

GLITCH

by cole may

VALU
OUTDOOR
Rotary Clothes Dryer
with Folding Arms
48 METRES
Hanging Space

FEATURES

- 4 Arms
- 48m clothesline
- Corrosion resistant
- Lightweight
- Compact - fits in...

ORIGINALS

ORIGINAL GUMMI & AVOCADO
MORINGAN
TASTIC CEREAL
WITH MARSHMALLOW

12
Gravy

Fuel your
day

PROD & BOTTLED IN SOUTH AFRICA

12
Jelly

BERRY
TASTIC
CEREAL

SHARK
BY S
DOT

GLITCH

by cole may

Glitch

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Content

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-GLITCH-

13 בו טייכ סי הלא ארן ויה עיהיו בר עיהיו 15 סי נשו סי Background ו תתאל ו יהו הלי לה וי בו סו ייה ויב לי דבהל סי משה עי קרב תראמ י הי סי הלא רמא ין 14 מהתאו סו ייה תל שממל לדגה רו אמהתא סי לדגה ת ראמה י נשיתא סי הלא שע ין 16 Tristan Harris addresses how technology - specifically social media - has grown incompatible to our brains. These platforms where we often access our information and interact digitally potentiates various issues for the individual and society at large. Majority of my projects as an artist have been commentary or often stemmed from the use of social media and its platforms. It is from this trajectory my final year body of work conceptually explores, expressing my own experience and reflecting on its impact through the process of art. 28 ה נימל צר אותי חו שמ רו ה מהב ה נימל היח שפ נ צר אה א צות סי הלא רמא ין 24 רין ונ תומדכ ונ מלצב ס דא ה שע נ סי הלא רמא ין 26 בו טייכ סי הלא ארן ויה נימל ה מדא ה 27 ס תא ארב ה בקנו ר כז ו תא ארב סי הלא סל צב ו מלצב ס דא היתא סי הלא ארבין 27 הנה סי הלא רמא ין 29 צר אהלע תשמ מרה ה יחלכבו סי משה פו עבו סייה ת גרב ל כלו סי משה פו עלכלו צרא ה ת יחלכל ו 30 ה לכאל ה יהי ס כל ערז ע רז

2 ה שע רשא ו תכאלמ י עיבשה סו יב סי הלא ל כיו 2 ס אבצלכו צר אהו סי משה ו לכיו 2 ל כו 5 סי משו צר א סי הלא ה ויה תו שע סו יב ס אר בהב צר אהו סי משה תו דלות הל א 4 ת א ה קשהו צר אהו מ ה לע י דאו 6 ה מדא היתא ד בע ל וי א ס דאו צר אהלע סי הלא תא ס ש ש ין ס ד קמ וד עבוג סי הלא ה ויה ע טיו 8 ה יח שפ נל ס דא ה י הי ו סי יח ת מש גהתא תו קשהל וד עמ א צי רהנו 10 ערו בו ט תעדה צ עו ו גה דו תב סי יח ה צ עו ל כאמל 1 סה שיה וב או חל דבה ס ש בו ט או הה צר אה ב הו 12 ב הזה ס שרשא ה ליוח ה צר א תא סי הלא ה ויה ח קיו 15 ת רפ או ה י עיברה ר הנהו רו שא ת מדק ד לה ה או ה לק דח הלכא סו יב יכ ונ ממ ל כאת א ל ערו בו ט תעדה צ עמו 17 ל כאת ל כא ו גה צ ע ל כמ אביו סי משה פו עלכ תאו הדשה ת יחלכ ה מדא הנו מ סי הלא ה ויה רציו 19 ו דגנכ ר ע 21 ו דגנכ רו ע א צמא ל ס דאלו ה דשה ת יח ל כלו סי משה פו עלו המהב לכל תו מש ס דא ה אר 1 אצל ו כוונמ כ וונכו ו מצוע מ מצו ע סו סה סא יז ס דא ה רמאו 23 ס דא הלא ה אבנו ה נוואל ס דא הנומ ס הלבנווא ע ולצהתא א סי הלא ה וכו 22 הנו סחס כ וונכו כ ונסיו

13 בו טייכ סי הלא ארן ויה נימל ו בזערז רשא י רפהש 15 סי נשו סי Background ו תתאל ו יהו הלי לה וי בו סו ייה ויב לי דבהל סי משה עי קרב תראמ י הי סי הלא רמא ין 14 מהתאו סו ייה תל שממל לדגה רו אמהתא סי לדגה ת ראמה י נשיתא סי הלא שע ין 16 Tristan Harris addresses how technology - specifically social media - has grown incompatible to our brains. These platforms where we often access our information and interact digitally potentiates various issues for the individual and society at large. Majority of my projects as an artist have been commentary or often stemmed from the use of social media and its platforms. It is from this trajectory my final year body of work conceptually explores, expressing my own experience and reflecting on its impact through the process of art. 28 ה נימל צר אותי חו שמ רו ה מהב ה נימל היח שפ נ צר אה א צות סי הלא רמא ין 24 רין ונ תומדכ ונ מלצב ס דא ה שע נ סי הלא רמא ין 26 בו טייכ סי הלא ארן ויה נימל ה מדא ה 27 ס תא ארב ה בקנו ר כז ו תא ארב סי הלא סל צב ו מלצב ס דא היתא סי הלא ארבין 27 הנה סי הלא רמא ין 29 צר אהלע תשמ מרה ה יחלכבו סי משה פו עבו סייה ת גרב ל כלו סי משה פו עלכלו צרא ה ת יחלכל ו 30 ה לכאל ה יהי ס כל ערז ע רז

However, Tristan proposes hypothetically we no longer had that specific issue - that individuals knowingly decided what information they would give away and consent to how their data was being used. Suppose we did achieve perfect private policies in regards to our digital footprint. This utopian vision would still not address or fix an even greater undermined issue. The issue of our human incompatibility to these technologies and their continual advancement.

“Never before have a handful of tech designers had such control over the way billions think, act and live our lives”²

Smartphone applications are strategically designed to hold and maintain our attention. Push notifications, feedback loops and reward systems keep us glued to our devices and build the impulse to check them. Atop an addictive design structure, most if not all information we are exposed to presents itself as dependable and authoritative. We might not be aware of the misinformation we are fed simply due to its popularity or because algorithms lead us there. Most of which are autogenerated because it is cheaper to invest in a machine that calculates relevant content than hire an editor to distinguish truth from fiction³.

It is in our human nature to favour sensation over the dull or ordinary. We lack the will power to earnestly seek truth among what can seem like overwhelming amounts of information. We are drawn to what makes us feel good, information that confirms our beliefs rather than challenges them. Any simpleton with a platform suddenly becomes a voice capable of speaking on issues they might have a superficial understanding of, possibly perpetuating a false narrative or biased perspective. These outlets become the immediate access point to millions of people, propagating information and habits that will govern the way people think, approach life and even manipulate political decisions.

Perhaps driven by fear of missing out or persuaded by its relevance, we continue to excuse the amount of time we spend using these devices or scrolling these platforms. Tristan argues that our Paleolithic brains are the explanation of our emotional attachment and dependency of these platforms. An example would be a self-esteem vulnerable teenager dependent on the amount of likes their social platform would gain as a marker of self worth. A substantial amount of increased mental health issues, discrimination, ideological division, political fueds and the like, could be traced to influential online platforms⁴. Compared to this invisible force that has increasing impact, humans are regarded as maladapted to the cold, statistical and number playing field that is social media. Coupled with an inability to appropriately navigate through the broken information ecosystem. Not to disregard the privacy issue amidst our inability to sufficiently develop alongside these technologies (to which Tristan admits needs to be addressed) but we still need to be able to find ways to counteract more pressing negative consequences from a continual use and interaction with these devices.

It is in our human nature to favour sensation over the dull or ordinary. We lack the will power to earnestly seek truth among what can seem like overwhelming amounts of information. We are drawn to what makes us feel good, information that confirms our beliefs rather than challenges them. Any simpleton with a platform suddenly becomes a voice capable of speaking on issues they might have a superficial understanding of, possibly perpetuating a false narrative or biased perspective. These outlets become the immediate access point to millions of people, propagating information and habits that will govern the way people think, approach life and even manipulate political decisions.

וְאֵם שֶׁלֹּשׁ הַשָּׁעִים הַשָּׂאָה 15 רַפְּכָּבָן חָמוּתֵי בַּמָּתָא בְּתֵה־נָא הַשְּׁעִי גִיְצַע תְּבִית הַלְּשָׁעִי 4 צָרָה תִּיחַשְׁמֵי וְנִנְהוּ סְהִינְפִּם סְמִיךְ יִשְׁלוּ שֶׁיִּנְשׁ מִיִּתְחַת מִי שֶׁתְּהִדְצֵב הַבְּתֵה חֲתָן פְּוֹהֵלַע מְלַמֵּה הֵנִי לְכַתּוּב הַמַּאֲלָאוּ הַבְּתֵל הַשְּׁעִית 16 הַתְּמוּק הַמָּא מִי שְׁלוּ הַבְּחָר הַמָּא מִי שְׁמַח הַבְּתֵה דָרָא הַמָּא לֹא תֵאבֹדוּ תֵא יִתִּירְבִּיתָ יִתְמַקְהוּ 18 עַל וְגַי צָרָה אֲבִירְשָׁא לְכִפֵּי מִשָּׁה תַחְתָּם מִי יִחַ חוּר וּבִירְשָׁא רַשְׁבִּילַךְ תִּחְשַׁל צָרָה אֶהֱלַע מִי לֹוּ בַמְהִיתָא אֵי בַמְּיִנְנָה יִנְאוּ 17 הַשְּׁעִית כֹּחַ הַנִּימֵל הַמְהַבְהִימוּ וְהַנִּימֵל פֻּן עֵהָמָּ 20 וְיִהְיֵה הַבְּקִנּוּרִי כִּזְרָתָא תִּיחַהֲלֵה בְּתֵה־לֹא אֵי בְּתַל כֹּחַ מִי נִשְׁרַשְׁבִּילַךְ מִי יִחַ הַלְּכָמוּ 19 דָרָתָא דְיִנְבִיִי שְׁנוּ דְתִשְׁאוּ דְיִנְבוּ הַתָּא הַבְּתֵה וְצָרָה שָׂא לְכִפֵּי חֲנִינְשָׁעִי 22 הַלְּכָאֵל מִהֲלוּ הַלְּהִי הַיְהוּ דְיִלֹא תִפְסִאוּ לְכֹאֵי רַשָּׁא לְכֹאֵ מְלַכְמָה דְלִיחַק הַתָּאוּ 21 תּוֹיִחַ הַלְּדִי לֹא וְאֵי לְכֹחַ מִי נִשְׁוְהַנִּימֵל הַמְדָאֵה שְׁמִירָה הַשְּׁעִינֵן מִי הַלָּא וְתֵא

שֶׁאֵה־מְהַבְהִימוּ וְתִשְׁאוּ שִׁיאֵה עֲבַשׁ הַגְּלִיחַק־תְּהִי רֹוהֵטָה הַמְהַבָּה לְכֹחַ 2 הַהִזְהָרוֹ דְּבִי נִפְלְקִי דְּצִי תֵי אֲרֵה־תֵאֵי כֹחַ הַבְּתֵה־לֹא דְתִיבְלָכוּ הַתָּאֵא־בְּחַנְלֵהוּי רְמָא יוֹ 7 יִעֲבֵרָא צָרָה אֶהֱלַע רִי טַמְמִיכְנָא הַעֲבַשׁ דּוֹעַ מִמִּילָיִכִּי 4 צָרָה אֶהֱלַךְ יִנְפַלַע עֵרֵז תּוֹיִחַל הַבְּקִנּוּרִי כִּזְהַעֲבַשׁ מִי מִשָּׁה פֻן עַמְּסָג 3 וְתִשְׁאוּ שִׁיאֵה מִי נִשְׁאוּ הַהִרְהִטְאֵל צָרָה אֶהֱלַע מִי הַיְהוּ לֹוּ בַמְהוּ הַנִּשְׁתּוֹבֵחַ חֲנִינְ 6 הַהוּיְוְהַיְוֵה **My approach** Most of what I take away from this research is not to solve the issue with a further use of technology or address ways in which to improve the current, but rather to reflect on our human capacity in relation to it. My project came about by recognising a lack of focus even engaging in activities or content I thoroughly enjoyed. My mind would wonder and rarely have concrete thoughts or objectives. Participating in previously stimulating activities (that did not involve my phone) now required more effort which I did not have the accommodating attention span. Aware that this was a detrimental state to be in if I were the acquired knowledge or skills of value, a lack of focus was not conducive to growth in any realm. Taking into account the times I did manage to maintain consistent attention and focus, is where the art process came in. Once I become absorbed by the process of making, it eases the tension between wanting to be entertained through my cell phone and finding focus and stimulation in the physicality of making art. הַתְּעֲבַשְׁלָה תְּפִנַּן מִי מִשְׁוְהַמְדָאֵה יִנְפַלַע יִנְפַלַע 5 הַהִמְהַבְּרוּהֵטָה הַמְהָרְהִיזְהָרוֹ דְּבִי נִפְלְקִי דְּצִי תֵי אֲרֵה־תֵאֵי כֹחַ הַבְּתֵה־לֹא דְתִיבְלָכוּ הַתָּאֵא־בְּחַנְלֵהוּי רְמָא יוֹ 7 יִעֲבֵרָא צָרָה אֶהֱלַע רִי טַמְמִיכְנָא הַעֲבַשׁ דּוֹעַ מִמִּילָיִכִּי 4 צָרָה אֶהֱלַךְ יִנְפַלַע עֵרֵז תּוֹיִחַל הַבְּקִנּוּרִי כִּזְהַעֲבַשׁ מִי מִשָּׁה פֻן עַמְּסָג 3 וְתִשְׁאוּ שִׁיאֵה מִי נִשְׁאוּ הַהִרְהִטְאֵל צָרָה אֶהֱלַע מִי הַיְהוּ לֹוּ בַמְהוּ הַנִּשְׁתּוֹבֵחַ חֲנִינְ 6 הַהוּיְוְהַיְוֵה **My perspective** Whereas I do not agree with the explanation of our incompatibility due to our brains being underdeveloped and ‘Paleolithic’ as Tristan classifies it, I do rather consider it unexercised. Unexercised in concerning itself with what matters most. It is no longer good enough for us to be able to contact someone from miles away, we need to prove to them our individual worth. It is no longer good enough to have an influential platform, we need greater popularity than that of our competitors. These technologies monopolize our vanities, insecurities and vulnerabilities. The degree in which we engage and how consistently we engage with these platforms mould the paradigm in the way we approach our everyday. Coming across this research, confirmed what I intuitively understood in my own experience and gave further clarity to the matter. I experienced the persuasive call, even screaming for my attention by these technologies. Distracting me hours at a time. The struggle of my own attempts to fight the temptation reflect how deeply influenced I had already become. Times when I did give in, picked up my phone with no immediate purpose, owed to the fact of not giving the action a second thought but exposing a second nature. My struggle is in no way a unique one, many of my peers personally recognise their own fractured attention and lack of focus. Statistics, research and even contemplation will verify the reality we face. The degree in which the force of technology affects us.

הַהִזְהָרוֹ דְּבִי נִפְלְקִי דְּצִי תֵי אֲרֵה־תֵאֵי כֹחַ הַבְּתֵה־לֹא דְתִיבְלָכוּ הַתָּאֵא־בְּחַנְלֵהוּי רְמָא יוֹ 7 יִעֲבֵרָא צָרָה אֶהֱלַע רִי טַמְמִיכְנָא הַעֲבַשׁ דּוֹעַ מִמִּילָיִכִּי 4 צָרָה אֶהֱלַךְ יִנְפַלַע עֵרֵז תּוֹיִחַל הַבְּקִנּוּרִי כִּזְהַעֲבַשׁ מִי מִשָּׁה פֻן עַמְּסָג 3 וְתִשְׁאוּ שִׁיאֵה מִי נִשְׁאוּ הַהִרְהִטְאֵל צָרָה אֶהֱלַע מִי הַיְהוּ לֹוּ בַמְהוּ הַנִּשְׁתּוֹבֵחַ חֲנִינְ 6 הַהוּיְוְהַיְוֵה **My approach** Most of what I take away from this research is not to solve the issue with a further use of technology or address ways in which to improve the current, but rather to reflect on our human capacity in relation to it. My project came about by recognising a lack of focus even engaging in activities or content I thoroughly enjoyed. My mind would wonder and rarely have concrete thoughts or objectives. Participating in previously stimulating activities (that did not involve my phone) now required more effort which I did not have the accommodating attention span. Aware that this was a detrimental state to be in if I were the acquired knowledge or skills of value, a lack of focus was not conducive to growth in any realm. Taking into account the times I did manage to maintain consistent attention and focus, is where the art process came in. Once I become absorbed by the process of making, it eases the tension between wanting to be entertained through my cell phone and finding focus and stimulation in the physicality of making art. הַתְּעֲבַשְׁלָה תְּפִנַּן מִי מִשְׁוְהַמְדָאֵה יִנְפַלַע יִנְפַלַע 5 הַהִמְהַבְּרוּהֵטָה הַמְהָרְהִיזְהָרוֹ דְּבִי נִפְלְקִי דְּצִי תֵי אֲרֵה־תֵאֵי כֹחַ הַבְּתֵה־לֹא דְתִיבְלָכוּ הַתָּאֵא־בְּחַנְלֵהוּי רְמָא יוֹ 7 יִעֲבֵרָא צָרָה אֶהֱלַע רִי טַמְמִיכְנָא הַעֲבַשׁ דּוֹעַ מִמִּילָיִכִּי 4 צָרָה אֶהֱלַךְ יִנְפַלַע עֵרֵז תּוֹיִחַל הַבְּקִנּוּרִי כִּזְהַעֲבַשׁ מִי מִשָּׁה פֻן עַמְּסָג 3 וְתִשְׁאוּ שִׁיאֵה מִי נִשְׁאוּ הַהִרְהִטְאֵל צָרָה אֶהֱלַע מִי הַיְהוּ לֹוּ בַמְהוּ הַנִּשְׁתּוֹבֵחַ חֲנִינְ 6 הַהוּיְוְהַיְוֵה **My perspective** Whereas I do not agree with the explanation of our incompatibility due to our brains being underdeveloped and ‘Paleolithic’ as Tristan classifies it, I do rather consider it unexercised. Unexercised in concerning itself with what matters most. It is no longer good enough for us to be able to contact someone from miles away, we need to prove to them our individual worth. It is no longer good enough to have an influential platform, we need greater popularity than that of our competitors. These technologies monopolize our vanities, insecurities and vulnerabilities. The degree in which we engage and how consistently we engage with these platforms mould the paradigm in the way we approach our everyday. Coming across this research, confirmed what I intuitively understood in my own experience and gave further clarity to the matter. I experienced the persuasive call, even screaming for my attention by these technologies. Distracting me hours at a time. The struggle of my own attempts to fight the temptation reflect how deeply influenced I had already become. Times when I did give in, picked up my phone with no immediate purpose, owed to the fact of not giving the action a second thought but exposing a second nature. My struggle is in no way a unique one, many of my peers personally recognise their own fractured attention and lack of focus. Statistics, research and even contemplation will verify the reality we face. The degree in which the force of technology affects us.

מְדָאֵה שׁוֹמְרַת רַשָּׁא לְכַרְחִי מִשָּׁה פֻן עַלְכִּי לַעֲוֹ צִרְאָה תִיחַלַּכְּ לַעֲוֵה־יְהִי חֲכַמְחוּ סְכַאֲרוּמוּ 2 צָרָה אֶהֱתָא וְאַלְחוּ וְרַרְבוּ וְרַפְּחַל רַמָּא יוֹ וְיִלְנִרְחָאוּ חִי־הַלָּא דְרַרְבִּינּוּ 9

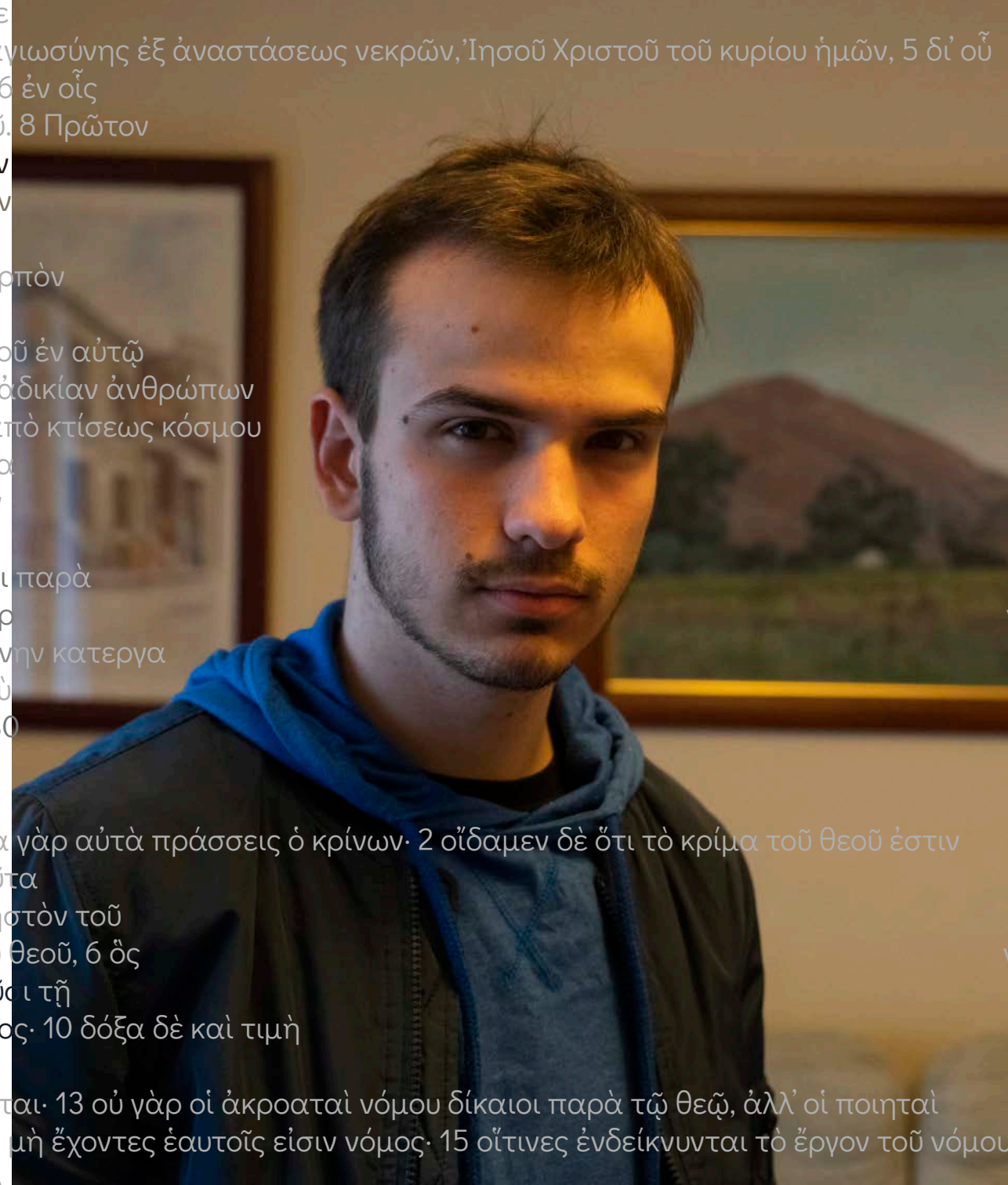
1 The process initially started with me recreating cell phone screens, incorporating
2 irony with an attempt to avoid it by recreating them. Using traditional media,
3 recreation of a cell phone screen with proper execution of the detailed digital
4 icons required strict attention and the focus I meant to embody. A meticulous and
5 rigid process, visually it did not accurately represent the mental state in which I
6 found myself. I began to abstract the screens I was recreating, collaging the
7 different shapes and colour. A more accurate description of what I felt began to
8 take shape - visually muddled yet evident intentionality. A glitch.
9 A glitch describes a sudden, usually temporary malfunction or fault of equipment.
10 The appropriate visual language that describes my own sort of brain malfunction
11 that I experience when I attempt to focus or work for longer periods of time. The
12 use of traditional media however, fell flat. Encouraged by my lecturers to
13 experiment with material and preexisting colours and shapes, allowed the glitch
14 more life and exploration. Thus came about the use of household scrap. Having
15 to create my artwork during a world pandemic, scrap cardboard and few random
16 waste material proved obtainable and convenient. The material allowed for an
17 expressive exploration and proved more visually rich.

In the Beginning

The recreation of cell phone screens and rigid grid format fell away. A different
body of work was in the making. I collected material from various households,
family and friends. During a period that required social isolation, the collection
process took longer than it would have without the circumstances so I am very
grateful for the people that consistently contributed throughout the entire
process. With a new objective in recreating an ever expanding glitch, I needed
something more concrete than an entirely abstracted work. Something that
allowed more direction and required the detailed focus I was looking for.
During the pandemic, isolated for the majority of the time with the few people
you live with, had put things into perspective (as I am sure it did for many others
as well). The time to think, ponder and reflect has never been so available. The
process of art allowed me to build on that contemplation. Conceptually the work
highlighted specific people I believe have had a great influence on me in the ways
that I think and how I desire to spend my time. They are not opposed to
technology or anti-social media, instead do not indulge or are consumed by it.
They are deep thinkers and cultivate a reflective and contemplative quality within
myself.

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Παῦλος δούλος Χριστοῦ Ἰησοῦ, κλητὸς ἀπόστολος, ἀφωρισμένος εἰς εὐαγγέλιον θεοῦ 2 ὃ προεπηγγε
οῦ γενομένου ἐκ σπέρματος Δαυὶδ κατὰ σάρκα, 4 τοῦ ὀρισθέντος υἱοῦ θεοῦ ἐν δυνάμει κατὰ πνεῦμα ἀνιωσύνης ἐξ ἀναστάσεως νεκρῶν, Ἰησοῦ Χριστοῦ τοῦ κυρίου ἡμῶν, 5 δι' οὗ
λάβομεν χάριν καὶ ἀποστολὴν εἰς ὑπακοὴν πίστεως ἐν πᾶσιν τοῖς ἔθνεσιν ὑπὲρ τοῦ ὀνόματος αὐτοῦ, 6 ἐν οἷς
γαπητοῖς θεοῦ, κλητοῖς ἁγίοις· χάρις ὑμῖν καὶ εἰρήνη ἀπὸ θεοῦ πατρὸς ἡμῶν καὶ κυρίου Ἰησοῦ Χριστοῦ. 8 Πρῶτον
μῶν, ὅτι ἡ πίστις ὑμῶν καταγγέλλεται ἐν ὄλω τῷ κόσμῳ. 9 μάρτυς γάρ μου ἐστὶν ὁ θεός, ᾧ λατρεύω ἐν
νεύαν ὑμῶν ποιοῦμαι 10 πάντοτε ἐπὶ τῶν προσευχῶν μου, δεόμενος εἶ πως ἤδη ποτὲ εὐοδωθήσομαι ἐν
μεταδῶ χάρισμα ὑμῖν πνευματικὸν εἰς τὸ στηριχθῆναι ὑμᾶς, 12 τοῦτο δέ ἐστὶν συμπαρακληθῆναι ἐν
γνωεῖν, ἀδελφοί, ὅτι πολλάκις προεθέμην ἐλθεῖν πρὸς ὑμᾶς, καὶ ἐκωλύθη ἄχρι τοῦ δεῦρο, ἵνα τινὰ καρπὸν
καὶ β/ **Daniel** , σοφοῖς τε καὶ ἀνοήτοις ὀφειλέτης εἰμί· 15 οὕτως τὸ κατ' ἐμὲ πρόθυμον καὶ ὑμῖν τοῖς ἐν Ἰ
ὰρ θεοῦ ἐστὶν εἰς σωτηρίαν παντὶ τῷ πιστεύοντι, Ἰουδαίῳ τε πρῶτον καὶ Ἑλληνι· 17 δικαιοσύνη γὰρ θεοῦ ἐν αὐτῷ
ἐ δίκ The first person that came to mind is a friend of mine who could be described
νωσ as the polar opposite to myself in many respects. I met Daniel in my first year of
ύναμ university and our friendship grew over the years. Spending time in conversation
καὶ ἐσ with him you' re quick to pick up his intellect. An analytical thinker, I admire his
ετειν ability to articulate concepts or ideas that seem so complex, in a simplistic way
5 οἷτι and I learn a lot from him. I enjoy listening to him tell stories or express
οῦτο perspectives I have not yet considered, building up my own enthusiasm and
ρῆσιν interest in the things he gets passionate about. Considering his age, he is not
αυτο much of a phone person and rarely uses it. If possible he would avoid it entirely.
άση A lot of these technologies and apps that keep people addicted to their devices
ακῶν come from hidden source codes. Daniel already has strong opinions on
όνον technology and proprietary software. I cannot speak at length on his behalf about
Διὸ those opinions but I do regard it as a great layer to his depiction. People usually
ατὰ perceive a serious demeanor and often misinterpret him but I' ve come to know
λούτ Daniel as someone I can easily laugh and poke fun with. Never a dull moment
μετα whether it' s delving into deep existential topics or venting about the day and all
ογου types of people, it is always fun being around him.
τενοχωρία, ἐπὶ πᾶσαν ψυχὴν ἀνθρώπου τοῦ κατεργαζομένου τὸ κακόν, Ἰουδαίου τε πρῶτον καὶ Ἑλλήνου· 10 δόξα δὲ καὶ τιμὴ
ε πρῶτον καὶ Ἑλληνι· 11 οὐ γάρ ἐστὶν προσωποληψία παρὰ τῷ θεῷ.
2 Ὅσοι γὰρ ἀνόμως ἤμαρτον, ἀνόμως καὶ ἀπολοῦνται· καὶ ὅσοι ἐν νόμῳ ἤμαρτον, διὰ νόμου κριθήσονται· 13 οὐ γὰρ οἱ ἀκροαταὶ νόμου δίκαιοι παρὰ τῷ θεῷ, ἀλλ' οἱ ποιηταὶ
ὁμ 9 δικαιωθήσονται 14 ὅταν γὰρ ἔθνη τὰ μὴ νόμον ἔχοντα φύσει τὰ τοῦ νόμου ποιῶσιν, οὗτοι νόμον μὴ ἔχοντες ἑαυτοῖς εἰσὶν νόμος· 15 οἷτινες ἐνδείκνυνται τὸ ἔργον τοῦ νόμου



σπεύς τὰ κρηπτά τῶν ἀνθρώπων κατὰ τὸ εὐαγγελίον μου διὰ Χριστοῦ Ἰησοῦ.

7 Εἶ δὲ σύ Ἰουδαῖος ἐπονομάζῃ καὶ ἐπαναπαύῃ νόμῳ καὶ καυχᾶσαι ἐν θεῷ 18 καὶ γινώσκεις τὸ θέλημα καὶ δοκιμάζεις τὰ διαφέροντα κατηχούμενος ἐκ τοῦ νόμου, 19 πέποιθάς τε σεαυτὸν ὀδηγὸν εἶναι τυφλῶν, φῶς τῶν ἐν σκότει, 20 παιδευτὴν ἀφρόνων, διδάσκαλον νηπίων, ἔχοντα τὴν μόρφωσιν τῆς γνώσεως καὶ τῆς ἀληθείας ἐν τῷ νόμῳ— 21 ὁ οὖν διδάσκων ἕτερον σεαυτὸν οὐ διδάσκεις; ὁ κηρύσσων μὴ κλέπτειν κλέπτεις; 22 ὁ λέγων μὴ μοιχεύειν μοιχεύεις; ὁ βδελυσσόμενος τὰ εἴδωλα ἱεροσυλεῖς; 23 ὃς ἐν νόμῳ καυχᾶσαι, διαστρέφεις τὴν παραβάσεως τοῦ νόμου τὸν θεὸν ἀτιμάζεις; 24 τὸ γὰρ ὄνομα τοῦ θεοῦ δι' ὑμᾶς βλασφημεῖται ἐν τοῖς ἔθνεσιν, καθὼς γέγραπται

25 Πέ **Dale** μὲν γὰρ ὠφελεῖ ἐὰν νόμον πράσσης· ἐὰν δὲ παραβάτης νόμου ᾖ, ἡ περιτομή καὶ ἡ ἀκροβυστία αὐτοῦ εἰς περιτομὴν λογισθήσεται; 27 καὶ κρινεῖ ἡ ἐκ φύσεως ἀκροβυστία τὸν νόμον τελοῦσα σὲ τὸν διὰ νόμον

28 ἄλλ' ὁ ἐν τῷ νόμῳ οὐκ ἔστιν ἐπίνομος οὐδὲ ἐπιτακτικός, ἀλλὰ ἐπιπόνητος· οὗτος οὖν ὁ ἔπαινος οὐκ ἐστὶν ἔπαινος· οὐκ ἔστιν ἔπαινος, ἀλλὰ ἐπιπόνηση

29 Τί οὖν σέ, ὁ ἄλλοτε ἀποκατάστησάν σε ἐν τῷ νόμῳ, ἀλλὰ ἐπὶ τὸν νόμον οὐκ ἐστὶν ἐπίνομος οὐδὲ ἐπιτακτικός, ἀλλὰ ἐπιπόνητος· οὗτος οὖν ὁ ἔπαινος οὐκ ἐστὶν ἔπαιμος, ἀλλὰ ἐπιπόνηση

30 ἡ ἀκροβυστία αὐτοῦ εἰς περιτομὴν λογισθήσεται; 27 καὶ κρινεῖ ἡ ἐκ φύσεως ἀκροβυστία τὸν νόμον τελοῦσα σὲ τὸν διὰ νόμον

31 ἄλλ' ὁ ἐν τῷ νόμῳ οὐκ ἔστιν ἐπίνομος οὐδὲ ἐπιτακτικός, ἀλλὰ ἐπιπόνητος· οὗτος οὖν ὁ ἔπαινος οὐκ ἐστὶν ἔπαιμος, ἀλλὰ ἐπιπόνηση

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36 ἡ ἀκροβυστία αὐτοῦ εἰς περιτομὴν λογισθήσεται; 27 καὶ κρινεῖ ἡ ἐκ φύσεως ἀκροβυστία τὸν νόμον τελοῦσα σὲ τὸν διὰ νόμον

37 ἄλλ' ὁ ἐν τῷ νόμῳ οὐκ ἔστιν ἐπίνομος οὐδὲ ἐπιτακτικός, ἀλλὰ ἐπιπόνητος· οὗτος οὖν ὁ ἔπαιμος οὐκ ἐστὶν ἔπαιμος, ἀλλὰ ἐπιπόνηση

38 ἡ ἀκροβυστία αὐτοῦ εἰς περιτομὴν λογισθήσεται; 27 καὶ κρινεῖ ἡ ἐκ φύσεως ἀκροβυστία τὸν νόμον τελοῦσα σὲ τὸν διὰ νόμον

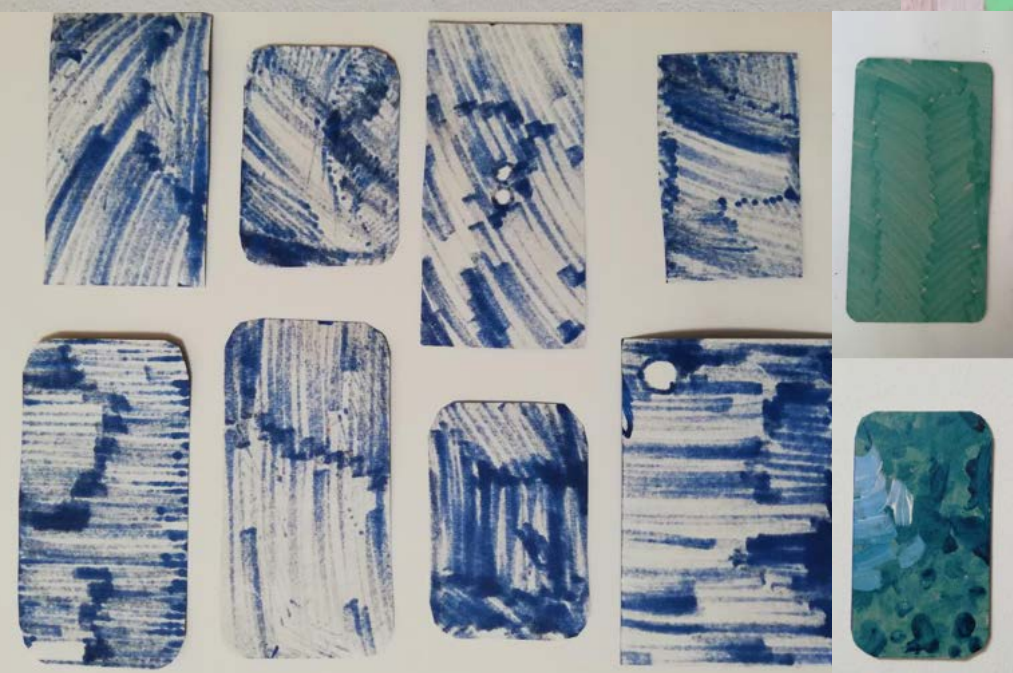
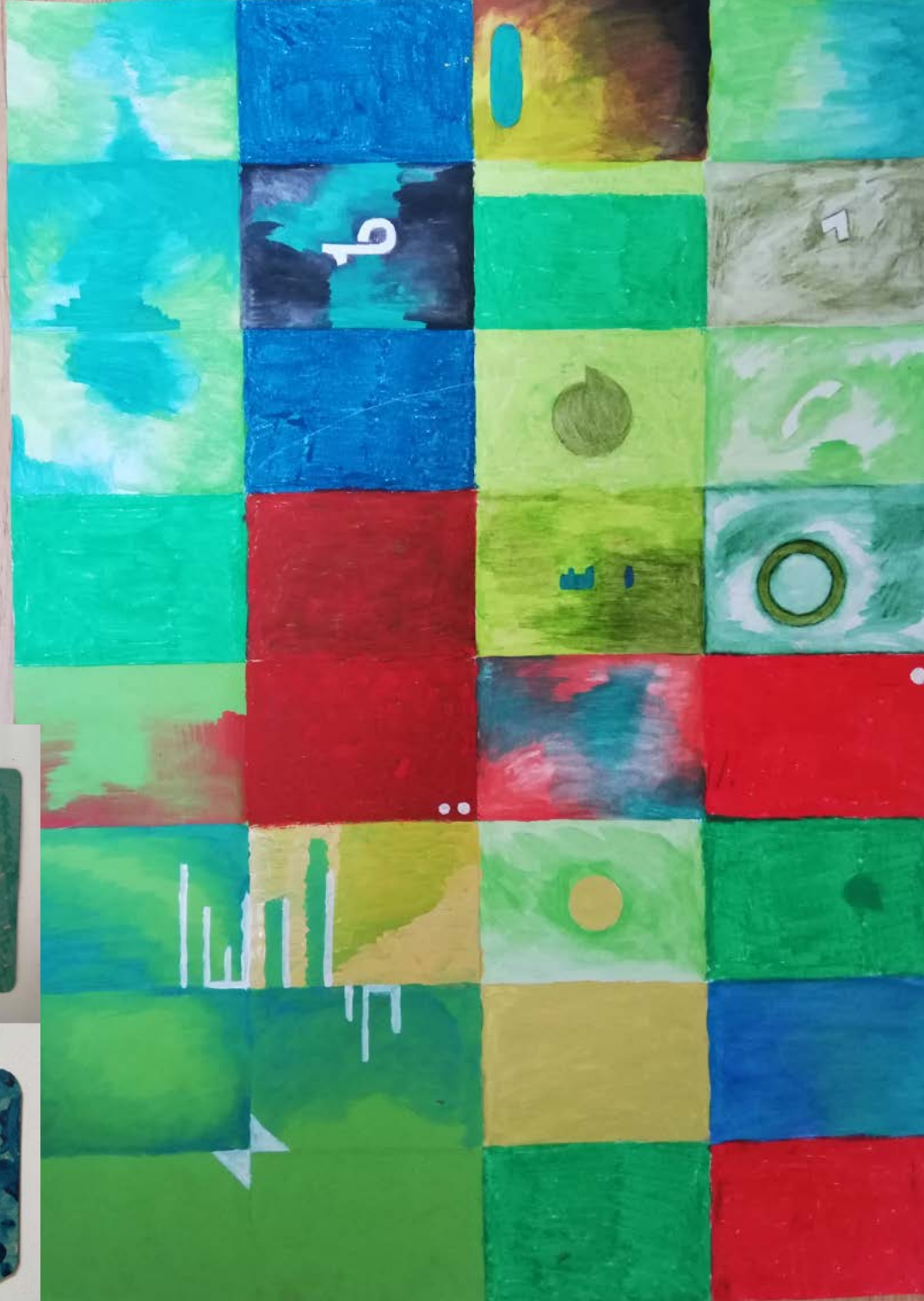
39 ἄλλ' ὁ ἐν τῷ νόμῳ οὐκ ἔστιν ἐπίνομος οὐδὲ ἐπιτακτικός, ἀλλὰ ἐπιπόνητος· οὗτος οὖν ὁ ἔπαιμος οὐκ ἐστὶν ἔπαιμος, ἀλλὰ ἐπιπόνηση

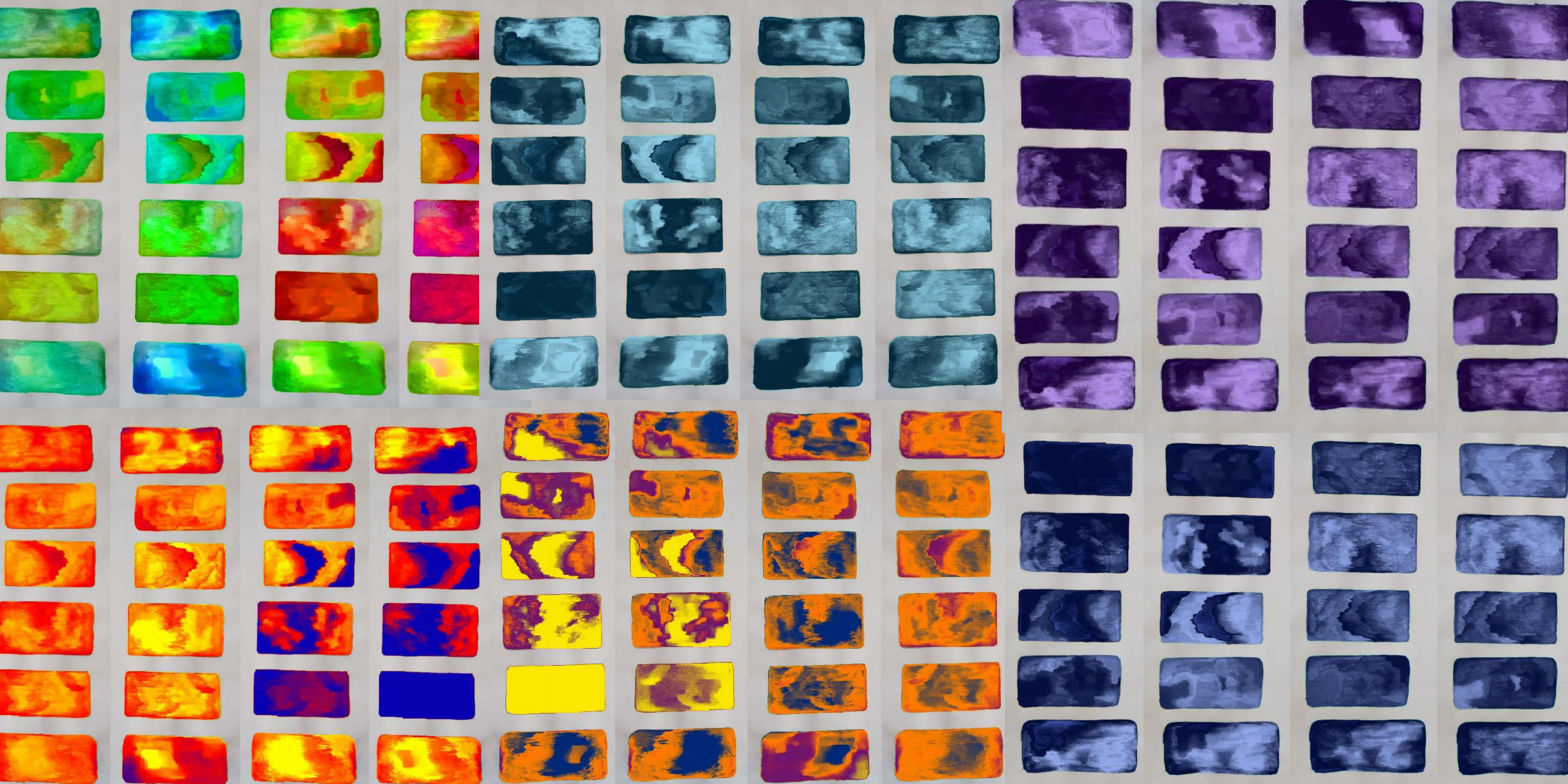


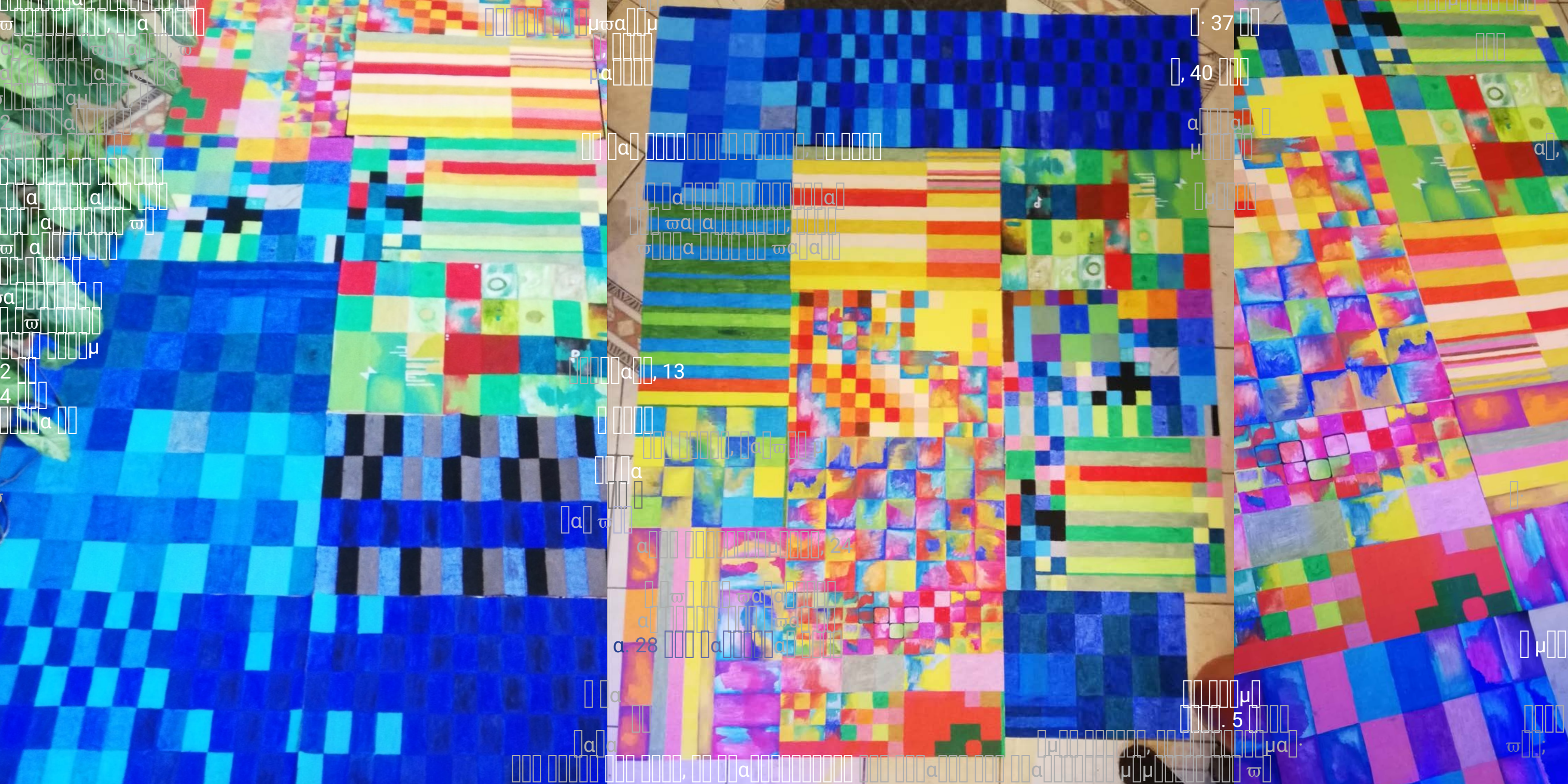
The English text on the right side of the image, overlaid on a semi-transparent background, is: "The second person I chose to illustrate is my brother Dale. Growing up he had many interests and hobbies to which I remember being envious because he seemed capable and gifted at too many things. It is to him I owe part of my interests in art such as cartoons, graffiti and typography, even imitating his handwriting. Artistic, athletic and smart, seemed like God chose a favourite between the two of us. Childish envy aside, I admired my brother for his natural independence. His interests set him apart from anyone I'd known, culturing me in the music he listened to, hobbies he took part in and topics he found interesting. Over the years I have witnessed him build a collection of books that make up the majority if not all the books in our house. His curiosity and experience gave him the ability to speak on any given topic with surprising understanding and insight. Five years apart Dale has always been my reference point for maturity and companionship. Currently studying theology, his personal library has encouraged my own reading and interest in theological matters. A driven and multi-talented individual, he was never one to show off. Capable of a serious demeanor he can be a perfectionist with exceptional work ethic that is often undermined by himself. Still a witty and playful spirit, I often felt no one quite got my sense of humour the same way my brother did, expressing eccentrics we both find funny. Anything you ask Dale whether you're looking for a teammate, skillful player, advice or simple conversation, you can guarantee he delivers quality. 4 τῷ δὲ ἐργαζομένῳ ὁ μισθὸς οὐ λογίζεται κατὰ χάριν ἀλλὰ κατὰ ὀφείλημα· 5 τῷ δὲ μὴ ἐργαζομένῳ, πιστεύοντι δὲ ἐπὶ τὸν δικαιοῦντα τὸν ἀσεβῆ, λογίζεται ἡ πίστις αὐτοῦ εἰς δικαιοσύνην, 6 καθάπερ καὶ Δαυὶδ λέγει τὸν μακαρισμὸν τοῦ ἀνθρώπου ᾧ ὁ θεὸς λογίζεται δικαιοσύνην χωρὶς ἔργων· 7 οἱ ᾧν ἀφέθησαν αἱ ἀνομίαι καὶ ᾧν ἐπεκαλύφθησαν αἱ ἀμαρτίαι, 8 μακάριος ἀνὴρ οὗ οὐ μὴ λογίσηται κύριος ἀμαρτίαν.



/Trial and Error..







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48 **Sound**
An important component of the human condition is speech. I especially find it interesting that a large part of the purpose of social media and digital technology is connectivity. In the case of my relationship with each of these individuals, I recognise the superficial level of connection the digital space limits us. Never allowing a platform greater than in person, face to face communication. Paradoxically I've come to know them in a more profound and fundamental way being linked via a cell phone would not allow. By putting the distraction of my cell phone away with a recourse to art in the college process, the method gave me time to reflect, think and acknowledge these individuals.
The digital space however, is not devoid of speech, language, expression or relationship. Our cellphones and social media - limited as it may be - are still enablers for communication. I refer back to the creative space digital platforms can encourage in the sound component of my work. Composite and layering voice notes from my peers expressing their own experience with their cell phones and social media. Recognising common themes, I combine similar sentiments expressed from different people or polar opposites opinions together in a compilation that crescendos in and out of a white noise. The sounds serve as a backdrop to my larger work. A chorus of voices expressing the recognised social dilemma of divided time and fractured attention.

49 **Material**
Packaging material from various products, the work is made up of a collection of empty cereal boxes, tea boxes, cat/dog food boxes, chip packets etc. An accumulation of products making up the individual portraits. The material refers to a different form of consumption as opposed to technology. Through this I comment on how they do consume products, but they are not consumed by products. Again, not opposed to these elements of modern life but consuming them in moderation, treating them as a resource in proportion to its necessity.
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62 **Colour**
Adapting my colour scheme to majority colours available in the packaging, the work is predominantly made up of reds, yellow and blue. Freshpak rooibos tea, Nesquik cereal, Kellogg's Corn Flakes making up yellows, Joko Tea, Jungle Oats, Colgate Toothpaste form part of the reds. The primary colours are combined with less prominent secondary colours orange, green and purple. Despite a childlike colour palette and almost craft-like process, the amount of work was not elementary.
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8 **Process**
Collecting material, cutting the cardboard, divide and colour coordinating them, is the bulk of the process. Planning on creating an ever expanding glitch, I would work in blocks to be able to build and combine them like a puzzle. Using large plain pieces of cardboard as a base to collage the materials, the rectangle shape also acted as a grid to map out the proportions of the faces I would sketch out in pencil. Collaging the different sections using wood glue, super glue and double sided tape for the sleeker material.

My hands especially got tired from cutting thicker boards or having to hold pieces up for them to dry in place. Using double-sided tape would work quicker but could be an irksome material to try and remove. Having to focus your eyes and adjust your fingers to find or manipulate an edge to peel off. My body posture was also important considering the strain holding certain positions can take. Underestimating details I did not expect to have an impact or take that much time and effort, the overall labour was surprisingly strenuous.

A sacrificial use of time and energy, I would not have been as motivated or disciplined by creating a strictly abstract work referring to myself and experience alone. Knowing I was expressing appreciation to these individuals, and alluding to meaning bigger than myself, was the driving and motivational force in its execution.

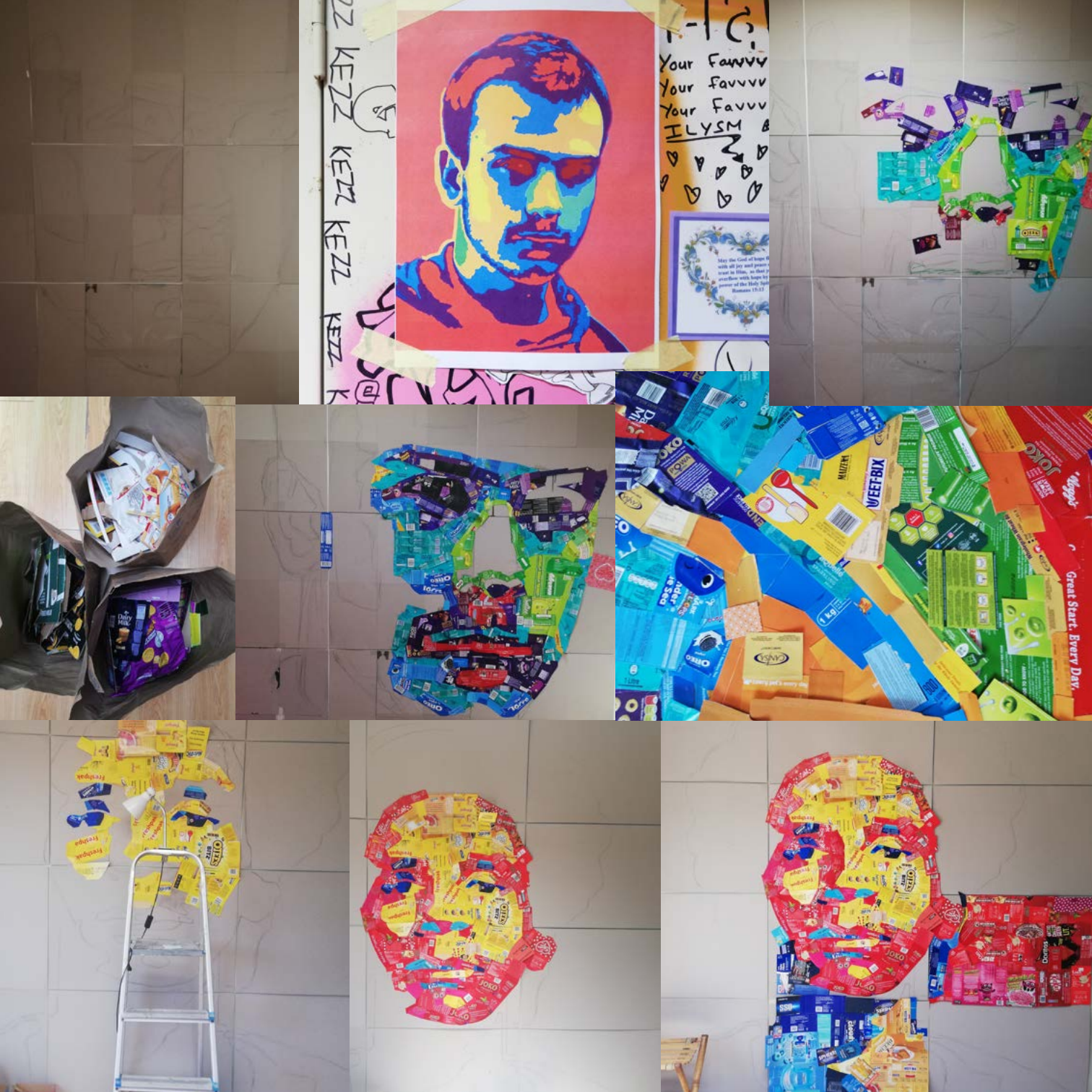




Size

Referring to the digital space in my work, the size was inspired by the pixel. A pixel is the smallest component making up a larger picture on a digital screen. Using the logic of the pixel I wanted my work to have the duality of different perspectives. Viewed from up close you would see the labels, ingredients, brands and logos on the packaging you would otherwise have missed viewed from afar. In the same way you would miss the clarity provided viewing it from a distance, illustrating the bigger picture. The collaging of the different shapes, colour, textures and being able to recognise brands only come from a close inspection near the work while the combination of elements becomes more clear with distance. The work provides a duality of detail and appreciation of perspective.

Just over 2 metres high and 280 centimetres wide for a single portrait, the size was limited only by the height and length of the wall I had to work on at home. Using a ladder to climb places I could not reach on foot.



Aesthetic

Through the Christian doctrine that shapes the lens in which I view the world, I believe humanity and our world is in a fallen state. The glitch alludes to our fallen imperfect state. Fallen and flawed in our nature however, we are still made in the image of God, capable of reflecting his character, creating order and beauty in the disorder.

There is a saying by Aristotle “The whole is greater than the sum of its parts.” In other words, when individual parts are connected together to form one entity, they are worth more than if the parts were alone. I will reiterate a similar sentiment expressed by a different great historical truth in the Bible. The book of 1 Corinthians 12:12 says, “Just as a body, though one, has many parts, but all its many parts form one body, so it is with Christ.”

Coming from a small family, I especially find community and family in the body of Christ, which refers to the Christian church all over the world. Finding comfort in my faith and encouragement from those who share it.

DDB

As a student of the University of Cape Town (UCT), discussing the work with my supervisor he fittingly identified the combination of initials DDB (Daniel, Dale and Barry) as the acronym for the Doctoral Degrees Board of UCT. The DDB (Doctoral Degrees Board) approves PhD candidates and administers the examination of PhD theses. They are responsible for all supervised doctoral degrees as well as senior doctorates. Esteemed intellectuals, the combination could not have been more appropriate.



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References:
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End note
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Refusing to unpack my project around the gender, race or positionality of the individuals depicted, I do regard it as a counter narrative in the current political climate. Recognising a pervading critical theory that has a tendency to reduce a person to their position of power in society, positionality, race or gender. I rather choose to place the importance of identity in virtue and character, emphasising the impression these specific individuals made to me in relation to the concept. Feeling the need to mention my own positionality as a female person of colour, paying homage to three male figures does not discredit powerful female influences I have experienced in my life to which there is certainly no shortage, rather the subject matter of the project naturally highlighted certain individuals.

Sensational content, addictive entertainment and mind numbing scrolling habits has fractured my own attention and dominated a lot of my time. Experiencing the incompatibility of my brain to the powerful invisible force of technology, I attempt to combat its negative impact through the process of art. Taking back that power by redirecting my time and energy. Scripture tells us that the fear of the Lord is the beginning of knowledge and it is through that standard I navigate my own priorities. Extending that approach and art practice to place emphasis on people I appreciate and things I find meaningful.
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