



Land Art Project
2014 — 2017

Land Art Project – Richmond 2014 – 2017

The first-year students of the University of the Free State's Department of Fine Arts have annually been participating in an Earth Art project in the Karoo landscape at the Modern Art Projects South Africa (MAPSA) – Richmond Residency since 2013.

The exercise and this particular learning context have been extraordinarily successful in introducing UFS' Fine Art first years to the rigours of art making and indeed letting go of the limiting pre-conceptions about art they tend to arrive with at university. The UFS/MAPSA collaborative relationship has flourished over the past five years, and the students are challenged intellectually on many levels. Making an Earth artwork demands a direct engagement with the landscape through a range of art making skills, such as drawing, painting, photography and sculpture. The project has also been able to facilitate an interdisciplinary awareness of the Karoo landscape in terms of archaeology, palaeontology and botany, stimulating critical thought. During the week of art making academic specialists are often invited to address the students on significant characteristics of the surrounding landscape, such as archaeologist Professor David Morris of Sol Plaatje University and the McGregor Museum in Kimberley and former UFS botanist Professor Johann du Preez. Such inputs create awareness amongst

the students of the interdependence of plant growth and animal life in the surrounding landscape and inform their art making. The students are also exposed to contemporary debates relating to the Karoo landscape, such as fracking and the threatening extinction of the Blue Crane.

Each one of the seven days of the project is devoted mostly to an intensive exploration of the 20th and 21st century phenomenon of Earth Art. Students select a site, provide a concept and are guided and nurtured through a series of critical group conversations on site led by Professor Willem Boshoff as an internationally respected conceptual artist and also an Earth artist himself. The Richmond Land Art Project has had a noticeable and far ranging influence on students' ongoing artistic development and has been a memorable and valuable experience to all participants.

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Land Art Project 2014

Louis Fourie
Robyn Gouws
Lesego Motsiri
Nkatso Motaung
Danielle Pretorius
Petra Schutte
Dienka Staal
Shase Weyers

Louis Fourie *Cantatum*

The concept for this work lies rooted somewhat in that which is most commonly referred to as spirituality. Nature being the cradle of spirituality, I felt it necessary to express 'the human side of things', be it however literal. My artwork I quite simply regard as a book. I would call it the book of life, were it not too ironic and a cliché. One side—the pages on the left hand side—represents the development of humanity and subsequently the influence of said development on nature. Clearly there has been much reorganization and much has been read. The large amount of shattered stone (apart from aesthetically representing the Karoo) has been placed there as to fill the viewer with a sense of weight, and unnatural occurrence in nature. The stone placed on top, a paperweight it would seem. A hindrance, to keep us from retrospection.. (not always a bad thing; ignoring the past.) Written in red ink, commentary from my fellow Fine Art students, stating boldly all that they felt had to be said, about the Karoo, about Art in general...

The pages on the right, clearly being far fewer and different in colour, represent nature as is in terms of it being alive. There is still however a very great deal of human influence and presence. Lines have been drawn on it to create an atmosphere typical of farmland and Zen Garden. Cultivation of life for sustenance and also spiritual discipline. It is also a ledger, after all, we as humans do tend to reflect on pros and cons a lot.



Ultimately, this book of life is an expression of humanity and nature moving along. Simply continuing, for nothing stays the same forever and everybody simply does as they please.

Robyn Gouws *Bleeding Earth*

Fracking is an irreversible process, it consists of drilling into the earth to capture and use the gasses and oil within her. The amount of water used and disposed of in one fracking area is over a 1000 liters. This water is then pumped into dams and exploded, causing the water to turn into vapour, thus resulting in it being evaporated and lost into the earth's atmosphere. This water will, under logical circumstances, rain back down and contaminate our earth. This seemed to be the main concern of fracking. "Bleeding Earth" was made to represent these dams in the form of a graveyard. These dams were filled with water which was made red to symbolise the pain felt by Earth. Within each dam is a bottle of Coke that is placed in the ground to stick out of the water to represent the explosion that takes place in the fracking dam. This was used in a performance where Mentos mints were thrown into the Coke to create a chemical reaction, the Coke then exploded into the air. The beautifully cracked dam walls portray that we are breaking our Earth by means of industry, mining and fracking. The formally placed rocks around the dams are to give closure and to conclude that we are responsible for our own suffering and the state of our Earth.



Lesego Motsiri *Destructive Order*

Due to the destruction of my artwork by the local kids when fishing near my site, I was forced to incorporate their actions into my work. That is, use materials they didn't need, as a means to stop them from distorting my progress. In so doing I learned that the destruction they made brought order to my work. So I decided to make the viewer aware of this, by laying some of the reed chaotically right next to well planned and sensitively placed ones. The end product of my work revealed that, "There is Order in Destruction and Destruction in Order".



Nkatso Motaung Stop Sign

The artwork is about protecting the land from any outside dangers that may plan to harm it. I used the word STOP to emphasize to the viewer the importance of the land and any species living in it. I chose a site not far from the graveyard, which is full of plants, wild animals and insects, to show people that if they do not change their mindset about fracking, that will result in the death of millions.



Danielle Pretorius *Persistent Hope*

One thing that impacted me most on this project was the attitude of society, in other terms, people behind the mission of fracking. This is illustrated by bricks laid in a straight, rigid line. In contrast with this the message of hope is brought forth. Stones are placed organically, leading the viewer's eyes to follow through the brick "wall" and into the temporal barrenness of the riverbank path. Though society will try and destroy the diamond that the Karoo is, there will always be someone standing in for the Karoo. The five outer art works pay tribute to those in the fight for peace. Seen from above the art work appears like a diagram of such; placing significance to the fact that one day the Karoo might become only part of statistics.



Petra Schutte

I was told that in Richmond, you live on your knees.

Though the allure of the incredible open sky grabs the attention—it's on the ground where the minutiae of this landscape's reality flourish. After weeks of wandering through the desert, I eventually trained my camera away from the pinks and theatrical oranges of the sky, and towards the dust.

If you let the dust from your footsteps settle, pausing long enough for your presence to fade into the backdrop, the magic of Richmond begins to unfold. Slowly, rocks begin to shift, the brush starts to dance and the red dirt begins a choreography of the various creatures that live close to the ground.

The ground has as much depth as its evening sky, encapsulating an archive of time that stretches out far past the horizon. Besides the desert's diverse creatures, I came across a countless array of things: rubbish, forgotten objects, bones, animal remnants, weathered glass, and eventually, a dim and dusty reflection of myself: worn down by the heat, crushing the red dust beneath my knees, asking myself the most brutal of questions about my own personhood.



Dienka Staal *Duisternis*

My kunswerk beeld “fracking” en die verwoesting daarvan uit. Die pype simboliseer water wat besoedel word a.g.v. “fracking”. Deur ‘n dokumentêr waarna ek gekyk het, het ek opgelet dat die waarheid agter “fracking” vir die mense weggesteek word. Daarom het ek groot klippe voor in die pype ingedruk wat verwys na die duisternis wat weggesteek word, en vasgevang word binne in ‘n pyp. Ek het ook kleiner klippies in die klein gaatjies bo op die pype ingedruk om die lug buite te hou. ‘n Paar van die groot pype wat in die voorgrond lê het nie klippe in nie. Dit wys na die waarheid wat ontbloot is en aan die lig gebring is; die mense, diere en natuur wat deur “fracking” beïnvloed is.



Shanse Weyers *Broken Landscape*

Met behulp van navorsing, verkenning van die omgewing en die inspirasie van die beroemde kunstenaars kan ek my komposisie bymekaar sit. “Broken Landscape” het beide ‘n letterlike en figuurlike betekenis. Letterlik stel die munisipale gebou die chaos van die industrie voor; die afgekapte bakstene wat as gevolg van menslike optrede ons natuur afbreek. Deur die chaos wou ek steeds die skoonheid van ons natuur vasvang, maar op dieselfde manier ook beperk. Gebruik van ‘n klein boompie, laat ons as mens besef hoe ‘n groot impak ons op die natuur het. Die gebreekte glas simboliseer die suiwerheid van die natuur, maar ter selfdertyd ook hoe maklik dit afgebreek kan word. My komposisie werk soos volg: Jy word geplaas agter die sirkel om die boompie, kyk dan regoor die gebroke grondpad, in die gebroke gebou uit na die natuur. Die natuur wat half ook ‘n raam vorm en as ‘n foto gesien kan word, dien as die verdwynpunt/fokuspunt van my komposisie. Dit is die gedagte wat ek aan die kyker wil agterlaat wanneer hy/sy daarna kyk. Dit laat ons dink of dit is wat regtig gaan oorbly as die omstandighede van verwoesting vererger.



Land Art Project 2015

Michaela Balie
Nyasha Ruvimbo Chikiwa
Teboho Mokhothu
Ndukenhle Mpanza
Cari Niehaus
Luthando Phiri
Bontle Tau
Juané Venter

Michaela Balie *Crime Scene South Africa*

My concept was inspired by crime scene investigation. I feel like South Africa is behind in terms of forensics and crime investigation. There are a lot of cases on the news about corruption in the police department or cases where people aren't receiving the proper punishment for their crimes. Some trials could last months or years without coming to a verdict. I wanted to bring an ironic twist to a crime scene; to play around with the ugliness that involves death and what goes into investigating a crime scene. I wanted viewers to try and "play detective" and try to guess what is happening in my so-called crime scene. I was inspired by artists like Banksy who try to satirize serious issues. Growing up I remember seeing toy guns and handcuffs as well as fake blood. It makes me think that parents could be raising future police officers or criminals. Each home environment is different and what happens at home can determine what kind of person your child becomes. This is also why I wanted to bring a fun, childlike and playful or crazy element to my work. My work is almost graffiti-like and I like how it stands out in between all the bushes and plants. It brings a modern or suburban feel to a rather rural and rustic environment.



Nyasha Ruvimbo Chikiwa *Baseball's Land*

The University of the Free State and their Art Department annually visit Richmond in the heart of the Karoo in the Northern Cape with the first-year students. The beauty of this expansive landscape is tremendous and the magnitude of the loss that this landscape could experience through the environmental damage that can be caused by fracking is always a present issue. It is a sad thing to witness, because I have seen our environment suffer immensely by human hands, but this area needs to be cherished. It is a beautiful landscape with clean, fresh air and water and the weather is nice as well. I chose to do my land art project in Richmond about baseball and games, because I realized that the children in Richmond and the surrounding area do not indulge in outdoor games anymore. When you see children they are often in the dangerous streets and playing in the traffic. I wanted to create something beautiful that would be an inspiration to children to get involved with the gorgeous environment they were gifted with. The material that I used to make my land art project include: glass shards, broken sticks, stones, gravel, and plants (dead and alive). I tried to use my environment and the material that I can find in my surroundings. With this material, I played a lot with colour and light and dark shadows using the stones as well as the glass. I made my version of the Karoo.



Teboho Mokhothu *Benefits and Drawbacks of Fracking*

People benefit from the land for their own wealth forgetting the damage they do to the earth. I made a drop using stones which also added texture. My work symbolises that each drop that benefits humans also damages the earth. The texture in the drop symbolises the cracks on the earth and earthquakes caused by fracking. At the middle of the drop there is a letter F that stands for Fracking.



Ndukenhle Mpanza *Untitled*

Richmond is a small town with a flat landscaped surface, with a lot of different materials like glass, plastics, stones, flowers, etc and without a lot of trees. I chose an old building foundation to make a tree, which is made to produce different fruits from different branches but growing as one. This is like the different cultures mixed in the same community. Due to differences based on cultures we tend to grow or develop better understanding of other individuals around us. We grow to have one goal, which is to produce more fruitful deeds amongst ourselves and other individuals around us. I used bottles, stones, thorns, flowers, and plants to differentiate one family of fruit from another. So the tree grew as the single root-like sticks with small green leaves until different fruits resulted.



Cari Niehaus Rocks Telling Us a Tale

For this Land Art project, I was inspired by a quote from Les Brown that says, "The graveyard is the richest place on earth, because it is here that you will find all the hopes and dreams that were never fulfilled, the books that were never written, the songs that were never sung, the inventions that were never shared, the cures that were never discovered, all because someone was too afraid to take that first step, keep with the problem, or determined to carry out their dream..." and so by following the journey from the bottom of the broken-down wall, alongside a line packed with stones that are "crying", until the top that ends around the wall with a black arrow that points towards the graveyard (which only becomes visible if one stands on the designated area marked with bricks). It is here where one can appreciate the view, not only of Richmond to the left but also the graveyard to the right—comparing the dead to the living. Another visual aspect is the front of the broken wall, where the following words are painted: "Rocks are dead. But why are they crying?" This phrase makes one question whether or not rocks are dead and hereby speaking to us and reminding us that we are not dead like they are, but we are alive and we have a purpose and a reason to live.



Luthando Phiri Sanctuary

For my project I noticed a set of cylindrically shaped structures located in the veldt. These structures reminded me of a temple or an entrance of a sacred place. This led me to think about our bodies and the ongoing temptations faced through them. The Bible states "Your body is the temple of the Lord... which you are to keep sacred." The pillars act in the form of a safe haven—a sanctuary to keep us from our bodily temptations.



Bontle Tau *Emerald Awaits You*

This work examines the contradiction many children face in their lifetime between daily harsh realities and the imagination they use to escape it. The levels of alcohol abuse in South Africa are ever-peaking, with the Northern Cape being one of the forerunners—in this it is unfortunate to see that in turn both domestic and child abuse have an inevitable increase as well. “Emerald Awaits You”, is inspired by emerald city of the famous children’s story. The Wizard of Oz reveals the poignant realization that some children may never experience the magic in reading and encountering enchanting tales like this one. The hope however lies in the unrelenting power of imagination that every human possesses, which is strongest during childhood. In this way we see that a child can use the “power of pretend” to see them through any reality no matter the severity.



Juané Venter *Die Doolhof*

The artwork is about a maze. The meaning behind it is that each of the triangles represents a person. When we get confused we often move from corner to corner. We should rather calm down, stop and think. The way out that you have been looking for was there all along.



Land Art Project 2016

Tanja Brown
Claudi Els
Beate Jordaan
Marian Labuschagne
Thamsanqa Malgas
Mahlape Rietta Masoetsa
Spatho Mzantsi
Antoinette Strydom
Christa Swanepoel
Minri Van den Berg
Leon Witthuhn
Yihao Yuwen

Tanja Brown *A Fine Balance*

This art piece was inspired by my dad and represents sacred memories and places. The rocks seem unstable but can withstand the harshest environments at a perfect equilibrium. The individual shadows personify strange human figures. However as a whole it represents family. Even though all of them have a different character, together they make a strong impression, just as family. The pillars of different size and shaped stones make beautiful art pieces and prove that it always seems impossible until it is done.



Claudi Els

The area I cleaned up represents how beautiful and sacred nature can be. It also shows the beauty that people abuse for their selfish desires. The multiple circular patterns create a feeling of serenity and completeness. It also reminds me of an embryo that can represent life and growth.



Beate Jordaan Solutions

In this work I attempted to show that raising awareness for the fracking situation is not going to help solve the problems. I made balls from seeds and compost and threw them at the ground as a performance piece. This represents the nutrients that the ground will be craving after fracking had it's effect and physically forcing it back into the ground. In the performance piece I started throwing them slowly and as if I were alone; later I started noticing the people watching and I became angered that they were not helping or caring, so I started throwing the balls at them. The balls were hard when dry, so they exploded on impact. This can be seen as a representation of the earthquakes that could follow in an area where fracking has occurred.



Marian Labuschagne *Land Art – Pan is Dead*

The artwork represents human's interference causing damage and death to nature. The Ancient Greek god of the wild places, Pan, becomes a representative of nature. The figure in the artwork represents the god. The dead figure is a human, animal and machine hybrid; both predator and prey, victim and aggressor. It is placed in a stone cairn made in the fashion of an ancient burial site. The figure can be viewed through several holes in the cairn, letting in light and illuminating the figure inside.



Thamsanqa Malgas

My artwork is about the human species that have conflict among themselves and, separately, animal species that have relationships outside their own species. My artwork was on a hill and I used two different types of stones to represent the two farmers that don't get along with each other because of the different types of animals they are breeding. I packed the stones of each side of the hill all the way to the middle to create a movement of back and forth to show the disagreement. I put a table on top of the mountain with two chairs that looked like they were pushed back to show that the farmers actually had a discussion but they did not come to an agreement. I showed that by putting a table at an awkward position as well as the chairs. It simply shows that we are not created to protect hatred but what we call to give life. We only raise life to destroy it to suit our own agenda or benefits and we call that a need. My question is what if wild animals and domestic animals get along with each other but we the people separate them to an extent that wild animals feel the need to feed themselves with domestic animals. Yet we call that cruel but we duplicate exactly what they do to survive and we do it for money. Why do we call them animals and why do we call ourselves human. I simply think we are more dangerous to ourselves than we are to the life around us.



Mahlape Rietta Masoetsa *Growth at a Standstill*

It is about our country that has the potential to grow and become a great one, yet due to its stubbornness it doesn't grow. I'm doing a cleansing ceremony for our country. The tree represents our country; the exposed roots, growth; the gravel soil represents the water that purifies and cleanses the country.



Spatho Mzantsi *Truth*

Truth is always hidden from people and people choose not to find it. This is why I choose to use the three hills that went unnoticed by everyone that was with me.



Antoinette Strydom *The Crane*

This work was inspired by the endangered Blue Crane bird species and made in the small lovely town of Richmond. The Blue Crane bird species is quite common in the Karoo and is also seen in the grasslands of KwaZulu-Natal and the Highveld. Rocks were placed in a silhouette form of this bird, each rock with a handmade clay ball gathered from the river bank. These rocks with clay balls on top of them created figure-like shadows during the day. The shadows changed with the passing of time. This work contains 256 rocks in various sizes and forms.



Christa Swanepoel *Impact*

My artwork is situated in a dry pond that forms a crater. The central rock represents the impact of human development on the Karoo landscape, creating cracks and ripples on the surface like a meteor hitting Earth. To me this piece highlights the troubling reality of how mankind's impact is affecting nature, but also how gracefully the Earth adjusts to our interference and will continue to be beautiful when it becomes uninhabitable to humans and we eventually cease to exist.



Minri Van den Berg *Deception*

The machine is looking for life (redemption) in the water. It was once an important part of society and progress, but over time the soil was exhausted and the machines were not needed anymore. The machine is now looking for a new purpose. I used metal because it is a strong man-made material but nature can break it; this is what inspired me to do this piece.



Leon Witthuhn Solution Explorer

This is an attempt to describe our endless effort to find solutions for manmade - or natural - problems. We sometimes forget that the problems we encounter are only in relation to our point of view; so are then the solutions we find. The worked rock face depicts our search, wilful and with no contempt. The hole with an asbestos pipe, once patched, the answer to our searches, we think it's the next best thing, but it causes further problems.



Yihao Yuwen

Every life form on the planet affects its surroundings. Birds pick up twigs to form nests, ants dig the earth to build incredible underground cities. Humans are no different. We transform our environment to fit our needs. We fight with nature for a better life. We can change the world the way we like. We can make the impossible possible. The first day when I came to Richmond, I was shocked—such a deserted space. So I planned to change this space to a place that I could enjoy.



Land Art Project 2017

Natley Barnardo
Elizabeth Bookless
Elizabeth Bosch
Louiza Combrinck
Shavaun Dippenaar
Quinton Lehnert
Babette Ludick
Luxolo Mbashe
Monique Myburg
Jenny Nortjie
Shenique Roux
Lebohang Thulo

Natley Barnardo *Checkmate*

Using the game of chess I tried to show the idea of beauty of the landscape versus the danger areas. I wanted the danger to illuminate the beauty therefore the beauty is in checkmate (no moves left), supporting the idea that danger is taking over. I used 3 pieces to create the checkmate idea where the beauty can't do anything to stop the threat. The blocks of the chess board travel further into the field to include the landscape into the game. The pieces also create a surreal feeling.



Elizabeth Bookless

Fracking is a controversial topic in a water scarce area, like the Karoo. I have observed that fracking is seen as an apocalyptic event but humanity struggles with the idea that we might have the power to change the impact of fracking after it has happened. It is also a field with little to no research and this is what I address in this piece. Animal droppings symbolise nutrients where sand and rock symbolise the earth and environment to me. The hole and the heaps of material have a close relationship with each other. All three of the heaps are manipulated into structures that represent freshly dug graves. This can be seen as representation of death but the last heap is symbolic of nutrients and therefore can be a symbol of hope.



Elizabeth Bosch *Where The Light Gets In*

My piece consists of time... Time in its changing quality. Nature reveals “time” effortlessly. The lines within a tree indicate time. One calculates the age of rocks by measuring the amount of radioactive elements. For thousands of years people have used these elements from nature for not only shelter or survival tools, but also methods used for burials. According to Andy Goldsworthy, “A stone is ingrained with geological and historical memories.” The same can be said about wood. My Land Art piece consists of three parts—each representing a stage in life. Birth, life and death. It is situated within a tunnel underneath a bridge. It does not only represent different stages of life, but also times in History. The first tunnel represents time as stone. The viewer is faced with a stone circle—representing birth. A long void stretches on until one reaches the grave—also made out of stone. The next tunnel is filled with two wooden sculptures. Wood is represented as time, repeating a circle and a grave. In the final tunnel, the viewer is unable to see right through. A wall made of plants and rocks conceals it. This tunnel represents death as a whole. We know nothing of death only that it exists and we all will reach it. I am captivated by the light. Early in the morning, the light enters the tunnel from the east, symbolizing birth. In the afternoon when the light enters from the west at the end of the tunnel, death is symbolized. Finally, I came across the bones of a dead dog when I arrived at the site. I had no use for the bones. I still chose to leave them lying in front of the second tunnel. When I completed the three tunnels, I stood still and watched. I realized that I chose to leave those bones



there not because I was disgusted by them, but because they reminded me of someone—my father. The feeling of loss washed over me once again—like rain. Rain that is rare in this place that surrounds me. I dug a hole and placed the fragile bones in it. On a piece of rock, I carved my father’s name and date of birth.

As I was facing the hole, I realized that I never wanted to fill it up with soil...



Louiza Combrinck *Kreits*

Deur van naby te kyk na die verskillende tipes mis in die Karoo is dit maklik om verskeie diersoorte te identifiseer. Die mis, of afval, van 'n dier kan 'n mens baie vertel oor die tipe dieet wat dit volg, tot hoe lank terug die dier daar verbygegaan het. Pas nou dieselfde observasies toe op die tipe afval wat die mens agterlaat in die Karoo en dit skep 'n heel ander prentjie.

Daar is vreeslik baie glasstukke in hierdie spesifieke area en 'n mens kan nie anders as om die tipe leefstyl van die mense in die omgewing daarin te sien reflekteer nie. Deur kaalvoet tussen die stukke glas te loop ervaar 'n mens 'n sin van ontbloting en empatie met die diere wat op 'n soortgelyke wyse daardeur moet loop. Daar vorm 'n kringloop van ontbloting en afval wat beide mens en dier vaskeer, maar tog is daar 'n tipe skoonheid in die blink, skerp stukkie mens-afval.



Shavaun Dippenaar *Waiting for Rain*

My art piece is about the psychological cycle of drought on a farming community. In the farming community people are dependent on each other and when the farmers are unable to produce food, the whole community suffers. It shows the different stages of grieving and that humans have no control over the weather. Many of us have seen and felt the drought first hand and know the psychological effects it has on the people around us. One of the most important symbols of the sculpture is that the drier it becomes the more fragile it is, this is also evident in nature.



Quinton Lehnert Greed

In light of Richmond's extremely wealthy history and heritage I decided to address the obvious issue of greed. I personally feel that the greed of the people has blinded them to the drastic need in the area; people struggle to see past their own selfish desires and completely ignore the people that are living in poverty right before their eyes. The love for money has blinded many people and helped them make many mistakes, but acknowledging the problem is the first step in creating the solution. Greed should be plucked out like weeds, in the hearts of the people.



Babette Ludick *A Manipulative Nature*

Humankind has a very manipulative nature. We like manipulating everything into how we would like it to be, including nature. In this art piece I used material from nature to manipulate it into a constructed pattern. Part of the work then changes into a more natural pattern, but even though it looks natural it was still manipulated. This piece was also done on a manmade wall situated in-between natural habitats, being used as another example of manipulation.

*I chose the title *A Manipulative Nature* because of the double meaning it has. How we have a kind of natural manipulative nature/attitude towards nature. There is also the actual manipulation of nature in my art work. By leaving the work behind, nature naturally manipulates it again. Changing, adapting and forming part of its surroundings again. It's a natural manipulating cycle.*



Luxolo Mbashe Leaf

The leaf I made shows the scarcity of trees around Richmond and how the area cries for vegetation. The inner green is made of glass and that shows the need of natural plants and how dangerous and sharp the plants in the area are. The grass around it symbolises the way plants are dangerous in terms of being sharp and dry. There is also a need of water in the landscape, which is shown through the brown soil with white glass by the stem of the leaf.

The leaf is made out as a Maple leaf; this leaf is from China and I have shown this in terms of how we need plants like the Maple leaf in South Africa to create more different plant species around South Africa.



Monique Myburg *Sisyphus/ Deforestation*

Sisyphus was a sinner who was condemned to an eternity of rolling a boulder up a hill then watching it roll back down again—much like my sculptures which would often unexpectedly fall down. The rocks piled upon each other represent dying trees and the deforestation of trees. People cut down trees for many reasons, such as paper and agriculture. The global tree count has fallen by 46% since the dawn of human civilization, hence my sculptures. I've also placed them on top of the hill, so that it is more noticeable from a distance. The irony is that these sculptures represent trees in an area where there is almost nothing.



Jenny Nortjie *Fool's Gold*

Antlions dig and set traps for ants. Weather forecasters make false predictions, and set traps for a farmer's hope for water and rain.

I used mirrors to trick the viewer into thinking that there is water when it is just the sky being reflected plus the viewer's face, making him/her feel like a fool. This almost mirrors what happened to Narcissus. He got trapped in his own reflection.

There are seven holes, each with a mirror and a clue, to represent each day of the week. They are placed in a circular fashion—a cycle that is just going to be repeated.



Shenique Roux *Droë Gebroke Land*

South Africa has been struck with a drought that has caused problems to farmers and to citizens of cities. This work comments on this dryness of the land and how only a large amount of rain can redeem the land from the drought. The work was created to reflect how the earth cracks due to the lack of water. The use of the asbestos roof material is symbolic as water cannot pass through it, just as when it rains in small amounts the water is unable to be absorbed by the land as it is too hard, therefore it lies on the top layer of the earth and evaporates. The asbestos is also poisonous to humans over a long period of time; in the same likeliness the drought is poisonous to the earth as vegetation dies as well as animals that do not have access to water.



Lebohang Thulo *Five Cent, Trek or Frack*

Three different land art pieces are created in this work, all centred around and inspired by South Africa's endangered national bird, the Blue Crane.

In the first piece "the five cent" is representation of the rapid decline of the Blue Crane population. Also to hint at the sudden extinction of the five cent coin and how close the bird on the coin is to suffering the same fate.

The second piece, "trek", is a series of Blue Crane footsteps that lead to an image of a large blue egg in an open field with wind turbines in the background. The footsteps turn into turbines on the image, which is a symbol of the Blue Crane migration and that wherever the birds might go to, human expansion will always find a way to the locations and destroy them. The large egg symbolises the want for new life, survival and growth of population in difficult environments. The third and final piece, "frack"(the title itself) is a pun on the Afrikaans word Vrek and Fracking. It is a grave with an image of the Blue Crane on it. The grave is a monument to the 232 Blue Cranes that died due to poisoning in Richmond. It also pays tribute to the large decline of Blue Crane population because of environmental destruction due to fracking and wind farms.





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