



uj department of visual art

4th year exhibitions catalogue 2015

Within my works, I intend to break the barrier between 'us' and 'them', between the East and the West to show the reality of the Muslim woman within South Africa.

I envisioned a view of the Muslim woman that challenges the view of the Orient and the threatening veiled woman.

It is my intention to portray a different reality for the Muslim woman that shows a place of contentment and happiness by creating an alternate view to the stereotypical preconceived ideas about Muslim women.

***Nabeelah Abed***



The artwork *Sometimes I Wonder* consists of six installations. The installations are free standing structures of riveted steel. They are arranged to face in on each another in a circle. Attached to the steel frames are series of landscape and figure drawings mounted on laser cut silhouettes. From outside of the circle the images of the landscapes can be seen, but only the black silhouettes of the figures are visible. Each landscape image is based on photographs of Johannesburg.

The artwork is ultimately the artist's perspective on the social power structures that exist in Johannesburg. It is an attempt to display a symbolically truthful and neutral point of view about the social conflicts of the city. The irony is that the artwork is constructed around the artist's singular perspective and illusion of Johannesburg. It is a point of view which can only depict the pursuit of understanding the city's social power structures.

***Jean Bollweg***





My body of work consists of three parts:

A daily performance that I have engaged in throughout the year (#keilauren #paint #myface); a series of paintings of myself wearing paint (#Myface Painted) and a series of artists' books documenting the narrative between my skin and paint (Skin Substrate).

The whole body of work is centered on a personal exploration of my objective and subjective experience of painting and wearing paint.

Turning to my body as the canvas and then using my body to translate my subjective experience of wearing paint through painting representations of my painted self.

***KeiLauren de Vries***



This body of work comments on the dysfunctional relationship people have with private spaces, specifically bathrooms. The bathroom is a space where people are in their most natural, vulnerable, and exposed state, and is also used as a place to prepare one's self aesthetically for society.

My artworks use objects as well as my own body to explore and expose what is typically deemed inappropriate. In order to communicate an abjected and critical space, I have constructed elements of a bathroom to represent our relationship with the abject and bodily functions.

These works aim to showcase the most intimate moments in the bathroom, transforming the private into the public. Because the interaction people have with bathrooms is typically hidden, it is seen as a shock to expose the activities that happen within those spaces.

***Jemma Dwyer***





I explore the idea of my personal identity by trying to understand the compilation of influences and events that led up to who I currently am. My work is an investigation into my heritage. I have inherited culture, beliefs, traditions and belongings from past generations. These all contribute to who I am and create the events that shape my life today. My work stems from the migration of my family from Madeira, Portugal to Johannesburg, South Africa. This transition shaped the subsequent generations of my family. My interest in research of the past comes in the form of an archival collection, an installation and paintings.

The aim of my portraits is to naturalistically render the subject, but also to evoke contemplation of the subject as each portrait is telling a story of the past, and further evokes contemplation of the memories of the subject. Memory is a complex all-encompassing phenomenon and is the basis of my exploration.

***Daniella Ferreira Gil***





Working in an interdisciplinary manner, my work is situated within and around discourses linked to site and time specificity, itinerary, embodiment, appropriation and location. This performance piece consists of two parts and was conceptualized, implemented and coordinated while on a semester exchange at the Boston Museum School of Fine Arts. This guerrilla performance was enacted as a response to Jonathan Borofsky's public artwork *Walking man*, 2000.

In the performance, the act of walking a slack line becomes a physical somatic representation of the social structures and behaviours that underlie societal constructs, encoded with layers of individual and collective empowerment. My intent for this piece is to bring light to some of the subconscious hierarchical power structures and symbols that permeate the urban-scape in which one occupies, primarily through the act of walking, seeing and occupying a public space in an unconventional manner.

***Jessica Doucha***





NO CASH  
BOTH LANES

Credit/Debit  
Cards And  
Pre-Paid  
Tokens Only

Cash Accepted In  
Mainway Group  
Rampside Lobby

In my body of work this year I am concerned with the marginalisation of the female body in western culture. Reasons why the female body is marginalised is linked to Julia Kristeva's theory of abjection. According to Kristeva (in Noelle McAfee 2004:46) the abject is that which concerns the transgression of boundaries as it is a space that is neither one thing nor another. Thus it is a space where ambiguity and uncertainty dwell as it is absent of order and logical comprehension. To address issues of bodily ownership and marginalisation I have drawn on the theory of abjection because of its ability to either reconstitute or recreate meaning for the female body. I use and claim abject ambiguity as a tool to challenge patriarchal portrayals of the female body in the hope that it might subvert patriarchal constructions of 'femaleness'. I do this through exploring the ambiguous relationship of the female body with its abject associations i.e. the maternal and water, nurturer and devourer, purity and pollution etc.

***Lisa Linossi***





The work that I have produced this year is an extension from my previous year's of work, which explored the abjectness of the female affected by a uterine disease. It is highly informed by themes of gender in society. It is also informed by the ideas of the female roles from religious customs. This is established from the prehistoric times and in the contemporary times. My work mainly speaks of labelling the female body impure and the loss of holiness during menstruation. Furthermore, I work with these of impurity and unholiness, and show how society has adapted them and has carried on the prejudices of the menstruating woman into the current times. The aesthetic appearance of my work borrows from the biblical times or ancient cultural dress codes. The artworks generally appear to be soiled cloths and clothes worn by menstruating women; they begin to manifest of the abject female body. The aim of the subject matter of my work is educate the current society about the history of abjectifying women.

***Boitumelo Mazibuko***

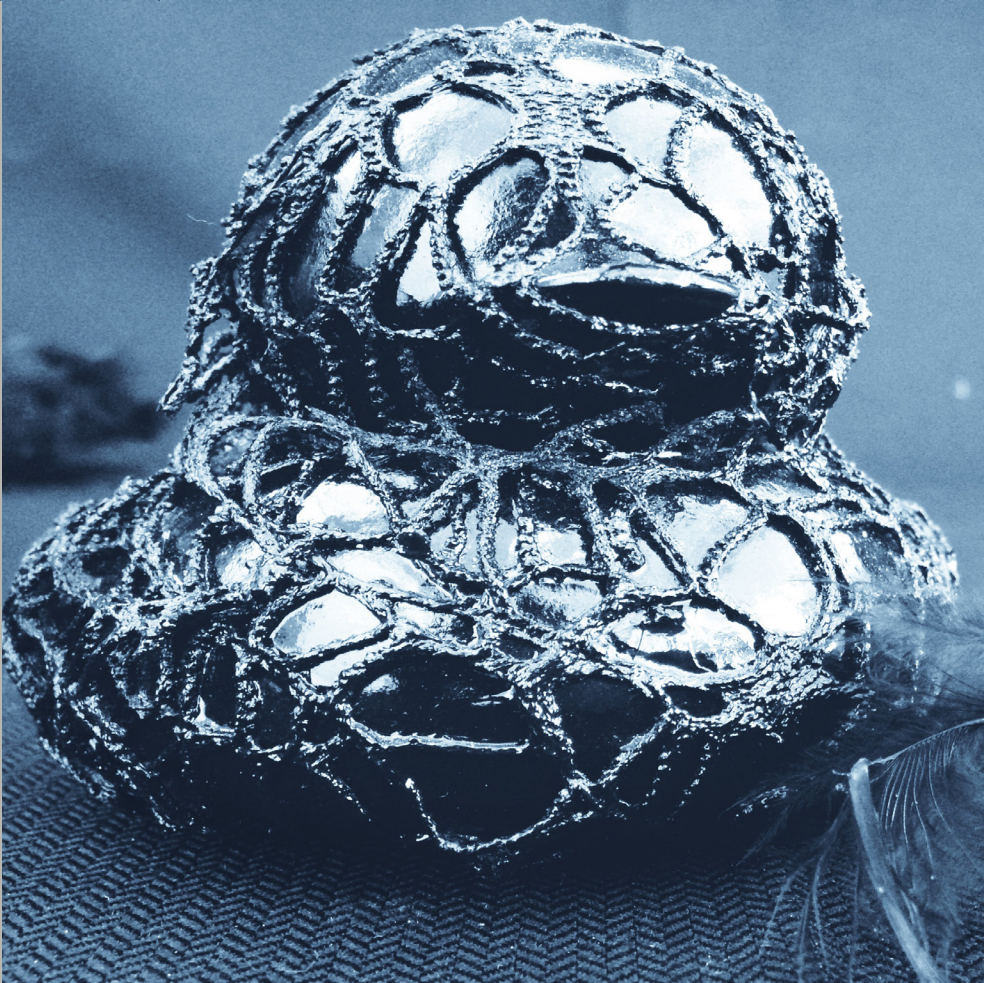




The subject matter I deal with in my practical work is that of addiction and trauma. I am aware of the fact that many people try to overlook or despise these issues and so I feel that through my art it is my responsibility to create an awareness that deals with these issues. It is interesting to note that although there are many people who are reported to be addicts, there are also countless others who have not confronted their addiction because they are still in denial or simply unaware of their dependence on something. To actually find these addicts and help them, can thus prove difficult. My work is a space where I am able to investigate into my personal use of art as therapy. By doing this I am able to overcome my 'addictions' rather than fall victim to these addictions. I have created a series of work using the concept of the ugly duckling as a metaphor for my pain, trauma and eventually becoming the swan which for me is my recovery. When viewing and understanding my work it is important to include background and theories of trace.

***Alvernia Morgan***











My body of work titled *(Dys)-Embodied* 2015 is autobiographical in nature. It speaks to my personal experience of cosmetic surgery, through a series of large oil paintings that depict my body and face with visible remnants from the cosmetic surgery procedures I have undertaken. 'Dys' is a Greek prefix representing 'bad or abnormal' that is typically used in medical terms, *(Dys)-Embodied* 2015 therefore represents the disturbance and dichotomy that cosmetic surgery can have on identity and embodiment, with reference to the medical nature of it. My work plays on the paradoxes of cosmetic surgery; the sense of embodiment that surgery may bring versus the disassociation with self it can cause, the conflict between the ugliness experienced through surgery and the beauty canons it implies, and the underlying influences of patriarchal repression versus that of empowerment that it can bring. Throughout the composition of my work, the pivotal aspect is the relationship of my face or 'identity' to that of my body, expressed through bodily or facial position to that of the relationship of my gaze to my body and/or viewer.

***Roz West***





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