

Andreas Schönfeldt

PHOENIX, 2015 • 93 cm x 77 cm • Frottage, relief. collage, and print • Unique





OUPA EN OUMA SIEN ALLES, 2017 • 75 cm x 105 cm • Relief on black printed fabiano • Edition of 5

ANCESTRY / AFSTAMMING

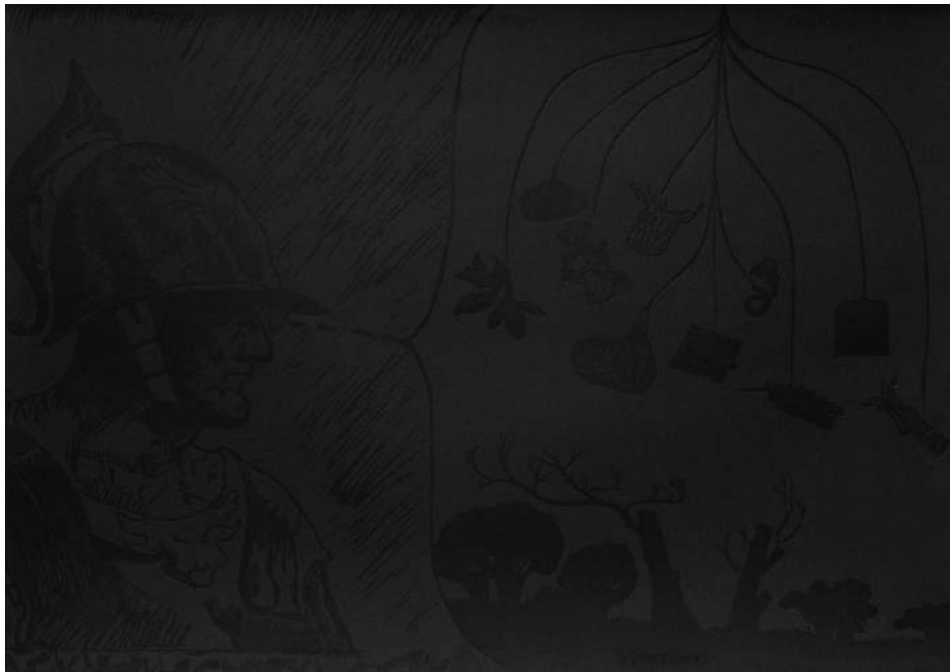
The work of Andreas Schönfeldt can be described as conceptual in the sense that the artworks are inspired and guided by found objects. Imagery and text are often incorporated, resulting in three-dimensional collages, or installations. Schönfeldt's ideas more often than not result in framed, crafted objects, which also represent aspects of formalism as we know it. A master in all aspects of printmaking, Schönfeldt's works represented in this catalogue bend towards relief, lino, monoprint and Chine-collé. Works are predominantly unique (as in once-off) and editions run from one to five, at most.

Schönfeldt invariably proceeds from a personal narrative when discussing a particular work. A recurring theme is wire, most often barbed wire. His studio is populated with carefully preserved wire artefacts. He talks about these

found objects as if they have lives—where he found them during his wanderings, what they represented, under what circumstances they were found or stumbled upon. Images are conjured up relating to snares, wires functioning as deterrents, protectors, misunderstood ‘personages’, victims of fate. With near-reverence Schönfeldt breathes life into them by placing them in constructs or compositions with related found objects or imagery in order that they may live on. These wires live on because the artist acknowledges them as something other than another’s unwanted and discarded junk. Schönfeldt’s stories of wire transcend the personal. The viewer is thus free to connote barbed wire to the general or the universal, of which socio-political issues lie inches below the dust from which they were plucked.

FRANS SE DRAAD, 2015 • 70 cm x 50 cm • Assemblage, monoprint, chine-collé and inkjet print
Unique





SOLDAAT, 2017 • 75 cm x 105 cm • Relief on black printed fabriano • Edition of 5

In a similar fashion Schönfeldt is captivated by incidental death and the remnants offered up of previously living creatures. Road-kill, bones, feathers, shed snake skin. These clues to previous lives are again, as with the discarded and found wires, afforded perpetuity by resurrecting those and placing them in living tombs within a new context—a relief print of the ‘deceased’s’ silhouette, a rubbing, an ‘x-ray’ of a damaged and tamed bird’s knobbed leg; a collage in which the snake slithers beyond the box-frame.

The notion of the photographic image as a trace of the subject and the site of memory is not new. Andreas Schönfeldt’s installation *Ancestral Flagellation*, of which various individual works are represented in this catalogue, is informed by the photographic image, together with archival documents, inclusive of various versions of coats of arms, as well as etchings and art works—this altogether spanning eight generations of ancestry. Collectively such data overreaches



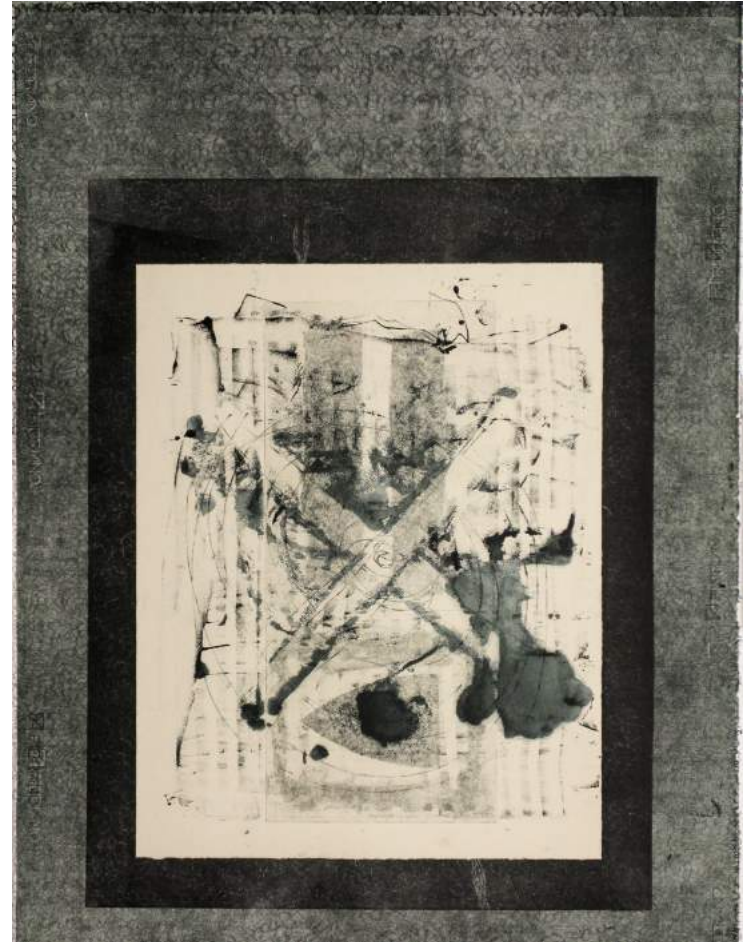
OUPA SE MEDALJES, 2017 • 75 cm x 105 cm • Relief on black printed fabriano • Edition of 5

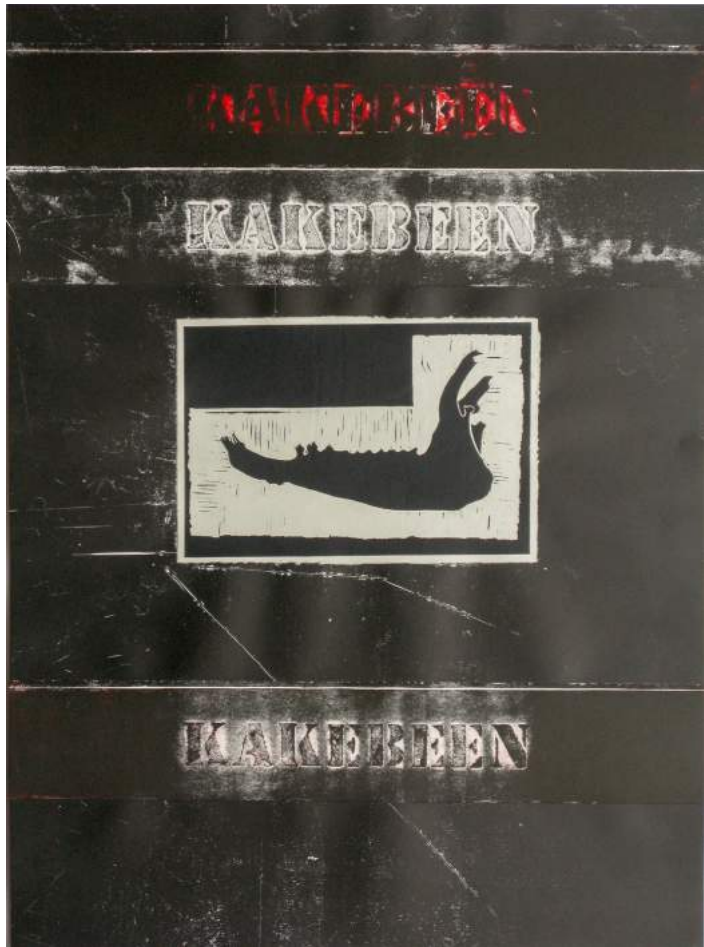
mere representation of history and rather starts creating a rich source of metaphor and analogy not only of the past, but as a synchronous reflection of how the artist acquired source material in the present and a prescient glimpse of the future. Again, the artist's chosen imagery and inspirational found objects reflect a narrative which transcends the personal.

As with his choice of inanimate, man-made, and previously living found objects, Schönfeldt, by offering up the detritus of generations of the Schönfeldt genealogy, affords viewers a means to reflect on the greater context of diaspora and its possible unintended consequences. His view is not sentimental. However, through his craft this South African artist chronicles this ontological continuum of atonement and cultural collateral damage with compassion as well as veiled cunning.

One could say that Schönfeldt's work is, in part, created by the found objects as well as the viewer's participation, and not necessarily only by the artist himself. He does not like to tamper with or alter the found object too much—to him it is the thing in itself. The works are thus devoid of ego and rather speak of the artist's humility and respect of life and death. He intends his offerings to be ambivalent—the result is an experience rich with analogy and metaphor which lingers long after the encounter.

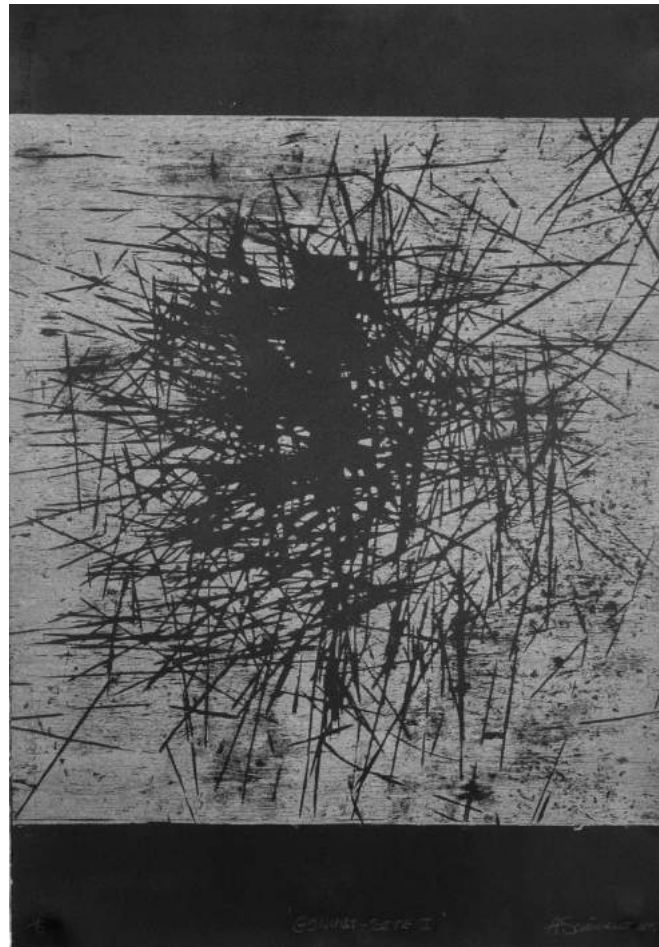
BYMEKAAR KOM, 2015 • 100 cm x 70 cm • Relief and monoprint on fabriano and hahnemühle
Unique



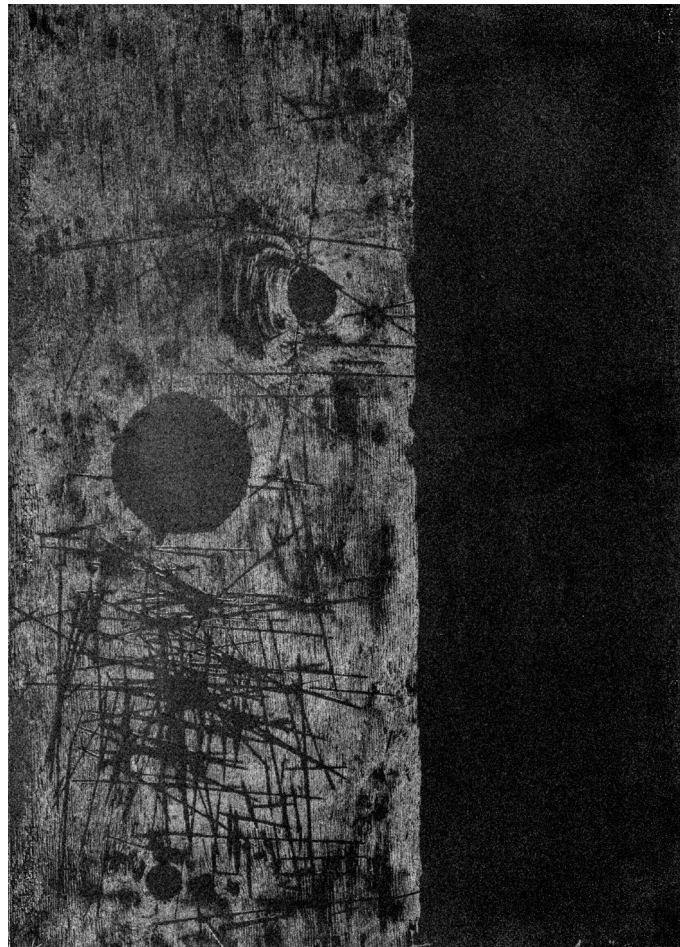


KAKEBEEN, 2015 • 81,5 cm x 61 cm • Relief print and collage • Unique

GONUBI-SITE I, 2015 • 100 cm x 700 cm • Relief print – fabriano printed black
Edition of 5



GONUBI-SITE II, 2015 • 100 cm x 70 cm • Relief print – fabriano printed black • Edition of 5





POTE, 2012 • 78 cm x 106 cm • Relief print, lino with chine-collé • Edition of 3

Andreas Schönfeldt was born in 1950 and spent his first years on the slopes of the Tokai mountain in Cape Town. He left various footprints on the beaches of Muizenberg, St. James and Fishoek. In 1970 Schönfeldt settled in Pretoria where he acquired skills in cinematography and later photography at The National Film Board. He completed a diploma in Fashion Design (1974) at the Jolene Fashion Academy. He then did a National Diploma in Art and Design in Graphic Art (1979); and then a National Higher Diploma in Fine Art (1984) at the then Techikon Pretoria. Schönfeldt's academic career spans a period of some thirty-two years, during which time he was study leader for Printmaking and Fine Art Photography at the Tshwane University of Technology. Schönfeldt has exhibited extensively in various media, but his preferred mode of expression has tended to be printmaking and graphic media, in which he ranks amongst the finest in South Africa.



Modern Art Projects South Africa • PO Box 39 Groenkloof 0027 South Africa
info@map-southafrica.org

Copy-editing: Antjie Siertsema
Text: Ariana van Heerden

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VOËL, 2015 • 87 cm x 67 cm • Relief print on fabriano • Edition of 5

- ⊕ Cullinan - Gauteng
- ⊕ Dullstroom - Mpumalanga
- ⊕ Graskop - Mpumalanga
- ⊕ Pretoria - Gauteng
- ⊕ Richmond - Northern Cape