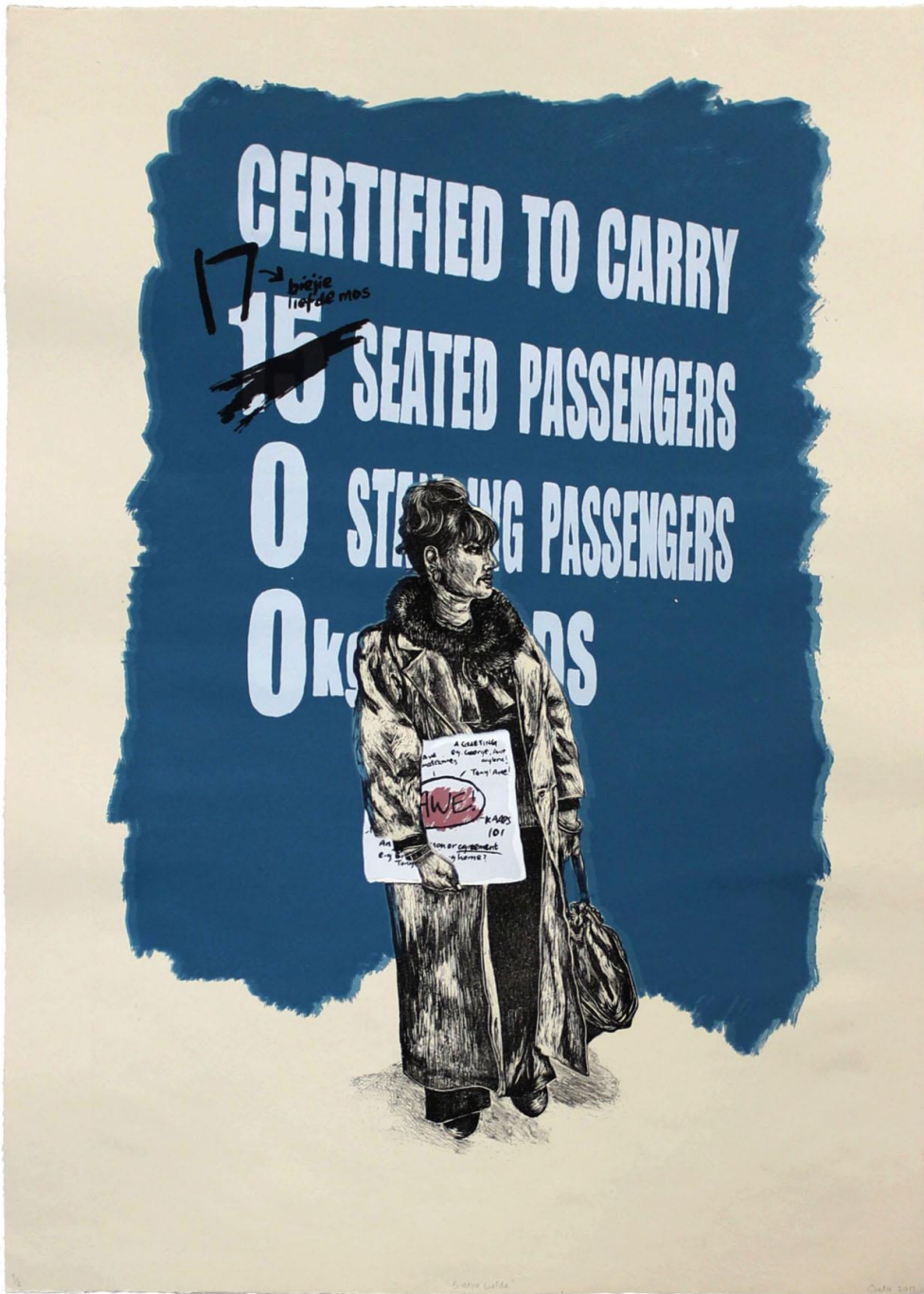


Artist Statement: Chelsea Robin Ingham

*Kaaps (2017)*

When I was younger, my grandmother had a milk crate in her kitchen with a cushion on it which acted as her chair. When I would visit I could see her in the kitchen from the drive way, sitting on the crate smoking her cigarette. I reflected on this memory imprint and this object, realizing it is an object embedded in my everyday experience as a working-class female travelling public transport daily. A simple milk crate, an object in relation to language and language in relation to identity. This language, my language, the Cape Vernacular Afrikaans or Kaaps, developed as a result of creolization between Dutch and several languages between the colonist and the colonized at the Cape. Intrinsically, forming the root of what is today known as standardized or 'pure' Afrikaans, although in truth it is creole in origin.

For this reason, bringing to the forefront of my art practice through the medium of printmaking is the specific visual and textual and in so doing subverting notions of stereotypical archetypes of identity and esteeming these archetypes through object language relation and representation. This, as a result of personal lived experience. My installation piece, 'kussies en laptops' for example speak to this object language relation. 'Laptops' are extra seats found in taxi's which are placed in between seats to create an extra seat. I have then placed them on the milk crates or 'kussies'. These, alongside other investigated object language specificity relations are commonly spaces on which Kaaps language is spoken. Kaaps is usually perceived as an unofficial language and lower than the 'official' Afrikaans. Therefore, my work attempts to challenge equally the erasure and the reification of identity formations by means of language, acknowledging its power in shaping the present.



Chelsea Ingham, *Bietjie Liefde*, 2017. Lithograph and silk screen print on Fabriano paper, edition of 2. Image artists own.



Chelsea Ingham, *We lam it uit*, 2017. Silkscreen print on Fabriano paper, 1/1. Image artists own.



Chelsea Ingham, *Krag Box*, 2017. Silkscreen print on Fabriano paper, edition of 4. Image artists own.



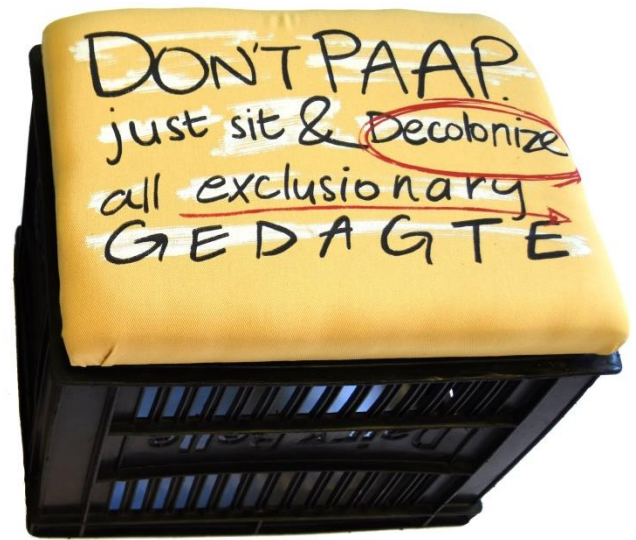
Chelsea Ingham, *Kaaps se Royalty*, 2017. Lithograph and silkscreen print on Fabriano paper, edition of 3. Image artists own.



Chelsea Ingham, *[Vibe] acrete Gallery*, 2017. Lithograph and silkscreen print on Hanemuhle paper, edition of 4. Image artists own.



Chelsea Ingham, *AfriKaaps*, 2017. Wood, foam, milk crate, silkscreen print on fabric. Kussies en laptops Installation. Image artists own.



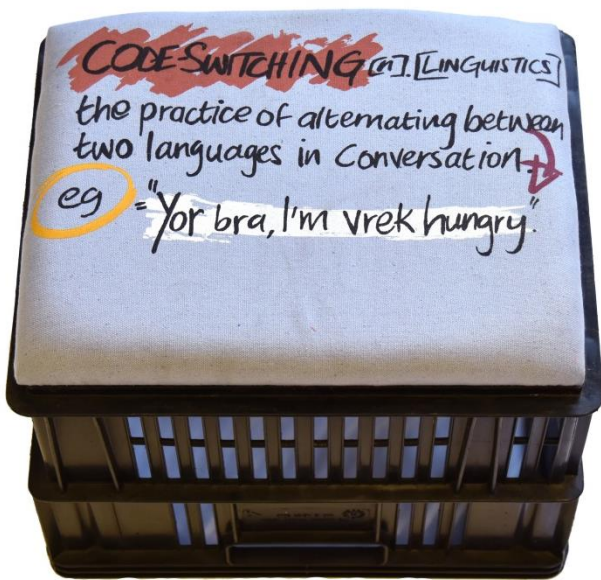
Chelsea Ingham, *Don't Paap*, 2017. Wood, foam, milk crate, silkscreen print on fabric. Kussies en laptops installation. Image artists own.



Chelsea Ingham, *Awe*, 2017. Wood, foam, milk crate, silkscreen print on fabric. Kussies en laptops installation. Image artists own



Chelsea Ingham, *Raak Wys*, 2017. Wood, foam, milk crate, silkscreen print on fabric. Kussies en laptops installation. Image artists own.



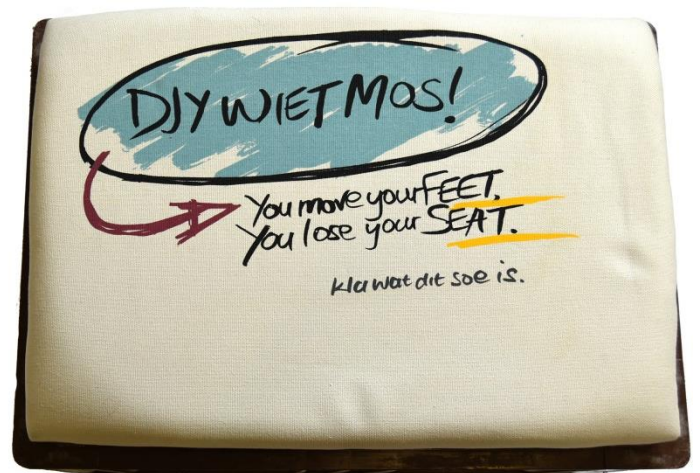
Chelsea Ingham, *Code-switching*, 2017. Wood, foam, milk crate, silkscreenprint on fabric. Kussies en laptops instalation. Image artist own.



Chelsea Ingham, *Ai, yinne*, 2017. Wood, foam, milk crate, silkscreenprint on fabric. Kussies en laptops installation. Image artists own.



Chelsea Ingham, *Creole*, 2017. Wood, foam, milk crate, silkscreen print on fabric. Kussies en laptops installation. Image artists own.



Chelsea Ingham, *Dij wiet mos*, 2017. Wood, foam, milk crate, silkscreen print on fabric. Kussies en laptops installation. Image artists own.





Chelsea Ingham, *Kussies en laptops* Installation, 2017. Installation view of a collaborative exhibition with an Honours student in Curatorship at Cape Town University, exploring cultural museum practices (which I may potentially engage with in my Masters).