

## Fifth Floor space

The fifth floor can be reached via lift or stairs in the reception area.

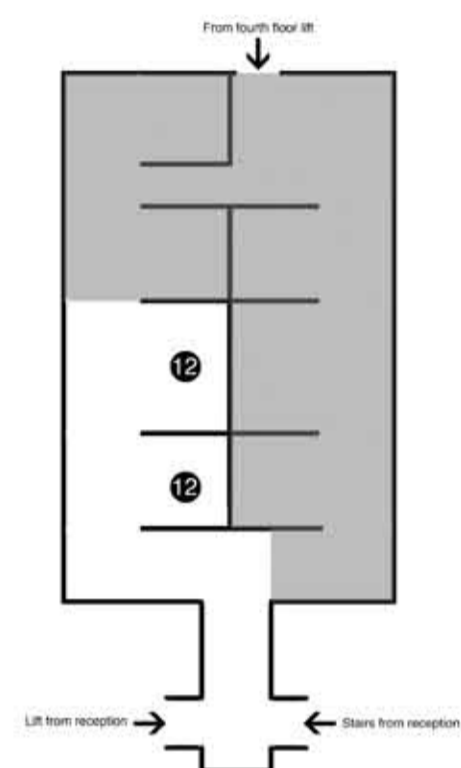
## 12. Amanda Blake

### *Of Material and Light.*

At a first glance the abstract use of a straight line in or across a surface may seem simple - its challenge to perception is less so.

The medium of fresco, both highly luminous and richly tactile, allows for rigorous enquiry into surface and depth - to explore how seeing is not just about looking, but is imbued with, amongst other things, a sense of touch and physical awareness of the space around us.

A line carved or polished into a surface can thus challenge the space we think we know, and show how seeing as perceiving, is an embodied, felt experience.



## Off-Site project

This work can be viewed from 3pm until 5pm on Friday 11th September in the old Nat West Bank, Bute Street, Cardiff Bay.

A free mini-bus will leave from outside the college reception at 3pm, 3.45pm and 4.30pm, and returns within 30mins. If you would like to make your own way to the venue please see the map below.

## Craig Thomas

'*Chandelier*', Site-responsive video installation, (duration: 10mins).

My work takes its influence from architecture and cinema. I am interested in the physical containment of architectural space and the notion that we perceive the cinematic experience akin to a dream-like illusion. I search for the opportunities within a particular chosen site to weave a new, ephemeral narrative into its fabric. In the case of 'Chandelier', it is the depiction of a reoccurring dream that creates a place of experience that implicates the viewer.



## Information

For further information about the artists involved, including contact information, please visit the artists information pages on this website:

[www.creativeacts.info](http://www.creativeacts.info)

For enquiries regarding the MA Fine Art programme at Cardiff School of Art & Design please visit this website:

[www.csad.uwic.ac.uk/mfa/](http://www.csad.uwic.ac.uk/mfa/)

**Private View Friday 11 September**

6.00pm – 9.30pm

**Public Opening Hours**

Saturday 12 September 2009

10.00am – 4.00pm

**Sunday 13 September**

Closed

**Monday 14 September – Thursday 17 September**

10.00am – 8.00pm

**Friday 18 September**

10.00am – 1.00pm

**Location**

Howard Gardens Galleries  
Cardiff School of Art & Design  
UWIC  
Howard Gardens Campus  
Newport Road  
Cardiff  
CF24 0SP

CARDIFF SCHOOL OF ART & DESIGN UWIC

# CREATIVE ACTS

## MA FINE ART 2009

### 11-18 SEPTEMBER

It is the aim and function of a Masters programme to induct the student into the histories of practice within their chosen field of study. Through rigorous analysis, the graduate will gain an overview and understanding of both the ways-of-working and the context within which its practitioners operate. In sum, they will be able to think through practice, in context.

In a year marked by financial meltdown and continued global conflict, context has asserted itself at every turn; in its scale and reach it is unavoidable; overbearing, inescapable, pervasive. In the face of this, the artists in this exhibition have each developed a way of working that allows them to make sense of the world, despite its immense complexity and uncertainty.

At times, this takes the form of a structured approach: planned, methodical. Through the conventions of an academic programme, all the artists represented here have researched and written a dissertation that speaks of their ability to deal with the world as it is, as they find it, and to identify their place within it. Equally, as well as having the skills necessary for rigorous analysis, each of the artists here recognizes the value of the 'hunch' and the moments when intuitive

insight counts for just as much. More than this, they've developed the skills of self-reflection and the ability to articulate what it is to live and work in this way. (Talk to them. You will see.)

Practice produces its own complexity, disrupting the world as-is, and what we see in this exhibition is the implication of each artist in that which they study. Through independence of direction, strong self-motivation, a willingness to pursue an idea through practice, (and to allow practice to suggest its own course) we can count this exhibition as a valuable contribution to the field. For some, this represents their first such contribution; others are already making their way through commissions, public exhibition, residencies and the like. They are all, each of them, developing a way of working that is robust and sustainable enough to flourish beyond the walls of the art school and to be able to return in its own time, to research and to reflect further.

This exhibition is a snapshot – a freeze-frame; a moment within a process whose end-point cannot be plotted. For the artists, the creative act continues.

Simon Pope, Course Leader MA Fine Art.

## 1. Morag Colquhoun

**Dark Room**, mixed media installation.

**Solarisation**, 35mm black and white photographs developed by hand.

A garden shed is converted into a photographic darkroom in which the electronic equipment – the enlarger and the red safelight – are powered by solar energy captured and stored in batteries. The creation of the darkroom is documented by a series of photographs subsequently developed within it. Though divided by era, the brand new solar panel and the second-hand, analogue, photographic equipment have their own compatibilities. Dark Room manifests interfaces of light and dark, time and space, imagery, technology, energy, natural and human relationships.

## 2. Christian Olsen

**Untitled (Masks)**, 12 C-Prints.

In my Masks series I cut photographs of my family members faces in half, and then, using half of the photo as a 'mask', took a photo of myself. This overlapping creates faces that dissociate the familiar and create sensations of the uncanny. Coupling male and female identity into unified characters points to a disjointed harmony, where the irreconcilability of difference both complements and detracts from the whole. Is what we look like who we really are, and if not, who else might we be?

## 3. Glyn Bateman

**New World Awe**, Digital Prints on Clear Vinyl, Mirror Acrylic.

Glyn's work relates to themes concerning oppression, authority, conformity and order. After experimenting with and construct-

ing various pattern formations he has come to regard pattern as an appropriate visual device to use in correlation to these themes because the elements that constitute the design of a pattern have to 'conform' to the greater scheme of the whole design. Pattern itself is authoritative. Also, based upon the principle of decorative design, patterns should reflect the sentiments of the age in which they are created. The images and patterns on display in this series of mirrors relate to conspiracy theories, the globalist agenda of the New World Order, and the ultimate panoptic control of contemporary society achieved through endemic surveillance. The use of mirrors are twofold, allowing the viewer's reflection to become part of the work as well as the viewer being able to watch others without their knowledge.

## 4. Chris James

**Loss**, Oil on canvas, 123 x 182 cm.  
**Struggle**, 139.5 x 90.2 cm.  
**Torment**, 182.5 x 121 cm.

Based firmly within visual psychology of images my practice concentrates on the interaction the viewer has with the work. My paintings are an investigation into visual perception, the relationship of the image and how we perceive it. The work derives from statue forms and anamorphosis, due to positional viewing participation required in both, but my work consists of no correct viewpoint in which to recognise the exact proportions. The intention is to interact with the unexpected curious imagery and how they are viewed. I use allegorical representations incorporating certain ambivalence through manipulating the forms. I work toward impossibilities and ironies to produce imagery that is heavily influenced by Surrealism. I find that by painting within traditional

techniques, I can then adapt and incorporate visual idiosyncrasies to provide questions rather than answers.

## 5. Mandy Pritchard

**Between Ourselves**, Video composite, Running time: 40 minutes.

Between Ourselves is a video work presenting a visual cross-section of people living in a particular locality in Monmouthshire, Southeast Wales. The twenty participants were asked the same series of questions and their responses form a patchwork of opinions on universal issues. The video presents a diverse range of individuals including a journalist, a philosopher, a cleric, an artist, a student and a social worker. Each person is shown full-length in an outdoor setting to eliminate differences and to generalise their environment, each occupying a slice of space within the video frame. At any particular time in the course of the video a selected voice is heard by the viewer conveying the idea that this is an ongoing dialogue.

The film subverts the convention of the traditional vox-pop by presenting these personal views without making a judgement on them. These are people living in a closely defined area of Wales who at the same time represent a wide range of views. However the intention is that this exercise is universal by its nature and could equally be carried out in other communities revealing similar attitudes.

## 6. Rabab Ghazoul

**"...and the discerning of your viewers already know it."**  
2 channel video installation, 19 minutes.

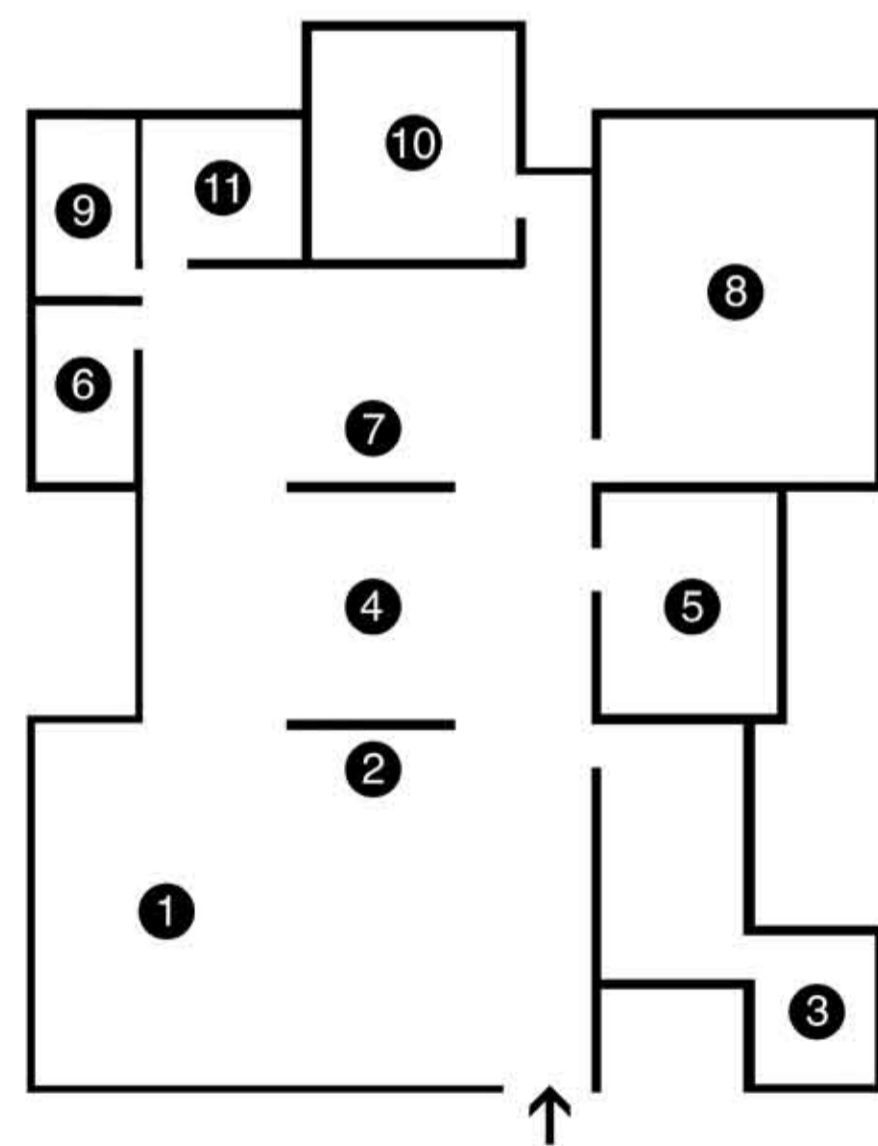
The terms of a controversial 2006 Sky News interview are revealed

through the responses of nine pairs of individuals invited to view it. Raising questions about the 'truth' of political reality, the manipulation and manufacture of narrative, and the ethics of personal conduct pitted against political expedience, each pair elucidates and complicates our received understanding of the media debate in question. In turn, the events debated by the Sky News protagonists – another instalment of regional conflict within the Middle East - become at once both blurred and unreliable, clear and compelling. As people's personal commentaries unfold, bias, agenda and partisanship cease to be merely the domain of the corporate entity or the politician, but the backdrop against which our interactions – and compulsion to assert dominion over the truth – are played out.

## 7. Jen Lewis

**Vibrobot Swarm: Abstract/Emergence**, Installation/Performance.

My work focuses on the intersections between natural and artificial; man and machine. Using a playful, faux-science narrative I develop my ideas by creating lo-fi machines which mimic the functions of their natural counterpart. **Vibrobot Swarm** is a collective of small, generative-art machines with semi emergent behavioural properties. Each Vibrobot works autonomously in an attempt to put their individual mark upon the world; collectively a shared artistic outcome emerges from their repeated strokes upon the surface they work on. Through this piece I aim to question the entire notion of creativity and what, exactly, it means to be an 'author'. Is it possible for a machine to be capable of either of these traits, traits which are normally only associated with a living entity?



## 8. Spike Dennis

**Blossom: The Space Between Us**  
Polyurethane Foam, Wire, Latex, Acrylic & Enamel Paint, Dimensions: Variable.

The creation of Blossom was a labour intensive, meditative process. A physical relationship to the work is important to me. The repetition involved in the process of making the work became a mantra as I embarked upon a sustained period of creative activity. The forms visible in this piece were inspired by my observations whilst exploring the natural landscape. Dislocated from nature, from the Welsh hills and Scottish mountains, in my Cardiff studio, the observed forms are mutated and distorted by time. Memories become

infected by my imagination as I reflect introspectively upon the world I inhabit, yearning to be back out in the wilderness, to escape the malade du siècle.

## 9. Christian Olsen

**Untitled (Pixels)**, Digital Prints, Video Projection.

Having spent the last two years staring at a computer screen, scrutinising thousands of photographs, zooming in, focusing in on tiny elements, they have all started to merge together. This is an attempt at a representation of this obsessional behaviour.

## 10. Theodore Griffiths

It is what it is.

## 11. Supporting Material