



WHITECLIFFE
COLLEGE OF ARTS & DESIGN

TE WHARE TAKIURA O WIKIRIWHI

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

2014 - 2015

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2015

Anderson, Elle - *Seeing Me Not*

Drawing on Flusser's ideas of the artist as 'functionary', I have engaged directly with the natural world; choosing botanical subjects from my immediate environment. A leaf, a seed or a plant, a subject that may seem commonplace, is then reinterpreted. It is this potentiality, particularly within the overlooked and ignored, that pushes the work beyond the immediate and drives my practice. This has led to many of my works having a more specific focus, where the 'weed' has become the central subject; plants that are often unloved and devalued, seen but overlooked. [...] In *Seeing Me Not*, I have further explored the idea of our uneasy relationship with the natural world through another binary; by walking a fine line between wholesome and unwholesome, between perceptions of caring and unkindness. The overriding ethos of my earlier practice has been environmental protectionism and these works have often been contextualised through my own paradigm of 'a lover of plants', an avid gardener who grows her own food and an artist expressing a concern for the environment. But the works in *Seeing Me Not* include specimens that have been bleached or enlarged or desiccated, processes that could either be seen as preservative or morbidly torturous. [...] My practice is driven by both content and process; plants and trace making are evident in all the work to date. But it is this duality of 'seeing' and 'not seeing' that has provided a particular focus for this final body of work; our interpretations about the function and form and 'values' we may apply to these opportunistic plants that are my subjects. The viewer might, well question my love of plants and my own relationship with my subjects. And in turn, the viewer might consider his or her own connection with the natural world. But as an artist, the ultimate goal of my practice is to open up a conversation about our connection with plants (Excerpts from 2015 Exhibition Catalogue essay).

Anderson, E A. (2015). *Seeing me not*. [Exhibition catalogue]. Auckland, New Zealand: Parkyn Library, Whitecliffe College of Arts and Design.

Claxton, Riley - *A Time Machine*

This body of work arose from a desire to create a place for questions about the ways we see and comprehend time. During my research and art making, I found that the very vision or mode of image making I use is fundamental to my work; the camera and its by-product image, represent an inseparable mechanised view. The resultant differences between the 'time' the camera sees and records, and what the human eye sees, can be quite revelatory, but also strange and possibly misleading. On the one hand, the photograph offers a super reality, a kind of enhanced vision; while on the other hand; it is a fabrication, an illusion, a compression of time and light. Accordingly, in this project I have set about to exploit the language of the camera. I produce imagery that is augmented or increased, drawn to the edge of vision, cropped, boxed and flattened. Not only do I pose questions about the perception of time, but also about the visible world around us (Excerpt from 2015 Exhibition Catalogue essay).

Claxton, R. (2015). *A time machine*. [Exhibition catalogue]. Auckland, New Zealand: Parkyn Library, Whitecliffe College of Arts and Design.

Giles, Justine - *Pilcrow*

My interest in writing as image first manifested itself in books I found that carried not only a printed typeface but also examples of other people's handwriting. It occurred to me that there were two sets of communications here: the legitimate one of the author/publisher (the voice of the printed book); and an informal communication belonging to the giver/owner. These interventions gave the object a personalised history, but they also became orphaned sentiments as soon as they left the hands of the intended recipient. They pointed to a specific connection that was now severed from its context. In other words they operated very explicitly as trace. My translation of both type and handwriting into drawing was in effect uniting the two communications while leaving behind a trace of my own (Excerpt from 2015 Exhibition Catalogue essay).

Giles, J. (2015). *Pilcrow*. [Exhibition catalogue]. Auckland, New Zealand: Parkyn Library, Whitecliffe College of Arts and Design.

Mickell, Alexa - *Vade Mecum: Wandering Constellations*

The stories we carry with us and share with one another are ingrained in our identity. From tales of everyday domesticity to mythic legends, the use of representation is instinctive. Stories can be framed as conversations, where details are lost in translation, they become dependent on interpretation to fill out and amplify them, while some stories are isolated, devoid of meaning until they are paired with others to form a narrative. Stories can be left unfinished or open ended while some traverse the divide between reality and magic. I believe no tale is insignificant and with my photography I attempt to go beyond the surface of the image to find things; familiar at first but that also have connections to other meanings. I try to trace those occasions of seeing, when worlds dissolve and scatter apart, objects and incidents intensify into symbolic language. These stories exist in time, but with no beginning, middle or end. Beginning, middle and end lie elsewhere, beyond the frame. Just like in a memory or daydream, no detail is meaningless and all details are equally significant and suggestive. Everything placed inside the frame of the picture has equal meaning and importance in the world that exists outside the frame; there is no hierarchy between the details. The symbolic and visual relationships between each image, between the different domestic and non-domestic elements, and the peculiarity of the pictures create a constellation of references. Photography acts as an anchor in the process of change and alteration, allowing the viewer to observe them freely. It enables the 'fixed points' of the visible to be transformed into the imaginary space. What can be found beneath, what is unseen but still there? One can gather trust and confidence in this recognition. But images simultaneously defy this trust and hint at what is hidden and unidentified. My work uses the 'fixed points' that the camera offers to point to a constantly shifting constellation of meanings, timeframes and associations (Excerpt from 2015 Exhibition Catalogue essay).

Mickell, A. (2015). *Vade mecum*. [Exhibition catalogue]. Auckland, New Zealand: Parkyn Library, Whitecliffe College of Arts and Design.

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]. Auckland, New Zealand: Parkyn Library, Whitecliffe College of Arts and Design.

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]. Auckland, New Zealand: Parkyn Library, Whitecliffe College of Arts and Design.

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]. Auckland, New Zealand: Parkyn Library, Whitecliffe College of Arts and Design.

Nunes, Becky - *Co-orbital*

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]. Auckland, New Zealand: Parkyn Library, Whitecliffe College of Arts and Design.

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]. Auckland, New Zealand: Parkyn Library, Whitecliffe College of Arts and Design.

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]. Auckland, New Zealand: Parkyn Library, Whitecliffe College of Arts and Design.

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