

1a. Latex gloves and (1b.) tattoo needle used by *R.St.W* a.k.a Milo Marcer during Kathryn Smith's performance *Jack in Johannesburg*, Lutyens Room, Johannesburg Art Gallery. August, 2003. The performance was conceived for Christian Nerf's *24.7 Art as Usual* project, a 24 hour, seven week residency at the Johannesburg Art Gallery. (artefact from the collection of Kathryn Smith)

1c Monogrammed handkerchiefs bearing traces of ink and blood (artist's) (artefact from the collection of Kathryn Smith)

2a. Catalogue from *Alterior* curated by Andrew Lamprecht (2003) (artefact from the collection of Andrew Lamprecht)

2b. Catalogue from Ed Young's *Bruce Gordon*, the artist's first solo show, curated by Andrew Lamprecht at the the South African National Gallery (SANG) in 2003. (artefact from the collection of Andrew Lamprecht)

3a. Postcard. Michael Toumbis, Athens. (artefact from the collection of Lynne Lomofsky)

3b. Postcard from the Exhibition *Body Works: The anatomical exhibition of real human bodies*. Prof. Gunther van Hagens. (artefact from the collection of Lynne Lomofsky)

4a. A veggi burger from a braai at Douglas Gimberg's studio onto which Ryan van Huyssteen scrawled a pentagram using white paint marker. 2009 (artefact from the collection of Douglas Gimberg)

4b. The 8grams of gold left over from the transformation of *the golden age* into the *proposal no. 4: ~~plain gold ring~~*. 2009 (artefact from the collection of Douglas Gimberg)

4c. Two skulls carved out of stale bread by Dawie van Vuuren during a visit to Douglas Gimberg's studio, post braai. There was a third one too but it was a bit of a fuckup. 2009 (artefact from the collection of Douglas Gimberg)

4d. A maquette for the golden age: The golden bullet that Douglas Gimberg made with the purpose in mind of killing Christian Nerf.
(artefact from the collection of Douglas Gimberg)

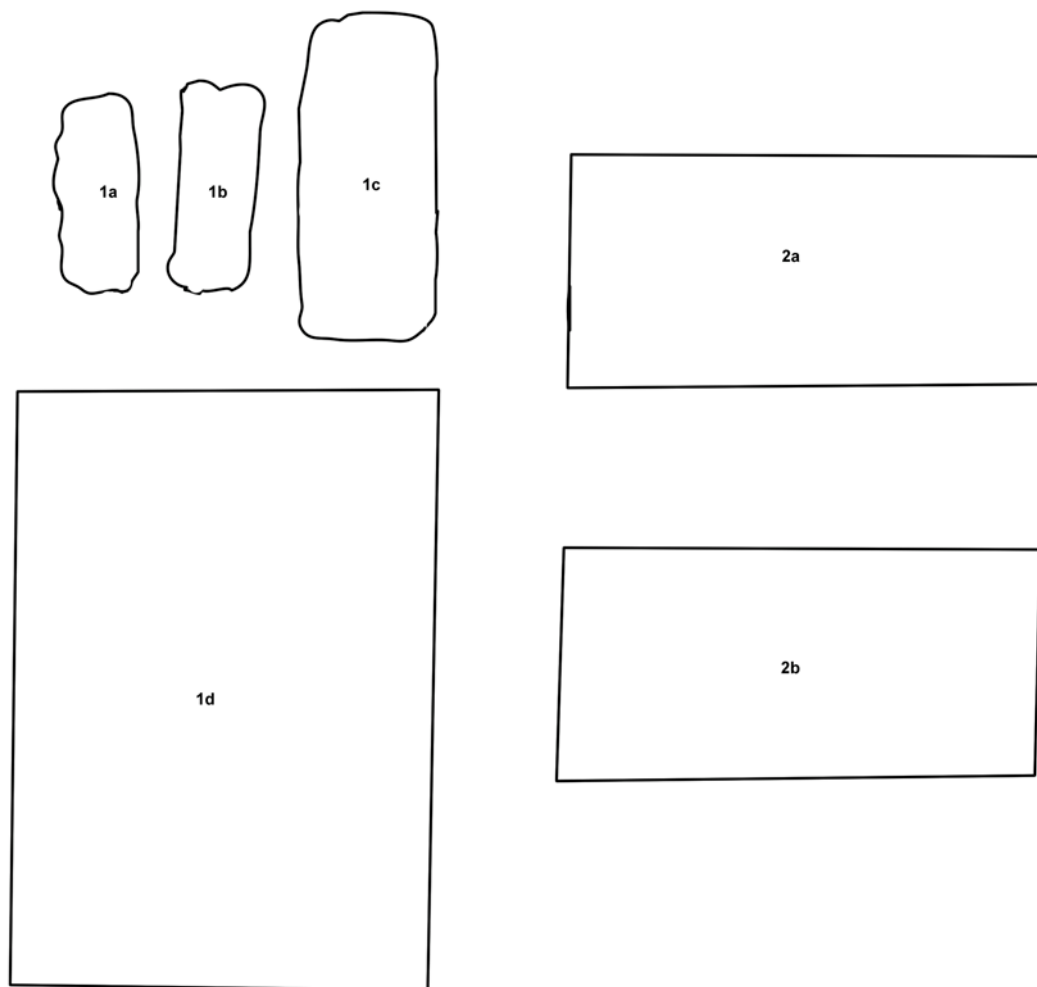
4e. *Objet petit a*: the piece of the ring removed in order to make the maquette for *proposal no. 4: ~~plain gold ring~~*. African Blackwood. 2009 (artefact from the collection of Douglas Gimberg)

4f. A container holding the contents of the powder chamber of *the golden age*, the explosive materials that were chosen to propel the ~~fatal~~ slug: residue from various collaborations of Douglas Gimberg and Christian Nerf. 2009 (artefact from the collection of Douglas Gimberg)

4g. A small plastic clip for sealing a bread packet, with expiry date. 2008.
(artefact from the collection of Douglas Gimberg)

4h. A small piece of Christian Nerf's golden cross into which James Webb chiselled an unnecessarily decorative pattern at Carpentry 101. 2007.
(artefact from the collection of Douglas Gimberg)

4i. A strip of white duct tape which Christian Nerf used to censor one of Douglas Gimberg's shirts for a lunch with Carolyn Kristof-Bakargiev during Gimberg Nerf Sacks Young. 2007
(artefact from the collection of Douglas Gimberg)

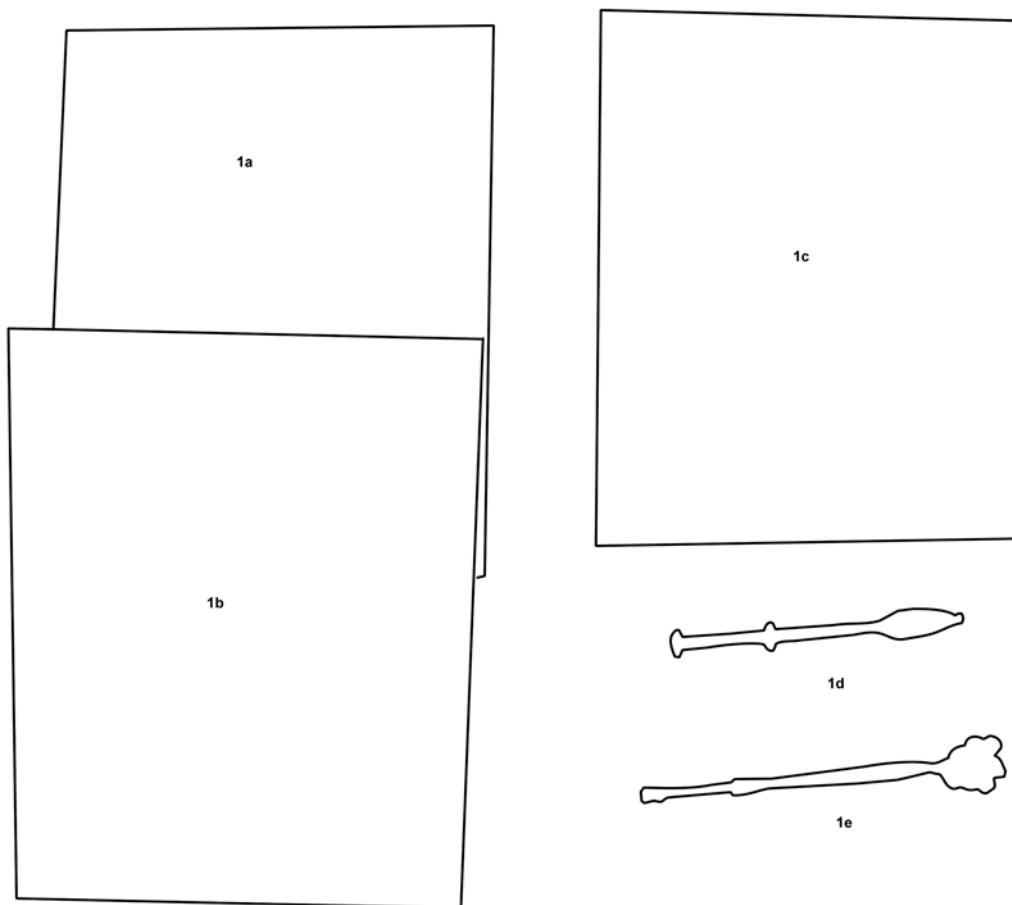


1a. (1b.) (1c.) Second hand toy cars (artefact from the collection of Selvin November)

1d. *Pop Art*, Lucy Lippard (1966) (artefact from the collection of Selvin November)

2a Holiday #1 (2007) Inkjet print. First work in the series.
(artefact from the collection of Charles Maggs)

2b. Ski Trip (2008) Inkjet print (artefact from the collection of Charles Maggs)



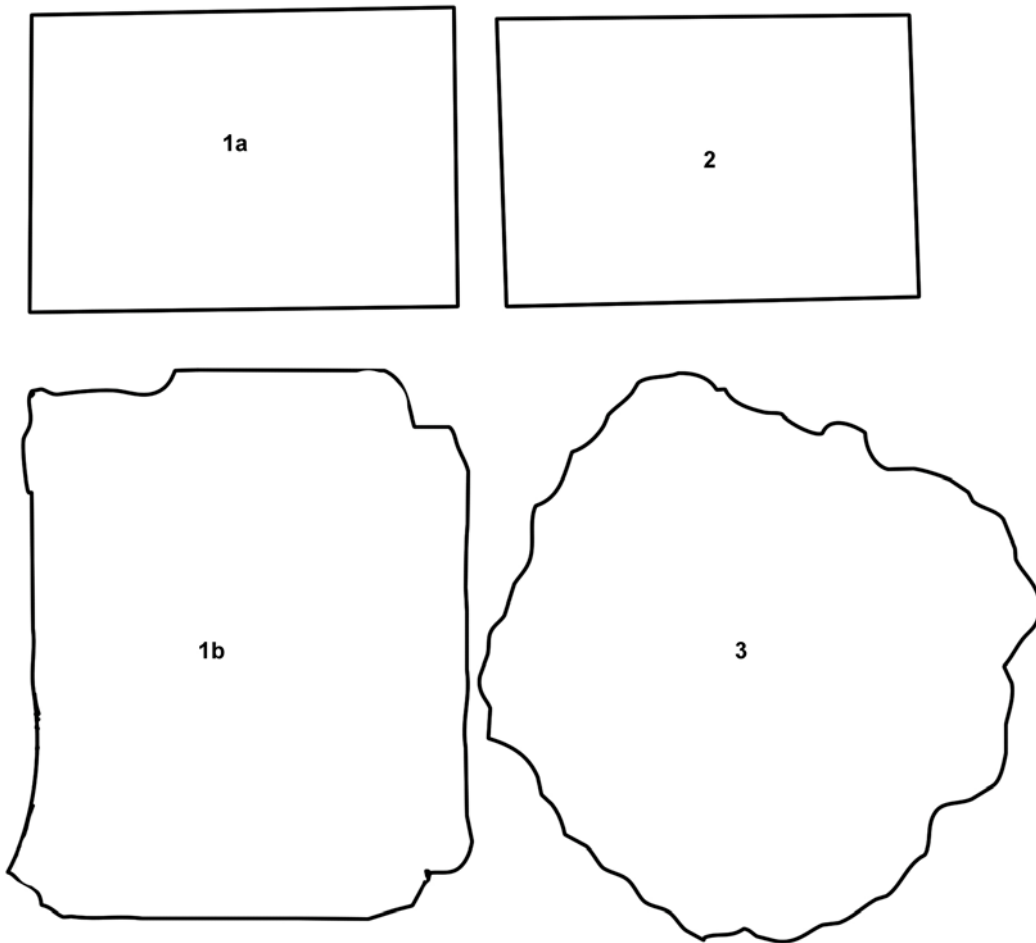
1a. Artists monograph: Pierre et Gilles- Sailors & Sea (2005)
(artefact from the collection of Pierre Fouché)

1b. Artist monograph: Magnus Bärthås (1990-)
(artefact from the collection of Pierre Fouché)

1c. Hand-coloured photograph of the artist's father in SACS-warden uniform, c. late 1960's.
(artefact from the collection of Pierre Fouché)

1d. Continental-style hardwood lace bobbin
(artefact from the collection of Pierre Fouché)

1e. English-style "beginner" lace bobbin, custom finished & spangled with black glass beads
and lapis lazuli (artefact from the collection of Pierre Fouché)

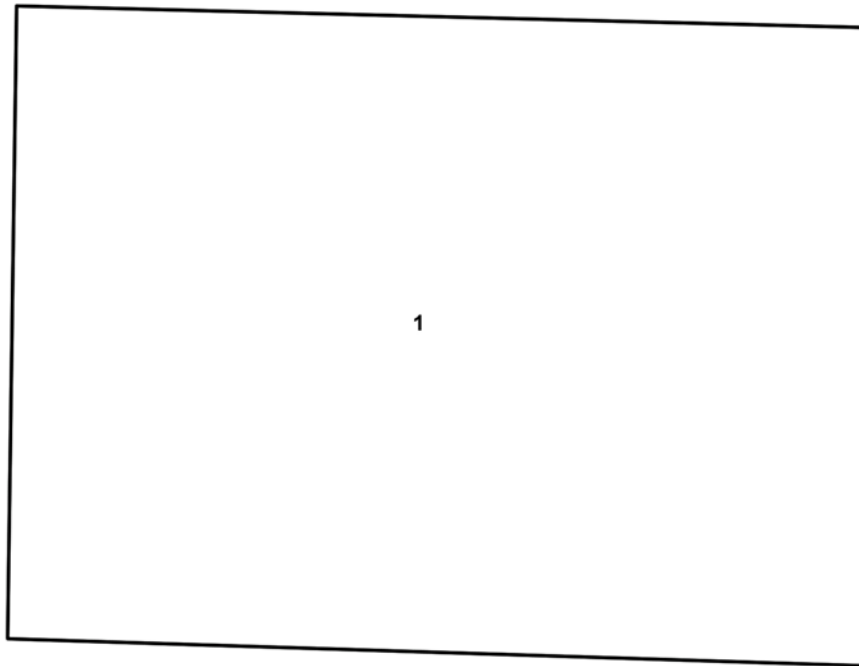


1a. Postcard from *art disguised as pasta* a performance and installation at the Fig Gallery, Johannesburg, (1996)
(artefact from the collection of Barend de Wet)

1b Packaging from *Original Preiser Miniaturfiguren*
(artefact from the collection of Barend de Wet)

2. Postcard for dcmt (art as usual) (2003)
(artefact from the collection of Christian Nerf)

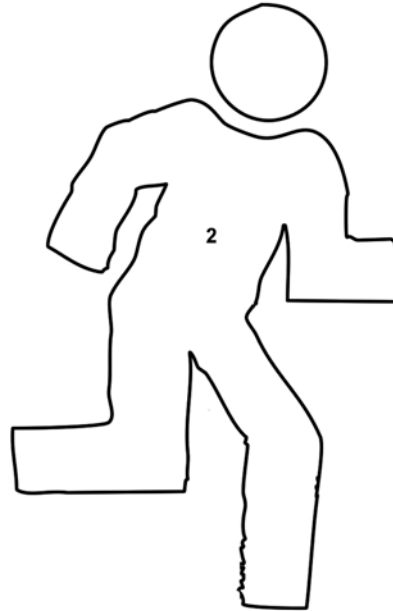
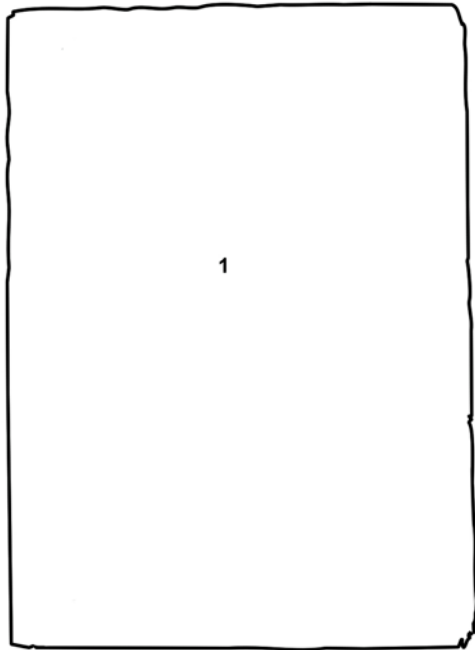
3. Wax palettes and oil paint (artefact from the collection of Georgina Gratrix)



1. Print out of email from Ashley Kanter
(artefact from the collection of Linda Stupart)

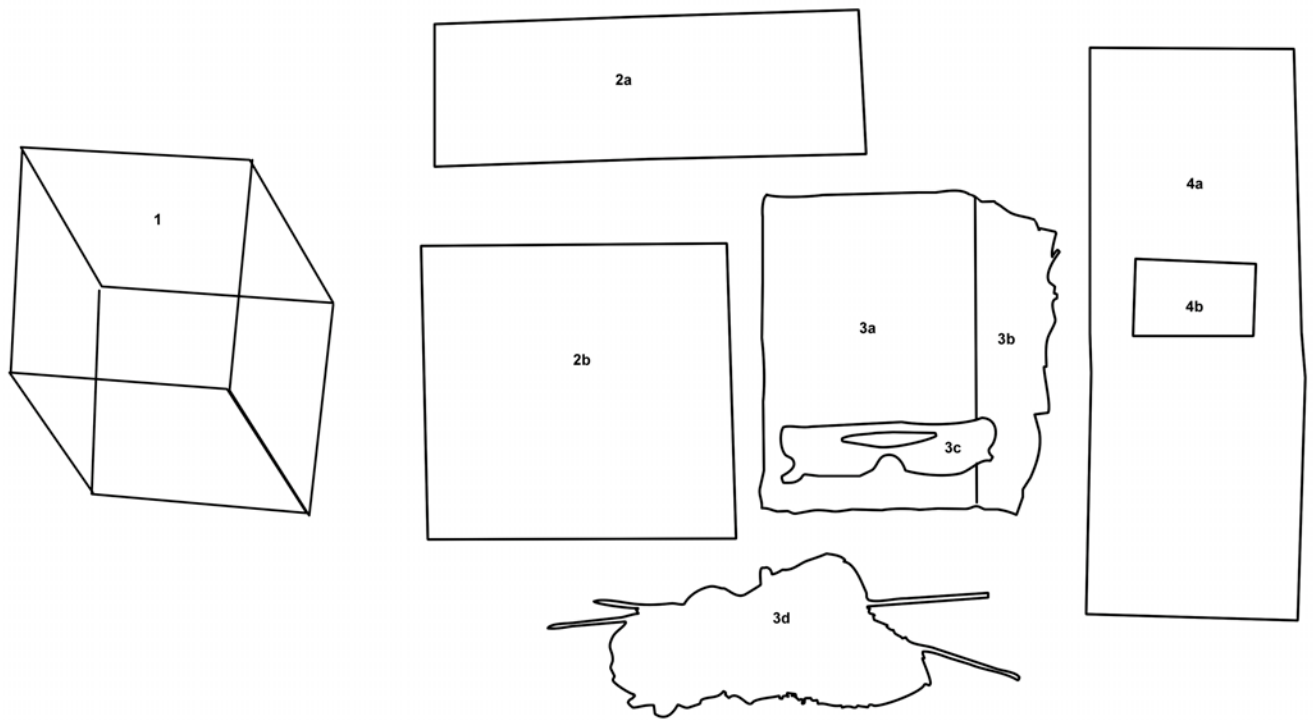
2a. Plastic Batman figurine
(artefact from the collection of Norman O'Flynn)

2b. Plastic Superman figurine
(artefact from the collection of Norman O'Flynn)



1. *The Streets Were Dark With Something More Than Night*, book which was produced as part of Chad Rossouw's final year at art school. It's format is based on pulp crime novels. This book marks the genesis of Robert Sloon as a character. (artefact from the collection of Chad Rossouw)

2. Stencil of *Travelling Man*, a character used in Ronald Muchatuta's paintings, with paint. (artefact from the collection of Ronald Muchatuta)



1. A Necker Cube. Wikipedia says: The Necker Cube is used in epistemology (the study of knowledge) and provides a counter-attack against naïve realism. Naïve realism (also known as *direct* or *common-sense* realism) states that the way we perceive the world is the way the world actually is. The Necker Cube seems to disprove this claim because we see one or the other of two cubes, but really, there is no cube there at all: only a two-dimensional drawing of twelve lines. We see something which is not really there, thus (allegedly) disproving naïve realism. This criticism of naïve realism supports representative realism. (artefact from the collection of Christian Nerf)

2a. Sketch book with annotated symbols. These annotations are based on experiencing the ritual practices described, These symbols are used in Ndikhumbule Ngqinambi's paintings (artefact from the collection of Ndikhumbule Ngqinambi)

2b. *Ceremonies*, Peter Magubane (2001) .The book of cultural rituals is used as a reference, even though some of the writings and definitions of the practices are completely wrong or incomplete. (artefact from the collection of Ndikhumbule Ngqinambi)

3a. *Race Relations Survey* (1987/88) (artefact from the collection of Anne Historical)

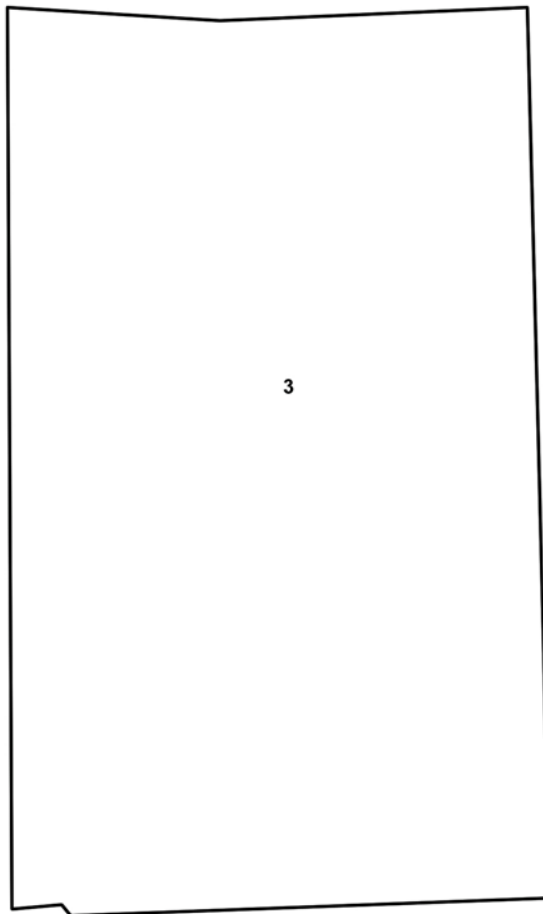
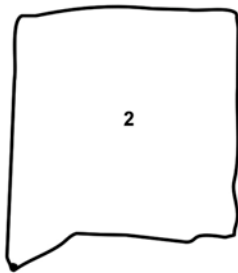
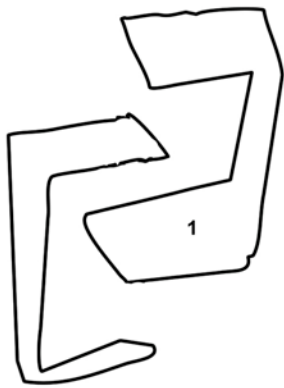
3b. Sewing pattern (artefact from the collection of Anne Historical)

3c. Fake reading glasses. (artefact from the collection of Anne Historical)

3d. Knitting, red wool. (Abandoned) (artefact from the collection of Anne Historical)

4a. 1987 Tourist brochure for the Swiss Alps. This brochure is a reliable resource of images of white people in their indigenous setting. (artefact from the collection of Lizza Littlewort)

4b. Library card for Cape Town City Libraries. Cape Town City Libraries is the principle source of research books available to the public in Cape Town. (artefact from the collection of Lizza Littlewort)



1. Torn invitation card of an exhibition Jonathan Garnham participated in with Kerim Seiler and Kay Bohlman in January 2005 at the Bell-Roberts Gallery, Cape Town.

The image (photo credit: Andreas Klockmann) shows tourists on Table Mountain contemplating the ascent route under a sign declaring "this is not an easy way down".

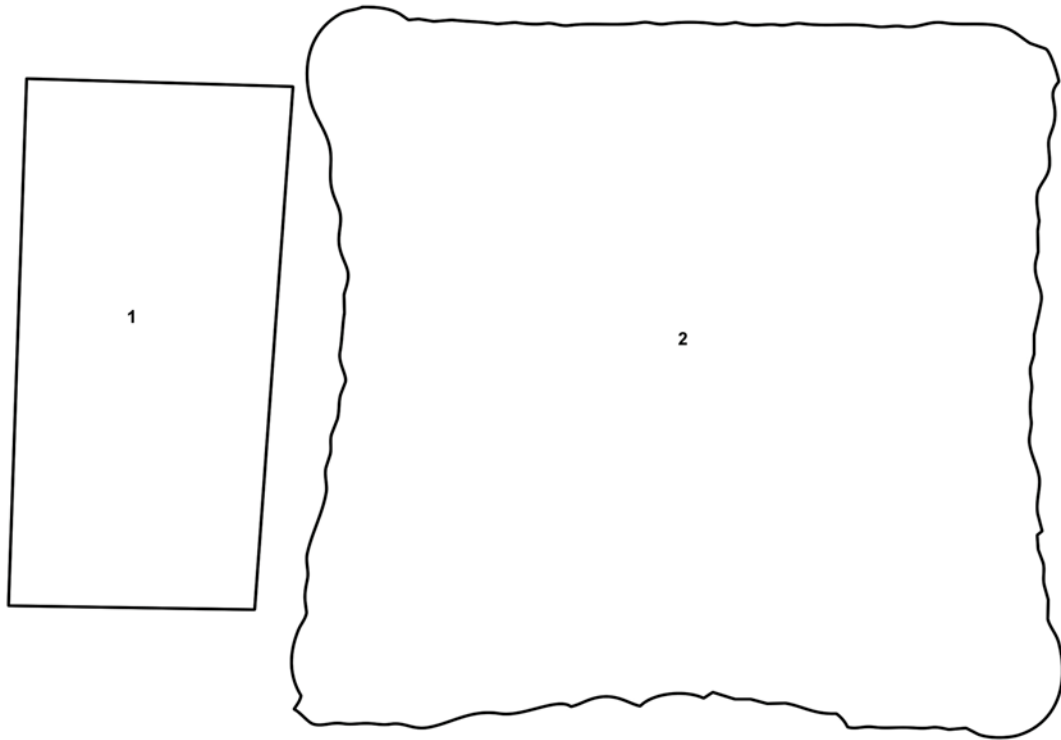
The card was torn to explain the initial idea of how to place the laminated glass plates that formed the facade of 'blank projects' from May 2005 - September 2008

(artefact from the collection of Jonathan Garnham)

2. Notebook.

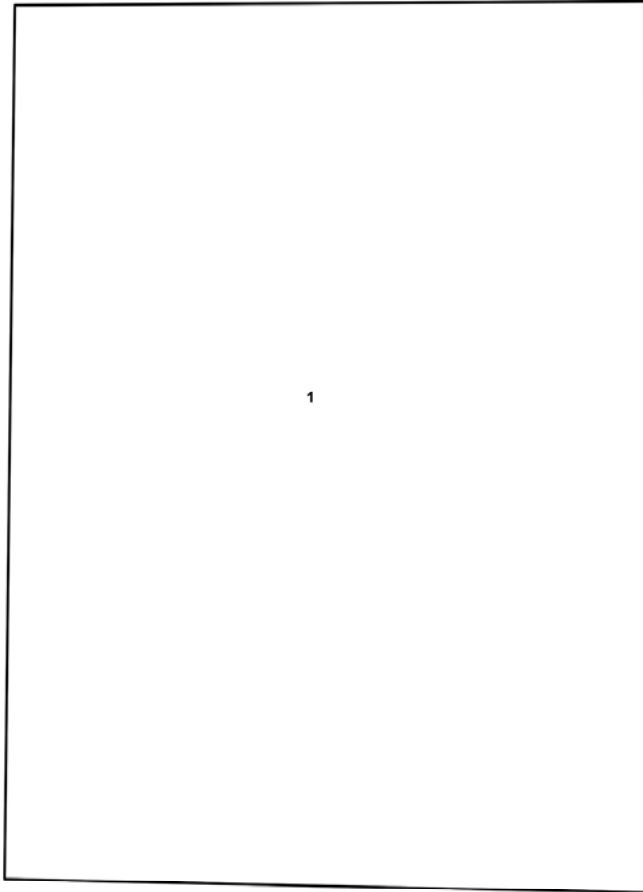
Pg 1. "Remember to not be such an asshole". Pg 2. "Make the place neat + tidy!"
(artefact from the collection of Ed Young)

3. Green palette (artefact from the collection of Rebecca Haysom)



1. Fun Info (A newspaper from the future). Exhibited as part of the Cape 09 biennale.
(artefact from the collection of Edwige Aplogan)

2. Cushion found at a craft market in Zimbabwe. This object was the inspiration for Dan Halter's *Blacklight* a UV neon piece spelling the word 'perfection'.
(artefact from the collection of Dan Halter)



1. *My Fears* consists of 270+ fears that Zhané Warren wrote down over a period of 4 years. These fears are printed onto edible paper (Ouvé paper), housed in a sturdy archive-like box and labelled 'My Fears'. This formed part of a performance where Warren ate her fears. (artefact from the collection of Zhané Warren)