

TO BUILD ELSEWHERE

AN HONOURS EXHIBITION

12 NOVEMBER - 3 DECEMBER 2025

To Build Elsewhere presents a body of work by Visual Art Honours students that explores redefinition as a creative force. The artists challenge fixed boundaries, viewing identity, history, and society as sites for perpetual re-imagining. Through themes of memory, visibility, and reclamation, the exhibition argues that to move forward, we must first challenge the ground we stand on.

Tamryn Dunkerley
Reinhard Geizing
Jude Hide

Shui Hoppenstein
Lesedi Modisane
Oratile Mosimanekgosi

Mpendulo Nkabinde
Keonah Nyembe
Cameron-Lee Olivier

Anele Turdon
Alyssa van Niekerk
Cara van Zyl

Department of Visual Art
BA (Hons) Visual Art
Year-end Exhibition 2025



Tamryn Dunkerley

The Object Knows her Name

In my work I challenge the societal expectations of women through the use of objects usually deemed or associated with femininity or the stereotypical ideas of the 'female'. I do this by creating the idea of feminine associations with these objects while hiding the gender of the subjects depicted in my sometimes-unsettling work. The work began as a response to the societal expectation of marriage, a path I ultimately chose to challenge. I refuse to be confined by the role of a wife and reject the notion of being limited by those expectations due to my gender. I explore the burden of these prescribed notions of female identity in domestication, and the negative stereotypes that follow the female image. My instillation is comprised of print media, drawings and sculptural elements that exploit the use of the vacuum cleaner as a metaphor of how the female body is related to the domestic object. I explore how the inanimate object can create a harmful stereotype of the female persona through its associations with the female body. I focus on the loss of identity that a woman is forced into through fulfilling the stereotype that is created by societal expectations and roles. In my body of work I challenge and disrupting such behavioural expectations by subverting the conventional characteristics of the object by changing the function or quality of that object.







Reinhard Giezing

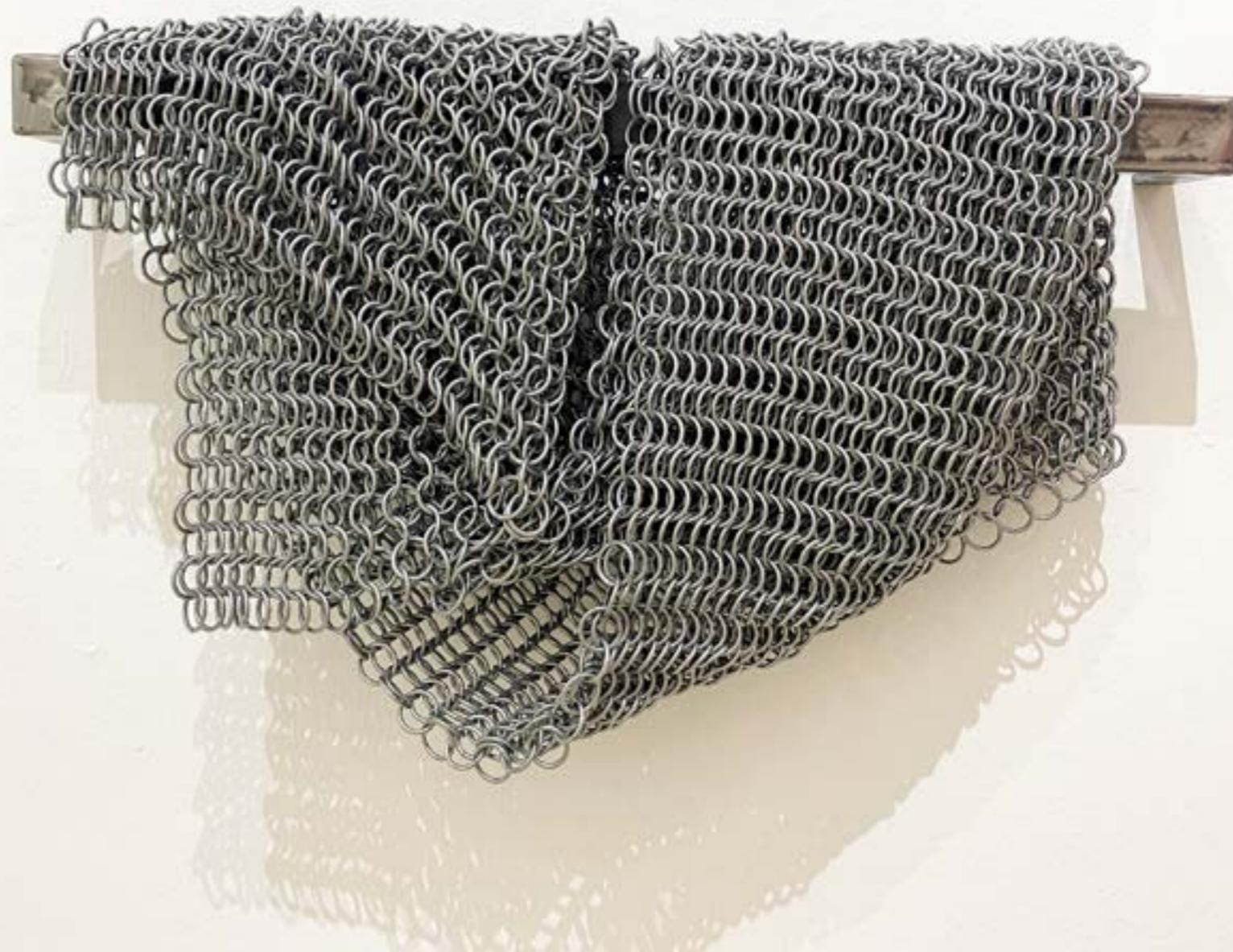


The Drawn Circle

My body of work speaks to both the gesture of drawing and the act of making. The phrase turns in on itself: to draw can mean to trace a line, to pull something into form, or to extract it into being. Each link becomes both a mark and a unit, forming a network of drawn lines that exist not on a page but in space. The wire, once a line, becomes a circle; the circle, once closed, becomes a surface; and the surface, once built, becomes a drawing in three dimensions.

The wire itself performs the drawing: it traces its own geometry, expanding the idea of drawing beyond the flat page into the quiet depth of three-dimensional form. In this way, drawing is freed from the flatness of paper and re-imagined as a physical object. Here, drawing becomes a way of building and making becomes a way of seeing.

The works carry the weight of labour; thousands of circles patiently linked together – each gesture precise and deliberate. The beauty lies not in the shine of metal but in its honesty, in the raw simplicity of worked steel. It is drawing made tangible, where repetition becomes rhythm, and a drawing emerges by freeing a circle from the page.







Jude Hide



Embodied Absence

I am a visual artist from Johannesburg whose practice explores the material and philosophical dimensions of art-making.

My recent work investigates absence and the way material reduction can mirror emotional and temporal shifts in my own life.

Working primarily in mixed media and painting, I explore how the act of removal or erasure becomes both a conceptual and personal gesture.

My art functions as a visual journal, merging lived experience with theoretical inquiry – a reflection on presence, loss, and transformation that seeks to understand how identity and meaning persist through the continual flow of time and change.







Shui Hoppenstein

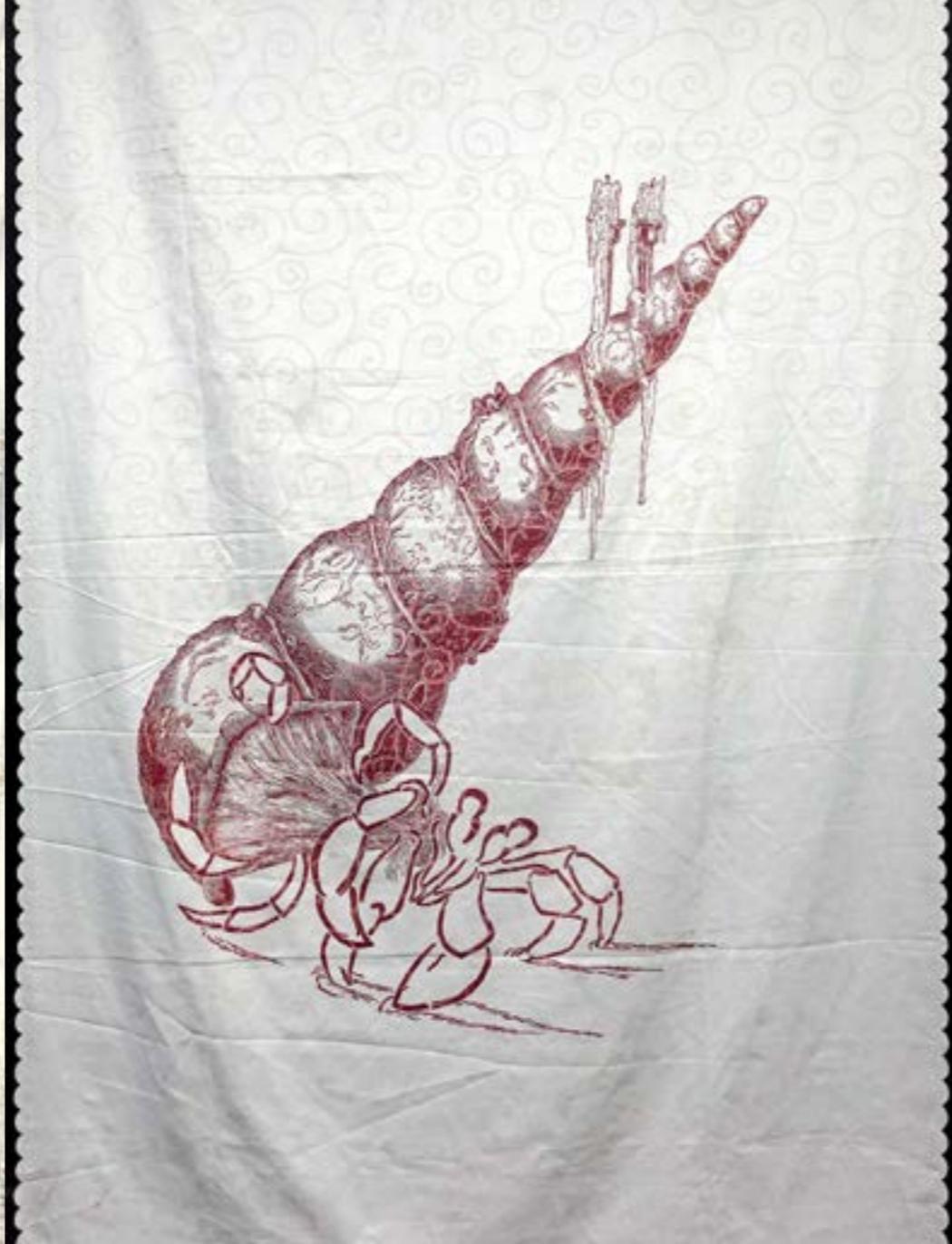


Internal Dissonance

My practice explores the disconnection between me and the faith I was raised with, the unease I feel with religion, family and community, and how I seek to realise a new self outside of that environment and establish my own autonomy and ideological sovereignty. In places, the disjunction is raw and sensitive, in others the tension is palpable, and yet further, new encounters are explored. Some pieces are picked up, and others left behind. Ultimately, each artwork in this body of work is a panel of a journey. The various images each explore a moment in experiencing and eternalising my loss, change, and growth.

This year, my art has taken many forms, including drawing, printmaking, photography, and found objects. Together, these works untangle and process my journey from an observant member of my religious community, to leaving the faith and trying to find my own place in the world. I deal with a large amount of uncomfortable feelings and stifled vulnerability. Within my community is a push and a pull – the need to draw away and define myself outside of their judgement and restrictions; and the need to be accepted and being drawn in to the genuine love that they treat me with.







Lesedi Modisane



Suspension of Disbelief

My work begins where memory and spirit meet – in the quiet space between what has been lost and what continues to live through us. I create from a place of inheritance, where ancestry is not only remembered but felt. Each branch, rope, and painted figure becomes a trace of those who came before me – a language of presence that speaks through material.

My practice is a personal dialogue with my late brother Dineo, with my family's blended faiths, and with the broader rhythms of Tswana spirituality. Through sculpture and painting, I explore how the dead remain among us – shaping our emotions, our choices, and our ways of belonging.

My art invites viewers to reflect on their own lineages, to recognize that we are all, in some way, haunted by love, memory, and the echoes of those who made us who we are.





SUSPENSION OF DISBELIEF





Gluttony

I am an artist and writer whose artistic practice emerges as an extension of my writing; grounded in critical reflection, observation, and a deep interest in institutional power dynamics. Through both text and object, my practice holds a mirrors to the structures that define the art world; not necessarily to dismantle or dismiss them, but to offer opportunities of honest reflection. My work is not so much a critique as a confrontation with the obvious. I do not wish to invent problems, rather, I highlight what is already visible, though often unspoken. My practice engages with what is often whispered 'off the record' at social gatherings within the art world; what circulates through informal channels but rarely makes it to the wall texts. These complicities and carelessnesses form the core of my inquiry. This body of work is anchored by the word *gluttony*, borrowed from the seven deadly sins. Overconsumption and excess have long been artworld habits. However, *gluttony* as a word, unsettles people. By framing my installation like a booth, I borrow the familiarity of art fair architecture and its inbuilt behaviours. The work becomes both a participant and a witness in the ecosystem of appetite, attention and reflection – an inescapable triangulation. I invite my audience to reflect on their participation in that cycle: Who does the art world really serve?

Oratile Mosimanekgosi



GLUTTONY

"...the only thing that's better than
getting it, is getting it and not
physically eating it."

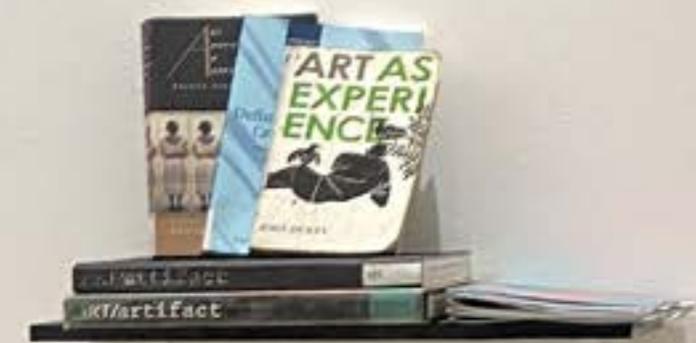
"...but it's not like the other
experiences is eating."

"The question is when will all the
money come from?"

Thank to what?



...and resulting things are based on the
...and resulting things are based on the
...and resulting things are based on the
...and resulting things are based on the





Mpendulo Nkabinde



Izwe noMhlaba

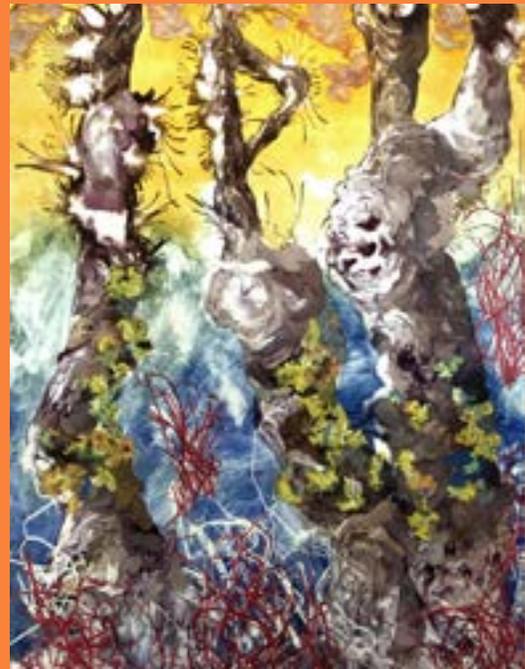
My experience of oral storytelling was my first step to seeing the connection between humans, nature, and language. This deepened my understanding that language is an archive of knowledge systems and a doorway to cultural values. My work explores the intimate relationship between language and its speakers. It expands by looking into the violence that results from the dismissal of ways of knowing that occur when languages are systematically disregarded. I do this by making connections between objects and materials related to my parents' last occupation and my experience of the education system. My practice highlights the complex relationship between indigenous people and the modern world they help build. As part of my body of work, I center my practice on creating friendship between text (language) and natural material (including water and rocks) to communicate the human/nature/language relationship. I introduce mechanically found materials and objects, including vibrating motors, water pumps, and rusting metal. Rust, vibration, and sound are used as mediums to communicate violence and erasure of language within the Eurocentric education system and working spaces.







Keonah Nyembe



Emergent Ecologies

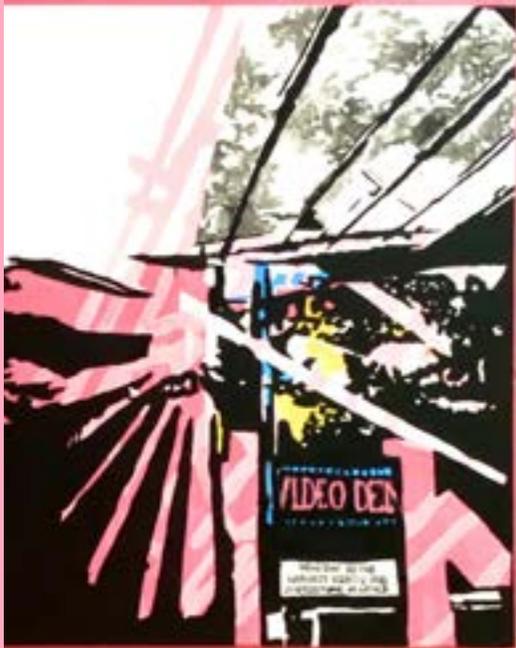
My practice engages with the vibrant energy of the world, challenging the long-held human assumption of sole artistic control. I explore beyond representation to directly activate the agency of matter. The realization that a human-controlled, imagined environment – no matter how fantastical – will ultimately become static, fuels my core research question: How do we, as artists, truly relinquish control to the unpredictability, growth, and inherent agency of living systems? Drawing on Posthumanism and New Materialism, I see non-human entities not as inert subjects but as active collaborators in shaping reality. My work focusses on creating 'living' imagined environments that rethink human-nature symbiosis. I seek co-collaboration with natural material, allowing materials themselves to dictate the artistic outcome. My process is defined by this act of surrender: breaking with traditional artmaking by letting the material's inherent life and energy drive the evolution of the work. My work is an invitation to acknowledge that the world, and by extension the artwork, is created through dynamic interactions with matter itself. By integrating living organisms and encouraging their growth, my art proposes a new paradigm where the artistic subject is no longer the human master, but the emergent, participatory ecosystem itself.







Cameron-Lee Olivier



If I Don't See You Through the Day

"If I don't see you through the day, I'll see you through the window" is a phrase that carries a quiet ache at the centre of my ongoing project as it holds what the world no longer does. My work unfolds through acts of remembering, retracing, and playful reconstruction; a process of mapping what has slipped away and making meaning from what still lingers. I move through the city in fragments; not the city as it stands now, but the one that persists inside me. These places survive in traces, in the folds of recollection, and in the warped perspective of Google Street View; in the instinct to find 'home' even inside distance. My process begins with what I call digital walks, slow navigations through Google Maps echoing the pace of childhood walks through Pretoria. Fourteen years of life are retraced virtually, not guided by street names – since many were renamed or erased – but by memory's own directions. The search becomes a kind of game of recognition and loss where technology and remembrance slip into one another. Glitches, distortions, and time-lagged images mirror the instability of memory. From these walks, I extract fragments of streets and moments once held close. These fragments become material for digital reconstructions where buildings stretch, colours vibrate strangely, and familiar spaces tilt toward dream. The works do not depict but translate. They hold the texture of memory rather than its likeness.





SQUARE

PING



Anele Turdon



Beyond the Surface

My art focuses on the ways that clay and water can promote introspection, healing, and emotional release. These materials react directly to touch, movement, intention, and energy, which is why I use them. This makes it easier for me to comprehend how emotion functions in the body and how creating can help heal inherited trauma. Slow, repetitive movements that keep me in the moment are the foundation of my practice. This covers working with water, rolling forms in sand, shaping clay, and carving textures. By doing these things, I am able to decompress and focus on the emotional resonance of the content. I am interested in inherited trauma because I grew up around silence linked to gender based violence. These events influenced my family's emotional patterns and forced me to consider the nonverbal cues that were conveyed. It became safe to express these feelings through working with natural materials. Water has the feel of a delicate substance that responds to vibration and energy. Because clay captures every mark and gesture, it contains memory. Sand promotes focus and slows down the body. Together, these materials produce a space that is both meditative and grounding.







Alyssa van Niekerk

Animalisation, Objectification, Sexualization and Fragmentation

My exhibition title reflects aspects we see in our daily lives, through social media, advertising, print media and digital media. I explore the animalisation of women and the sexualization of animals within society, especially within the food and print industry.

I also explore different angles and aspects of animal carcasses, showing them in a different light, as something beautiful and delicate instead of being simply abject. In this way I am able to connect the animal carcass to women through colours and texture instead of directly showcasing them together.

By fragmenting all these images, I investigate the physical print media such as pornographic magazines using these to focus on the 'most desired' parts of both the animal and the female body.







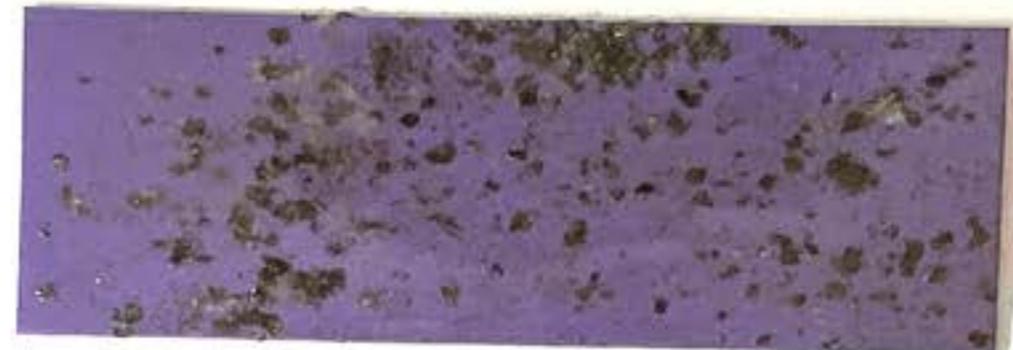
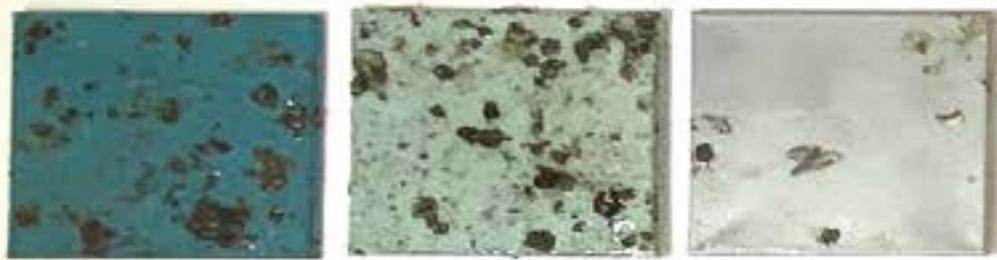
Cara van Zyl



Can I Get Away With This Shit?

The art world is an elitist feedback loop of impenetrable criticism and constructed depth. My project plants its flag resolutely in the trash fire of that oxymoron; the arsonist, standing at the intersection of absurdist theory and a practice that doesn't give a fuck. While thinkers have laboured to chart absurdism's landscape within literature and theatre, its live-wire power within the visual arts – a tactical tool for combating institutional preciousness – has been criminally undertheorized. This project, conceived in the glorious anarchy of my own frustration with being told my work was “not there yet,” argues that our current moment of algorithmic nonsense, climate dread, and political clown shows isn't just a subject for absurdism – it's a demand for it. My work serves as institutional critique. I treat my studio as an absurdist laboratory, where the chaotic, unhygienic, and gloriously futile become potent tools for deconstructing anthropocentric control, authorship, and our desperate need to impose meaning on a fundamentally indifferent universe. My work functions as both a punchline and a provocation, forcing viewers between the gallery and the gutter. I don't make art to be understood but as insubordination.





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