

# IMPACT IS A VERB

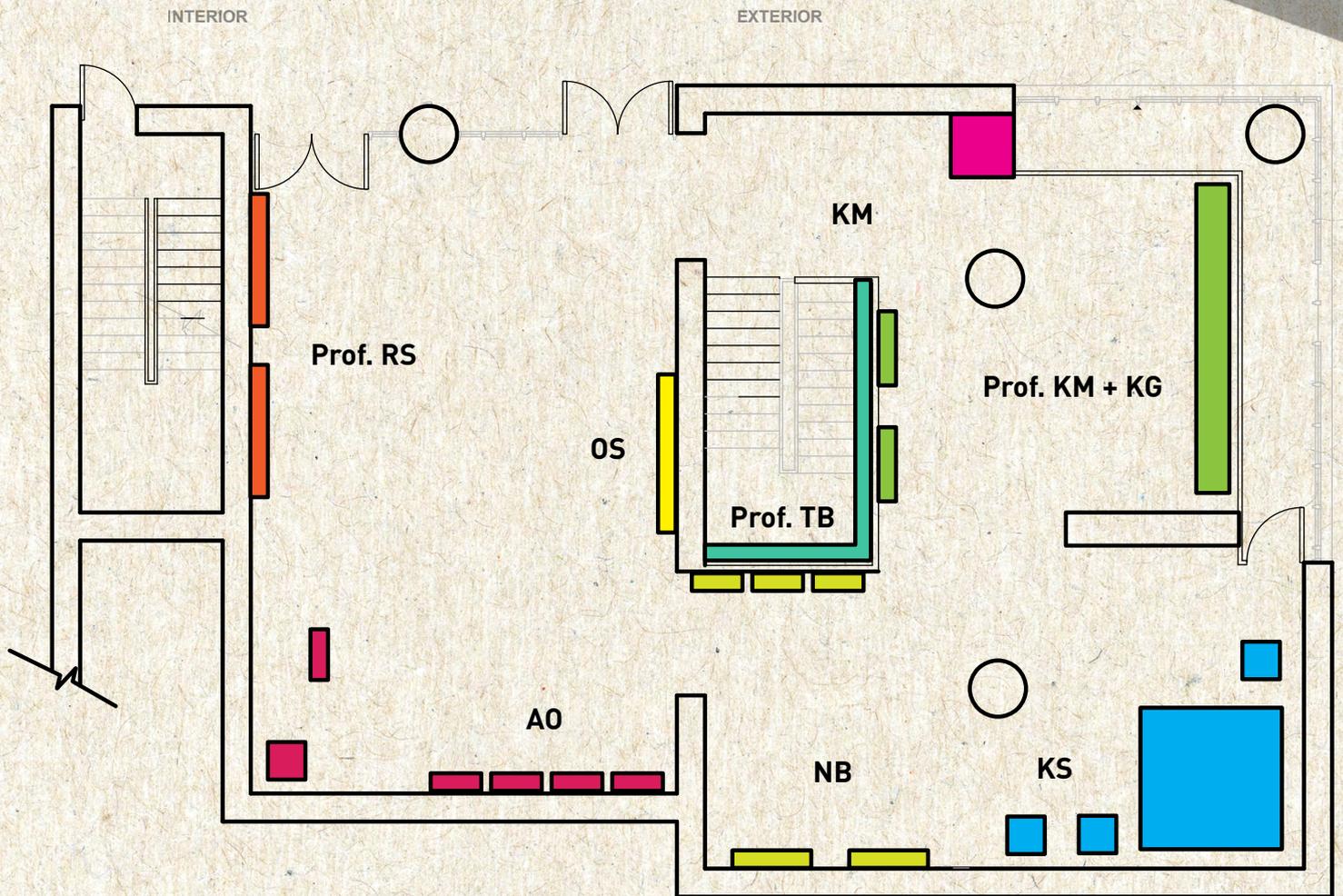
— / Īm'pakt, 'Īmpakt/

Through visual and sonic expressions, this exhibition holds space for both the tenderness and the violence of impact, to ask:

How do moments, movements, and ideas endure across time and space?  
And what, in their wake, do they make of us?

*Curated by: Dr Farieda Nazier*

# MAP & KEY





# OUPA SIBEKO

**Title:** *Lost Cow (2023-ongoing)*  
**Medium:** *Single-channel video*  
**Duration:** *5:00 minutes*  
**Year:** *2023-ongoing*

*Lost Cow* speculative capacities link it to Afrofuturist and other world-making traditions, where memories, oral histories, and ancestral cosmologies are recombined to imagine alternative futures. This is a laboratory for new social imaginaries, enacting possibilities that contest the inevitability of present conditions.

Oupa Sibeko is an interdisciplinary artist whose work moves between theatrical, gallery, scholarly and other public contexts, dealing with matter and politics of the body as a site of contested works. By enabling opportunities for affective and relational encounters using ritualistic performance and play, the artist seeks to critically engage approaches to the body — particularly the black body — the history of representation and the ways in which certain subjectivities have been (and are) figured, (black) pain, (black) spectacle, (black) negation, and the ethical implications of reimagining and re-enacting pain. Sibeko has come to understand and unpack artistic practice through an exploration of African indigenous knowledge. It is also from this source that he borrows key elements of his creative output, especially in relation to ritual and communal performances, theatre in the round, site-specific performances and the exchange of cultural knowledge in a shared communal space.

# PROF KHAYA MCHUNU

& KIARA GOUNDER

**Title:** *Martin Molefe Memory Project*

*Provocation #1*

**Medium:** *Silk organza tulle dress*

**Year:** *2024-2025*

*Provocation #2*

**Medium:** *Beaded tulle dress*

**Year:** *2025*

*Provocation #3*

**Medium:** *Tweed, suiting, cotton knit, Merino cotton knit*

**Year:** *2024-2025*

The *Martin Molefe Memory Project* is an ode to the Soweto-based fashion designer whose work from the 1950s and 1960s informed this project. The creative work is presented as a three-layered story that values the social impact of cultural producers like Martin Molefe himself. The installation features garments that hang as speculative re-imaginings, personifying archives as capable of breathing. These are not just passive objects to be looked at, but rather active ones whose vibrations and frequencies tell little-known histories that deserve space in contemporary society

Khaya Mchunu is an Associate Professor heading the Department of Fashion at the University of Johannesburg, South Africa. He obtained his PhD in Visual and Performing Arts from the Durban University of Technology. His current research interests fall within the link of fashion, clothing, and public figures, an interest area broadly approached through biographical, historical, and archival research.

Kiara Gounder is a lecturer in the Department of Fashion and Textiles at the Durban University of Technology, South Africa. Her work explores the intersection of fashion, culture, and technology; with a specialization in 3D prototyping and fashion artefacting. Her most recent research interests include digital fashion, immersive storytelling, and digital archiving as cultural preservation.

# KATE SHAND

**Title:** *Picking up the pieces*

**Medium:** *Clay / ceramic*

**Year:** 2025

Kate Shand transforms found objects and porcelain into fragile vessels that archive the visible impact of loss. These forms are not a repair of what was shattered but a reconfiguration, bearing witness to transformation as survival, with the abiding question - "will this survive" - echoing the fragility of both the impact and the process. They stand as altars to absence, offering not resolution nor healing but an ongoing dialogue with grief.

Kate Shand is a Johannesburg-based art therapist, lecturer, and ceramic artist. She teaches part-time in the University of Johannesburg's Art Therapy programme and is a research associate at the University of the Witwatersrand, where her recent publications explore storytelling interventions with children who experienced migration, and arts-based research method (in collaboration with University College London).

Her ceramic practice intersects with community engagement, most recently in a project she evolved with her sister, ceramicist Nina Shand, *The Meaning of Home* – an exhibition of collaborative works created with children from the Three2Six Migrant Education Project. The show is currently on at Wits University's Origins Centre. Kate Shand also co-runs the Melville Mudroom pottery studio with Nina Shand, and they recently participated in the group exhibition *Imprints from Elsewhere at Artyli*.

# PROF TOBIAS BARNARD

**Title:** *Let it rain*

**Medium:** *Escherichia coli bacteria applied to epoxy resin droplets*

**Year:** 2025

*Let it Rain* explores the privilege of having access to water. The piece contrasts the difference in water perceptions, one of childhood nostalgia of summer rain versus rainwater as a source of survival, albeit a tainted one.

Tobias Barnard is the Director of the University of Johannesburg's Water and Health Research Centre, housed within the Faculty of Health Sciences. His expertise lies in the field of biochemistry and microbiology, with his research delving into themes related to water, sanitation, and hygiene such as infrastructure, economic development, health, and people.

1 He is most notably recognised for his work in polymerase chain reaction (PCR) detection of bacterial pathogens from samples of water in South Africa, as well as being an International Water Association (IWA) Fellow, winning the IWA Investigator Award for his research into health related water microbiology (2013) and Water Research Commission young researcher award (2010).

2 Barnard's growing artistic practice brings together his academic and social commitment to water health systems and research through demonstrating the impact of water and good hygiene practices on the spread of microbes. Sitting on the intersections of science and art, his work humanises science away from being locked in a lab or academic paper, taking it to people to show them what the impact of clean water and good hygiene is on their lives.

# NEIL BADENHORST

**Title:** *everything is embarrassing*

**Medium:** *Mixed media*

**Year:** *2025*

This body of work explores what the artist refers to as “queer fragmentation”, the fragmentation of the parts of the self-experienced by queer people in dominant cis-and heteronormative social structures. The body of work consists of a series of zines and artists books, with an accompanying mural, in which the artist grapples with thematic matter.

Neil Badenhorst is an award-winning illustrator and multidisciplinary artist based in Johannesburg, South Africa. Neil Badenhorst completed his Undergraduate and Honours degrees in Visual Communication (majoring in Illustration) at the Open Window in 2017 and 2018 respectively. Badenhorst completed his Master's degree in Design in 2021 at the University of Johannesburg. He is currently studying toward a PhD at the University of Johannesburg, where he also lectures full time in the Graphic Design department.

Badenhorst's study is concerned with collaborative worldbuilding in illustration as an alternative, queer rite of passage.

Badenhorst's practice extends into illustration, drawing, painting, collage, digital media and audio-visual installation. Badenhorst's work is largely concerned with themes such as liminality, queer experience, worldbuilding and narrative. Badenhorst's creative process relies heavily on intuition, and his work attempts to map out the eternally expanding internal landscape and visions of the fantastic, in order to better comprehend 'real' experiences and surroundings.

# KATLEGO MADUMO

**Title:** *The White Cube*

**Medium:** *Furniture / Adaptive Design / CAD Exploration*

**Year:** *2025*

Where function disappears into form, and the gallery itself becomes the desk. An adaptive desk concept that merges seamlessly with gallery spaces, inspired by plinths and human-centered design. Balancing function and aesthetics, it redefines impact through adaptability and context-driven design.

Katlego Madumo is a South African industrial designer, researcher, and founder of Madiic Design Studios. His work sits at the intersection of design thinking, human-centered design, and sustainable practice, with a particular focus on small-scale furniture manufacturing in South Africa. Katlego Madumo's research adopts a practice-based approach, using prototyping and conceptual development to interrogate the adaptability of workspaces across domestic and public contexts. His current creative research output, exhibited at the FADA Gallery, explores adaptable desk systems inspired by gallery plinths, blurring the boundary between functional furniture and architectural objects.

# PROF RUTH SACKS

**Title:** *Pretend Sculpture*  
**Medium:** *Meranti*  
**Year:** 2025

This text piece emerged in the university classroom where, when written on the board, it highlights the obvious implications of the context that are usually obscured by more pressing daily concerns.

Ruth Sacks is an Associate Professor at the University of Johannesburg's Faculty of Art, Design and Architecture where she has worked since 2021. She has exhibited widely at venues that include: CIVA Museum and Archives (Brussels), UJ Gallery (Johannesburg), M KHA (Museum of Contemporary Art, Antwerp), ZKM | Centre for Art and Media (Karlsruhe), the Johannesburg Art Gallery, National Museums of Kenya (Nairobi), Iziko Museums of Cape Town, Iwalewahaus (Bayreuth), the African Pavilion at the Venice Biennale (Venice), the 1st Art and Architecture Biennale of the Canary Islands (Tenerife); and Performa 09 (New York).

# NEIL LOWE

**Titles:** *All She Surveys*  
**Medium:** *3D printed swan wing, water from private borehole in Parkhurst, light grid, audio track.*  
**Year:** 2025

**Titles:** *Spectres of Empires Past*  
**Medium:** *Anaesthetic gas machine, image of Joubert Park 1909, tonic water, audio track.*  
**Year:** 2025

**Titles:** *Mother's Refraction*  
**Medium:** *3D print, Johannesburg rooftop, prismatic film.*  
**Year:** 2025

**Titles:** *Shadow//Mirror//Stage*  
**Medium:** *Monolith containing two televisions (one smashed by artist), single channel video.*  
**Year:** 2025

Through fragments of fountains, machines, and shattered screens, Neil Lowe's installations blend sculpture, sound, and projection to expose how colonial ruins continue to shape us, the spaces we inhabit, and even how we perceive.

Neil Lowe is a Johannesburg-based technologist, multimedia designer, and conceptual artist. Holding an MFA from the Dunedin School of Art, his work spans sculpture, monotypes, and multimedia installations integrating found objects, video projection, and sound. Drawing on experiences in Zimbabwe, South Africa, and New Zealand, Lowe examines postcolonial narratives and power dynamics. Exhibitions include the Museo Reina Sofia, Madrid, and galleries in New Zealand and South Africa. He is a research associate of UJ FADA's Industrial Design Department.

# TINYIKO BALOYI

**Title:** *Xinhlamune*

**Medium:** *Textile*

**Year:** *2025*

*Xinhlamune* reinterprets the embedded design wisdom found in traditional Tsonga n'wana figures, which I view as self-contained worlds. By using techniques like folding, knotting, and wrapping to create garments, I translate these indigenous design principles into contemporary applications. This approach aims to highlight these pluriverse philosophies and champion unacknowledged cultural design knowledge as a source for creative innovation.

As a teacher and maker Tinyiko Baloyi's practice centres on ontological design, with 'being' at its core, exploring profound connections with self and others. She cultivates making practices within communities, recognising the vital importance of extracting knowledge from indigenous systems. Through investigating these traditional and natural forms, she uncovers and translates diverse design techniques into contemporary applications, fostering innovation and epistemological diversity. This approach foregrounds inclusivity, celebrating the profound wisdom embedded in diverse cultural practices and inspiring a deeper appreciation for craftsmanship.

# ALEXANDER OPPER

**Title:** *SPECTRUM 1*

**Medium:** *Glazed clay bricks placed on found wooden furniture piece, steel.*

**Year:** *2025*

**Title:** *SPECTRUM 2*

**Medium:** *Acrylic on seven sequential canvases*

**Year:** *2025*

Spectrum allows for the exploration of a range of socio-aesthetic possibilities. It mobilizes a move away from the limited metaphor-laden and sentimental register of the 'rainbow' towards a far more complex, inclusive, and accessible universal register. Spectrum allows for an investigation and mashup of emotions, positions, and experiences. Both works – the sculpture and the paintings – strive to provoke readings from the personal to the cosmological.

Alexander Opper is an artist, educator, writer, professional architect, designer, and curator. He completed his undergraduate studies in Architecture at the University of Cape Town in 1993. Working in Berlin between 1995 and 2005, he completed a master's in Architecture, titled 'Schloss als Materie' (The Matter of the Castle), at Berlin's University of the Arts in 2001. He settled in Johannesburg in 2006. Since 2007, he has taught in UJ's Department of Architecture, where he designed and led the department's first-ever master's programme between 2011 and 2014. Opper's artistic practice and primary research interests are rooted in a radical disciplinary shift from making architecture towards its unmaking. From an earlier practice base of 'doing' Architecture, a new critical practice of a type of 'architecture-in-reverse' has emerged – an approach he refers to as 'Undoing Architecture'. His projects are situated in the productive field of tension between art and architecture; his work manifests through a wide range of media, including installation, sculpture, drawing, photography, collage, artist's books, and video.

# PROF ALISON KEARNEY

DR CAMERON HARRIS & DR GAVIN WAYTE

**Title:** *Confluence*

**Medium:** *Mixed media, sound-art installation, including soundscape created from field recordings and electro acoustic sounds, ink, gouache, pencil, graphite and pastel on tracing paper, plastic.*

**Year:** 2025

Confluence explores how humans and other agents have impacted two polluted rivers, the Jukskei in Johannesburg, and the Tame in Manchester, through a sound-art installation. The riverine drawing, with images from the Jukskei, Tame, veins, branches and industries show the interconnectedness of all things. The soundscape is composed of integrated sounds from field recordings alongside both rivers, and electronically transformed sounds from the drawing process.

Alison Kearney is an accomplished artist-scholar of South African art, with a multi-disciplinary research focus on exploring epistemologies of art. She holds a prestigious rating with the South African National Research Council. Her artworks have been exhibited in South Africa, Switzerland, USA, Canada and Australia. Kearney's praxis includes making artworks that critically engage with the discourses and institutions of art, and analyzing contemporary African artworks that challenge inherited, western discourses of art. These interests inform her approaches to teaching and the educational work that she does with diverse audiences in the art museum.

Cameron Harris studied composition at the Universities of Edinburgh, Manchester and Pennsylvania with Nigel Osborne, John Casken, Edward Harper, James Primosch and Jay Reise. He was a Thouron fellow at the University of Pennsylvania and later the recipient of a Benjamin Franklin scholarship. He won the Network for New Music composition competition in Philadelphia and the David Halstead Music Prize for

composition at the University of Pennsylvania. Originally from the UK, Harris has been based in South Africa since 2006. His main interests are interactive electronic music composition and the history of electronic music.

Gavin Wayte is a composer, conductor and pianist working in a variety of genres from opera to multimedia performance. He currently holds the post of Fellow in Creative and Professional Practice at the Royal Northern College of Music, Manchester, UK. Alongside his work in education, Wayte is active as a composer, conductor and pianist working in a variety of genres from opera to multimedia performance. His work has been performed at, among other places, the Royal Opera House, Venice, USA, and the opening night of the BBC Philharmonic Studio. Since 2018 Wayte has focused on musical creativity connected to nature.

# EXHIBITION PROGRAMME

**20 Sept:**

**14h00 to 17h00**

“I draw what I like: Youth activation” by Katerina Fink

**27 Sept:**

**11h00 to 13h00**

“Exploring impressions & traces: Clay printing workshop” by Kate Shand

**4 Oct:**

**11h00 to 12h30**

Artist Walkabout

**11 Oct:**

**11h00 to 13h00**

“Confluence: Live performance” by Alison Kearney, Cameron Harrison & Gavin Wayte



**20 YEARS**  
— 2005—2025 —

