



uj department
of visual art

4th year graduate
exhibitions catalogue 2014



Tammy
Barnes

My work deals with family history, shame and the trauma that follows shame. My concept deals with Three Generations of women. I thought about what makes my grandmother, my mother and I similar; I found the links to be ordeals and traumatic experiences that each of us experienced at a young age. I chose to represent this by using memory as a tool and I reenacted these memories to create my sculpture. An interview that consisted of 36 questions was conducted with my grandmother, mother and I. Starting from fairly simple and straightforward questions to more complex and personal ones. I found similarities in very specific questions and one thing I've learnt because of this interview is that the secrets amongst family members are abundant and dark, and only once you know about them do you realize how similar your lives are or have become. It is almost as if there is an existing pattern (invisible and uncontrollable) or wave that has been passed on from generation to generation. I feel that the doors show marks of time having passed.





Sian-Michelle
Hall

My drawings are a representation of the relationship between the old and new Johannesburg. Johannesburg's thriving metropolis started as an old mining town due to the discovery of gold. The first discovery of gold was in 1884-86 by South African locals, which was then listed by Witwatersrand Mines on the London stock exchange. The mining town then started experiencing an influx of international people, resulting in the transfer into the City of Johannesburg. The series of digital prints comment on Johannesburg's shift into a third space. The third space is considered the result of different cultures developing and growing a shared environment. Johannesburg is the epitome of a multicultural city. The photographs display the juxtaposition of different aerial photographs shot during the day and at night. Colliding two different photographs together therefore creates a 'new' image, thus depicting the third space. Night and day surpasses the stage of hybridity and has now, visually, developed into the third space by representing a new Johannesburg cityscape.





Chantel
Marais

In my installation the everyday object becomes the subject or vehicle to represent the different stages of abjection that the female body is associated with, such as the maternal, the disorderly and the aging body. My installation aims to bring the theory of the abject to life in an absurd and exaggerated manner. I present the viewer with the reality of the grotesque improper body, with the use of undesirable materials such as, actual bodily fluids, dilapidating furniture, hair, underwear and other materials that imitate flesh and skin. The Maternal body and the representation of the natural birthing process, also becomes a key aspect of the installation. Through the use of exaggeration and mockery, the various artworks displayed in this installation comments on the stereotypes placed on woman in society. This challenges the patriarchal order and cultural identity that has been associated to the female body. I do this by morphing the objects with abject visual elements or by using actual bodily matter to transform it into a state of abjection.





Michael
Peterson

Through this body of work I seek to explore my own identity as a coloured male in contemporary Johannesburg. Through the notion of claiming space, I seek to represent the coloured identity as an undefinable, intermediary culture rich in contradiction.

I do this by drawing a parallel to the mythological entity known as the trickster, in which I address motifs, values and anecdotes pertaining to the coloured culture in a manner which is separate from stereotypical understanding.

Not only does the trickster seek to claim space within a given environment but also within himself. The collection is focused around the sub theme of 'things my mother said', addressing both nostalgia and absurdism.





Chelsea
Rowley

This exhibition, entitled *Ambiguitās*, attempts to create imagery and objects which embody the notion of ambiguity, as well as explore the ambiguities located within visual perception. Through the formulation of the various works for this exhibition, I have undergone a process of exploration where the fundamental aspects of ambiguity, namely dichotomy and indeterminacy, have been probed and utilized. The end result is a retrospective which presents visual imagery which is fundamentally unstable and metamorphic, and which subsequently causes the viewer to become aware of their role as active observer and creator of visual dichotomies. My body of work includes a number of sculptural pieces and paintings that deal with the visual depiction of ambiguity and indeterminacy, and that involve subtle recollections of a contradictory nature; each work suggests certain visual dichotomies that involve paradoxical phenomena such as the organic and inanimate, the recognisable and unfamiliar, and the visually appealing and grotesque.





Kylie
Serebro

“Trace memories”, is an expression used by Denise Birkhofer (2008:49-51) to describe important, sentimental items or objects that people keep and hold on to in order to safe keep their memories and experiences. The hope is that through this connection to the items or objects one may be able to re-create and re-live important moments passed. When viewing and interpreting my body of work it is pertinent to embrace/incorporate the theory of trace, sometimes also referred to as an indexical trace. Walter Benjamin once said, “To live, is to leave traces’ (Adele Vallance 2010). A trace evokes the essence of something or someone that was there but is no longer; the memory, however, still remains. Coming across a trace, such as a stain or even a smell reminds one of loved ones and past occurrences. The trace is an expression, a creation of meaning and an embodiment of memories. Birkhofer (2008:49) expands on this idea stating that: “it is the close relationship between the items of clothing or objects and the body or the people, which they represent, which qualifies them as traces or indexes”. It is this relationship between objects, memory and remembering that forms the basis of my work.





Jamy
van Zyl

The Japanese word "Saigen" means to reappear, to reproduce, to return and to revive. It is also a combination of the two Japanese words "Saiba" and "Nin-gen" which are translated to "Cybernetic" and "Human being". If "Saigen" is phonetically written in English it appears as "Cygen" which is an abbreviation for Cybernetic Generation. This body of work is the practical component for my Bachelor of Technology Degree at the University of Johannesburg. Cygen depicts my infatuation and relationship with Japanese culture through the influence of Cybernetic intervention. In this body of work I imagine myself and my relationship with Japan through a series of cyborg bodies. I am constantly logged into cyberspace, exploring Japanese culture whilst simultaneously existing in a South African context. The cyborgs that I create in my artworks are therefore responses to how I imagine my cybernetic and real experiences of Japan to manifest in the form of images. I work predominantly with ballpoint pen, marker and Japanese Washi paper.





Alexandre
Vosloo

From drawing to printing, and even sculpting, my artistic practice visually explores the relationship between body and landscape. With a minimal approach to visual references my work engages with the traditional and the contemporary. By employing the work of J.H. Pierneef, a self-proclaimed Afrikaner nationalist, my aim is to explore Afrikaner traditions and values from the perspective of a contemporary white South African male. What is increasingly evident in my art however, is my interest in the appropriation of culture. In exploring, for example, the traditional Zulu leopard-print motif, I find that a dialogue emerges between what was once considered the 'norm' and how these notions have been reshaped in a contemporary context. The placement of the human form in specific spaces alludes to how the two inform one another and how this information may be received by an audience. In our experience of engaging with the work we may allow ourselves to become aware of how we are placed in a certain place or situation in time and how this may inform, to a larger extent, our identities.





Colleen
Winter

My body of work is an installation of many individual pieces. It examines the different ways that the Black Madonna deals with us, and in a way, can be viewed as a self-portrait as it reflects part of my personal journey through menopause, or 'change of life'. During this time I felt as if my life was falling apart and had disintegrated into chaos: all my spiritual, moral and personal beliefs that I had adhered to for forty-five odd years suddenly meant nothing, and I was forced to re-visit and re-examine all that I had held on to. My work is a reflection of these experiences and my process of transformation: the processes of deconstruction, shredding and disembowelment, recycling, power, birthing, regeneration and alchemy. I have always called myself a 'maker of things', and my art work is very process-driven: it evolves, progresses, and sometimes it is the actual making that I enjoy the most. I view my art-making as a creative journey, an expression of who and what and why I am. It is a manifestation of my grappling and my wrestling with all that is within and around me. My art-making is a progression, a procedure, and I use methods and systems to create it.





Zanele
Mashinini

My work is primarily about an exploration of a selection of different cultures within the African continent. A distinctive element in my work is cowhide which plays a role of being a signifier of culture and cultural customs and traditions. I investigate the notion of dowry as well as my identity and sense of place, focusing mainly on African brides and African customs. I am particularly interested in the concept of dowry because there will be a point in my life I will settle down and get married. This exploration of different brides serves as a study which prepares me for when the time and opportunity for me to become bride avails itself. I present myself in specific African contexts, mimicking these African brides in different poses so as to achieve ways in which culture has influenced the women's representation in each of the societies in which they belong. I explore my Swazi culture, Xhosa culture as well as the influence of the BaSotho culture in my identity. I therefore hybridise my identity and sense of self with cultures different from my own.



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