



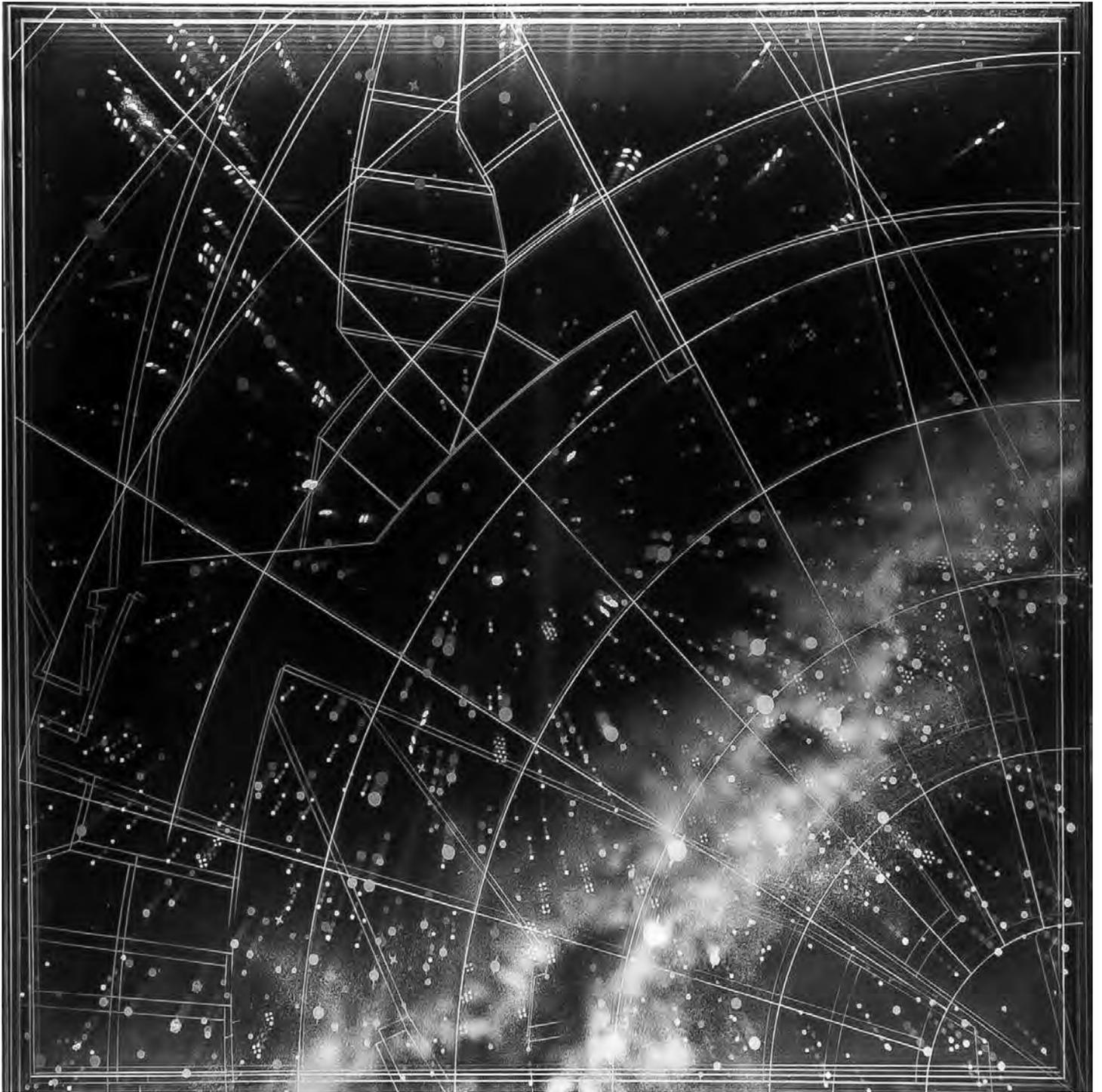
A
PLACE
INTIME

NIROX sculpture · WINTER 2016

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 - Helen Pheby

NIROXsculpture | WINTER 2016

Curated by Helen Pheby PhD, Senior Curator of Yorkshire Sculpture Park
and Mary-Jane Darroll



Berco Wilsenach 'Starcrossed' 2014

CURATOR'S NOTE

When I first visited NIROX in 2015 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' 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' 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 8 South African sculptors, facilitating the production of ambitious works which would otherwise be beyond the artists' reach.

INTERN'S OBSERVATIONS

DANIKA BESTER

It has been both inspiring and daunting at the same time, allowing me to grow and develop in a number of ways, as a young individual within the art community.

NTHABISENG MOKOENA

In the short time that I have been an intern at NIROX, I have been intrigued by the various encounters with different artists and artworks of different mediums, themes, size and origin. It has expanded my view of what art can be and how it can be experienced.

PAULA SCHREUDER

My time here has challenged me to confront my perceptual competence and fortitude; not to push aside the fact that my physical endurance was confronted in discovering how vast the NIROX property is.

NAUDIA YORKE

Spending time with the people and the spaces of NIROX has provided me with extensive opportunities to relive the kindness, passion, and intelligence of the people I have met, and the inexorable beauty of the landscape of the park.



CALEO.

WEALTH INVEST ADVISORY

WRITER'S WORKSHOP

FACILITATED BY ROBYN SASSEN

Ode to a new generation of arts critics

What a remarkable privilege to be at the forefront of what promises to be one of Johannesburg's most forward thinking arts writing ventures, to date. I was approached during March of this year to run a writing workshop focused on the NIROX Winter Sculpture Exhibition, with an aim to give a new generation of arts writers voice and platform. And while the issue of a new generation sounds grandiose, and the reality of this platform is humble, it couldn't have happened at a more appropriate time.

The newspaper industry, once the hallowed home of dignified and comprehensive arts coverage is sagging under the weight of social media, where everyone can deem themselves a critic or a writer, armed as they may be with an opinion and a Facebook account. It's an age where businesses seeking to woo clients are marketing themselves as publications - and a time when the notion "content generation" overrides that of simply writing. And more seriously, a period when art criticism has been clouded by commercial interests and there is a great sparseness of dedicated critics who earn a living income from their work.

The arts writing workshop, a brainchild of the NIROX Foundation, sought the support of several local universities in order to take flight: a call for participation was announced. Several applicants voiced interest and we were fortunate to get on board some of the cream of undergraduate and postgraduate art history students and graduates from Pretoria University, the University of Johannesburg, the University of South Africa and the University of the North West.

It ran not without difficulties: encouraging academically trained writers to shift their writing focus and sensibilities toward a readership that is not university bound can be an onerous task. The challenge of doing so in one small week was so huge it felt insurmountable. But the nine participants who were eventually selected to take part in the programme performed admirably. Each responded with focus and maturity to the inevitable ego-bruising issue of having their work edited, and each yielded a thoughtful and potent piece on one of the artists on the Winter Exhibition.

Pairing artists with writers was a complicated task, sometimes defined by leaps of faith and shots in the dark. Each writer "auditioned" for the workshop by way of a short piece of writing that described who they are, what their interests are and why they wanted to take part in such an opportunity.

They were assessed on their ability to express themselves. They were paired with an artist based on their interests, and each seemed palpably to blossom after the experience of being in the presence of 'their' artist, in the sacred space of their studio.

Having said that, space restraints in this Zine hurt our ability to publish everyone's writing and with much difficult deliberation, work by Monica Blignaut, Roxy do Rego, Janine Engelbrecht, Nolene Gerber, Elani Willemse and Colleen Winter, was selected for publication.

Writing is a messy task. Writing about the arts, more so. Hopefully this arts writing experience under the auspices of NIROX will spur these writers on to find the momentum to give the discipline significant and independent platform, going forward. And hopefully the existence of this Zine will excite other potential platforms into life.



REVIEWS

ANGUS TAYLOR: THE MAN WHO TAMES ROCKS

Visiting the studio of **ANGUS TAYLOR** (46) for the first time, you could be forgiven if you thought you'd slipped the boundaries of reality and plunged into the current of an ancient wellspring.

It's packed with sculptures, in various stages of completion – huge sentinel figures in bronze and mud and stone – and people are everywhere, busy. Sketches and drawings, and armatures and clay: stuff is happening. But despite the busyness, you get a feeling of spaciousness and an unstoppable flow of energy.

Born in Johannesburg, Taylor established the Dionysus Sculpture Works, a casting foundry, shortly after he graduated from Pretoria University, in 1996. Arguably one of NIROX's darlings, with his massive seated figure one of its permanent fixtures, Taylor is widely respected for his powerful, often larger than life, works characterised by exceptional craftsmanship.

Process is central to Taylor's work. He models clay or wax over a welded armature, then he passes the piece to a team of workers who create a mould from it. They pass it on to the next team who cast it with either rammed earth, stone or bronze. The procedure might evoke a production line, but it is fuelled by palpable collaborative energy.

Taylor describes himself as a conduit through which the river of creativity flows. He is not the source, he says: materials and ideas and work flow through him, and "...will flow after me as well". He refers to those who have gone before him, the "guys upriver": artists, family and even the geology around him, who inspire him, and he is adamant that he does not "author" the work, but rather acts as agent for the process to evolve and happen. "I can move my hands and direct the flow, but I am purely instrument in this flow of creation", he says. By his own admission, Taylor is obsessive. He's inspired by South Africa's diverse geology and sees the land as "a place of immensely invigorating energy that an artist can feed off".

Art can change you, he says. But it doesn't come easy. He speaks of how Malcolm McLaren, legendary manager of the punk rock band Sex Pistols in the 1970s, talks of authenticity over a 'karaoke culture', an authenticity facilitated by what Taylor calls a "naïve sukkel" in the messy process of creativity in which struggle and failure and the achievement of skill and knowledge are valued. We learn from doing, he says.

His work for the 2016 NIROX Winter Sculpture Fair is about man's view of time. Mooting it a "collaboration" with local geology, he explains that in part it is made from two thousand million year old bits of haematite (a material close to the materiality of asteroids) found in Thabazimbi, Limpopo. In part, the work is made from volcanic ash and cave Breccia, a stone in which hominid remains have been found.

Rock is important to Taylor; his knowledge of geology is considerable and he speaks of the integrity of rock and stone, mud and volcanic dust. He prefers to source his materials from his environment, maintaining a connection to place. "Stones tell a truth you can't ignore. Rock is not a tabula rasa," he says.

[COLLEEN WINTER is an MTech Fine Art candidate at the University of Johannesburg]

JOHAN THOM: DISRUPTED DREAMS OF UTOPIA

Nestled in the fertile plains between the Tigris and Euphrates rivers in ancient Mesopotamia, the city of Babylon once bustled with promise. It was home to the tallest manmade structure of the time, the Tower of Babel. And then it fell. Babylon. The place of the celebrated hanging gardens: the birthplace of linguistic diversity, it was synonymous with sin and pride. Exploring binaries of order and discord in his own adaptation of this ancient ruin is **JOHAN THOM** (40) – a doctoral graduate from London's Slade School of Fine Art, who currently teaches visual art at Pretoria University.

Titled 'Hanging Gardens', Thom's saligna and pine wood terrace (2m x 3m), adorned with a glass greenhouse, stretches up to the heavens with a small "garden" – a patch of growing weeds – inside. They're protected as if they are sacred. The artist reigns over his creation through two bronze feet, the same size as his own, atop the glass vitrine.

The Utopian structure is juxtaposed with an uncontrolled bubbling mass of polyurethane foam. This builder's material which often features in Thom's work weighs 103kg (Thom's weight) and flows from the bronze feet and over the installation, symbolising the ultimate chaos man carries with him.

A sculpture of conflict, 'Hanging Gardens' presents you with binaries: man vs nature; structure vs chaos; control vs the uncontrollable. The sculpture reflects dreams of Utopia, which turn into what Thom describes as a "messy affair."

The work seduces you to come closer, but then it may repel or perplex you: "By setting boundaries you tend to exclude certain people," says Thom. After the fall of apartheid, he adds, optimism reigned in South Africa. Today the pendulum seems to be slowly swinging back to fascist principles, which won't be contained.

In a crisp, polished stainless steel frame, the glass vitrine is, in Thom's description, the "everpresent sparring partner of the museum visitor." The warm wood stands in stark contrast to this detached box; the foam is the "antitheses of the relative, though persistent wholesomeness and naturalness of the garden and the ideals that underpin it."

By "building a nightmarish 'antigarden'" in NIROX Sculpture Park, Thom introduces rebellious discord. "Chaos is a willingness to admit that everything is not planned. We live in a world where many of our freedoms are disappearing because of a small group of farrights and fundamentalists. It's great to be able to make such a large and ridiculous thing ... in an idyllic sculpture park – something completely noncommercial – in a time where the gallery market is dominating the art world. And sometimes the world just needs a good 'fuck it'." Thom's work has always been designed to unnerve. He expects most NIROX viewers will not understand this piece. "That's okay. But if a few are bogged ... I know I'll see them again."

He describes the whole process, the assembly and installation of the work as almost theatrical. Thom plays out the drama of 'Babylon' against the backdrop of the sculpture park and conjures up beauty, unease and confusion in equal measure. To enforced rules, confinements, expectations and idealism, he raises a metaphorical middle finger.

[Liaison Officer at Dionysus Sculpture Works in Pretoria, ELANI WILLEMSE holds her masters degree in Art History from the University of the North West, in Limpopo]

REVIEWS

LORENA GUILLÉN-VASCHETTI: IN THE EMBRACE OF FAMILY WARMTH

You are led along a path of fallen leaves, through a wood of tall trees. The grass is soft, a stream of water flows nearby. There's a little house in the near distance: you can see warm lights glowing from inside it, beckoning you closer and closer. Is it like something from a fairytale, or the glimmer of hope in the dark forest when the killer is chasing you in a horror movie? Argentinian artist **LORENA GUILLÉN-VASCHETTI**'s NIROX work is simple, yet profound in its meaning. It's physically small yet vast in its opportunities for interpretation.

"The work works best at night", she says, because the light from inside glows even more brilliantly then. You get the feeling that a cozy family setting is inside; "a perfect, warm, protected place" as she describes it. It's a simple metaphor, yet it addresses a profound aspect of the human condition. Even more importantly, whatever background, culture or economic status you are from, you can still relate to the work as it speaks about something that almost everyone in the world understands: family.

Lorena Guillén-Vaschetti who is known as a photographer, also studied architecture and anthropology. Born in Rosario, Argentina in 1974, she speaks Italian and Spanish. Lorena Guillén-Vaschetti's first published monograph entitled *Historia, memoria y silencios* is all about photography's historical affiliation with memory.

While it may seem daunting for an artist primarily known to produce two-dimensional work to take part in a sculpture residency, Lorena Guillén-Vaschetti's is no novice to the idea of a sculpture park and her little house - 5m x 3.5m x 4m in dimensions - which she's building for the fair draws from a project which she has developed, built and exhibited elsewhere in the world, on other residencies, including Japan and the United States.

We seem to have lost, in contemporary society, the core function of art, which is the ability to give, she says. She believes that art does not have to be elitist and high falutin, but that it can be intuitive and modest, enabling every single person, from any background, to relate to it and gain something from it. This, however, does not mean to say that technical skill is cast aside, as can be seen in her proficiency in her chosen mediums.

The poetry of such a sublime synthesis between medium and meaning is mature and exceptionally refreshing. Art often fails the viewer by being intellectually inaccessible to most. Lorena Guillén-Vaschetti's art, however, is proof that art can be both profound and simple simultaneously, and this quality of her work is what the art world, perhaps, desperately needs. The arts will benefit greatly if the general public are able to relate to art like one is able to relate to Lorena's work. This calibre of work certainly allows art to express its most rewarding quality: to give. The pathway to Lorena Guillén-Vaschetti's house beckons to you. It might feel humble and quaint, but the vista it can open in your heart is a deep one.

[**JANINE ENGELBRECHT** is a fourth year visual arts student at the University of Pretoria]

VICTOR EHIKHAMENOR: A WRESTLE WITH THE BOGEYMAN

There's a man in a suit, waiting to meet you. He's frozen in movement, yet walking with purpose. Made of galvanised metal in yellow and black patterns, he is a mystic: 'Isimagodo'. This is the work of **VICTOR EHIKHAMENOR**, one of NIROX Foundation's artists in residence.

"'Isimagodo' ... is the inner spirit of the masquerade," says Eikhamenor, drawing from his Nigerian roots, explaining this key to express political tension he has witnessed and to describe how he believes all governments behave. "We think we understand government and leaders but we don't. We just see them as normal humans but we don't know what they are thinking ... That is where my sculpture is coming from," he says.

Eikhamenor was born in 1970 and has been drawing ever since his hand was dexterous enough to hold a drawing tool. Although he finds many artists inspiring, he says his true influences come from his village, Uwessan in Nigeria's Edo State.

Enthusiastic about South African literature and music, Eikhamenor speaks of how the violence of Alex La Guma's novel *A Walk in the Night* touched him deeply, and spurred him on to make an important series of drawings, in which the figures, like scared bystanders, are shunted to the sides of the canvas. The patterns which bleed and spill across the composition mesmerisingly reflect faces, and lend the work vibrant energy that grabs you by the heart.

Eikhamenor's deep love of language comes from stories he was told by his grandmothers. He lovingly mentions the traditional shrines and how the aesthetics of the symbols he knew as a child grew into the foundation of his art and his unique visual vocabulary of symbols.

He graduated with a language degree in 1991, at the age of 21, from Ambrose Alli University in Ekpoma, Nigeria. His world at the time was boiling with political discord. It was then, that he was born, politically. He worked as a cartoonist for the university's newspaper, but he felt suffocated by the politics, and eventually left Nigeria to seek his fortune elsewhere.

Washington DC became home for Eikhamenor for 14 years. But painting politically from afar was tough: "...When you are away from home you fold into yourself and I think that is when I folded into myself and began to focus on myself in a way that you fall into that nostalgic funk focus on the past you left behind," he said.

But Eikhamenor explores a different kind of funk in the present. It's not tinged with nostalgia. Just a week after arriving in South Africa, he was aggressively searched by two South African Police Service officers, after a book reading in Johannesburg. It was a violation. Was he accosted because he is black? Because he is not South African?

Put your hands where I can see them is an urgent, angry painting he created about this ordeal. In making work, Eikhamenor takes the entire world into consideration. He weaves narrative through line with energy to inflame you. His approach to social and political problems is hands on; the alarming rapidity at which he works allows for a thrilling dialogue. Once his work has touched you, it won't let go.

[**MONICA BLIGNAUT** is a Visual Arts student at the University of Pretoria]

REVIEWS

BERCO WILSENACH AND A LONELY CLOUD

A Place in time. It brings to mind that moment when you're at the apex of a swing: fleeting, yet still. But, time continuously moves. **BERCO WILSENACH** (42) challenges this truism with sandblasted glass and a wise sense of possibility. Pretoria based Wilsenach is known for his sensitive, detailed works, polished to mathematical perfection. After attaining his masters in fine arts at Pretoria University, he rose to prominence when he won the Absa L'Atelier award in 2005 with a work about mathematical fractals. Acknowledging precision as his hallmark, he says "It's my strong point but it's terribly technically challenging."

Wilsenach is best known for his Blind Astronomer project (2009-2013) which was shown at Johannesburg's Museum of African Design. This threepart project featured an installation titled *Written in the Stars*.

Based on the almost "superficial correlation between the dots on a star chart and the dots of Braille," *Written in the Stars* comprises several star maps sandblasted into glass panels seemingly suspended in midair. The glass is illuminated; as you enter the room it seems that a million green stars have sucked you into a vast universe. But look closer: there is a legend at the bottom of each panel explaining what you see. It serves to "explain the night sky to somebody who lives in darkness", he says. But there's a catch: if you can see, chances are you cannot read the text. It is in Braille.

In playing this trick on his audience, Wilsenach reminds us that maybe we don't have a clue as to what's out there. We try to understand the constellations and with our hubris, we map the stars, attempting to bring the ever expanding abyss to a controllable science.

Wilsenach's work for NIROX'S 2016 Winter Sculpture Fair, 'Cloud Container', is reminiscent of *Written in the Stars*. Positioned between the trees and the dams of the sculpture park, its seven rectangular frames will be aligned at intervals of one metre. Sandblasted glass panels will be suspended from the frames. When seen as a whole, it looks like a cloud.

Unlike *Written in the Stars*, 'Cloud Container' is an outdoor installation. "It will be interesting to see how the environment around it changes; so it might be worth it to go a few times to experience these changes," he says.

You can walk right through this new piece of Wilsenach's. In enabling you to immerse yourself physically in it, he attempts to make tangible the intangible and give permanence to something fleeting.

The cloud shifts as you go through the panels, the landscape distorts as you view it through the glass, you become a fleeting presence for others, on the outside. The cloud continues to transform through the falling leaves around you. Something that was fleeting becomes static. It is caught between the permanent and the ephemeral in the landscape.

"But, face it," he grins. "There is no cloud, it is seven panels of sandblasted glass; I hope it will create the illusion of a cloud in which you can walk."

[**NOLENE GERBER** is reading for her honours degree in Art History at Unisa and is gallery manager for Fried Contemporary Gallery in Pretoria]

HANNELIE COETZEE: A PORTRAIT OF THE DRAGONFLY AS A CIPHER TO THE FUTURE

"When dragonflies congregate in an open piece of land, it demonstrates that the environment is healthy," says artist **HANNELIE COETZEE** (44), who since 2012 has become something of an institution at the NIROX Winter Sculpture Fair.

Coetzee, who studied at the Vaal University of Technology and the University of the Witwatersrand originally trained as a photographer and worked in the field for over 20 years; it was only recently that she became interested in the idea of creating site-specific sculpture. While much of her early work deals with her Afrikaner identity in relation to various sites in Johannesburg (such as the Rissik Street Post Office), her recent projects are primarily focused on ecological concerns. As she often collaborates with scientists and ecologists, Coetzee's practice can be viewed as a dialogue between disciplines, grappling with climate change issues while aiming to improve society's relationship with nature. Last year, her work *Eland and Biko*, developed in close conversation with Wits scientist Sally Archibald, created a controlled veld fire over five hectares of land in the emblematic image of a boy reaching out to an eland. This spectacle monumentally expressed Coetzee's concern with how people's decisions alter the physical appearance of the landscape and its ecology. Dramatic and sensational, the piece was highly publicised, which furthered Coetzee's intention to engage urgently with a wider audience as a means of generating awareness.

This year Coetzee's large scale sculpture, 'Glinsterjuffertjie (or Glistening Damselily)', consists of 80 black wattle trees stacked and cut to represent the portrait of a dragonfly. Coetzee explains that this piece conveys the plight of the poetically named *Glinsterjuffertjie*, a genus of dragonfly indigenous to the Highveld, which disappears when the waterbed is reduced due to invasive or alien trees such as Black Wattle. By physically removing these trees from the aquifer in the Cradle of Humankind to construct her sculpture, Coetzee makes a direct impact on the site, as this indicator species returns when riparian river systems are relieved.

This demonstrates how Coetzee's practice can be understood as socially and ecologically conscious, as her works are also functional through their response and positive contribution to the environments in which they are placed. Furthermore the piece is entirely recyclable, which is not only environmentally responsible but also demonstrates the relationship between medium and concept in Coetzee's works, where one is intrinsically informed by the other.

Interestingly the dragonfly in this sculpture is portrayed as a subject, in portrait format, rather than a specimen. Coetzee hopes this will encourage viewers to approach the insect face-to-face, as it were, rather than viewing it in a coldly analytical manner. Thus, she invites you to rethink how you perceive and interact with the environment.

Coetzee is passionately committed to using art as a platform for environmental conservation. She is fascinated by the schism between Western thought and indigenous thought – as her *Glinsterjuffertjie* monumentally poses the question: what can we learn from nature?

[**ROXY DO REGO** is currently reading toward her PhD at the University of Johannesburg]

MABONENG



Some developments to visit in Maboneng

- | | | | | | |
|------------------|-----------------|---------------------|-----------------------|---------------------|------------------------|
| 1 Towers of Judd | 6 Aerial Empire | 11 Common Ground | 16 Fox Street Studios | 26 Rocket Factory | 31 Trinity Sessions |
| 2 Communality | 7 Artisan Lofts | 12 Graftsmen's Ship | 17 Hallmark House | 27 Sandhill | 32 Urban Fox |
| 3 Che | 8 Arts on Main | 13 Curiosity | 18 Living MOAD | 28 Situation East | 33 Work + Art Building |
| 4 Kuhlcher Café | 9 August House | 14 Drivelines | 19 Main Street Life | 29 The Main Change | |
| 5 Access City | 10 Betty Fox | 15 Evolution House | 20 Market Up | 30 Transport Square | |



The artist Kazy Usclef lives and works in Nantes, France. He visited Maboneng to produce the mural. Maboneng has commissioned multiple public artworks over the last decade with artists coming from around the world to leave their mark on Johannesburg City

Book a public art tour in Maboneng. Experience a dinner at Che Argentine Grill before an evening of theatre at Kuhlcher Café and a great night's sleep at Curiosity.

info@mainstreetwalks.co.za

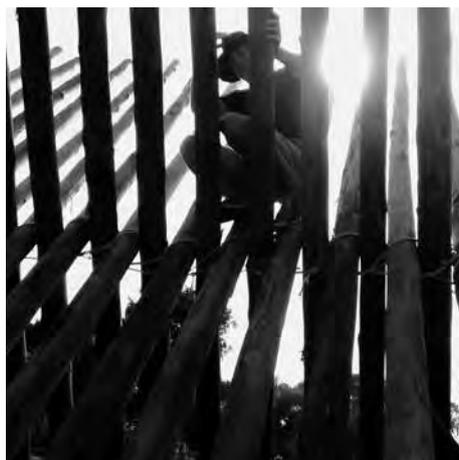
www.mabonengprecinct.com

FOX STREET

MOATAZ NASR



SUN BOAT
GUMPOLES & ROPE
633 x 2400 cm
(Circumference 7540 cm)
Weight approximately 45 tons)
2016





LORENA
GUILLÉN-VASCHETTI



CASA
RECLAIMED WOOD & LAMPS
333 x 500 x 400 cm
2016



BETH DIANE ARMSTRONG



DIVISION PROCESS - F
STAINLESS STEEL
300 x 540 x 340 cm
2016





RICHARD LONG



STANDING STONE
MIXED FOUND LOCAL LOOSE ROCK
700 cm diameter
2012

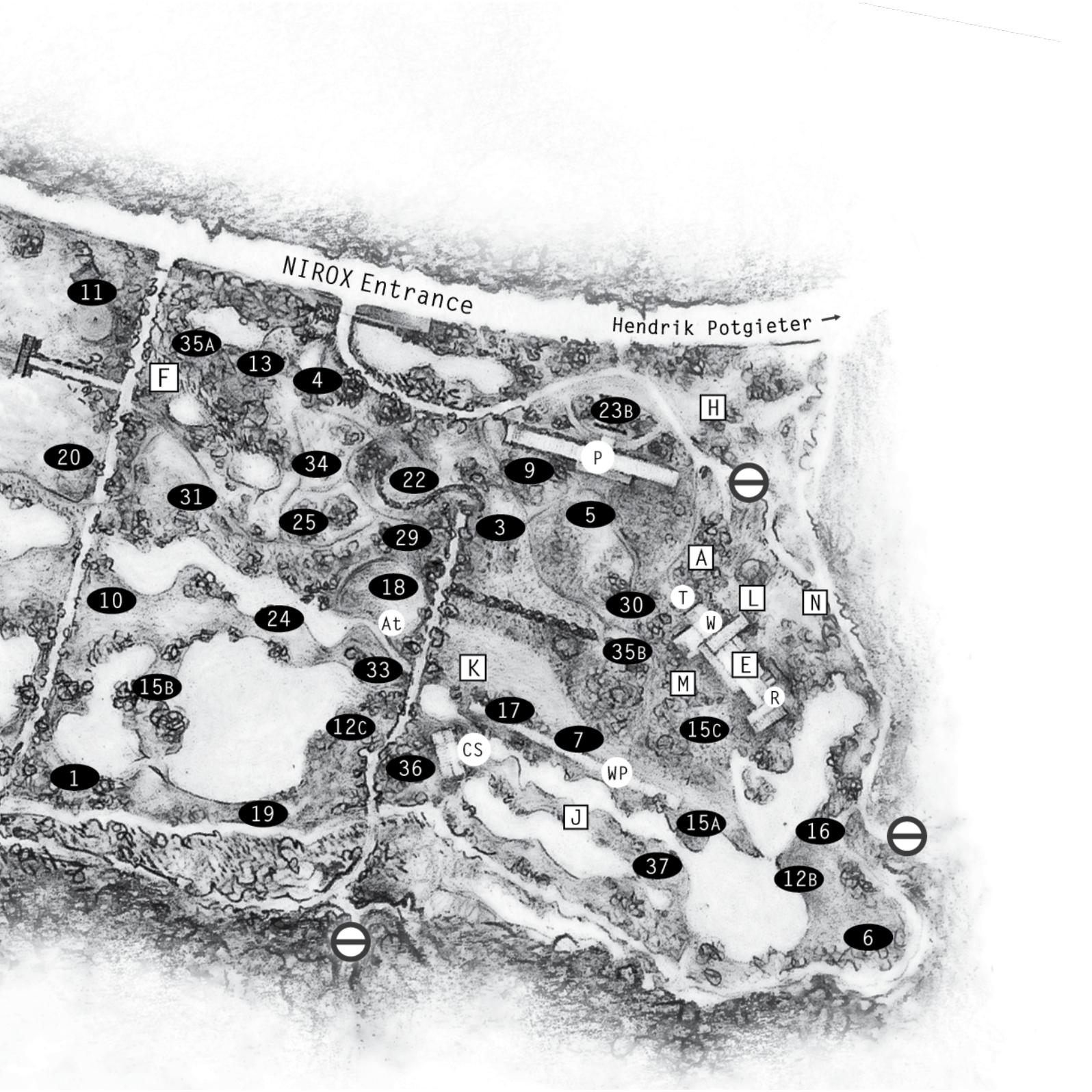
← Beyers Naudé/Malibongwe



- ⊖ No Entry - Private
- P Pavilion
- WP Water Pavilion
- R Artist Residence
- W Sculpture Workshop
- CS Coolroom Studio
- At Amphitheatre
- T Toilets

NIROX
FOUNDATION





NIROX Entrance

Hendrik Potgieter →

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OUTDOOR WORKS

- 1 BETH DIANE ARMSTRONG (South Africa)
Division Process - F
Stainless steel
300 x 540 x 340 cm
- *2 CAROLINE BITTERMANN (Germany)
Jardins d'amis - The Gate in Ruin (SAN)
Steel, corrugated sheets, natural stones,
bricks, cement, plants
400 x 800 x 800 cm
- 3A SEAN BLEM (Switzerland)
Mastaba Series No. I: Kaolin Mastaba
Oak massive, Noordhoek kaolin and linseed oil
44.6 x 182.6 x 34.2 cm
- 3B SEAN BLEM (Switzerland)
Mastaba Series No. II
Oak massive, Cradle of Humankind earth
pigment, acacia, charcoal and linseed oil
45.9 x 186.8 x 32.9 cm
- 4 WILLEM BOSHOFF (South Africa)
Flagstone
Belfast black Granite [Gabbro] factory:
Frans Haarhoff
Text on the work: Gutta cavat lapidem,
non vi, sed saepe cadendo
55 x 244 x 72 cm; weight: 1.8 ton
- 5 JONI BRENNER (South Africa)
Kin
Bronze
Edition of 5
82 x 90 x 110 cm
- 6A JENNA BURCHELL (South Africa)
Songsmith (Cradle of Humankind),
S25°58'50.0988" E27°46'25.8492"
Stone, oak, resin, copper alloy, speaker,
circuit, solar
79 x 41 x 41 cm; plinth 90 x 20 x 20 cm
- 6B JENNA BURCHELL (South Africa)
Songsmith (Cradle of Humankind),
S25°58'9.3504" E27°47'11.7384"
Stone, oak, resin, copper alloy, speaker,
circuit, solar
59 x 41 x 41 cm; plinth 90 x 20 x 20 cm
- 6C JENNA BURCHELL (South Africa)
Songsmith (Cradle of Humankind),
S25°57'51.8184" E27°47'3.588"
Stone, oak, resin, copper alloy, speaker,
circuit, solar
59 x 41 x 41 cm; plinth 90 x 20 x 20 cm
- 7 ANTON BURDAKOV (UK/Ukraine)
Rain Catcher
Stainless steel
200 x 430 x 97 cm
- 9 MAT CHIVERS (UK)
Changing My Mind
Dolomitic Limestone
160 x 190 x 170 cm
- 10B MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 110
3 mm Mild steel
94,3 x 85,4 x 140,4 cm
- 10A MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 141 Section
5mm Mild steel
243 x 3313 x 1118 cm
- 11 REBECCA CHESNEY (UK)
Irrational Constant
Kweek grass and sprinkler
Approx radius 700 cm
- *12A PRIYANKA CHOUDHARY (India)
Rock Rubbings
Rock and pigments
Dimensions Variable
- 12B PRIYANKA CHOUDHARY (India)
One Man Bench Pallisade
Wood and metal
Approx: 70 x 150 x 50 cm
- 12C PRIYANKA CHOUDHARY (India)
One Man Bench Shards
Wood and shards
Approx: 70 x 150 x 50 cm
- 13A HANNELIE COETZEE (South Africa)
Glinsterjuffertjie uit Swartwattelboom/
Glistening Demoiselle out of black Wattle
(Phaon iridipennis out of Acacia mearnsii)
Wood, metal and oil
700 x 300 x 100 cm
- 15A RUANN COLEMAN (South Africa)
Riverbent I
Bent and painted steel round bar
Dimensions Variable
- 15B RUANN COLEMAN (South Africa)
Riverbent II
Bent and painted steel round bar
Dimensions Variable

- 15C RUANN COLEMAN (South Africa)
Wait
Wood and painted steel
150 x 800 x 80 cm
- 16 VICTOR EHIKAHAMANOR (Nigeria)
The Unknowable Isimagodo
Steel, metal sheet and enamel paint
450 x 300 x 120 cm
- 17 JEM FINER (UK)
Longplayer
Listening post
- 18A RICHARD FORBES (South Africa)
Dark Codex [A Psycho social commentary,
an inquiry into darkness]
Spanish plaster, pigment, steel
250 x 220 x 400 cm
- 19 RAIMI GBADAMOSI (South Africa)
The Republic Faces the Sun
Glass and steel
Each panel is 63 x 300,6 cm in size 5 panels
Installation Dimensions Variable
- 20 HAROON GUNN-SALIE (South Africa)
Above and Below
Rock & concrete
Approx 6000 square meters
- 21 OSARETIN IGHILE (Nigeria)
Broken
Painted steel
Dimensions Variable
- 22A RICHARD LONG (UK)
Humankind Ring
Brown and white stone cradle of humankind
South Africa
500 cm Diameter, Radii 170 cm and 250 cm
- *22B RICHARD LONG (UK)
Standing Stone
Mixed found local loose rock
Approx. 700 cm diameter encircling found
planted monolith
- 23A MICHELE MATHISON (Zimbabwe/SA)
Fissure
Steel
700 cm
- 23B MICHELE MATHISON (Zimbabwe/SA)
Fissure Maquette II
Steel, enamel and rock
200 x variable cm
- 24 NANDIPHA MNTAMBO (South Africa)
Minotaurus
Bronze and sandstone base
253 x 140 x 95 cm
- 25 MOHAU MODISAKENG (South Africa)
Lefa La Ntate
Mixed media
Dimensions Variable
- *26 CLARA MONTOYA (Spain)
Fulgur Conditum
Sand, wood, aluminium and copper
200 x 200 x 800 cm
- 27 MOATAZ NASR (Egypt)
Sun Boat [Project curated by Martina Venturi]
Gumpoles & rope
633 x 2400 cm (Circumference 7540 cm
Weight approximately 45 tons)
- 28A SERGE ALAIN NITEGEKA (SA/Burundi)
Interventionist III
Paint on wood
159.5 x 78.5 x 78.5 cm
- 28B SERGE ALAIN NITEGEKA (SA/Burundi)
Fragile Cargo XI: Studio Study IV
Paint on wood
100 x 110 x 14 cm
- 28C SERGE ALAIN NITEGEKA (SA/Burundi)
Fragile Cargo XXI
Paint on wood
82.5 x 87.5 x 16 cm
- 29 LWANDISO NJARA (South Africa)
Spiritual Journey
Concrete and wood
Edition of 5
30 x 133 x 91 cm or Height: 116 cm incl. stand
- 30 THOMAS J. PRICE (United Kingdom)
Mental Structure #19 [Just Beyond This]
Bronze and perspex
17.2 x 9.6 x 10.5 cm
- 31 MARY SIBANDE (South Africa)
The Mechanism
Mild steel and paint
380 x 250 x 120 cm

32 MIKHAEL SUBOTZKY (South Africa)

Wendy Star
Wood, screws, shingles and paint
Approx: 250 x 250 x 250 cm

33A ANGUS TAYLOR (South Africa)

A Local Geological Chronical: Volcanoes narrated by banded chert (3600 Ma.), black chert and green stone (3300 Ma.) [Ma. Stands for Mega-annum which refers to one million years.]
Banded chert, black chert and green stone, constructed and welded with stainless steel and solidified with concrete
Volcanoes (grouping of 3): edition of 4 [can be sold separately]
S Height 70 x 45 cm radius
M Height 60 x 60 cm radius
L Height 80 x 70 cm radius

33B ANGUS TAYLOR (South Africa)

A Local Geological Chronical: Exposed plutonic intrusions narrated by Belfast mafic gabbro [2061 - 62 Ma.]
Belfast mafic gabbro, constructed and welded with stainless steel and solidified with concrete
Plutonic intrusions (grouping of 3): edition of 4 [can be sold separately]
S 65 x 22 x 18 cm
M 80 x 30 x 25 cm
L 100 x 30 x 30 cm

33C ANGUS TAYLOR (South Africa)

A Local Geological Chronical: Asteroids narrated by Thabazimbi detritic hematite [2200 Ma.]
Thabazimbi detritic hematite, constructed and welded with stainless steel and solidified with concrete
Asteroids (grouping of 3): edition of 4 [can be sold separately]
S 380 x 30 x 30 cm
M 400 x 35 x 35 cm
L 440 x 80 x 50 cm

34 JOHAN THOM (South Africa)

Hanging Garden
Process based intervention with wood (pine, salgina), glass, bronze, plants and mixed media
Variable (Approx. 300 x 200 x 300 cm)

35A LORENA GUILLÉN-VASCHETTI (Argentina)

Casa
Reclaimed wood and lamps
333 x 500 x 400 cm

35B LORENA GUILLÉN-VASCHETTI (Argentina)

Bird
Bird
Dimensions Variable

36 JAMES WEBB (South Africa)

There's No Place Called Home
Sound Installation

37 BERCO WILSENACH (South Africa)

Cloud Container
Installation consisting of 7 glass panels with sandblasting (1800 x 2400mm) in 7 steel frames (3000 x 3000mm) installed consecutively to create a cloud contained within the glass
Sandblasted glass, steel frameworks
300 x 300 x 600 cm

*** VIEW BY APPOINTMENT ONLY**

The works are situated in the adjoining private nature reserve where visits must be accompanied and previously arranged with the Curators and NIROX management.

FILM WORKS (COOLROOM STUDIO)

CAROLINE BITTERMANN (Germany)
Jardins d'amis - The Gate in Ruin (SAN)

CARLA BUSITILL (South Africa/UK)
The Credo

DUNCAN CAMPBELL (UK)
It For Others

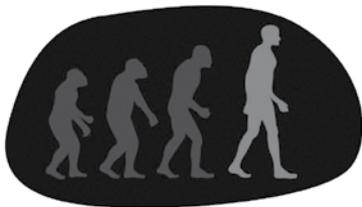
HANNELIE COETZEE & RENEY WARRINGTON (South Africa)
The Making of Glistening Demoiselle

STEVEN COHEN (South Africa)
The Cradle of Humankind

JOHAN THOM (South Africa)
Outpost 4

NIROX RESIDENT WORKS

- A WILLEM BOSHOFF**
Writing Footprints
2010
Belfast black granite
- B WILLEM BOSHOFF**
Two sculptures from the series:
Children of the Stars
2009
Belfast black granite
- Big B**
Placed in combination with Little B
Dimensions: L 330 x W 850 x H 168 cm
Approximate weight: 8 tons
Languages (As read from top to bottom):
1. Maori, 2. Thai, 3. English, 4. Luchazi,
5. Finnish, 6. Bulgarian, 7. Sundanese
- Little B**
Placed in combination with Big B
Dimensions: L 262 x W 66.5 x H 62 cm
Approximate weight: 2.5 tons
Languages: As for 'Big B'
- C MARCO CIANFANELLI**
From the Cradle to the Grave
2012
Edition of 6
Laser-cut mild steel
L 1210 x H 95 x W 26 cm
- D RUANN COLEMAN**
Pole I
2015
Painted steel I-beam
Height: 600 cm
- E AUKE DE VRIES**
Gentle Observer
2012
Steel and paint
42 x 48 cm
- F RICHARD FORBES**
Pinnacle
2014
South African marble
H 100 x L 90 x W 65 cm
- G MARTHA COLLECTIVE**
Think about what you've done
2014
Rammed earth
W 120 x H 300 cm
- H CAMERON PLATTER**
Car
2008
Avocado and Jacaranda wood
- I JEREMY ROSE**
Mandela Cell
2014
Concrete
- J SEAN SLEMON**
Facing the Sun
2015
Mild steel and polished stainless steel
274 x 427.1 x 71.6 cm
- K ANGUS TAYLOR**
Morphic Resonance
2014
Rammed earth and polished Belfast granite
250 x 266 x 390 cm
Approximate weight: 4t
- L EDOARDO VILLA**
Untitled I
2010/1990
Bronze
116 cm
- M EDOARDO VILLA**
Untitled II
2010/1990
Bronze
116 cm
- N SIMON ZITHA**
Bova & Sunrise
2013
Bronze
Dimensions Variable



cradle of humankind
📍 world heritage site



THE CRADLE TOURISM COMPANY

ROLE OF THE MANAGEMENT AUTHORITY FOR THE SITE

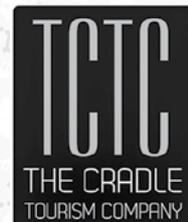
The incredible World Heritage Site is managed on behalf of the Minister of Environmental Affairs by the Cradle of Humankind World Heritage Site Management Authority. The primary goal of the Management Authority is to protect and preserve the site using existing laws and regulations, while at the same time offering interpretation for the site. The Authority also helps to promote further scientific research, encourages community participation and assists in stimulating tourism.

The official interpretation centre of the site is called Maropeng which means 'returning to the place from where we come' in Setswana. This architecturally unique centre allows every visitor to embark on a journey of discovery, beginning with the birth of our planet through the history of humankind and into the future. Maropeng has an original fossil display area where fossils are replenished regularly, education and conferencing facilities, a boutique hotel with incredible views, and a restaurant. The world famous Sterkfontein Caves continues to attract many visitors, boasts an exhibition, and offers the opportunity for a guided tour of the caves.

The management of the site is done in partnership with key stakeholders ranging from fossil site landowners to tertiary institutions like the University of the Witwatersrand, the different tiers of government, adjacent provinces like Limpopo and the North West Province, and a range of other important stakeholders and agencies such as the South African Heritage Resources Agency (SAHRA).

The destination is becoming increasingly popular with the cycling fraternity. Cycle lanes have been constructed and the first phase of a mountain bike trail is being built. A fossil casting project and craft beneficiation programme employing local community members have been successfully implemented in the project area. The management authority will continue to sponsor schools from the surrounding areas for excursions to Maropeng and Sterkfontein as part of its outreach programme.

The World Heritage site cannot be managed in isolation from the stakeholders and communities directly impacted by the site. A greater impetus will be given to forging closer ties with all stakeholders in collectively managing and preserving this amazing South African treasure for the present and the future.



ROOTS OF HUMANKIND

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22 MAY 2016



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GUITAR GIANTS

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AND ARTS**
SOUTH AFRICA



A LASTING LEGACY: THE CLAIRE AND EDOARDO VILLA TRUST

Edoardo Villa (1915-2011) is a pioneering figure in the story of South African art. His tall, muscular forms in bronze and steel played an important and often very public role in modernising the language of South African sculpture. His enormous output, the product of a remarkable work ethic, coupled with his creative experiments with volume and abstraction saw Villa's work routinely selected to represent South Africa on international exhibitions throughout the 1950s and 60s. Amongst that rare class of artists whose careers never flagged, Villa continued to produce bold sculptures and public commissions well into old age. Often remarked upon for his prodigious energy, at the time of his death, at age 95, Villa had produced an ambitious body of work numbering over 1000 works. His work is widely represented in numerous important public and private collections.

The Claire and Edoardo Villa Will Trust aims to celebrate and promote this rich artistic legacy. Named after the artist and his wife, Claire Zafirakos, whom he married in 1965, the trust encompasses two key functions. The first is broadly reputational and focuses on ensuring that Villa's important contributions to South African art history remain clear and accessible to both art specialists and the general public, now and into the future. The second purpose of the trust is to promote the professional advancement of sculpture as a discipline through a bursary/grant scheme.

Born on the outskirts of the northern Italian town of Bergamo, Villa arrived in South Africa in 1942 as a prisoner of war. After his release, in 1947, he chose to make Johannesburg his permanent home. The trust's reputational activities are focussed on documenting, describing and promoting the work he produced following this momentous decision. Activities related to this function include: the establishment of a comprehensive database of work; the cataloguing and authentication of individual sculptures and related work; the creation of a knowledge resource accessible to collectors, students, researchers and the lay public; the maintenance and preservation of Villa's numerous public sculptures; and the initiation of exhibitions that extend narratives related to this important sculptor's work. Villa's lifelong humanist concerns and collegiality towards younger artists saw him play an important role as mentor. Through his association with art dealer Egon Guenther's Amadlozi Group, for example, he befriended and helped emerging artists like Sydney Kumalo.

Later, through his friendship with artists Allan Crump and Neels Coetzee, he served as an external examiner at the University of the Witwatersrand. Villa's support for fellow artists, and his belief in the importance of art as a worthy occupation with a place in society, is perpetuated through the Villa Memorial Bursary. The bursary is principally concerned with sculptors and focuses on both professional practice and continuing education. Recipients of the bursary will be offered financial grants to produce ambitious new sculptural works and/or to pursue post-graduate studies or professional research involving, for example, international travel.

Nine grants have been awarded in 2016 to enable the production of new work. The recipients are Joni Brenner, Raimi Gbadamosi, Haroon Gunn-Salie, Michele Mathison, Mohau Modisekeng, Lwandiso Njara, Mary Sibande, Johan Thom and Berco Wilsenach. Their work will appear on the NIROX Winter 2016 Sculpture Exhibition, 'A PLACE IN TIME', which is curated by Helen Pheby of the Yorkshire Sculpture Park, in collaboration with Mary-Jane Darroll (7 May - 31 July, 2016).

The Claire and Edoardo Villa Will Trust is administered by a group of trustees committed to preserving Edoardo Villa's legacy and ensuring his aim of promoting new sculptural talent. These trustees are Mary-Jane Darroll, Rick Herber, Benji Liebmann, Karel Nel, Mary Palmos and Amalie von Maltitz. The trust's secretary is Kobus Gertenbach.

THE CRADLE OF HUMANKIND

The Cradle of Humankind was declared a World Heritage Site by the United Nations Educational, Scientific, and Cultural Organisation (UNESCO) in 1999. Since then this unique area, not far from Johannesburg and spanning some 50 000 hectares, has yielded some of the most important fossil finds of extinct fauna, particularly fossils of ancient human ancestors. Together with the Makapan Valley site in Limpopo Province and the Taung Child site in North West Province, the area constitutes what UNESCO has inscribed as the Fossil Hominid Sites of South Africa.

These are indeed sites of outstanding global value because of the wealth of significant hominin fossils that have been unearthed at these sites, including Mrs Ples, Little Foot, Taung Child skull, Australopithecus Sediba and the recently described Homo Naledi.

This fossil has been dated at an astoundingly precise 1.97 million years before present and therefore offers a fascinating window into our distant past and how we have evolved as a species.



WITS ARCHAEOLOGY - ARTEFACTS

Seeing the incredible artefacts at the Archaeology Department of the University of the Witwatersrand is a very powerful experience. Our connection to our ancestors becomes tangible through the objects, which is both humbling and inspiring. I became profoundly aware of my fleeting place in time but also of the shared aspects of humanity that connect us, and how our 'things' continue to tell of our existence long after our material being returns to the universe. We think of art as being a recent occurrence and proof of our evolution into civilisation. Yet making art is fundamental to being human and has been for thousands of years. It predates galleries, museums, and art markets and is rooted, as we are, in Africa. It is this long history of art that most fascinates me as it has many artists such as Henry Moore, whose appreciation of worldwide and ancient artefacts led to a practice that forever changed the course of sculpture. It is a real privilege to be able to share examples of the important holdings of the Wits Archaeology Department, such as the Doomkop pottery with herringbone decoration that is over 1000 years old and demonstrates an impulse to create beyond the simply practical. It is especially wonderful and inspiring to be able to consider them alongside some of the best examples of contemporary sculpture being made today.

Helen Pheby

The complex and intertwined nature of humans and artefacts, and how we - past and present - make meaning through materiality is so pivotal to the construction of our world today, that we often forget to look carefully towards the thinking of our predecessors as the source of the formation of our own thoughts. Through tracing the wefts and warps of time, we are able to encounter these intersecting moments of material consciousness, through archaeological artefacts. There is a deep importance in learning from and appreciating these objects as capsuled and compact teachers; in being gifted to us from the dusty womb of the earth, we have the responsibility to both learn from and protect these moments of time and thinking. Through writing about and working with the artefacts of the Wits Archaeology collection, I have encountered an infinite number of lives drawn out from a deep history, and shared in multiple moments within the vast expanse of time. The entire process of this project has been pivotal academically and personally, and I will always be so grateful to Helen, Thembi, and Benji for affording me the opportunities to interact with objects and spaces of immense human and cultural importance.

Naudia Yorke

Thanks and acknowledgements to the Wits Archaeology Department, Thembiwe Russell, Faye Lander and Thomas N. Huffman.





SPACE

With 1300 acres of land, of which only 3% will ever be built on, Monaghan Farm breathes new meaning into the word neighbour.

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ARCHITECTURE THAT IS RESPECTFUL OF PLACE AND TIME

Monaghan Farm has become synonymous with the very highest architectural standards. Simple yet sophisticated single-storey homes sit harmoniously in their surroundings while a low carbon living environment is encouraged with rainwater harvesting and fossil-fuel-free power as minimum requirements.

PRIVATE SCHOOLING

There are two private schools ideally located on Monaghan Farm: Curro Monaghan and School of Independence that is based on Montessori principles.

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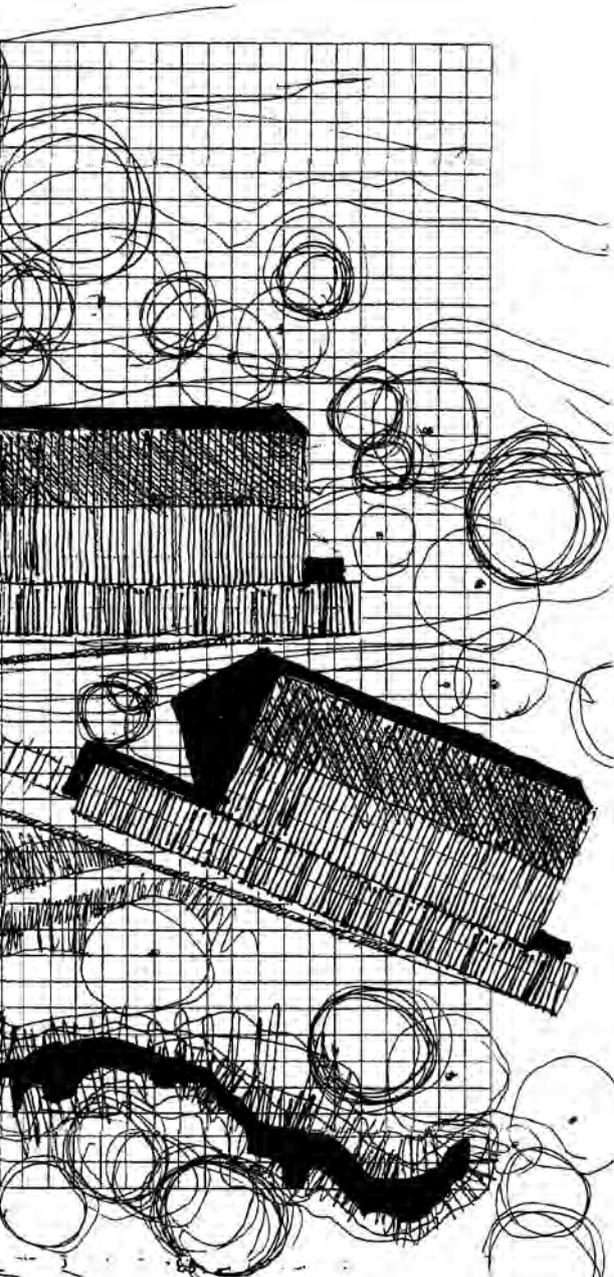


Columba Leadership

Activating Youth 2.0

in partnership with

AMAMA



Become a partner in assisting thousands of disadvantaged, disengaged and demoralized South African youth...

Columba Leadership Trust has developed more than 3500 youth leaders from 116 schools using the Columba values-based model to develop future leaders. Local authority approval has been obtained to build the planned Columba Leadership residency adjacent to the NIROX Sculpture Park. This facility will become a centre of excellence, invoking exposure to culture and environment as essential tools in developing our youth. Columba's proven value-based leadership program has mobilised 70 000 youth improving their employability prospects by more than 50%.

NIROX will partner with Columba in the management and servicing of the facility. As part of the program, NIROX will provide access to artists and their work as well as guided nature tours on the NIROX grounds and adjacent nature reserve. This facilitates the link to South Africa's heritage, art, culture and conservation.

AMAMA Social Enterprise, a non-profit company (registration 2011/130404/08) is assisting Columba Leadership in raising funds for the building of this facility and, in the process, the training of unemployed people from the area in building skills. Participation by donors offers many advantages:

- Investing in the development of youth leadership and becoming a partner in addressing one of South Africa's most critical needs.
- Receive a Section 18A tax certificate as well as full BBBEE points for Socio Economic Development as the beneficiaries of this project are 100% black disadvantaged people.

If you are interested in becoming a funding partner please contact:

Diane Ritson
Business Development Manager
diane@siriti.co.za / 083 264 6313



Awareness



Focus



Creativity



Integrity



Perseverance



Service



Maria Ndawonde

"I really enjoy working here. I love meeting artists and seeing how they work. I started working here a month after NIROX opened. I am learning to cook here, and getting better and better all the time. I enjoy knowing artists from all over the world, and the fact that they know me!"



Alpheus Kotsedi

"I have been working at NIROX for nine years now. I started in October 2007. Twelve people started working here, but now I'm the only one from those twelve. I like that NIROX is a quiet and calm place, it's really nice. I like the art here, and I do the maintenance of the grounds. I take care of the place."



Given Ditire

"I also enjoy working here at NIROX. I've been working here for three and a half years. I maintain the grounds. I used to work as an electrician, but I still do a lot of the electrics here, especially for the festivals."



Walter Thornhill

"Since retiring from working in banking and finance, my involvement in building Moataz Nasr's impressive sculpture 'Sun Boat' was a fortuitous coincidence and a great gift to me. My unexpected immersion and exposure into the Arts has awakened a different side of my psyche; all for the better!"



Michael Maula

“I have worked at NIROX Sculpture Park since 2007, and am involved in assisting artists who work on their sculptures on site. My work with the artists is meaningful because some sculptures have a story. Sculptures are a way of keeping information for the next generation and allows people to make themselves understood through their artwork.”



Stephan du Toit and Tammy du Toit

“We have been here from the start of The NIROX Foundation and as a team we have established ourselves as the connection between the artists and NIROX. We have been part of the installation and oversight of each project and this is our most ambitious exhibition to date. We are a family invested in the future of the arts.”



Allen Laing

“The time I have spent here at NIROX has not only been exciting but also provided opportunities needed to establish myself as a young practicing artist. I have grown within the nurturing nature of the Cradle and found a space that has both challenged and motivated me”.



Lloyd-Anthony Smith

“It is a wonder to be able to enjoy the harmonious union of nature and art on display at NIROX. This ancient space and its careful curation allow for integrated human expression and engagement as the land and its inhabitants continue to evolve.”

ACKNOWLEDGEMENTS

ZINE

This publication is the outcome of the NIROX Foundation's collaborations with the Universities of the Witwatersrand, Johannesburg and Pretoria, through which interns are given the opportunity for exposure to the curatorial and logistic demands of producing the annual NIROX Winter sculpture exhibition.

It would not have been possible without the invaluable assistance of Lorena Guillén-Vaschetti (Argentina) and Adam Jeppesen (Denmark), who were fortuitously in residence, and who mentored the interns throughout the design and production process.

The Universities of Pretoria and Johannesburg generously supported the NIROX student writers' workshops, enthusiastically and professionally run by Robyn Sassen, culminating in the selected artist reviews.

Design: Danika Bester; Paula Schreuder

Photography: Paula Schreuder; Adam Jeppesen; Lorena Guillén-Vaschetti.

Interviews & quotations: Naudia Yorke; Nthabiseng Mokoena

Wits Archaeology Artefacts Exhibitions: Thembiwe Russell; Naudia Yorke

Project oversight: Lloyd-Anthony Smith

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THE EXHIBITION

Curators: Helen Pheby PhD, Mary-Jane Darroll.

Interns: Danika Bester; Naudia Yorke; Paula Schreuder; Nthabiseng Mokoena.

Thank you to Martina Venturi, for curating Moataz Nasr's 'Sun Boat' project.
Thank you to Steven Sack, director of Wits Origins Museum and thanks and acknowledgements to the Wits Archaeology Department, Thembiwe Russell, Faye Lander, and Thomas N. Huffman

Special thanks are extended to Peter Murray CBE; Clare Lilley,
Walter J. Thornhill, Stephan and Tammy du Toit, Lloyd-Anthony Smith, Allen Laing and Neil Niewoudt.

The Preview Lunch was valuably supported by chefs Anna & Roberta Montali, Malica Design,
Distillery 031 and Cavalli Estate.

The exhibition opens to the public with the to-day Winter Sculpture Fair, managed by the highly professional team at Artlogic, whose good humour, enthusiasm and vision make this popular annual event a pleasure for all, despite its logistic challenges.

We are grateful for the co-operation of artists' galleries - Continua (Italy), Everard Read (Cape Town), Goodman (Johannesburg), Hales (London), Lisson (London), Momo (Johannesburg), Slowtrack (Madrid), Stevenson (Johannesburg) and What if the World (Cape Town).

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

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VENUE HIRE | ARTIST RESIDENCY
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NIROX Foundation Trust (IT 4530/12)
www.niroxarts.com

Ptn 63, Kromdraai, Cradle of Humankind, Gauteng, South Africa
is a non-profit trust established and registered in South Africa to support the arts.

OPENING TIMES

The sculpture park is open free to the public on weekends and public holidays, from 10am until 5pm, for the duration of exhibitions - except when the park hosts concerts and other functions, announced on the website.

During the week, access for special interest and educational purposes can be arranged with the curators/managers.

The exhibition includes a number of resident works situated outside the park, within the Khatlhampi Private Reserve, which can be accessed only accompanied and by prior arrangement with a curator.

Exhibition dates are notified to the NIROX mailing list and published on-line. A PLACE IN TIME is open to the public from 7 May until the end of July 2016. Information about concerts at NIROX can be obtained from www.acousticssnow.org, www.jazzinthecradle.net and www.classicssnow.org.

YORKSHIRE SCULPTURE PARK

LOCATION
Yorkshire Sculpture Park
West Bretton
Wakefield
WF4 4LG
United Kingdom

CONTACT INFORMATION
+44 (0)1924 832631
info@yvsp.co.uk
@YSPsculpture

OPENING TIMES

Open daily except 24 & 25 December 2016

NIROX
FOUNDATION

YSP Yorkshire Sculpture Park

SA-UK
seasons ²⁰¹⁴₂₀₁₅
