

Rhodes Fine Art

# GRADUATE EXHIBITIONS

2018

**COURTNEY DRYSDALE**

main gallery, school of art, somerset street

**EVAAN JASON FERREIRA**

side gallery, school of art, somerset street

**CAROL HÉLÈNE NELSON**

seminar room, school of art, somerset street

**YVETTE ELLIS**

box theatre, rhodes theatre complex

**ERIN DE KOCK**

cube gallery, albany natural sciences museum

**ALEXANDRA KIM DE WET**

wet room, life sciences building

**ALEX BIRNS**

monument gallery, 1820 settler monument

**PETER CARRINGTON**

ntsikana gallery, 1820 settler monument

**JUSTIN SHARE**

guy butler theatre, 1820 settler monument

**AKISSI BEUKMAN**

rehearsal room, 1820 settler monument

**NJABULO NKOSI**

gallery in the round, 1820 settler monument



# FOREWORD

This catalogue introduces the 2018 Rhodes Art Graduate Exhibitions - which showcase the individual exhibitions that we have been working toward throughout this year. The exhibitions are comprised of a variety of disciplines within the arts including, but not limited to, installation, performance, trans-media and digital arts.

Much effort has been put into the solo exhibitions that are on display, as each member of the class was tasked with hanging their own show. However none of this would be possible without the help of the National Arts Festival crew and our experienced practical lecturers, Charis Fletcher, Rat Western, Heidi Sincuba, Luke Kaplan, Dominic Thorburn, Christine Dixie and Maureen de Jager.

We hope you enjoy the exhibitions that are on display.

**Carol Hélène Nelson**  
**Evaan Jason Ferreira**

# COURTNEY DRYSDALE



main gallery  
school of art  
somerset street

## SPATIAL APORIA

My work explores the residues of a colonial past that remain in my small hometown of Francistown, Botswana. These remnants still prevail today in utopias and divisions of the city itself. On returning to my hometown as an adult, I experienced a sense of unease, like an itch under my skin. I re-examine these home spaces, public and private, to look at how these power relations are maintained and to illuminate the eeriness and sinister feeling that they hold.





# EVAAN JASON FERREIRA



side gallery  
school of art  
somerset street

## WELCOME TO THE WEB

*Welcome to the Web*, my web, an immersive installation experience that explores various themes that have overwhelmed my life - masculinity, sexuality, race, gender, and mental health, both on and offline.

I first fell into the web as a teenager, lost and looking for an escape from my reality, looking for answers to my questions, and acceptance. I was drawn in by algorithms, flamboyant personalities, and a carefreeness that didn't exist in my offline life, but could be wiped away as easily as a spider's web.

I weaved my own web many years ago, it grows, changes, moves, and sometimes I stay there for days or do not go there at all.

*Welcome to the Web*, make yourself comfortable, or maybe not.



## 01 // I'M A YOUTUBER NOW

209 views

LIKE DISLIKE SHARE SAVE ...



**Evaan Jason**

Published on May 2, 2018

video one.

ANALYTICS

EDIT VIDEO

# CAROL HÉLÈNE NELSON



seminar room  
school of art  
somerset street

## unlearn

unlearn is an installation consisting of a series of performative gestures through paintings, video, and sound. This work deconstructs the performance of identity. It questions the notion of what an artist is, and how they are meant to perform, focusing on one of the main social influences of identity formation—language.

This series of work conveys the frustration and interrogation of art's sexist institutional discourse (artspeak) and the internal reflection of the artist's role as a performing body within these spaces. When in the process of trying to create 'progressive' art, one tends to take steps 'backwards' in creating active change.

I reflect on the English language as my mother tongue, as well as a language that has historically dominated and controlled the hegemonic structures of Westernised art and teaching in institutions in South Africa. The process of 'unlearning' is done through writing discourse and performing language backwards within my art practice. This allows me to internally reflect on my identity as an artist, and how I have come to understand the theory surrounding 'art'. By writing backwards I demonstrate how one has to learn and understand the hegemonic narratives in order to deconstruct ideas and form 'new' identity performances.

This installation is displayed within the Fine Art Department Seminar Room, where lectures on Art History and Visual Culture have been taken. Thus, this space (although transformed into a 'gallery space') is where I learn theories around visibility and have found myself reflecting and internally struggling with how art is portrayed in art institutional spaces.





YVETTE  
ELLIS



box theatre  
rhodes theatre complex

# THE SLEEP OF REASON

*What would an ocean be without a monster lurking in the dark?  
It would be like sleep without dreams.*

- Werner Herzog

I am terrified of the Dark.  
The power my imagination holds can often get the best of me.  
I have created monsters.  
Monsters who exist in a nightmare landscape.  
Creatures of my imagination, these are my monsters.  
Dreams that seem ridiculous upon waking—childish yet subtly their  
uncanniness colours my day.  
Both of me and against me, this landscape and its shadows are both  
comforting and disturbing. Monsters of childhood stories, these  
creatures are familiar to me.  
Hiding just behind the veiled normativity that my subconscious mind  
creates, these creatures rise up in moments of violent fearful thought.

*Why do I jump when I hear a familiar sound in the dark? Why is the  
connection associated with familiar sounds or sights overridden when I  
cannot see? Why does the power of that acquaintance disappear in the  
depth of the night? What waits at the end of a dark hallway?*





# ERIN de KOCK



cube gallery  
albany natural  
sciences museum

# LOOK, JANET. NO, YOU LOOK, JOHN.

	Janet.		Come and see.
	John.	See	the kitten.
Come,	John, come.		Come and see.
Look,	John, look.	See	the kitten, Janet,
	Come, John.		One little kitten.
	Come and look.	I see	two kittens.
See	the boats.		Look, John.
	Look, John.	See	the two kittens.
	See the boats.	Look	down here.
	Janet, Janet.		Janet, Janet.
See	the boats.		Come here.
	Come and look.	I see	three kittens.
See	the boats.		One, two, three.
	Little dog.		Come and play.
	Come little dog.		Come, John.
	Come.		Come and play.
	Come and look.		One, two, three.
	Janet, Janet.		Here I go.
	Come and look.		Come, little dog
See	the little dog.		Come and play.
	Run.		Come and jump.
	Run, little dog.		Jump



# ALEXANDRA KIM DE WET



wet room  
life sciences building

## ADRIFT

1. Consider the ocean. Calm or turbulent?
2. What does it mean to dream about the ocean?
3. Choppy waters, struggling to cope
4. Calm oceans, peace with yourself
5. Lost in the ocean. Simply drifting
6. Journey of information from your subconscious to your conscious

Consider the ocean. Calm or turbulent?

What does it mean to dream about the ocean?

Choppy waters, struggling to cope

Calm oceans, peace with yourself

What does it mean to dream about the ocean?

Lost in the ocean. Simply drifting

Calm oceans, peace with yourself

Journey of information from your subconscious to your conscious

Lost in the ocean. Simply drifting

Choppy waters, struggling to cope

Journey of information from your subconscious to your conscious

Consider the ocean. Calm or turbulent?

[1234 2546 5361]





# ALEX BIRNS



monument gallery  
1820 settler monument

## 404

An interrogation of the private archive and lost memory.

*404 is a computer error code to indicate that information was able to communicate with a given server, but the server could not find what was requested.*

Achille Mbembe argues that in order to formulate a story of coherence, fragments must be assembled and ordered to link various deposits of information, creating an illusion of totality and continuity. It is through the archiving of documents that we are presented with fragments of time.

This work explores private archives and how they alter our perception of heritage, memory, the past, ideology, identity, home and family. Private archives reflect the people who create them. They show our innermost desires to hold onto the past and preserve those essential events, documents or objects that make us who we are. This work explores my engagements with my private archive (consisting of photographs from old family photo albums and inherited ornaments and letters) to better understand my identity, heritage and position within the diverse cultures that makes up South Africa.





# PETER CARRINGTON



ntsikana gallery  
1820 settler monument

## IN DUE COURSE OF DIVORCE

The artworks displayed in my exhibition space are a documentation of a divorce which occurred in my life at the end of last year. There are two aspects to my installation. The first shows images of the marriage between my parents. The second displays several time-lapse video pieces, paintings, and photographs showing our house being packed up from what was once full and vibrant, towards something that is completely empty. Through this documentation I question the construction of a happy white picket fence family, while also interrogating whether marriage is just a problematically accepted social structure.





# JUSTIN SHARE



guy butler theatre  
1820 settler monument

## INPUT LAG

input

*noun*

1. what is put in, taken in, or operated on by any process or system.
2. a place where, or a device through which, energy or information enters a system.

lag

*verb*

1. fail to keep up with another or others in movement or development.

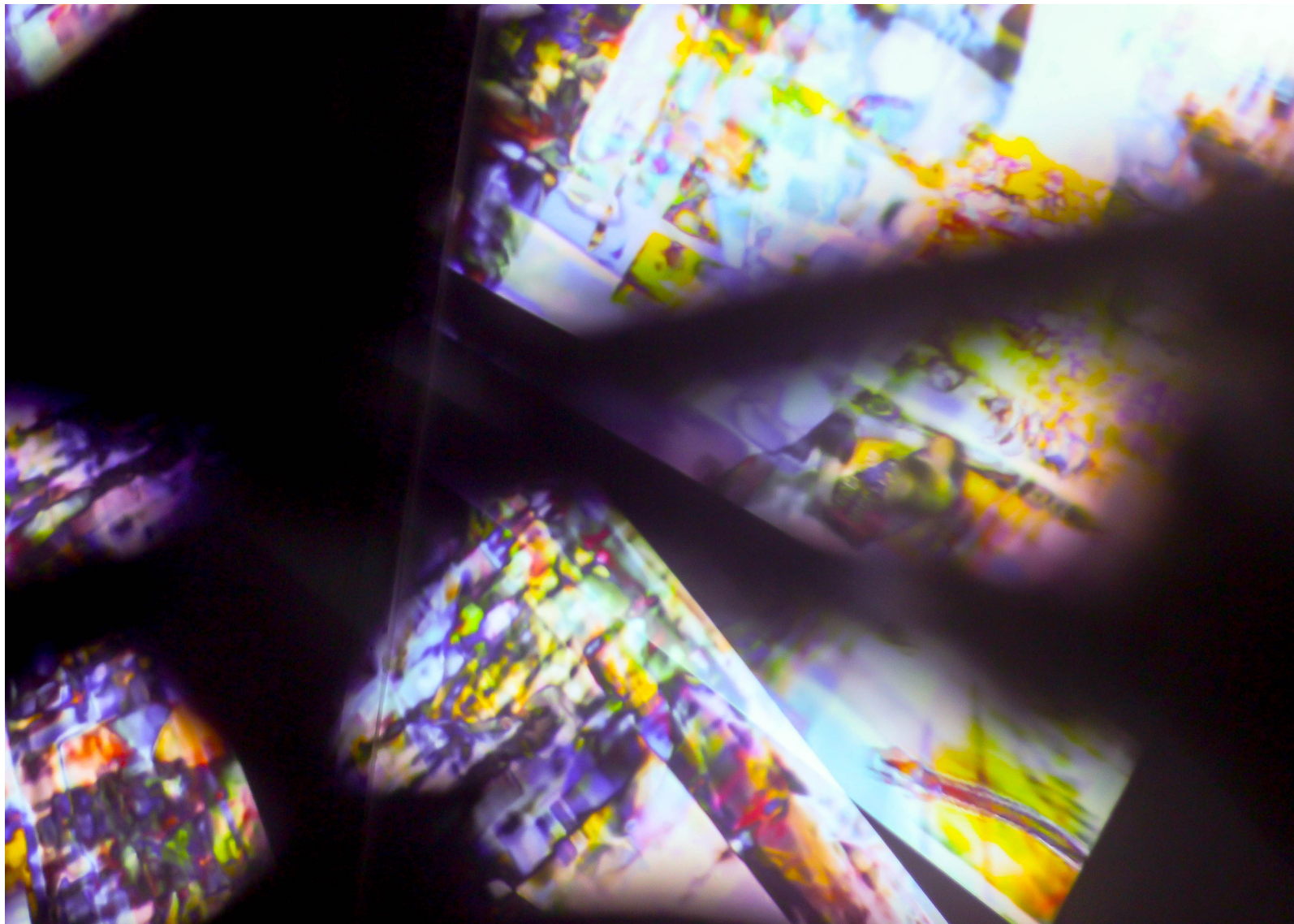
*noun*

1. a period of time between one event and another.

A delay between a physical input occurring and it being processed electronically is input lag, and a delay between an electronic output being sent and it being processed into a physically observable phenomenon is output lag.

Input Lag explores our relationship with the digital world, the impact it has on us, the impact we have on it and the impact we have on each other through the digital—the noise left between. As we continue to immerse ourselves in this new landscape, what part of us enters and what part is left behind? In a sense, we are removing ourselves from the physical into a space where we exist only as ideas and projections. Tangibility is traded for incorporeality. Voices become echoes, and actions become information.





# AKISSI BEUKMAN



rehearsal room  
1820 settler monument

## MI NOUAN

'Mi Nouan' is roughly translated as 'my mouth, my voice' in Baoule. Conceptually, the ongoing work deals with the notion of a placenta and how it contributes to the voice expressed: the self-regulated anger and turmoil to which my body and mind is subjected.

Considering the placenta and its link to 'birth', what is filtered through from the resources of a metaphorical mother?

Grasping at loose ends; sifting through memory and fact.

The placenta, rich in nutrients and information, is formed and strengthened during the gestational period and often discarded after birth.

The placenta lulled you to sleep and you are now broken from it. What are the implications of not hearing enough of what it had to say before you were separated?

When we are expelled by one space, we are swallowed by another and are inevitably coated in layers of voice and expectation.

My voice denies the expectation to be spectacular and strives to unravel the leftovers of memory.





# NJABULO NKOSI



gallery in the round  
1820 settler monument

## GENESIS 9:13

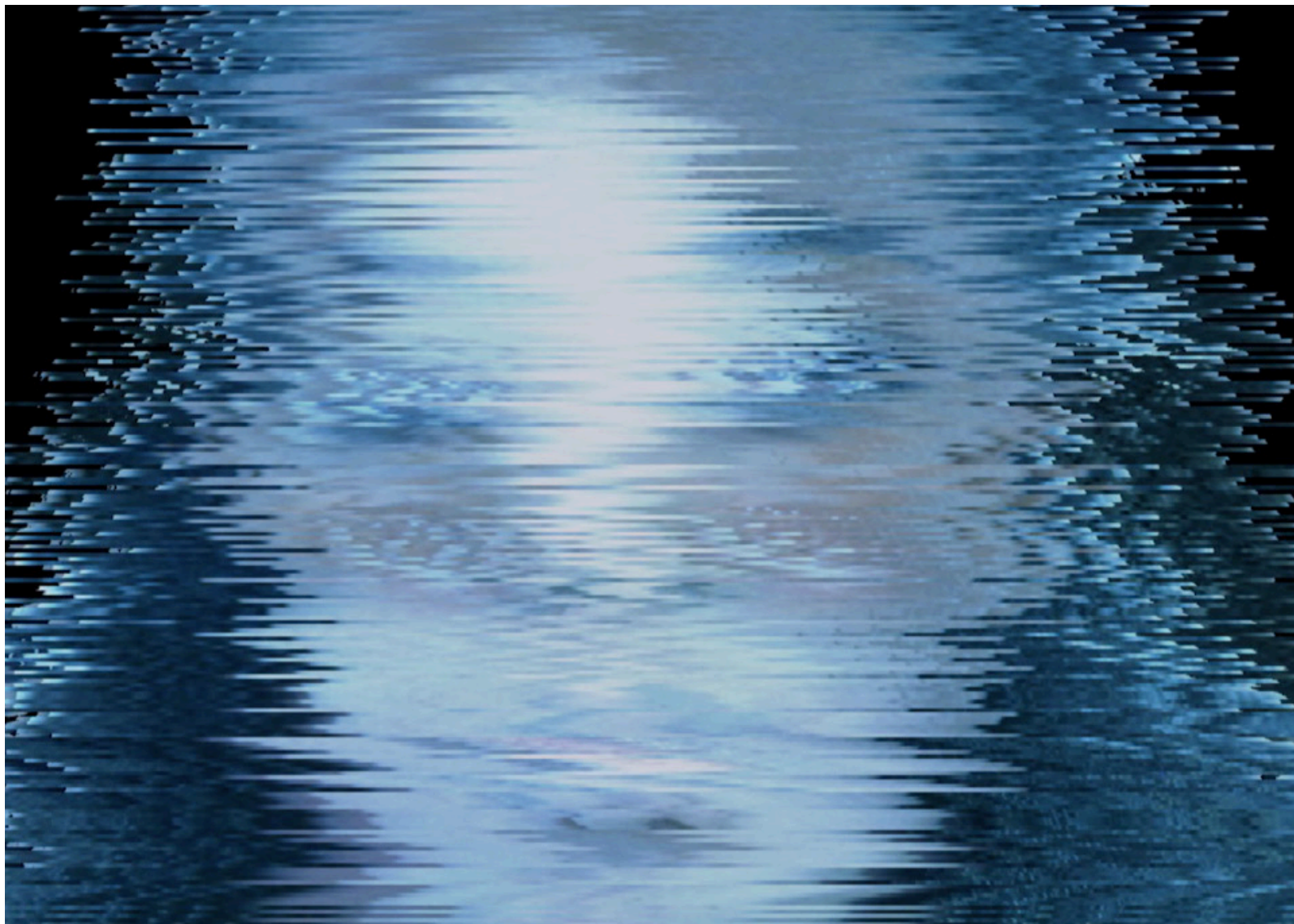
*I have set my rainbow in the clouds, and it will be the sign of the covenant between me and the earth.*

-Genesis 9:13

The meteorological phenomenon of the rainbow is frequently understood to be nature's covenant that it will no longer rain. It symbolises the end of suffering.

For post-apartheid South Africa, the notion of the rainbow nation was presented as a promise of hope. Centering on reconciliation through a recognition of diversity, this rainbow metaphor emphasized diversity as a unifying tool. The result is a flattened understanding rather than a true examination of difference and experience.

My work explores the implications of this constructed utopian ideology by underlining the myth as a mechanism of power. The imposed political urgency of a 'peaceful' reunification in the idea of a rainbow, perpetuated a silencing and an erasure of the traumas of the past. Like the optical illusion of the rainbow, the political rationale that came with democracy appeared to be presenting a range of promises, but instead gave only an illusion of equality, agency and freedom.





photography  
**JUSTIN SHARE & ALEX BIRNS**

text and layout design  
**EVAAN JASON FERREIRA**

printing  
**CADAR PRINTERS**







RHODES UNIVERSITY