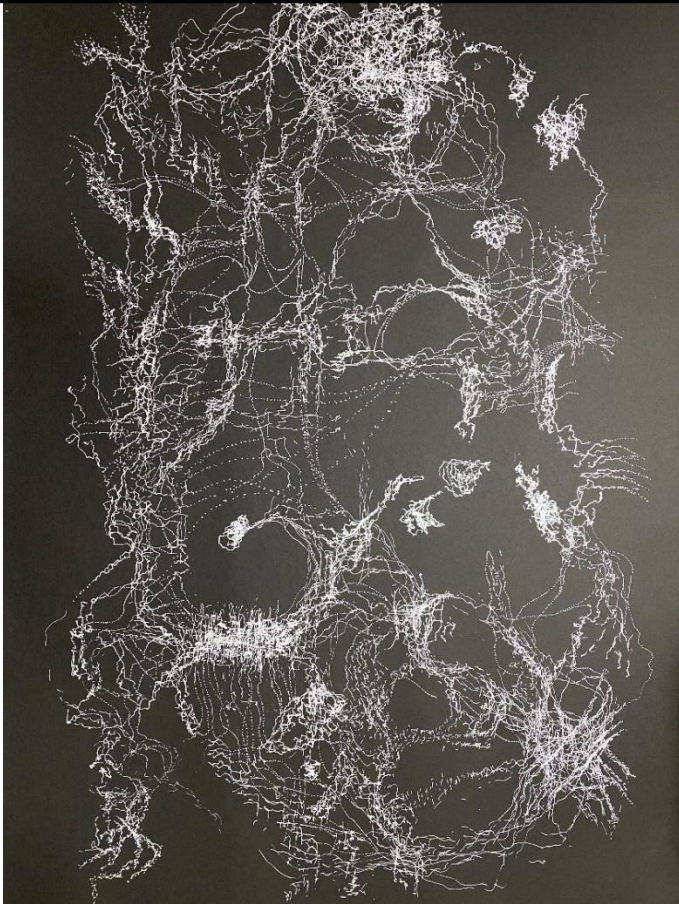


# Pathways of Togetherness



**Pathways of togetherness Sonya Rademeyer**

The choice to draw in silver pen points towards the spiritual “strings” that the First Nation people of Southern Africa – the Khoi and the San – were able to see. These, too, were pathways that were visible to the Shamans who could traverse the physical and the spiritual worlds by climbing the vertical strings only they could see. Using black paper to draw on similarly suggests a world beyond the physical, speaking to the greater universe that enfolds our beings. Interestingly also, is the suggestion within the mark-making is that of travelling or “walk about” through the unintentional dotted lines ...

Viewed as a portrait, I notice the suggestion of a human form. The head is adorned with a type of crown, the body loosely holding an inner space which suggests the primacy of inner organs, protected by the same oceanic fluid that the figure seems to be part of. Small tentacles project outwards at various places surrounding the outlines of the body, as if using these to either feed or navigate with. They are directed away from the greater human form, suggesting an intent of openness.

Having said all of the above, however, it is not my intent to either suggest what this interpretative drawing might be read as, neither is it to frame it in any specific context. What is important, for me at least, is that each and every one will again re-interpret it from their own perspectives as we enter into the space of deep-listening.

I feel both humbled and honoured to have been able to connect with you all in this way.

Because I do not work cognitively, but rather from an intuitive and embodied place, words often fail to communicate what I create ... after all: the relaying is visual and not verbal! Nevertheless, I will try to say what I am able to about the drawing which I have titled as *pathways of togetherness*.

The title, as well as some of the line-work in the drawing, reminds me of the narrow footpaths I used to take whilst crossing bushveld as a child in Bulawayo, where I grew up. These pathways would crisscross across the long grasses of the veld, and I would feel connected to the soil in ways that escape words. The dotted lines in the drawing are reminiscent of this experience as they run diagonally across to intersect with one another, viewed almost from an aerial perspective.

This viewpoint is taken in hindsight of course, as, during the drawing process, I move through the sound of voices as through water or wind. Not focusing on what is said, I have focused on the timbre and tempo of speak. The lightness linked to a female’s voice – perhaps intertwined with the intimacy of her baby – will no doubt visualise starkly different to the denser vibrations of a male. These, however, are merely entry points to the experience of connecting from recognizable different points, places and perspectives.

Intuitively allowing these variances of perspectives to develop as they do (and entirely trusting the process to unfold), I have seemingly created places of being. These places, in this context, point towards our geographical locations on the continent. The connections between these locations of being are created by the interstitial lines (footpaths) that connect us, wherever we may be.

Sonya Rademeyer

(550 words)