Spot the odd one out: till slips, soccer goal posts and politics. If you are unable to identify the misfit, you are probably already familiar with Dan Halter, Zimbabwe’s art activist.

Dan Halter is never short of topics to analyse; nor is he restricted by his family unit has remained small, and his parents have recently peripatetic theme by relocating to Germany. Of course, in this nature, art strains against confines and preconceptions. But Halter’s thoughts are quicksilver, with a Houdini-like refusal to be bound to any single medium. His fluidity has earned him a place on the Glenfiddich Artist-in-Residence programme, which will entail a three-month stay at the whisky distillery in Dufftown, Scotland. This is the latest highlight in a nine-year career that has seen him exhibit at Cape Town’s Jasa Fernreira Gallery, the TeKlo National Art Gallery, the Johannesburg Art Gallery, the Bell-Roberts Gallery, What if the World Gallery and the Goethe Institute. His work has also been shown in Mali, Germany and Australia, while prior residencies have taken him to Brazil and Switzerland.

For other artists, these places may remain just that: stops on a continuing journey. But Halter’s work has clear resonance with the concept of home as the root of identity – particularly that of giving each idea the scope to grow in its own way; of moving fluidity has earned him a place on the according to the chequebook, manufactured in China and used apparently universally by refugees, as a pattern that is occupying his thoughts, and one which, fittingly, has echoes in tartan. Immigrant issues are also coming to the fore once more: “Many of my friends moved to London from Zimbabwe, and from there, to Scotland,” says Halter, indicating an eagerness to delve into their experiences. Of course, by its very nature, art strains against confines and preconceptions. But Halter’s thoughts are quicksilver, with a Houdini-like refusal to be bound to any single medium. His fluidity has earned him a place on the Glenfiddich Artist-in-Residence programme, which will entail a three-month stay at the whisky distillery in Dufftown, Scotland. This is the latest highlight in a nine-year career that has seen him exhibit at Cape Town’s Jasa Fernreira Gallery, the TeKlo National Art Gallery, the Johannesburg Art Gallery, the Bell-Roberts Gallery, What if the World Gallery and the Goethe Institute. His work has also been shown in Mali, Germany and Australia, while prior residencies have taken him to Brazil and Switzerland.

For an artist concerned with these challenges, inspiration is fluidity has earned him a place on the according to the chequebook, manufactured in China and used apparently universally by refugees, as a pattern that is occupying his thoughts, and one which, fittingly, has echoes in tartan. Immigrant issues are also coming to the fore once more: “Many of my friends moved to London from Zimbabwe, and from there, to Scotland,” says Halter, indicating an eagerness to delve into their experiences. Of course, by its very nature, art strains against confines and preconceptions. But Halter’s thoughts are quicksilver, with a Houdini-like refusal to be bound to any single medium. His fluidity has earned him a place on the according to the chequebook, manufactured in China and used apparently universally by refugees, as a pattern that is occupying his thoughts, and one which, fittingly, has echoes in tartan. Immigrant issues are also coming to the fore once more: “Many of my friends moved to London from Zimbabwe, and from there, to Scotland,” says Halter, indicating an eagerness to delve into their experiences. Of course, by its very nature, art strains against confines and preconceptions. But Halter’s thoughts are quicksilver, with a Houdini-like refusal to be bound to any single medium. His fluidity has earned him a place on the according to the chequebook, manufactured in China and used apparently universally by refugees, as a pattern that is occupying his thoughts, and one which, fittingly, has echoes in tartan. Immigrant issues are also coming to the fore once more: “Many of my friends moved to London from Zimbabwe, and from there, to Scotland,” says Halter, indicating an eagerness to delve into their experiences.