A black and white photograph of a person lying down, partially covered by a white sheet. The person's legs are bent, and their arms are visible. A bicycle wheel is visible in the foreground, partially obscured by the person's leg. The background is dark.

uj department of  
visual art

2013 graduate  
exhibitions



Melissa  
Bester

“Every image of the past that is not recognised by the present as one of its own concerns threatens to disappear irretrievably” (Walter Benjamin in Putman 2009:8)

I have begun processing my emotional / psychological trauma in order to understand it. By constantly acknowledging the existence of trauma, it cannot be forgotten and that allows for history to not repeat itself. My work becomes a space in which I am able to investigate the issues of trauma, obsession and hereditary disease. By doing this I am able to become an observer rather than fall victim to the shortcomings of those before me. My work becomes Process art, as the process of collecting, cutting and transforming images, is much more important to me than the outcome of the work. By working through these processes, the work then becomes a process of healing.



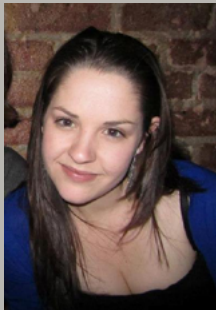




Mbali  
Dlamini

Bomme ba seaparo consists of 10 polyvinyl chloride translucent sculptural dresses, photographic essays and a video art piece. The dresses are created from the original design for the ZCC uniforms. The dresses are translucent because I wanted to remove all reference to colour as a cover; relating this to the notion of white robes as covers for black African "savage" nature. The colours of the uniforms become the exterior cover of the religion and symbolises their faith and submissiveness to a western religion. I remove the colours but keep the original design of the uniform. I do this to subvert the notion of the church garments being an exterior and transitional object to a ZCC member's faith. The garments I recreate are female ZCC garments. The reason I choose to focus specifically on females is because I have always had an association with Bomme ba seaparo (women of clothes) as high ranking members of society.





Roxanne  
do Rego

Fairy tales have the power to embody and transmit moral and social boundaries between generations. However, while they have the power to reiterate and confirm outdated social constructs and stereotypes, stories also have the capacity to challenge these and begin to empower ostracized figures. In this way fairy tales may also present a platform for protest and positive transformation. It is in this territory that I place my own work: drawings that stem from classic fairy tale narratives but simultaneously seek to question and transform the circumstance of various female protagonists. I express my deconstruction of these stories and their characters through the use of collage, a medium that allows for play and surreal transformations. Through my drawings I explore and reveal the more complex themes underlying many popular children's tales such as 'Sleeping Beauty', 'Beauty and the Beast' and 'Alice in Wonderland'.







Elsa  
Ingerl

The theme of my exhibition is *reflection and distortion* – therefore many of the pieces display these qualities, both visually and conceptually. The mythological titles given are based on various visual aspects of the sculptures themselves. In some cases it is inspired by a geometric structure (egg shapes), the amount of units utilized (12 Olympians), and in other cases the original function of the units (such as pot stands, wine bags, shower heads or CDs). The surface reflective qualities of the sculptures are equally important because the objects are no longer perceived as static, but active as they appropriate the colours, environment and viewers reflected in their surfaces. Whatever is reflected and distorted, multiplied or fractured, now becomes part of the sculpture and is temporary and variable. By utilizing repeated readymade objects as building blocks for construction of new modular form, one reinforces the singular object's original identity, while at the same time denying its original function and imbuing it with new meaning through context and form.





Angelique  
Koekemoer

Our minds are like a sponge, it is a highly complex and developed mechanism which is able to absorb vast amounts of information and rapidly interpret, process and store via a sophisticated sensory network. Our memories are a result of this phenomenon as we live out our daily lives and physically engage in events and experiences. The accumulation of memories in the mind has a direct influence on how we are able to attach meaning to our identity. Our Identities exists simultaneously within a private and public realm. The private realm being a subconscious condition which is highly selective and filters information about our lives and gives description to who we perceive ourselves to be. I have critically explored the concept of how memory informs identity by conceptualising how memory can be physically depicted through art. I work with shadows as a medium as it is capable of being an elusive entity. One is able to observe a shadow but physically incapable of touching it. I explore the relationship of the duality between the physical and the intangible.







Louise  
Kolbe

*Improve the Shining Hour* takes a slightly more specified take on the notion of South African current state by supplying a possible answer. The horses in *Improve the Shining Hour* are very similar to those seen in *Sukkeldraffie*, except that these are cast in bronze. They convey the same message in that they question what we are and where we are going while expressing the hollowness we feel as an effect of apartheid, whether from the lack of a national art identity being formed during apartheid or because of the trauma felt during it, as victim or as witness. Their hollowness could even be interpreted as a personal inner hollowness. However, their being cast in bronze immediately changes the possible outcomes of the creatures' struggle to find a concrete identity. Wax, as a flexible medium, is now replaced by bronze, which is not only permanent, but resonates with a sense of romanticism, especially in art.





Kelly  
McErlean

In my practical work I have developed the theme of body modification and its relationship with humankind's search for personal and social identity. Our bodies have become 'projects' of transformation based on the ideals of perfection and beauty constructed by the mass media (Bordo 2003: xviii). My work focuses on different forms of body modification and the transformation which the 'natural' human body has made, into an almost unrecognisable modified 'monster'. This transformation occurs as we search for individuality, a sense of self and identity through aesthetics appearance. In a postmodern consumer culture where physical appearance becomes increasingly important in defining identity, body modification is central (Negrin 2008:9). My work has been largely influenced by Olan and the transformation of her body, as well the work of Berlinda De Bruycker and her abject, transforming bodies.







Andrew  
Ntshabele

My work focuses on urbanisation in Johannesburg. My interest in Johannesburg developed out of the fact that it is the city that I have grown up in since the age of four. I have had the pleasure of witnessing South Africa's first democratic votes in 1994, and seeing Johannesburg's transformation from the early nineties, mid-nineties to the present. I still live in Johannesburg and am confronted by poverty, pollution, and urban decay every day of my life. I have seen the effects that urbanisation has had on the city of Johannesburg in relation to its physical change, socio-economic and political change post-apartheid. My areas of interest are the people who live in the inner city and the environment within the inner city. My work deals with the negative effects of rapid urbanisation in Johannesburg and the pressures and the strains of the people I encounter and interact with on a daily basis as we go about our business. Based on my encounters with these people I felt the need to investigate the social predicament of my city and understand the root causes of the current inner city decay.





Karen  
Tearnan

My own search, loss and recovery of spiritual meaning and practices within a tumultuous world has birthed the opportunity to create these paintings, which I call *Noema* meaning 'obscure speech that yields itself in detailed reflection' [O.E.D.]. These works reflect a spiritual journey common to all mankind, regardless of religion, culture, race, age, gender or time. Whether we choose the journey or not, it is a personal choice. There is a duality married in these pieces; of knowing and not knowing. Of knowing the concept and specific imagery representing universal man, and of not knowing, the act of painting as meditation, an intuitive process becoming a dominant factor in which I do not know the outcome of the piece. In the surrender of not knowing, I discover. Both sets of acrylic paintings are composed of a number of pieces that are hung next to each other. These pieces read from left to right as a bar of music, a visual sentence, story or question.



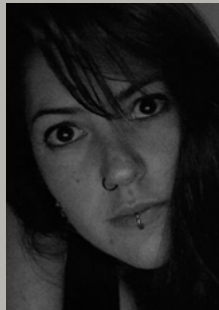




Vivienne  
Tillett

My Practical and theoretical work for the duration of 2013 takes a look at farm attacks as a social issue that is not being sufficiently dealt with as a prominent problem in South Africa. *Plaas Moorde* do not receive the appropriate amount of attention from government, media or the police services, and my body of work is set to undergo an investigation based on exposing farm attacks for the brutal acts of senseless violence that they are. My practical work comprises of three sets of different media: the main being Painting, followed by Digital Photography and Installation pieces. In this way I intend to explore farm attacks in different ways, so as to view it from more than one viewpoint, namely: the 'victim'; and those who investigate the perpetration of the attacks.





Jessica  
van Zyl

I have always been fascinated by how people react emotionally in difficult or exciting situations, as well as that, for the most part, none of us really understands why we have these emotions. Darwinian theorist's claim that we are all innately designed with an animalistic side and it is through the creation of hybrid creatures that I seek to represent that side of ourselves. I have attempted to define how that animalistic side moves, breathes and lives. My creatures manifest themselves from my personal experience and act as a means of representing specific emotions. The creatures are physical representations of humanity's instinctual behaviours. They are manifestations of hidden emotions, which are psychologically complex and difficult to define. Although each creature is represented as a singular entity on a page, every one of them lives within the same blackness. The drawings are emotions captured in moments within the vastness that is the human psyche; the animals within us all.







Casper  
Whiteman

The works which I produce concentrate mainly on the deforestation of rainforests and the effects this has had on this ecosystem. The struggling survival of the Poison dart frog interests me, as I am hugely concerned that this species will become extinct as a result of our every day practices. I attempt to comment on the negative practices of society which causes the devastating decline of natural ecosystems. The ever expanding population causes a need for more natural resources to be removed from natural surroundings; these abiotic factors are then exploited causing everlasting negative impacts. My work encapsulates the reasons for various environmental stressors as well as demonstrates the effects thereof. My work creates awareness around the detriments of the environment to inspire change amongst society. I explore various means to promote respect and understanding among people and the natural world.





Frank  
Wabo

My practical work deals with how my own identity has been manipulated, redefined and de-constructed by other cultures that I encountered due to the dislocation and displacement from my own country of origin Botswana. Over the years as I stayed and studied in the Metro city of Johannesburg these have been the challenges and experiences in my life. Coming to the city of Johannesburg was like a whole new world to me because I have stayed with Xhosa, Zulus, Pedi, Sotho speaking people and Nigerians. I also befriended myself to Afrikaner students. My culture plays a role when it comes to defining my own identity but over the years it has degraded. I have a feeling that my culture is losing its meaning because a lot of norms and beliefs are difficult for me to practice here in the city. Throughout my work I seek to understand how this culture has changed me today especially the Western culture. I have used metaphors, narratives and representation in quest to showcase my concerns.







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