

**verf dit
swart
paint it
black**

“Verf dit swart” “Paint it black”

“Verf dit swart”

In reaksie op die oorkoepelende titel van Aardklop 2019, “Kunsrevolusie: Briewe aan die nag”, beskou Modern Art Projects South Africa (MAPSA) dit as ‘n goeie geleentheid om ‘n verskeidenheid swart kunswerke uit die versameling uit te beeld. Die werke is oor die afgelope vyf dekades deur Harrie Siertsema versamel en die belangrikste kriterium is dat die werke oorheersend swart is. Siertsema se liefde vir Kazimir Malevich se Black Square 1915, wat op sigself ‘n rewolusie was, vorm die belangrikste inspirasie vir hierdie versameling. Die metafore vir swart is eindeloos; nodeloos om te sê die mees voor-die-hand-liggende assosiasies is met die duisternis, dood, kwaad, aggressie en opstand. Vir Siertsema is dit egter ook

die positiewe wat hom aantrek, naamlik: gesofistikeerdheid, misterie, elegansie, gesag en sterkte.

Die keuse van werke sluit in kunstenaars Willem Boshoff, Casparus, Paul Cooper, Carla Crafford, Shane de Lange, Happy Dhleme, Eric Duplan, Peter Eastman, Stephan Erasmus, Richard Forbes, Abrie Fourie, Heidi Fourie, Gordon Froud, Liza Grobler, Martli Jansen van Rensburg, Setlamorago Mashilo, Maurice Mbikayi, Louis Minnaar, Seretse Moletsane, Elizabeth Msiza, Andrew Munnik, Ester Pohl, Marguerite Roux, Andreas Schönfeldt, Chris Soal, Louis Kok & Stuart Trent, Jordan Tryon, Andrzej Urbanski, Jan van der Merwe, Claude van Lingen, Rossouw van der Walt, Jeremy Wafer, Fabian Wargau.

“Paint it black”

In response to the invitation to participate in the Aardklop National Arts Festival 2019 with the overarching title, “Kunsrevolusie: Briewe aan die nag” Modern Art Projects South Africa (MAPSA) deemed it an opportune moment to showcase a selection of black artworks from its collection. The works have been collected by Harrie Siertsema over the last five decades, and the main criterion has been for the works to be dominantly black. Siertsema's love for Kazimir Malevich's Black Square 1915—which was a revolution in itself—forms the main inspiration for this collection. The metaphors for black are endless; its most apparent associations are with the dark, death, evil, aggression and rebellion. However, for Siertsema,

it's also the positive that attracts him, namely: sophistication, mystery, elegance, authority and strength.

The selection of works includes artists Willem Boshoff, Casparus, Paul Cooper, Carla Crafford, Shane de Lange, Happy Dhleme, Eric Duplan, Peter Eastman, Stephan Erasmus, Richard Forbes, Abrie Fourie, Heidi Fourie, Gordon Froud, Liza Grobler, Martli Jansen van Rensburg, Setlamorago Mashilo, Maurice Mbikayi, Louis Minnaar, Seretse Moletsane, Elizabeth Msiza, Andrew Munnik, Ester Pohl, Marguerite Roux, Andreas Schönfeldt, Chris Soal, Louis Kok & Stuart Trent, Jordan Tryon, Andrzej Urbanski, Jan van der Merwe, Claude van Lingen, Rossouw van der Walt, Jeremy Wafer, Fabian Wargau.

Willem Boshoff

STOKVEL

stokvel

/ˈstɒkfəl/

noun

noun: stokvel; plural noun: stokvels

1. (in South Africa) a savings or investment society to which members regularly contribute an agreed amount and from which they receive a lump sum payment.

- (in South Africa) a community formed to hold regular parties that are funded by the members and generate profits for the hosts.
- a party held by a stokvel.

Origin

ENGLISH

from an Africanized pronunciation of stock-fair, denoting a periodical gathering of buyers and sellers of livestock.

AFRIKAANS

Stok is the Afrikaans word for a stick and vel is the Afrikaans word for an animal hide.

Stokvel • 2019 • Zebrawood & cowhide • 100 x 80 cm

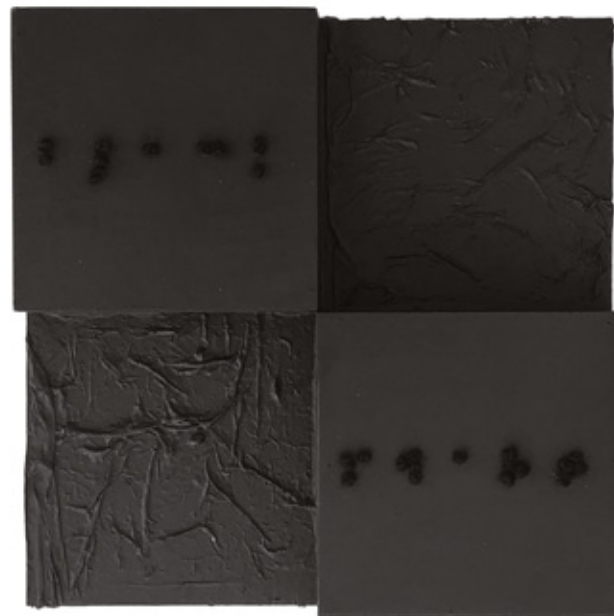


Casparus

SEE — SIEN

*"To thou fortunate to see —
Black is not just a colour it's the beginning and the end"*

The work addresses the beginning of the universe and the beginning of life as we are born with out sight. To See – Sien, initially manifests itself in black and white. I interpreted the colour by using wool to spell BLACK and SWART in braille. Through the tactility of the wool I attempted to soften the often misconceptualisation of the colour.



See — Sien • 2019 • Acrylic, wood & wool "kerspit" stitch • 20 x 20 cm

Paul Cooper

IMPASSABLE

Impassable is a dark work. There are places one goes to when the flow of one's being is hindered and blocked by barriers, boundaries and obstacles ushering in emotional states of despair and hopelessness. These are dark places of deep melancholy and uncomfortable solitude. As fixed points in one's consciousness, these places can seem like traps. One may even feel indefinitely stuck or jammed. It is there that one confronts one's ego-self in a proverbial black mirror of truth. And yet, nothing is what it seems. There is another hidden reading of the work that relays a cathartic turning point in this realisation of the dark ego-self. The use of black and deep greys is deliberate. Dark colours draw in and absorb light. Therein lies the promise that things impassable are never an end in themselves. The play on the words Impassable and Impossible is also significant. Through its darkness, the work offers light and illuminates a certain positivity in its double negative. Nothing is impossible.



Impassable • 2012 • Mixed media • 50 x 100 cm

Carla Crafford
HELIOBOX

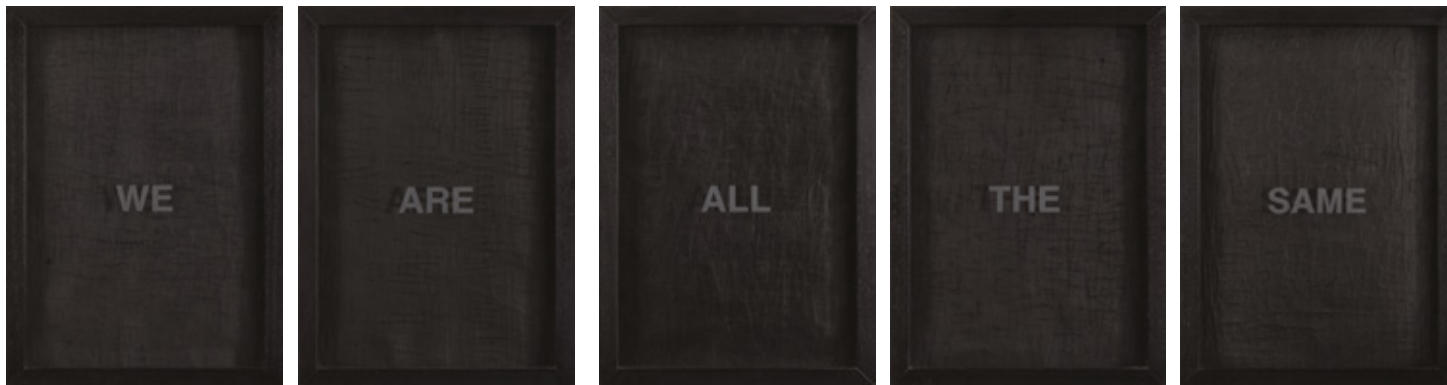
The work refers to a section through a pinhole camera — with a viewfinder, that I had built from cardboard years ago. That working camera has since been destroyed.

The idea was to consider this work as 'an excavation of a darkroom'. Instead of referring to the 'camera obscura', the title Heliobox alludes to the fact that the camera only works with sunlight.

Heliobox • 2019 • Jelutong and blackboard paint • 31 x 24 x 5 cm



Shane de Lange
AD VALOREM



Ad Valorem is a series of drawings, made using many layers of Indian Ink. Each individual layer was scratched, cut, and scarred, influenced by varying notions of value and virtue in the context of history, especially in relation to Colonialism, and Bourgeois mania surrounding 'the end of the world'. The five panels in the series are analogues to the scarification practices of certain African tribes, meant to plot a sense of identity, memory, and history directly onto the body. The drawings are also reminiscent of a scorched or plundered landscape, a once rich territory now gone to waste, turned into a place of consumption, which the West has come to epitomise.

Ad Valorem was inspired by a chapter in a book by John Ruskin titled, Unto This Last. The term simply means a measurement of worth. By saying "we are all the same", Ad Valorem speaks about a scarred history, not bleached-out, but blacked-out with an absolute indifference towards difference; established by Western assumptions of what words such as 'we' and 'us' actually mean.

Ad Valorem • 2010 • Windsor & Newton Indian Ink on scarred Modigliani 180gsm paper with sand blast reversed vinyl • 41,5 x 29,5 cm (x5)

Happy Dhleme *BLACK LIKE ME*

Derives from a political statement of being black and proud during time of Discrimination. This was a shared experience both in America and South Africa. As a result, black women will stretch their hair and straighten them to have a feel of a white woman's hair, which was called relax. There were only two products then to achieve that; one was called "Dark and lovely" and the other one was called "Black like me". The founder of the product "Black like me" was a black businessman who made a fortune by discovering the product. To date this black businessman who made his way up to venture into politics, is known as Herman Mashaba, the Mayor of Johannesburg and a Democratic Alliance member.

Black like me • 2006 • Black frame and clear glass • 40 x 40 cm



Happy Dhleme WAG 'N BIETJIE

The artwork draws attention from my childhood experience playing in the bush with friends and hunting rats that used to be called "Stripsy". It was a specific type of rat, that only survived in bushes, with strips on its back. The rat was famously known to be eaten by boys then. In the process of hunting, there was a plant that grew in bushes that we use to call "Wag 'n Bietjie"; its original name was black-jacks. While navigating our way to catch the "Stripsy" and if you happen to be in contact with the plant, its cloves/seeds—black in description—will spread all over our clothes and eventually it will make you wait a bit to remove them from all around you. It was very painful on the skin and made you very uncomfortable to play. Hence it was called Wag 'n Bietjie in the townships and rural villages. The creation of the artwork draws inspiration from the plant: considering the brief from MAPSA to design the sticker for a wine bottle made me reflect on that experience because when one is enjoying a glass of wine there is no need to rush. "Jy wag 'n bietjie" and drink a glass of wine.

Wag 'n bietjie • 2014 • Black paper on black paper • 37 x 27.5 cm



Eric Duplan *VERITAS II*

This work, from a small suite of black paintings by Eric Duplan, expresses a quest towards truth during a legal trial that ultimately affected the South African Constitution. As in law, at first glance or on the face of it, this painting seems to express a rather opaque black-on-black conundrum. Unlike a legal argument that interrogates and builds on evidence to own a truth, using only black, Duplan's subtle choice of shape, mark making and texture strips his narrative to a mandala-like focus alluding to a universal truth.

Veritas II • 2016 • Oil on canvas • 115 x 110 cm



Peter Eastman
*WAY TOWARD
ONE ANOTHER*



This work was made for an art event in 2003 at the Castle of Good Hope in Cape Town. Originally the piece was 600 cm long and was made to fit a specific space in the castle for the event, but for practical reasons it was later cut down to this size. At 600 cm long it emphasized the images and theme of the painting, the vast dark ocean and discovering the two tiny ships in their moment of brief passing. The title and theme of the painting refer to the phrase, 'ships passing in the night' - a brief, intense and unlikely meeting, only to part never to meet again.

I liked in this painting that the reflective quality of the black enamel paint acted as a kind of mirror of the theme, the viewers endlessly reflected in the surface with the similar chance of such a meeting.

This painting is part of a series I made at that time using enamel paint, built up in layers to create images in relief. In my most recent exhibition, titled 'Tangled Hierarchies' this use of relief in the enamel paintings has culminated in my using sticks used to draw into the surface and attached to the surface that have been painted and which protrude massively from the surface toward the viewer.

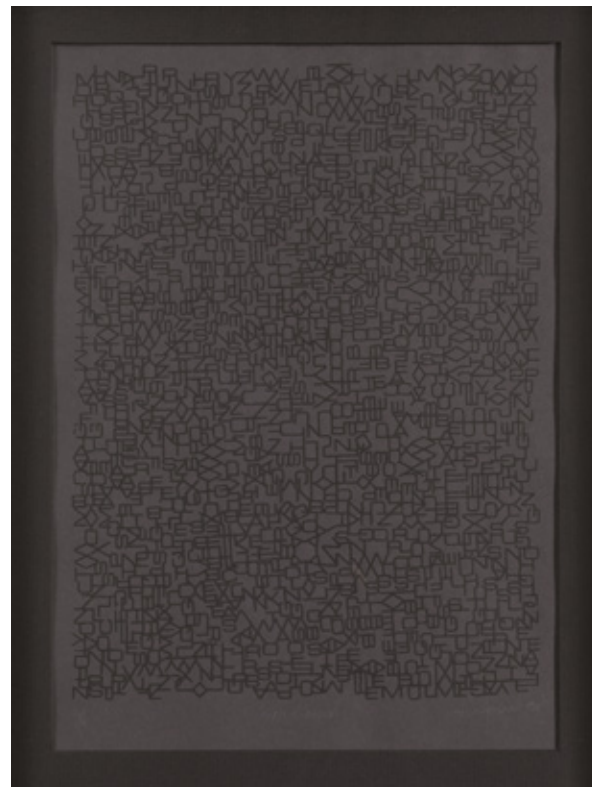
Way toward one another • 2007 • enamel on board • 78 x 300 cm

Stephan Erasmus

LETTER MAZE

The Letter Maze was born from a series of works that explored the structure of the use of text in the construction of meaning. The maze as apposed to the labyrinth gives the person traversing the pathways the option to make a way through the chaos of possibilities. With these options that can lead either to getting lost or to find your way, the Letter Maze was constructed where the viewer has the option to, like in the maze, find meaning or get lost in the chaos of possibilities.

Letter Maze • 2004 • Digital print • 50 x 38,5 cm



Richard Forbes
ABYSS

*Abyss is work about shadow;
It is working on darkness
And working in the negative
Even when the blackness is so deep
it vibrates the retina.*

*Abyss Is stepping over the sharp
edged light of the cave mouth and
Into the black hole of the orbital
socket,
suspended in the inky depths of a
sickle moonlit lake'
beneath the surf,
a hidden story;*

*The myth or legend hidden,
suppressed and denied.
To have under achieved is viewed as
abysmal,*

*A perception gleaned from habitual,
repetitive avoidance;
To stay only in the sharp light,
the staid explorer,
is to starve the soul*

*This black hole has your gaze
Hold it,
Do not quiver
Rail into the kak ,
Grapple the tar baby
It is you*

*The hole in the bone
Is part of you.*



Abyss • 2016 • Spanish plaster, black pigment and latex • 90 x 77 cm

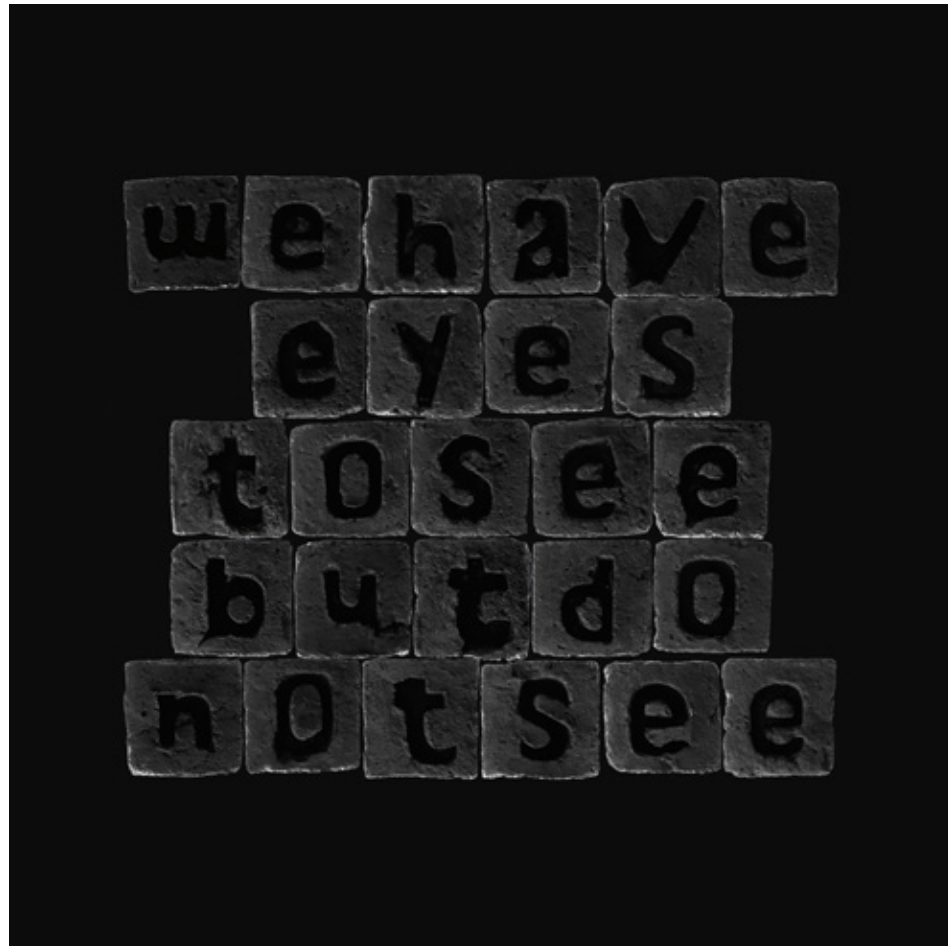
Abrie Fourie

WE HAVE EYES TO SEE BUT DO NOT SEE

Seeing is a commonplace action that many of us take for granted. Yet it is a complex experience that spans the physical and metaphysical. “We have eyes to see but do not see” is an adaptation of Ezekiel 12.2. By changing the ‘they’ to ‘we’, I implicate myself as well as the viewer in our collective spiritual blindness.

Written in black text on a black background, the words are camouflaged. This piece reminds us that being in the world requires a special kind of looking and seeing. It urges us to see through appearances to hidden truths and to consider what it is that we are not seeing.

we have eyes to see but do not see • 2006—ongoing • hand moulded alphabet bricks painted with black road marking alkyd based paint & Black 3.0 acrylic paint • 10 x 10 x 290 cm



Heidi Fourie

HOMAGE TO EDUARDO VILLA

Homage to Eduardo Villa forms part of a series of small paintings featuring sculptures by South African sculptors. I used a sculptural approach by using a narrow value range, thus reducing the contrast, and applied the paint thickly and relied more on form, texture and directional mark-making, as opposed to colour, to imply three-dimensionality. By reducing the scale to much smaller than Villa's monumental monochromatic pieces, I invite the viewer to observe it from close range. The image then appears in the virtually black rectangle and each brushstroke then becomes large and thick in relation to the frame.

Homage to Eduardo Villa • 2013 • Oil on board • 22 x 14 cm



Gordon Froud

A TRIBUTE TO EVA HESSE

This work is an exercise in obsessiveness. Simply put, it is a black wire waste-paper basket impregnated by the tails of thousands of black cable ties. It took nearly a week to make. The title comes from the name of one of the most obsessive feminist artists working in the 1960s. In particular, her work Accession II. Accession II is a cube of steel and vinyl, filled with 29,000 intricately placed tubes that fill up the interior rows in a manic obsessive exercise. The tubes produce a methodical rhythm of sharp looking bristles that rival the needles of a porcupine. The cube produces an illusion, giving off what looks like a prickly effect, when in fact it is soft plastic.

In my piece, the exterior looked beaded and the interior looked soft but is in fact sharp and hostile. I enjoyed the contrast of interior and exterior and that bit was made from the throw-away components of cable ties used to construct much of my works from the period.

A tribute to Eva Hesse • 2008 • Wastepaper basket & cable ties • 28 x 26 x 27 cm



Gordon Froud
UNTITLED (TRIANGLE)

An exercise in black on black.



Untitled (triangle) • 2012 • Found objects on canvas • 39 x 45 cm

Liza Grobler

STREAM OF THOUGHT

My pipe cleaner pieces consist of hundreds of equal units (30 cm lines) that are joined together through a simple process of knotting to create objects and spaces with whom the viewer can interact physically. These objects grow, through a repetitive action, and morph into different forms to fit their environment. They connect viewer to process and process to the physical spaces in which they appear. They are tangible maps of activity that aims to connect space, place and time.

Stream of thought • 2019 • Pipe cleaners • 300 x 39 x 45 cm



Martli Jansen van Rensburg
VOID

Void was part of an installation titled “Objek”, that essentially explores non-functional objects left in space. These glass blown objects are combined with felt to create a play with form, shadow and light.



Void • 2012 • Hand-blown glass, wood & velvet • 34 x 34 cm

Setlamorago Mashilo

MABU A U TSWITSWE (THE MATRIARCHAL TURN)

Mabu a u tswitswe (The Matriarchal turn), unfolds as a conversation that oscillates around notions of belonging, lineage, and spirituality but more importantly it is my reflection on the various 'sites' in which matriarchal presence comes into 'being'. Greatly informed by the passing of my grandmother – a matriarch who planted seeds on and toiled the land in a quest to keep her lineage rooted – in this work, both land and matriarch are conflated into one articulation in order to explore how matriarchal figures in history, such as my grandmother, have been pivotal to our cultural well-being. More so, in this work I question why conversations around the land are seemingly so gendered with, often, the masculine/patriarchal voice finding expression over everyone and everything else. The insertion of my own grandmother into this narrative thus extends beyond loss but further evokes some pertinent questions around the symbolic roles matriarchal figures play in providing various forms of sustenance; be it spiritual, social or cultural. In this sense, she and the land(s) she worked on become sites for personal and, by extension, collective reflection. As the seeds that she birthed during her years of toil grow and sustain livelihoods and subsequently die, her recession back into the 'earth' marks a return into herself; a site, a land! May the Flowers of the Nations, grow and multiply.



Mabu a u tswitswe (The Matriarchal Turn) • 2013 • Portland cement • 60 x 50 x 50 cm

Maurice Mbikayi
FRACTALS

There is a sense of incompleteness in this woven work. A residual (because of the obsolescence of the material); the texture of the canvas of cables has unravelled extremities. The canvas presented as fabrics-producing fibres—imagined potential fabrics for costumes. Fractals represents the infinity of an elusive virtual world. It also carries the residue of a functional purpose on the surface and the history of information that once passed through them.

Fractals • 2015 • Computer cables & wood • 166 x 59 cm



Seretse Moletsane

CTRL + ALT+ DELETE

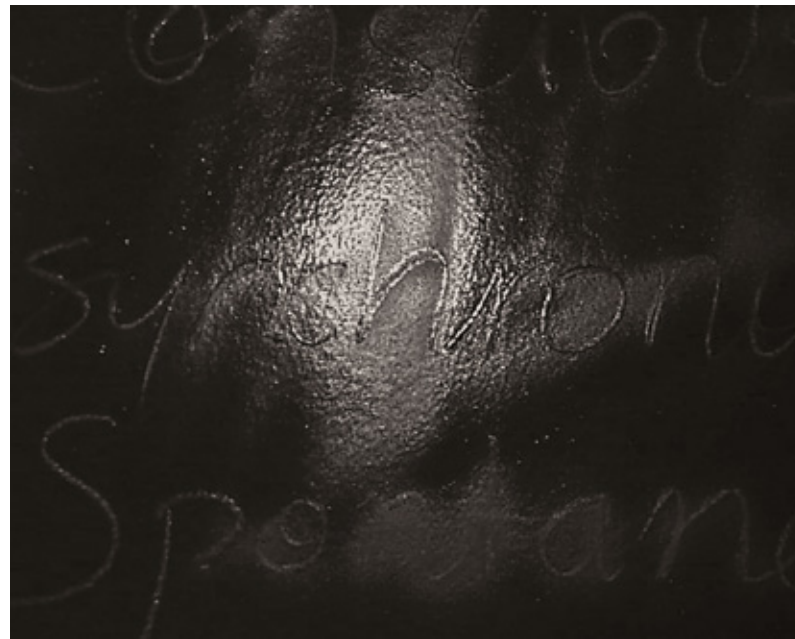
option 1.

My relationship with the chalkboard / blackboard is that it represents a symbol/ medium for learning. I have a fascination with the chalkboard, in the relationship between the teacher and the learner and how we absorb information as learners. The choreographed motion and scratching sound of the chalk against the board when it's wet versus when it's dry. Its tonal variations are in when the board is wiped with a wet duster versus when it's dry. The information is written and remains for a short period until it has to be erased to make space for new information. As a learner you only have limited time to make a note of what is most important at the time. It functions like a computer and the human brain. Visually it is also quite stimulating seeing the construction of letters becoming words and words into sentence. When the board is erased, the murky look of what was or what is, leaves you with blurred feeling memory or amnesia.

"Knowledge that is not replenished diminishes every day" - Chinese proverb

option 2.

This work pays homage to the first computer I knew as a child. The chalkboard; the act of writing and erasing on the board is summarised by these two quotes: "To attain knowledge add things everyday to gain wisdom remove things everyday" - Chinese proverb, and "Any fool can know. The point is to understand." - Albert Einstein



CTRL + ALT+ DELETE • 2005 • digital print on archival paper • 27 x 37

Louis Minnaar
CROSS

Cross • 2006 • Mixed media • 17 x 17 cm



Elizabeth Msiza *BLACK SQUARE*

In collaboration with Harrie Siertsema, this replica of Kazimir Malevich's famous Black Square was beaded to commemorate the centenary of this important painting that was first exhibited in Petrograd in 1915.

*The two-dimensional monochrome represents a turning point in art, or more specifically, painterly representation of the world, no longer rendering the world in a realist, figurative depiction in accordance with the traditional concepts of art, but rather transforming our view and our vision of the world. A black square on a white background, with "nothing" in it, constituting, in Malevich's belief, a vision of pure material infinity and the non-objectivity of the world, becomes a window, beckoning to us to lean through it and transcend the level of illusions, to view the world without intermediary, just via the relation between paint and canvas in their primary material presence.**

* <https://mgml.si/en/city-art-gallery/exhibitions/288/hommage-a-malevich-black-square-continued/> Accessed: 5 August 2019

Black Square • 2015 • Beaded replica of Malevich's Black Square • 58 x 58 cm



Andrew Munnik
FROM THE DARK AGES
(AND A RETURN)



In his book, "the best art you've never seen", Julian Spalding has identified 101 artworks, which, for various reasons, range from hidden by Choice, Convention and Collection to Conservation, etc. The prehistoric paintings at Altamira, in Spain, which first saw the light of day in 1868, and date from 35,000 B.C., have, over the past century seen an increasing number of visitors. The result of an excessive human intervention, in the form of Carbon Dioxide and Water Vapour, has led to a deterioration of this unique site, thus it was closed and in 2014 only five viewers per week were allowed into the site, which existed in Darkness, and then exposed to Light, has now had to be returned to Darkness - in an age of extraordinary human Enlightenment.

With this work, which needs to be situated in a fairly Dark environment, the viewer would need to discover the entrance, enter it, and using some form of Light source, attempt to view the image. Once the Light is extinguished, and the entrance closed, the image returns to a state of Darkness.

Since only seven people per week are allowed in, viewing at Altamira is severely restricted. Segment of an x-ray of a human brain has been used to reflect on 35,000 years of cranial development, and the lesson in art - if any. Material: Jelutong wood (a threatened species) x-ray film, metal hinges and screws.



Formally, I've left a border of untreated Jelutong to emphasise the natural light area enclosing the dark rectangle. In a certain light, it should appear as a solid surface, and not carved away.

From the dark ages (and a return) • 2019 • Jelutong, paint and x-ray • 12 x 15 cm

Ester Pohl
ITINERANT

It is stated that a landscape is defined by our vision and interpreted by our minds. This piece is an exploration of origin. The lines on the tyre refer to contour lines on maps that allude to my origin and my vagrant identity as it relates to the idea of home. It also indicates to the origin of material, especially in South Africa where these materials tie in with the soil and landscapes that I identify with. The exhaled deflated nature of the tyre is a reference to the past and history of where I have been and the easy nature of leaving these landscapes, which I have interpreted as home, for another. The illusion of cement and rubber push the conversation of doubt and the uneasy feeling of not expressing or experiencing what one should. Creating this uneasiness in the viewer mimics my doubt and experiences of my own identity and my history.

Itinerant • 2016 • Cement & bronze • 40 x 45 x 15 cm



Marguerite Roux

ROMMELSTATUS II — JUNK STATUS II

In this artwork one black bag is unrolled, unfolded and stretched over a wooden frame to be presented in its full dimensions. The act of stretching the warp over the frame could be read as an act of exposing something and opening it up for inspection; laying bare a material usually regarded as rubbish. Yet after the almost violent act of stretching out, the material is woven, an action that could be understood as a tender concealing and restructuring of what has been laid bare. The title of the artwork suggests a very specific time and situation in South Africa. It is an attempt for the artist to come to terms with the political climate of the country and in a way to reflect on the sense of solidarity amongst the diverse South African population. The woven object speaks of a bond (albeit a tense, fragile and somewhat unravelling bond) between the warp and weft stretching in different directions.

To create a tapestry from a black bag exemplifies the act of changing more than it describes the act of making. Not much is added to the material and no more is taken away. The only value that is contributed is an increased strength of the material. For the artist, the woven object and artwork Rommelstatus II /Junk Status II reads as a signifier of an unravelling, and perhaps a growing strength among South African citizens.

Rommelstatus II — Junk status II • 2019 • Black bag tape wood • 5 minutes • 96 x 86 cm



Chris Soal

**WOUNDS THAT INHIBIT A DEEPER REALM
OF COMMUNICATION**

DARK PINES UNDER WATER

Gwendolyn MacEwen

From: *The Shadow-Maker*. Toronto: Macmillan, 1972

*This land like a mirror turns you inward
And you become a forest in a furtive lake;
The dark pines of your mind reach downward,
You dream in the green of your time,*

*Your memory is a row of sinking pines.
Explorer, you tell yourself, this is not what you came for
Although it is good here, and green;
You had meant to move with a kind of largeness,
You had planned a heavy grace, an anguished dream.*

*But the dark pines of your mind dip deeper
And you are sinking, sinking, sleeper
In an elementary world;
There is something down there and you want it told.*

Wounds that inhibit a deeper realm of communication • 2018 • Burnt toothpicks, burnt wood
& charcoal found by the artist during a SAFFCA residency in Knysna • 1430 x 230 x 200 cm

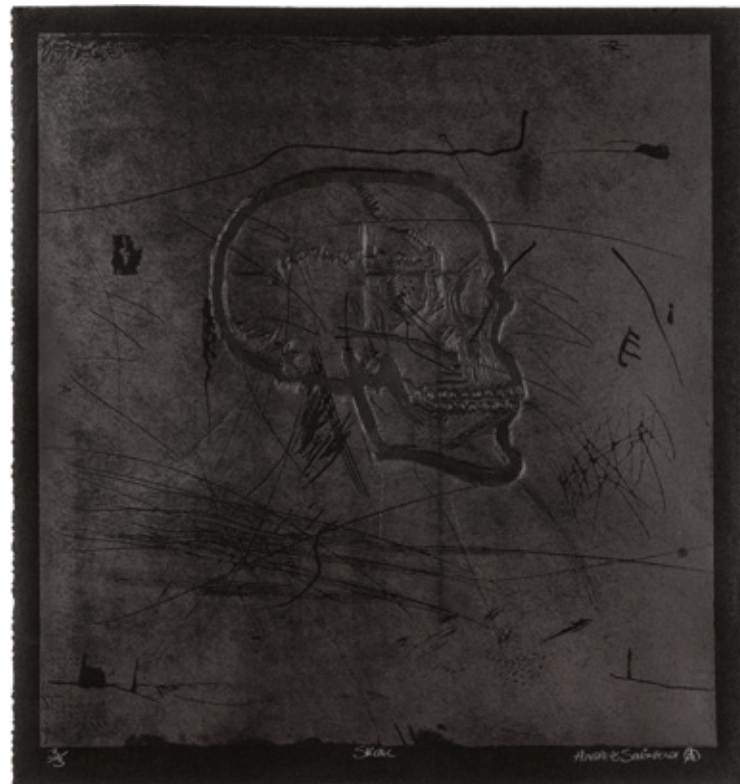


Andreas Schönfeldt SKULL

Facing to the right the skull have a resemblance of the shape of Africa and a feeling of looking back. This looking back represents for the artist, the historical importance and seeking for an epic account of his family's heritage and future in Africa.

Although the work does not offer an explicit critique or comment it's importance, for the artist, lies in the fact that it represents the support for the structure of his mask(face) and as protective cavity for his brain. The 'bony white skull' only gets exposed after death and decay when the actual symbolism of the skull begins: death, mortality and evil, also thinking of: Totenkopf, Jolly Rodger and Dia de Muertos (celebration of the dead).

Skull • 2019 • Lino cut printed black & cyan, on black Fabriano • Edition: 3/3 • 76 x 56 cm



Louis Kok & Stuart Trent

***“TAKE OFF YOUR CLOTHES” FROM THE UNBEARABLE
LIGHTNESS OF BEING SERIES***

“When the heart speaks, the mind finds it indecent to object.” — Milan Kundera

What your feelings tell you is truer and more important than what goes on in your thoughts.

*“Take off your clothes” from the Unbearable lightness of being series • 2019 • Blind
embossing and black spray paint on paper • Edition: AP 1/2 • 28 x 24.5cm*



Jordan Tryon

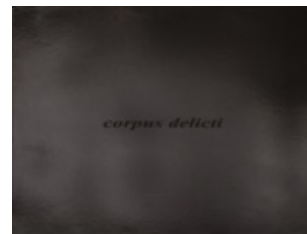
CORPUS DELICTI

The term corpus delicti translates directly from the Latin to read “body of the crime”. It has application in both forensics and law, and can be used to describe a situation wherein a crime such as murder is believed to have taken place, but for which the fundamental physical or material evidence (e.g. the corpse) is absent. Without said evidence, establishing beyond a reasonable doubt that the event ever in fact occurred becomes difficult.

The dimensions of each of these three pieces reference images of the dead Christ as painted by Grunewald, Carracci and Holbein respectively.

The faith those exceptional pictures were created in service of is, of course, predicated not so much on the portion of the Biblical narrative they illustrate as on what purportedly followed it. And although one obviously can't have a resurrection without a death, what's interesting in this context is that it isn't the presence of a body that might confirm somebody's belief, but the absence of one.

Consisting of flat black script against high-gloss black backgrounds, the text of these works is both revealed and obfuscated depending on one's perspective or angle of approach. Collectively, they attempt to raise questions pertaining to notions of revelation, evidence, doubt and conviction.



CORPUS DELICTI • 2004 • Enamel and vinyl on board
• (after Carracci's *Dead Christ*) • 58 x 77 cm
• (after Grunewald's *Dead Christ*) • 36 x 136 cm
• (after Holbein's *Dead Christ*) • 35 x 200 cm

Andrzej Urbanski

A031

This is a very early work for Andrzej Urbanski who at the time was in the development of his "three frequencies," which are representing the different dynamics of his character within the several environments that he lived and is living in currently. This work is representative for the experimental use of a very fragile black enamel paint that takes a special application by brush and a unique spray paint use. It was developed under the concept of Urbanski's "low frequency" (the first of the "three frequencies" which is the most minimal of all of them).

The painting is a minimal bird view of dark water that is being paused in motion. Water is an important topic and medium in Urbanski's and his family life. The paintings represent the collision of two mediums which are the materials, the spray paint and enamel paint which are traditionally industrial paints and both have particular contradicting fluidities to each other. The appeal to form, colour and materiality are creating a harmony of a balance of the paint mediums within a specifically chosen shape, which is and are united in this painting.

A031 • 2013 • Enamel on canvas • 150 x 100 cm



Jan van der Merwe
ONTWORTEL/UPROOTED

A wooden chair is attached to the stump of an uprooted tree as if it has grown from the discarded roots. Everything has been scorched and blackened by fire—a skeletal remnant of an apocalyptic event. The work may refer to displacement, a universal occurrence in the present context, but also suggests cycles of life and death in nature and production processes.



Ontwortel/Uprooted • 2011 • Burned tree root and found object (chair) • 150 x 100 x 100 cm

Rossouw van der Walt METAMORPHOSIS

The work by Rossouw van der Walt is based on his interest in archaeology. It asks the question of what will be left in the very distant future. Art gets destroyed every day, the number of artworks that the world lost in the 9/11 attacks is staggering, for instance, the piece depicts an object that nobody knows what it was. It could have been a priceless painting. Who knows? The cockroaches are present because they can survive most tragedies, radioactivity has no impact on them, there are even people that claim to have frozen cockroaches and when defrosted they walked again. Time is a fascinating concept, today will be ancient in 5000 years, and who knows what they will dig up then from the year 2000, so it will always be a mystery what painting was in this frame.

The greatest gift each generation leaves the next is the mysteries they were unable to solve.



Metamorphosis • 2006 • Mixed media & frame

Claude van Lingen

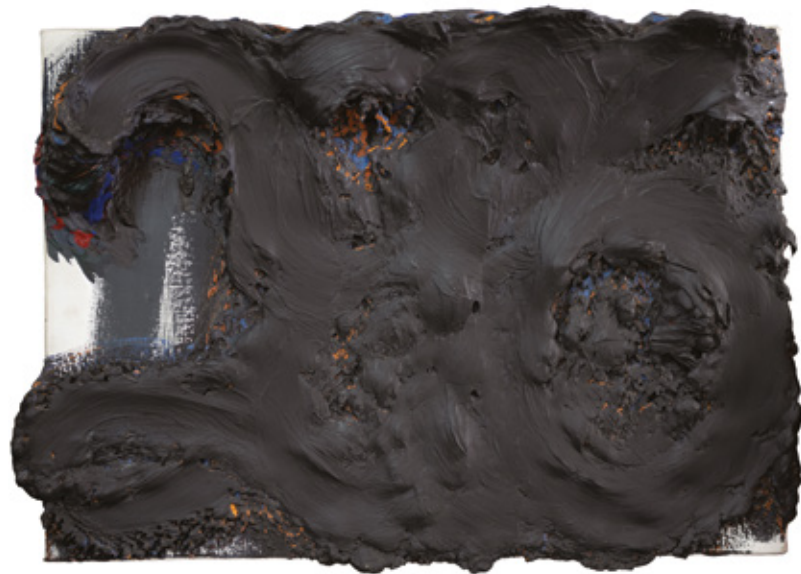
1000 YEARS FROM NOW 1997—2997

Future time and space have been the central concern of my work since 1978. It is within this framework that I have explored the theme, 1000 Years From Now.

In all my work the intention is to create a matrix from which may arise emotional, metaphoric, and associative responses in relation to experiencing—and projecting thoughts about—the ever/never changing human condition and events through time and space.

Over the years both figurative and non-figurative means have been employed. A number of these works incorporate TV sets and/or slivers of mirror that track and reflect the second by second shifting of events at a particular moment in personal or public history for 1000 years into the future.

Since 1992 dates for one thousand years into the future, names from lists, as well as phrases have been written—one over the other. Rather than displaying the names and phrases, or indicating the passing of time in a linear mode, the denseness of paint or graphite coalesces the information into a single image.



1000 years from now 1997—2997 • 1997 • Acrylic on canvas • 58 cm x 75cm

Jeremy Wafer

BLACK CHARCOAL DISK

Black Charcoal Disc is part of a group of works which started around 1994 with the changes in South Africa. I was interested, in a somewhat utopian spirit, in locating some common ground between aspects of local indigenous traditions in sculpture and a more international post minimalist style. This work was fairly directly inspired by the beauty and simplicity of traditional artefacts, Zulu pottery in particular characterised by rhythmic patterns of surface intensification and a quiet elegance; and by the use of natural materials deriving from indigenous healing practices. Seen from another perspective though, this work does open to a somewhat different reading: one which links this sombre black surface to burnt fields or scorched places, places of separation and depletion rather than reconciliation.



Black charcoal disk • 2015 • Resin, black oxide & acrylic binder • 99 x 99 cm

Fabian Wargau

TELEVISED SERIES — DENIED 502'06"

My interests have travelled from printers, machines, surveillance and televisions through to attempting to express the sensory perceptual spectrum of the human being—specifically drawing on the similarities between the digital mechanical and the organic realms of sight and perception.

Here the televised experience has been denied as a whole—capturing only instances of a real visual—any minute part of the screen, or even screen-shots in their entirety. The drops of enamel attempt to equate light-pixels from a television screen in paint form on a surface.

Lines of drips are in essence interlaced as a television screen would when mediating a broadcast using colouration that is limited only to the 'RGB', the red, green and blue. Instead of focusing on the 'RGB' colour range, in this work entitled Televised series — denied 502'06", the visual is once more denied by using only black pixels on a black surface and the image becomes almost completely lost.



Televised series — denied 502'06" • 2008 • Enamel on board • 25 x 59.5 cm

Journey inscriptions: into the night

Harrie Siertsema is an extraordinary art collector for several reasons. In South Africa, Siertsema is perhaps most well-known as the co-owner of a series of eateries (Harrie's Pancakes), craft stores (Delagoa) and the Graskop Hotel. All of Siertsema's commercial ventures have one thing in common: the visible presence of contemporary art.

Under the guise of Modern Art Projects South Africa (MAPSA), an art project co-founded by artist/curator Abrie Fourie in 2005, almost the entire town of Richmond in the Northern Cape is becoming an international art destination. The town of Richmond now boasts an international artist residency programme and a contemporary art museum sporting an eclectic collection of more than 300 works of art. Regular exhibitions feature prominent artworks by artists such as Willem Boshoff, Claudette Schreuders, Diane Victor, Donna Kukama, Sandile Zulu, and many young up-and-comers. Under the auspices of MAPSA students from the University of the Free State annually visit Richmond, with other South African and international educational institutions now following suit.

This year I approached MAPSA to participate in Aardklop, the Potchefstroom National Art Festival. For me, MAPSA is the perfect embodiment of the theme for this year's festival, 'Kunsrevolusie: Briewe aan die nag'.

I love the fact that, as an organisation, MAPSA strives to change the cultural landscape of South Africa in many revolutionary ways. The organisation is driven by an approach that is artist-friendly and art-centric and ultimately, one driven by a highly focussed, sophisticated understanding of the place and function of art in our complex South African society. Coupled with this, I know

that Siertsema has a longstanding interest in artworks that are predominantly minimalist and black. Siertsema and Fourie proposed a group exhibition titled '*Verf dit swart*' '*Paint it black*'. The exhibition will be housed in a purpose-built black cube. From the outside, the cube appears to be nothing more than an art packing crate. But, once the viewer enters the cube and their eyes adjust to its dark interior, a real discovery awaits them. A full-scale exhibition of black artworks curated from Siertsema's personal collection spanning over two decades. This idea also resonates with another of MAPSA's ventures: the miniature 'black box' that contains a series of exhibition catalogues documenting shows held by MAPSA during the last fourteen years.

During our discussions about the project, we touched on Siertsema's education and gradual exposure to sophisticated minimalist artworks of Paul Klee, Mies van der Rohe, Josef Albers, Mark Rothko and many others. Siertsema was clear that his formal interest in and exposure to architecture (he qualified as one at the University of Pretoria many years ago) certainly also helped inform his own predilection for minimalist, black artworks. Siertsema describes his interest therein as the result of a personal journey from figuration to abstraction, one also closely linked to his continued exposure to minimalist artworks from all over the globe. For Siertsema, one is not merely born with a highly developed sense of aesthetic taste, it is acquired through exposure, repetition, education and personal commitment.

From personal experience, I know that contemporary art is a complicated game without any explicit rules. Keeping with the example of Siertsema's personal journey as an art collector, it is clear to me that our initial gut responses to artworks may in time become finely tuned mechanisms through which we quickly distinguish between what we like or dislike and may consider a good or a lousy artwork (the latter does not always conform to the former, and so there is still room to negotiate). However, even with such growing expertise, the collector of

contemporary art is not merely a critic or a fan. They act upon their impulses by building a specific collection of artworks that embody their vision of the world and the place of art therein. In turn, their art collections become microcosmic lenses through which viewers may investigate, comprehend and re-experience the world in which they live too. It is easy to forget that, beyond the more pragmatic, institutional workings of the art world, this remains a personal endeavour. That said, I have known Siertsema well for roughly twenty years, and he still manages to surprise me.

I was genuinely delighted when Siertsema confided in me that he keeps track of each and every black artwork that he has seen. Siertsema's personal journals now contain over 600 inscriptions of predominantly black artworks. Individual inscriptions range from his first encounters with the artworks of Kazimir Malevich and Joseph Albers to the works of South African artists such as Eric Duplan, Claude Van Lingen, Willem Boshoff and many more. Moreover, these inscriptions are not based merely upon chance encounters with black artworks. In the majority of cases, Siertsema specifically travelled to go and see each artwork in person. One day I sincerely hope that art students and scholars will engage this historical archive. Until then, it will continue to grow and expand.

Siertsema forms part of a rare breed of collector. With this exhibition, MAPSA gives us an intimate glimpse into the complex intersection between the artwork, the art collector and the public.

Dr Johan Thom
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Potchefstroom
National Art Festival



Pretoria Art Museum



Kimberley Art Museum



Cullinan - Gauteng



Dullstroom - Mpumalanga



Graskop - Mpumalanga



Pretoria - Gauteng



Richmond - Northern Cape