Louisa Punt Fouché

A POETIC DISTILLATION OF THE HUMAN CONDITION



PUBLISHED AUTHOR



LouisaPUNTFouché

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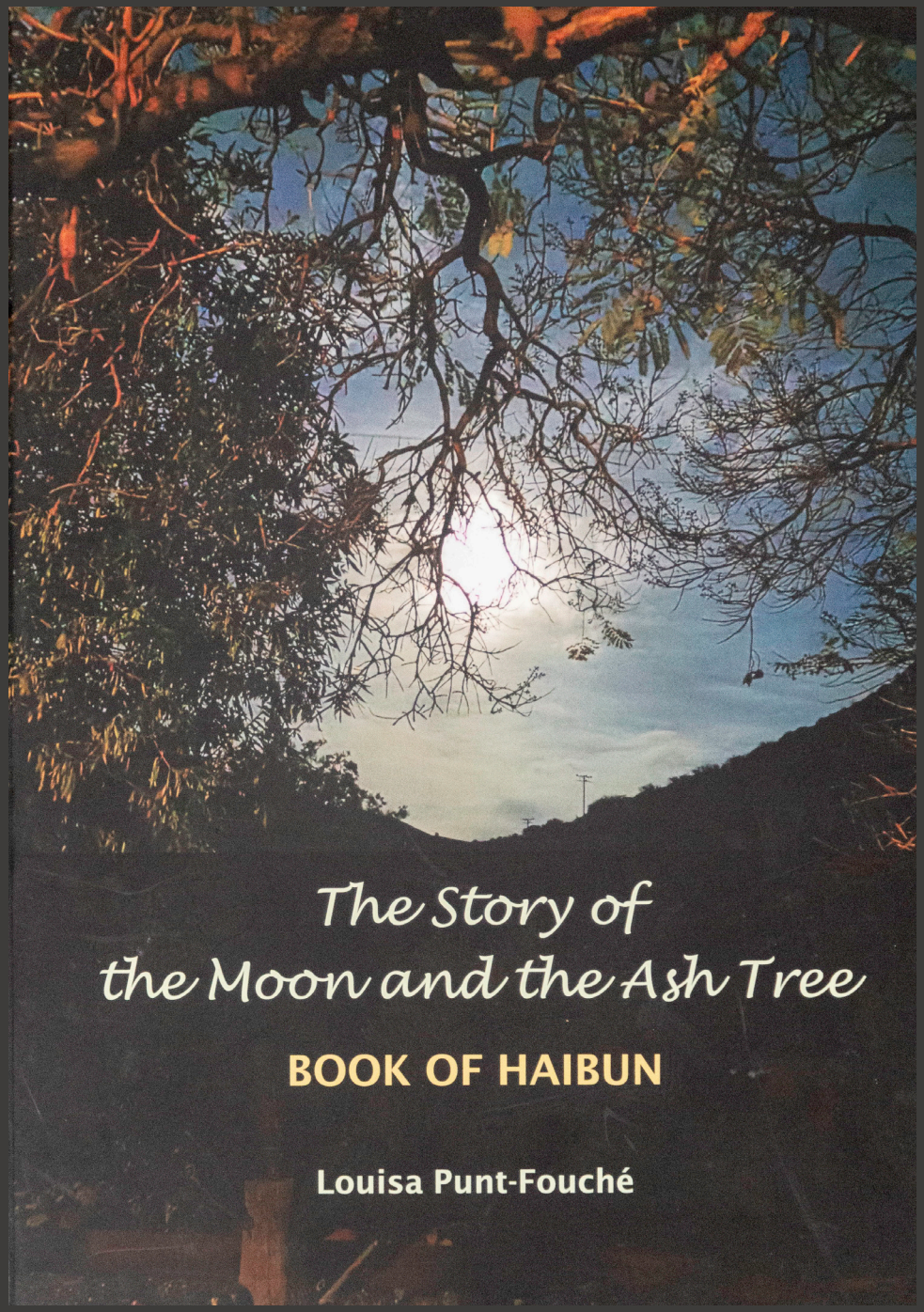
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1.0 * Just Released
Latest Publication

The Story of the Moon and the Ash Tree

ISBN 9780639798226
Published: 2023

R490.00



The Story of the Moon and the Ash Tree

This book of the Moon and the Ash Tree is a story of integration. It elucidates the unfathomable experience of primordial unity or the origin – which feels like a gentle rain of blessings. But it is also a story or a narrative of how one came to have that experience.

This book, The Story of the Moon and the Ash Tree, employs a prose-and-poetry/haiku composition, the haibun. In 17th-century Japan, Matsuo Bashō originated haibun, prose poetry combining haiku with prose. It is best exemplified by his book Oku no Hosomichi, which used a literary genre of the prose-and-poetry composition of multidimensional writing. Haibun is a prosimetric literary form originating in Japan, combining prose and haiku. The range of haibun is broad and frequently includes autobiography, diary, essay, prose poem, short story, and travel journal.

This story of the impermanence of all things unfolded on the horizon where heaven and earth meet; it became a place where the vastness and rhythm of Nature invited the open sea, the landscape, the sky, the Moon and the Ash Tree to the poetry of beauty.

The Story of the Moon and the Ash Tree - Continued

“Beauty is the revelation of harmony through forms, whether visible or audible, material or immaterial. However transient the forms may be, the harmony they express and embody belongs to the eternal realm of spirit, the innermost law of truth, which we call Dharma.” Lama Anagarika Govinda

This book explores and captures the spaces, creatures, and places beyond the ego. It attempts to capture the moments of insight that transcend our understanding and the final expressions of a long chain of thoughts. These moments are sacred and exist in a realm beyond our comprehension. They are transitory, translucent, wondrous, and extraordinary.

2.0

Silvering

ISBN 978-0-6397-4269-4
Published: 2023

R450.00



Silvering

There is a quiet ache in the solitary darkness of a poet's soul, which is unfathomable for many, but an unsuspected treasure at the same time. The treasure is in a silver casket, created with the ash of burnt shadows and the blazing fire of eternal struggles. It contains the ultimate secret – the secret of the cloud of unknowing flickering the purest transparent flower in bright but brief flashes of lightning.

This book celebrates the possibility of a wild and multiplicitous otherness in a super sensory landscape of silver, where awareness is propelled laterally into the nuances that are at once both profoundly psychological and sensuous – a space where we share the living dream with the Silver Oak Tree, the Crow, the Mountain, and the Stones – a dwelling place of the gods in the
past which has mutated into a chiming mirror of many selves co-existing in the Silvering of the ineffable and unfathomable.

I sit silently inside the secret of my soul, which has, over time, transformed into an empty beggar's bowl. Passers-by come and go, oblivious to my heart's quickening beat as I fall – a pile of brash as I crash, although I hear the silver bell's silent call.

Silvering - Continued

Never can my creations, poetry and art engender the purest flower, the complete breath, the authentic wildling or the perfect parable. There is no objective foundation from which to interface Louisa's poetry and art other than the realization that her human story is a splinter of an infinite reality where pockets of wholeness can be intuited.

Poetry is an olive tree that grows slowly on the threshold of death in the dry karoo, spreading its roots horizontally to find the sweet but sparse water of life. It salutes every sunrise, singing, "I know you, you are old, gnarled, twisted, a knotted whip in the light of the earth, gestating in the love of all humans". The photos, poetry, and art in Silvering are letters of the unconscious in myriad forms.

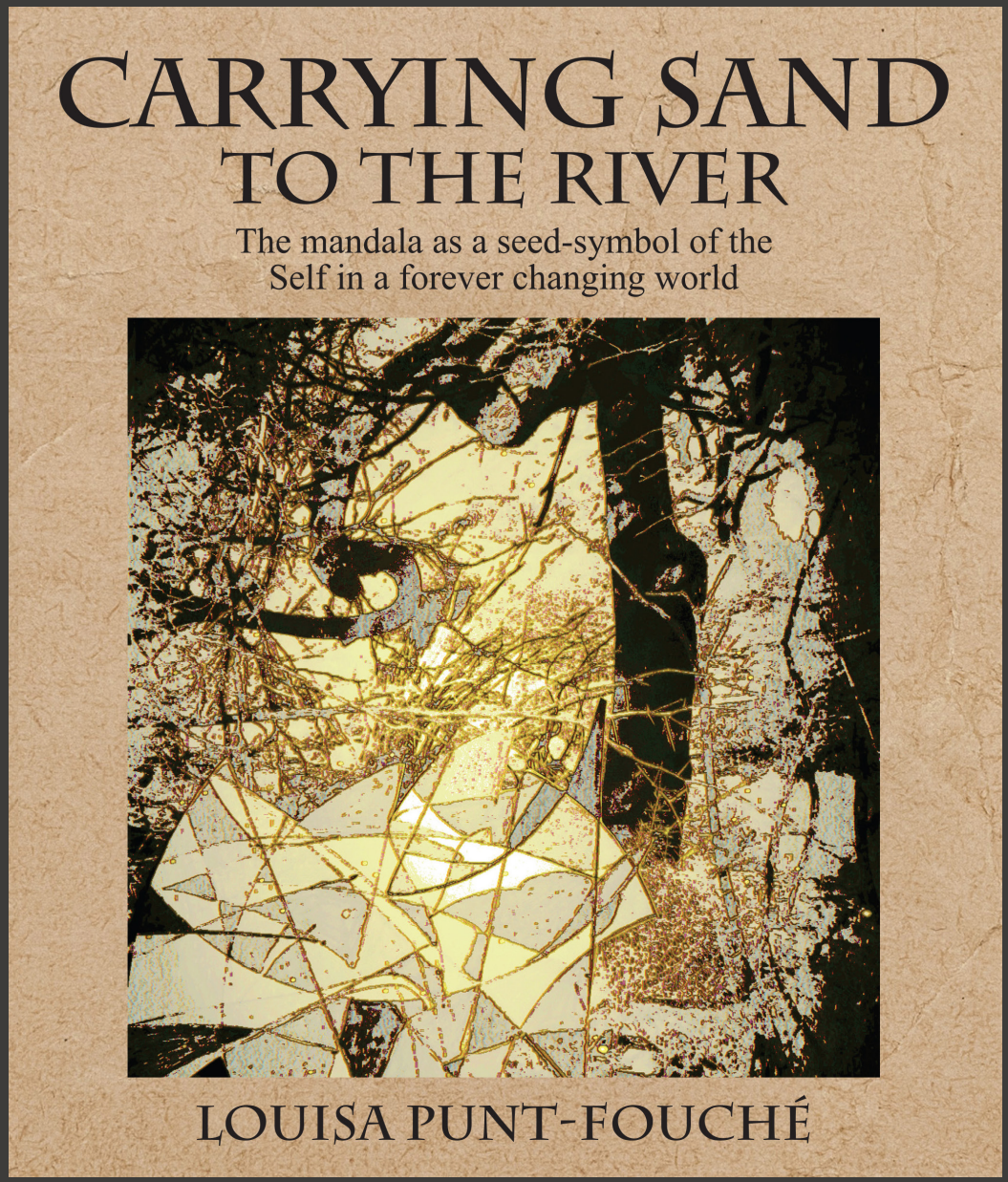
It is primarily ambiguous, paradoxical, laconic, and multi-facetted in meaning. It can only be contemplated in a stance of openness to the complexity of human existence, irreducible to single intentions. It is a visual manifestation of the impossibility of self-portrayal. The olive tree's silver-olive green tongue tastes the blessings of the afternoon bergwind and speaks what it is, "I am a poet. Despite your fearful thoughts of suffering, do not be afraid to live a meaningful life".

3.0

Carrying Sand to The River

ISBN 978-0-620-97137-9
Published: 2021

R650.00



Carrying Sand to the River

Louisa writes in the prologue of Carrying Sand to the River,
Will there be a dawn for man? I look through the window in the early dawning light and see the long, brave stalks of the Agapanthus shooting up towards the sky, the still half-closed tender bulbs that will emerge as deep purple flowers of everchanging life, coming and going. However, when awake, I know that the individual (meaning 'one and indivisible, inseparable') is set against the world because it is difficult to accept that what there seems to be is all there is.

Many courageous individuals are awake and alert, expressing their deep concern about the harm we are causing to ourselves. These individuals include poets, artists, innovators, explorers, alchemists, and those who don't sleep. They use a universal language (meta-language) that is simple, all-encompassing, open, and transparent to question, reflect, and build bridges to communicate their experiences to others.

Sometimes, I am awakened in the middle of the night and take a solitary walk in my inner palace or world space. No law controls my perceptions; I can feel, listen, and remember freely. I know that to survive in a sleeping world, I need to be a poet, a frontier person, and an intelligent warrior.

Carrying Sand to the River - Continued

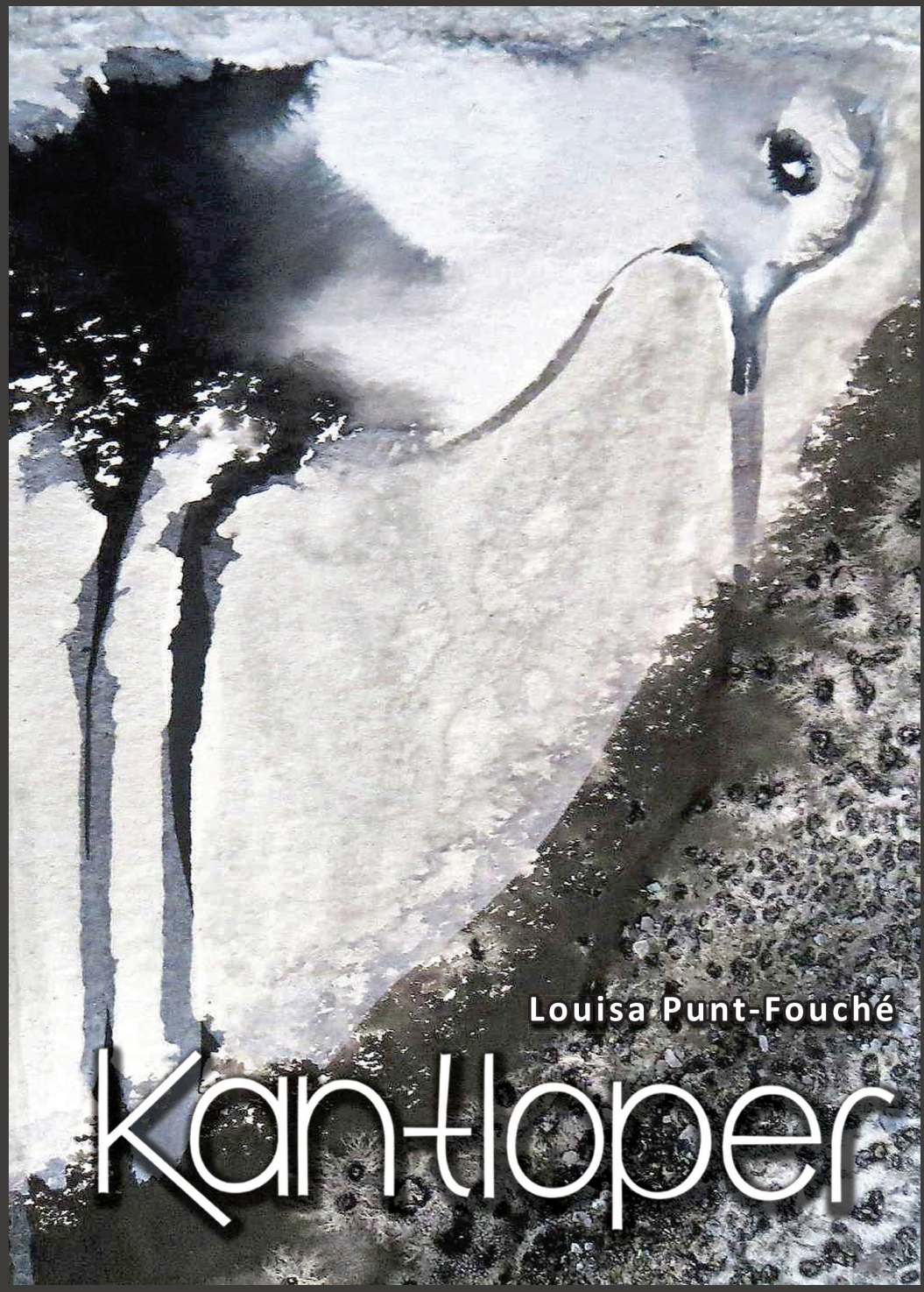
The book Carrying Sand to the River is a journey through a labyrinth of questions about individual freedom and the potential of realising lived realities. It explores the ever-evolving structures of the mandala unfolding in human consciousness.

4.0

Kantloper

ISBN 978-1-990968-78-5
Published: 2020

R350.00



Kantloper

Louisa, a synesthete, was writing poetry about her childhood when the Kantloper/Fringe walker concept emerged. This concept is about developing a hybrid ‘bird-woman’ and the manifestation of a being that exists on the edge of all things. This being is an androgynous life form that challenges our understanding of time and space. It speaks in colours, smells, tastes, textures, and music and experiences things beyond human comprehension.

It can stretch from earth to heaven, flirt with infinity, and dance with the sun, the stars, and all the planets. This being lives on the fringe of life, at the edge of things, in a place of constant interchange, traversing a multi-armed reality of spaciousness and vastness. It is an avatar, an alter-ego, a parallel existence, a new footprint on the yogini shores of our struggling world in the twenty-first century.

Die Kantloper-bundel en beelde het gelyktydig ontwikkel as ’n wandelende weg van die menslike soeke, oorlewing en ontplooiing (individuasie) op die aarde met al sy uitdagings – die stryd van ’n kind om al die interaksionele patrone van grootmense te verstaan, te kalibreer, te voel en te registreer – om van die kant af waar te neem, te leef.

Hierdie bundel gedigte is ’n sensitiewe/tentatiewe versinnebeelding van geleefde ervarings van ’n kind, en later as voëlvrou en dan kantloper - ’n ontwikkelende konsep van ’n parallele androgene wese wat die alledaagse konsep van tyd en ruimte aanspreek in veelvuldige stemme - ’n wese wat kan rek en strek soos kougom van die aarde tot die hoogste onbereikbare dieptes van blou.

Kantloper - Continued

Die natuur en menslike patrone word spieëls van die oneindige paradoks, verweef tot een bestaan in die klein silwer venster van lewe. Die woorde vleg hortend en stotend deur die wêreld van ’n wese (kindmanvroudier-kantloper), wat lewe op die rand/kant van bestaan – knie sinesteties betekenisse deur neologismes, pouses en ritmes, wat die simbiotiese deeg van bestaan laat uitrys – tot ’n tintelende momentele aanvoeling van woorde wat die verlede insluk en dan groeiend muteer en individueer tot ’n ewige-veranderende, tog diafaniese ewigheidsbegrip, soos wanneer kleure en teksture deurskyn op ragfyn ryspapier.

Louisa explains that the Kantloper has been present in her life in various forms of consciousness. Only recently has she been able to see beyond these structures and perceive the timeless and spaceless presence of the present moment. This process is not linear but consists of broken waves of “becoming”. The Kantloper is a translucent and delicate phenomenon that shines through lace-like lattices of interconnections in a spherical mandala composition in motion.

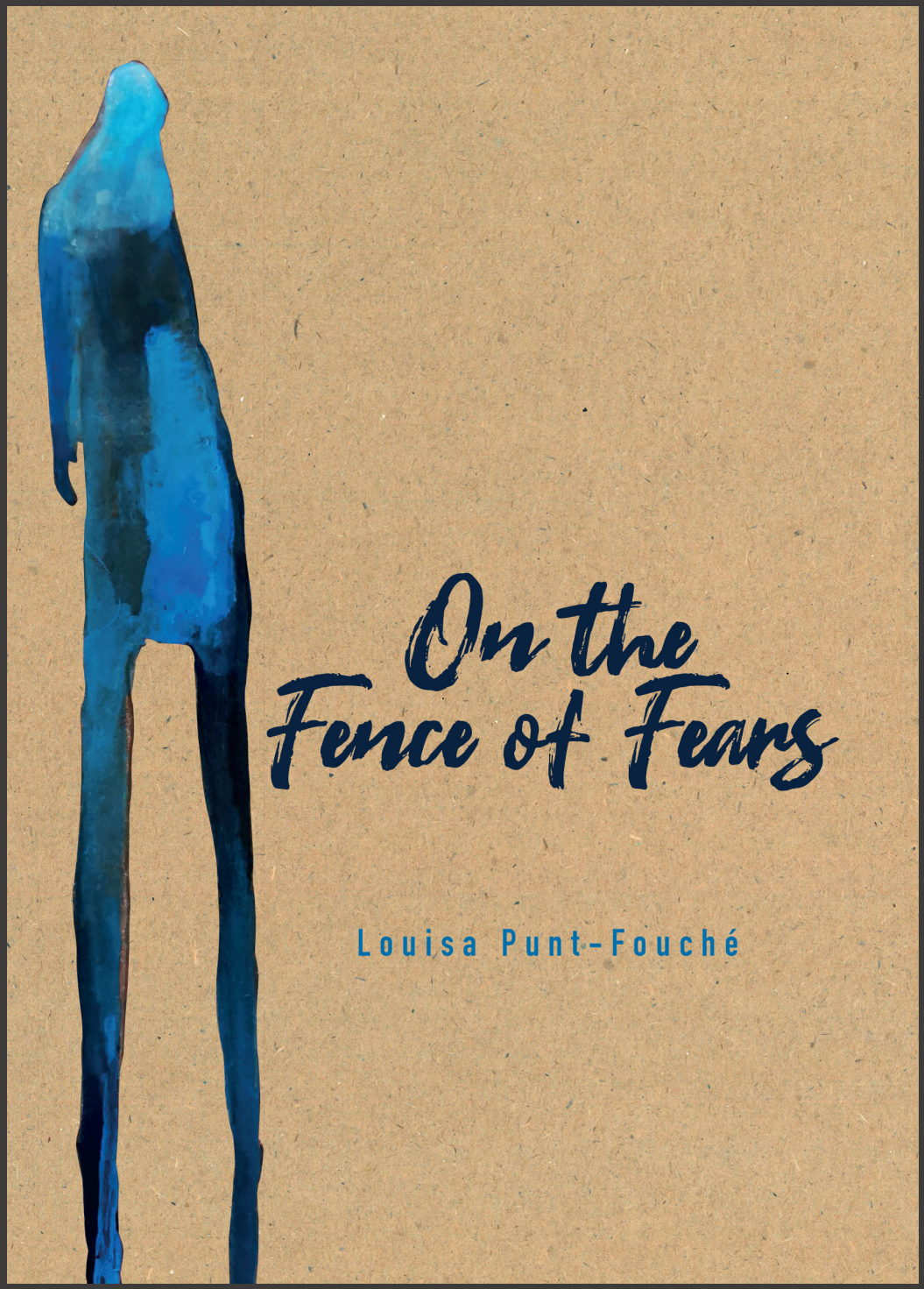
Louisa discovered the language of Jean Gebser, who alludes to an integral world-space that is timeless, spaceless, translucent, open and whole. Gebser’s description of the “diaphanon” refers to the Kantloper. The Kantloper is a consciousness of the whole, embracing the distant past and the approaching future as the living present in a transparent awareness within the spherical diamond mandala. (From “Carrying Sand to the River”)

5.0

On the Fence of Fears

ISBN 978-1-990968-77-8
Published: 2020

R370.00



On the Fence of Fears

Louisa Punt-Fouche has compiled a collection of poems that celebrate the many voices of humanity, from polemics and rallying cries to lyrics, philosophy, and contemplations about the progressive entrapment of the human soul in the twenty-first century.

Her poems are provocative explorations of the neglect and deconstruction of the feminine principle, the struggle of creative fires to survive, the steely shadows of post-modernism that alienate individual freedom and the ability to wake up and show up in the vast open spaciousness of the present – in which a fence around silence is wisdom.

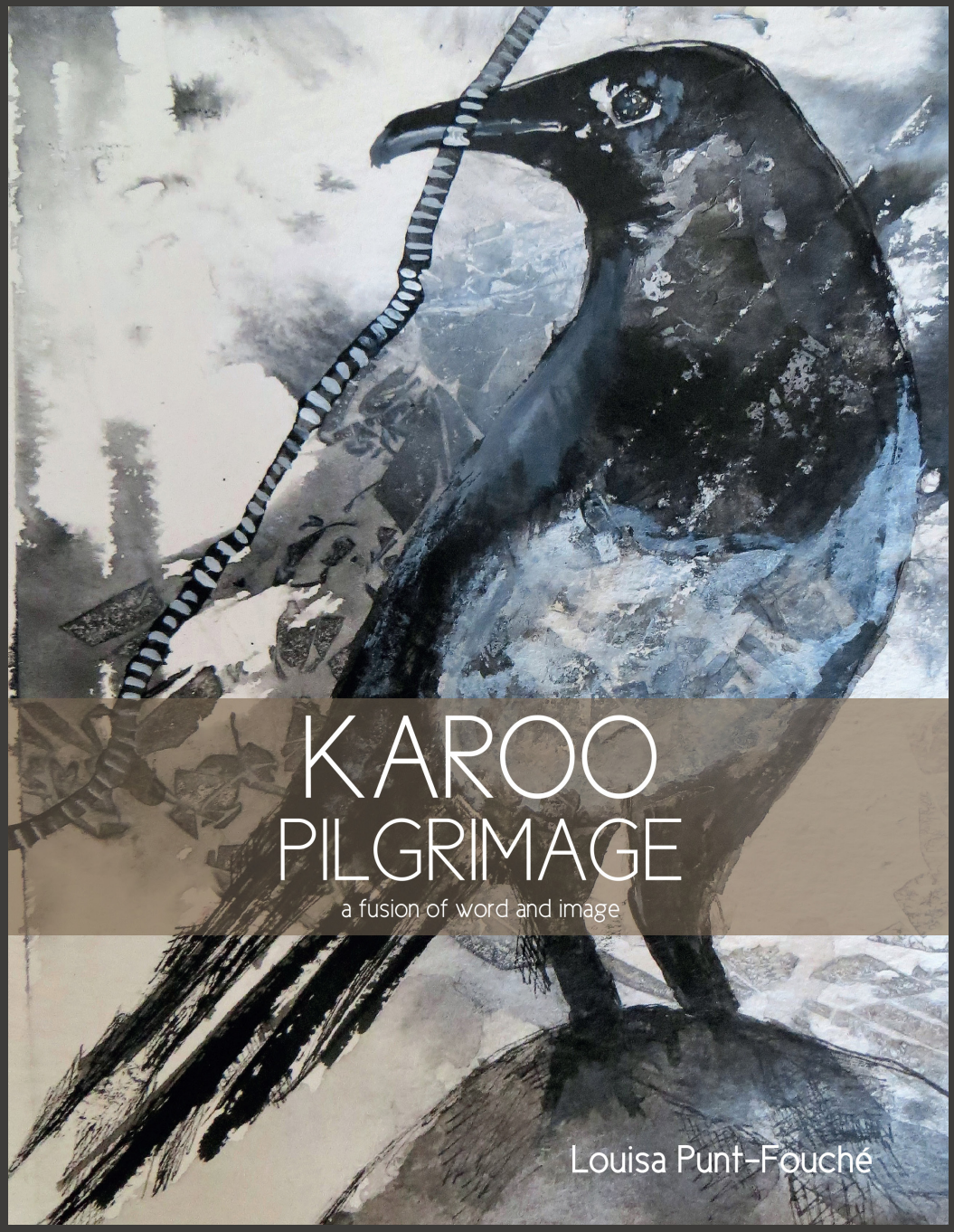
The poems in On the Fence of Fears elucidate ideas, protest, vision, change and truth.
Nestled in the spacious embrace of the sunset's arm, beneath a canopy of aimless wandering amid a hundred trillion synapses, the ultimate question arises - where am I? Scintillating through the cosmos.

6.0

Karoo Pilgrimage

ISBN 978-0-620-88205-7
Published: 2020

R450.00



Karoo Pilgrimage

Have we forgotten that the Karoo
Is not a place or space
But a pattern of the soul
That bows to the sun and the stars
And the thousand things out there?

The book Karoo Pilgrimage is a poetic unfolding in a fusion of words and images, crossing and exploring the horizons of the known and familiar, the edge of things. This inner movement leads to the realisation of harmony in the depth of our being and wholeness. The motif of Karoo Pilgrimage is the exploration of a forever-changing awareness of emphatic interconnectedness.

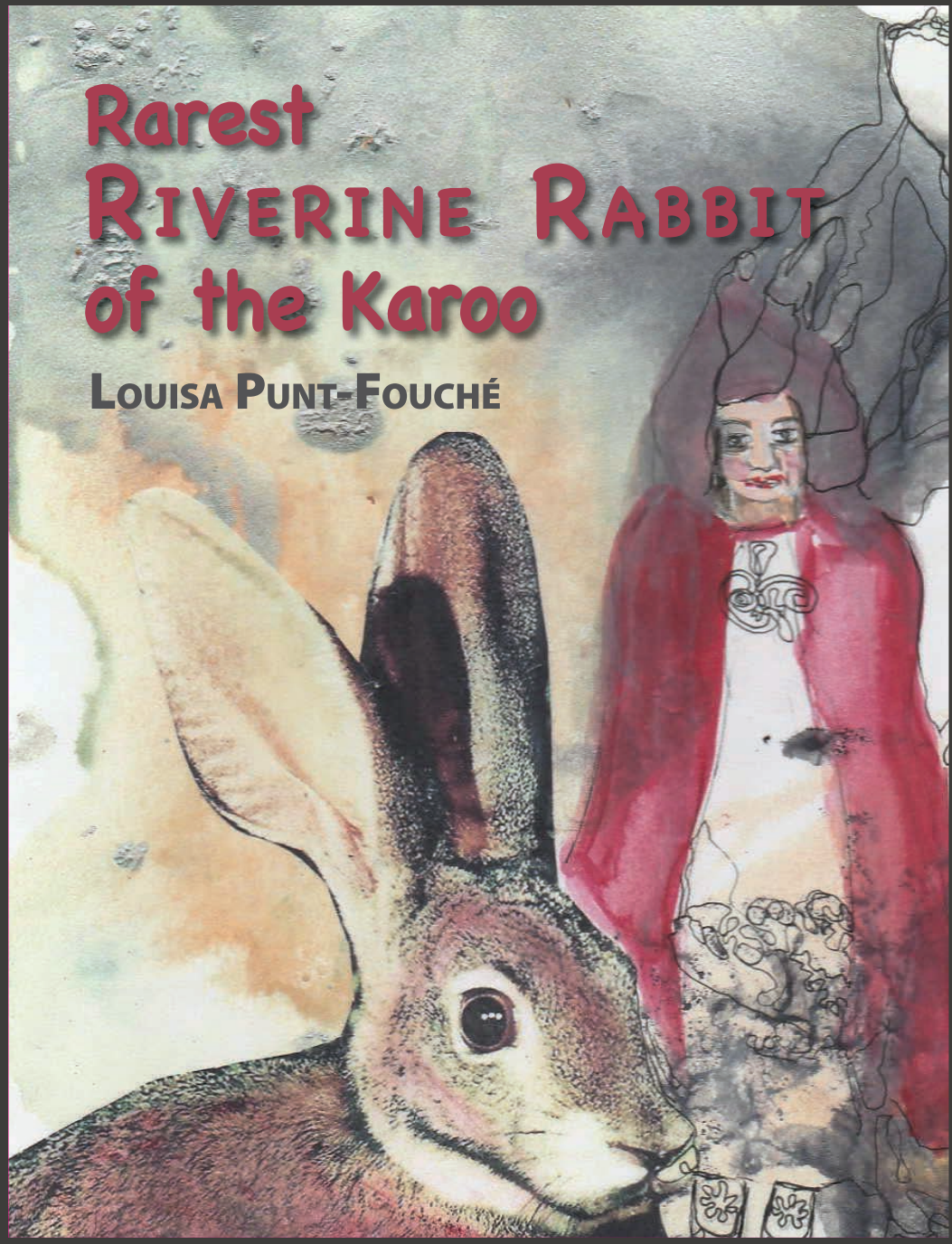
How to find the yellow road to the interior,
the golden path to the music of the natural world,
the textures of feeling in the broken baroque of twigs,
the feminine mystique in the secrets of the valley,
the bubbles in dreams – images that disappear at dawn,
the idle shadows of the past and future etched into the rocks of the mountain,
the mirror of the sky cradling order and chaos,
the flighty thoughts of the stammering artist
- bounded in boundlessness on the mirror of the inexpressible?

7.0

Rarest Riverine Rabbit

ISBN 978-0-620-74079-1
Published: 2017

R320.00



Rarest Riverine Rabbit

These illustrations in Rarest Riverine Rabbit lead us with words and images past the gates of everyday forgetting to meet and rediscover the almost extinct Riverine Rabbit on a farm in the Swartberg Mountains in the Karoo region of South Africa. The story is woven with words and images that stir awareness about the plight of the Riverine Rabbit in a quest to aid its conservation.

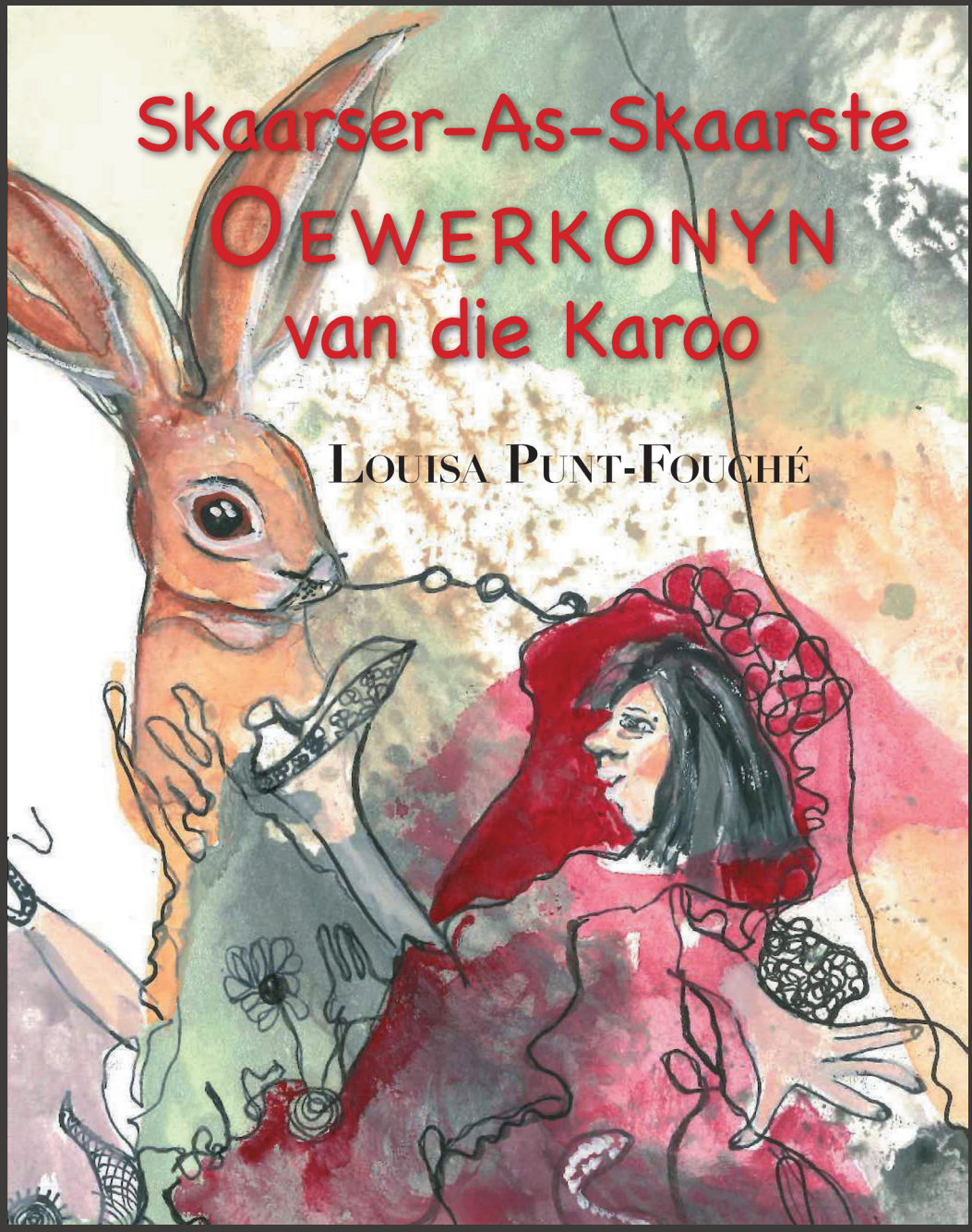
There once was a soft
and gentle path
meandering through the mountain
it crossed the riverbed many times –
then, a man came along
who sang another song –
he wanted a big road
for his fancy abode
woe! The rare riverine rabbit cried
our home, our life denied.
The monster machine chewed the riverbanks
and gobbled the mountainside
they fled and fought for their lives –
although almost everyone died

8.0

Skaarser-as-skaarste Oewerkonyn

ISBN 978-0-620-74079-1
Published: 2017

R320.00



Skaarser-as-skaarste Oewerkonyn

In Skaarser-as-Skaarste Oewerkonyn van die Karoo, vertel Dr Louisa Punt-Fouché die storie van die amper uitgestorwe Oewerkonyn en van ou vroutjie met n groot sagte hart, op plaas in die hart van die diep Karoo, in die skaduwee van die Swartberge. Die verweefde woordbeelde roer ons om te onthou om dit wat kosbaar is te bewaar. Sy het vir ongeveer dertig jaar gepraktiseer as kliniese sielkundige, klas gegee en navorsing gedoen in die veld van Jungiaanse sielkunde. Verder is sy kunstenaar, skrywer en behoeder en bewaarder van diere.

Sy het die illustrasies gedoen. Die idee was om woord en beeld te laat saamsmelt, tot n metaforiese en allegoriese teenwoordigheid, wat altyd die deur van die onbewuste oopmaak. Die kleure van rooi, grys, swart en wit is onbewustelik ingevleg. Soos sy gewerk het, het gedagtes van die bedreiging van die lewensaar (‘Life-force’) in rooi gebeur, wat die opponerende gedagtepatrone van swart en wit, uitgedaag het tot integrasie, al beteken dit eers net die versagting tot grys. En iewers in die agtergrond, is die teenwoordigheid van die Groot Moeder in die monotipiese teksture duidelik (gedoen deur lino-en monoprints). Die kuns-en –woord-prosesse was nie uitgedink nie, maar eerder n spontane geboorteproses van woord-en-beeld as n heilige kuns-poësie-taal, wat altyd die stem van ons diep geborge essensiële wesens, sal oproep.

die bome dans soos jong meisies
en hulle sing saam met die
winde in die berg die liedjies
van die oewerkonyn

9.0

Ek skryf met Bloed en Bene

ISBN 978-0-620-77592-2
Published: 2017

R510.00



Ek skryf met Bloed en Bene

Die digbundel, Ek skryf met bloed en bene, is deurspek met webwoorde, woordbeelde, Kafka en Nietzsche wat hande vashou en draf deur n vrou se mymeringe van haar onmiddellike leefwerêld se ontvouing in n komplekse land.

Dit bestaan uit gedigte, gedagtes, mymeringe, drome, aanhalings en beelde wat saam sing en dans in beide Afrikaans en Engels.

Hierdie bundel is n versigtige samestelling van jare se skryf, teken en wonder. Hierdie gedigte se woorde en troos-ritmes lê diep in die hart van die digter geslaan en vertel van direkte ervarings van haar interaksies met die wêreld.

Louisa skryf en teken van jong's af. Die skryf en die teken het altyd saam gebeur. Dit was n manier om die werklikheid van elke dag se onverstaanbaarhede vas te hou. Dit was haar wiegie-liedjie en transionele troosmiddel. Dit was n geheim, want niemand het geweet nie (so het die digter gedink, maar natuurlik het haar moeder Charlotte geweet, sy was self n skrywer).

Hierdie digbundel was verweef met die uitstalling van `n reeks kunswerke, getiteld The Red Line.

Ek skryf met Bloed en Bene - Continued

The series of paintings called The Red Line (2012) came about after the artist experienced a near-death encounter caused by contracting West Nile Fever, a dangerous form of encephalitis and meningitis. The illness was an unexpected source of inspiration that allowed the artist to write poetry and create images representing their mind's unconscious fragments.

The creative process was urgent, much like a bird bursting into song. Looking back, the artist realised that the series explored the ultimate human question about mortality and the presence of a life force, chi, that flows through our bodies. The metaphor of the red line represents this life force, which may be infinite and immortal and present in all forms of life on Earth and beyond.

The paintings in this series reflect life, relationships, and death in a terse, laconic style that depicts the presence of life force surging through humanity and the cosmos. The artist believes true happiness lies in accepting our mortality and not pursuing death. Lama Anagarika Govinda thought that immortality means being aware of the great flow of reality beyond our limited personality, present in our fleeting moment of existence.

"There is an infinite amount of hope in the universe, but not for us".
- Franz Kafka

10.0

Daar is Kewers in my Ruggraat

Out of Print
Published: 2012

R510.00



Daar is Kewers in my Ruggraat

This is a true story.

The book is a diary of a woman's journey with ulterior motives. Many life stories, patterns of being, thoughts, images and metaphors are intertwined in a web of hundreds of silk threads held together by sensitivity. Behind a hospital door, a black woman is in the middle. It is a story about pain and morphine; it is a story about a woman who lived too long. There is no real ending, just another open door as life unfolds in its most painful and inexpressible way.

Extract from interview with Prem Moodaley about the Black Madonna
(Sacred Feminism) https://www.sacredfeminism64.com/author/admin1/

Your art has encompassed powerful feminine archetypes. You wrote an Afrikaans book, "In Conversation with the Black Madonna." – Who is the Black Madonna, and what would Her message be for women today?

The Black Madonna embodies the Mother Archetype as an alchemical vessel, a holding space and a uterus, in which life forms are born and dissolved. [The science of alchemy can be regarded as a metaphor for the psychological processes of change and transformation in the movement towards individuation (Jungian concept about realise the Self) or enlightenment (Buddhist understanding of waking up to what we already know about the true nature of reality)].

Daar is Kewers in my Ruggraat - Continued

She also embodies the Eternal Feminine, which is forever present and can bear the light and darkness, the opposites of life, with an integrating power so fierce that it can shatter universes.

The story I wrote is a true story about a woman's struggle with physical pain at the mercy of a relentless disease. Her encounter with the Black Madonna in Barcelona changed her life. She experienced the presence of the Black Madonna in her inner being and felt protected, loved, and influential.

She remembered who she was: powerful, strong, present in the immediate moment where life was happening, compassionate, and in touch with her creative spirit that infected everything around her with her light and laughter. Recognising the Eternal Feminine in herself, she entered the world alive, awake and real. She is still living with unbearable pain but with a zest for life that infuses everything around her with humour and light. T

The Black Madonna's message to all women is, "Remember me, I visit you in your dreams, in the music that stirs your heart, in the poetry that touches you deeply, in the movement of your hips when you dance your joy, in your solitude when I stroke your hair, in the moments when you feel unexpected excitement. Do not repress or ignore me. If I am ignored and forgotten, the intensity of the repressed feelings will be frightening and will fill me with fear. Even then, embrace me, listen to me, and allow me to become an important part of you, an integral part of your life. That will help you to remember that you are capable of bearing and forebear anything that you encounter, that you can feel deep compassion without being attached, and that you can give to others unconditionally."

Daar is Kewers in my Ruggraat - Continued

Liewe Madonna

Ek kan nie onthou of ek al my storie vir jou vertel het nie...Ek lewe met 'n onttrekkende liggaam en brein en John en Sammy snoei my bome..ek is nie seker of ek dit wil hê nie...my skaaphondjie huil voor my bed, hy is so vuil, ek mag nie, ek mag nie... want die dood is net 'n stappie weg. Ek kry so koud, kouer en kouer...ek is een van my man se beelde vasgevang in 'n bad van gebeelde hout, vas vaster, vasste...ek kan nie eers my arm beweeg om die melodrama van gekerfde polse te laat ontvou nie, my arms is van hout, pragtig gekerf tot beeld.

Ek is jy, Madonna, 'n beeld gekerf uit hout wat niks kan verander aan dit in en rondom my nie. Daar kruip 'n koue hoendervleis oor my, ek is dood en ek rou oor myself.

- Annaliese

11.0

Webs of Enchantment

ISBN 978-0-620-47325-5
Published: 2010

R710.00



Webs of Enchantment

The exhibition consists of images and accompanying words, referred to by Bert Olivier as “word webs”. The photos are black-and-white pen–and–ink drawings on rice paper, delicately rendered. The choice of media could be perceived as metaphorical of the tensions and sensitive intricacies of her culture, geopolitics, and concerns of this country.

Her work deals with the inevitable cycle of life, issues of female suppression in a politically conflicted world and the interrelationship of imagination and the everyday affective domain of the female.

“I realised that we are all capable of doing terrible things. I woke up to my generation and was horrified.”

“I needed to understand exploitation and why some could resist. And then something about the realm of our mothers shared by all human beings, undisturbed by the illnesses of the time we are situated in, started to make sense.”

The intention was to reveal the suppressed feminine, to delve into the unconscious and to throw light on the distortions, death and famine to the feminine aspect of humanity, to resurrect, to sing, to soothe, to dance, to reconnect, to understand the organic cycle of life and death and the unbearable pain of the in-between, to mourn the deaths (natural and psychological) of a country subjected to the horrors of misplaced power, the violent outcome of being stuck in only one thought-frame, and on another level the forever present circular movement from light to darkness, life to death, night to illumination – a universal story.

From a third-person perspective, I had a sense of an old woman, calm, crooning and cackling away, crying and laughing at the stupidity and sometimes brilliance of humanity – holding the knowledge of the Presence, the immediate moment, the Source of evolution and involution, the unshakeable essence of un unfolding intelligence of Mother Earth.

"...her work is redolent with memories of Jungian archetypes and Tolkienesque imaginings of Middle-Earthean figurations...The images that populate the time-space of her work do not address us at the level of logic but rather in the sphere of a collective imagination into which the artist has somehow, amazingly, had insight. These sometimes very intricately rendered figures embody and convey a realm of eloquent silence, where we rediscover the importance of touch, the paradoxical interpenetration of being and non-being, the terror of time's nihilating black hole, juxtaposed with the comforting wisdom of the feminine and its promise of rejuvenation, as well as the ambiguous arachnid image of a web: comforting and yet frightening in its combination of security and paralysis.
Moreover, her images forcefully raise the question of whether our dreams are ours to dream or whether we are the ones being dreamt of after all. But throughout all these enchanting images, often reminiscent of the decorative symbolic insight of Gustav Klimt, we are brought face to face with the realisation that we cannot and should not forget the earth as our mother.
For if we renounce her, we will have lost our humanity". Bert Olivier – review

"Beyond word,
In the silencing of thought,
We are already there." Alan Watts

12.0

Standpunte 150

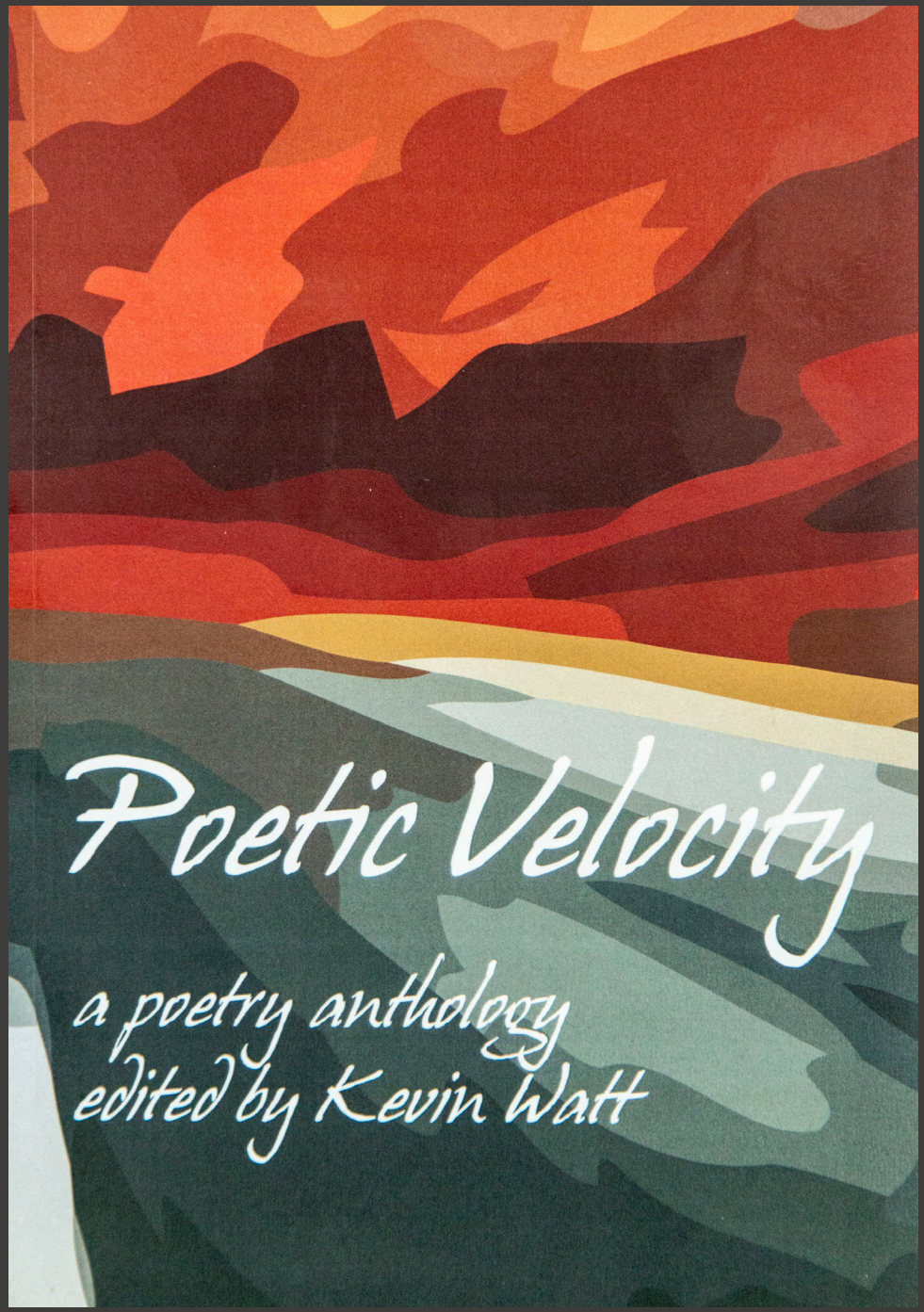


Standpunte 150

Numerous poems have been published in the Stellenbosch University magazines in the late 1970s and 1980s. She was part of DJ Opperman's language laboratory at Stellenbosch and published numerous poems in magazines such as Standpunte and Grafier.

13.0

Poetic
Velocity



International Poetry Publications

Velocity, an anthology.	Editor Kevin Ward (2019)
International poetry digest.	Editor Marie-Clair Aquette (2019)
The 2019 Poetry Yearbook.	Editor Claire Langston (2019)
Women in Poetry, an anthology.	Editor Christine Waterford (2019)
The Nightingale Poetry Journal.	Editor, Christine Waterford. (2019)
Cambridge-Hall Poetry Journal,	Editor Margo Meadows (2020)

The Mandala and the Poet

Oh, most noble scarlet blue
in the round
of the spiralling wheel -
Grasp the glory of now
and glow the courage
of the living mandala -
Raging in the blazing flame
of growing things

(LA Punt-Fouché


On the Fence of Fears
Louisa Punt-Fouché
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Louisa Punt-Fouché
SILVERING
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EK SKRYF MET BLOED EN BENE
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Louisa Punt Fouché
BLOED EN BENE
Louisa Punt Fouché

Price List

Book Name	Price
Silvering	R450,00
Carrying Sand to The River	R650,00
On the Fence of Fears	R370,00
Kantloper	R350,00
Karoo Pilgrimage (Second Edition)	R450,00
Skaarser-as-Skaarser-Oewerkonyn	R320,00
Rarest Riverene Rabbit	R320,00
Ek Skryf met Bloed en Bene	R510,00
Daar is Kewers in my Ruggraat *Sold Out	R510,00
Webs of Enchantment (Special Edition - Collectors Item)	R720,00
The Story if the Moon and The Ash Tree	R490,00

Banking Details

Account Type: Agricultural Cheque account
Business Name: KREDOUW Holdings (Pty)ltd
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Branch No: 210 – 414
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