

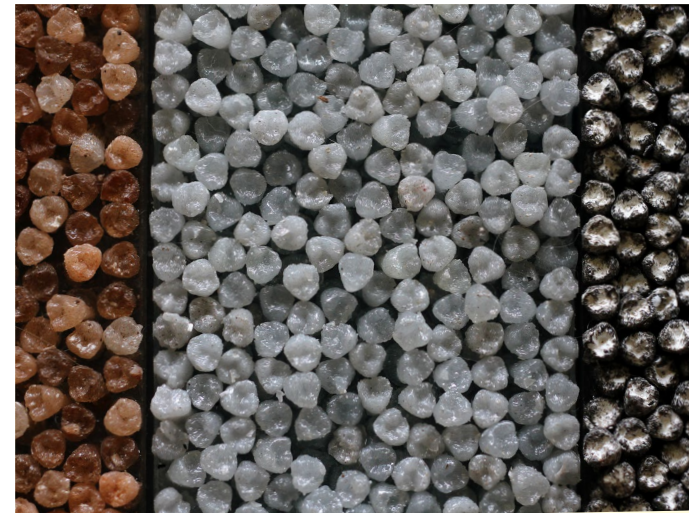
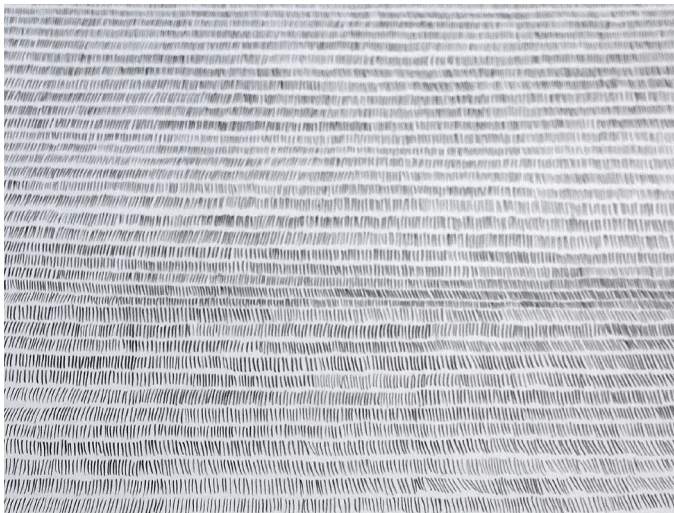
Drawing the Line

A solo exhibition by Adelheid Frackiewicz

2021 Absa L'Atelier Ambassador



Main Gallery: 07.08.25 - 25.09.25



Drawing the Line

Drawing the Line brings together a body of work that explores the conceptual and aesthetic potential of the line. The line becomes a means to form new connections, mark time, suggest language and disrupt assumptions. Each artwork investigates how the line – whether drawn, etched, constructed or a found object – can contribute to shaping our understanding of how we come to find ourselves in the world today.

By using objects like the wisdom tooth, the spade, earth and the remnants of erasure, the works suggest how objects are already embedded with meaning, and how that meaning can be drawn out, recontextualised and reimagined. Conceptual concerns explored include ancestry, labour, decay, memory and belonging. The line, which can cut and divide, becomes a tool of connection: between body and land, past and future, the personal and the collective.

To “draw the line” is also to take a stand, to decide where things begin and end. This exhibition invites viewers to look more closely and to rethink previously held beliefs.

Adelheid Frackiewicz (von Maltitz)

Professor Adelheid Frackiewicz is a South African artist who practises under her Polish grandfather's surname, Frackiewicz. She is an Associate Professor at the University of the Free State. She teaches mainly drawing and sculpture, supervising both undergraduate and postgraduate students.

Adelheid holds a Doctor of Philosophy degree from the Departments of Fine Arts and Art History and Image Studies (Faculty of the Humanities) at the University of the Free State. Her doctoral thesis was entitled Art, place, death: The transformative power of dynamic thresholds. In 2021 Adelheid won the Absa L'Atelier Ambassador Award.

She has exhibited extensively on a national and international level. Notably, in 2023, Adelheid exhibited in a three-person group show entitled Refuge: An uncommon home at the Institute Museum of Ghana-Noldor Artist Residency in Accra, Ghana, after it first opened at the Absa Gallery, Johannesburg, in 2022. In 2024 Adelheid installed a large land art installation entitled Rooted at NIROX Sculpture Park.





Down the Line, 2025

This work inverts the phrase “down the line”, which usually looks to the future. Here, it becomes a gesture toward the past. Composed of thousands upon thousands of resin-cast wisdom teeth arranged in a linear formation, the work evokes a sense of ancestral lineage and the inherited knowledge that comes with it.

For the artist, these teeth serve as a tribute to all who came before us – people whose lives and everyday decisions were not irrelevant or forgotten but are the very reason we exist. The work prompts awe at the sheer mathematical scale of human ancestry. If we trace our lineage back to 1 AD, we each have thousands of unique ancestors (65 000). *Down the Line* is a monument to this invisible multitude, and a reminder of the improbability – and preciousness – of our presence today.



Adelheid Frackiewicz
Down the Line, 2025
Resin, earth, ash, resin pigments and Plexiglass
200 x 650 x 160 cm
R247,200 (Inc. VAT)



The Bottom Line, 2025

In everyday language, “the bottom line” refers to the essential truth or outcome. This work draws attention to the conclusion of life: mortality. We all die. In this installation, a line of shovels forms an unexpected visual rhythm that suggests not only burial and decay, but also labour.

The labour of life is a privilege only the living can experience. The work gestures toward the human condition as a cycle of effort, loss and legacy through which life persists beyond any singular individual. The bottom line, in this case, is not simply an end, but a continual transition.



Adelheid Frackiewicz

The Bottom Line, 2025

Used spades, resin and resin pigments, earth and ash

Full installation of 56 spades: 300 x 600 x 15 cm

Individual spade: 25 x 100 x 15 cm

Full installation: R230,720 (Inc. VAT)

Individual spade: R7,210 (Inv. VAT)

Set of 3: R18,540 (Inc. VAT)

Set of 6: R30,900 (Inc. VAT)



Walk a Fine Line, 2025

To “walk a fine line” is to navigate between opposing forces – stability and collapse, belonging and alienation. This installation features 60 concrete molars balanced upright on their roots, creating a sense of possible movement. Teeth, normally embedded and hidden, are here uprooted, suggesting motion beyond the body they once belonged to.

The work speaks to themes of migration, uprooting and belonging. It draws a connection between the human body and the earth, both treated as living and responsive forms. The earth is like a body, where bones are buried and ancestors rest. Burial creates a sense of ownership, of origin. This work reflects on the idea that all of us come from somewhere else. All our ancestors, at some point, moved.



Adelheid Frackiewicz
Walk a Fine Line, 2025
White concrete and earth
Installation: 200 x 600 x 40 cm

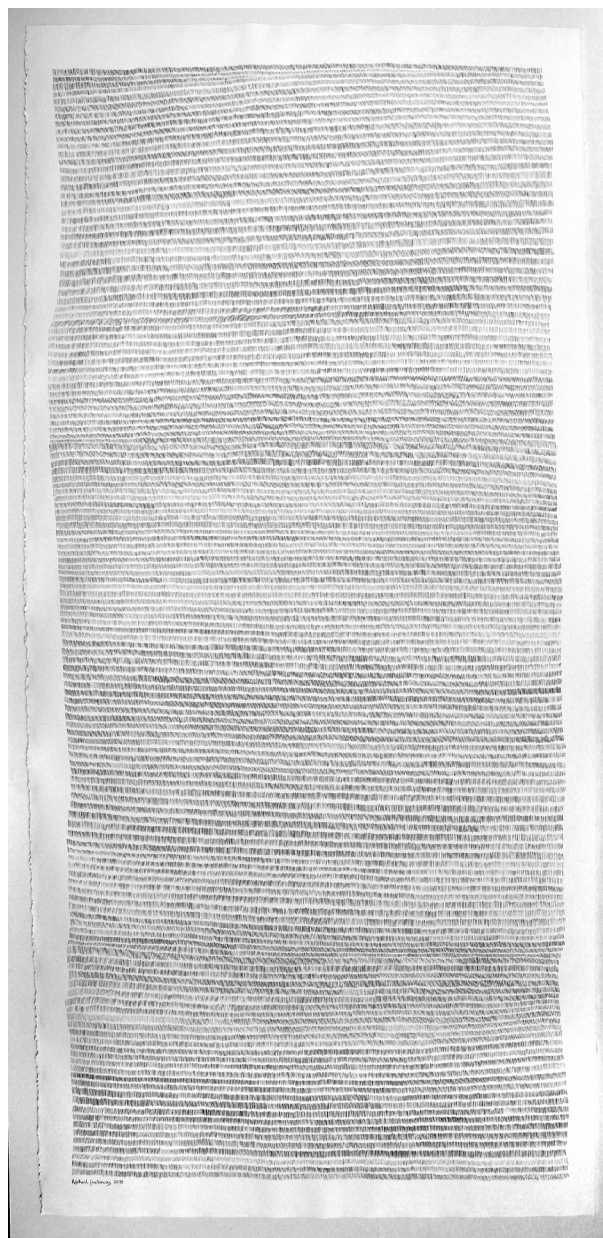
Full installation (60 pieces): R123,600 (Inc. VAT)
Individual tooth: R4,120 (Inc. VAT)
Set of 4 teeth: R12,360 (Inc. VAT)



Bring into Line, 2025

To “bring into line” implies discipline, correction or conformity. In this work, lines are obsessively repeated across a large surface. Lines are literally brought into line, both formally and conceptually.

While these lines may suggest an exploration of the surface of the page, they also evoke language, time and control. The repetition speaks to how rules are learned, internalised or resisted. It may also allude to memory, education or obsession, processes in which order and meaning are enforced or unravelled.



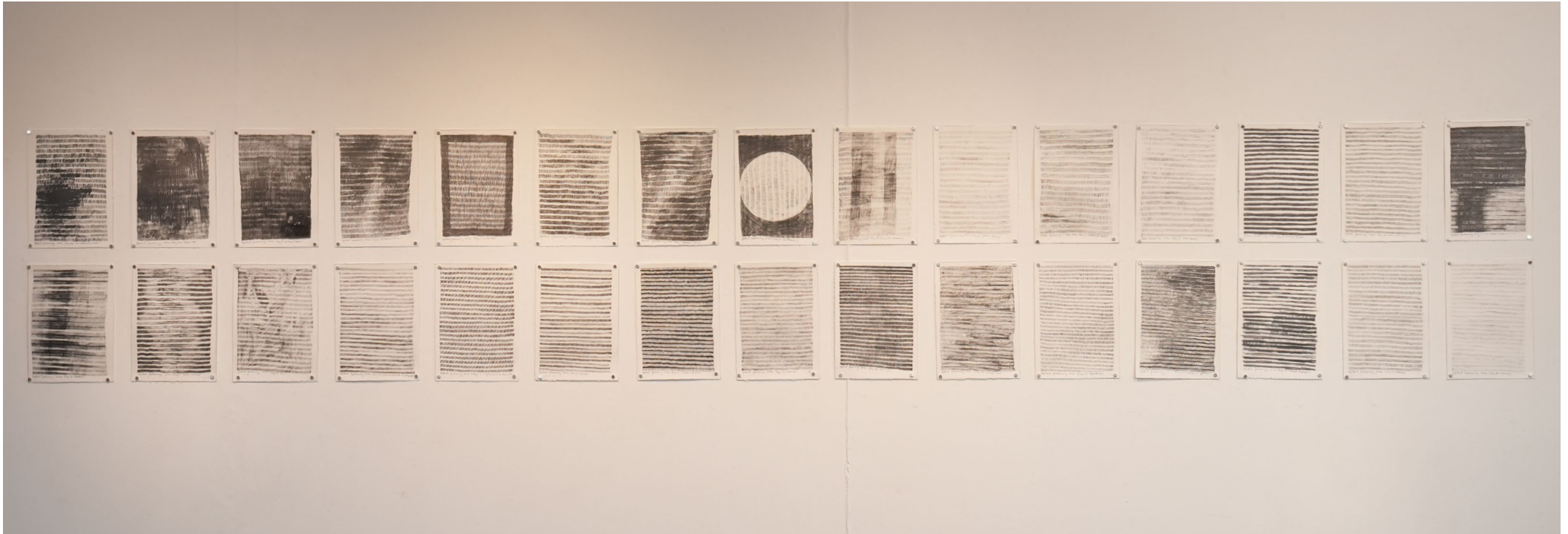
Adelheid Frackiewicz
Bring into Line, 2025
Pencil on Archers paper
265 x 130 x 8 cm
R36,050 (Inc. VAT) Framed



Time Line, 2024

This series of 30 line drawings was created during a month-long residency at the Ampersand Apartments in New York City (June 2024). One drawing was made per day, each intended as a non-figurative reflection of that day's experience.

Though non-verbal and abstract, the drawings suggest a quiet daily record of life and time. *Time Line* functions as a kind of visual journal – intimate, atmospheric and temporal – that maps presence through repetition and gesture.



Adelheid Frackiewicz

Time Line, 2024

Pencil on Archers Paper

25 x 35 cm each

Full collection of 30 drawings: R46,350 (Inc. VAT)



Out of Line, 2025

The phrase “out of line” suggests disobedience or deviation from the expected. This series of eight drawings focuses on acts of erasure and resistance. Each drawing begins with a pencil line, which is then scratched into the paper using an etching needle. The pencil marks are erased, leaving only the incised line behind. The rubber residue from the erasure is collected and glued back onto the surface.

This work questions whether true erasure is even possible. Instead of producing absence, the act of erasing produces more: more texture, more material, more residue. In this way, the piece resists disappearance.



Adelheid Frackiewicz

Out of Line, 2025

Pencil scratched into Archer's paper and erased. Eraser pieces,
putty rubber pieces and wood glue

52 x 42 x 4cm each

Set of 8 drawings: R32,960 (Inc. VAT) Framed

Individual: R7,210 (Inc. VAT) each Framed

Set of 2 drawings: R12,360 (Inc. VAT) Framed

Set of 3 drawings: R15,450 (Inc. VAT) Framed



Adelheid Frackiewicz

Out of Line I, 2025

Pencil scratched into Archer's paper and erased. Eraser pieces,
putty rubber pieces and wood glue

52 x 42 x 4cm each

Set of 8 drawings: R32,960 (Inc. VAT) Framed

Individual: R7,210 (Inc. VAT) each Framed

Set of 2 drawings: R12,360 (Inc. VAT) Framed

Set of 3 drawings: R15,450 (Inc. VAT) Framed



Adelheid Frackiewicz

Out of Line II, 2025

Pencil scratched into Archer's paper and erased. Eraser pieces,
putty rubber pieces and wood glue

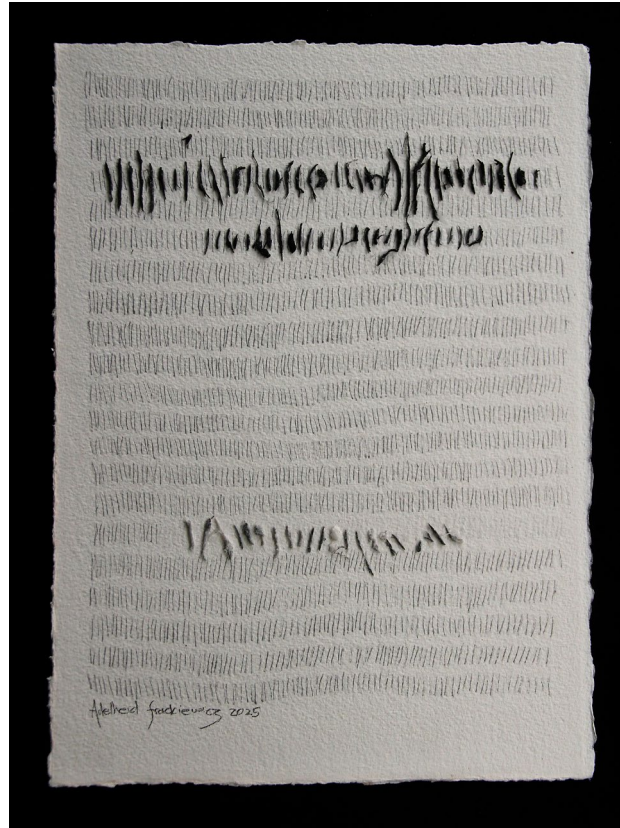
52 x 42 x 4cm each

Set of 8 drawings: R32,960 (Inc. VAT) Framed

Individual: R7,210 (Inc. VAT) each Framed

Set of 2 drawings: R12,360 (Inc. VAT) Framed

Set of 3 drawings: R15,450 (Inc. VAT) Framed



Adelheid Frackiewicz

Out of Line III, 2025

Pencil scratched into Archer's paper and erased. Eraser pieces,
putty rubber pieces and wood glue

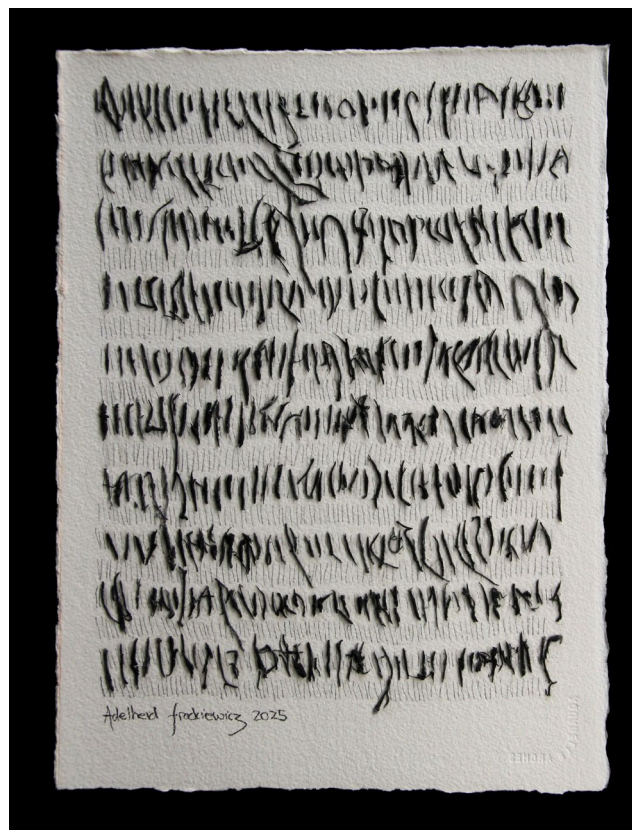
52 x 42 x 4cm each

Set of 8 drawings: R32,960 (Inc. VAT) Framed

Individual: R7,210 (Inc. VAT) each Framed

Set of 2 drawings: R12,360 (Inc. VAT) Framed

Set of 3 drawings: R15,450 (Inc. VAT) Framed



Adelheid Frackiewicz

Out of Line IV, 2025

Pencil scratched into Archer's paper and erased. Eraser pieces,
putty rubber pieces and wood glue

52 x 42 x 4cm each

Set of 8 drawings: R32,960 (Inc. VAT) Framed

Individual: R7,210 (Inc. VAT) each Framed

Set of 2 drawings: R12,360 (Inc. VAT) Framed

Set of 3 drawings: R15,450 (Inc. VAT) Framed



Adelheid Frackiewicz

Out of Line V, 2025

Pencil scratched into Archer's paper and erased. Eraser pieces,
putty rubber pieces and wood glue

52 x 42 x 4cm each

Set of 8 drawings: R32,960 (Inc. VAT) Framed

Individual: R7,210 (Inc. VAT) each Framed

Set of 2 drawings: R12,360 (Inc. VAT) Framed

Set of 3 drawings: R15,450 (Inc. VAT) Framed



Adelheid Frackiewicz

Out of Line VI, 2025

Pencil scratched into Archer's paper and erased. Eraser pieces,
putty rubber pieces and wood glue

52 x 42 x 4cm each

Set of 8 drawings: R32,960 (Inc. VAT) Framed

Individual: R7,210 (Inc. VAT) each Framed

Set of 2 drawings: R12,360 (Inc. VAT) Framed

Set of 3 drawings: R15,450 (Inc. VAT) Framed



Adelheid Frackiewicz

Out of Line VII, 2025

Pencil scratched into Archer's paper and erased. Eraser pieces,
putty rubber pieces and wood glue

52 x 42 x 4cm each

Set of 8 drawings: R32,960 (Inc. VAT) Framed

Individual: R7,210 (Inc. VAT) each Framed

Set of 2 drawings: R12,360 (Inc. VAT) Framed

Set of 3 drawings: R15,450 (Inc. VAT) Framed



Adelheid Frackiewicz

Out of Line VII, 2025

Pencil scratched into Archer's paper and erased. Eraser pieces,
putty rubber pieces and wood glue

52 x 42 x 4cm each

Set of 8 drawings: R32,960 (Inc. VAT) Framed

Individual: R7,210 (Inc. VAT) each Framed

Set of 2 drawings: R12,360 (Inc. VAT) Framed

Set of 3 drawings: R15,450 (Inc. VAT) Framed

Curriculum Vitae: Adelheid von Maltitz (Frackiewicz)

BIOGRAPHICAL INFORMATION

Full name: Adelheid Camilla von Maltitz

Artist name: Adelheid Frackiewicz

Citizenship: South African and Polish

EDUCATIONAL BACKGROUND

2014 to December 2021

PhD in Fine Arts

University of the Free State

2010 to 2013

Occasional studies

Completed first-, second- and third-year level South African Sign Language (all with distinctions)

2006 to December 2009

Master of Arts (Fine Arts)

University of the Free State

2002 to December 2005

Bachelor of Arts (Fine Arts)

University of the Free State

(Received distinction for sculpture)

TEACHING EXPERIENCE

ACADEMIC POSITIONS

1 January 2025 to present

Permanent staff member and full-time Associate Professor,
Department of Fine Arts, University of the Free State

1 January 2022 to present

Permanent staff member and full-time Senior Lecturer,
Department of Fine Arts, University of the Free State

1 November 2014 to 31 December 2021

Permanent staff member and full-time Lecturer,
Department of Fine Arts, University of the Free State

1 January 2013 to 31 October 2014

Permanent staff member and full-time Junior Lecturer,
Department of Fine Arts, University of the Free State

RESEARCH

SOLO EXHIBITIONS

2024

September 2024: *Uprooted*, Nirox Foundation (Sculpture Park), Johannesburg.

2021

May 2021: *Site, Materiality and Ritual: Constructively Engaging with Death and Loss*, Oliewenhuis Art Museum, in partial fulfilment of PhD in Fine Arts.

2009

June 2009: *Fear Transformed: Constructing Roaming Structures as a Means of Confronting and Overcoming a Fearful Response to a Displaced Urban Environment*, Johannes Stegmann Art Gallery, in partial fulfilment of MA in Fine Arts.

RESEARCH: INTERNATIONAL

2023

Group show with Absa Ambassadors from Nigeria and Ghana. Title of show: *Refuge: An Uncommon Home*. Institute Museum of Ghana-Noldor Artist Residency, Accra, Ghana.

2022

Transfers I and I Traversals: Interdisciplinary Translation Studies Conference in Bloemfontein at UFS during December (this conference was attended by local, national and international participants). Paper presented: Borders and Boundaries in South Africa: Relations Among Land Art, Trauma and Translation with Prof Suzanne Human.

2021

Received the ambassador's award for *Barclays L'Atelier Top 100: Art Needs You*, and exhibited the work I applied with in the virtual Absa Gallery online.

RESEARCH: NATIONAL

2024

In the Making: Paint, Resin and Thread, three-person show, KZNSA Gallery, Durban.

2023

Artwords, group exhibition, Gallery at Glen Carlou, Cape Town.

2023

Turbine Art Fair (TAF), with Non-site Art Collective, Newtown, Johannesburg

2023

Refuge: An Uncommon home, group show with Absa Ambassadors from Nigeria and Ghana, Klein Karoo Nasionale Kunstefees (KKNK), Oudtshoorn.

2022

Good Neighbours (title of collection: Fluid Imaginaries), 7 May to 31 August 2022, Nirox winter exhibition Open Laboratory II, Nirox Sculpture Park, Johannesburg.

2022

Exhibited in Sasol New Signatures 75% Birthday Exhibition, Pretoria Art Museum, Pretoria.

2021

Finalist in Sasol New Signatures Top 100: Discovering South Africa's Emerging Artists, Pretoria Art Museum, Pretoria.

RESEARCH: LOCAL

2024

Echoes of Resilience: Trauma, Healing and Memory, Fine Arts Department, Bloemfontein (opening: 11 July).

2023

Approximations to a Voice: Ellipsis, group exhibition, Johannes Stegmann Gallery, Bloemfontein.

2023

Resonance, group exhibition, Co-Op Gallery, Bloemfontein.

2022

A Wound in Time, group exhibition by the department of Fine Arts at the University of the Free State, in the Fine Arts Department as well as online on the virtual gallery Stethoscope.

2020

Grounded, group exhibition by the department of Fine Arts at the University of the Free State, Online, Vrystaat Arts Festival vrystroom.

AWARDS

2024

Ampersand Award: One-month residency in New York City.

2022

Selected as a member of the **Emerging Scholar Accelerator Programme (ESAP)**, University of the Free State.

2021

Won one of three ambassador's awards for **Absa L'Atelier Top 100: Art Needs You**, international art competition that includes 12 African countries.

2014

Runner-up award in **Sasol New Signatures Top 100: Discovering South Africa's Emerging Artists**, Pretoria Art Museum, Pretoria.

INTERNATIONAL RESIDENCY (ARTIST-IN-RESIDENCE)

2024

Invitation to be a visiting artist for a one-month period at the **Red Clay Studios** in Tamale, Ghana.

2023

Invitation to be a visiting artist for a two-week period at the **Academy of Fine Arts** in Lodz, Poland.

2015

Invitation to be a visiting artist for a two-month period at **Penny W Stamps School of Art and Design**, University of Michigan, Ann Arbor, USA.

NATIONAL RESIDENCY (ARTIST-IN-RESIDENCE)

2023

Nirox Sculpture Park Residency. Invited for a four-day residency in December 2023, aimed at starting a larger land art project titled *Implants*, in 2024.

2014

OPENLab Arts Residency. Chosen as one of 14 of South Africa's most promising emerging and mid-career artists to take part in the experimental and interdisciplinary residency, Free State Arts Festival in Bloemfontein and Modern Art Projects (MAP) in Richmond.





 Association *for* Visual Arts

www.ava.co.za
admin@ava.co.za
[@avagallery.za](https://www.instagram.com/avagallery.za)

