



WHITECLIFFE
COLLEGE OF ARTS & DESIGN

TE WHARE TAKIURA O WIKIRIWHI

**Master of Fine Arts (MFA) Research
Exhibition Catalogue Essays (Excerpts)**

2014

**(Held by Parkyn Library, Whitecliffe College of Arts & Design,
Auckland, New Zealand)**

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2014

Alvarez, Elizabeth Poulin: *Investigations of Light that Reveal, Obscure and Obliterate Form*

This series of projected and printed light works explores how light positioned on the built form articulates space mediated by photography. The elements that constitute images emerge successively but not teleological to present visible layers through which light and shadow reveal, obscure and obliterate the original forms [Excerpt from 2014 Exhibition Catalogue essay)].

Alvarez, E.P. (2014). *Reveal obscure obliterate* [Exhibition catalogue]. Available from www.whitecliffe.ac.nz

Jacobsen, Anita: *The Falling*

Many contemporary photographic practitioners have chosen to exploit the camera's inherent qualities as being a recording device. The expectations of the photograph as being the document of truth has been embraced by many artists in order to discuss issues of the authenticity of the everyday self, and lived spaces. The question of authenticity is pivotal to the understanding of the representation of self and the construct of identity. The relationship between an environment, the social structure embedded therein and the self are inextricably linked; thus to serve and shape the formation of the self and performance of identity (Excerpt from 2014 Exhibition Catalogue essay).

Jacobsen, A. (2014). *The falling* [Exhibition catalogue]. Available from www.whitecliffe.ac.nz

Mawston, Kelly-Anne: *Home?*

Questioning the assumptions of home, my work looks at the concept of what home means psychologically and philosophically. Looking at the self as the psychological home; I am interested in the not-knowing of home, or the not-knowing of who you are. I question if there is ever one true original self. The self is a continually moving and evolving entity made up of multiple selves and experiences. The self is hard to define as any one thing, due to its complex nature. My work, like the self, is always being built and shaped. A continual cycle of forming and reforming as small discoveries in previous works may be extended upon and emphasised in future works (Excerpt from 2014 Exhibition Catalogue essay).

Mawston, K. (2014). *Home?* [Exhibition catalogue]. Available from www.whitecliffe.ac.nz

Nunes, Becky : *The Radical Pastoral*

In modern psychology and art practices, many strategies have been developed to move beyond the fragmented individual consciousness and to close the circle of the self and the anima mundi. These aspirations for collaboration and participation with alternate dimensions align strongly with photography's historical connections to the esoteric and occult; what could be termed the alternative history of the camera (Excerpt from 2013 Exhibition Catalogue essay).

Nunes, B. (2014). *Co-orbital* [Exhibition catalogue]. Available from www.whitecliffe.ac.nz

Porter, Michael : *Otherplaces*

My works investigate the boundaries of the gallery space. The gallery or 'white cube' creates a safe space where art is explicitly understood as art. While this space allows art to become the focus, it has the limitations of dimension, location and the physical world which bind the work. Utilising game technology, emerging visualisation technology, and the concept of the gallery, I expand beyond these limitations implied by the real world and allow the viewer to experience art in a different way (Excerpt from Exhibition Catalogue, 2014).

Porter, M. (2014). *Otherplaces* [Exhibition catalogue]. Available from www.whitecliffe.ac.nz

Ponticquinque: *Our Place Everywhere*

Questioning the decision to house the New Zealand National Art Collection within the capital's Te Papa museum by suggesting that there should be in fact 32 satellite regional galleries, throws light on the issues of accessibility of this collection for all New Zealanders and safer storage of this culturally valuable collection. A public poster campaign showing a map of New Zealand indicating the 32 sites for the galleries with the tag line: *Ninety percent of New Zealanders less than ninety minutes from their Te Papa: Art regional gallery* was accompanied by a website, brochures and separate publicity postcards for each gallery, all mimicking the Te Papa brand (Excerpt from Exhibition Catalogue, 2014).

Ponticquinque. (2014). *Our place everywhere*. [Exhibition catalogue]. Available from www.whitecliffe.ac.nz

References

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