

VOLUME 01 | OUTDOOR

A PLACE IN TIME



NIROX sculpture | WINTER2016

A PLACE IN TIME 2016

NIROX Foundation in collaboration with
Helen Pheby PhD, Senior Curator at
Yorkshire Sculpture Park

07 May - 31 July 2016

APIT2016

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INTRODUCTION

A Place in Time presents over 40 new sculptures by artists from Africa, Europe and the USA - including Richard Long, Willem Boshoff, Nandipha Mntambo, Tom Price, Moataz Nasr, Rachael Champion, Anton Burdakov, Thomas J. Price, Serge Alain Nitegeka, Mikhael Subotzky, Angus Taylor and Marco Cianfanelli- created in response to this highly significant environment.

The exhibition considers contemporary sculpture practice within a human tradition to make and appreciate objects that is seemingly as old as we are, underpinned by an exceptional display of artifacts on loan from the University of the Witwatersrand Origins Centre Museum collection, curated by Lara Mallen.

A Place in Time, is curated by Helen Pheby PhD, Senior Curator at Yorkshire Sculpture Park, in collaboration with Mary-Jane Darroll, assisted by interns Naudia Yorke and Danika Bester. *A Place in Time* will celebrate, encourage and share with the world the highest standard of creative practice informed by and focusing attention on the exceptionally important context of South Africa as a centre of global heritage and an exciting contemporary art destination.

NIROX on ARTSY <https://www.artsy.net/show/nirox-foundation-a-place-in-time-2016-nirox-sculpture-park>

CURATOR'S NOTE

When I first visited NIROX in 2014 I was struck by the similarities and contrasts with Yorkshire Sculpture Park, where I have worked since 2003. There is the same commitment to presenting the best of international sculpture in maintained grounds and to sharing the space with as many people as possible.

But as the ground changed beneath my feet from tended grass to scorched earth and I encountered a bleached out tortoise shell as a herd of impala crossed the horizon line I knew I was in very different land. Sited in the UNESCO Cradle of Humankind, the long history of our being is palpable here and has the humbling but liberating effect of giving perspective to our individual insignificance. As night fell an entirely unfamiliar and vivid sky came into view and I was reminded why our ancestors tried to make sense of their place in the universe through naming and taming constellations, to use stones to map celestial events, echoed in *Standing Stone* for example by Richard Long located on the brow of a kopje overlooking NIROX. The experience reinforced the threads that run throughout humanity: food, music, community, the search for meaning, and of course object making. This aspect of activity ranges from the practical to the purely aesthetic, as can be seen in the incredible selection of artefacts on display at the Origins Centre Museum and those on generous loan from the Wits Archaeology Department to this exhibition.

A Place in Time grew out of this line of enquiry - an exhibition of contemporary sculpture considered within its time, but also its place in time, and the long lineage of makers who went before. The artists included in the project have all responded in different yet significant ways to this place, its geology, its history and its fundamental importance as the cradle of humankind. It is fascinating to consider the contemporary with respect to the ancient, such as Burchill's *Songsmith* rocks that are repaired in the Japanese tradition of Kintsukuroi and sing when touched, in relation to the 3rd Century Mzonjani (Early Farming Community) Pot, itself once handmade then rediscovered and reformed with care.

Some artists have created directly with the materials of this very special place. Sean Blem, for example, making sculptures from lightning-struck trees and pigment-rich earth, which are then re-placed in the landscape from which they came. Ruann Coleman in his work *Riverbent* draws attention not only to the rich mineral deposits of the area but our use and abuse of them and subsequent impact on the environment.

The relationship between humans and the land, and that between nature and culture, are fascinating strands that underscore the entire exhibition and in fact the very existence of sculpture parks. The experience of sculpture in the open air can powerfully reconnect to human creativity across the ages. *Sun Boat* by Moataz Nasr is inspired by the similarity he saw between stacked wooden construction materials in the Zulu heartland of KwaZulu-Natal and the oars of a 4500 year old 'solar boat' discovered near the Great Pyramids of Giza, so highlighting a synchronicity between two cultures set apart by geography and time.

It has been my absolute pleasure to work with Benji Liebmann, MJ Darroll and the excellent team at NIROX. Every aspect of the project has been handled with professionalism and good humour to realise its full potential. We are indebted to Steven Sack at Origins Museum and Thembiwe Russell at the Wits Archaeology Department for their generous collaboration and for opening their collection to visitors to this exhibition. Each of the artists has brought to the project their unique and inspiring perspective on this land and the resulting artworks are exceptional. We sincerely thank them and their galleries. We hope that their participation in this important project has opened new horizons that will continue to inform their practice. We are very grateful to the UK-SA Seasons 2015 for their generous support; and we are delighted to partner with the Edoardo Villa Memorial Bursary in affording artists' grants to produce and show ambitious works that would otherwise not have been possible.

I very much hope you all enjoy experiencing *A Place in Time*, and to welcome you some day to YSP.

Helen Pheby PhD
Senior Curator Yorkshire Sculpture Park
Co-Curator *A Place in Time*

YORKSHIRE SCULPTURE PARK

Yorkshire Sculpture Park (YSP) is the leading international centre for modern and contemporary sculpture. It is an independent charitable trust and registered museum (number 1067908) situated in the 500-acre, 18th-century Bretton Hall estate in West Yorkshire. Founded in 1977 by Executive Director Peter Murray, YSP was the first sculpture park in the UK, and is the largest of its kind in Europe, providing the only place in the world to see Barbara Hepworth's *The Family of Man* in its entirety alongside a significant collection of sculpture, including bronzes by Henry Moore, and site-specific works by Andy Goldsworthy, David Nash and James Turrell. YSP also mounts a world-class, year-round temporary exhibitions programme including some of the world's leading artists across five indoor galleries and the open air. Recent highlights include exhibitions by Bill Viola, Anthony Caro, Fiona Banner, Ai Weiwei, Ursula von Rydingsvard, Amar Kanwar, Yinka Shonibare MBE, Joan Miró and Jaume Plensa. More than 80 works on display across the estate include major sculptures by Ai Weiwei, Roger Hiorns, Sol LeWitt, Joan Miró, Dennis Oppenheim and Magdalena Abakanowicz. YSP's core work is made possible by investment from Arts Council England, Wakefield Council, Liz and Terry Bramall Foundation and Sakurako and William Fisher through the Sakana Foundation.

YSP was named Art Fund Museum of the Year in 2014. ysp.co.uk

CLARE LILLEY

Director of Programme Yorkshire Sculpture Park

On returning from NIROX in February this year, we took a family walk around Brimham Rocks in North Yorkshire, the place that so influenced Henry Moore as a young man and an aspiring sculptor. While different in character, I was struck by the vitality; the life force of ancient landscapes that connect Yorkshire to NIROX. Moreover, the proximity of the Cradle of Humankind to NIROX lends it another ancient and animalistic resonance that is experienced by all the senses; its scent, sights, taste, sounds and tactile disposition will never leave me. It is to this that artists respond, articulating a shape and energy, histories and peoples; an intoxicating fusion that is entirely its own.

NIROX FOUNDATION

NIROX Foundation was established in 2006 to foster the arts. Since then NIROX has hosted artists in residence from all corners of the world, collaborated with local and international public and private institutions, opened opportunities for artists and engaged the public with the arts.

NIROX's residency for artists, studios, workshops, amphitheater and pavilions occupy a 15 hectare sculpture park - a cultivated 'Arcadia' within an extensive indigenous nature reserve - at the centre of the Cradle of Humankind World Heritage Site, 45 minutes drive from the cities of Johannesburg and Pretoria.

The NIROX Winter Sculpture Exhibition and its public opening with the Winter Sculpture Fair, managed by Artlogic, have become a popular annual feature in the South African arts calendar. The 2016 edition, *A Place In Time*, is a landmark event. It introduces international artists and extends NIROX's partnership with the Yorkshire Sculpture Park through its curatorial collaboration with YSP's senior curator Helen Pheby PhD.

A PLACE IN TIME is supported by the SA-UK Seasons 2014 & 2015, a partnership between the Department of Arts and Culture SA and the British Council.

It also marks the inaugural Edoardo Villa Memorial Bursary awards to 10 South African sculptors, facilitating the production of ambitious works which would otherwise be beyond the artists' reach.

APIT2016

1
BETH DIANE ARMSTRONG (South Africa)
Division Process - F, 2016
Stainless steel

A/



APIT2016

1
BETH DIANE ARMSTRONG (South Africa)
Division Process - F, 2016
Stainless steel

A/



APIT2016

1
BETH DIANE ARMSTRONG (South Africa)
Division Process - F, 2016
Stainless steel

A/



APIT2016

B/

2
CAROLINE BITTERMANN (Germany)
Jardins d'amis - The Gate in Ruin
(SAN), 2012
Steel, corrugated sheets, natural
stones, bricks, cement, plants



APIT2016

B/

3 a
SEAN BLEM (Switzerland)
Mastaba Series No. I: Kaolin Mastaba
25 January-9 March 2016
Oak massive, Noordhoek kaolin and linseed oil

3 b
SEAN BLEM (Switzerland)
Mastaba Series No. II
25 January-9 March 2016
Oak massive, Cradle of Humankind earth
pigment, acacia, charcoal and linseed oil



APIT2016

B/



APIT2016

B/

4

WILLEM BOSHOFF (South Africa)

Flagstone, 2016

Belfast black Granite [Gabbro] factory: Frans Haarhoff

Text on the work: Gutta cavat lapidem, non vi, sed saepe cadendo/

The drop excavates the stone, not by force but by falling often



APIT2016

B/

4

WILLEM BOSHOFF (South Africa)

Flagstone, 2016

Belfast black Granite [Gabbro] factory: Frans Haarhoff

Text on the work: Gutta cavat lapidem, non vi, sed saepe cadendo/

The drop excavates the stone, not by force but by falling often



APIT2016

B/

4

WILLEM BOSHOFF (South Africa)

Flagstone, 2016

Belfast black Granite [Gabbro] factory: Frans Haarhoff

Text on the work: Gutta cavat lapidem, non vi, sed saepe cadendo/

The drop excavates the stone, not by force but by falling often



APIT2016

B/

5
JONI BRENNER (South Africa)
Kin, 2015/2016
Bronze, Edition of 5



APIT2016

B/

5
JONI BRENNER (South Africa)
Kin, 2015/2016
Bronze, Edition of 5



APIT2016

B/

6 a
JENNA BURCHELL (South Africa)
Songsmith (Cradle of Humankind),
S25°58'50.0988" E27°46'25.8492", 2016
Stone, oak, resin, copper alloy, speaker,
circuit, solar

6 c
JENNA BURCHELL (South Africa)
Songsmith (Cradle of Humankind),
S25°57'51.8184" E27°47'3.588", 2016
Stone, oak, resin, copper alloy, speaker,
circuit, solar

6 b
JENNA BURCHELL (South Africa)
Songsmith (Cradle of Humankind),
S25°58'9.3504" E27°47'11.7384", 2016
Stone, oak, resin, copper alloy, speaker,
circuit, solar



APIT2016

B/

6 a
JENNA BURCHELL (South Africa)
Songsmith (Cradle of Humankind),
S25°58'50.0988" E27°46'25.8492", 2016
Stone, oak, resin, copper alloy, speaker,
circuit, solar

6 c
JENNA BURCHELL (South Africa)
Songsmith (Cradle of Humankind),
S25°57'51.8184" E27°47'3.588", 2016
Stone, oak, resin, copper alloy, speaker,
circuit, solar

6 b
JENNA BURCHELL (South Africa)
Songsmith (Cradle of Humankind),
S25°58'9.3504" E27°47'11.7384", 2016
Stone, oak, resin, copper alloy, speaker,
circuit, solar



APIT2016

7
ANTON BURDAKOV (UK/Ukraine)
Rain Catcher, 2016
Stainless steel

B/



APIT2016

9
MAT CHIVERS (UK)
Changing My Mind, 2015
Dolomitic Limestone

C/



APIT2016

9
MAT CHIVERS (UK)
Changing My Mind, 2015
Dolomitic Limestone

C/



APIT2016

C/

10 a
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 141 Section, 2016
5mm mild steel, edition of 3



APIT2016

C/

10 a
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 141 Section, 2016
5mm mild steel, edition of 3



APIT2016

10 b
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 110, 2016
3 mm mild steel, edition of 3

C/



APIT2016

11
REBECCA CHESNEY (UK)
Irrational Constant
Kweek grass and sprinkler

C/



APIT2016

C/

12 a
PRIYANKA CHOUDHARY (India)
Rock Rubbings
Rock and pigments



APIT2016

12 a
PRIYANKA CHOUDHARY (India)
Rock Rubbings
Rock and pigments

C/



APIT2016

12 b
PRIYANKA CHOUDHARY (India)
One Man Bench Pallisade
Wood and metal

C/



APIT2016

12 c
PRIYANKA CHOUDHARY (India)
One Man Bench Shards
Wood and shards

C/



APIT2016

C/

13 a
HANDELIE COETZEE (South Africa)
Glinsterjuffertjie uit Swartwattelboom/Glistening
Demoiselle out of Black Wattle (Phaon iridipennis
out of Acacia mearnsii), 2016
Wood, scaffold and oil



APIT2016

15 a
RUANN COLEMAN (South Africa)
Riverbent I, 2016
Bent and painted steel round bar

C/



APIT2016

15 b
RUANN COLEMAN (South Africa)
Riverbent II, 2016
Bent and painted steel round bar

C/



APIT2016

15 c
RUANN COLEMAN (South Africa)
Wait, 2016
Wood and painted steel

C/



APIT2016

E/

16
VICTOR EHIKAMANOR (Nigeria)
The Unknowable | Isimagodo, 2016
Steel, metal sheet and enamel paint



APIT2016

E/

16
VICTOR EHIKAMANOR (Nigeria)
The Unknowable | Isimagodo, 2016
Steel, metal sheet and enamel paint



APIT2016

F/

17
JEM FINER (UK)
Longplayer, (1999-2999)
listening post
Download Application

Saturday 23 April 2016, 01:49:46 UTC+12

Longplayer has been playing for

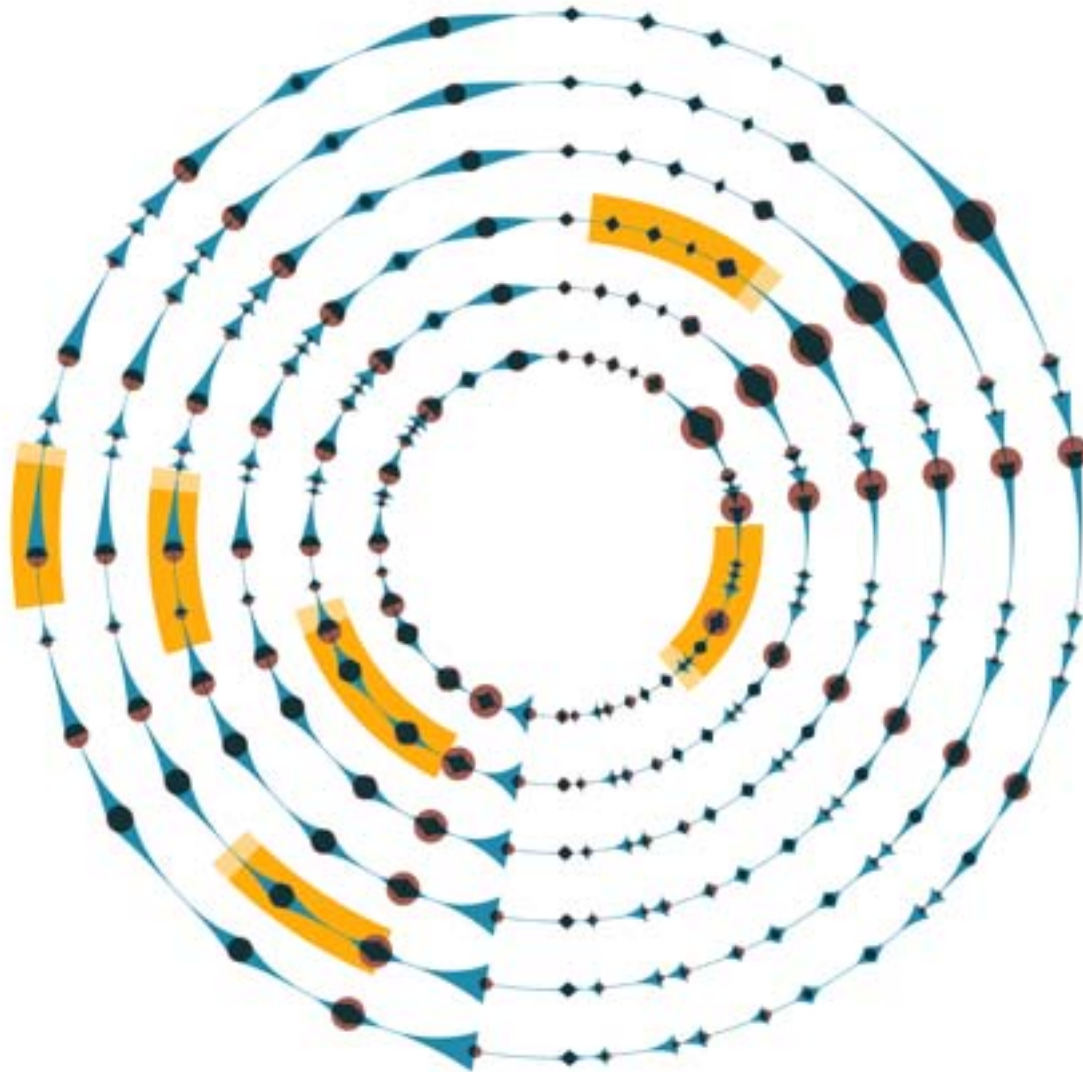
16
years

113
days

1
hours

49
minutes

46
seconds



APIT2016

F/

18 a
RICHARD FORBES (South Africa)
Dark Codex [A Psycho social commentary, an inquiry into darkness], 2016
Spanish plaster, pigment, steel



APIT2016

F/

18 a

RICHARD FORBES (South Africa)

Dark Codex [A Psycho social commentary, an inquiry into darkness], 2016

Spanish plaster, pigment, steel



APIT2016

19
RAIMI GBADAMOSI (South Africa)
The Republic Faces the Sun, 2016
Glass and steel

G/



APIT2016

19
RAIMI GBADAMOSI (South Africa)
The Republic Faces the Sun, 2016
Glass and steel

G/



APIT2016

G/

20
HAROON GUNN-SALIE (South Africa)
Above and Below, 2016
Rock



APIT2016

20
HAROON GUNN-SALIE (South Africa)
Above and Below, 2016
Rock

G/



APIT2016

G/

20
HAROON GUNN-SALIE (South Africa)
Above and Below, 2016
Rock



APIT2016

21
OSARETIN IGHILE (Nigeria)
Broken, 2016
Painted steel

I /



APIT2016

21
OSARETIN IGHILE (Nigeria)
Broken, 2016
Painted steel

I /



APIT2016

22
RICHARD LONG (UK)
Humankind Ring, 2011
Brown and white stone cradle of humankind South Africa

L/



APIT2016

L/

22
RICHARD LONG (UK)
Humankind Ring, 2011
Brown and white stone cradle of humankind South Africa



APIT2016

M/

23 a
MICHELE MATHISON (Zimbabwe/SA)
Fissure, 2016
Steel and enamel



APIT2016

M/

23 a
MICHELE MATHISON (Zimbabwe/SA)
Fissure, 2016
Steel and enamel



APIT2016

M/

23 b
MICHELE MATHISON (Zimbabwe/SA)
Fissure Maquette II, 2016
Powder coated steel and quartz/sandstone Edition 3



APIT2016

24
NANDIPHA MNTAMBO (South Africa)
Minotaurus
Bronze and sandstone base
Edition 1 of 5

M/



APIT2016

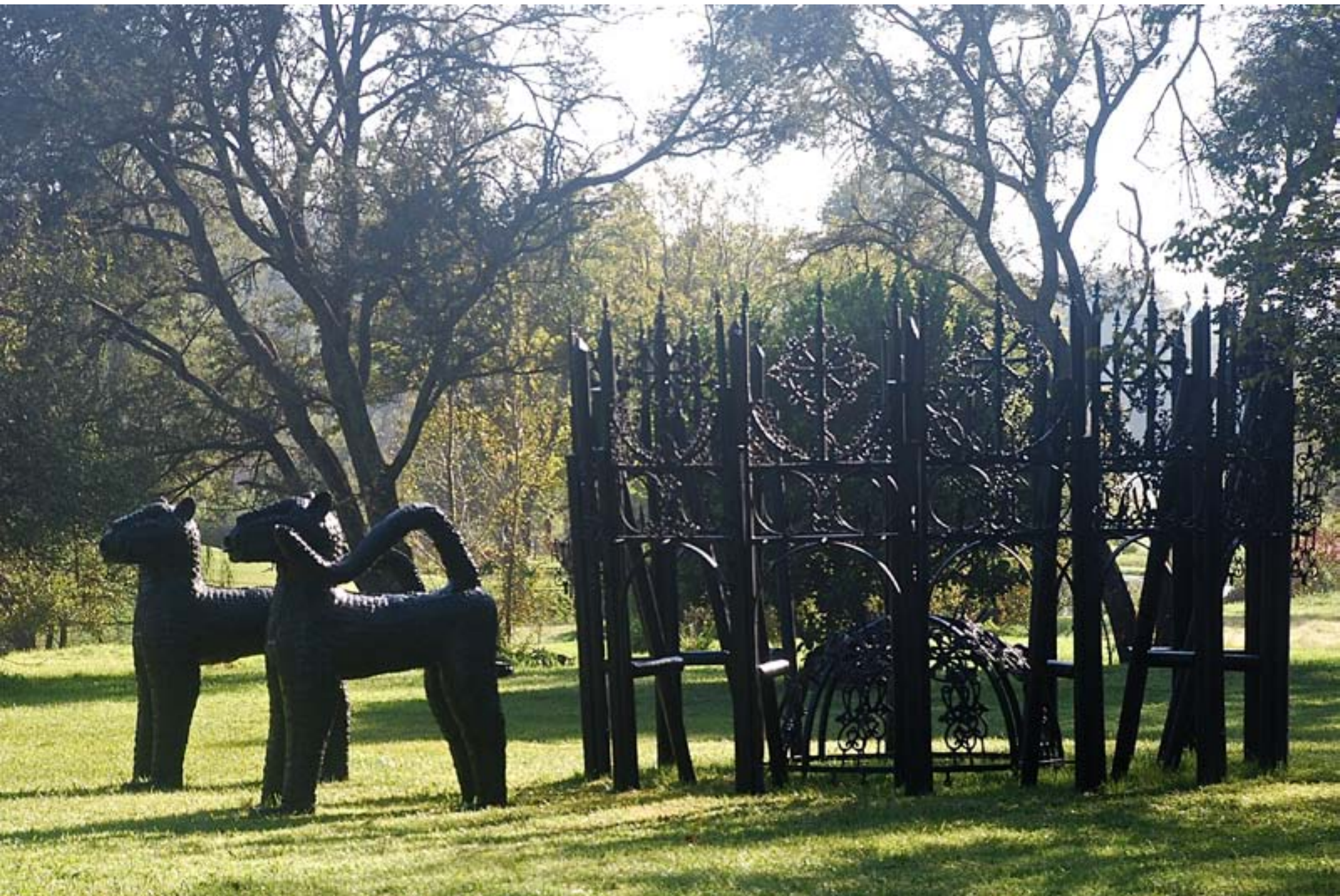
M/



APIT2016

25
MOHAU MODISAKENG (South Africa)
Lefa La Ntate | Heritage Father, 2016
Mixed media

M/



APIT2016

25
MOHAU MODISAKENG (South Africa)
Lefa La Ntate | Heritage Father, 2016
Mixed media

M/



APIT2016

M/

26

CLARA MONTOYA (Spain)

Fulgur Conditum, 2015

Sand, wood, Alu and copper



APIT2016

27
MOATAZ NASR (Egypt)
Sun Boat, 2016
Gumpoles & rope

N/



APIT2016

N/



APIT2016

N/

28 c
SERGE ALAIN NITEGEKA (SA/Burundi)
Fragile Cargo XXI, 2016
Paint on wood

28 b
SERGE ALAIN NITEGEKA (SA/Burundi)
Fragile Cargo XI: Studio Study IV, 2016
Paint on wood

28 a
SERGE ALAIN NITEGEKA (SA/Burundi)
Interventionist III, 2016
Paint on wood



APIT2016

N/

28 a
SERGE ALAIN NITEGEKA (SA/Burundi)
Interventionist III, 2016
Paint on wood



APIT2016

N/

28 b
SERGE ALAIN NITEGEKA (SA/Burundi)
Fragile Cargo XI: Studio Study IV, 2016
Paint on wood



APIT2016

N/

28 c
SERGE ALAIN NITEGEKA (SA/Burundi)
Fragile Cargo XXI, 2016
Paint on wood



APIT2016

N/

29
LWANDISO NJARA (South Africa)
Spiritual Journey, 2016
Concrete and wood, Edition of 5



APIT2016

S/

31
MARY SIBANDE (South Africa)
The Mechanism, 2016
Mild steel and paint



APIT2016

S/



APIT2016

32
MIKHAEL SUBOTZKY (South Africa)
Wendy Star, 2010-2016
Wood, screws, shingles and paint

S/



APIT2016

32
MIKHAEL SUBOTZKY (South Africa)
Wendy Star, 2010-2016
Wood, screws, shingles and paint

S/



APIT2016

T/

33 a

ANGUS TAYLOR (South Africa)

A Local Geological Chronical: Volcanoes narrated by banded chert (3600 Ma.), black chert and green stone (3300 Ma.), 2016

Barberton chert - constructed and welded with stainless steel and solidified with concrete Volcanoes (grouping of 3): edition of 4

S Height 70 x 45 cm radius M Height 60 x 60 cm radius L Height 80 x 70 cm radius



APIT2016

T/

33 b

ANGUS TAYLOR (South Africa)

A Local Geological Chronical: Exposed plutonic intrusion narrated by Belfast mafic gabbro [2061 - 62 Ma.] [Ma. Stands for Mega-annum which refers to one million years], 2016

Belfast mafic gabbro - constructed and welded with stainless steel and solidified with concrete

Plutonic intrusions (grouping of 3): edition of 4

S 65 x 22 x 18 cm M 80 x 30 x 25 cm L 100 x 30 x 30cm



APIT2016

T/

33 c

ANGUS TAYLOR (South Africa)

A Local Geological Chronical: Asteroids narrated by Thabazimbi detritic hematite [2200 Ma.], 2016

Thabazimbi hematite - constructed and welded with stainless steel and solidified with concrete

Asteroids (grouping of 3): edition of 4

S 380 x 30 x 30 cm M 400 x 35 x 35 cm L 440 x 80 x 50cm



APIT2016

T/



APIT2016

T/

34

JOHAN THOM (South Africa)

Hanging Garden, 2016

Process based intervention with wood (pine, salgina), glass, bronze, plants and mixed media



APIT2016

35 a
LORENA GUILLÉN-VASCHETTI (Argentina)
Casa, 2016
Reclaimed wood and lamps

V /



APIT2016

V /



APIT2016

35 a
LORENA GUILLÉN-VASCHETTI (Argentina)
Casa, 2016
Reclaimed wood and lamps

V /



APIT2016

35 b
LORENA GUILLÉN-VASCHECETTI (Argentina)
Dead Bird, 2016
Bird

V /



APIT2016

35 b
LORENA GUILLÉN-VASCHETTI (Argentina)
Dead Bird, 2016
Bird

V /



APIT2016

36
JAMES WEBB (South Africa)
There's No Place Called Home, 2016
Sound Installation

W /



APIT2016

W /

37

BERCO WILSENACH (South Africa)

Cloud Container, 2016

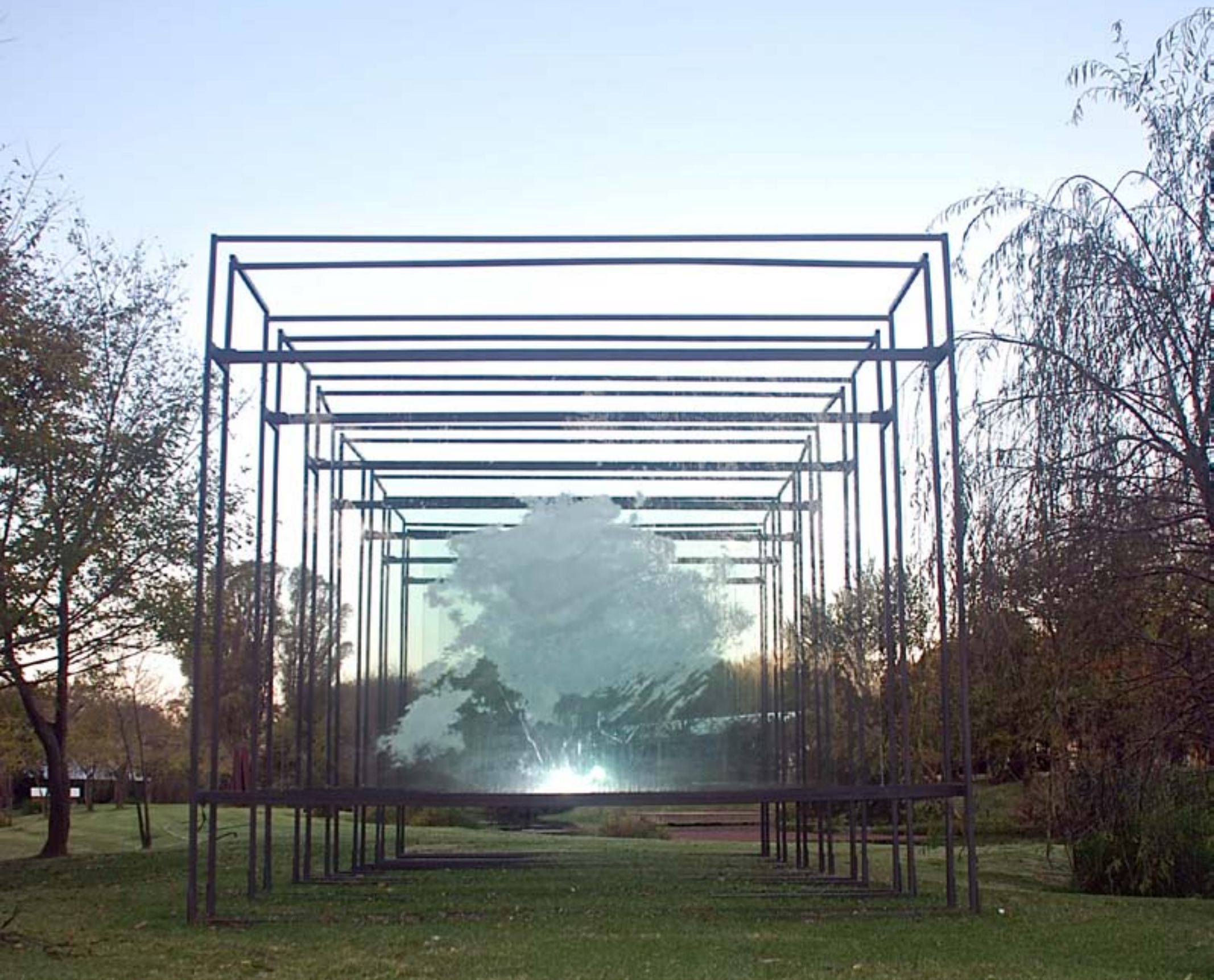
Installation consisting of 7 glass panels with sandblasting (180 x 240 cm) in 7 steel frames (3000 x 3000mm) installed consecutively to create a cloud contained within the glass

Sandblasted glass, steel frameworks



APIT2016

W /



APIT2016

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GPS Co-Ordinates : S25°59' 09.56'' E27° 46' 59.17''