

LINE

STRIJDOM VAN DER MERWE

TAKING A LINE FOR A WALK

If drawing, like Paul Klee, famously stated, is taking a line for a walk, then Strijdom van der Merwe is taking the line for a walk in the park in his new solo exhibition; LINE.

A line has a definite function in society: it indicates and controls the way we move within a landscape. It also becomes a remnant of humankind's presence in the landscape. Maps and borders are embedded into the landscape and become signifiers of the control we believe to have over the landscape. On the other hand, a line is a beautiful, minimalistic shape that holds an abstract beauty. Within the visual art, it becomes a principal means of visual expression. Strijdom van der Merwe indulges himself in these notions and thoughts around a simple line in his new exhibition, LINE.

Strijdom van der Merwe primarily draws his inspiration for his new body of work from the landscape. Here the use of the line becomes a subtle reminder of humankind's imposition on the landscape, although it is visually expressed as an aesthetical shape. LINE is a two-fold exhibition that consists of the documentation of land artworks with paintings and sculptural paintings of road markings.





Collecting wire in the Sneeuwberg Nature Conservancy and placing on top of a rock I | Photographic documentation of land art works | 128 x 128 cm

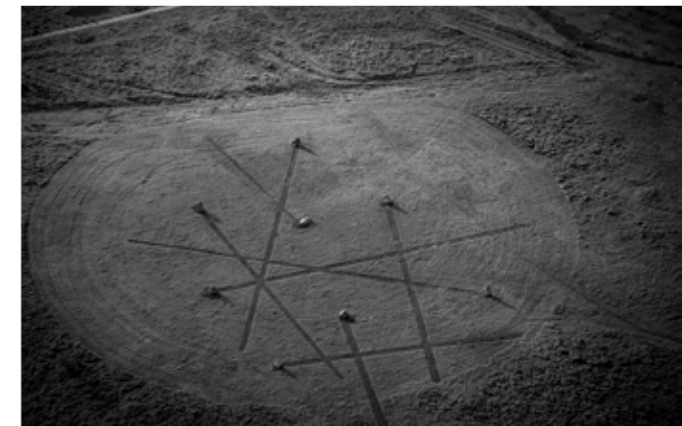
R 40 000,00 | Framed



Collecting wire in the Sneeuwberg Nature Conservancy and placing on top of a rock II | Photographic documentation of land art works | 128 x 128 cm

R 40 000,00 | Framed

The documentation of land art presented in LINE become remnants of Van der Merwe's transient land art. Over time the shapes and lines created during land art-making dissolve into the landscape. Land art is captured and displayed through videos and photographs, as these mediums encapsulate and preserve the land art. Van der Merwe's land artworks are generally created from materials found on a chosen site and therefore these sculptural forms take shape in relation to the landscape. On occasion, the artist will incorporate materials that are brought in to the landscape to make a statement about our relationship with the land. The artist's land art evolves from a process of working with the natural environment, where he re-shapes elements and materials that he finds on site into geometrical forms.

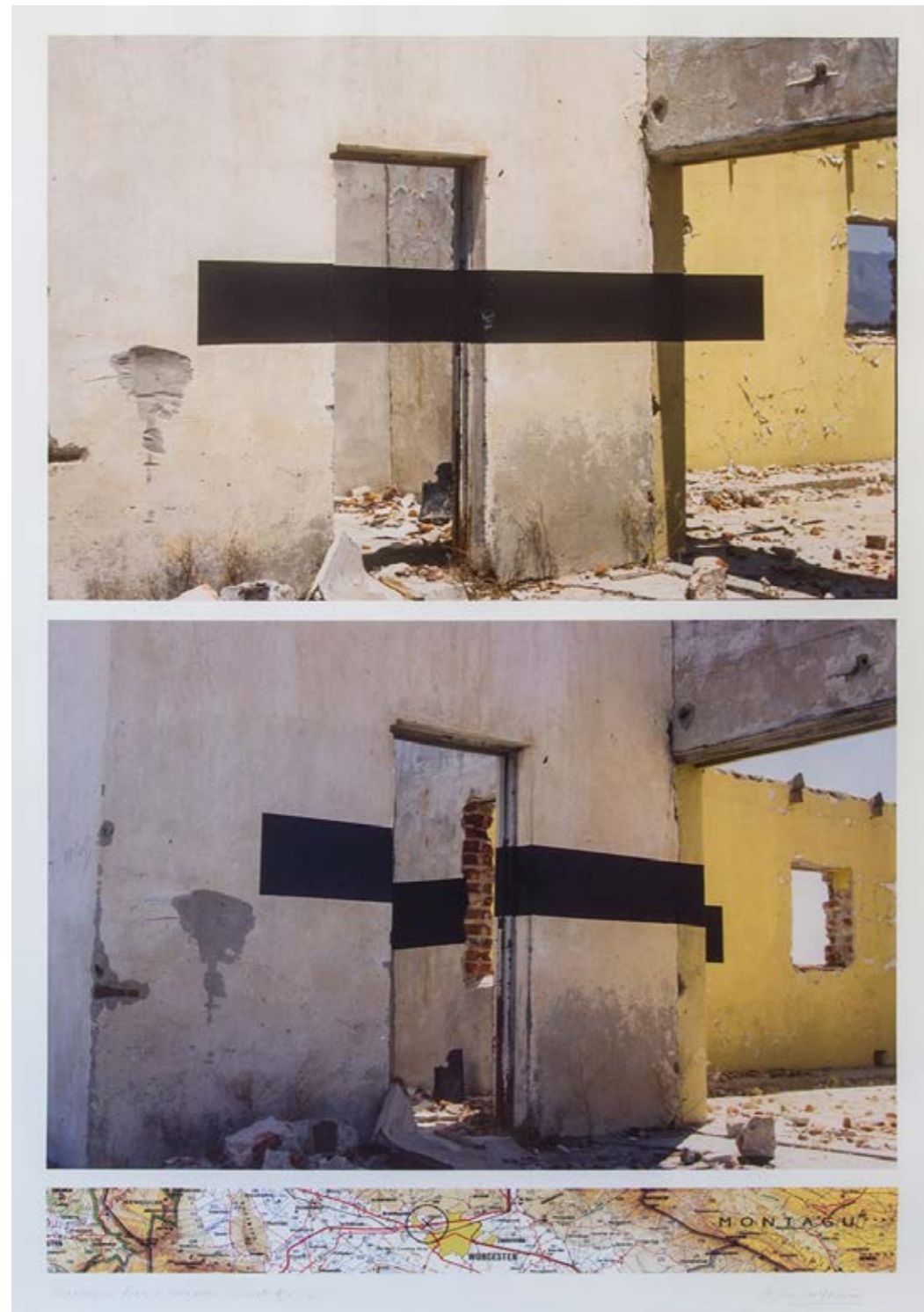


In his land art, Van der Merwe thematically incorporates the line as an indication of his own interventions in the landscape. Simultaneously the use of lines refers to his interest and study of Ley Lines or better known as energy lines. Ley Lines are the apparent alignments of landforms which are believed to have spiritual significance.

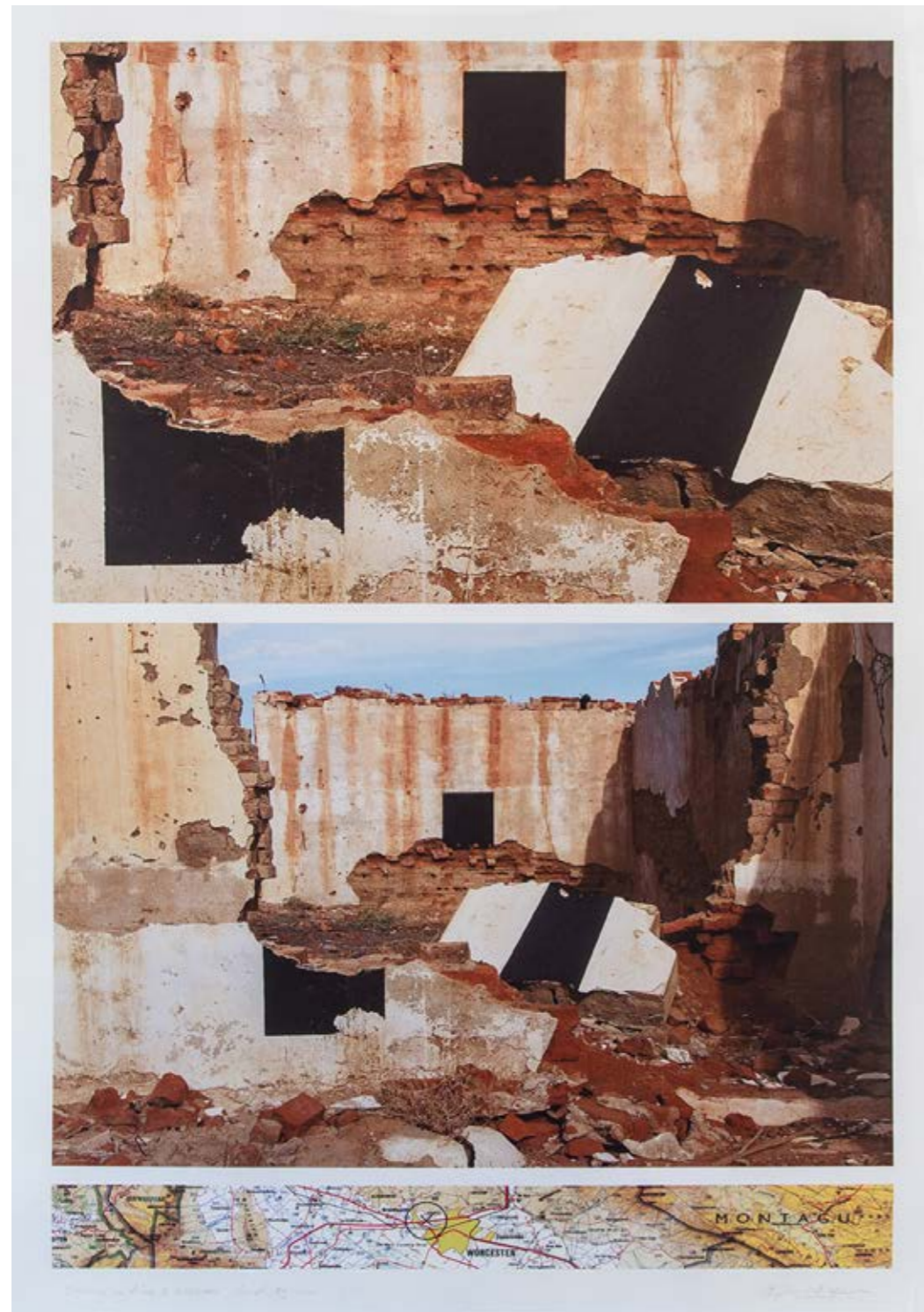




Photographic documentation of land art works in light boxes | Not for sale



Drawing a line I (Dyptich) | Photographic documentation and pastel drawing of line drawing on wall | 130 x 96.5 cm (x2) | R 45 000,00 | Framed



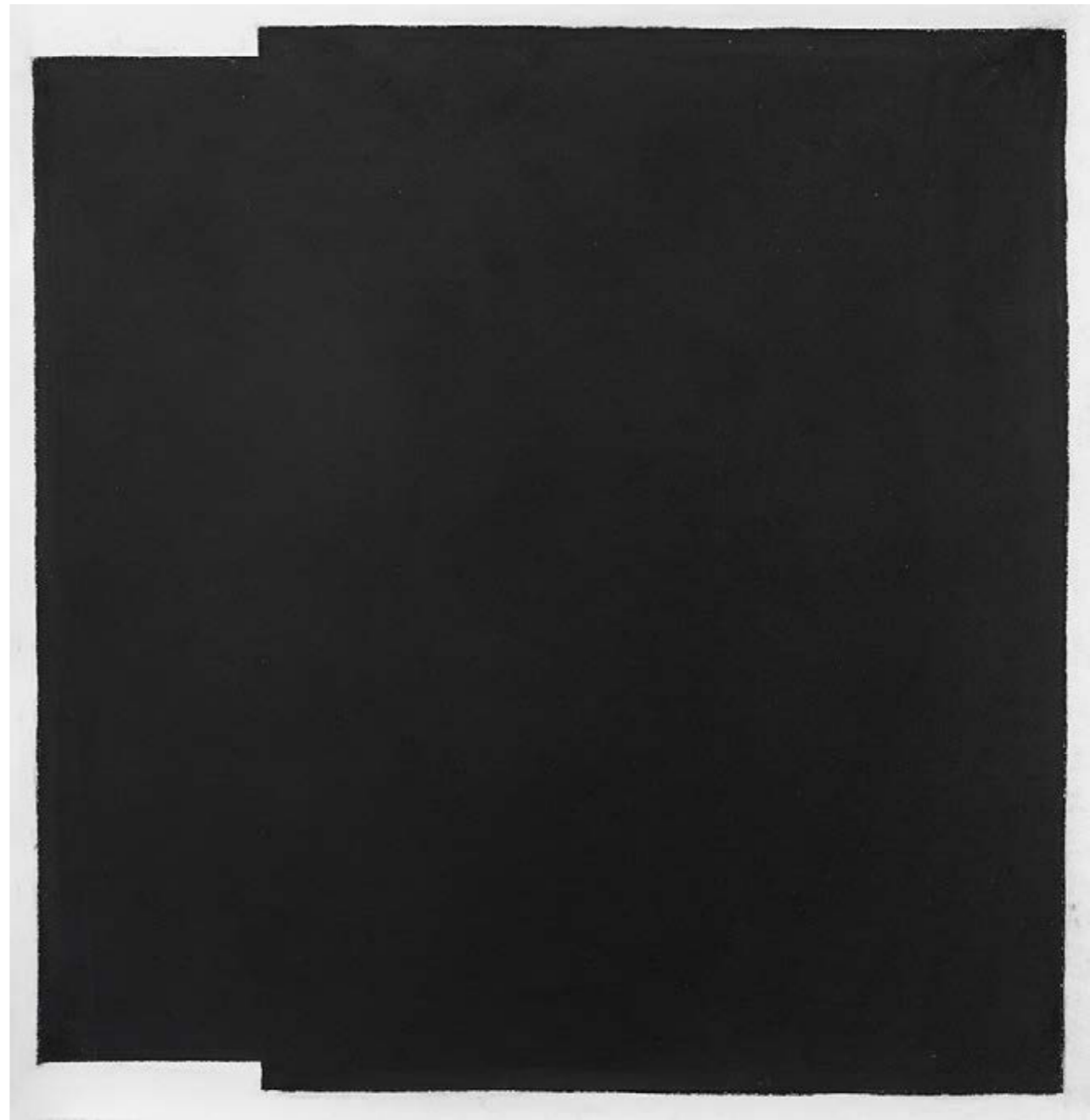
Drawing a line II (Dyptich) | Photographic documentation and pastel drawing of line drawing on wall | 130 x 96.5 cm (x2) | R 45 000,00 | Framed



Milage beacon 54 | Digital print on paper with pastel drawing | 66 x 66 cm
R 12 000,00 (Framed)



Milage beacon 55 | Digital print on paper with pastel drawing | 66 x 66 cm
R 12 000,00 (Framed)



Drawing a line III (Dyptich) | Photographic documentation and pastel drawing of line drawing on wall | 93 x 54 cm and 93 x 90 cm | R 32 000,00 | Framed



Drawing a line IV (Dyptich) | Photographic documentation and pastel drawing of line drawing on wall | 93 x 54 cm and 93 x 90 cm | R 32 000,00 | Framed

The paintings presented in this body of work was conceived by Van der Merwe as he found himself drawn to the abstract qualities in the aesthetics that lies within road markings. Once these lines are replicated as abstract, framed paintings, they become an abstract moment where the colours, textures and layers it holds can be appreciated.





Road Markings I | Road paint and acrylic on canvas | 150 x 90 cm | R 38 000,00 | Framed



Road Markings II | Road paint and acrylic on canvas | 150 x 90 cm | R 38 000,00 | Framed



Road Markings III | Road paint and acrylic on canvas | 150 x 90 cm | R 38 000,00 | Framed



Road Markings IV | Road paint and acrylic on canvas | 150 x 90 cm | R 38 000,00 | Framed



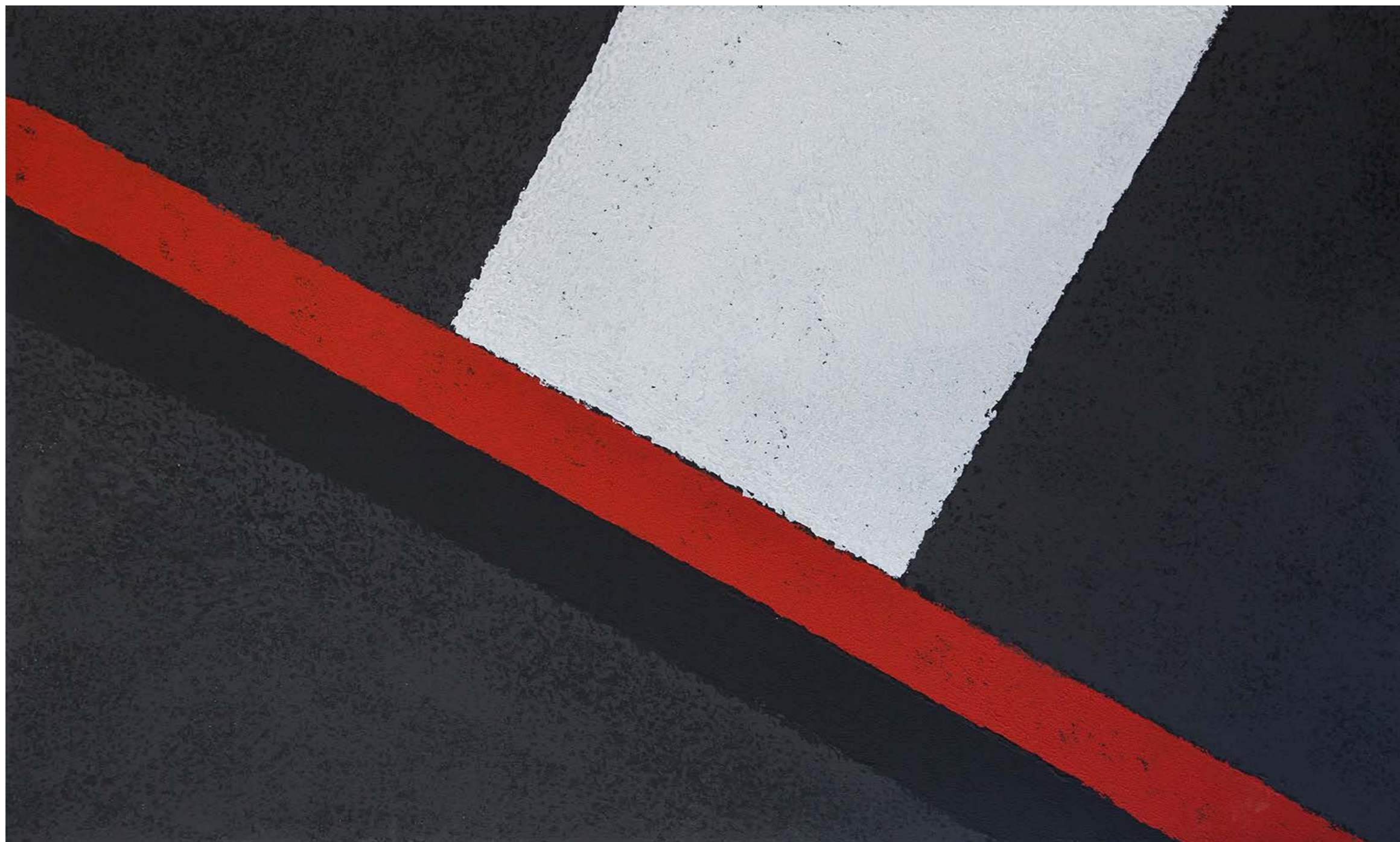
Cube I | Acrylic on canvas | 110 x 94 cm | R 22 800,00 | Framed



Cube II | Acrylic on canvas | 110 x 94 cm | R 22 800,00 | Framed



Road Markings V | Road paint and acrylic on canvas | 150 x 90 cm | R 38 000,00 | Framed



Road Markings VI | Road paint and acrylic on canvas | 150 x 90 cm | R 38 000,00 | Framed



Road Markings VII | Road paint and acrylic on canvas, 120 x 90 cm | R 34 200,00 | Framed



Road Markings VIII | Road paint and acrylic on canvas, 120 x 90 cm | R 34 200,00 | Framed



Cube III | Acrylic on canvas | 110 x 94 cm | R 22 800,00 | Framed



Cube IV | Acrylic on canvas | 110 x 94 cm | R 22 800,00 | Framed



Road Markings IX | Road paint and acrylic on canvas, 120 x 90 cm | R 34 200,00 | Framed



Road Markings X | Road paint and acrylic on canvas, 120 x 90 cm | R 34 200,00 | Framed



Road Markings XI | Road paint and acrylic on canvas, 120 x 90 cm | R 34 200,00 | Framed



Road Markings XII | Road paint and acrylic on canvas | 66 x 66 cm | R 16 000,00 | Framed

The accompanying sculptural paintings examine the relationship between human existence and our interaction with the landscape. With these sculptural forms, Van der Merwe explores the different angles and perspectives observed in road markings. In doing so, he creates a new visual language of minimalism, within the broader sense of acknowledging the reason and importance of these lines. These works subtly question the notion of ownership mankind has over the landscape. Often, our influence onto a landscape and the marks we leave behind are the basis through which we are present within the landscape, instead of having our presence directed by the landscape itself.





Cradock Sculptural Painting | Wood, acrylic paint, digital printed map, rot iron | 130 x 80 x 6 cm | R 28 500,00



Grootvlei Sculptural Painting | Wood, acrylic paint, digital printed map, rot iron | 75 x 130 x 6 cm | R 28 500,00



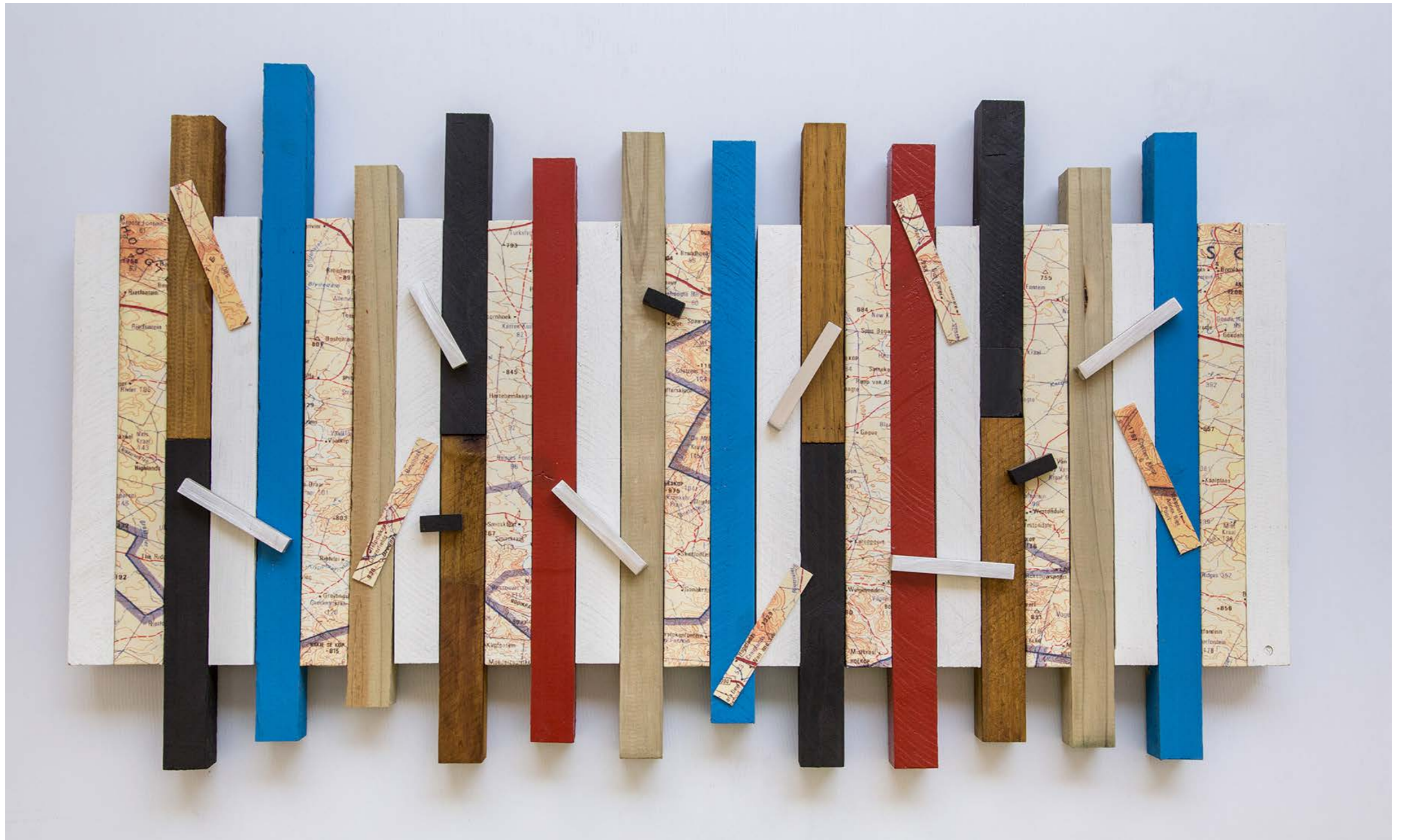
Sonnedal Sculptural Painting | Wood, acrylic paint, digital printed map, rot iron | 120 x120 x 6 cm | R 28 500,00



Vaalbank Sculptural Painting | Wood, acrylic paint, digital printed map, rot iron | 80 x 60 x 6 cm | R 22 800,00



Ley lines I | Wood, acrylic paint and printed map | 120 x 120 x 10 cm | R 38 000,00



Ley lines II | Wood, acrylic paint and printed map | 60 x 100 x 10 cm | R 22 800,00

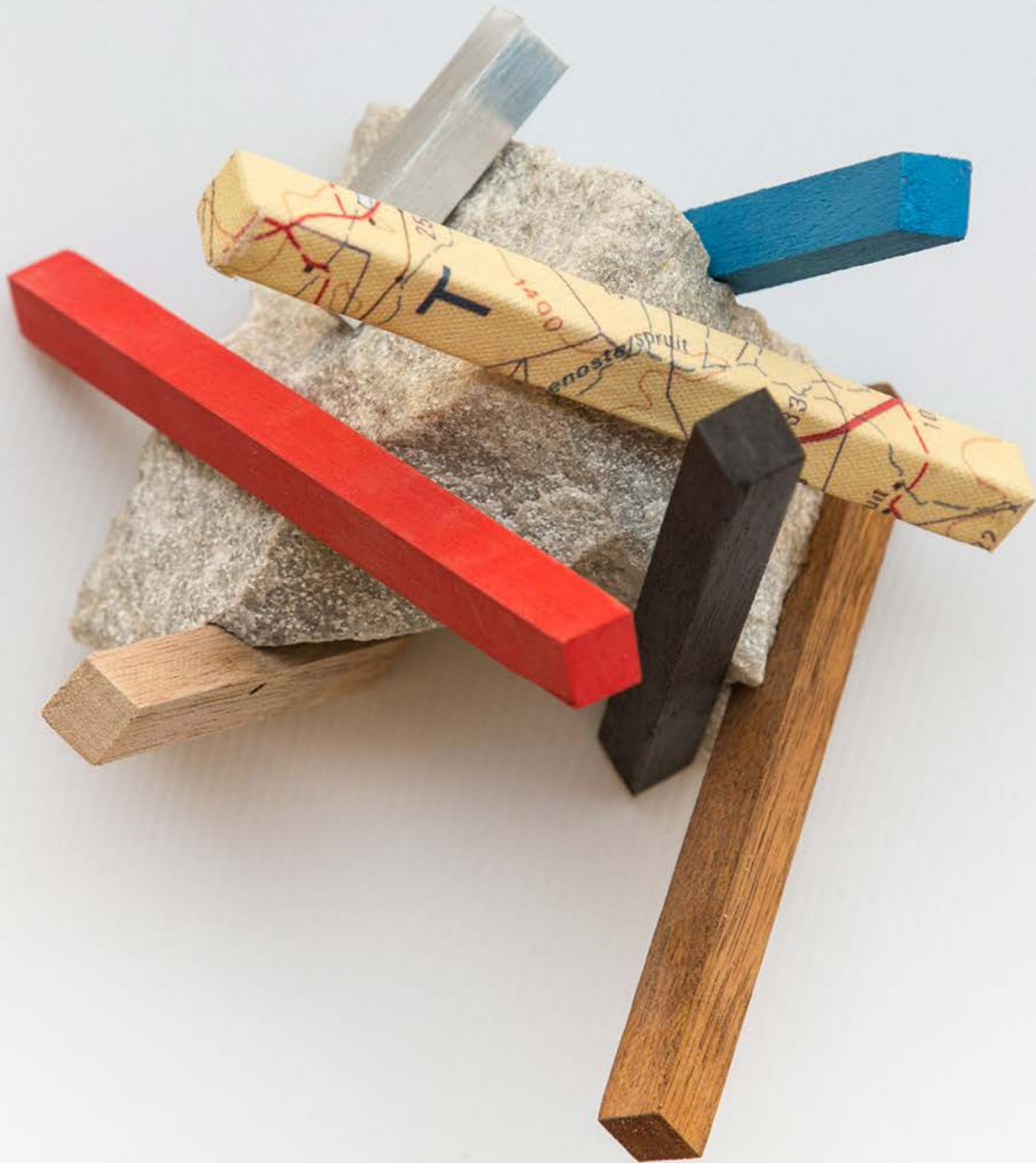


Ley lines III | Stone, wood, acrylic paint, digital printed map on canvas, aluminium. | 15.5 x 16.5 x 17.5 cm | R 7 600,00





Ley lines IV | Stone, wood, acrylic paint, digital printed map on canvas, alluminium | 17 x 19 x 15 cm | R 7 600,00





Ley lines V | Stone, wood, acrylic paint, digital printed map on canvas, aluminium | 15 x 17 x 18 cm | R 7 600,00





Ley lines VI | Stone, wood, acrylic paint, digital printed map on canvas, aluminium | 14 x 23 x 14.5 cm | R 7 600,00





Ley lines VII | Wood, acrylic paint and printed map | 43 x 45 cm
R 15 200,00 | Framed



Ley lines VIII | Wood, acrylic paint and printed map | 47.5 x 46 cm
R 15 200,00 | Framed



Ley lines IX | Wood, acrylic paint and printed map | 52 x 43.5 cm
R 15 200,00 | Framed



Ley lines X | Wood, acrylic paint and printed map | 62.5 x 61.5 cm
R15 200,00 | Framed



Ley lines XI | Wood, acrylic paint and printed map | 60 x 45 cm | R 17 100,00



Perspective I | Sculptural painting: wood, acrylic paint | 87.2 x 45 x 4 cm | R 17 100,00



Perspective II | Sculptural painting: wood, acrylic paint | 60 x 95 x 4 cm | R 17 100,00



Perspective III | Sculptural painting: wood, acrylic paint | 64 x 35 x 4 cm | R 15 200,00



Perspective IV | Sculptural painting: wood, acrylic paint | 79 x 44.5 x 4 cm | R 15 200,00



Perspective V | Sculptural painting: wood, acrylic paint | 59 x 45.5 x 4 cm | R 15 200,00

LINE presents various artistic mediums of expression in one exhibition. The land art, paintings and sculptural forms has a relation to each other: they revere and speak about the relation between the land and the line. Van der Merwe masterfully depicts the line as a beautiful minimal shape as he takes it for a walk in the landscape. Then he unveils it as an imposition on the landscape.

Above all; the landscape will always be his main inspiration.

First was the land, always the land.

- Strjdom van der Merwe



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