOAH'S DELUGE & CLIMATE CHANGE

---



N recent years, seaweed has received a lot of attention as a potential solution to

climate change: It can absorb carbon, curb the effects of cattle's methane burps, and feed biofuels—not to mention the world.

According to *The Seaweed Revolution* by Vincent Doumeizel (Doumeizel, 2023), seaweed could be our greatest untapped resource on the planet. In his new book, Doumeizel discusses the importance of seaweed and its potential as a solution to climate change. Some of these incredible facts we didn't know about seaweed are that it is the world's greatest carbon sequester (Doumeizel, 2023) and that between 50 to 80% of the world's oxygen production is attributed to marine photosynthesizers (seaweed) (Doumeizel, 2023).

Doumeizel identifies food, household energy, and transportation as the three largest sources of carbon emissions (Doumeizel, 2023). In particular, meat consumption, especially beef, contributes significantly to greenhouse gas emissions.

Livestock, including cows, emit a substantial amount of methane, with up to 40% of global methane emissions originating from their flatulence and burps. Researchers have tried replacing a small portion of cows' diet with seaweed and have reduced their methane emissions by up to 80% (Weisbrod, 2022). Additionally, adopting a more plant-based diet supplemented with seaweed can help individuals minimize their carbon footprint.

However, after increasing seaweed farms we realised that seaweed may not be the panacea we are all hoping for.

As seaweed farming expands to an industrial scale for increased carbon absorption, unforeseen issues arise. Sea creatures consuming more seaweed release additional amounts of carbon dioxide through respiration, exacerbating carbon emissions rather than mitigating them as intended. This occurs because these creatures can filter large volumes of water, which disrupts the balance between carbon inflows and outflows within ecosystems (Gallagher, 2022).

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## NOAH'S DELUGE & CLIMATE CHANGE

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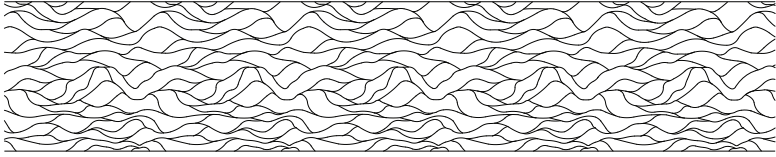
Ironically, the pursuit of carbon reduction through seaweed farming is inadvertently contributing to increased emissions.

Furthermore, meeting climate change goals by farming enough seaweed may prove challenging. A study published in *Nature Communications Earth & Environment* estimates that capturing between 2.5 and 13 billion tons of atmospheric carbon dioxide annually, along with substantial reductions in greenhouse gas emissions, would be necessary to achieve climate objectives (Williams, 2023).

As I delved deeper into the topic and conducted further research, I realised that the reliance on seaweed alone as a solution to climate change was flawed. This realisation led me to develop my current body of work, which aims to explore the dark side of this narrative through a triptych painting, a seaweed bench, and a triptych video.

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SEAWEED IS OUR SALVATION

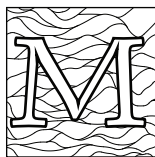
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2022 Artworks informing  
Final Body Of Work

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## SEAWEED IS OUR SALVATION

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Y final body of work is an amalgamation of materiality, experimentation,

process, and scale.

However, this final body of work is actually a product of 2 years of process and experimentation with seaweed.

Last year, I produced 2 exhibitions called Seaweed Is Our Salvation and Sustainable Living respectively.

The first exhibition, Seaweed Is Our Salvation, consisted of 3 main artworks, (1) a plank of driftwood wrapped in dried kelp, alluding to a crucifix (figure 3).

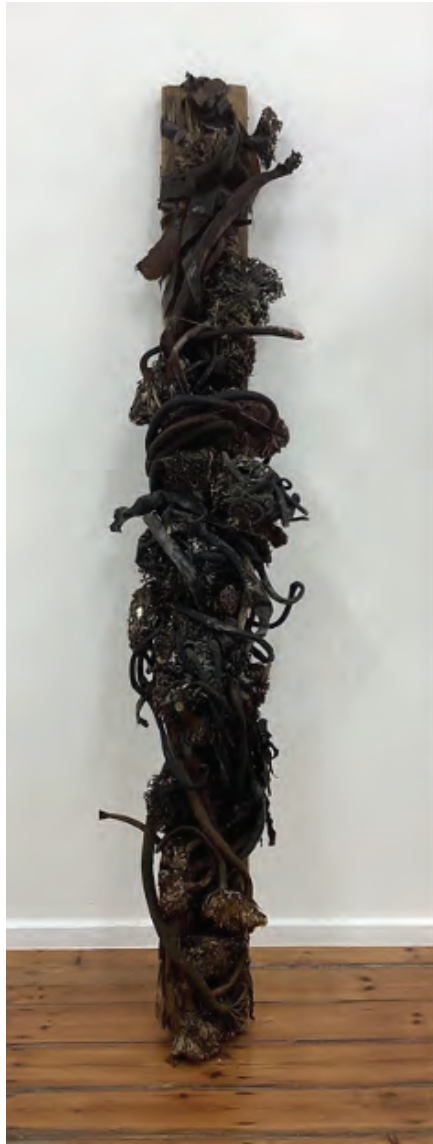
(2) A hemp fabric painting that was painted using extracted seaweed pigments, depicting an aerial landscape of the tidal pool where I collected my seaweed. Concealed in the sediment of the pigments are small ichthys hidden on the painting (figure 4).

(3) The 3rd artwork of this exhibition is an installation that represents cathedral windows, made with nori (made by the artist), with fluorescent spotlights

shining through each porous landscape.

By making edible nori by myself the artwork is a symbol of eating foods that don't increase our carbon footprint— Commenting on the scientific breakthrough where researchers substituted 3% of cows' feed with seaweed resulting in the reduction of 80% of their methane emissions (figure 5) (Weisbrod, 2022).

By exploring all these incredible breakthroughs in the science sphere this exhibition conveyed hope amid so much dire news regarding climate change.



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## SALVATION

Figure 3:  
Michaelis Gallery  
02/06/2022.  
Seaweed on drift wood.



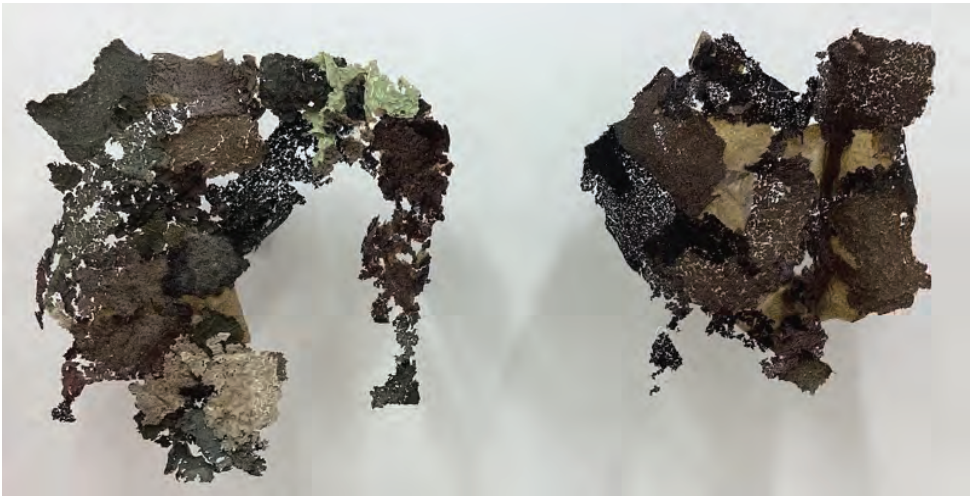
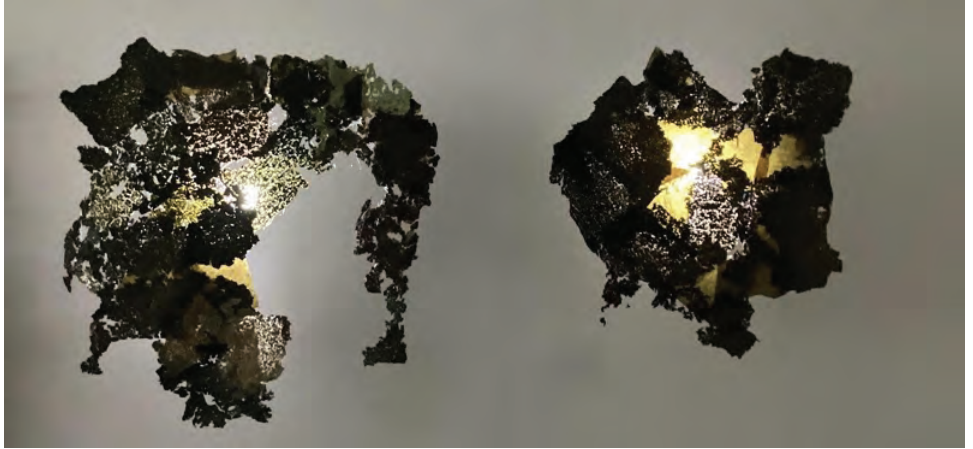
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## ICHTHYS

Figure 4:  
Michaelis Gallery  
02/06/2022.

Painting: pigments from seaweed on hemp.





## NORI

Figure 5:  
Michaelis Gallery,  
02/06/2022.  
Seaweed/homemade nori and alkaline glue.



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## (close up) NORI

Figure 5:  
Michaelis Gallery  
02/06/2022.

Seaweed/homemade nori and alkaline glue.



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## SEAWEED IS OUR SALVATION

Michaelis Gallery

02/06/2022

Seaweed on Baking Paper.



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## SEAWEED IS OUR SALVATION

Michaelis Gallery

02/06/2022

Seaweed on Baking Paper.



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## SEAWEED IS OUR SALVATION

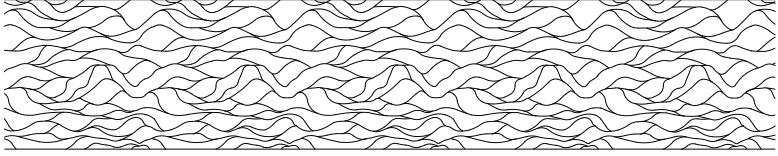
Michaelis Gallery

02/06/2022

Seaweed on Baking Paper.

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SUSTAINABLE LIVING

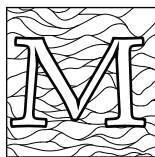
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2022 Artworks informing  
Final Body Of Work

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## SUSTAINABLE LIVING

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My second exhibition from last year, Sustainable Living

consisted of 4 components: a painting, a sitting area, a garden and a timelapse video of the growth of my garden.

The painting (and the rest of the exhibition) was completely environmentally friendly. It was made by stretching raw hemp (a big land carbon sequester) over a wooden frame (1,5 x 2 metres), painted entirely with seaweed pigments extracted from seaweed (figure 6).

The sitting area consisted of a book (with blank pages made from seaweed), a wooden plinth and an upholstered chair— all made with seaweed and hemp, and completely environmentally friendly (figure 8).

The garden was filmed over a few months, recording the growth of soybean and oyster mushrooms (alternatives to meat) (figure 7).

This exhibition was a proposal to live more sustainable, environmentally friendly lifestyles, realistically and wistfully showing how one could do so.

---

## SUSTAINABLE LIVING

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Overall, both these exhibitions celebrate the potential of seaweed as a miraculous solution for countering climate change.

These exhibitions were filled with optimism and hope, highlighting the positive impact seaweed could have on our environment. However, this year's exhibition takes a drastically different tone. Influenced by the realities and challenges I encountered while studying and researching the subject further, my latest artworks delve into the dark and haunting aspects of this topic.

Instead of the anticipated panacea, the focal artwork this year presents a sombre and devastating portrayal of seaweed's limitations, depicting a deluge of detritus with concealed lifeless bodies.

This shift in tone and theme was heavily influenced by the stark contrast between last year's optimistic exhibitions and the unsettling truths I uncovered, ultimately leading me to explore a more gloomy, dark, and depressing perspective on the subject of seaweed's potential impact on climate change.





---

## PAINTING

Figure 6:

Michaelis Gallery

17/11/2022

Painting: seaweed pigments on hemp.

1500 x 800mm



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## GARDEN

Figure 7:

Michaelis Gallery

17/11/2022

Troughs filled with meat alternatives (mushrooms & beans)



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## SITTING AREA

Figure 8:

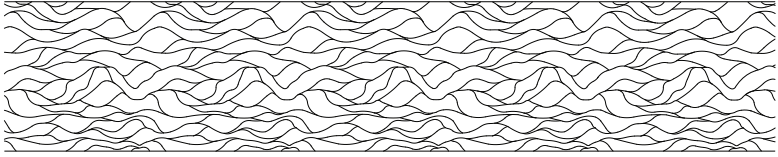
Michaelis Gallery

17/11/2022

Chair upholstered with seaweed & hemp fabric, book made with seaweed pages, chandelier covered with proteas made out of muscle shells.

F A L S E   P R O M I S E

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**FALSE PROMISE**

Process & Background of Final Body of Work

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## PIGMENT RECIPES

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### **Recipe for kelp pigment (with sediment):**

1. Rinse seaweed off thoroughly
2. Cut roughly into 5cm blocks
3. Place in a sealed bucket filled with water for 2 days (allows for the kelp to breakdown— makes easier to blend)
4. After 2 days blend (using lots of water)
5. Place sediment, pulp and liquid in pot on (slow to medium heat) and let simmer for 10 minutes
6. Place heated mixture into blender again and blend until smooth pulp

### **Without sediment**

7. Wait for pulp to cool down to room temperature
8. Use cheese cloth or a dish cloth to strain pigment into bowl (put sediment and pieces of kelp aside— place in sealed container in the fridge)
9. Place liquid into a pot and let simmer for 5 minutes

### **Sea Lettuce seaweed & pink/orange algae pigment recipe**

1. Rinse off thoroughly with tap water
2. Let soak in a bucket of tap water for 2 hours to become softer
3. Strain tap water
4. Blend seaweed/algae with a blender
5. Place on stove on medium heat for 5 minutes to deepen pigment

### **Preservation recipe for all seaweed pigments**

1. For every 500ml of pigment add 100ml of lemon juice, 100ml of vinegar and 5 tbsp of salt.

Refer to figure 9.





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**FIGURE 9:**

Seaweed pigments recipes, swatches



---

**FIGURE 10:**

Primed with a water-based teak stainer  
Painting: mixed media: seaweed on wood





**FIGURE 11:**

Seaweed Figures (silicone figures, filled with nori, making own nori)  
Painting: mixed media: seaweed on wood



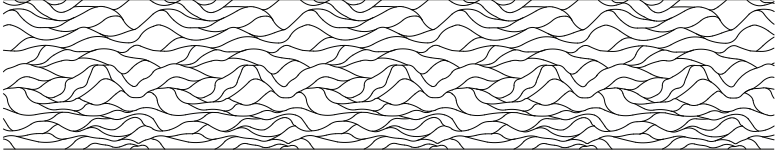
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## FIGURE 12:

Seaweed Figures (silicone figures, filled with nori, making own nori)  
Painting: mixed media: seaweed on wood

FALSE PROMISE

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FALSE PROMISE

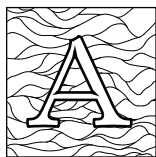
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## FALSE PROMISE: ALTARPIECE

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rranged as a triptych (figure 13), this body of work depicts thousands of figures drowning

in a seismic sea wave. With a mass of bodies dying on the left canvas, a mass of debris devastating the surface (painted with seaweed pigments and sediment (figure 13) on the sprawling central canvas, and a semi-illustrative and ambiguous view of the ark seen from below on the canvas to the right.

This artwork is primarily made with environmentally friendly materials. Namely, seaweed pigments that have been harvested and preserved by the artist. The pigments were organically preserved using a ratio of salt, vinegar and lemon juice (varying based on what type of algae used). The 3 canvases were primed with a water based teak stainer (figure 9), allowing for a pink flesh colour to be the undertone of the seaweed landscape.

This conceptually strengthens this work by making reference to Noah's Ark—

Noah's ark was made with Gopherwood, a wood that scientists believe is where teak is derived from. On the central canvas, camouflaged within the deluge and detritus are contorted bodies. These amorphous forms are made exclusively with dried seaweed and nori sheets (figure 11,12).

---

## FALSE PROMISE: ALTARPIECE

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Taken as a single narrative it shows the fate of humanity consumed by a self-serving generation. However, the dual purpose of this piece reveals that seaweed cannot solve all our climatic problems but rather that we need to change the way we live for this to happen. This mixed media sequence demonstrates how seaweed may very well be a trap— an elusive promise that may not deliver as planned, and most likely end in disaster.

This religious triptych functions as an altarpiece, possessing a unique duality - it exists as both a window into the divine and as an object of veneration within religious spaces. The triptych acts as a window that allows the viewer to glimpse into the sacred narrative of Noah's deluge whilst submerging the viewer through scale. The story of Noah is disguised by shifting the narrative of the story away from Noah and rather on the drowning world— depicted by an underwater scene where the ark is shown from below, where viewers of this piece are only able to see the underside of the ark

(thereby placing the viewer in the position of the drowning masses) and a mass of debris and bodies, unable to discern one from the other.

Through careful composition and symbolism, this work invites the viewer to connect with the growing figures in a transcendental experience. Thus, the triptych acts as a pictorial portal, becoming a transitory space between the 2 worlds—our physical world and the story of Noah.



---

## ALTARPIECE

Figure 13:  
Michaelis Gallery (Projector Room)  
2023  
Seaweed pigment & sediment on canvas



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## (close up) ALTARPIECE

Figure 13:  
Michaelis Gallery (Projector Room)  
2023  
Seaweed pigment & sediment on canvas

---

## FALSE PROMISE: ALTARPIECE

---

The Garden of Earthly Delights by Hieronymus Bosch (figure 14) (Kupier, 2019) is a renowned triptych that captivates audiences with its symbolism and imagination. Spanning three panels, the artwork presents a narrative filled with intricate details and rich symbolism. The left panel depicts the creation of Eve, while the central panel showcases a fantastical scene bustling with diverse figures and surreal landscapes. The right panel depicts a disturbing portrayal of Hell (Kupier, 2019).

This triptych invites viewers to unravel its hidden meanings, fostering fascination and moral reflection. Both Noah's and Bosch's triptych show how the physicality and objecthood of a triptych cannot be disregarded. As an altarpiece, it occupies a central and focal position within religious spaces, demanding reverence and devotion.

Noah's triptych materiality - painted with seaweed pigments and sediment, and littered with seaweed figures -

not only add to its aesthetic beauty but also serve as a tangible link between our climate dystopia and the biblical deluge. In this sense, the triptych functions as more than a mere window; it becomes a tangible conduit, a physical manifestation of our dystopian future.



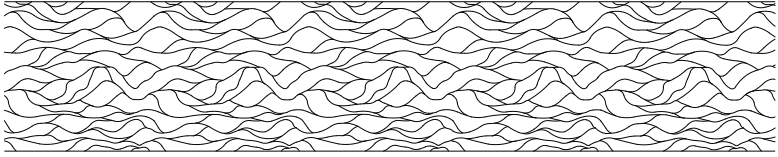


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**FIGURE 14:**  
**hiëronymus bosch:**  
The Garden of Earthly Delights.

F A L S E   P R O M I S E

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**FALSE PROMISE**

Pew

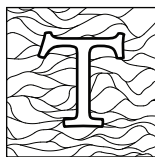
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## FALSE PROMISE: PEW

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his work presents as an installation of a bench, and is rich in its double meaning.

It's both an allusion to the late Mark Rothko's Chapel bench and a pew traditionally found in a Chapel (Dowel, 2011). Made entirely of bleached seaweed, this work is invariably imbued with a sense of ephemeral fragility. The lopsided nature of the object, as well as the unreliable frame and brittle nature of the bleached seaweed is meant to represent the false promise that seaweed has become.

The seaweed is artificially bleached using store-bought bleach and it is organically bleached with the sun as shown in figure 13. Bleaching kelp serves as a powerful symbol of purity, and the process has the remarkable ability of preserving the seaweed once it hardens, effectively immortalising it. By removing any traces of impurity or decay that may have occurred over time, the act of purification not only elevates the object, but it also alludes to a sense of coming full circle, a return to its complete and pristine form.

Through the preservation achieved by bleaching, the object becomes timeless, holding within it a sense of everlasting beauty and wholeness. This is juxtaposed by the frailty and instability of the object and how the object represents a false promise of seaweed.

As shown in Figure 16 the Rothko Chapel (Dowel, 2011) consists of a divine series of paintings that subsumes the viewer in a world of epiphany, reverence, recollection and acceptance. The tone and atmosphere of the chapel, coupled with Rothko's powerful and contemplative artworks, create a unique and immersive experience for visitors. The chapel itself, with its minimalist designs, subdued lighting, and benches, promotes a quiet and meditative atmosphere (Dowel, 2011).

The absence of distractions and the focus on Rothko's paintings encourage visitors to engage deeply with the art and explore their own emotional and psychological responses. By placing a bench in front of my triptych I hope to pay tribute to Rothko's space of introspection and meditation.



---

**FIGURE 15:**

Bleached Seaweed used to make bench  
Painting: mixed media: seaweed on wood



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**FIGURE 15:**

Bleached Seaweed used to make bench  
Painting: mixed media: seaweed on wood

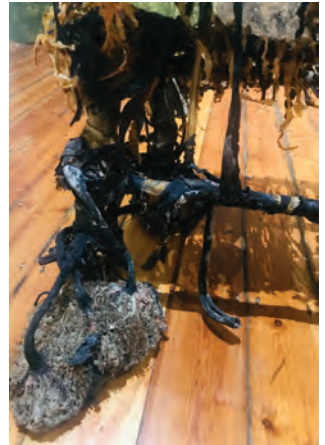
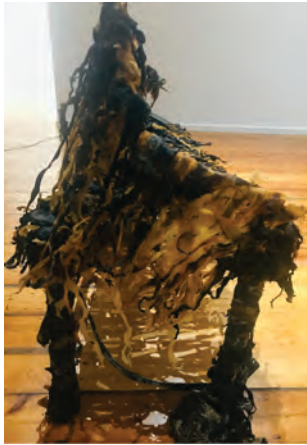


FIGURE 15:

Bleached Seaweed used to make bench  
Painting: mixed media: seaweed on wood



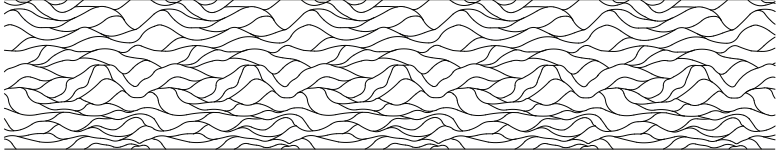
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**FIGURE 16:**  
**rothko chapel**

Meditation And Modern Art Meet In Rothko Chapel.

F A L S E   P R O M I S E

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**FALSE PROMISE**  
Window

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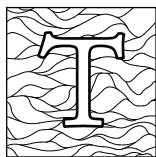
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## FALSE PROMISE: WINDOW

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his work (figure 17) creates a celestial montage of seismic deluges using milk, blood

(blended raw chicken livers) and wood shavings. The sequences are filmed in a fish tank, in a black box, and one light source, to create these beautiful cosmic illusions (figure 16). The video is presented in 3 columns projected on a wall. This allusion to the painted triptych allows for a dialogue to exist in the space. The video triptych will be the same size as the painted triptych and will be positioned on the opposite wall of the painted triptych.

In the biblical narrative of Noah and the Ark, blood, milk, and wood hold significant religious and symbolic meanings that correlate with the story. Each object carries its own resonance when depicted in videography, contributing to the overall symbolic depth and emotional impact of the artwork.

Blood, in religious iconography, often represents sacrifice, purification, and redemption. In the story of Noah, blood holds a

prominent role as animals are sacrificed to appease God and ensure His favour in the midst of the impending deluge.

Invoking the weight of sacrifice and the desperate measures that are taken to seek salvation. Milk, on the other hand, is associated with sustenance and abundance. In the biblical context, milk symbolises the covenant relationship between God and His people, reflecting His provision and care. The imagery of milk can evoke a sense of comfort, tranquillity, and hope amidst chaos, offering a visual paradox of the divine promise of salvation amid destruction. Wood holds immense significance in the story of Noah, as he is commanded by God to build an ark made of wood, which becomes the vessel of salvation for both humanity and animal species. Wood symbolises strength, durability, and protection in this context. This emphasises the crucial role of Noah's ark as a sanctuary amidst the chaos of the flood. When these objects, blood, milk, and wood, are filmed, they carry with them the rich religious and symbolic connotations associated with the biblical narrative.

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## FALSE PROMISE: WINDOW

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A big inspiration of my video triptych is Bill Viola's videography, specifically Ascension (figure 19). Viola is a renowned contemporary artist known for his exploration of religious iconography and the symbolic connotations associated with biblical narratives in his art videos (Marcheschi, 2014). Through his work, Viola delves into the intersection of spirituality, human experience, and the visual language of religion.

Through careful composition, use of colour, and evocative imagery, Viola creates immersive experiences that resonate with viewers on a profound level. He employs slow-motion or extended duration techniques to heighten the sense of contemplation and create a meditative atmosphere (Marcheschi, 2014).

Additionally, Viola frequently employs elemental motifs such as water, fire, and light to convey symbolic connotations associated with spirituality and transformation (Marcheschi, 2014).

These elements represent purification, enlightenment, and divine presence, adding layers of meaning to his visual narratives.

By exploring religious iconography and biblical narratives in my work, I had hoped to create a space for reflection and contemplation, much like Viola does so effortlessly. Viola challenges viewers to engage with the profound themes and universal human experiences embedded within these narratives. Through his work, Viola invites us to question our own beliefs, understandings, and spiritual journeys, fostering a deeper connection with the divine and the mysteries of existence.



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## WINDOW

Figure 17:  
Videography, mixed media: blood, milk, wood shavings.



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**FIGURE 18:**

Behind the Camera (Process)

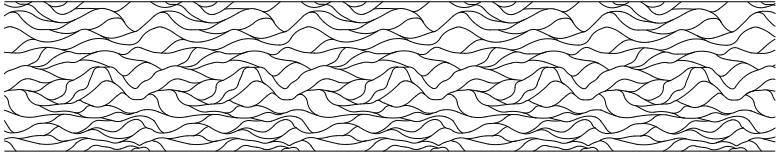


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**FIGURE 19:**

**bill viola**

A spiritual journey in Bill Viola's art.



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INTENDED AUDIENCE & IMPACT

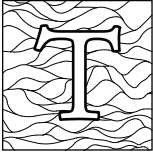
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## INTENDED AUDIENCE & IMPACT

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he impact of my artwork in the gallery space is profound and undeniable.

The intended audience, the ordinary man, is confronted with the urgent environmental concern of climate change and rising sea levels. The impact is achieved through various elements deliberately designed to immerse viewers in an unsettling experience.

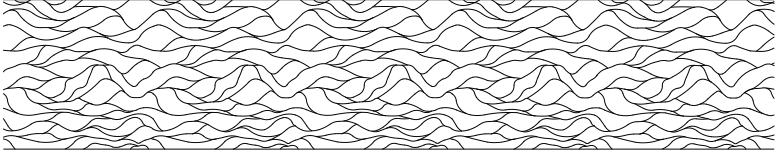
The large-scale triptych, created using seaweed pigments, engulfs the space and evokes a sense of being submerged under water and debris. The assault on the senses, through the overpowering smell of seaweed and tactile pieces scattered throughout, intensifies this discomfort.

This assault aims to make the viewer uneasy and elicit a visceral response. The scale of the artwork creates a sense of being overwhelmed, emphasising the urgency of the subject matter.

By immersing viewers in this uncomfortable experience, my artwork seeks to leave a lasting impact and motivate action towards eco-friendly and sustainable living.

F A L S E   P R O M I S E

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CONCLUSION

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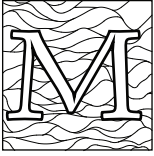
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## CONCLUSION

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My artwork, a triptych exploring the story of Noah and the flood, serves as a

cautionary tale and a call to action in response to the urgent global crisis of climate change. By intertwining the biblical narrative with our present-day environmental challenges, I aim to highlight the dire consequences of inaction and the potential for redemption if we choose to embrace a more conscientious path.

Throughout the creation of this exhibition, I drew inspiration from renowned artworks such as Mark Rothko's *Chapel* (Dowel, 2011), Hieronymus Bosch's *Garden of Earthly Delights* (Kupier, 2019) and Bill Viola's *Ascension* (Marcheschi, 2014).

These influential pieces guided my visual exploration of the narrative and atmosphere, allowing me to subvert Bosch's triptych by painting with seaweed pigments instead of traditional oil paints. This choice of materials not only added an element of ecological relevance to the artworks but also

emphasised the theme of false promises and unsustainable solutions that permeate our contemporary discourse.

One of the key aspects of my exhibition was to explore the potential of seaweed as both a solution and a false promise for climate change. Through extensive research and analysis of previous exhibitions from the past year, I have created a well-rounded argument that highlights the benefits and limitations of seaweed in addressing our ecological woes.

While seaweed shows promise as a sustainable resource and a potential carbon sink, it is crucial that we approach it with a critical eye and not rely solely on its abilities to combat climate change. As with any solution, it is essential to consider the broader context, including the need for systemic change, reduced consumption, and overall environmental stewardship.

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## CONCLUSION

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By combining visual art, installation, and multimedia elements in my triptych, I hope to engage viewers on an emotional and intellectual level. The use of blood, milk, and wood shavings in the accompanying video seeks to portray the cataclysmic end of our world, serving as a stark reminder of the urgency of the issue at hand. Through the visual language of the triptych painting, I aim to evoke reflection, prompting viewers to consider their own carbon footprints and the importance of embracing sustainable lifestyles.

In our modern world, the story of Noah resonates profoundly. It speaks to the consequences of environmental degradation and the potential for redemption through positive action. My exhibition seeks to bring attention to the parallels between this biblical narrative and our current crisis, urging viewers to take responsibility for their impact on the planet and to strive for a more sustainable future.

Only through collective effort and conscious choices can we hope to mitigate the perils of climate change and ensure a habitable world for future generations.

“Time rushes on, in ways that humans have never before contemplated. That famous picture of the earth from outer space that Apollo beamed back in the late 1960s— already that’s not the world we inhabit; its poles are melting, its oceans rising. We can register what is happening with satellites and scientific instruments, but can we register it in our imaginations, the most sensitive of all our devices?”

(McKibben, 2021:1).

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# PERMIT

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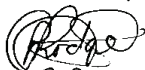
To whom this may concern

This is to confirm that **(ARNJEN005) Miss Jenna Hannah Arendse**  
**(SA National ID: 0106010137086)**

has been granted temporary permission to collect seaweed (kelp) until the completion of her 4th Year UCT project. This temporary permission will expire the 6 November 2023.

Please contact the MUIZENBERG BEACH office if you have any queries regarding this student's temporary permit (contact details below)

Yours Sincerely



P. RODGERS

1 BEACH RD  
MUIZENBERG  
021 472 5096

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## ABOUT THE ARTIST

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Jenna Arendse is an environmental artist whose work transcends traditional boundaries, weaving together a deep connection with nature, the transformative power of colours, and the timeless narratives of religious iconography. Their art is an invitation to explore the profound beauty of the natural world, conveying intricate stories and emotions through the medium of seaweed pigments.

Born out of a profound love for the environment, Jenna's artistic journey began with a reverence for the Earth and an insatiable curiosity about how to interact with it more harmoniously. This curiosity led to a unique medium – seaweed pigments. By collecting and transforming these oceanic treasures into vivid colours, they not only celebrate the sea's beauty but also create art with a sustainable footprint.

A distinctive aspect of Jenna's work is the infusion of religious iconography into her art. They utilize these symbols to tell stories that bridge the spiritual and natural realms, connecting humanity's collective beliefs with the environment. Through the interplay of religious symbolism and ecological themes, they ignite contemplation, discussion, and reverence for the natural world.

With each stroke of seaweed pigment, they contribute to the broader conversation on ecological consciousness and the need for a sustainable coexistence with our planet.

