

**Name : Sylvie Phillips**

**Nationality :** French with a South African permanent Residency

**Date of Birth :** 27/09/1961

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*Brief biography\* Mention education, major exhibitions, auctions awards and other relevant professional achievements.*

## **BIOGRAPHY Sylvie Phillips**

Batik artist, independent curator and qualified art therapist (MA Profac), Sylvie Phillips resides in South Africa since 1998.



Sylvie initiated and develops since 2008 the Body Maps Project between France and South Africa where she facilitated 7 series of workshops and exhibitions on the theme of Exile and Identity.

Parallel exhibitions in 2009, 2010 and 2013, notably in France for Month of Women in March 2013 and with Unite Africa at the National Library in Cape Town combined works by displaced African women in France together with the South African Body Maps, creating a progressive travelling message.

The action continues into 2014 with the support of the Région Tarn in France and the Scalabrini Centre in Cape Town, South Africa.



As a Batik artist, her exhibitions include : «SoftServe» at the National Galery, Cape Town, «WAX» at the Alliance Française, Cape Town ; Galerie Annie Stansal, Paris ; Kursaal, Berlin ; Cape Town Festival ;

Her other experience includes:



Graphic design and co-curating, together with Anzu Phillips, ‘Red in the Rainbow’, Cape Town, 2012, a multimedia exhibition on the story of Fred and Sarah Carneson based on Lynn Carneson’s writings, Ruth Carneson’s artworks and archives such as prison letters, banning documents and love letters spanning

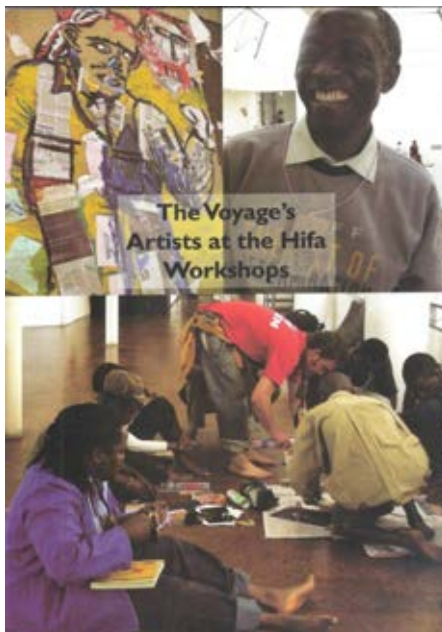
six decades of the apartheid regime. The first leg of the exhibition took place at the Iziko Waterfront Museum in Cape Town and is currently touring around South Africa.



‘Voyage Ensemble’ from 2005 until 2008. Initiated by the Scalabrini Centre in Cape Town, with Sylvie as the in-house Artist facilitator, the project comprised of a series of visual arts workshops and exhibitions with the support of Pro Helvetia and Ifas. The project’s objectives were to: foster relationships between refugee artists and local artists, challenge xenophobia

and introduce the displaced artists into the South African art network. The 9 successive exhibitions showcased the work of artists from Congo, Burundi and Mozambique together with emergent artists from South Africa. They took place at various venues and festivals including: Iziko Slave Lodge, Baxter Sanlam Gallery, Cape Town Civic Centre, the Harare International Arts Festival (HIFA) in Zimbabwe.

Upload Artworks :



- 1/ Body Map “Dance” 170 x 45 cm pastel on cardboard
- 2/ Body Map "Just Tso Story" 170 x 45 cm pastel on cardboard
- 3/ Body Map “K” 120 x 65 cm Batik on Silk
- 4/ Body Map “Aminata” 170 x 45 cm Pastel on cardboard
- 5/“Mapping Cultural Echoes” Zimbabwe
- 6/ Tangible Invisible Exhibition, South Africa



**“Tangible Invisible”**

**France, South Africa**

**170 x 45 cm Pastel on cardboard**

*Relevancy of your uploaded works to the Biennale theme\*  
Describe in a few words how your uploaded works relate to  
the Biennale theme of "Progressive Africa".*

Body Mapping is traditionally used by the San people where image works a healing power to help retrace a story, a memory. Working on identity, Body Mapping provides for exploration: working today through the past to create a new outlook for the future.

The Body Maps tell stories of a personal and universal nature, approach issues in a different perspective to enable transformative growth and self discovery. The Maps respond to each-others, by-pass language barriers and create strong echoes that interrogate participants and public.

**The Kampala Biennale could include a series of Body Maps created in Zimbabwe, France and South Africa between 2008 and 2014, along with a Body Maps workshop. Open to the public for the duration of the biennale, the workshop would trigger progressive debate with the participants, and present an exhibition in constant transformation.**

Contact :

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