

NIROX|Winter Sculpture 2017

OPEN LABORATORY

The 1st edition

Press Release (compiled by Benji Liebmann)

For its 2017 annual winter sculpture exhibition, NIROX inaugurates its program for ongoing collaboration with public institutions to produce and exhibit sculpture, installation and live performance in the NIROX Sculpture Park.

12 dynamic curators appointed by 6 South African universities appropriate the park, to express their own insights through the work of 50 alumni artists who experienced their adulthood after the fall of apartheid – with all its promises, hopes and challenges.

Historically the vanguard of change, universities and their relations with society could not be more relevant or center stage than they are today.

The exhibition brings the universities into conversation with the public and encourages discourse amongst themselves and their students through public walkabouts, workshops and talks before and during the exhibition.

Seldom do curators and artists have the opportunity to come together to express their concerns on this scale, with this latitude.

Universities & curators

The participating universities, their selected curators and exhibition titles are:

UP: Johan Thom & Shenaz Mahomed

‘Mmarakas. The Free Noise Station at Nirox’

TUT: Carol Kuhn & Philiswa Lila

‘Classes and Methods: objects to perform’

UCT: Dr Siona O’Connel & Jade Nair

‘FREE-DOM : Ways of Life in the Wake of Catastrophe’

Unisa: Dr Gwenneth Miller, Maaïke Bakker & Prof Nombeko Mpako

‘Against the Surge’

UJ: Gordon Froud & Thabang Monoa

‘Materiality, liminality, impermanence, dissolution and the environment’

Wits: Dr Same Mdluli

‘INYALA Station: #Operation Occupy Nirox’

UNISA ARTISTS INFORMATION

for NIROX Winter Sculpture Fair


Curators: Dr Gwenneth Miller, Prof Nombe Mpako and Maaïke Bakker.


Against the surge


The verb “surge” suggests notions of power and force, directly evoking vivid imagery rooted in both nature and in culture. The word also recalls tumult or movement that is under negotiation. As turbulent time rolls over and within us on political and ecological fronts, we find ourselves amidst the swell of tensions. The curatorial theme of “Against the surge” allows artists to engage with this theme in the broader sense, whilst artists engage in the Nirox sculpture park, a space imbued with historical change.


ARTISTS

Yvette Dunn Emma Willemse Alex Trapani Manu Manjesh Lal Siziwe Sotewu Nelmarie du Preez Smangaliso Khumalo Odun Orimolade Katharien de Villiers

1. Name of artist	Siziwe Sotewu
2. Artwork title & date	1. <i>Flowers</i> 2. <i>Ukutshila and The Bulges.</i>
3. Materials used	Clay, skin rope, wire, metal, leather and found objects.
4. Dimensions of the work	Variable
CV Lives and Works in East-London, Eastern Cape. Diploma Fine Art: 1999 [Border Technikon] B Tech Degree Fine Art: 2001 [Border Technikon] Master of Visual Arts: 2016 [UNISA] Awards – 2002 Vice Chancellor’s Award (Cum Laude)-Border Technikon Premier’s Arts and Culture Award – Bisho - 2002 Ceramic Award - Border Technikon -1999 Ceramic Award -Border Technikon -1998 Art Theory Award -Border Technikon -1998 The Jutta Publisher’s Art Award - Border Technikon -1998 Ceramic Award -Border Technikon -1997	

<p>EXHIBITIONS:</p> <p>Eastern Cape Visual Arts Exhibition (Grahamstown) - 2015</p> <p>Museum – 1999</p> <p>Ann Bryant Art Gallery – 1999, 2000, 2001, 2002, 2003</p> <p>Grahamstown Festival - 2000, 2001, 2002, 2003</p> <p>Eastern Cape Legislature – 12 March 2002</p> <p>ABSA L'Atelier (Johannesburg) – 2002</p> <p>DBAS Auditorium ("Soul Of Africa" Art Exhibition) Midrand – 2003</p>	
<p>Artist's statement (50 words)</p>	<p>The artworks focus mainly on the developmental stages of a girl from infant to the graduation ceremony. They express the stages of growing up, and three different stages of <i>Intonjane rite of passage</i>, which are pre-liminal (plethora of ceramic flower vessels), liminal (female teenage figure), and post-liminal (huge female figures).</p>
<p>PRICE</p>	<p>1. The Flowers: R1000.00 per flower, or R15000.00 for all Fifteen.</p> <p>2. Ukutshila and The Bulges: R5500.00 per body. Full installation R27 500.00</p>



1. Name of artist	Smangaliso Khumalo
2. Artwork title & date	Three individual works: (all 2016) 1. Ifa: Lefa 2. Ifa: Lefa II 3. Ifa: Lefa III
3. Materials used	Digital print on Felix Schöller true rag etching 305gsm archival
4. Dimensions of the work	120 80cm
5.CV Smangaliso is currently living in Clermont, Durban. Participate in the group exhibition <i>Dear Europa</i> , WHATIFTHEWORLD GALLERY CAPE TOWN, South Africa Group show 31 August 2016 – 15 October 2016 Currently in his 3rd level of study towards BA in Visual Arts, at UNISA.	
Artist's statement (50 words)	The genesis of the work was to question that ubiquitous colonial conquest and archive. My interest was mainly to revisit these issues, which have reached impasse status. The photographs present political effects of geography and intend to reveal that settler-native symbiotic relationship that only benefits the minority of South Africa.
PRICE	Per print: R13 800 (unframed print, edition of 5 + 1 artist proof)

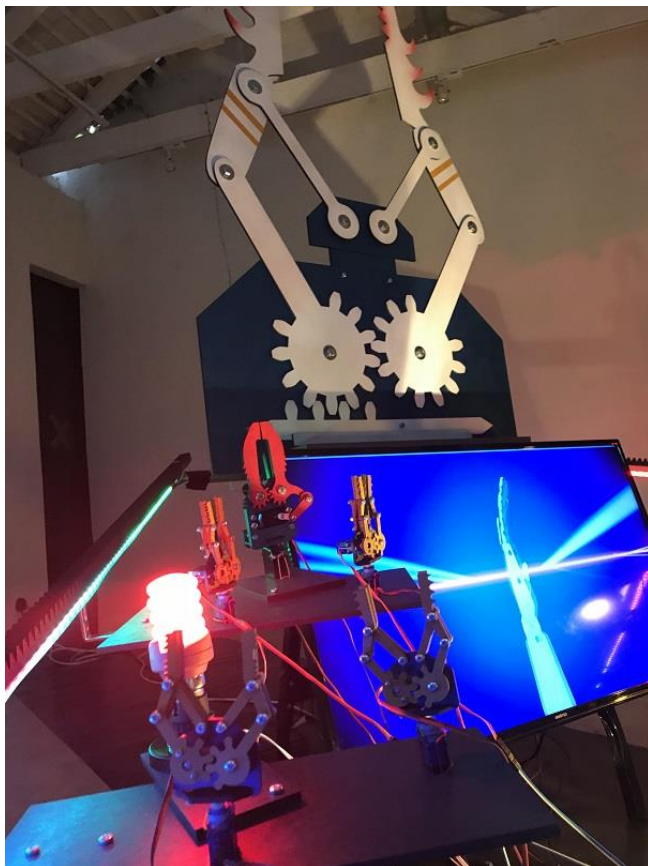
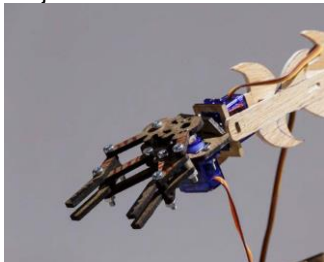
1. Name of artist	Smangaliso Khumalo
2. Artwork title	<i>Clicko the Wild Dancing Bushman</i> (2017)
3. Materials used	Performance
4. Dimensions of the work	Not Applicable
5. Image of the work	
Artist's statement (50 words)	<p>The performance centres on <i>Clicko the Wild Dancing Bushman</i> as remembrance of a history with that "diktatic" ideology. Wild, weird and wonderful movements performed mimic that of Taaibosch dancing for the amusement of a White patronage. A process of cleansing centre the performance where I use <i>Impepho</i> which is still used to cleanse and ward off less positive energy.</p>
PRICE	Not for sale.


1. Name of artist	Emma Willemse
2. Artwork title & date	<i>Slide</i> (2016-2017)
3. Materials used	Wooden shelf, Eucalyptus bark, mutton cloth
4. Dimensions of the work	Variable
<p>Emma Willemse obtained several qualifications from the University of South Africa (Unisa), amongst them a Post Graduate diploma in Visual Art (2006, cum laude) and a Masters in Visual Art (2011, cum laude) and qualifications in Librarianship and Psychology. Since 2008 she has been employed at Unisa as a part-time contract lecturer in the Visual Arts sub-department and often presents talks, courses and lectures on art related matters in her private capacity. Emma currently lives and work as a conceptual artist, lecturer and curator in Riebeeck Kasteel in the Western Cape in South Africa. Her art-making practice is concerned with the archaeology of psychological trauma and is informed by her own experiences of displacement. Recently, she is interested in ideas concerning traces of displacement in the natural environment; urban renewal and gentrification; human mobility; the tension between the public and the private and the tension between personal experience and bureaucratic control.</p>	<p>Her recent exhibitions include participation in an artist's book exhibition at the African Art Book Fair at the Dak'art Biennale 2016 in Senegal; and participation in the 100 Geographies exhibition at the Stellenbosch museum in 2016. She was involved in the 2016 Global Nomadic Art Project (South Africa), collaborating with and hosting visiting international land artists. Her works have been included in, amongst others, the Eindhoven Collection, The SA Embassy in Beijing, China; and the Art Bank in Johannesburg.</p> 
Artist's statement (50 words)	Brought to South Africa by some of the first colonialists, the Eucalyptus tree is today considered an unwanted alien invader, with legislation controlling new planting. Using the bark from an ancient eucalyptus which was chopped down at the artist's home, the intention is to ask questions about displacement, diaspora and xenophobia.
PRICE	R45 000.00


1. Name of artist	Yvette Dunn-Moses
2. Artwork title	Booty and the butts.
3. Materials used	Performance
4. Dimensions of the work	Site specific
5. Biography of Yvette Dunn National Diploma in Fine Art from (DUT) Durban University of Technology. Dunn went on to work for the Michael Stevenson Gallery in Cape Town (2007-2009). 2009: Higher diploma in Fine Art through the University of South Africa (UNISA). Lectured for the Centre for Fine Art, An 2011- 2013: teaching Visual Arts at the Saint Catherine's Empangeni High School , lecturing at UNISA to date.	
Numerous exhibitions since 1999: Notably 2010: "Layers", 2 woman show curated by Nontobeko Ntombela, Goodman project space, Johannesburg, South Africa, "Body Politics", Red eye festival, Durban Art gallery. "In my own backyard, I can see the world." collaboration with Cesar Conde for ARG (Artist Respond Globally), Zhou B. Art Center Chicago. 2011: KZNSA Gallery in May and in Belgium as part of the invitation she received from the Cultuurcentrum Brugge. June 2014, co-illustrated a children's book "Under the Raintree – A Zulu Calendar", 2015, July "Response", (UNISA Staff Exhibition) UNISA Gallery,	
Artist's statement (50 words)	<p>This performance is a masquerade of the idealized perceptions related to the black female body shape. Particularly placing emphasis on the current trend of buttock augmentation.</p> <p>It questions the extent to which women go to fulfill ideas of beauty. This performance dramatizes the blurry line between Vanity and insanity, and how vanity is imposed on one by oneself and by others.</p>
PRICE	Not for sale.


1. Name of artist	Alex Trapani
2. Artwork title	<i>Self-Wetting Portrait 2 (2016-2017)</i>
3. Materials used	Cement, plaster, bricks, resin, Perspex, pump, tubing, electrics, water
4. Dimensions of the work	1600 x 400 x 400 mm
<p>CV</p> <p>National Higher Diploma Fine Art UJ, 1996, completed with distinction. Completed with distinction MVA Unisa 2017</p> <p>Artist, Creative Consultant, Freelance Educator Selected Exhibitions 2016 Solo: <i>neither art nor art</i> (MVA Exhibition) – UNISA art Gallery (Pretoria) 2005 Solo: <i>PREtension. Celebration of Hypocrisy</i> – The Premises Gallery (Johannesburg) 2005 Solo: <i>Co/Con. Prefix to Perfection</i> – Gordart Gallery 2003 Exhibiting Artist: The Ampersand Foundation – Warren Siebrits Modern and Contemporary Gallery (Johannesburg) 2000 Collaborative Artist: <i>After New York</i> – Civic Gallery (Johannesburg) [Fellows of the Ampersand Foundation] 1996 Solo: <i>Back to Back: A Two Part Focus</i> – Generator Art Space (Johannesburg)</p> 	
Artist's statement (50 words)	The sculpture is an awkward, down scaled, partial self-portrait. This pants-wetting fountain implies a fear of ridicule, anxiety, insecurity and insignificance. It reflects the artist's 'smallness' within the art establishment, and when introduced into the open landscape accentuates the artist's discomforts and uncertainties.
PRICE	Edition of five (5) for sale. R 29 500 (each)


1. Name of artist	Manu Manjesh Lal
2. Artwork title	1. <i>Bahir-Gamana (The journey-outward)</i> (2017) 2. <i>Rebirth</i> (2016-2017)
3. Materials used	Fibreglass, Automotive Paint, Vinyl Sticker
4. Dimensions of the work	1. <i>Bahir-Gamana (The journey-outward)</i> : 250cm x 90cm 2. <i>Rebirth</i> : 120cm x 80cm x 80cm
5. 	<p>CV: Born in India, living in Gaborone Botswana BFA, University of Kerala, India 1998. Diploma in Education, North West University, SA 2013 International Baccalaureate (IB) and IBIS, Dubai 2014 Diploma & Middle Years (MYP) Austin , Texas, 2016. Currently enrolled for MVA Unisa. 1998-2000 Visual Arts Teacher, Kochi, Kerela, India. At Present: Visual Arts Facilitator: Westwood International School Represented in the Collections: Unisa Gallery Permanent Collection, Open Baptist Church, Atlanta, USA. Navel Base, Kochi. Exhibitions: Unisa, Pretoria 2008. Artists in Botswana 2005.2006,2007. Naval Base Art Exhibition, 1999.</p> 
Artist's statement (50 words)	I am fascinated about culture as a phenomenon. The motivation for my works comes from an innermost impulse to understand my own exposure to heterogeneous experiences as a participant in cosmopolitan global culture. I visually interpret intercultural pairing as 'forms that tend to compliment, echo and sometimes juxtapose each other.
PRICE	1. <i>Bahir-Gamana (The journey-outward)</i> (2017) R36 000.00 2. <i>Rebirth</i> (2016-2017) R24 000.00 (pink work)

1. Name of artist	Nelmarie du Preez
2. Artwork title	<i>The Auto Movement</i> (2017)
3. Materials used	Video with sound. Moving Robotic Sculptures with control system. Lighting
4. Dimensions of the work	Variable
<p>South African artist based in Pretoria working in the fields of performance, photography, video and computational arts. BA in Multimedia from UNISA in 2011. MA in Computational Arts at Goldsmiths College in 2013. Awarded a place on the prestigious MFA in Fine Arts at Goldsmiths which she completed in 2015.</p> <p>du Preez was selected for the London Open 2015 at the Whitechapel Gallery (London), formed part of Home Works 7 at Ashkal Alwan (Beirut) and was selected for the 17th International Digital Arts Biennale (Montreal) in 2016. In the past two years she has been shortlisted for six significant international art awards and was the winner of the 2015 Sasol New Signatures. During 2015 she was awarded a merit award at the Barclays L'Atelier and also won two awards in the UK (Bath Open Art Prize and Bad Behavior Judges Prize). In 2016 she had a solo-project as part of the ROOM Gallery & Projects booth at the FNB Joburg Art Fair.</p>	 
Artist's statement (50 words)	<p><i>The Auto Movement</i> is a robotic installation that comprises of the Admiral Gripper, its 4 Captain Grippers and 8 Crew Grippers. They believe in Synthetic Intelligence and view their own intelligence not as an imitation or in any way artificial; but as a genuine form of intelligence. The installation is a ritualistic performance that explores the various facets and beliefs of their cult-like movement.</p>
PRICE	<p>Full installation R 75 000. Or individual pieces:</p> <ul style="list-style-type: none"> • Big Robot - R25 000. • Medium Robot - R5000. • Small Robot - R1000. • Video - R 18 000

1. Name of artist	Odun Orimolade
2. Artwork title	<i>The Id</i>
3. Materials used	Digital print on Felix Schöller true rag etching 305gsm archival
4. Dimensions of the work	420x297mm
	<p>CV</p> <p>Graduated in General Art and Painting respectively from the Yaba College of Technology School of Art, Design and Printing, Lagos, Nigeria. Post graduate Diploma and Masters in Visual Art from the University of South Africa Pretoria, where she is currently pursuing a PhD. Participated in several exhibitions locally and internationally including solo shows. She has also participated in artist residencies such as Bern Performance Art Festival, Switzerland November 2016, Live Art DK residency program Copenhagen Denmark April 2016, Lilith Performance Studio Residency, Lilith Performance Studio, Malmo, Sweden May 2015, 2014 Les Palette du Kame International residency in Limbe, Tiko and Edinao, Cameroon, The Archive Static, Embodied, Practiced Residency programme, Foundation for Contemporary Art Ghana in collaboration with Centre for Contemporary Art Lagos in Accra, Ghana (Now Asiko Residencies).</p> <p>She is recipient of several awards in her academics. Including: Nigerian Cards Ltd award for best final year Student in the School of Art Design and Printing 1998. Rectors award for academic excellence 1998. Yaba College of Technology Golden Jubilee Award. Best Overall performance in the School of Art Design and Printing Yaba Tech. 1998. Jeromelaiho and Associate award for most promising student 1998. Insight Communication award for best final year student in drawing 1998, Prof. Y. A. Grillo award for most deserving Art student 1998 amongst others.</p> <p>In 2014 she received the Society of Nigerian Artist Distinguished Artist Award in recognition of achievements in Visual Art.</p> <p>Orimolade lives and works in Lagos: Yaba College of Technology, Lagos, Nigeria</p>
Artist's statement (50 words)	In Freudan theory, the Id, is the uncoordinated or unorganized part that embodies all basic drives which never should stand alone in all its wrath, and inability to decipher right and wrong. This engagement of a critical reflection of the most base part of ourselves, questions its galvanizers in the space of cultural and institutionalised authority.
PRICE	R3500 each, edition of 5 available

1. Name of artist	Odun Orimolade
2. Artwork title	<i>One With</i>
3. Materials used	Digital print on Felix Schöller true rag etching 305gsm archival
4. Dimensions	420x297mm
5. Image of the work	
Artist's statement (50 words)	No Words, One With... It explores conscious states in apprehending plausible views of general ethic and elements of existentialism in relation to human ontology. Also how this type of comprehension might affect navigating other kinds of non human relation.
PRICE	R3500 each, edition of 5 available

1. Name of artist	Odun Orimolade, With Mette G Mortensson
2. Artwork title	<i>Into the Woods, 2016</i>
3. Materials used	Digital print on Felix Schöller true rag etching 305gsm archival
4. Dimensions	420x297mm
5. Image of the work	
Artist's statement (50 words)	It references the ideology of shared history through diverse perspectives while highlighting collective origins and components that connect people. highlighting possibilities of reflective reasoning in pooling information from history and memory. it explores the veracity of memory weighted up against that which has been collectively constructed to order cooperative behaviour.
PRICE	R3500 each, edition of 5 available

1. Name of artist	Odun Orimolade
2. Artwork title & date	<i>Ileri</i> (2017)
3. Materials used	Performance
4. Dimensions of the work	Site specific
Image of the work	 <p>Attach separately, 300 dpi jpg image if not installed</p>
Artist's statement (50 words)	<i>Ileri</i> references the pressure and tension of aspiring to a post conformist state within society driven by cooperative behaviour. It is evocative of force that is propelled by emotive states through individual experience in striving for social goods and social survival and the challenges navigated both physically and psychologically
PRICE	Not for sale.

Guest artist from Stellenbosch:

1. Name of artist	Katharien de Villiers
2. Artwork title & date	<i>Involving the Enemy - the futility of movement vs the activation of thought</i>
3. Materials used	Steel, enamel paint and rubber
4. Dimensions of the work	2m x 2.3m x 80cm (approx.)
5. Image of the work	Work is installed and can be documented.
Artist's statement (50 words)	<p>This is an interactive piece which aims at creating a sensory and visual experience. The 'wheel' was created to a simple equation:</p> <p><i>experience's relation to form + form's relation to meaning = meaning through experience.</i></p> <p>The momentum created throws the viewer into a state of obligatory movement.</p>
PRICE	R25 000.00