

JACOB VAN SCHALKWYK

Klaar Gepraat (no more talking)

series of drawings initiated 2017

2017 - ongoing



STUDIO, 502 Bree Castle House, 68 Bree Street, Cape Town, c.2017.

2020



KG_03, 2020. 760 x 560mm



KG_04, 2020. 760 x 560mm



KG_05, 2020. 760 x 560mm



KG_06, 2020. 760 x 560mm



KG_07, 2020. 760 x 560mm



KG_08, 2020. 760 x 560mm



KG_09, 2020. 760 x 560mm



KG_10, 2020. 760 x 560mm



KG_11, 2020. 760 x 560mm



KG_12, 2020. 760 x 560mm



KG_13, 2020. 760 x 560mm



KG_14, 2020. 760 x 560mm



STUDIO, 1 Glenburn, 8 Edward Road Cape Town, 2021.

2021



KG_1, 2021. 1120 x 760mm



KG_2, 2021. 1120 x 760mm



KG_3, 2021. 1120 x 760mm



KG_4, 2021. 1120 x 760mm



2017



KG_01, 2017. 760 x 560mm



KG_02, 2017. 760 x 560mm



KG_03, 2017. 760 x 560mm



KG_04, 2017. 760 x 560mm



KG_05, 2017. 760 x 560mm



KG_06, 2017. 760 x 560mm



KG_07, 2017. 760 x 560mm



KG_08, 2017. 760 x 560mm



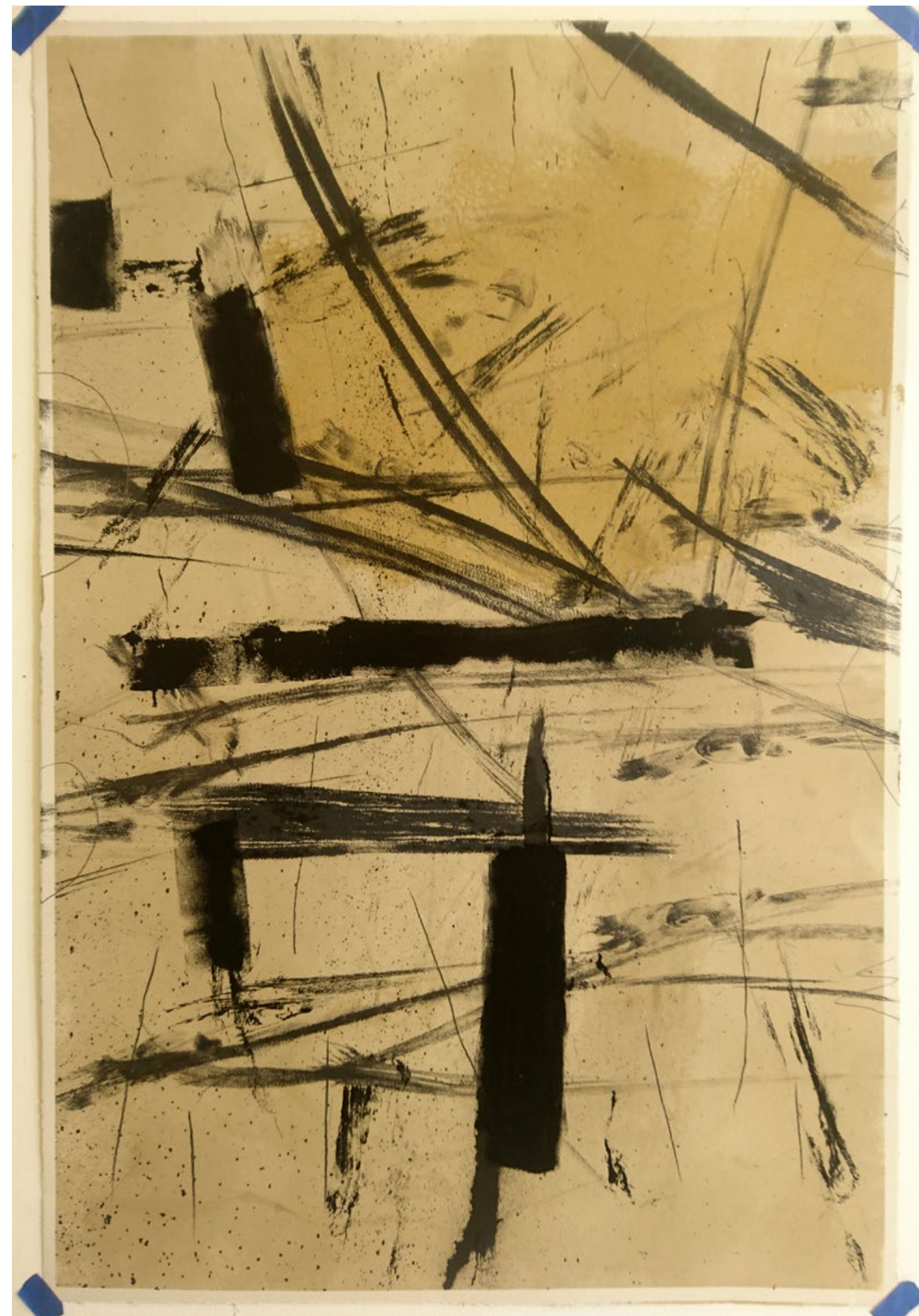
KG_09, 2017. 760 x 560mm



KG_10, 2017. 760 x 560mm



KG_11, 2017. 760 x 560mm



KG_12, 2017. 760 x 560mm



KG_13, 2017. 760 x 560mm



KG_14, 2017. 760 x 560mm



KG_15, 2017. 760 x 560mm



KG_16, 2017. 760 x 560mm



KG_17, 2017. 760 x 560mm



KG_18, 2017. 760 x 560mm

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Comments, 2022



Selections from my substantive series of drawings *Klaar Gepraat* were included in the international group exhibitions “Surroundings” at Suburbia Contemporary gallery in Florence, Italy (2020) and “Urban Environments and Imaginary Spaces” at Suburbia Contemporary gallery in Barcelona, Spain, (2021). As a series of works completed over two years, *Klaar Gepraat* aimed to consolidate some of the technical and conceptual developments in my studio practice of 2020 and 2021. Since these exhibitions marked the first time my work would be exhibited in Florence and Barcelona, I chose a series of drawings indicative of my practise in general and representative of the context within which I work – at the intersection of abstraction and mystical form from a perspective that is sympathetic to the empirical historical evidence supporting the influence of African and Oceanic material culture on the origins of post-war gestural abstraction in the United States and Europe.

Through a continuation in my practice of what the Italian art writer Federica Fiumelli in 2020 called “rebellious and colourful gestures” (<https://wsimag.com/art/63327-surroundings>) the series of drawings presented for consideration principally and purposefully eschew easy definition by challenging the rote (Western) formal distinction between line and tone: at the vanguard of these drawings are their ambivalent markings that exist within the compositional situation as both line and tone simultaneously. These markings are the results of rough woven strips of textile dipped in fluid inks, applied intuitively through a series of gestural movements that, while wholly un-choreographed, relied on a technique of application I first experimented with in 2016 and refined in 2020. The formal ambivalence of these markings – their resistance to easy classification; their denial of affirmation and negation as sufficient modalities for a cohesive understanding of a broad variety of forms – inspire doubt in what Ernest Mancoba referred to, in his 2003 Interview with Swiss critic, curator and art historian Hans-Ulrich Obrist as “the superficiality of academicism, which can only estimate the worth of any representation of man according to the abundance by the purely esthetic rules it has established” (Obrist. 2003: 61). As such, I would describe the context in which these works were created as squarely positioned in a contemporary understanding of Mancoba’s abstraction, which was highly critical of (Western) academicism and lamented what he referred to as a loss of our capacity as artists to “unite our vision of the outward aspect with the inner significance” (ibid). I understand these “*Klaar Gepraat*” drawings as attempts to re-connect inner significance with a clearly defined vision of the outward aspect.

On a technical level, the drawings included in these exhibitions display my established practise of using printing ink as a viable drawing medium, through which I am able to discuss some of the complexities of painting visually, on the level of form. Specific innovations in 2020 and 2021 include the addition of Gamblin etching inks to my choice of fluid drawing materials – adding subtle variations in lustre within the black and graphite tonal spectrum. This set of drawings include my use of consolidated graphite and charcoal powders, expanding the variety of forms made visible in my work to ephemeral clouds of powder made permanent through impregnation by a finishing coat of polyurethane varnish. The subsequent archivally sound application of enamel spray paint to select parts of the substrate – specifically without compromising the integrity of the paper fibres to the corrosive qualities of the enamel – expanded the range of gestural immediacy that has been prevalent in my work since 2011. As such, this series of drawings represent significant new technical innovation and understanding in my work on paper and differ on a material level from work exhibited previously.

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series of drawings initiated 2017

All works

lithographic and etching ink, lithographic crayon, charcoal, graphite lead, graphite powder, wood glue and spray paint on Somerset Etching paper.

works are unframed

Representation

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Artist

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