

VOLUME 02 | INDOOR

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

ARTWORKS - THE PAVILLION

APIT2016

A/

A1
BETH DIANE ARMSTRONG (South Africa)
Division Process - c, 2015
Stainless steel, Edition 3
8.5 x 19.5 x 17.5 cm
R3000 incl. VAT



APIT2016

A/

A2
BETH DIANE ARMSTRONG (South Africa)
Division Process - f, 2015
Stainless steel, Edition 3
19.5 x 35 x 23.5 cm
R6000 incl. VAT



APIT2016

A/

A3
BETH DIANE ARMSTRONG (South Africa)
Division Process - g, 2016
Stainless steel, Edition 3
10 x 26 x 17 cm
R4000 incl. VAT



APIT2016

A/

A4
BETH DIANE ARMSTRONG (South Africa)
Division Process - I, 2016
Stainless steel, Edition 3
15.5 x 18 x 12 cm
R4000 incl. VAT



APIT2016

B/

C1
SEAN BLEM (South Africa/Switzerland)
Mastaba Series No. VII
25 January-9 March 2016
Oak massive, Cradle of Humankind earth pigment, acacia charcoal,
Noordhoek kaolin, aloe ferox and iron nails
21.3 x 75.6 x 16.25 cm
CHF 3333 excl. VAT/R56 500 incl. VAT



APIT2016

B/

C2
SEAN BLEM (South Africa/Switzerland)
Mastaba Series No. VIII
25 January-9 March 2016
Oak massive, Cradle of Humankind earth pigment,
acacia charcoal and linseed oil
21.2 x 68.8 x 10.25 cm
CHF 3333 excl. VAT/R56 500 incl. VAT



APIT2016

B/

C3
SEAN BLEM (South Africa/Switzerland)
Mastaba Series No. IX
25 January-9 March 2016
Oak massive, with Cradle of Humankind
earth pigment, acacia charcoal, Noordhoek
kaolin, aloe ferox and linseed oil
65.4 x 21.2 x 10.7 cm
CHF 3333 excl. VAT/R56 500 incl. VAT



APIT2016

B/

F
ANTON BURDAKOV (UK/Ukraine)
Downtime, 2016
Unlimited Edition
Stainless steel, tea light
10.5 x 24 x 8.4 cm
R850 incl. VAT



APIT2016

C/

H1
MAT CHIVERS
Human Nature, 2015
Cast Iron element
Approx 4,5 x 12 x 9 cm
POA



APIT2016

C/

I1
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 141 Section Ma-
quette, 2016
3mm Mild steel, Edition 3
73,5 x 34 x 100cm
R68 000 incl. VAT



APIT2016

C/

I1
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 141 Section Ma-
quette, 2016
3mm Mild steel, Edition 3
73,5 x 34 x 100cm
R68 000 incl. VAT



APIT2016

C/

J
REBECCA CHESNEY (UK)
Irrational Constant
Embroidery
24 x 178 cm
750 Pounds excl. VAT/R18 000 incl. VAT



APIT2016

F/

M
RICHARD FORBES (South Africa)
Inquiry in Darkness, 2016
Spanish plaster, pigment and steel
35 x 25 x 25 cm
R28 500 incl. VAT



APIT2016

M/

N1
MICHELE MATHISON (Zimbabwe/SA)
Fissure Maquette I, 2016
Powdered steel and slate, Edition 5
60 x 30 x 20 cm
R11 400 incl. VAT



APIT2016

M/

0
NANDIPHA MNTAMBO (South Africa)
Minotaurus Maquette
Bronze and sandstone base
Edition 5/10
64 x 25 x 19 cm
R97 000 incl. VAT



APIT2016

P/

P
THOMAS J. PRICE (UK)
Mental Structure #19 (Just Beyond This), 2015
Bronze and perspex
17.2 x 9.6 x 10.5 cm
7500 Pounds plus VAT



APIT2016

T/

Q2

JOHAN THOM (South Africa)

Cleaner, 2016

Polyurethane foam, material one, found objects and mixed media

140 x 52 x 64 cm

R55 000 incl. VAT



APIT2016

FILMS - THE COLD ROOM

APIT2016

B/

*B
CAROLINE BITTERMANN (Germany)
Jardins d'amis - The Gate in Ruin (SAN)
2011
Film Cube - Cold Room
POA

*G
CARLA BUSITTIL (South Africa/UK)
The Credo, 2013
Film, Duration 5min 19sec
POA

*H
DUNCAN CAMPBELL (UK)
It for Others, 2013
A 54-minute "essay film" that refers to IRA martyrdom, Marxist theory and anthropomorphic ketchup dispensers as it explores the value of art won its maker Duncan Campbell the 2014 Turner prize. Film Cube - Cold Room
POA

*L1
STEVEN COHEN (South Africa)
The Cradle of Humankind, 2012
Single channel digital video, blu ray, sound, duration 12 min
Film Cube - Cold Room

*Q1
JOHAN THOM (South Africa)
Outpost 4 (2008)
A silent video loop, duration 4min 48sec
Film Cube - Cold Room
POA

*K3
RENEY WARRINGTON (South Africa)
A film by Reney Warrington of 'Glinsterjuffertjie' by Hannelei Coetzee.
2016
Film Cube - Cold Room
POA

APIT2016

ARTWORKS - THE COLD ROOM



APIT2016

B/

D
JONI BRENNER (South Africa)
Intimations of Continuity IV, 2014
Bronze
15 x 20 x 17 cm
R35 000 Incl. VAT



APIT2016

B/

E
JENNA BURCHELL (South Africa)
Songsmith (Cradle of Humankind) S25°58'
34.9536" E27°46' 39.0936", 2016
Stone, fossil, kiaat, resin, copper alloy,
speaker, circuit
38 x 20 x 20 cm plinth 90 x 20 x 20 cm
R52 000 incl. VAT



APIT2016

C/

I2
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 20, 2016
Painted Plastic 3D Print/Trial Proof
4 x 5,3 x 2,5 cm

I3
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 40, 2016
Painted Plastic 3D Print/ Trial Proof
5 x 7 x 3 cm

I4
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 50, 2016
Painted Plastic 3D Print/ Trial Proof
6 x 9 x 4 cm

I5
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 92 L, 2016
Painted Plastic 3D Print/ Trial Proof
9 x 12 x 5,7 cm

I6
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 92 R, 2016
Painted Plastic 3D Print/ Trial Proof
9 x 12 x 5,7 cm

I7
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 120 L, 2016
Painted Plastic 3D Print/ Trial Proof
8 x 10 x 5,5 cm

I8
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 120 R, 2016
Painted Plastic 3D Print/ Trial Proof
8 x 10 x 5,5 cm

I9
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 110 L, 2016
Painted Plastic 3D Print/ Trial Proof
11 x 15 x 6 cm



APIT2016

C/



APIT2016

C/



APIT2016

C/



APIT2016

C/



APIT2016

C/



APIT2016

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APIT2016

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APIT2016

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APIT2016

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APIT2016

C/



APIT2016

C/

I10
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 110 R, 2016
Painted Plastic 3D Print/ Trial Proof
11 x 15 x 6 cm

I11
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 182, 2016
Painted Plastic 3D Print/ Trial Proof
7,5 x 10 x 5 cm

I12
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 42 L, 2016
Painted Plastic 3D Print/ Trial Proof
4,5 x 6,2 x 2,8 cm

I13
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 42 R, 2016
Painted Plastic 3D Print/Trial Proof

I14
MARCO CIANFANELLI (South Africa)
Cerebral Aspect; 60, 2016
Painted Plastic 3D Print/ Trial Proof
7,7 x 10 x 4,5 cm



APIT2016

C/

L2
STEVEN COHEN (South Africa)
The Baboon Tutu, 2011
Taxidermied baboon
81 x 119,5 x 34 cm
NFS



APIT2016

G/

R1
LORENA GUILLÉN-VASCHETTI (Argentina)
Bird I, 2016
Salt Print, Edition 5
27 x 21; framed 36 x 30 cm
\$800 excl. VAT/R13 000 incl. VAT

image to follow

APIT2016

G/

R2
LORENA GUILLÉN-VASCHETTI (Argentina)
Vase I, 2016
Silk Screen Film Positive, Unique Light Box
36 x 30 cm
\$1800 excl. VAT/R34 000 incl. VAT

image to follow

APIT2016

WITS ARCHAEOLOGY - ARTEFACTS
COOL ROOM

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 Doornkop 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.

APIT2016

Mankala' (Arabic term) or Isafuba (southern African term) for a stone game board.

This isafuba was found on the surface around Soutpansburg in Limpopo.



Otherwise known as tsoro, isafuba/mefuvba and marabaraba in southern Africa, the isifuba is a game exclusively played by men. It is an educational device as well as it is a game, it “inculcates respect for the elders and other male values” (Huffman 2014: 123). It is also linked to male initiation ceremonies. Youth are expected to play the game by the time they become men. The game is played by people, involving some local variation, over most of sub-Saharan Africa.

Reference:

Townshend, P. 1979. African mankala in anthropological perspective. *Current Anthropology* 20(4): 794-796.
Huffman, T.N. 2014. Salvage excavations on Greefswald: Leokwe commoners and K2 cattle. *Southern African Humanities* 26: 101-128.

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Isafuba pieces: rounded stones

These round stones come from the site K2 situated just south of the Limpopo River, South Africa.



APIT2016

Soapstone bowl and stone hammer

Both items chronologically fit with the Iron Age.





This particular pot comes from the site Plaston in the Mpumalanga Province of South Africa. Mzonjani pottery is generally known for its decoration on the rim in the form of punctates but also spaced motifs on the shoulder.

This is an early farmer pot (or the Early Iron Age (EIA)). It is part of the Mzonjani facies of the Uwere Tradition (Huffman 2007). Mzonjani pottery appears at around 380 AD (3rd century) and has a long appearance in southern Africa, up until around AD 780 (7th century). This pottery is found south of the Limpopo River, through Limpopo, Mpumalanga, Swaziland and a couple of kilometres inland from the coast of KwaZulu-Natal, South Africa. This pottery was also present in present-day Gauteng. Mzonjani pottery is associated with the earliest farmers in southern Africa, who practiced a settled village life, herded livestock (cattle, goats, and sheep) and brought a new ceramic, metal and stone technology to southern Africa.

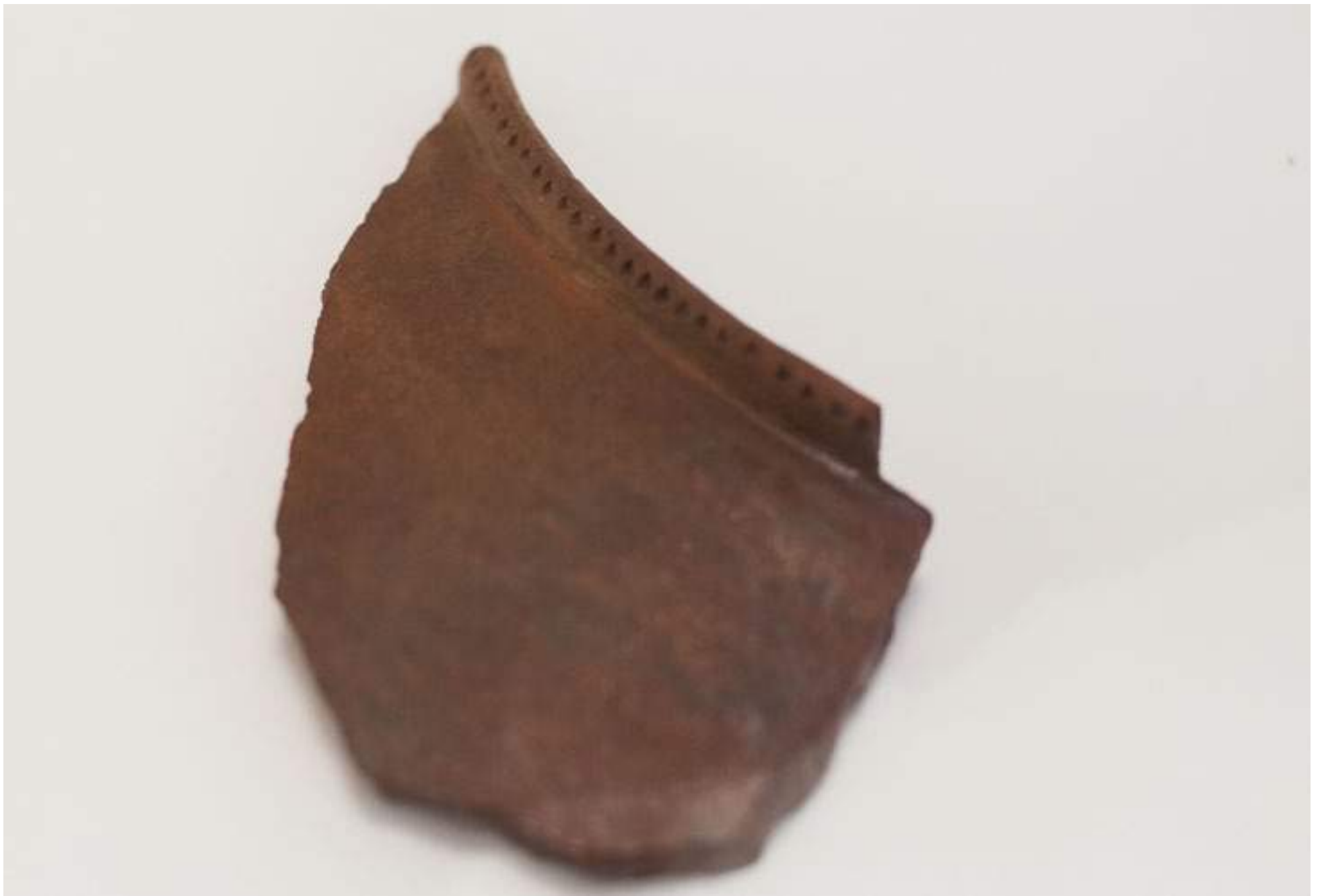
Reference: Huffman, T.N. 2007. Handbook to the Iron Age: the archaeology of Pre-colonial farming societies in southern Africa. KwaZulu-Natal: University of KwaZulu-Natal Press.



The potsherd comes from Lydenburg in Mpumalanga, South Africa. Doornkop pottery has multiple herringbone bands around the neck of the pot. It is part of the Early Iron Age and dates between AD 785 (7th century) and AD 1020 (10th century). This pottery is found between Polokwane and Lydenburg in the Limpopo and Mpumalanga provinces of South Africa.

Reference:

Huffman, T.N. 2007. Handbook to the Iron Age: The archaeology of pre-colonial farming societies in southern Africa. KwaZulu-Natal: University of KwaZulu-Natal Press.



This potsherd was found at a site containing a number of Iron Age furnaces. Buispoort pottery is generally known for its rim notching (as seen in this potsherd), broadly incised chevrons and white bands, all with red ochre. It is dated between AD 1680 and AD 1820 (19th century) and is part of late Iron Age farming communities. This pottery is generally found around present-day Gauteng and the North West Province of South Africa. The people who made this pottery show a close linguistic and cultural relationship between Southwestern and Western Sotho-Tswana.

Reference:

Huffman, T.N. 2007. Handbook to the Iron Age: The archaeology of pre-colonial farming societies in southern Africa. KwaZulu-Natal: University of KwaZulu-Natal Press.



All 4 hand axes date to between 1 million and 500 000 thousand years ago. They are part of the Acheulian Industrial Complex which can generally be associated with a preference for larger flakes used as cutting tools (handaxes and cleavers). These handaxes are associated with some of the first tool makers in Africa.

(smaller pieces) Wilton (LSA) tools (includes bladelet cores, adzes, scrapers)
Wilton (LSA) tools (includes retouched backed microliths)

Reference: Barham, L. and Mitchell, P. 2008. The first Africans: African archaeology from the earliest toolmakers to most recent foragers. Cambridge: Cambridge University Press.

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This large core comes from Botswana. It would fit in chronologically with the handaxes between 1 million and 500 000 thousand years ago.





The clay animal and female figurines were excavated at the site K2 near Mapungubwe, south of Limpopo River, South Africa. These are probably dated to between AD 890 (8th century) and AD 1050 (11th century) and form part of the Middle Iron Age in southern Africa.

Clay figurines served an educational function during male and female rites of passage (the transition from boyhood to adulthood). Figurines were used as devices to educate young men and women about the proper moral behaviour expected of married people. These lessons would also include riddles, proverbs, songs and dances.

Clay female figurines emphasising the breasts or the buttocks but not the head are a common occurrence at Iron Age sites. These 'dolls' were made for daughters or when a daughter was ready to marry. It is connected to female fertility.

Reference:

Huffman, T.N. 2007. Handbook to the Iron Age: The archaeology of pre-colonial farming societies in southern Africa. KwaZulu-Natal: University of KwaZulu-Natal Press.

Huffman, T.N. 2014. Salvage excavations on Greefswald: Leokwe commoners and K2 cattle. Southern African Humanities 26: 101-128.



The OES fragments were recovered from the site, Jubilee Shelter, in the Magaliesburg.

These particular items at this site are probably dated after 4000 years ago.

Fragments of decorated OES have been recovered from layers at the sites Apollo Cave and Diepkloof. Two pieces were dated to more than 40 000 years ago (Parkington 1999). OES fragments are more commonly found in the Late Stone Age (LSA).

The fragments may have been part OES water containers or fragmented pieces for the manufacture of beads.

References:

Mitchell, P. 2002. The archaeology of southern Africa. Cambridge: Cambridge University Press.

APIT2016

Wooden Figure

This item was given to Margo Russell in 1973 by Bushmen living in the Ghanzi area of the Kalahari.



Reference:

Russell, M. and Russell, M. 1979. Afrikaners of the Kalahari: White Minority in a Black State. Cambridge: Cambridge University Press.



This iron hoe comes from the site Rooiberg and was accessioned at Wits Archaeological collections in 1939. The Rooiberg area is well known for its tin manufacture during the second millennium AD. It formed part of an extensive trade network with Great Zimbabwe and other southern African states. There are a number of Madikwe sites recorded in the Rooiberg area. Madikwe people most likely traded tin to Tsonga-speaking people around Delagoa Bay. This item most likely comes from the Late Iron Age dated between the 15th and 17th century AD.

Reference:

Huffman, T.N. 2007. Handbook to the Iron Age: the archaeology of pre-colonial farming societies in southern Africa. KwaZulu-Natal: University of KwaZulu-Natal Press.

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ARTWORKS - THE OUTDOOR WORKSHOP

APIT2016

C/

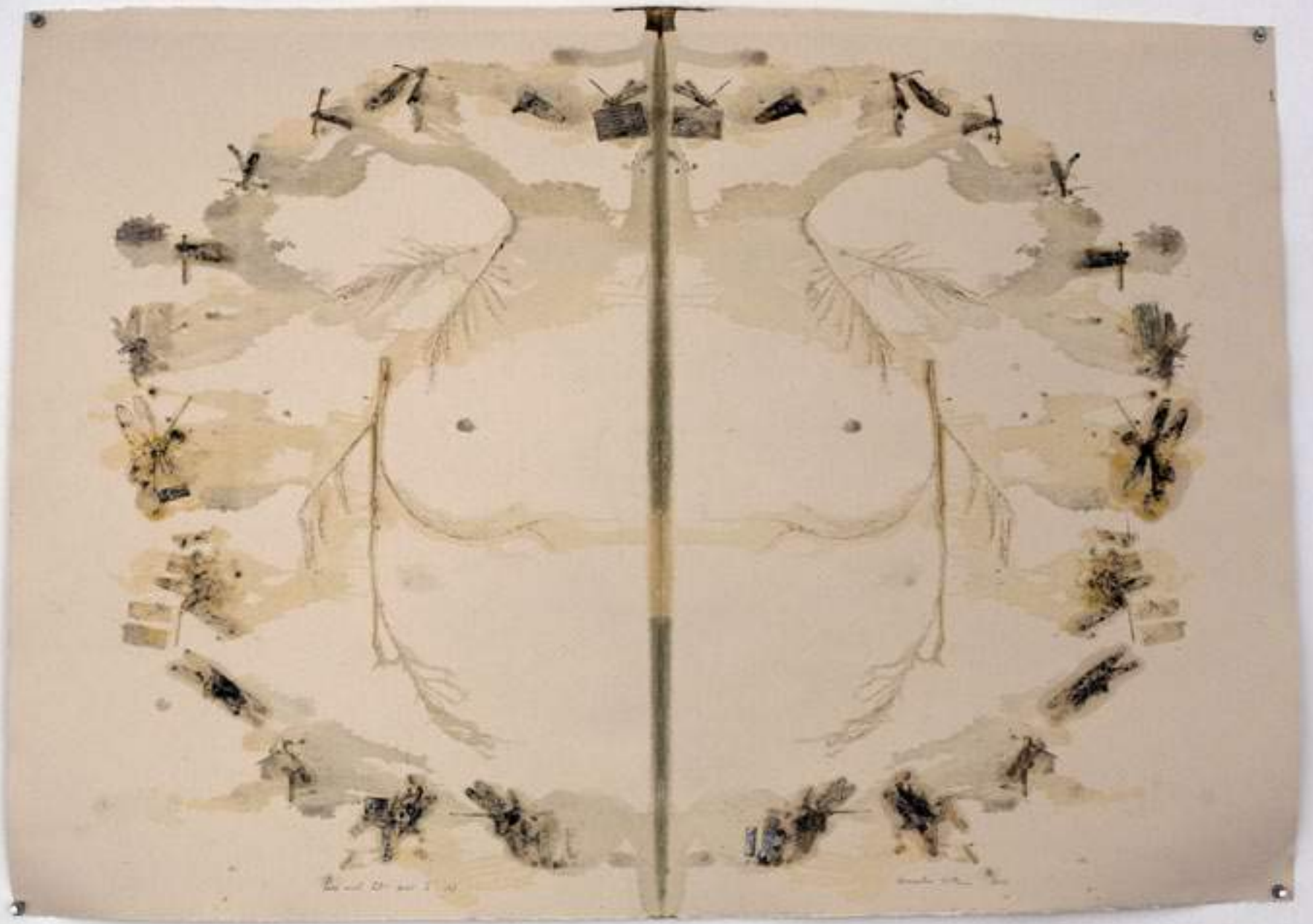
K1
HANDELIE COETZEE (South Africa)
Fees Must Fall Series 1 I
Ink, watercolour and Dragonflies on paper, embossed with black
wattle branches (*Acacia mearnsii*)
100 x 70 cm
R11 400 incl. VAT each



APIT2016

C/

K1
HANNELIE COETZEE (South Africa)
Fees Must Fall Series 1 II
Ink, watercolour and Dragonflies on paper, embossed with black
wattle branches (*Acacia mearnsii*)
100 x 70 cm
R11 400 incl. VAT each



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K1

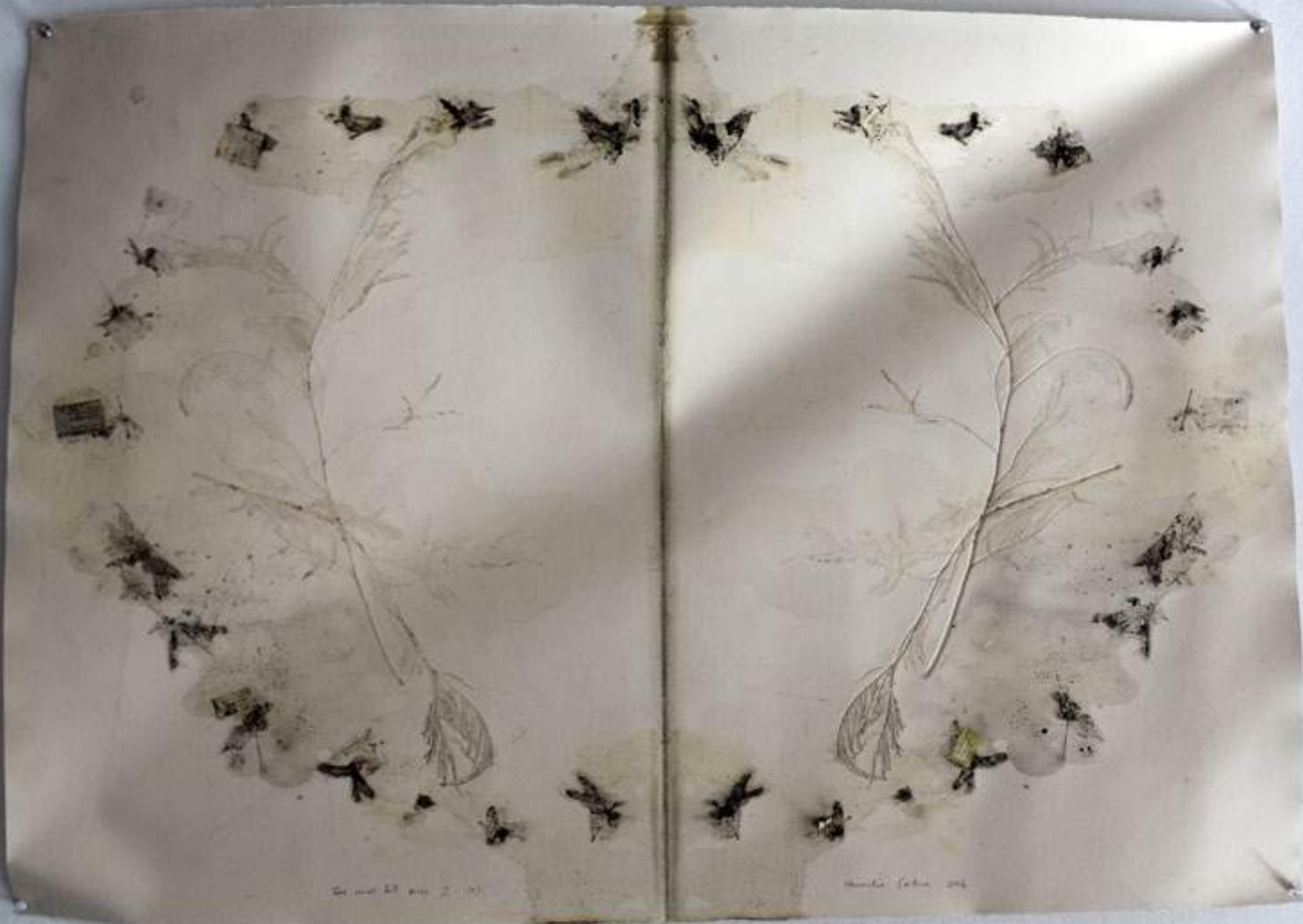
HANNELIE COETZEE (South Africa)

Fees Must Fall Series 1 III

Ink, watercolour and Dragonflies on paper, embossed with black
wattle branches (*Acacia mearnsii*)

100 x 70 cm

R11 400 incl. VAT each



APIT2016

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K2

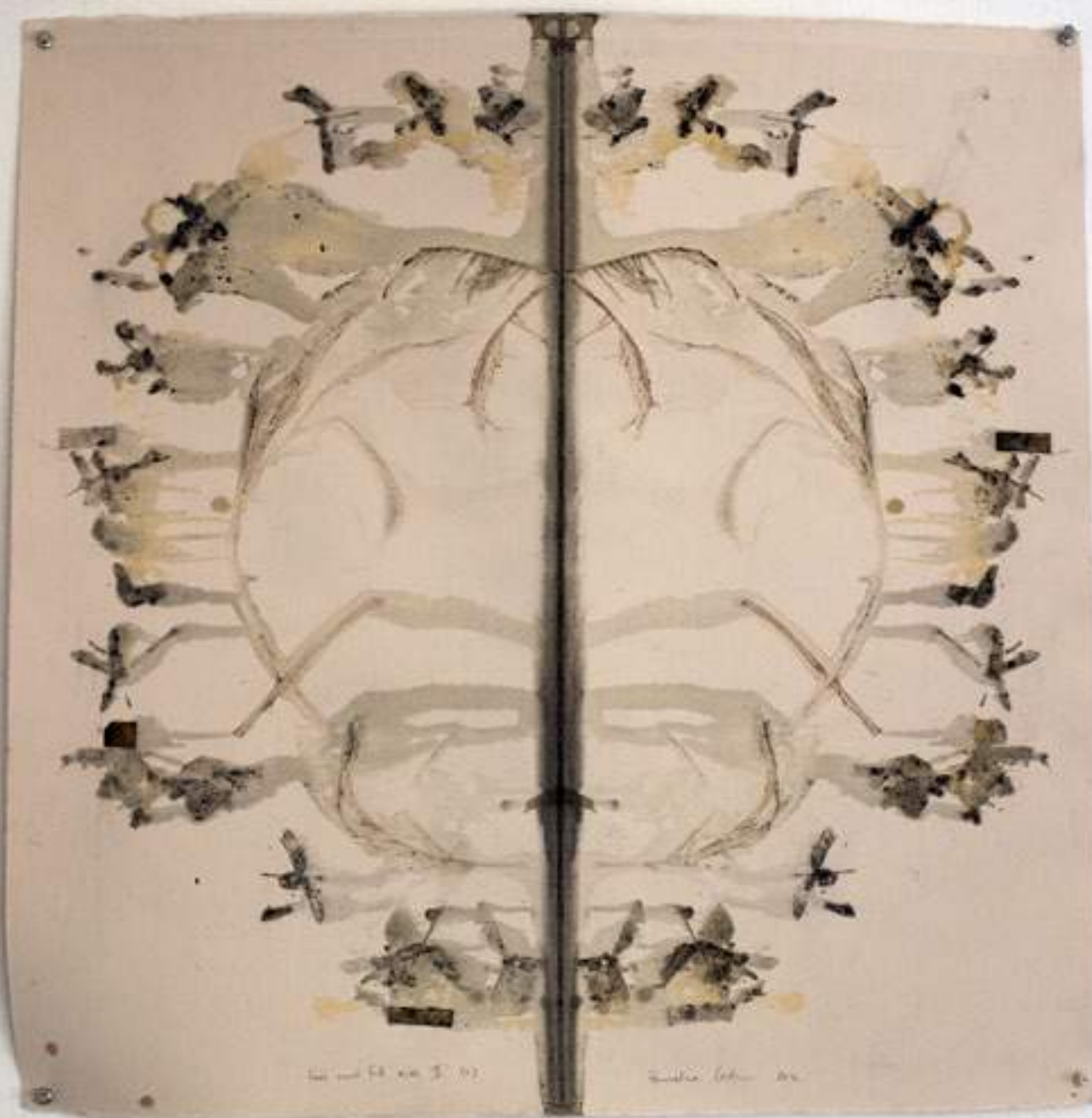
HANNELIE COETZEE (South Africa)

Fees Must Fall Series 2 I

Ink, watercolour and Dragonflies on paper, embossed with black wattle branches, (Acacia mearnsii)

70 x 70 cm

R11 400 incl. VAT each



APIT2016

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K2

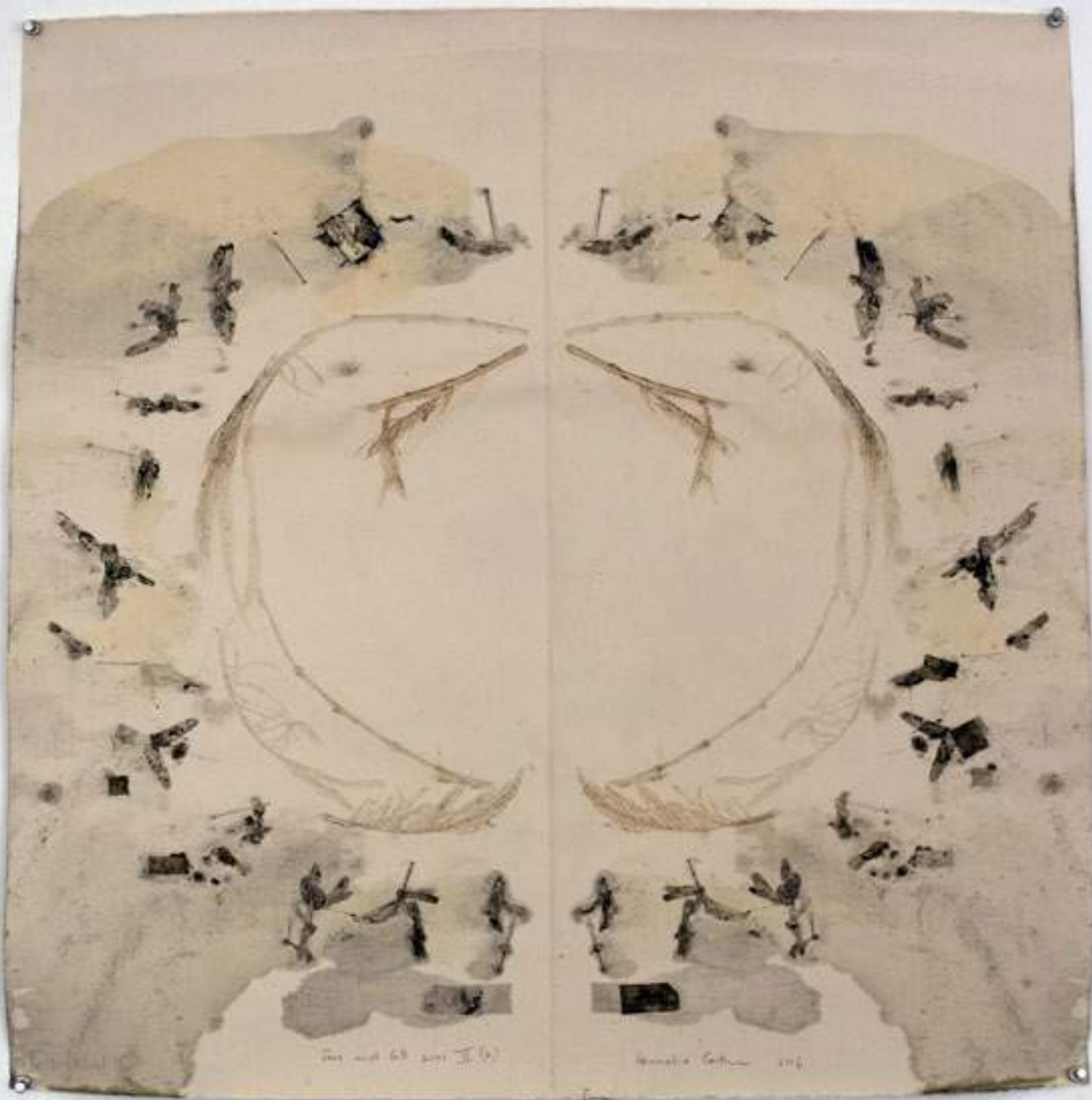
HANNELIE COETZEE (South Africa)

Fees Must Fall Series 2 II

Ink, watercolour and Dragonflies on paper, embossed with black wattle branches, (*Acacia mearnsii*)

70 x 70 cm

R11 400 incl. VAT each



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HANNELIE COETZEE (South Africa)

Fees Must Fall Series 2 III

Ink, watercolour and Dragonflies on paper, embossed with black
wattle branches, (*Acacia mearnsii*)

70 x 70 cm

R11 400 incl. VAT each



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KARRIE HOVEY (USA)
Untitled, 2015
NIROX FOUNDATION COLLECTION

C/



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PHOTO CREDIT: Alet Pretorius

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