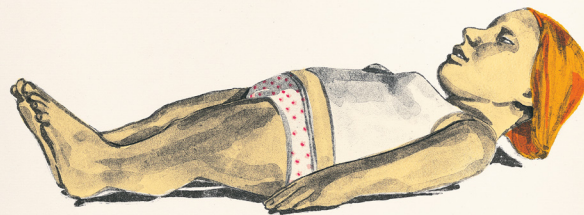


Claudette Schreuders



34/35

The Long Day

Chenot



After the Pleasure of Carving

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Each of Claudette Schreuders' five bodies of work encapsulates a phase of the artist's own life: *Family Tree* (1998), her graduate show, is preoccupied with her time at school and university; *Burnt by the Sun* (2001) with travelling self-identities, at a time when Schreuders was completing residencies in Kenya, Nigeria and the UK; *Crying in Public* (2002) with how work is presented and perceived in public, prompted by the artist's emergence as a regularly exhibited and critically acclaimed artist; and *The Long Day* (2004) with the limitations of place, in this case when the artist was living in suburban Linden. Schreuders' latest body of sculptures, *The Fall* (2007), is inspired by a biblical image of Eve from the Middle Ages and, following the birth of her child, unfolds as a story of love and creation.

In these different phases of Schreuders' autobiography, many of the themes and subjects for individual works are sourced from her diary and drawing books. In being



autobiographical, Schreuders' oeuvre is not only about these moments of personal identity, but also about the shared identities that come from her stories becoming interlinked with the stories and events that belong to others. In her inspiration and telling of these stories there is a movement back and forth between private and public, between what is hers and hers alone, and what is refigured for sharing in public space.

Schreuders has gotten into the habit of sharing things twice by subsequently repeating her sculptures in lithographic form (but not necessarily in the chronological sequence of their three-dimensional renditions). Three of her solo sculpture exhibitions – *Burnt by the Sun*, *Crying in Public* and *The Long Day* – have been turned into lithographic editions, in 2005, 2003 and 2007 respectively. Each of these editions was produced with master printer Mark Attwood at The Artists' Press in Mpumalanga.

Schreuders' artistic method starts with rudimentary thumbnail sketches of prospective sculptures – sometimes in colour pencil, sometimes in ballpoint pen – to remember an idea more than anything else. "They aren't very



detailed," she says. "Otherwise they'd take away from the pleasure of carving." The drawings were initially kept as a record of work done, but buyer demand made Schreuders release them for sale. Still wanting a form of record, and having experienced the creative possibilities of lithography with the comic strips she produced in 2001, Schreuders began producing lithos of her sculptures. Taken from photographs of the sculptures, the lithos offer a particular version and view of the sculpted works that is especially documentary in its recording.

All of the works that make up her three lithographic series are the same size, motivated by the artist's desire to eventually bind them together. "I like to think of the lithos as a heap that is just getting higher and higher," she says. Her sculptures and lithographs both involve acts of carving on natural materials (wood and stone), which appeals to the artist, but as a result of this desire to eventually bind the prints, there is little or no sense of the original sculptural scale in her lithographs. This is especially acute in the difference between the larger than life sculpture and comparatively small litho of "The Boyfriend".





The Long Day, which was first shown in lithographic form at the Michael Stevenson Gallery in Cape Town in May 2007, preoccupies itself with the conditions and limitations of Schreuders' own circle of family, friends and neighbourhood, and encompasses actually encountered people within this small suburban circle. The ten prints include "1970" and "Missing Person", both of which are archival in their interests. The former, of her father, was sourced from an old family photo album and complicates Schreuders' sense of her father's belonging to a stereotype of white South African men in the 1970s. "Missing Person" has less to do with its sinister associations and more with a childhood that is being progressively forgotten and only coincidentally remembered now and again through external cues.

"New Shoes", in its mundane innocence, captures a sense of suburban ordinariness that counterpoints the violent assault and burglary that resulted in the injury to "The Neighbour". Associated with "The Neighbour" is "Officer Molefe", who investigated the burglary, and more generally (in his isolation), figures the marginal place of working black people in white suburban life. He is from the



outside, unlike the more intimate familial beings constituted by the lithos of Schreuders' boyfriend, brother and sisters.

"Lady Luck", like a small religious figure that hangs on the wall, is quietly free, powerfully at ease, and quite distinct from the artist's self-image in "The Long Day". This latter work captures the tension of wanting to move and make changes. "While I was living in Linden," says Schreuders, "I was often stuck in one place. I never had to move, other than between the house and my studio in the garden. I felt very isolated, but it was also very difficult to get up and go out at the end of a long day in the studio."





35/35

The Neighbour

Chenoweth



34/35

The Quiet Brother

Chenoweth



Image: (page 3) The Long Day
Paper Size: 38 x 28.5 cm
Medium: Five colour, chin colle lithograph

Image: (page 5) 1970
Paper Size: 38 x 28.5 cm
Medium: Seven colour, chin colle lithograph

Image: (page 7) The Three Sisters
Paper Size: 38 x 28.5 cm
Medium: Six colour, chin colle lithograph

Image: (page 9) The Boyfriend
Paper Size: 38 x 28.5 cm
Medium: Five colour, chin colle lithograph

Image: (page 10) New Shoes
Paper Size: 38 x 28.5 cm
Medium: Seven colour, chin colle lithograph

Image: (page 12) Lady Luck
Paper Size: 38 x 28.5 cm
Medium: Six colour, chin colle lithograph

Image: (page 14) Officer Molefe
Paper Size: 38 x 28.5 cm
Medium: Seven colour, chin colle lithograph

Image: (page 15) Missing Person
Paper Size: 38 x 28.5 cm
Medium: Six colour, chin colle lithograph

Image: (page 16) The Neighbour
Paper Size: 38 x 28.5 cm
Medium: Six colour, chin colle lithograph

Image: (page 17) The Quiet Brother
Paper Size: 38 x 28.5 cm
Medium: Seven colour, chin colle lithograph

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- ⊕ - Irene - Tshwane
- ⊕ - Richmond
- ⊕ - Cape Town