



# ME1

Senzeni Marasela  
Rozan Cochrane  
Jayne Crawshay-Hall

Johan Thom  
Bongi Bengu

Lionel Smit  
Oliver Mayhew

Exhibition Essay - by Jayne Crawshay-Hall

Senzeni Marasela

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Jayne Crawshay-Hall



## ME 1: Exhibition Essay - by Jayne Crawshay-Hall

A major interest within contemporary art is the increasing search for identity along with an increasing sense of self-reflexivity. How our worlds are governed by our designs, and how identity is created through time and space becomes important (Murray 1989:177). Gleason (1983:910) states that "identity came into use as a popular social science term only in the 1950s at which time it was assigned not to particular racial, cultural, or sexual differences but to the self as an existential category." Me 1 is an exploratory exhibition featuring works in a variety of media that investigate the way we create an understanding of identity through art. The exhibition includes works by Johan Thom, Senzeni Marasela, Lionel Smit, Rozan Cochrane, Bongi Bengu, Oliver Mayhew and Jayne Crawshay-Hall, who all seem to be involved in the examination processes of forming, inheriting and expressing personal and social identities. The exhibition encourages the audience to re-examine basic assumptions about identity within our "anonymous society" (Gleason 1983:69) and prompts the viewer to question preconceived ideas of identity in order to reach a stable sense of selfhood.

Johan Thom chooses to reflect on ideas of masculinity and gender in his work *Flow* (2010) having cut the traditional Shiva Linga in half - (Shiva associated with the phallus, and Linga with the egg and origin of life) thus making a humorous statement regarding the relationship between masculine and feminine. The weight of the Shiva Linga causes the wire to cut into the skin commenting on the view of gender within our society, as a white Afrikaans male, weighing down on his sense of selfhood. In a performance, Oliver Mayhew's linoleum mat, which is placed at the entrance of the gallery forces gallery goers to walk over it, and essentially destroy it. The mat stands as a metaphor for the site of original cultural heritage. The CCTV camera recording of such an entrance into the gallery serves as a reminder that the process of the act, and conception of the result of the act is different for each observer. Mayhew states "even if our conception of an appropriate South African identity is different; the process of forming an identity should be parallel to the common understanding of South African identity."

Ogilvy (1979) encouraged an understanding of identity from a "multi-dimensional, decentred self" outside of the Western conception of identity. Senzeni Marasela's red drawings deal largely with decentring Western history by re-dressing Sarah Baartman and thus repositioning the identity of black women and black women artists through her work. Thus Marasela inscribes a new history - and a new position to black female identity. Bongi Bengu's work similarly, serves as a social commentary of her own identity as a black woman and artist. She explores the relationship with her body alongside history and culture, and the impact this has had on this relationship. She uses the medium of the *Ibhavi* cloth as a significant facet of African female identity, used by women to carry children, she explores the cloth as a symbol of hope and healing for Southern Sudan women that have endured social violence.

Lionel Smit's work focuses on the dialogue between the figurative and the abstract. The surface of the bronze/canvas becomes the signifier of identity - just as important in the inherent identity being explored through the actual subject of his works. Rozan Cochrane's body of work investigates the complex psychological meanings we project into shadows in terms of the self. The shadow seen as the indicator of time, journey - where one has been and where one is going, the work deals with the idea of finding one's self in a globalised world. Cochrane's shadow stands as the metaphor of the self onto which one is able to impose their own perception of the world onto. One is most comfortable with their own shadow. Jayne Crawshay-Hall's artwork ultimately questions the notion of essential categories within identity and how this can be read as a kind of 'pre-considered' packaging. Thus by exploring the process of 'fitting' one's identity into the actual packaging medium, the artist considers and fundamentally questions the way we create an understanding of identity through art.

Sources consulted:

Gleason, P. 1983. Identifying Identity: A Semantic History. *Journal of American History* (69).

Murray, K. 1989. The construction of identity in romance and comedy, in *Texts of Identity*, edited by J Shotter & K Gergen. London: Sage:176-204.







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# Senzeni Marasela



Previous page:  
Senzeni Marasela, *Covering Sarah V*, 2012  
Watercolour pencil on archival paper  
30.5 cm x 40.5 cm

Previous page:  
Senzeni Marasela, *Famous Nudes III*, 2012  
Watercolour pencil on archival paper  
30.5 cm x 40.5 cm

Senzeni Marasela graduated from the University of the Witwatersrand in 1999 and has since worked as a professional practicing artist.

#### EDUCATION

1998 Bachelor of Arts in Fine Art, B.A.F.A.  
University of the Witwatersrand, Johannesburg, South Africa

#### ABBREVIATED CV

#### EXHIBITIONS/PROJECTS

[Ongoing] Present Tense: Arts of Contemporary Africa, Newark Museum, New Jersey

2011

*Sarah, Theodorah, and Senzeni in Johannesburg*, Art on Paper, Johannesburg, South Africa

*New Traditions*: Louise McCagg & Senzeni Marasela, collaboration at A.I.R Gallery, in association with Axis Gallery and Alma-on-Dobbin, Brooklyn New York

*Impressions from South Africa*: Printed Art/1960 to Now, The Paul J. Sachs Prints and Illustrated Books Galleries, MOMA, New York

*DARKROOM*: South African Photography and New Media 1950-Present, Birmingham Museum of Art, Alabama.

2010

*DARKROOM*: South African Photography and New Media 1950-Present, Fall 2009, Virginia Museum of Fine Art, Richmond, Virginia Birmingham Museum of Art, Alabama, Jan. 23, 2011.

*Translations: art into jewellery*, Standard Bank Gallery, Johannesburg, South Africa

Senzeni Marasela. *Beyond Booty: Covering Sarah Baartman and other Tales*. Axis Gallery, NY and NJ in association with submergedart.

2009

*Witness*. Solo Show, Art on Paper, Johannesburg South Africa

*Dystopia*: Unisa Art Gallery, Pretoria; Museum Africa, Johannesburg; Oliewenhuis Art Museum, Mangaung; 2010: Jan Colle Galerij, Ghent

#### COLLECTIONS:

Museum of Modern Art, (MOMA), New York; Hood Museum of Art, Dartmouth College, New Hampshire, USA; The Newark Museum, Newark, New Jersey USA; South African National Gallery, Cape Town, South Africa; Davis Museum and Cultural Center, Wellesley College, Wellesley, MA, USA; Rand Merchant Bank, London, UK; BHP Billington Collection, Johannesburg, SA; Johannesburg Art Gallery, Johannesburg; Smithsonian Art Museum, Washington, USA; Reserve Bank Art Collection, Johannesburg, South Africa



Marasela's work is pre-occupied with issues of identity and feminism - with particular focus on black feminism. Marasela's current interests involve using documented works and altering them, as an attempt to re-write history. Often Marasela inserts herself within the work, because of the personal nature of the archives she deals with. The use of the colour red acts as a mark-up, rewriting a history that is brutal and largely untold.

In the series *Sarah* 2012 - Senzeni has used archived images of the Hottentot Venus and put herself in her place, in an attempt to cloth Sara Baartman.

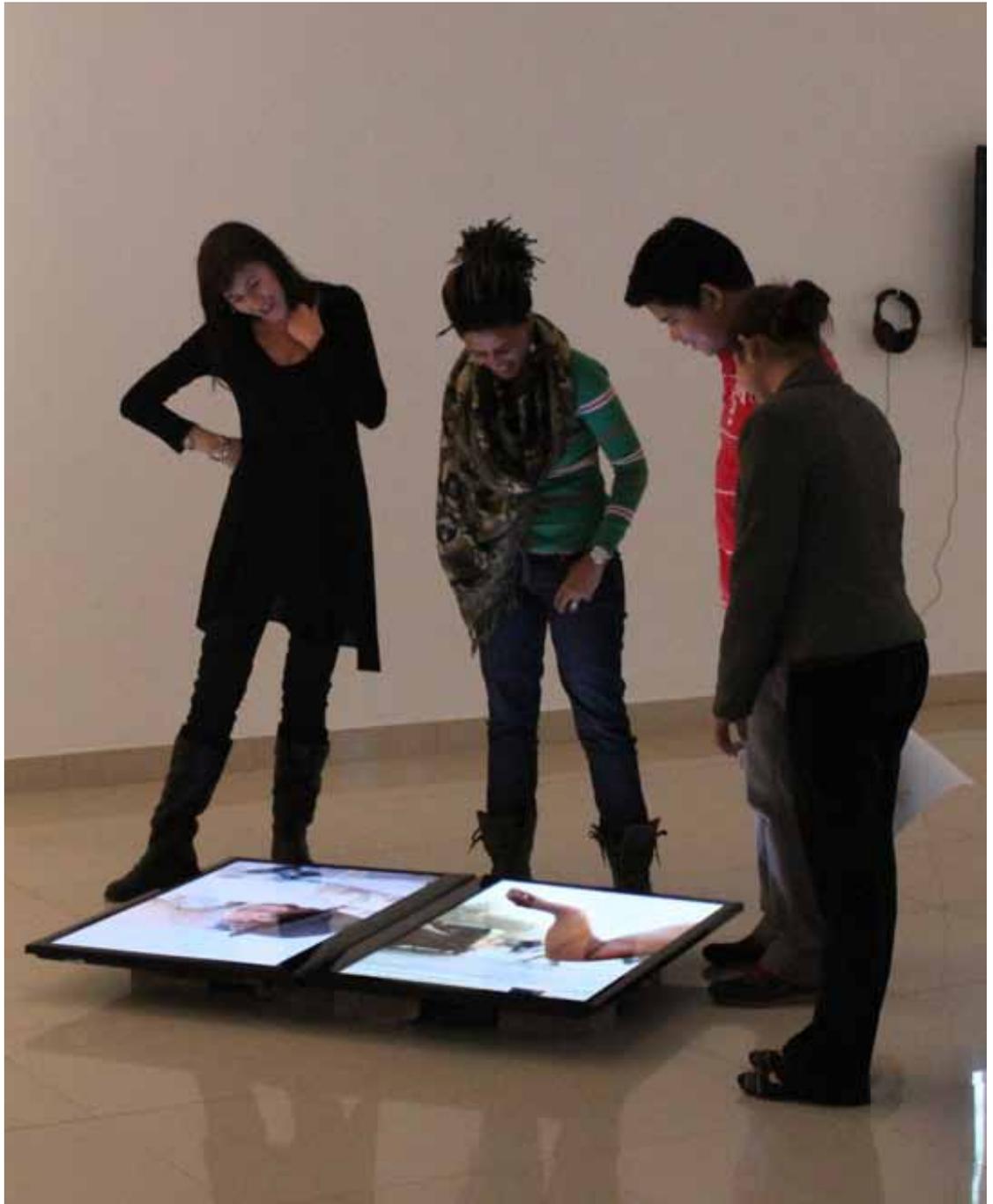
Senzeni Marasela's red drawings deal largely with decentering Western history by re-dressing Sarah Baartman and thus repositioning the identity of black women and black women artists through her work. Thus Marasela inscribes a new history - and a new position to black female identity. In her series *Famous Nudes* 2012, iconographic nude drawings from various artists have been re-drawn .

From left to right:  
Senzeni Marasela  
*Famous nudes I*, 2012  
*Famous nudes III*, 2012  
*Famous nudes IV*, 2012  
*Famous nudes V*, 2012  
Watercolour pencil on archival paper  
30.5 cm x 40.5 cm, each



From left to right:  
Senzeni Marasela  
*Covering Sarah I*, 2012  
*Covering Sarah II*, 2012  
*Covering Sarah III*, 2012  
*Covering Sarah IV*, 2012  
*Covering Sarah V*, 2012  
Watercolour pencil on archival paper  
30.5 cm x 40.5 cm, each

ME 1



Johan Thom



Previous and current page:  
Johan Thom, *FLOW*, 2010  
Looped two-channel video installation

Johan Thom (Johannesburg, 1976) lives and works in London. He uses video, installation and performance to create hybrid, material links between the human being and their surrounding environment. His works are often confrontational and darkly humorous, seeking to confound the viewers' sense of space, order and stability.

Thom has participated in numerous group exhibitions/ art-projects at venues such as *'Performa 2010'* in Slovenia, *'.za: New Art from South Africa'* at the Palazzo delle Papesse, Sienna Italy, (2008), the Canary Island Biennale curated by Atonia Zaya (2006), the Belgrade International Theatre Festival (2006), the Britto Arts Trust in Bangladesh (2006), the Rotterdam

Film Festival (2006), the Venice Biennale (2003 & 2005), the CRIC/Pro Helvetia residency award in Sierre, Switzerland (2004/5), the Ampersand Fellowship in New York (2005), the International Computer Arts Festival in Slovenia (2004) and various other national arts festivals and group exhibitions in South Africa.

At present Thom is competing a PhD in Fine Art at the Slade school of Fine Art on a Commonwealth Scholarship. He is currently investigating materiality (understood in a Neo-Darwinian sense) as a framework through which to re-think the sensory, corporeal relationship between artwork, the viewer and their sociopolitical context.



Johan Thom, *FLOW* (film stills), 2010  
Looped two-channel video installation

*FLOW* I decided to roughly cut a 'Shiva Linga' in two in order to make a somewhat humorous statement regarding the relationship between the masculine and the feminine.

The two separate sections of the sculpture (the 'linga' and the 'yoni') are hung from my body using fishing line. This creates a sculptural form through which the activity on the streets of the city of Gaya is re-framed. The sharp incision that the fishing line produces on the body recalls the act of cutting the stone Shiva Linga in two: the line around the male neck resembles that of decapitation

whereas that on the arm creates an almost yoni-like shape. Finally, honey and milk is poured onto the head and arm respectively.

The work is displayed as a two-channel video on plasma screens lying flat on the floor. The force of gravity, so readily apparent in the flow of the liquids and the hanging forms, thus seem to draw the shapes and their symbolic meanings closer to one another. Moreover, the viewer is forced to walk around the screens in order to view the work, thus adding a decidedly sculptural element to the piece.



Johan Thom, *HOST*(film still), 2010  
DVD  
4min 40 seconds,

**HOST II** This video was filmed at the Anatomy Museum of the Royal Veterinary College, London. The viewer is witness to an intimate encounter between myself and the specimens contained in the glass display cases throughout the museum – mostly animal, some human.

Whilst turning my body in a clockwise motion I softly recite a 100-word text written specifically for the occasion: the text, engraved on ordinary razorblades (one word per blade), addresses the relationship between my body as a meaty living thing, and the stripped-down specimens on display. For me, this is a deeply violent encounter with the humanist systems of studying, classifying and displaying the fruits of its labour.

I kept thinking about the relationship between flesh, bone and form in the artworks of English painter, Francis Bacon (1909-1992). In Bacon's work one often finds a single colour plane, or 'form' from which a figure is born. But, placing myself here, in the midst of the many reflective structural planes, my

body explodes, no longer emerging from a single plane or held together by the structure of the bones. For a moment, I emerge both from and within a sequence of events:

My body is fragmented into multiple reflections that take on a life of their own: Initially these reflections duly follow the central figure's movement. But, as the action progressively unfolds, the two reflections on the side go completely out of sync until, as if by magic, they all complete the performance at exactly the same time.

The 'words' produce sound as each blade is thrown against the various material surfaces that surround me.

Production assistant: Wayne Binitie  
Special thanks: The Royal Veterinary College (RVC); Mr Andrew Crook (Senior Technician, Department: Veterinary Basic Sciences, RVC)

ME 1



Lionel Smit



Previous page:  
Lionel Smit, *Trail #1*, 2011  
Oil on canvas  
170 x 130 cm

Lionel Smit, *Fragmented*, 2012  
Bronze  
+- 40cm high

#### Abbreviated CV of Lionel Smit:

Born in Pretoria, 1982. Lives and works in Cape Town.

#### Qualifications and awards:

2009 Merit Award, Vuleka, Sanlam Art Competition, Cape Town  
2008 Achievement Award, Pro Arte School of Arts  
2000 First prize in the MTN Art Colours Awards of Gauteng

#### Selected exhibitions:

2012

Robert Bowman Gallery, India Art Fair, India

2011

Surface, solo exhibition, Artspace, Johannesburg

34FineArt, ArtMonaco '11, Monaco

MOMAC, group exhibition, Roberta Moore Fine Art, England

2010

Cynthia Reeves Projects, group exhibition, Art Miami, USA

*We are not Witches*, group exhibition, Saatchi Gallery, London

*Submerge*, solo exhibition, 34FineArt, Cape Town

*Out of the Office*, group exhibition, Kunstmuseum Bochum, Germany

*Who*, group exhibition, Grande Provence, Franschhoek

2009

F.A.C.E.T., Charity Auction, Christie's, London

*Group 09*, group exhibition, 34Long Fine Art, Cape Town

*Gesprek*, group exhibition, University of Stellenbosch Gallery, Stellenbosch

*Presence*, group exhibition, Off The Wall Gallery, Paarl

*Relate*, solo exhibition, Grande Provence, Franschhoek  
Nuance, group exhibition, UCA Gallery, Cape Town

*Identity*, group exhibition, Platform on 18th Gallery, Pretoria

#### Collections:

Standard Chartered Bank; Ellerman Contemporary; Laurence Graff Collection; Rand Merchant Bank; European Investment Bank; Johannesburg City Council; Saronsberg Wine Estate; Delaire Graff Wine Estate; South African Embassy, Nigeria; Various private and corporate collections



From left to right:  
Lionel Smit  
Faces #1  
Faces #2  
Faces#3  
2012  
bronze  
+- 30cm high

“As I explore the human condition I have developed different dialogues between the figure and the abstract.  
Surfaces become just as important as the subject”



Lionel Smit, *Girl with blue fragments*, 2012  
Print on archival paper with paint  
Edition of 12 variable prints



From left to right:

Lionel Smit, *Trail #1*, 2012  
Oil on canvas  
170 X 130cm

Lionel Smit, *Small Malay Girl*, 2012  
Resin and automotive paint  
77cm x 52cm x 30cm

**BACK**



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E

Rozan Cochrane



Rozan Cochrane grew up in Nelspruit, moving to Pretoria 2005 and attained her BA Fine Arts Honours Degree from the University of Pretoria in 2008. She is currently an independent contract lecturer of graphic design and photography at Rosebank College Pretoria.

Rozan Cochrane has participated in a number of group exhibitions including, ABSA L'Atelier 2011, Sasol New Signatures Art Competition 2009, Ekurhuleni National Fine Arts Award 2008, a group exhibition at The House of Fire in Swaziland 2007, Hard Candy at Magpie Gallery 2009, Soup at Platform on 18th 2010, HISTORY at Fried Contemporary 2011, exhibition of the finalist of the Haut Lumiere Light Awards 2011, Dwelling at GAG Gallery 2011 and the Design Indaba 2012.

Previous page:  
Installation of Rozane Cochrane works at ME1  
2012

Rozan Cochrane, *Unearthing I, II & III*, 2012 Filtered light  
and shadow on wooden canvas  
240x180mm



Rozan Cochrane, *Other or Self*, 2012  
Filtered light and shadow on wooden canvas  
300x900mm

Artist's statement:

The body of work created for the exhibition *ME1* intends to investigate the complex psychological meanings we project into shadows in terms of the self.

In the story of Peter Schlemihl (by Adelbert von Chamisso in 1814), he sells his shadow to a stranger -the devil- for wealth. He lives his life in splendor but is incredibly unhappy because people were now suspicious of and repulsed by him. In this, one could interpret the shadow as his identity and that he was inevitable robbed of it. The second part of the tale is the story of his quest to regain it. Peter Schlemihl travels around the world in pursuit of his shadow, hoping to find himself once more, but it always eludes him. (Stoichita 1997)

In reflection to this within the context of modern time, I explore the concept of finding one's self in a globalised world, within which one tries to find one's

identity in (or identifies one's self with) the place from where one has come, as well as from where one has been. With today's technology this may be a physical or virtual venture. Unavoidably one is most comfortable with that which they are familiar and thus associates one's self with it. Furthermore one then imposes their own perception on the world around them to try and form an understanding of self in relation to it. In addition to shadows indicating relief and volume or time of day it is through the exploration of filtered light and the re-imagining's of maps that I investigate this discovering of the self in a personally shaped world.

Quoted sources:

Stoichita, V. 1997. *A SHORT HISTORY OF THE SHADOW*. London, England: Reaktion Books Ltd.



From left to right:  
Rozan Cochrane  
*Sighting Time*, 2012  
*Sighting Mind*, 2012  
*Sighting Space*, 2012  
Filtered light and shadow and mixed media,  
1250x300x300mm



From left to right:  
Rozan Cochrane  
*Exploration of Self I*, 2012  
*Exploration of Self II*, 2012  
*Exploration of Self III*, 2012  
Filtered light and shadow and mixed media  
900 x 300mm



ME1

Bongi Bengu

Born in Eshowe, KwaZulu-Natal, grew up in exile, in Geneva, Switzerland and studied in High School in Switzerland and later Waterford Kamhlaba in Swaziland. As a student in Swaziland. Bengu received a distinction for a research project, which included interviewing established and major artists who later became my colleagues at The Bag Factory Studios in Newtown, Johannesburg.

It is through that eye opening exercise and exposure to the art establishment at such a young age that Bengu decided to become an artist, later enrolling and graduating with a Bachelor of Arts degree Mount Vernon College, in Washington DC, and a Masters Degree in Fine Arts from The University of Cape Town.

Bongi Bengu has since participated in numerous exhibition, international residencies and workshops. Bengu's work also features in numerous public and private collections.

## RECENT EXHIBITIONS

- 2010 Friends Stuttgart, Germany
- 2009 Babette's Feast, Artspace, Johannesburg
- 2009 Innovative Women; Constitutional Hill, Jeannette Unite Studio,
- 2009 In the Light of Play, Durban Art gallery, Johannesburg Art Fair
- 2009 Sharing/Shared, Alliance Francaise, Johannesburg
- 2008 Emancipation Solo Exhibition, Constitutional Hill, Johannesburg
- 2008 Heptad, Artspace, Johannesburg
- 2008 Visions, Kizo Gallery, Durban
- 2007: B2B Solo Show, Westcliff, Johannesburg.
- 2007: Possibilities, Mumbai, India.
- 2005: World beyond Words: A Visual Arts Platform of Contemporary Women's Art in South Africa, Centre for African Studies Gallery, UCTown
- 2004: Solo show, Woman, Bell-Roberts Gallery, Cape Town

## COLLECTIONS

- MTN, Johannesburg
- Billiton B.H.P., Johannesburg
- De Beers, Johannesburg
- Rand Water, Johannesburg
- Sandton Civic Gallery, Johannesburg
- Florida A & M University, Tallahassee, USA
- Musée De la Civilisation, Québec, Canada
- Department of Arts & Culture, Pretoria
- The Spier, Stellenbosch
- SABC, Johannesburg
- Rand Merchant Bank, Johannesburg
- UCT, Cape Town
- Canton of Solothurn Government Offices, Switzerland
- Nandos Art Collention, London
- Van Den Ende Collection, Amsterdam, The Netherlands
- South African High Commission, Maseru, Lesotho



Bongi Bengu, *Venus III*, 2012  
107x84cm  
mixed media on paper

Though highly versatile, my work is a social commentary about my life as a black/African woman, and a black woman artist. This series of works are not only about layering textures, experiences and emotions but also reflect the dualities and contradictions of power and powerlessness. The works explore this relationship with my body and more specifically examine my history and culture and the impact it has had on this relationship.

The cloth I have introduced: Ibhayi...this cloth, is a significant part of our life as Africans...baby carriers, we wear it as afar as Timbuktu to Nkandla...it has become our lifeline. Ibhayi has become a symbol of hope for the collective healing of women, raped, murdered, exploited, in Southern Sudan and the rest of the world.

In essence, these works reflect our past, and our search for empowerment and our journey towards realising our full potential as human beings.

ME 1

Oliver Mayhew

Oliver Mayhew

NEXT

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Previous page:  
Oliver Mayhew, *Afrikaans heritage*, 2012  
Installation  
CCTV camera, linoleum mat

Oliver Mayhew (1990, Pretoria) lives and works in Pretoria. His preferred medium is linoleum and he combines linoleum with a performance installation method.

He is involved in community projects such as the Two Thousand and Ten Reasons to Live in a Small Town and Sans Park.

Oliver Mayhew matriculated from Afrikaans Seuns Hoër in 2009. He is still in the process of completing his bachelor's degree in Fine Arts as well as his major in philosophy at the University of Pretoria.

As an Afrikaans-speaking, metropolitan South African, I am in search of my individuality in the chaos that is this eclectic culture hub of South African society. As an educated individual I try to substantiate my individuality through the critical thinking of theoreticians such as Martin Heidegger (1889 -1976), Michel Foucault (1926-1984) and Walter Benjamin (1892-1940).

The concept of the flâneur – as theorised by Simone de Beauvoir (1908-1986) and taken further by Walter Benjamin –is the characterisation of the 19th century metropolitan gentlemen, defined as the observing wanderer who confronts the pandemonium of the world as if it were a labyrinth made for him (Birkerts 1982:164). The flâneur’s “highest aspiration is to become a medium... in which the scattered particles of sense can reconstitute themselves” (Birkerts 1982:165) so that he can make an understanding of the original whole (or episteme) which was scattered by time, history, and the hubris of progress (Birkerts 1982:165). Through Michel Foucault’s archaeology we can methodologically analyse history to find the “discontinuities in the condition of human knowledge (episteme)” (Hynes 2006:1), and therefore reveal the human knowledge in the past.

The linoleum welcome mat is a representation of my Dutch cultural heritage. By welcoming others to step on its very substance, it invites them to wear the carved image away. The act of walking on the matrix is thus a symbolic act of digging – as if the matrix itself were an archaeological excavation site slowly revealing my cultural heritage.

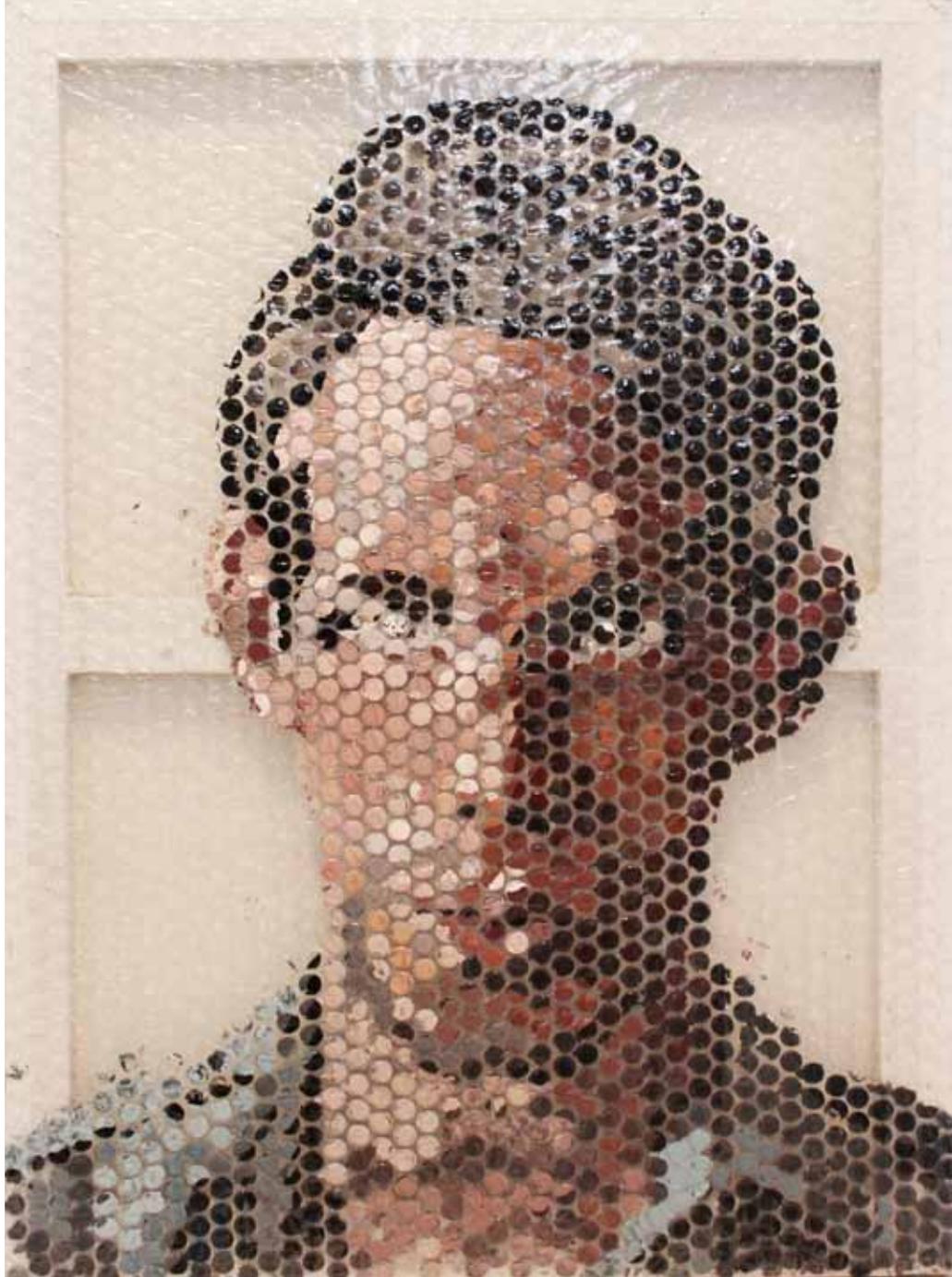
Benjamin believes that once the whole has been broken, a metaphysical reality once present to man is now hidden within the fragments (Birkerts 1982: 170). The print is a fragment of the metaphysical reality which was present. Martin Heidegger believes that an individual, who is a “being-in-the-world”, shall die alone. For the individual to become authentic in death, “the individual must die for himself, which reduces each individual to his own uttermost individuality, this very death and readiness for the sacrifice it demands creates first of all the preliminary communal space for which comradeship springs” (Inwood 1999:45).

The physical demise of the linoleum welcome mat is intended to allow both the linoleum matrix and the print to become an authentic representation of my individuality. Through the negation of my cultural heritage, I can reform it into a new cultural conception which suits my individuality and does not ignore the understanding of the “being-with-one-another”. Micheal Inwood (1999:23) explains the Heideggerian term “being-with-one-another” as beings looking at a piece of chalk at the same time, the chalk might look exactly the same, but the chalk is still observed from different viewpoints and therefore the conception of the chalk is different for each observer. The purpose of the cctv camera is for the viewer to recognize that the process of negation as well as the conception of the end result is different for each observer. Even if our conception of an appropriate South African identity is different; the process of forming an identity should be parallel to the common understanding of the South African identity, because we are a nation.



ME1

Jayne Crawshay-Hall



Jayne Crawshay-Hall, born in Johannesburg in 1987, received her Bachelors of Fine Arts with distinction in 2010. Crawshay-Hall has a keen interest in finding the inherent meaning within the visual arts which has led to her focus and investigation of curatorship at present.

Also a keen artist, Crawshay-Hall has participated in a number of group exhibitions, as well as being a finalist in the 2011 Absa L'atelier and 2010 Sasol New Signatures Art Competitions. In February and March of 2012 Crawshay-Hall also attended an artists residency at the *Cite Internationale des Arts*, Paris, France.

Crawshay-Hall is currently reading for her Masters in Fine Arts with specialisation in curatorial practice at the University of Pretoria. Her current interests focus on a critique of the structure of curated identity in the past, and aims to provide a framework with which to encourage viewers to rethink the relationship between identity and the artwork in terms of the African altermodern, as opposed to Western discourses, weighted in centre/periphery perspectives.

Previous page:

Jayne Crawshay-Hall, *Portrait of Ian Grose*, 2012

Acrylic paint and bubblewrap

490 mm x 600 mm

Jayne Crawshay-Hall, *Portrait of Diane Victor*, 2012

Acrylic paint and bubblewrap

490 mm x 600 mm



The portrait series included on *ME1*, is conceptually grounded within Marianne Eigenheer's (2011:4) question of "how and in what terms curating functions as a critical cultural practice."

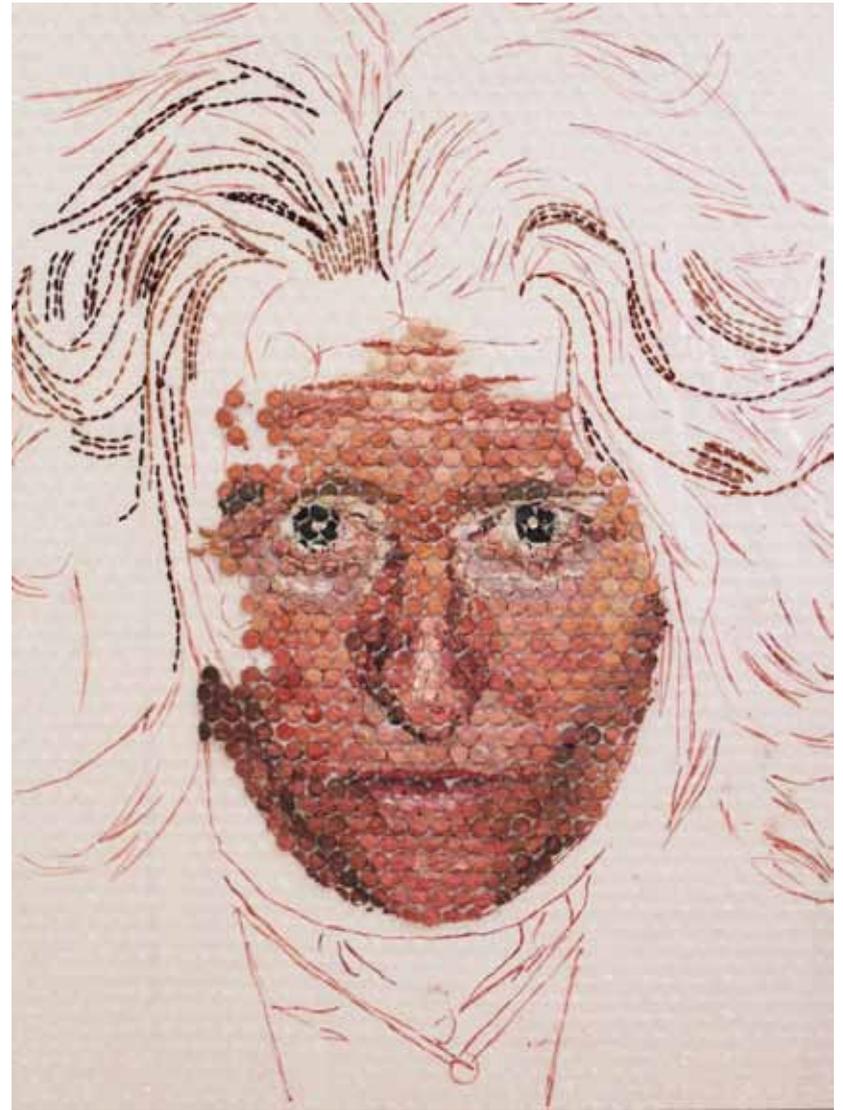
My series of paintings include the portraits of prominent practicing artists, curators and photographers who also have a keen interest in identity discourses in their own projects. By leaving the portraits as masks, building up over each face within the neat packaging material of bubblewrap, the physical works attempt to break the boundaries of a neatly packaged portrait - leaving much of the work up to the viewer to ascertain. Conceptually the works aim to break the tie between the neatly essentialised identity theories one generally refers to in order to come to an understanding of the self, as apposed to a discourse which is open, and thus questions the ideological and hegemonic tools used by dominant culture.

Beatrice von Bismarck's (2007:19) states that "curatorial practice is defined by its production of connections." Curating entails finding artefacts and information, and connecting these artefacts within an entirely new setting – thus, by curating various views of identity used by each artist/curator thus connected through the series of portraits, one is presented with a number of various ways of interpreting identity. I thus aim to question the notion of essential categories within identity and how this can be read as a kind of 'pre-considered' packaging of identity theory. Thus, the portraits aim to obtain "changing and dynamic meanings in the course of the process of being related to one another" (Von Bismarck 2007:19). Thus, the series works as an attempt to break the boundaries of the traditional understanding of the portrait, and fundamentally questions the way we create an understanding of identity through art.

Jayne Crawshay-Hall, *Portrait of Carla Crafford*, 2012  
Acrylic paint and bubblewrap  
490 mm x 600 mm



Jayne Crawshay-Hall, *Portrait of Elfriede Dreyer*, 2012  
Acrylic paint and bubblewrap  
490 mm x 600 mm



Jayne Crawshay-Hall, *Portrait of Diane Victor*, 2012  
Acrylic paint and bubblewrap  
490 mm x 600 mm