

Faculty of Art, Design and Architecture  
Department of Visual Art

# IYAZIKULUMELA

"IT SPEAKS FOR ITSELF"

TWO PART END OF YEAR B.TECH. FINE ARTS EXHIBITION

## PART ONE

6-10 NOV 2017

ELLWOOD  
MAKUNYE  
NADJ  
NDIMANDE  
TEMBANE

## PART TWO

13-17 NOV 2017

DISEKO  
LYTE-MASON  
MATHOPA  
NKONYANE  
OOSTHUIZEN

OPENING NIGHTS: 6 & 13 NOV 2017  
18h00 FOR 18h30

FADA GALLERY  
UJ BUNTING ROAD CAMPUS  
AUCKLAND PARK





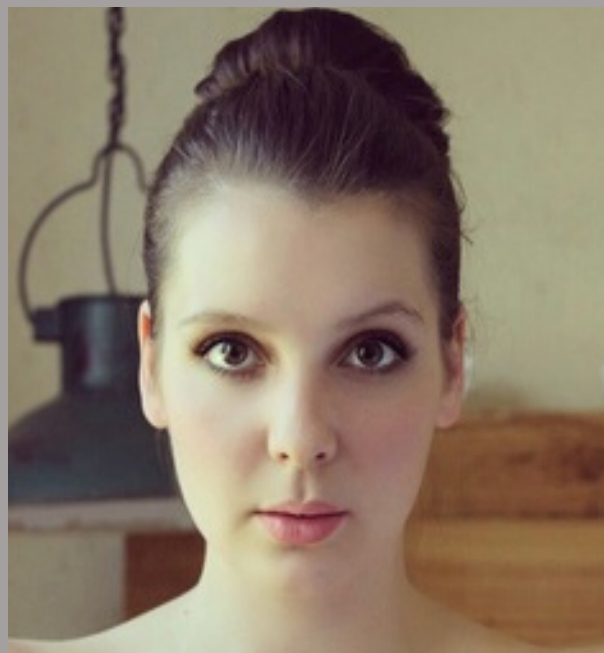


***Matthew ELLWOOD***

Landscape artworks are not indicators of the beauty of nature and the human reverence towards it. My disposition toward creating landscape artworks is to respond to landscapes. Utilising my memory and melancholic feelings as an emotional frame of expression. For the past two years I have expressed melancholy in my landscape artworks. I define my art by melancholy's tenets and expressions adapting to its themes described in landscape. The landscape helps me convey my melancholic resonances through ancient monuments and hay to the viewer. I use black to symbolise the black bile of melancholy applying it densely on a large scale. It has become a conveyor of melancholy in my landscape art. I depict hay bales and stacks as a motif of death, cycles of time and lifecycles of humans. We grow, mature and eventually we die; much like wheat. I represent humans and Nature by drawing dead pine trees in my artworks. They appear like spectres reminding us of our transience, chance, decay and our recession into time. Monoliths and Ancient Pre-Celtic monuments are powerful triggers of melancholy for me. We gain them when we see them but we lose them as we leave them and when we die we are lost by the monuments themselves.







***Emilia NADJ***

This exhibition explores the visual representations of a bereaved loved one and its significance in the contemporary artistic practice of mourning and melancholia. These attitudes are communicated through the visual representation of the abject - which is used as the artist's point of reference and meaning in this exhibit. Emilia's work aims to confront the ways in which the events of her family's genocide break free from today's contemporary attitudes of death. This attitude is predominantly characterized by fear and shame and is what Ariès terms as the invisible death model. This phenomenon stems from the current isolated and removed incidents of death and dying, which predominantly occurs in the clinical environment of the hospital. With reference to Kristeva's theory of abjection, Emilia's work is self-reflexive and embodies, the beauty of the decomposed, vulnerable human body of a deceased loved one. This portrayal is achieved by illustrating the process of decay and death, outside the conventional clinical confinements of the hospital. As a result, her manner of representation aids in the abject association with death, and consequently facilitates in her own personalized process mourning and melancholia.







## ***Neo DISEKO***

Gender is a way of being, it is the way we act in society, the way in which we dress, speak, walk, sit and relate to others. Do we act out a more feminine role or a more masculine role? How do these differences in behaviours contribute to a women's oppression in society and in their relationships with men? How do these differences contribute to the oppression of those playing a feminine role in other less traditional settings, communities and relationships such as those of the gay and lesbian community? (Gendered women 2017:[sp]).

My work addresses states of queer identity and desire. It is suggestive of the multiple dimensions of gender and the performativity of gender as a vulnerable and emotional state of being. I challenge the notions of vulnerability through an aggressive approach to my complex surfaces. In doing so, I work with dynamically large panels of canvas, bright and sometimes luminous colours and complex textures to speak about the uncertainty of identity. The complex relationship between figure, content and placement conveys a notion of uncertainty and speaks about the subjective and often problematic stereotypes attached to the black male body.







**Rourke LYTE-MASON**

My work is about the various influences I had growing up and how these influences helped shape my and my friends' identities. We were exposed to the culture of graffiti, punk rock and extreme sport from a young age. The area which we grew up in was infected with crime, drugs and alcohol. We used skateboarding, art and punk rock music as a way to escape this environment. The skateboarding, graffiti and punk rock community usually have negative connotations, however these influences helped shape a positive identity for us. I use wood as my canvas as we used to find wood to create objects to skateboard on. However, I also use it as a metaphor for identity; wood is recyclable and can be crafted into something new, like our identities it can be continuously recreated. I use skateboards, musical instruments as well a bmx which I mounted within the wood to create a three-dimensional form on a two-dimensional platform. The graffiti becomes the backdrop on which I paint our portraits, which I then integrate into the grain of the wood. In doing this I create a relationship between different influences and illustrate how these influences form one positive identity. The aim is to depict the positive aspects of my community and the people within it.







***Dimakatso MATHOPA***

My body of work focusses on specific representations of black female identity which have been pacified by colonialism and reawakened by 'First Wave Feminism'. To understand the notions that constituted these black female narratives, my body of work focusses predominantly on 'black' and 'female' narratives. I subvert this South African colonial, historical narrative by performing the role of the black subject. I have reimagined it through the use of my semi-naked black body to create a new aggressive and proactive black female narrative. This subverts black female objectification by the coloniser. Why is it that the medium of photography does not show the power of the black subject being active? Why is it that black peoples' narratives have been composed by not only the coloniser but the descendents of the colonisers within a contemporary context? These questions have informed my work. They are meant to confront the notions of the colonisers' subduing of the narrative for black females. I have tried to create a positive dialogue for the black female by portraying her as the matriarch of the historical space. I have replaced the coloniser with the black female in a position of power by actioning the black female gaze in order to subvert the imperial gaze.







## ***Her SHADOW***

Her Shadow is the anonymous figure who gives platform to the voices of the people who cannot safely occupy public spaces, public spaces which should rightfully belong to everyone. *Her Shadow was Here* is a project that involves performance, guerrilla projections and animation. The performances confront gender-based violence in public spaces such as city streets as well as create a platform in order to empower womxn.

*Her Shadow was Here* comprises of several performances or guerrilla projections that took place in and around Johannesburg, New York and Boston in 2017. The body of work seeks to reclaim metropolitan space by encouraging female *flâneurship*.

The act of projecting womxn's shadows onto city walls stresses the fact that these womxn can only be in public, empowered as they are in the animations, as shadows or as an idea because to physically do this is a risk. The idea of shadows can also be projected on a larger than life scale, giving womxn in the animations a colossal and strong presence. By marching and shedding light onto dark streets the performance encourages other womxn to do the same.







***Specs NDIMANDE***

My practice looks at themes of oppression, servitude and exploitation and I address these controversial social issues by using a human-animal hybrid.

My work depicts the oppressed as prey and the oppressor as the predatory beast. The human animal hybrid allows me to explore the oppressed and the oppressor in one figurative element, hiding who is truly in power.

I work across sculptural installation, drawing and photography







***Mary-Lee MAKUNYA***

My body of work interrogates the notion of women representations through a semiotic investigation of the female subject and her placement in space. The female subject in space is analysed according to her gaze, pose, dress-code and surrounding. The sign consists of the representation of the female subject (Signified), the action/pose of the subject (signifier) and the setting / space she is placed in (significance); which all constitute the meaning or interpretation of my images. Signs or representations are iconic entities that reference real life people and objects to communicate a message and the reading of the sign is viewed in relation to its referent. I use the photographic references of my mother, which are comparable to depictions of representations of women in art history that allude to sexual connotations. I recreate the scenes in the photographs and reconstruct the pose, gaze and dress-code to subvert its connotative meaning. In the reconstructed signs of the female subject I use cut-out drawings that are derived from the original photographs to subvert the realistic rendering of the flattering poses and revealed flesh. I use this approach to disrupt the viewer from perversely gazing at the revealed flesh and flattering poses which can be easily associated with eroticism.





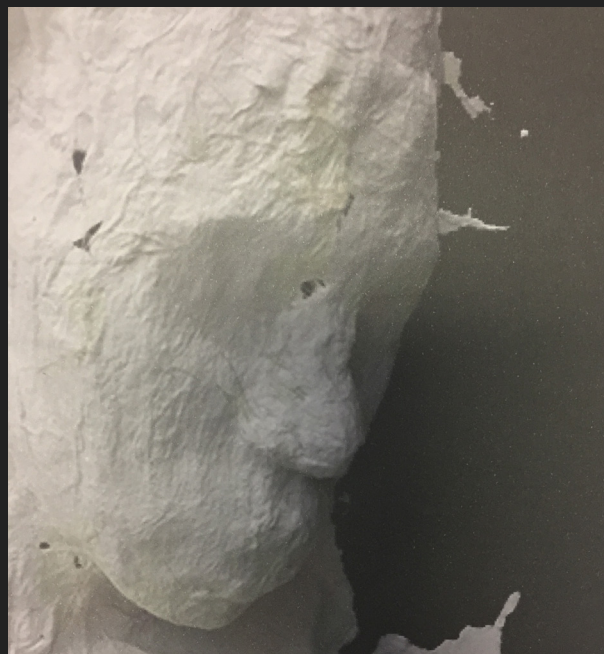


**Vanessa TEMBANE**

I recently came to the realization that I have been living under the unrealistic belief that speaking languages from different countries and growing up amongst different communities was normal. My mother was born and raised in Mozambique but moved to South Africa in 1992, two years before I was born. I grew up hearing her nostalgic stories about what life was like growing up in Mozambique. The stories were often exciting, but they had undertones of sadness and a longing for the world she had chosen to give up. When my mother immigrated to South Africa she took on a new identity because she thought that it would be best to blend in with other South Africans. To this end, she raised me as an isiZulu speaking South African because it was the closest language to her native language. She did this so that I would fit into the South African black community based on her fear of xenophobia and she wanted to give me a sense of belonging. I thus grew up with a narrative of cultural difference because of my mother's immigration. I chose to use collages because they allowed me to remove the identity of the original figure and create a new one. I use identifiers such as passport stamps, identity documents and Mozambican fabrics. I turned the collages into postcards, which connote themes of distance, communication, language, and difference.







## ***Sanelisiwe NKONYANE***

My work looks at the connections and disconnections that happen within my family that I perceive in myself as a misfit because I am a female. I make strong connections to my father as I look similar to him yet I am female. I title my work *Indvodzana* meaning May Father's Son. I used my father as a source of identity, built on the fact that women in Swazi culture never change their surname even when they get married and at times are referred to by their father's name which is their clan name (Kuper 1968:16). I also use my name as my given identity; I have connected it to my mother and her parents as well as my father's parents to create a balance in my identity. I associate plaster bandage with mending and healing broken elements of the human body. Bandages are used to keep wounds covered to protect scarred tissue from bacteria and infections. They also conceal what is not appealing to look at. This notion of healing, mending, protecting and concealing became areas I wanted to focus on in my work. The act of bandaging, covering up and removing became symbolic of the manner in which I viewed my life. There were times when bandaging was necessary in order to have a sense of personal security. Therefore, I have chosen to use the medium for communicating my personal journey of embracing my female body.





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