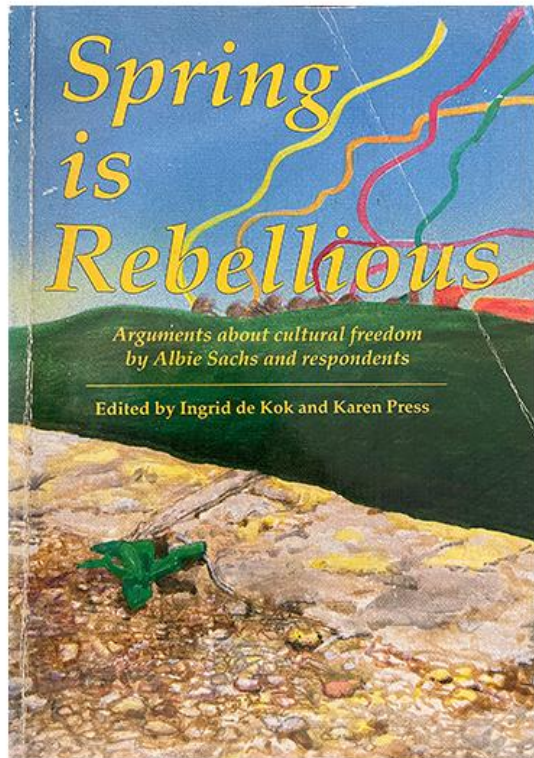




BLINK

2024



Third Year: "Blink" Photo/Sculpture Installation FA378

Albie Sachs's book *Spring is Rebellious* was written in 1990, and brings into question the role of creativity in the context of pre democratic South Africa of the early 1990's. The book begins with the chapter *Preparing ourselves for freedom*, a paper prepared for an ANC in-house seminar on culture. The book is a compilation of papers that questions and explore the role of the arts, creativity and imagination in South Africa. This text, 34 years later is as relevant today as it was then. This 3rd year class was asked to consider these arguments as they developed their work for the Blink project.

In this class students are asked to focus on the action of seeing, noticing, and recording. Looking critically at the context within which they see, and re-see the world around them, they began with a series of 'sketches' working with photographic images and mixed media processes. Over the course of three weeks, each student expanded, developed, and deepened these investigations to present a final piece.

Our guest artist for the class was Haroon Gunn-Salie. Haroon shared his work and process and met individually with each student to discuss their projects.

For this project, each student could begin with:

1. a photo, (one that they had taken themselves, or found or collected image from the newspaper (or online news source, archive or family album,,,,) and draw
dissolve
duplicate
distort
alter
mirror
frame
sculpt
write
perform ,,,,this image
2. Alternatively, they could consider the act of taking the photo as a performative event
3. Or perform an event and use photography/videography as a means to capture the event/action/happening. Or any combination of the above

For exhibition each student was asked to think about what space they would use to exhibit the work. This could include physical spaces and/or virtual platforms.

Christopher Abbott

My installation, featuring a video projection and a lightbox sculpture made from wood, fabric, and LED lights, delves into digital consumer culture and "doomscrolling." Doomscrolling, or excessive consumption of short-form videos, serves as an escape mechanism, impacting users' mental health. My artwork visually reinterprets this through projections on an exaggerated lightbox, reflecting my personal struggle with digital media addiction. By exposing the structure's interior, I aim to "break the illusion" and invite viewers to reflect on their digital habits and understand the psychological effects of their online engagement.

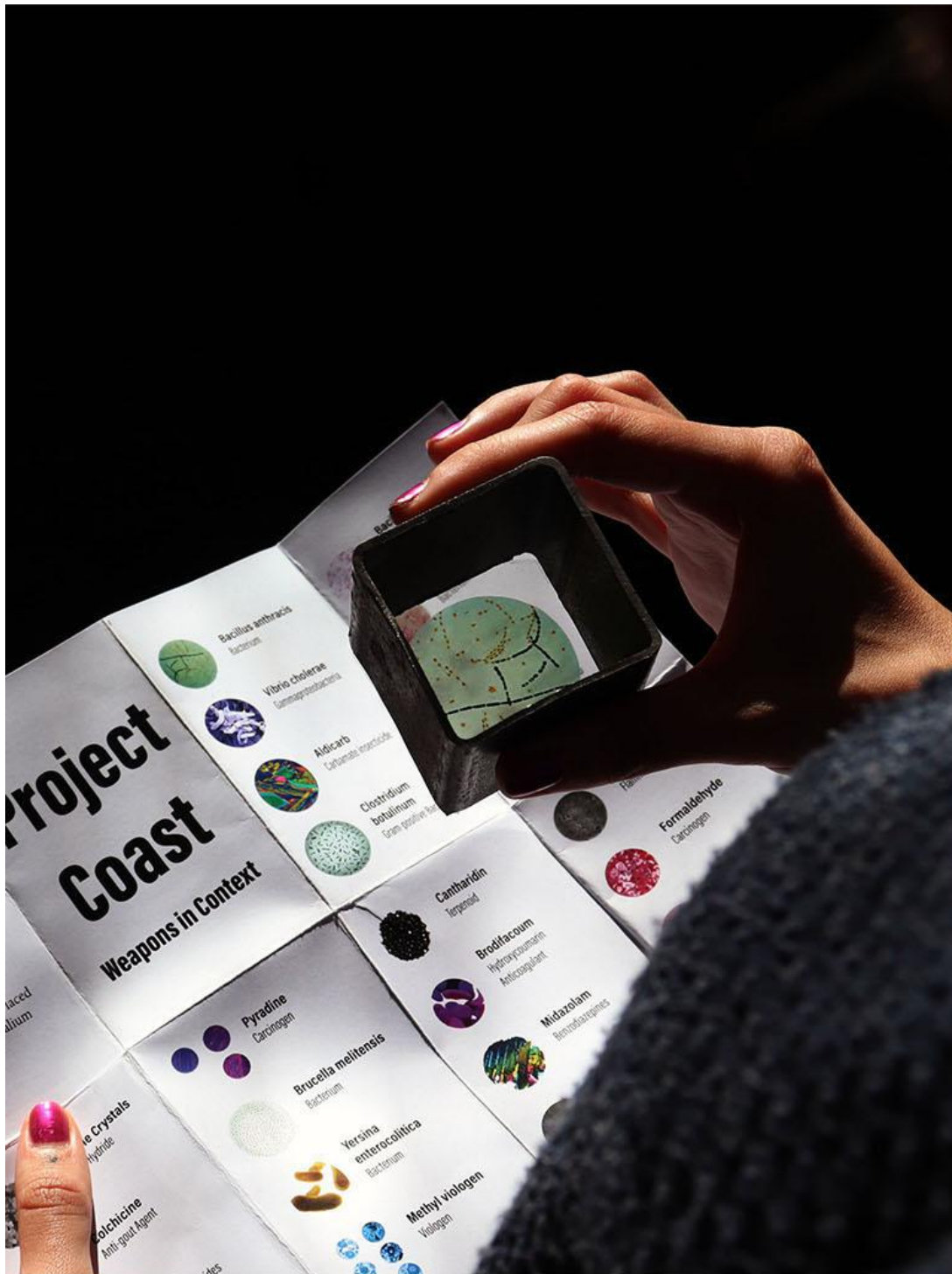


Doomscrolling, wood, fabric, video projection

kindergarten. They are fully
aware of the world and
have no perception of how
life was like the last 5 years
and don't know a world
pre-COVID







Jane Rigava

Untitled

Project Coast was a chemical and biological warfare program established in 1983 and headed by Wouter Basson, the personal physician of the previous South African Prime Minister, P.W. Botha. For this project, I created lightboxes that use natural light as the light source and the main objective was to create a piece that details a few of the chemical specimens that were used in Project Coast. This piece invites the viewer to engage with the piece and with an important piece of South African history that is not often spoken about.

Steel and digital images on acetate





Project Coast

- | | |
|--|--|
|  <p>Bacillus anthracis
Bacterium</p> |  <p>Bacillus thuringiensis
Bacterium</p> |
|  <p>Vibrio cholerae
Gammaproteobacteria</p> |  <p>Salmonella enterica
Bacterium</p> |
|  <p>Aldicarb
Carbamate insecticide</p> |  <p>Thallium
Chemical Element</p> |
|  <p>Clostridium botulinum
Gram-positive Bacteria</p> |  <p>Aluminium Phosphide
Inorganic Compound</p> |
|  <p>Cantharidin
Terpenoid</p> |  <p>Methanol
Flammable Liquid</p> |
|  <p>Brodifacoum
Isoxycoumarin
Anticoagulant</p> |  <p>Formaldehyde
Carcinogen</p> |





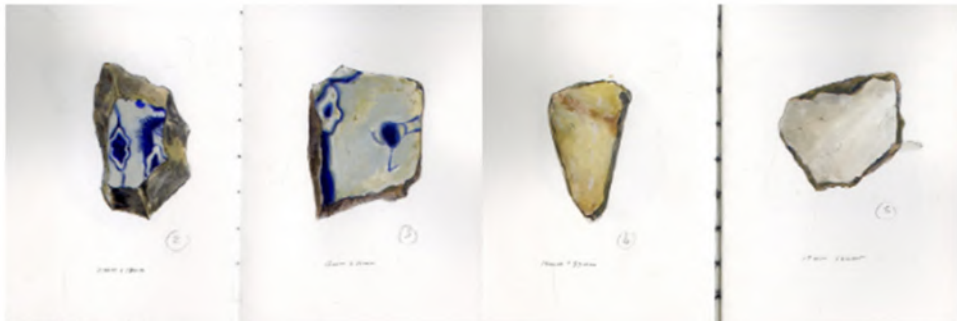
Anna van Pletzen

Untitled

This piece, *untitled*, began with the project's required 10 'sketches'. One of the 'sketches' was an image of pottery shards I had collected which led me to do some further research into their history. Through this research I discovered that they date back to around 200 years ago when the Dutch settlers would discard of their broken crockery outside their homes. In present days, when walking around old establishments in Stellenbosch (generally near oak trees) you might come across these shards, which vary in size and colour. The most common shards are the classic white porcelain and blue glazed pieces. I decided to expand on my interest in finding these pottery shards by actively searching them instead of finding them by chance. I began my searches by tracking my route (using my phone) and recording the distance and duration of each walk. After returning from my search, I would photograph my findings and paste them in my journal, along with the map. The spots highlighted in red on the maps are where I found the shards. The pieces are then measured and painted in detail to highlight each piece's unique beauty. In the final installation, the pieces are placed on low platforms alongside my travel journal, so that viewers can sit and page through the journal and identify each piece.

mixed media

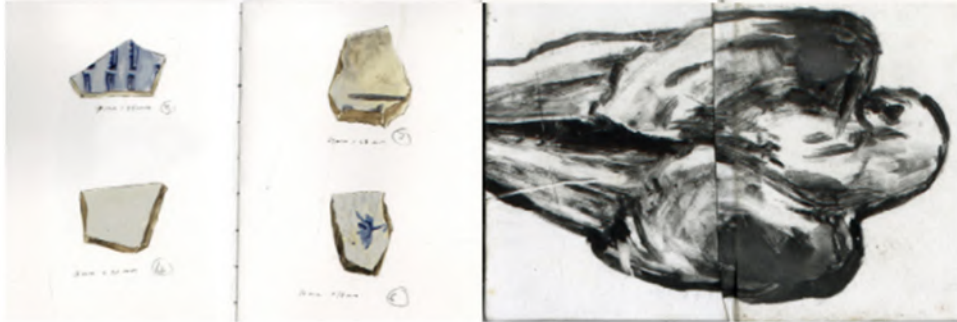
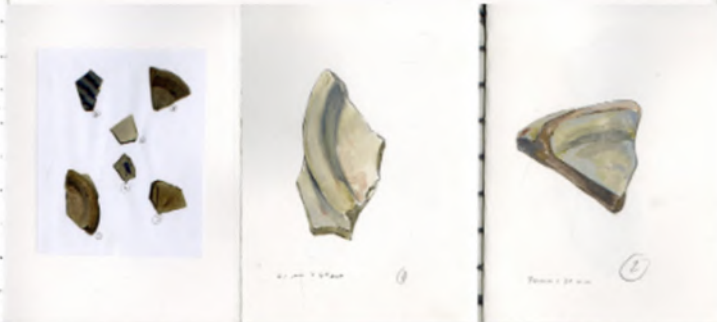




7 May 1876
 Pieces found on the
 shore of the lake, near
 the base of the Spitzberg
 mountain.
 Water was not
 present.



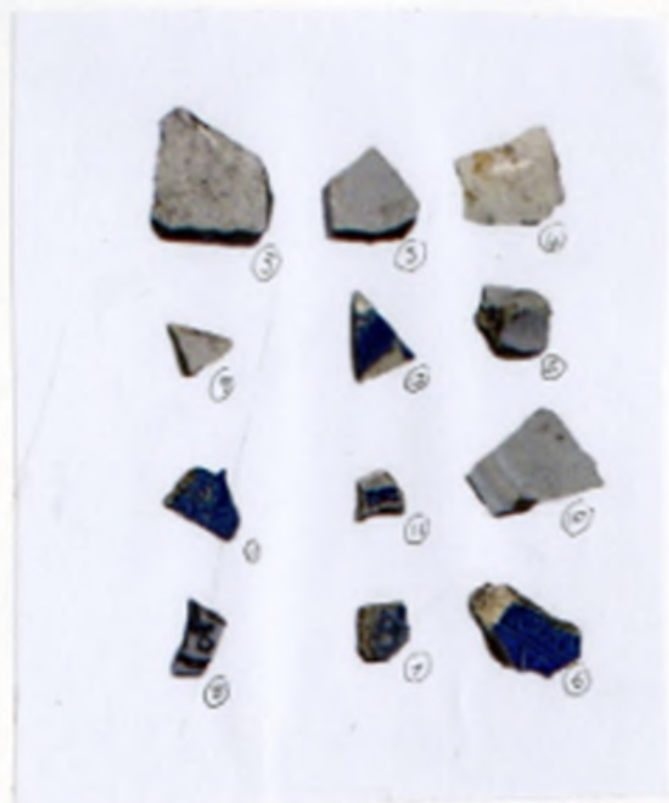
These following pieces
 were found over
 the course of the last
 2 years (1873-1874)
 found near the Spitzberg
 shore.



15 May 2024

Duration: 00:28:28

Distance: 1,45 km



* pieces found along hotspots.



Bethan May Swiegers

Embodiment of a Millipede

This work is an exploration of the Giant African Millipede's ecological role within our environment. A millipede's main ecological role is assisting with the decomposition of leaf litter through their diet. This was explored through manually removing the leaves' flesh through pinching and sculpting a millipede to coincide with the leaves. The leaves are assembled into a shape reminiscent of the relaxed coil shape of a millipede. They are delicately inter-woven and sewn to each other creating a delicate web of leaves, such as that of our environment, a form made of delicate links which depend on one another for stability.

Leaves, ceramic, metal and cement





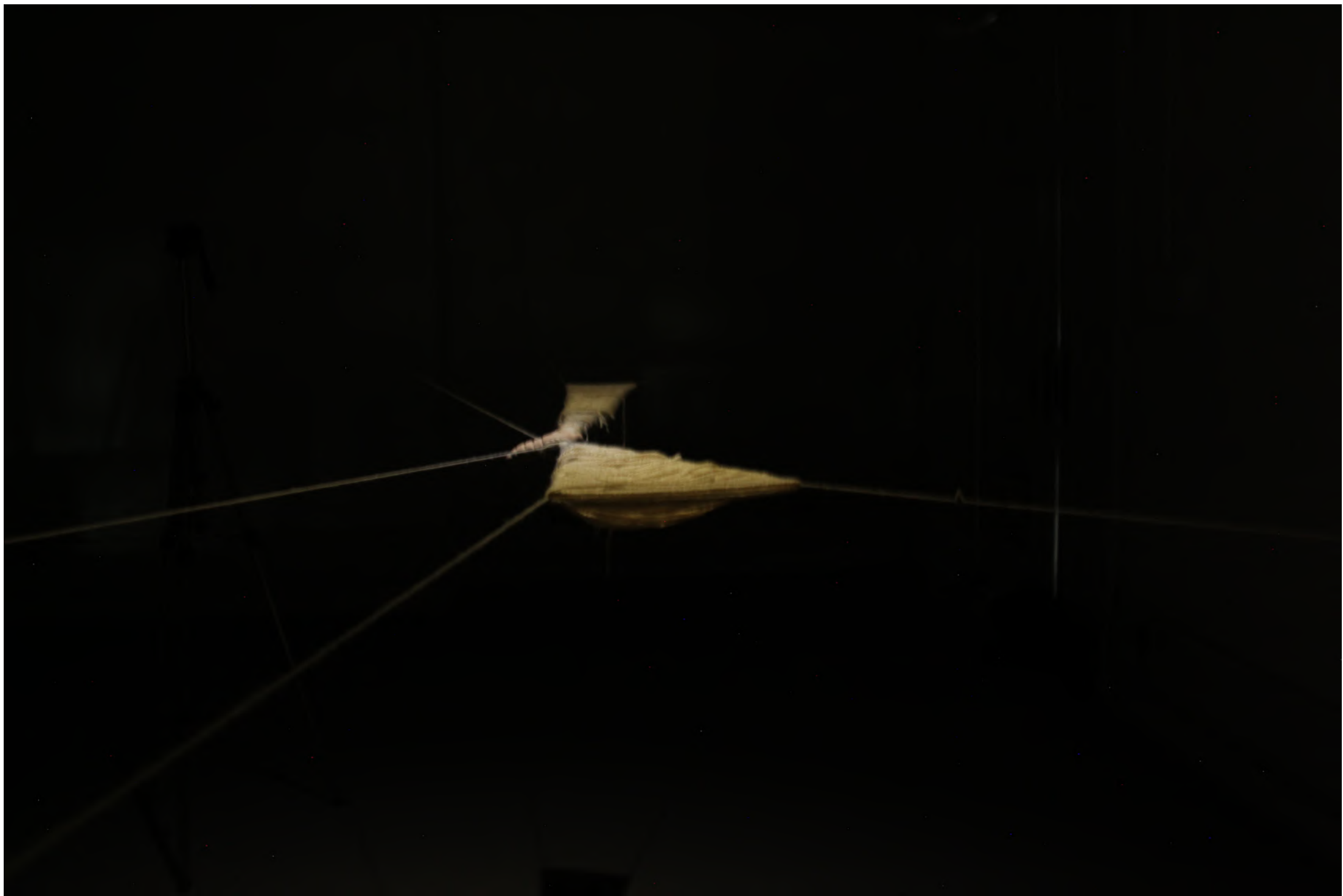


Jacqueline Dow

Following the Moth

This nightscape, soundscape installation began when my sister gave me words of guidance: 'to follow the moth'. Following this small and fascinating night creature, has shown me how to slow down and pay attention. The moth is an insect that uses balance, vibrations and extend and explode outwards from its centre. I started using the materiality of woolen strings, clay and wood and activating them with light, sound, and gravity, to explore what it means to follow the moth. As one moves around the piece there are points of silence and then the loud drone of 343 Hz and then silence again to create an immersive experience of the moth. The materiality of this piece asks; where does the dust settle, how does sand move in the wind, and where does the centre lie?

wool, clay and sound







Kabous JP de Wet

Embedded Violence

This body of work consists of different components, that together and each in themselves speak of some form of inheritance and brutality. It explores Afrikaner ideologies and histories, such as the South African Border War, and questions the notion of intergenerational trauma or violence in domestic spaces. In other words, the work interprets inherited trauma from previous generations and how that might pass over to younger generations. For me, a part of the installation is about the ways some communities still embrace homophobic, racist, and sexist mindsets. It questions the place these ideas have at our tables and if it should be preserved.

Mixed media (meat, spices, wooden headboard, found photographs)





Keishia Van Der Vent

Suspended Moments on Transparency

Photography was invented in 1839, it served to document, record stories, and aspects of life that go unnoticed. Giving flowers go back to the Ancient Egyptian where flowers were laid in tombs as well as the Greek and Rome times. In my work, I reflect on my family as they have a special place in my heart. Every moment spent with them is precious to me. I compiled family photographs of memories to look back at those moments again and reminisce. I have placed rose-like flowers next to each photograph which symbolises a memory and a loved-one's life.

Fired clay, transparency paper and perspex







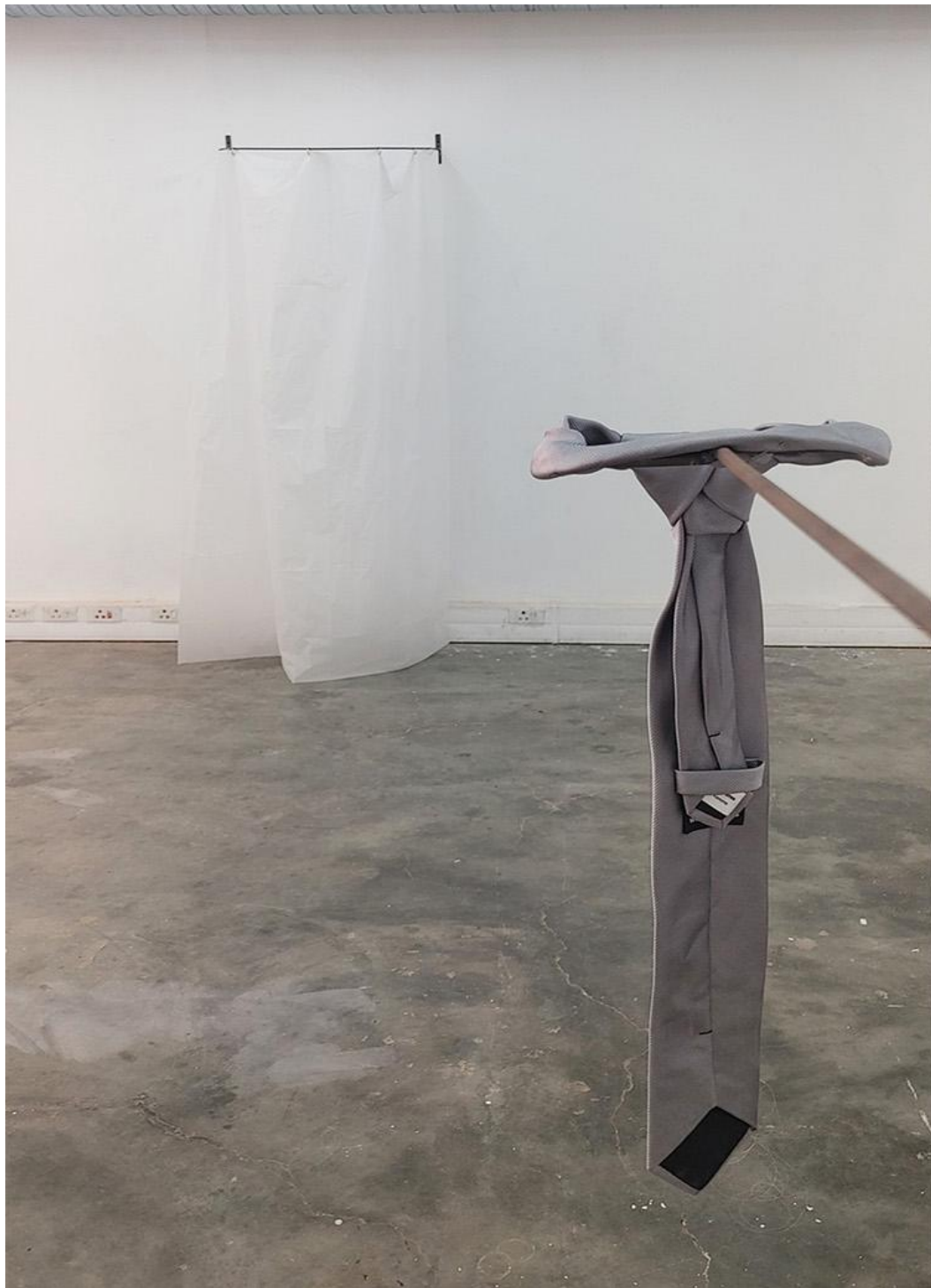
Lucy Clegg

Tell me that I'm knot

I recreated a photograph of my and my girlfriend's clasped hands in the form of lipstick prints and a plaster cast, which I placed behind a curtain as a representation of lingering feelings of shame. This shame is reflected in an Instagram account consisting of photos of my hands tying a whited-out tie (signifying queerness) which are captioned by things my mother has said to me about my relationship and my private Instagram posts. Another element is a tie that protrudes from the wall on a steel rod, at my own height. The 'invisible me' wearing the tie is an indication of how queer peoples' sexualities are often seen as the entirety of their identities.

Materials: curtain, plaster cast, print, photograph, tie, steel rods and Instagram page (mixed media)







♡ 💬 📍 📌

tell_me_that_im_knot 'Disapproving' is not the right word

16 May

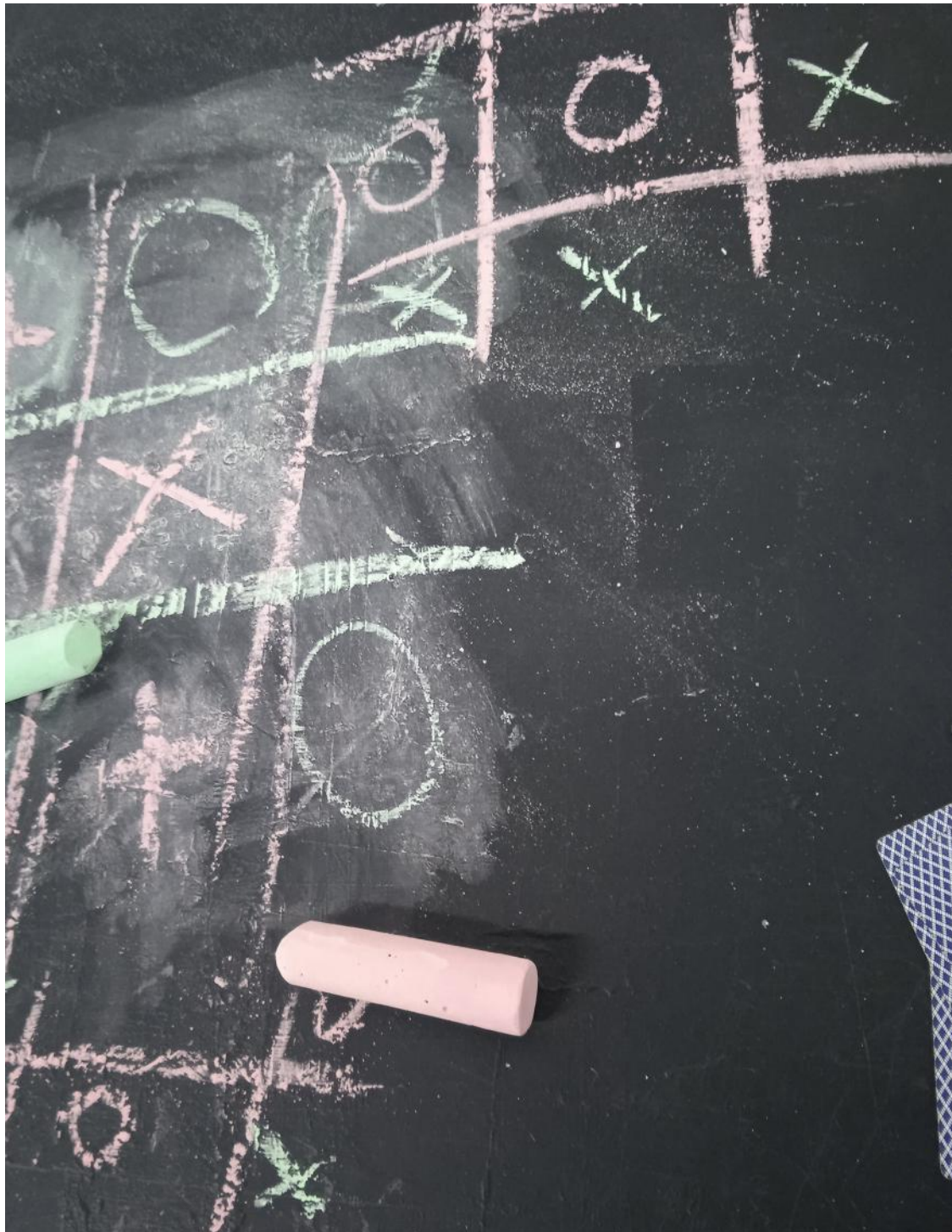


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tell_me_that_im_knot I feel you have allowed yourself to be utterly brainwashed by something masquerading as freedom

16 May





Yasmeen Williams

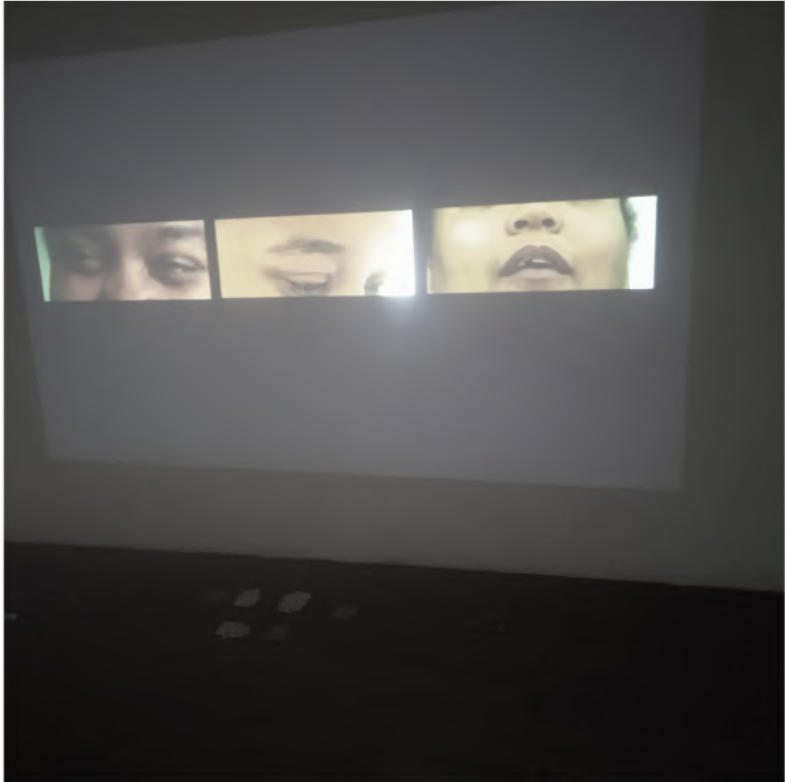
Untitled

As someone who struggles to interact with new people, games offer me a comfortable way to connect with those around me. This work is a self-portrait of my interactions with these games and the people around me. These three games hold emotional significance from my childhood and remain ones I still enjoy playing today.

In this artwork, the first frame of the video projection depicts me playing OXO with my sister, someone very familiar to me. The second frame shows me engaged in a card game with a stranger, and the final frame portrays me playing a game of throwing stones with myself. Each frame focuses on the eyes, as I believe the eyes are what we observe most when interacting with others. These frames capture how I look and feel during each interaction. They reflect the struggle I experience when trying to connect with people, the anxiety and uncertainty building up inside me, and my ongoing internal debate about whether these feelings are visible to others or just in my head. I often wonder if the world can see my difficulties in forging connections or if the turmoil is purely an internal battle.

Video projection, found objects and sound







Juané Swart

Introspect

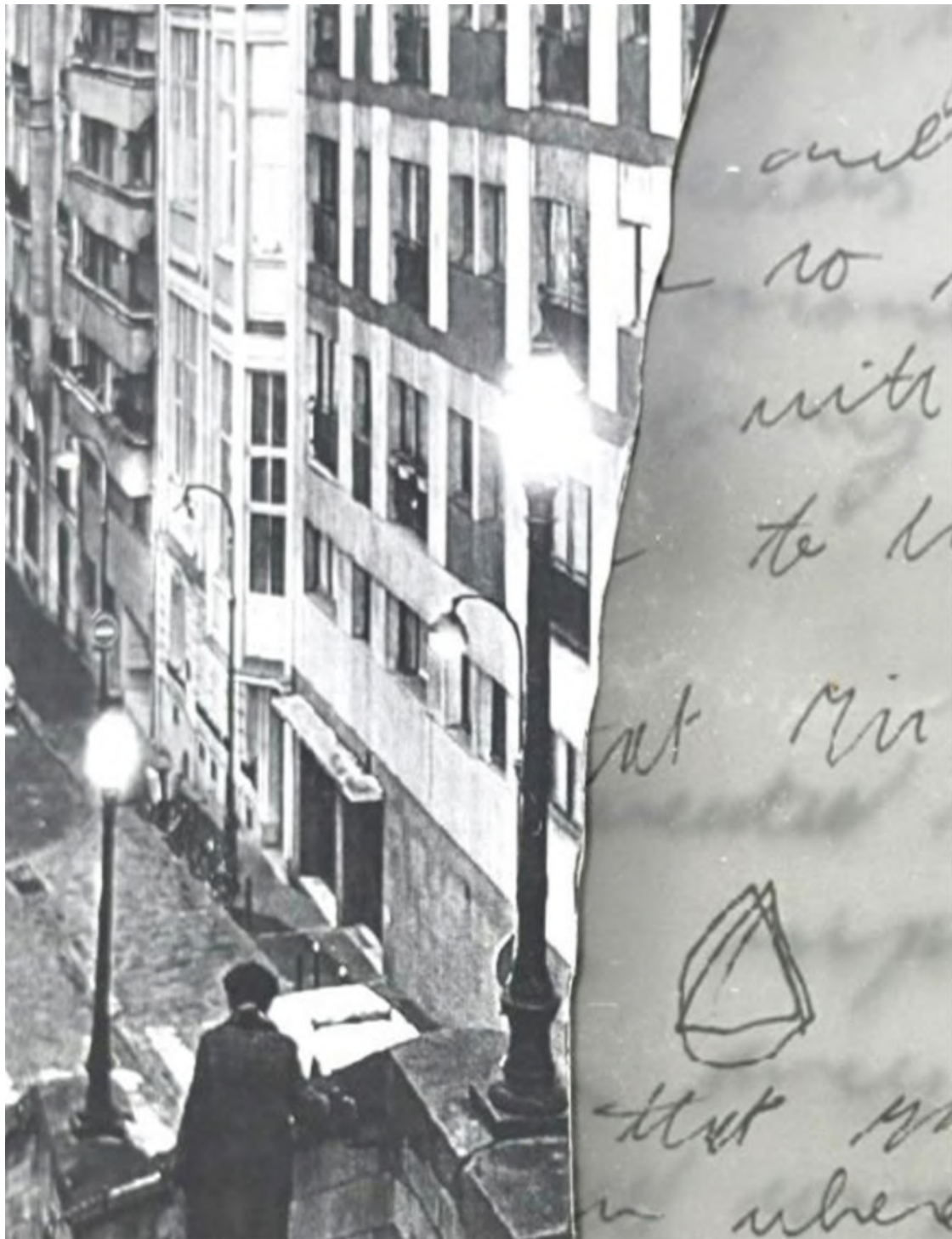
Introspect: to examine and consider your own ideas, thoughts, and feelings.

Introspect forces oneself to confront both these areas of reflection and also look deeper within and truly focus on what is beneath the surface. The work is intentionally placed on an uneven black surface to make it hard to see what is beneath the sewn-together strips of rectangles. It shows the feeling and the dark depths that many people associate with self-reflection, the feeling of having to dive into something that seems so forbidding. The uneven surface represents the onerous journey that is true self-reflection. By placing the work on the floor it becomes an intimidating and unsettling object within a space, evoking an uneasy feeling in the viewer when having to approach it. The rectangular shape that the strips of rectangles have been placed in is also meant to resemble a mirror, speaking further to the aspect of self-reflection. And when standing parallel to one of the sides of the work, it is as if the viewer is looking into a complex mirror.

Paper, Bubble Wrap, Plastic Garbage Bags, Steel Sheeting, Mutton Cloth, P40 Sandpaper, Fabric Paint, Acrylic Paint, Arabic Gum, Coating Resin, & Thread (2024)







Katja Marsiglia

'its right there'

'stay. please'

'remnants'

This work is a collection of images that explores the complexities of memory—remembering, forgetting, and the desire to hold onto fleeting moments. It captures the sensation of vividly reliving past experiences, always just out of reach. 'its right there' evokes the frustration of almost grasping a memory. 'stay. please' seeks to freeze time, while 'remnants' yearns for the innocence of the past. Through revisiting personal memories and nature walks, I grapple with the passage of time. Eco printing becomes a metaphor for capturing fleeting moments. The project aims to evoke a range of emotions and create a sense of shared intimacy and nostalgia for youth and spontaneity.

ink jet prints and pressed flowers





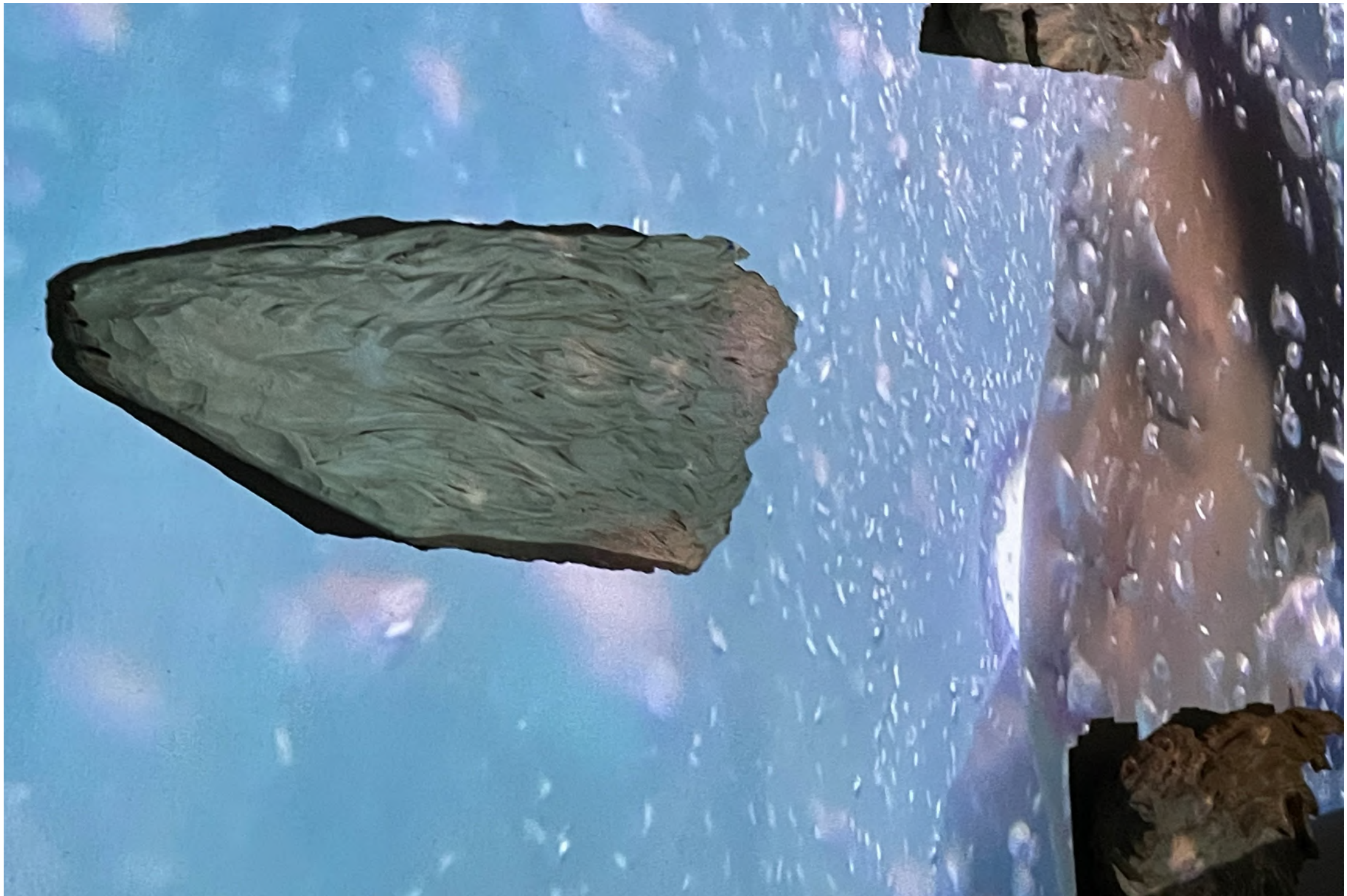


Mac Chan,

SHUN YUET, THE LIMINAL

The Liminal continues to expand the idea of the in-between space through the concepts of ocean, as well as the motion of drowning. As a student from Hong Kong, my lived experiences of feeling “other” and the sense of being out of place inform this work. This installation is a compilation of video clips that weave together personal footage with sound track of conversations, the ticking of a clock and the sound of water. I hope to express the feeling of being far away from home, of being an outsider in a foreign country, and the sensation of suffocating.

Carved wood, sound and video projection







Olorato Makgale

It all starts with the ocean

Pregnancy has a deep emotional dimension. Inside the womb, in this aquatic sanctuary a foetus is provided with protection from the outer world, protection from injury. The elements of water are vital to our being, It is an element from which we emerge from. For this project I look at images of water and the ultrasound from my mother's pregnancy and translate this onto the surface of the metal to re-see and re-visit this nurturing space.

Sheet steel and acrylic paint





Samantha Schimper

1825 Days

This piece is a tribute to time. Over the course of 5 years, I had worn these shoes almost every single day. These shoes have seen grief, a family moving halfway across the country, a world-wide pandemic. It is a piece that reflects on the journey I have been on and the growth I have achieved.

Over the course of a week I collected fragments of soil without disturbing the environment on my daily commutes. The shoes are exhibited with this soil, as a testimony to the last five years.

Vans Old Skools, collected soil