



Intertwined



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Curated by Laurette de Jager

Featuring:
Ilse Nieman
Laurette de Jager
Marike Kleynscheldt
Talitha Deetlefs

Hermanus FynArts Gallery, The Courtyard, 2 Harbour Rd, Hermanus

25 October – 23 November 2025

Mon-Fri: 09:00 – 17:00 | Sat & Sun: 10:00 – 14:00

Cell: 060 957 5371
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Cover: Laurette de Jager *All is Leaf* (après JW Goethe) III
Oil on stretched canvas, 26cm x 37cm



The practices of the four artists converge through material and conceptual reciprocity.

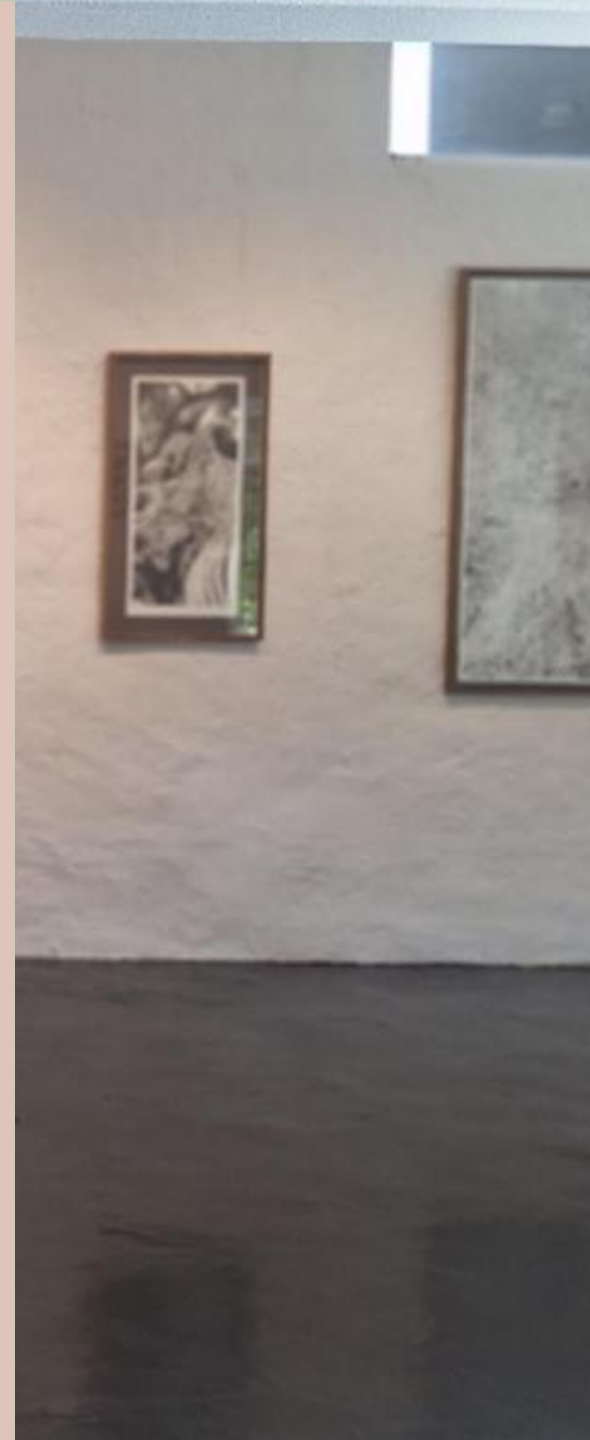
Ilse's precision papercuts evoke entangled root systems, foregrounding attention as a form of labor.

Laurette embeds her work directly into soil, allowing environmental processes to co-author the outcome, in an ecological collaboration .

Marike's thread-based compositions, often mistaken for paintings, challenge the art/craft divide through dense embroidery and knotting, emphasizing the politics of making.

Talitha's sculptural forms act as clay, connecting the exhibition through cast objects that register memory and material resonance.

Together, these works articulate a shared practice of care, attention, and interdependence, emphasising the relational being at the heart of ***Intertwined.***



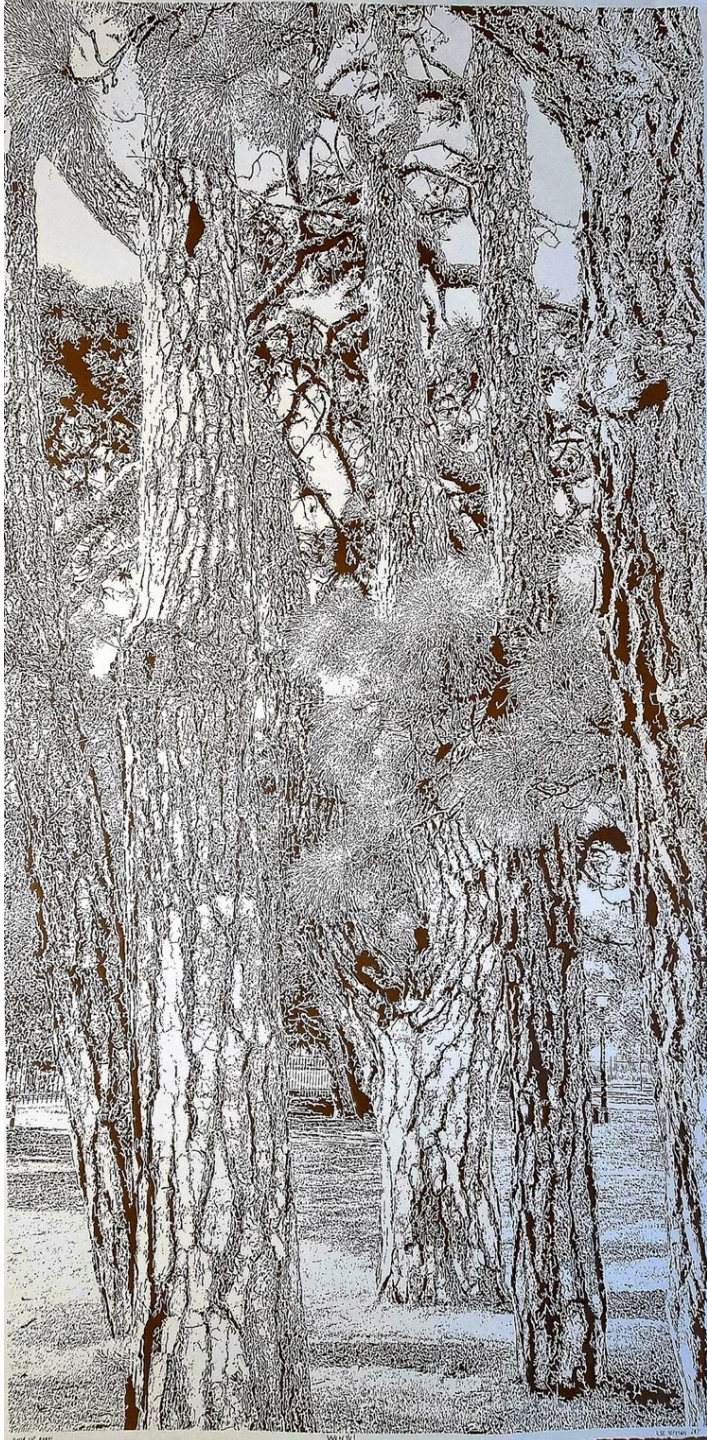
Ilse Nieman

Ilse originally trained as a textile designer in the mid 90's. She started practicing paper art in 2015 specializing in cutting paper. Her recent solos at Rust-en-Vrede Gallery (2019 & 2021) showcased a selection of paper cuts inspired by her natural and urban environment.

The challenge of cutting an image from a single sheet of paper and for all pieces to remain connected, requires complex and fine planning. Something Ilse, derives and immense amount of joy from. Working from her own photo documentation, the process starts with re-drawing and developing a design. Cutting starts with the finest detailed areas first to prevent tearing the lace like paper designs. A medium size paper cut on average takes roughly 100 hours to complete. A testimony to Ilse's patience and personal quest for ever-illusory order.

Ilse lives and works from her home studio in Boston, Bellville, Cape Town, South Africa, which she shares with her husband and numerous felines, without any sign of a coherent hierarchy.





Left: Ilse Nieman, *Weald* 2025 Hand cut paper mounted between glass , 177cm x 95,5cm framed R65 500

Right: Ilse Nieman, *Acadia* 2024. Hand cut paper mounted on coloured paper between glass , 131,5 cm x 67,5cm framed R44 350





Ilse Nieman, **Escap (ad)e II** (2024) Medium, 51 x 33cm.
R5 480



Ilse Nieman **Die vlei** (2024) Medium, 39,5x32cm.
R4 500



Ilse Nieman, **Escap (ad)e I** (2024) Medium, 46.5cm x 33cm.
R5 480



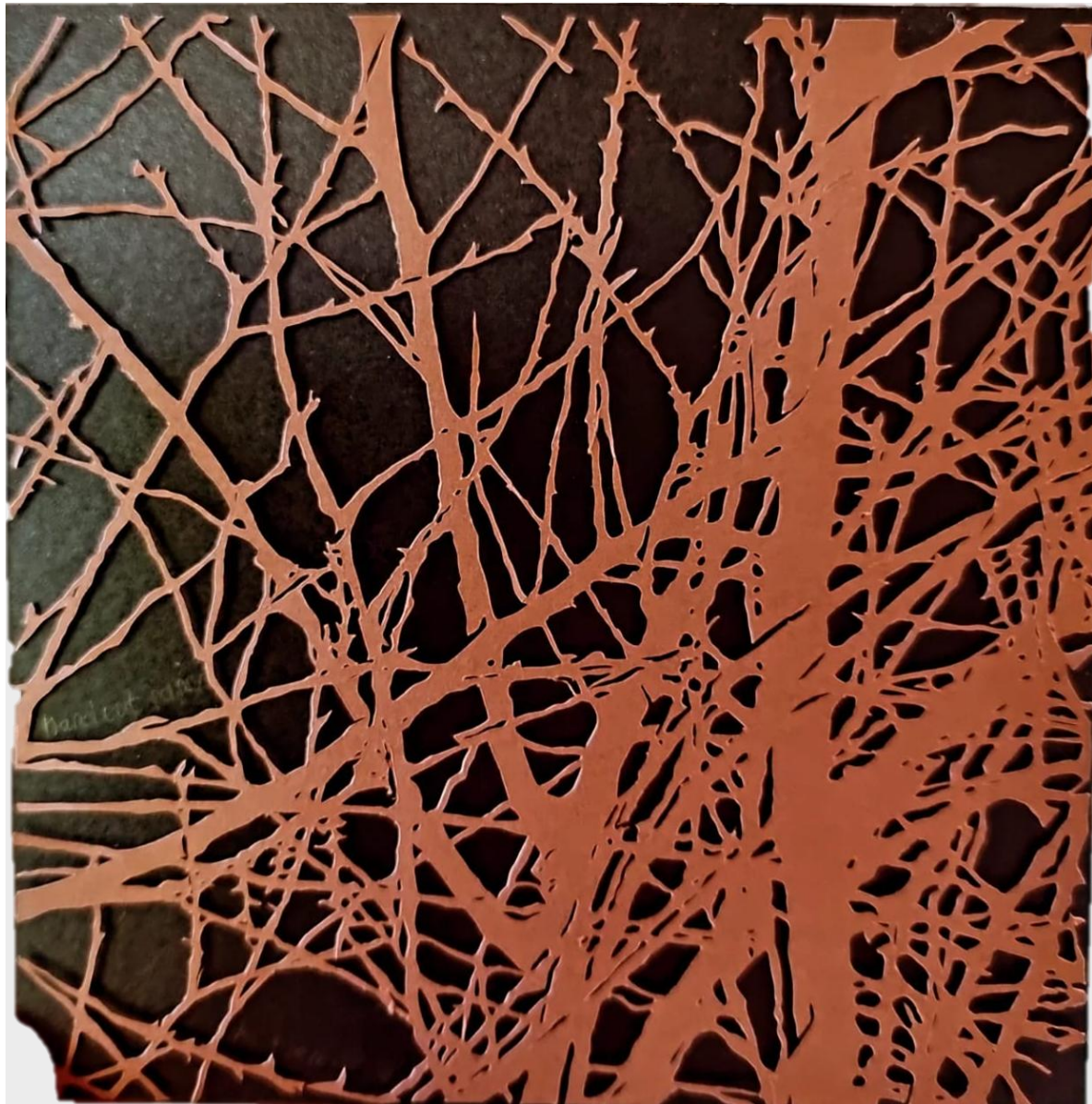
Ilse Nieman, **Miniatures**, Hand cut paper 100 x 100mm R650 each



Ilse Nieman, **Miniatures, Hand cut paper** 100 x 100mm R650 each



Ilse Nieman, **Miniatures**, Hand cut paper 100 x 100mm R650 each



Ilse Nieman, **Takkies 1** (2024) paper cut 20cm x 20cm. R850



Ilse Nieman , **Takkies 2** (2024) paper cut, 20m x 20m.R850

Laurette de Jager

Laurette de Jager holds a MA in Visual Arts (Unisa) (Cum Laude), ND in Jewellery Design & Manufacture (CPUT) and an NHD In Jewellery Design and Manufacture (CPUT). Laurette is currently working toward her PhD in Art through Unisa.

She spends her time making art, in between teaching, breathing and trying to keep her family and nonhuman animal companions alive, from her studio in the Northern suburbs of Cape Town. Laurette has participated in numerous solo and group exhibitions; her work is represented in private collections in South Africa and abroad. She was selected as one of Art.co.za's Ten Artists to Watch in 2023.

The Ephemeral Nature of Things, exhibited at art.B in April 2025, was the first of a series of exhibitions for her PhD in art and deals with climate grief and solastalgia experienced by women artists working in the mediums of painting and photomontage.

Laurette describes the objective of her work as: finding new ways to exist in a dying world.





Left top to bottom: : Laurette de Jager, **Factum componere IV** oil on stretched canvas, 26cm x 37cm. R5 000

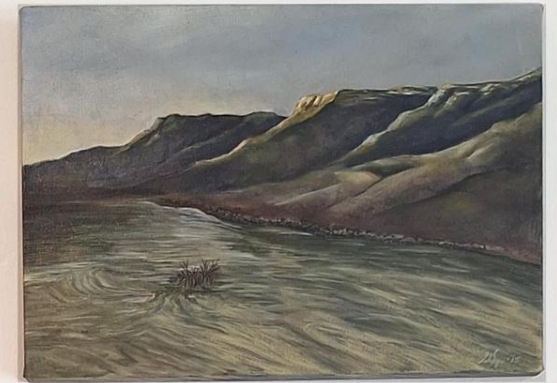
Laurette de Jager **All is Leaf (après JW Goethe) III** oil on stretched canvas, 26cm x 37cm. R5 000

Laurette de Jager, **Lacrimae rerum (The Tears of Things) IV** oil on stretched canvas, 26cm x 37cm. R5 000

Right top to bottom: Laurette de Jager, **The Everlasting Universe of Things (Après Percy Shelley) IV** oil on stretched canvas, 26cm x 37cm. R5 000

Laurette de Jager, **Amphiteatrum IV** oil on stretched canvas, 26cm x 37cm. R5 000

Laurette de Jager, **Materia Prima III** oil on stretched canvas, 26cm x 37cm. R5 000







Laurette de Jager, *Ceci n'est pas une métaphore | This is not a metaphor I.* Digital Photomontage,
Framed in Kiaat.
R14 500

Ultrachrome Inks on Felix Schoeller True Fibre Matt 200gsm, 49cm x 89cm.



Laurette de Jager, *Ceci n'est pas une métaphore II* | *This is not a metaphor II*. Charcoal on Canson Montval Aquarelle 300gsm, 49cm x 89cm. Framed in Kiaat.
R22 000



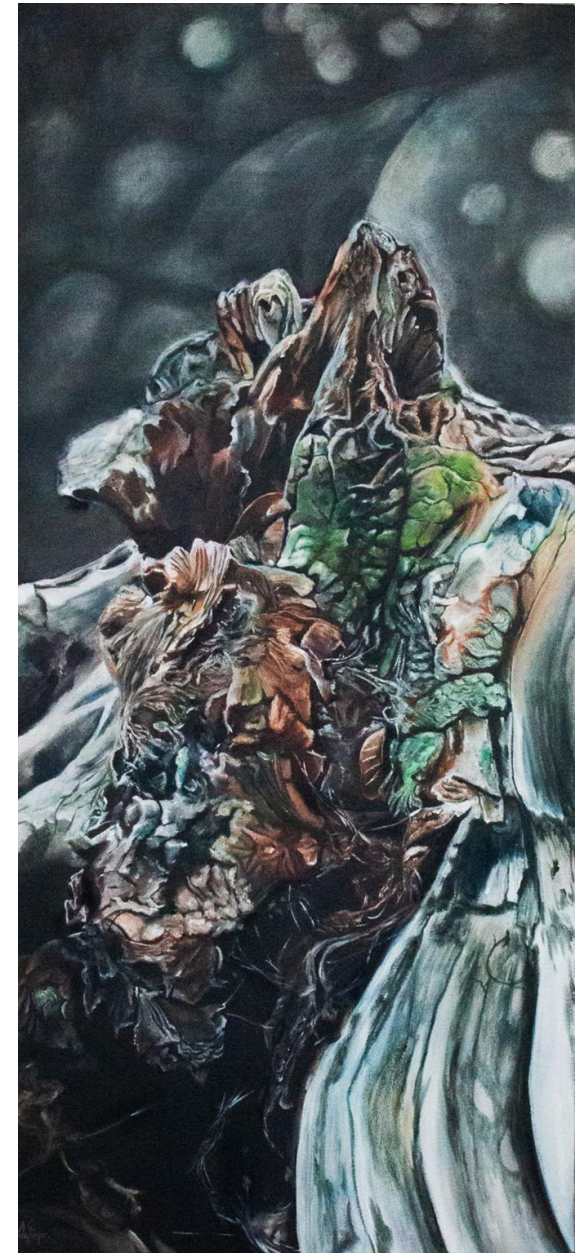
Laurette de Jager, *Ceci n'est pas une métaphore | This is not a metaphor III*. Oil on canvas, 49cm x 104cm. Framed in Kiaat. R26 500



Laurette de Jager, *C'est le monde I*. Digital Photomontage, on Felix Schoeller True Fibre 200gsm, 49cm x 89cm. Framed in Kiaat.
R14 500



Laurette de Jager, *C'est le monde II*. Charcoal on Canson Montval Aquarelle 300gsm, 49cm x 89cm. Framed in Kiaat.
R22 000



Laurette de Jager, *C'est le monde III*. Oil on canvas, 49cm x 104cm. Framed in Kiaat.
R26 500



Laurette de Jager, **Factum componere Soil**, natural pigment, acrylic and oil on unstretched canvas
R100 000



Laurette de Jager, *All is Leaf* (après JW Goethe) Soil, natural pigment, acrylic and oil on unstretched canvas, R100 000

Marike Kleynscheldt

Marike Kleynscheldt is a self-taught artist from Durbanville, specialising in realistic acrylic Still Life paintings, and recently quirky embroideries ranging from photorealist to abstract.

Her subject matter has expanded from pithy comments to complex photorealistic renderings of birds, creating a deeper narrative for the viewer as well as a slightly more telling portrait of the artist herself.

Kleynscheldt is fascinated by fables, mythos, superstitions and legends, and she uses these to imbue her embroidery with depth and whimsy. Her aim is to perpetually shift expectations giving the viewer layers of detail as well as layers of meaning to delve into.

Ultimately this shared 'story' and understanding, like a shared sentiment creates a connection between the work and the viewer, and as such a conversation of sorts between the viewer and the artist. This dialogue tends to be filled with whimsy and wonder, and only very rarely succeeds to offend the thin-skinned.





Marike Kleynscheldt, **Two Birds One Stone** (2025) Acrylic on canvas, 20cm x 20cm.
R4 000



Marike Kleynscheldt, **Bird's-eye view** (2025) Embroidery, 27cm x 27 cm.
R9 000



Marike Kleynscheldt, **Untitled Umber** (2025)
Embroidery, 24cm x 24cm.
R7 200



Marike Kleynscheldt, **Untitled Umber** (2025)
Embroidery, 24cm x 24cm.
R8 500



Marike Kleynscheldt, **Untitled Sienna** (2024)
Embroidery, 21cm x 21cm
R7 200



Marike Kleynscheldt, **Untitled flora** (2025) Embroidery,
19cm x 19cm.
R5 400



Marike Kleynscheldt, **Untitled Rose Madder** (2025) Embroidery,
15cm x 15cmcm.
R5 400



Marike Kleynscheldt, **Untitled Floral** (2025)
Embroidery, 19cm x 19cm
R5 400



Marike Kleynscheldt, **Untitled Sass** (2025) Embroidery,
15cm x 15cm.
R4 750



Marike Kleynscheldt, **Untitled Weathered Steel** (2025)
Embroidery, 21 x 21 cm.
R4 850



Marike Kleynscheldt, **Untitled Sass II** (2025)
Embroidery, 15cm x 15cm
R4 750



Talitha Deetlefs, **Anaiis** (2021), hand-painted slip cast porcelain,
Variable edition 11/50, 90 x 50 x 40 mm.
R3 500

Talitha Deetlefs

Talitha Deetlefs is a self-taught sculptor who discovered art as a form of self-expression early in life. She initially pursued painting at Tshwane University of Technology but found her true passion for sculpture while working as a special effects fabricator in the film industry.

The focus of Talitha's work is on the female form, celebrating the body as a vessel for storytelling. She works with clay, sheet metal and bronze.

She believes that our lives are deeply intertwined with the natural world. Her ceramic sculptures, adorned with birds and blooms, explore this connection, using the figure as a symbol of our intrinsic link to the earth. With her ceramic sculptures Talitha hopes to inspire a renewed sense of interconnectedness with nature, inviting viewers to contemplate their own place within the larger web of life.

Based in Somerset West, Western Cape, Talitha continues to draw inspiration from the natural beauty of her surroundings, influencing her distinctive sculptural style and artistic vision.



Talitha Deetlefs, **Blue Buzz** (2023), hand-painted slip cast porcelain,
Variable edition 17/50, 90 x 50 x 40 mm.
R3 500



Talitha Deetlefs, **Love** (2023), hand-painted slipcast porcelain,
Variable edition 16/50, 90 x 50 x 40 mm.
R3 500



Talitha Deetlefs, **Summer** (2024), hand-painted slip cast porcelain, 90 x 50 x 40 mm,
R3 500



Talitha Deetlefs, **Grace** (2024), hand-painted slip cast porcelain, 90 x 50 x 40 mm, R3 500.00 (incl gallery commission)
R3 500



Talitha Deetlefs, **Tide** (2023), hand-painted slipcast porcelain
Variable edition 21/50, 90 x 50 x 40 mm,.
R3 500



Talitha Deetlefs, **Fijn** (2023), hand-painted slipcast porcelain,
Variable edition 18/50, 90 x 50 x 40 mm,.
R3 500



Talitha Deetlefs, **Swing** (2023), hand-painted slipcast porcelain. Variable edition 21/50, 90 x 50 x 40 mm,.
R3 500



Talitha Deetlefs, **Polly** (2022) hand-painted slip cast stoneware,
Variable edition 4/50, 95 x 50 x 40 mm.
R3 500



Talitha Deetlefs, **Bounty** (2022) hand-painted slip cast stoneware,
Variable edition 7/50, 95 x 50 x 40 mm.
R3 500



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