

S p i e ë l k a m e r

Jacobus Kloppers & Alet Swarts



Spieëlkamer

7 November to 12 December 2015

johans borman

F I N E A R T

Tel: +27 (0)21 683 6863 E-mail: [art@jo-](mailto:art@johansborman.co.za)

hansborman.co.za Website: [www.](http://www.johansborman.co.za)

FRONT AND BACK COVER

Jacobus Kloppers, 'Nebuli'

Alet Swarts, 'Drifting sentences'

Foreword

Spieëlkamer, the title given to this collection of collaborative paintings by Jacobus and Alet, is a constructed Afrikaans word meaning ‘room of mirrors’. The title captures the essence of their conceptual goal, mirroring their games of layered meanings and their masterful abilities at harnessing metaphors.

Jacobus and Alet’s collaboration is unique in terms of how it was structured. With Alet working in Pretoria and Jacobus in Cape Town, they did not share a studio, did not work on the same paintings and did not try to simulate each other’s style or subject matter. Initially it was Jacobus who would set the tone by sending Alet small canvas boards with a sketch and colour swatches for the waterfall painting he was planning or had started working on. As the project advanced, their interactions became more balanced and Jacobus’ lead became less dominant. Images of these ‘painting telegrams’ have been reproduced opposite Alet’s paintings in the catalogue. This collaboration developed over approximately 18 months during which 12 pairings were explored with Jacobus sometimes painting 2 interpretations of the particular waterfall.

As professional artists, one would have expected some evidence of competition – like athletes training together. The only suggestion of this must be the extraordinary level of mastery and craftsmanship evident in their paintings.

Their respect for each other’s artistic ability, as well as for their painting medium, have definitely inspired them both to new heights. Both artists also produced small preparatory paintings as exercises or sketches during this project. The quality and intensity of these small paintings made us insist that they should be exhibited and catalogued as part of this exhibition.

Jacobus and Alet have most definitely succeeded in their goal to engage with viewers on a visual, emotional and cerebral level and we are proud to showcase this superb collection of paintings. By visually stimulating our reflective abilities they have created multiple angles from which the illusions created by their ‘room of mirrors’ could overpower our rational perceptions. Their seductive artworks free our minds and imagination from our conditioned state and let us float weightlessly over the landscape of our life’s journey – providing us with a vantage point from where every reflection can be reflected on.

Johans Borman

Jacobus se Spieëlkamer

Die groep werke van my in hierdie uitstalling, handel oor watervalle. Dit sluit aan by my vroeëre werke waarin ek drinkplekke, damme en fonteine in die landskap gebruik het om op die mens se interaksie met die landskap - veral die droë Suid-Afrikaanse landskap - te fokus.

Dis alombekend dat, van die vroegste tye af, inwoners van Suider Afrika'n besonderse verhouding moes hê met water. Riviere en ander waterbronne vorm "watermerke" in die kulture van al die inwoners van hierdie semi-dorre land.

Hierdie reeks werke is studies van watervalle waarin ek verder "speel" met die metaforiese moontlikhede van water in die landskap. Watervalle is die breekpunte in die verloop van 'n rivier. Die rivier versamel, verloop en spoel uit, maar breek ook oop in watervalle. In 'n waterval onthul 'n rivier van sy opdrifsels en sy verlede.

In my werke word hulle momente van openbaringe en insidente van kreatiewe gewaarwordinge, wat ek herroep uit my herinneringe - oor die verloop van jare - soos 'n rivier. Omdat dit 'n twee-persoon uitstalling is, word dit ook 'n vertelling, 'n gesprek tussen twee kunstenaars. Die waterval as 'n openbaring en die openbaring as gesprek met 'n mede kunstenaar word die onderwerp.

Daarom het ons ook besluit op die titel van die uitstalling as "Spieëlkamer". Die gesprek tussen myself en Alet is bloot 'n weerspieëling van allerlei goed - vae herinneringe,

insidente, gewaarwordinge, ensovoorts. Dis 'n spel met visuele elemente - ons speel en weerspieël.

Die reeks kleiner werkies vertel 'n ander storie. As hulpmiddel om 'n visuele dialoog te bewerkstellig, het ek vir Alet klein verbordjies - sketse en kleure van elke werk - gegee. Hierdie verbordjies het ontwikkel in paletskraapsels, waarin ek kleure, wat oorblyfsels was, op doekies neergesit het - oorskietskilderytjies. Hierdie werkies het ontwikkel in voorstudies vir groter werke en was ook die sneller vir die eksperimentering en implimentering van 'n vryer tegniek en verfaanwending. Die invloed hiervan is duidelik in die latere werke van die proses waarneembaar.

Die spel tussen donker en lig is ook doelbewus en belangrik. Dit dien as 'n ligflits instrument. Soos 'n raampie in 'n speelfilm, verlig dit 'n insident en bring dit elemente na vore uit vae herinneringe.

Jacobus Kloppers

Alet's Spieëlkamer

The initial inspiration for this incredible journey started with Jacobus's painting Skaduklank. The process changed throughout the course of our collaboration. In the beginning, I would analyse one of Jacobus' paintings - the composition, colours, divisions, angles, metaphors, textures and formats, and then decide how I would illuminate aspects of his painting in my work. My paintings became a visual interpretation of his, a subtle clarification of his work. After a couple of weeks, the process began to shift. As we exchanged ideas and recollections, we developed a shared insight into each other's methods and thought processes.

Each piece I made demanded a different approach to convey connection. Sometimes I would unearth Jacobus's train of thought and extract motifs to echo metaphors in his work. Other works were composed by relating to his recollections and delving into my own memories and metaphors. At times the compositional elements were reflected. Thus our paintings mirror each other, some in more subtle ways than others.

An essential part of this process was Jacobus's creation of a copy of each of his paintings done in miniature (approx. 110mm x 110mm), with swatches of the range of colours he used below it, on canvas board. These beautiful, tiny paintings served both as inspiration, as well as helped tremendously in the matching of colours.

The mirroring of Jacobus's works gave me the freedom to explore new ways of composing, creating reflecting paintings with seemingly unrelated images that form a cohesive whole, leaving the audience to freely interpret their own narrative.

I used images of birds as a way to confront the viewer and create an interaction. The birds also serve as a metaphor for a fleeting moment of discovery. Typography, apart from adding beauty to the composition with its well designed shapes, suggests communication, buried sentences, and articulation of ideas. Stitching was painted here and there, underlining the precise and meditative use of paint and brush, and reminding the viewer that trompe l'oeil is at work. The superimposing of images and patterns permeate some of the works, forcing the audience to look closer and be reminded of the multiple layers of meaning. I have employed all of these elements in my work in recent years, but for this body of work, I was forced to push compositional, technical and conceptual boundaries, and extend my colour palette. The journey was invigorating and exciting, full of integrity - a revelation.

Alet Swarts

Skaduklank

Weltevrede

Plaas

Fontein

Skaduklank
2015
Oil on canvas
40 x 40 cm



Indicator

Mirroring in conversation

(Greater Honeyguide / Grootheuningwyser)



Indicator

2015

Acrylic on canvas
30 x 30 cm



Verlede brief 1969

Emmertjie bo in die regop populierboom

Stranger 1969

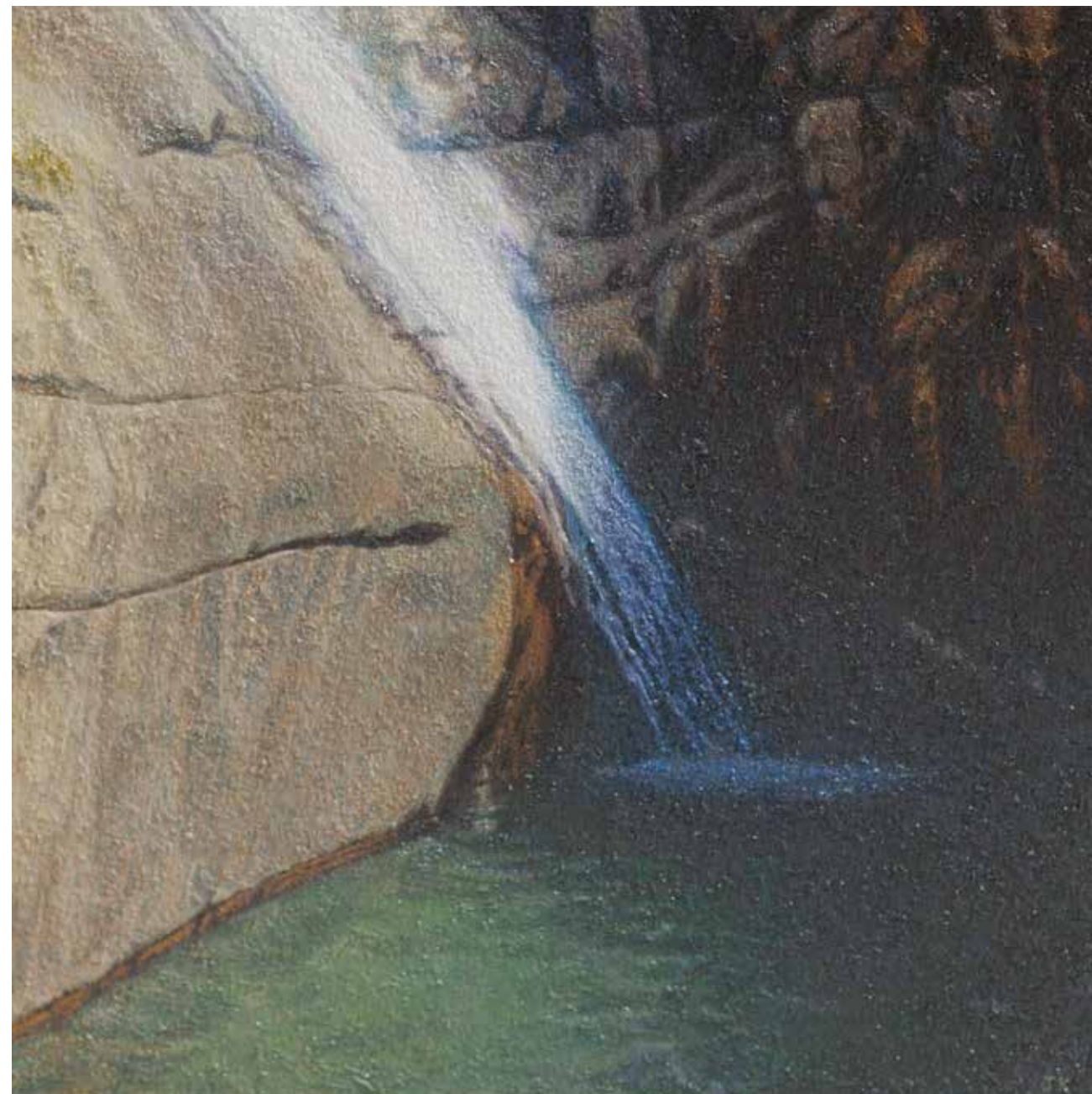
Onverklaarbare gebaar

Verlede brief 1969

2015

Oil on canvas

75 x 75 cm



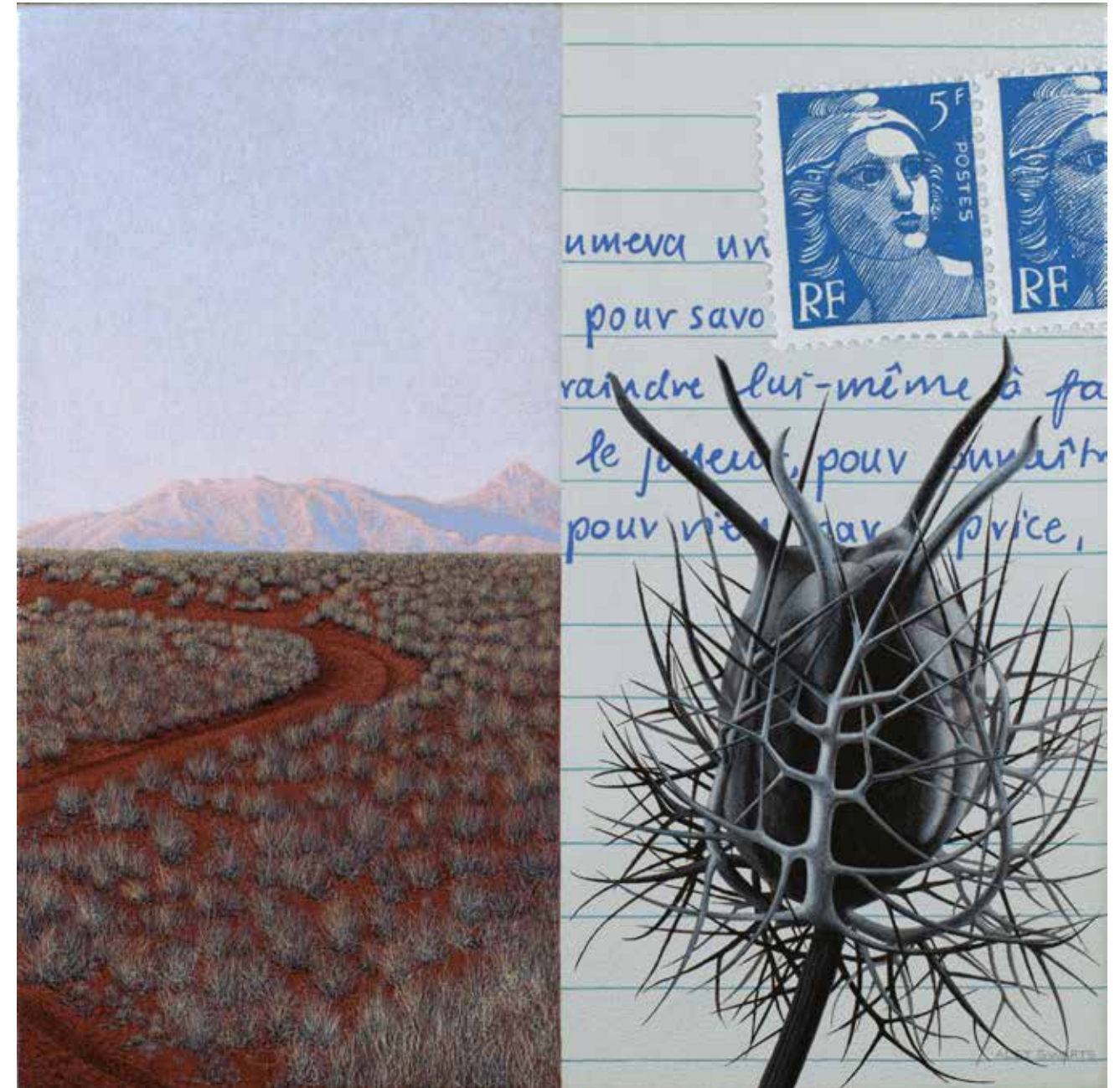
Reading between the lines

Finding the poetry in conversation



Reading between the lines

2015
Acrylic on canvas
30 x 30 cm



Geskeurde kant

Waterberge - Winterberge

Luislang Safari

Geskeurde kant

2015

Oil on canvas

40 x 40 cm



A singular journey

Exploring the unknown

(Cape Parrot / Woudpapegaai)



A singular journey

2015

Acrylic on canvas

30 x 30 cm



Openbaring

Oorsprong

The wind blows the dust

The water falls unexpectedly



Oorsprong

2015

Oil on canvas

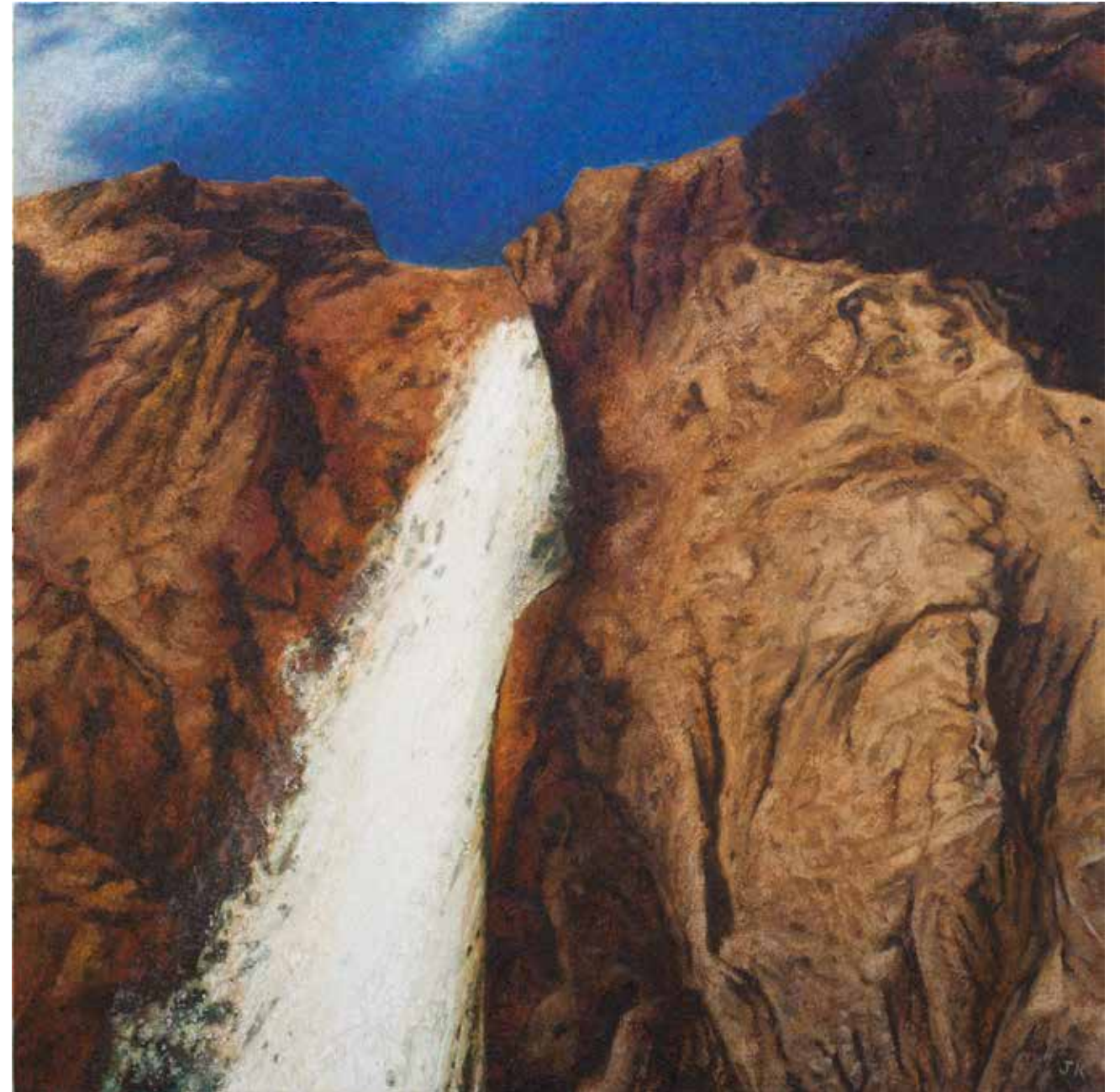
40 x 40 cm

Openbaring

2015

Oil on canvas

75 x 75 cm

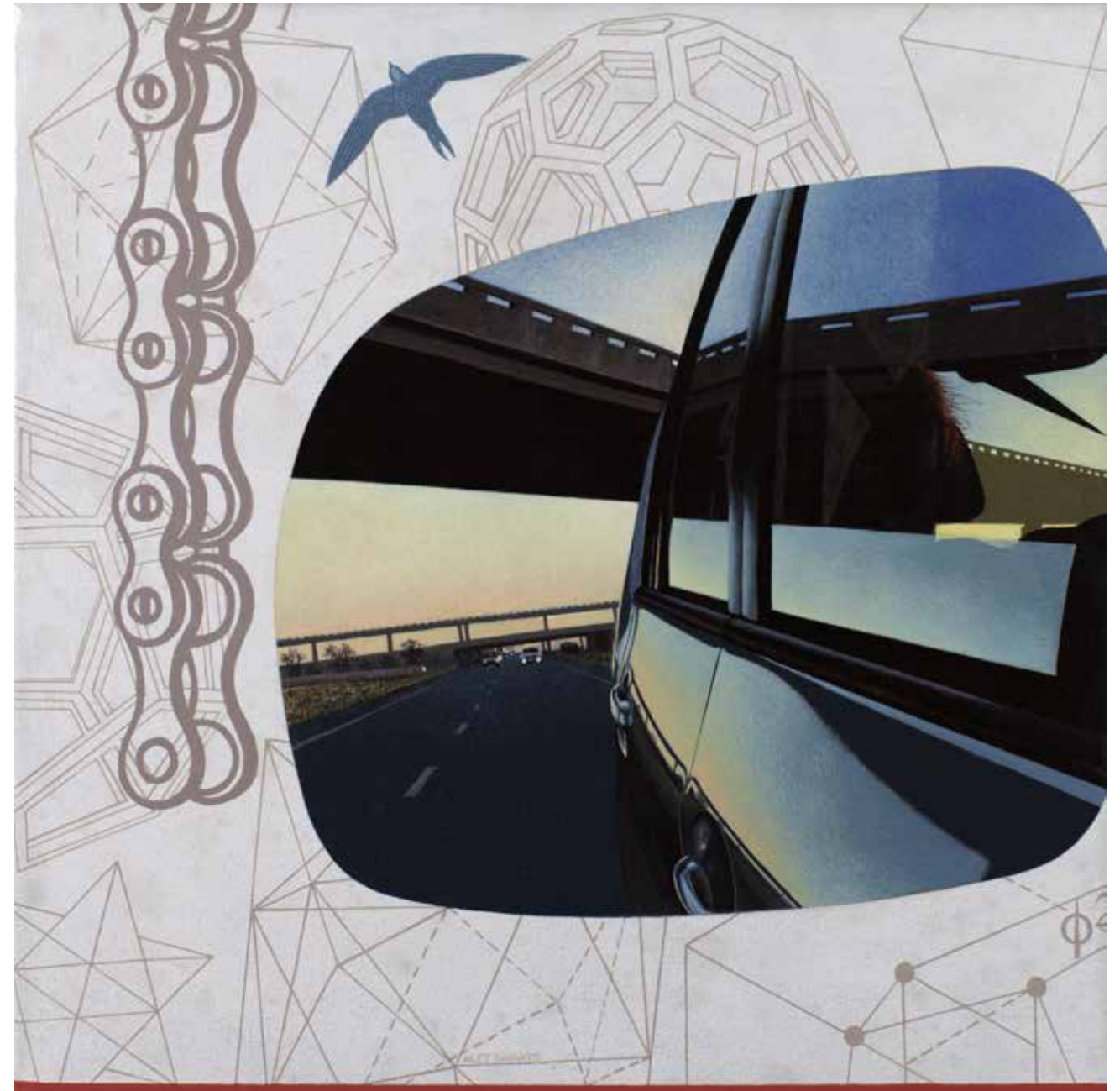


The silent chain

Moving forward, gazing backward



The silent chain
2015
Acrylic on canvas
30 x 30 cm



Jaarringen

Blythedale beach

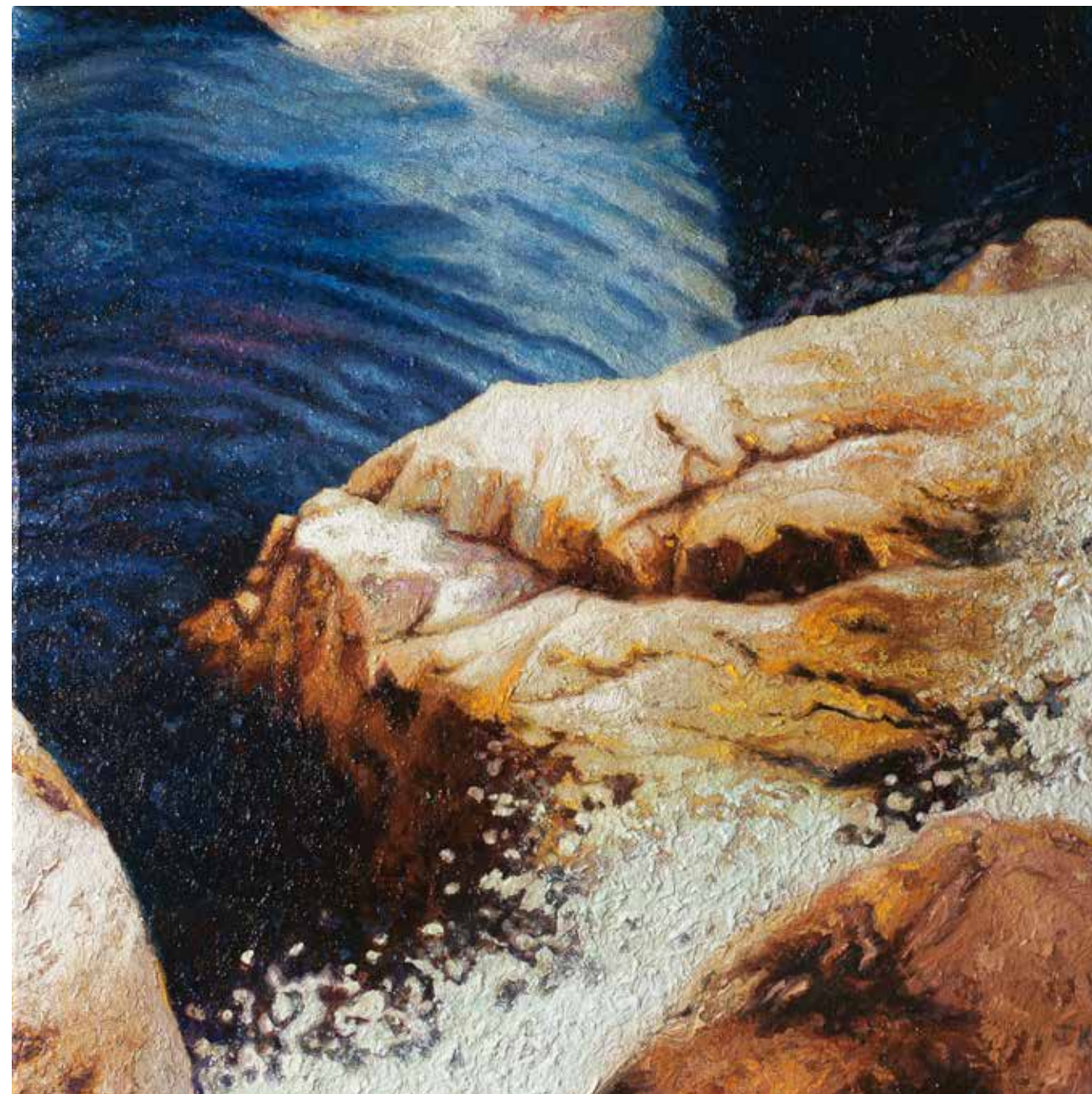
Die eerste jaarring

Jaarringen

2015

Oil on canvas

40 x 40 cm



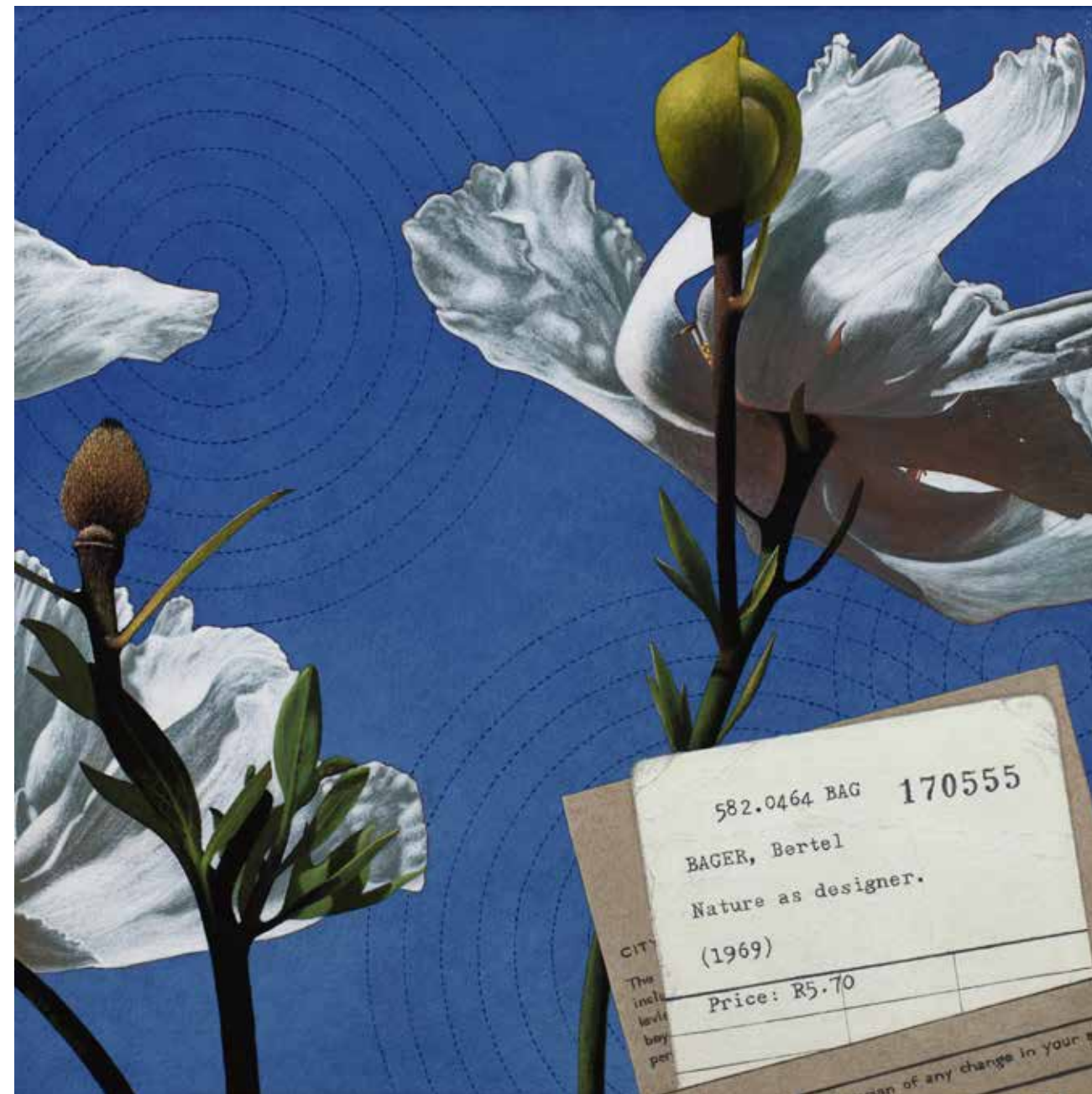
Trading anecdotes and faint memories

Surrendering to recollections of childhood



Trading anecdotes and faint memories

2015
Acrylic on canvas
30 x 30 cm



Versigbaring

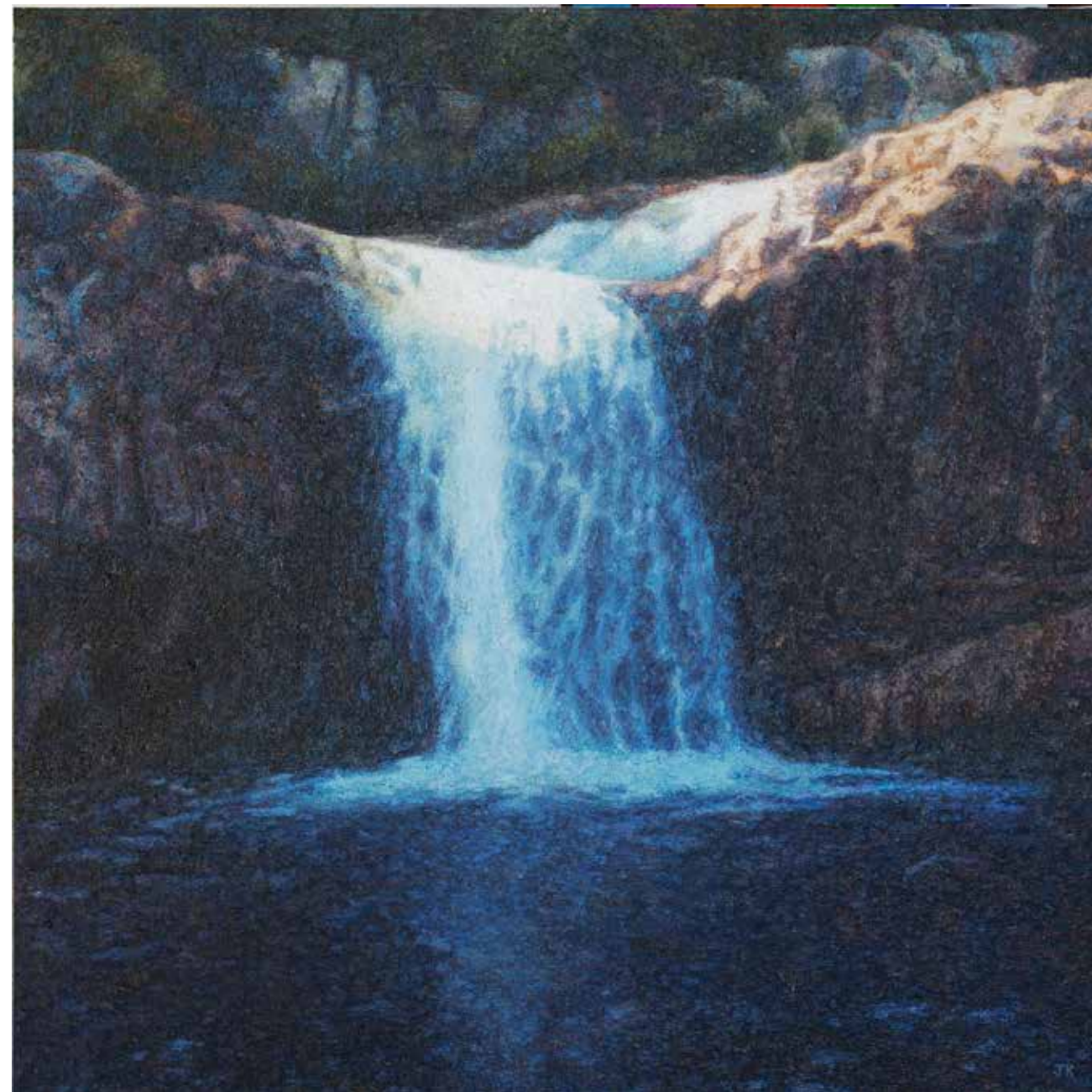
Beaverlac verlig

Versigbaring

2015

Oil on canvas

75 x 75 cm



Revealing nothing

These are not sins of omissions, but signs of preoccupation

(Mangrove kingfisher / Manglietvisvanger)



Revealing nothing

2015

Acrylic on canvas

30 x 30 cm



Lemoenepiekniek

Hippie Heraldiek

Eerste landskappe - watervalle by Mac Mac

Die spiraal

Lemoene en watervalle by Suikerbossie



Hippie Heraldiek
2015
Oil on canvas
40 x 40 cm



Lemoenepiekniek
2015
Oil on canvas
75 x 75 cm

Threading a net of memories

The overlapping and complexity of reality and dreams

(Lesser Striped Swallow / Kleinstreepswaai)

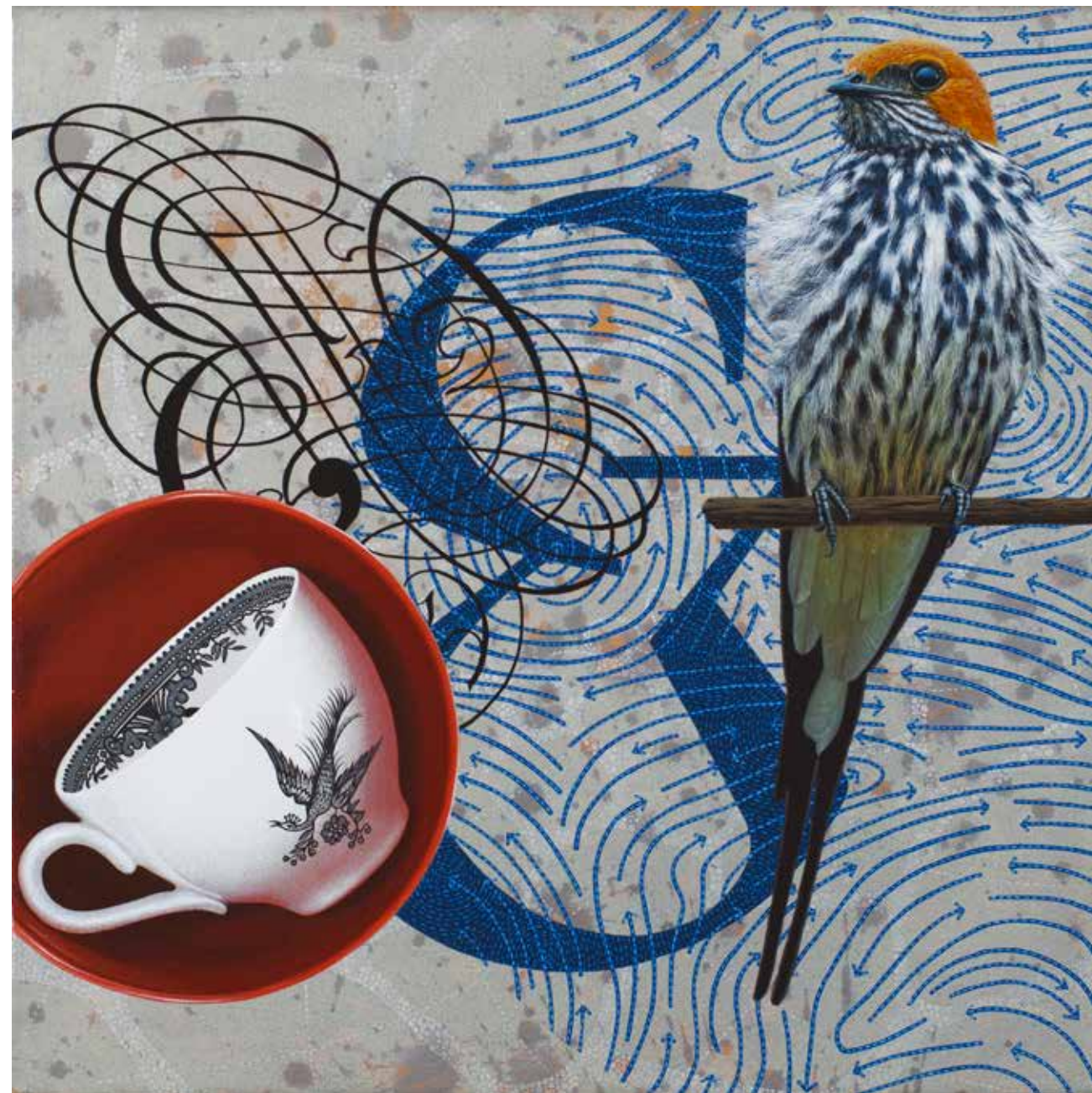


Threading a net of memories

2015

Acrylic on canvas

30 x 30 cm



Wand

Die Bosberg ekspedisie

Glen Avon waterval en watertrog

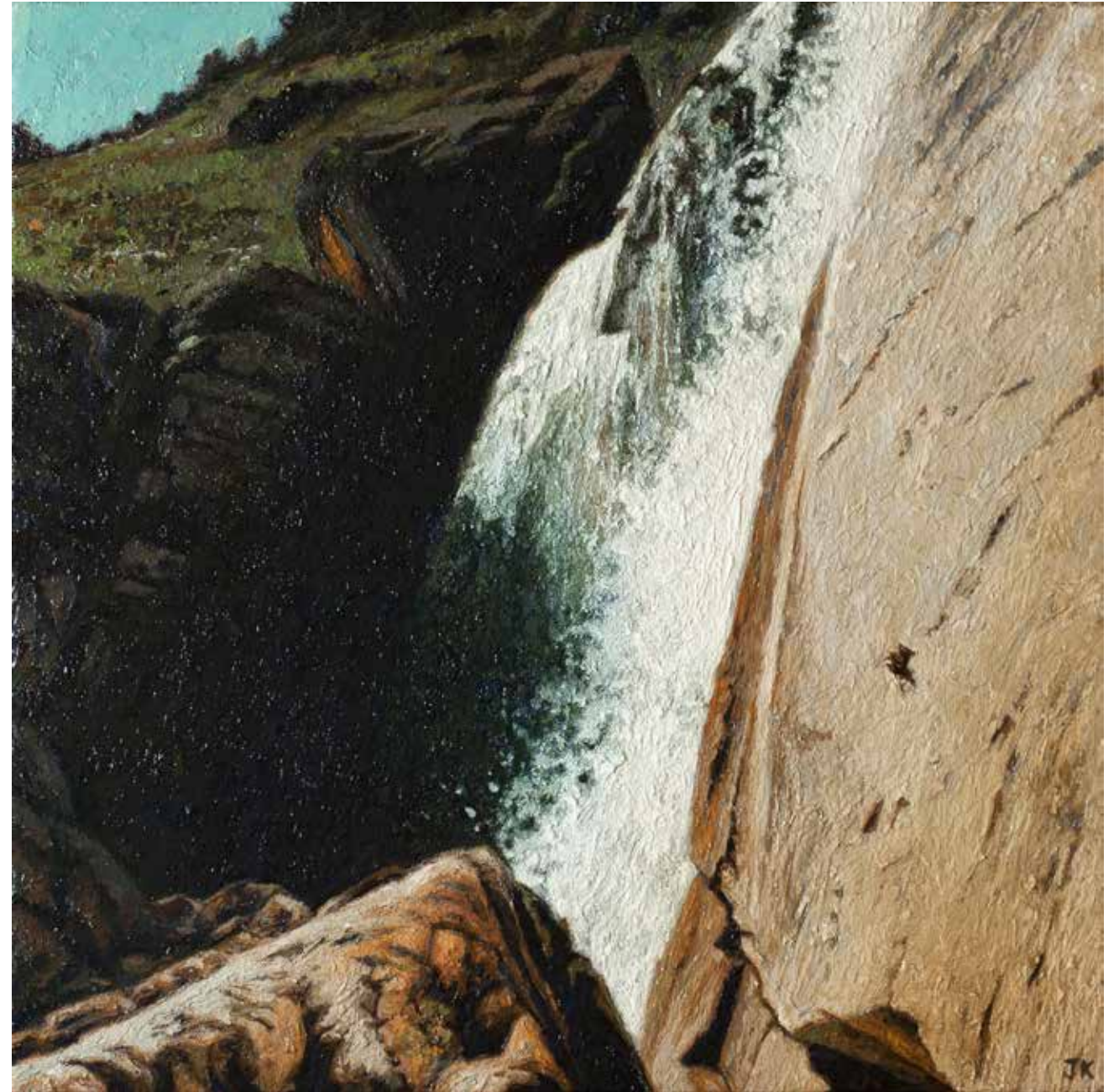
Die heilige plekke in the Karoo landskap

Wand

2015

Oil on canvas

40 x 40 cm



At ease with the untold

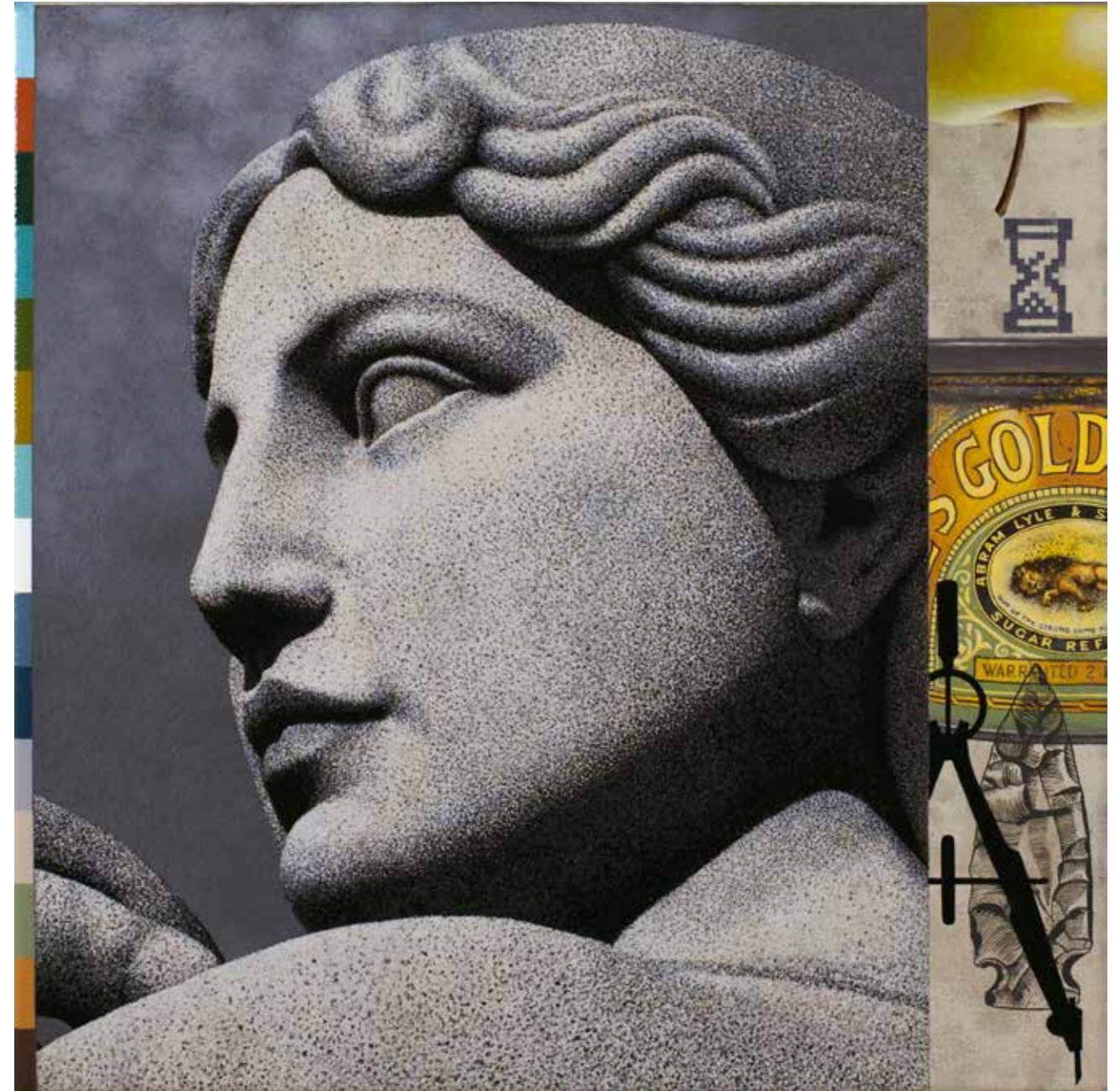
Archiving conversations in colour



At ease with the untold

2015

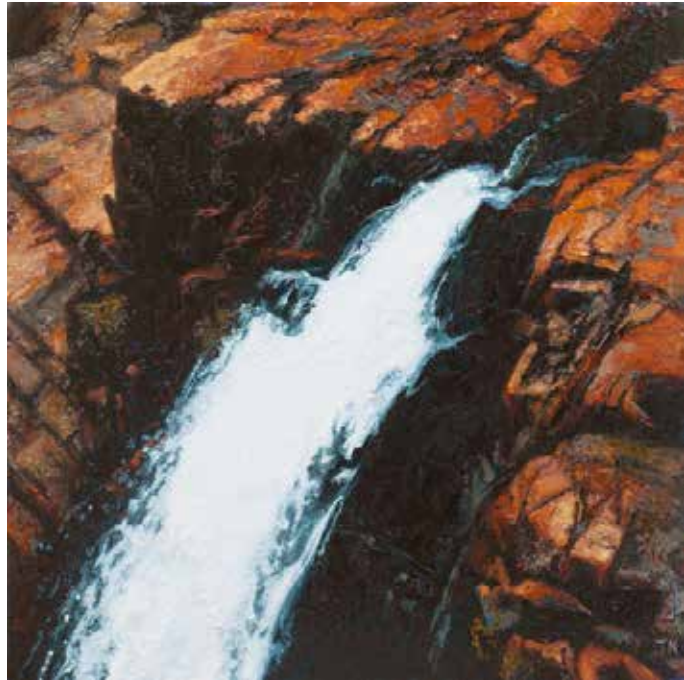
Acrylic on canvas
30 x 30 cm



Rotswater

Meribah

Water in die Karoo



Meribah

2015

Oil on canvas

40 x 40 cm

Rotswater

2015

Oil on canvas

75 x 75 cm



Night without a staircase

Tenderness towards the unknown and anonymous

(Rufous-eared Warbler / Rooioorlangstertjie)



Night without a staircase

2015

Acrylic on canvas

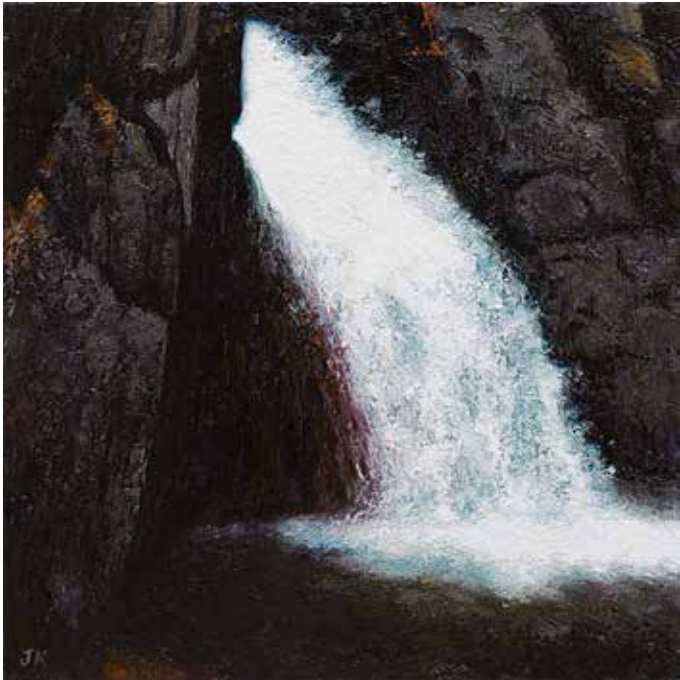
30 x 30 cm



Tussenin

Tussen vergeet en onthou

Deurgang. Drumpel. Horisonne.



Tussen vergeet en onthou

2015
Oil on canvas
40 x 40 cm

Tussenin

2015
Oil on canvas
40 x 40 cm



**Falling into a pattern of propinquity
or distance**

At ease with the ebb and flow of life



Falling into a pattern of propinquity or distance

2015
Acrylic on canvas
30 x 30 cm



Valdeur

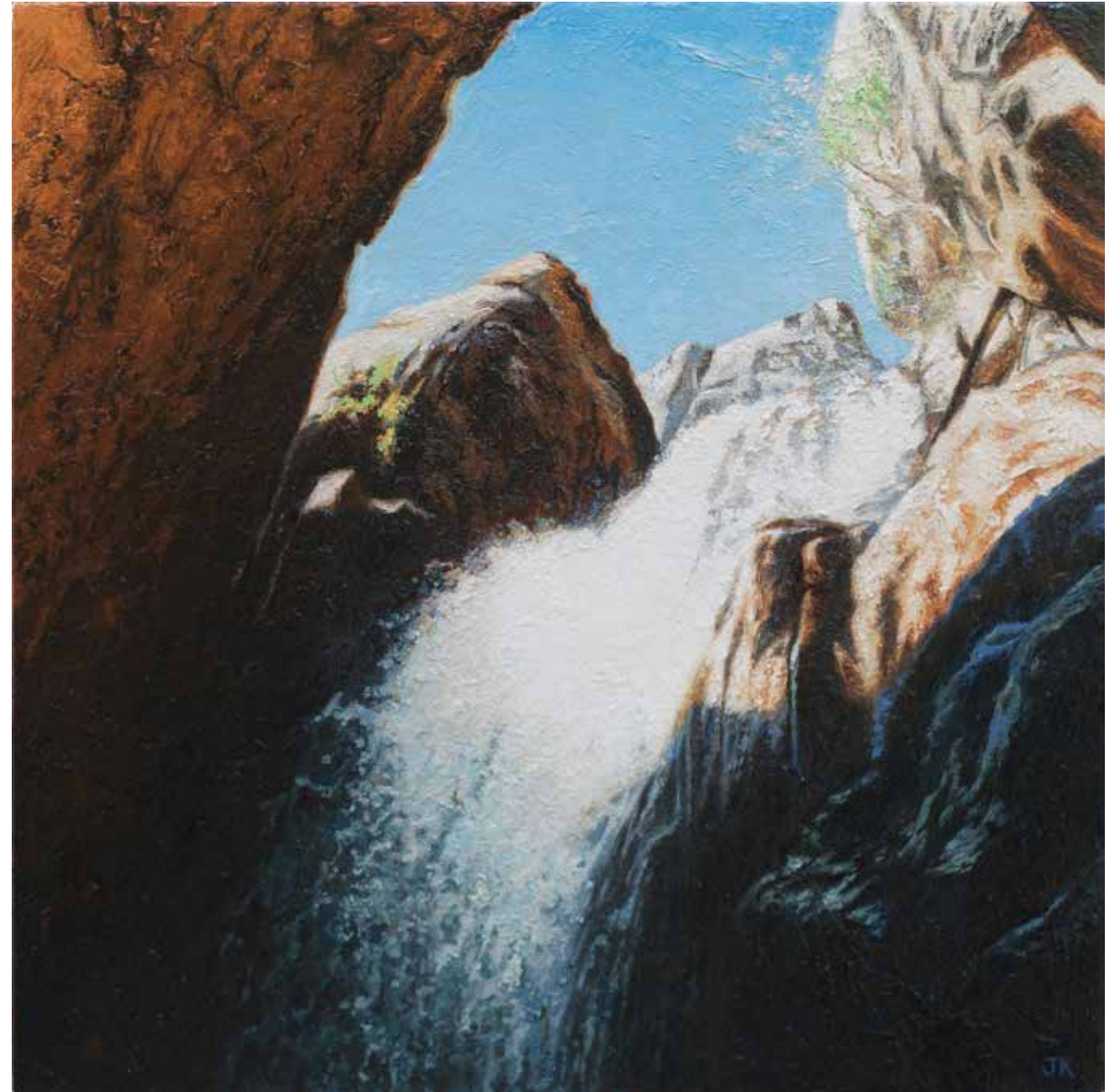
Eskaders. Seine.

Valdeur

2015

Oil on canvas

40 x 40 cm



Various colours of a bruise

The principles of uncertainty



Various colour of a bruise

2015

Acrylic on canvas

30 x 30 cm



Nebuli

Verhaal van lig

Helikopter

Nebuli

2015

Oil on canvas

75 x 75 cm



Drifting sentences

Leaping across fragments of recollections

(Redheaded Weaver / Rooikopwewer)



Drifitng sentences

2015

Acrylic on canvas

30 x 30 cm



Jacobus Kloppers

Val reeks voorskette



Val 1



Val 2



Val 3



Val 4

Val 1 to Val 26

2015

Oil on canvas

20 x 20 cm



Val 5



Val 6



Val 9



Val 10



Val 7



Val 8



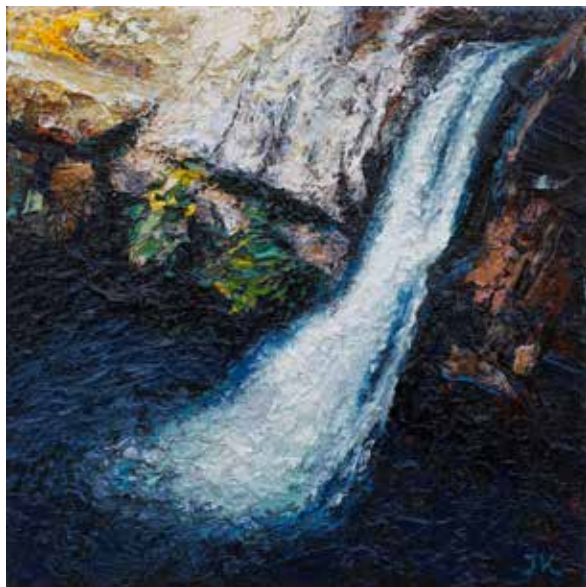
Val 11



Val 12



Val 13



Val 14



Val 17



Val 18



Val 15



Val 16



Val 19



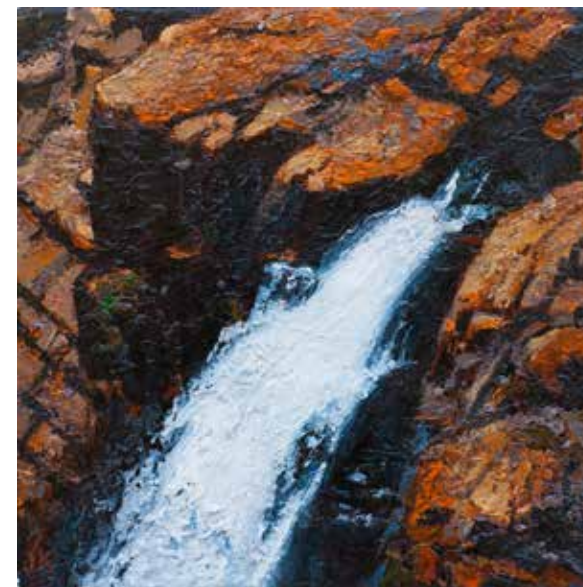
Val 20



Val 21



Val 23



Val 24



Val 22



Val 25



Val 26

Alet Swarts

Preparatory sketches

The window

2015

Acrylic on canvas

15 x 15 cm

Pause

2015

Acrylic on canvas

15 x 15 cm



Trying to make things happen

2015

Acrylic on canvas

15 x 15 cm

Untying knots

2015

Acrylic on canvas

15 x 15 cm



Child's play
2015
Acrylic on canvas
15 x 15 cm

Rain
2015
Acrylic on canvas
15 x 15 cm



Making decisions
2015
Acrylic on canvas
15 x 15 cm



Edited by
Johans Borman

Proof reading
Zach Taljaard

Photography
Zach Taljaard

Design and layout
Chantelle Koen

Printing
Hansa Print

Edition
100 Copies

Published by Johans Borman Fine Art
16 Kildare Raod, Newlands, Cape Town, 7700
Tel: +27 21 683 6863
Email: art@johansborman.co.za
Website: www.johansborman.co.za

© Johans Borman

All rights reserved. No part of this publication may be reproduced,
stored in retrieval system or transmitted an any form without the
prior permission in writing of the publisher.