

UJ DEPARTMENT OF VISUAL ART

4th year exhibitions

2018

exhibition one: *(de)constructed*

fada gallery

6-15 november 2018

alexa ferreira - ndaya kim ilunga
kelly oldham - nico ras
mia van schalkwyk - erin vorster



ARTWORK BY | NICO RAS

THE DEPARTMENT
OF VISUAL ART
**FOURTH YEAR
EXHIBITION**

(de)constructed

6-15 NOVEMBER 2018

EXHIBITION OPENING
6 NOVEMBER 2018
18:00 FOR 18:30

OPENING SPEAKER | DAVID PATON

ALEXIA FERREIRA
NDAYA KIM ILUNGA
KELLY OLDHAM
NICO RAS
MIA VAN SCHALKWYK
ERIN VORSTER

D•VA
DEPARTMENT OF
VISUAL ART @ujdova

FADA GALLERY
UJ BUNTING ROAD CAMPUS
AUCLAND PARK

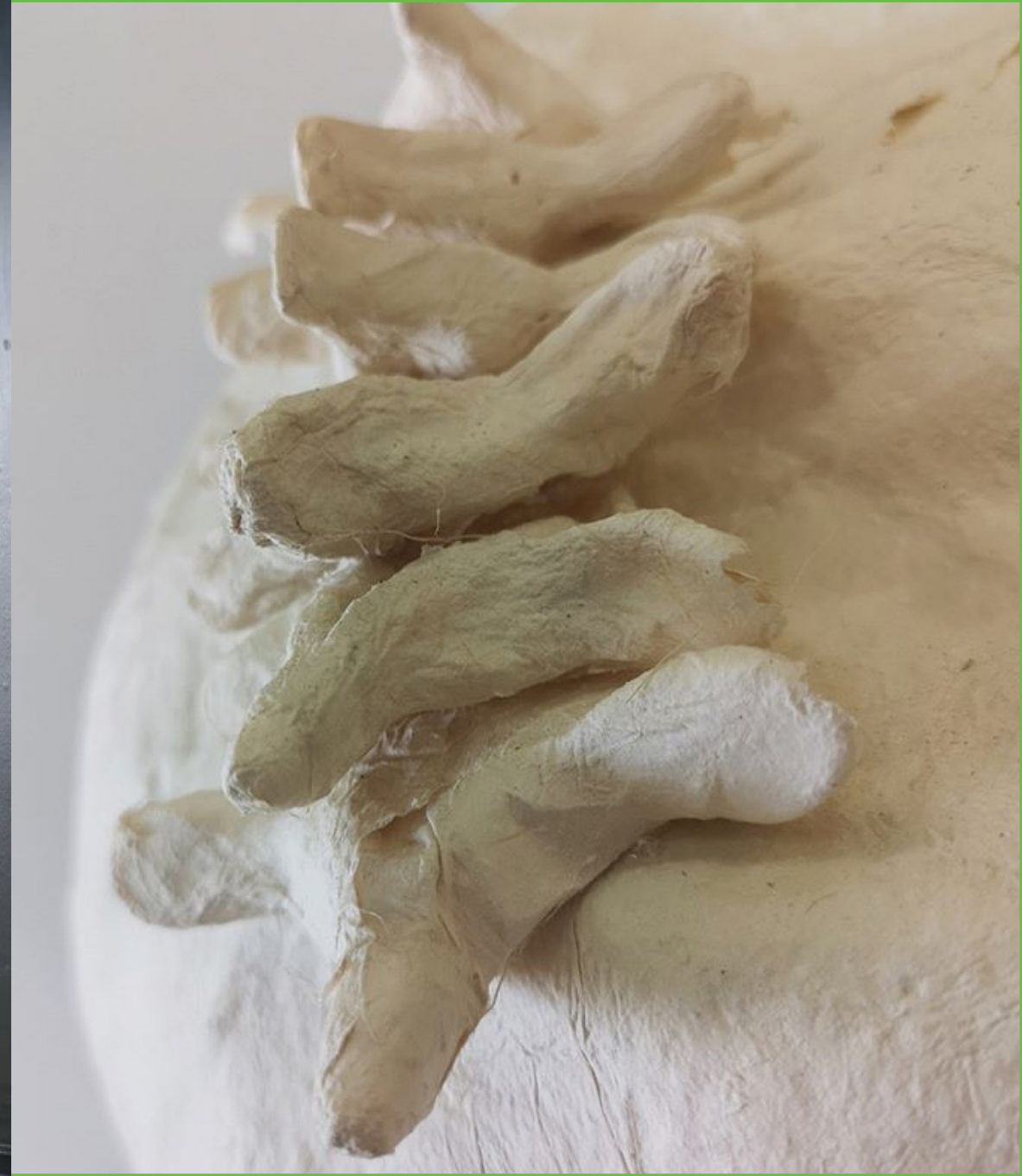
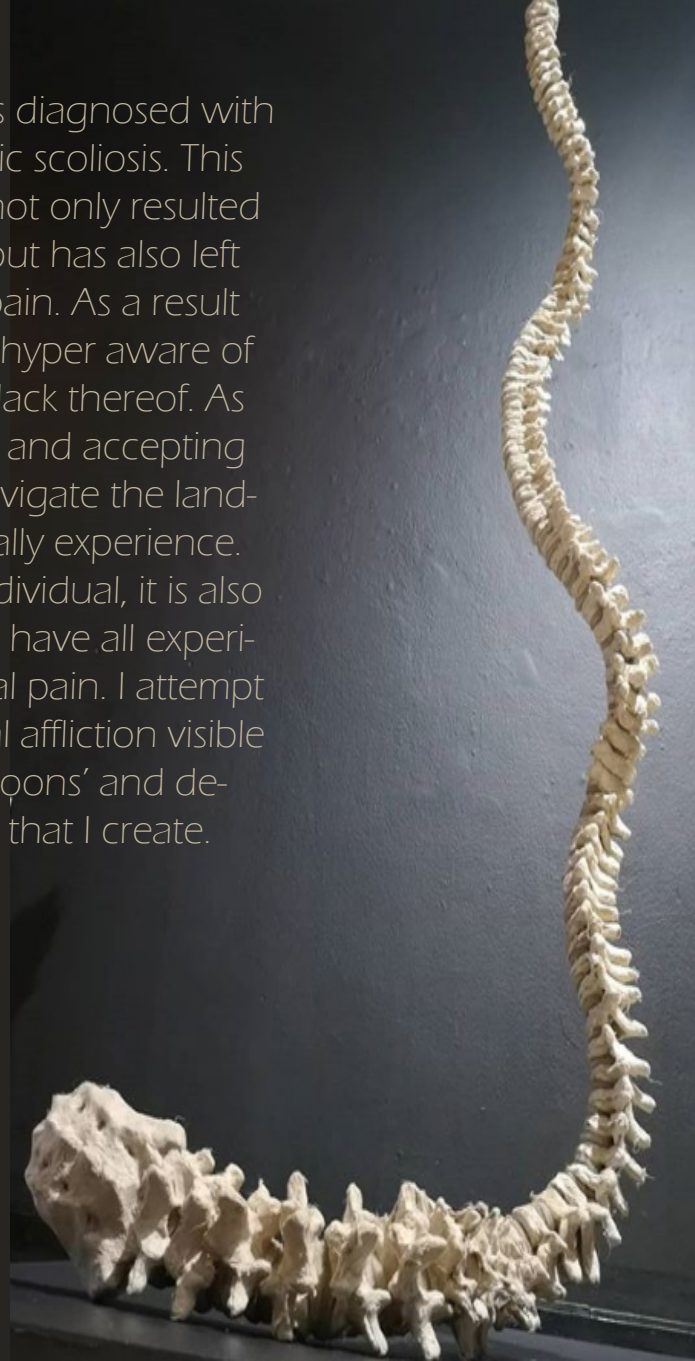
FADA GALLERY
ART DESIGN AND ARCHITECTURE

**UNIVERSITY OF
JOHANNESBURG**



Alexa FERREIRA

When I was seventeen I was diagnosed with what is known as idiopathic scoliosis. This deformity of the spine has not only resulted in physical deformations, but has also left me in a constant state of pain. As a result of this pain I have become hyper aware of my body's functionality or lack thereof. As a means of understanding and accepting the fragility of my body I navigate the landscape of the pain I personally experience. While pain is private and individual, it is also a universal experience - we have all experienced some form of physical pain. I attempt to make the invisible internal affliction visible through the multiple 'coccons' and deformed body-like masses that I create.





Ndaya Kim ILUNGA

I paint in the negative to represent the negative connotations to the vessel that is my body, a skin bound blessing and curse that allows me to interact with the world through the guise of a black woman when I am spiritually much more than that.

When inverted, the paintings reveal a contrasted version of my portraits - the dark faces turn to light faces as this reveals the idea that representations are often obscured versions of reality.





Kelly OLDHAM

For many years I have suffered from a debilitating skin condition. This condition is at its worst when I suffer periods of stress and anxiety that, unfortunately, exacerbate the condition. I would often find myself scratching my skin till it bled, often waking up during the night with the sheets bloody from incessant scratching.

I reference Medieval Plague Doctors who covered their bodies and faces so that they would not catch diseases. I use the garment and mask as a metaphor for a 'skin' that, on one hand, contains and exhibits the effects of disease but on the other, protects the wearer from this very skin. Various materials and fabrics are used metaphorically to indicate both the nature of disturbed surfaces such as human skin, as well as, as thick protective coverings for the vulnerable skin below their surfaces.





Nico RAS

I explore my white Afrikaner identity through my work in the form of a narrative in which I try to understand how that identity occupies a post-apartheid space.

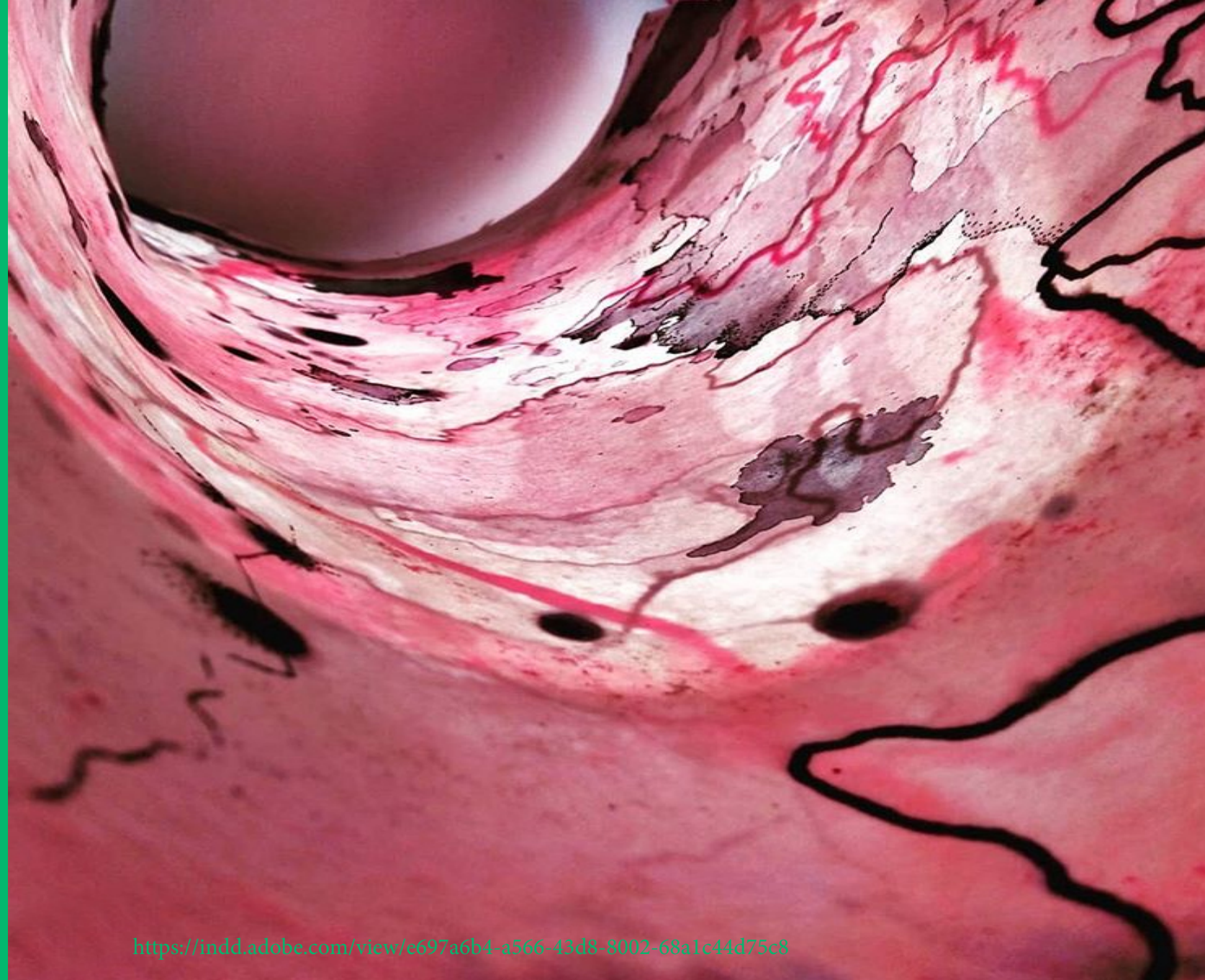




Mia VAN SCHALKWYK



Becoming Paracosms aims to capture the essence of ineffable experiences. Some too profound to express, or others too painful to voice. I create my experience of the world, that which I cannot describe in words, through my artwork as Paracosms. My Paracosms are worlds rich in colour and made up of movement, lines, sounds and infinite space converging as almost inseparable sensory interpretations. It is because of this rich sensory experience, that I experience a heightened sensory awareness in my everyday life, and continuously become more aware of my surroundings. Light and shadow in particular have become more prominent. My perspective on the world has changed and I am overwhelmed and inspired by the transformation and wonderment brought by my Paracosms. I feel compelled to find a way to share the essence of this experience with others. Becoming Paracosms is not meant to recreate my own worlds, but to rather create a space where the viewer may experience the ineffable essence of these Paracosms, and become aware of their own unique experience.





Erin VORSTER

As an artist I explore the relationship between body language and emotion. I am interested in how the body may convey hidden emotional messages and how these messages may be interpreted by a viewer by analyzing expressive gesture. This relationship interests me because I believe that art works (both the process of making an artwork and the viewing experience) involve a considerable amount of emotion.

Artworks that evoke emotion through the portrayal of the human figure heighten the role of non-verbal communication based on gesture. They remind the viewer that we are able to communicate with more than just words.



exhibition two: *aletheia*

old fort, constitution hill
14 - 24 november 2018

kate'lyn chetty - sinead fletcher
sachin narain - alexa pienaar
nonkululeko sibanda



Kate'Lyn Chetty



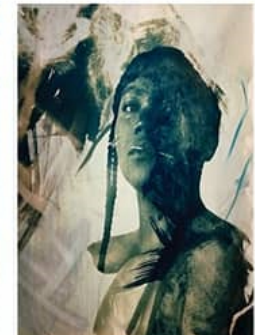
Sinead Fletcher



Sachin Narain



Alexa Pienaar



Nonkululeko Sibande

A L E T H E I A

14 November 2018
18:00 for 18:30
11 Kotze St, Johannesburg, 2017

Constitution Hill
Old Fort
Ramparts

Opening speakers:
Shoni Netshia &
Landi Raubenheimer



CONSTITUTIONHILL





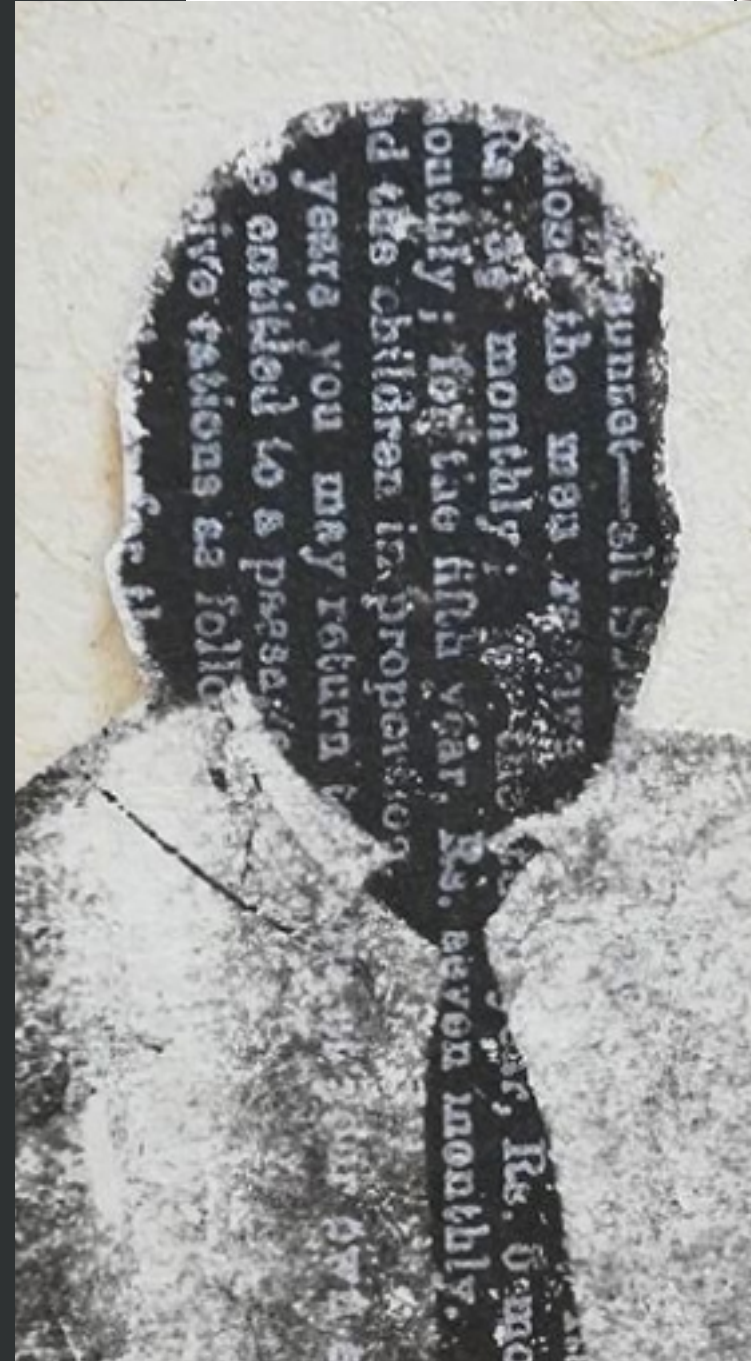
Kate'lyn CHETTY



Longing for Pantisocracy

He (the coolie) is introduced for the same reason mules might be introduced from Monte Vixen... the object for which he is brought is to supply labour and that alone. He is not of us, he is in every respect an alien, he comes to perform a certain task before returning again to India (Natal Witness, 8 January 1885).

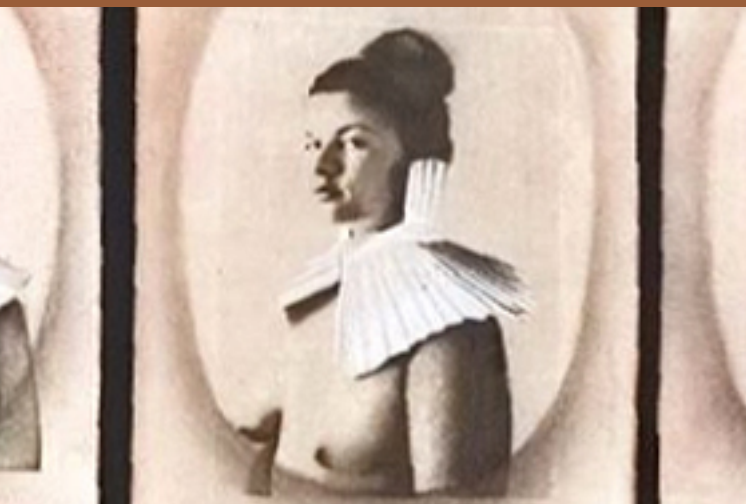
The aim of this body of work is to look at the role of analogue photography in relation to aspects of omission and reflective nostalgia found within my family's history in South Africa. This history is rooted in the arrival of Indian migrant labourers from 1860-1911. There are three sets of family members that I have been able to trace back within the official archives of indenture. The Mukhei Nerho, Jhunna Debeet and the Chetty families form the premise of this study. I explore photographs and documents from after their arrival from which information has been omitted from within official archives as well as personal archives. This omission has resulted in my curiosity towards this history.





Sinead FLETCHER

My work revolves around my white identity within the spatial and racial landscape of post-apartheid South Africa. Through my lived experience, I became more aware of the connotations, prejudices, stereotypes and issues surrounding my race and the expectations surrounding my actions due to my race. This realisation developed a process of 'deprovincialisation' and displacement from my white identity and whiteness as a whole. The issues surrounding the true nature of my identity are explored by disrupting the 'reality' and whiteness of my body. The sculptural neckpieces focus on the neck area in order to reference the idea of the 'yoke'. A yoke is a curved piece of wood that would fit around the neck of oxen in order to attach them to a plough. The figurative use of the term 'yoke' refers to the burden which one has to carry. By referencing the yoke, I speak to the burden of whiteness and its associations that I must carry due to my affiliation with it. The discomfort in wearing these pieces speaks to the discomfort I feel in being forced to 'wear' the stereotypes, connotations and prejudices of my race. Even though each material that I have used carries its own set of connotations, I have chosen these objects as materials for my neckpieces because these items are more often than not found in the homes of white people.





Sachin NARAIN



Southside is the title of the body of work which is based on my research question: 'How can popular culture and visual art practice address the need for awareness about social, economic and political inequality in selected communities of Joburg South?' My hypothesis is that the need for social justice requires innovative methods (such as, in this case, a combination of popular culture and visual art practice) in order to create awareness about social inequality. The artworks to be discussed are stills from videos which are created along with specific sound tracks and effects, which correlates with the lyrics and beats that I construct and produce. In particular, my work is based on an integration of my art practice and my preference for expression using multimedia technology.

My practical work comprises the following video recordings of one-and-a-half-minute duration each:

"Dreams can Lie"
"No Clocks Sleep"
"Displacement"
"Took the Juice"
"23".

Each video addresses a personal narrative which is a created storyline of selected incidents based on community and life in the south. Growing up in the south has exposed me to see various trials and tribulations of the communities which inspire these stories discussed in the videos.

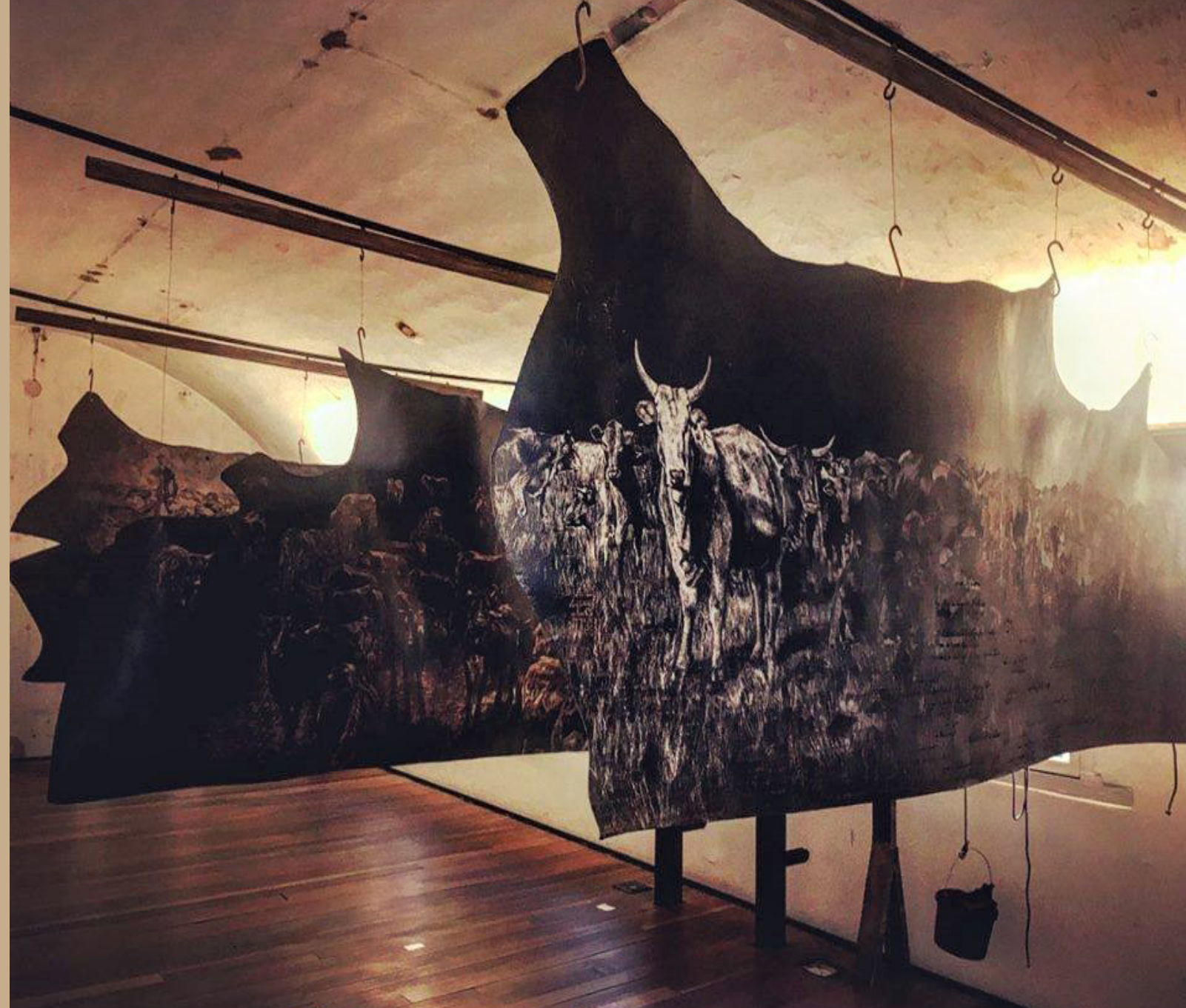




Alexa PIENAAR



For my body of work I investigate my own sense of identity within in the South African landscape by drawing on histories, memories and imagery that are personal to me and my psychological development as an Afrikaner female. I grew up in a small farming community in the Western Cape, spending a great deal of my time getting dirty in cow dung, playing on straw bales and running around in the golden fields of grass in the landscapes that surrounded me. I formed a strong connection with the land and sense of 'belonging' to/in it by constantly interacting with it in a physical manner. I became aware of its phenomenological qualities and developed a certain kind of understanding of its emotive characteristics (or my personified version thereof). My connection with the South African landscape is rooted in my own personal and cultural experience inscribed on its surface. My quest to locate my identity or sense of 'being' or 'belonging' starts and ends in the wide open spaces of golden grass, blue skies, and muddy terrains of South Africa. In my art works I display elements of landscapes and cowscares, the Afrikaans language itself and my own body as a metaphor for my subconscious mind – a space of identity formation. I work predominantly with leather as a medium. I developed an understanding of the leather and, in some respects, a connection to it - an intuitive understanding.





Nonkululeko SIBANDE



Umqhele: The crowning of black identity

My aim is to explore and determine how the discourse of post colonialism inform the relationship between the black women in and their afro textured hair. I chose to explore how black hair is represented throughout various spaces in history, the notions of beauty by western ideology, black hair as, or part of, pop culture today and the generalized representations and identity for black woman. This practice centres itself on black female subjectivity, black beauty, and often uses hair as an apparatus to identify facets of womanhood. Using both female and male gender I chose to tackle issues of marital status, age, wealth, and rank on the social hierarchy within a community or tribe. Historically, hair has always been a social activity, as it still is today, salon spaces are used as an opportunity for women to socialize and exchange stories and life experiences. Hair becomes the foreground signifier of these complex body politics because it introduced cultural practices such as straightening hair alongside skin bleaching which has long become practiced rituals in black culture. Outward markers such as hairstyles become the first attribute to catch the eye when you meet someone, not because it suggests attractive or unattractiveness but because it also conveys social, political and cultural meaning.



Department of Visual Art
University of Johannesburg
Bunting Road Campus
Auckland Park
Johannesburg

PO Box 524
Auckland Park
Johanneburg
2006

T: +27 11 5591117

F: +27 11 5591136

E: eldam@uj.ac.za

W: <https://www.uj.ac.za/faculties/fada/visual-art>

