

Heidi Fourie | Perched

"I flew from South Africa to perch myself on the first floor of the main building of Cite Internationale des Arts. I wandered Paris' streets with childlike curiosity. Walking to the Eiffel tower for the first time, I found myself giggling at the irony of ending this particular year in the "most romantic city in the world", though I like to think of my art practice as my greatest romantic endeavor or passionate love affair.

The reasons for my subject matter choices usually become clear in hindsight. Looking at everything I have painted, I see perched swallows, gargoyles perched on churches and taxidermied animals propped up in museum displays. Perhaps I am looking for a place to perch, observe and gain understanding. Perhaps I am resonating with strange misunderstood or overlooked creatures. I have been mobile most of the year and every time I find my feet, I take off again. As I navigate through transitions, my subject matter inevitably becomes emotionally charged. Painting has served as a reliable companion and outlet.

My work celebrates the value of wild nature, showing few man-made structures, hopefully reflecting our wild subconscious inner landscapes with natural elements that universally resonate. I indulge in the unpredictable flow of ink and paint across smooth surfaces. I have found the most satisfaction here in the way inks separate into its colour components when applied to wet paper - chromatography - shifting the images out of focus as they avoid being pinned down.

Residencies across South Africa have led me through magical rocky portals and animal encounters this past year. Witklipfontein in the Vredefort Meteorite impact site provided a fertile ground for creative exploration. Immersed in the environment, I intuitively crafted a human-sized moth wing adorned with branches and grass. Carrying it over a hundred kilometers across the landscape, I posed it in various scenarios, using them as references for my paintings. Along the journey, the wing encountered unexpected trials and tribulations, laden with almost religious symbolism—from a snake taking refuge in its folds to goats grazing upon it and becoming ensnared in trees. At Cedarpeak in the boulder-strewn Cederberg, I crawled into cave overhangs that were inhabited millennia ago, and painted the views from inside as portals. I have also taken a Nature Guiding course to expand my knowledge of the natural world and its processes, which deepened my awe and appreciation for the living beings we share the planet with." - Heidi Fourie

99 LOOP



HEIDI FOURIE
Perched, 2025
Ink on Mingeishi paper
95 x 62 cm
Framed: 100 x 67.5 x 3.5 cm
ZAR 28,000

99 LOOP



HEIDI FOURIE
Mossy glow, 2025
Ink on Mingeishi paper
94 x 61 cm
Framed: 101 x 67.5 x 3.5 cm
ZAR 28,000



HEIDI FOURIE
After the flood, 2025
Ink on Mingeishi paper
30 x 23 cm
Framed: 40 x 31.5 x 3.5 cm
ZAR 10,000



HEIDI FOURIE
Evolution, 2025
Ink on Mingeishi paper
94 x 62 cm
Framed: 103.5 x 70.5 x 3.5 cm
ZAR 28,000

99 LOOP



HEIDI FOURIE

Dawn, 2025

Ink on Mingeishi paper

63 x 47 cm

Framed: 69.5 x 52.5 x 3.5 cm

ZAR 20,000

99 LOOP



HEIDI FOURIE
Preening Sparrow, 2025
Ink on Mingeishi paper
43 x 28 cm
Framed: 52.5 x 37.5 x 3.5 cm
ZAR 13,000

99 LOOP



HEIDI FOURIE

Defeated I, 2024

Ink and pastel on paper

40 x 56 cm

Framed: 48.5 x 65.5 x 3.5 cm

ZAR 16,000

99 LOOP



HEIDI FOURIE
Swye lives on, 2024
Ink and oil on paper
77 x 120 cm
Framed: 86 x 130 x 3.5 cm
ZAR 40,000

99 LOOP



HEIDI FOURIE

shifted, 2024

Watercolour silkscreen monotype

Framed: 46 x 63 x 3.5 cm

ZAR 12,000

99 LOOP



HEIDI FOURIE

Full moon through branches, 2024

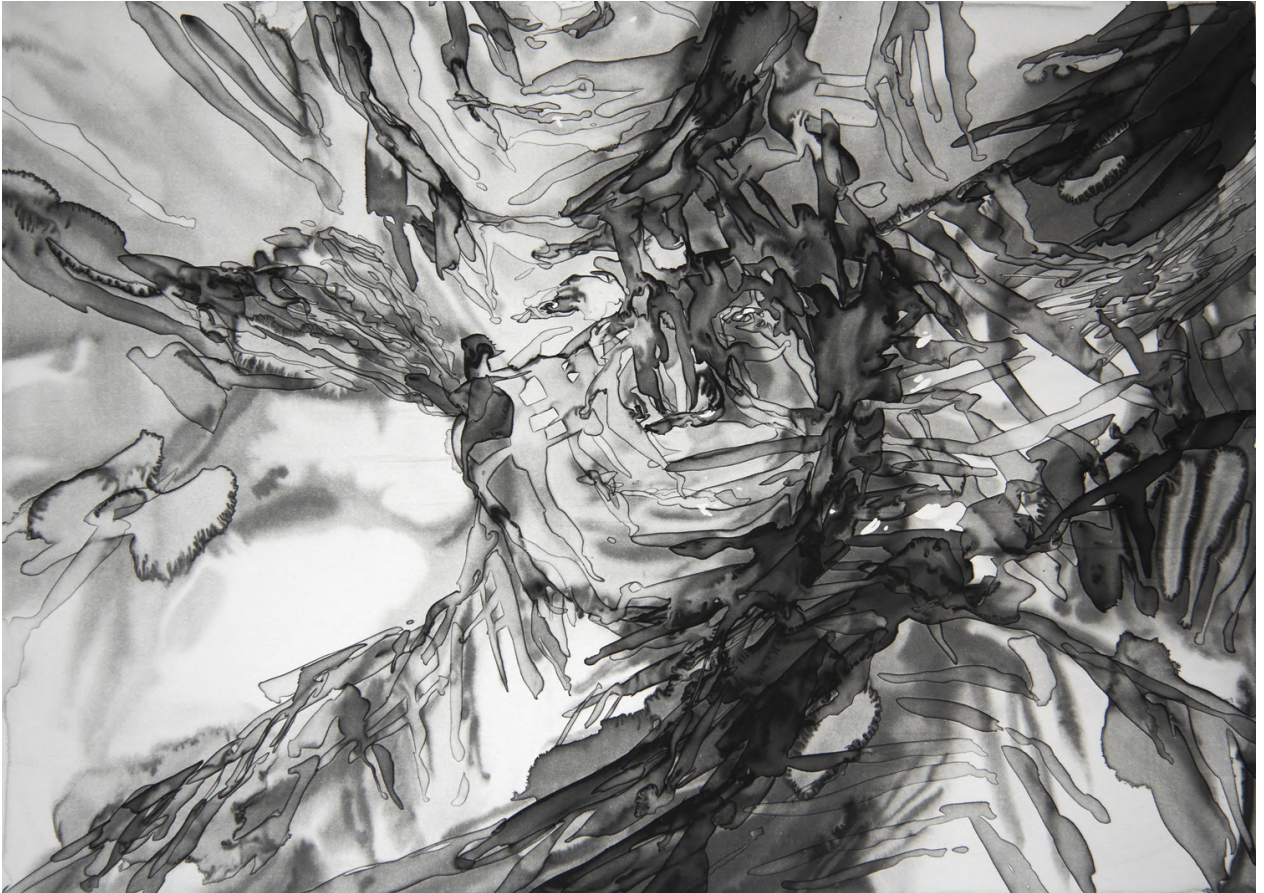
Ink on Mingeishi paper

62 x 94 cm

Framed: 76 x 107 x 3.5 cm

ZAR 33,000

99 LOOP



HEIDI FOURIE

I smiled here, 2024

Watercolour silkscreen monotype

Framed: 46.5 x 57 x 3.5 cm

ZAR 12,000

About the Artist | Heidi Fourie

Heidi Fourie is full-time artist and part-time lecturer from Pretoria. She completed her BA Fine Arts (cum laude) in 2012 at the University of Pretoria, specialising in painting, where she received the Bettie Cilliers Barnard bursary. As a painter, Fourie examines the interplay between figurative representation and the intrinsic qualities of paint. Her work features everyday scenes of figures and familiar objects in nature, allowing her to refine her balance between restraint and excess, as well as gestural and polished mark-making. To date, Fourie has had multiple solo exhibitions within South Africa and partakes in regular group exhibitions. In 2019 she became a fellow of the Ampersand Foundation which resulted in a month-long residency in New York in July 2019. Most recently, she has pursued residencies within South Africa and in France.

Artist's statement:

"My work is led by an intuitive process of contemplation, observation and openness to organic processes of the natural world and the spaces we occupy. Walking in, (and sometimes crawling through) natural environments is seminal to my process and feeds my visual vocabulary. I hope to foster a curiosity and appreciation for inexplicable cycles, creatures, and dramas playing out within rocky crevices, grass fields, forests and ravines, and perhaps inspire a conscious, and later habitual, perceptiveness. I also hope to encourage the preservation of the wild places left in the world, and the beings that inhabit them.

I hope to be a conduit through which paint and ink can move how it wishes, within frameworks I set out with the help of collected imagery from the natural spaces I have access to. I am curious to uncover some of the countless mark-making and representational possibilities of pigment, binder and solvent solutions and applications. To me, painterly marks not only make up subjects but are subjects in themselves. I delight in observing how, like gorges and glaciers, fuelled by gravity and densities, solvents can carve paths through colourful particles until they settle and set. I veer away from straight lines and linear paths, embracing lyrical loops and winding paths with multiple possible outcomes. Figures become one with painterly backdrops and transparent layers reveal a space beyond the pigment veil."