

# NOT A SINGLE STORY

WANAS KONST SWEDEN & NIROX FOUNDATION SOUTH AFRICA • MAY 12 – JULY 29 2018

Jane Alexander / Beth Diane Armstrong / Lena Cronqvist / Latifa Echakhch /  
Peter Geschwind and Gunilla Klingberg / Frances Goodman / Lungiswa Gqunta /  
Lubaina Himid / Mwangi Hutter / Ayana V Jackson / Bronwyn Katz / Marcia Kure /  
Marianne Lindberg De Geer / Esther Mahlangu / Caroline Mårtensson / Whitney  
McVeigh / Nandipha Mntambo / Sethembile Msezane / Zanele Muholi / Yoko Ono /  
Claudette Schreuders / Mary Sibande / Sophia van Wyk / Nelisiwe Xaba

LUBAINA HIMID, VERNET'S STUDIO, 1994. COURTESY THE ARTIST AND HOLLYBUSH GARDENS. PHOTO: STEFAN BAUMANN



This publication accompanies **NOT A SINGLE STORY**, a collaborative exhibition between the NIROX Foundation, South Africa and Wanås Konst, Sweden. **NOT A SINGLE STORY** is held at the NIROX Foundation on view from 12 May through 29 July.

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The exhibition opens to the public with the Writer  
Sculpture Fair, managed by the team at ArtLogic.

Frances Goodman, *Steen*, 2018, NIROX Foundation. Photo: Benji Liebmam

The different components of this project investigate what sculpture is and can be, linked by the site and a conceptual concern—that of the story.

Writer Chimamanda Ngozie Adichie starts her well-known talk with those words. Stories matter, writes Adichie. How they are told, who tells them, when they're told, how many stories are told, are really dependent on power. The talk is the starting point of the exhibition and inspiration for the title, **NOT A SINGLE STORY**.

The NIROX Foundation asked Wanås Konst to curate and collaborate on the Sculpture Winter Show 2018. Five years before, Wanås Konst had asked NIROX to share practical experience regarding working with artists in the landscape, sharing the belief that artists' voices are important in shaping society. One outcome was an exhibition in Sweden 2015 with six artists based in South Africa.

This year's exhibition grew out of collaborative efforts and is the result of a long-standing and continuous dialogue, an exchange between sculpture parks on two continents and between artists engaging people in exploring contemporary art.

The exhibition presents 25 artists and brings forward contemporary concerns and working methods related to sculpture. Referring to a venue as a sculpture park, and working mainly in the outdoors, it addresses an entire art historical canon on sculpture in general and land art in particular, with earth, rocks, and sand as media and subject matter. This history is a male history. As a response to a very singular art history, the majority of the artists in the exhibition are women, representing a rich diversity of perspectives.

Looking at art history, we learn how traditions have an effect on new expressions, work is made in dialogue with what is going on, what has been and that which has been sidelined. Nods to the past, an adoption of a style—artists will inspire artists whether it is an ancient technique or a contemporary artist that is the greatest inspiration. Focusing on living artists and process, production and presentation the exhibition brings together artists whose individual practices create overlapping dialogues with different content and combine a variety of approaches, from tradition-bound techniques to ephemeral elements, as well as methods blurring the distinction between creator and viewer.

The exhibition includes works by forerunners alongside less established artists, born between 1933 and 1993. Notable is the participation of Yoko Ono, often seen as the grandmother of conceptual and performance art. Also Esther Mahlangu has become iconic in a similar way. Following the customs passed down from generations of women in her family, she bridges contemporary practices. Should a grand lady of sculpture on the Swedish contemporary art scene be appointed, Lena Cronqvist must be the one. Since the 60s she has portrayed anguish and suffering suburban Madonnas and girls involved in morbid games.

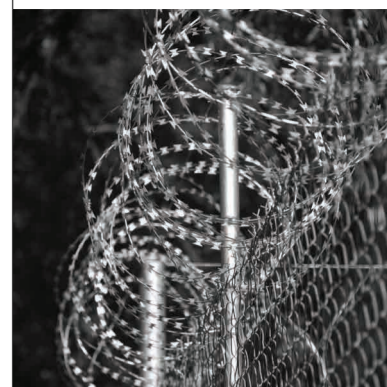
Important role models are also the recent Turner prize winner Lubaina Himid. With cut-outs of women from women's artworks, she introduces us to other artists, asking questions about the re-writing of the history. Seminal is also Jane Alexander who is a mentor for many artists that have studied in South Africa. For Claudette Schreuders and Marcia Kure, inspiration can be traced much further back, with colon sculptures and Noke culture, whereas in the case of Gunilla Klingberg and Peter Geschwind we should rather look ahead to find influences, to science fiction. Together the artists occupy and transform the landscape.

Another part of this project, linked to the exhibition, is workshops, talks and a comprehensive educational programming aimed at children and youth to expand understanding of life and art. Pedagogical ideas are paralleled and exchanged, and we see how art inspires and how creativity forms the ambitions and abilities of young people. The outdoor environment at NIROX is a site for playful learning, making and reflecting. The use of processes of creation and reception with activities discussing and performing together contributes to debates and dreams of our times.

The different components of this project investigate what sculpture is and can be, linked by the site and a conceptual concern—that of the story.

Ngozie Adichie concludes in her talk: ...When we reject the single story, when we realize that there is never a single story about any place, we regain a kind of paradise.

Imagine!



JANE ALEXANDER (b. 1959, Johannesburg, South Africa, lives and works in Cape Town, South Africa). Jane Alexander is a leading South African sculptor and artist. She began working with figurative sculptures in art school with *Butcher Boys*, a work which is widely understood to be a manifestation of Apartheid society. Today, her work continues to explore the effect of power and dominion over individuals. Alexander is also a professor at the Michaelis School of Fine Art. **NOT A SINGLE STORY** marks Alexander's second exhibition at the NIROX Sculpture Park



BETH DIANE ARMSTRONG (b. 1985, Mbombela, South Africa, lives and works in Johannesburg, South Africa). Beth Diane Armstrong is a master of sculpting monumental works in steel. Her process is informed by the translation of fleeting experiences into the permanence of a physically demanding material such as steel. Armstrong was awarded the prestigious Standard Bank Young Artist Award 2017. For **NOT A SINGLE STORY**, Armstrong veers away from traditional sculpture to create paintings that will delve into three-dimensionality.



LENA CRONQVIST (b. 1938 Karlstad, Sweden lives and works in Stockholm and Koster, Sweden). Lena Cronqvist is a sculptor and a painter. With a career spanning over 30 years, she is one of Sweden's most celebrated artists. Her work is concerned with dramas and experiences played out within a family: death, love, motherhood, childhood and the vulnerable relationships between lovers, and between children and adults. Cronqvist will exhibit *Flickan som viftar på öronen och räcker ut tungan* [Girl wagging her ears and sticking out tongue], a bronze sculpture she created in 2000.



Lena Cronqvist, *Girl Wagging Her Ears and Sticking Out Tongue*, 2000. Photo: Feryana Habongirwe

Lena Cronqvist, Photo: Patrick Miller

LATIFA ECHAKHCH



Latifa Echakhch. Photo: Anna-Water

LATIFAH ECHAKHCH (b. 1974, El Khansa, Morocco, lives and works in Martigny, Switzerland). Latifa Echakhch creates sculptures and installations that explore identity numbers/codes and their role in passport bureaucracy. Echakhch left Morocco at a young age and was raised in France, which forms her experiences as an artist. She participated in the Venice Biennale in 2011, and in 2013, she was awarded the Marcel Duchamp Prize (organised together with the Centre Pompidou to honour a French artist or an artist living in France). For this exhibition, Echakhch is showing [Blush](#), a site-specific work made with bricks.

PETER GESCHWIND AND GUNILLA KLINGBERG



Gunilla Klingberg and Peter Geschwind, 2018. Photo: Lily Oshihuzeni

PETER GESCHWIND AND GUNILLA KLINGBERG (Both b. 1966, Stockholm, Sweden, live and work in Stockholm). Gunilla Klingberg's work explores consumerism and forms of Eastern spirituality. She creates circular patterns that resemble mandalas using supermarket, fast food, big box store, and common household product logos. Peter Geschwind creates sculptures and patterns that incorporate product packaging. For this exhibition they have collaborated on the new work [Lifesystem](#).

FRANCES GOODMAN



Frances Goodman. Photo: Aubrey Jonsson © One League.

FRANCES GOODMAN (b. 1975, Johannesburg, South Africa, lives and works in Johannesburg, South Africa) Frances Goodman holds a Laureateship from the Hoger Instituut voor Schone Kunsten (HISK) in Antwerp, and she took part in The Fountainhead Residency Programme in Miami, USA, in 2015. Goodman's work is a part of [All Things Being Equal](#), the opening exhibition at the Zeitz Museum of Contemporary Art Africa (MOCAA) in Cape Town, South Africa in 2017. Goodman's work, [Siren](#), depicts the silhouette of a woman pole dancing. This image opens the curtain to our views on female sexuality and power, and it ultimately reveals our attitudes towards morality and our beliefs.

TEDGLOBAL 2009

way, no possibility of feelings more complex than pity, no possibility of a connection as human equals.

**05:21** \_\_\_\_\_ I must say that before I went to the U.S., I didn't consciously identify as African. But in the U.S., whenever Africa came up, people turned to me. Never mind that I knew nothing about places like Namibia. But I did come to embrace this new identity, and in many ways I think of myself now as African. Although I still get quite irritable when Africa is referred to as a country, the most recent example being my otherwise wonderful flight from Lagos two days ago, in which there was an announcement on the Virgin flight about the charity work in "India, Africa and other countries."

**05:55** \_\_\_\_\_ (Laughter)

**05:56** \_\_\_\_\_ So, after I had spent some years in the U.S. as an African, I began to understand my roommate's response to me. If I had not grown up in Nigeria, and if all I knew about Africa were from popular images, I too would think that Africa was a place of beautiful landscapes, beautiful animals, and incomprehensible people, fighting senseless wars, dying of poverty and AIDS, unable to speak for themselves and waiting to be saved by a kind, white foreigner. I would see Africans in the same way that I, as a child, had seen Fide's family.

**06:35** \_\_\_\_\_ This single story of Africa ultimately comes, I think, from Western literature. Now, here is a quote from the writing of a London merchant called John Lok, who sailed to west Africa in 1561 and kept a fascinating account of his voyage. After referring to the black Africans as "beasts who have no houses," he writes, "They are also people without heads, having their mouth and eyes in their breasts."

**07:05** \_\_\_\_\_ Now, I've laughed every time I've read this. And one must admire the imagination of John Lok. But what is important about his writing is that it represents the beginning of a tradition of telling African stories in the West: A tradition of Sub-Saharan Africa as a place of negatives, of difference, of darkness, of people who, in the words of the wonderful poet Rudyard Kipling, are "half devil, half child."

**07:32** \_\_\_\_\_ And so, I began to realize that my American roommate must have throughout her life seen and heard different versions of this single story, as had a professor, who once told me that my novel was not "authentically African." Now, I was quite willing to contend that there were a number of things wrong with the novel, that it had failed in a number of places, but I had not quite imagined that it had failed at achieving something called African authenticity. In fact, I did not know what African authenticity was. The professor told me that my characters were too much like him, an educated and middle-class man. My characters drove cars. They were not starving. Therefore they were not authentically African.

**08:21** \_\_\_\_\_ But I must quickly add that I too am just as guilty in the question of the single story. A few years ago, I visited Mexico from the U.S. The political climate in the U.S. at the time was tense, and there were debates going on about immigration. And, as often happens in America, immigration became synonymous with Mexicans. There were endless stories of Mexicans as people who were fleecing the healthcare system, sneaking across the border, being arrested at the border, that sort of thing.

**08:54** \_\_\_\_\_ I remember walking around on my first day in Guadalajara, watching the people going to work, rolling up tortillas in the marketplace, smoking, laughing. I remember first feeling slight surprise. And then, I was overwhelmed with shame. I realized that I had been so immersed in the media coverage of Mexicans that they had become one thing in my mind, the abject immigrant. I had bought into the single story of Mexicans and I could not have been more ashamed of myself.

**09:26** \_\_\_\_\_ So that is how to create a single story, show a people as one thing, as only one thing, over and over again, and that is what they become.

**09:37** \_\_\_\_\_ It is impossible to talk about the single story without talking about power. There is a word, an Igbo word, that I think about whenever I think about the power structures of the world, and it is "nkali." It's a noun that loosely translates to "to be greater than another." Like our economic and political worlds, stories too are defined by the principle of nkali: How they are told, who tells them, when they're told, how many stories are told, are really dependent on power.

**10:12** \_\_\_\_\_ Power is the ability not just to tell the story of another person, but to make it the definitive story of that person. The Palestinian poet Mourid Barghouti writes that if you want to dispossess a people, the simplest way to do it is to tell their story and to start with, "secondly." Start the story with the arrows of the Native Americans, and not with the arrival of the British, and you have an entirely different story. Start the story with the failure of the African state, and not with the colonial creation of the African state, and you have an entirely different story.

**10:52** \_\_\_\_\_ I recently spoke at a university where a student told me that it was such a shame that Nigerian men were physical abusers like the father character in my novel. I told him that I had just read a novel called "American Psycho" --

**11:08** \_\_\_\_\_ (Laughter)

**11:10** \_\_\_\_\_ -- and that it was such a shame that young Americans were serial murderers.

**11:15** \_\_\_\_\_ (Laughter)

**11:19** \_\_\_\_\_ (Applause)

**11:25** \_\_\_\_\_ Now, obviously I said this in a fit of mild irritation.

**11:28** \_\_\_\_\_ (Laughter)

**11:30** \_\_\_\_\_ But it would never have occurred to me to think that just because I had read a novel in which a character was a serial killer that he was somehow representative of all Americans. This is not because I am a better person than that student, but because of America's cultural and economic power, I had many stories of America. I had read Tyler and Updike and Steinbeck and Gaitskill. I did not have a single story of America.

**11:55** \_\_\_\_\_ When I learned, some years ago, that writers were expected to have had really unhappy childhoods to be successful, I began to think about how I could invent horrible things my parents had done to me.

**12:08** \_\_\_\_\_ (Laughter)

**12:10** \_\_\_\_\_ But the truth is that I had a very happy childhood, full of laughter and love, in a very close-knit family.

**12:17** \_\_\_\_\_ But I also had grandfathers who died in refugee camps. My cousin Polle died because he could not get adequate healthcare. One of my closest friends, Okoloma, died in a plane crash because our fire trucks did not have water. I grew up under repressive military governments that devalued education, so that sometimes, my parents were not paid their salaries. And so, as a child, I saw jam disappear from the breakfast table, then margarine disappeared, then bread became too expensive, then milk became rationed. And most of all, a kind of normalized political fear invaded our lives.

**12:57** \_\_\_\_\_ All of these stories make me who I am. But to insist on only these negative stories is to flatten my experience and to overlook the many other stories that formed me. The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story.

**13:25** \_\_\_\_\_ Of course, Africa is a continent full of catastrophes: There are immense ones, such as the horrific rapes in Congo and depressing ones, such as the fact that 5,000 people apply for one job vacancy in Nigeria. But there are other stories that are not about catastrophe, and it is very important, it is just as important, to talk about them.

**13:45** \_\_\_\_\_ I've always felt that it is impossible to engage properly with a place or a person without engaging with all of the

stories of that place and that person. The consequence of the single story is this: It robs people of dignity. It makes our recognition of our equal humanity difficult. It emphasizes how we are different rather than how we are similar.

**14:09** \_\_\_\_\_ So what if before my Mexican trip, I had followed the immigration debate from both sides, the U.S. and the Mexican? What if my mother had told us that Fide's family was poor and hardworking? What if we had an African television network that broadcast diverse African stories all over the world? What the Nigerian writer Chinua Achebe calls "a balance of stories."

**14:33** \_\_\_\_\_ What if my roommate knew about my Nigerian publisher, Muhtar Bakare, a remarkable man who left his job in a bank to follow his dream and start a publishing house? Now, the conventional wisdom was that Nigerians don't read literature. He disagreed. He felt that people who could read, would read, if you made literature affordable and available to them.

**14:56** \_\_\_\_\_ Shortly after he published my first novel, I went to a TV station in Lagos to do an interview, and a woman who worked there as a messenger came up to me and said, "I really liked your novel. I didn't like the ending. Now, you must write a sequel, and this is what will happen ..."

**15:11** \_\_\_\_\_ (Laughter)

**15:14** \_\_\_\_\_ And she went on to tell me what to write in the sequel. I was not only charmed, I was very moved. Here was a woman, part of the ordinary masses of Nigerians, who were not supposed to be readers. She had not only read the book, but she had taken ownership of it and felt justified in telling me what to write in the sequel.

**15:33** \_\_\_\_\_ Now, what if my roommate knew about my friend Funmi Iyanda, a fearless woman who hosts a TV show in Lagos, and is determined to tell the stories that we prefer to forget? What if my roommate knew about the heart procedure that was performed in the Lagos hospital last week? What if my roommate knew about contemporary Nigerian music, talented people singing in English and Pidgin, and Igbo and Yoruba and Ijo, mixing influences from Jay-Z to Fela to Bob Marley to their grandfathers.

**16:06** \_\_\_\_\_ What if my roommate knew about the female lawyer who recently went to court in Nigeria to challenge a ridiculous law that required women to get their husband's consent before renewing their passports? What if my roommate knew about Nollywood, full of innovative people making films despite great technical odds, films so popular that they really are the best example of Nigerians consuming what they produce? What if my roommate knew about my wonderfully ambitious hair braider, who has just started her own business selling hair extensions? Or about the millions of other Nigerians who start businesses and sometimes fail, but continue to nurse ambition?

**16:47** \_\_\_\_\_ Every time I am home I am confronted with the usual sources of irritation for most Nigerians: our failed infrastructure, our failed government, but also by the incredible resilience of people who thrive despite the government, rather than because of it. I teach writing workshops in Lagos every summer, and it is amazing to me how many people apply, how many people are eager to write, to tell stories.

**17:14** \_\_\_\_\_ My Nigerian publisher and I have just started a non-profit called Farafina Trust, and we have big dreams of building libraries and refurbishing libraries that already exist and providing books for state schools that don't have anything in their libraries, and also of organizing lots and lots of workshops, in reading and writing, for all the people who are eager to tell our many stories.

**17:36** \_\_\_\_\_ Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity.

**17:56** \_\_\_\_\_ The American writer Alice Walker wrote this about her Southern relatives who had moved to the North. She introduced them to a book about the Southern life that they had left behind. "They sat around, reading the book themselves, listening to me read the book, and a kind of paradise was regained."

**18:17** \_\_\_\_\_ I would like to end with this thought: That when we reject the single story, when we realize that there is never a single story about any place, we regain a kind of paradise.

**18:30** \_\_\_\_\_ Thank you.

**18:31** \_\_\_\_\_ (Applause)

The Danger of a Single Story by Chimamanda Ngozi Adichie. © Chimamanda Ngozi Adichie, 2009, used by permission of The Wylie Agency (UK) Limited.

LUNGISWA GQUNTA



Lungiswa Gqunta. Photo: Lustin Ogunbanwo

LUNGISWA GQUNTA (b. 1991, Port Elizabeth, South Africa, lives and works in Cape Town, South Africa). Lungiswa Gqunta graduated with a master's degree from the Michaelis School of Fine Art. She works in a broad range of disciplines including performance, printmaking, sculpture and installation. Her work grapples with the complexities of the South African post-colonial cultural and political landscape. In addition to her independent practice, Gqunta is a member of IQhiya, a collective of black female artists working in Johannesburg and Cape Town.

LUBAINA HIMID TURNER PRIZE WINNER 2017



Lubaina Himid. Photo: University of Central Lancashire.

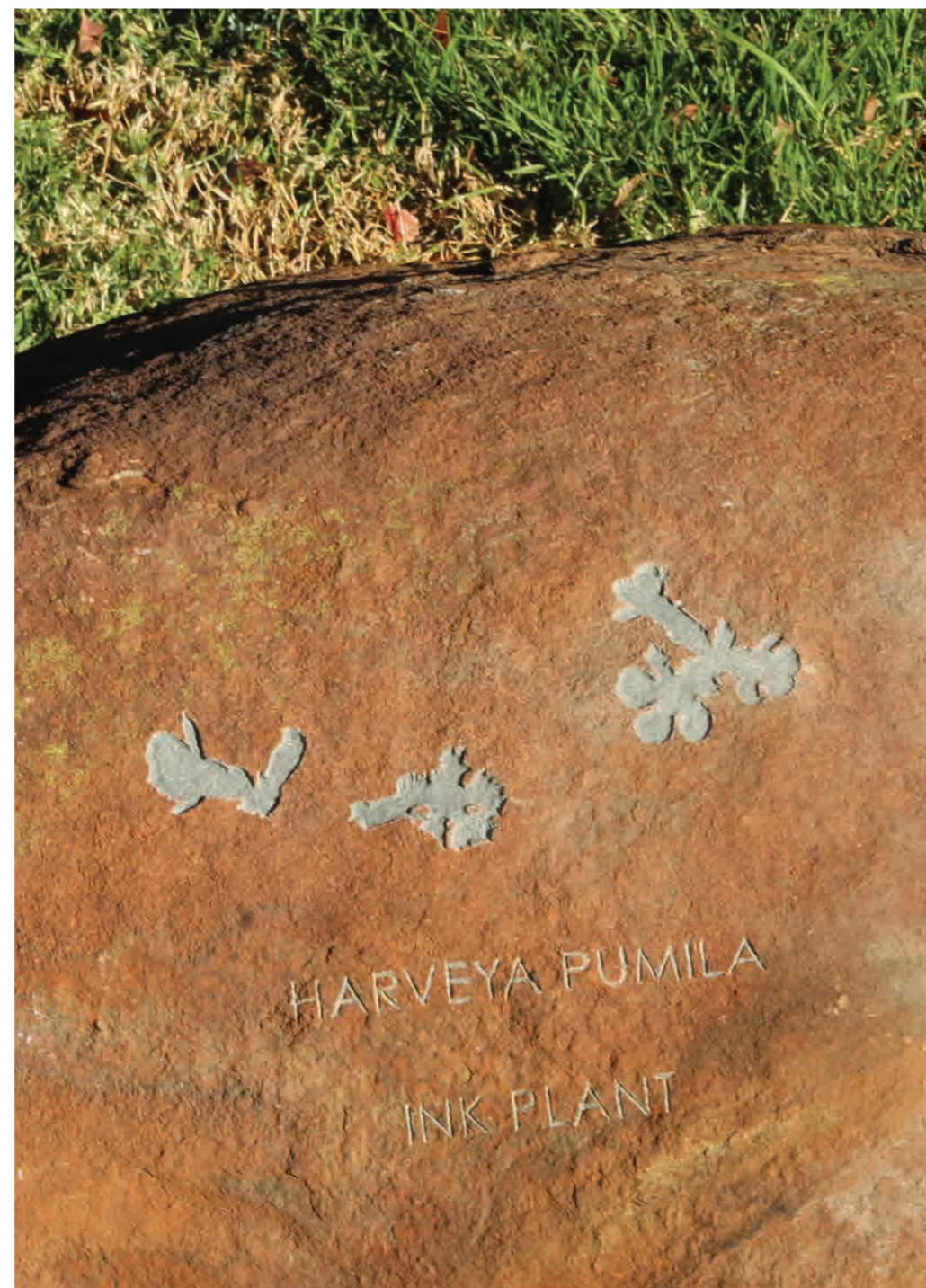
LUBAINA HIMID (b. 1954, Zanzibar, Tanzania, lives and works in Preston, United Kingdom). Lubaina Himid is the 2017 Turner Prize winner; she is the first black woman to win the prize. She works in painting, installation, assemblage and sculpture. Himid is an artist, a curator and a professor at the University of Central Lancashire. Her works explore post-colonial identity and racism in the United Kingdom. She was at the forefront of the black British art movement, which sought to highlight issues of race, gender and the politics of representation.

MWANGI HUTTER



Mwangi Hutter. Photo: Courtesy of the artist.

MWANGI HUTTER (Ingrid Mwangi b. 1975 Nairobi, Kenya and Robert Hutter, b 1964, Ludwigshafen, Germany). The artists combined their biographies and names to become Mwangi Hutter. They work in video, digital photography, installation and performance. The duo sees their work as a unit arising from two bodies, two minds, dual histories and the continuous merging of expression. For [NOT A SINGLE STORY](#), Mwangi Hutter will exhibit [Travels of the Rememberers](#), a settlement of seven steel huts with prints and marks made using acetic acid. Over time, the works will rust testifying to the nature of our impermanent world.

Bronwyn Katz, *Root Spoor*, 2018. Photo: Fanyana HabanganeClaudette Schreuders, *The Gully & Waterfall*, 2017. Photo: Fanyana HabanganeCaitline Marrienson, *Living Faces*, 2018. Photo: Fanyana Habangane

Frida Kahlo, Georgia O'Keeffe and Claudette Johnson make an appearance at NOT A SINGLE STORY.

INTERVIEW BY KHUMO SEBAMBO

Lubaina Himid was born in Zanzibar in 1954 and she moved to United Kingdom in the 60s; her experiences of post-colonialism and racism have since been marked her work. Together with other immigrants, emigres, and refugees, Himid would go on to form the widely influential black British art movement. Often referred to as an unsung hero, Himid rose to prominence in the 1980s during this era.

Working in mediums such as painting, installation, assemblage and sculpture, artists in the movement such as Remi Kapo, Shakka Deddi and Sonia Boyce were inspired by anti-racist discourse and feminist critique, and they used their art to question Britain's social, cultural and political legacies.

For NOT A SINGLE STORY, Himid will show an instructional version of Vernet's Studio, a work that probes said legacies. Created in 1994, an auspicious year in South African history, the installation rewrites history and challenges the canon by solely representing women artists such as Kahlo, Maud Sulter, Barbara Kruger and Bridget Riley. More than 30 years into her career, Himid herself has defied expectations by taking the 2017 Turner Prize. Himid and her work add a new story to a very singular art history.

She took time out of her schedule to sit down in her Lancashire studio and pen some responses to an interview with the NOT A SINGLE STORY curatorial team.

**1. YOUR TURNER PRIZE WIN IS MONUMENTAL – FIRST BLACK WOMAN AND THE OLDEST. WHAT DOES WINNING THE TURNER PRIZE MEAN TO YOU?**

Winning the turner Prize meant a great deal to me in many ways but most importantly, my winning seems to have given other artists a reason to be optimistic about the future of creative recognition in Britain. Artists need to be optimistic and to be able to find reassurance that someone is taking notice at least some of the time.

**2. IN YOUR WORK, WOMEN AND BLACK PEOPLE ARE ACTORS, CREATORS AND SUBJECTS. TELL US ABOUT THE ROLE OF VISIBILITY AND INVISIBILITY IN YOUR WORK? WHY DOES IT MATTER TO GIVE SUBJECTS AGENCY?**

Actually, the main purpose of my work is to give audience agency. It is vital that they/we see many differing and credible versions of ourselves, our ideas and our lives as we investigate the visual landscape.

**3. THOUGH YOU HAVE A RICH AND VARIED PRACTISE, A CENTRAL FORMAL ASPECT OF YOUR WORK OVER THE YEARS HAS BEEN THE CUT OUT; A FREESTANDING SCULPTURAL-FIGURATIVE PAINTING. WHY IS THIS? WHAT IS YOUR ATTRACTION TO THE MEDIUM IN RELATION TO YOUR SUBJECT MATTER?**

The idea of the cut out is still important to me and it is true that I have made around a hundred and fifty of them during the past 35 years. I am drawn to experimenting with different ways to present these paintings because it gives me an opportunity to fill a room with people with whom an audience can easily converse. There are endless possibilities for creating a drama in which audiences can participate and by their presence change the content of the work. This in turn opens the possibility to imagine that on leaving the showing space the potential to have an influence on any given situation is increased.

**4. VERNET'S STUDIO IS CURRENTLY ON EXHIBITION FOR THIS SHOW. CAN YOU TELL US MORE ABOUT THE WORK?**

*Vernet's studio* as the original installation is made up of 26 figures all of whom are women artists' images of women. The work was made originally for Transmission Gallery in Glasgow in the early 1990s and subsequently shown at the 5th Havana Biennale. I came across a painting by Horace Vernet of his studio when I was doing some research into Gericault who happened to have a studio a few yards away from Vernet's in Paris in the early 19th century. His painting room is full of men; there is a horse, there are dogs and his friends are engaged in much activity; fighting, talking, playing instruments, reading, smoking, gambling and generally hanging out. This is an idea of what a man's studio might be. I thought it would be fun to imagine what a woman artists' studio might look like; who would be there and what would they be doing. I selected 26 artists from the hundred or so I could readily name and made the cut-outs as if they had made them, using their own work to make a painting of a woman. It was a chance to test my ability to tackle a serious dilemma in a funny way but more importantly I used it as an opportunity to test other peoples' knowledge of the work made over hundreds of years by women artists.

**5. WHAT ONE THING WOULD YOU LIKE PEOPLE TO KNOW ABOUT YOU THAT THEY PERHAPS DON'T? WHAT ONE THING WOULD YOU LIKE PEOPLE TO KNOW ABOUT YOUR WORK/PRACTISE THAT THEY DON'T?**

One thing people probably don't know is that I like to watch football and rugby both on television and live in the stadium.

One thing about my practice that I'd like people to know is I am constantly aware of how precious time in the studio has become, it would be so good if everyone understood the true meaning of this and respected it.

AYANA V JACKSON



Ayana V Jackson. Photo: Jean Bondino

AYANA V JACKSON (b. 1977, New Jersey, United States, lives and works in Johannesburg, Paris and New York). Ayana V Jackson is a photographer and videographer. She graduated from Spelman College, a historically black women's institution. Her work examines the complexities of photographic representation and the role of the camera in constructing identity. Her photographs use rich historical allusions to create haunting portraits that depict varying constructions of African and African-American identities.

BRONWYN KATZ



Bronwyn Katz. Photo: Courtesy of the Artist and Blankprojects

BRONWYN KATZ (b. 1993, Kimberley, South Africa, lives and works in Johannesburg and Cape Town, South Africa). Bronwyn Katz graduated from the Michaelis School of Art. She practises sculpture, installation, video and performance. Katz was a resident artist at the NIROX Foundation where she completed *Root Spoor* for NOT A SINGLE STORY. Katz is a founding member of iQhaya, an 11-women artist collective. She is the 2018 recipient of the SAM Art Projects residency in Paris, which will culminate in a presentation of her work at the Palais de Tokyo.

MARCIA KURE



Marcia Kure. Photo: Chika Okeke-Agulu

MARCIA KURE (b. 1970, Kano State, Nigeria lives and works in New Jersey, United States). Marcia Kure creates drawings and mixed media paintings. She graduated from the University of Nigeria, Nsukka where noted author Chinua Achebe held a teaching post. Kure's work is influenced by uli, a simple and minimal painting and drawing tradition practised by the Igbo women of eastern Nigeria. Her recent work has examined themes of motherhood, hip-hop aesthetics, haute couture fashion, and popular tales. Kure was an artist-in-residence at the NIROX Foundation this year.

MARIANNE LINDBERG DE GEER



MARIANNE LINDBERG DE GEER (b. 1946 Stockholm, Sweden, lives and works in Stockholm). Marianne Lindberg De Geer is a painter and sculptor, dramatist and culture writer. Her background as a mental health nurse and set designer informs her practise. She got her breakthrough as an artist when she was over the age of 40. Her work for this exhibition, *I'm thinking of myself*, Wanås - 2003, is a sound installation where the audience can hear several voices calling for mom (and a few calling for dad). The voices range from loud and anxious, to low-key and cheerful. Lindberg de Geer has also produced a book, play and exhibition titled, *I'm Thinking About Myself*.

ESTHER MAHLANGU



ESTHER MAHLANGU (b. 1935, Mpumalanga, South Africa, lives and works in Mpumalanga, South Africa). Esther Mahlangu is a distinguished painter known for her bold, large-scale contemporary paintings that are based on the traditional paintings of the Ndebele people. Mahlangu first gained international attention in 1989 when she exhibited at *Magiciens de la terre* at the Centre Georges Pompidou, Paris. In 1991, she was the first woman and non-Western person to be commissioned by BMW to create an art car, joining artists such as Andy Warhol, David Hockney and Frank Stella.



Through support provided by [NOT A SINGLE STORY](#), we have been able to bring READ to RISE to Matla Combined School, which is located just a stone's throw away from the NIROX Foundation.

According to the latest PIRLS survey, 78% of Grade 4 learners in South Africa cannot read. The reality is that while children are not readily motivated to read by authority figures in their lives, they also do not have access to storybooks.

On Friday, 13 April 2018, [NOT A SINGLE STORY](#) sponsored the READ to RISE programme for 87 Grade 4 learners at Matla Combined School in Krugersdorp. Located just a short walk from the NIROX Foundation, it is important to bring our neighbourhood school into the fold.

READ to RISE is a registered non-profit literacy organisation that was founded in September 2013. We partnered with the foundation because their aim is to address this lack of access and lack of awareness about reading culture by inspiring children in under-resourced communities through their fun, interactive class programmes at schools and by giving them access to new, high-quality storybooks.

"We believe that book ownership can ignite a love of reading. As part of our programme, each learner will receive a brand new storybook to take home - for many of the children in our communities this is the first book that they will own. As the majority of schools in our communities do not have school libraries, we also place mini-libraries in classes, which contain 50 new storybooks," says READ to RISE Co-Founder and Executive Director, Taryn Lock.

**"We believe that children who love reading will excel at school and go on to become constructive members of society – it all starts with reading."**

At Matla Combined School, each learner received their own OAKY storybook and activity book to take home. The learners read out loud and learned about the life cycle of an oak tree from an acorn, to a big oak tree. The learners at Matla were great readers and learnt the word "sapling" with great ease.

Each of the two Grade 4 classes received a Mini-Library with 50 new story books. The learners, teachers and principal thoroughly enjoyed the session and were grateful for their new books.

Thank you to the team from the NIROX Foundation who joined the school visit.

In June 2018, the learners will also be treated to a day at the NIROX Sculpture Park where they will benefit from another READ to RISE class programme, be introduced to art and have the opportunity to explore the 2018 NIROX Winter Sculpture Exhibition.

In addition to a fun, educational day at the park, each of the 87 learners will receive a backpack with books and stationery. Thank you to Wanås Konst and the NIROX Foundation for this amazing sponsorship for the learners at Matla Combined School

To date, READ to RISE has conducted over 2600 class programmes at over 90 primary schools in Mitchells Plain, Cape Town, Soweto, Johannesburg, Makhado, Limpopo and surrounds.

The organisation is an official partner of the Department of Basic Education, which has endorsed their programmes.

EDUCATION

To date, over 68000 children have benefitted from their programmes and over 111 000 new storybooks have been handed out to communities in need.

**READ to RISE relies on sponsorships from individuals, trusts or corporates to promote youth literacy through their class programmes. It costs R50 to sponsor the programme for a learner. To sponsor or for more information about READ to RISE, please visit [www.readtorise.org](http://www.readtorise.org)**

**We are both spear and shield  
Wrinkled from timelessness  
Surrounded by holy waters  
Reflecting the rainbow,  
Burning in every colour  
Bleeding in every colour  
Motherless tribes,  
Skinning the war  
We cannot have these skeletons hidden  
We cannot lose the sun in our skin  
We are from swollen bodies,  
thick loving voices,  
Mother,  
Pour these stories onto my tongue.**

LETTERS FROM THE WAR  
Zanele Kunene

Zanele Kunene is a poet. She participated in the poetry workshop and her poem was selected for publication.

BY THULI GAMEDZE

The utterance of words like 'diversity', 'transformation', and 'dialogue' in contemporary South African universities leaves student activists across the nation triggered. These words and the democratic story they tell once represented a 'national' dream that many believed to be collective, but the two decades since 1994 have taught us that while we may sometimes use the same words, it does not mean that we are dreaming the same dream. Learning this lesson has led many of us to realise the urgency of developing new stories that frame our dreams in ways better able to describe their new texture and feeling. The democratic story, in its tidy, respectable and progressive political appearance has come to be understood as hiding an underbelly of extreme violence. 'The rainbow nation' in all its former glory has misdirected us for far too long, and inevitably, the more recent call for freedom is 'decolonisation'.

Used as a mobilising political strategy by some, 'decolonisation'<sup>1</sup>, or 'decoloniality' locates coloniality<sup>1</sup> as the continued force of divisive inequality that forms our social, economic and political imaginations of and interactions with the world and each other. Decolonisation then is marked by unapologetic approaches to dismantling coloniality, and abandons the respectability woven into the democratic narrative.

However, as with the initial radical nature of a democratic politics in South Africa, 'decolonisation' is currently undergoing a process of being demobilised - from praxis to rhetoric - and has found disturbing comfort in the intellectual elitism of the art world and its institutional culture. With an almost feverish frequency, talks and exhibitions that claim to 'decolonise' art, institutions, or education seem more and more to be appropriating decolonial work as a marketable aesthetic, thus maintaining appearances of being wake, but opting out of the structural change that decoloniality necessitates. Having myself been tokenized into countless panel discussions with related topics, I have come to realise that while art institutions allow us to tell some of the most progressive stories, the parameters surrounding these spaces tend to trap our stories in their aesthetic quality (their rhetoric), rather than opening them up as radical interventions with the world (as praxes).

[Not A Single Story](#) (12 May 2018 - 29 July 2018) references Chimamanda Ngozi Adichie's now famous 2009 TED Talk, entitled [The Danger of a Single Story](#). In the talk, the novelist argues for the necessity to represent the multiplicity of people and places in our storytelling practices. The argument centres around the power of stories, showing that when the same fictional tropes are used time and time again to represent people from a particular place, we begin to understand these tropes as reflecting reality. Ultimately, it is through stories that people have been constructed, (as racialised, gendered, and so on) and it is through these constructions that the ideologies forming coloniality have been created.

Thus, Adichie argues that to counter the problem presented by the single story, it is crucial to create multiple stories about single places that refer us to numerous people, families, interactions, ideas and languages. She suggests that this creates oppositional force to the unbalanced power of western story-making, which continues to narrate the dispossession of the global south. Where the west poses its story-telling possibility as infinite, anywhere 'other' is portrayed through dehumanising singularity, to such extremes that the continent of Africa is routinely described by westerners as a homogenous, almost nationalised mass of undeveloped land, with a single primitive people.

While Adichie's observations are important, the writer has been criticised by many for her own failure to imagine stories existing beyond her own positionality<sup>2</sup>, and by Sisonke Msimang particularly, for failing to recognise that her own stories have flourished because of the structural questions posed through the postcolonial theory that has come before her<sup>3</sup>. Thus, [The Danger of a Single Story](#) gets caught on a familiar snag, where it ends up functioning to embody the very problem it articulates. In proposing that we add numerous more stories to 'the canon', Adichie fails to recognise how crucial it is that we also embark on new modes of storytelling because if we continue with the same forms then any content left out of one story becomes active in negating the content of the yet untold.

With that in mind, I write this text as an action of opening space, a (suggestive) gesture toward exciting and excited ways to engage with, produce and author creative production, without explicit reference to the content and work within [Not a Single Story](#). Instead of making stories to frame the sculptural practices of the artists involved, I hope to communicate (and promote!) a destabilised way to read sculpture in general. That is, I hope to show that through changing the way we read as viewers, we can become authors who are not limited by the content of a story, and can rather see storytelling as an endlessly generative practice.

The battle over stories is an important one because it exposes two lines of reasoning. On the one hand, we encounter the voice of the 'balancer', which seeks to balance out power through adding to the story-archive via mainstreamed forms for storytelling (Adichie seems committed to the form of the written, mass-produced novel, as opposed to oral, undocumented

forms for instance), and on the other, we have a voice seeking to understand why it is that stories have come to be told using these specific forms, and whether these forms have a hold on how we read the content.

**to be radical: to be rooted**

This line of questioning contributes to a method of radical critique, which in the arts constructs arguments by understanding art objects or stories through seeing them as part of a wider context.

For instance, it is difficult to take seriously the recent slew of South African exhibitions and works exploring the theme of something I will call 'white remorse', while drinking, say, Robertson wine at an overwhelmingly white opening. The work's content, appearing to show white self-reflection, clashes loudly with it's surrounding context - the consumption of a brand of beverage known for its particularly terrible treatment of its black labour force. The radical viewer, considering the scenario as a whole, sees that creative responsibility has run amok, and the contradictions expose the reproduction of coloniality through sustaining oppressive cultural norms that exploit black people while maintaining democratic appearances.

'Radical' is a term that refers to practices that form ideas based on an understanding of the 'root' of any given thing. The radical critic does not believe in chance as an inexplicable, random collaborator in the production of art. By addressing the fundamental factors surrounding the thing, we should be able to offer a rooted analysis that articulates the political atmosphere that has determined the eventual fact that the thing is here. A radical critique not only explains why particular approaches to production surface in specific contexts, but can also become 'ungovernable' even to its wielder. This kind of criticality must unpack the position of the self, allowing its own arguments too often cave-in through circular self-reflection. A radical critique is ever-widening, always alive, hungry, and constantly ready to throw the relationships we have with our world into question. And because of all my love for her, the radical critic is one of the voices in this conversation about sculpture and storytelling.

Sculpture, in medium, immediately echoes with the approach of radical critique, for its relationship to the space it inhabits generally offers its viewers information as to how it can be understood. It is no surprise that the tradition of tearing down or removing statues is a narrative that surrounds or follows political change in society. The dissonance or parallels that sculptures have within their contexts determine the way we read them, and how we choose to narrate their futures. This could be explained through the fact that sculpture frequently exists in places other than museums, putting it in a position for the beginnings of social, radical critique that takes the space surrounding it as its primary indicator of meaning.

**"Sculpture wants a place, and to be place"**  
**– WJT Mitchell, What Do Pictures Want.**

So sculpture helps us to read a space, and space helps us to make sense of a sculpture in the everyday consciousness that is interactive contextualisation. It would seem then that the radical critical voice, the one proposing new forms over new stories, is the best tool to read sculpture and other art forms. But WJT Mitchell, as quoted above, proposes an ambiguity about sculpture that leads the radical critic in me into confusion - the idea that the 'place' we gesture to in order to understand sculpture exists simultaneously to the place that is sculpture. This thought, a very simple theoretical intervention, shows an important and often overlooked truth that has the capacity to be expanded on and explored both aesthetically and as a political prompt.

In my understanding, the quote observes that while around the sculpture we find the historical and cultural infrastructure that determines the possibilities for its meaning, when we go to the place of the sculpture, that is, to the sculpture itself, we may encounter a force of productivity that is alternative to, and not describable within the parameters of the context surrounding it. In other words (and in general), radical critique might not work perfectly on art for precisely the reason that art at times proposes itself to work outside of the formulae of coloniality and the productive capacity it pushes.

The introduction of this idea to the mix is in harsh contradiction with my thought process so far. Until now I have argued for radical critique, instead of for 'the balancer', or for the addition of stories to the canon, explaining that if we do not address the structure of story, or the sculpture, then adding countless new ones to the canon is pointless. But if we believe Mitchell, and that new stories, or new sculptures, even when they exist in western forms (for instance, western forms of novel writing or western sculpture processes) or are shown through western institutions, can function as places of their own, then there must be new implications for radical critique. For if a sculpture is a place, if it operates outside of western space-time, and proposes new sets of parameters, then is the radical critic's voice one that could erase some deep decolonial possibility?

The radical critical line of reasoning, which seeks to identify the algorithms of the status quo as exposing the hidden logic of everything, needs often to be reminded to get off its high horse, and to realise that while things are formulaic, there are also cracks and contradictions in the machine. Perhaps we need to be more readily in conversation with someone I will call the radical dreamer, the artist, or the person who produces despite the oppressive contexts surrounding her. In all our efforts to practice either of these activities alone - all-consuming contextualised critique, or finding ways to produce and dream while operating within limited parameters - we are inevitably lead to the doorstep of the other.

And we should try to hold both at the same time! For radical critique is in danger of being aestheticised if used on its own, much as what we see happening to the decolonial narrative within art institutions. And similarly, the radical dreamer, if completely divorced from the context in which she works, can be co-opted into institutions that have no intention of shifting their political structures.

It is tricky - while we may have the capacity to build things that are places within places, it is easy to feel doomed by the overwhelming sensation of the failure presented by the space existing around these places. How do we roll with dreams and radical criticality simultaneously?

**Well, if we are to get radical about 'radical', then perhaps we need to see the multiple ways that plant roots grow – not always centralising a path, but often distributing it to far-out channels for maximum nourishment. Maybe this metaphor offers an altogether different kind of 'root' than what we understand as the radical. Perhaps we should denote roots without assuming the route (as it happens) to the source of information as a linear path, a root, not assuming singularity, and that it can be linked back to one source or origin of nourishment, or a root that is not determined by a path anything path-like at all! This idea of radical-ness is a practice of reading that is contingent on parallel production and imagination, contingent on the precarious suggestion of new stories, and contingent on critique as the authorship of new theory and new places.**

Of far less importance is the fact of subjects and objects of stories needing to reflect our own lives, and of far more, is that stories tell themselves to us in ways we can trace to multiple modes of rooting. This investment into the world of places in places can assure us that authorship, including ours, is a public right.

MAP OF NIROX

NIROX COLLECTION

- 1 ALAIN CLEMENT  
Four Large Independent Steel Sculptures, Painted laser-cut 1,5cm steel sheeting.
- 2 MARCO CIANFANELLI  
From the Cradle to the Grave, Laser-cut mild steel, 2012.
- 3 RUANN COLEMAN  
If Only You Loved Me This Much, Painted Wood, 2017.  
When Will My Words Reach You, Painted Wood, 2017.  
The Distance Between Us, Painted Wood, 2017.
- 4 MARTHA COLLECTIVE  
Think About What You've Done, Rammed Earth, 2014.
- 5 MOHAU MODISAKENG  
Lefa La Ntate, Mixed Medium, 2015.
- 6 JEREMY ROSE  
Mandela Cell, Mixed Medium, 2014.
- 7 COOL COUPLE  
Turbotage, Cement, Iron, Perlite and Wood, 2017.
- 8 MICHELE MATHISON  
Fissure, Steel, 2016.
- 9 RUANN COLEMAN  
POLE I, Painted Steel L-beam, 2016.
- 10 KATHARIEN DE VILLIERS  
Think About What You've Done, Rammed Earth, 2014.
- 11 REBECCA CHESNEY  
Irrational Constant, Kweek Grass and Sprinkler, 2013.
- 12 HAROON GUNN-SALIE  
Above and Below, Rock and Concrete, 2016.
- 13 LORENA GUILLEN VASCHETTI  
Casa, Reclaimed Wood and Lamps, 2016.
- 14 HANNELIE COETZEE  
Glinsterjuffertjie, Wood, Metal and Oil, 2016.
- 15 JESSICA DOUCHA  
hole(w)hole, Concrete, 2017.
- 16 WILLEM BOSHOFF  
Stone Circle, Fossil Rich Breccia Stones, 2017.
- 17 XHANTI ZWELINDABA  
Truth & Reconciliation Commission: Apartheid's Wishing Well, Meranti, Enamel, Stone and Cement, 2017.
- 18 MARCO CIANFANELLI  
Cerebral Aspect 110 & 141, Mild Steel, 2016.
- 19 MUZI GIGABA  
Gogo and the Mothchild, Clay.
- 20 WILLEM BOSHOFF  
Jerusalem, Jerusalem, Steel, Rubble and Shrapnel, 2017.
- 21 RAIMI GBADAMOSI  
The Republic Faces the Sun, Glass and Steel, 2016.
- 22 RICHARD LONG  
Humankind Ring, Brown and White Stones, 2011.
- 23 WILLEM BOSHOFF  
You Never Know, Grass, 2017.
- 24 ANGUS TAYLOR  
Morphic Resonance, Rammed Earth and Belfast Granite, 2014.
- 25 SEAN SLEMON  
Facing the Sun, Mild Steel and Polished Stainless Steel, 2015.
- 26 PRIYANKA CHOUDHARY  
One Man Bench: Pallisade, Wood and Metal, 2016.
- 27 MAT CHIVERS  
Changing My Mind, Dolomite Limestone, 2015.
- 28 WILLEM BOSHOFF  
Flagstone, Belfast Black Granite, 2016.
- 29 CAMERON PLATTER  
Car, Avacado and Jacaranda Wood, 2008.
- 30 KATHARIEN DE VILLIERS  
Involving the Enemy, Steel, Enamel, Paint and Rubber, 2017.
- 31 WILLEM BOSHOFF  
Writing Footprints, Black Belfast Granite, 2010.
- 32 ALICE EDY  
111 Words, Volakas Marble, 2017.
- 33 MARY SIBANDE  
Artist Prototype, Resin Cast.
- 34 ALICE EDY  
98 Words, Volakas Marble, 2017.
- 35 EDOARDO VILLA  
Untitled I, Bronze.
- 36 EDOARDO VILLA  
Untitled II, Bronze.
- 37 AUKE DE VRIES  
Gentle Observer, Steel and paint, 2012.
- 38 GORDON FROUD  
African Writes Dodecahedron, Galvanised Iron and Acid, 2017.
- 39 RICHARD FORBES  
Dark Codex, Spanish Plaster, Pigment, Steel, 2017.

NOT A SINGLE STORY

- A JANE ALEXANDER  
Security, Winter Wheat, Steel, 1,000 Sickles, 1,000 Maches, 1,000 Used Workers Gloves, 2018, Dimensions Variable.
- B BETH DIANE ARMSTRONG  
Primary, Painted steel, 2018, 200 x 126 x 6 cm.
- C LENA CRONQVIST  
Flicka som viftar på örönen och räcker ut tungan, Bronze, 2000, 95 x 70 x 25 cm.
- D LATIFA ECHAKHCH  
Blush, Clay Stock Brick, 2018, 6 m in diameter.
- E FRANCES GOODMAN  
Siren, Aluminium, Steel, Paint and Vinyl, 2018, 310 x 255 x 10 cm.
- F LUNGISWA GQUNTA  
Umphefumlo Ongaphelelwayo, Perspex and Clay, 2018, 187 x 120 x 50 cm.
- G LUBAINA HIMID  
Vernet's Studio, Painted-Wooden Cut-outs, 1994/2018, Dimensions Variable.
- H MWANGI HUTTER  
Travels of the Rememberers, Acetic acid, Steel, Manilla Hemp, 2018, Dimensions Variable.
- I AYANA V JACKSON  
At the time of print, a title was not available. You can download the NIROX Arts Application from the App Store or Google Play Store for more information about this work and others.
- J BRONWYN KATZ  
Rooi Spoor, Salvaged Bedsprings, Wool, 2018, Dimensions Variable.
- K PETER GESHWIND AND GUNILLA KLINGBERG  
Lifesystems, Tarpaulin, Thermal Bags and Space Blankets, 2018, Dimensions Variable.
- L MARCIA KURE  
Land, Terracotta, 2018, Dimensions Variable.
- MARCIA KURE  
Birds of Paradise, Stuffed Toys, Cotton, Faux Fur, Synthetic Hair, 2018, Dimensions Variable.
- M MARIANNE LINDBERG DE GEER  
I Am Thinking About Myself, Audio Installation, 2003.

- AMP AMPITHEATRE
- ARB ARBORETUM
- CLA COLUMBA LEADERSHIP ACADEMY BUILDING SITE
- CS COOLROOM STUDIO
- E ENTRANCE / EXIT
- EL EAST LAWN
- I ISLAND
- P PARKING
- PB POPLAR BOWL
- PV PAVILION
- RG RESIDENCY GARDEN
- RS RESIDENCY STUDIO
- SW SCULPTURE WORKSHOP
- T TICKETING
- WC TOILET
- WL WEST LAWN



- N CAROLINE MÄRTENSSON  
Living Fossil, Dolerite, 2018, Dimensions Variable.
- O ESTHER MAHLANGU  
Untitled, PVA Paint, 2018, 6,4m x 2,8m.
- P WHITNEY MCVEIGH  
Self Portrait, 18,088 Days, Concrete, Black Oxide, Stones, 2018, 6 x 3,5m.
- Q NANDIPHA MNTAMBO  
Enticed Contemplation II, Aluminium, 2018, Dimensions Variable.
- R SETHEMBILE MSEZANE  
Signal Her Return III, Synthetic Hair, Candles, Bells, 2018, Dimensions Variable.
- S ZANELE MUHOLI  
Koze Kubenye, Perspex Coffin, Video Installation, 2018, Dimensions Variable.
- T YOKO ONO  
Wish Trees for Hope, African Olive Tree, 2018, Dimensions Variable.
- MARY SIBANDE  
Let Slip the Dogs of War, Fibreglass, 2015, Dimensions Variable.
- U CLAUDETTE SCHREUDERS  
The Guilty Bystander, Jelutong Wood, Enamel and Oil Paint, 130 x 40 x 42 cm.
- W SOPHIA VAN WYK  
Foot in the Door, Fibreglass, Steel, Plaster, Paint, 2018, 1,8m x 2,2m x 1,5m.
- X NELISIWE XABA  
Bang Bang Wo, Sorghum, Corn, Sunflower and Oats, 2018, Dimensions Variable.

CAROLINE MÅRTESSON



CAROLINE MÅRTESSON (b. 1977, Helsingborg, Sweden, lives and works in Lund, Sweden). Caroline Mårtensson works with sculpture, objects and installation. Using interdisciplinary research methods, she examines the encounter between humans and nature, and her works are visualised interrogations about this relationship. In recent years she has focused on how artistic methods and gestures can participate in the mediation and discussion of issues in these areas. Mårtensson uses her art as a tool to communicate questions about environmental politics.

For **NOT A SINGLE STORY**, Mårtensson created **Living Fossil**, a dolerite rock engraved with the silhouette of an ink plant (Harveya Pumila). These flowers are complete root parasites and, having no leaves of their own, rely on their host for water as well as both organic and inorganic nutrition. Due to urbanisation, the ink plant, which once grew across the Witwatersrand, is now only found in the cradle of humankind and surrounds. Mårtensson selected the ink plant to engage with the local context, to make the climate issue close and personal rather than distant and abstract.

**Living Fossil** also has roots in the biosphere reserve of Kristianstad Vattenrike in the South of Sweden. This area of land is -2.32 metres below sea level, which in relation to climate change is dangerous. Mårtensson writes that the work is about "rising sea levels and how it affects the coastline and the habitat in Scania". Mårtensson carried the project out from Sweden in collaboration with naturalists, scientists and artists with situational and site-specific knowledge in Gauteng. This is Mårtensson's first exhibition in South Africa.

WHITNEY MCVEIGH



WHITNEY MCVEIGH (b. 1968, New York, United States, lives and works in London, United Kingdom). Whitney McVeigh's work focuses on the psychological and physical aspects that underlie and define us as humans. She completed her work **NOT A SINGLE STORY** During her residency at the NIROX Foundation earlier this year, titled, **Self-Portrait: 18, 088 Days**. McVeigh collected 18 088 stones to represent the numbers of days from her birth until the opening of **NOT A SINGLE STORY** (3 November 1968 to 12 May 2018). The ritual of counting and collecting creates a space for contemplation.

Over time our collaboration has taken various forms.

**Coherent. Parallel. Joint. Work together. Team. Support. Cooperate. On. Off. Encourage. Embrace. Hold. On hold. Pause. Flow. Love.**

Recently we collaborated on a project where we made up some rules as a working method, a kind of manifesto:

Motion. Always be in motion when working together. Physically moving. Walking. Biking. Swimming. Or geographically, travel to other places. Other than home.

Now at NIROX. South Africa. Cradle of Humankind. First night a full moon. Supermoon.

The place is peaceful and so generous. Inspiring. Inspiring. This organic structure has an impact on our process and influence our work. Spending time together with other visiting artists and the NIROX team. Talk about art, life and our practices. The roaring lions at night. The thunderstorms. The rain. Barefoot on the ground. No soles. Grass and stone.

Visiting the caves. Minerals, stones and human bones. Fossils. Long time ago. So many zer000000s. The stalactites formation following its own logic. Space. Cells. Cell-structure.

LIFESYSTEMS, NIROX Foundation, 2018.

**Protection. Rescue. Emergency. Thermal bags. Body heat. Space blankets. Air. Breath. Breathing. Inflated sculptural structure. Joints. Connections. Support. Flow. Disaster. Dystopic. Growing. Invasive. Fractal. Cell-structure. Spatial. Space.**

**UFO. Take off. Landed. Hovering. Stranded.**

Working in the amazing open NIROX studio. In the morning frogs are hiding under the tarpaulin-material. Waterproof protection. Frog rescuer.

**Vultures circling in the air. So many zeros old.**

Our warmest thanks to everyone at NIROX Foundation who made our stay fantastic and helped out with the hard studio work and installing, finding tools, material and equipment, cooked delicious food and filled the fruit bowl, took us to magical sites in the wild and the freshwater spring. The whole great team, assistants, interns, and artists in residence Whitney, Javier and Hester for a lovely time together. It was super inspiring to hear your thoughts and share this time here. Coming to NIROX as a family with a child is amazing. Thank you Theodor for being a happy company and inspiration. Next generation.

BY GUNILLA KLINGBERG AND PETER GESCHWIND

## A MEASUREMENT OF TIME

**Self Portrait, 18,088 Days, my new installation at the NIROX Foundation uses found stones to mark every day of my life.**

I've been visiting the NIROX Foundation since 2010 when I worked on a group of paintings entitled, *Archaeology of Memory*. The images reflected the surfaces of stones and were linear maps and portraits of the surrounding landscape. Since then, I've spent more and more time in the nature reserve, a place that's become one of solace for myself as an artist - where the silence seems a necessary counterbalance in modern day life.

NIROX is listed as a world heritage site with UNESCO as the Fossil Hominid Sites of Sterkfontein, Swartkrans, Kromdraai are scattered throughout the area. The site is renowned for its collection of prehistoric hominid and animal fossils.

Over the last few years, I've been thinking about my work in the context of origins and philosophy. There's been a kind of shift to accumulating

ARTISTS-IN-RESIDENCY



ESTHER MAHLANGU  
**Untitled**, 2018  
NIROX Foundation  
Photo Llyod Anthony Smith

PETER GESCHWIND AND  
GUNILLA KLINGBERG  
**LIFESYSTEMS**, 2018  
NIROX Foundation  
Photo Lilly Oosthuizen

WHITNEY MCVEIGH  
**Self Portrait, 18,088 Days**, 2018  
NIROX Foundation  
Photo Jessica Doucha

objects, in an attempt to reinvent and maintain a connection to real and tangible material.

For this residency, I've spent the days in nature, whilst collecting over 18,000 stones for the winter show with the view to finding metaphysical truths through processes of collecting and making - a way to expand knowledge through the land itself. Up there, surrounded by animals, I've found fossilised forms and arrangements that seem to belong to ancient civilisations.

**Self Portrait, 18,088 Days acknowledges our connection to nature and geological time. 18,088 represents the number of days from my birth to the present day and is a measurement of time. The stones are a metaphor for the thousands of stories we carry within that make up individual lives.**

This particular residency has been made more illuminating by meeting Gunilla Klingberg, Peter Geschwind and their son Theodore. In the evenings we've reflected on the value of 'making' and the importance of being true to our beliefs as artists. It's been enlightening to be here on many occasions with like-minded artists, another being the French photographer Eric Bourret, who walks whilst recording a kind of detailed but individual spectrum of the planet.

My work in recent years has steered towards origins and nature due partly to my visits to the NIROX Foundation and to conversations with director Benji Liebmann, who has encouraged an eclectic dialogue and development of the work. Increasingly, I feel the need to draw attention to the ordinary and found, as a way of maintaining a sense of the earth and universal elements of the everyday, that feature in all of our lives.

BY WHITNEY MCVEIGH

## STEEL MOVING IN AN UNDULATING MOTION

**This latest work at the NIROX Foundation is cast in steel, a material that is worlds apart from my well-known cowhide sculptures.**

My fascination with organic shape and sculptured form are in an interesting interplay within this large-scale work. Exploring depictions of the female shape through an interactive, billowing sculpture in aluminium grating, *Enticed Contemplation II* is part of my new series of immersive sculptures that shift between form and architecture.

It started with a commission from Wanås Konst in Sweden in 2015. Creating this work was a wonderful extension of my sculptural practice. Referencing the forms found in the folded, rounded shapes I explore within my cow-hide constructions, this series of sculptures retain the flow and feel of the works I have become well known for while using materials that are suitable for outdoor display.

Interestingly, for this body of work, the controlled, hands-on approach I adopt in my practice has had to evolve to include collaboration. I've had to rely on architects, craftspeople and technicians to a large degree and so the process of relinquishing control has been central to the success of the end product.

The first work within this series was constructed in Sweden; I was remotely involved in the process of constructing it and had to rely on the technology of photographs and video calls to get a sense of the scale and experience of creating it. The process of making this new work has allowed a little bit more of a physical interaction. Both experiences, although very different, have been very enlightening and have allowed me to engage with my working process in a new and exciting way.

Expanding on the themes of 'protection, concealment, visibility and access' that I explore within my general art practice, the play of light and shadow becomes more central to this series of works as they are meant to be viewed both during the day and at night.

*Enticed Contemplation II* can be viewed both from the inside and outside. Once inside the work, the viewer is surrounded by the sculpture yet still able to see in all directions through the grating. The aluminium mesh combined with the undulating form of the work allows for a person inside the work to be both visible and obscured in a playful hide-and-seek.

BY NANDIPHA MNTAMBO

NANDIPHA MNTAMBO



NANDIPHA MNTAMBO (b.1982, Mbabane, Swaziland, lives and works in Johannesburg, South Africa). Nandipha Mntambo began working in cowhide after art school and this began a series of works connected to the body and sculpture. In addition to her cowhide sculptures, Mntambo works in photography, using herself as a reference point. For **NOT A SINGLE STORY**, Mntambo has taken on an all new medium, aluminium. Her work, **Enticed Contemplation II**, is an iteration of *Enticed Contemplation*, a large billowing work she produced for Wanås Konst's 2015 exhibition, *Barriers*.

SETHEMBILE MSEZANE



SETHEMBILE MSEZANE (b.1991, KwaZulu-Natal, South Africa, lives and works in Cape Town, South Africa). Sethembile Msezane graduated with a master's degree from the Michaelis School of Fine Art. Msezane maps out how the process of commemorative practice informs constructions of history, mythmaking, and ultimately addresses the paucity of the black female body in the monumentalisation of public spaces.

On the day that the statue of Cecil John Rhodes was removed from the University of Cape Town, Msezane stood on a raised platform, wearing feathered wings and a beaded veil to embody the spirit of Chapungu, one of eight soapstone birds stolen from Zimbabwe in the colonial era. Chapungu is significant because till this day, she is kept at Rhodes' estate - the only bird yet to return home.

Msezane is a member of iQhiya. An artist collective comprised of black, female artists. iQhiya is the isiXhosa word for the protective cloth women use on their heads when carrying water and it represents the "unshakable power" within women and the collective.

For **NOT A SINGLE STORY**, Msezane produced **Signal Her Return III**, a work that speaks of the physical return to home and acknowledges women such as Sarah Baartman who did not leave this world under peaceful circumstances. In this work, the bell is a call to remember the spirits of the women who have passed and to restore the acknowledgement of these women in the land. The candles signal transformative moments in communicating with the spiritual and physical realms. Like Chimamanda Ngozi Achie who inspired this exhibition, Msezane is a TEDGlobal speaker.

## ZANELE MUHOLI



ZANELE MUHOLI (b. 1972, Durban, South Africa, lives and works in Johannesburg, South Africa). Zanele Muholi is both an artist and an activist who works in photography, video and installation. In their own words, Muholi's mission is "to re-write a black queer and trans visual history of South Africa for the world to know of our resistance and existence at the height of hate crimes in SA and beyond". Muholi studied Advanced Photography at the Market Photo Workshop in Newtown, Johannesburg, and in 2009 completed a master's in fine art at Ryerson University, Toronto, specialising in documentary media.

## YOKO ONO



YOKO ONO (b. 1933, Tokyo, Japan, lives and works in New York, United States). Yoko Ono is an artist, performer and filmmaker. She is referred to as the grandmother of conceptual art because she was a pioneer in performance art and rejected the idea that artwork must be a material object. Ono's instruction-based works, *Wish Trees* developed from her childhood memories of going to a temple to write out a wish on a piece of thin paper and tie it around the branch of a tree. She has created this work all over the world, and this is the first time it is shown in any African region.

## CLAUDETTE SCHREUDERS



CLAUDETTE SCHREUDERS (b. 1973, Pretoria, South Africa, lives and works in Cape Town South Africa). Claudette Schreuders' *The Guilty Bystander* was exhibited in 2017 as a part of her fifth-solo show at Stevenson Gallery. It is a large work sculpted in Utelong wood and shows a figure in a contemplative posture, hands clasped behind her back. She is an observer, separate yet implicated in her surrounds. Schreuders' carved and painted wooden figures are influenced by West African blolo and colon figures as well as medieval church sculpture, Spanish portraiture and Egyptian wood carving.

Photo from Hear My Voice and Speak Out Loud. Photo: Jessica Doucha.



Photo: Kumo Sebambo

## Hear My Voice will be hosting a Poetry + Jazz Picnic at NIROX on Sunday 1 July 2018. Information at [www.niroxarts.com](http://www.niroxarts.com).

BY LLYOD ANTHONY SMITH

The Poetry Workshop was a trifeacta of collaboration between the Swedish Institute, NIROX Foundation and Hear My Voice. Nestled neatly into the greater education programme of *NOT A SINGLE STORY* exhibition, it was supported by the Swedish Post Code Foundation.

Courtesy of the Swedish Institute, the young poets were joined by established Swedish poets Olivia Berdahl, Henry Bowers and Amer Sarsour. The intention of the workshop was to provide a thought-provoking platform and a spark for critical thought and dialogue, and creative construct.

The Poetry Workshop was engineered to expose the poet-collective to various outdoor sculptures at NIROX, taking time especially to visit the sites of text-based works by Willem Boshoff, Gordon Froud and Alice Edy, alongside conceptual works by Esther Mahlangu and Jessica Doucha. The poets explored the relationship between the vernacular and the manifest in various forms of art and nature.

Following a near amphitheatre river clearance, the participants wandered their way through the artworks, eventually wedging their whispering selves into Jeremy Rose's Nelson Mandela Robben Island cell replica. Charcoal trace etchings of Alice Edy's marble text-works '111 words' and '149 words' were the penultimate stop, before aptly concluding the tour with another of Willem Boshoff's works from his 'Children of the Stars'.

The congregation was then hosted for lunch in the NIROX Artists Residency courtesy of the exceptional culinary talents of Maria Ndawonde. Thereafter, time to explore and write in solitude, basking in the Cradle of Humankind's embryonic incandescence.

The travelling Swedish poets then held court to disseminate various pearls of wisdom and experience, allowing younger poets the opportunity to engage and draw insight into the world of poetry. The day concluded with a scheduled afternoon poetry recital in the Pavilion, offering the platform to perform and connect, an epic Highveld thunderstorm permeating the liberation of tongues and the snapping of fingers.

A great deal of gratitude to Phomolo Sekamotho, MoAfrica Mvubu and Ishmael Sibiya from Hear My Voice for their active roles in facilitating the organisation of the workshop. The Poetry Workshop blueprint now exists to further nurture young poets and voices into the future.

## EDUCATION



Columbia Leadership Academy youth mentors. Photo: Sello Ramasagape

## WHEN WE WRITE ABOUT ART, WE WRITE ABOUT OUR STORIES.

Struck by the idea that art and leadership are two sides of the same coin, *NOT A SINGLE STORY* welcomed the relationship with the Columbia Leadership Academy.

The Columbia Leadership Academy is an important partner in *NOT A SINGLE STORY*. We invited six youth mentors from the Columbia Leadership Academy who joined us at the sculpture park for a two-day experience.

At the academy, they teach their students a six-point value system made up of awareness, focus, creativity, integrity, perseverance and service. With these lessons, young people can access the greatness they already possess to transform their lives and the lives of those around them.

Since their inception in 2009, Columbia Leadership Academy has produced thousands of graduates from around the country and to mark this success, they decided to build their new home at the NIROX Foundation Sculpture Park.

With construction underway it only made sense for the teams at Columbia, *NOT A SINGLE STORY*, and NIROX to meet up and develop suitable ways for art and leadership to meet. This unique combination offers the pedagogy of culture, conservation, community, and commerce to inspire young leaders from Gauteng's most disadvantaged communities and equip them with skills for success in life and work.

On the first day, we spent time at each sculpture, looking, touching and climbing. We talked about what lessons we thought sculpture could teach young people. We traversed hills and mounds, and through unspoiled grassland to uncover the nature reserve's flowing river and natural springs. We discovered caves, a brown hyena's lair and the fallen quills of hedgehogs.

The second day of the two-day experience was spent with Helene Smuts, the founder of Africa Meets Africa. Using Esther Mahlangu's oeuvre and her recent work for *NOT A SINGLE STORY*, we discussed the importance of personal identity. Mahlangu is an inspiration to us. Able to write nothing but her name and able to speak only isiNdebele and Afrikaans, she has travelled the world, gained status and built up the community in her hometown of Mthabotini.

We want Esther Mahlangu's creativity, and her commitment to traditional arts to inspire young people! In the afternoon, we played around with paint, aiming to learn how the Ndebele women create their paintings.

First, we made paint-brushes the traditional, Ndebele way - with feathers. Then we learned how to make the bold borders synonymous with Ndebele painting. The traditional way of painting says you can only make one stroke, perfectly straight and solid the first time. This is not as easy as it looks!

We at the NIROX Foundation look forward to having Columbia as our neighbours. Our new relationship will give more young people the opportunity to experience art. Within the scope of the exhibition, we will continue to work together to discover the lessons that art teaches leaders and vice versa.

BY KHUMO SEBAMBO

## EDUCATION

## WHEN WE WRITE ABOUT ART, WE WRITE ABOUT OUR STORIES.

What better way to explore the role of the stories we tell than by hosting a writing workshop?

At the beginning of March, the NIROX foundation hosted a writing workshop lead by Mail & Guardian's art and culture editor, Milisuthando Bongela. The workshop was created as a part of the winter exhibition titled *NOT A SINGLE STORY*, and writers from all over the city were welcomed with the intention of engaging with contemporary art writing in South Africa and improving the writing of the participants.

Although the central theme of the workshop was dedicated to writing about art, writers from a variety of genres took part. On arrival, it was clear to all of us that NIROX was a space that inspired creativity. Being in an environment surrounded by such natural beauty juxtaposed against extraordinary sculptures was a first-time experience for many of us in the writing group. The morning started with a quick cup of coffee and tour of the sculpture park, a ritual that we all wished we could take home with us.

After a brief reflection of the foundation's grounds, we came together to discuss the purpose and role that writing plays in our individual lives as well as in the society we live with close reference to arts and culture writing, a topic in which Milisuthando had lots of experience. In the discussion, we also generated interesting arguments and discussion about the NIROX Sculpture Garden and the arts in general.

What came out of these discussions was the idea that cultural writing provides us with an access point to a variety of other subjects. However, art itself can often seem like something that creates exclusivity, particularly amongst people who do not engage with it on a regular basis. Engaging in the topic of art and creativity with fellow creatives inspired conversations around the complexities of understanding the arts in our country. We questioned the audiences that take part in viewing the arts as well as the privileges one must often have to access artistic spaces. Above all, we addressed the need to be conscious of this complexity when writing about art.

The greatest challenge, or rather the hardest question we asked was, 'how do we write about art in a way that makes it more universal to understand'? In part, the answer took its form in the very process of hosting a writer's workshop. Bringing people together from completely different ages and different backgrounds ensured that our table was full of a variety of diverse stories and perspectives.

The writing workshop was able to achieve what I hope the exhibition can, providing a space to unite individual stories from multiple places for all of us to interact with and listen to.

BY CAROLINE FOWLER



The Art of Writing Workshop. Photo: Khumo Sebambo

## MARY SIBANDE



Mary Sibande. Photo: Steve Morris

MARY SIBANDE (b.1982, Barberton, South Africa, lives and works in Johannesburg). Mary Sibande uses photography and sculpture. For several years, Sibande focused her art on the figure of Sophie the maid, but since 2014, she has worked on a purple figure surrounded by a swarm. For *NOT A SINGLE STORY*, Sibande will show *Let Slip The Dogs of War*. The figure is purple and among many other things references the 1989 demonstration in Cape Town where police marked demonstrators in purple paint. Her work alludes to the references of black South Africans both during and after Apartheid.

## SOPHIA VAN WYK



Sophia Van Wyk. Photo: Image courtesy of the Artist

SOPHIA VAN WYK (b. 1981, Pietermaritzburg, lives and works in Pretoria, South Africa). Sophia van Wyk completed her master's in fine art at the University of Johannesburg. She has a diverse portfolio that includes sculpture, furniture machining and cabinet making. In her earlier work, Van Wyk inserted second-hand furniture into biomorphic forms of concrete to examine her interaction with the world as an Afrikaner woman living in contemporary South Africa.

Van Wyk's recent works have captured significant moments, both socio-political and personal. She has marked the significant days by documenting the shapes of moving clouds through photographs, film and sketches, which she then archives through her art. Her forms are developed by strategies of automatism, chance, and association. She creates subversive biomorphic sculptural and painted shapes gathered from her interaction with the world.

For *NOT A SINGLE STORY*, Van Wyk has sculpted *Foot in the Door*, a large fibreglass work, which is in the poplar forest. She created painted sculpture bases that take the shape of a traditional tiered wedding cake. This references the symbol of the "woman as dessert". The sculpture bases furthermore allude to the notion that women are often portrayed as one-dimensional objects to be consumed, and continue to be regarded as sexualised commodities objectified by the media for male consumption.



The French School. Bpansistax, created works of art. Photo: Mena Fesay

## BUDDING LITTLE LAND ARTISTS

On the 31st of January, a group of 90 Grade 2s from the French school were invited to explore the grounds of the NIROX Sculpture Park and participate in an afternoon of land art activities.

The morning began with a guided tour of the sculpture park and a series of performative activities. We pretended we were statues, played the harmonica, and told each other stories, all while looking at and contemplating art. We walked through a poplar forest and over some hills, strolled next to a river, ran through a sprinkler and climbed on top of a resting stone giant. Using their bodies in motion was a new way for children to engage with art. Along the walk, the children were encouraged to collect natural material such as leaves, twigs and pebbles. This gave the children the opportunity to discover the landscape through touch.

Many of the learners shared their found materials with their classmates, collaborating and working together in small groups.

Grass, stones, flowers, rocks and branches were the preferred mediums and the earth a common substrate. These natural materials were used to draw and were grouped by colour, shape, size or texture. Some were balanced, stacked, suspended, woven together and buried in the ground.

The walking activities brought the children into a state of presence, receptivity, playfulness and embodiment. Our aim was to give way to a new understanding of how one's body can experience open space and engage with the immediate sculptural landscape. Questions about the differences between Outdoor Sculpture, Land Art, Site Specific, Ephemeral Art and Performance Art were added to the vocabulary and imaginations of the young school children.

A large focus of this activity was on the temporary aspect of nature art and as the day drew to a close, the fleeting moment arrived to say goodbye to our new friends and send them off with new ways of engaging with the world.

BY JESSICA DOUCHA





NELISIWE XABA (b. 1972, Johannesburg, South Africa, lives and works in Johannesburg). Nelisiwe Xaba is a dancer, choreographer and performance artist. She has collaborated with visual artists, fashion designers, poets and musicians. Xaba studied at the Johannesburg Dance Foundation followed by the Rembert School of Ballet and Contemporary Dance in London. Her seminal work, *They Look at Me & That's all They Think* was inspired by the life of Sara Baartman (*The Hottentot Venus*). For *NOT A SINGLE STORY*, Xaba will exhibit the second iteration of *Bang Bang Wol* (meaning 'help' in Mandarin), which addresses the consequences of help/aid in Africa.

## MUSIC AS THE FOUNDATION OF FEELING, PLACE AND HUMAN CONNECTION

Following my travels as an impresario of festivals in Sandton, Skeerpoort and Seychelles, I arrived at NIROX in 2014 following a chance encounter and have been here ever since.

I was invited to visit the NIROX Foundation with the aim to curate a live music concert in its amphitheatre. The concert was to be acoustic in nature and sympathetic to its location – it's based in the most ancient of human landscapes.

Our first collaboration featured songs exclusively from the 1960s & 1970s world-changing counter-culture as performed by contemporary musicians. Emerging artists the likes of Tubatsi Molo, Dayne Rothblitz, Lucy Kruger, Shotgun Tori and David van Vuuren ushered in the beginning of the acousticsNOW concert series at NIROX Foundation.

The collaboration of the artists is of paramount importance to the NIROX programme. Preceding each concert, NIROX invites the musicians into its Artist Residency. This affords musicians who otherwise may not have met the time and space to engage with one another to create unique sonic landscapes and lasting human connections.

Last year NIROX hosted 16 musicians in its Residency for the Valentine's Blues music concert - the largest artist residency to date. The 3-day workshop included a cacophony of acoustic guitars, voices, harmonicas, cello, flute, piano, bass, lap-slide guitar and saxophone, resulting in a completely fluid public performance. Void of any line-up times and slots, the programme flowed between rehearsed and spontaneous musical collaboration - an entirely unique showcase of sounds and artists.

The ongoing Roots of Humankind concert series showcases contemporary interpretations of traditional African sounds and rhythms. The styles of maskandi, goema, marabi, kwela, mbaqanga, African folk and even Afro-psychedelia come alive in the Cradle. Roots hosted some of the musical elders in Madala Kunene, Dr Philip Tabane and Pops Mohamed, fostering the connection with the next wave of voices as Bongeziwe Mabandla, Sibusile Xaba, BCUC and The Urban Village who continue to grow into their own legacies. This programme is expected to be presented to other countries around the world - their sounds reaching out from the birthplace of our collective consciousness.

On Saturday, 27 October, this year acousticsNOW and the Nelson Mandela Children's Fund are cooperating to host a benefit concert with Ladysmith Black Mambazo in the NIROX amphitheatre, with all funds raised going to the Children's Fund.

For information about our new picnic series, music and opening hours please visit [niroxarts.com](http://niroxarts.com)

BY LLYOD ANTHONY SMITH



## INTRODUCING SLOW ART DAY TO THE NIROX FOUNDATION

By the time you read this, the NIROX Foundation would have hosted its first international Slow Art Day.

On the 14th of April, people around the globe are invited to look at art with a sense of stillness and presence. The day gives audiences the opportunity to slow down, look at art with a sense self-reflection and at the end, experience a shift. We invited our participants to explore this concept through two progressive schools of thought, namely, the Alexander Technique and Bohm Dialogue. And what better place than the Cradle of Humankind?

Two of Johannesburg's Alexander Technique teachers, Lucia Walker and Sharyn West, were joined by UK-based artist and trained Bohm Dialogue facilitator, Hester Reeve. Since 2013, Lucia and Sharyn have been running Alexander Technique learning and teaching programmes. The technique is suitable for a wide range of people including children, people with chronic illness, and professional musicians and actors.

Sharyn has combined her Alexander Technique teaching with her work as an educator, lecturing in fields of philosophy and ethics along with research in health and social care. Lucia is a movement artist teacher specialising in improvisation. Having almost 30 years of experience of teaching Alexander Technique internationally, both have helped people gain a greater clarity about their embodied experience.

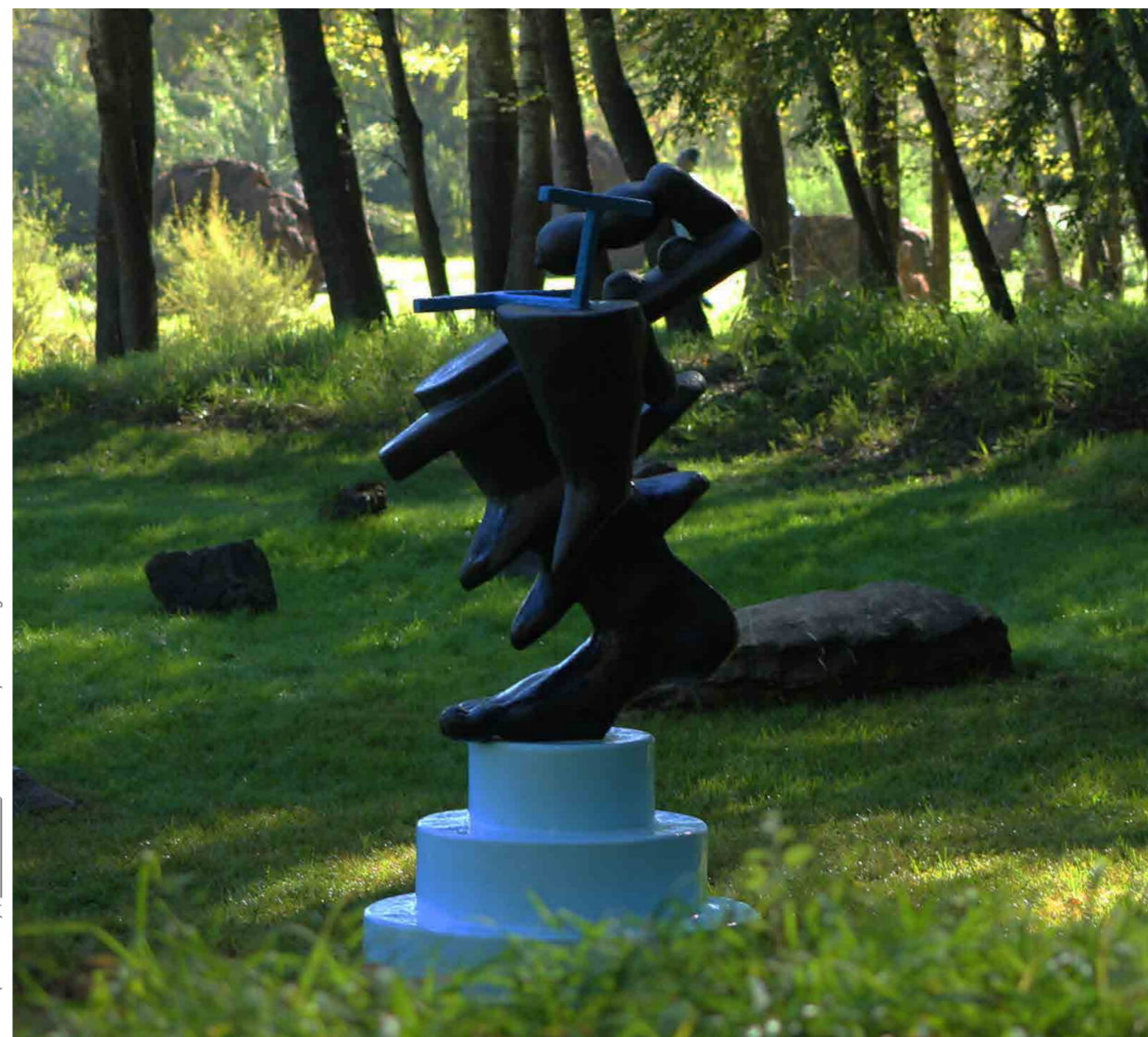
Hester Reeve trained as a facilitator of Bohm Dialogue with Prison Dialogue, a not-for-profit charity that has been helping prisons, and other parts of the criminal justice system, to operate more effectively since 1993. She has convened groups in a variety of contexts from prisons, fine art departments, alternative educational institutions and also participated in live art festivals. Reeve describes: "The spirit of Bohm Dialogue is one of free play, a sort of collective dance of the mind that, nevertheless, has immense power and reveals coherent purpose."

Bohm Dialogue might be particularly useful for those interested in the relationship between language and imaginative space, expanded art practices linked to social change, the plasticity of human cognition and the ways in which institutions can learn.

Reeve also says, "a Bohm Dialogue starts with the group [and they] must discover together what they need to talk about to learn and discover new shared meaning."

The day was an exploration into understanding the nervous system, deepening visual and sensory perception, as well as finding ways to walk, talk, sit and stand with ease. By entering these states of presence, time and space become a full and consciously appreciative experience of the environment and selected artworks at NIROX - a gentle day of slow art appreciation.

BY JESSICA DOUCHA



Sophia van Wyk, *East in the Door*, 2018. Photo: Fanyane Hlabangane

Translating Art into words.

Translating God into Art.

God translating us into Art.

Art is us.

We are unrehearsed glimpses of hope,

Even after life is done pulling us back and forth between anxiety and depression,

We still refuse to dine with skulls before bed.

This is us declining death, keeping a tight grip on hope.

We are never letting go.

Never letting life slip away from our tongues,

We will always be speaking life.

Even when it hurts.

CONJURING ART  
Hope Netshivhambe

Hope Netshivhambe is a poet and in 2016 she was the semi-finalist in *Speak Out Loud*.

## HOW THE 'TRAVELS OF REMEMBERERS' CAME TO BE HERE

A deep sense of spaciousness arose within me the moment I arrived in this wonderful place where art and nature meet.

Here, I could take off my shoes, wander on verdant lawns, gaze at the changing colours of the sky and quietly observe light's transformative play on works of art. I could begin to expand into my own art.

It dawned on me that we create to recreate, to carry our past into our future. It is our testament to having been here, which upholds our sense of being and identity.

I viewed the site on which my installation would unfold and began to feel one with the matter. Sheets upon sheets of steel plates arrived and acetic acid with which I created prints and marks by rusting the metal surfaces. These were fashioned into hut-like objects that are designed to be overtaken by the elements.

I was not alone, a whole team stood by my side. This is important because it never is a single story, making it necessary to assume multiple points of view. In this way too, the artwork is witnessed from far or from near, one space glimpsed through the opening of another, interiors/exterior, details versus the expansive context of the surrounding nature.

Within each form, strands and twists of manila hemp emerge in varying formations, like hairpieces dyed different shades of brown and styled in particular manners. Every element represents a dwelling as well as the people that dwell as if residents and abode have conspired to become seamlessly one.

Meander around and in between them, glance into their inner spaces, take time to decipher manifold stories that the ever-changing impressions on their walls wish to tell.

Having found this serene oasis amidst the busyness of the world, I myself would choose any of these shelters to rest my aching limbs in. But there is no way to enter, there is no door. Therefore, my voice remains resounding at times with a message for you, an echo of my having passed through.

All of us are on a journey with an uncertain outcome. The utmost that can be insisted upon is the present moment, the situation of now. And even in that, there is no actual abiding. The moment of looking at the present is the time it becomes the past. This is why rememberers must always travel.

BY MWANGI HUTTER



Mwangi Hutter, *Traces of the Rememberers*, 2018, NIROX Foundation. Photo: Mjuni Moyana

ABOUT



The NIROX Foundation Trust is a not-for-profit trust established to foster the arts. It occupies 30 hectares dedicated to a sculpture park, artist's residency and concert venue, which are integrated into a 1200-hectare private nature reserve in the heart of the Cradle of Humankind World Heritage Site on the western outskirts of Johannesburg.

The residency hosts artists from across the world, to stimulate and exchange creative action and thought in all arts disciplines. Since 2006, it has hosted more than 250 artists.

The sculpture park produces two exhibitions per year, giving artists an opportunity to produce and exhibit work that is otherwise difficult or impossible, due to the freedom of scale, content and production support provided by the facility.

The open-air amphitheatre hosts up to 9 events per year, ranging from concerts for classical, opera, jazz, experimental and traditional music, poetry readings, dance and theatre.

The NIROX Sculpture Park receives more than 20 000 visitors each year. A focus is to educate and encourage children and youth, from primary schools to universities, to engage with the arts through studio visits with artists, walkabouts in the park and creative activations.

## NIROX AS A CULTURAL FORCE

### The hand that rocks the Cradle rules the world.

Patronage. The lost art of The Renaissance. The grand symbiosis of trade and culture. The soft breath of the culture's thermal. A sacred pact between promise and premise. Conscious conscientiousness.

To nurture creativity is to hatch an ugly duckling. It is to trust a floundering fledgeling to take flight and return with a shapely neck and a Queen's pardon. It is the ultimate act of faith - the point of pointless return...

NIROX has infused the ancient practice of patronage with passion and possibility. It is a truly beautiful, interactive space that enriches and is enriched by every virtuoso it graces.

In an age where the clamour to be heard can be deafening, the artist's path is a particularly ponderous one. NIROX offers a sentient, sanguine sanctuary in which those that would create may suckle a while on the sweet ambrosia of its tranquil inspiration while simultaneously leaving behind a mark of their tenure to further sweeten its nascent nectar.

NIROX is a nexus. A Valhalla of Vegetation. A Sculptural Samadhi. An Anarchy of Art. The consciousness that pours into the maintenance and curation of this space is infinitely perceptible in the soft salsa of the willow branches, in the hush-rush of its waters, and in the placement of inspired obstacles.

Indeed, it is the very mirror of its own ethos and serves not only to provide but to inspire. Even the monkeys are polite.

The undulating beauty and consciously curated environs have conspired to conjure a truly elevating experience, as the grace and elegance with which these grounds and the events they play host to serve an ever-growing need in our modern landscape for the harmonic fusion of nature and creativity, community and culture.

Every organisational nuance has been nurtured, every sensory etiquette observed, with all elements poised in an exquisite balance between creation and curation.

NIROX is an undeniably positive cultural force, not only for those whom it touches directly but also for the Cradle of Humankind as a destination itself.

Indeed, it is my feeling that the concept of this vision pays homage to the very roots of what it means to be human - curious, creative, communicative and free. It's a shared cradle from which our collective consciousness may be gently raised...

By [Dayne Rothbletz](#)

Dayne Rothbletz is a writer, musician, poet and raconteur working out of Cape Town, South Africa.

ABOUT

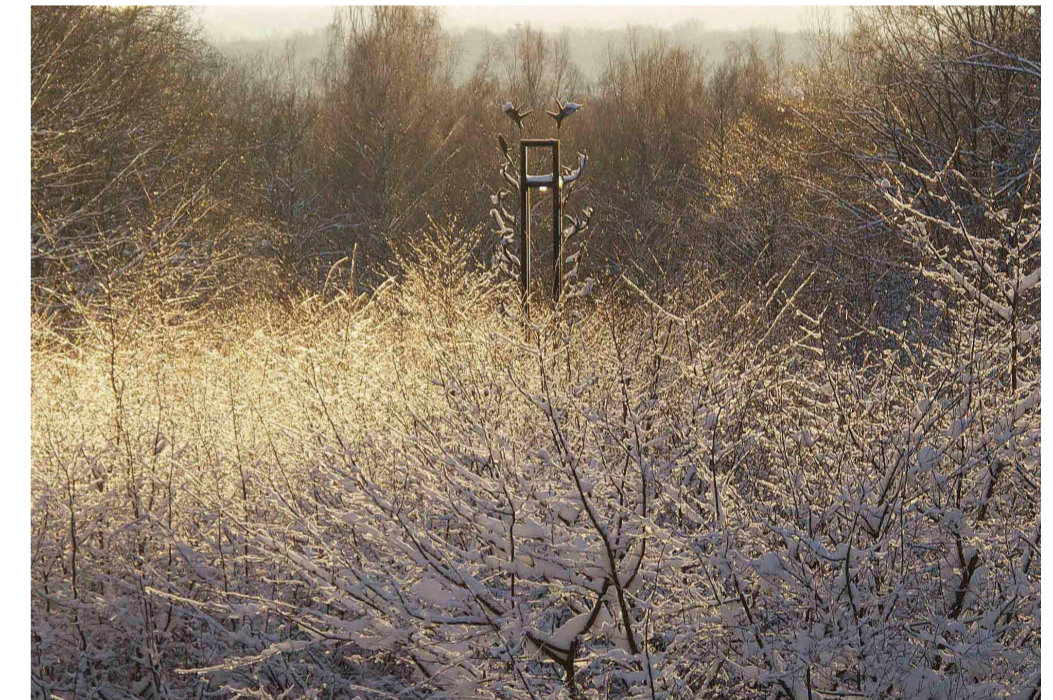
Wanås Konst – Center for Art & Learning, presents and communicates contemporary art that challenges and redefines society, working outside in the landscape around Wanås in Skåne, southern Sweden. The permanent collection in the sculpture park is complemented with a program of temporary exhibitions, both outdoors and in the Art Gallery, and events such as guided tours, artists' talks, performances and workshops engaging a wide audience. Wanås Konst produces site-specific international art and learning in an innovative and accessible way. The collection in the sculpture park has 70 permanent works, created specifically for The Wanås Foundation – Wanås Konst by artists such as Nathalie Djurberg & Hans Berg, Ann Hamilton, Jenny Holzer, Yoko Ono and Robert Wilson et al. The sculpture park has approximately 75 000 visitors per year and 8000 children take part in educational activities.

Wanås Konst is run by The Wanås Foundation, a not-for-profit foundation created in 1994, in Östra Göinge municipality, in the South of Sweden, 1.5 h from Copenhagen, Denmark. Wanås Konst is supported by the Swedish Arts Council, Region Skåne and Östra Göinge Municipality.

Wanås is a place in the world where art, nature and history meet. Wanås consist of a medieval castle, an organic farm, a scenic sculpture park and an art center in southern Sweden as well as the newly opened Wanås Restaurant Hotel. Wanås Konst is part of European Land + Art Network (ELAN) and Wanås is a Long Run Destination - a leader in sustainable development within the tourism industry, community development and cultural management.



Ighnane Adams, Lambo, 2015, Wanås Konst. Photo: Matthias Gwiel



Manna Abramovic, Hantchar, for Animal Spirits (detail), Wanås Konst, 1998



Jacob Dahlgren, Zimara, Structure, 2011, Wanås Konst. Photo: Matthias Gwiel

SVENSKA  
POSTKOD  
STIFTELSEN

Si. Swedish  
Institute

The Swedish Postcode Lottery's belief is that the world is getting better with the help of strong non-profit organisations. The Postcode Foundation's goal is to carry out that vision. The Postcode Foundation was established in 2003 by Novamedia Sweden AB, which operates and owns the Swedish Postcode Lottery concept. As a beneficiary to the Swedish Postcode Lottery, the Postcode Foundation annually receives part of the lottery's surplus. This year, The Postcode Foundation was awarded 200 million Swedish crowns (SEK).

Unlike other beneficiaries, The Postcode Foundation is not the final recipient of the funds, but rather has the task of delegating financial support to various types of projects related to; people's living conditions, nature and environment, culture, and sports.

Swedish Institute -The Swedish Institute (SI) is a public agency that promotes interest and confidence in Sweden around the world. SI seeks to establish cooperation and lasting relations with other countries through strategic communication and exchange in the fields of culture, education, science and business.

PARTICIPATING ARTIST

Yoko Ono, *Wish Trees for Wanås Konst*, 2011. Photo: Matillas GivellYoko Ono, *Wish Trees for Hope*, 2018. Photo: Khumo SebamboYoko Ono, *Wish Trees for Hope*, 2018. Photo: Khumo Sebambo

Yoko Ono made art history in 1955 by writing her first instruction for an exhibition. Since then, words, not objects, have often served as materials.

Yoko Ono's book, *Grapefruit. A Book of Instructions and Drawings* was published in 1964. The book contains instructions that can be enacted either in the mind or in real life: the act replaces the art object.

**"Write your wish on a piece of paper and hang it on a wish tree"**

This is the short instruction for Ono's work *Wish Tree*. In her oeuvre, she returns repeatedly to the act of wishing, and at one point describes all her works as wishes.

Wishes are often linked to an act, a place or an aim. You wish upon a star, blow out your birthday candles, close your eyes and make a wish. In an interview, Ono was asked if a wish is a prayer. She turned the question around and said that a prayer can be a wish.

For Ono, the idea of *Wish Tree* goes back to the trees she saw in her childhood around the temples in Japan where people tied prayers on small pieces of paper. The bits of paper hanging among the branches resembled flowers.

Wherever *Wish Tree* is presented, the wishes are hung on different kinds of trees, and where possible, they relate to the site. At Nirox, Ono has chosen to work with the African olive and has titled the work "Wish Trees for Hope", 1996/2018.

All the wishes that are written down are harvested, collected and sent to the Imagine Peace Tower, on Videy island, in Iceland, where they are placed with other wishes from Wish Trees from many parts of the world. Since 2007, a ray of light shines from the tower between October 9 (Lennon's birthday) and December 8 (the day of his death in 1980).

The instructions for *Wish Tree* can vary slightly and have been presented several times by Ono since the 1990s. In the exhibition, the Wish Trees links The Nirox Foundation with Wanås Konst in Sweden where Ono made Wish Trees in 2011 using apple trees. During the exhibition period there will also be a Wish Tree for Peace at the University of Pennsylvania, Philadelphia. For the Carolina silverbell (Halesia Carolina) tree, a species native to the Mid-Atlantic region in the States, as well as for the *Wish Trees for Hope*, Ono instructs:

**...tie it around a branch of a wish tree.  
Ask your friend to do the same.  
Across continents, the artwork creates  
a bond, let's keep wishing.**