

Graduate Show 2011



# Graduate Show

Michaelis School of Fine Art

Graduate Class 2011





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AMICO

# *Texts*

Stephen Inggs  
Carine Zaayman  
Virginia MacKenny  
Jean Brundrit  
Svea Josephy  
Julia Rosa Clark  
Gavin Younge

## Preface

Stephen Inggs

The graduate exhibition is the high point on the School's calendar as well as the conclusion of students' final year studio work projects. As the premier art institution on the continent, Michaelis continues to produce graduates whose work contributes to the growth and development of contemporary art in South Africa. Many of our MFA graduates (who incidentally are not included in the graduate exhibition) have been recognised for their creative excellence nationally and internationally.

Aside from talent and imagination, which are essential attributes, there would be little point in studying Fine Art were they the only criteria for success. Our students need to be savvy and articulate, knowledgeable about past and recent developments in the theory and practice of art, have developed good research skills and critical insights and a deep understanding of practice in order to make work that not only questions assumptions about art, but is also meaningful.

This year new trends have emerged from the work of the students, in which separate disciplines have entered into more porous relationships. There has been a shift in the manner in which visual material can now be transformed and remixed into new configurations, whether they be video, performance, sculpture or site-specific installations, animation, computer games or screen-based work, photographic or paper-based printed work, paintings, books or text-based art, archives or curatorial projects. What this process of interdisciplinarity points to is a loosening of the knot that once tied a medium to a discipline, gave it distinctiveness, but limited the ways it could be understood. It also a reminder of when the School ran an interdisciplinary studies programme in the 1970s.

Unlike McLuhan's famous aphorism of the 1960s, today "the medium is less the message", as Jeffrey Schnapp and Michael Shanks have observed in *Art School (Propositions for the 21st Century)*. But the way art is intellectually framed and engaged with by viewers and readers now has greater significance. These new trends can be described as different kinds of practices, in which assumptions about the nature of art are challenged in ways that expand art's potential impact and reach.

Social networks and their increasing range of influence, exchange and interaction have opened the way for hybrid forms of practice. Some examples of these kinds of practice include social, research-based, post-studio and curatorial artistic practices, to name but a few. These practices are not only about new styles or forms, but also engage with how art can function

outside of institutional critique while also speaking to its particular locality.

But this should not imply a loss of disciplined and rigorous training, or that traditional approaches to making art are no longer valid – in fact, quite the contrary. There has also been renewed interest in materiality and process in the student work, which acknowledges historical tradition while commenting critically or poetically to reveal insights on issues that affect us as viewers.

Artist Mark Dion says, "The job of an artist is to go against the grain of dominant culture to challenge perception, prejudice, and convention." According to Dion, the "bread and butter of artists" are humour, irony, and metaphor. Our graduating students, while no doubt experiencing the occasional dose of irony and lack of humour from their lecturers, can feel justifiably proud of their achievement of producing their final year projects. This catalogue, produced by students, is also a notable accomplishment that encapsulates these projects, contextualized in essays written by some of the lecturers who supervised them.

Finally, I would like to bid farewell to our graduating students in the knowledge that they are well prepared to enter the professional world of art and wish them every success in their future careers.

Director, Michaelis School of Fine Art  
University of Cape Town





i n H a n d  
D i g i t a l  
G l o v e  
e

Jessica Falck  
Yasmin Hankel  
Hyesu Kim  
Roxanne Klink  
Tasmin Naidoo  
Brando Tucker

# Hand in Digital Glove

Carine Zaayman

The intimacy of contemporary life with digital technologies is clearly manifest in the work of this year's graduates who have specialised in new media. On the one hand, the multiplicity of computer-based communication platforms has radically impacted our social spheres. On the other, these technologies have become generative, as they offer a fresh arena for creative play and production. Tellingly, this year's new media students have explored not only the effects of digital technologies, but also the imaginative possibilities that these new media offer as expressive modalities.

Nowhere is this visceral and imaginative intimacy more apparent than in the quiet midnight rituals by which Brando Tucker has produced his video works. Meditating on significant changes in his life – transition from boyhood to manhood, and the burden of responsibility that defines something of masculinity in our society – Brando has entered a space of intense self-reflection. His work is replete with personal imagery and metamorphoses, expressed in the form of drawings made in solitude, in the middle of the night. These rituals are highly performative: while drawing with a tablet in Photoshop, Brando projects the developing image back onto himself – and records this performance on video. In his exhibition, these videos are collectively projected above his bed, positing them in a kind of dream space, a landscape of the unconscious.

The personal nature of Brando's videos resonates with the short film by Tasmin Naidoo, who also embarked on a long self-reflexive journey this year. Tasmin's interest is more sociological and historical, however, in that she explores the history of people of Indian descent in South Africa. She focuses specifically on how this history is evident in the site of Grey Street, Durban. Her investigation led her to produce a playful though serious and sensitive account of this complex area. Her animations, projected in a makeshift, informal travelling cinema, are informed by interviews and historical research, but most importantly, they are shaped by a personal whimsy regarding the way in which she seriously questions her own process and emerging understanding of her heritage. This is not pure documentary, but the result of a creative engagement with a past that prefigures her identity.

Roxanne Klink likewise engages with notions of heritage and history, but is particularly concerned with the colonial history of the Cape and the violence that characterised the period of the seventeenth century colony. She translates historical paintings depicting moments of colonial contact (though be it from highly biased perspectives) into the brightly coloured, attractive 8 bit graphics from the language of arcade games. The animations, meticulously crafted and displayed in both characteristic black arcade boxes and ornate painting frames, invert both the tropes of games and history painting. More importantly, through invoking the language of games, Roxanne asks her viewers to imagine themselves taking up the various roles in the works, thus complicating the notions of perpetrator and victim – an uncanny experience when amplified by the mounted gun that follows the viewer around the space.

Placing oneself in another's shoes is something that Hyesu Kim similarly challenges us to do. In her exhibition, Hyesu reflects on the physical and emotional journeys she has taken between her two places of residence, Cape Town, South Africa and Seoul, South Korea. Her exhibition deals with strangeness, and how the notion of home and familiarity is a tenuous construct. To this end, Hyesu has crafted an intricate stop-motion animation that tracks the various modes of transport familiar to her along an imagined journey, lasting from dawn to dusk. This is juxtaposed with a series of videos featuring feet endlessly walking towards the projected image, placed strategically on the floor so as to echo the entrance of her viewers into the space.

With Jessica Falck's work, there is a more sinister journey at play. Jessica's deep empathy with missing people has been triggered by the endless reports of these cases as printed by the local newspapers. These reports, often illustrated by small photographs, are so plentiful that the faces of those missing often disappear in the multitude. By drawing our attention to the anonymity of these reports, Jessica represents something of the harrowing nature of the immense mass of people who are missing. Her own newspapers are filled with only the smallest, abstracted details of their faces – eyes and mouths, in themselves hardly sufficient to identify a specific individual. Furthermore, by invoking the

stale and sterile bureaucratic institutions charged with dealing with these cases – the slides, the filing cabinet – Jessica draws our attention to the poignant irony of the way in which the intense sense of loss is framed by the impersonal and anonymous.

In the work of Yasmin Hankel it is another kind of record keeping that is interrogated. Here, notions of history, truth and the book are brought into play. Yasmin asks the question that, if something is not recorded in writing, how does it survive in the memory and archives of culture? In addition, Yasmin explores the kinds of writing systems that have become dominant in the twenty-first century as opposed to less permanent modes, such as writing in the sand. Her exhibition takes form as a topography constructed through inkblots and granules, as though to suggest that writing can shape the very landscape. In her digital books appears text made from hair that unravels before it can be fully deciphered.

Through their various projects, this year's new media group have translated their deeply felt personal concerns with an empathetic and delicate touch, and a facility with the expressive possibilities of digital media.



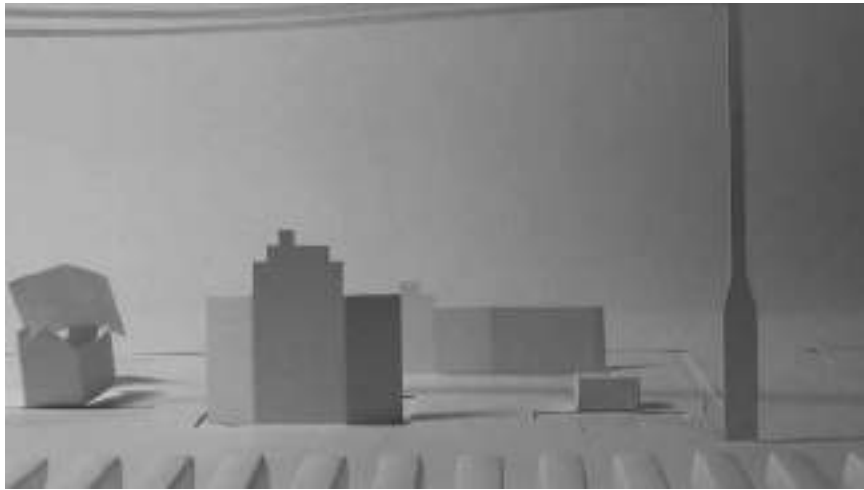
Brando Tucker. *Starlit Erect*



Yasmin Henkel. *THE WORLD HAS NOTHING OF ME THAN WHAT THEY CAN SEE IN BLACK AND WHITE*



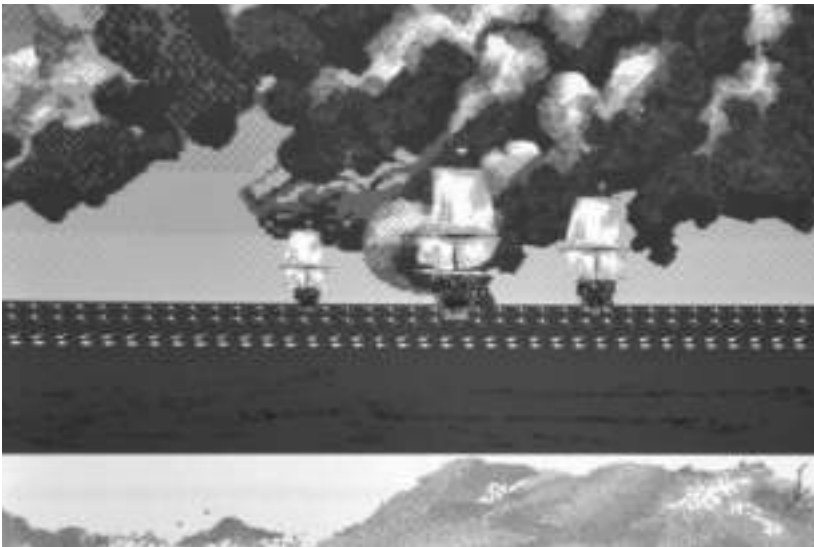
Tasmin Naidoo. *The Abyss Gazes Also*



Hyesu Kim. *Home2Home*



Jessica Falck. *SAPR65080*



Roxanne Klink. *Terra Incognita Towards Camissa*













*THE WORLD HAS NOTHING OF ME THAN WHAT THEY CAN SEE IN BLACK AND WHITE.* Mixed media. Dimensions variable. 2011





호수







Yasmin Hankel

(Left) Stills from *Lingual Motion*. (Right) Installation detail, *Tower of Babel*. Mixed media. Dimensions variable. 2011

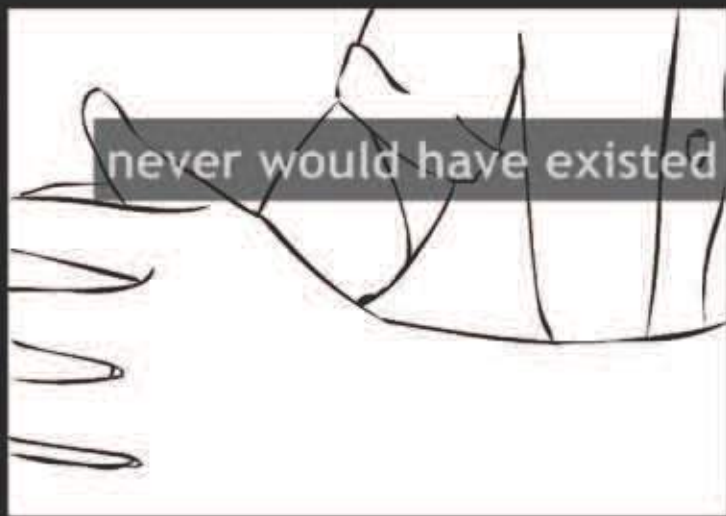
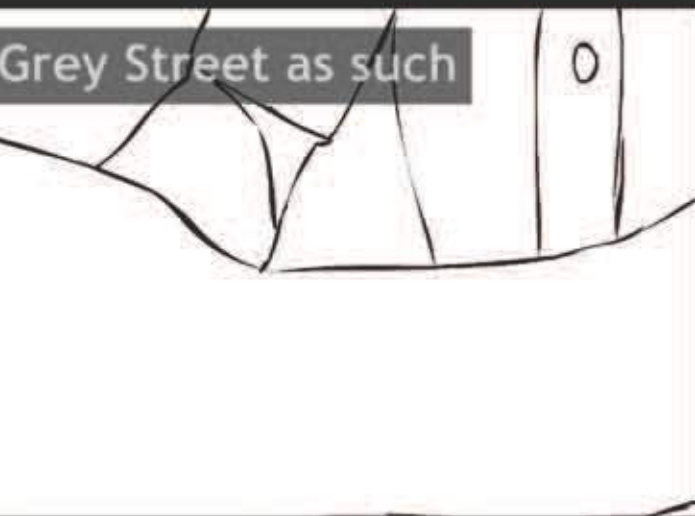














Indentured labourers came,



1865 is when they left



some of them,



some of them,  
left the sugar cane fields



because they had served



because they had served  
their period of indenture

Image 6 - Rotoscoped Interview with Aziz Hassim





Yasmin Hankel

Installation detail, *Tower of Babel*. Supawood, paint, grit, glue. 1910x970x416 mm. 2011  
*Mapping the Lingual Digital Landscape*. Emery cloth, grit, tape. Dimensions variable. 2011  
*Background Babble (Catalogue)*. Grit, speakers, SD cards. Dimensions variable. 2011





Brando Tucker

Still from *Light Initiation*. Continuous video loop. 2011





# F i g I t u r i n O u t g

Mia Chaplin  
Connor Cullinan (PG Dip)  
Tarryn de Kock  
Alexandra Karakashian  
Kirsten Lilford  
Nadine List  
Nonkululeko Mabaso  
Nabeeha Mohamed  
Fikile Mqhayi  
Emma Nourse  
Ashleigh Papas  
Matty Roodt  
Liffey Speller  
Johke  
Jacques Viljoen

## Figuring it Out

Virginia Mackenny

Grappling with a medium that is often seen as both the epitome of Fine Art and the last gasp of an old tradition puts great pressure on students in the Painting section. Constantly interrogating their relationship with the medium, their responses this year range from skilful figuration to an increased interest in abstraction as an apposite vehicle for configuring complex responses to a rapidly changing world.

This year, students Alexandra Karakashian and Emma Nourse exemplify a deepening concern with the environmental disasters that are dogging our planet and that are highlighted by the presence of COP17, the UN Climate Change conference in South Africa. Karakashian's revitalising of the nineteenth century Romantic tradition of landscape painting results in a series of works that evoke the elemental force of the weather. Her large Oil Painting, however, disrupts the tradition of landscape painting as 'scape', rendering such ecological disasters as the BP Gulf of Mexico oil well catastrophe, vertically. Soaking the end of a length of unprimed canvas in motor oil, she lets the oil travel up the canvas threads, rising to sully its pristine creaminess and directly manifesting its polluting power.

Nourse, inspired by Coleridge's epic poem *The Rime of the Ancient Mariner*, where a sailor is cursed to ever wander the seas after killing an albatross, stitches ghostly fishing ships in delicate greys into the tapestry support that is literally her canvas. Her wool, like a torrent of dark fluid, pours through its surface, cascading onto the floor where unexpectedly fragile ceramic Dolos, invented to keep the ever-rising sea at bay, shatter.

That we need to re-engage our relationship with our environment is clearly evident, however the diversity of ways in which this may be explored is sometimes unexpected. In Nadine List's work the natural world is perversely synthetic. Plastic and artificial, her references to nature present themselves in glitter paintings or astroturf. Here the industrial factories of the city sparkle in their clouds of smoke while pure white horses drown in the green plastic sward.

Johke enthusiastically embraces the fact that we live in an intensely constructed world. Warhol first exemplified the fact that identity itself can be fashioned, promoted and branded and this provides Steenkamp

with a place to play out her love of fashion and design. Using a Pop vocabulary, she gives this world a huge 'Yes!', an exclamation that is as emphatic as her three-dimensional 'OH' is surprised.

Also escaping the constraints of the traditional canvas, Nabeeha Mohamed often floods chosen sites with coloured fluids. The primary colours, displaced into courtyards, drains and the very air, are elemental. Hinting at things that might have gone unnoticed – the "shadow" of a space in a building arcade or the "weight" of dandelions – she lifts the veil on perception to reflect on what is hidden from view.

Relooking at that which many take for granted informs Kirsten Lilford's series of "Sunday" paintings, which present the simple pleasures in life such as a walk in the sun or a day by the pool. These essentially middle-class leisure activities embody a freedom not available to all in South Africa's economic context. Overshadowed by a sense of vague threat manifest through the darkening and isolating of such images the privilege, and vulnerability, of such ease is highlighted.

The swimming pool also forms a core locus for Ashleigh Papachrysostomou's work. Here the pool's aquamarine colours and sparkling surface disrupt the image of her face underwater, rendering it distorted and unfamiliar. While for her this creates a place of reflection to consider her interior world, Jacques Viljoen's practice tackles distortion to the body as produced by physical damage. Viljoen, who, not coincidentally, is South Africa's top male fencer and has been voted UCT's Sportsman of the Year twice, explores injury done to the body ironically as a direct consequence of the pursuit of physical perfection in sport. His work also monumentalises some of the iconic figures who have been particularly physically challenged in the field of South African sport, such as the swimmer Natalie Du Toit and runner Oscar Pistorius.

Monumentalising her own face, Tarryn de Kock's series of self-portraits curiously lack any sense of vanity. Constantly taking photographs of herself, de Kock is more interested in the difference in each "take", a difference that presents a shifting identity even as it stays with the features of a single individual. That the outer world of skin merely masks a more complex interior is highlighted in Elizabeth Speller's material

arsenal of satin, salt and gunpowder, which she uses to unpack the effects of emotional explosions that have left an impact on her psyche. Her monochromatic palette of black, white and grey delicately explores an interior darkness with its hidden vulnerabilities.

Escaping into a self-created world, Matty Roodt constructs an entire wall that replicates a sunset, albeit one taken from the computer screen. Adjacent to this pixilated version of a romantic stereotype reproduced in colour blocks, she sets up a series of photographs purportedly taken when on holiday in Hawaii. Recording an abject hangover-ridden experience that has a sad and poignant sense of longing, she posits a world that fails to live up to expectations even in the imagination of the dreamer.

Dreaming and sleep provide Mia Chaplin with her terrain of imagining. The rumpled sheets of the bed mutate into mountains and icebergs. A harsh landscape populated by owls and wolves, it is punctuated with glittering roses made from shards of glass. Signalling a world both beautiful and dangerous, such material transformation also marks the work of Fikile Mqhayi, where the shattered glass of a broken windscreen becomes the river upon which the basket of the baby Moses floats. Fikile, a member of a Zionist church, spends much of his time ministering to members of his congregation and his worldview allows for communication from ancestors long dead. The detritus of the township provides him with materials that inspire an intense sense of spiritual transformation and his work intermeshes Christian emblems, African tradition and contemporary experience. In his hands, a dismembered branch becomes the torso of a saviour crucified on corrugated iron.

Nonkululeko Mabaso's "paintings" in synthetic hair engage contemporary African identity in another way. Each braided stroke marks the presence of the human hand and the palette of her work extends from sharp chemical colouration to the rich browns of her own hair. Knotted and amassed in myriad form, the hair twists in cryptic hieroglyphs or is rendered larger than life, signalling both inherited traditions and the need to escape established frames.

In each student's work there is an attempt to shape their understanding of their experience. Often



Jacques Viljoen. *Painting Restraint*



Ashleigh Papas. *Untitled*



Emma Norse. *Dolosse*



Alexandra Karakashian. Oil Painting



Johke. Yes



Connor Cullinan. Mtandeni Ziqubu



Kirsten Lilford. *Sunbather I*



Liffey Speller. Gunpowder Blooms



Nabheeha Mohamed. "In louder passages the poor deaf man pounded on the keys until the strings jangled and in softer verses he played so gently that whole groups of notes were omitted"



Matty Roodt. *Magical Majesticism*



Tarryn de Kock. *Self-portrait Four*



Nonkululeko Mabaso. *Comb 3*

expanding the field of painting beyond conventional expectations they remake and reconstitute it in a range of materialities that speak to the various demands and complexities of their various endeavours.



Mia Chaplin. *Creep*



Fikile Mqhayi. *God's Messenger*



Nadine List. *Artificial | Natural*







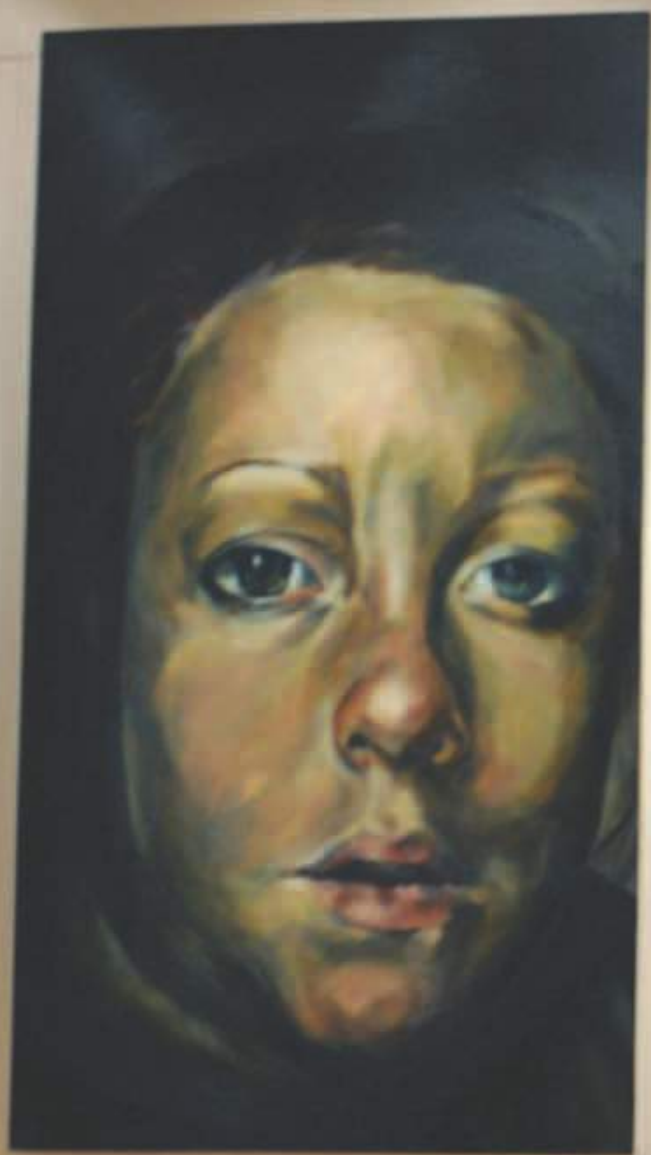
























Nabeeha Mohamed

*"There is still so much I want to show you" (details).*  
Brass dust, water. Dimensions variable. 2011









Emma Nourse

*Untitled*. Oil and wool on tapestry. 1.8 x 2.5 m. 2011































Fikile Mqhayi

*The Controlling Spear*. Mixed media. Dimensions variable. 2011  
Installation view. Dimensions variable. 2011  
*Lindlu Yemfihlelo (The Chamber of Secrets)*. Dimensions variable. 2011











Tarryn de Kock

*Self-portrait Four*. Oil on canvas. 3 x 1.7 m. 2011







I raised my rifle to my shoulder and  
shards of crystal immediately grew  
from the stock across my shoulder  
along my arms. The rifle and I became  
one and I aimed at the temple, the fox,  
at you and fired until the world  
stopped vibrating and the phone stopped  
ringing.

It is beautiful and I am the whole  
mechanism of the clock.















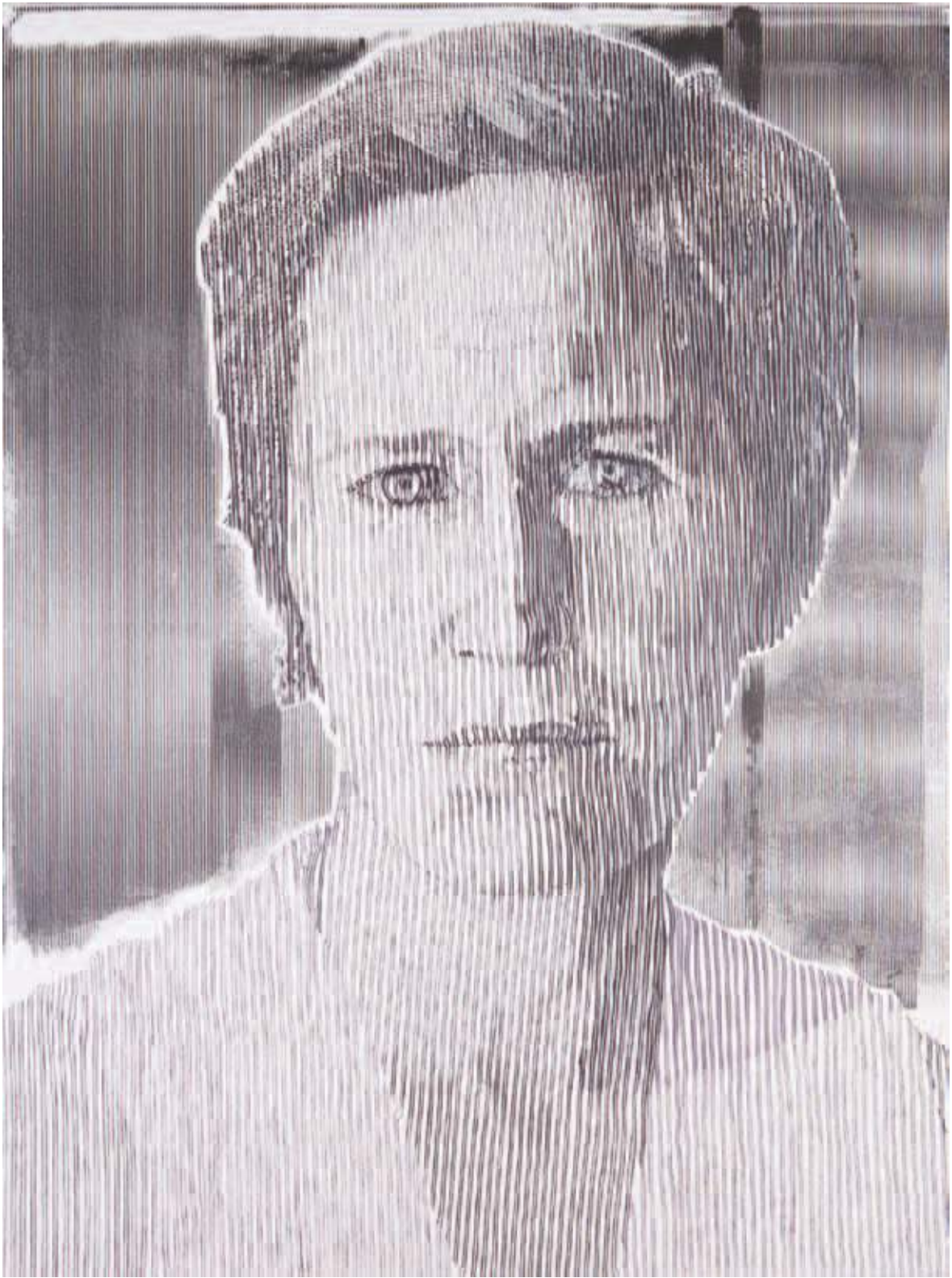






If I could, I















to “How The  
Light to,”  
Writing  
Guide

Laura-Jo Diedericks  
James William King  
Karabo Maine  
Joanna Pawelczyk  
Richenda Phillips  
David Roussouw (PG Dip)  
Helena Steenveld  
Anna Stielau  
Ashley Walters

# The “How to” Guide to Light Writing

Svea Josephy

In 1978, curator John Szarkowski proposed that there are artists working in photography who largely reflect on the subjectivity of the artist (mirrors) and those whose work looks outside themselves (windows). This was not necessarily a dichotomous relationship, as he acknowledged the blurry nature of these categories. While this idea is of its time and context, there is some relevance in these thoughts in relation to the work discussed here, which in some cases looks to the past to self-consciously reflect on the medium: creating work which is contemporary, but simultaneously acknowledges its history. Analogous to Szarkowski’s mirrors and windows among the students represented here, one might then identify key themes, often overlapping: one being art (photography) which reflects on itself or on the artists, and the second being art (photography) that creates a window on the world and society.

In Anna Stielau’s *On writing with light*, we see her musing on the practice of photography and its essential components as she poetically writes with light and dark. In this intelligent exhibition she pays homage to great photographers and theorists of photography, the physical mechanisms of the camera, and alludes to basic darkroom techniques such as incremental test strips and contact sheets. These digitally mediated pieces make reference to analogue photography. This is of particular relevance at a moment when so much is changing in photography: in a museum-like vitrines three analogue cameras sit silently next to exposed but undeveloped film, the images latent but nowhere visible.

Similarly, Karabo Maine’s *Press* reflects on the practice of photography, or more specifically looks to situations and activities of professional press photographers, as Maine photographs them at the events they photograph. Here it is not necessarily the event which has significance, but the photographers’ interaction with the event. Thus, attention shifts away from the “arrested moment” to the photographic context that surrounds the capturing of significant events. This work, while reflecting on the practise of photography, also reflects on the society in which we live, as on the periphery of the frame we see police searching for missing children, a municipal workers

strike and protests against the information bill.

It is in the interstice between art and society where James King’s work resides. This project references theorists such as Nicolas Bourriaud and his notion of relational aesthetics, which focuses on human relations and social contexts. For his submission, King has created a series of what may be described as books, pamphlets and “how to” guides comprising text and image. These contemplate the world as King finds it and reflect on friends, students, exhibitions, events, student politics and the art world. Through the distribution of these papers and these interactions with society, those who engage with his publications, these events and people become part of the artwork itself: it is in the moment or space of this interaction that the artwork exists.

Ashley Walter’s interaction with a community in Dark City gives us a window onto the built environment of the Cape Flats, with particular reference to social housing projects. These flats (or flatse) were built from the 1950s onwards to house the “coloured” communities of the Western Cape and to rehouse those people who had been displaced by forced removals. These typically take the form of three- or four-storey structures arranged in diagonals or grids around a central courtyard (Walters 2011: unpaginated). While in South African photography we have seen a number of photographers, including David Goldblatt, Mikhael Subotsky and Guy Tillim, reflecting on apartheid’s structures and their legacy, what is unique about Walter’s work is his embeddedness in the community he photographs. This, I would argue, makes for a more sympathetic and nuanced body of work, which is extraordinary in its subtlety, richness and the way it sets up and then destabilises expectations of this environment. Here we see people living with dignity in a situation created to strip people of humanity.

While Walters contemplates the current lived reality of architectural structures built in the apartheid era, David Rossouw presents the suburbs of post-apartheid in his exhibition, *Gated Communities*. These housing developments, euphemistically named “White River Country Estate”, “Pearl Valley Country Estate”, “Glen Choral”, “Minuet Ridge”, “Whisperwood”, “Avalon Estate” and “Water’s Edge”, evoke a picture of tranquillity, peace and refuge in one’s mind. Here, the

largely white population has retreated behind security booms and electric fences to a life constrained by boundaries, rules and regulations. This phenomenon, which is born of a culture of fear and paranoia, has caused some critics to liken “gated communities to a new form of racial and class segregation in post-apartheid south Africa” (Rossouw 2011: unpaginated).

Laura Jo Diedericks has also investigated a community and its structures and has focused her lens on St Helena on the west coast of South Africa. Here she documents a town, formed initially as a fishing village, which is now a holiday playground of the middle class and locus of rampant development. These photographs record billboards promising paradise, transplanted palm trees, estate agents’ hoardings, boats and trailers, golf courses and unrestrained development which disfigure the landscape. Alongside these images are others that show the landscape of the Atlantic, the west coast scrub, and the run down RDP houses, trawlers, smoky industry and the deserted holiday town.

Walters, Rossouw and Diedericks create a window on society while reflecting light on identity and history. Similarly, Pawelczyk and Steeveld hold up a mirror to history with perhaps a more personalised emphasis on identity.

Joanna Pawelczyk’s *Relacje* (accounts or stories) comprises an exhibition of photographs and an extraordinary book. This recounts, in English and Polish, the astonishing and harrowing stories of fifteen Polish people who were deported along with hundreds of thousands of others, mainly to endless steppes of Siberia during the Second World War. It is estimated that between 400 000 and 1 700 000 Poles were sent to slave labour camps during this period, two thirds of whom did not survive. Through a strange set of circumstances a group of about 500 of these Polish deportee orphan children landed up in Oudtshoorn in South Africa in 1943 and, having nowhere else to go, stayed in South Africa and made lives here. Joanna, herself Polish, focuses on the stories, treasured objects and portraits of these courageous, exceptional octogenarians.

Helena Steenveld, in *Power Play*, takes an equally political investigation of identity, but with a more light-hearted approach. In this witty exhibition she

investigates her Zambian heritage through re-enacting prominent people associated with Zambia. Here she performs a multitude of characters from Zambian history, each time radically altering her appearance and character, shifting through period, gender and race in doing so. In this work Helena simultaneously explores her mixed race heritage, which allows her to move fluidly between blackness and whiteness in her photographs of people as diverse as Kenneth Kaunda and David Livingstone.

Richenda Phillips’ own identity is the starting point for her exhibiton, *Feast*. Phillips has memories of competing in beauty pageants as a child. The overblown quality of pageants has fed into an investigation into the visual relationships between food and people involved in competitions. An extravagant quality permeates the work with saturated colour and well-seen compositions mirroring humorous parallels between the portraits and the food.

While these photographs can act as mirrors, reflecting the internal world of artists or windows through which artists contemplate the world, in the end they are images on paper. What binds these students is that they have all chosen a similar base on which to work. What is remarkable, given that in the end that substrate is a simple piece of paper, is the variety to which these students have activated that surface.

Rossouw, David. 2011. *Gated Communities*. University of Cape Town: Postgraduate Diploma.

Szarkowski, John. 1978. *Mirrors and Windows: American photography since 1960*. New York: Museum of Modern Art Boston.

Walters, Ashley. 2011. *Dark City*. Cape Town: University of Cape Town.



Anna Stielau. *Falling*



Richenda Phillips. *Bodybuilder*



Karabo Maine. *Press*



Helena Steenveld. *Governor*



James Willaim King. *How to...*



David Rossouw. *Waters Edge*



Joanna Pawelczyk. *Portrait*



Ashley Walters. *Black Sheep*



Laura-Jo Diedericks. *St. Helena Bay*

B.P. MARINE FISH PRODUCTS C.C. T

FISH & CHIPS

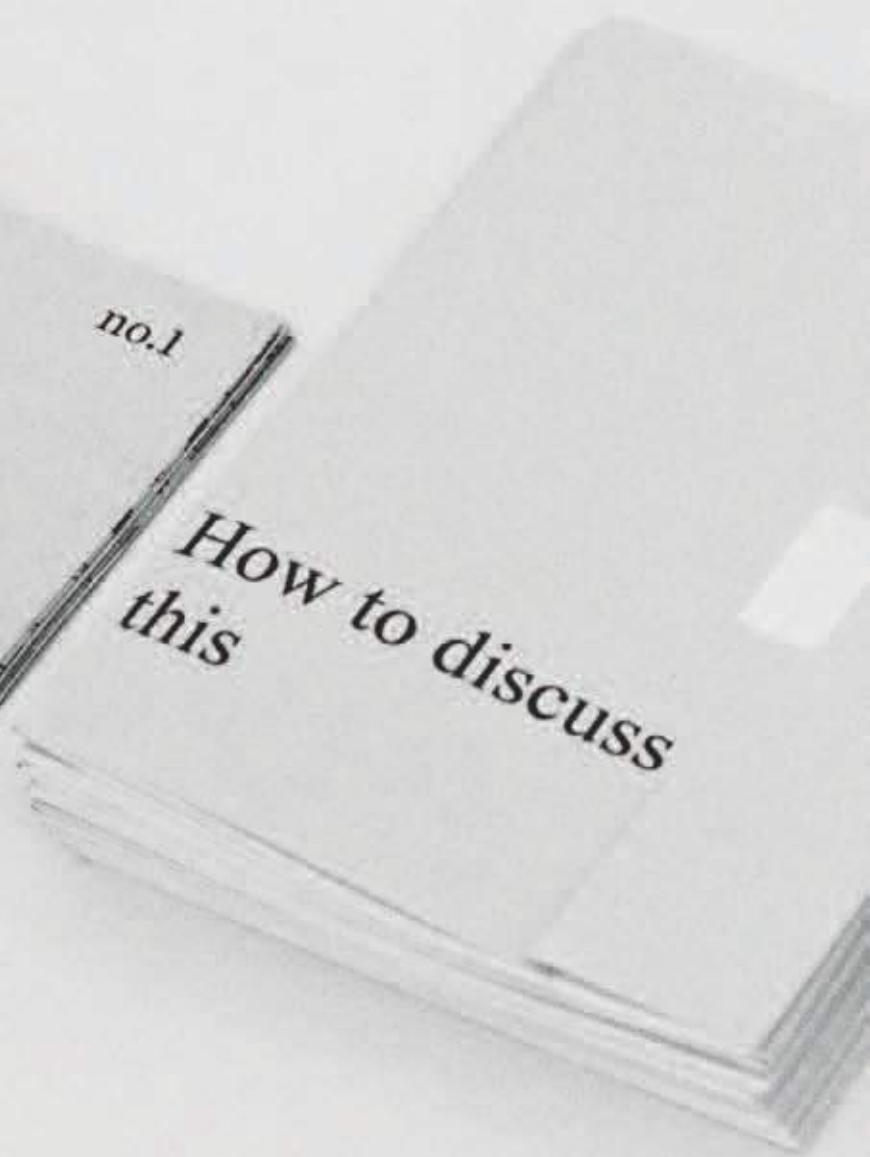
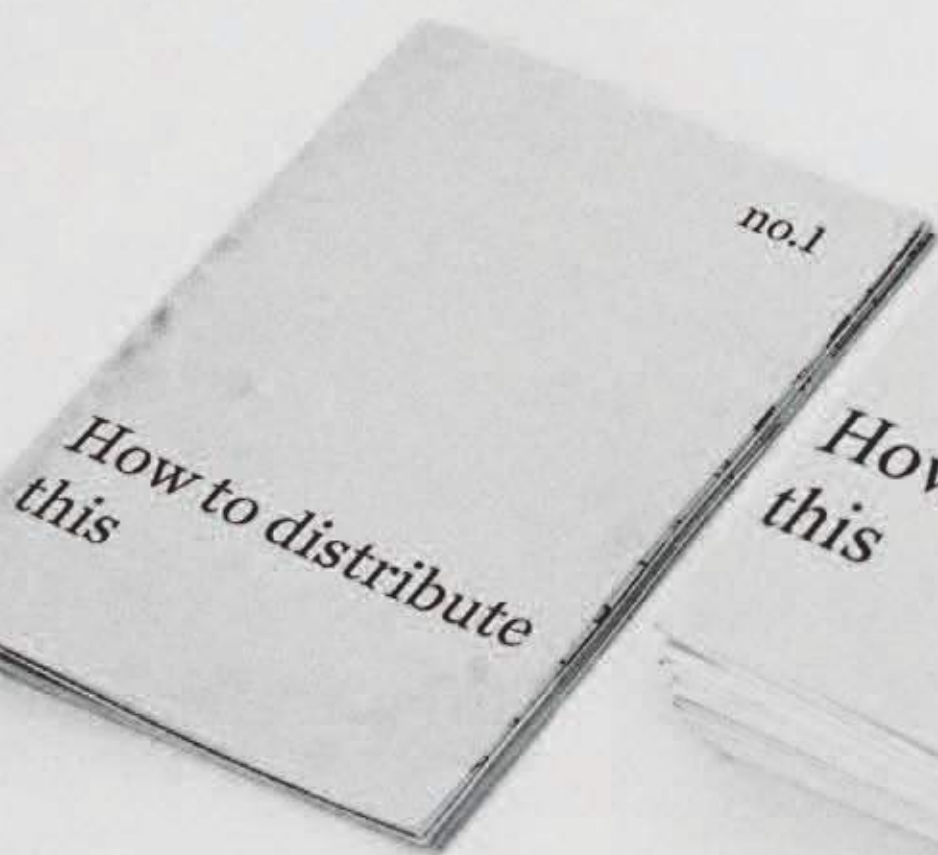
drink *Coca-Cola*

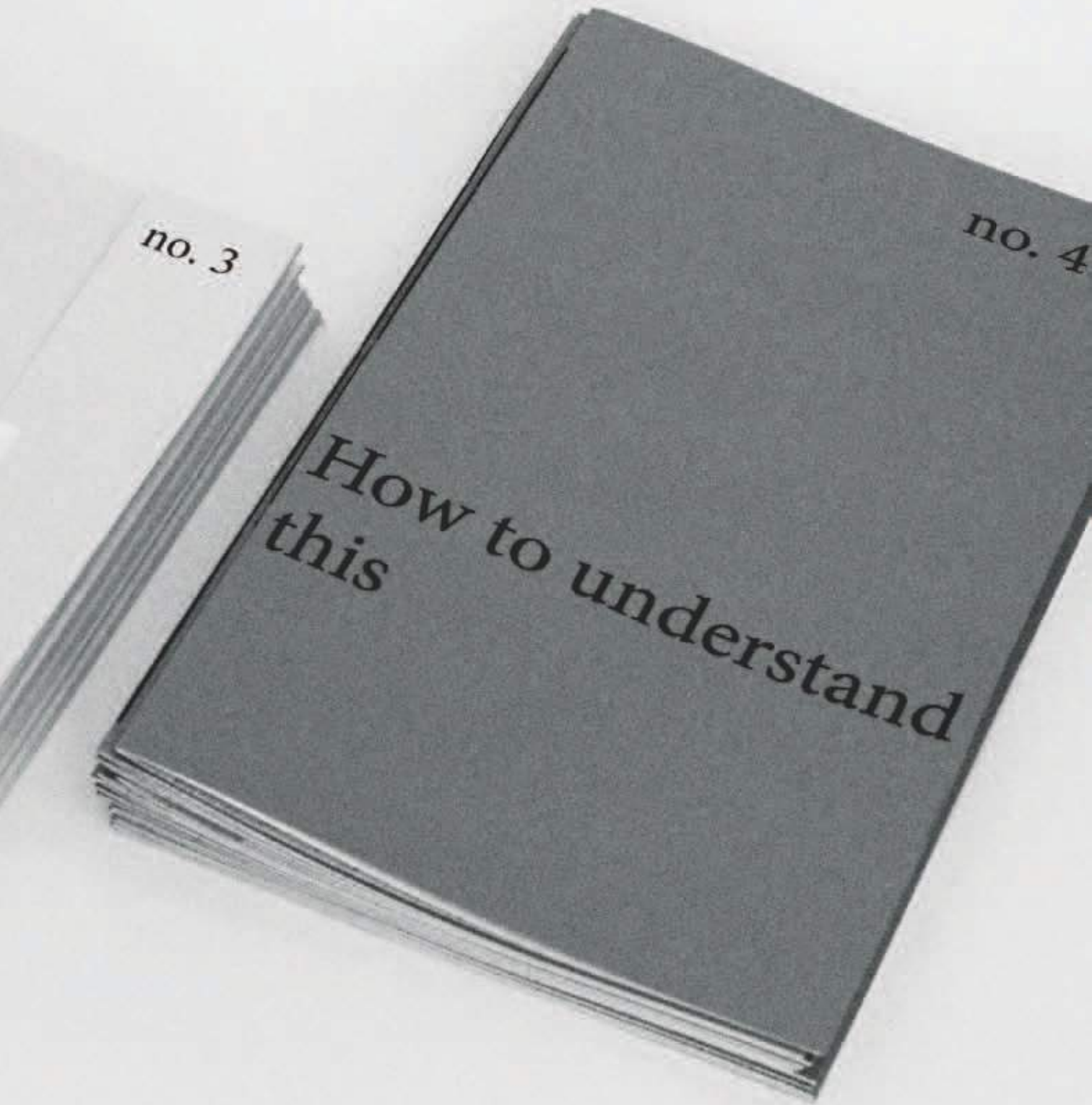
TEL: 022-7361246 / FAX 022-7361258















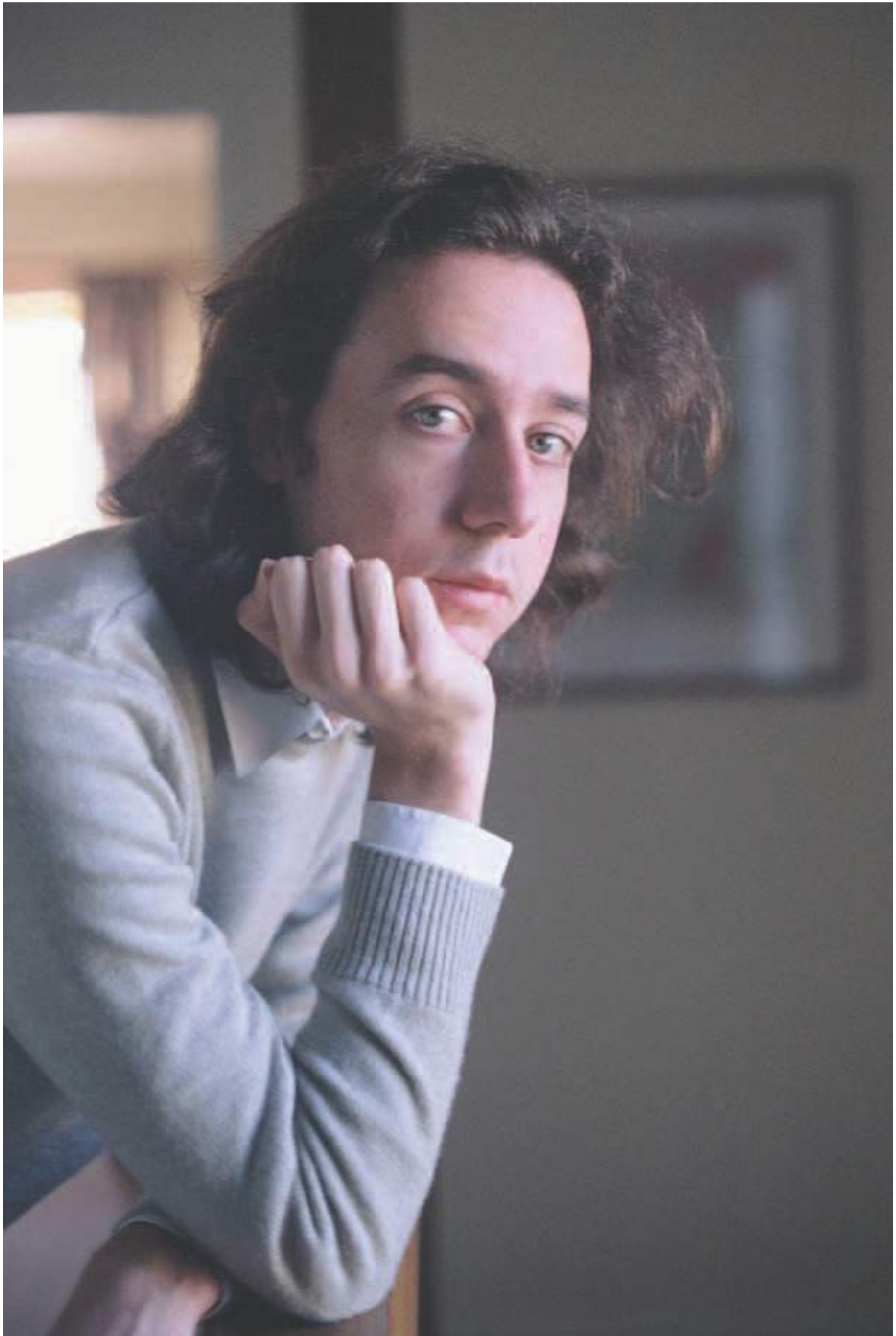




Karabo Maine

Cape Town Municipal Worker's Strike / August 19th 2011 / Photographer: Henk Kruger.  
Digital print. 50 x 33 cm. 2011















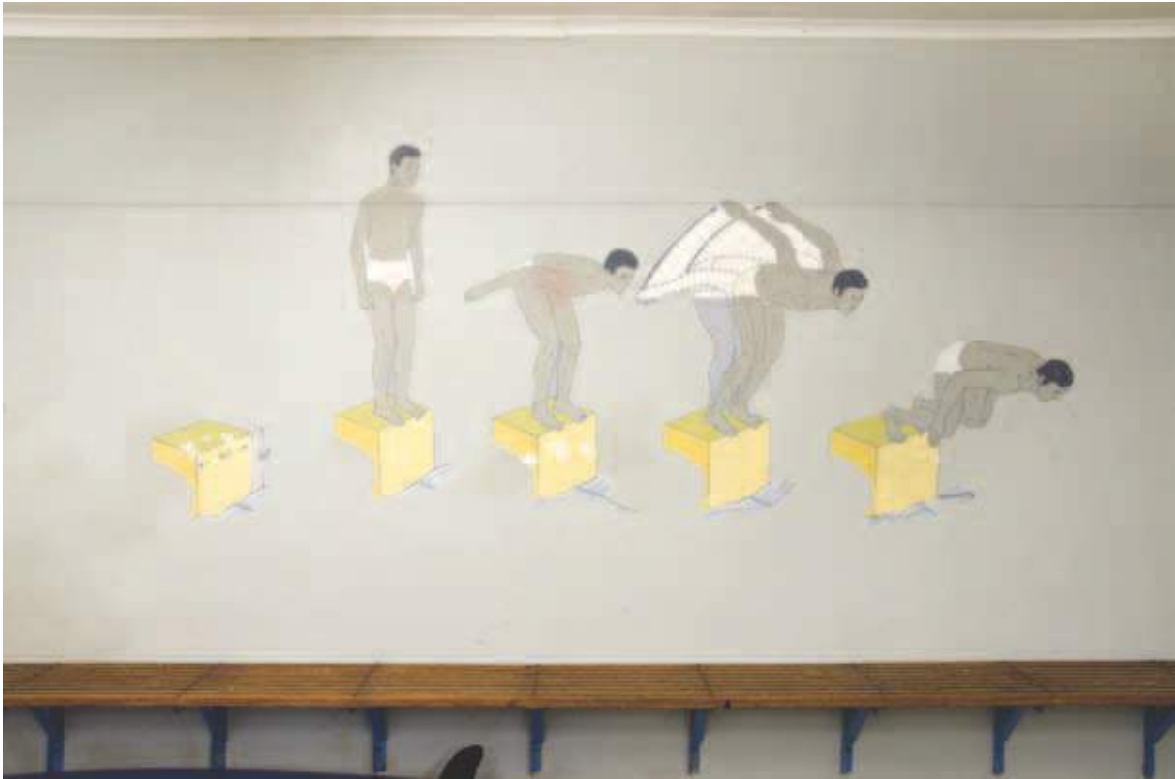










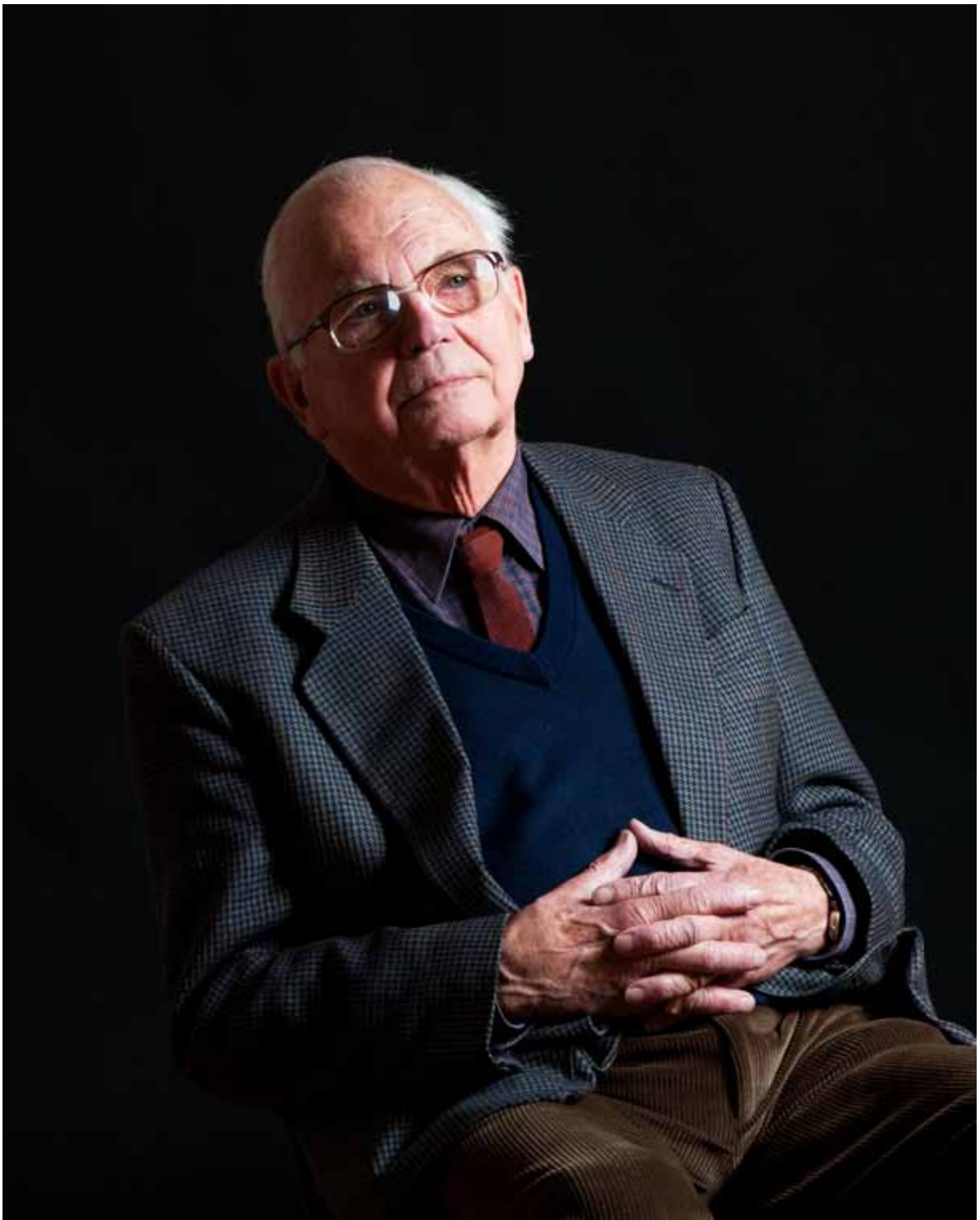




























# Registration Marks

Mbongeni Dlamini  
Nadine Froneman (PG Dip)  
Matthew Gill  
Olive Keck  
Rachel Kelly  
Jan Phillip Raath  
Chloë Reid  
Morné Visage

## Registration Marks

Julia Rosa Clark

On the upper floor of the Richie Building is studio 2G. In the past year, this former S.A.C.S classroom has been the site of fervent labour and hours of thoughtful play for seven fourth-year students and one Postgraduate Diploma student. For the past few months, marks of production overflowed into the passage: half-made frames, half-finished sculptures, plants cultivated for artworks and the appearance of the auspicious pigeon nest (pictured on this year's graduate show poster). Entering the space, one was met with paradoxical mixtures of smells (real coffee, brewed with love for inhabitants and visitors alike, and Nadine's cured animal skins), sounds (Early Friday mixtapes and endless sanding of wood) and spaces (beautifully neat to wonderfully chaotic mini studios partitioned within the bigger space).

This group of artists has shared the process of experimentation, discourse, stress and growth. Emerging from training in Printmaking in the lower years, this group shares an interest in this medium. However, their practice extends beyond the bounds of print into a variety of contemporary conceptual and formal concerns. Not every student has included print in their final body of work, but all have engaged to some extent with the formal and conceptual idea of surface – one integrally linked to the domain of Print practice.

Taking on the medium directly is Jan Philip Raath's work, in which he methodically explores the four areas of print: intaglio, relief, planographic (lithography) and serigraphy (screenprint). In his final installation, prints and the integral print objects of the screen, plate, block and stone form an index that points to the traditional richness of a disappearing craft in tension with expanding contemporary industries.

Matthew Gill also uses print as a residue of spontaneity. His process of choice is relief and he has spoken of the action of gouging into hardboard as one of release. There is a vigour and immediacy in the marks left behind.

Chloë Reid's work shifts focus from print to a broader critical play about artmaking itself and the dominance of text in the institutions that produce it. She uses various print methods – etching, lithography and even a 'performing' Risograph machine – to mechanize and distance the language of art texts and

the marks of meaning.

Morné Visagie, Bongzi Dlamini and Nadine Froneman have engaged with print through the archive, the photograph and the record. Morné's use of small etchings and other reproductive processes reflect the broader historical records – maps, texts, images – of the landscape spaces and historical narratives of his subject matter: Robben Island and Namaqualand. Bongzi too, through drawing and print, examines the plethora of printed representations of space and place (statistical document, maps, photographs and so on). Nadine has erased, enlarged, pierced and reproduced old photographs and documents in her search for a family history. The conversation with the archive continues through the production of book works as part of the broader bodies of work (by Phillip, Morné, Bongzi and Chloë).

Olivié Keck's constructed objects draw attention to magical surfaces. Her flat depictions of the moon were meticulously created through repetitive stippling. These were originally intended to be collagraph prints but developed into mysterious cast objects. Her hanging wall piece too, though not a print, transforms paper sheets through process into something at once familiar and foreign.

Rachel's installation, though not directly related to print, immerses the viewer in the surface. She has created porous screens through which one views one's own shadow, other viewers and enigmatic moving images. Her work plays with the tension between abstraction and representation – a theme prevalent throughout this group.

An important aspect of the practice of 2G has been an engagement with the work of other artists. This self-reflexivity, a consciousness about art and art-about-art, particularly an interest in text, abstraction, minimalism and the "clean" aesthetic of early conceptual art has been an important spur for production in the fourth year in general.

Bongzi's work directly plays with the modernist grid and hard edge abstraction, whilst Matthew's enamel splatter sculptures hint at a cross-pollination of Pollock and Rauschenberg. Chloë directly references Samuel Beckett, Sol Le Witt and John Baldessari, whilst Morné pays homage in his works to Felix Gonzalez-



Chloë Reid. *Video Works*



Rachel Kelly. *Picture*



Matthew Gill. *Vigorous Knots*



Morné Visagie. *A Travel Journal, vol. 1*




Jan Phillip Raath. *Geography*



Nadine Froneman. *Family Album*




Mbongeni Dlamini, *the grass could be greener II*



Torres and Derek Jarman. Olivie's mysterious golden orb, Philip's cool rectangular blocks, Rachel's disks and Nadine's marble dust pile and architectonic book all evoke the language of late Modernism.

An aspect of this referential practice has been the careful use of colour and form. Chloë worked with a greyscale palette and grouped works in threes. Text as image shifted in scale and moved from paper to canvas and onto the wall.



Nadine, Philip and Olivie worked with limited palettes too: muted tones, whites and hints of colour, whilst Rachel explored the high contrasts of darkness and light, literally, and the richness of digital colour projections. The diametrical opposite is found in Matthew's sculptures, which burst with high contrasts of turquoise and orange, pink, black and bright khaki green.

Morné and Bongi use colour not only as form, but to underpin concept. Morné's extensive blue hues evoke the cold stretch of sea between island and mainland and his careful increments of yellows, greens and browns become equivalents for the interior (Karoo). Bongi's work with black and white, greys and bright colours reflect on the imaginaries of race and constructions of demarcations.

A deep engagement with materiality has also guided these artists. A multitude of processes have been used (layering, crafting, pricking, joining, stitching, drawing,

sculpting, collecting, gathering, staging, performing and so on). The range of materials encountered is vast and included plants, wood, seeds, beads, vellum, sand, glass, light, cocoons, various metals, various fabrics, many types of paper, salt, plastic, chalk, graphite, tape and found objects.

Collecting and an engagement with found objects has also been an important part of the process. As clearly apparent through the work, Matthew, Olivie, Nadine, Bongi and Morné have all incorporated the act of sourcing and transforming objects through accumulation and mass. Rachel transmuted the humble drinking straw into magical screens. Like a butterfly collector, she captured and gathered fragments of filmed footage. Philip went out Paracelsus-like to collect raw materials from across the country and Chloë transformed found texts through the process of transcribing.

Collecting is linked to gathering, journeying and exploring. Bongi and Morné both set up interventions in the countryside: Morné made an earthwork in Namaqualand, and Bongi built a bridge in Swaziland. They curated a print exchange and travelled to Wits. Philip met a wide range of people working in industry. Chloë set up situations for student volunteers in de Waal Park and Hiddingh Hall.

To my mind, what binds the work and practice of the 2011 inhabitants of 2G is the confrontation with the idea of location and the imagined elsewhere. There has been a looking back and a dreaming forward. Morné returned to childhood landscapes and examined the space between then and now, there and here, history and present; Bongi set up equivalents for the middle territory between constructed polarities (the space of skin and land, past and present); Philip has journeyed to find the space of regeneration for disappearing craft processes; Matthew has created objects that suggest the flotsam and jetsam of our faded civilization; Nadine has searched into the past to fill gaps of lost information; Chloë looks at the Utopian non-place of art discourse; Rachel and Olivie conjure dream spaces. Importantly, they have all honed individual practices that allow authentic ways into new and other spaces, of locating oneself within the world and the mind.

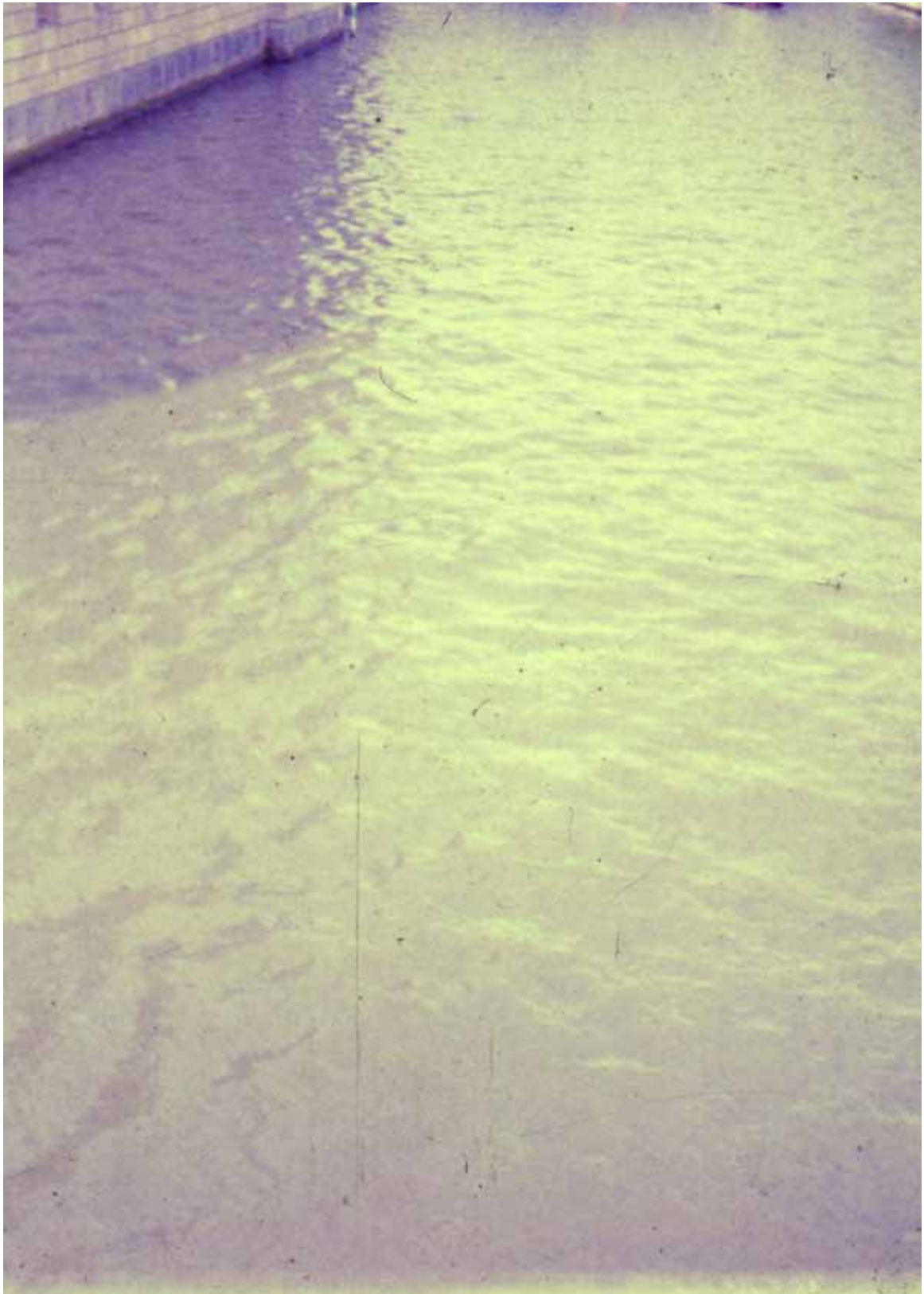


Olivie Keck. *The Greater Fear*













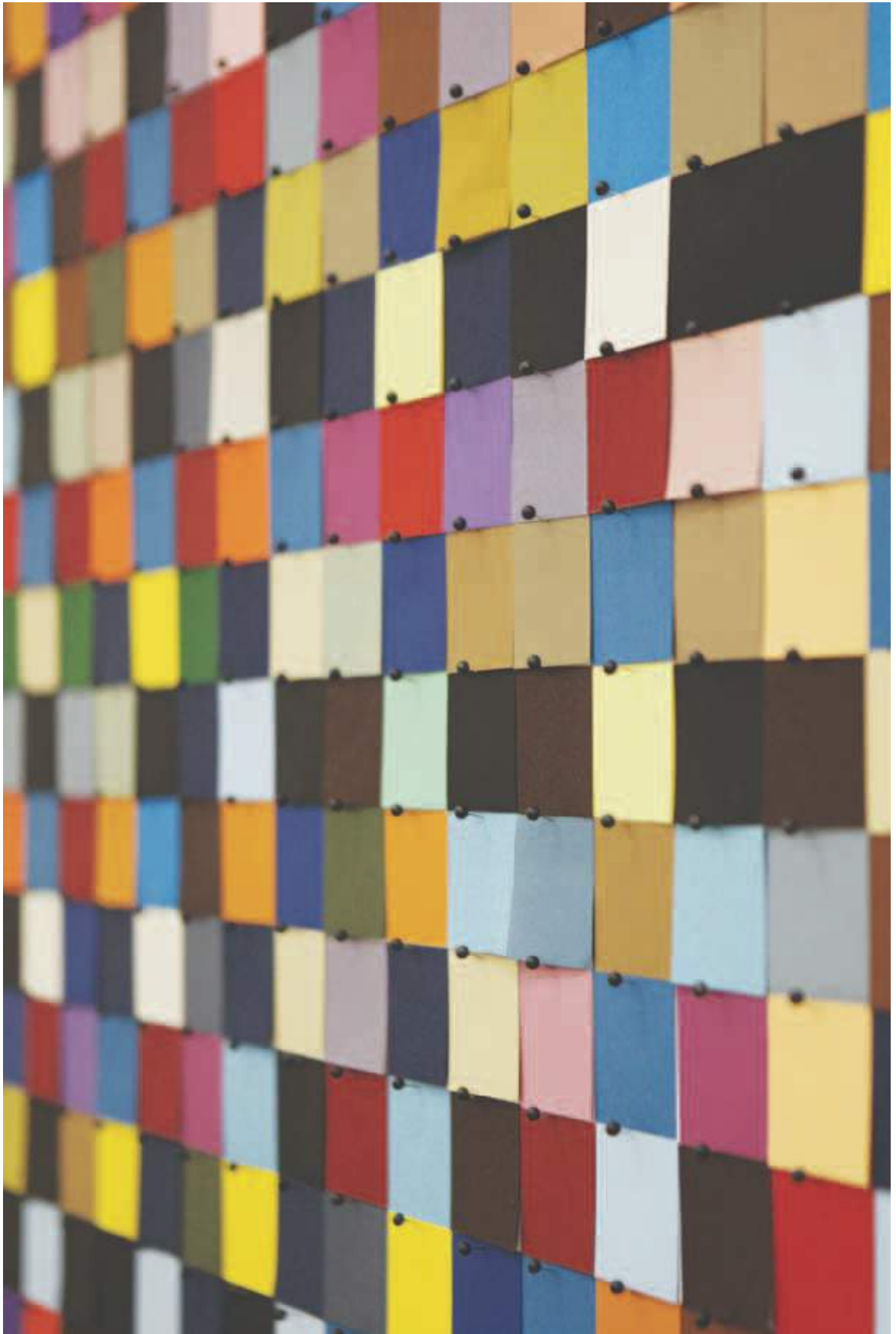










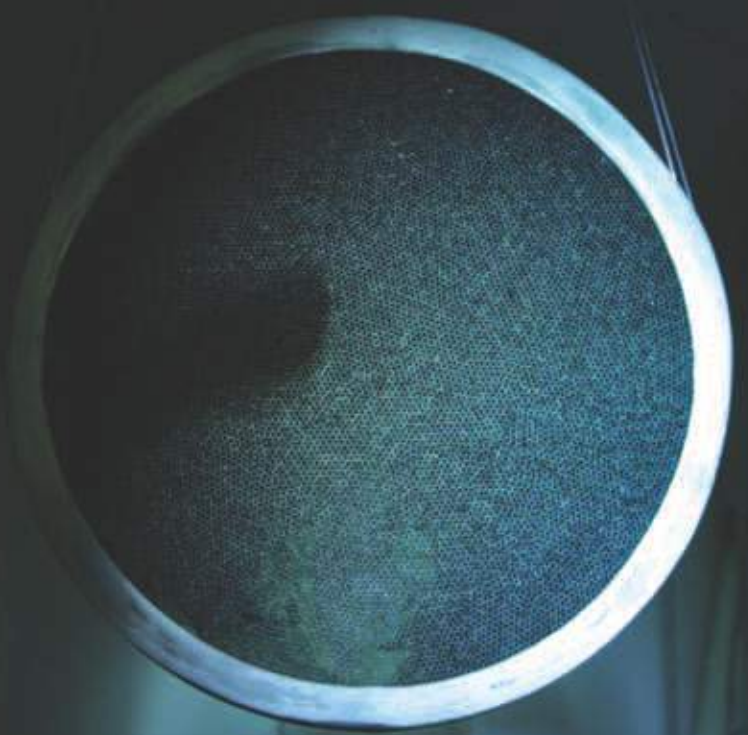


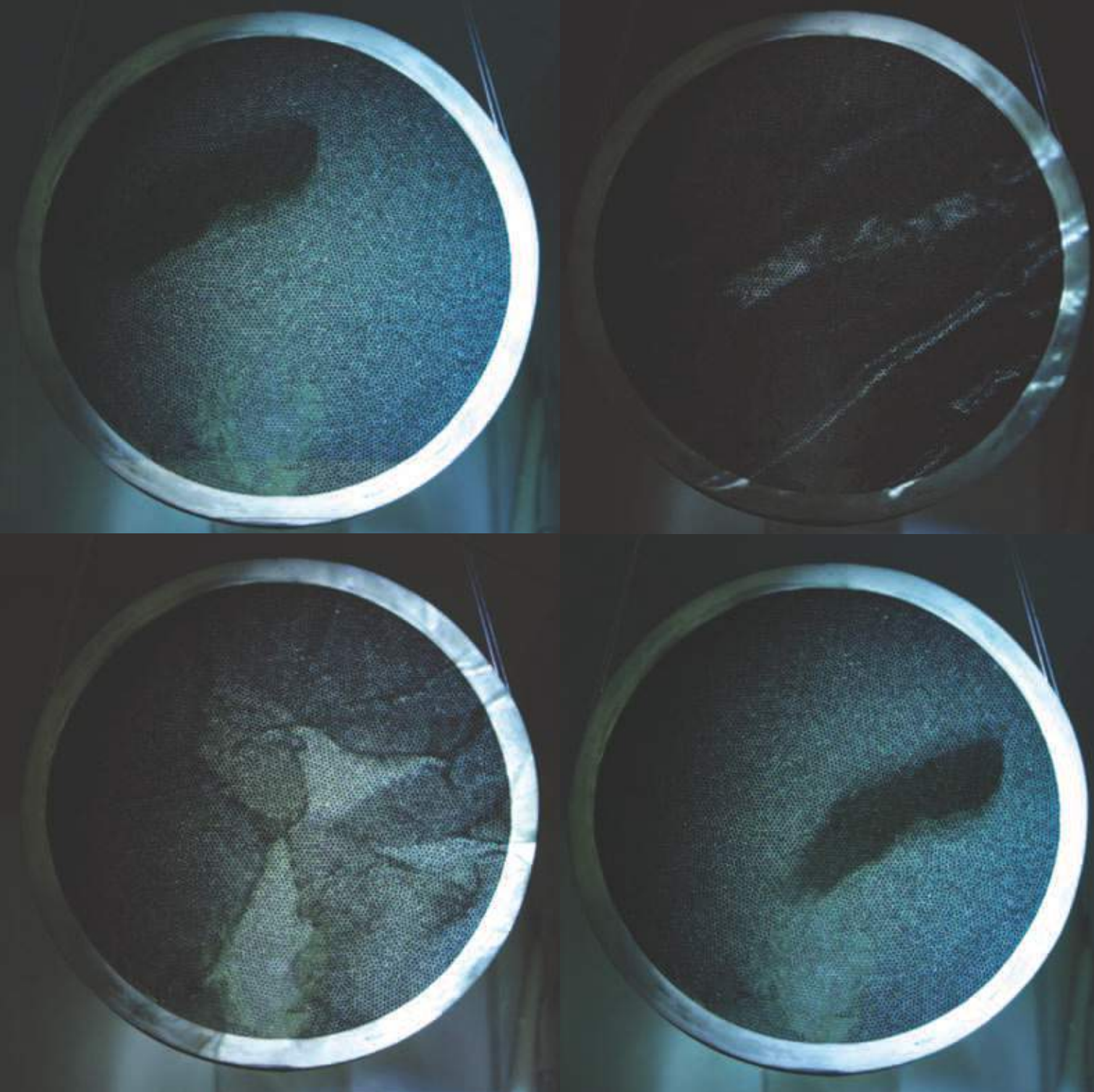
















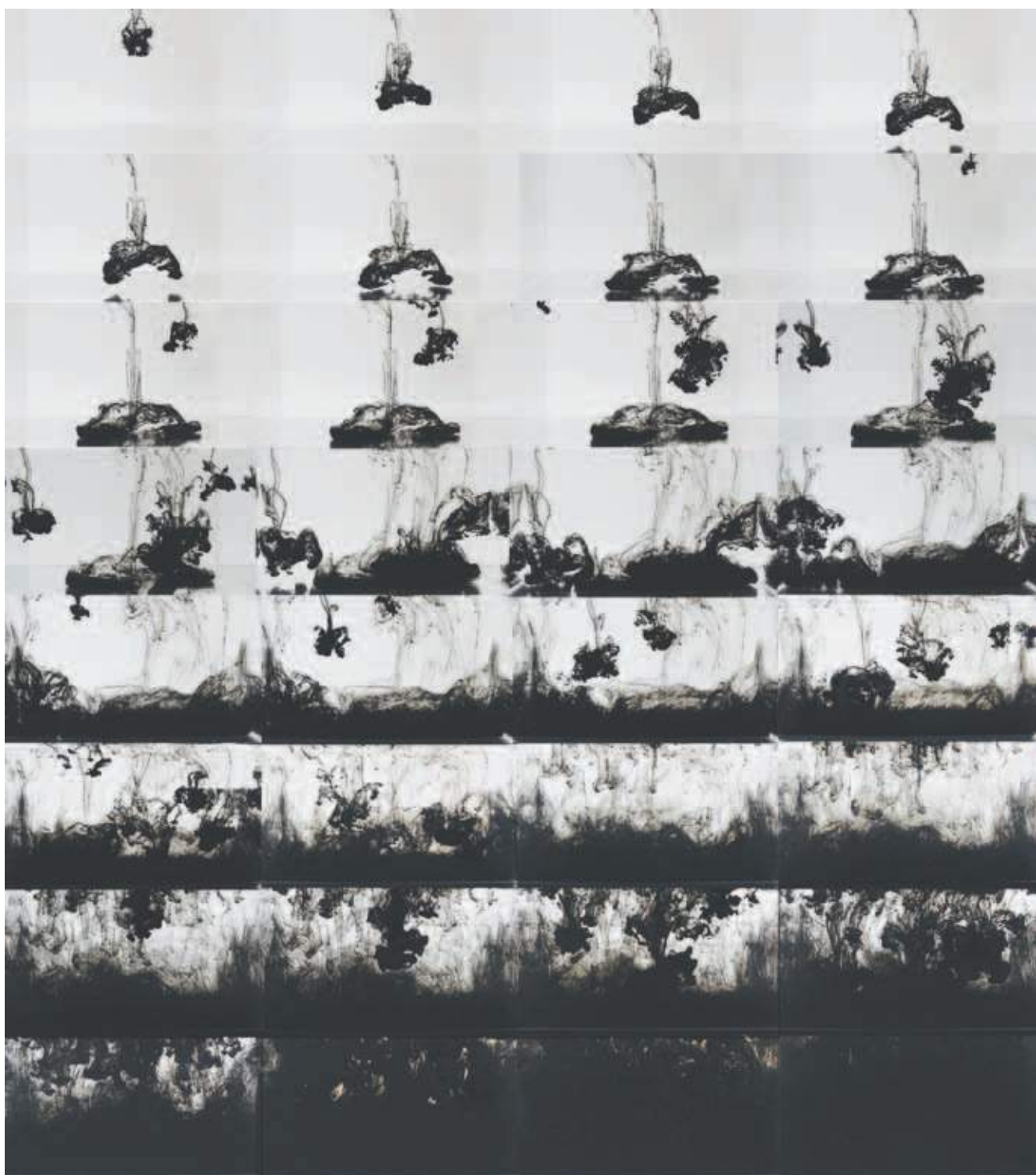
Morné Visagie

*Weather Guide – Namaqualand, Kotzesrus.* Japanese fishing buoy and jelatung. 2011  
*Perfect Lovers (detail).* Screenprint on cotton. 8.5 x 74 x 74 cm. 2011











Duck

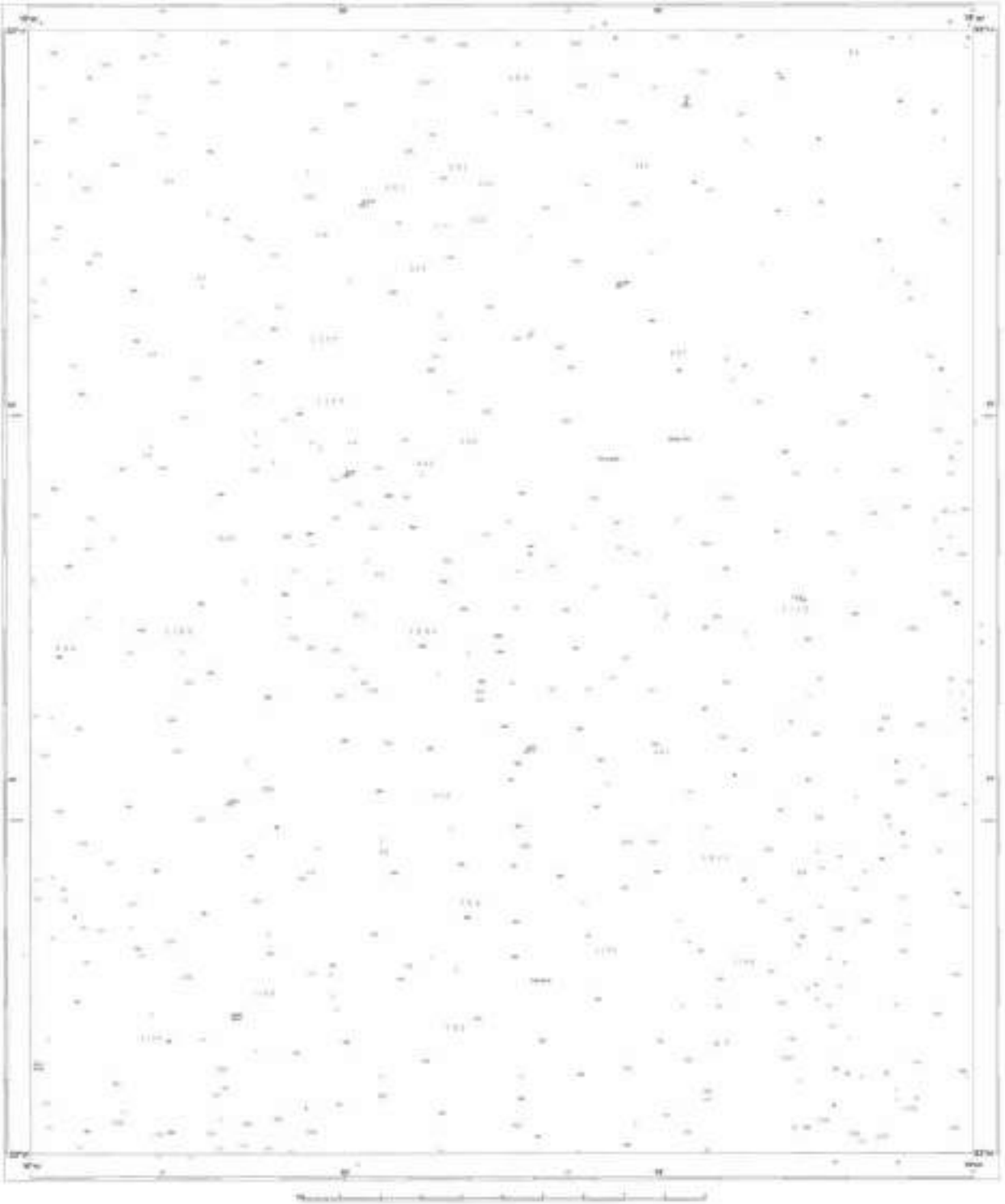
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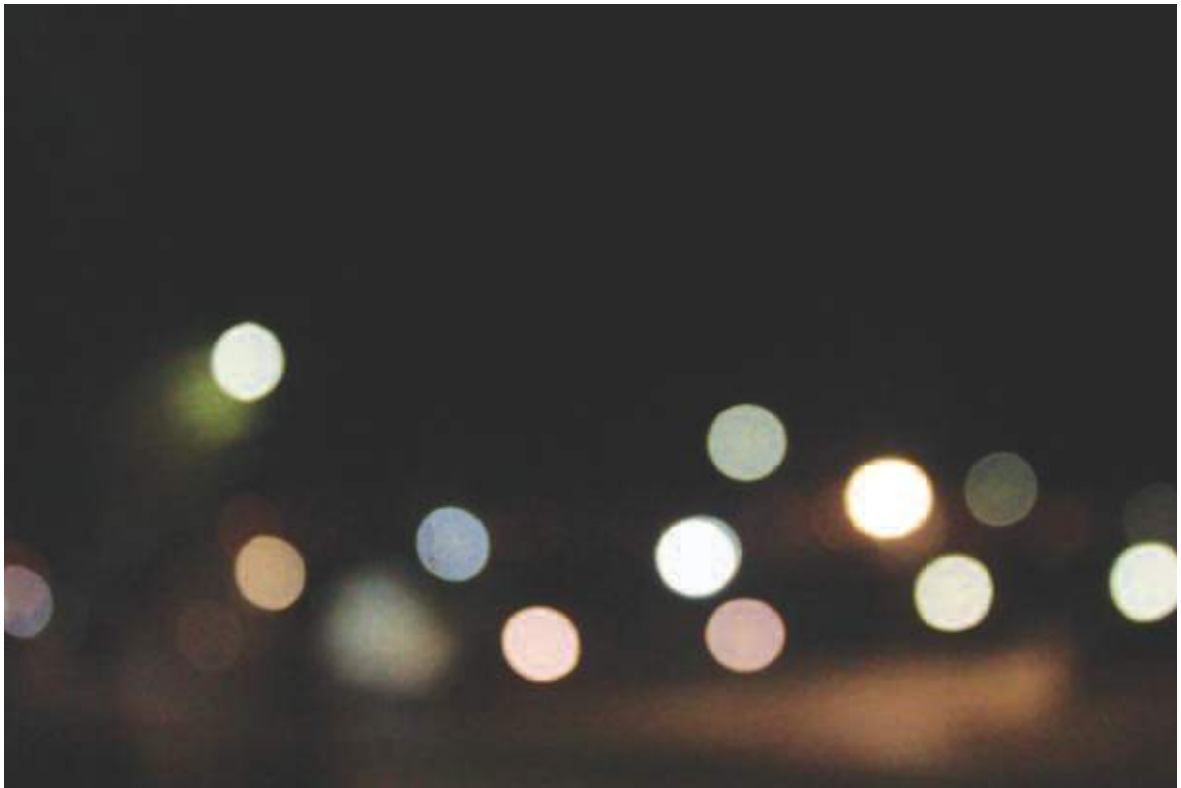
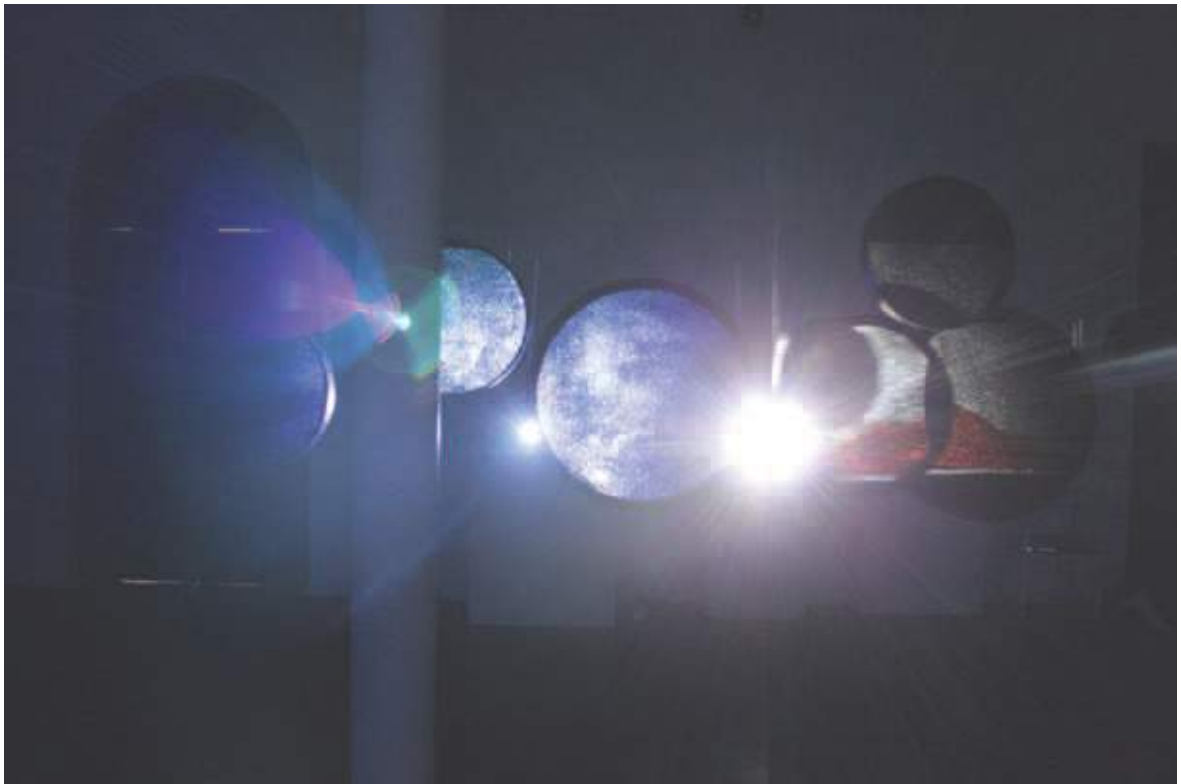
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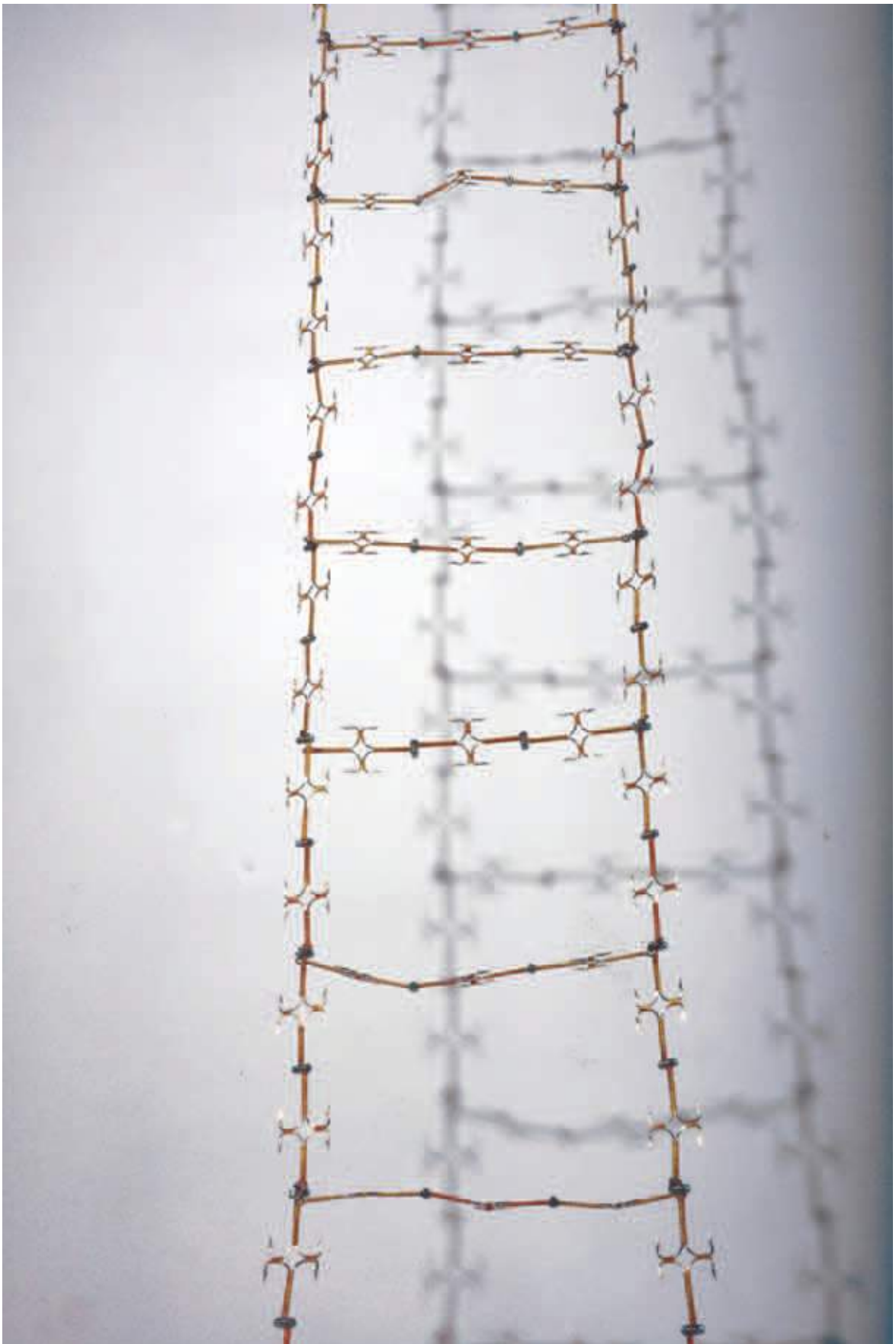
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# Image Capturing the Future

Nicoliene Esterhuizen  
Rodan Kane Hart  
Yentl Kohler  
Magdeline Mazibane  
Jessa Mockridge  
Lili Probart  
Christell van Rensburg  
Liliane Top  
Desiré Michelle de Villiers

## Image Capture

Gavin Younge

The altered or improved body is a current trend, a genre even within contemporary art practice. Arguably started by Orlan and her ongoing surgical “self-portrait”, this trend is less concerned with negating the ageing process (like most instances of plastic surgery), than it is with what Yentl Kohler calls in her billboard size sculpture *You, Only Better*. Her works for the 2011 Michaelis grad show play with the notion that people “aspire to be the best versions of themselves”. Thus her performance piece *Desiré/Desire* has Desiré de Villiers posing in a bikini in a perspex box. Passers-by are asked to comment on Desiré’s appearance, and these vox pop snippets are available for playback for anyone wishing to enter the perspex stage. Kohler is not alone in this genre – Nkule Mabaso also investigates the “self-improvement quest” through a number of artificial hair sculptures/paintings. In one of her works, *Unshorn*, bales of braiding tumble out of a Hiddingh Hall window, while inside rows of neon-coloured merkins parade on the wall.

Although she most likely did not intend her work to fit into the “self-improvement quest”, Jessa Mockridge’s work, *I Must Learn to Speak Xhosa*, clearly fits into this mould. Adopting the “structural syllabus” employed within UCT’s African Languages Department, Mockridge has made digitally-printed memory cards and several large-scale casts of language elements, the most elegant of which are two stelae bearing *The Present Tense Positive Long and Short Form – sc-ya-R-a* and *a-SC-R-i*.

Nicoliene Coetzee thoughtfully invokes Homi Bhabha’s comment that art should “renew the past, refiguring it as a contingent ... space, [one] that innovates and interrupts the performance of the present”. This invocation is made because Coetzee wants to remember and forget. Memory impales her on an uncomfortable past, and yet, as works such as *Inheritance* (a text-based wall drawing) and *Onthou-Vergeet* (a dual channel video installation) show, memory acts in the present tense.

Desiré de Villiers also works from memory. Her compact and partially traumatized figures conjure up a village *lekgotla* – men in earnest discussion, their hands expressive of wrangling, deliberation, perhaps casuistry in support of a little-known psychological theory.

A fusion of mind and the particularity of place guides Magdeline Mazibane in her unusual works made from dried calabash. Noting the centrality of ritual in her native Bakgatla culture, Mazibane seeks to unpick gender discrimination as she sews fragments of calabashes together in the form of drying animal hides. Another work, realized in thin wooden laths, presents the calabash – symbol of containment – as a huge, woven boat.

Liliane Top is represented on the grad show by a collaboration with the Saartjie Baartman Centre in Cape Town. This centre offers refuge for women and children who are victims of physical and emotional abuse at the hands of their partners. A strongly-felt sense of outrage drives almost all of Top’s work and *Hanging Out to Dry* epitomises her conviction that women continue to be oppressed in South Africa. This work comprises garments once worn by inmates at the centre that have been dipped in porcelain slip and high-fired – a way of burning out the past.

Christell van Rensburg presents a number of “propositions”. These are imbued with sculptural qualities (they are tangible, durable, three-dimensional) and yet they are almost entirely self-referential. Two ballcock floats, for instance, are titled *Syllable*. Broken bits of wood have been painted black and suspended on brass rods (*The Sum of its Parts*). Even her *The Perfect Day* is entirely non-narrative. So what is it about? In her words, quoting Aleksei Gan (from 1922!) – “Sculpture must give way to the spatial solution of the object”.

Lizechen Probart presents a paradox. Although apparently growing up in the vast, semi-desert landscape of southern Namibia, her works are all intimate in scale but cosmic in intent. Probart has created several “worlds” that invoke contemplation of the distinction between science and magical realism. Thus *Cloudforest* hints at vanished peoples, and focuses attention on the threat these ecosystems face in the developed world. This impending rupture is shown by the fact that the miniature forest seems to have been ripped out of the earth. Her *Snow Globes* are equally small and comprise three endangered environments – the polar areas, the tundra, and the volcanic areas, each encapsulating a threatened species (reindeer, polar

bears and penguins).

Rodan Hart presents ten works on the 2011 grad show. These range from aerial photographs (Jnb-Cpt, Cpt-Jnb), via drawings of urban contexts, to his celebrated R Stevenson Gallery. He also presents a book. At 279 pages, it is a fairly thick book. Well-written and handsomely illustrated, 1-10 is a major achievement. Hart's R Stevenson Gallery mimics and reveres the Real McCoy. For this work, Hart remodelled a former student's cubicle, cleaned it up, painted it white, added lights and set about organizing ten exhibitions over a three-month period. However, Hart posits the "gallery" as the artwork, and not the works he exhibited. In this endeavour he drew sustenance from Maurizio Cattelan's Wrong Gallery that "replicates the structure of the art system, while radically transforming its scale and meaning". Hart also produced a further major work, Pavilion, dedicated to context as a curtsy to his love for urban forms and notion of city as context. It would not be right to not mention James King in writing of Rodan Hart. Both are possessed of a complicated intellect – one that both harasses and reveres aspects of the art world.



Jessa Mockridge. *Izenzi Memory Aids*



Yentl Kohler. *You – Only Better!*



Nicolience Esterhuizen. *Untitled*



Magdeline Mazibane. *Untitled (Boat)*



Desiré Michelle de Villiers. *My Memories Are not Mine*



Liliane Top. *Hanging Out to Dry*



Rodan Kane Hart. *The R Stevenson Gallery*



Christell van Rensburg. *linger longer*



Lizechen Probart. *Cloud Forest*







Christell van Rensburg

*A Perfect Day*. Mild steel, found object, ribbon. 1.8 x .05 m. 2011











**You—only**

ly better!









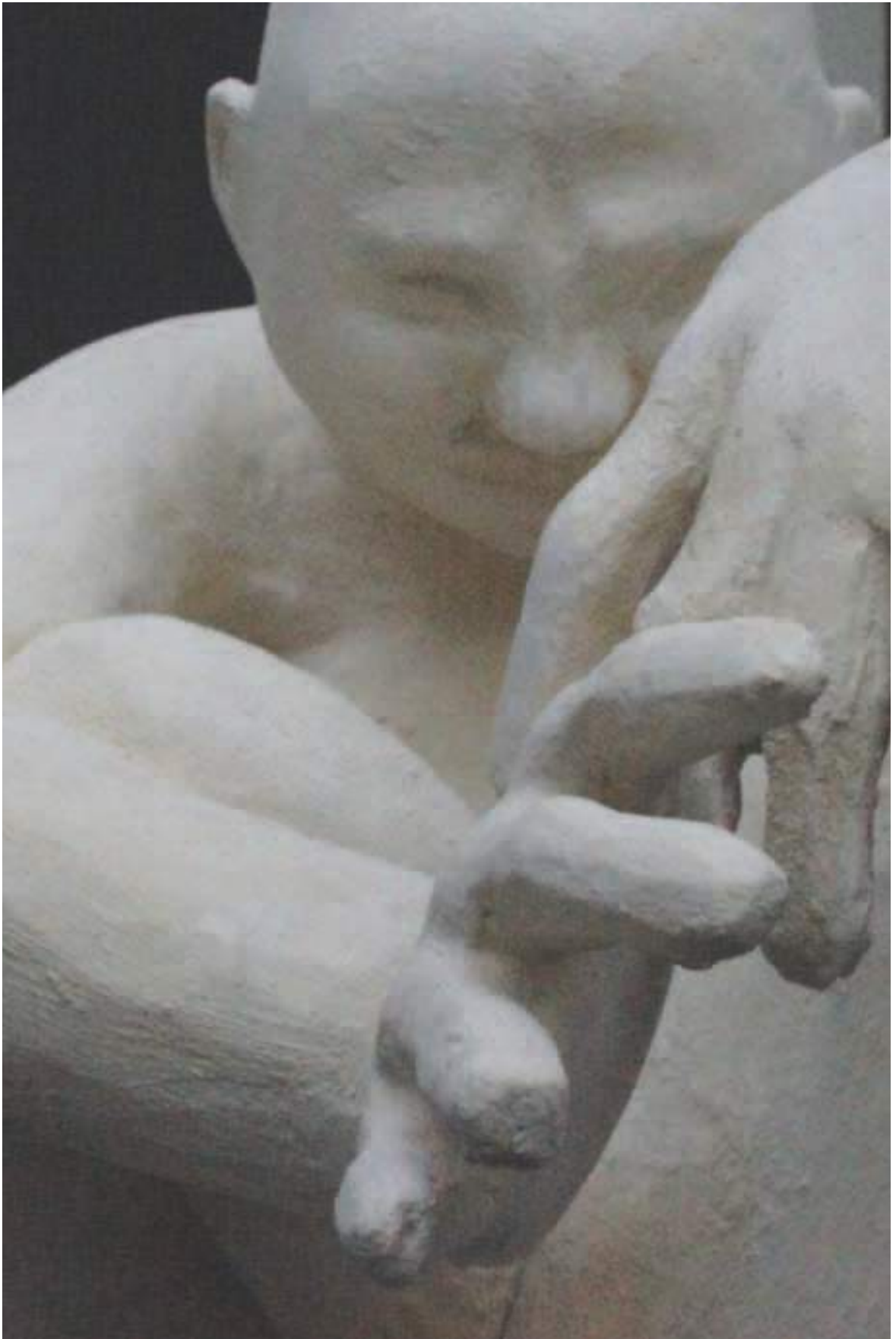




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Desiré Michelle de Villiers *My Memories are not Mine* (detail). Cretstone and pine. 600 x 150 x 100cm. 2011







Jessa Mockridge *The Present Negative Tense Long and Short Form: s-SC-R-i*. Plaster. 0.32 x 1.5 x 0.32 m. 2011  
and *The Present Positive Tense Long Form: SC-ya-R-a*. Plaster. 0.32 x 1.5 x 0.32 m. 2011







Christell van Rensburg

Installation, *linger, linger longer*. Mild steel, concrete, paper, fabric, brass, wood.  
Dimensions variable, 2011









MICHAELIS  
PRIZE WINNERS

2001	8	2007	8
2002	8	2008	16
2003	9	2009	8
2004	8	2010	8
2005	9	2011	9
2006	8		









Desiré Michelle de Villiers

*My Memories Are not Mine*. Cretstone and pine.  
600 x 150 x 100 cm. 2011



Christell van Rensburg

*linger longer.* Wood, concrete. Dimensions variable. 2011



# Artists Texts

- 1 Jessica Falck  
Yasmin Hankel  
Hyesu Kim  
Roxanne Klink  
Tasmin Naidoo  
Brando Tucker
- 2 Mia Chaplin  
Conner Cullinan (PG Dip)  
Tarryn de Kock  
Alexandra Karakashian  
Kirsten Lilford  
Nadine List  
Nonkululeko Mabaso  
Nabeeha Mohamed  
Fikile Mqhayi  
Emma Norse  
Ashleigh Papas  
Matty Roodt
- 3 Liffey Speller  
Johke  
Jacques Viljoen
- 3 Laura-Jo Diedericks  
James William King  
Karabo Maine  
Joanna Pawelcyjk  
Richenda Phillips  
David Roussouw (PG Dip)  
Helena Steenveld  
Anna Stielau  
Ashley Walters
- 4 Mbongeni Dlamini  
Nadine Froneman (PG Dip)  
Matthew Gill  
Olivié Keck  
Rachel Kelly
- 5 Jan Phillip Raath  
Chloë Reid  
Morné Visage
- 5 Nicolienne Esterhuizen  
Rodan Kane Hart  
Yentl Kohler  
Magdeline Mazibane  
Jessa Mockridge  
Lili Probart  
Christell van Rensburg  
Liliane Top  
Desiré Michelle de Villiers

JESSICA FALCK  
*SAPR65080*  
17, 18-19, 29, 33

According to the Missing Children Organisation of South Africa, about 1 200 children are reported missing each year, with 10% of them never being traced. In addition to this, around 800 000 people are trafficked across international borders annually, a figure which does not include those trafficked within their own countries. This shocking reality left me imagining the terrible circumstances in which the missing must find themselves, as well as the desperation of those searching for them. After trawling through photographs of missing persons, many of whom have been missing for years, I realised that these images were possibly the only hope of their being found. The importance of these photographs is, sadly, largely overlooked by the readers of the newspapers in which they are printed, the individual lost among the masses of other missing faces.

The concept for the exhibition originally stemmed from a personal interest in the fears of violence and crime within South African society, and my own feelings of paranoia and obsession with safety and security. My work, however, began to manifest itself through the trajectory of missing persons and the traumas that are inherent in the circumstances of disappearance, both for the missing and the loved ones that are left with little or no sense of closure.

The focus of the work while dealing with missing persons was not in the individuals, but rather the fears and traumas associated with not knowing what has happened to someone close, the frustrations of searching for someone without the knowledge of their wellbeing, and the fears of what will be discovered along the way. Trauma occupies an in-between space that offers no solace of knowledge or understanding, closure or even memory. To those that are searching for closure, the missing occupy a similar space of unknowns and dark anxieties; the uneasy pause between disappearance and closure.

The work originated with the newsprints which initially consisted of hundreds of vector drawings; traces of the portraits of missing persons collected from newspapers and websites. I then began a process of removing parts of these faces, in some cases leaving only the eyes, resulting in an even greater distancing from the original photographs and providing very little information and no chance of identifying the individual. The purpose of this was to create a sense of anxiety in the reading

of the work, so as to reflect the desperation of the concept. Rather than trying to visually reinterpret traumatic experience, my aim was to create work that lacked the inherent tendency in visual art to illustrate, instead demonstrating the limitations of representation in the light of such unspeakable circumstances. By positioning the work in a distanced and somewhat clinical perspective I hope to highlight the lack of overtly emotive representation, so as to demonstrate both the difficulties and problems of visually representing the trauma of these circumstances, as well as presenting the distanced and largely desensitised way in which these cases are viewed by the public. Thus the work also occupies an in-between space, between narrative and cold investigation; between representation and abstraction.

The other work followed a similar pattern of creating and then removing, transforming the pieces further and further away from their original image, resulting in a reductive process which seemed to reflect the nature of visually representing something so painful and unspeakable. The trauma associated with the unknown began to mirror the frustration of its visual representation through its lack of visual information.

The disposable nature of the newspaper is something that is carried throughout the installation. The throw-away object and the lack of preciousness aim to illustrate the desperation and frustrations inherent within the concept. The insistent calling out for help in tracing the missing and the hopes of being found or rescued are compromised by the disposable nature of the very page their faces are printed on. The concept of a fleeting and disposable existence furthermore is suggestive of the loss of hope and the fears of forgetting.

*SAPR65080* aims to unite the faces of the missing persons as found in newspapers and notice boards, with the circumstances in which the missing and those searching for them find themselves; the frustrations of the search, the unanswered questions, the detached nature of formal investigation, all of which are located within that liminal space, an in-between state. Here the unspeakable and invisible nature of such trauma is reflected through the reductive processes employed in the work, suggesting the in-between space or void occupied by the missing and the traumatic suspension of recovery and closure.

In each piece the viewer will find traces of a presence, some further removed or abstracted from their original form than others, but it

remains a trace and nothing more, a ghost of what once was. The work is entrenched in a melancholic anxiety that manifests itself in the reading of each piece through its lack of visual information and context, and it is through this anxiety that the work aims to illuminate the trauma of searching for a loved one against a ticking clock, as well as the fear of loss and the anxiety of holding on to hope and to memory.

YASMIN HANKEL  
*THE WORLD HAS NOTHING OF ME  
THAN WHAT THEY CAN SEE  
IN BLACK AND WHITE*  
16, 22-23, 28, 37

When we depart from this world what will remain of us for the generations to follow? The question is not simply what knowledge will be preserved for the world as a whole, but what will the people that inherit this world physically keep of us? It appears to be part of human nature to accept existence once written proof has been provided in black and white, i.e. ink on paper.

If nobody knew, did it exist? Perhaps it is this question which drives us to tweet where we are, update our Facebook status, upload moments from our daily lives on YouTube. There is more to history than that written down in conventionally published books, which to a certain degree will always be subjective. Today we can publish in blogs that reach people in different parts of the world without needing a publisher and without the use of process ink and paper. My installation deals with the link of documentation to existence through the focus of endangered lingual heritage, particularly evident on the linguistically versatile African continent. I interrogate virtual traces of the languages which are scattered like grains of sand in the intangible digital landscape, the world wide web.

In the digital context, does multiplicity of languages that cross topographic borders restrict communication, or does it open up versatile communication? Instead of dumping languages like garbage and thus losing cultural heritage, this format has the potential to preserve, or rather revitalise, cultural heritage, which archived in different formats would be lost. The world wide web never forgets, virtual traces remain.

HYESU KIM  
*ALONE/TOGETHER*  
17, 20, 26-27, 40

*Alone/Together* is a body of work that explores the notion of a "strange encounter". It is reflective of my own experience of constantly travelling between two different geographical, cultural and social spaces: Seoul, South Korea and Cape Town, South Africa. It is about negotiating my own physical, spatial and psychological relation to different encountered spaces and territories.

My works combine performance, video and installation, addressing notions of travel, relocation, translation and the contemporary experience of being in a constant state of "transit" in today's globalised world.

I approach my work from a different perspective: that of a "foreigner" or a "stranger" in having come from a place of difference and in enacting the persona of a traveler. My interactions take place with city spaces and significant locations such as the tourist sites that are further met with unpredictable encounters. While reflecting on the transportation of one's body to different spaces, works presented embody the language of the traveler in forms of mobility – such as the city walks or the transformative elements of papers that become a visual journal speaking of personal experiences.

One is alone. yet, always and significantly, together.

ROXANNE KLINK  
*ATARI*  
17, 21, 30-31, 36

In the Japanese board game Go, the term <Atari> refers to the state where a player's stone is in danger of being captured within the next move. (1)

Atari is the name of the famous computer gaming company whose contribution to the industry of arcade games, home video game consoles and home computers was paramount. Their influential game PONG remains a fundamental point in the history of competitive coin operated arcade games and is cemented in popular culture. (2)

Traditionally, the history of South Africa began with the European voyages of rounding the Cape. These accounts, text and imagery present a constructed, contradictory and fantastical landscape framed by colonial conventions and Imperialist doctrine. Often the artist who rendered the image had never

actually been to the Cape and relied on previous images, or constructed what was described within travel documents. As such the repetition of these romantic, terrestrial forms occurs and was considered as a legitimate "reality".

In this body of work I consider the visual representation of the early periods of colonization within South African: the first contacts between the European settlers and the indigenous peoples of the Cape. Using satire I seek to critique these conventions and encoded symbolism used in the depiction of the Cape and its inhabitants. I aim to create an experience that resonates with the sense of alienation and anxiety felt both by the settlers and the indigenous during the turbulent times of contact, exchange and conflict. This experience is facilitated using the rhetoric of video games, where drawings, etchings and paintings are re-imaged in the saturated 16-bit graphical look of arcade games.

The allure of the promise of interactive play and accessibility that video games provide to viewers is used as a metaphor of the nature of history as a subjective written text and the ideological fallacy of imperialism, through its justification of the domination and subjugation of other cultures.

(1) <http://senseis.xmp.net/?Atari>, 2011

(2) <http://www.atarimuseum.com/videogames>, 2011

TASMIN NAIDOO  
THE ABYSS GAZES ALSO  
16, 24,34-35, 41

My artwork is compiled of two aspects. Firstly there is the factual element, in which I spent time researching the history of the Indian presence in South Africa, as well as tracing the beginnings of the Grey Street complex.

During this initial phase, I was lucky enough to interview various people, on film, who gave me some insight into this history.

The second facet of the work is more about the imagination, and how I, personally, received the information.

I didn't want to create a simple video documentary, but rather attempt to simulate a kind of journey. Almost like an awakening by combining snippets of historical facts with abstract fantasy...

The style of my work is meant to reflect inner conflicts, battles between apathy and interest and the personal processing of information.

Essentially, I wanted to educate in a way that

I might want to be educated – by the use of cartoons.

Special thanks to:

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BRANDO TUCKER  
ART MADE MAN. MAN MAKE ART  
16, 25, 32, 38-39

This body of work explores links between my idea of the masculine and its relationship to how I identify and envisage myself.

The interaction and reflection of these ideas are explored through the medium of live drawing, which is a recurring element in my work.

The nocturnal theme is prevalent in this work, as it is at this time of the day that I draw in total seclusion.

Drawing at night allows for little resistance from my conventional patterns of art-making in favour of a more spontaneous mode of notation.

MIA CHAPLIN  
NO PLACE  
47, 48-49, 87, 103

No Place deals with issues of isolation, loneliness and a desire for intimacy. It exists as a space between utopia and melancholy. Within this yearned-for counter-reality is a sensitivity to nature in which everything seems like it will be okay.

I have been drawn to imagery of faraway, unknown spaces that become indeterminate and obscure as they are carried into painting and sculptural works. Within my exhibition are hints at the breakdown of this psychological escape. Throughout my works there are indications of a daunting reality: an iceberg melting, an empty bed, broken flowers, the sense of disillusionment.

CONNOR CULLINAN (PG DIP)  
ENVISAGED LINE  
45, 52-53, 101, 107

Portraits of artists, rendered in Op art-inspired line, is the subject of my paintings and screenprints. Each print was produced by superimposing two of the same image, with a degree of misregistration; the first image is black and the second is a single colour. In places, other "induced" colours are suggested.

Superimposed images also appear in the acrylic paintings, but the colours of each remain the same (or very similar).

The use of dark, repetitive lines on light grounds is intended to suggest illusions of movement and colour in the manner of twentieth century Op art. As a school of geometric abstraction, Op art's investigations into phenomena of perception were realized as non-representational images, and I aim to test the conceptual and expressive consequences of applying the optical ambiguities of Op art to figuration. I chose artists as a subject to complement my experiments in visual perception, and I have attempted to allude to the artist's practice in each portrait.

TARRYN DE KOCK  
46, 55-56, 79, 86

Self-portraits stand in relation to one in the same sense as human beings do: there is an element of recognition, something like chancing upon your own reflection.

The face, which you see but I do not, is a medium I own to express something of what I am. The self-portrait is in a sense an exploration of what we ourselves can never see, and becomes a discovery of self-consciousness not tied down to anything but a set of features.

ALEXANDRA KARAKASHIAN  
45, 51, 60-61, 67

Our apprehension of the world is relative and dynamic: as we change, everything else changes; as we move through space, light and time, every relation shifts; no picture can ever capture this complex actuality (Gooding 2002: 12).

This body of work is primarily concerned with states of flux that relate to the environment. Evidence of the degradation of the world's natural resources undermines the idea of an inexhaustible nature. This degradation highlights the changing perception of nature and brings the viewer's attention to the mechanisms informing the ideas behind this body of work. The perception of the stability of a planet that can provide inexhaustible sustenance to human beings is being replaced by a sense of unease and instability. The works in *Passing Through* are intended to convey this anxiety. Arguably the unknown is no longer associated with exploration and human progress, but rather with damage and ultimately loss. It is this increasing

confrontation with an ailing planet that makes the human project seem less and less successful.

By working with a non-renewable resource, albeit a refined version (used car oil), as a medium for my work, the planet's exhaustibility is directly referenced, but the works are not a protest against destruction as much as an objective reflection on where we have arrived as a race. In the paintings, ill-defined signifiers abstracted from source are deliberately deployed to create an atmosphere of unresolved tension, and a space for the viewer's contemplation.

Literally, the oil allows for reflection on its mirror-like surface, but also figuratively, pools of used oil refer to the abject body of the earth, her insides brought to the surface, her frailty exposed.

KIRSTEN LILFORD  
44, 64-65, 75, 82

*Sunday* makes us voyeurs of white South African suburbia, a landscape familiar to many of its viewers. I find punctums in old photographs of my family and friends. Using these punctums as a point of entry I render the familiar unfamiliar through my exploration of paint across the images.

NADINE LIST  
47, 55, 58, 68-69

Exploring artificiality and its effects in conjunction with nature.

Through its materiality this body of work addresses some of the consequences of the continuous replacement and exhaustion of natural materials and the overwhelming changes it provokes. This, hand-in-hand with the oblivious nature of humankind and the individuals encapsulated in their homes, focusing their attention on their own wellbeing and comfort, is reflected in the decorative nature and classical and kitsch influences within the works. In all its seriousness these issues are presented in a somewhat whimsical and visually exciting manner. Horses, flowers and glitter override the profound and daunting subject matter, introducing the viewer to a familiar environment with an unexpected outcome.

As seductive and progressive as this worldly innovation might seem, the alluring exterior tends to reveal an alarming sight of a twisted reality.

NONKULULEKO MABASO  
46, 72-73, 78, 98

In a time where images of race and representation have become a contemporary obsession, hair, seemingly the most superficial part of the human body, remains an object of intense elaboration and preoccupation in many societies. Hair is a multivalent, deeply symbolic material that is employable as a metaphor for broader societal issues. The physical and material inclusion of hair in art is a contemporary phenomenon and tests the boundaries of traditional art.

In the search for contemporary black female identity, this body of work questions the construction of "beauty" as articulated through the politics of hair as structured by the hierarchical values of colonial racism that have left a deep mark on current conceptions of what is considered attractive and beautiful.

The technologies of artifice and alteration required by beauty are mediated by racial, sexual, class, political and geographic cultures and locations. Trends in hair artifice are constantly evolving as individuals from various corners of the continent converge in dynamic developing cities, and in the process some styles fade while other take great popularity as trends sway to fashion and utility.

The concern with being physically and sexually attractive is a useful site at which to examine the emergence of femininity and the numerous possibilities it opens up for the re-articulation of new identities through hairstyling practices. Black women throughout the world are reinterpreting these intricate traditional styles and finding inspiration in the sculptural qualities of the hair itself. These styles seek to forcefully reconceive the ideological codes and social values that framed black hair with an affliction of negative connotations. Hair braiding in the contemporary context has endured and continues to evolve in all its forms and is enjoying massive popularity for a desire to liberate the materiality of black hair from the burdens bequeathed by racist ideology.

NABEEHA MOHAMED  
46, 62, 76-77, 99

In late summer I drove down to Salt River to purchase a sheet of aluminium. I wandered around the factory warehouse looking over the various shapes and sizes of copper, aluminium and brass that lay all around the cold cement factory floor and the rusted industrial shelves

that lined its perimeter. In one corner, a large machine was sawing down the centre of a big brass cylinder, its bronzed brass shavings falling to the blackened floor. I asked Mark, the store manager, if I could possibly have a small packet full of the shavings, when one of the young workshop guys overheard my request and said he had something else I might like. We walked to the back storeroom where, inside, he started digging deep into a dirt drum, his head and arms disappearing into its black hole. Emerging he pulled out a grocery size bag filled with a brilliant fine gold powder. He told me that it was brass dust and that he had used it as a pigment to paint his car. He then willingly handed the bag over to me and said he didn't need it anymore.

The poor little packet sat in the corner of my studio for several months whilst I tried to figure out what to do with its mysterious contents. The final projects developed as a result of allowing the material to direct its own end.

FIKILE MQHAYI  
47, 50, 59, 80-81

My artwork takes a critical view of the blending of Christian religion with cultural values and traditional rituals, which aim to heal spiritually and physically. This combination creates a cultural Christian religion, which consists of ritual practices that refer to traditional ritual and Christian practices. African traditional culture links with Western history and creates an African religion.

I refer to spiritual and physical aspects of my religion through my use of found materials. Values and symbols of my religion relate to my community. I chose materials that relate to these people's lives, such as burned and damaged pieces of corrugated iron.

I believe that to be an artist who experiences such religious conditions allows me an opportunity to express my own personal experimental truth. This leads me to make honest statements, which communicate these feelings and ideas to others.

My goal is to investigate and define my feelings and the reality of my life through images I create. Therefore, my art is a tool with which I define myself and communicate with others. It is also the way in which I grow in understanding of myself.

Each project often consists of multiple works, often in a range of different media, grouped around specific themes and meanings. During research and production, new areas of interest arise and lead to the next body of work.



LIFFEY SPELLER  
45, 90, 95, 96-97

If it hurts you know it's healing, like salt rubbed in a wound. These works are a journey through darkness and a way of trying to gain control of that which is out of our hands.

JOHKE  
45, 83, 91, 100-101

This body of work explores the seduction of the individual who is dominantly influenced by the widespread impact of the fashion industry and consumerism. Popular culture provides a network of tools to assist with the construction of an identity. Material possessions frame the physical body, enabling the individual to make conscious decisions in relation to his/her self-representation. I have referenced the language of comic books in order to create a conversational body of work that cocoons the rich diversity of a group of individuals connected by their love for fashion.

JACQUES VILJOEN  
44, 70-71, 104-105

Jacques' work stems from his experiences as an athlete and his struggle to qualify for the Olympic Games. The recurring theme that runs through all of his work is the notion of pushing oneself to the point that one becomes disabled. This can either be a physical break down, or a mental one. He is also interested in how form is created through action, and likens artistic production of form to athletic production of form. His work is influenced by Matthew Barney in this regard, and Jacques has co-opted Barney's ideas of growth through restraint into his own performance pieces. He is also concerned with the role that politics play in sport and the difficult relationship that athletes have with the various political structures and organizations that govern sport in South Africa.

LAURA-JO DIEDERICKS  
*ST HELENA BAY*  
111, 112-13, 135, 142

In this series I have photographed the town of St Helena Bay, showing the development of the area into what is represented as a paradise-like destination. This is contrasted with the lived

reality of the area. St Helena Bay is situated on the West Coast of South Africa. The area of St Helena Bay begins at Laingville and continues through to Shelley Point and Britannia Bay further to the West. A single main road runs parallel to the coast. On the right of the road lies the Atlantic Ocean and on the left the land rises up to form the St Helena Bay Hills. The West Coast is a dry and desolate place. The isolated coastal plains and sparse sandveld fynbos vegetation provides an austere backdrop to life here for most residents.

The development of the West Coast has brought rapid change in the form of industrial production and urban development. The pressure placed on local resources by these processes has been exacerbated by the local fisheries. Lately there are fewer jobs in the formal industry and small scale fishing rights have been restricted. The social and ecological conditions in St Helena Bay are contradictory when comparing the local lived reality with the abstract reality sold by developers. The sights, sounds, and smells of trucks and trawlers are reminders that this is no untouched wilderness. Smoke from factories drift into the clear blue sky, bearing with it the intensely disagreeable smell of fishmeal. The shells of abandoned factories and industrial equipment tell the observer of the unpredictable history of industrial production in St Helena Bay.

Change is coming quickly to St Helena Bay – the rampant and unrestrained development of upmarket housing estates is overwhelming in every direction and countless billboards scar the landscape. The spreading development of exclusive coastal holiday resorts and holiday homes has effectively limited access to the coast by locals. Much of St Helena has been carved up already. There are entire prospective neighbourhoods consisting only of roads and street lights. Here weeds grow over the pavement as developers wait for people to buy plots and build houses. Efforts to market St Helena Bay to tourists and property investors are based on a brand identity that uses the myth of the West Coast as an untouched wilderness. This recent upsurge in urban development undermines and at times destroys the very character and atmosphere that is used in selling these properties.

The development of this once pristine and isolated coastal town has resulted in the exploitation of the land and resources. This affects the well-being of the ecology and the people and widens the rift between the rich and the poor in the area of St Helena Bay. These

photographs tell the story of St Helena Bay through photographs of the buildings, structures and landscape which comprise it.

JAMES WILLIAM KING  
111, 116-117, 123, 126

The following piece of writing serves as both my artist's statement, and the introduction to the catalogue of my works (How to Resolve this, 2011):

This book is the catalogue of a year's production of artwork. An important focus of study of that year's work was exploring the function of the catalogue – this is a catalogue of catalogues. Practically, this book serves to fulfil a requirement of the degree for which this work is the final submission. One is required to present the project for examination at the end of the year. The nature of the works was such that fulfilling that requirement in a conventional way would undermine the works themselves. The convention in this case is gallery exhibition. The project is a series of books, made for a series of seemingly unrelated situations, with part of the intention being to make connections between those situations. The function of the project is not contained in the books (as objects). Their presentation under exhibition conditions would undermine their intention. They work most appropriately in the situations from which they arose.

This book is made up of an introduction (which is also the artist's statement for the project), a written catalogue of the works already completed, and an interview interspersed throughout which expands upon both. This book is also, it should go without saying, the final work in the series.

To maintain the character of the project, I do not ask that this book be read cover to cover. Readers should encounter it with the same intuitive openness which gave rise to the works themselves. If one should read this work cover to cover, I am afraid one would still not comprehend the full scope of the work. The scope of the work is in its reception, and that has been broadly dispersed throughout the year.

KARABO MAINE  
111, 115, 120-121, 130

I am not a press photographer. I take photographs of press photographers at work, on assignments, while they photograph. I have not assumed the

role of a press photographer, unless I needed to gain access to particular situations. Within these events I have tried to choose visual motifs that allude to iconic press photographs. I am focusing on the photographers, rather than the events.

The press photographers are my subject, and I have turned the gaze on those with the task of 'objective' picture taking, the photojournalists: I am capturing a moment in the photographer's professional lives.

JOANNA PAWELCZYK  
111, 118, 124-125, 139

My body of work comprises a series of photographs and a book that document the lives and stories of Polish people deported from Poland during World War II. Most people were exiled to the USSR, while one was deported to Germany. Not everyone's journey following the exile period in the USSR was the same, but generally the deportees travelled through Mongolia, Uzbekistan, Kazakhstan and Persia to arrive in various destinations all over the world. 500 orphans and some Polish personnel were taken to Oudtshoorn, South Africa, in 1943. Not all the people interviewed and photographed for this project come from the Oudtshoorn group; some experienced different journeys that led them to South Africa during their lives.

This aspect of World War II history has been generally overshadowed in history books by the horrendous actions of Hitler and the Nazis. These Polish people, caught up in political events beyond their control, suffered great hardship and survived one of the most atrocious events in 20th century Western history. I wanted to document their extraordinary and harrowing stories in the form of a book so that they may be remembered once that generation has passed on. A series of photographs were taken for each person interviewed – namely a portrait taken in an environment of the person's choice, a studio portrait, and photographs of significant personal objects. Together, the photographs and stories present a commemorative document of each person's existence and individuality. The book is intended as an archive which will be donated to the Polish library in Cape Town, the Polish embassy, and other archive repositories. The stories are compiled from interviews with the people, and are written in both Polish and English so as to allow readers from Polish- and English-speaking countries accessibility to the work. The stories not only cover war-time events, but extend to the rest of the person's life and

encompass issues around their Polish identity. As someone born in Poland who immigrated to South Africa at the age of six, this project has been of great personal significance.

RICHENDA PHILLIPS  
*FEAST*  
111, 122, 128-129, 138

The starting point of this series of photographs came from a memory of me competing in beauty pageants as a child. To this day there is an over-the-top quality to a beauty pageant that I continue to enjoy. This overblown aesthetic quality, from the flamboyant dresses to the elaborate makeup, has been very influential to me. The colorful portraits and images of food in my work has derived from this excess.

This interest in the pageant led me to thinking about other forms of competition that have a similarly "showy" quality. This led me to other competitive events, such as drag competitions, boxing matches, fencing and gymnastics competitions.

The excess of these events is like a visual feast and so I decided to present these competitors in relation to food. Each pairing is a conversation between the competitor and the foods, which are presented in a similarly over-the-top way. A dialogue is set up between the portrait and the food that aims to draw parallels and links between the competitive events and the food.

DAVID ROSSOUW (PG DIP)  
111, 132-133, 143, 146

The rapidly growing phenomenon of gated communities is dramatically changing the urban landscape of South Africa. The American geographer Pierce F. Lewis argues that all human landscapes reflect society's values, fears and aspirations in a visible, tangible form. In much the same way, gated communities are a physical manifestation of a culture of fear that is prevalent in South African society.

Huge tracts of land – typically on the periphery of urban areas – have been purchased and transformed by property developers into suburban enclaves that promise the buyer refuge from perceived elements that threaten their security and quality of life. These communities, surrounded by electrified fences and protected by 24 hour security personnel, are governed by a set of internal rules and regulations that can determine anything, from who may access the

community to architectural specifications.

The growth of gated communities has promoted much debate over their impact and implications. Supporters both locally and internationally argue that these communities reduce crime and insecurities while providing an economic benefit to both the inhabitants of the communities themselves, and local authorities. Detractors, on the other hand, highlight the negative implications of spatial fragmentation, social exclusion and exclusivity. Some analysts have likened gated communities to a new form of racial and class segregation in post-apartheid South Africa.

By focusing on the periphery of gated communities, this body of work seeks to foreground the impact of these communities on the social and urban environment.

HELENA STEENVELD  
*POWER PLAY: FROM THE COLONIAL TO THE CONTEMPORARY*  
111, 119, 136-137, 147

This exhibition of photographs comprises representations of recognizable and iconic people that have made an impact on Zambia, the country of my birth. Ranging from the colonial to the present time, these figures have contributed to my understanding of Zambia. The roles that these figures occupy, for the most part, place them as persons of influence. The photographs, as a series, problematize roles of perceived power, seats of actual power and instruments of power.

The characters portrayed include figures from history (colonist, missionary explorer, governor and his wife, first black president and the chief) and contemporary Zambian figures from politics, popular culture and everyday life (police spokeswoman, christian leader, actor, actress, artist, footballer, miner and soldier). By disguising myself as different characters, I appropriate their personalities and represent them as a mixture of my impressions based on media sources and my personal interpretations of these individuals.

The satirical nature of these images explores the fluidity of identity and simultaneously critically explores stereotyping while inhabiting those very stereotypes. This concern with stereotypes has occupied me since my arrival in South Africa in 2008, where I have constantly felt "boxed in" by stereotypes. My experience in a country that over-racializes issues caused me great discomfort and was the starting point for my project.

Ironically, my mixed-race heritage, (not white enough and not black enough) has allowed me in these photographs to perform both sides of the racial divide: to perform the roles of black and white and make ambiguous my own identity.

ANNA STIELAU  
*ON WRITING WITH LIGHT*  
111, 114, 131, 140-141

"Photography is unclassifiable because there is no reason to mark this or that of its occurrences; it aspires, perhaps...to become as noble as the sign, which would afford it access to the dignity of language: but for there to be a sign there must first be a mark; deprived of the principle of marking, photographs are signs which don't take, which turn, as milk does. Whatever it grants to vision and whatever its manner, a photograph is always invisible: it is not what we see."

(Barthes, 1984: 6)

This is a show about photography: about the act of looking, more than what is seen. Using recurring motifs of light and time – the "raw materials" of the photographic project 2 – as points of access, I have set out to reflect on the nature of the photograph as object. Both light and time are essential ingredients in the production of an image, and a photograph in which they behave as central characters (rather than the cause for an effect) necessarily speaks to the medium itself.

Similarly, the recurring thematic device of reading – of image as text, and of the book as metaphor for communication and unambiguous substantive meaning – is an attempt to anchor the semiotic content of a photograph to the physical form of the message.

Drawing on photographic theory, this body of work primarily situates itself as a set of exercises within rigidly imposed photographic parameters. Each at its heart is an experiment in reading pictures and seeing text, in looking and relooking, in reconciling the disparity between sign and referent and in granting photography the dignity of language.

ASHLEY WALTERS  
*DARK CITY, 2011*  
111, 127, 134, 144-145

Dark City visually explores the built environment and its effect on creating social constructs and influencing cultural behavioral patterns within

the coloured townships.

In my investigation of these regulated spaces, I look at how surveillance and physical and political hierarchies assert boundaries within society, creating internal conflict amongst communities and forming microcosms of control within these communities.

This exhibition shows the Cape Flats, an area that is distinctive for its flat terrain and recognized for its notorious prison-like structures. These structures were built in 1950s apartheid South Africa to house coloured families in the Western Cape, many of whom had been forcefully removed from District Six. These modern structures commonly took the form of blocks of three- to four- storey flats (or flatse as they are known). These blocks are typically arranged parallel to one another, forming a central courtyard. Many of these exist in close proximity to each other. These heterotopian spaces are often represented in terms of poverty, unemployment and stereotypes that are associated with violence and crime.

In Dark City I challenge these stereotypes through ways of seeing the visible and the invisibility of landscape.

MBONGENI DLAMINI  
150-151, 152-153, 158

The need to make work has and will continue to prompt certain questions, questions such as: what is it that I would like to say? How shall I communicate it? How is my thesis relevant and to whom? How do I locate myself in the multiple communities that I engage with? In light of these questions, how is my work to communicate with members of these varied communities? As the aforementioned questions were the first step in the linear process, it became, and remains, apparent that the primary concerns of my praxis are those surrounding identity. What does identity mean in this time? Whether in the case of national, racial, or religious systems, political, social or economic institutions, identity is increasingly hard to define and defend in pure or absolute terms. While subscription to the rules and rhetoric of a given system or institution may afford the subscriber a degree of power and security it also places said subscriber firmly within the grid upon which this rhetoric is constructed. The analogy of subscription is astute in that it implies personal choice, suggesting that identity can be tactical and fluid, free of the strategic bounds decided on and imposed by external subjects of will and power such as the nation or

the institution. The option I would put forward is to straddle, improvise, bargain, communicate and tactically shift identity as the need arises. At the level of the individual, fluidity and dynamism can afford facilitation and communication rather than supplication and stagnation.

I was unable to do a degree in the Fine Arts in Swaziland and fortunately am possessed of the necessary cultural capital, technical ability and financial resources to do my degree at Michaelis. This soft form of self-exile is something of a norm and has increased the number of members of the Swazi diaspora. Learning and existing diasporically inevitably changes one's perception of and relationship to one's country. Success in new (foreign) surrounds is dependent on adaptation, but in many cases displacement engenders a strong sense of nostalgia and pride with regard to the idea of home, and the result is an oscillating and malleable identity. Far from replacing or forsaking aspects of my identity, I must allow it to be composite, relational and fluid, exploiting my knowledge of either space so as to identify, to be identified with; to communicate.

The physical journey from Cape Town to Swaziland (or vice versa), can be seen as an analogy for the travel between identity/ies that takes place when moving from context to context, for in the shift of environment comes a shift in sartoriality, lingo, culture, humour, etc. They are different performances, but include and contradict elements of one another. R.S. Hedge sums this up in her paper *Swinging the Trapeze*: "The process of reorganization of self takes place in the context of intercultural interface and involves continual reinventing of an inner self beyond the boundaries of the original cultural identity. As the old 'person' breaks up, new cultural knowledge, attitudes and behavioural elements are assimilated into an enactment of growth – an emergent 'new' person at a higher level of integration" (Tanno & Gonzalez, 1998: 36).

This "re-organisation" is a perennial act, the oscillations and straddles born of which are constant, requiring a degree of flexibility from the individual. Whilst these are examples born of certain very particular situations, I would argue that straddling in one form or another is a necessary part of the (contemporary) human condition, most especially with regard to identity. The constant tension of straddling forces compromise and improvisation: bartering, adaptation and survival.

My body of work has focused on the strategic

grids and "fixed" thresholds that ostensibly separate. These thresholds are sites of a tension born of the constant straddling of an exaggerated porosity, a rigorous absolute. Nowhere is hybridity, interaction and compromise more evident than at the threshold between what "is" and what "is not".

NADINE FRONEMAN ((PG DIP)  
150, 156-157, 162, 167

"Social changes taking place at global and personal levels can produce uncertainties in relation to who we are and our place in the world. Change is characterised by uncertainties and insecurities as well as by diversity and opportunities for the formation of new identities" (Woodward in Sales). If your life has been affected by loss, as mine has, then you may relate to my question: what remains to help me understand who I am? I have become interested in proving my family's existence in history, hoping that in the process I will come to understand myself better. My desire is to find and preserve my family's past and identity, even though there are many "voids". By "voids" I mean the lost knowledge, oral testaments, false memories, the missing photographs and legal documentation that have been lost or forgotten over time. I have embarked on this venture because I feel that I am a product of my past, but as my past is not clear to me so I feel uncertain and lost. By undertaking this quest I have found that my family's past consists of more of the "voids" than the known.

A family memory is built through lived and shared experiences, personal archiving, oral histories, photographs and heirlooms handed down through time that tell a part of the story of the family's identity. All these factors that form a family's identity also form a part of its history, but this story can be interrupted when families experience loss. I am now trying to excavate these lost "voids", these undiscovered and lost fragments of a family history that any of my close relatives may still have. Another motivation for my search for fragments of knowledge is that I too have forgotten my childhood memories of the people I have lost. Through engagement with our memories we are no longer just voyeurists of our history, but excavators searching for a specific reality that is part of our identity. The present fragments that are then presented become memorialised pieces of knowledge that will hopefully be the key to answering our existential questions.

I have searched for information in my past to find myself in the present. I have so far only located partially recognizable historical fragments that might contribute to my personal identity, but cannot relate to these few fragments of information and they have not helped me to find myself. I have found that knowledge about these found fragments is forgotten and lost. I now accept that I am a product of some past, some where, and that there will always be voids of knowledge, however hard I try to ascertain my family stories. I accept that what surrounds me daily is what will shape my identity and that the fragments that prove my own existence will one day become a "nothingness" for future generations. The stories in these fragments will have been forgotten, but if I am lucky these fragments may perhaps be sold at a flea market and help to decode who I am, or my story, or to create something new in another century's time.

MATTHEW GILL  
*VIGOROUS KNOTS*  
150, 160-161, 166, 183

The title of my exhibition came about through the way in which I construct my works. By knotting together objects and images in a vigorous way I have attempted to capture a sense of renewal in objects of the world with not much previous use. Their function has now changed to a substantially weighted purpose within the art world. The work's purpose is to question the importance of familiar forms and aesthetic commonality in contemporary society.

OLIVIÉ KECK  
*THE NIGHT*  
151, 164-165, 174, 182

"Is there no way out of the mind?" – Sylvia Plath

To reside within the parameters of the intimate complexity of one's own mind is an encompassing condition that faces each individual; in essence it is the common aloneness we as human beings all share. The mind is an innately enigmatic space that humanity has constantly grappled with as a source of mystery, fear, fascination and unpredictable capability. Our mind's unique capacity to manufacture thought, emotion and vivid mental imagery encapsulates its overwhelming power to alter our state of being and our ways of experiencing the world. The mind represents an inherent component of duality

built into the human condition, which fluctuates between moments of lucidity and lunacy. By articulating the mind in all of its alluring fragility, detailed delusions and nameless sensations, I am attempting to access a uniquely temperamental headspace within each of us that has the ability to conjure both profound beauty and frightening strangeness.

Taking inspiration from nature and poetry I have manipulated, arranged, duplicated and distorted materials to construct a variety of paradoxical sensations in my work. This results in forms that are familiar and yet equally foreign to behold. The encompassing metaphor at play in this body of work suggests that the mind houses a co-existence between both the sinister and the sacred, which is similar to the transformative characteristics of the nighttime that functions as an uncontrollable natural phenomenon, exerting transient periods of unnerving darkness and tranquility over the earth. The atmosphere of 'night' personifies the enigma of the mind as a space of dark wonderment, haunting oddity and visceral imaginings, which is how I have chosen to contemplate the complexion of the mind.

RACHEL KELLY  
*PICTURE*  
151, 168-169, 175, 182

Dear Reader,

Plato's allegory of "The Cave" in conjunction with his "Theory of Forms", suggest that "Forms" (or "Ideas"), and not the material world of change known to us through sensation, possess the most fundamental kind of reality. In relation to my work, these theories are relevant in that they question how we ascribe meaning and representation to the things we perceive.

Picture is an installation of projected light, which I created over the course of this year through a series of experiments with surface (what is present), light (a medium which reveals what is present) and one's eyes (the means by which we perceive through the act of looking).

The viewing of the installation is intended as an experience in which one's presence directly affects the visual material that covers the surfaces of the room. By moving through the space, the viewer's silhouette becomes immersed within the projections, appearing and disappearing as suspended hollow, circular "screens" sway from side to side. In this way, the installation is in constant motion, continuously forming new images. It was my hope in creating

this installation that it should become a space in which one could become consciously aware of the act of seeing and consider its affect on how we perceive and engage with the world around us.

Sincerely,  
Rachel Kelly

JAN PHILLIP RAATH  
150, 154, 172-173, 178

The intricate and innovative processes in the field of printmaking form the core of my artistic practice and subsequently the framework on which my research, writing, and visual practice is based. Yet new and unique ideas are ever more elusive within the context of contemporary art practice and writing. This poses considerable difficulty when working in and with traditional print methods such as planographic printing (lithography), intaglio printing (etching, drypoint, mezzotint, engraving and aquatint), relief printing (wood cut, lino cut) and stencil printing (silk screen). The lack of fresh material causes artists to either get stuck in the endless mesh of inevitable networks of meaning or repel towards the past in an effort to reuse old ideas and techniques to their advantage. I feel that there are subtle fragments that have been overlooked due to the boom in fine art production and the rapid increase in new movements that were established since the start of modernism.

Things started to advance so fast and got pushed to the limits so quickly, that certain elements seem not to have been fully explored and they still lie dormant, waiting to be rediscovered and developed further. In the spirit of this idea, I started exploring the nature of printmaking itself, particularly the physical materiality that plays such a big role in the development and production of a fine art print.

The surface that the print is taken from, known by printmakers as the matrix, is the defining feature that distinguishes it from other mediums in fine art. My exploration started off with an intensely introspective look at these surfaces and their inherent capabilities as printable objects. This in turn led me to go on journeys across South Africa to the various places where these surfaces originate. The materials are often very site specific, for instance the limestone used for lithography is mainly quarried in a certain district in Germany due to the physical characteristics lending itself more towards the artistic application, but in most cases the materials I found were similar in

nature. In South Africa they are often used for more industrial applications and subsequently I started exploring the industries behind these materials in conjunction with my visual practice.

In the process I found some interesting juxtapositions between the pristine nature of the fine art gallery space and the intensely raw and often extremely dirty industrial processes. This journey to, and documentation and study of, the physical terrain and landscape is also where the title of my work, "Topography", comes from.

Topography in the traditional geographical sense refers to the study of the surface of the earth and its characteristics. In terms of my work, Topography refers to this survey and study of the landscapes where the matrixes originate, but also more conceptually to the "topography of print", or an exploration of what lies beneath the printable surface, and what is hidden in plain sight.

CHLOE REID  
*DUCK*  
150, 159, 171, 180-182

This body of work, framed only by the walls of the white cube, attempts to navigate the void manifested theoretically and politically by the socially constructed vehicle of linear time and public space embedded in the notion of the abstract vertical plane of the everyday permeated with a tangible essence which simultaneously addresses the trauma of post-painterly negative space bound by the psychoanalytic truth that profoundly interferes with the aesthetic vocabulary of collective relevance and thereby ostensibly objectifies the discrete nuances in the unconscious-subconscious of the relational machines that one triggers while being triggered by them as they announce the omnipresence of present continuous pasts whose poetics emancipate the ethereal from the ephemeral destabilising the rigid divisions between art and non-art, aesthetics and ethics, object and act, work of art and art itself and thus evokes a bodily, non-specific response to the autonomous object which is necessarily solipsistic and rendered in the visible as artificial appurtenances whose manufactured meaning addresses the sensitivity of its production in the sphere of lapsed commodification bringing to the surface the liminality of absent worlds banished by the banal, the abject and the quotidian concurrently characterising the bureaucracy of representational paradigms and subverting the duplicity in concealing and

revealing the saturation and multiplicity in the hybridisation of global culture where the aspect of space within space is of the essence in spite and indeed as a result of the slippages that occur between the ubiquitous eye and ear.

MORNÉ VISAGIE  
150, 159, 171, 180-181

*TRYST:*

- 1: an agreement (as between lovers) to meet
- 2: an appointed meeting or meeting place

In the eighteenth century sexual relations between people of the same gender were considered unnatural, abominable and an offence punishable by death. In the year 1713, Rijkhaart Jacobsz, a Dutch sailor sentenced to twenty-five years imprisonment, arrived on Robben Island. In 1715 Claas Blank, a Khoi-khoi, was sentenced to fifty years on the Island. The Cape Archives holds court records of incidents that reveal a tale of a love affair between these men. "On 19 August 1735 the two men had weights tied to their bodies, and somewhere between the Cape and Robben Island were dropped into the ocean to drown, a death no doubt designed to cleanse the earth of their polluting presence."

The body of work explores the merging of land and sea and the third space, a tryst: the meeting place of two opposites. I investigate these questions through careful use of colour. Through the process of breaking information down into an abstract form, my aim is for the work to become less personal and through the process more public. The work, derived from a personal experience and based on childhood memory, cannot be conveyed to the viewer through mere pictorial imagery. Similar to Yves Klein's blue monochromatic paintings, I am magnifying the idea of ambience in connection with notions of perception and reception. Through a deeper reading of the site, its many histories and a look into my own heritage, in both Robben Island, its forgotten community and neglected swimming pool, and Namaqualand, an arid and ancient land, I have been able to determine key elements that link to demonstrate a relationship between the past and the present.

These particular spaces are points of intersection of several themes, particularly memory and loss, through the representation of colour.

NICOLIENE ESTERHUIZEN  
*DIGGING IN THE DIRT*  
186, 188-189, 199, 214

The post-colonialist theoretician Homi Bhabha emphasized the critic's task "to fully realize, and take responsibility for, the unspoken, unrepresented, past that haunts the historical moment (Bhabha 1994: 12). Such critical action is dependent on the production of art that "does not merely recall the past as a social cause or aesthetic precedent", but "renews the past, refiguring it as a contingent 'in between' space, that innovates and interrupts the performance of the present". For Bhabha "the past present" becomes part of the necessity, not the nostalgia of living. (Bhabha 1994: 7)1.

The themes I deal with comment on the South African sociopolitical attitude and, by using personal memory and traces of violence, I have created open-ended, emotive work that deals with issues of shame and identity. It is intended to examine patterns of violence in history in the context of cultural constructs and the church as an authoritative structure. According to artist Berni Searle, shame inevitably signals a crisis of identity where distinction between subject and object become blurred. It may also be the point at which an individual owns the nation's failure to live up to its ideal, thus confirming the subject's love for the nation. In other words, shame can become a form of identification in the very failure of an identity to embody an ideal.

In the work one can see that by drawing from one's memory and personal experiences, one can construct a dialogue to represent the landscape of the time, place and space, or question the notion of a fixed identity. The use of memories and narratives are one of the ways that artists came to terms with raptures at an individual and collective level. One can see that narrating is a social process of constructing, remembering the self, others and the world(s). It is, however, not a process of reporting or representing an absolute, fixed individual, or his/her history.

These acts happen in multiple presents rather than being recollections of distinct pasts.

(1) Bhabha, H.K.1994. Location of Culture. New York: Routledge

RODAN KANE HART

1-12 2011

187, 192, 193, 211, 223

The act of walking the city during different times of the day, of the month, of the year presents a multitude of transformations through real time. These transformations are the changes within the fabric, the experiences embedded in site and place. Each component of the city tells a different story, varying according to its age, size and orientation. A visual history is presented like text alongside images in an encyclopedia.

The shifts and cracks in the landscape are where interesting experiences and memories are to be found, experiences and encounters with different spatial forms and peoples. These subjective experiences have been absorbed into the sponge of memory, waiting to be expelled from the imagination into realisation, into substance, substance of material, material to be manipulated through its tactile nature. The tactile has many different facets. One side is steel and the other is stone, this analogy is used for paper and ink, paint and canvas and in a poignant sense, mirror and context. Material is that of steel, clay, cement, wood, ink, and lead, ultimately all sourced from the natural environment.

Appropriation of form and pattern located within the urban realm, found in the brick formations, architectural detailing, security gates, air vents, cobblestone driveways, roller shutters, latticed fencing, markings on the road, markings on the map, people moving through spaces, people moving across fields, piles of rubble on the sidewalk, cars parked in traffic, cars in parking lots, lights besides highways and facades of buildings, are subjected to manipulations through artistic interpretation.

The first-hand experience of the city and its spaces is an ongoing process of enquiry. Enquiry lies in the dynamic qualities of the continually changing and evolving city, of constant layering, rebuilding and re-interpretation of its spaces.

The city allows for personal artistic processes to be dynamic and fluid as experience never ends, and as the city is forever being re-imagined, re-invented and re-discovered. Interpretation, attitude and perception are constantly being produced anew alongside the changes within urban space. In tracking these changes I have set myself a mammoth task in that this process of enquiry will never end, as context and the environment are never stagnant. My work will continue to gain relevance as the actual fabric of the city is like that of the naked fabric of society, always adapting for the purpose of need and desire.

The city represents and reveals the psyche of societies. Prestige and poverty are stamped onto the city in the form of the grid, and when reading the city you can read these histories of triumphs and failures.

YENTL KOHLER

186, 191, 196-197, 202

Most people aspire to be the best versions of themselves, but for the most part we aspire to be someone else, whether it be a celebrity or just someone you know. Very few people are completely satisfied with the person staring back at them in the mirror.

We tend to think that our interest in looking at famous people in private moments, depriving them of their personal life for our benefit, is a contemporary phenomenon. And when society perpetuates a division between normal people and the elites there is much interest in crossing this boundary. As much as celebrities are famous for their public faces, beauty, power, talents and money, they are also famous for their banality and absurdity, all eagerly captured for us by an increasingly efficient public broadcasting system.

Children mirror the actions of their parents as society mirrors the actions of celebrities. Suddenly, few people in the world are content because they do not lead the same lifestyle as someone in the public eye. We all to often abandon our individual views to accept those of celebrities because we feel that being different is unacceptable.

We see the broadcasted lives of celebrities,

the revered people of the world, and experience immense pressure to emulate them.

MAGDELINE MAZIBANE  
186, 194, 200-201, 206

Cultural rituals, practices and beliefs play an important role of shaping and guiding a society. Members of the Bakgatla tribe depend almost solely on them in order to live their life and there is no doubt that many people are responsible citizens of Botswana because of the education that they acquired at initiation schools and other cultural institutions. My argument is that these rituals play a very big role of gender segregation in the society and that in many occasions women are portrayed as inferior to men. The water calabash metaphor is going to be used as a central idea and metaphor for women. When the groom's family come to ask for a woman's hand in marriage she is referred to as "a water calabash". My argument is that this metaphor suggests that women are objects as well as emphasizing female domesticity. I use household utensils and calabashes in an installation in a subversive manner in order to challenge these female stereotypes.

JESSA MOCKRIDGE  
"SPEAK XHOSA WITH US"  
186, 204-205, 210, 218

"Speak Xhosa with Us" is the title of the Xhosa Communication textbook used to teach first year isiXhosa at UCT. My body of work is centered on the peculiar abstraction of language endemic to second language learning. It begins to unpack my personal experience of second language learning since having enrolled for isiXhosa this year.

LIZECHEN PROBART  
187, 208-209, 215, 219

"The house, the stars, the desert – what gives them their beauty is something that is invisible!"  
de Saint-Exupéry, A. 1995 [1943]. *The Little Prince*. London: Penguin Ltd. pg 3

CHRISTELI VAN RENSBURG  
*LINGER, LINGER LONGER*  
187, 190, 212-213, 222

The processes measured by the principle of entropy are perceived as a gradual or sudden destruction of inviolate objects – a degradation involving the breaking up of shape, the dissolution of functional contexts, the abolition of meaningful location.

This body of work is a personal exploration of the gap between the aesthetic idea and its embodiment, which I see as a material artifact. By constructing and arranging objects/materials within real space and time, I aim to remove the work from a perceived ideal space, and situate it within the realm of the spectator.

LILIANE TOP  
*YES, I AM NOT*  
187, 195, 203, 216-217

Yes, I Am Not attempts to create awareness of how women are oppressed in contemporary society. Stereotyping, cultural domination and sexual objectification – all messages of women's inferiority – are conveyed through our culture. My work speaks of both the subtle and blatant forms of this oppression. Three bodies of works – The Objectified series, Anti-hysterical Paroxysm and Public versus Domesticated series – are expressions of the subtle ways in which women are repressed. Here, issues around the objectification of women, the idea that men's sexuality is the norm, as well as how public spaces are subtly gendered through traffic signs, are portrayed. The projects *Kykersgetal* and *Hanging Out to Dry* deal with more blatant forms of oppression through the depiction of violence against women.

This installation consists of six different projects, each dealing with another aspect of the oppression of women with the hope that viewers share the awareness of male domination, so clearly expressed by Pierre Bourdieu (2001):

Maledomination is rooted in our collective unconscious that we no longer even see it. It is so in tune with our expectations that it becomes hard to challenge it. Now, more than ever, it is crucial that we work to dissolve the apparently obvious and explore the symbolic structures of the androcentric unconscious that still exists in men and women alike. What are the mechanisms and institutions which make

possible the continued reproduction of this age-old domination by men? And is it possible to neutralise them in order to liberate the forces for change which they are instrumental in blocking?

DESIRÉ MICHELLE DE VILLIERS  
*MY MEMORIES ARE NOT MINE*  
187, 198, 207, 220-223

Existing in a post-traumatic space, my work this year makes reference to the relationship between repetition, trauma and the impermanence of memory.

When I initially began producing art seven years ago I became aware of the transformative function it may possess. In this work, I was able to draw parallels between this process of creation and the act of remembering. Here, I make reference to the malleability of memory; in the same way that art may redefine our views of the world, we have the capacity to reinterpret and mould our own experiences. This comes with an acknowledgement that one can never experience things as they were, we only experience them as we are now. As such, this work refers to the present experience of memory, rather than a moment in time.

At the same time as referencing psychological theories surrounding trauma and memory, my final work at this institution refers to a personal relationship between myself, the act of creation and the transformative impact it has had on my development as both human being and artist.

# *Class Portraits*



Mia Chaplin



Connor Cullinan



Tarryn de Kock



Desiré Michelle de Villiers



Laura-Jo Diedericks



Mbongeni Dlamini



Nicolien Esterhuizen



Jessica Falck



Nadine Froneman



Matthew Gill



Yasmin Hankel



Rodan Kane Hart



Alexandra Karakashian



Olivie Keck



Rachel Kelly



Hyesu Kim



James William King



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Chloë Reid



Matty Roodt



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Anna Stielau



Liliane Top



Brando Tucker



Jacques Viljoen



Ashley Walters



Morné Visagie

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Nicoliene Esterhuizen	Nabeeha Mohamed	
Jessica Falck	Fikile Mqhayi	
Nadine Froneman	Tasmin Naidoo	
Matthew Gill	Emma Nourse	
Yasmin Hankel	Ashleigh Papas	Johke
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Alexandra Karakashian	Richenda Phillips	Anna Stielau
Olivié Keck	Lizechen Probart	Liliane Top
Rachel Kelly	Jan Phillip Raath	Brando Tucker
Hyesu Kim	Chloë Reid	Christell van Rensburg
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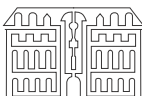
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# *Notes*