

FINEART

2014

GRADUATE EXHIBITIONS

RHODES UNIVERSITY

IVY CHEMUTAI NG'OK

CAITI VAN HEERDEN

JENNIFER BALL

MIRRA BERRIDGE

MATT HAZELL

CALLAN GRECIA

MEGAN WYNNE

CAL THOMPSON

TIFFANY JONES

DUN LOURENCO

SARAH MITCHELL

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KIARA WATERMEYER

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SCHOOL OF ART

IVY CHEMUTAI NG'OK
CAITI VAN HEERDEN
JENNIFER BALL

RHODES THEATRE

MIRRA BERRIDGE

NATURAL SCIENCES MUSEUM

MATT HAZELL
CALLAN GRECIA

HISTORY MUSEUM

MEGAN WYNNE
CAL THOMPSON
TIFFANY JONES
DUN LOURENCO
SARAH MITCHELL
ANTHONY MORTON
STACE SCALLAN

BOTANICAL GARDENS

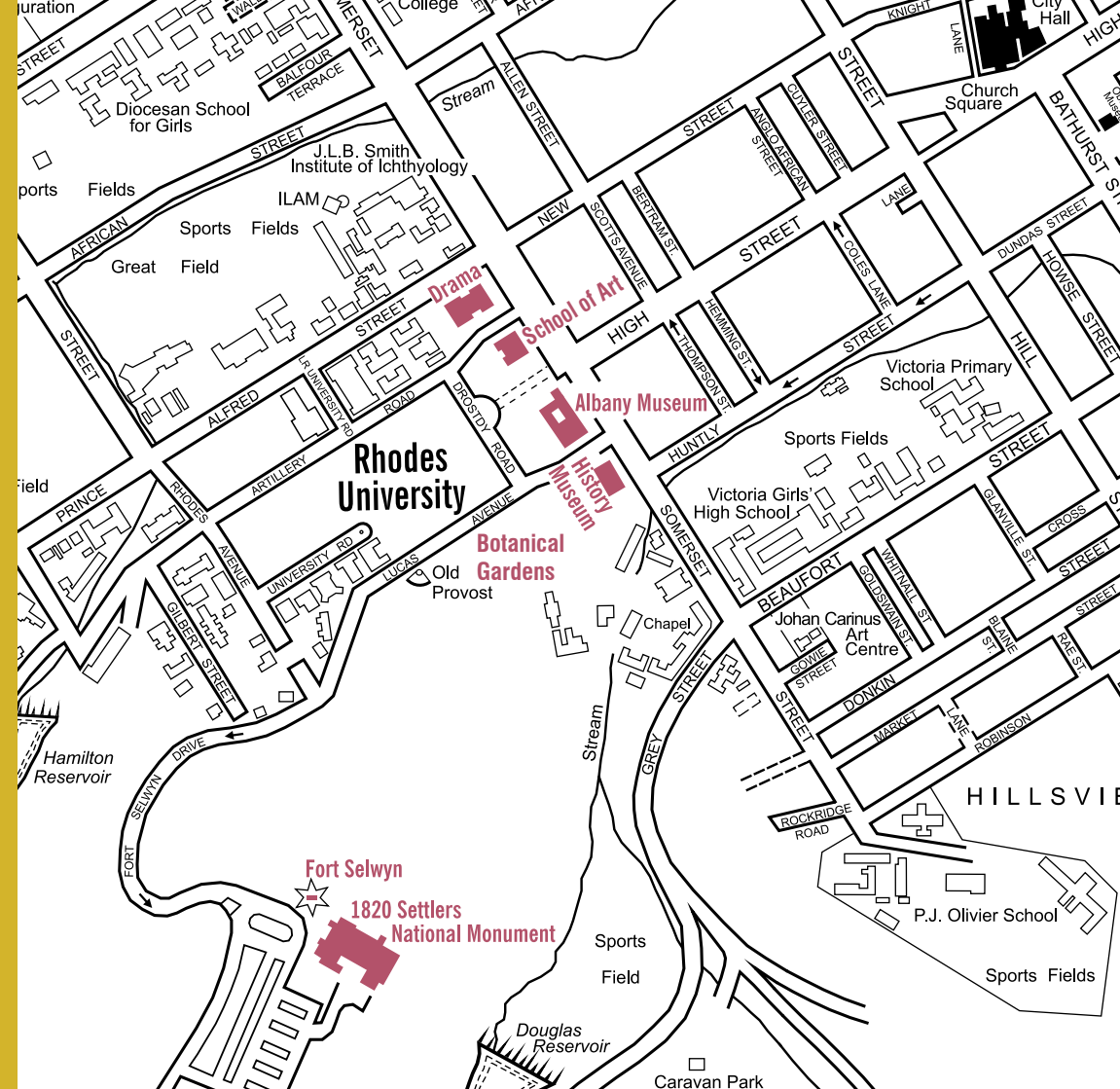
KIARA WATERMEYER

FORT SELWYN

PAIGE RYBKO

1820 SETTLERS MONUMENT

CRAIG STARK
EMMA PATERSON
TONI PATRICIA CLAYTON
LINDSAY PURDON



FOREWORD

This catalogue introduces the 2014 Rhodes Fine Art Graduate Exhibitions – produced and curated by our cohort of final year BFA students. Their solo ‘grad shows’, as they are colloquially known, represent the conclusion of four years of specialist study and personal exploration in the visual arts. For most of the students, this may be the first time they are exhibiting individually in a public arena – a gutsy initiation and an art school rite of passage.

At Rhodes we consciously try to provide students with a flexible and enabling art school environment, one that allows for flux to create artwork in whatever form is appropriate to their ideas and concepts. We assist in facilitating the making and, importantly, encourage students to engage critically in the active process. I believe that the diversity of exhibitions on show evidences this approach to freedom of both message and medium.

Further, we believe art school is not just about providing students with an inspiring arty ambiance but rather offering a truly immersive creative learning environment and experience – one that will equip them with skills, criticality and confidence to harness their talent and turn it into opportunity. It is through this process and self-belief that I am confident our graduates will contribute positively in the future through creating valuable cultural, social and intellectual creative capital in our country.

I wish to congratulate our graduating BFA students on their exciting graduating exhibitions. None of this though can happen without a dedicated team of teachers – our artist academics who are the critical facilitators of these creative endeavours. Arts writer and academic James Elkins claims “Art cannot be taught, but it can be fostered or helped along” – if this is true then I also applaud my committed colleagues who help it along and ensure it all happens.

DOMINIC THORBURN

Professor and Head of Department

Ivy Chemutai Ng'ok



School of Art

SOCIAL REVOLUTION

This exhibition forms a fast paced and brutal portrayal of love, war and peace present in society. The painted canvas becomes a metaphorical battleground where everyday is a struggle to exist, to be heard, and to be made known through the confrontation of the other, self and humanity as a whole.

A social dynamic exists within daily occurrences in the light brushes of consciousness that are present in the air between us, but at times unacknowledged. People long to be around each other, to be recognized, but constantly we avoid one another. We sway through uncomfortable situations brought about by our contrasts in ideals and experience of life. Then, when moments work, we love and we have hope.





LUMINA

A name derived from the term “liminal”, *Lumina* is the essence of being between two certain points, in a space between two points in one’s life — in a state of limbo, suspended and uncertain.

caiti van heerden



School of Art

jennifer ball



School of Art

31 JANUARY 1972

31 January 1972 was the date that my parents lost two daughters, my sisters whom I have never met. This exhibition, and the processes of making it, demonstrate my searching for something of my sisters to hold onto, and some way to locate the accident and find my own closure.



mirra berridge



Rhodes Theatre, Drama Department

DE GROENE KAMER (THE GREEN ROOM)

De Groene Kamer or, The Green Room, is a theatrical term for the room that performers occupy before they go on stage. It is a waiting room or lounge that becomes the in-between space linking backstage and the main stage.

My grandfather, Rob van Reijn, is a pantomime artist in Holland and has shaped his life around the theatre and performing. He has in spite of this, figuratively, never occupied the green room as he is constantly in character and 'on stage': consequently the images of him rarely portray his true personality. One can say that the characters he has played over his extensive career have shaped his personality. This exhibition however, is not about my grandfather, but about my mother who worked with my grandfather in the theatre for most of her teenage years. My mother has always inhabited the green room, never quite able to move into the realm of the stage that my grandfather occupies. She is always in the shadow of her father, never being able to shed her daughter role, always seeking the approval of a father who was never her father, but always one of his characters.



matt hazell



*Shell Gallery,
Albany Natural Sciences Museum*

CHRONOLOGY

When I was younger my father had a photograph in his office, *The Blue Marble*. This photograph, taken by the Apollo 17 crew, made an impact on me. I have always been interested in the concept of time, space, and the dimensions that remain beyond my grasp. Dendrochronology (ice core dating) and space exploration are tools that enable a greater understanding of the mysteries of time. The desire to capture time and explore the reaches of the 4th dimension is an integral part of the human condition. However, is often doomed to end in failure – after all, these aspects of our existence lie beyond our physical realm and cognitive understanding.

The images I have chosen depict different approaches that facilitate an engagement with time and its mysteries. It is an embodiment of my attempts to interact with these metaphysical concepts. Paint, as a medium, attempts to transcend the constraints of time in our fleeting world. Painting has provided me with a space of contemplation and, in so doing, I have grasped this as an opportunity to ponder our significance in time.



callan grecia



*Cube Gallery
Albany Natural Sciences Museum*

BLACK MIRROR

The past 20 years have yielded an exponentially improving technological regime, one within which I have grown up. This revolution has interested me since I was a child and I have found myself, as most who have been exposed to the Internet or things such as cellphones and TV screens, immersed in, and dependent on these technologies. The Internet has been the most influential of these mechanisms on my way of seeing and my view of the world is augmented by my interactions with it. This is caused by the almost constant bombardment of images and information. The black mirror of the screen begins to reflect this social condition of what it is that makes us who we are through what we see and engage with when we look into it. The body of work on display has been made to emulate the concept of the ever increasing image economy that we have been made a part of through technology and aims to reflect the life of mass information consumption we are so familiar with today through a painterly translation of digital images found on Tumblr and other social media.



megan wynne



*Grahamstown Gallery
Albany History Museum*

TRANSFIGURATION

This body of work was triggered by the discovery of several old family photographs, some dating back to the 1940's, and the excess of young, unidentifiable children depicted in these images.

The focus of this exhibition takes on the translation of these aged photographs into other mediums, capturing and lifting the subject from a specific temporal context, and making them subject to other ways of looking. The photograph becomes 'denatured' in this process and reduced to some degree of abstraction. It is this perversion, this unfaithful copy of the original image, that becomes the nature of the transfer, of the 'new' image. The title of the exhibition, *Transfiguration*, is based loosely around the physical act of making a 'transfer' or a 'copy' as well as the notion of 'transformation' – a complete change, often to be become more open ended in its reading. The titles of each work were inspired by names, dates, and other information found with or on the back of the photographs.



Lizzie-Lou = 9 = F

24 years old x 4 = 96 BPM

Surface Area of face = 10 x 7.25 x pi = 227.76

Right Angle Triangle of Forehead, Temple and Nose
= 11.4 x 0.5 x 7.8
= 44.46

Right Angle Triangle of Nose
= 4.7 x 0.5 x 2
= 4.7

Surface Area of Mouth
= 0.85 x 3 x pi
= 8.01

Decimals

Texture: 10cm / 227.76 = 0.0439

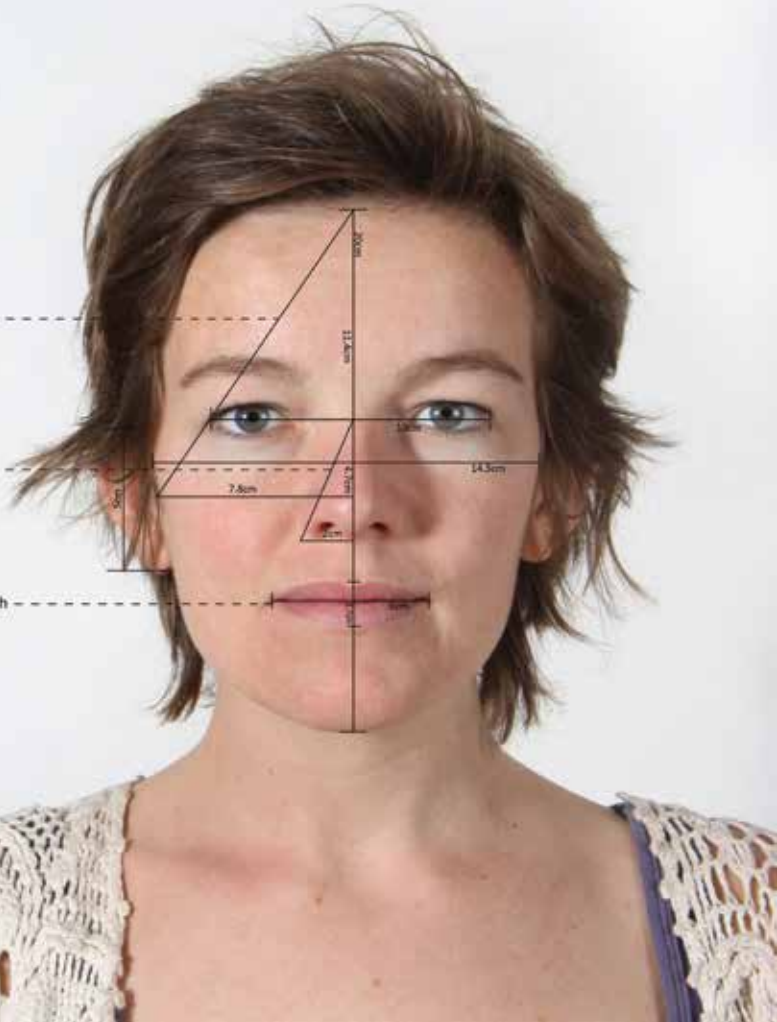
Rhythm: 8.01 / 227.76 = 0.0352

Major/Minor: 4.7 / 227.76 = 0.0206

Melody: 44.46 / 227.76 = 0.1952

Structure: 20 / 227.76 = 0.0878

Dynamic Density: 5 / 227.76 = 0.0219



FACE VALUE

Portraiture has always been one of my greatest passions in art making and photography. I scrutinize people’s facial structures every day of my life. One day it occurred to me whether there could be a relationship between facial features and sound. Essentially, what do faces sound like? I developed a musical/mathematical formula to implement a relationship between facial structures and music.

Face Value is a multi-media project combining photography, sound and video representing eighteen musicians whose faces where measured according to my formula and the music component composed by following the guidelines of the results.

cal thompson



Grahamstown Gallery,
Albany History Museum

tiffany jones



Standard Bank Gallery
Albany History Museum

PALLENS-ENTIS

Pallens-entis: pal(ens)- En(tus). **adjective.** 1) Act of *Being Pale*, 2) pale green; causing paleness; drooping, weak. **Palleo;**1)To be or look pale, 2) To be or look sallow, or yellow; so, to become turbid, 3)To lose its natural colour, to change colour, to fade. **Trop.** 1) To grow pale, be sick with desire, 2) to long for, 3) To grow pale at anything, 4) to be anxious or fearful, 5) To grow pale by excessive application to a thing. **Transf.** 1) Of a faint or pale color, pale-coloured, greenish, yellowish, dark coloured. **B. Trop.** 1) Pale, weak, bad. *He succumbed to pallens-entis during the first stages of illness.* **Origin:** Latin



dun lourenco



*Standard Bank Gallery
Albany History Museum*

AFTER MIDNIGHT

The motivation behind these extra-large landscapes has been to paint visually intense paintings which represent different emotions. My focus is on the stages of grief — each painting representing a different stage in the healing process. The emotions are conveyed through the formal qualities of paint, vigorous brush work, the use of a palette knife, delicate glazes, scale, composition, colour and perspectives.

These paintings are depictions of landscapes that I know as home. They are drawn from my knowledge of the areas of Nyanga, Zimbabwe and the Okavango Delta in Botswana. Each place holds different emotional triggers from my memories of them. Using the story of my personal recovery from past traumas, each image is a clear reflection of visceral emotions.





PELOTHERAPY

Mud has connotations of uncleanness. Because of this association we distance ourselves from dirt, and consequently distance ourselves from the land. We create a sanitised detachment by isolating ourselves through the means of our houses, our four walled work space and the wearing of large hiking boots ensuring that we don't get ourselves dirty. However this detachment does not benefit our relationship with the earth. This relationship is fundamental to the human condition. This relationship is essential to our attitude on life, thoughts and aspirations. It is through the metaphoric resonance of mud that one can start to rekindle this relationship. To feel that primal desire to be surrounded and submerge in the earth, one needs to reintroduce this affiliation, where the earth and mud is not seen as the other, but rather part of a sense of unity where both the earth and urban can coexist, but in a grounded relationship, where the discourse of 'dirty' mud or earth changes.

sarah mitchell



*Alumni Gallery
Albany History Museum*

anthony morton

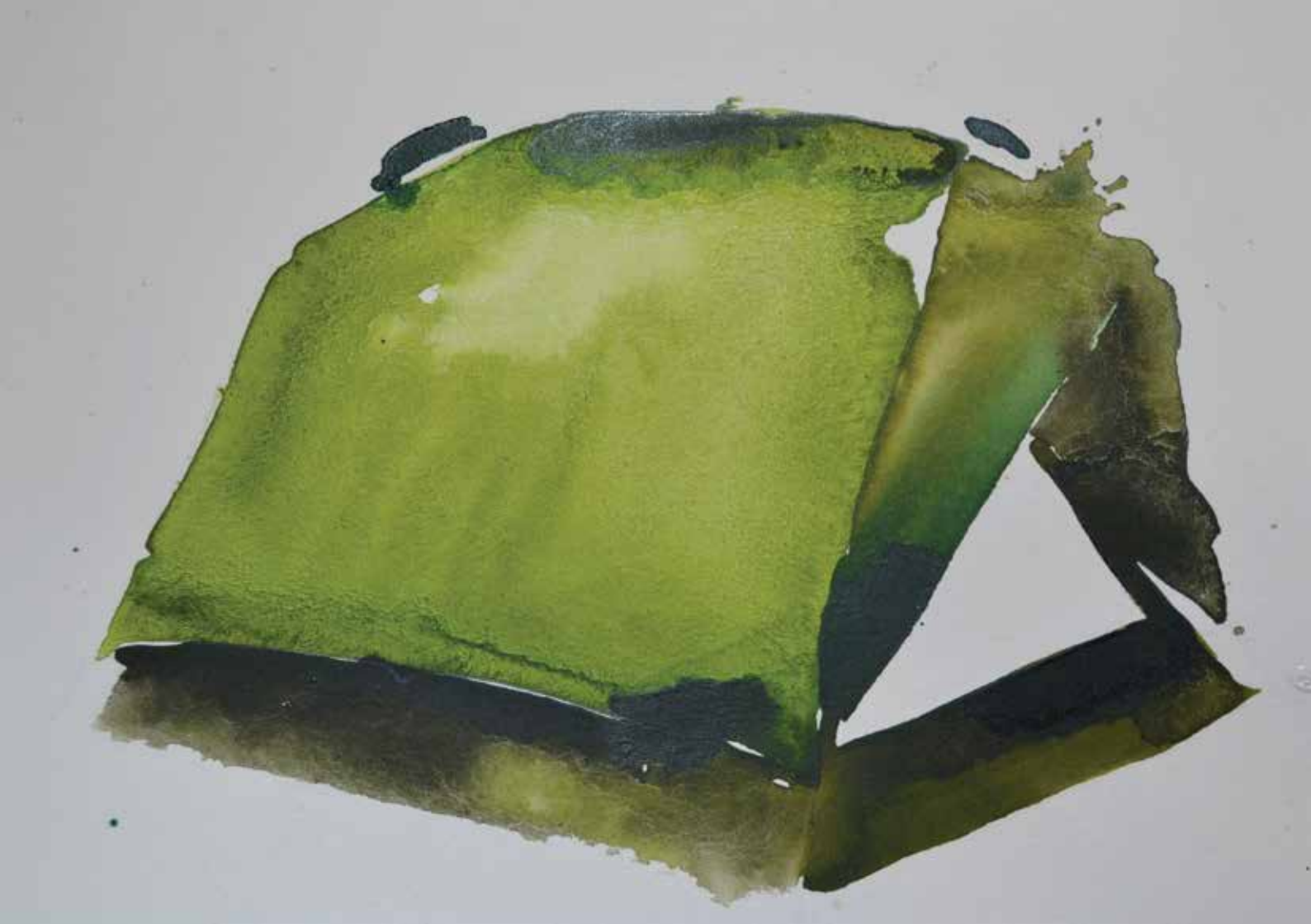


Alumni Gallery
Albany History Museum

OUTPOST

Land
Landscape
Nostalgia
RPM
Spiritual Healer
Land
The Cave
Nomadic
Land
Psychedelic
Ritual
Campers
Shared Memory
The Chosen One
Changing of the Gods
Absence of Light
First light
Land
Landscape
The Trance
Ritual

Walking
Wet Paint
Cave Paintings
Night Drive
The Night
Seclusion
Long Grass
Long Socks
Cold water
Dry Paint
Cold Paint
New Paint
Landscape
Time
Constants
Variables
Nostalgia
Laser
The Fire
Landscape



stace scallan



Albany History Museum

MORBID FASCINATION

“Perhaps in some way murderers are failed artists; or is it that artists are failed murderers?” — Kathryn Smith

Smith defines morbid fascination to be “the close connection between violence, intimacy and desire — when normal interactions are subverted to satisfy “pathological desire”.

Death is a natural phenomenon, something that we will all eventually experience and yet it is ever deliberately avoided. The unknowing, the curiosity and the inability to see what happens beyond death may all be factors in the fascination people have with it. Death has been represented in many forms over the years. Looking at well-known historic paintings from a distance in time, the drama of these classic images can be viewed as sensationalised — something we have become desensitised to in the modern age. We no longer see the basic human condition represented in these images, but rather the focus of their staged representation.

In these series of images I have chosen to subvert this high drama with humour and kitsch. By inverting the gloss of traumatic and sometimes romanticised tragedy with gaudy trappings of a different kind, replacing one kind of excess with another, I am drawing attention to this excess. In recognising the context of these images as so much window dressing, and by the insertion of my own body, I am drawn closer to the simple nature of death. A tragic and banal fact — we all will die.





LANGUAGE OF TREES

“Listening is decisive; it expands outward and draws inward by attentively incorporating surrounding environments and their audibility into the folds of consciousness” — Pauline Oliveros, *Background Noise: Perspectives on Sound Art*.

This sound walk focuses on the symbolic language of the trees in the Makana Botanical Gardens. It looks at the stories of these trees as allegory for botanical research, colonial history and cultural heritage. Makana Botanical Gardens is the second botanical garden founded in the Cape Colony, established in 1853. A quiet restful place that is itself a product of colonialism. This peace is essentially a masquerade and all of its symbols are markers of an ugly and painful history.

kiara watermeyer



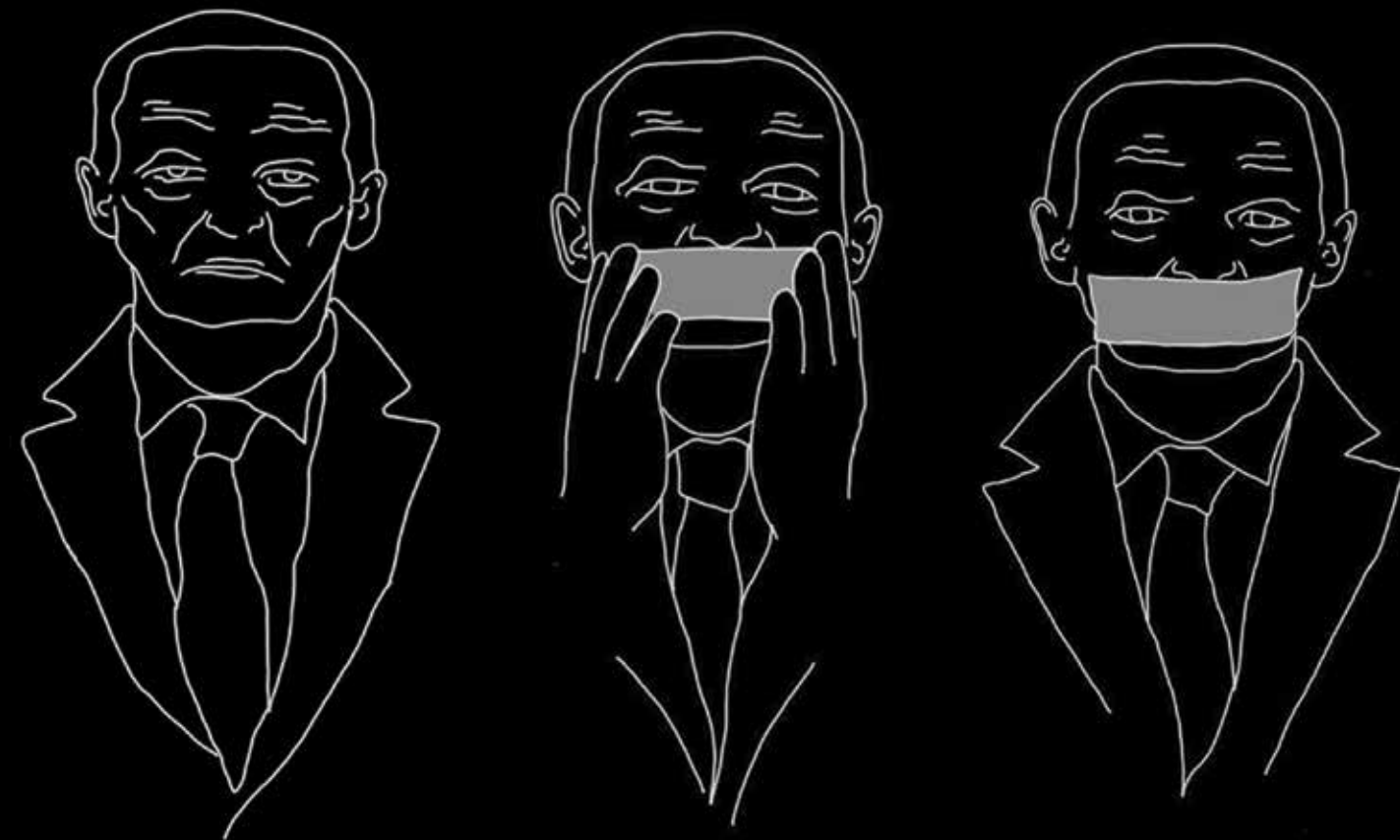
Botanical Gardens

paige rybko



ROTOJOURN

‘Roto’ deriving from the term ‘rotoscope’. Rotoscoping is an animation technique that appropriates live footage and separates it into frames which are then drawn individually in order to form a stop motion animation. The animations seen here are all rotoscopes of news clips which have aired throughout the year. Because the rotoscoping process makes use of live action as its source, it can easily be read as a depiction of an almost-reality. In this way, this technique has been made use of in order to discuss the validity of news media and call to question its supposed illustration of the real.





WITNESS

My exhibition consists of two different mediums that are closely related - film and photography. The film is made up of a collection of short clips, and there are three series of photographs. I have focused my exhibition around 'ways of seeing', noticing the unnoticed. I work with the idea of shedding light on small 'happenings' that are occurring all the time.

craig stark



*Monument Gallery,
1820 Settlers Monument*

emma paterson



*Monument Gallery
1820 Settlers Monument*

IN INTIMA

The beauty you see in me is a reflection of you. Allow yourself to experience yourself reflected through the eyes of another. To feel with purity will allow you to see the other as beautiful, as an extension of yourself.

We create intimate dialogues with ourselves and those we encounter through how we choose to re-create experiences with them. In ways we manipulate our own memory of the other. One can take one moment and create many more from this genesis.



toni clayton



SKY BLOSSOM

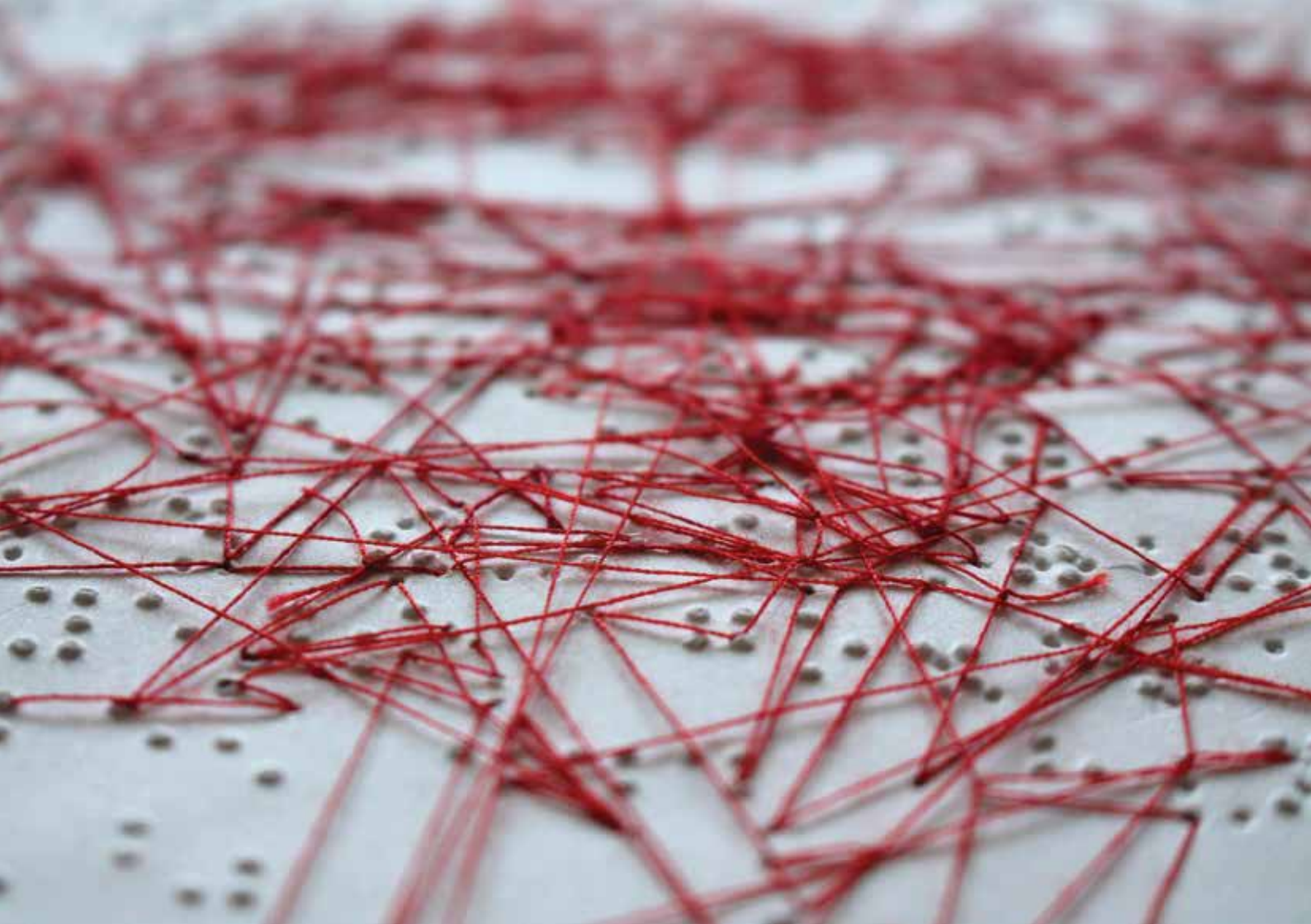
The term 'sky blossom' is used in military slang and refers to a deployed parachute.

As a child, I used to play with a doll's house made by my grandfather, blissfully unaware of the passage of time. When I reached adulthood, my grandfather built me a second doll's house: one which seems melancholically out of place, intended for the child that I no longer am. My grandparents reside in England, creating a distance that prevents me from 'growing up' in their eyes. To them, I remain 10 years old.

My childhood perception of time standing still (in immersive playing) and my grandparents' perception of time standing still (in their implicit denial of my aging) mirrors the fixing of time in old family photographs. This has allowed me to reflect on time, aging and transience more generally. For example, I realised that my grandfather would have been the age I am now (22) when he joined the British army as a paratrooper.

Both grandparents were once talented craftspeople (my grandmother in cross-stitch and my grandfather in carpentry) but have subsequently lost the use of these skills. By appropriating their crafts in some manner I have tried to close the gap between us, whilst also navigating a space of personal perceptions and memory.





INDELIBLE

Trauma comes in various forms and can seep into one's life gradually and cling to its victims long after the traumatic event has occurred. It threads itself into every corner of the psyche and can dramatically influence how your life turns out.

Sites of trauma become places when meaning is assigned to them, but people are not always aware of what might have happened in a particular space. A space that is seemingly meaningless to one person could be weighted with memories for someone else.

Trying to articulate that which cannot be articulated played a huge part in this body of work. The process of working so intricately and repetitively also became trance-like and calming, and enabled me to work through the anxiety and depression that arose from my own experiences.

lindsay purdon



*Rehearsal Room
1820 Settlers Monument*

