



**DEPARTMENT OF  
VISUAL ART  
2023**

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

**KIARA AFFAT - TANGO BOBO - KATHERINE BRADY  
HUGO E SILVA - PAIGEN KOTZE - ANJA LUREMAN  
ALEXIA MARKANTONATOS - ALEXANDER MILNE  
TUMELO MTIMKHULU - LONWABO MZAMO - JADE PIETERSE  
MOLLY ROBERTS - LEONARDO SITEO - BIANCA WELTHAGEN**



**Kiara AFFAT**



## ***From Canvas to Cyber Space***

My artwork challenges traditional art conventions by exploring the intricate relationship between the material world and the digital realm.

I believe that art is not limited by the restrictions of the physical world; rather, it is a representation of possibilities that transcend the boundaries of the material and immaterial, inviting us to explore new realms of self, collaboration, and experience.

It's more than just the material, the immaterial, the real, or the unreal. It's the interplay between the material and the immaterial, the fusion of the real and the unreal, that defines the essence of the artistic experience.

Art is evolving, and its boundaries are being redefined, blurred, and dismantled in the context of advancing technology.





**Tango BOBO**



My body of work is influenced by the concept of individuation, a process of realising one's true potential or becoming one's genuine self. It entails integrating both conscious and unconscious components of the mind to build an individual's identity, self-awareness, and sense of wholeness. Symbols that I employ are representations from experiences, and are influenced by the concept of individuation. Through relief printmaking, I explore the complexity of symbolism as a conduit for meaning.

Symbols, carefully selected and thoughtfully arranged act as vessels of emotion, cultural resonance, and personal introspection. My work is a dialogue between the material and the immaterial, where familiar symbols take new significance in the context of relief printmaking. I explore the silent conversation between artist and viewer, where symbolism is a tangent connecting experiences, memories and emotion. The relief printmaking medium becomes a portal inviting individuals to decipher the symbolism embedded within it, unlocking personal interpretation and stimulate a connection to the shared language of human experience.

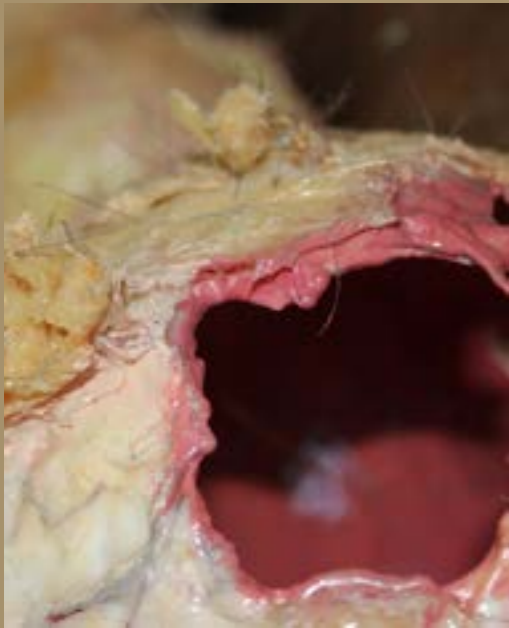


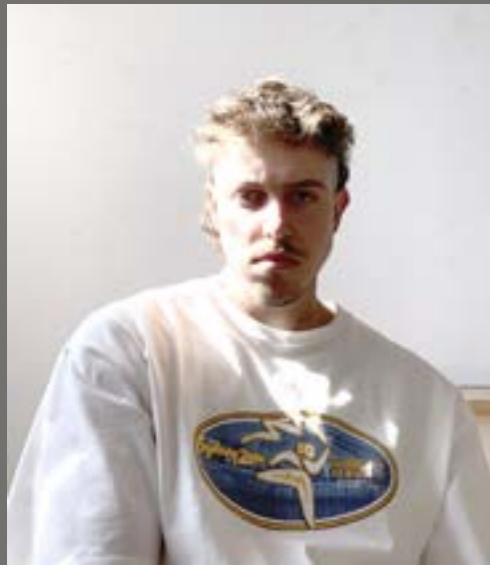
## *Teratoma*

This body of work is focused mainly on the repulsive nature of the human body. The works are based on clumps of tissue which form in parts of the body where they would not usually occur. These clusters of cells can contain teeth, hair, bones and parts of other organs. My works bring into question why we respond so negatively to features that occur frequently in the human body once they are decontextualised. These social constructs contribute to the dehumanisation of those whose physical appearance diverges from the social norm. My body of work aims to further inspect the idea of decontextualised human matter as repulsive and how that relates to the consideration of alternative bodies, specifically fat bodies, as equally repulsive, insinuating that the fat body can be likened, in popular conception, to misconfigured human forms. I want to draw attention to bodies like mine and how they are frequently diminished to the liminality of expected future thinness, by taking the body apart and trying to experience it as a collection of wholly deconstructed human matter. The act of having a body in any public space has become performative; how people look and present themselves becomes a public discussion, and diverse bodies are particularly vulnerable to negative dialogue. This teaches people with 'non-conventional' bodies to have these outlooks towards themselves and each other, resulting in feelings of dehumanisation and exclusion - leaving these bodies with the impression that they live entirely separate lives from 'straight-sized' people.



***Katherine BRADY***





**Hugo E SILVA**



In my work I explore the complex relationship between nihilism and the pursuit of value in artistic expression. Nihilism can be described as the philosophical understanding that life holds no pre-existing meaning or purpose. This exhibition aims to contextualise and challenge the need for nihilism and signify the relationship with value. The artworks are a response to the existential question.

*We Were We Still Are (Interlude), Future Utopia*

*Could it be that the feeling of doom that is everywhere  
Is actually the possibility of arrival?  
Of finally acknowledging the cost of this moment -  
Noticing the impact on our deepest selves  
Of the cultures that raised us  
And deciding on how best to reanimate the present tense?*

*What if the feeling of doom that is everywhere  
Is actually the possibility of creating in our time  
The new beginning which is really the truthful reconnection  
With all the days that ever were?  
Days that remain  
Endlessly echoing through eternity  
Waiting for the moment when they are acknowledged  
Held  
And released.*





**Paigen KOTZE**



My body of work stems from the concept of considering the etching process as a metaphor for existence – how intra-actions between plate and mordant mirror intra-actions between person and environment. From here, I create an environment which acts as a space of contemplation for such notions.

The figures inhabiting the space become the physical embodiment of such metaphors, allowing the viewer to enter their space. Furthermore, confronting them with the challenge of contemplating how they consume their environment, how their environment in return consumes them, and how this perpetual cycle allows them to become who they are.

This space operates through the complex juxtaposition of chemical and print processes on one hand and the creation of metaphors on the other: between the etching process and what we consider the reality of our existence.

The artworks fit into an inter-connected web of creation, co-creation and destruction.





**Anya LUREMAN**

### ***Working with the Archive***

This body of work focuses on the exploration of the personal archive and my colonial history. My interest in history and archival objects began when I started asking questions relating to my history and where or from whom I came. I initially did not know who my ancestors were, what they had done or who they had been within South Africa's history. I have since learned that it might not have been bright and full of love but instead, it is plagued with violence and war. There is one main character within my family who had a great love of recording history, and she is the reason I can hold objects that are decades old, and I can read writings during times of pain and personal accounts of war, specifically the Boer War, the First World War, and the Border War, all of which my family participated in. By using archival materials (specifically documents, objects and photographs) I reimagine the past and create my own narrative. The personal archive serves as a source of inspiration and reconfiguration. I imagine what their lives were like, who they were, what they did, and what effect the wars had on them. I have pieced together a timeline that coincides with a specific period in history. In some cases, I embody these characters. As a descendant, I remain respectful of complex aspects of South Africa's past by only speaking from first-hand evidence. It is a deeply meaningful experience to be able to engage with people's histories that are no longer living, it exudes rich connections as if I am actually speaking to them. This personal connection creates a sense of belonging and a new sense of identity with historical understanding.





**Lexi MARKANTONATOS**



### ***The External Perception of an Internal Experience***

I paint as a thought-process to assess the perception of self. When one paints a self-portrait it can only ever be observed through a reflection, i.e. a photograph or a mirror. Through this, there is a seeming disconnect from ones external self and ones internal self, in that I have never actually seen myself. Ironically, I live in an age where I am presented with vivid reflections of myself. This transferral of photography into painting reveals internal experience using external reflection. My hand applies the unseen *experience* into the painting that the photograph cannot reflect. This body of work is an observation of this process through which I explored the possibilities of underpainting, washes, and interactions of colour by building up the painting through loose layers of colours, playing with the consistency of paint in each layer to depict depth and shadow. The making of monotypes, and drawings informs my painting process. My self-perception largely depends on reflections: seeing myself reflected in the opposing mirrors and reflected again through my phone camera, and transferred again by my hand. The drawings and monotypes provided a starting point for how the sense of self is built up in layers, and how to depict that. What stood out for me was the role of art-making in self-perception through materialising an internal experience. Seeing my thoughts accumulate was validating as I did not have glasses for most of the year. This affected the detail I was able to see by only allowing me to see the photographs as layers of interacting colours and translate those into the painting.







## Alexander MILNE



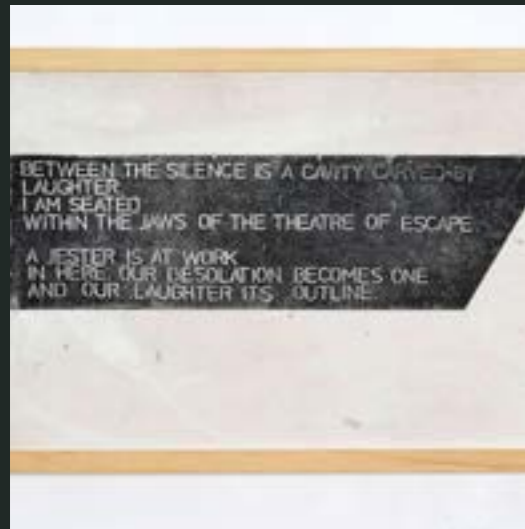
Moving between cryptic intimacy and loud-mouthed 'cleverness', this body of work tracks an exploration of being and being-with, moving between my intimate personal relationships, the local scene, and the broader societal landscape I find myself in; a concentric nesting of the self in relation to, the circles become progressively broader but I am at the center of them all, a point of pressure. In Clark Moustaka's text *Being-in, Being-For, Being-With* he proposes "a series of pervasive themes of human existence and the challenges of being and relating... the nature and meaning of being different; possessiveness and being possessed; and dimensions of loneliness, mystery and self-disclosure." My work covers these same territories; which can be difficult to express.

At the center is the loneliness, possessiveness, and vacancy people cause me. Being and being with is coming to accept the inevitability of loss that intimacy brings, the desire to be alone and yet be unable to completely divorce oneself from those close to you. The surreal pairing of loss and beauty that often presents itself to me in my life. Self, in a broader sense, takes the form of textual statements on my place in society, but as my work comes closer to the self at the center, my metaphors are not as verbal, the circle is much tighter. I do this through collage-based process, best expressed by a quote from Rosalind Krauss: "it is like the kernel of the dream, or the repetitively simple wish, encircled by the elaborate disjuncture of its imagery, much of which is fabricated from the 'daily residue' of one's recent waking life."





**Tumelo MTIMKHULU**



In my practice I employ visual and written text so as to grapple with the question of how to negotiate personal history and histories that one is heir to; here history is used interchangeably with experience. I conceive of these histories as 'texts' in themselves and the human being as a palimpsest; a site onto which these histories/ experiences/texts are written, effaced, rewritten and superimposed onto existing 'texts'. These 'texts' are both specific to me and universal; such as the experience of upbringing, loss, love, the history of language and of geography. Because of the breadth of these 'texts', I have conceived of my practice as a poetry anthology. I am drawn to the format of the poetry anthology because it privileges multiplicity and nuance in that each work is distinctive as much as it is part of the whole. Ideas around materiality are also an integral part of my practice.

*In love there is just this for us to do:  
to let each other go; for holding on  
comes all too easily and takes no learning.*  
- Rilke

*Book 1 of I WRITE LOVE POEMS TOO* explores the ways in which love can be moved from the parenthetical and assume a more central position. Love not as a 'frivolous' pursuit but one that is afforded nuances; from its first blossoms to the melancholy it drags in behind itself when it has met its 'end'.





***Lonwabo MZAMO***



This body of work examines the impact of socio-cultural attitudes on masculinity by investigating how, as a visual artist, I resist gender conceptions, norms, and stereotypes to challenge and detach from socially imposed masculinity through my work. This series of artworks focuses on how I can redefine masculinity on a personal level. As a Xhosa black man who has undergone the isiXhosa initiation process that serves as a transition from boyhood to manhood, I'm looking into how I can use different art techniques to confront socially imposed masculinity. The works explore identity and gender politics in relation to displacement, culture, and gender.

I am exploring ways in which I can challenge and destroy societal structures in relation to my own culture, and how artists from those cultures and communities may question and redefine masculinity via the use of various art techniques. I start my journey by defining masculinity in the Isixhosa culture using memories brought on by touch, sound, and smell.

This corpus of artworks confronts the challenge of transcending the unavoidable socially-created image of masculinity. These concepts' immateriality is expressed through the use of expressionism, text as a visual depiction of intricate thought and interpretation, and realism as a metaphor for unvarnished honesty.





**Jade PIETERSE**



### ***The Rubber Duck Theory***

The objects we collect become a part of who we are, they tell a story, hold a memory, recount an event. Just as we are collectors of things, things are collectors of meaning. I explore *The Rubber Duck Theory* to explain material memories and associations as a 'material mirror' which creates an understanding of how meaning is made, and which serves to confront the material culture that continues to evolve. The transformative process between the artist and the artwork does not only infer meaning but also adds value to the object. Using the rubber ducks as material for art making allows for a dialogue to take place. This not only gives agency to the material but also the immaterial. By using the rubber duck as subject matter I have recontextualised the common childhood bathtime toy to investigate how we assign meaning and value, even if it is to something as trivial and generic as a rubber duck. I can conclude that the objects we chose as significant can be for a number of reasons. Objects can act as souvenirs, place holders or as a trigger for a specific memory of the viewer and thus allow them to place their own valued narrative of the object. This is because of our understanding that memory can be triggered by everyday objects in their intimate surroundings or by stimulation to one's senses. Everyday objects have the ability to speak to us, not directly of course, but they have the ability to recount stories, memories, past lives. Thus we will always look for meaning in things, it is a deeply human trait. And we as artists will always look for a way for our artwork to speak to what it means to be human.





**Molly ROBERTS**



### ***Freedom in Restriction***

I intentionally explore my artistic process within the exhibition's confines. The strategic response to the daunting blank canvas is apparent as I navigate a systematic dance between structure and chaos, utilising limitations as catalysts for innovation. From the initial roll of the dice, dictating decisions by chance, to the calculated imposition of constraints through numbered lists on dimensions, subject matter, materials, and time, each artwork emerges as a testament to the deliberate interplay between restrictions and creative intention. Drawing inspiration from disciplines such as archaeology and microbiology, I employ the dice to determine drawing mediums, colour palettes, materials and sizes, creating a nuanced connection between planned precision and serendipitous outcomes. The incorporation of found objects and scavenged materials transforms arbitrary restrictions into narrative elements, fostering an ongoing dialogue with the inherent character of the materials. In *Freedom in Restriction*, each completed artwork is not a culmination but a new constraint, propelling subsequent creations. My methodical and purposeful strategy invites viewers to witness the delicate equilibrium between chance and intentionality, presenting a distinctive lens through which to engage with my creative process.





**Leonardo SITO E**



My work is deeply influenced by my dreams, intuition, and ancestral guidance. I approach my art practice as a means of exploring and expressing the subconscious and the spiritual, using wood carving and painting as my primary mediums. My creative process begins with a deep dive into my own psyche and intuitive senses. I allow my dreams to guide me, drawing on their imagery and symbolism to create unique and innovative artworks. I also draw inspiration from my ancestral heritage, incorporating traditional motifs and symbols into my pieces. I am drawn to the natural beauty and texture of wood, and the way in which it can be transformed into intricate and meaningful forms. I use a variety of tools and techniques to carve my pieces, working with the natural grain and texture of the wood to create depth and texture. In my paintings, I bring together a range of materials and techniques, including acrylics, oils and mixed media. I am interested in exploring the interplay between light and shadow, color and texture, and the way in which these elements can convey emotion and meaning. My art practice is a reflection of my deep connection to the spiritual and the subconscious, and my desire to explore and express these inner worlds through my art. Through my work, I hope to inspire others to connect with their own intuition and ancestral heritage, and to find meaning and beauty in the unseen realms of the psyche.





**Bianca WELTHAGEN**

### ***Freakshow***

My work speaks about the causes and outcomes of childhood trauma through my own personal experiences. Creating artworks that address the sensitive topic of childhood trauma inflicted by family members is a challenging task that requires careful consideration and empathy as my goal is not to display the traumatic event but rather the experience of trauma. I engage in research and creative projects related to the phenomenon of adults committing child abuse and neglect, often due to a lack of conscious consideration or awareness regarding the potential implications of their behaviours.

I believe that not all adults are fully aware of the trauma they inflict upon children due to the continues cycle of trauma that goes from one generation to the next. *Beentjies* is an alter ego that I have constructed to symbolise the child who has experienced trauma within the context of the family. The deliberate creation of *Beentjies* as a clown was intended to establish a connection with the notion of my family being comparable to a freakshow. I conceptualized *Beentjies* as a symbolic representation of the physical manifestation of trauma.



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