

AFFECT / EFFECT

"AFFECT/EFFECT is a group exhibition of recent artworks by the Honours Visual Art students at the University of Johannesburg. The title acts as an ode to the interdisciplinary display of practice encompassing sculpture, drawing, painting, printmaking, graphic media, performance, and other modes of expression. This culmination of the degree is an expression of the exploration of the artists' discourse and practice, including themes of deconstruction, counter-narratives, feminisms, exclusion and inclusion, transformation, loss, resilience, and dysfunction.

"AFFECT/EFFECT" infers the individual mythologies and methodologies explored in the artists' frameworks and the confluence of these conceptual perspectives. "Affect" signifies emotional responses, feelings, and the psychological impact of experiences. It highlights the intimate and personal dimensions of how oppression affects individuals and communities, emphasising the emotional and relational aspects of feminist and decolonial struggles. "Effect" indicates the broader, systemic impacts of colonialism and patriarchy, addressing how these forces manifest in society and culture. The title plays on the duality of Cause and Effect.

ROSE AGWA-EJON

SMISO CELE

EMMA ALICE COPPOLA

LUTFIYAH HAFJEJEE

NOMVUYO MASEKO

NQOBILE MKARI

TLHOKOMELO MOLOKWANE

KAMOGELO MOSHELA

SHANDRE LUMMIS RABIE

DANEEL THUMBIRAN

Department of Visual Art - BA (Hons) Visual Art
4th Year Exhibition 2024



Rose AGWA EJON

Beyond the Surface: Resilience, Adaption and Interconnectedness

I am a multidisciplinary artist based in Johannesburg who focuses on exploring themes of interconnectedness and influence. My work delves into the complex navigation of identity in environments that constantly shape and dictate who we are. The passing of a loved one deeply influenced this exploration, as I began to experience vivid, nightmarish dreams that reflected my surroundings. This period of introspection led me to investigate these dreams as a window into how external influences impact our sense of self.

I have often experienced societal pressures dictating what my identity should be. This has driven me to explore themes of memory, identity, nature, and the societal issues that shape our perceptions. My journey has led to creating pieces that represent my personal experiences and broader narratives about adaptation and migration. My recent collection focuses on using sculptural insects and human forms as symbols of transformation. These sculptures invite viewers to reflect on their own relationship with their surroundings and challenge societal norms that dictate one's sense of being. Through these works, I aim to highlight the interconnectedness between humans and their environment, capturing the intricate beauty of life itself.







Smiso CELE



Umagida Sbhekane

My practice is primarily defined by a nuanced exploration of the concept of drawing, which I consistently use as a foundational framework, mainly that of John Burger from *Bento's Sketchbook* (2011): "At first you question the model (the seven irises) in order to discover lines, shapes, tones that you trace on the paper. The drawing accumulates the answers, also of course it accumulates corrections, after further questioning of the first answers. Drawing is correcting". A second framework is from Michael Newman's *The Marks, Traces and Gestures of Drawing* (2003): "The status of the mark as not yet sign, not yet writing, not yet language, renders this questionable. However, we also have to acknowledge that the mark insofar as it is recognizable as such, is already remarked, noticed as a mark, so potentially a sign (minimally of itself), writing, and language even if we do not have a means to decode it as drawing, because of its status as becoming (blot becoming mark, mark becoming line, line becoming contour, contour becoming image, image becoming sign). ... Yet it seems impossible to observe, or to catch hold of, the precise moment or experience of that flip over from the presign, differentiated, but not yet diacritically caught in signification, image, and meaning". Berger's understanding of drawing allows uncertainty to take stage in my process of making as in it I get an impulse to make, which constantly puts the subject into question.





Prickling, Piercing and the Potential for Pain

My work confronts the tension between comfort and discomfort, delving into themes of proprioception, femininity, and the uncanny. Through layered forms and charged materiality, the pieces challenge the viewer's assumptions of perceived and performed impenetrability and the physical body. The title encapsulates the work's exploration of sensation—both physical and psychological. The prickling edge of discomfort becomes a site of inquiry as the works expose the precarious balance between allure and aversion, recognition and estrangement, comfort and unease. Drawing upon feminist theory and sensory phenomena like the bouba/kiki effect, the exhibition questions inherited narratives of the feminine. It reframes the body and its boundaries, rendering the familiar abject and the strange intimate. This disruption extends beyond the visual by illiciting a proprioceptive response, unsettling the viewer's relationship with their own physicality and spatial awareness through tactile discomfort. Investigating the uncanny—the moment when something familiar becomes foreign. The sharpness of abjection, the discomfort of disruption, and the extrinsic functionality of the reinvented forms invite audiences to confront their own thresholds of comfort. I invite viewers to linger in discomfort, probe the boundaries of their perceptions, and engage with the rich, layered complexities of identity and sensation.



Emma COPPOLA





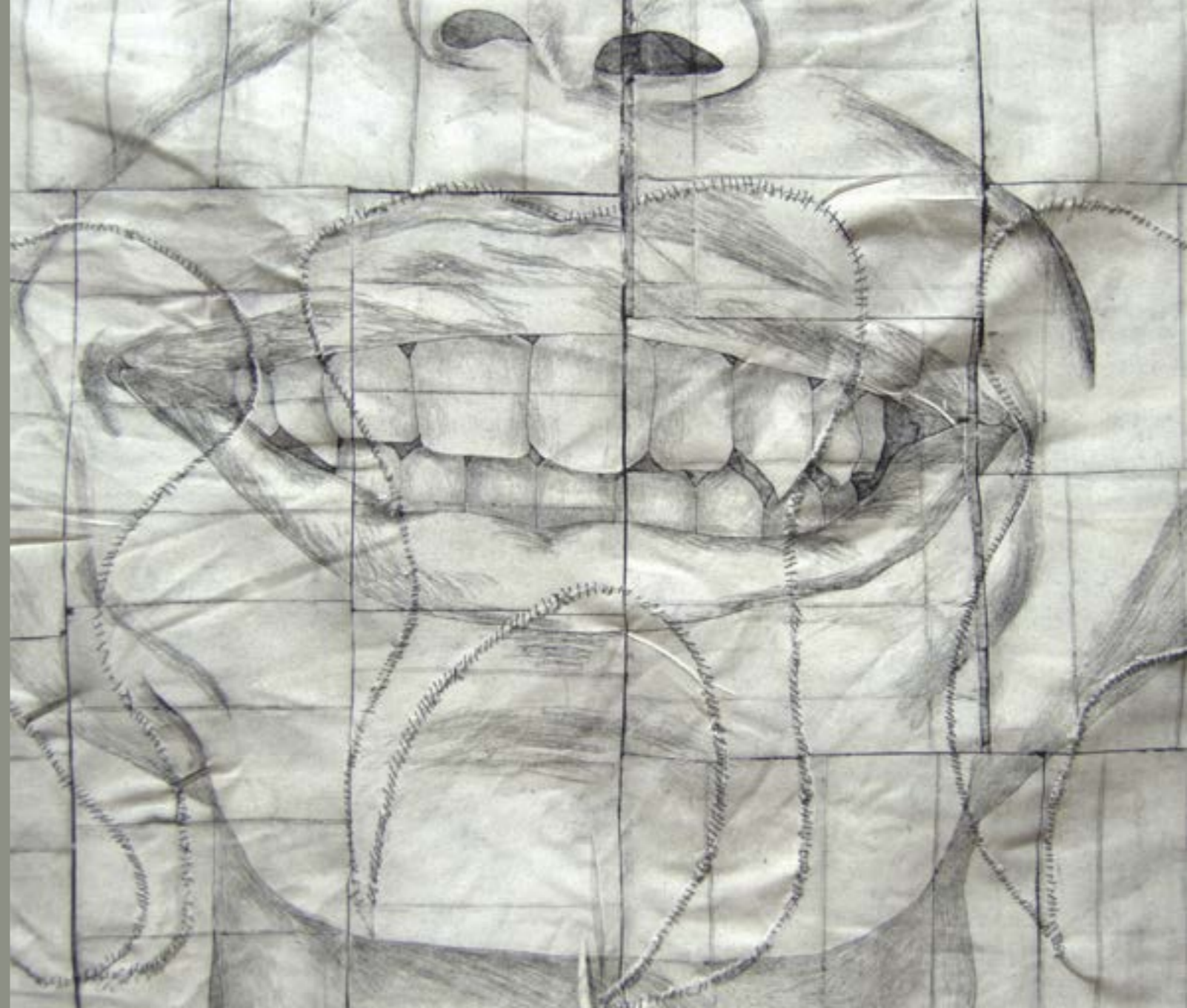


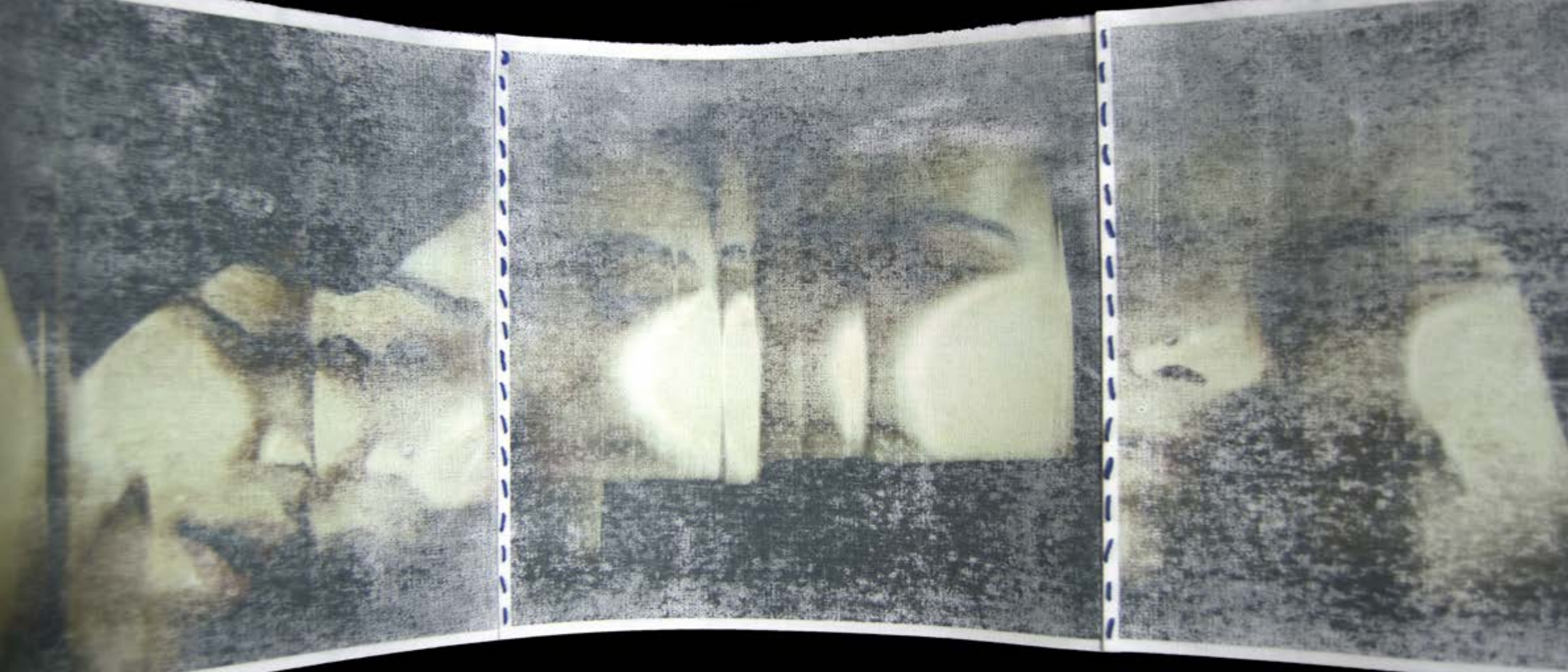
Lutfiyah HAFJEJEE



Bite Me

Inspired by the controversial Ladies Lounge exhibit at Tasmania's Museum of Old and New Art (MONA), my work challenges the dynamics of inclusion and exclusion, centering on the lived experiences of women. The Ladies Lounge - which excluded men and sparked a discrimination lawsuit - ignited conversations about spaces historically denied to women. My women-only exhibition similarly creates an intentional space, reclaiming freedom from male dominance, and is rooted in my personal experiences of witnessing exclusion at community events that prioritized boys over girls. My body of work is born from deep frustration. Each artwork, featuring mouths and/or teeth, conveys raw, visceral defiance, challenging the expectation that women should be passive, grateful, or compliant with the limited spaces they are given. *Bite Me* offers women a sanctuary to process, mourn, and reflect on their marginalization and misrepresentation. It delivers a critique of patriarchal structures, unapologetically confronting norms that seek to confine and silence women's voices. Through these visual statements, the space becomes a place for reckoning, empowerment, and the assertion of female agency without seeking approval or validation.







Nomvuyo MASEKO



Umsipha Uyopha

My work explores how generational experiences are held and transferred through the body as a site. Using ceramics, ink, and mixed media, I abstract the figure to investigate how histories and emotions become embedded in us—carried as both weight and resilience. Rooted in personal narratives, my practice is deeply tactile and somatic.

I focus on the body as a site that absorbs and endures, tracing the marks left by exhaustion, trauma, and healing. By abstracting the human form, I invite layered interpretations. This work for me is both a reckoning and an offering, a way to engage with the stories I've inherited while carving space for my own. My work is not just a reflection on the past but a site for holding space—for honouring vulnerability and for imagining healing.

Through these forms, I hope to bridge the personal and the collective, capturing the complexities of what it means to carry and transform the past while opening possibilities for change.





100



101



102



Nqobile MKARI



Die Gelegenhheit War...

“Die Gelegenhheit war...” which translates to “The opportunity was...”, interrogates experiences of not fitting in or belonging from race, class, and gender perspectives by critically reflecting on my past experience as a young Black woman from Soweto attending a multi-racial German school.

Collaging allows for me to explore this notion of not belonging as the manipulation of images mimics ways in which I compromised my being to fit into the school as I felt a sense of inferiority due to my race, gender and socio-economic status.

My concept evolved into an installation within which I performed the rigidity I felt within the school to conform and fit in with its heritage which is contrasted by my shadow self which sought to simply be and not constantly have to behave in a certain way that pleases others.

Please click link below to access the performance piece.

<https://drive.google.com/file/d/1xHFoy21-QGW-CW664sgULlxfR1RdK5xYf/view?usp=drivesdk>





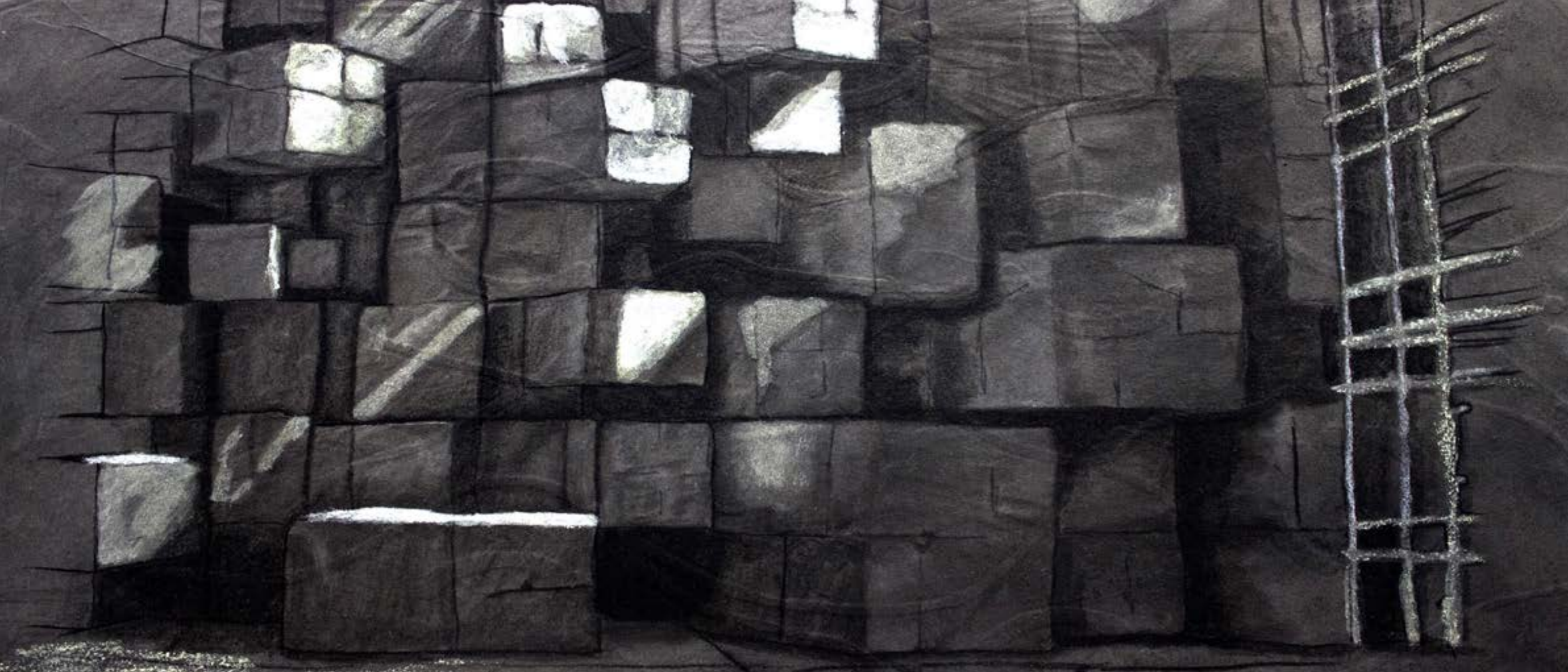


Thokomelo MOLOKWANE

Dust, Dignity, and Decoloniality

My work explores a deep connection to the landscapes of my home township, marked by the enduring impacts of colonial mining. Dust—both literal and symbolic—takes center stage as a material and metaphor, representing the pervasive residue of colonialism embedded in the land, air, and collective memory. Using locally sourced materials, I create installations, drawings, and prints that evoke resilience and generational memory while addressing environmental degradation. Dust, collected from the surrounding landscape, becomes more than a material; it is a symbol of the unyielding presence of colonial exploitation in everyday life. By embedding this dust into the work, I interrogate the ongoing socio-environmental and cultural effects of extractive economies on my community. The process-oriented approach bridges traditional techniques, such as clay carving, with modern materials, emphasizing a dialogue between past and present. Through this interplay, I 'de-link' from imposed narratives of progress, reclaiming indigenous knowledge systems and their healing potential. Foregrounding dignities as a lived and embodied experience, the works confront erasure and celebrate resilience. This collection invites reflection on the weight of history while envisioning a self-defined future, positioning art as both witness and catalyst in the ongoing struggle for liberation & hope.







Kamogelo MOSEHLA



Wozani Nonke Sizothandaza

My work on this exhibition is inspired by Herbie Tsoaeli's *Wozani Nonke Sizothandaza* part of the album entitled *At This Point in Time* released on the 5th of November 2021.

Through my process-based practice, I explore artmaking as a ritual of recollection and connection with my ancestors. The subject of my work derives from the concepts of *Motho, Umntu* (the nature of being), ancestry, violence, history, and colonial legacies. The works also delve into the terminologies of dispossession, what it means to be a 'black body,' and South African jazz.

Jazz is essential to my art-making process; it sets my language in motion. It's a language that exists in between representation and transcendence. I use intuition and dreams to direct myself. When I am fully absorbed in the flow of creativity, I feel something greater than myself has taken hold of me. *Badimo ba lleša koša nna ka bona*. I understand my works to be that which binds the material and the immaterial together.







Shandr  RABIE



Come Lie to us Again, Minister

Through examination of historical marginalisation, socio-economic struggles, and stereotypes stemming from apartheid-era policies, my body of work highlights the ongoing impact of systematic exclusion on Coloured communities. Educational limitations, high unemployment rates and political disenfranchisement shine a light on the difficulties faced by Coloured individuals striving for equity and representation. In response, many within these communities are reimagining their identities beyond rigid racial classifications, emphasising cultural hybridity and self-definition. Art becomes a space where these fluid identities can manifest, existing between binaries of Black and White, providing an avenue for Coloured individuals, like myself, to challenge stereotypes and assert pride in their heritage. By engaging in political activism, forming digital communities, and fostering cultural representation, the Coloured Community is trying to forge a future rooted in empowerment, resilience, and a deeper recognition of our unique and multifaceted identity within South Africa's socio-political landscape.

This exhibition places focus on the empty promises of former incompetent Police Minister, Bheki Cele, and the false promises of removing the Zama Zamas from our communities.







Buy my Art Before I'm Dead

*With faith as my shield and devotion as my fire,
I am fearless, for he who gives me strength
resides in my heart.*

This body of work is inspired by the 108 names of Krishna.

In this project, I connect each of Krishna's names to everyday South African individuals.

In creating this interplay I challenge and question our agency, narratives, and decisions as contemporary South Africans.

The work transitions from the streets of Johannesburg, where it appears as wheat-paste murals, to gallery spaces, bringing the world outside into the gallery environment.

Through this blending of public and private spaces, I aim to provoke reflection on the influence of culture, identity, and spirituality in our modern lives.



Daneel THUMBIRAN





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