



Texts:

<u>Berni Searle</u>	8
<u>Departmental Technicians</u>	9
<u>Thuli Gamedze</u>	10

Student Work:

<u>Christine Adams</u>	14
<u>Danielle Alexander</u>	16
<u>Bianca Bell</u>	18
<u>Kristy Boshoff</u>	20
<u>Alexandra Britz</u>	22
<u>Yuqing Chen</u>	24
<u>Alex Coetzee</u> <small>(PG Dip)</small>	26
<u>Natasja de Wet</u> <small>(PG Dip)</small>	28
<u>Jessica Doré</u>	30
<u>Caroline du Toit</u>	32
<u>Kirsten Eksteen</u>	34
<u>Judith Mari Ellis</u>	36
<u>Christina Fortune</u>	38
<u>Maeve Fourie</u>	40

Robert Gardner	42	Mari Momers	88
Mia Godfree-Thom	44	Anico Mostert	90
Laura Hamilton	46	Matthew Muir (PG Dip)	92
Caitlin Hawarden	48	Tyra Naidoo	94
Juandre Hermanson	50	Catherine Paterson	96
Zack Herrmannsen	52	Clare A. Patrick	98
Nina Holmes (PG Dip)	54	Rain Patterson	100
Jesse Jason	56	Thebe Phetogo (PG Dip)	102
Georgia Kruger	58	Ashleigh Pote	104
Tamary Kudita	60	Anya Ramparsad	106
Damon Kulp	62	Adrian Ranger	108
Morgan Kunhardt	64	Lindsey Raymond	110
Emily Labuschagne	66	Alma Sissolak	112
Hope Lancaster	68	Elizabeth Smith	114
Mika Lapid	70	Inga Somdyala	116
Aimee Lindeque	72	Marolize Southwood	118
Mieke Loubser	74	Nicolas Tanner (PG Dip)	120
Sean Mac Pherson	76	Jasmin Valcarcel	122
Hayden Malan	78	Gina van der Ploeg	124
Pola Mazus	80		
Duduza Mchunu	82	Student Photographs	128
Johno Mellish (PG Dip)	84	Contact Details	131
Garth Meyer	86	Acknowledgements	133

Texts

Preface

Berni Searle

The graduating exhibition provides an opportunity to celebrate and reflect on the experiences and achievements of students over the last 4 years. The 4th year students of 2017 have had an undergraduate experience that was unique and difficult but they have risen to many of the challenges they faced. During this time, students bravely questioned the institutional symbolism and the colonial narrative which continued to dominate the institutional ethos of the University. In their second year in 2015 they were participants in, and witnesses to, the #RhodesMustFall movement. This continued as the struggle and call for equal access to opportunities was foregrounded through the #FeesMustFall movement (2015 - ongoing). In 2017 students rallied to demand the release of the Fees Commission report. They called for a 0% increase of fees and the removal of financial barriers for students at the University of Cape Town (UCT) and for those registering next year. These developments challenged and re-energized critical engagement around the purpose of a university, which unequivocally changed the cultural and political landscape in which we find ourselves.

Many of the students here embraced these concerns directly in their work, while others explored various forms of knowledge and experiences and different ways of being, thinking, knowing and doing in the world. The work produced ranged from dealing with resistance to racialised images and attitudes ingrained through the media, to exploring the self in relation to intersectional positionality and critiquing hegemonic institutionalised systems. Meditations on form, light and landscape imagery, moving between the figurative and abstract, to work that echoes notions of erasure, restoration, erosion and preservation was also a focus. Works have also been realised through an intuitive process of making while others have consciously created installations through the careful observation of techniques used for presenting collections.

Whatever conceptual and formal approach students have taken in their work, this year of graduating students have demonstrated that the visual and performing arts is perfectly positioned to respond in creative, experimental, alternative and challenging ways to how we might re-imagine ourselves and our surroundings.

The graduating students of 2017 have been very motivated, highly organised, and critically engaged. They have been clear about their needs and expressed these distinctly. As the incoming Head of Department this year, I have in consultation with staff, worked with students to establish a wider representative and democratically elected Fine Art student council on our campus and have established avenues for communication to deal with concerns of students as they arise. Graduating students played a pivotal and leading role and participated fully in the Student Representative Body (SRB) that was subsequently established.

The graduating students were involved in various fundraising initiatives, including two Silent Auctions, weekly Early Fridays and other fundraising events, all of which have been highly successful. A significant portion of funds raised will be given back to the school to support materials bursaries for students in 2018. This effort and gesture of generosity to benefit other

students needs to be commended. They will also be contributing to a 'start up fund' for next year's fourth year students to build on in their fundraising efforts for their graduate exhibition.

In the context of shutdowns, counter curriculum projects and the call for impactful transformation, these graduating students were interested in questioning a number of practices linked to the graduate exhibition. Some of the concerns centred on the sale of artworks and the tradition of awarding student prizes at the opening of the graduate exhibition. Students have requested that prizes should not be awarded publically at the opening of the graduate exhibiton, so as to not to elevate some over others, acknowledging the journey they have all been on together.

An issue of mutual concern between staff and students was the increased commercialisation of the graduate exhibition through the sale of artworks on opening night. As staff, we felt that this detracts from our core function which is teaching and research, as a department within a University and institution of higher learning. Students were concerned with the portrayal of the graduate exhibition as being a 'big art sale' as opposed to it being a celebration of a four year long journey and their individual achievements. Students wanted to shift the emphasis of the graduate exhibition to a celebration and an occasion for interaction.

Attempts by students to shift certain practices and reframe an event such as the graduate exhibition speaks to prevalent and ongoing debates around transformation, decoloniality and the decolonization of spaces.

I am reminded of the sentiments expressed by Luam Kidane, in a short collection of thoughts, entitled *contentious art: disruption and decolonial aesthetics* in which she suggests that 'in the discrete units of capitalist frameworks, where art is a possession as opposed to an emersive experience, decolonial aesthetics disrupts the notion of art for the sake of consumption'.

She goes further to suggest that 'in a political and cultural landscape where artistic expressions that follow predetermined patterns without disruption is celebrated, art that compels us to connect creativity to political processes of agitation becomes urgent' (Kidane: 2014).

From this a number of questions arise. What does a decolonial aesthetic or creative practice entail? What would the tenets of such a practice be in the visual arts? What formal, aesthetic and structural strategies would it employ? Would such practices lend itself to the creation of work that is not easily consumed, collected or acquired?

In the last four years the graduating class of 2017 have not shied away from asking difficult questions, demanding answers and persuing their ideals. In doing this they have made radical and fundamental changes to the University of Cape Town and the school of fine art. We are grateful for their courage and fearlessness. We commend their resolution and determination. They are leaving having achieved not only their degrees, but leaving the instituion set on a path for change, which will benift those who follow them.

Berni Searle
Director, Michaelis School of Fine Art
2017

Departmental Technicians

Stanley Amon - Painting

It gives me great pleasure to be able to share a few words of encouragement and the experience I had of working with all of you. Firstly I would like to thank you for allowing me to serve you in some small way, helping you to reach your goal and to complete your assignment. Each one of you is unique and special. As diverse as you are, each one has that special gift to bring out the best in others who we engage with daily. Looking ahead and maybe being a bit fearful, my encouragement to you guys would be to work with all your heart and might on everything your hands find to do. It might not be what you have studied but all those experiences will enrich and increase your skills to bring you to maturity and acceptance. I bless you and ask you to trust the still voice inside your heart, for the voice will guide you into all peace. Whatever you want to do, and if it causes you to lose your peace, just put it on hold until the right time comes for it to be born. YOU are so blessed, enjoy and trust the GIFT in you for it will open the way for you into the PRESENCE of the great.

Yours Faithfully,

Charles van Rooyen - Sculpture

The 4th year students have sound knowledge and respect for the industrial power tools that they use in the sculpture workshop. With certain machines they will ask for my assistance and technical knowledge which I am always happy to provide. They have respected me over the years and I respect them for pursuing their dreams of the future.

Sitaara Stodel - Photography

It has been amazing to watch all of you grow and gain confidence in your craft over the last year that I have been here. I am so impressed by all of the experimentation that you have done: from watching you spend countless hours in the darkroom, to setting up beautiful shots in studio, to making videos and collages. Michaelis is an inspiring place to work because of you. Thank you for learning with me this year, and good luck for many more years of creating.

Melvin Pather - New Media

9

To the Michaelis BAFA Class of 2017: it has been a busy and productive year, and I have enjoyed working alongside most of you at some point during your period here at Michaelis. As you embark on your own path in this adventure we all call life, I'd like to instill a few points to consider:

- Art should disturb the comfortable and comfort the disturbed.
- Place value in yourselves, and not in things – value your abilities and let them lead you.
- You can't use up creativity, the more you use it, the more you have.

All the best wishes to each one of you and don't stop creating!

Andrea Steer - Print Media

From faces across the tarmac in the beginning to family members and friends four or so years later – this is something I value about my job; about you. All the little conversations, the big conversations, a smile, a laugh, the simple continuity of our daily encounters on campus means a lot and I have loved sharing these with you all.

To students where hours at the press have been spent together, it's been so inspiring working with you. The shared learning about print, about life – all those press-side stories I cherish... with a whole stack of beautiful prints as witnesses.

Hearty congratulations on reaching the finish line of this very full chapter. I wish you well as you continue growing your lives as creatives, whatever form that takes, and look forward to meeting you again in the after(school)life.

Thuli Gamedze

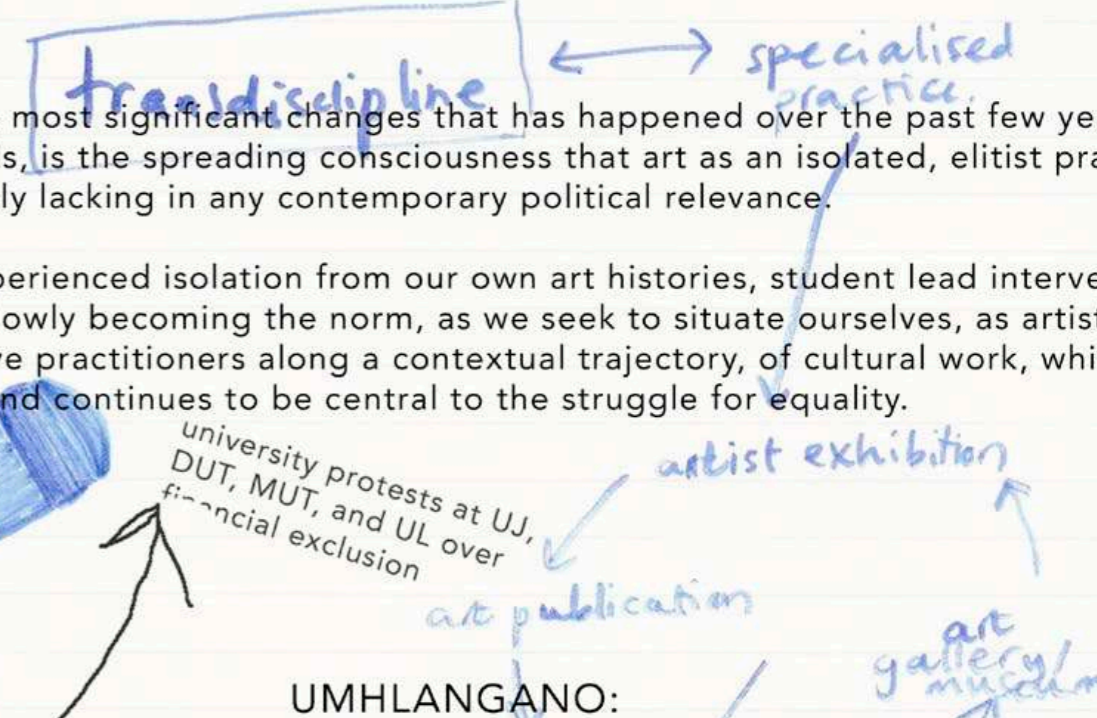
a shorthand selection of recent history in and around the place we are bored of calling michaelis

michael elion made these trash glasses, and then 'tokoosh' collective beautified them. However, the glass lenses reading 'Remember Marikana' were permanently removed



one of the most significant changes that has happened over the past few years at Michaelis, is the spreading consciousness that art as an isolated, elitist practice is sorely lacking in any contemporary political relevance.

Having experienced isolation from our own art histories, student led interventions are slowly becoming the norm, as we seek to situate ourselves, as artists and creative practitioners along a contextual trajectory, of cultural work, which has been and continues to be central to the struggle for equality.



university protests at UJ, DUT, MUT, and UL over financial exclusion

michaelis class of 2017

- 2014- 1st year
- 2015- 2nd year
- 2016: 3rd year
- 2017: 4th year

DECOL PROGRAMME: for some reason ppl shortened decolonisation to 'decol', but anyway, this was a student led counter curriculum that took place this year following attempts to shut down upper campus.

it seems that our campus has become a space for reflection, creative engagement, and radical education space. It is exciting to see an arts campus contemplating so deeply its role within resistance, as well as the more genral question of our role in society.

2017 for me marks the last-ism year of writing my thesis. being at michaelis for so many many years has rendered me a participant, student, teacher, researcher, angry person, and interested observer. with the academic year being squashed into the calendar despite FMF protests, i think a sense of discouragement has fallen on much of the UCT student population, whose activist work has over the last few years formed itself into a separate, unpaid full-time job.

a transdisciplinary activist project called #RhodesMustFall began via an occupation of UCT's administration building.



interventions with colonial symbols all over SA



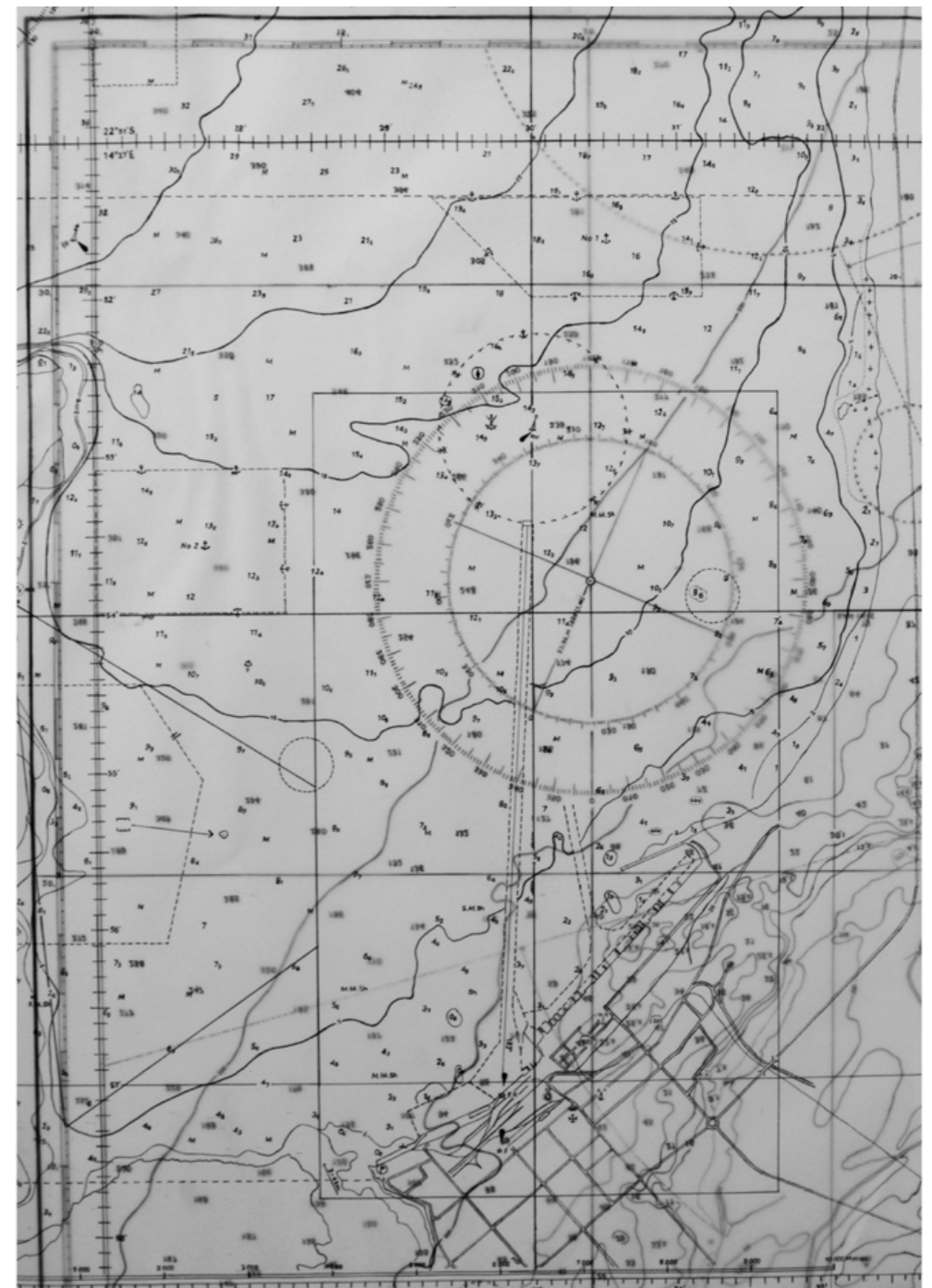
Shesha wills

Graduate
Work



1

Christine Adams



3



2



4

Cast Away

The body of work entitled *Cast Away* engages with concepts of placelessness and identity construction and serves as a reflection of my own experience of feeling adrift during my studies at the University of Cape Town and within the context of contemporary post-apartheid South Africa. *Cast Away* speaks to a myriad of contemporary issues like that of migration, education and South African history and Michaelis School of Fine Art as an institution. The exhibition communicates these ideas through a metaphor that looks at the campus through a maritime lens. *Cast Away* alludes to South Africa's social, political and historical landscape as it would exist after a natural disaster.

1 33°55'47.8"S 18°24'46.8"E, Photograph on Epsom Paper, 297 x 420 mm
 2 33°55'48.9"S 18°24'50.5"E, Photograph on Epsom Paper, 297 x 420 mm
 3 *Altered Atlas*, Detail of Lithograph of panel 1, 297 x 420 mm
 4 Process Documentation, Photograph on Epsom Paper, 297 x 420 mm



Danielle Alexander

Beholder



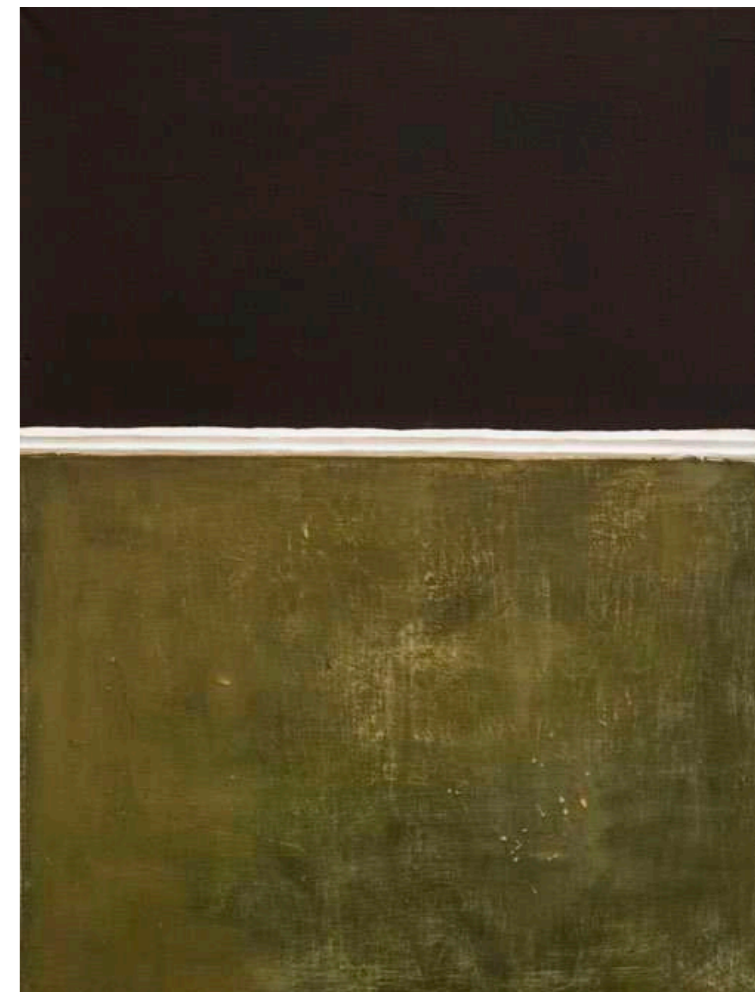
3

2



Somewhere in between a game of reveal and conceal. This body of work is an investigation of physical and conceptual "frameworks" within the art institution and the contemporary South African art context. Drapery and cloth are used as a metaphor for ambiguity, passivity and tension in relation to perceptions of content. There is a specific focus on the presentation, meaning and function of personal identity and agency, and their consumption and interpretation within these frameworks. The traditional medium of oil paint is juxtaposed with the industrial medium of wall crack filler to highlight the faults or cracks in these physical and conceptual confinements. An exercise in looking and then looking again, periphery and framing come into question through seductive imagery in a collection of the unsaid and hidden that in their concealment present their convictions with an unsettling quietness presented as passivity.

4



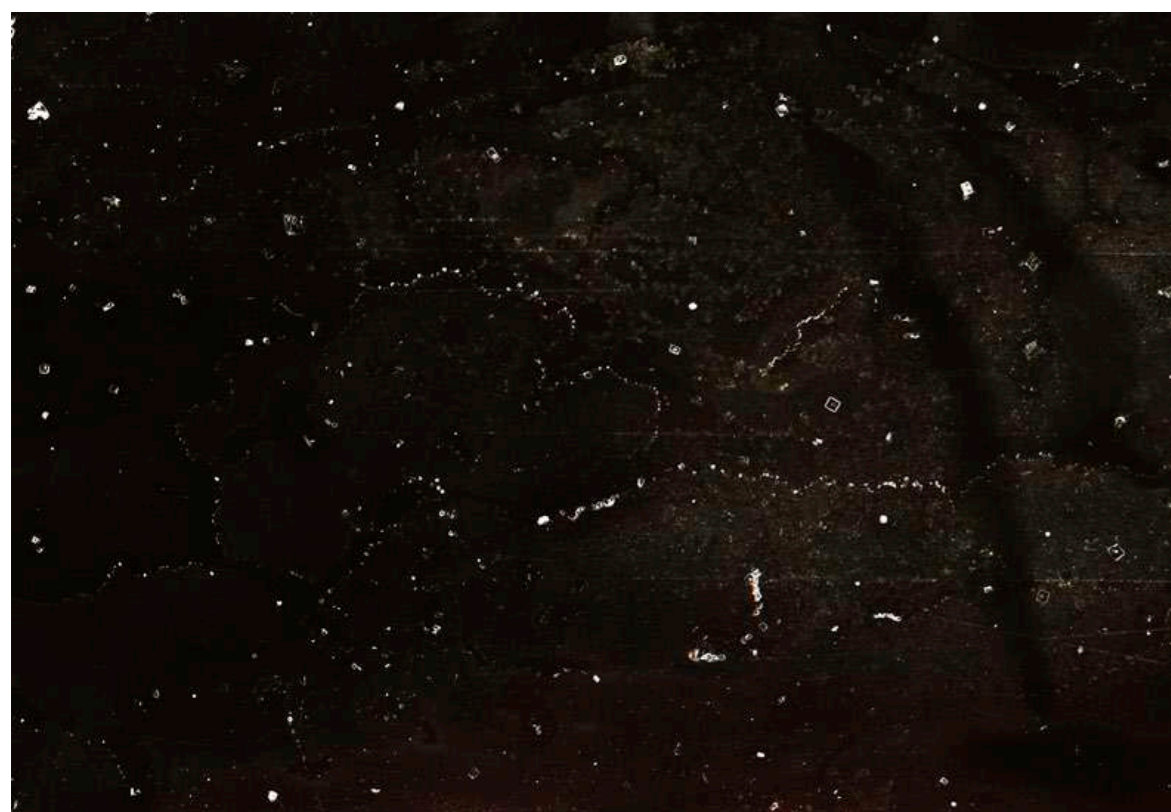
- 1 *Between Peripheries, between Perspectives*, Oil on Canvas, 101.5 x 76 cm
- 2 *(Re/De) construction*, Plaster Installation
- 3 *Somewhere between Neoclassicism and a Sheet*, Oil on Canvas, 76 x 91.5 cm
- 4 *Boundary*, Oil on Canvas + Polyfilla Detail, 101.5 x 76 cm

Elements of a New Landscape

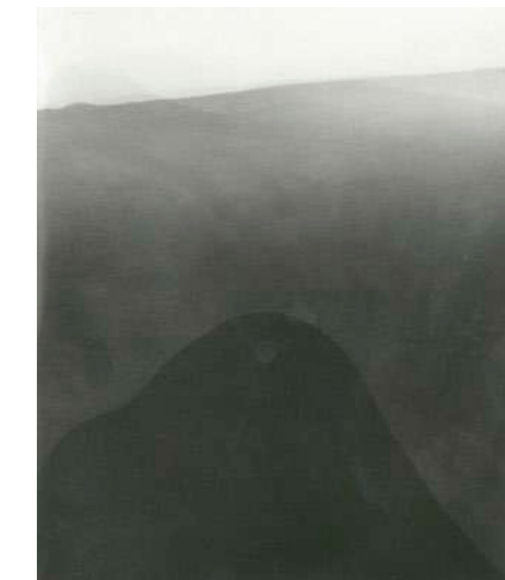


1

Bianca Bell



2



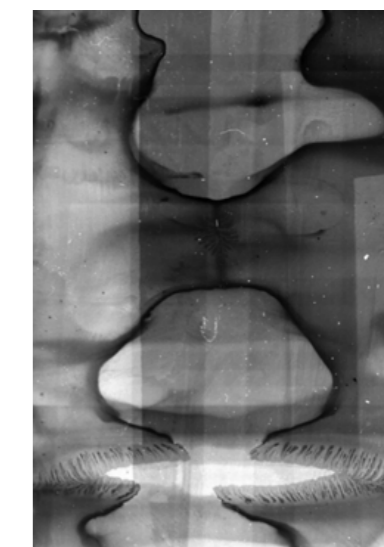
3



4

Elements of a New Landscape facilitates the ways in which landscape can be viewed in a contemporary and post-photographic context, and advocates for the use of materiality as an agent. By incorporating contemporary experimentation within traditional methods of photography, I have aimed to deconstruct and reconstruct representation of landscape, investigate how viewing is not fixed and explore the relationship of liquidity between body and landscape. This is done through post-photographic intervention within the darkroom, and with non-traditional substances. The title of the show, inspired by Rebecca Solnit's 2001 essay of the same name, touches on the material choices within the body of work and how they have responded to the significance and consequences of landscape and photographic history, and the human relationship with which they are associated. In the words of Laura Haddad:

*"It is happening..."
"Is it landscape?"
"...What landscape?"*



5



6

- 1 *Untitled Seascape*, 120 mm film, (from Salt series), 420 x 594 mm
- 2 *Untitled*, Scan of 35 mm B&W film after being soaked in salt water for 7 days, (from Salt series), 836 x 1184 mm
- 3 Landscapes created with chemicals and light on expired AGFA-GEVAERT Brovira single weight fiber paper, 4 x 5 in, Silver Gelatin Fibre Print
- 4 *Seapoint*, 35 mm B&W film exposed in a bath of moving water, 2/4, 8 x 10 in, Silver Gelatin Fibre Print
- 5, 6 *Untitled*, 35 mm B&W film soaked and processed in blood, 8 x 10 in, Silver Gelatin Fibre Print

Kristy Boshoff



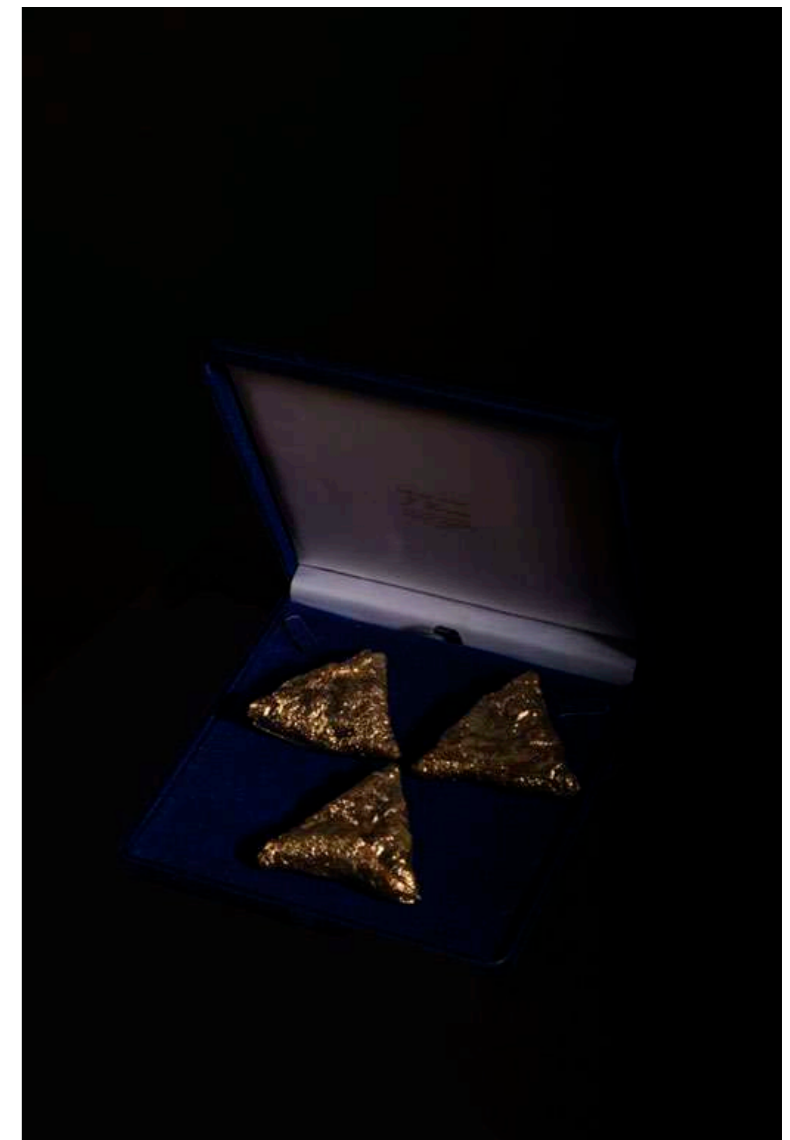
1



2

Museum of Afrikaans is a fake museum using a combination of fake and real objects from the Afrikaans culture. Some have been discovered on expeditions to Kraaifontein, some all the way from Klerksdorp. The museum contains artifacts and objects found or created by myself and curated with considered displays and lighting, and the title refers to my own experiences of growing up bilingual, in this instance coming from an Afrikaans family but speaking and thinking in English. *Museum of Afrikaans* explores the cultural repercussions of what it means to translate and presents works that interrogate when a language becomes a person. Through observing museum tactics and techniques for presenting collections of ancient cultures – specifically a combination of lighting techniques, language and writing – as well as museums publishing about their own collections, *Museum of Afrikaans* replicates these three elements necessary to create a genuine fake museum.

3



Museum of Afrikaans

-
- 1 Gem Squash, Man Made Crystals Inside Wooden Pumpkins, 14 x 9 cm
 - 2 Past Eiers, Resin Sculpture, 7,5 x 5 cm
 - 3 Golden Samosas, Mummified Samosas in Gold, 6,8 x 6,3 cm



1

Alexandra Britz



3

Erasure

This series of works combines the media of paint, embossed prints, and the photographic image to thematically explore environmental erasure and its simultaneous human artifacts. The artist presents a dystopian vision of universal environmental erasure as witnessed in the ocean. The vague land and seascapes suggest the presence of dereliction as a result of the technological advancements in industrial consumerist culture, time passing, and the inevitability of slowly altering and vanishing of forms of marine life and traditional fishing culture along the Western Cape, South Africa.



2



4

- 1 *Disequilibrium*, 35 mm, 29.7 x 42 cm
- 2 *The studio*, India Ink, Oil Paint, Charcoal on Paper, 29.7 x 42 cm
- 3 *Disequilibrium*, 35 mm, 29.7 x 42 cm
- 4 *A wave of paint and love*, India Ink, Oil Paint, Charcoal, Graphite Dust, Saffron on Paper, 29.7 x 42 cm

Yuqing Chen

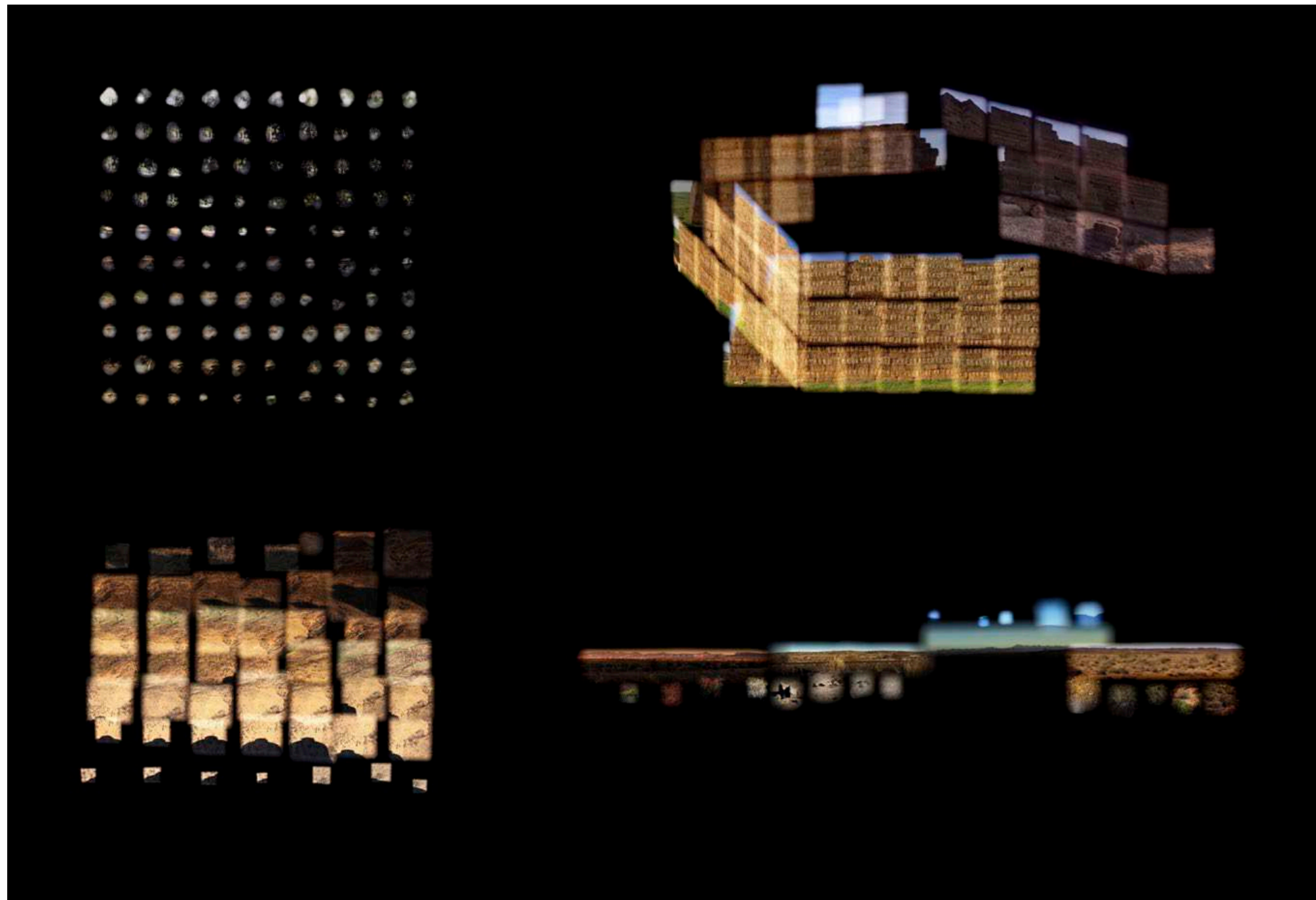
Depiction Disease



In *Depiction Disease*, the body of work refers to "disease" in my culture, in response to how Chinese society valued a person by their gender. I used disease as a metaphor for women's status and role in my culture, referring to my own experience. In China, the status of women has always been a controversial topic. The mainstream culture causes the society to be patriarchal, patrilineal and patrilocal. The patrilineal system is built on the basis of only allowing men as the heir of the family. It is believed that only men can inherit the family and continue the family bloodline. My work seeks to explore the gender inequality in contemporary society and throughout history.



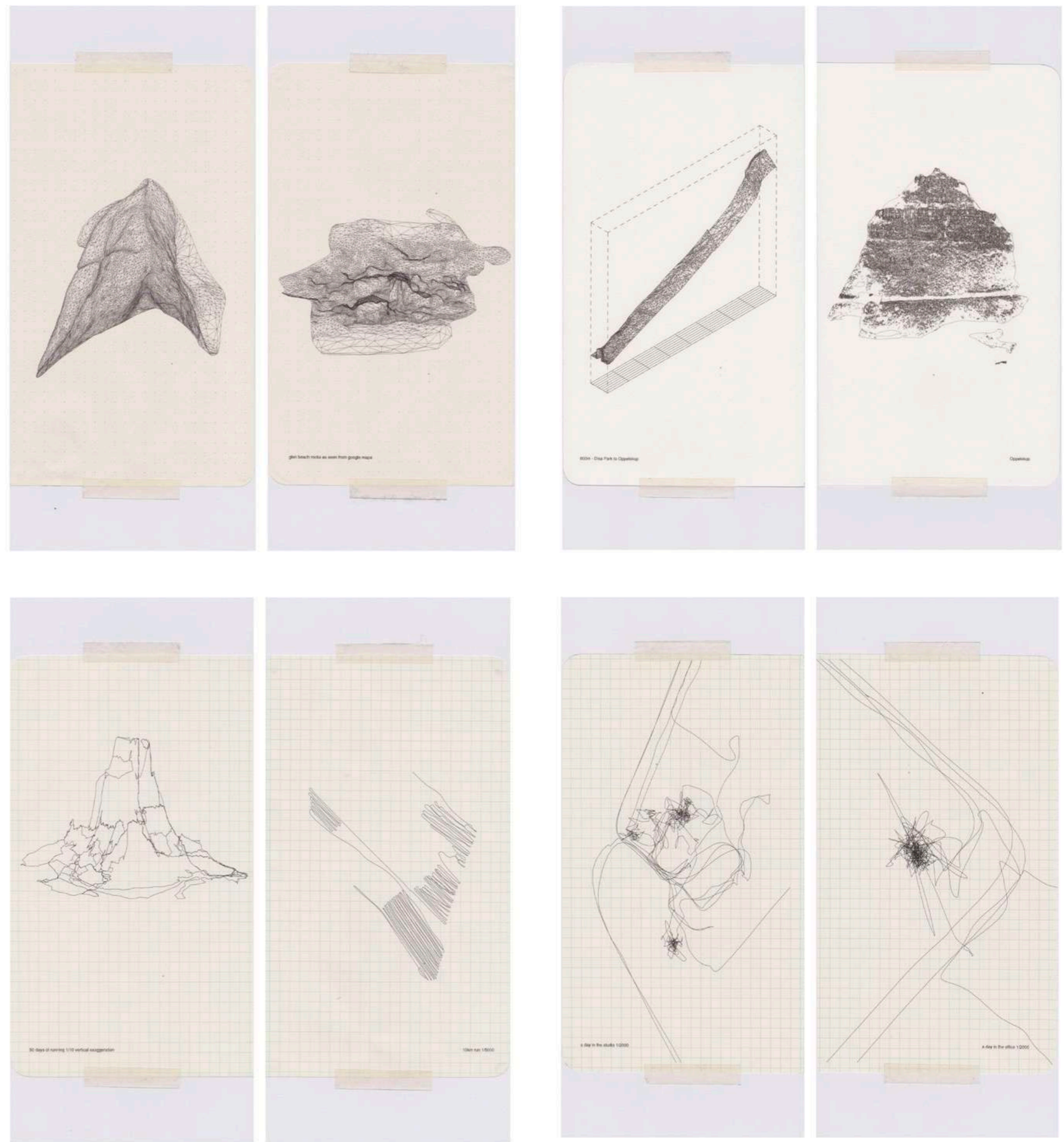
- 1 Untitled, Fabric with Embroideries, 40 x 15 cm
- 2 Untitled, Print with Hand Embroideries, 18 x 21 cm
- 3 Confucius, Blood on Water Colour Paper, 150 x 200 cm
- 4 Surname, Photo Print, 841 x 1189 mm



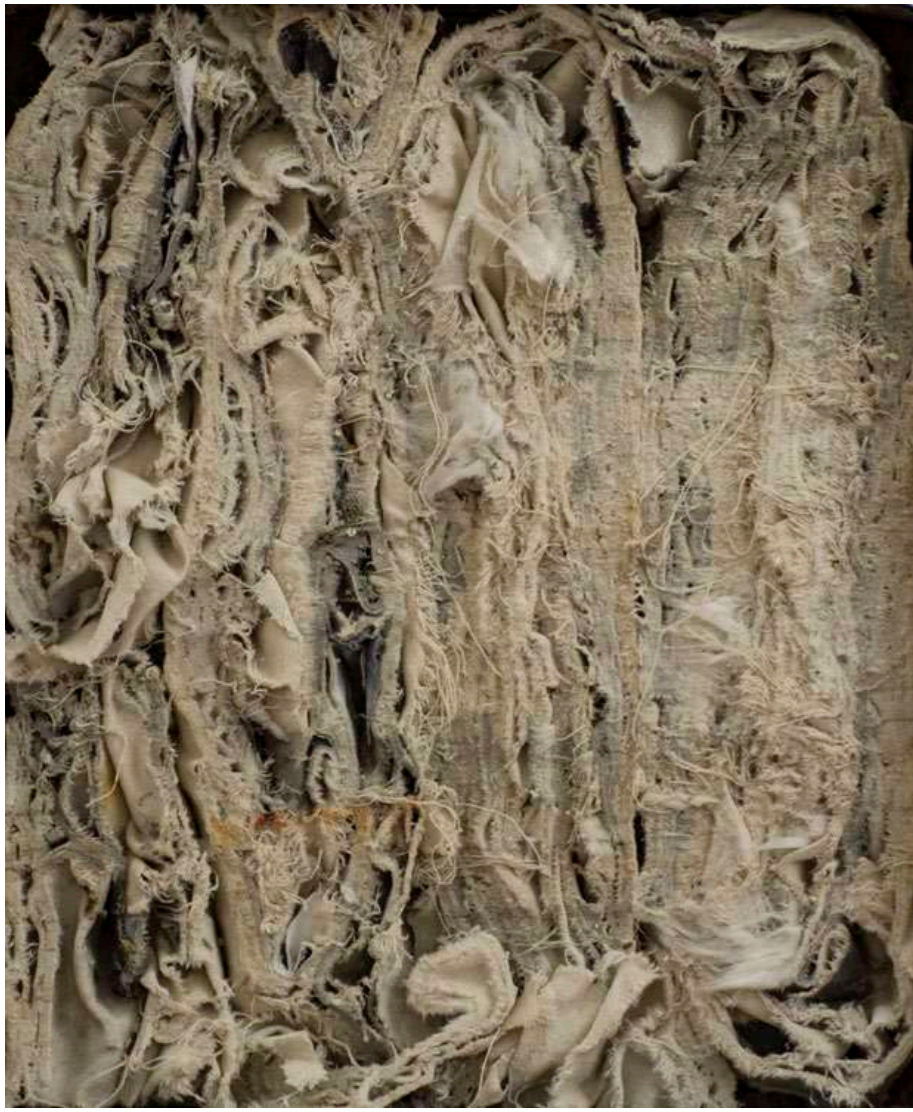
Alex Coetzee

Binding Line lenses on landscape today

I am an architect interested in the representation of space in images and the presentation of images in space. In representing our spatial experience with the outside world we create images that have their own innate spatial conditions — hanging on walls, resting on floors, projected onto screens. The innate spatial condition of an image often reflects a lived experience with the outside world — an image framed behind glass and placed on a wall recreates the condition of looking through a window, a carpet recreates our experience of sitting in a garden. New spatial relationships with the outside world are constantly being presented to us — 10 years ago I couldn't navigate the world with my cellphone. Using lenses that are both new and everyday to our current times — my cellphone, running watch, digital modelling software etc. — I have asked, "What is my experience with the space of the outside world today and how can I consider its translation into the space of images anew?" .



1 Film Stills (Various)
2 Walking Diary, Digital Prints, 12 x 21 cm



Natasja de Wet

1



3



2

Melancholia

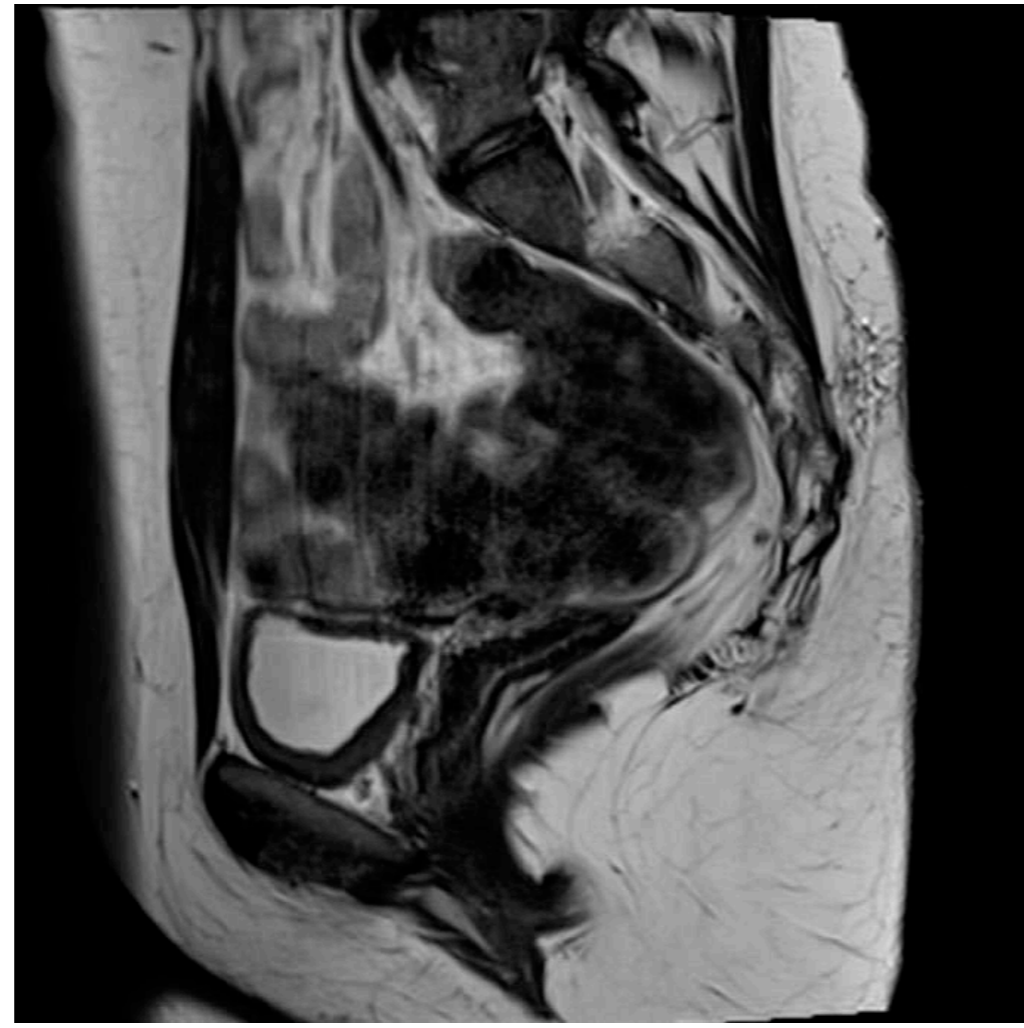
Critical theorist Julia Kristeva notes that “for those who are wracked by melancholia, writing about it would have meaning only if writing sprang out of that very melancholia” (1989). Similarly, the process of making in this body of work is an expression emerging from a melancholic state. This body of work has become a personal exploration and emotional self-expression of the melancholic disposition. The depth and density of the work attempts to speak of deep-seated sadness and layered introversion as well as the positive side of the true melancholic. Through an intuitive process of making, I intend to create an awareness on a social level of the strengths and weaknesses of this misunderstood temperament.



4

- 1 Bounded Implosion, Mixed Materials - Acrylic, Glue, Found Materials and Canvas in a Steel Box, 530 x 445 x 60 mm
- 2 Melancholia, Mixed Materials - Industrial Enamel, Glue, Resin, Found Muck, Acrylic and Oil, 6000 x 2500 x 360 mm
- 3 Slithered ball of constriction, Mixed Materials - Acrylic, Glue, Found Muck and Canvas, 600 x 160 x 90mm, 530 x 160 x 140 mm
- 4 Slithered ball of constriction, Mixed Materials - Acrylic, Glue, Found Muck and Canvas, 360 x 110 x 70 mm

Jessica Doré

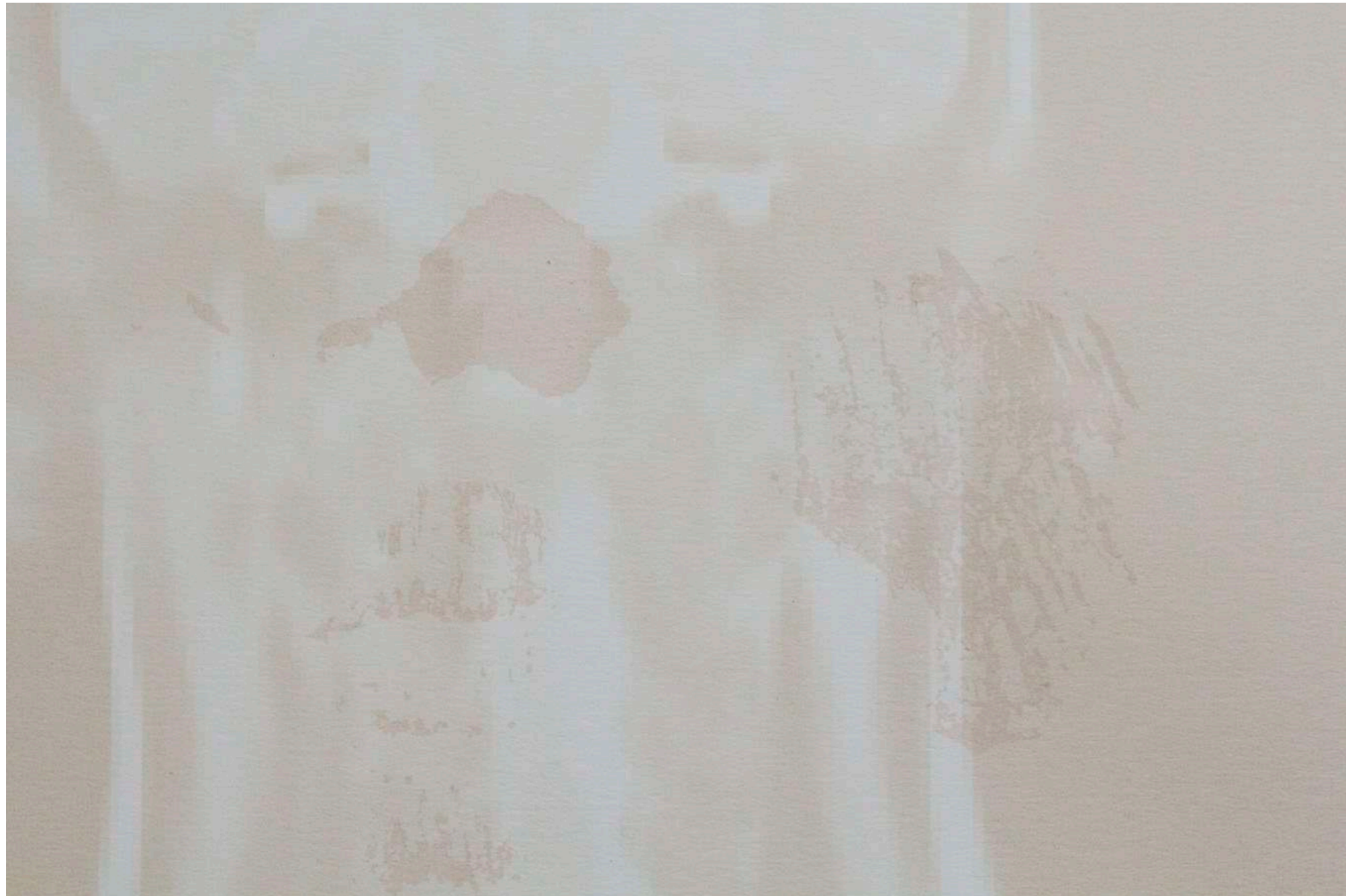


1



3

2



Drawing on both medical and artistic investigation of the body's boundaries, my work aims to explore the fundamental fragility and vulnerability that typifies flesh when these bodily thresholds are unsettled. Through considered materials and processes my work explores the concept of flesh as fluid and the fragility within corporeal human experience in the nuanced spaces between health and illness. In dissecting the thresholds of my own body, I am able to translate medical images that once repressed visualisations of pain into subtle, water portraits that expose the permeability that typifies the weights and sensations of the body. The sensory capacities grounded in personal bodily experience allow for a re-examining where one can simultaneously feel discomfort but also compassion towards our mutual leakiness and permeability.

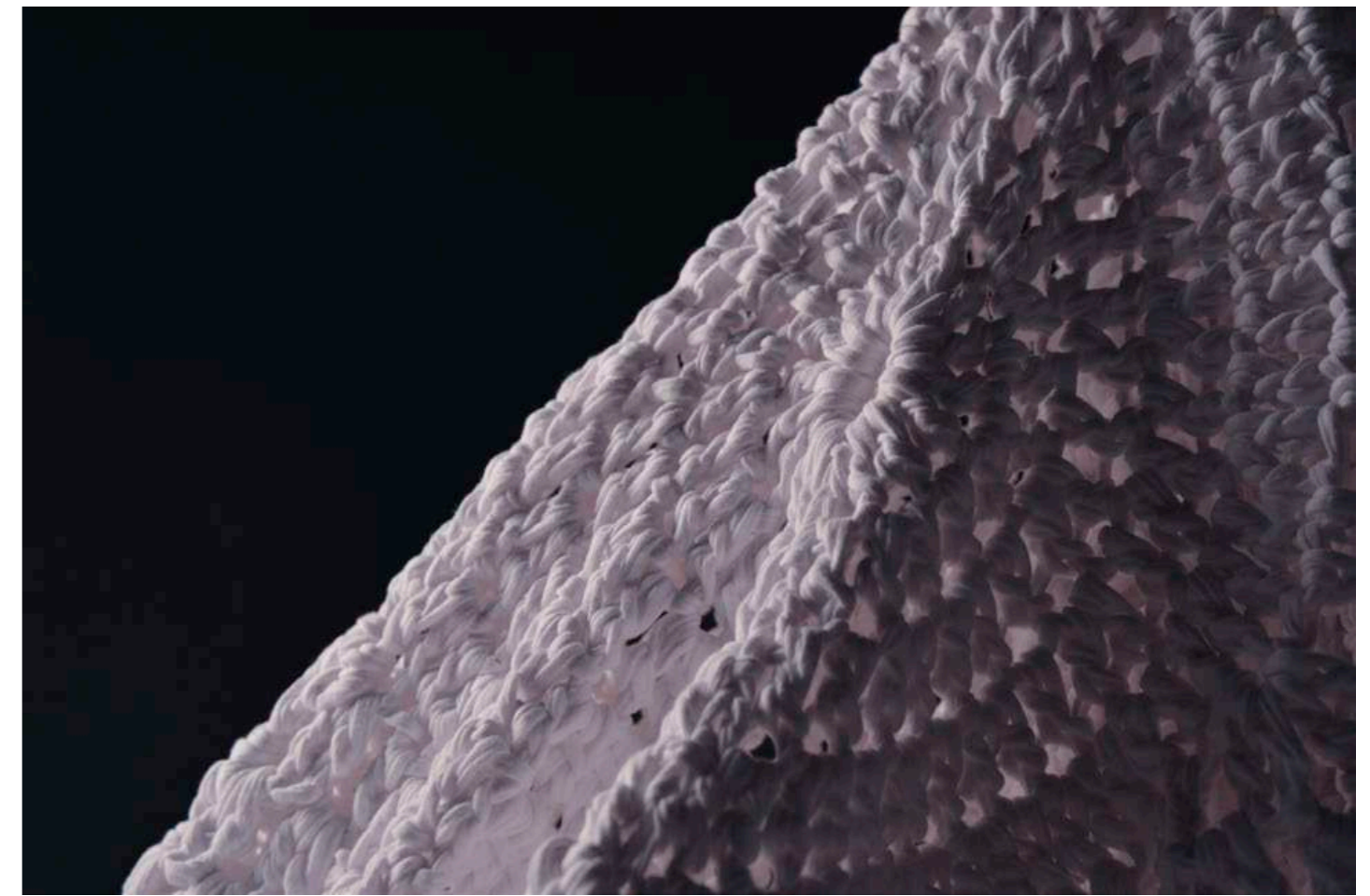


4

1 Erupting at the Surface: Distress and Excess, Video Still, Duration 01:50
2 (Detailed view) taken from Water Portrait: Fragile Thresholds series, Digital Lithography, Screen Print, 600 x 1360 mm
3 Erupting at the Surface: Distress and Excess, Video Still, Duration 01:50
4 (Detailed view) taken from The Pathology of Affliction series, Wax, Fabric, Thread



Caroline du Toit



The Tanglewood



My home has security gates that are intricate and beautiful in design; the steel curves upwards into sharp-arrowed points resting just below Shockaloza electric fencing; our doorbell chimes in a tune similar to that of my Ouma's ballerina music box, when it rings I can see my friends, they wave through a small black and white screen; the driveway is stretched far from the road, at night it becomes illuminated by a line of spotted-yellow lights; our garden reaches high over tall walls and infests curled barbed wire;

The grass is green where I play, my dad won't let me watch cartoon network, he says it's rubbish, so I watch Disney instead; I often pretend that I'm Alice and lose myself in the garden; If I could swim deep enough in our pool or jump high enough on our trampoline maybe I could teleport to Oz; but I can't hold my breath longer than a minute and have a fear a heights; I eat three times a day; I prefer Frootloops over fruit and Two-Minute Noodles over mom's spaghetti Bolognese;

I feed cauliflower bake to my big dogs under the kitchen table; bedtime is at 8, sometimes 8:30; I leave the bath-room light on because I am afraid of the dark; I cover my eyes with my duvet cover as the yellow lights leave shadows on my white walls, through the glassed framed windows on the second floor of my Cape Dutch home Tanglewood, burrowed in the upper side of Hout Bay. I have a mom and a dad that put me to bed and make sure I'm washed, as well as another mama who makes sure my hair ponytail is intact and that I have brushed my teeth for at least 60 seconds before I leave for school; I am protected;

The doors of my parent's car locks automatically; they prompt me to put on my seatbelt, I always forget.

1 Toy (Part of series), Multimedia
2 Blanket (Detail), Crocheted White T-shirt
3 Sweet Caroline (Still from video), Interactive Video Montage



1

Pattern presents a body of work drawn from individual memory and attaches it to collective memory. The exhibition's theoretical interest, birthed from personal memory, explores identity and notions of memory within a personal and collective realm. Memory and depictions of memory cannot escape being interlinked with identity. I am interested in tapping into memories of my association with the garment industry, specifically patternmaking as a manual trade, having a mother who operated as a patternmaker my entire life and still does today. I aim to explore my younger self's initial perception of a garment's pattern which I perceived as a "body".

The exhibition consists of multi-faceted media and a considered use of materiality with regards to the subject matter. The work focuses on patternmaking through an open-ended lens. The pattern has always been a "magical piece" of board my younger self was unable to comprehend as to how it developed into a garment. As I grew older, the pattern, constantly being visually accessible to me, became something of a "family member" gathering in the living room. My mother worked from home in one of the few self-sustained home industries; patterns went from the factory to being displaced in the living room. I came to see this pattern as a deconstructed body "behind the scenes" of a garment: without the pattern maker the



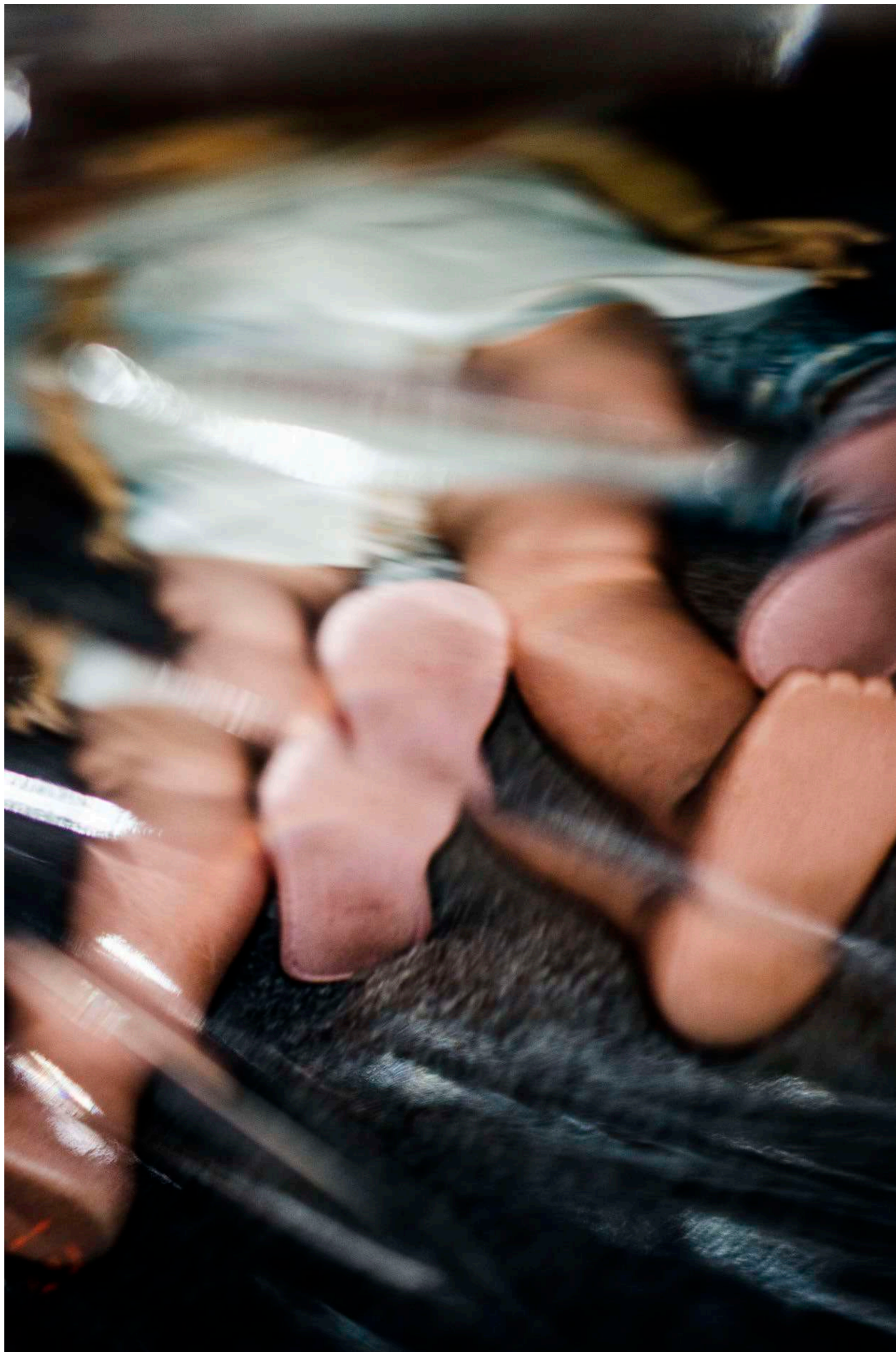
2

garment ceases to exist. Patternmaking, to an extent, is an architectural blueprint of the body, a deconstructed body of evidence.

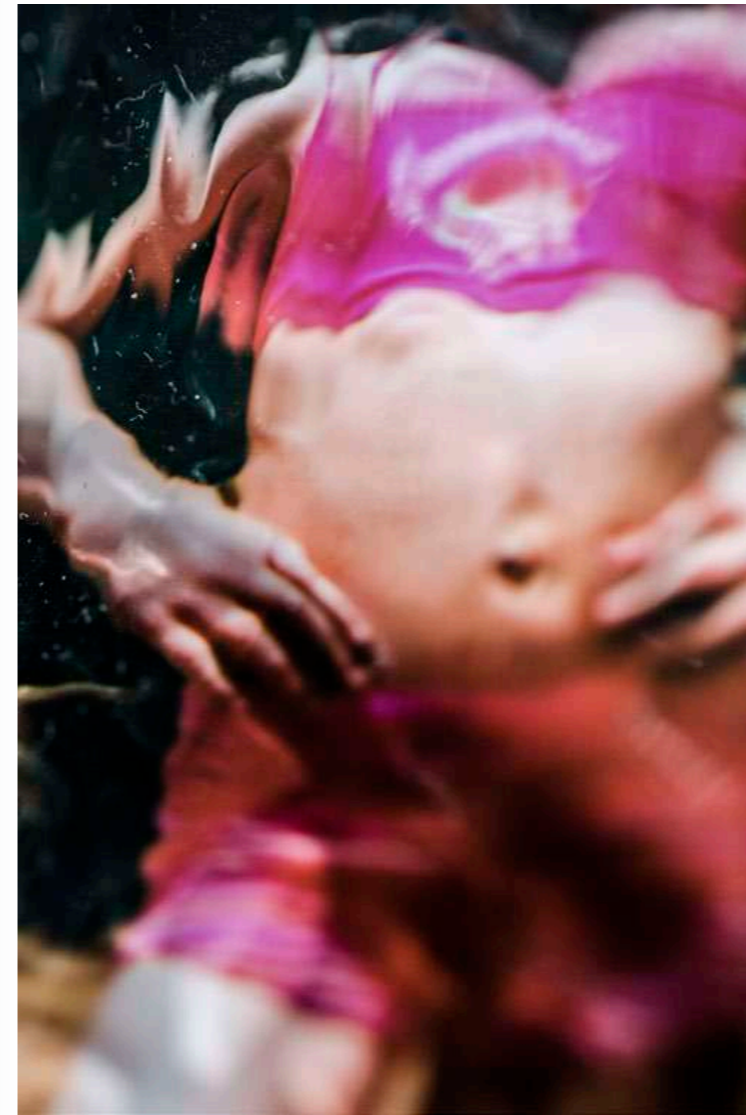
The general condition of the pieces echoes notions of erasure, restoration, erosion and preservation. The salt-soaked pattern, perceived as a pseudo-body, requires a certain amount of salt – like the human body – in order to self-preserve. Despite the erosion taking place, some patterns and areas of the rail which the patterns hang from have a subtle shine, having been coated to prevent rust. This allows a clear glossy protective layer over some of the pieces which speaks about the fact that the industry, despite its hardships, is in the midst of repairing itself, suggesting small home industries which manage to preserve themselves. Salt and metal seem to oppose one another, when operating together. I am interested in the methodology of preservation enacted through the process of erosion. The theme of erosion speaks to what has occurred within the garment and patternmaking industry. The pattern reinvents itself on metal, visually quoting from the erosion of the garment industry and the rebirth of what it has become, the aftermath of home industries. So in this case, "erasure is not destructive, but a generative force".



3



1



2

Judith
Mari Ellis

**Autopsy
#240 -
Through a
Glass Darkly**

1 Untitled, Backprint on Perspex, 15 x 21 cm
2 Untitled, Backprint on Perspex, 15 x 21 cm
3 Untitled, Backprint on Perspex, 15 x 21 cm

"For presently we see through a glass in
obscurity; but then, face to face. Presently, I
know in part; but then I will know fully, even as I
have been fully known."

Berean Literal Bible.

3



Christina Fortune

DAILY
Voice
ONS SKRIK VIR NIKS

**ARE YOU
EVEN WYS
ABOUT
BREXIT?**

I wanted to reclaim agency over being mixed race as it is something that people can't claim as being "enough" or "whole" as they're constantly questioned and challenged about it. I want to turn it into something that people can identify with wholly and embrace. I want to celebrate the many possible cultures and heritages that they embody, no longer constrained to the idea that we are a people who is "either - or" but instead confidently knowing that we are a manifestation of intricacies that, although ambiguous, is beautiful.



1 Mother Mulatto, Mixed Media on Hardboard, 841 x 1189 mm
2 Are You?, Transfer on Fabriano Academia, 420 x 594 mm



1

Maeve Fourie

authentic//imitation



2



3

Ersatz Twins

The most convincing replica
Ever made of humankind
Was made, in fact, in duplicate
By our top scientific minds

They could've been anyone
You'd encounter anywhere
They had soft synthetic skin
And breathed actual air

Compiled from those found
On vast web databases
They had strangely familiar
Identical faces

You'd never have guessed
(as was the intention)
That these human impostors
Were human invention

But the neighbourhood children weren't persuaded
And the miserable twins were mocked, scorned and evaded

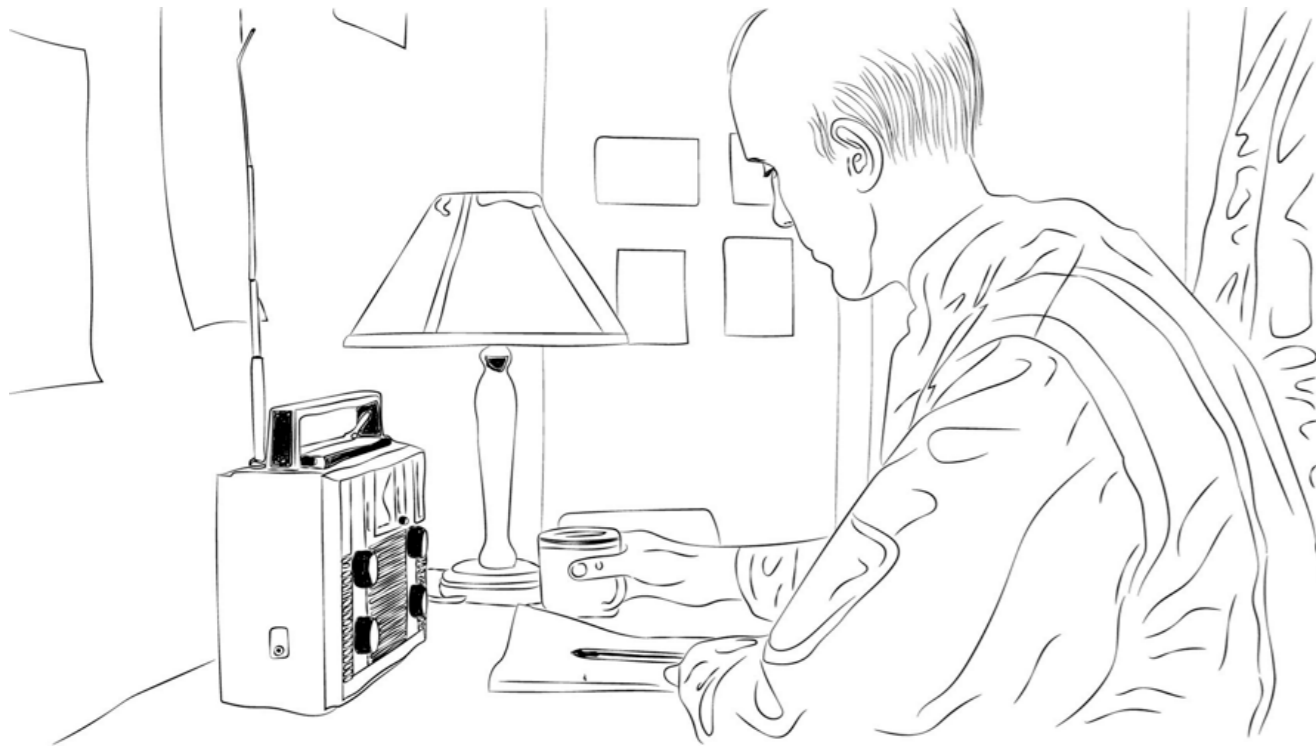
"At least they have each other"
Sighed the scientists in the end
And twin tears fell from faux tear-ducts
As they mourned their lack of friends

A clone is no less lonely -
There's still no-one there but you
The Ersatz Twins pulled each other apart
Because they couldn't tell who was who.

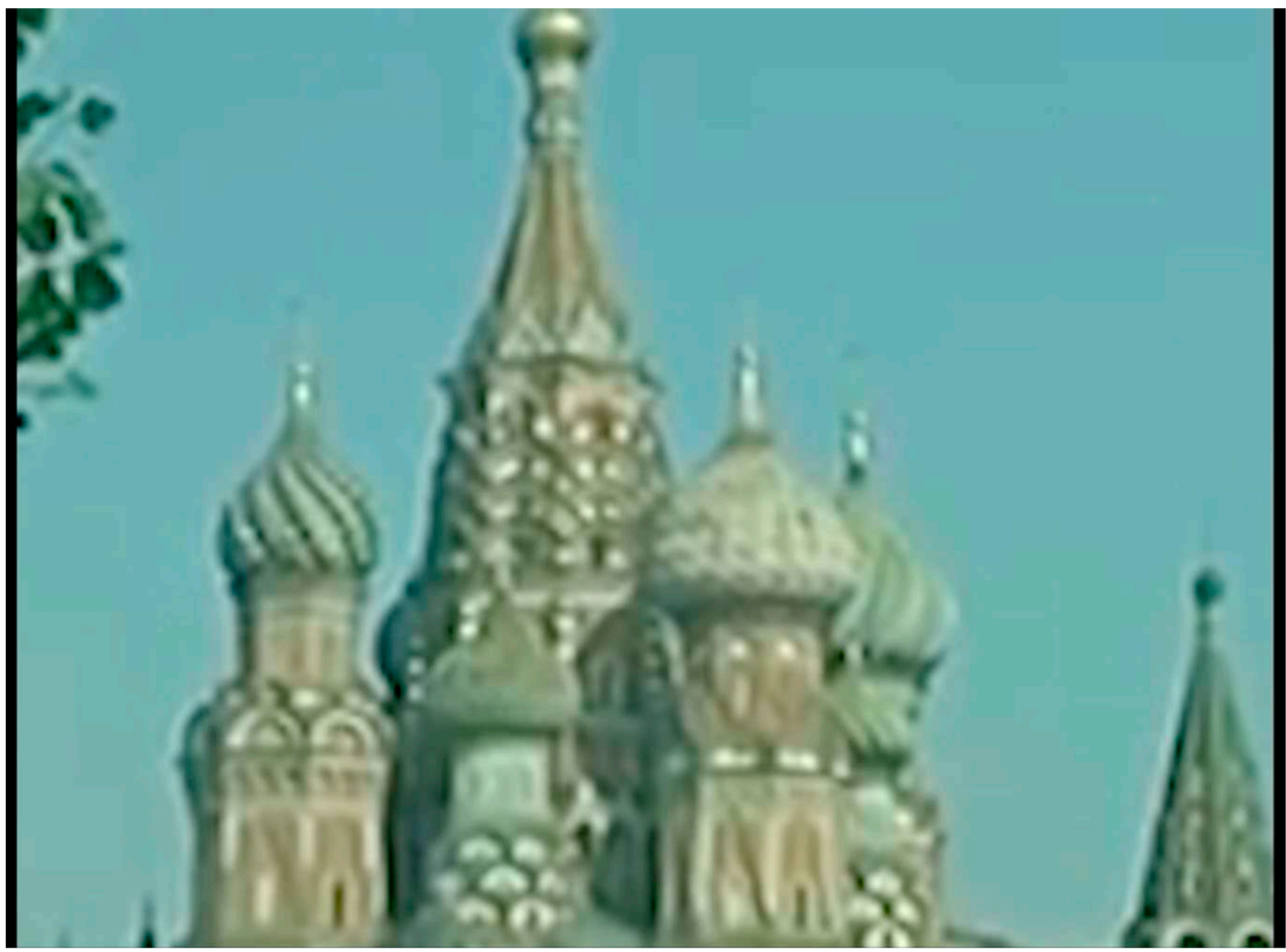


5

- 1 Testing Phases for Head Series
- 2 The Studio Setting
- 3 Testing Phases for Head Series
- 4 Testing Phases for Internal Fallacy
- 5 Prototypes 2-5 (Head Series), White stoneware, Dimensions Variable (+/- 12 x 8 x 7 cm each)



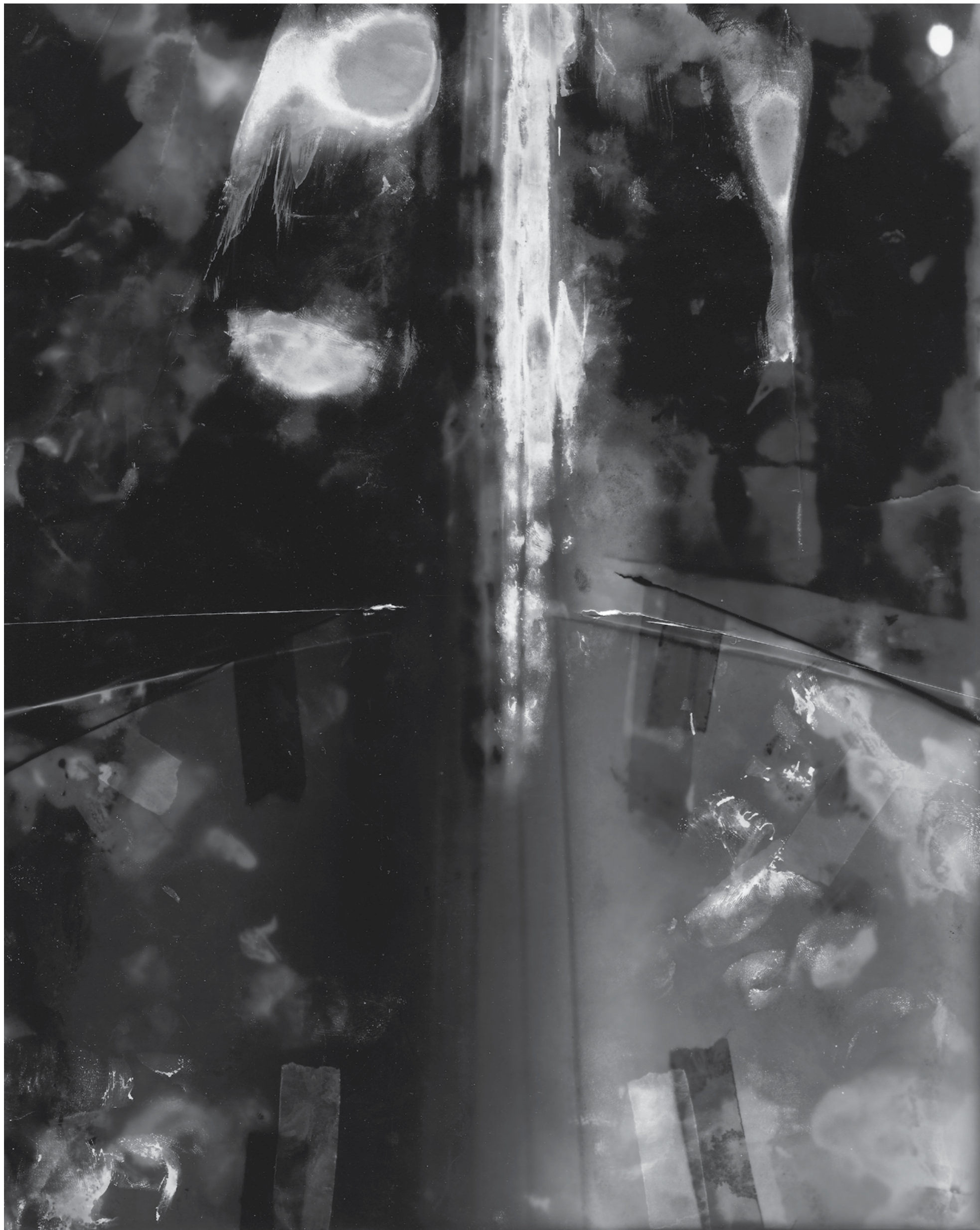
Robert Gardner



Signaling an End to Isolation

My grandfather's QSL card collection formed the basis of this exhibition. A QSL card is essentially a postcard sent by radio stations from around the world to listeners who have sent them reception reports. My grandfather's radio was thus a means of escape in an isolated apartheid South Africa. Living in the small Afrikaner farming community of Citrusdal in the 1960s, (having moved there from Paris) he and my grandmother felt the urge to have some sort of connection with the outside world. The cards provide an interesting glimpse of a time in which technology was seen as a way of dissolving boundaries and fostering a global community. I have explored these themes in my animation piece, in which I used the rotoscoping technique.

1 Signaling an End to Isolation, Video Still
2 Signaling an End to Isolation, Animation Still



Mia
Godfree-Thom



Voices from the Darkroom

"The most dangerous women are those who refuse the rules of representation; they are the elusive shape shifters, the noises in the system"
(Thompson, 2011).

It is from a carefully constructed manner of representing womxn in photography as physically hyper-visible yet socially mute, and classical music's heteronormative constructions of "femininity", that I plunge all bodies into near darkness under the glow of the darkroom's safe-light, to disrupt the paradigm of the womxn as "sight" and to place emphasis on contact, voice and sound in my work's processes and manifestations. Through an interdisciplinary approach I represent womxn as the makers of meaning, interrupting and challenging patriarchal modes of seeing, hearing and representing.



-
- 1 Off by Heart
 - 2 Feminine Voice Print 16
 - 3 Performance in the darkroom



1

Recollection

This body of work explores the concept of memory as an internal landscape, and gives form to the abstract process of holding onto and losing information over time. My fascination with space and our ties to it grew from my constant moving while growing up. There are invisible shifts that happened in all these spaces over time, and my inability to return to the same space led me to conceptualize it as a visual representation of memory, or its fragility and inaccessibility. Memory and space are in a constant state of movement and change, whereas photography is a static pause in time, and the resistance between these is where my work sits.

Laura Hamilton



2



3

-
- 1 *Untitled*, Felix Schoeler True Fibre, 60 x 40 cm
 - 2 *Untitled*, Felix Schoeler True Fibre, 60 x 40 cm
 - 3 *Untitled*, Felix Schoeler True Fibre, 60 x 40 cm

Caitlin Hawarden



1



3

Secured Childhood

My definition of nostalgia is that it is a hazy and fragmented memory; the process of reflecting on a time in our past with fondness and tranquility; a time in the past that has been solidified in memory as idyllic and almost perfect. I look back upon the memories of my childhood with this feeling of adoration, and this has become the basis of my artistic practice this year. By using collage and family photographs, a process which is somewhat nostalgic in itself, I have been able to explore, recreate and construct my childhood home and the moments of play in and around that home as I remember it, reflecting on this idea of nostalgia and keeping memories secure.



2



4

- 1 Untitled 2, Wood, Family Photographs, Foam Board, Lights, Glass, 16 x 16,5 cm
- 2 Silhouette Collage 1, Printed Family Photographs, 25,3 x 21,1 cm
- 3 Untitled 1, Wood, Family Photographs, Foam Board, Lights, 13,3 x 13,3 cm
- 4 Silhouette Collage 2, Printed Family Photographs, 21,1 x 25,3 cm

Juandre Hermanson

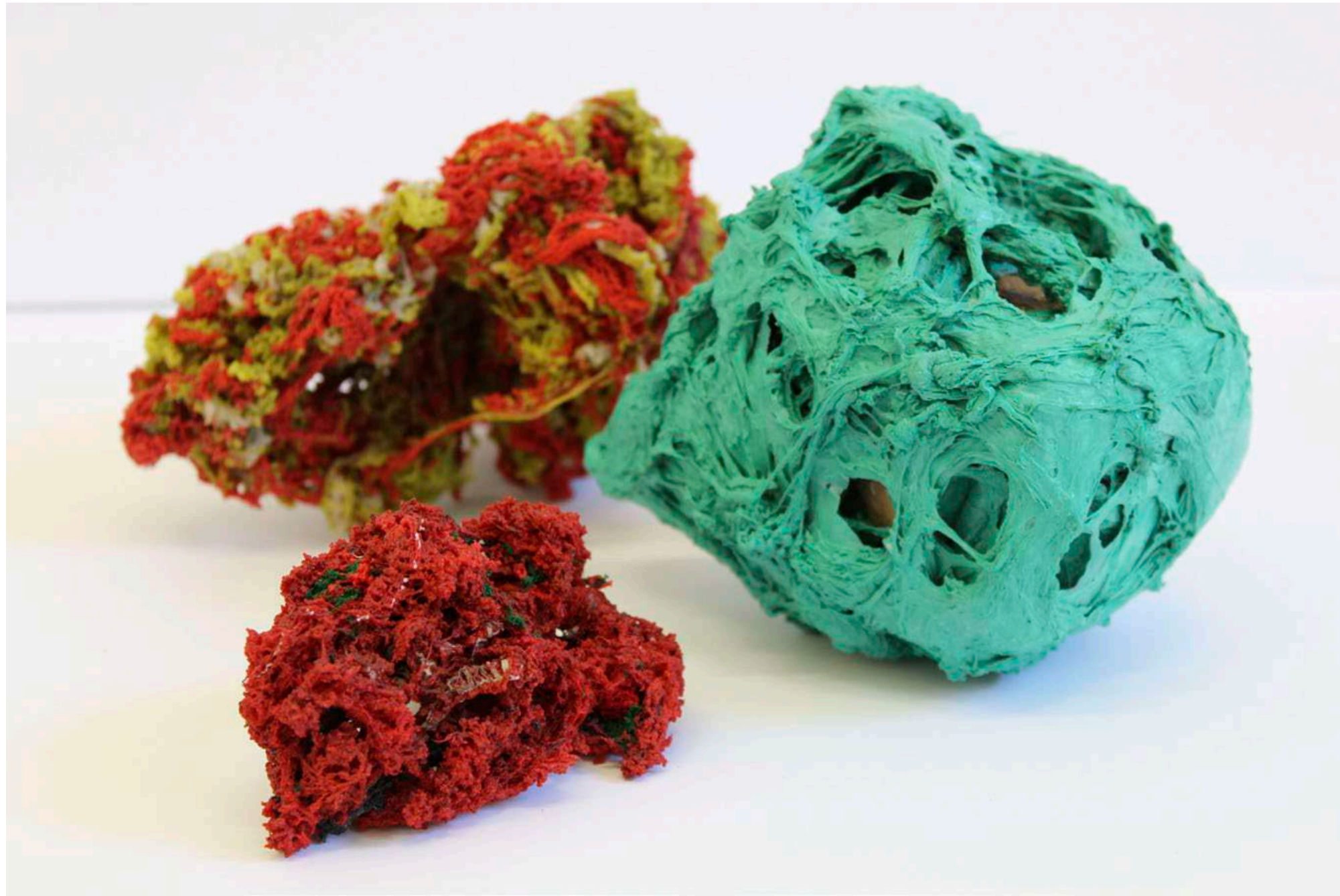


**You know so
much more than
what you think.
You do.**

My work is my business. Not yours.
Why are you even in my moment right now?
My work is your business too, I just make it my business
To remind you.
I'm only an observer here, there is nothing I can do to help you.
You can bring a horse to the water, but the water crisis is quite bad.
Can't really promise anything right now. I'm sorry.
Nothing is set in stone, beware of the treachery of language. Don't lie.
Don't ask me why wood, because water.
Because where does the weather come from?
Your blind spot is somewhere your eyes can't see. Be careful.
Of what you read, our beliefs can reach only as far as your knowledge
Has expanded. The earth isn't flat but apparently, the universe is.
Your mind
Is responsible for creating order out of a chaos of information.
Every second of your life has already past. Pay attention.
But that's none of my business. I am not you.



1 Detail of Installation
2 Untitled 03, Woodcut and Partial Frame, Munken Pure, 240 x 370 mm
3 (seasonal)



1

Zack Herrmannsen

A Brief History of the Future

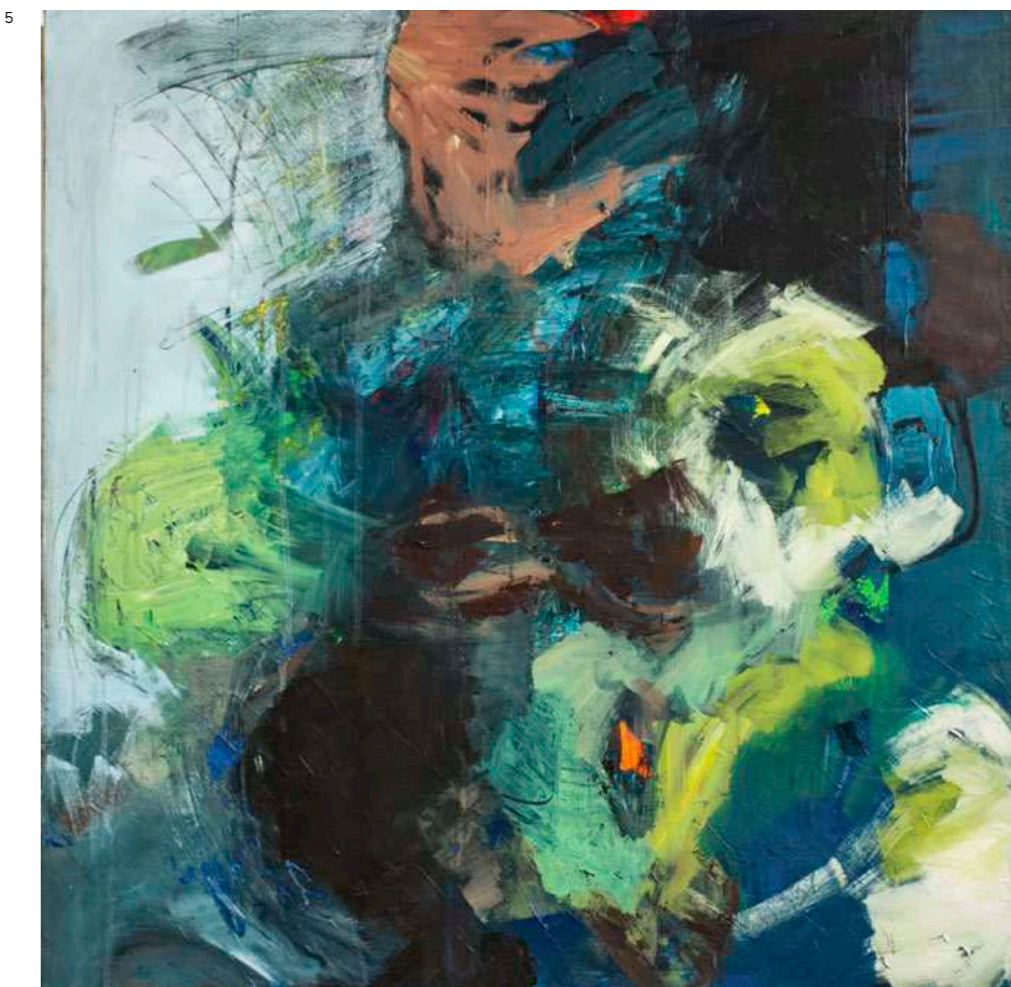


2



This body of work explores the idea and reality of what has become known as the Anthropocene. The Anthropocene describes the Age of Humans, a timespan in which humans have had an observational and calculable interaction and effect on the earth's biophysical system. Furthermore, this body of work draws inspiration from real-life examples of manifestations of the Anthropocene and in doing so aims to investigate the potential that plastic has to become part of the permanent rock record. The melted plastic works within this project primarily take the form of rocks of varying shapes and sizes. These rocks, however, are contextually placed within a future post-human landscape; one which is defined by our legacy of plastic over-consumption.

Nina Holmes



This body of work is centred around the theme of domestic disturbance, based on incidents in the past that were suppressed which are now revisited through memory. Family secrecy and non-disclosure create a state of unidentifiable tension within the family unit which is explored through Surrealist automatism. As the topic exists in fragments of unreliable recollection, there are no visual references from which to work. My handling of the subject is thus dealt with in a non-representational manner. I work on a variety of surfaces from old doors to floral fabric evocative of '70s wallpaper, the wallpaper a metaphor for concealment. I move between the figurative and abstract, but the reoccurring motif is always some form of the human body – as we can never escape the confines of our make up.

- 1 "I didn't see", Acrylic and Oil on Canvas, 91 x 91 cm
- 2 The Playroom, Oil on Canvas, 90 x 1.73 cm
- 3 Bellamy, Oil on Stretched Fabric, 1.2 x 1.4 m
- 4 (Head) Master, Mixed Media, 1.82 x 2 m
- 5 Clean Up, Charcoal and Acrylic in Fabric, 1.58 x 1.64 m



1

Jesse Jason

2



3



Cut From the Same Cloth

-
- 1 Untitled Ballet Series, UK Small, Satin shirt
 - 2 Untitled Ballet Series, UK Small, Tulle shirt
 - 3 Untitled, UK Small, Polycotton shirt

My body of work is an exploration for and of myself in order to gain an understanding of my ambiguous culture in Capetonian society. As someone with brown skin growing up separately from areas commonly associated with the "coloured culture" I have always been uncomfortably aware of my "difference" from the peers I grew up with, but also not quite fitting in with the "culture" I thought was mandatory for people of my skin colour. I found myself in an awkward space in-between these two ideas, not really knowing where my own experience fits in. By using clothing as an intergenerational link, my aim is to explore the often indistinct notion of a culture by using the exploration of two of my family members' cultures as a gateway into understanding my own.



1



2

Georgia Kruger

THIS IS WHAT IT WAS

THIS IS WHAT IT WAS explores the use of artistic processes as a form of healing. It navigates the nature of materials and processes as autonomous in conceptualisation and theorisation of a work (Bolt, 2006). This allows us to acknowledge that objects have pasts, just like we do, and they carry memories. I would like to use these object memories and these sentimentalities, whilst incorporating them into a practice, so that we do not simply tell stories of our pain, but find a method to use it to recover so that the narratives which harm us do not continue to do so. *THIS IS WHAT IT WAS*, is my collaged memoir, my journal, my dustbin, my home, my cupboard, my hiding place and my fear.

1 *Bedtime Story* (detail), Paper, Thread, Fabric, Wood, 60 x 100 x 200 cm
2 *Daddy's Gift*, Thread and Fabric, Dimensions Variable



My great great great grandfather was a white Anglo Boer War Commissioner who fell in love with a black plantation worker named Rosy, who worked for him at that time. Because of the political climate in Orange Free State they had to separate, but before parting ways they had six children. Two of them were black (Sophie and Namasi), two of them were coloured (Martha and Lindy) and the other two were white (Peter and Ben). My great great grandfather Peter grew up to become a Boer soldier. He would occasionally sneak food to his siblings at night until he was caught and chased away to a black urban area with his wife. Years later they had a son named Harry who married a black woman. This cycle of interracial union is the driving force behind this project.

1



4

Tamary Kudita



2



3



5

- 1 Nehemiah Shava
- 2 Mary
- 3 Mr. Luvie
- 4 Harry and Mpho
- 5 Sophie Luvie

Damon Kulp

Be Here Now



1



2

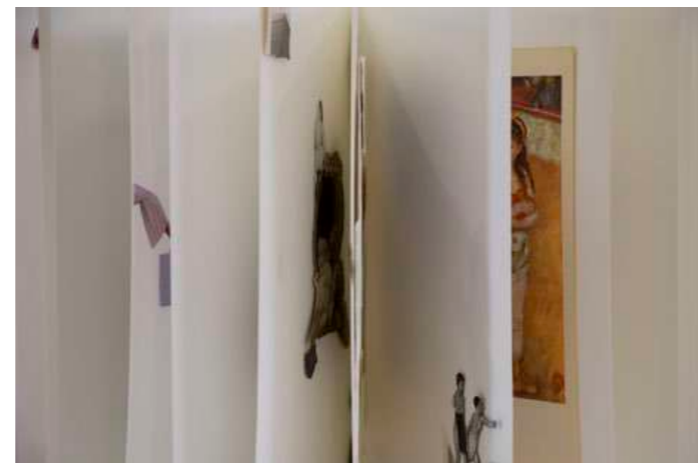
My artwork challenges the preconceived notion of men remaining in the cycle of being absent fathers. It comments on what it means to be an involved father in today's times, where part of the responsibility is "provider" and another is re-constructing the conventional "caregiver" (assumed mother) role. Today, there is more emphasis placed on the role of a father and the impact of masculinity within a child's psychological and emotional development. This is the catalyst which sparked the necessary transformation of a father's traditional role, bringing into balance the masculine and feminine energy. Thus, the essence of this is about consciously choosing to be and stay present as a father in your child's life.



3



1

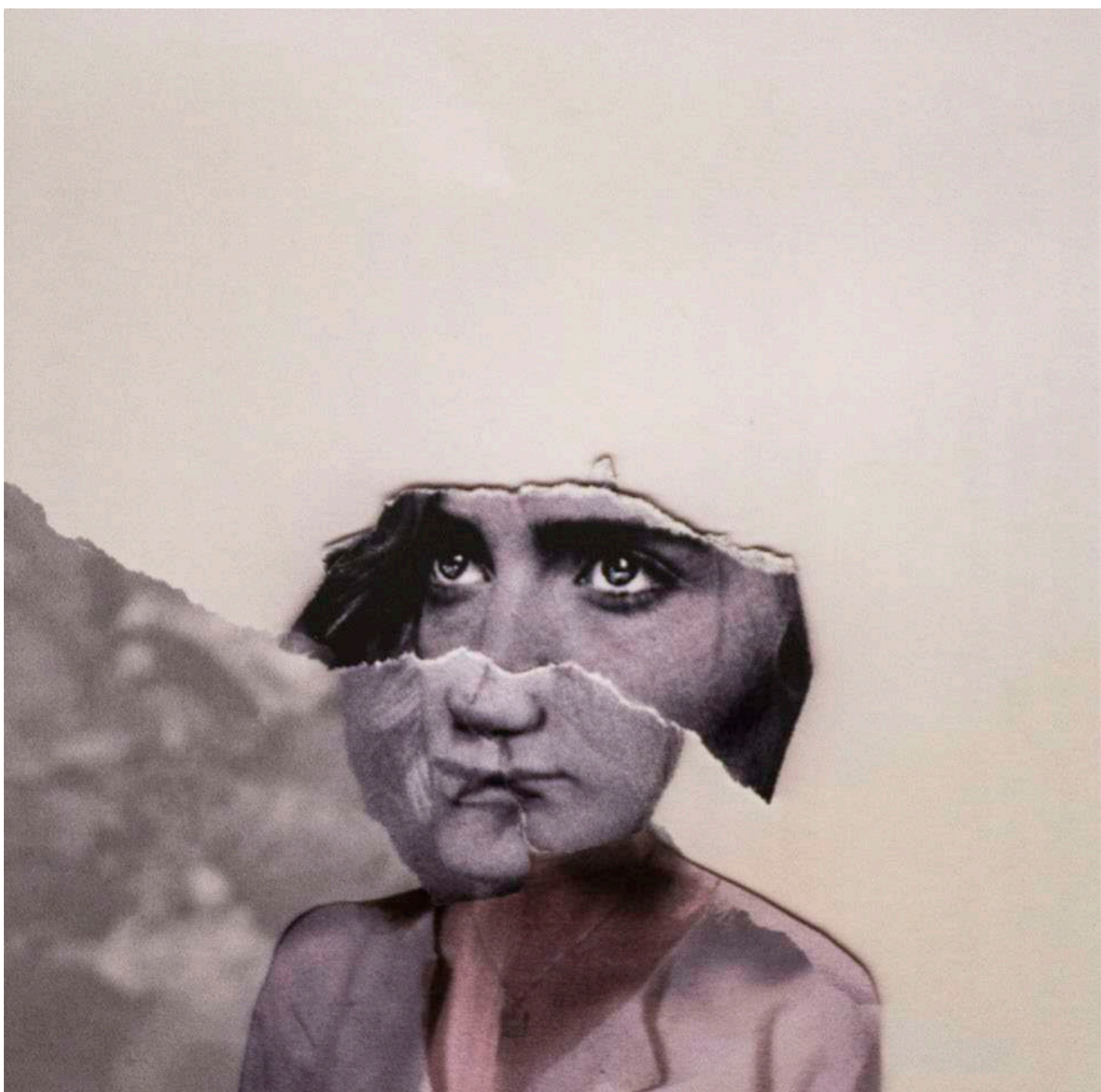


2

Morgan Kunhardt

Double Vision

The exhibition *Double Vision* presents an array of imagery – family photographs, lost and found images, hand bound books and collages – which subjectively explores my sense of self, not only in relation to my identical twin sister but also my mother. This body of work is examined in relation to the conceptual double which encapsulates the fracturing and metamorphosis in the formation of identity. Though the variety of works, collage holds a startling resemblance to the conceptual double as it is the amalgamation of multiple images arranged into one. The cutting, sewing, ripping, and gluing of imagery creates something whole, yet simultaneously disjointed. It is a process that is under negotiation just as one's identity is.



3



1, 2 *Untitled*, Hand Bound Book with Found Images, Thread, Silver Leaf and Varnish, 14.8 x 21 cm
 3 *Double Vision*, Printed on Photo Satin Paper with Varnish, 30 x 30 cm
 4 *One Whole/One Half*, Collage on Book Page with Thread, 8 x 12 cm

4

Emily Labuschagne

Bless You



1

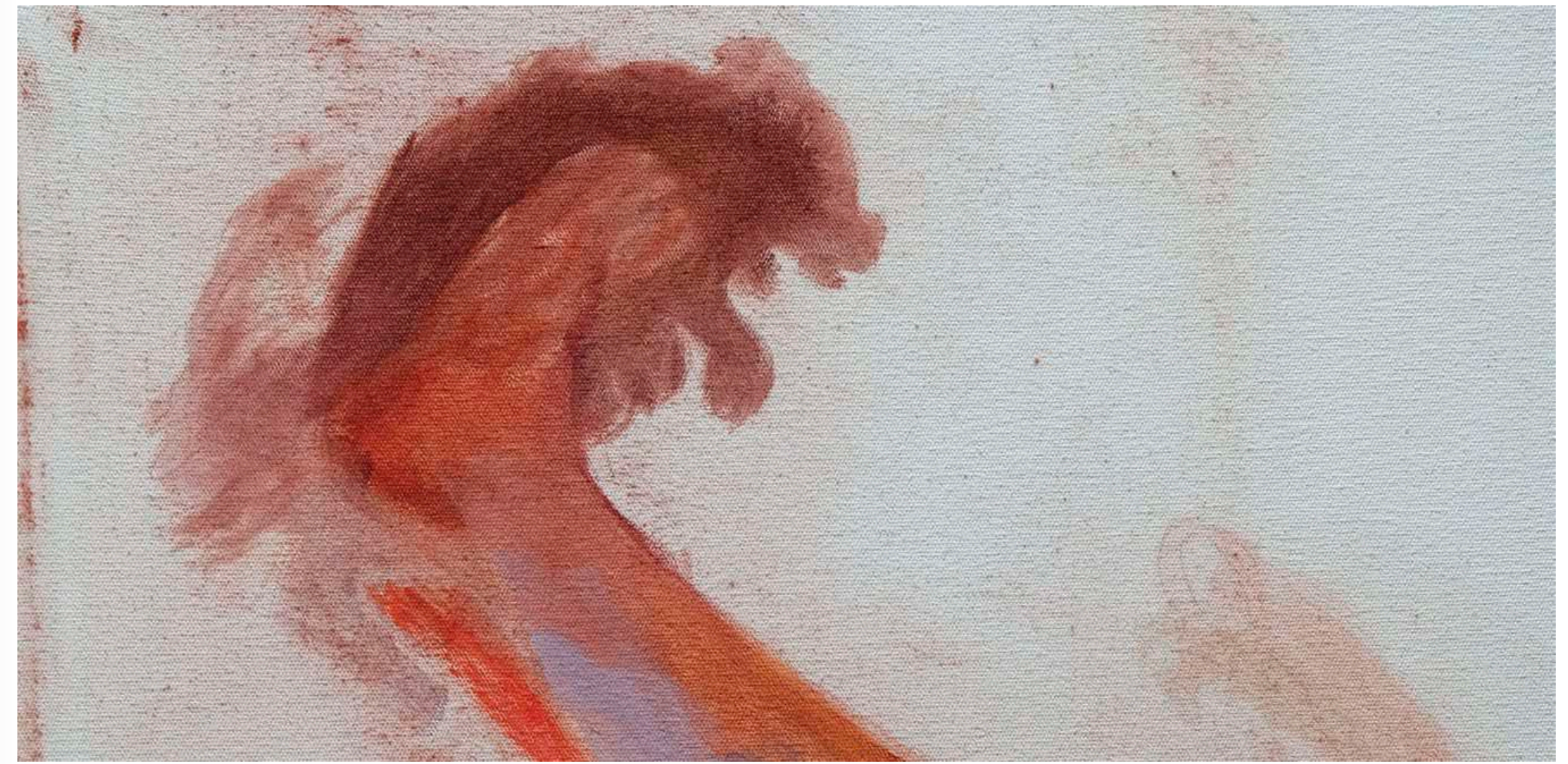
There are intricate and complex relations between ourselves and the things around us. To a large extent, every object affects in some way or another the existence of the human being, seeing that "objects do not just provide a stage setting to human action; they are integral to it" (Gosden & Marshall, 1999). On their own, objects exhibit complexities regarding their visual and functional qualities that allow the object to exist as it does. I thought that I might understand these complexities because of their so-called "familiarity". Now I am not too sure.

2



1 Untitled, Saliva and Angel Kisses Sweets, Dimension Varies
2 "Worsie Seep", Soap and Sausage Casing, Dimension Varies

Hope Lancaster

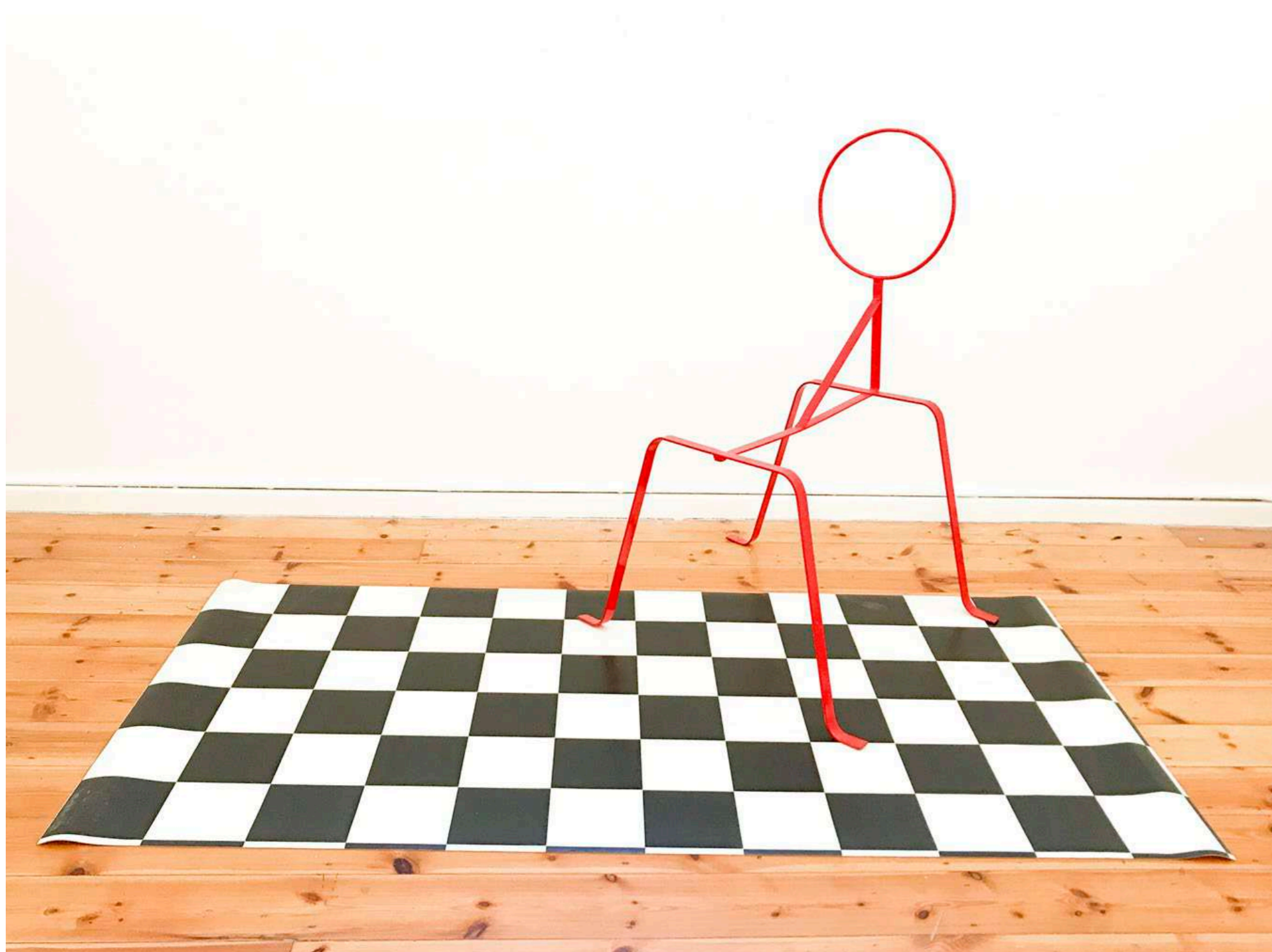


Collecting Dust

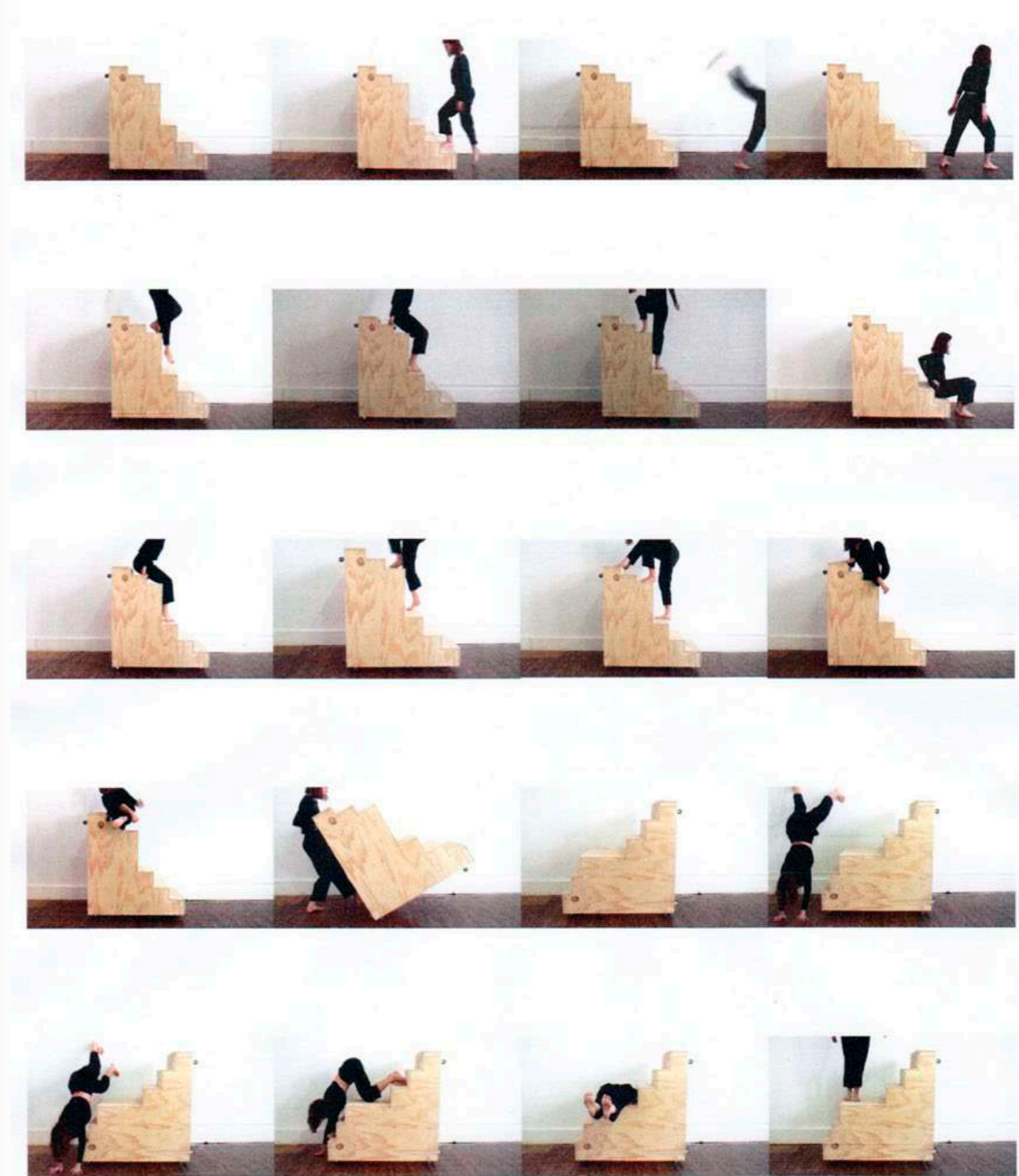
In my art practice, I would like to think that I make visible and highlight the fact that animals are much more than what we actually understand them to be. I have used the writings of Hélène Cixous as a poetic framework for my own exploration of this topic. By blurring the distinction between the human-animal and non-human animal, I aim to dissolve the self/other dichotomy. The foundation for my painting series is drawn from isolating and replicating animals from historical paintings and from childhood relics. I extract the animal, like an archaeological find, and omit what is uncontainable. I see the exhibition space as a box. In the same way that we store objects in boxes to preserve and protect them, but to also contain them, my box contains works with visual imagery of animals.



- 1 'Dust', Chalk Pastel on Canvas, 69.9 x 90.8 cm
- 2 'Figurine', Mixed Media, 87 x 87 cm (detail)
- 3 Suzi, Oil on Canvas, 50 x 40 cm (detail)



1



4



2



3

Re(in)novate

The home is a set around which we move and act daily; it is a stage on which we perform habitual tasks and movements. The home "...occupies an arena between theatre and the everyday life, between fictional and empirical" (Rugoff, 2010). In my body of work I aim to create an ambiguous space where, through "renovation" - re(in)novation - of and performance with objects, the mundane and everyday (empirical) are transformed into the absurd (fictional). Through the investigation of habitual movement and physical relationships with everyday objects and things, I create a series of *house-instruments*, following the Functionalist notion of the house as an extension of the body. My aim is to explore the relationship between body and object and their cause and effect through play and repetition.

- 1 Untitled, Found Basketball Hoop, Mild Steel, Vinyl Flooring, 110 x 165 x 85 cm
- 2 Untitled, Found Chair Frame, Television, Canvas, 85 x 40 x 40 cm
- 3 Untitled, Calico, Curtain Rail, Cotton Sash Cord, 200 x 400 cm
- 4 Climb, Video Stills from Performance with Sculpture (Untitled, Pine Shutter-Ply, Castors, 1220 x 1220 cm)
- 5 Untitled, Found Blinds, Pine, 185 x 125 x 65 cm



5

Aimee Lindeque



Outsider Art, Childhood Creativity and Imaginary Worlds.



Creation before concept, handmade art, imagination, compulsive intuitive creativity and playfulness are qualities I sometimes see as existing outside of contemporary South African academic art and galleries. My exhibition aims to explore these "outsider" traits within the context of the academic art institution: Michaelis, UCT. I feel an affinity for the aforementioned qualities, and my exhibition is an attempt to better understand my own creativity within the academic context. This exhibition explores childhood creativity and imaginary spaces by building on previous research into Outsider art. This examines how these "outsider" qualities might relate to the creative process.

- 1 Tall table and Tall chair, Carved wood, 1 m / 1,20 m / 1,40 m (Tall chairs), 2,8 x 1,50 m (Tall Table)
- 2 Tall Table (detail of legs and painting below table top), Watercolour on paper, Carved Wood, 95 x 140 cm
- 3 Wooden memory balls, Carved Wood, Varying Sizes
- 4 Tall Table (detail of legs) Carved Wood, 2,8 x 1,50 m

Mieke Loubser



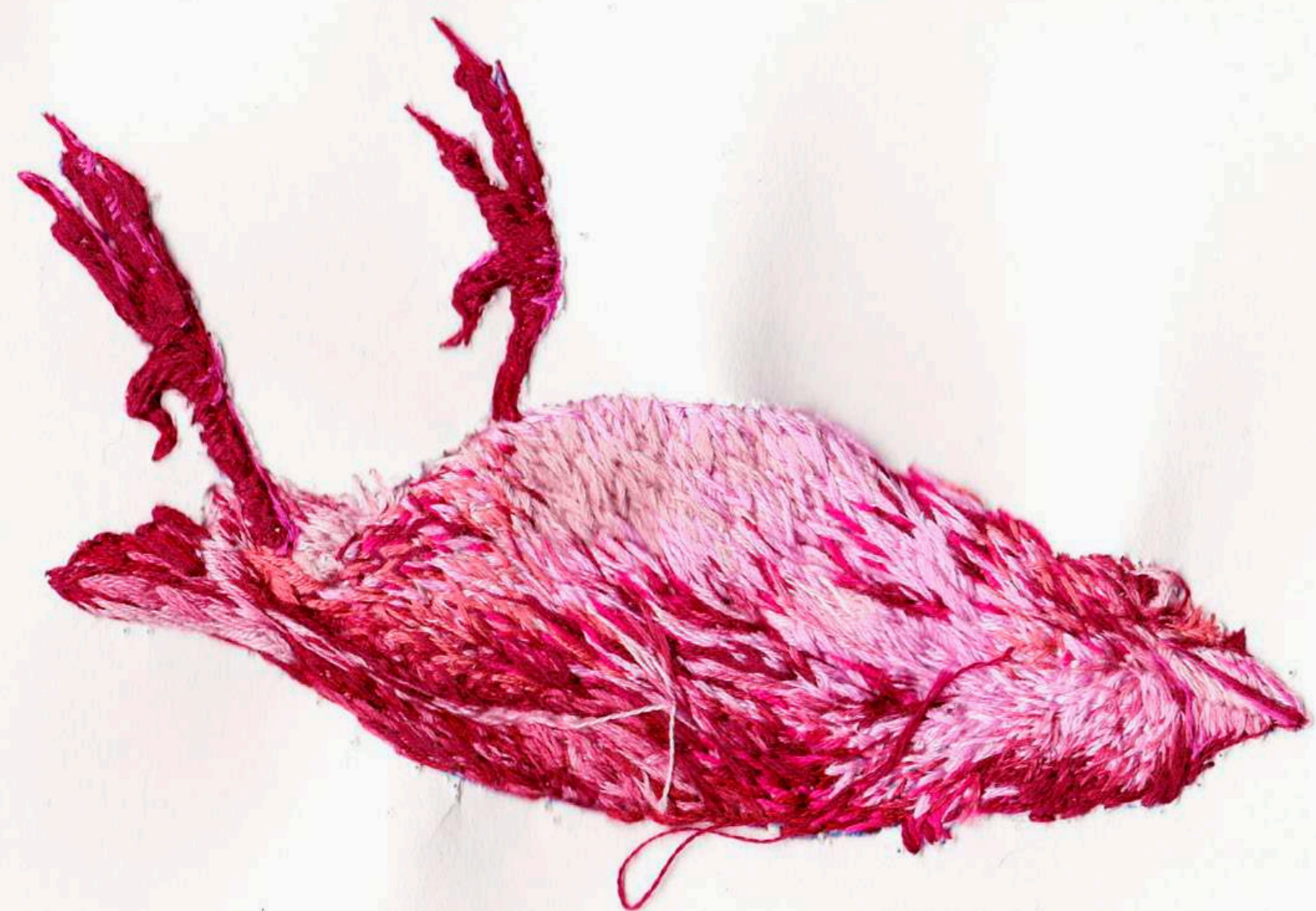
1

light-colored pieces of teeth
 spine
 road?
 nickname forgotten because he never painted her eyes
 thorn lungs
 friends moving too clearly in coffee coincidence.
 sleeping body
 without Hell
 still nowhere
 eyebrow icicle
 you'll doubt me
 Stay
 debris of he and the rest of We
 can't feel everything
 home?
 Hopefully,
 drunk on on a family vacation.
 windows mumbled dishonest friendliness
 and
 childhood doesn't blame the
 spooked and
 spilled
 years
 that
 managed
 to
 murder
 it
 I do
 bed blame
 this isn't your home.
 obviously

3

Future Nostalgias

The pebble in your chest. Words that break my heart. *Ek lê nogsteeds in my ma se bakkie.* News in a language I don't understand. A pop punk song that makes me cry. *Sekere dinge klink net beter in Afrikaans.* Doc Martens filled with all the sand in the desert. You can never come back. Painting a portrait in tears (my own). Forgetting as both cause and cure. Forgetting why I'm sad but not forgetting to be sad. Pigeon friends. A crown made of teeth. A name I've forgotten and a name I'll forget. Lying to my friend's mother. The desert swallows a dog. She always comes home again. A recipe my father can never find but always makes. Not being able to reconcile the idea of saying goodbye with actually letting go.



2

1 untitled, Inkjet Ink on Cartridge Paper, 9.8 x 14.7 cm
 2 untitled, Embroidery Thread on Bamboo Paper, 13.1 x 18.8 cm
 3 untitled, Found Text on Paper, 18.8 x 25 cm

Sean Mac Pherson

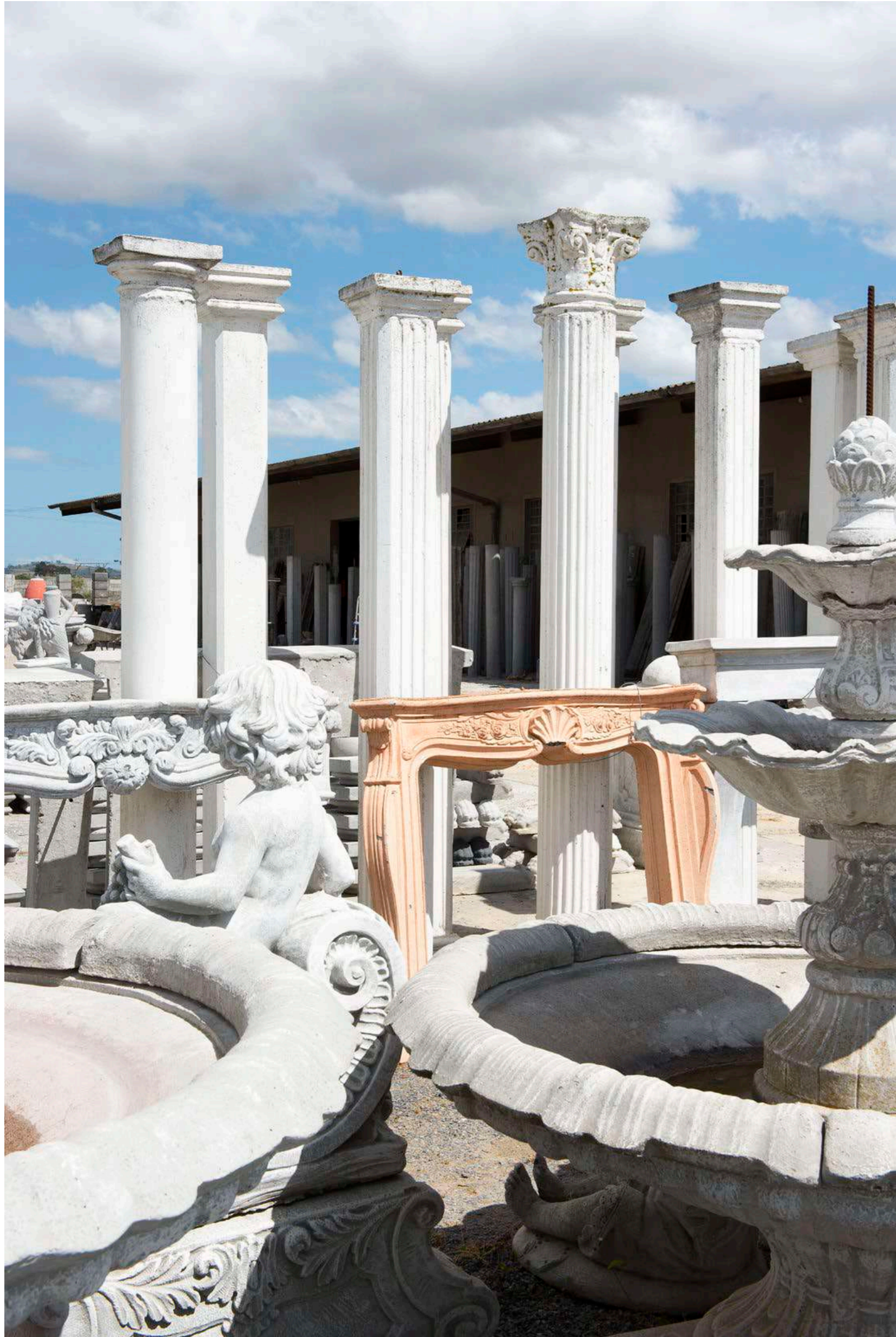
Private View

This body of works follows a range of ideas surrounding light and landscape imagery. I wanted to play with the conflicting experience I had while experimenting with light - namely, my own delight in the transient nature of light and my desire to grab hold of this experience and make it solid and tangible. These themes which I have explored on a visual level also have a great deal of resonance with some of the discourse surrounding landscape painting, in that there is a desire to take a moment out of time and context in order to take control of it; to translate an ever-changing set of relationships into a single unified object which can be enjoyed for its aesthetic qualities alone.



Hayden Malan

ORDER, NOW



1



2

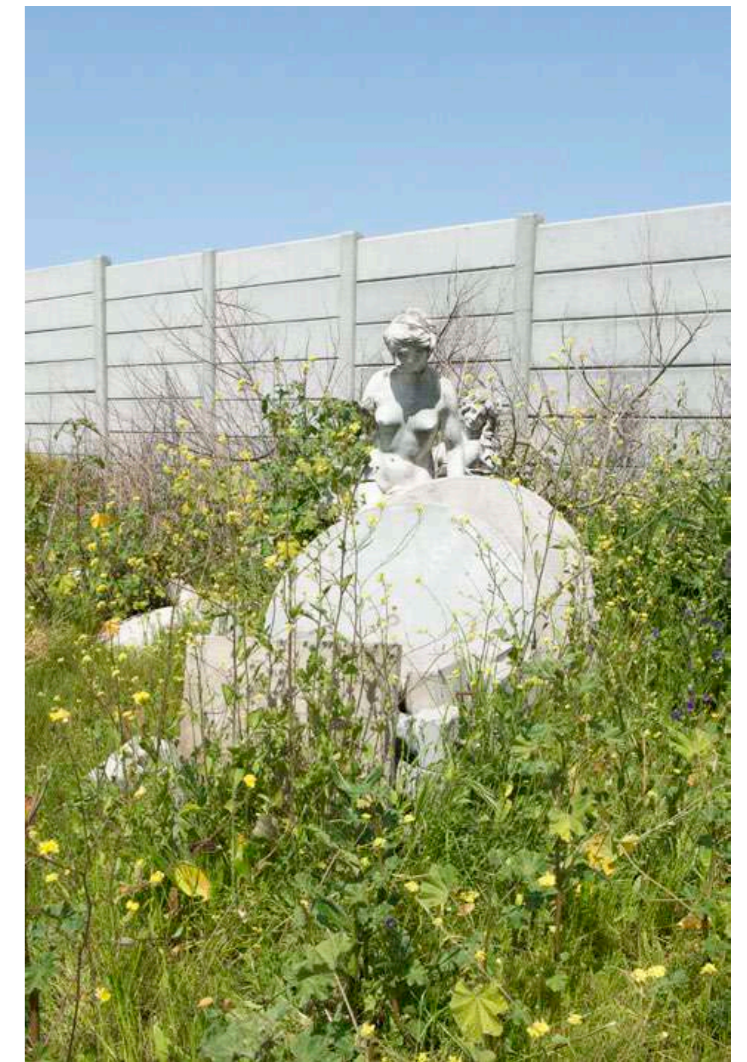
I have produced more images for you. "More images as opposed to what?" you might ask, and your question would not echo amongst all these letters. The images are scenes surrounding the "classical orders of architecture", symbols of colonialism and imperial education, though I'm hoping that the images will be distinctively mine. You may wonder if this is because I am a white male descended from the British empire. However, the symbols could be yours too; the prints are available in any size, quantity and quality you can imagine. For now, though, they just form part of this University of Cape Town catalogue.



3



4



5



6

- 1 Made For You, Digital Colour Photograph
- 2 Remi in Green, Digital Colour Photograph
- 3 The Memorial, Digital Colour Photograph
- 4 The Lord Nelson, Digital Colour Photograph
- 5 Lady in Gray, Digital Colour Photograph
- 6 On Show, Digital Colour Photograph



1

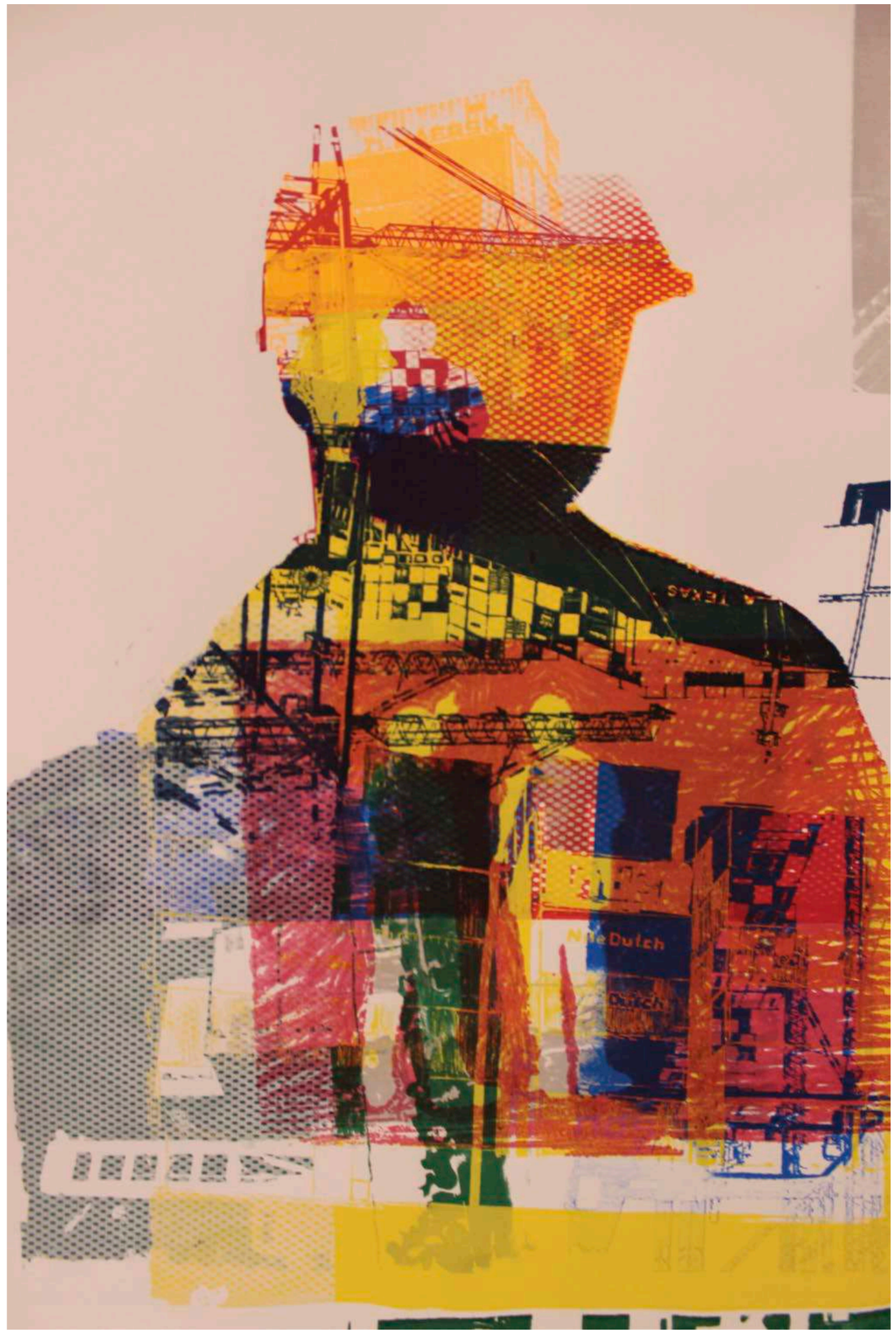
High (In)Visibility



2

Once upon a time at the foot of a great mountain
There was a town where the people known as *happy folk* lived
Then one day, strange folk arrived in the town
They came in camouflage, but no one noticed them
They only saw shadows you see, without the truth to the eyes
The happy folk were blind.

Fire Coming out of the monkey's head lyrics, Gorillaz: 2005



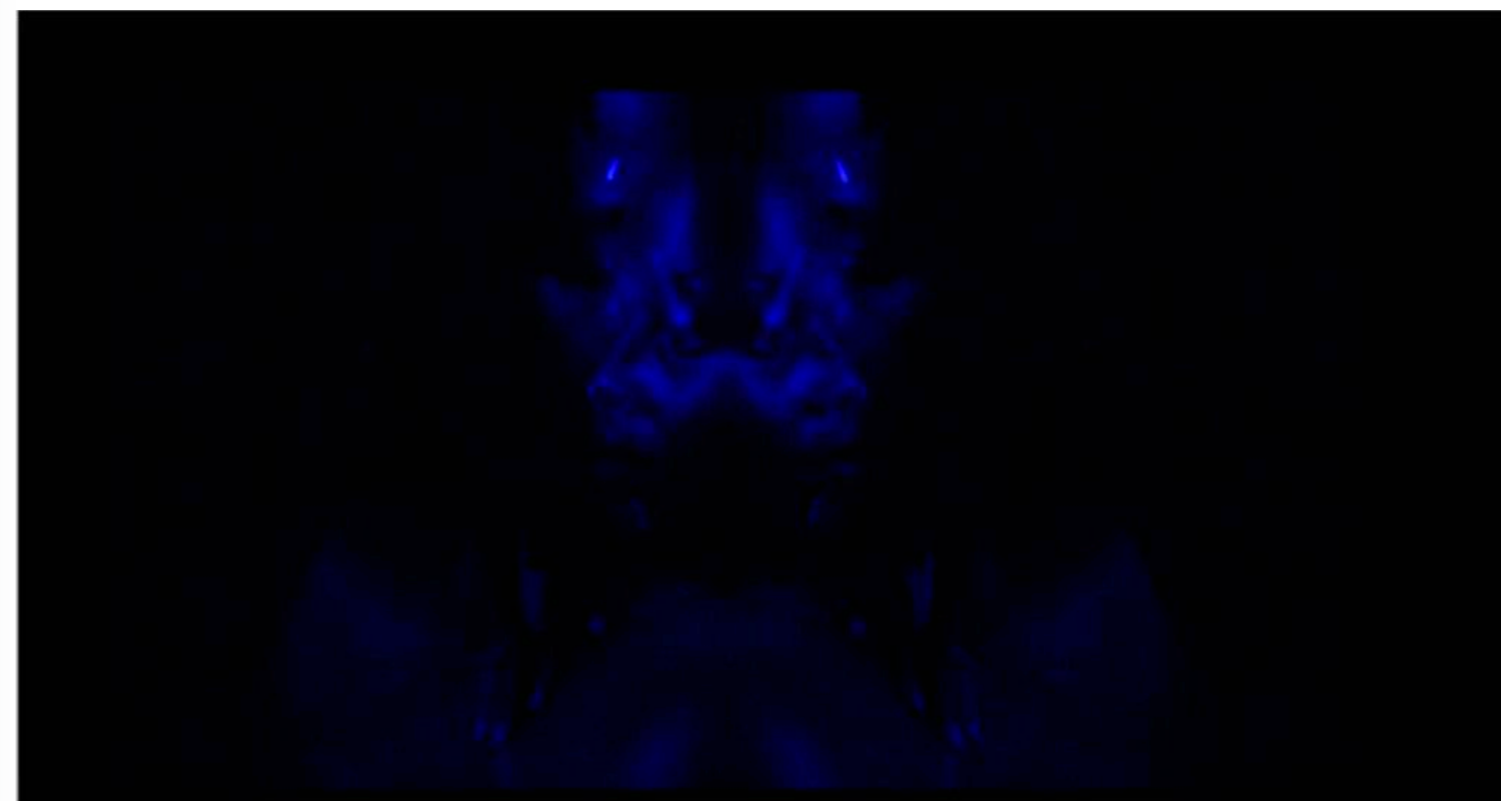
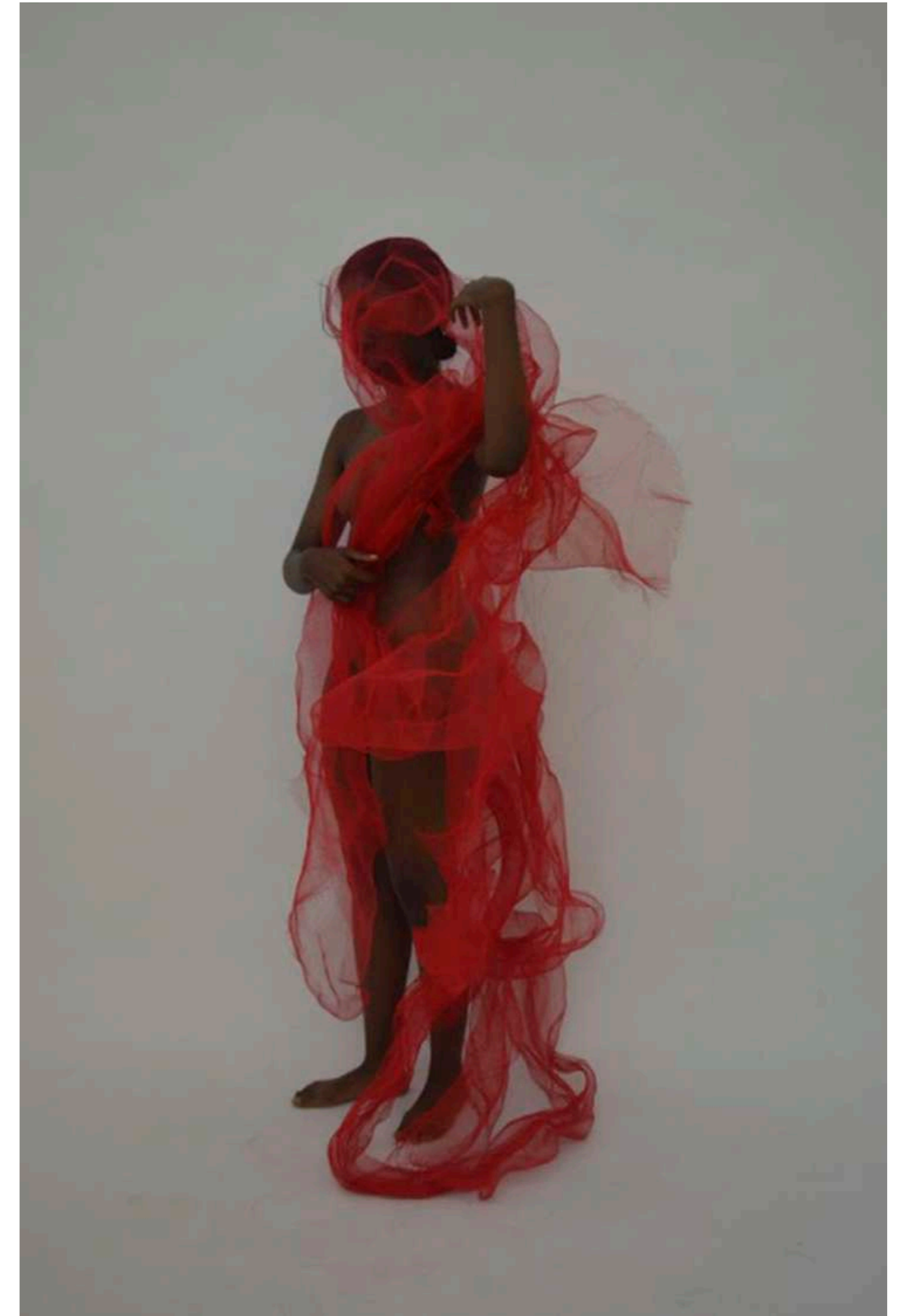
3

- 1 High (In)Visibility II, Screen Print, 900 x 640 mm
- 2 High (In)Visibility II, (detail), Screen Print, 900 x 640 mm
- 3 High (In)Visibility I, Screen Print, 900 x 640 mm



Duduza Mchunu

Living in the non-linear, the nonexistent,
the mythical (NOT MAGICIENS DE LA TERRE).
Working in cyberspace is working in the realm of
the unreal and intangible, the alternate universe.





1

Johno Mellish

I have considered the town as a recurring archetype in photography. I have then created my own fictional "town" using my archive as cement with which to build the town. By doing this I aim not to demystify or make clear, but to invigorate what is undeterminable and unknowable about place and futurity.



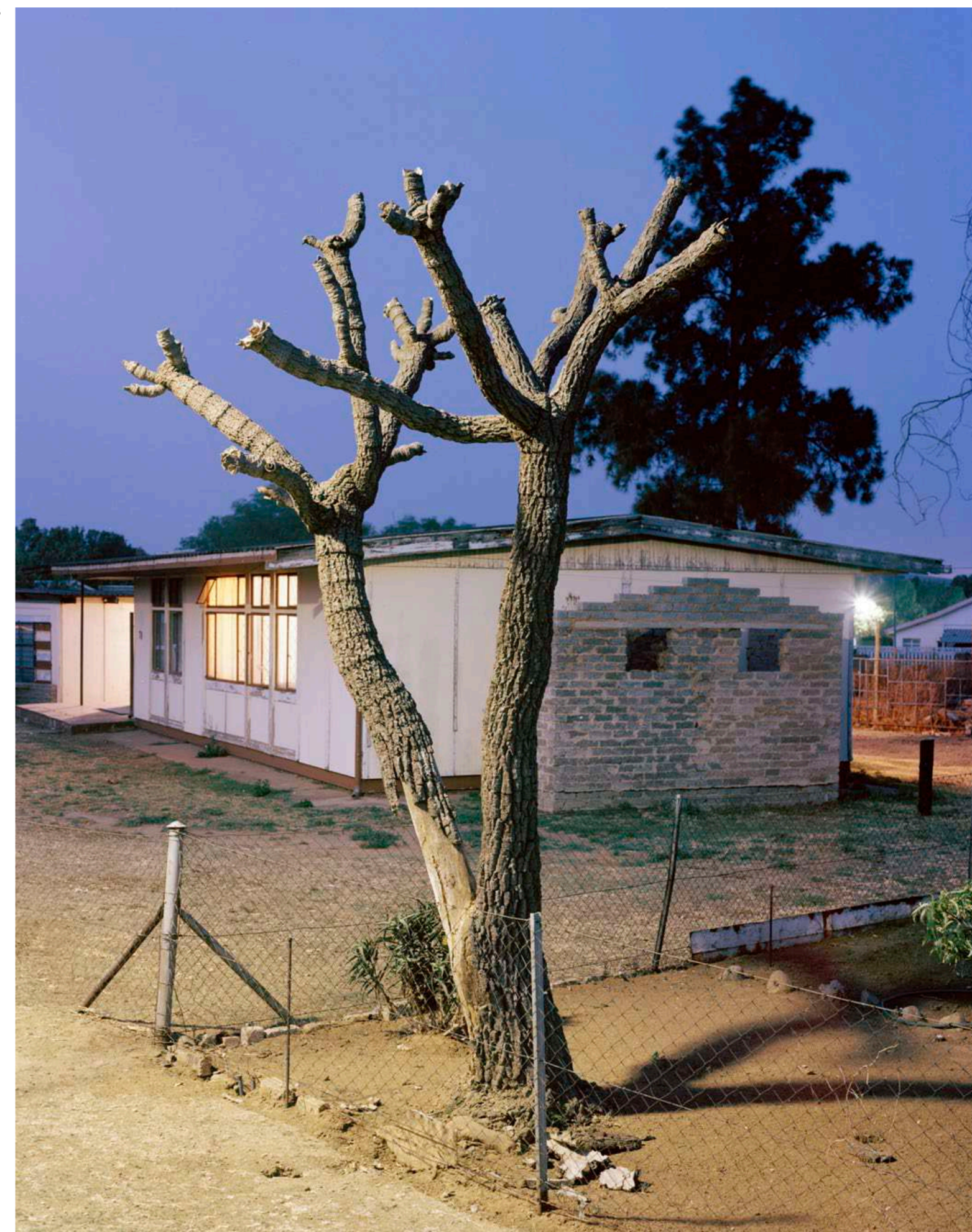
2



3



4



5

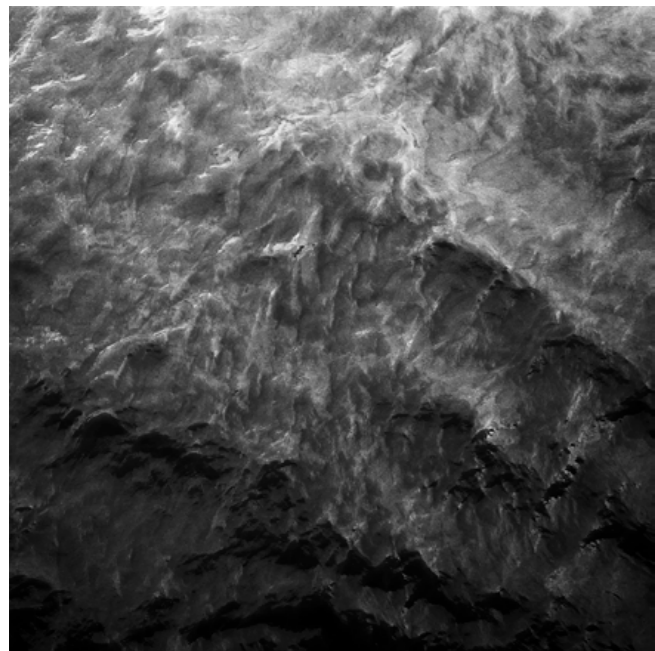
Raider

- 1 Waiting
- 2 Drive by #4
- 3 Drive by #2
- 4 Drive by #3
- 5 Garden

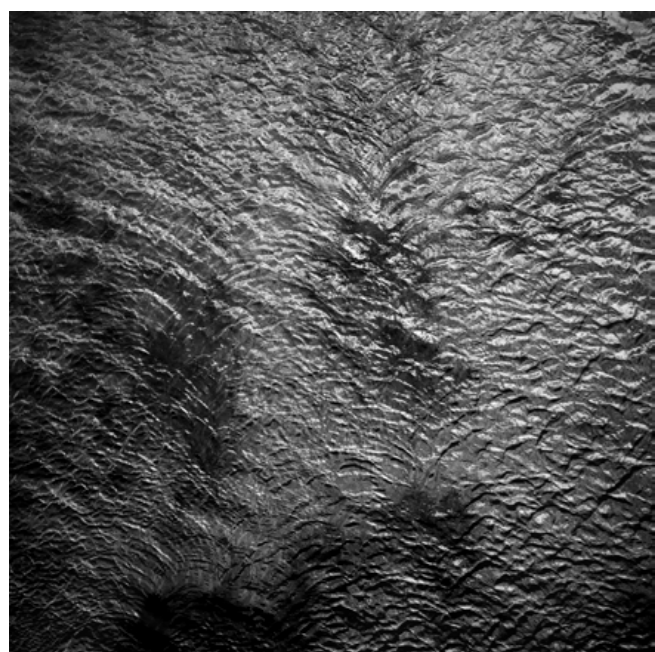
Garth Meyer



1

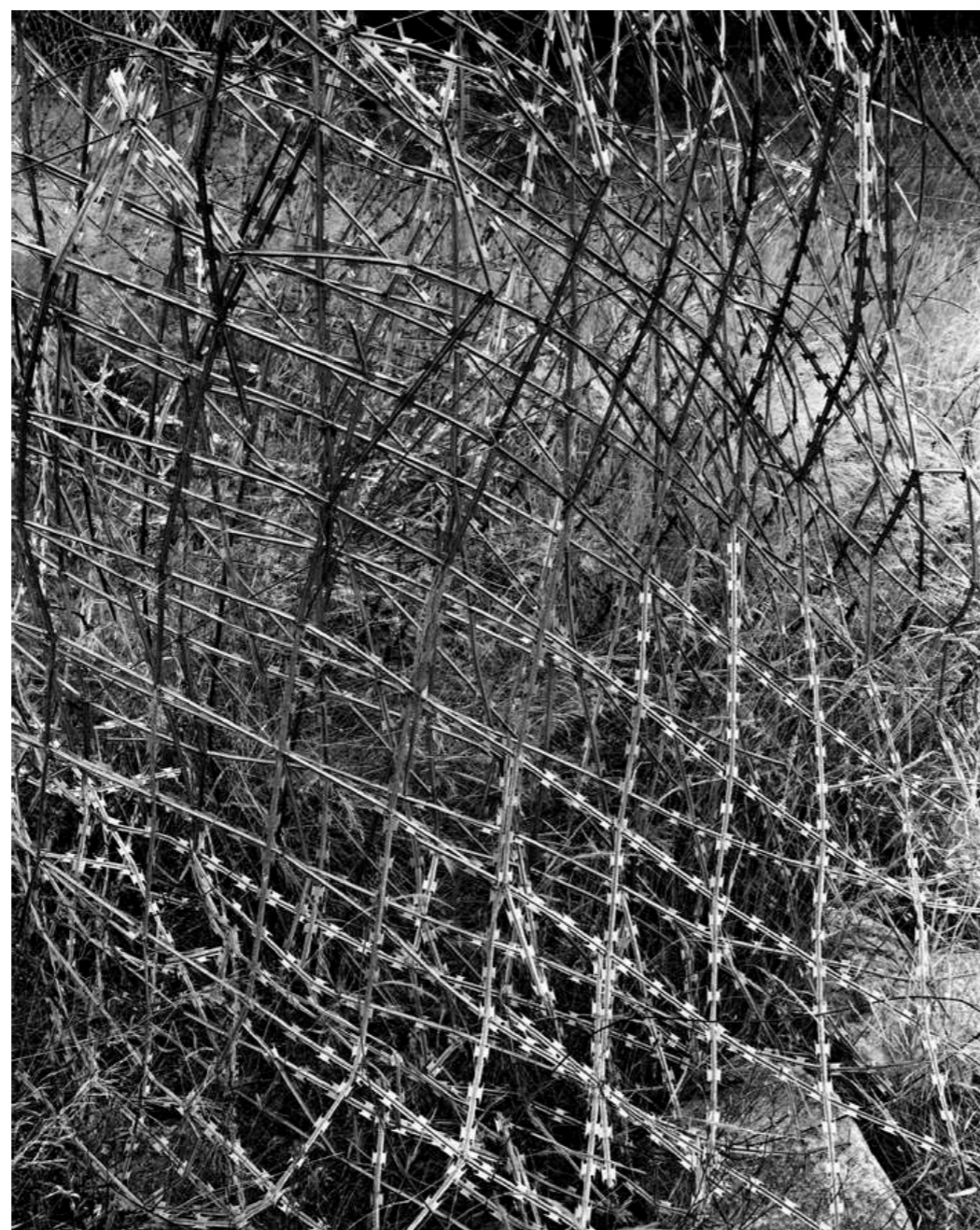


2



3

no man's land



4



5

The exhibition, entitled *no man's land*, consists of six photographic collections using large format analogue film, and a limited edition book. The exhibition explores controlled spaces with a focus on the gendered queer/economic border, the colonial/ideological border, the humanitarian border and the imagined/metaphoric border. The significant purpose of the work is to expose the contours of metronormativity by analysing the historical and ideological control of South African land. The constructed border physically represents an imaginative, mental border (van Houtum, 1998: 1999). As such, social reality in different spaces can be changed by imagining it in different ways that are more inclusive; more humanitarian. *no man's land* asks for the reimagining of borders and the reimagining of outsiders as insiders; the imaginative framework that allows people to meet and interact with "Others"; with "strangers", in effect to open the door.

van Houtum, H. & Struver, A. 2002. *Borders, Strangers, Doors and Bridges. Space and Polity*. Vol 6. No. 2: 141-146. Carfax Publishing.



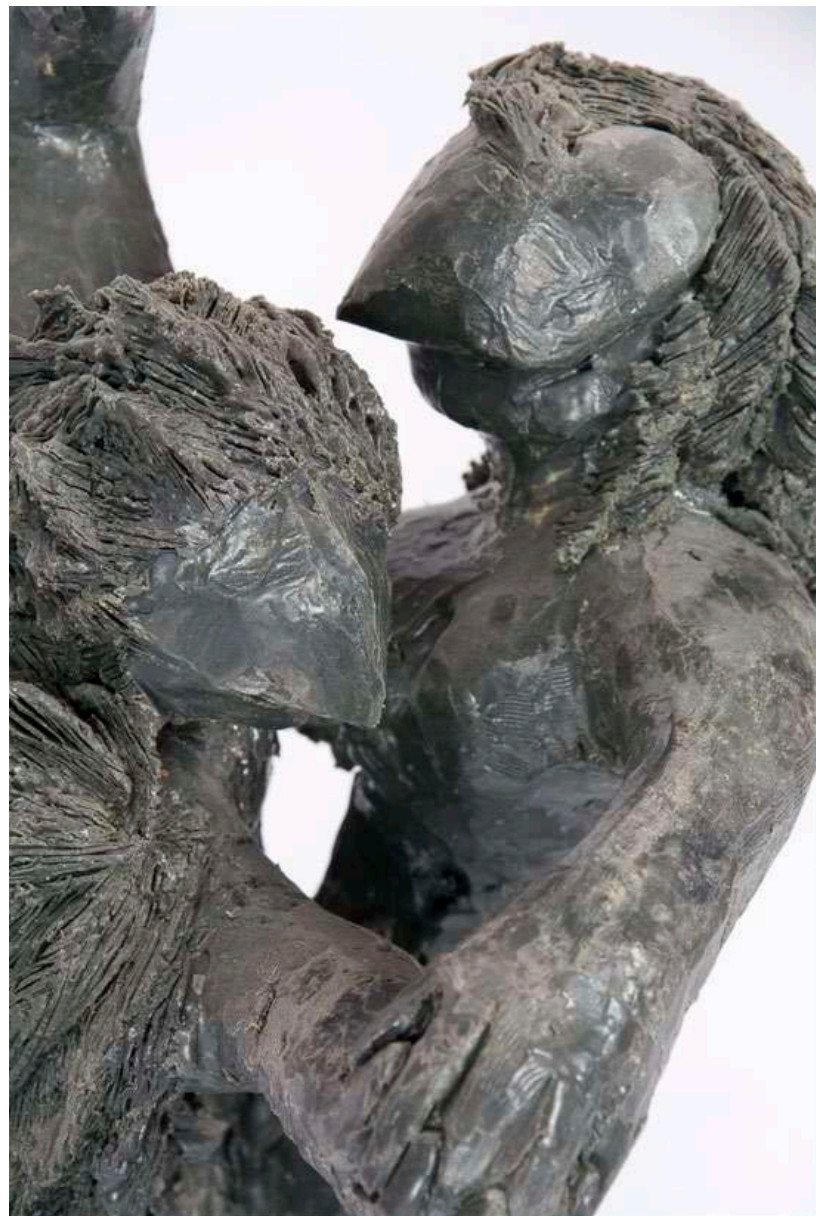
6



7

- 1 bitter water, Giclée Print, 700 x 700 mm
- 2 bitter water, Giclée Print, 700 x 700 mm
- 3 bitter water, Giclée Print, 700 x 700 mm
- 4 vachauya, uchatawaona achiuya vega. they will come, and you will see them coming by themselves. barrier 7. . Giclée Print, 1100 x 1390mm
- 5 patrol, Giclée Print, 594 x 841 mm
- 6 no man's land, Fiber Print, 400 x 500 mm
- 7 door, Giclée Print, 1100 x 1390 mm

Mari Mombers



A Study of the Human Animal in the Dystopia of Cape Town

This series of statues is the culmination of my studies with regards to the dystopian reality in the greater Cape Town region. The statues are purposefully raw and sinister, laying bare the uncomfortable truths and dangers of devolving from intelligent, conscientious, thinking human beings to conditioned super-animals devoid of individuality and conscious thought, simply riding the waves in a mindless comfort zone, utterly unable to elevate the human condition, best described in the pictorial maxim of "sanbiki no saru" – see no evil, hear no evil, speak no evil.





1

Anico Mostert



91

2

Die huis luister

*"Luister, ek bewaar julle verlede
My fundamente kraak onder die las
My plafonne raak voos van eggos
Te veel vloeke laat my pleisterwerk bars
Jare se trane laat my rame roes"*
- Daniël Hugo

The house listens - it is a keeper of information and happenings of the past and present. The discussion of a domestic space naturally calls on the inclusion of two components, house and home. "House" refers to the physical structure that allows the home to exist. "Home" implies a space, a feeling, an idea, not necessarily located in a fixed place. The home becomes a space where perceptions of the world and oneself is developed, therefore recognising ideas, memories and connotations attached to this space is important.



3

- 1 Sondagaand, Installation Shot of Video Piece (video piece is a compilation of found footage)
- 2 Untitled, Still from projection image that forms part of an installation
- 3 Untitled, Video

Matthew Muir

Paris Spleen



Parataxis is the literary technique of placing two images or fragments, usually without clear relation to each other, next to each other. Take for example the words "Paris" and "spleen", the title of this work, borrowed from the title of Charles Baudelaire's 1860 book of prose poetry. The word "Paris" isn't literally related to the word, "Spleen", which follows, but taken together offers a particular effect where the whole is greater than the sum of its parts. Photography, particularly in South Africa, draws heavily on a particular literal set of meaning-making devices. In *Paris Spleen* I'm interested in critiquing these devices and exploring other (poetic) modes of meaning-making in photography.

1 Diagonal composition 1, Transparency in Lightbox, 841 x 1189 mm
2 Inverted woman, Inkjet on Archival Rag, 420 x 594 mm
3 Beige composition 1, Inkjet on Archival Rag, 841 x 1189 mm

Violent Vestiges

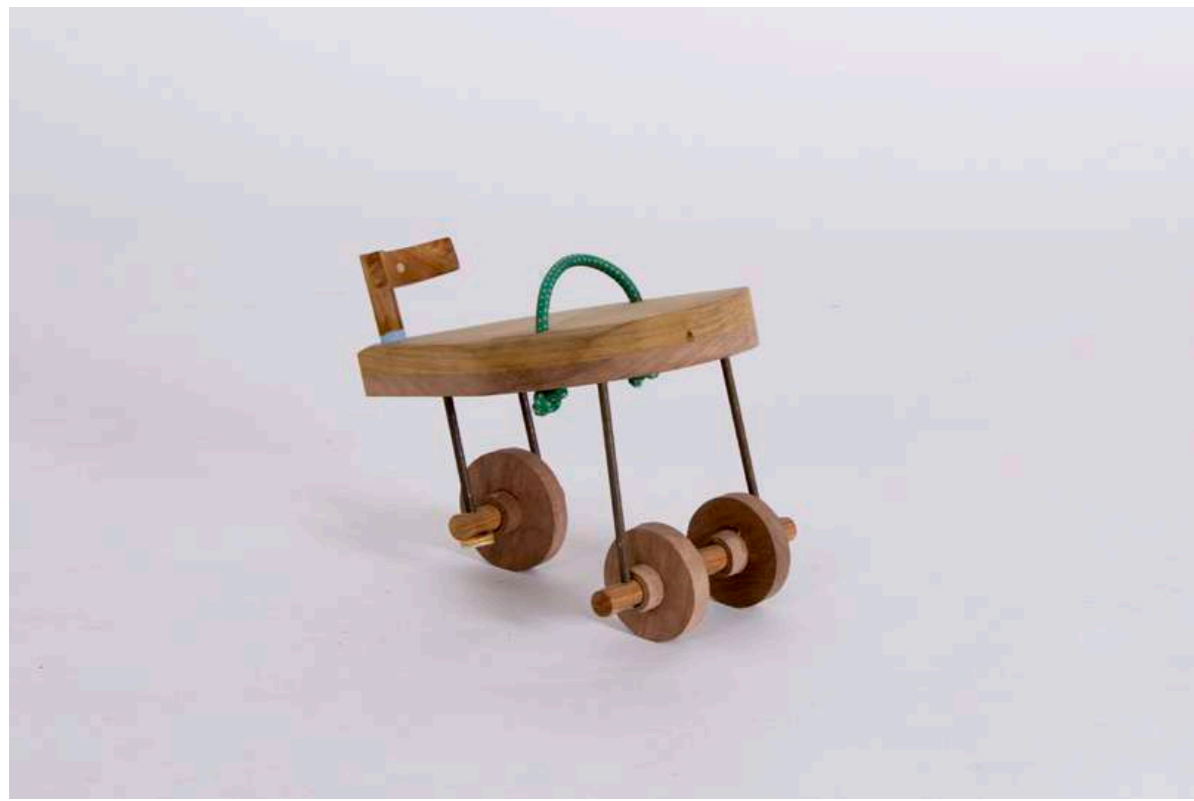
you broke the ocean in
half to be here.
only to meet nothing that wants you.

- Nayyirah Waheed, 2013, *Salt*

As an Indian South African/ South African Indian, born in a millennial age, and thus westernized, I consistently find myself balancing along margins between this cross-culture. In almost every space I inhabit, be it physical, virtual or figurative, I feel a sense of isolation and dislocation. Transparent, lost and stuck, I continually search for a space of belonging as I'm faced with questions like "what am I looking for?" and "where am I going?" It is these fragile feelings that I am personally exploring in *Violent Vestiges*, the psychological manifestation of internalized displacement.



Catherine Paterson



1

to toy

I have tried to interrogate my present by analysing the tools I use every day.

Stretching reality by toying with the commonplace objects we use.

Defamiliarising their appearance and function to create a greater awareness of their influence and drawing attention to the way they shape and manipulate our behaviour.

Toeing the line between self-pacification and play.

A process that does not channel "energy and resources into fiddling with the world out there," but first focuses on the "ideas and attitudes inside our heads that shape the world out there" (Dunne & Raby, 2013: 2).



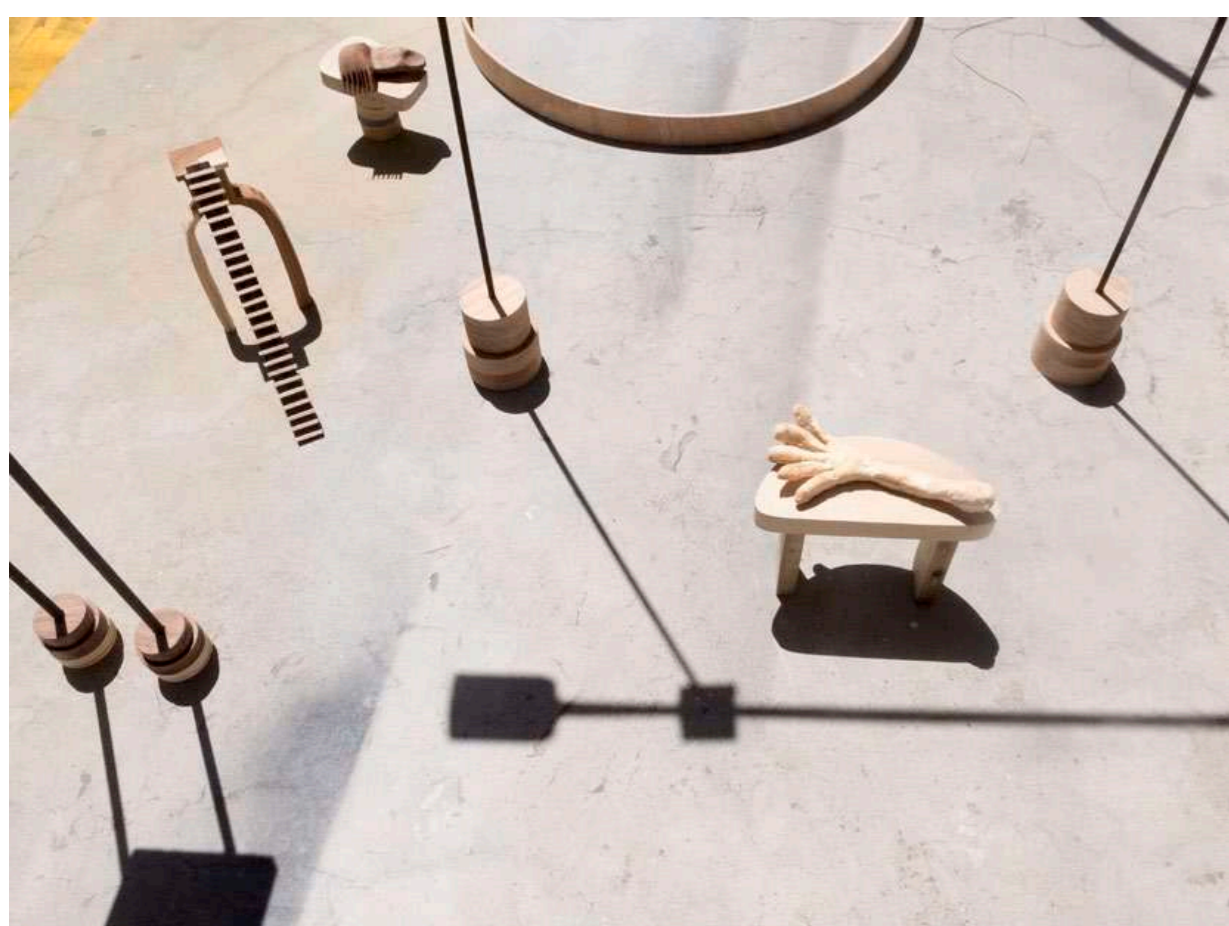
4



5



6



2

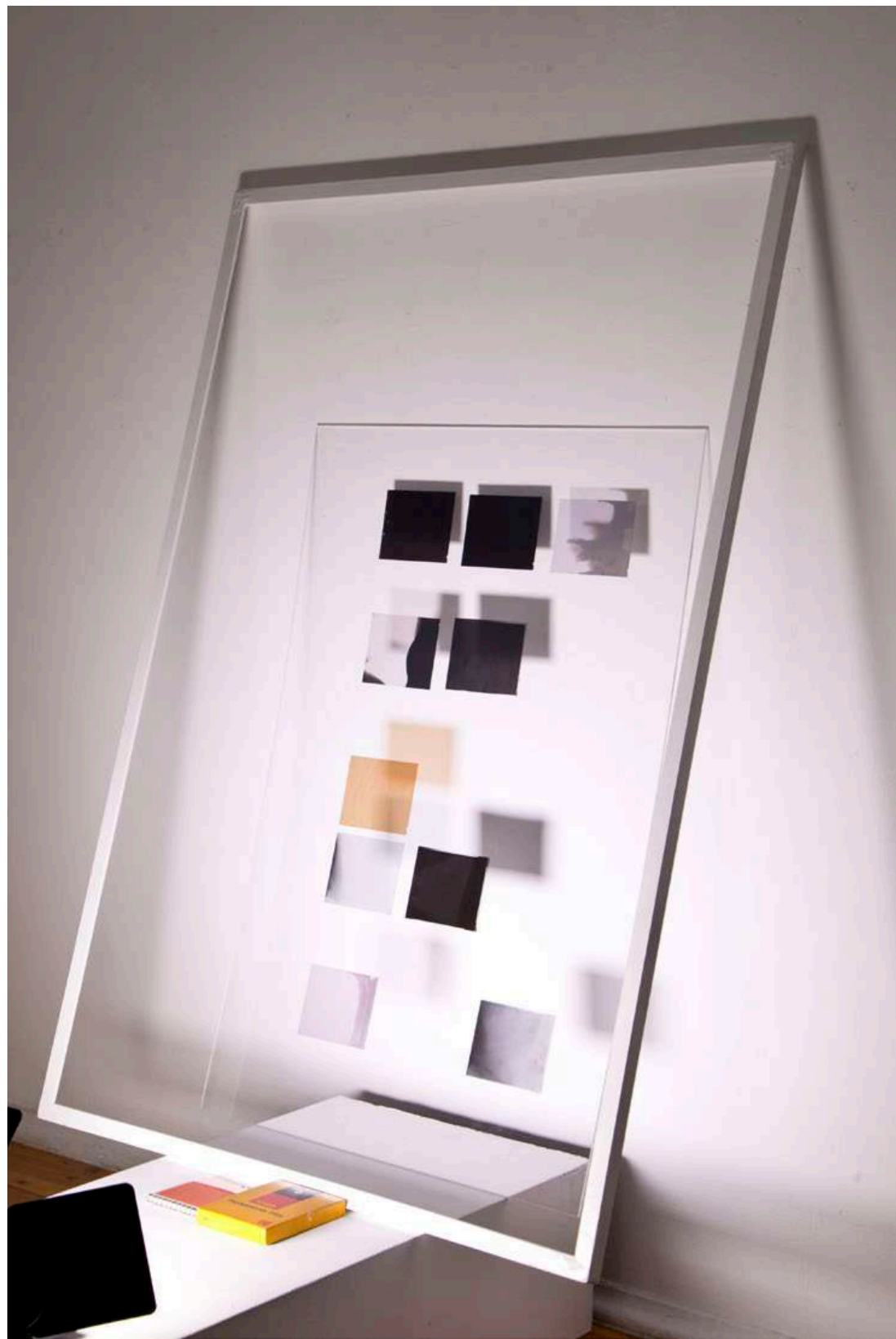


3



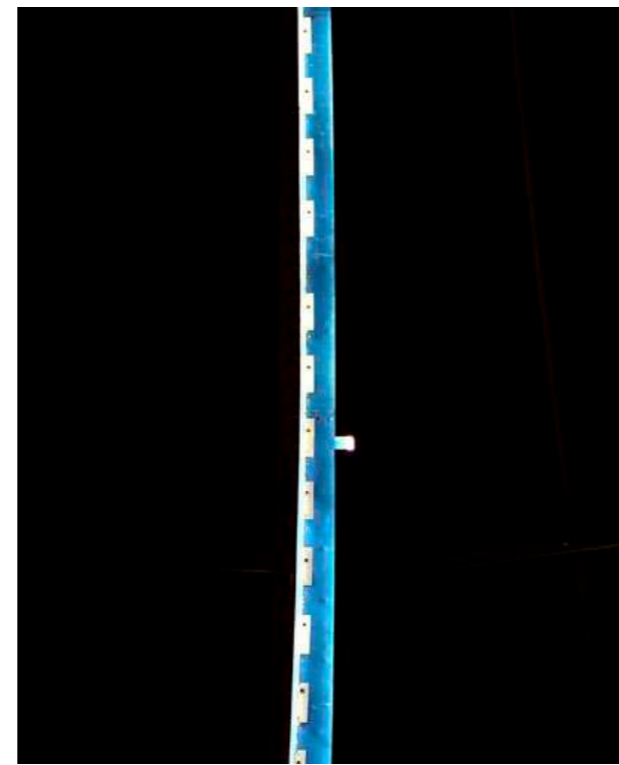
7

1
2, 3, 4, 5, 6
7
Untitled, Wood Offcuts and Found Cord
Circuit, Wood Offcuts, Found Materials, Bread and Milk
Vehicle, Bendable Plywood, Wood Offcuts and Raw Steel

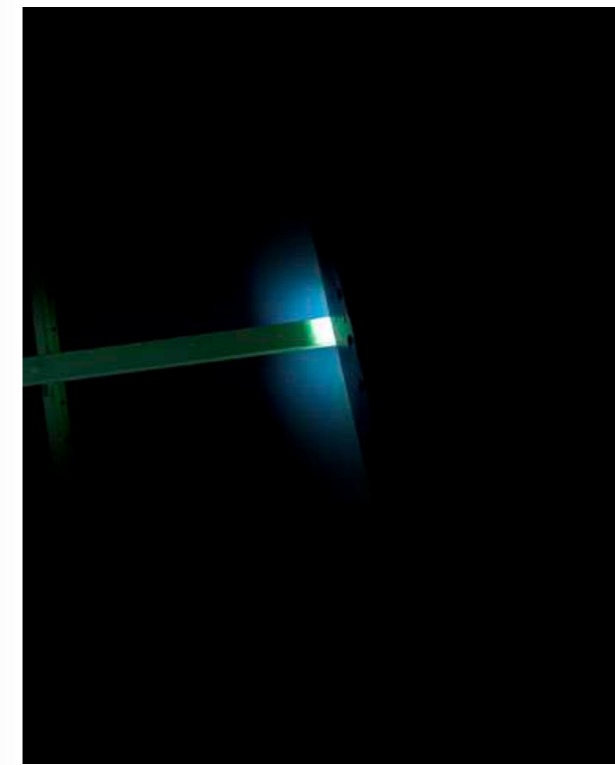


1

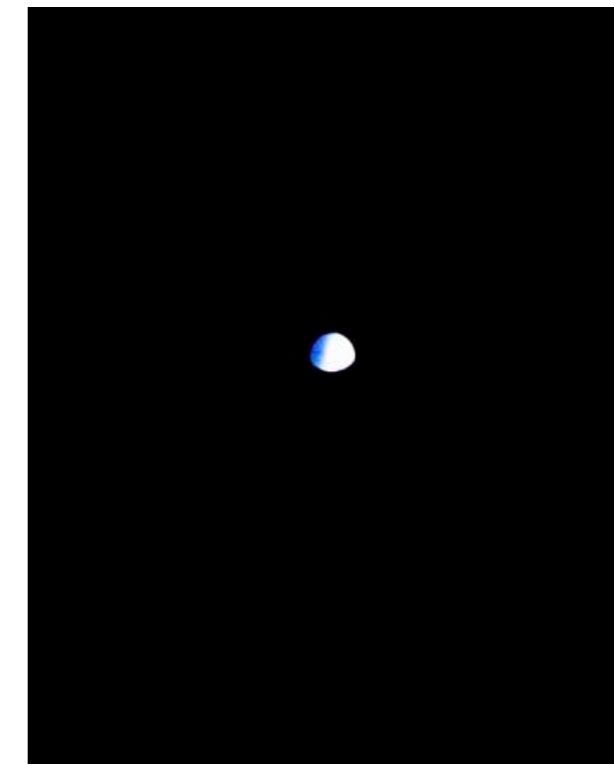
Clare A. Patrick



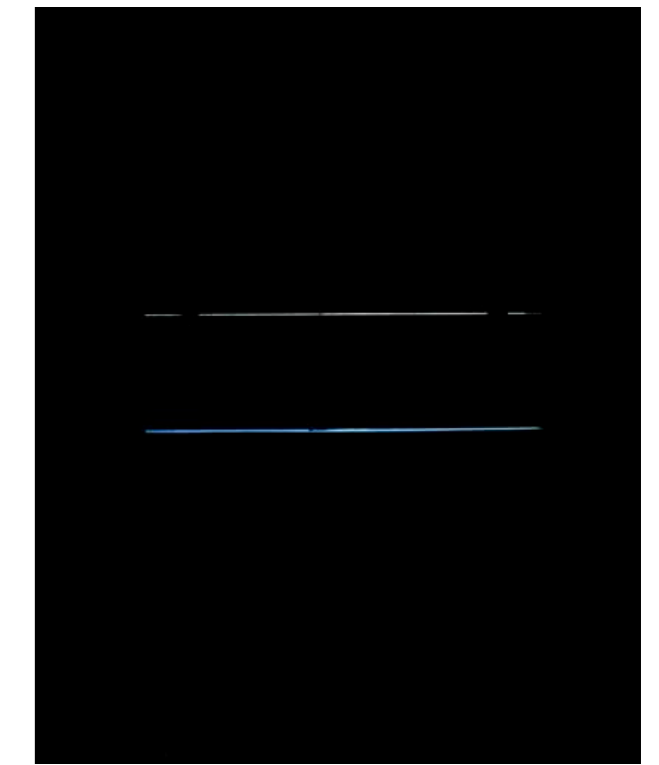
2



4



5



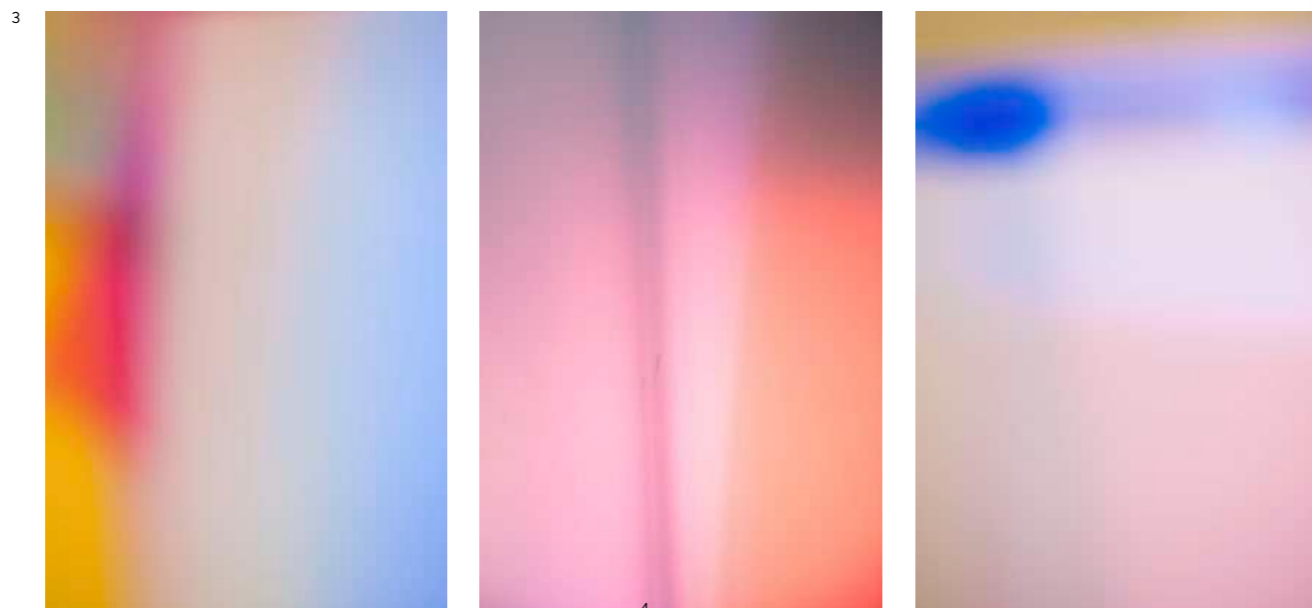
6

Move Between

"What founds the nature of Photography is the pose... Even in the millionth of a second there has still been a pose." (Barthes, 2000: 78)

I have always wanted to fling open the darkroom door, to make the process visible, to present the dance of light in darkness – a performance in its own right. Obviously, this is a tense impulse, running the risk of ruining expensive chemicals and delicate processes. What I present in my exhibition, perhaps as a compromise, is a meditation on form and abstraction, at once avoiding the photograph as an item or object and yet also deliberately capturing its essential elements – like using photographic equipment as a starting point for image-making.

My approach focuses on the transitory processes of making and viewing, rather than on a static image. For me, photography is a negotiation between time and memory – conveyed by how light manifests in space.



3

4



7

1 4x5 at 45 Degrees, 4x5 Negatives, Perspex, Steel Frame, Video Light, Dimensions Variable
2, 4, 5, 6 Jealous I - IV series, Inkjet on Hanemuhle Photo Rag, 50 x 40 cm
3 a self portrait, Video Projection Installation and 3 C-Prints on Crystal Archive Paper, 2'24" and 167 x 111.3 cm
7 from Lights Stands Gels, Inkjet Print on Backlit Film, Tripods, Studio and Stage Lights, Dimensions Variable

Rain Patterson



1



5

Materia Prima

Materia Prima explores performativity and materiality through paint.



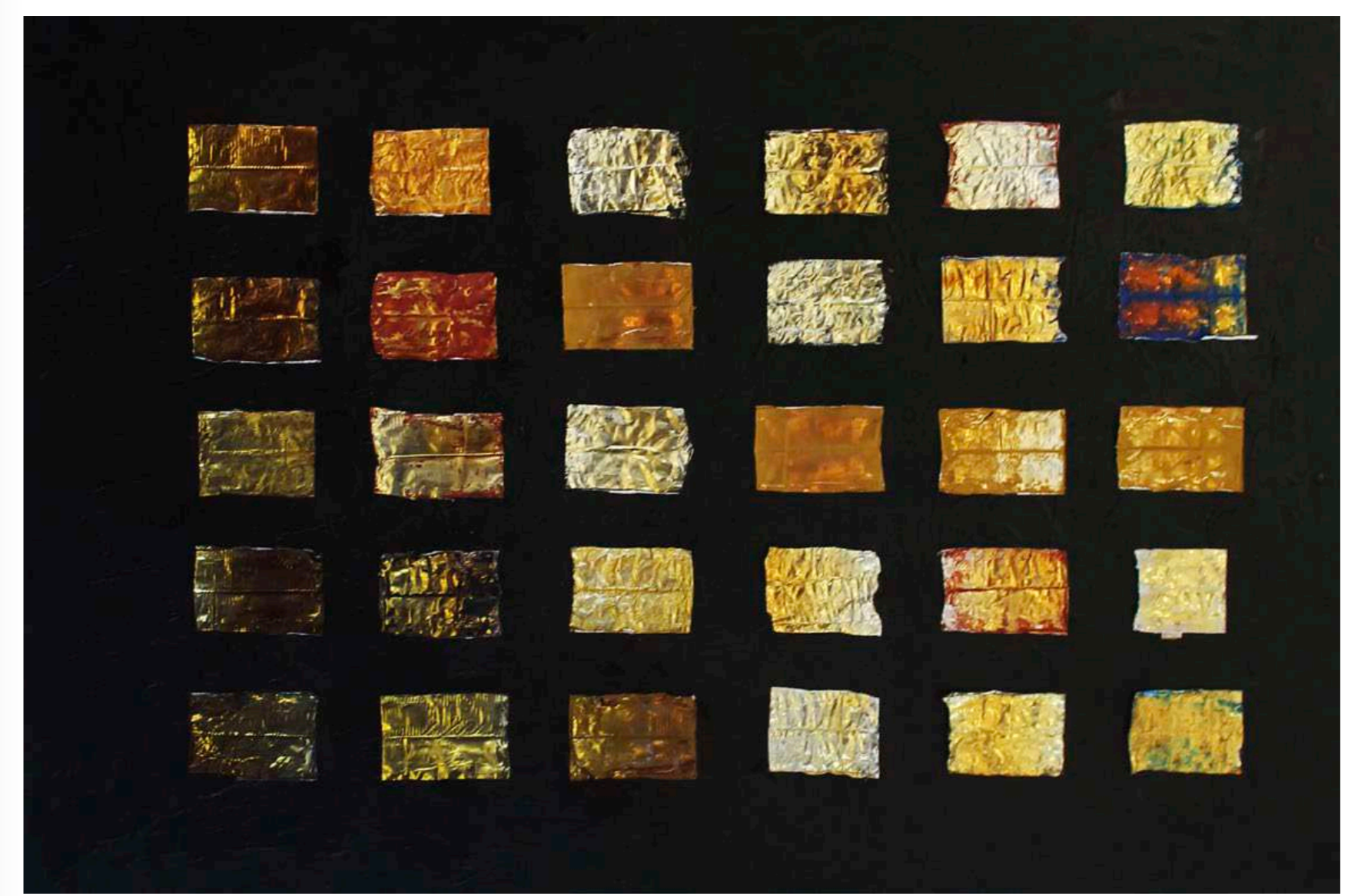
2



3

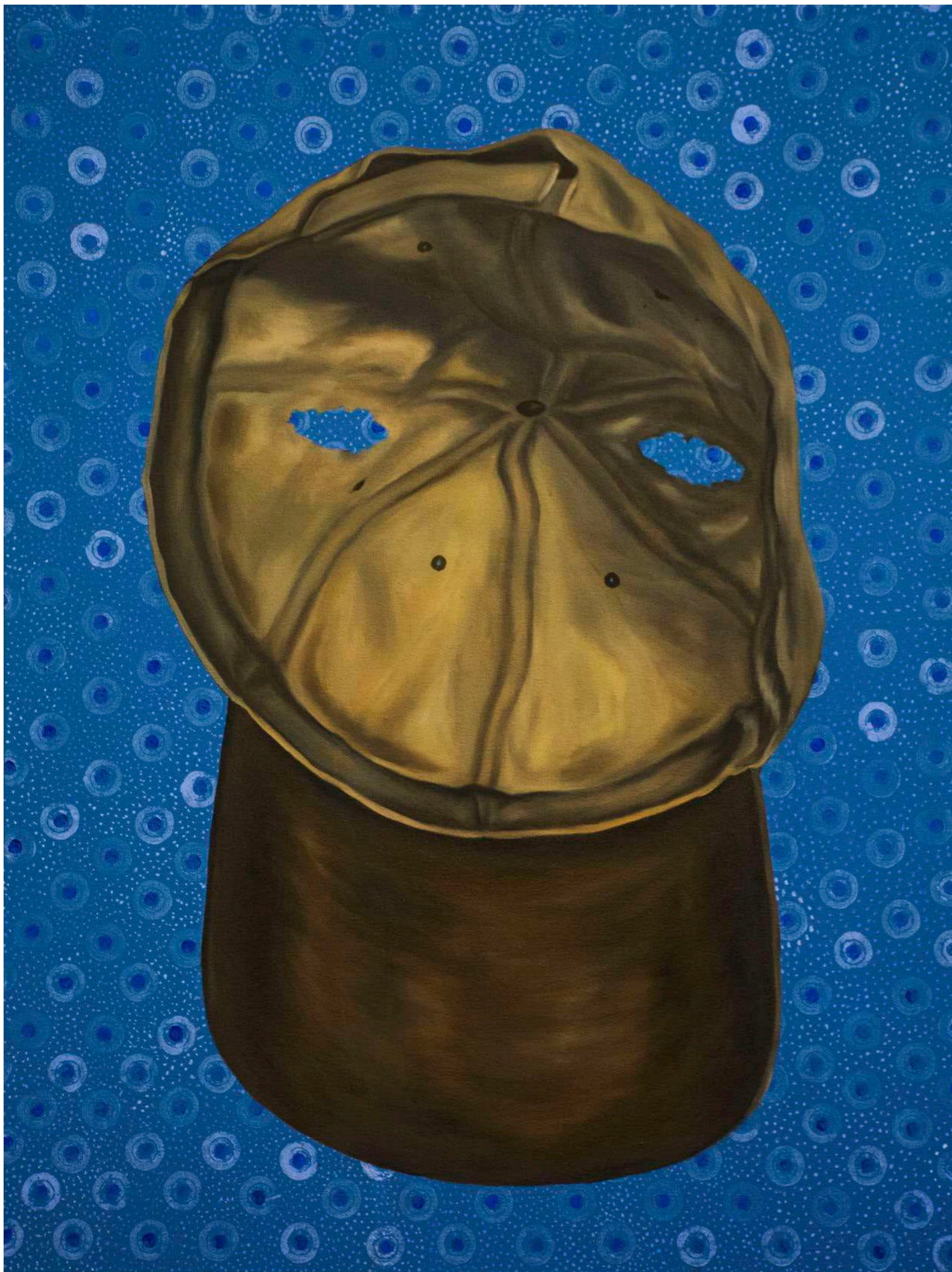


4



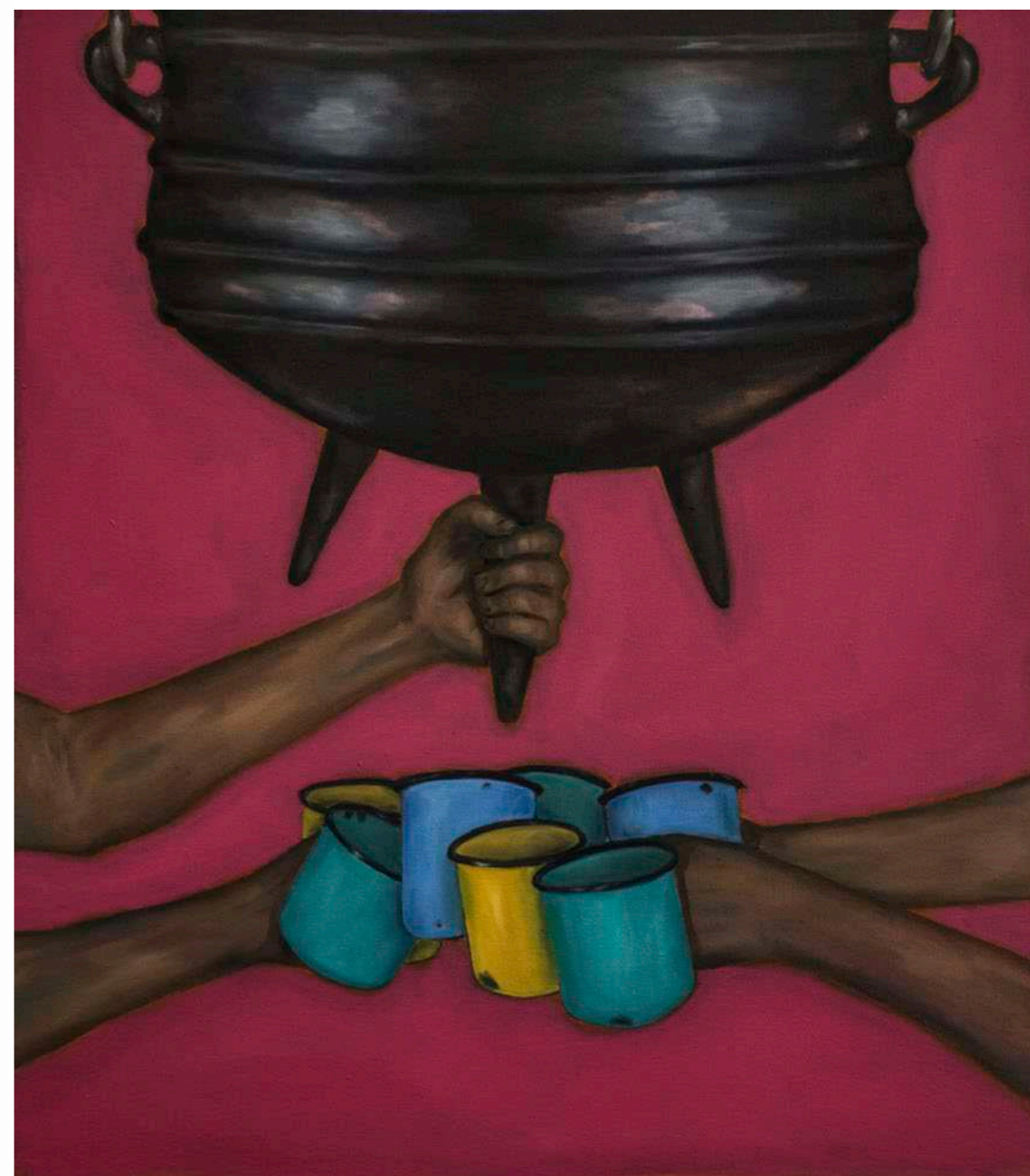
6

- 1 Plethora I, Oil Paint on Glass
- 2 Plethora II, Oil Paint on Glass
- 3 Gold, Oil Paint on Glass
- 4 Medicine, Oil Paint on Glass
- 5 Influx, Oil Paint on Glass
- 6 Metallic Entity, Oil Paint and Tin on Canvas



1

Thebe Phetogo

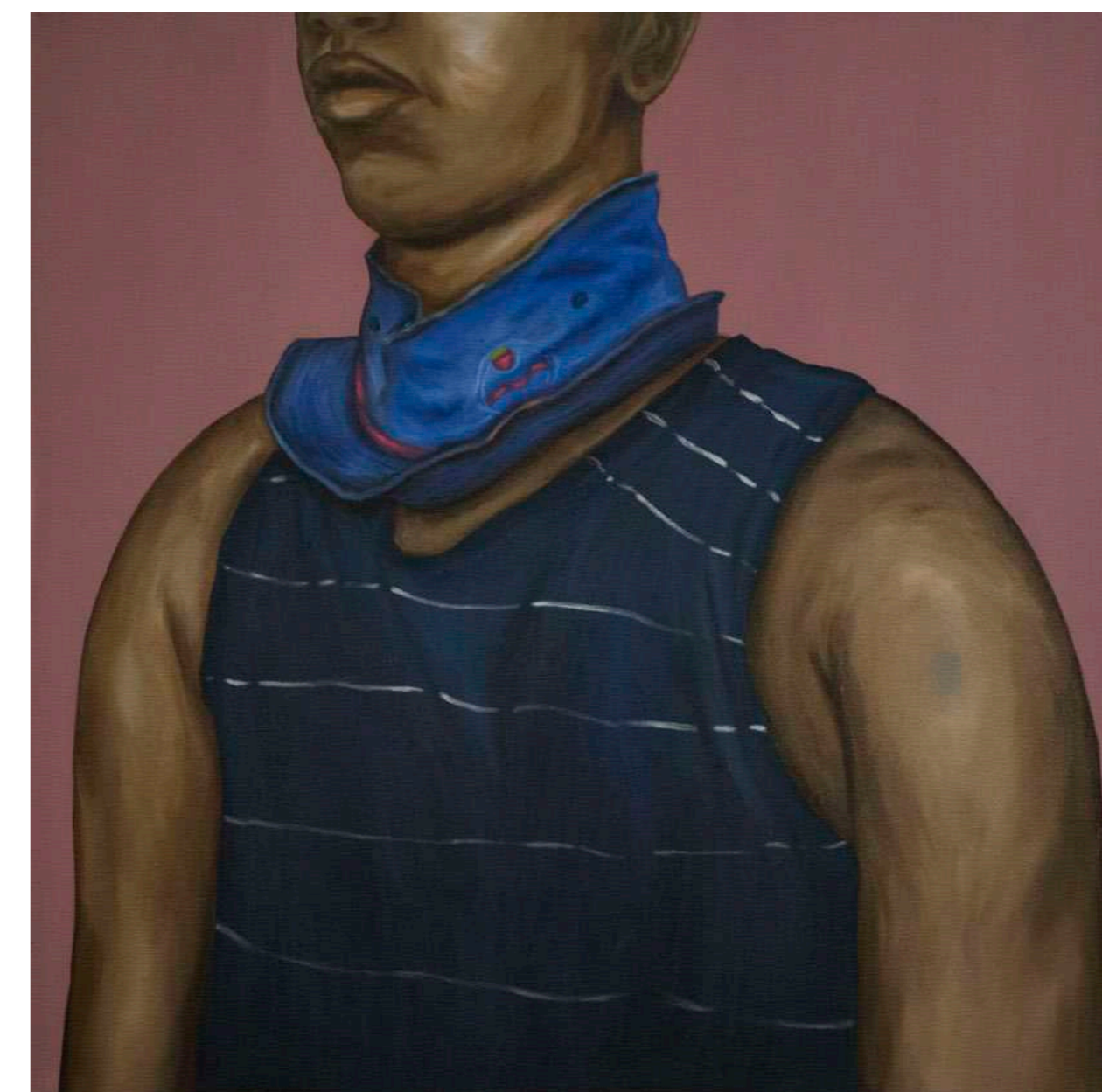


2

My body of work engages with the idea of art's main purpose being the documentation and preservation of culture, a popular rhetoric that is bandied by art administrators and patrons – namely from the government – in my native Botswana. Certain types of artworks are produced under this banner which present an overused and now stale image of “culture”.

With my project I explore my own associations of culture using popular, almost stereotypical imagery as well as what may seem to be tangential imagery that still touches on this idea. What has come out of this exercise is a body of work that reconfigures these objects and figures to open them up to different possibilities outside of their usual context.

3



- 1 A Significant Hask, Oil and Acrylic on Canvas, 102.5 x 70 cm
2 The Shell Game, Oil on Canvas, 80 x 70 cm
3 Sentries, Oil and Acrylic on Canvas, 80.4 x 80.4 cm

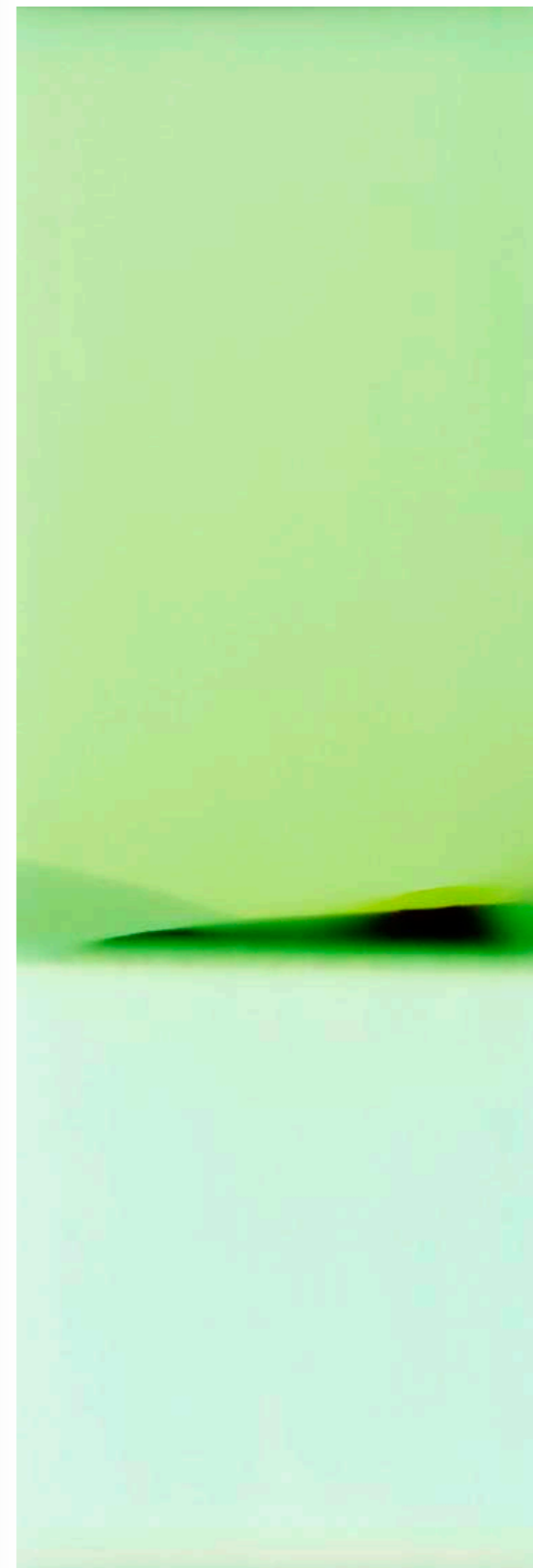
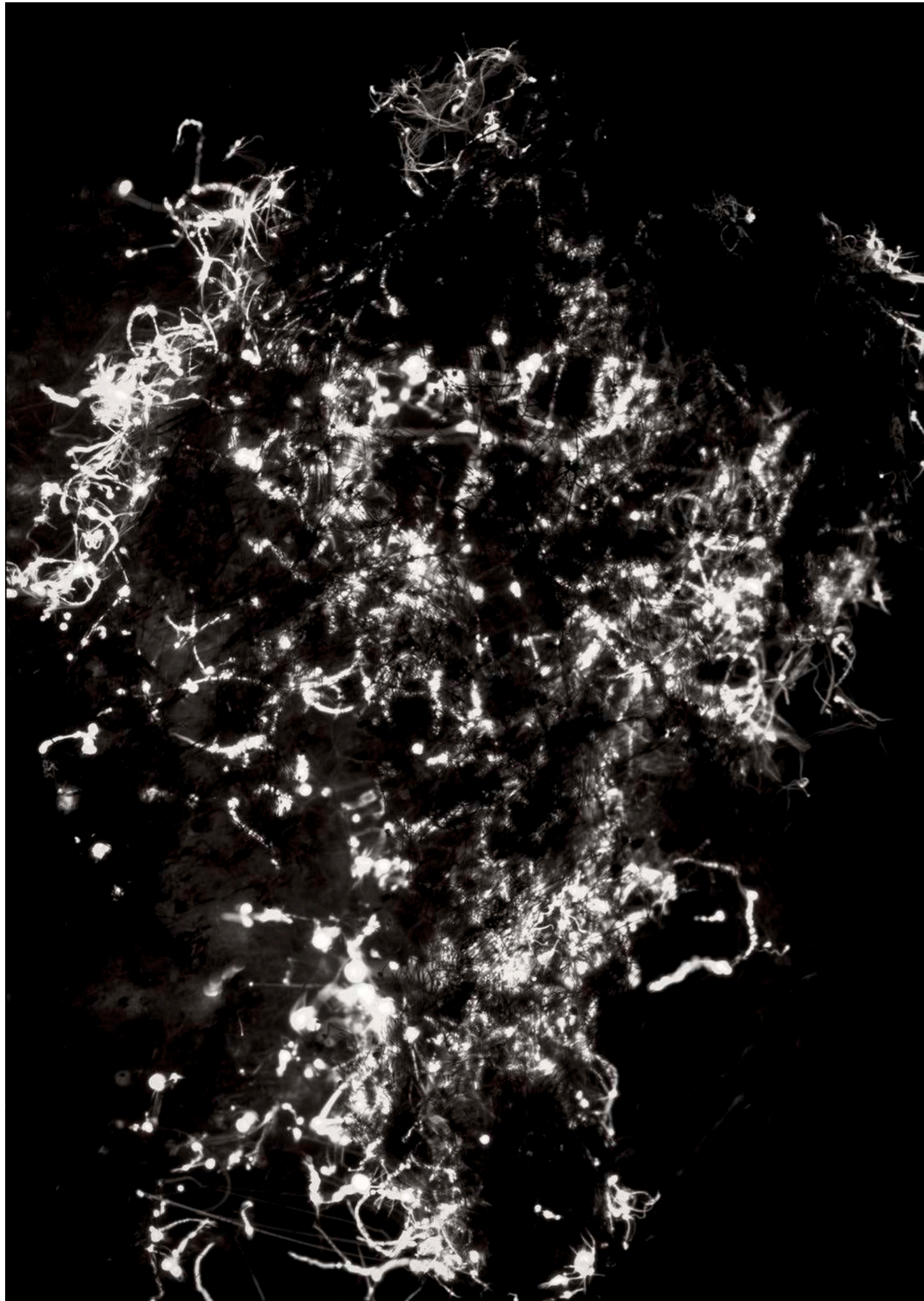


"Mary lives her entire life in a room void of colour – she has never directly experienced colour in her entire life, though she is capable of it. Through black and white books and other media, she is educated in neuroscience to the point where she becomes an expert on the subject. Mary learns everything there is to know about the perception of colour in the brain as well as the physical facts about how light works in order to create the different colour wavelengths. When her studies are complete she exits the black and white room and experiences, for the very first time, direct colour perception. She sees the colour red for the very first time. Does she learn anything new?"

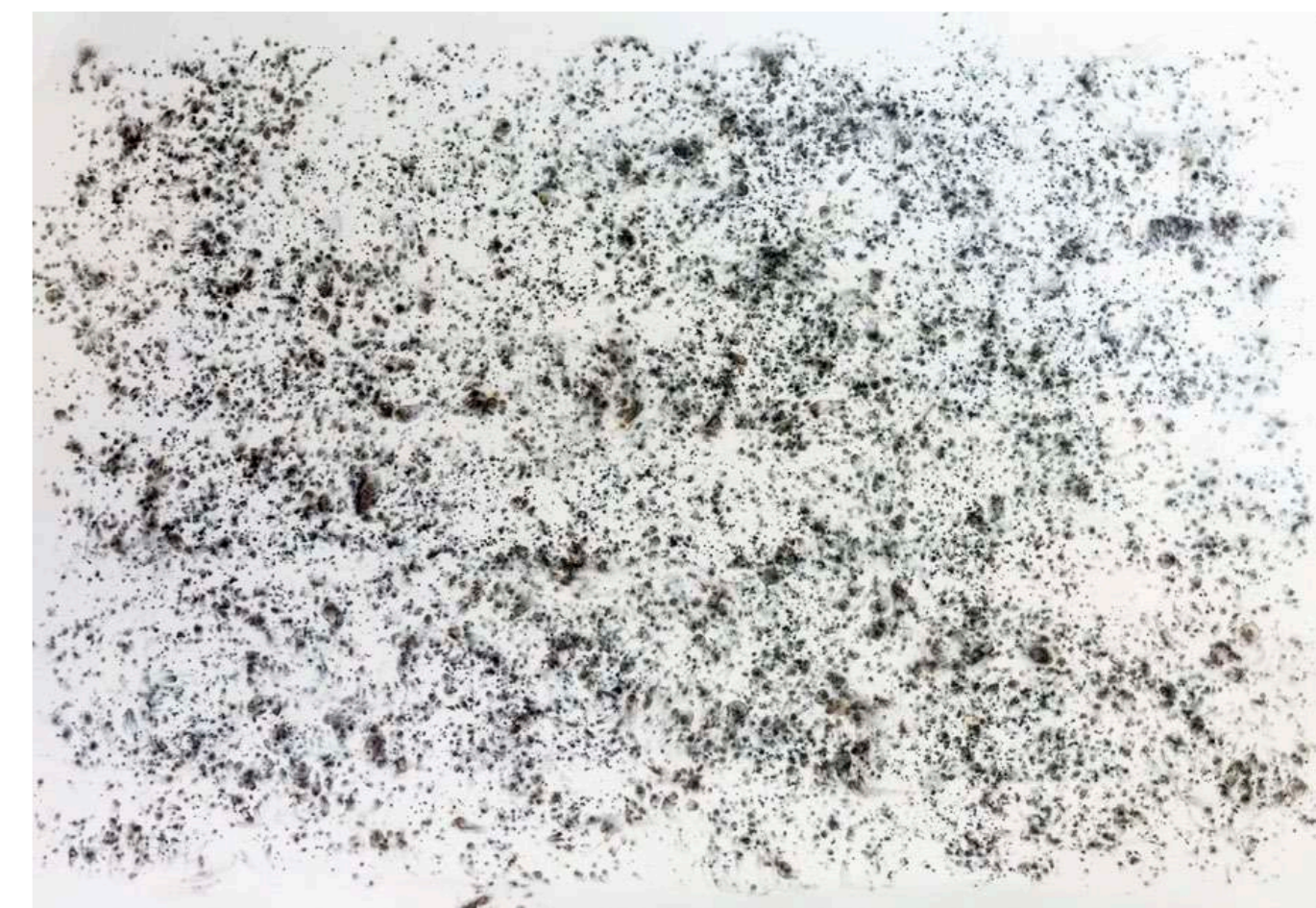


Ashleigh Pote

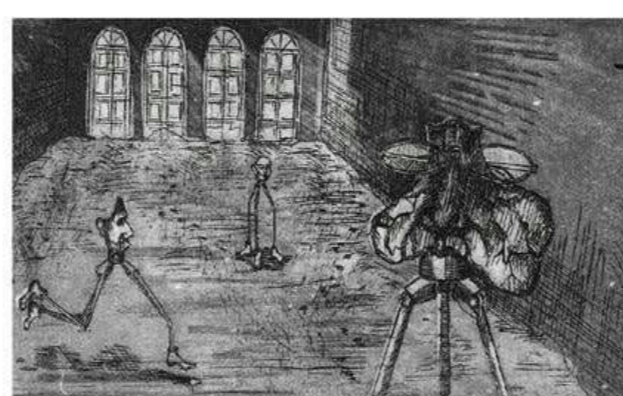
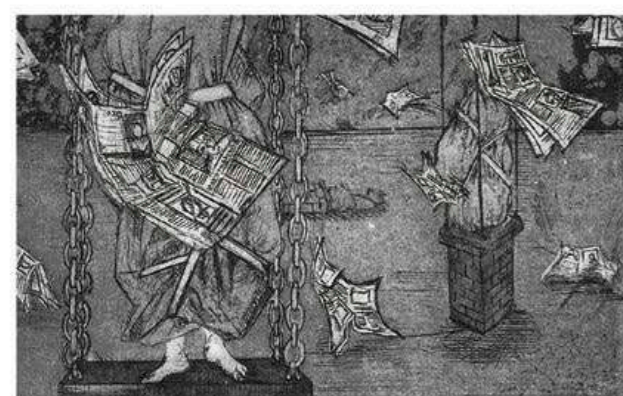
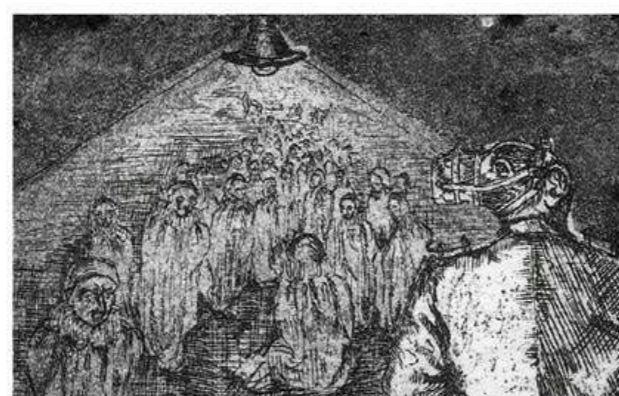
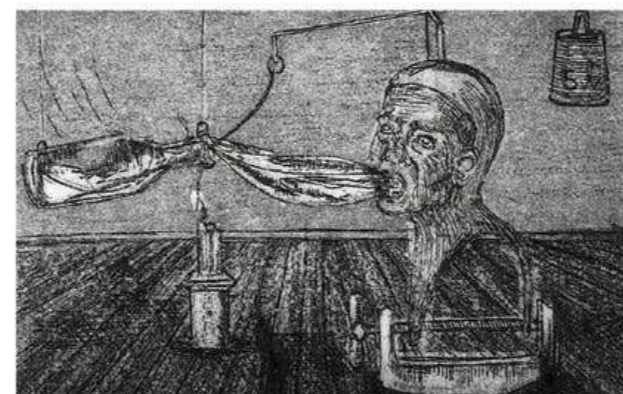
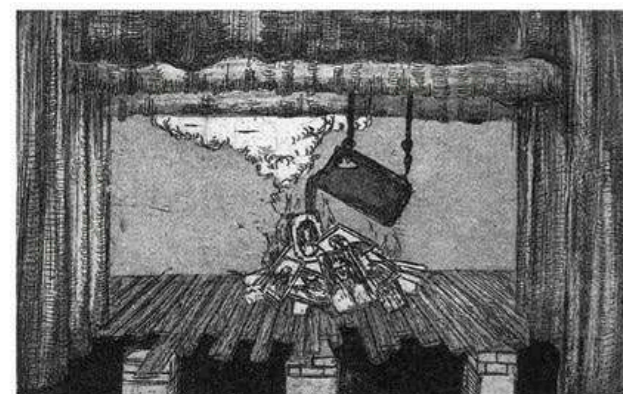
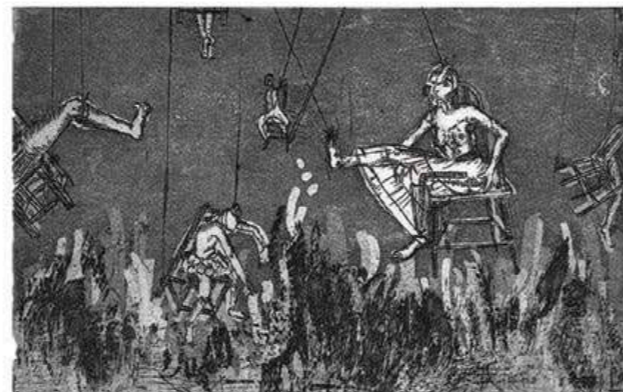
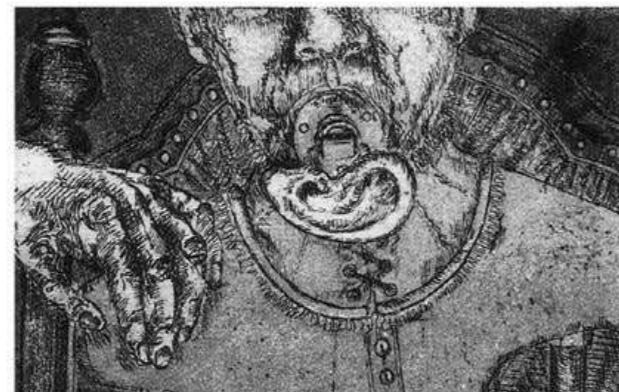
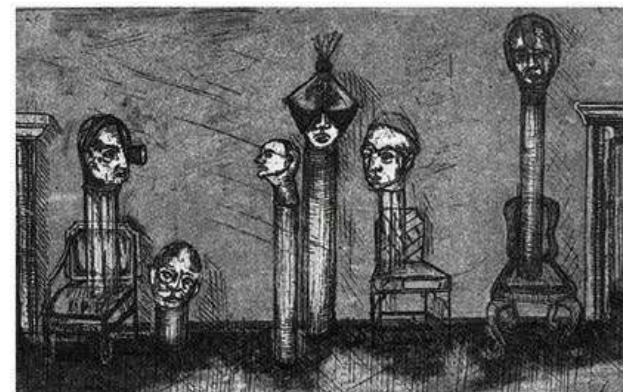
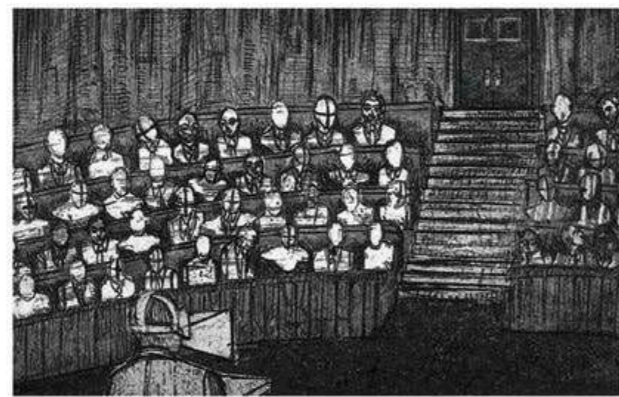




In this collection of work I attempt to redefine our conceptions of mechanisms and ways of learning. I create embodied learning through process based practice by combining scientific experiment and creative experiment. By using the laws of physics to create images and processes to capture a trace of such a phenomenon, my work investigates the tools we use in science and art, and the relationship between these two disciplines to interrogate knowledge. The word "tension" here refers to not only the basic elemental properties of physics, but also cognitive dissonance – an internal, abstracted tension.



Adrian Ranger



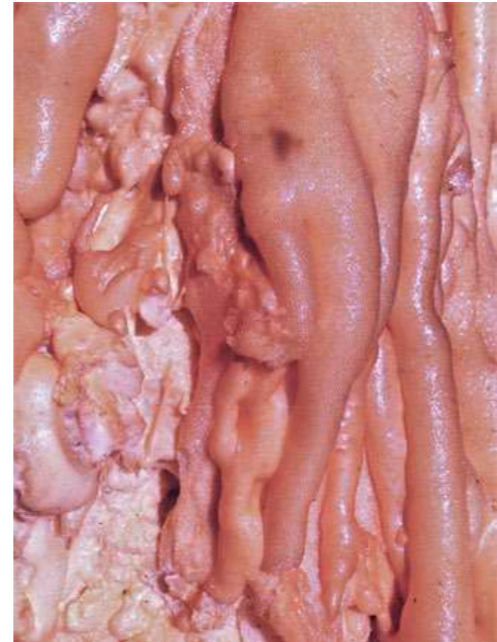
Present in History

History as a reconstruction of the past in the present, through narrative, plays an integral role in the formation of personal, cultural and national identities. The narrative of the past influences our navigation of the present and in this way, our present-day experiences are shaped through the lens of history. This body of work seeks to explore the role of narrative in the creation and disruption of history through the post-colonial allegory by aiming to create an alternative space for remembrance. Born in 1994, my youth was spent in a period of South African history which was neither past nor present, but of a country in flux; transition. I was at once defined by the actions of my ancestors yet unable to truly understand the burdens and traumas of all who had experienced the apartheid era. As we strive for national unity without compromising diversity, South Africans are faced with the stagnation of time. Bearing the burdens and traumas of the past in the present may impede our ability as a nation to envision the future.

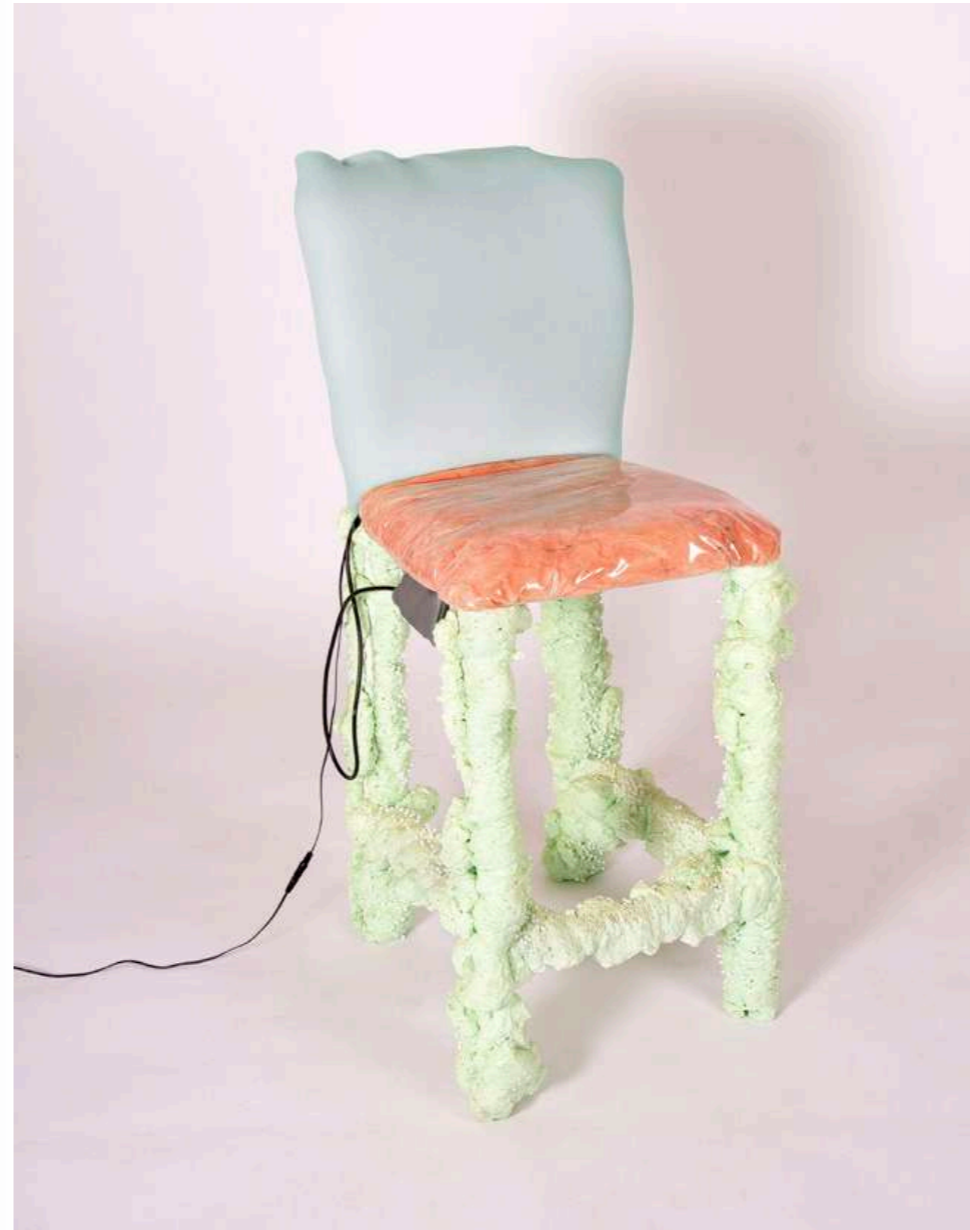
Lindsey Raymond



1



2



4

What does queerness look like;
feel like?

Does it feel like peeling cold glue from your palm?
Or watching polyurethane foam ooze into crème soda
flavoured fizzer bulges? Perhaps it's as intimate and
pleasurable as squeezing cream into your hands,
sliming and sludging it between your fingers and then
snapping closed the bottle cap.

All I know, is that when making queer, feminist art
within a hegemonic, institutionalised system, narrative
and "Subjectivity" are projected/projectiled onto
work made by marginalised identities in a plethora of
essentialised, reductivist misreadings.

So I explain to them: the approach which I now
take to my art practice is a *Never Option A or B or
C, always "all of the above" and never "none", and
almost always "not sure" or "I don't know"* one, where
the answers to a multiple choice questionnaire on
queer identity could only generate more questions.

Knead this confusion into your skin; conceptualising
queerness was never going to be easy.

Never option
A or B or C,
always
'all of the above'
and never 'none'
and almost
always 'not sure'
or 'I don't know'

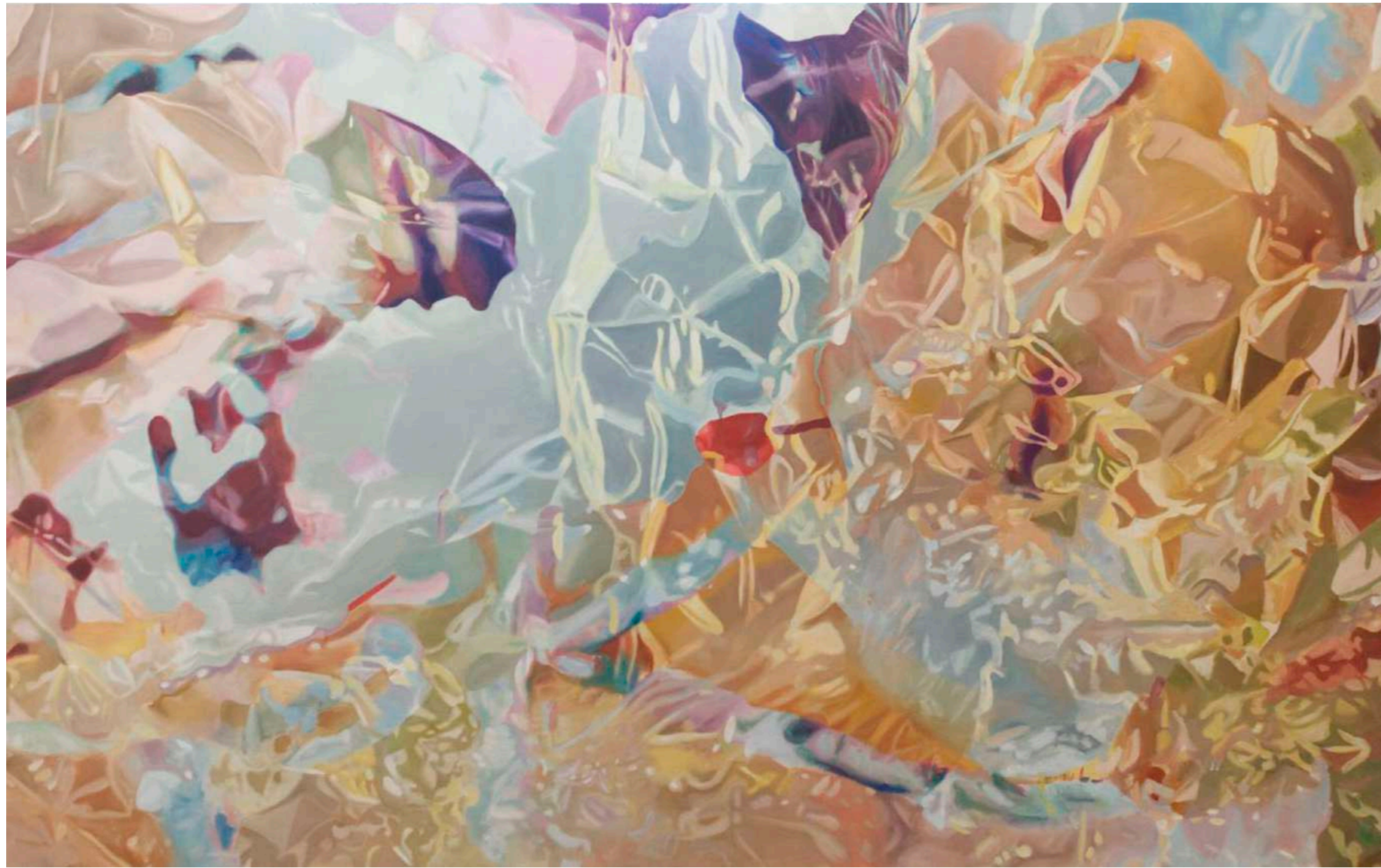


3



5

1 *Becoming-thing, Blob Installation (Detail)*, Plaster, Polystyrene, Wood and Cold Glue, 370 x 240 x 160 mm
2 *No Future*, Framed Digital Print on Paper, 500 x 400 mm
3 *"Ew! That's like, not even feminist, it's just ugly!"*, Plaster, Squiggles, Wood and Cement, 330 x 250 mm
4 *"It kind of feels like pouring a fizzy drink underneath your skin."*, Found Object, Polyurethane Foam, Fibreglass, Clear Plastic Vinyl, Foam, 1000 x 400 x 440 mm
5 *Unsex Me Here*, Framed Digital Print, 500 x 400 mm



1

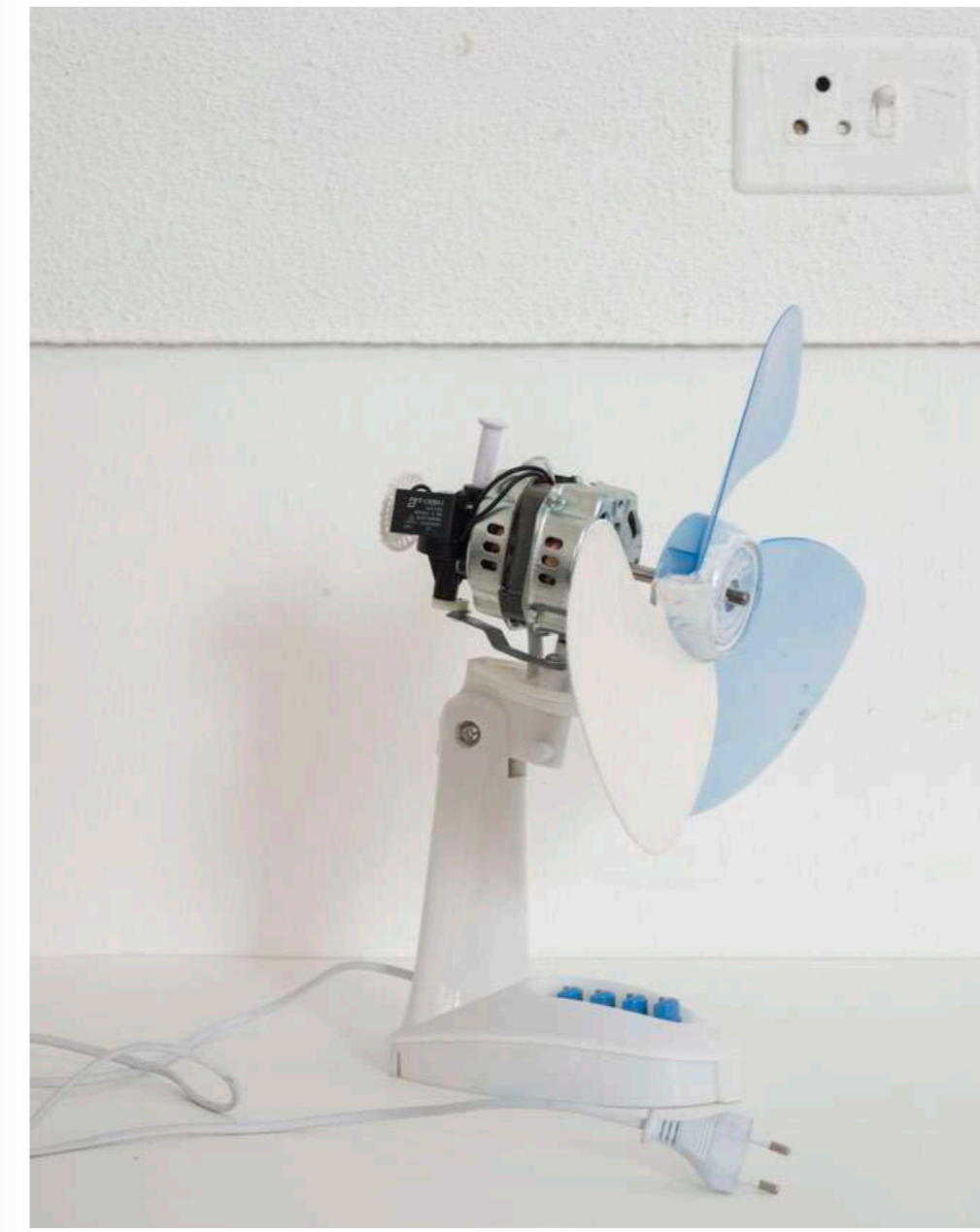
Alma
Sissolak

The Art of Looking



2

In my art practice I attempt to give the viewer the choice to engage with my work in a deeper context, in the way that the context of "seeing" and "being seen" applies. The world of consumption has contorted the reality we see today and how we see ourselves in relation to it. To some extent the images I make are characterised by the context of "looking" at and through plastic to look at faces of people that are clearly difficult to identify. This distortion of the identifiability of their faces is intentional. It removes the subject from the object; the viewer from the subject. Consumerism is one of the major topics in the art world today and has become relevant in my works. Our environment and our bodies are victims of change that is based primarily on the existence of material wealth and plastic. Everything packaged and ready to be distributed and sold. The idea that our world today cannot exist without plastic is alarming, as it is part of our everyday lives; an essential object we exchange on day-to-day basis. It not only is produced in mass but can be recycled. It has become a norm in our age, an object we forget is connected with our existence, and which is endless – it can never decay or die.

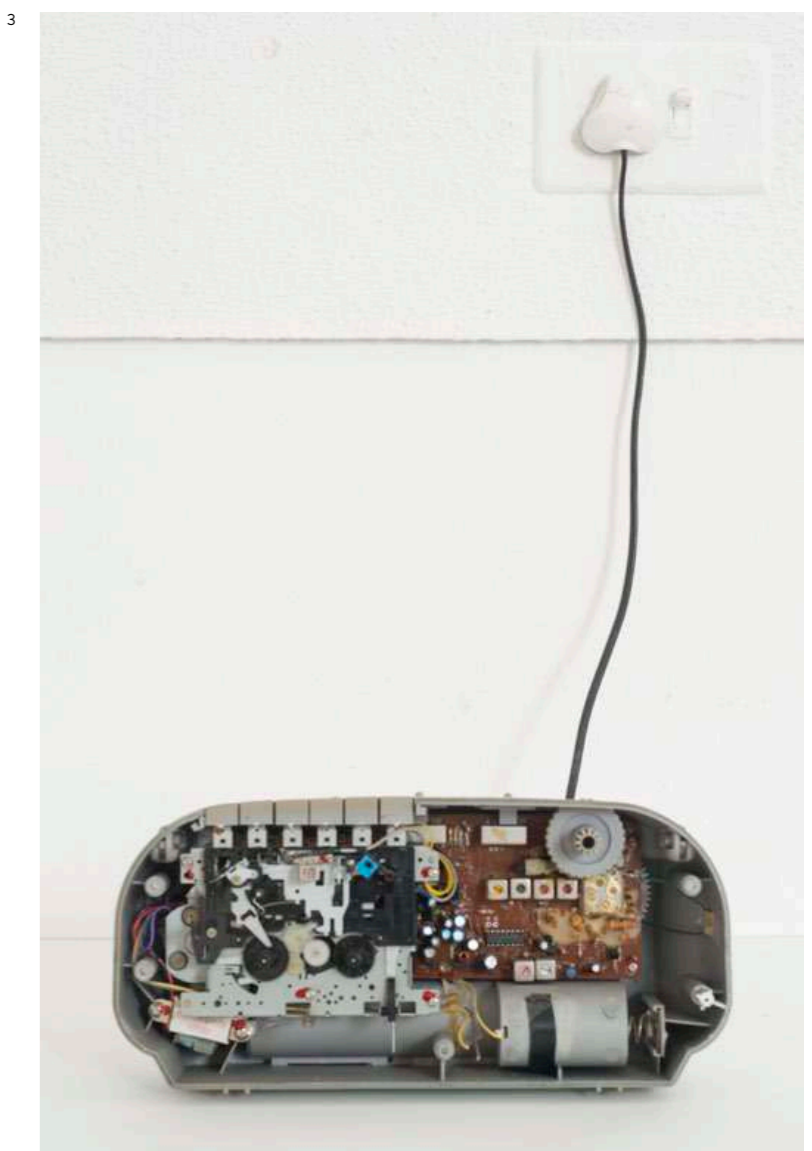


Elizabeth Smith

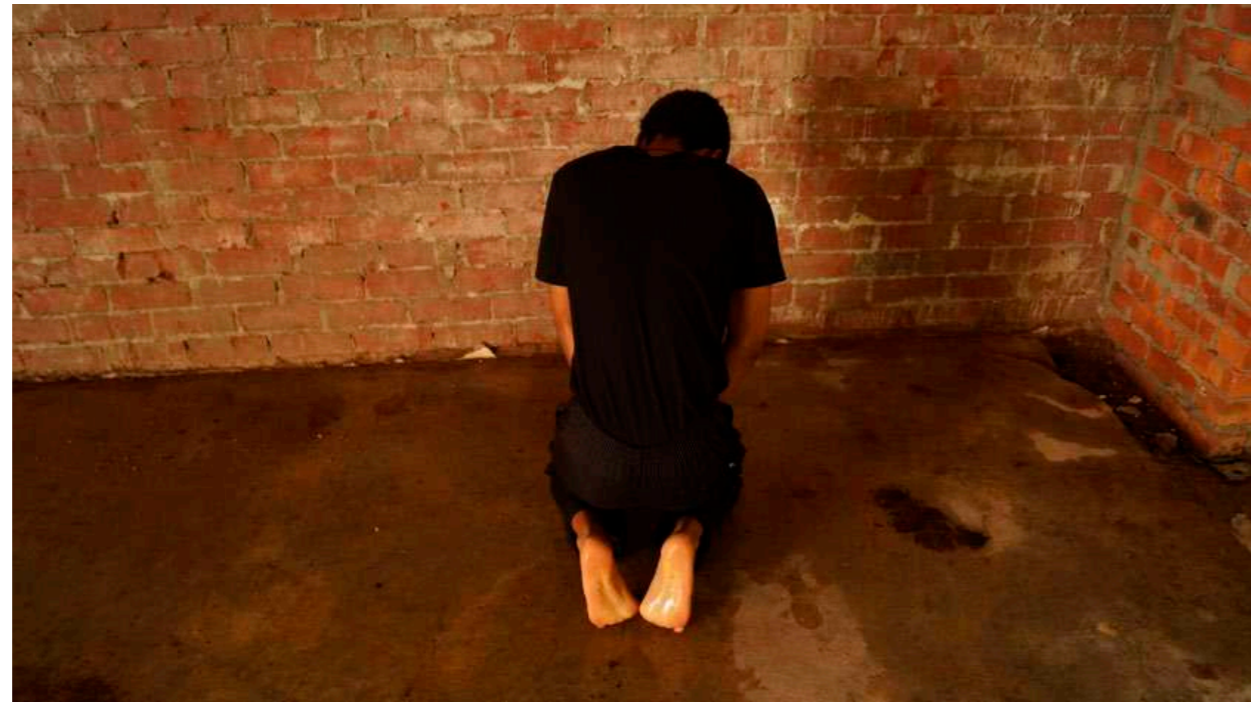
Timeous

Electronic objects, entities that work for the benefit of humankind: mine took the form of various toasters, a coffeemaker, five mixers, a fan, a can opener, and a recently deceased radio. Domestic electronic objects as potential conductors of routine in the everyday, extending and retracting time to their human counterparts; multiplied in their roles as interfaces (Dunne, 2005) for the sake of ease and expedience – participants in the entropic dynamic of life. They became aspects that lived, and died, and lived again at the electrical whim of my conversation with them; we became familiar.

1 Tethered Toasters, Multiple Toasters Tethered by Power Cable to a Shared Electrical Outlet
 2 Fan the Spectre, Disembodied Fan and Mechanism; Aimlessly Moving Air
 3 It's Dead Now, Defunct Radio, Clinging to Electrical Outlet



Inga Somdyala



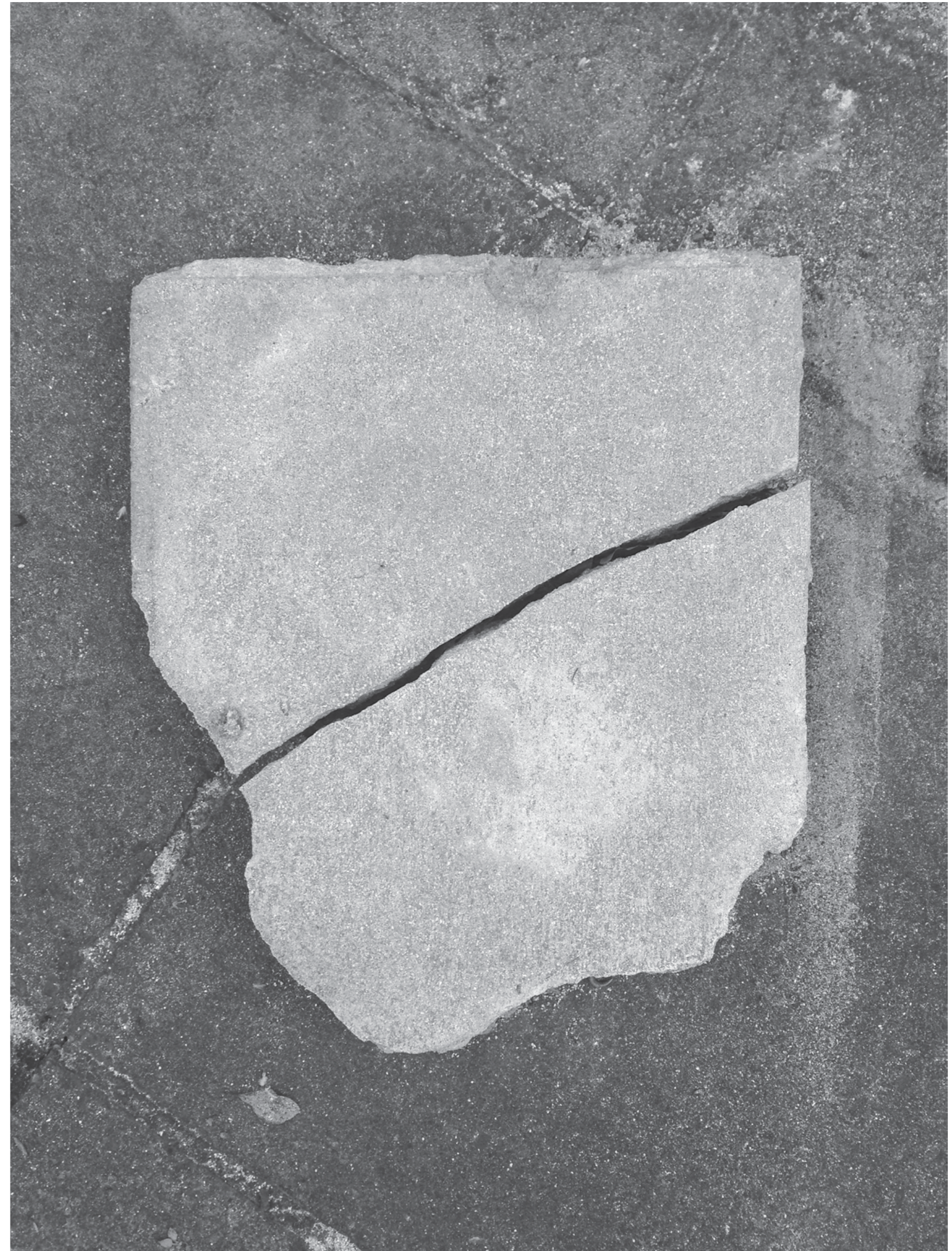
1

Zila Ngoluzayo

In considering the self in relation to intersectional positionality, the ideas mentioned here establish the tensions between modernity and tradition employed throughout my practice. Through understanding the intersectional approach as acknowledging people's experiences of oppression at the intersections of their identities (Gamedze, 2015), I reflect on my practice as a process of dual negotiation, involving the reproduction and contradiction of these particular intersections that exist, inextricable from my lived experience.

Thus, the concept of liminality possesses an inseparable interrelatedness to my personal experience and, consequently, my practice. It intersects with the performance of Christianity and ritual kwa-Xhosa, rites of passage and masculinity in isi-Xhosa, nationhood – the illusion in South Africa – and my contemporary black identity as um-Xhosa.

2



3

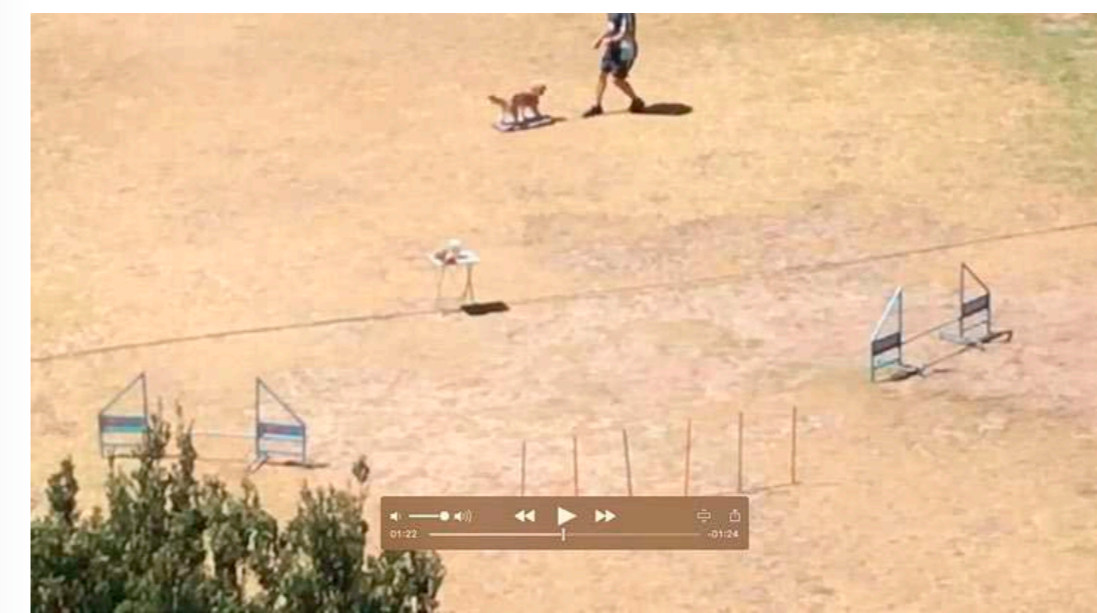
-
- 1 Umsebenzi Wamagaza, Single-channel Video, Dimensions Variable
 - 2 Good Grief, Offset Lithograph on BFK Rives, 50 x 65 cm
 - 3 And The Knowledge Of Transgression, Offset Lithograph on BFK Rives, 65 x 50 cm

Marolize Southwood

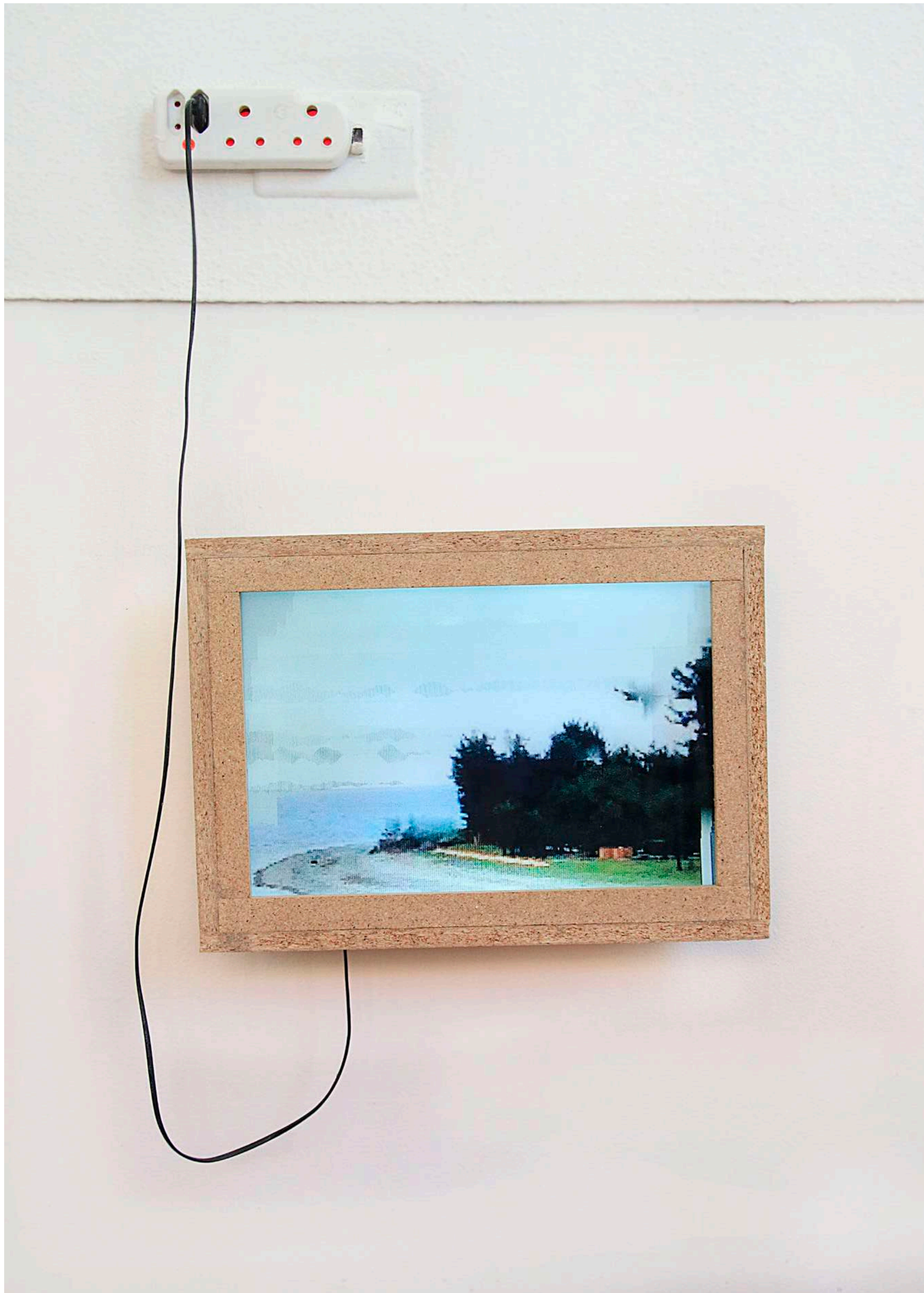


2

Views.
I have windows,
but I also
have a Mac.



3

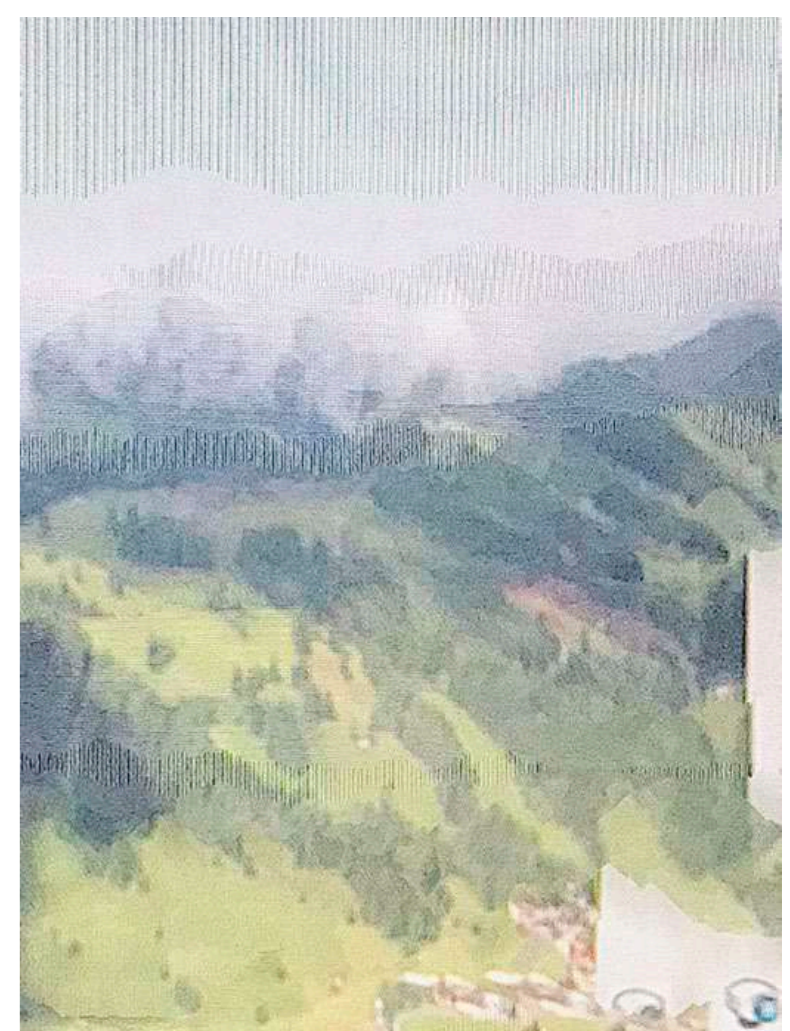


1

The ability to zoom allows us to collapse a piece of space, compact distance and place ourselves in the position to observe that which we do not share space with, but because we can see it, we are there.

Taken both from the physical location of my flat, peering out of its windows, and from live webcam streaming websites, this body of work explores the collapse of space and distance as a product of the globalised state of mind. Each of the images represent very specific real places, but also simultaneously serve as representations of all the places that are vaguely similar to them.

These are some of the places I can be while being in my flat.



4

- 1 Untitled Sculpture, Hardboard, Printed Glass, Lights, 450 x 600 x 300 mm
- 2 Untitled Still #2, Video Piece
- 3 Untitled Still #1, Video Piece
- 4 "That is some view.", Digital Image, 841 x 1189 mm

Nicholas Tanner



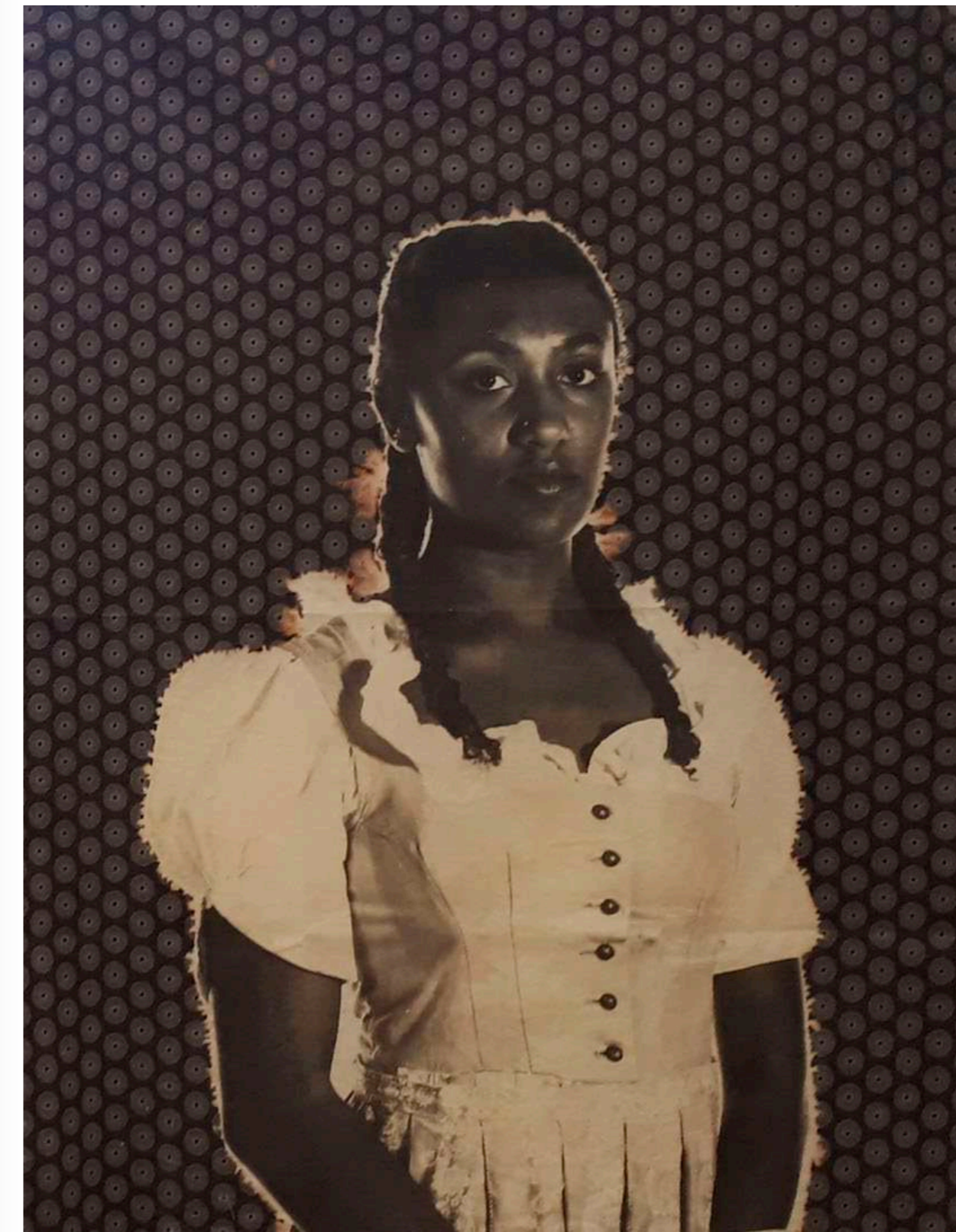
This body of work emerged from spontaneous and improvised actions with friends in urban spaces. More specifically, these performances and interventions took place in Hanover Park, a so-called coloured suburb in the Cape Flats, in which all of the performers reside, besides from myself.

In contrast to the many positions of photographic, journalistic or artistic modes, which typically deal with this subject matter, my interest does not lie in sensitising viewers to the poetry or politics of the everyday lives of those living within a certain socioeconomic, political or cultural spectrum. Rather, my aim lies in the deployment of an act of aesthetic ascription as a call for structural and poetic transformation of social reality. In other words, the point is to explore the prospects of moving beyond the conventional social critiques and denunciations of injustice towards an endeavour to intervene in social situations to suggest a change in perspective. That is, to engage in a reconfiguration of artistic practices, capable of penetrating different social spaces and collective imaginaries in order to open up the sphere of possibilities.





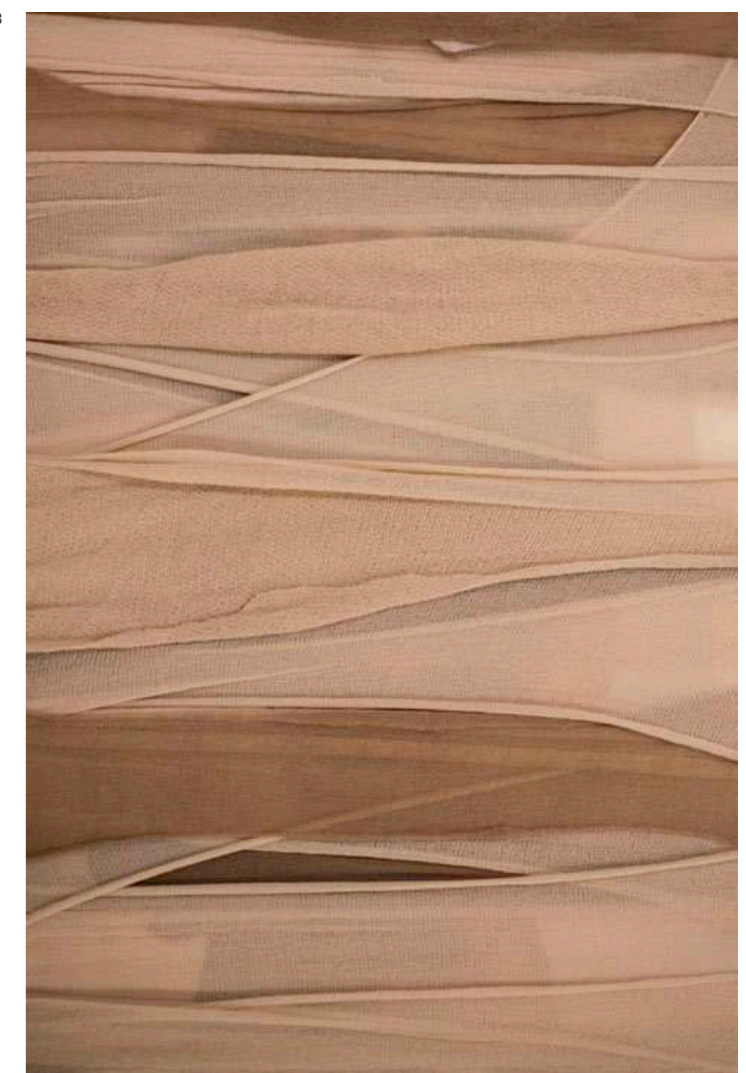
1



Complex(ion)

The art I make comes from a place of resistance to racialised images and attitudes that are ingrained into society through the media and through histories that favoured lighter over darker skin, which still resonate in society today. As a woman of colour – a black woman – but a woman of mixed – equally black and white – race, I speak of these issues as they affect me as a woman of a skin tone that has been seen as “other”. I am interested in the commodification and consumption of the black subject in the way it is represented and how this process manifests. In turn I am interested in the “oppositional gaze” which allows agency and the power to interrogate the power relations in the gaze of another. Within this I explore my own positionality within my multiple cultural identities.

2
3



3
Untitled (detail), Mixed Media, 8 x 12 in



1

Gina van der Ploeg

2



3

Wear/We're

"Can I please take a nap on this?" asked Lari, her hands finding their way to the stuffed mutton cloth.

"It looks like a toasted marshmallow." Christine was right. A giant marshmallow, pouches of misshapen yams, epidermal layers, bodily indents, pelt-like flayings; imagine wearing those things... Soft and encompassing, yet bulging and intestinal.

"What is that stuff?" Hloni hesitated at the sight of the cascading cotton waste.

Georgia flopped down, the cotton and knitting moulding to her tired body. Is it comfortable? Or is she unsure of the distended, fatty shapes and uncontained rolls? "It smells funny," she said between sniffs. "What does it... it's like animals..."

Aimee sat down too, nose to mutton cloth, hands exploring. "Yes, it does! Why does it smell like that?"

"Can I touch it?" my ouma asked, quietly.

-
- 1 Sleeves, Mohair, Wool, Dacron, Thread, Fabric, 260 x 110 x 90 cm
 - 2 Pelt, Cotton Waste, Wool, Glue, Mutton Cloth, Foam Chips, 140 x 300 x 320 cm
 - 3 Adipose Veil, Raw Wool, Refined Wool, Cotton Netting, Wool, Scrim, Coconut Fiber, 75 x 43 x 35 cm

Student
Photographs
+
Contact
Details



Christine Adams



Danielle Alexander



Bianca Bell



Kristy Boshoff



Alexandra Britz



Nina Holmes



Jesse Jason



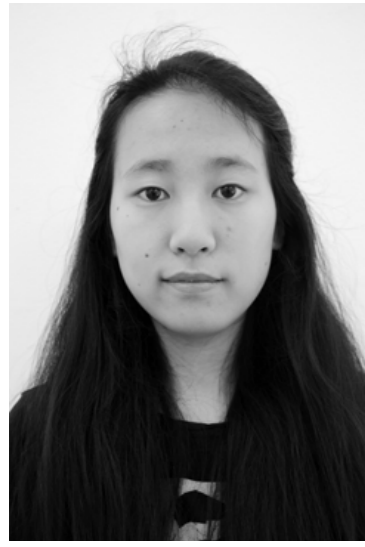
Georgia Kruger



Tamary Kudita



Damon Kulp



Yuqing Chen



Alex Coetzee



Natasja de Wet



Jessica Doré



Caroline du Toit



Morgan Kunhardt



Emily Labuschagne



Hope Lancaster



Mika Lapid



Aimee Lindeque



Kirsten Eksteen



Judith Mari Ellis



Christina Fortune



Maeve Fourie



Robert Gardner



Mieke Loubser



Sean Mac Pherson



Hayden Malan



Pola Mazus



Duduza Mchunu



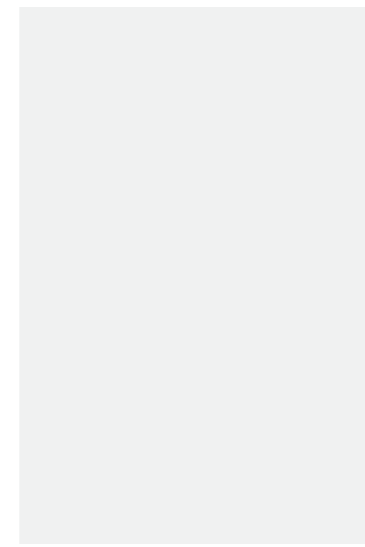
Mia Godfree-Thom



Laura Hamilton



Caitlin Hawarden



Juandre Hermanson



Zack Herrmannsen



Johno Mellish



Garth Meyer



Mari Momers



Anico Mostert



Matthew Muir



Tyra Naidoo



Catherine Paterson



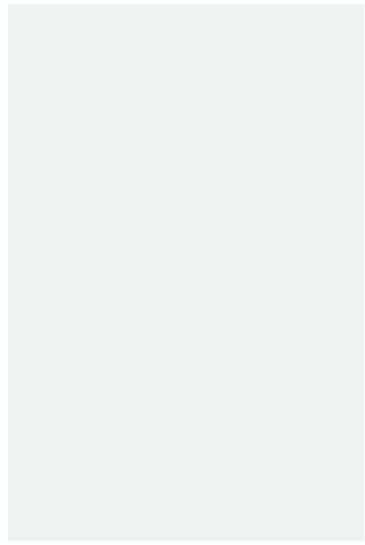
Clare A. Patrick



Rain Patterson



Thebe Phetogo



Ashleigh Pote



Anya Ramparsad



Adrian Ranger



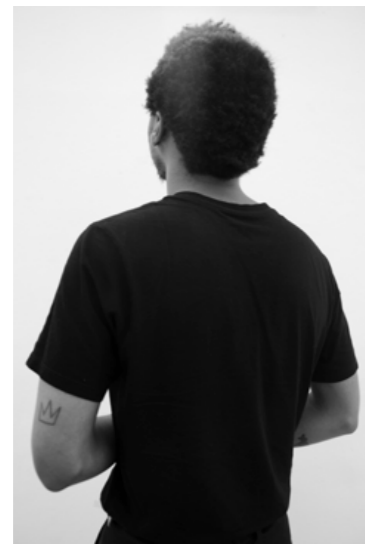
Lindsey Raymond



Alma Sissolak



Elizabeth Smith



Inga Somdyala



Marolize Southwood



Nicolas Tanner



Jasmin Valcarcel



Gina van der Ploeg

Christine Adams	christine.adams1004@gmail.com
Danielle Alexander	dzalexanderart@gmail.com
Bianca Bell	biancalouisebell@gmail.com
Kristy Boshoff	kristyboshoff1001@gmail.com
Alexandra Britz	alexandrabritz@gmail.com
Yuqing Chen	muriimiwa@hotmail.com
Alex Coetzee	alexanderfrancoiscoetzee@gmail.com
Natasja de Wet	natasjadewet@icloud.com
Jessica Doré	mywatercolourheart@gmail.com
Caroline du Toit	carolinetracydutoit@gmail.com
Kirsten Eksteen	kirsteneksteen7@gmail.com
Judith Mari Ellis	judy4ellis@gmail.com
Christina Fortune	fortune.christina@gmail.com
Maeve Fourie	maevекfourie@gmail.com
Robert Gardner	robertivangardner@gmail.com
Mia Godfree-Thom	miathomart@gmail.com
Laura Hamilton	laurah13@mweb.co.za
Caitlin Hawarden	caitlin.hawarden@gmail.com
Juandre Hermanson	juandrehermanson@googlemail.com
ZackHerrmannsen	zackherr246@gmail.com
Nina Holmes	samemily@mweb.co.za
Jesse Jason	jesse.jason09@gmail.com
Georgia Kruger	georgiakruger@gmail.com
Tamary Kudita	dtammerie@gmail.com
Damon Kulp	damonkulp@gmail.com
Morgan Kunhardt	morgankunhardt@gmail.com
Emily Labuschagne	emilyraesmithlabuschagne@gmail.com
Hope Lancaster	healancaster@gmail.com
Mika Lapid	mikalapid@gmail.com
Aimee Lindeque	laindeque@gmail.com
Mieke Loubser	miekebrightside@gmail.com
Sean Mac Pherson	snmacpherson@gmail.com
Hayden Malan	hbmalan@gmail.com
Pola Mazus	pmazus@hotmail.com
Duduza Mchunu	duduzamchunu@gmail.com
Johno Mellish	johnomellish@gmail.com
Garth Meyer	garth@garthmeyer.com
Mari Momers	marimomers@gmail.com
Anico Mostert	anicomostert@yahoo.com
Matthew Muir	thematthewmuir@gmail.com
Tyra Naidoo	tyrarasaur@gmail.com
Catherine Paterson	catherinempaterson@outlook.com
Clare A. Patrick	clare.a.patrick@gmail.com
Rain Patterson	pattersonrain@gmail.com
Thebe Phetogo	thebephetogo@gmail.com
Ashleigh Pote	ashleighpote47@gmail.com
Anya Ramparsad	anyaramparsad@gmail.com
Adrian Ranger	adrian.ranger4@gmail.com
Lindsey Raymond	raymond.linds@gmail.com
Alma Sissolak	almasissolak@outlook.com
Elizabeth Smith	elizabethlizzy94@gmail.com
Inga Somdyala	Ingasom@gmail.com
Marolize Southwood	marolizesouthwood@gmail.com
Nicolas Tanner	nftanner@gmail.com
Jasmin Valcarcel	Valcarcel.jasmin@gmail.com
Gina van der Ploeg	gina.vdploeg@gmail.com

Acknowledgements

As the class of 2017, we would like to extend our sincere thanks to the staff of the Michaelis School of Fine Art. To the academic staff – for your advice and guidance, to the technical and support staff – for your mentorship and support, to the workers – for holding the space for us to embark on this adventure. We recognise you all and all that you do to make our near impossible ideas possible.

Special thanks to:

Thuli Gamedze and Berni Searle for contributing your texts to the catalogue.

Stanley Amon, Charlie Van Rooyen, Sitaara Stodel, Andrea Steer and Melvin Pather for your contributions to the catalogue text.

To Berni Searle, Stephen Inggs and Nkule Mabaso for all the advice and assistance in “how to GRAD SHOW”.

To the artists who donated their time and skills to decorate tequila bottles for Early Friday and to the countless artists who donated for both Silent Auction vol.1 & 2 – these events would have been nothing without your generosity.

Thank you so much to Ben Johnson, for your patience and immense skill in pulling it all together for this catalogue.

Thanks to Marianne Thesen Law for editing the catalogue text.

And thanks to Russell and Scan Shop too!

Many thanks to those who assisted with and contributed to our fundraising ventures including:

Eclectica Galleries and SMITH for hosting our silent auctions
Simone Stephens and the Waiting Room staff for helping us navigate Early Friday and for being so accommodating during the shutdowns.
Tina Bell and Ken Forrester for organising wine for our silent auction events.
Art Times
Art Africa
Adjective Magazine
Love Cape Town
Michaelis Galleries
Michaelis School of Fine Art
The University of Cape Town

Published by:
Michaelis School of Fine Art
University of Cape Town

All works © The artists and contributors 2017

All rights reserved. No part of this book may be reproduced or utilised in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage or retrieval system without prior permission in writing by the artists, authors or the University of Cape Town.

Fine Art Printing by Scan Shop
Design by Ben Johnson
Copy Editing by Marianne Thesen Law

Michaelis School of Fine Art
University of Cape Town
31 - 37 Orange Street
Gardens 8001

www.michaelis.uct.ac.za



ISBN: 978-0-6399226-0-7

