

Scapes of Memory

Lizl Kruger



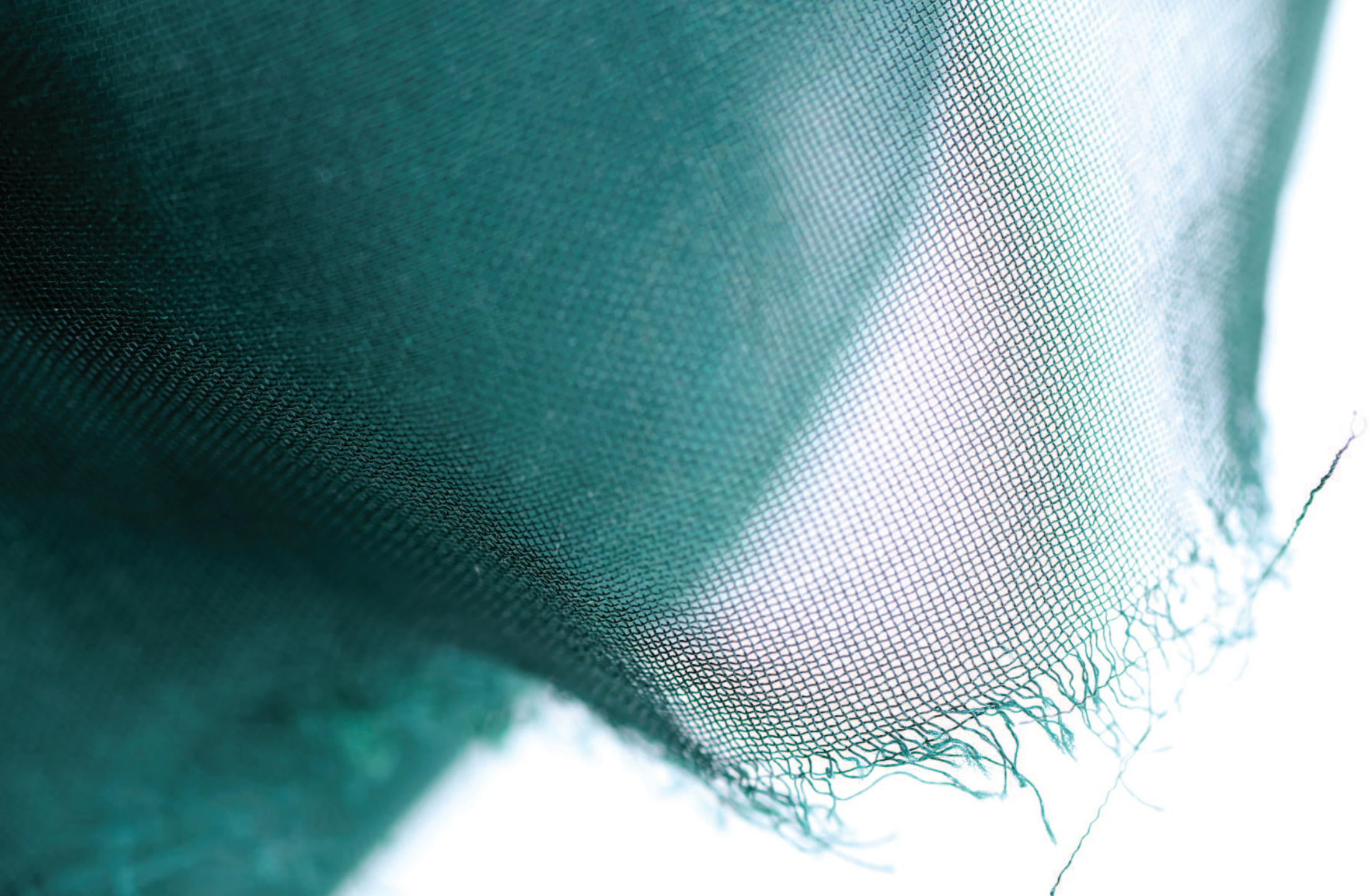
“The pure present is an ungraspable advance of the past devouring the future.

In truth, All sensation is already memory”

- Henri Bergson, Matter and Memory

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Introduction

The exhibition titled *Scapes of memory* is presented on an online platform, it encompasses the practical component that forms part of the partial fulfilment for the Master of Visual Arts degree and is accompanied with a dissertation titled; *Threads of memory: Memory as storytelling and narratives in selected cinematography and art*.

The research investigates theories of how the phenomenon of memory functions. Study cases explore how this theme of memory is dealt with in selected cinematography and artworks. The practical component flows from the explorations and experimentations and was shaped by the theory explored in the research component.

Using fabric as a metaphor for memories, either in their relatable pliable nature or as surfaces susceptible to memory inscription. The body of work consists of a collection of photographic, video and stop frame works. The exhibition consists of two sections emphasising the stages in my artmaking. The process-oriented stage titled *Abstracts* (2024), includes experimental works, abstract “sketches”, explorations of textures, and maquettes. Focusing on work done during the exploration and experimentation phases of the practical component. Leading to the phase of creating the final artworks which includes a set of three stopframe animations, titled *Memory spaces* (2024).

Figure 1: (Cover) Lizl Kruger, *Sphere of reflection* (2024) Still Frame. Stop frame animation. 12 x 12 x 12 cm. Mixed media.

Figure 2: (Pg 2) Lizl Kruger, *Fragments of memory* (2024). Macro Photography (Dark green chiffon).

Memory theory

Early mythology suggests that Mnemosyne, the Greek goddess of memory held all memory and would give it only to whom she chooses. (Eliade 1963 p.333)

Indian mythology suggest that memory is a series of former lives that holds important knowledge, shamans claim that they too remember their former lives. (Eliade 1963 p.334) Christian perspectives refer to sleep as a form of forgetting ¹ and waking as a form of remembering.(Eliade 1963 p. 339)

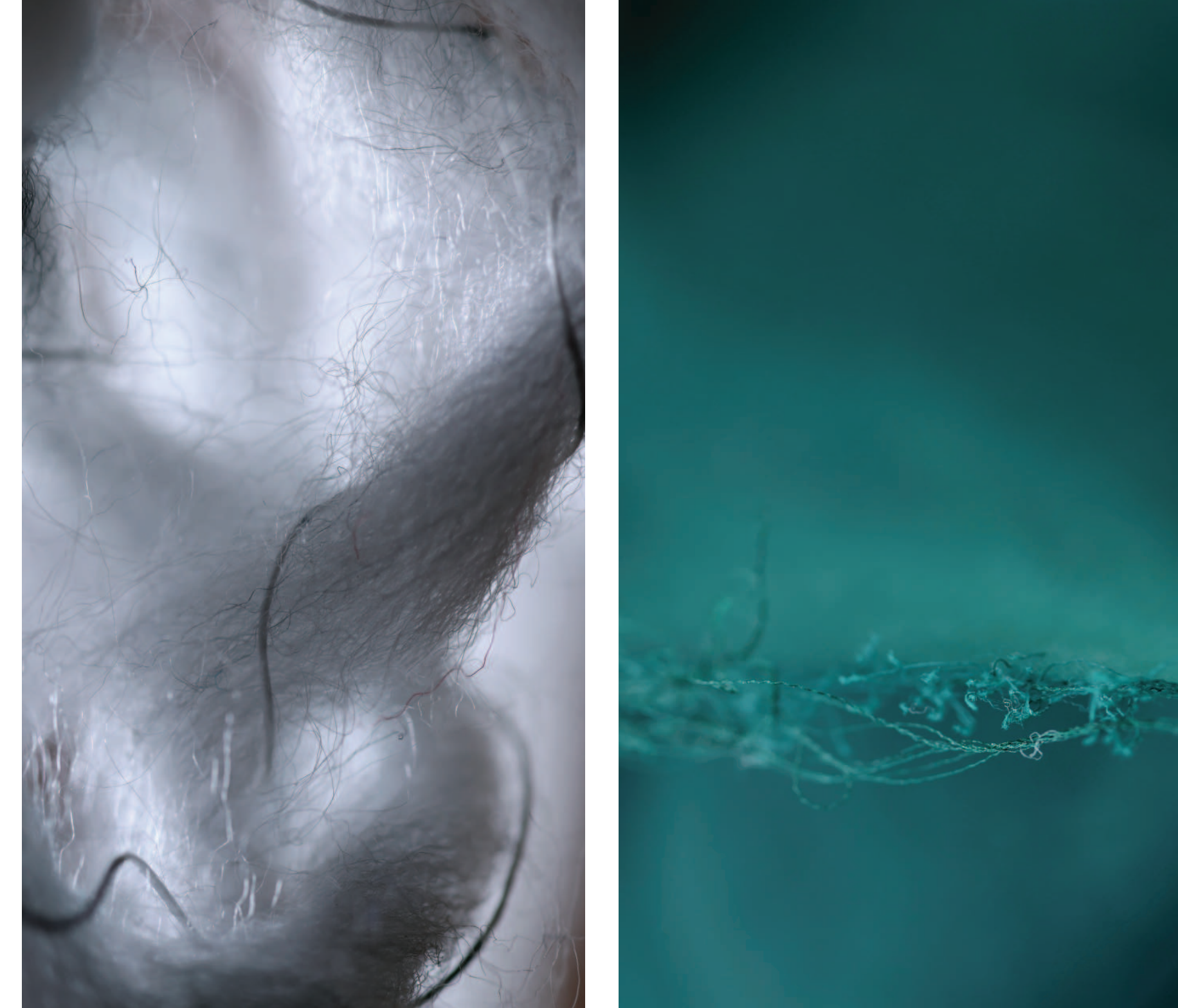
Modern technologies enhance the accuracy of studying brain activity ². These technologies of brain imaging indicates that memory activates regions of the brain suggesting that they function as part of the brain, potentially influenced by chemical processes from different regions in the brain, for example, the hippocampus ³ and the amygdala. Research also suggest that these regions play a significant role in the function of imagination as well.⁴

Other theories on the phenomenon of memory includes theories of cognitive anthropologist Edwin Hutchins on distributed cognition and suggests that

“rather than seeing our cognitive system as instantiated only in the brain, we should see it as spread out across embodied brains and information- structures

Figure 3: (left) Lizl Kruger, *Fragments of memory* (2024).Macro Photography (White and grey wool).

Figure 4: (right) Lizl Kruger, *Fragments of memory* (2024).Macro Photography (Dark green chiffon).





in the environment” (Heersmink 2017:3136). Where two or more individuals share a specific memory, they can reminisce about the experience as each one contributes information from a different perspective. Memory can also be stored in the environment, artifacts, objects, personal items, places, clothing, etc. that can trigger a memory recollection.

Parapsychological researcher, Rupert Sheldrake’s theory of morphic resonance suggests that memory may not be stored inside the brain but rather accessed by the brain through a process that could be described as a kind of telepathy, allowing organisms to tap into a collective memory shared by their species.⁵ Philosopher, Henri Bergson’s theories on memory further support this idea, proposing that memory is not stored in the brain but is instead a visual output created by the brain’s analytical processing capabilities, activated by various external inputs.⁶ The theory of memory in matter closely relates to distributed cognition, positioning memory as a broader phenomenon that extends beyond humans and other organisms, existing outside of the brain, and accessed through its analytical capabilities. Although these theories of Sheldrake and Bergson diverge from mainstream scientific perspectives on memory,

their ideas of memory being distributed in matter and accessible collectively hold potential relevance for this study. This is particularly significant in relation to the memory of fabric and cloth, specifically clothing, which was a central focus of the practical component of this body of work.

Artists that inspire the body of work

The practical component explores the relationship between recalled memory and the memories embedded in material objects through lived experiences, specifically focusing on clothing as a repository for memories. Susan Aldworth’s monotype print *Traces of Childhood 8* (2018) see figure 8, from her series *Traces of Childhood*, made with Edwardian baby clothes exemplifies this concept. The artwork evokes the ghostly presence of the clothing’s wearer, a theme that is similarly evident in the works of other artists, such as Tamara Kostianovsky, with her series, including the artwork *Big Slice* see figure 6, where the artist made sculptures from her late father’s clothing, the residue of his memory is essentially embedded into these pieces. These deeply personal pieces emphasises how clothing of a loved one can echo their presence.

Figure 5: (Pg 6) Lizl Kruger, *Fragments of memory* (2024). Macro Photography (Light green chiffon with detail).

Christian Boltanski's *Personnes* (2010) see figure 7, consists of a large scale instalation that evokes the concept of mortality. Squeres of laid out clothing are carefully placed throughout the room and a large pile of clothing serves as the focal point with a crane lifting up a stack and then dropping it again. As they drop down in a ghostly manner, they give the feeling of representing an entire society and their memories in these remains.

Clothing and memory

There seems to be a lingering sense of a person embedded within their clothing. Could it be the result of physical impressions left on the clothing through wear and tear, or is there an alternative explanation? I propose the possibility of a reciprocal relationship between the body and the clothing, grounded in the sensory exchange that occurs through wear.

Considering the role sensory input plays in the consolidation of memory, this interaction could explain why we may perceive the presence of a person from a piece of their clothing. Our senses are fundamental to how we perceive and interpret the world around us. And sensory input plays a role in determining the information that is consolidated into long term memory. Proust's early ideas on



Figure 6: (Left) Tamara Kostainovsky, *Shaving (Big Slice)* (2018). 42 x 46 x 13in. Discarded Clothing

Figure 7: (Middle) Christian Boltanski, *Personnes* (2010).Grand Palais, Paris. Instalation Photograph by Tangi Bertin.

Figure 8: (Right) Susan Aldworth, *Traces of a childhood 8* (2018). Monotype. 56 x 76 cms. Photograph by Peter Abrahams.

memory present the possible influence that the senses may have on memory, particularly “in that our senses of taste and smell are uniquely sentimental” (Lehrer 2008:76), and often trigger memories and that taste and smell are the senses that directly connect to the hippocampus therefore they have a significant impact on memory formation and recall. Bernstein and Loftus (2009:371) states that “sensory activity is greater for true memories than it is for false memories” highlights this concept that sensory input influences memory, to some extent.

In her book *Brainscapes*, Schwarzlose (2021) explores the intricate maps within the brain and their functions. She describes how certain regions of the skin, such as fingertips, contain more touch receptors that make them more sensitive to tactile input ⁷ giving us the ability to distinguish between different types of textures.

Clothing provides a rich source of tactile input, engaging multiple senses. We see it, smell it, and feel it against our skin, acting as a second layer, experiencing life alongside us. It provides warmth, protection, bears the marks of our daily lives in the form of food stains, tears, creases and absorbs our distinctive scents. In this way, clothing becomes our constant companion, becoming a sort of diary on which we imprint our daily experiences, continuously stimulating sensory input.



Figure 9: (Pg 10-11) Lizl Kruger, *Fragments of memory* (2024). Macro Photography (Light green chiffon with hook and threads).

Brand-new clothing items also carry memories already imprinted upon them, embodying cultural histories and societal ideas and experiences woven into the styles and patterns that represent a rich collective memory. Clothing can be seen as a representation of identity, allowing us to shape and redefine who we are through changes in our attire, just like our memories can be reconstructed to suit our identities and self concepts.⁸ As we wear our clothes and live our lives, we transfer traces of ourselves and our identity onto these items. Clothing then, in the absence of the body, becomes a repository of lived experiences and a vessel for the possibility of new experiences yet to be lived.

Explorations and experimentations

I began the exploration and experimentation phase with my own old clothes, sorting and piling them to create a kind of library of colour and texture. This process led to the exploration of the properties of these garments and opened up multiple possibilities for artmaking.

As I worked, specific items of clothing triggered memories of past events I had experienced; my perspective shifted and these mountains of clothes somehow became mountains of memories.



Additionally, I expanded my exploration by examining various materials and their unique qualities, spending time in fabric shops to feel and study the textures of different fabrics. The experiments primarily focused on exploring and testing the properties of various types of fabrics, examining aspects such as texture, colour, pliability and their reactions to different substances and processes.

Metaphorical references

Due to their inherent nature, both fabric and memory hold the potential for alteration, the incorporation of information and reconstruction. Through cutting, sewing, dyeing, shaping, adding of additional materials as well as objects, weaving, reweaving and reconstruction, the entire function and story of the original fabric is changed. This is analogous to memory alterations through neuroplasticity, and to the writing and rewriting of narratives.

The human brain often suppresses or alters bad memories, deeming them as unproductive for the “happy” functioning of a person, and “memories that derive from traumatic experiences often contain errors and distortion” (Conway & Loveday 2015:580). Similarly to fabric, cutting out, stitching together, colouring, whitewashing and alteration of memories happens regularly in the brain.

Figure 10: (Pg 12) Lizl Kruger, *Imprints on viscose* (2024). Still frame display video. Stop frame animation. 21 x 7 x 7 cm.

Thus, my main metaphor is the fabric itself, representing memory that provides the surfaces for memory inscription. The processes and uses of the material afford the abstract narratives for these works, metaphorically incorporating the three perspectives used to approach the literature review.

The scientific perspective is alluded to by adding substances, such as coffee and food colouring, to represent the malleability of memory, and bleach to represent the fading memories and possible erasure of memories.

The psychological perspective is represented in the emotive effect of the food colouring and the light shining through the fabric creating highlights, shadows and shapes. The reshaping, forming, cutting and tearing of the fabric represents the process of experiencing emotions that are evoked by memory.

The philosophical perspective touches upon the awareness of the journey and the passing of time, and the memories transferred onto and from the fabric.



Media and technique

I created abstract landscape-like scenes using stop frame animation and video techniques, while adding coffee, food colouring and bleach to the fabric to represent the addition and removal of information. I focused on creating close up frames of certain parts of the landscape of the fabric with a macro lens to emphasise the texture and weave of the fabric. The exploration of different lighting options revealed that the texture and weave become more prominent, furthermore, the use of lights from various angles created contrast. I aimed to use fabric in its most natural form, draping wrapping, and loosely folding it into various landscape-like scenes (similarly to how clothing would drape around the body), and constructed supportive structures (bodies) to aid in creating shapes and forms for the final works using various materials to drape the fabrics around.

I used specimen pins to gently pin the fragments of fabrics into place to emphasise the fragility of the fabric. By treating memory and its fragments as specimens, I intended to evoke their liveliness, certain autonomy and ephemerality and allude to them as “creatures” in their own right. These pins also metaphorically emphasise the floatability of memory, and the act of pinning



them into place as a strategy to hold onto memories. Thus, the artworks acknowledge that the act of pinning down something that is not always fully definable, something that is momentary, might be futile.

Scapes of memory

The exhibition consists of two sections emphasising the stages in my artmaking. The process-oriented stage includes experimental works, abstract “sketches”, maquettes and explorations of textures and is titled *Abstracts* (2024). The focus is on work done during the exploration and experimentation phases of the practical component. This led to the phase where I made three final artworks, titled *Memory spaces* (2024).

Abstracts

These works include a variety of abstract works that form the bridge from the experiments to the final artworks. They consist of a collection of photographs and videos titled *Imprins* (2024), *Threads of memory* (2024), *Flashbacks* (2024) and *Fragments of memory* (2024). These artworks hint at the idea of the movement of memory to and from clothes, which is the moment experiences are exchanged

between body and fabric. Collectively, these form a micro-society of memory inwoven fabric specimens.

Memory Spaces

The series, *Memory Spaces* (2024) consists of three video works created using stop frame animation, each conceptually reflecting the journey of memory that emerged in my mind during this study. These works are created using the same techniques, while employing variation in their physical form, such as shape and movement to create differences in meaning, the works are bound together as a cohesive reflection on different takes on memory, namely, scientific, psychological and philosophical. Collectively, they represent three main concepts related to how memory functions in time and space. My aim is to visually represent how memory could exist in the fabric of time.

Throughout the journey depicted in these works, memories were added, symbolised by stains created with coffee and food colouring, and were subsequently erased with bleach to represent memory loss or gaps in recollection. The same substances were then added again to refer to new information and to signify the reconstruction or attempted reconstruction of

Figure 11: (Pg 14) Lizl Kruger, *Flashbacks* (2024). Stills. Macro Videography. Approximately 5 x 5 x 5 cm specimens of fabric. Light though fabric.

Figure 12: (Pg 15) Lizl Kruger, *Sphere of reflection* (2024). Macro Photography (Detail photo)

original memories. These works also explore the sculptural properties of fabric and working on a very small scale was helpful to focus on textures, folds, weaves and unravelling threads of the fabric.

Scape of recollection

Scape of recollection (2024) in figure 13, was built using a polystyrene base, the mountain shapes were created using mouldable splinting material, and covered with a thin layer of foam, to hold the specimen pins. The front of the mountain shape is covered with viscose and the back with denim, representing more solid memories though the denim and fleeting ones through the viscose. The viewer is taken on a journey through this landscape-like memory space, while symbolically, memories are made and erased, using the techniques discussed above.

The concept involves the idea of memory from a traditional, linear perspective, viewing memory as it exists in time, through moving from the past to the future. This piece metaphorically represents the scientific perspective, with a more realistic perspective on the journey of memory.

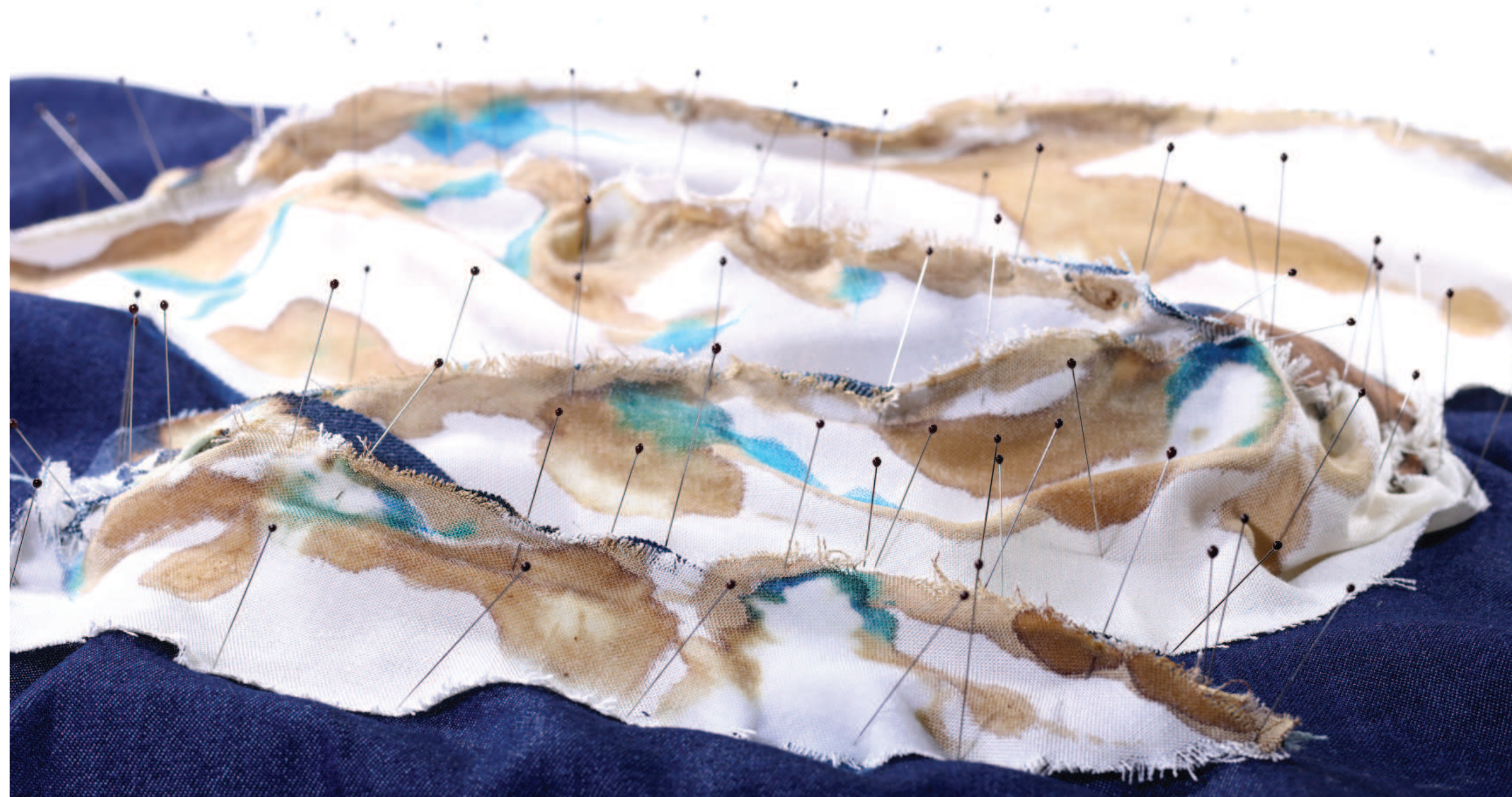


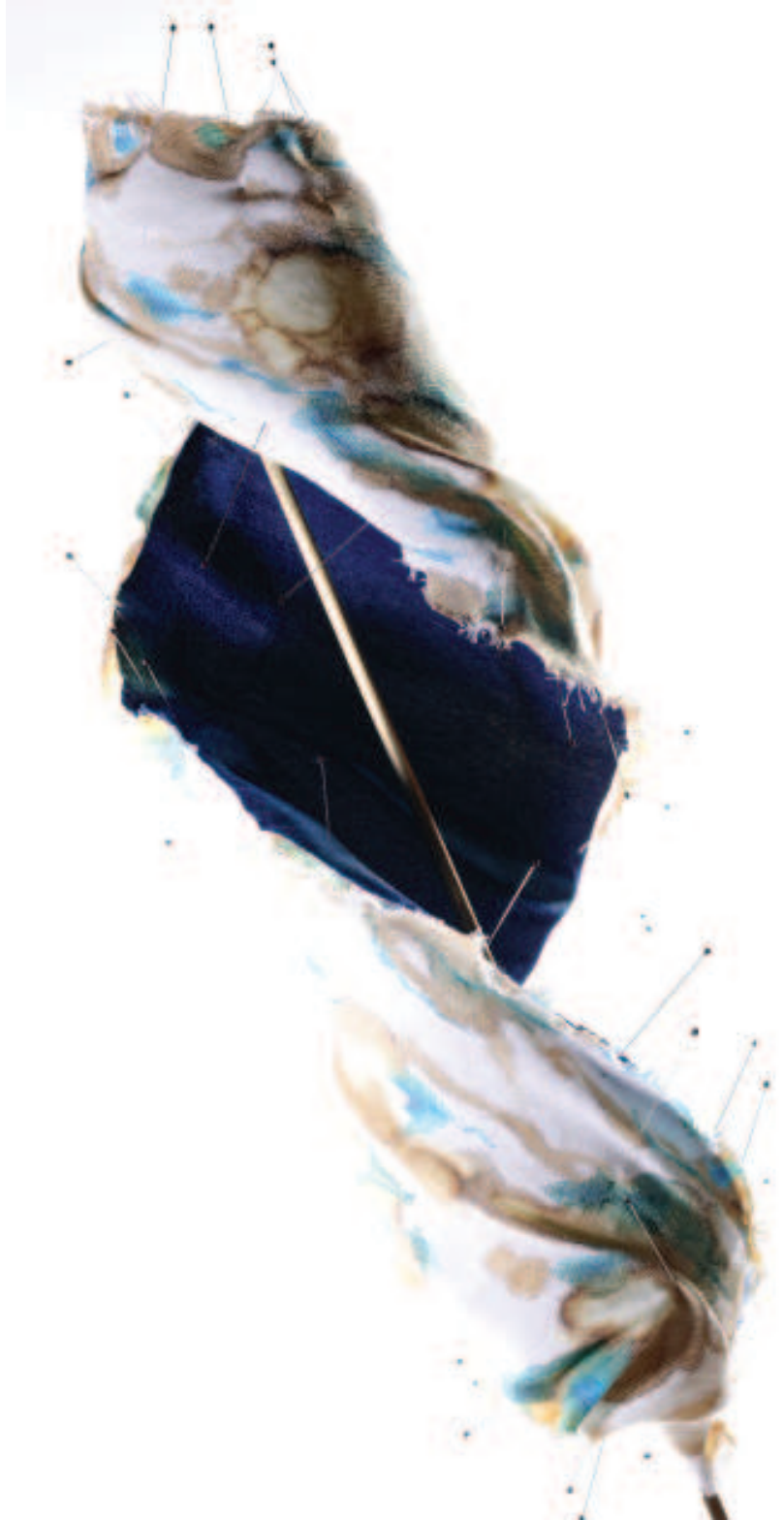
Figure 13: (Pg 18-19) Lizl Kruger, *Scape of recollection* (2024). Still frame. Stop frame animation. 3 x 30 x 25 cm. Mixed media.

Figure 14: (Pg 20) Lizl Kruger, *Spiral of reminiscence* (2024). Still frame. Stop frame animation. 27 x 9 x 8 cm. Mixed media.

Spiral of reminiscence

Spiral of reminiscence (2024), in figure 14, is made with mouldable splinting material, formed around a brass rod, and covered with thin foam, to hold the specimen pins. In this artwork the pins are mostly used around the edges to merge the denim and viscose. The outside of the spiral is covered with viscose while the inside is covered with denim, pointing to more solidly consolidated memories on the inside and fleeting memories on the outside. The viewer is taken on a rotating journey through this memory space and memories are again symbolically represented with the same techniques used in the other two works.

In this work, I use a spiral to evoke pliable and cyclical aspects of memory. The flat space of the landscape in *Scape of recollection* (2024) has been bent and twisted into a spiral form. This concept shifts the idea of memory as a linear flow of time to the more complex phenomenon where cycles, rotations, and fluid points of reference blur the past experiences. The work acts as a portal for reinterpretation and reshaping of memories. The concept that human memory is malleable and subject to manipulation underpins this work. The psychological perspective is metaphorically represented in this work and suggests the idea of memory manipulation and the reshaping of existing memory.



Sphere of reflection

Sphere of reflection (2024) in figure 1, and figures 15 -18, was made with a polystyrene ball as base placed on a brass rod and covered by wrapping strips of denim around the ball, representing more solidly consolidated memory. A thin fragment of viscose is draped around the denim sphere using specimen pins to hold it in place. The viscose represents fleeting memories and the pins are a strategy to hold onto them.

Similarly to *Spiral of reminiscence* (2024), the viewer is taken on a rotating journey, through this memory space while the symbolic adding and erasing of memory takes place.

This memory space represents the existence of memory in time and space as an idea I came to as I moved through the research study, and the concept for this piece strongly leans towards the philosophical viewpoint regarding the exploration of the relationship of memory in time. In contrast to the other two works, this memory space has now morphed into a rotating sphere, metaphorically holding both consolidated memory and fleeting memory.



With this work my aim is to present an imaginary way of looking at how memory exists in time; that a human's past, present and future exists within them all at the same time, through the capacity to hold memory or access memory and the ability to imagine the future, using our brains to perform time travel, as "Buonomano's states that the human brain itself already acts as a time machine of sorts" (Kwon 2017:71)⁹.

Our memories, even though they are pliable and easily manipulated, are never really left behind as they become part of us. Our futures, though uncertain and not guaranteed, are not really out of reach as we imagine them all the time, the past, present and future rotate around us, and within us.



Endnotes

1. "Forgetting is equivalent, on the one hand, to sleep and, on the other hand, to the loss of self, that is, to disorientation, blindness (having the eyes blindfolded)" (Eliade 1963:331).
2. "New techniques in brain imaging of normal people while they perform learning and memory tasks have provided an explosion of knowledge about the basic mechanisms of memory" (Robertson 2002:31)
3. "... a recent review of the imaging literature that the brain regions that are involved in memory tasks that involve rich mental imagery (such as episode recall and route planning/wayfinding), including the hippocampus, were the same as those involved in imagination". (Bird & Burgess 2008:187).
4. "... recent neuroimaging studies have found few differences between remembering, imagining the future, and what is sometimes termed 'the default network', all of which appear to share the same extensive distribution of interlocking neural networks" (Conway & Loveday 2015:574).
5. "The hypothesis of formative causation provides a radical reinterpretation of the nature of memory. It proposes that memory is inherent in all organisms in two related ways. First, all organisms inherit a collective memory of their species by morphic resonance from previous organisms. Second, individual organisms are subject to morphic resonance from themselves in the past, and this self-resonance provides the basis for their own individual memories and habits" (Sheldrake 2011:162).
6. "Memory is not in the brain but rather in time, but time is not a thing, it is duration, hence nothing can be in anything. Hence his argument, curious at first, that when there takes place a lesion to the brain it is not that memories are lost, simply that they can no longer be actualised and translated into movement or action in time" (Ansell-Pearson 2010:64).
7. "... some zones are more conveniently placed for key tactile tasks and, thanks to evolution, these areas of skin tend to contain more touch receptors than others do ... thanks to inequality and magnification, your fingertips allow you to tell cotton from polyester ..." (Schwarzlose 2021:66).
8. "memories never fully correspond to our experience, only parts of it, although they may be coherent with the self" (Conway & Loveday 2015:578). We subconsciously choose not to remember certain things that do not support our self-concept "... or memories themselves may be altered, misremembered, or inhibited in order to preserve the self from change" (Conway 2001:1376).
9. Timekeeping is built into our neural circuits, controlling everything from synaptic plasticity to circadian rhythms. Although we can not physically travel to the past or future, to some extent our brain already does. We can learn, plan, build, prepare and even prevent disaster thanks to our ability to recall previous events and envision what could be (Kwon 2017:71).

Figure 15: (Pg 15) Lizl Kruger, *Sphere of reflection* (2024). Macro Photography (Detail photo)

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Figure 18: Lizl Kruger, *Sphere of reflection* (2024). Macro Photography (Detail photo).

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Figure 17: (Pg 15) Lizl Kruger, *Sphere of reflection* (2024). Macro Photography (Detail photo).

Figure 18: (Pg 15) Lizl Kruger, *Sphere of reflection* (2024). Macro Photography (Detail photo).

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Curriculum Vitae

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