

Studio DK presents:



# Forest of Remains

Daniel Tucker

Klaré van Heerden

## Daniel Tucker

This installation is one of ecological concern. A delicate critique of the systems and structures that facilitate and mediate the entanglements between humans and industry in the indelicate Anthropocene. The sculptural works direct attention to the way land is controlled, reformed, curated and injured. The landscape is subtly inferred by found objects and iconography from the agricultural industry, which the artist has isolated and carefully rendered in wood.

Repositioned in an affective relation to the human scale, the wooden irrigation components facilitate the corporeal implication of the viewer's own body in the collapsed systems and failing networks critical to sustaining life – limbs, arteries, intestines, prosthetics. These objects are abstracted from their function but still hold implications of their context in the Langeberg region, as desiccated figures that carry the memory of water.

Tucker's work uses visual interaction as the primary access to conceptual discourse – the formal resolution of wood has a refined quality, which he employs as a means to draw attention to systems made invisible by their mundanity.

The exhibition space is part of the work, and the work part of the space. The objects are displayed to maintain a tension between strength and fragility, balance and imbalance. Recalling physical contortions, it is a work of bodies as much as it is a body of work. This, along with its material subversion, vests the works with a potential to access a sense of disquiet. Notwithstanding the beauty of the objects, their wilting emptiness presages the decay of an infrastructure with nothing left to extract.

## Klaré van Heerden

Klaré van Heerden (b.1999) is a South African artist known for her ability to delve into the intricate realms of trauma through a diverse range of mediums. As a transdisciplinary artist, she combines knowledge, research, and skill to create art that transcends conventional boundaries. Her lifelong commitment to the world of art began in Johannesburg and continued to flourish during her academic journey at the Michaelis School of Fine Art in Cape Town and the faculty of Humanities specialising in the Study of Religions at the University of Cape Town.

At the core of van Heerden's art lies a profound exploration of the human condition, offering viewers a visceral and emotional experience. Her art is a fusion of mediums, including paint, wax, wire, fynbos, karoo plants, and medical gauze, forming captivating sculptural paintings of notably large scale. These works possess a unique ability to draw audiences into the intricate complexities of the human experience.

Inspired by the patterns of nature and her personal journey through trauma, van Heerden's creations are more than simply visual experiences; they are powerful conduits of expression and healing. Her work serves as a means of connection and solace, particularly for survivors of gender-based violence. Through her art, van Heerden extends an invitation for viewers to confront their own struggles and emotions, offering a sanctuary for understanding, empathy, and shared healing.

Beyond the canvas, van Heerden's impact resonates through her commitment to ongoing research and artistic evolution. Her art and research continue to explore the nuances of the healing process, emphasising the importance of recognising and addressing emotional traumas. van Heerden's creative journey stands as a testament to the transformative power of creativity and its ability to illuminate the depths of the human psyche.



Into the Night Forest, 2021  
244cm x 244cm  
Charcoal, Acrylic Paint, Plaster.



## Studio DK

Studio DK is an ongoing collaborative practice between Tucker and van Heerden, recipients of the Michaelis Prize and Simon Gertz Award, respectively. SDK is an exercise in collective making with shared material interests and distinct yet congruent conceptual groundings. These collaborative works serve as a means through which to explore sculpture outside of the individual artists' respective canons with the same underlying intents as their solo practices.



From What Remains (Wall piece) 2021  
450cm x 240cm  
Bronze, Found Objects, Steel, Wood