

koos van der wat
marnus strydom

AFRIKA 3000

04.03.22 - 29.03.22



Time travel was invented in the year 2116, long after the Earth surpassed its tipping point, which saw humans finding new ways to live in uninhabitable conditions - both on Earth and in outer space. The Order of the Tiny Sun created a powerful device that harvests transtemporal energies from Uranus and Neptune to enable them to travel through time in order to save all Earthly species from their impending doom.

The Order of the Tiny Sun first made contact with Earth in 2030.

They established a base in South Africa due to its geographical and astrological location – preying on our government who had spiraled down an infinite pit of debt with promises of riches far beyond their belief. The South African government and the Order of the Tiny Sun signed a treaty relinquishing the land to the Order's control. In return, South Africa was gifted the Ubuntu Tower as a sign of good faith, a monument showcasing technological wonders from the future as a promise of things to come.

In 2035 the Order constructed the Kalahari Signal Emitter (K-SE) tower. The structure appeared overnight. The K-SE tower functioned as a super highway through space and time, powered by Hoop Earth energy harvested from Uranus and Neptune, and allowed the Order to transport vast amounts of souls and inanimate objects back and forth through time. This set off a series of events skyrocketing South Africa to becoming one of the richest and most powerful nations in the galaxy, burying the 4th industrial revolution in the ground and sparking the start of a 5th one. Our favourable weather conditions and fertile soil were used for cannabis farming, a scarce and very valuable commodity in the future, making South Africa the largest intergalactic exporter of products such as CBD oil and hemp steel. In order to keep up with demand, the Order constructed utopian socialist-like-state super cities known as the Neptshwane Federation – polarizing the nation. Frequent uprisings followed. As history always dictates the future – great power always comes at a cost.

AFRIKA 3000 sees visual artists Koos van der Wat and Marnus Strydom team up to turn Van der Wat's fictional world into an art exhibition. A satirical play on current events in the form of a space opera, using painting and photography to exaggerate social, political and environmental issues in a fantasy world.



KOOS VAN DER WAT (@kossyworld)

Koos Van der Wat is a multi-media artist from Johannesburg, South Africa. His conceptual body of work revolves around the formation of the AnthroSolar Civilization, which often reveals itself to him through the creative process of painting. The K-SE Tower which is central to the AnthroSolar infrastructure was revealed in the work Afrika 3000 - the title and inspiration for this show. His paintings are a playful fusion of surrealism, pop art and abstraction - which has been described as a kind of mix between Dali and Keith Haring.

For AFRIKA 3000, we are presented with some of the works that have informed his vision of this alternate reality. Strange anthropomorphized buildings and hypercosmic landscapes invite you to suspend your adherence to mundane sense perception and indulge a dimension where strange entities and energies dwell.

The artist would like to thank Marnus Strydom and Teresa Lizamore for this opportunity and also his parents, friends and patrons who have supported his work over the years.



MARNUS STRYDOM (@pitchblackcataract)

Marnus Strydom is a fine art photographer based in Johannesburg, South Africa. The artist specializes in analogue photography, using experimental developing techniques to create unique tones and grains for each image. Strydom is known for his conceptual portraiture photography influenced by his deep love for cinema and rooted in his own brand of gothic aesthetic.

Strydom found inspiration in the past for AFRIKA 3000. From the work of photographer and filmmaker Jack Smith's 1950s technicolour portraits to Ed Wood's cult classic B-movie *Plan 9 From Outer Space*, Strydom weaved surrealism and realism to create his own camp dimension that ties in with Van Der Wat's already established colourful world – exploring the possibilities and impossibilities of what the future might hold for us.

The artist would like to thank Koos van der Wat, Teresa Lizamore, Tessa Lily, Henk Labuschagne, Thoko-Ntsiki Bucibo and Sune van Tonder.



KOOS VAN DER WAT

Subvasion

2012- 2022

Acrylic, markers and charcoal on stretched canvas
91cm x 121cm

R 18 000-00

Subvasion

A sudden surreal vision of Table Mountain is activated, encircled by various entities and interests and capped by a dome based on the South African flag. 'Subvasion' is a scene that features in the cinematic AnthroSolar grand narrative, where the location of the K-SE Tower is revealed by a beam of light that is emitted from Table Mountain. Details include Van Hunks smoking a pipe with the Devil, a classic legend related to the mountain.



MARNUS STRYDOM

The Space Race

2022

Polaroid 600 Land film
20cm x 17cm (framed)

R 1 600-00

KOOS VAN DER WAT

Portrait of a tower

2019

Acrylic, markers and charcoal on stretched canvas
153.5cm x 101cm

R 28 000-00



Portrait of a Tower

Portrait of a Tower sees the psychedelic transformation of the Hillbrow Tower into an anthropomorphic axe. The satellite dishes, transfigured into the symbolic faces of the GON (Grid of Nature) , transmit signals of various qualities and moods to the denizens of the city.

MARNUS STRYDOM

Invaders of the Lost Highways

2021

Portra 160 on Ilford cotton rag

56.5cm x 56.5cm (framed)

Unique edition

R 8 200-00



The Lost Highways

The rise of the Neptshwane Federation saw the decline of the South African highways. New speedways were built, connecting the Federation's super cities across the country.

The national roads deteriorated as commuters chose the Federation's super speedway to travel at expeditious speeds to their destinations. The Neptobahn being the most popular.

With the highways now nearly abandoned - bandits, scavengers and traders alike set up new communities on the old roads, creating a new primal life for themselves in an attempt to break free and live in a stark contrast to that of what the super cities has to offer.



KOOS VAN DER WAT

Orgone Souffle

2022

Acrylic, spraypaint and charcoal on stretched canvas

122cm x 91cm

R 18 000-00



MARNUS STRYDOM

The revolution will be served cold
2022

Portra 800 on Ilford cotton rag
56.5cm x 56.5cm (framed)

Unique edition

R 8 200-00

The Fall of Capitalism

2039 was a turning point in the South African economy. The growing intergalactic cannabis trade saw a small percentage of the population gain immense wealth as the rest of the population suffered. The middle class broke down and lower classes suffered even more as homelessness and famine rose at dramatic rates. This led to an uprising. The lower and middle class took to the streets looting and vandalizing the new Federation structures. Cannibalism also ran rampant with working class eating the rich out of protest.

The Federation stepped in, demolishing our capitalistic structures and applying a new socialistic structure to evenly spread the country's new wealth. A migration followed with the lower class leaving the super cities - not wanting to live under the Federation's rule and new laws, creating new communities on the outskirts of the cities and rural areas of the country, governing themselves.

KOOS VAN DER WAT

Junglematic

2022

Acrylic, spraypaint and charcoal on stretched canvas

91cm x 91cm

R 14 000-00



MARNUS STRYDOM

Altered States

2022

Earl Grey 100 on Ilford cotton rag

54cm x 39cm (framed)

Unique edition

R 5 000-00





KOOS VAN DER WAT

Organza Bomb

2013

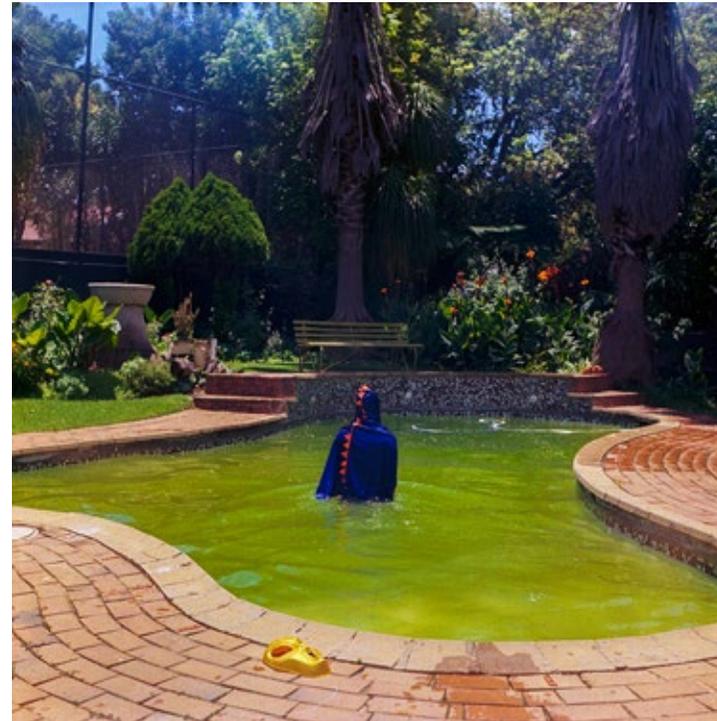
Acrylic, markers and charcoal on stretched canvas

152cm x 101cm

R 18 000-00

Organza Bomb

A moment of ecstatic cosmic confluence captured in a frame.



MARNUS STRYDOM

Curse of the Atomic Bomb

2022

Portra 800 on Ilford cotton rag

37cm x 66cm (framed)

R 5 500-00



KOOS VAN DER WAT

The Summoning of Kalkon

2021

Acrylic, markers and charcoal on stretched canvas

76cm x 61cm

R 11 000-00

Kalkon

An ancient Bird God summoned by a Lizard Wizard.



MARNUS STRYDOM

The Ghost of Shadowy Daniels

2022

Ektar 100 on Ilford cotton rag

56.5cm x 56.5cm (framed)

Unique edition

R 8 200-00

Spectral Resurrection

Has science gone too far? Technological advancements never seem to hit a ceiling with modern medicine and medical procedures keeping us alive way past our expiry dates, a world of information at the tips of our fingers, genetic mutation is reshaping the human race and biological tampering is changing the way we grow food.

The strangest of technological pioneering comes in the form of *Spectral Resurrection*. Invented in 2109, *Spectral Resurrection* is the process of bringing the dead back to life as a ghost. An expensive procedure only accessible to the very wealthy. This process is irreversible and forces the individual to make a hard choice: roam the plains of Earth forever or forfeit the chance of an afterlife.

Using the process also alters one soul and when used you will return to the physical realm and a little darker than your original self.

A notable case of *Spectral Resurrection* is an alternative country/rock artist Stormy Dan. Adored by millions across the galaxy for his country music anthems, Stormy Dan ordered his estate to bring him back to life when he passed only to return as Shadowy Daniels. Shadowy Daniels alienated Stormy's fan-base with his new music which was much darker as he ventured into a new wave of nu-metal and djent music, establishing himself as metal musician.



KOOS VAN DER WAT

The Indomitable Jazz Bats

2020

Acrylic, markers and charcoal on stretched canvas

25cm x 51cm

R 5 000-00



MARNUS STRYDOM

The Indica Cathedral

2022

Ektar 100 on Ilford cotton rag

56.5cm x 56.5cm (framed)

Unique edition

R 8 200-00

The Church of Indica

New religions evolve with time. *The Church of Indica* was founded in 2037 and grew to become the largest religious organisation in South Africa. The cannabis trade brought wealth to the nation and its products brought great health and wellbeing, replacing expensive chemical based medicine. CBD and hemp products were the craze and plant based spiritual enlightenment followed suit.

Much like *Wicca*, the *Indica* faith worships the Earth for the gifts she provides. Churchgoers use cannabis to transcend to a higher plane. Old silos were converted into cathedral to accommodate for large numbers of devotees. Churchgoers found solace in the *Church of Indica*, finding connection to the earth in a world rampant with technology.

The church is run by a coven of priestesses, with each church run by high priestesses abolishing the patriarchal hold that men had in religion. This too saw the decline of abuse and molestation of minors in the church.

All sexes, races and sexualities are welcome in the *Church of Indica*.



KOOS VAN DER WAT

TV 2022

2022

Acrylic, markers and charcoal on stretched canvas
122cm x 122cm

R 28 000-00

TV 2022

A grande cosmic construct is simplified and filtered through the TV screen, designed to encode its extra terrestrial signal into the Pineal gland of anyone who gazes into it.

MARNUS STRYDOM

The binary is dead

2022

Polaroid 600 Land film
20cm x 17cm (framed)

R 1 600-00





KOOS VAN DER WAT

Festivus

2021

Acrylic, markers and charcoal on stretched canvas

25cm x 51cm

R 5 000-00



MARNUS STRYDOM

Uranusburg

2022

Earl Grey 100 on Ilford cotton rag

54cm x 40cm (framed)

Unique edition

R 5 000-00



KOOS VAN DER WAT

The Wet Village

2022

Acrylic, markers and charcoal on stretched canvas

30cm x 30cm each

R 11 000-00

MARNUS STRYDOM

Friend from the Red Planet
2022
Polaroid 600 Land film
20cm x 17cm (framed)

R 1 600-00



KOOS VAN DER WAT

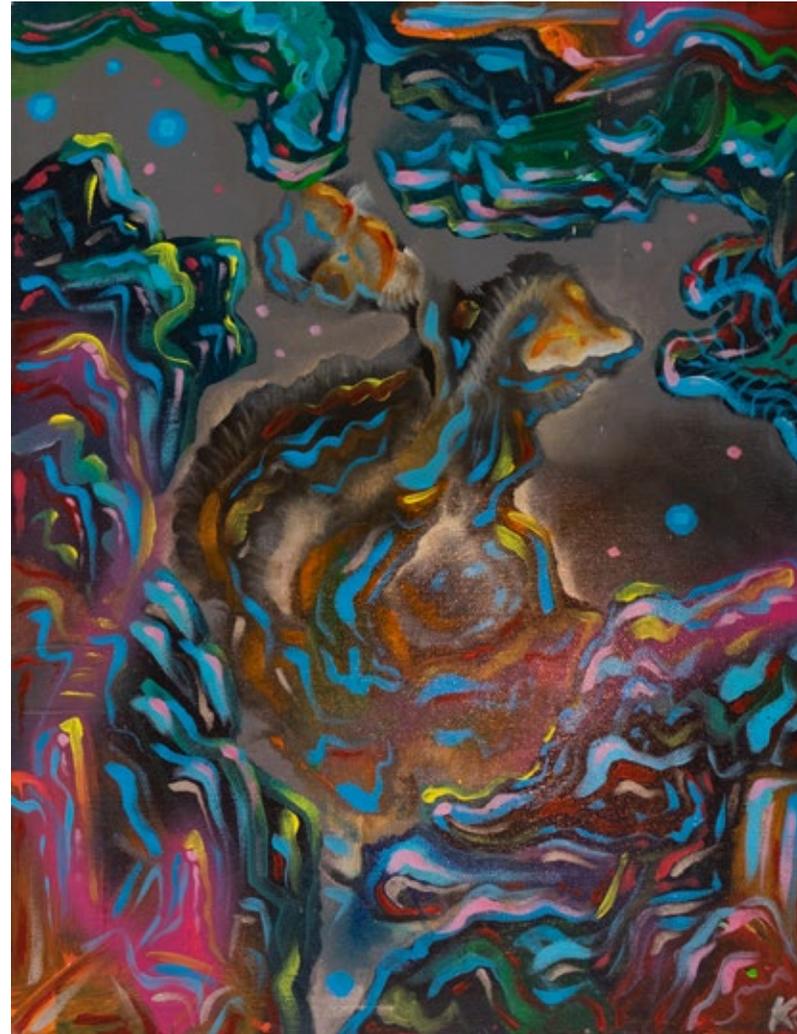
Formation

2022

Acrylic on canvas

45.5cm x 35.5cm

R 6 000-00





MARNUS STRYDOM

Prizm Wisard

2022

Polaroid 600 Land film
20cm x 17cm (framed)

R 1 600-00



KOOS VAN DER WAT

Magnetropolis

2012

Acrylic, spraypaint and charcoal on stretched canvas

76cm x 76cm

R 12 000-00

Magnetropolis

'Magnetropolis' exemplifies the vision of the electromagnetic hyperfuture - the merging of biology, technology and architecture. The painting portrays a procession towards the techno-organic city of Magnetropolis, evocative of the road to the Emerald City in the Wizard of Oz.

KOOS VAN DER WAT

Bubblematic

2022

Acrylic, spraypaint and charcoal on stretched canvas
91cm x 122cm

R 18 000-00





MARNUS STRYDOM

The Pioneers

2022

Portra 800 on Ilford cotton rag

61.5cm x 61.5cm (framed)

Unique edition

R 8 700-00

The Pioneers

There is a looming sense of dread in the world. Global warming and economic collapse are major threats to civilisation, with the term mass extinction event aimed at the human race.

The Pioneers is a middle finger in the face of a doomsday event. Since the dawn of man, humans have discovered fire, invented the wheel, harnessed electricity, built wooden vessels to sail across the oceans into the unknown, accumulated water in barren regions out of thin air, built mega cities in the desert and is currently finding ways to live and survive on neighboring planets.

The human race is not dying out anytime soon.

The Pioneers is not only a testament to our resilience, but a celebration of our madness.

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