

IN DIE BOS
INNIBOS

"I am the stones of the forest. I am the gaps between the branches of the trees silhouetted against the sky – I am abundance."

Marguerite Poland from Recessional for grace.

**"The tree grows well and strong, Oh children mine,
That hath its roots deep in the native earth;
So honour always thy ancestral line
And traditions of thy land of birth!"**

Vusamazulu Credo Mutwa from Indaba, My Children.

Map (Modern Art Projects) presents In die Bos – Innibos, a selection of artworks from the Map collection*, with contributions by local artists and craftspeople. Curated by Harrie Siertsema, the exhibition reflects various aspects of the bush: its beauty, purity and vitality, its connections with tradition and mythology, its capacity to nurture and inspire, but also the tragic and complex history of its exploitation and spoiling. In response to the ever increasing vulnerability of the ecosystem, we must reach a new awareness of the need for its conservation and renewal, for generations to come and the future wellbeing of our environment. These issues are explored by the following artists.



Artist: Alice Elahi

Image: NWANEDI*, 1994

Medium: Watercolour and pastel on Schoellershammer

Dimensions: 68cm x 45cm

Alice Elahi captures the bush like few landscape artists. The immediacy and vitality of "Nwanedi" springs from her ability to, quite literally, seize the moment, as it occurs. Working directly from and in nature, her rendering of the undisturbed bush conveys her deep connection with the landscapes she paints.



Artist: Zakkie Eloff

Image: KALAHARI DUNES*, circa 1965

Medium: Oil on canvas

Dimensions: 119cm x 89cm

Zakkie Eloff's paintings of the bushveld reveal a vision of nature's unity and symbiosis. Eloff's subtle paintbrush is much like nature's; in a game of hide and seek, the wildlife emerges and takes form out of the very substance and hue of the bush.



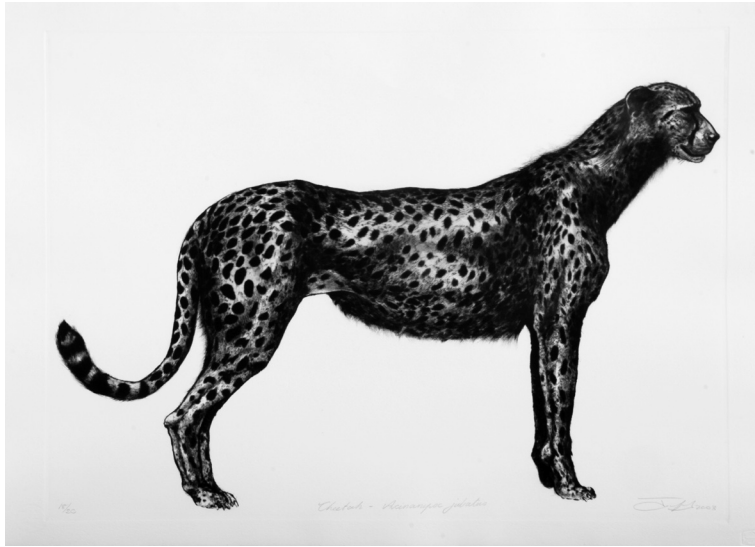
Artist: Keith Dietrich

Image: WHAT DR. LIVINGSTONE DID NOT SEE ON HIS WAY TO LAKE NGAMI*, 1993

Medium: Watercolour on fragmented paper

Dimensions: 25cm x 30cm

Keith Dietrich's complex works document the richly textured land that is Southern Africa. He researches and retraces trade and explorer routes through Southern Africa, tracking the changes brought with them and faithfully documenting the traces and remnants of Western infiltration. His elegy to the ravaged land is also a tribute, to its hardness and adaptability. And a reminder - of its vulnerability and our responsibility.



Artist: Jonathan Comerford

Image: CHEETAH*, 2003

Medium: Dry point etching

Dimensions: 70cm x 50cm

This etching captures what is arguably the most elegant animal in the African bush, the cheetah. With conscientious planning, organisations such as Hoedspruit Endangered Species have pulled this creature off the red list, though it is still very vulnerable. In the long run however, the success of pro-active projects such as these, depend on a shift in the public's consciousness.



Artist: Peter Eastman

Image: IRIS*, 2004

Medium: Enamel on board

Dimensions: 122cm x 122cm

Peter Eastman's haunting "Iris" suggests the fearful symmetry of nature's cycles; life and death, delicacy and decay. Catching a glimpse of ourselves in its reflective enamel surface, we might see our part in this cycle of destruction and/or renewal.



Artist: Sydney Carter

Image: BLUEGUMS AGAINST THE DRAKENSBURG*, circa 1920

Medium: Gouache

Dimensions: 30cm x 25cm

For Sydney Carter, bluegum trees are intricately linked to the South African landscape. For him, and many others, it has a nostalgic resonance and, despite its 'alien' status, it is hard to imagine its absence from the African bush and the farming settlements which it provided with shade and wood. Such are the entanglements of contemporary South Africa.



Artist: Cecile Heystek

Image: HIDE YOUR DIRT, SOME CAMOUFLAGE IS MORE THAN SKIN DEEP*, 2005

Medium: Mixed media

Dimensions: 32cm x 52cm x 10cm

The different ways in which one attempts to “hide one’s dirt” have not changed significantly through the ages. While they may be camouflaged, the skeletons in our collective closet will not be washed away, no matter how foamy the soap, or thick our skins. Using familiar cultural symbols and icons, Heystek contextualises a universal theme, the guilty conscience and what to do with it. Abuse of power, religious and politically inherited guilt, the AIDS pandemic, and the wholesale exploitation of nature are realities in our global village that need to be addressed, not camouflaged.



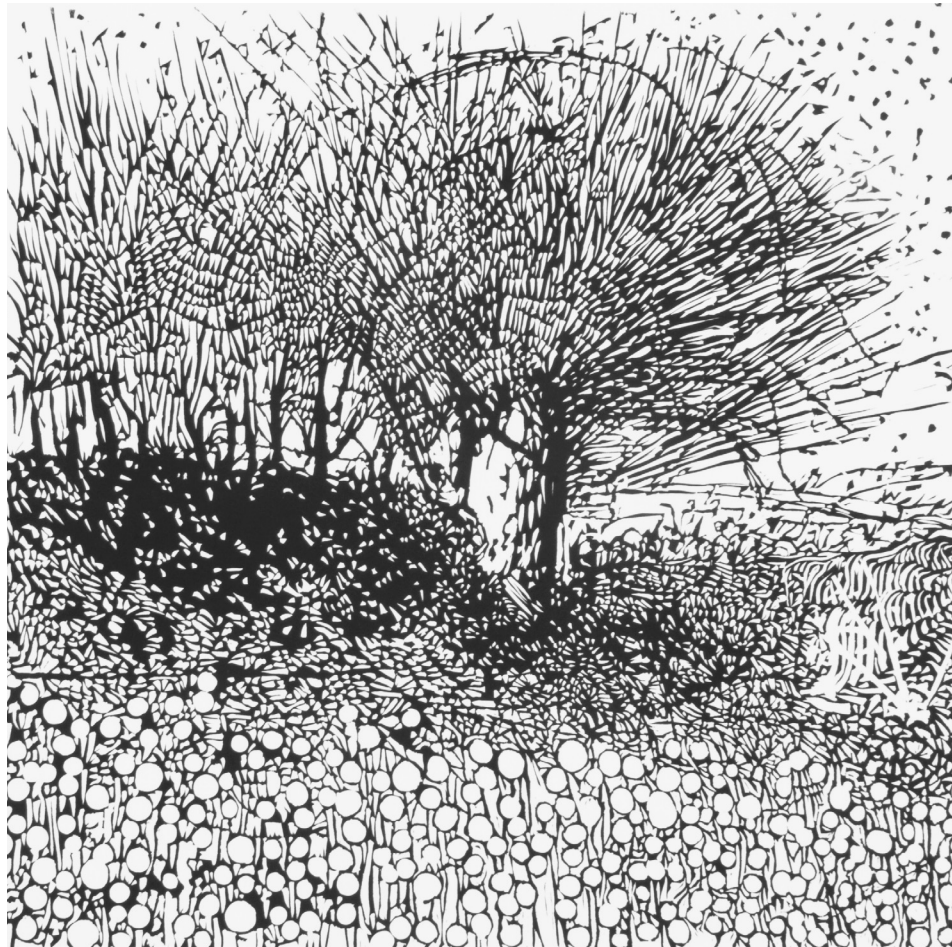
Artist: Various artists and craftsmen from Nelspruit area

Image: GIRAFFES, 2007

Medium: Wood

Dimensions: Variable

These giraffes almost rival their live brothers in beauty and elegance. Highly collectable, these exports now grace homes world-wide – watch out for them hanging around in the departure lounge at O.R. Tambo International or sipping long necked martinis during take off.



Artist: Willem Boshoff

Image: TREE*, 1974

Medium: Lino cut

Dimensions: 53cm x 40cm

For Willem Boshoff the tree is laden with significance. This early work, re-edited in 2005 by David Krut Print Workshop, epitomises the intricate beauty of the tree and marks the beginning of a long love affair. Cultivating an 'ecology of the mind', Boshoff has to date cultivated a 'mental garden' of some 20 000 plant names. His 'Garden of words', is a 'garden of remembrance is for the world's ravaged natural environment.' A collector of seeds , of soil , of stones, Boshoff is no stranger to the bush. A lover of nature and knowledge, he ponders on how the tree may be liberated from the burden of carrying knowledge and information, before its extinction. In Tree of Knowledge, 1997, Boshoff commemorates the tree in its sacrificial form – the book.



Artist: Johann Moolman

Image: (installation view) PLACE OF THE RISING SUN AND MOON*, circa 2000

Medium: Mixed media

Dimensions: Variable

In both life and art, Johann Moolman is intimately connected with the African Bush. Ancient history and traditional rural practices form part of his content, while the bush provides him with all the material, natural as well as man-made, he needs. We thought it an apt tribute to exhibit this work here in Mpumalanga, place of the rising sun.



Artist: Thabo Leshaba and the disabled people at the Reamogetswe Adult Centre in Bela Bela

Image: (detail) *ANIMALS IN THE BUSH**, 2004

Medium: Oil on board

Dimensions: 58cm x 41cm

The outlines of these paintings were done by Thabo Leshaba and the colours filled in by the mentally disabled people at the Reamogetswe Adult Centre.



Artist: Kim Berman

Image: (detail) THROUGH THE FENCE: LOWVELD FIRES I*, 2004

Medium: Lithograph (Monotype transfer)

Dimensions: 76cm x 56cm

Familiar sights in the bush, the barbed wire fence and fire have ambiguous connotations. For Kim Berman fire symbolises change, in particular the process of transformation, the purging of the past and the possibilities for growth and renewal. But where there's fire, there's smoke, which for her represents concealment and deception. Likewise, the barbed wire fence may stand for nature's violation and/or protection.



Artist: Griet van der Meulen

Image: SHRINE TO THE 17 SPECIES LOST PER DAY*, 2006

Medium: Mixed media and found objects

Dimensions: 40cm x 120cm x 7cm

Griet van der Meulen interprets the landscape in an abstract and conceptual manner. Her intention is to create an awareness of the plight of our planet. Her shrine gives form to her sense of loss, but it is also a sign of her hope for healing and wholeness.



Artist: Antjie Newton

Image: (detail) ST. FRANCIS, 2007

Medium: Ceramic tiles

Dimensions: 40cm x 30cm



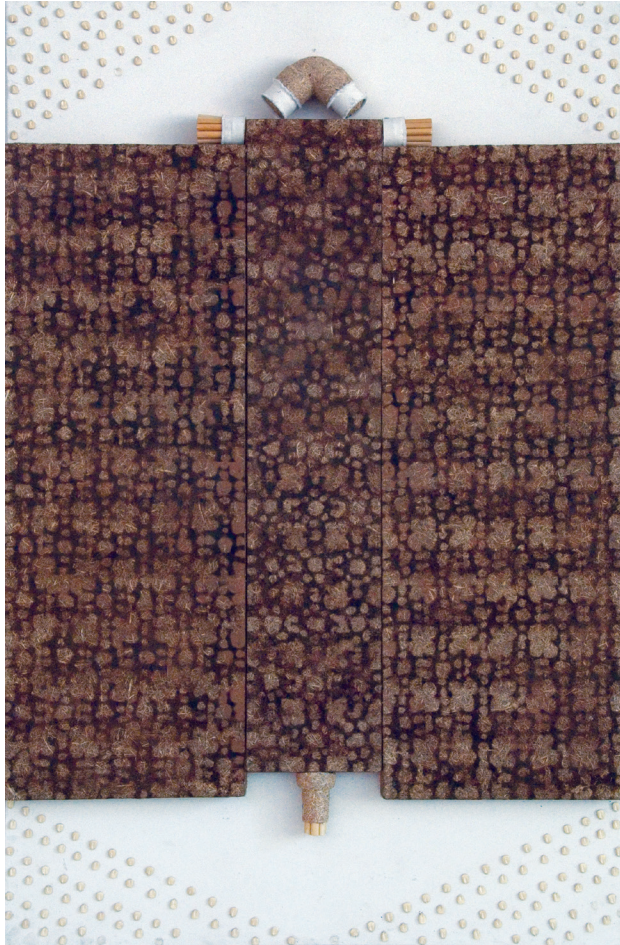
Artist: Eric Duplan

Image: WATER SPIRIT, 2007

Medium: Oil on stretched canvas

Dimensions: 95cm x 220cm

Water



Artist: Sandile Zulu

Image: FIRE AND SEEDS*, 2002

Medium: Fire, water, air, earth, grass, seeds, canvas

Dimensions: 96cm x 146cm x 11cm

Fascinated by the 'languages of astrology, psychology, histology, ecology and the actions and reactions of fire, water, air and the natural cycles of degeneration and re-generation', Sandile Zulu is an artist committed to the African landscape. In his own words,

even though you bleed my blood
I love you
Land of the savannahs
Land of human kindness.
I love you my land, you know?
even though your body has grown soulless
I am your soul
even though you bleed my blood
I breathe your soil



Artist: Sam Nhlengethwa

Image: GRAZING III*, 2006

Medium: Dry point, aquatint and oil paint on paper

Dimensions: 93cm x 78cm

Watching goats frolicking is as entertaining a way to pass the time as any. But, on a more serious note, conservationists warn that these animals' overgrazing may threaten the wildlife with which they share a habitat.



Artist: Claude van Lingen

Image: 1000 YEARS FROM NOW: ENDANGERED AND THREATENED
SPECIES OF THE 21ST CENTURY - SNAILS*, 2006

Medium: 9H pencil on paper

Dimensions: 76cm x 27cm

"The drawings in the 1000 years from now - Species Expected To Go Extinct in the 21st century series reflect my deep concern for the welfare of our environment. The names of eleven species that are expected to become extinct are written, one over the other, with graphite of varying grades." Claude van Lingen

Under his relentless assault, the paper often rips. His process metaphorically re-enacts our relentless assault on the environment.



Artist: Abrie Fourie

Image: FOREST FALLS (AFTER DANIEL BUREN)*, 2005

Medium: Lambda print (the original installation in Room 19, Graskop hotel is 3m x 16m running meters long)

Dimensions: 85cm x 28cm

Forest falls is situated between Sabie and Graskop, but it materialises tantalisingly, between the lines in Room 19 at the Graskop Hotel. Off the beaten track, many who stay at this hotel will miss it on their way through. "In a sense" says Fourie, "I've brought the local environment into the room, giving the feeling that at any moment one might peel always the white strips and step into this enchanted place" The experience of being surrounded inside by what is outside, while possibly disorienting, is most refreshing. The room is a like a souvenir postcard that you can't take with you, but can always come back to.



Artist: Christiaan Rohm

Image: REED FROG ON BULRUSH, 2007

Medium: Bronze

Dimensions: 10cm x 35cm x 10cm

"Klein, naak en wiegend op die maat van die wind is die voortbestaan van die delikate meester maakseltjie, die verantwoordelikheid van Homo Sapiens" Christiaan Rohm



Artist: Phyllis Green

Image: (detail triptych) BOOM, BOME, BOS, 2007

Medium: Black and white photographs, handprinted
on fibre-based paper

Dimensions: 3 x (30cm x 44cm)

Boom

Bome

Bos



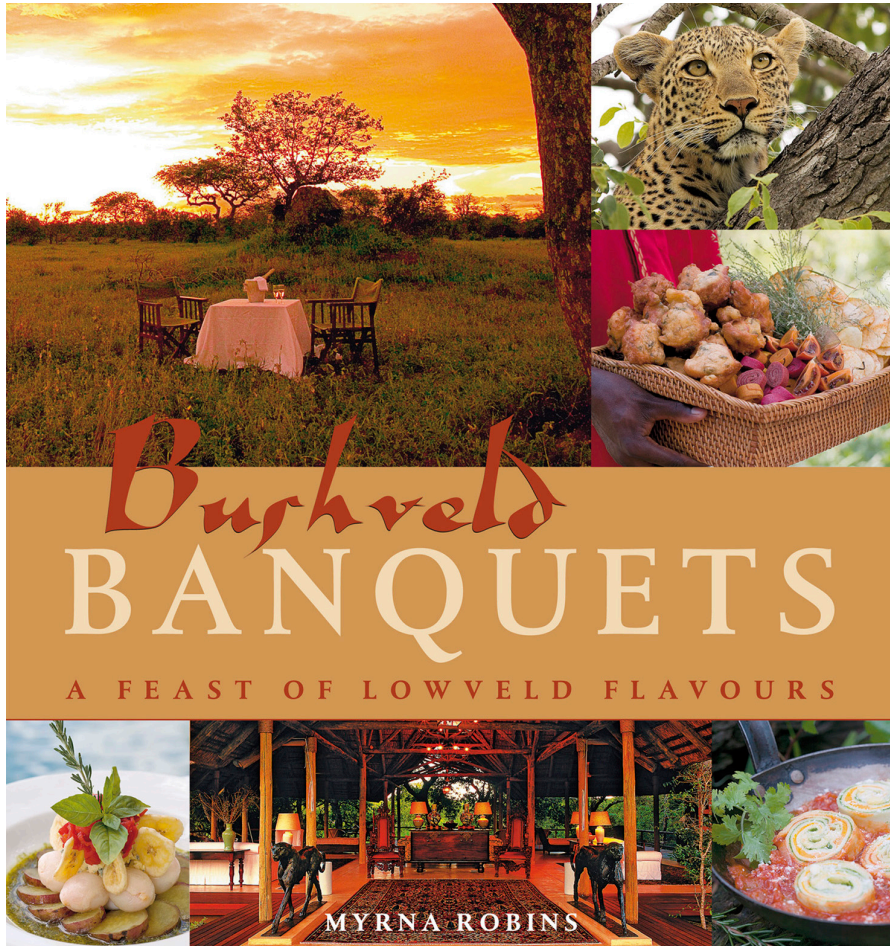
Artist: Sarel Petrus

Image: TROPHY, 2007

Medium: Mixed medium

Dimensions: 25cm x 90cm x 32cm

"Alhoewel die werke dui op verval, bewaar dit die gedagtes en herrineringe wat ek met die natuur en my bestaan daarin assosieer. Die materiale wat ek gebruik dui op my eie persepsie van wat mooi is, en dit sluit gereeld gevonde natuurlike objekte in. Dié voorwerpe wys vir ons wat ons verloor in ons alledaagse bestaan." Sarel Petrus



Author: Myrna Robins

Image: BUSH BANQUET: A FEAST OF LOWVELD FLAVOURS, 2006

Medium: Book

Dimensions: Variable

The Southern Cross Schools, whose educational and ecological mission it is to make a difference to the planet, host an annual Bush Banquet as a fund raiser. This five star dinner in the bush raises not only funds, but also awareness of the state of our natural resources. This book is a tantalising taste of what you can prepare or prepare to savour at future banquets.



Artist: Jan van der Merwe

Image: BOSKLERE, 2007

Medium: Rust and mixed media

Dimensions: Variable

"Die Weermagsklere van 'n soldaat wat deelgeneem het aan die grensoorlog in Suid Afrika in the 1970's and 80's, is ook bosklere genoem." Jan van der Merwe

For many the bush has been a battleground. For some it still is.



Artist: Andreas Schönfeldt

Image: (detail video still) BEATING ABOUT THE BUSH, 2003

Medium: Video

Dimensions: Variable

This video is an anti-war demonstration. In an odd reversal the bush referred to here is not necessarily of the beautiful or bountiful sort. Well-versed in mass destruction, this Bush is not the victim, but the perpetrator. The viewer is free to interpret the meaning/s according to his/her inner feelings, and little knowledge of art won't hurt.

Map - South Africa

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- ⊕ - Graskop
- ⊕ - Dullstroom
- ⊕ - Pretoria - Tshwane
- ⊕ - Irene - Tshwane
- ⊕ - Richmond
- ⊕ - Cape Town