

An abstract painting featuring a dense, textured composition of brushstrokes. The color palette is dominated by earthy browns, greys, and off-whites, with some darker, almost black, areas interspersed throughout. The strokes are varied in direction and intensity, creating a sense of movement and depth. The overall effect is one of organic complexity and tactile richness.

KLARA-MARIÉ DEN HEIJER  
Gedagtes van Stof

KLARA-MARIÉ DEN HEIJER

# Gedagtes van Stof





Klara-Marië den Heijer  
Gedagtes van Stof



## CONTENTS

11	<i>Gedagtes van Stof</i>
15	<i>Grondstof</i>
19	<i>Ingedagte</i>
25	paintings
45	tablets
61	curriculum vitae
62	acknowledgement





## GEDAGTES VAN STOF [thoughts of dust]

artist statement by Klara-Marié den Heijer

**Klara-Marié den Heijer's first solo exhibition walks us through her creative processes of making paint, organising ideas, and finally painting these onto primed surfaces.**

I focus on the play between my inner world and the materials I use when I paint. My work touches on the exchange between *mind* and *matter*, *matter* as the physical substance of the visible world and *mind* as ephemeral human thoughts that is hidden within. We use matter as a material to give form to our thoughts. This allows us to develop them and extend them into the world. Conversely by implementing our ideas we can also shape the physical world.

A painting is a surface where material and thoughts entangle. Through this *alchemical* process artists weave a bond between the mind of humans and the world of matter. In his book *What painting is* (1999:2-3) James Elkins writes:

To an artist, a picture is both a sum of ideas and a blurry memory of 'pushing paint,' breathing fumes, dripping oils and wiping brushes, smearing and diluting and mixing. Bleary preverbal thoughts are intermixed with namable concepts, figures and forms that are being represented.

Therefore a painting serves as an archive of *materialised thoughts* and *conceptualised substances*.

The show include three key parts: The first is an installation of colour swatches titled *Grondstof* that serves as a reference for a collection of pigments made of raw material that was gathered from the places I travelled to. The second is *Ingedagte*, an installation of tablets painted with oil paint made from these pigments. Like a system of index cards these tablets are used to gather and organise thoughts. The third part is a body of paintings, mostly landscapes. In *Imagining Landscapes* (2012:16), Tim Ingold writes that landscape is not a 'unification' of the dualistic opposites such as *mind* and *matter*, but rather a flow between these two. These paintings emerge from the flow between the physical and mental material explored in *Grondstof* and *Ingedagte*.

Sources:

- Elkins, J. 1999. *What painting is*. New York: Routledge.
- Ingold, T. 2012. Introduction, in *Imagined landscapes*. Edited by M. Janowski & T. Ingold. Farnham: Ashgate Publishing: 1-18.



**Grondstof [raw material]**

2019

Handmade pigment colour swatches

(more on the next spread)

48 colour swatches mounted horizontally on wood. MDF boards painted with oil paint made from pigments extracted from 22 sites – each sample has a tonal range of four.

Strandfontein, 2017. Greenish shale from Bloukrans (collected with Dirko Coetsee).  
Somerset West, 2015. Red clay lumps from Helderberg (collected with Lize Hofmeyr).  
Theewaterskloof, 2018. Yellow clay from the dam bottom (collected with Nina Cox).  
Kalahari Desert, 2005. Red sand from Kgalagadi Park (collected with the Morkels).  
Nature's Valley, 2015. Red ochre from the shoreline (collected with the Deacons).  
Jonkershoek, 2017. Dirt from Sosyskloof (collected with Dirko Coetsee).  
Jonkershoek, 2017. Brick from Sosyskloof (collected with Dirko Coetsee).  
Stellenbosch Central, 2017. Discarded brick outside the Toy Museum.  
Coetzenburg, 2018. Mud from the dam (collected with Dirko Coetsee).  
Strandfontein, 2017. Yellow clay from Deurspring (collected with Ydi Coetsee).  
Strandfontein, 2017. Pink shale from beach area (collected with Dirko Coetsee).  
Dubai, 2015. Dusty sand from the beach (gift from Maarten den Heijer).  
Theewaterskloof, 2018. Mud from the dam (collected with Dirko Coetsee).  
Cederberge, 2016. Clay from Dwarsrivier (gift from Hugo Barnard).  
Pretoria, 2015. Dirt from Moreleta Kloof (gift from Elana Kleynhans).  
Franschhoek, 2018. Mud from Berg River Dam (collected with Dirko Coetsee).  
Stanford, 2015. Dirt from Wortelgat (collected with Jako Gerber).  
Bredasdorp, 2015. Clay lumps sourced next to the road (collected with Hugo Barnard).  
Pretoria, 2015. Dirt from Moreleta Kloof (gift from Elana Kleynhans).  
Stellenbosch, 2016. Burned fynbos from the mountain (collected with Dirko Coetsee).  
Hluhluwe, 2015. Dirt from the Total petrol station (collected with Dirko Coetsee).  
Theewaterskloof, 2018. Rusty material (collected with Dirko Coetsee).

## GRONDSTOF [raw material]

by Klara-Marié den Heijer

This is an oil painter's collection of colour swatches. It is painted with pigments extracted from substances found on the ground such as clay, earth, ochre, sand, bricks, and ash. Some were gathered myself and others were gifts from friends and family.

'Grondstof' is the Afrikaans word for raw material, however a direct translation would read 'ground-dust'. The artwork *Grondstof* brings homage to the potential of the seemingly mundane substance of dirt or earth. Human culture is so dependent on this common material that earth is often taken for granted – we dust the dirt from our clothes and scrape the mud from our shoes.

*Grondstof* celebrates earthy matter as a type of alchemical *materia prima*; a starting point for the process of making. James Elkins describes the *materia prima* as the raw material that the alchemist and artist use to start their transformative processes with. Any 'inchoate mass' can be the substance from which form emerges (Elkins 1999:80). He writes that *materia prima* is 'both nothing (nothing yet, nothing that has been formed) and everything (everything in *potentia*, all the things that wait to exist)' (1999:84). To start a creative process with mud echoes the belief that we ourselves are made from dust.

Sources:

Elkins, J. 1999. *What painting is*. New York: Routledge.



## INGEDAGTE [thoughtful / in mind]

by Klara-Marié den Heijer

*Ingedagte* is an installation of tablets, painted with handmade oil paints on superwood, documenting the artist's thoughts over time. The collection functions similar to the pages of a visual journal, but is more suitable for oil paint and not bound in a specific sequence.

'Ingedagte' is the Afrikaans for 'thoughtful', a direct translation reads as 'in mind'. The artwork *Ingedagte* is therefore a visual mind map. Rather than having lines suggesting connections between different tablets, visual links can be made in terms of colour, pattern, and shape.

The aim was to develop my concepts by capturing things that draw my attention – a motif, a shell, a texture, a seed, a system – and then to see if, with repetition and iteration, meaning emerge.

While externalising my thoughts I was also able to experiment with my paints and develop a feeling for its control and behaviour. In this way *Ingedagte* serves as a database accessible for future reference.

Taking a step back from the individual tablets and considering the whole, the collection can be arranged and rearranged in endless configurations. It can take the gestalt of an organised grid, a chaotic swarm of notes, a chronological sequence, or tiles in rhythmic patterns.

(previous spread)

***Ingedagte* [thoughtful / in mind]**

2020

Installation of tablets painted with handmade oil paint on board





## PAINTINGS

### *Kapok [snow]*

2020  
Handmade oil paint on canvas  
30 cm x 30 cm  
Meranti frame

pigment:  
• *Bergrivierbruin*





*Dwars [across]*

2020  
Oil on canvas  
75 cm x 120 cm



*Dompel [immerse]*

2016  
Oil on canvas  
75 cm x 125 cm

**Stof [dust / matter]**

2020  
Handmade oil paint on board  
40 cm x 60 cm  
framed

- pigments:
- Kalaharirooi
  - Moreletabruin
  - Bredasdorppers

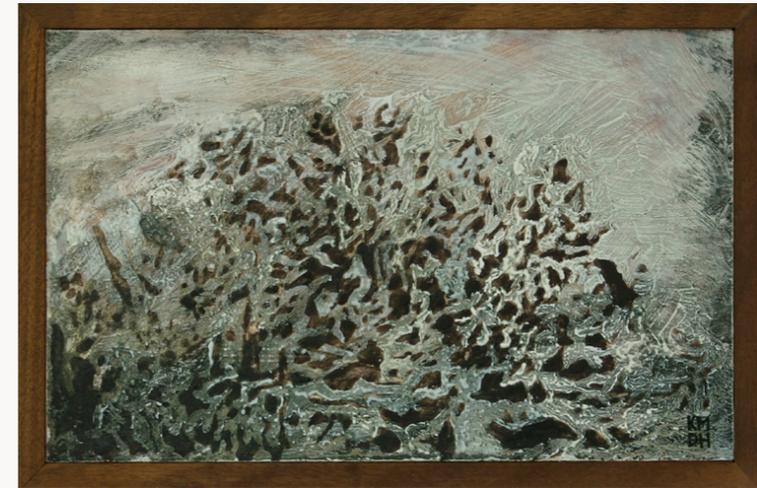




***Ploeter [plod]***

2020  
Handmade oil paint on canvas  
76 cm x 91 cm  
unframed

- pigments:
- Hluhluwebruin
  - Bergrivierbruin
  - Bredasdorppers
  - Strandfonteingeel



***Dog [v. thought]***

2019  
Oil on board  
15 cm x 24 cm  
Burmese teak frame



*Vloei [flow]*

2019  
Handmade oil paint on canvas  
25 cm x 30 cm  
Burmese teak frame

pigment:  
• *Fynbosswart*



*Salig Onbewus [blissfully unaware]*

2020  
Handmade oil paint on board  
70 cm x 80 cm  
Burmese teak frame

pigment:  
• *Bergrivierbruin*



***Agterdogtig*** [suspicious]

2020  
Handmade oil paint on canvas  
40 cm x 55 cm  
Yellowwood frame

pigment:  
• *Fynbosswart*

***Toevallig*** [coincidence]

2020  
Handmade oil paint on canvas  
31 cm x 25 cm  
Burmese teak frame

pigment:  
• *Bredasdorppers*





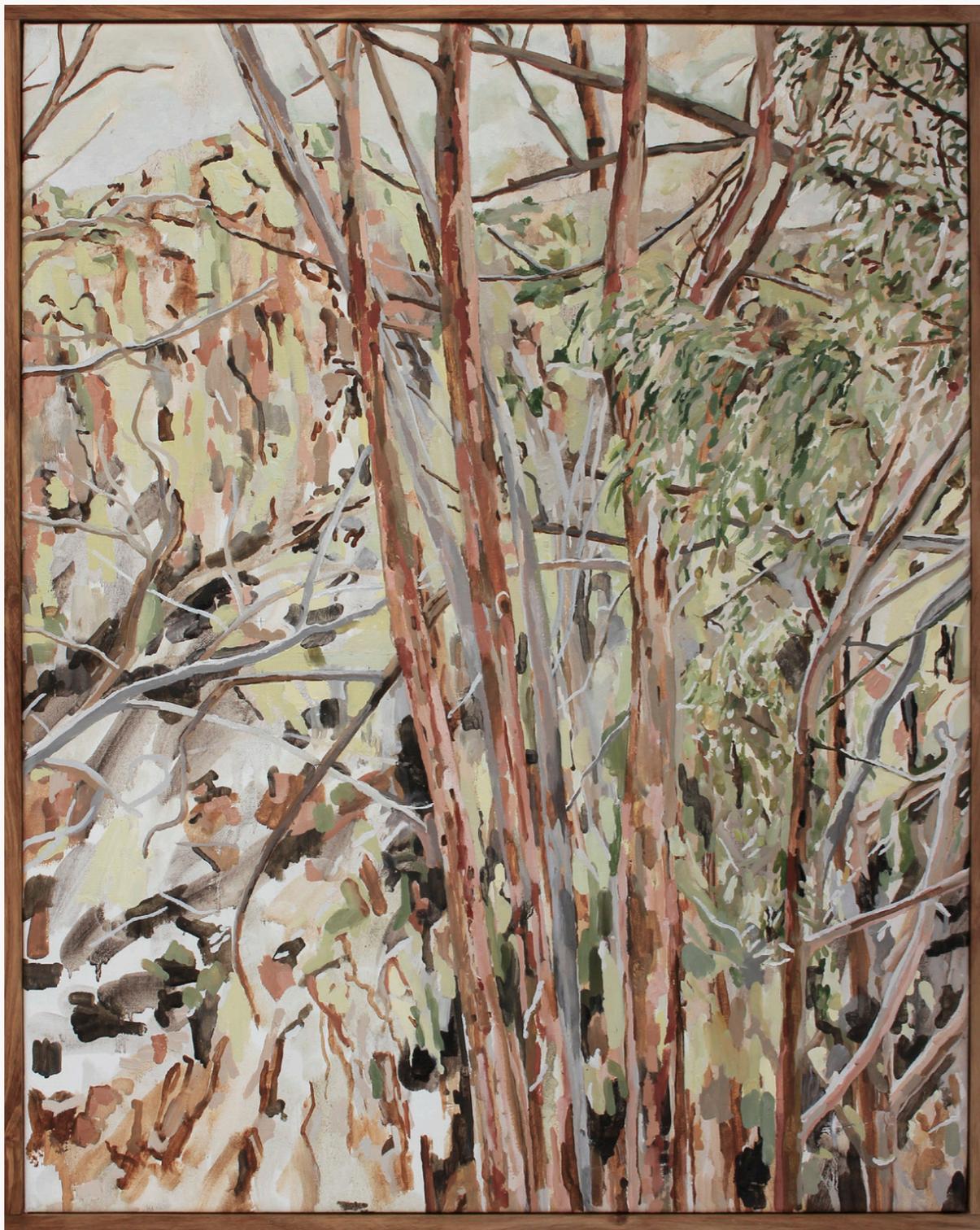
**Opper [raise / upper]**

2020  
Oil on canvas  
25 cm x 15 cm  
Burmese teak frame

**Kortpad [shortcut]**

2020  
Handmade oil paint on board  
50 cm x 75 cm  
Burmese teak frame

pigment:  
• Moreletabruin



***Bloekom [blue-gum]***

2020  
Handmade oil paint on  
Belgian linen  
76 cm x 61 cm  
Kiaat frame

pigments:

- *Wortelgatbruin*
- *Nature's Valley rooi*
- *Strandfonteinpienk*
- *Theewaterskloofgeel*
- *Veronagroen*



***Uitblok [block out]***

2020  
Oil on canvas  
15 cm x 25 cm  
Burmese teak frame



***Kronkel [meander]***

2020  
Handmade oil paint on Belgian linen  
40 cm x 50 cm  
Burmese teak frame

- pigments:
- Baksteenrooi
  - Abdijbruin



***Kode I [code]***

2020  
Handmade pigment colour swatches  
from the southern hemisphere  
20 cm x 16 cm



***Kode II [code]***

2020  
Handmade pigment colour swatches  
from the northern hemisphere  
20 cm x 16 cm



## TABLETS



**Tablets #T01**

2019

Handmade pigment on board

20 cm x 16 cm

**Tablets #T01 to #T92**

*(following pages)*

2019 – 2020

Handmade pigment on board

20 cm x 16 cm (each)



#T54



#T45



#T61



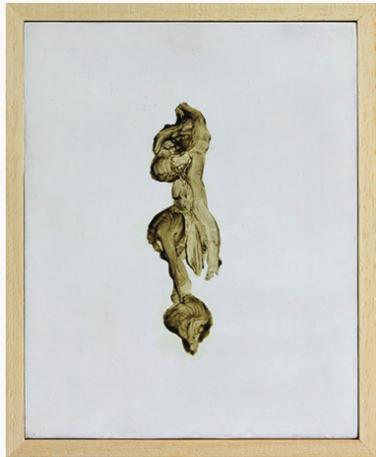
#T24



#T57



#T22



#T67



#T08



#T36



#T65



#T75



#T10



#T34



#T82



#T39



#T58



#T42



#T60



#T62



#T16



#T23



#T29



#T88



#T81



#T72



#T71



#T14



#T40



#T13



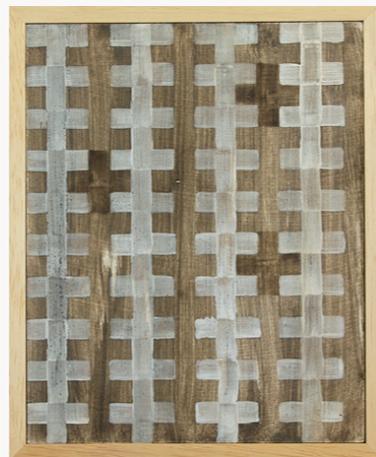
#T91



#T86



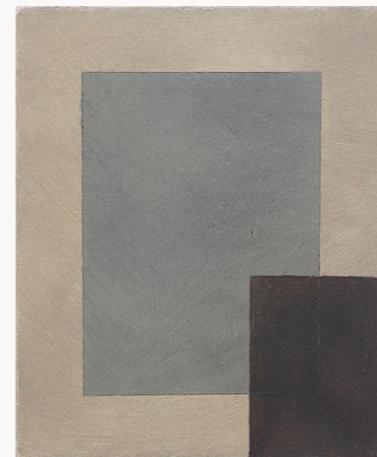
#T17



#T87



#T84



#T55



#T89



**Tablet #T27**

2020

Handmade pigment on board

20 cm x 16 cm



**Tablet #T03**

2019

Handmade pigment on board

20 cm x 16 cm



#T30



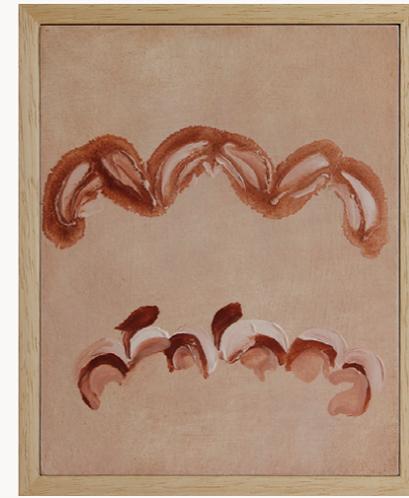
#T70



#T46



#T47



#T37



#T85



#T43



#T12



#T38



#T25



#T18



#T92



#T83



#T33



#T48



#T31



#T68



#T73



#T78



#T66



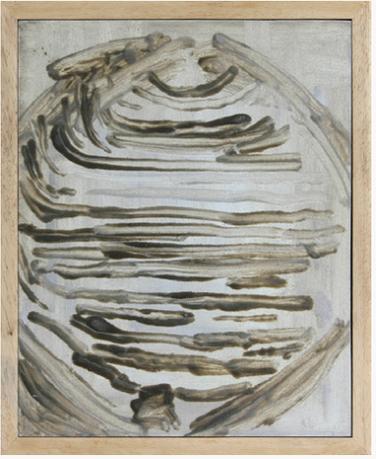
#T79



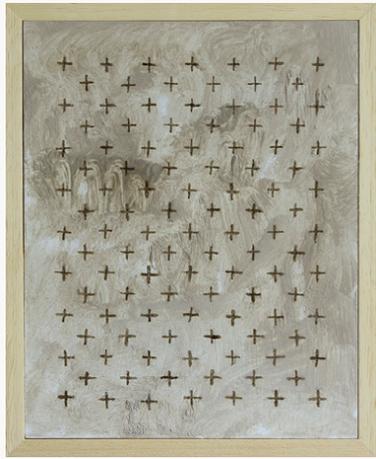
#T63



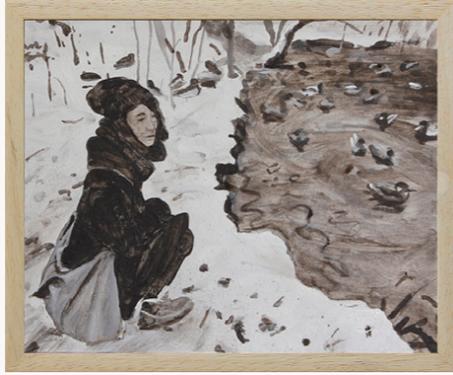
#T69



#T15



#T52



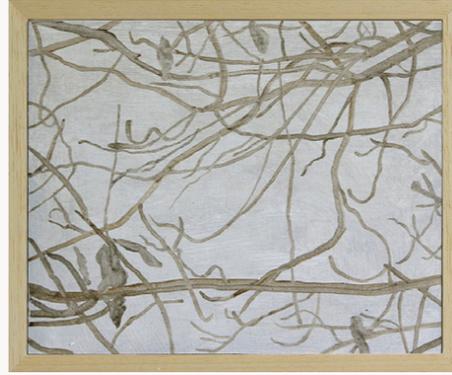
#T26



#T41



#T56



#T49



#T21



#T74



#T20



#T19



#T35



#T44



#T28



**Tablet #T34**

2019

Handmade pigment on board

20 cm x 16 cm



**Tablet #T07**

2020

Handmade pigment on board

20 cm x 16 cm



#T80



#T64



#T05



#T06



#T76



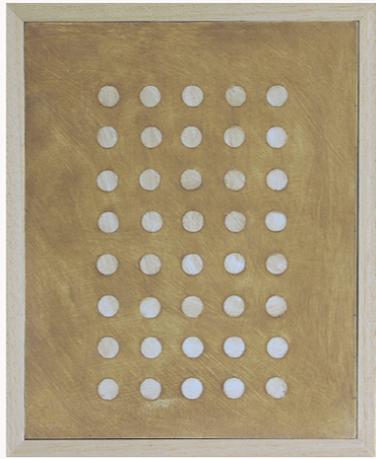
#T03



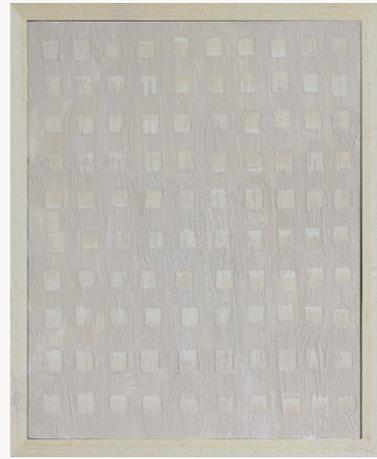
#T77



#T11



#T51



#T50



#T27



#T32



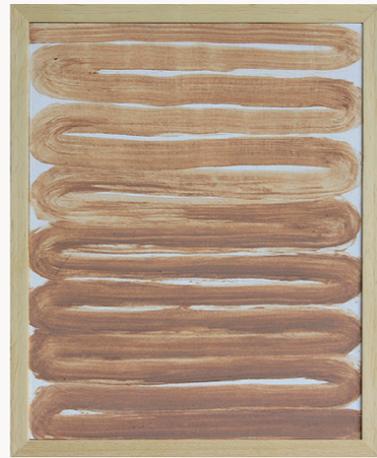
#T02



#T04



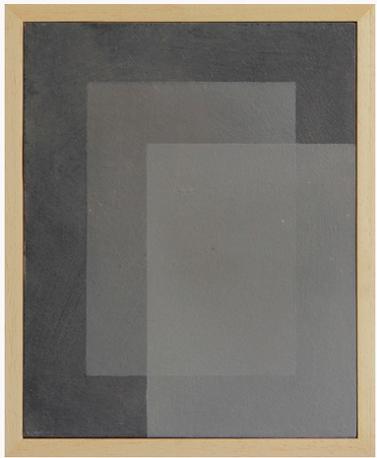
#T01



#T53



#T09



#T59



**Tablet #T64**

2020  
Handmade pigment on board  
20 cm x 16 cm

## CURRICULUM VITAE

### GROUP EXHIBITIONS

- |      |   |      |  |
|------|---|------|--|
| 2020 | <i>On Being</i> , Everard Read Franschoek                           | 2016 | <i>Imago Mundi</i> , Benetton Collection, Pratt Institute of Brooklyn, New York      |
| 2020 | <i>Knoop / Knot</i> , GUS, Stellenbosch                             | 2016 | <i>PULSE</i> , Gallery University Stellenbosch                                       |
| 2019 | Nel Art Gallery, Cape Town  | 2015 | <i>Fear &amp; Loss</i> , Jan Rupert Art Centre, Graaff-Reinet                        |
| 2019 | Everard Read Gallery, Franschoek                                    | 2015 | <i>Committee's choice</i> , Art.B Gallery, Bellville                                 |
| 2019 | <i>Aandadig</i> , Breytenbach Gallery, Wellington                   | 2015 | <i>Introspection</i> , GUS, Stellenbosch   |
| 2019 | <i>Local Showcase</i> , Imibala Gallery, Somerset West              | 2015 | <i>Tiny Treasures II</i> , Art.B Gallery, Bellville                                  |
| 2019 | <i>Soma</i> , Fort Selwyn, Makhanda                                 | 2015 | <i>Nature</i> , Oude Libertas, Stellenbosch  |
| 2019 | <i>Home Moods</i> , Liebrecht Gallery, Somerset West                | 2015 | <i>Imago Mundi</i> , Benetton Collection, Fondazione Cini, Venezia                   |
| 2019 | <i>Earth &amp; Ochre</i> , Imibala Gallery, Somerset West           | 2015 | <i>Fear &amp; Loss</i> , Pretoria Art Museum   |
| 2019 | <i>Suidoosterfees</i> , Artscape, Cape Town                         | 2015 | <i>Portretteer</i> , Oude Libertas, Stellenbosch                                     |
| 2019 | <i>Narratives of Place</i> , Muller's Gallery, Cape Town            | 2014 | <i>Imago Mundi</i> , Benetton Collection, Museo Carlo Bilotti, Rome, Italy           |
| 2019 | <i>L'acte Final: scene 1</i> , GUS, Stellenbosch                    | 2014 | <i>Imago Mundi</i> , Benetton Collection, Casa dei Carraresi, Treviso, Italy         |
| 2018 | <i>ABSA L'Atelier</i> , Pretoria                                    | 2014 | <i>Fear &amp; Loss - The Industrial Karoo</i> , Oliewenhuis Art Museum, Bloemfontein |
| 2018 | <i>The return of Persephone</i> , Imibala Gallery, Somerset West    | 2014 | <i>Oogwink</i> , KKNK, Oudtshoorn  |
| 2018 | <i>Scope</i> , Carol Lee Fine Art, Melville                         | 2013 | <i>Überbleibsel</i> , Konnektor: Forum für Künste, Hannover, Germany                 |
| 2018 | <i>This is not an exhibition</i> , Liebrecht Gallery, Somerset West | 2013 | <i>Pentimenti</i> , University of Stellenbosch Museum                                |
| 2018 | <i>Re-sCape</i> , 40 Stones in a wall, Cape Town & Makhanda         | 2010 | <i>Land: Diversity and Unity</i> , Chowmahalla Palace, Hyderabad, India              |
| 2018 | <i>Nature Morte</i> , Absolut Art Gallery, Stellenbosch             | 2010 | <i>Greatest Hits</i> , AVA, Cape Town  |
| 2017 | <i>Residency108</i> , New York State, USA                           | 2009 | <i>Gradex</i> , Art Department, US, Stellenbosch                                     |
| 2017 | <i>Terrain</i> , Absolut Art Gallery, Stellenbosch                  | 2009 | <i>Wine Made Art</i> , Tokara, Stellenbosch  |
| 2017 | <i>Vuleka</i> , Art.B Gallery, Bellville                            | 2009 | <i>Vuleka</i> , Art.B Gallery, Bellville   |
| 2017 | <i>Sasol New Signatures</i> , Pretoria Art Museum                   | 2009 | <i>Sasol New Signatures</i> , Pretoria Art Museum                                    |
| 2017 | <i>Member's Exhibition</i> , Art.B Gallery                          | 2007 | <i>Timo Smuts</i> , US Gallery, Stellenbosch   |
| 2017 | <i>Pniël</i> , Museum Gallery, Pniël                                |      |  |
| 2017 | <i>Fear &amp; Loss</i> , Khazimla Centre, De Aar                    |      |  |
| 2017 | <i>Ligging</i> , Master's solo, GUS, Stellenbosch                   |      |  |
| 2016 | <i>Landmark</i> , GUS, Stellenbosch                                 |      |  |

A special thanks to Maarten den Heijer,  
Dirko Coetsee, my family, Elbie Visser,  
and the entire AVA team.

—

For all who came to see.



