

# DEPARTMENT OF VISUAL ART

2022

## BA (Hons) VISUAL ART END OF YEAR EXHIBITION



KAGISO GUNDANE - GUSTAV KRANTZ  
SHALOM MUSHWANA - WILMA MUTIZE  
JACKIE NAIDOO - LIAM THOMAS - MICHAEL VICKERS



**Kagiso GUNDANE**



## ***Isthunywa***

Spirituality is an introspective journey of pain and suffering towards reaching the full potential of the self or approaching transcendence.

In Nguni traditional practice, diviners undergo an initiation known as *ukuthwasa* wherein they perform different rituals and activities which aim to heal the body, mind and soul. This prepares them for the task of being a healer. *Isithunywa* references this ancient traditional process as a way of healing the black body from colonial trauma.

The nature of this body of work stems from personal experience during my childhood witnessing my mother going through *ukuthwasa* which was painful and grotesque for me at the time based on my level of understanding.

But the works return to old traditions of finding healing methods for black bodies in post-colonial South Africa.





## Prekerrie



**Gustav KRANTZ**

*How do you spend a year?*

*Blue is the colour of rainbows  
and communists*

*It's no fun for anyone.  
Apparently there's a voice.  
Thanks Malume.*

I am interested in site-specific 'pop-ups'. How awareness and vision allow for the immediacy of work made.



My use of site, materials, and intervention further discussions on structures and the problematics surrounding unconscious reification.

My sculptural interventions use found objects and reclaimed materials. These are used to engage and respond to specific sites and narratives through play. Playing with activations and impromptu sculptural collaborations.





## ***Silos***



***Shalom MUSHWANA***



... is an interdisciplinary film project that grew out of conversations about communal love and national identity within the very apparent socio-political and economic fault lines that run through contemporary South African society.

The title suggests the idea of a storage facility that is contained, and owned by a particular entity whose business it is to distribute what is contained by virtue of their own aspirations and will. The title may also connote the idea of a missile silo, or launch facility. My hope is to prompt consideration of the body as a silo, a storage facility for ideology, love, fidelity, trust, hope, greed and ambition.

Silos is cynical in nature, making use of historical and contemporary injustices to manufacture a surreal and absurd narrative that hybridises histories in a cynical loop. The two key narratives are drawn from the contemporary billionaire space race and the battle for Grahamstown, a history that through a monument, still exists in my home town now called Makanda.





## ***Sanko Rakafa***



***Wilma MUTIZE***

*The world remembers  
and the world will repay humanity  
for the damages they have caused.*

*You will reap what you sow  
Galatians 6:7*

Born in Zimbabwe, I see myself as an eco-artist. I can't help but feel drawn to nature. Since I lived in a landscape, my body of work emphasizes how negatively humans impact the natural world.

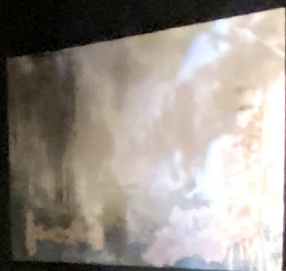
Our narratives are left behind in our landscapes.

I let the texture of the locations I've been in become the hues in my paintings that are both a reflection of myself and a means of activism.

Many people, in my opinion, are able to hear nature's call and respond to it in various ways.







## ***Kwerekwera Go Home!***

### *Home: Belonging and Identity*



***Jackie NAIDOO***

I am an International student at the University of Johannesburg. Born and raised in South Africa, the issue of belonging has been a subject of concern for me as I am of Botswanan heritage.

My body of work explores themes of migration, a sense of belonging or foreignness, experienced by immigrants in host countries.

I use weaving, embroidery and worn sculptures made from recycled materials and clothes to explore these themes.

As I integrate into dual societies, my weaving infiltrates itself into objects of both the home and the foreign. Material combinations help to mend feelings of otherness and foreignness despite having lived my entire life in South Africa.











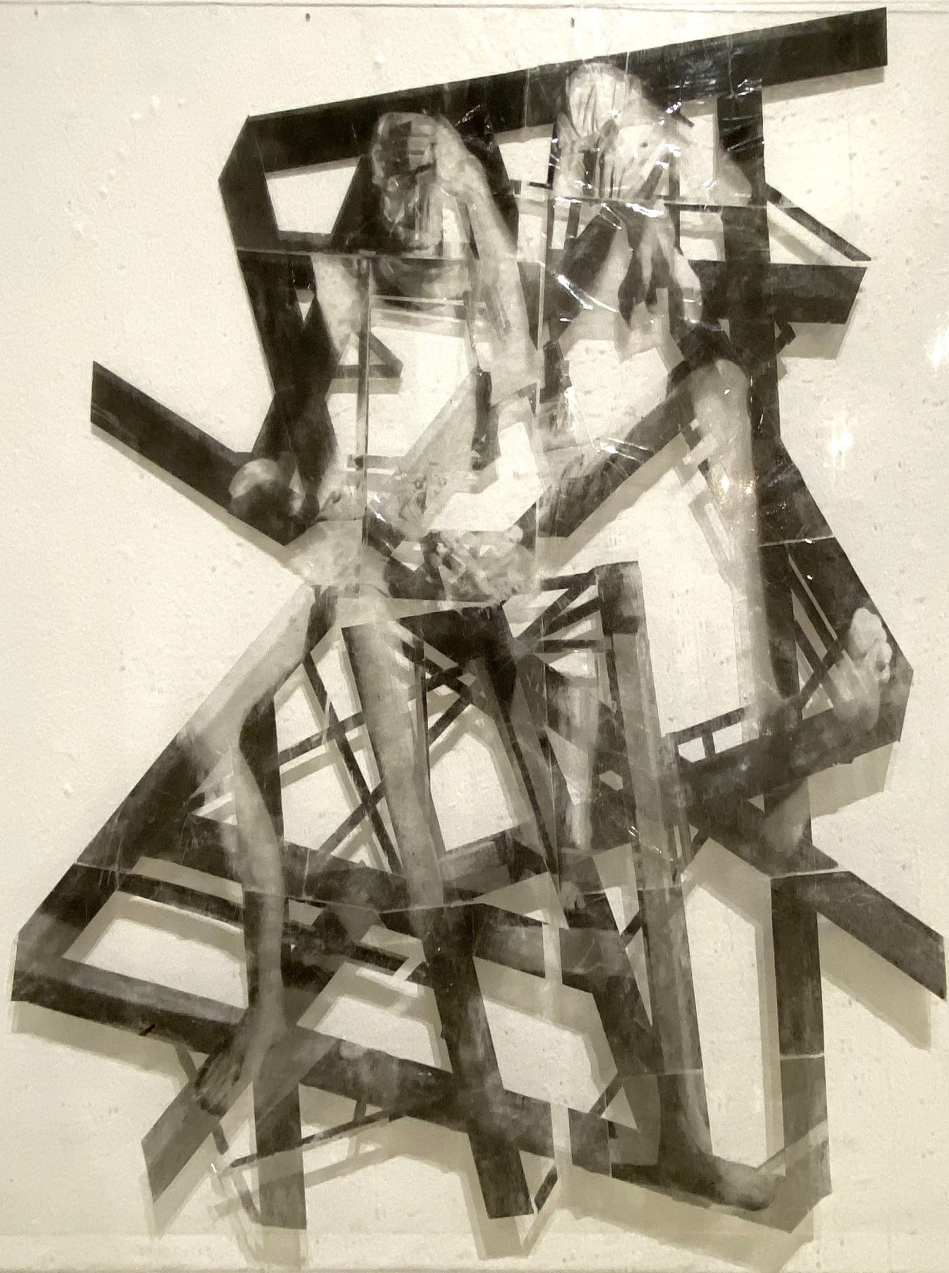
***Liam THOMAS***



## ***Dislocation***

.... is a body of work guided by the existential act of constructing an identity. The first group conveys Sellotape drawings that have been created to subvert the photographs from which the tape has pulled the image/pigment. The use of a destructive collage process draws from the work of Michael Subotzky. This approach to constructing a presence led me to ask how traditional landscapes could be approached to confront and disturb the original representation of the land. G.J. Beukes's digital prints stand as a type of icon that represents a particular form of art that portrays a particular kind of realism. This informs the second group of collages. I populate the found, empty landscapes with figures and bones often moving beyond the boundary of the original image. In this way I challenge the landscape tradition. The objective was to reimagine how images can exist in spaces and how this engagement with destructive acts reapproaches how images are made and looked at. My process engages with a series of never-ending questions about my identity and place as a white, male South African.





## ***The Quiet Sublime***



### ***Michael WICKERS***

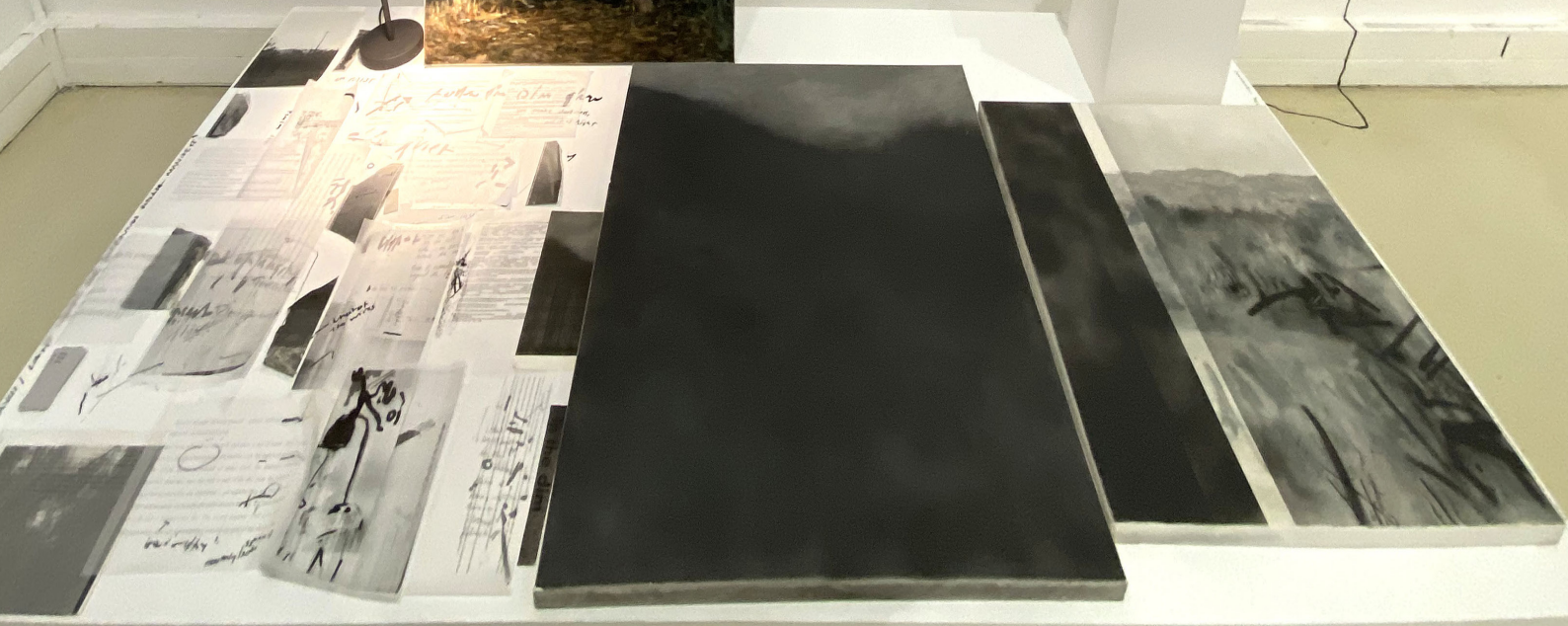


The landscape has a tendency to arouse thoughts about what lies beyond us. Hidden realities, like the wind, shift the visual identity of its structure. The spatiality between natural objects blurs our perceptions, and depth within the atmosphere changes the visuality of the ground as it expands beyond. When the ambient space above is active, clouds and rain alter the dense solidity of the hills that are viewed from a distance, making them appear ethereal.

Spatiality and placement therefore transform the objects that are displayed to us. Light also plays a role, as it not only touches upon surfaces but moves about the surface of the ground, and all throughout the sky, casting shadows and highlighting certain aspects as it continuously changes.

My work focuses on the natural world as an integral part of contemporary life that has the potential to elevate perception through gentle encounters with the sublime.





**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>**

