

Neil Nieuwoudt | Glossolalia

"Language is a virus from outer space" - William S Burroughs

Near the end of 2020, during the global Covid pandemic, based on necessity, I started learning how to make my own handmade recycled paper. What I discovered over the next few years, is that the paper I made, in its own right, carried a conceptual and tactile weight, a presence. The paper itself became a way of communication.

Where originally one just needs paper as a substrate to work on, the paper itself becomes a part of the work as much as the papermaker becomes a part of the paper: via the lucid meditative process of papermaking itself. It becomes a language.

At this stage it is difficult for me to separate the two processes; papermaking and 'artmaking'. The one process influences the other and it becomes 'one' practice.

It is an alchemical process that overlaps, one phase influencing the next.

Papermaking in this context also becomes a language of its own, in addition to the mark-making, colour use and texture which I would apply during the 'artmaking' stage.

99 LOOP



NEIL NIEUWOUTD

Change is Constant, 2025

Mixed media on handmade recycled paper

100 x 110 cm

ZAR 27,000

99 LOOP



NEIL NIEUWOUTD

Loco Motif, 2025

Mixed media on handmade recycled paper

70 x 70 cm

ZAR 18,000

99 LOOP



NEIL NIEUWOUTD

Glossolalia II, 2025

Mixed media on handmade recycled paper

70 x 70 cm

ZAR 18,000

99 LOOP



NEIL NIEUWOUTD

Glossolalia I, 2025

Mixed media on handmade recycled paper

70 x 70 cm

ZAR 18,000

99 LOOP



NEIL NIEUWOUTD

Notes (After Thought), 2025

Mixed media on handmade recycled paper

70 x 70 cm

ZAR 18,000



Neil Nieuwoudt is a contemporary visual artist whose work explores the intersection of mark-making, abstraction, and symbolic language. Drawing on a diverse range of influences - from urban textures and gestural expressionism to systems of notation and mapping - Nieuwoudt constructs layered compositions that suggest both structure and disintegration. His work often oscillates between control and chaos, employing repeated motifs, fractured geometries, and raw materiality to evoke spaces that feel at once ancient and speculative.

Through a tactile process of layering, erasure, and re-inscription, Nieuwoudt's practice becomes a form of visual archaeology—excavating meaning from the act of making itself. Based in Johannesburg, South Africa, he continues to develop a distinctive visual language that resists fixed interpretation and invites viewers into an open, meditative dialogue with form and surface.