

CATALOGUE

2024

ASSOCIATION
OF ARTS
PRETORIA

est. in 1947

ARTI CUL ATE

sasol

*new
signatures*



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A SPECIAL THANK YOU TO OUR PARTNERS

CITY OF TSHWANE

Thank you to the
City of Tshwane
for sharing our
passion for the
arts and making it
accessible to a much
broader audience
through hosting the
exhibition year on
year at the Pretoria
Art Museum.



STUTTAFORD VAN LINES

Thank you to
Stuttaford Van Lines
for their invaluable
partnership on
this competition.
Stuttaford Van Lines
collects, packs and
transports all selected
works to and from
the national collection
points for the
competition.



The **Sasol New Signatures Art Competition** is presented annually in collaboration with the **Association of Arts Pretoria**.

SASOL NEW SIGNATURES

Art Competition

The exhibition takes place at the Pretoria Art Museum from Thursday, 05 September to Sunday, 03 November 2024. Sasol’s belief in the talent of South Africa’s emerging artists finds expression in the Sasol New Signatures Art Competition.

Art plays an important part in the cultural fabric of our nation and competitions serve to encourage greater creativity across age, gender and education, as well as to acknowledge the wealth of talent that we have in our country. We recognise that art is one of the most fundamental expressions of human behaviour. As the longest running art competition in South Africa, the Sasol New Signatures Art Competition has been a platform for promoting emerging artists and their work to the art-loving public at large. Many of the works now have a proud place in the Sasol art collection.

This year, 137 artworks were shortlisted from throughout South Africa for exhibition at the Pretoria Art Museum and contention for the prizes.

For more information, visit www.sasolsignatures.co.za

WINNER

R100 000

and the opportunity of a solo exhibition at the Pretoria Art Museum during the following year’s Sasol New Signatures Art Competition exhibition (terms and conditions apply).

RUNNER-UP

R25 000

FIVE MERIT AWARDS

R10 000

Director of the
Association of Arts Pretoria

PIETER VAN HEERDEN

"Artists are the
unscripted custodians
of hope, joy and the
endless possibilities
of the human
experience."

Over the past six decades, once a year the Association of Arts Pretoria launches a countrywide venture under the banner New Signatures Art Competition. Thirty-five years ago Sasol became its main sponsor and it stood to reason that the whole exercise would be renamed the Sasol New Signatures Art Competition.

Obviously in 2024 the national election had a major impact on the country and all our lives: everybody was unsure, felt insecure and the economy was under great pressure. As per usual the arts in all its forms but especially the visual arts were the first to be adversely influenced. Under the current coalition we are however positive about improving circumstances.

Artists play a great part in the upliftment of the spirits as viewing their creations transfers one to other worlds and dimensions, also the world of our and their imaginations. Artists are the unscripted custodians of hope, joy and the endless possibilities of the human experience. The New Signatures project's primary objective is to introduce budding and unknown artists' works to art lovers and collectors. Countless artists whose works have previously been introduced on this platform have become well-known and well-loved.

In order to present this competition months of planning and travelling are involved. I thank everyone whose hard work and dedication behind the scenes all add up to ensure a great and exciting exhibition of finalists' works. Without the packaging and transport Stuttaford Van Lines offer us, we would be stuck, and our main sponsor Sasol deserves all our gratitude.

I sincerely hope and trust that this year's selection will open the doors for several artists and may their works find a speedy way to art lovers' homes as well as galleries and public art collections. When all has fallen by the wayside, art remains. Congratulations to the participants and winners. Here's to your success!



*"When all has
fallen by the
wayside, art
remains."*

Sasol Vice President
Group Communication and Brand Management

ELTON FORTUIN

"Over the years, the Sasol New Signatures Art Competition has become a rich tapestry of our collective history, stories, and voices."

The Sasol New Signatures Art Competition has once again set new records, affirming its crucial role in South Africa's visual arts landscape. This year, we received an unprecedented 1 013 submissions across our regional centers, with 137 outstanding pieces making it to the final exhibition. The competition also extended its reach with the addition of a regional submission point in Potchefstroom, increasing the locations where artists can submit their work to eight.

Artists from across the country shared their stories with us, articulating and capturing the concerns and experiences of a diverse nation. Over the years, the Sasol New Signatures Art Competition has become

a rich tapestry of our collective history, stories, and voices. Once again, this exhibition presents a wide spectrum of narratives provoking a myriad of thoughts and reactions. Yet, all these works originate from a shared creative spirit that reflects our identity as a nation and as individuals. We are grateful to all the artists who entrusted us with their stories and support the competition with unyielding enthusiasm.

Particularly poignant is the solo exhibition by last year's winner, Nosiviwe Matikinca. Her 2023 winning work cast a spotlight on the critical issue of education, highlighting the dire conditions faced by many South African learners. Each pair of shoes in her award-winning piece represents the lived experiences of several young learners, urging us to confront the challenges of poverty and to foster a new generation of creative and innovative young leaders.

Sasol is privileged to be part of an initiative that amplifies the voices of our emerging artists, offering them a platform to share their stories with a wider audience, while inspiring us on our journey to remain a force for social good and continue innovating for a better world. We congratulate all the winners of the 2024 Sasol New Signatures Art Competition, as those whose works were selected for this exhibition. We wish them a future filled with success and artistic fulfilment.

Our deepest appreciation goes to the Association of Arts Pretoria for their unwavering dedication and hard work, as well as to our partners – the City of Tshwane, the Pretoria Art Museum and Stuttafard Van Lines – for their steadfast and loyal support. Together, we continue to champion the vibrant artistic talent that defines our nation.

"The Sasol New Signatures Art Competition has once again set new records, affirming its crucial role in South Africa's visual arts landscape."



National Chairperson
Sasol New Signatures

PFUNZO SIDOGI

"This year's exhibition is dominated by works that not only question but restore the human."

In the five years I have served as the competition's chair, this year's final judging round was probably the toughest we facilitated thus far. Cate Terblanche (Curator of the Sasol Art Collection) and I were joined by an esteemed panel comprised of internationally renowned artists Diane Victor and Nandipha Mntambo, and Dirk Oegema, the Functional Head of the City of Tshwane Museum Services.

The five of us brought our own set of unique experiences, knowledge, skills, and convictions about what we believe constitutes 'great' art—I have placed the word 'great' in inverted commas to acknowledge the complicated and challenging definitions that exist regarding the notion of 'great' art. But the judging process was not tough because of the differences in opinion and worldview about 'great' art that the judges harboured—in fact, I always encourage the judges, at both the regional and final rounds, to lean into and acknowledge their individual 'professional' bias and idiosyncratic persuasions on art. Rather, what made

the final judging round so hard was the exceptional range and quality of the artworks we had to review.

I reference this judging process because after the winner was chosen through a rather sophisticated process that allows each judge to literally have their vote on who wins, all the judges agreed that all the artworks in the top seven were deserving of their accolades. Amongst others, words like "subtly compelling", "poignant", "technically virtuoso", "majestic work", "wonderful technique", and "carefully modelled" were used by the judges to describe the nature of the artworks that in the winner's circle. This anecdote of how five judges coming from totally distinct positionalities and experiences can find consensus in determining the characteristics of the winning artworks shows how 'great' art can transcend cultural, racial, linguistic, and personal differences. This is the magic of the Sasol New Signatures Art Competition. It is a platform where emerging artists from across the country can contribute their unique creative visions of the world that ultimately bring people together.

Let me conclude by thanking every artist who entered this year's edition of the competition. Over 1,000 entries were registered for only the second time in the competition's deep history. 138 of the artworks were selected for the final judging round, the most ever. I do not have the page space to discuss the various narratives, concepts, and materials-based semiotics that are prevalent in the artworks that form part of this year's exhibition.

But once again, it is evident that artists are using their creativity to respond to, reflect on, and make artistic sense of the complexities of our world today. Many of the difficult personal and social stories represented in the artworks have been treated with a sensitivity that can be read as an aesthetic of Ubuntu. That is, this year's exhibition is dominated by works that not only question the family, social, political, and economic order, but restores the human.



FOR
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ARTI CUL ATE

Thoughts behind "*Articulate*"

This concept celebrates the universal human desire for **self-expression** and **connection** and showcases how art can transcend **barriers** of **language, culture, time** and **background**, ultimately allowing us to **express our true selves** and to **connect with others** in infinite ways.

South Africa's collective of local talent forms a complete artwork, where each artist contributes different colours and textures to a rich and layered artistic narrative. **This narrative is limitless, ever-evolving and continuously being added to by new artists unveiling their talents.**

We want each artist to uncover how art can **transcend mediums, unite generations,** and **give visual utterance to complex themes** by experimenting with various techniques and mediums.



Meditations on resentment
Cherrywood, brass, sand and found objects
70 cm x 43 cm x 74 cm

OVERALL WINNER

Winner

MINÉ KLEYNHANS

BLOEMFONTEIN

Meditations on Resentment imagines an intimate personal ritual that sanctions the experience and expression of resentment. The work contemplates resentment as a pattern of thought and emotion that excavates, polishes, and sharpens.

This interactive work invites the viewer to engage in a ritual with this secret and suppressed emotion by imaginatively and temporarily lifting the constraints that resentment is ordinarily dealt with. When encountering the artwork, prospective participants are presented with the shiny, indented surface of the work, a brush with a sharpened end and a bowl of sand. The ritual that the artwork imagines tasks the participant to kneel in front of the work and pour the sand out onto the indented surface.

They are to write their resentments in the sand with the sharpened end of the brush, then sweep the sand away and out of the closest cavity until the sharp, hard kernel of a brass thorn is revealed. Participants will repeat this ritualistic activity while meditating on the reasons for their irate state as many times as their resentment requires, starting at the top of the work and working the sand downwards so that it can be collected in the brass bowl again. In time the defacement caused by the scratched words will create a stigmata-like impression of partially revealed resentments.

Biography

Miné Kleynhans is employed at the University of the Free State's Art Gallery as the Project Coordinator. As an artist, art project manager, and facilitator, she has participated in various experimental, developmental and large-scale international creative projects. Most notably as a lead artist in collaboration with Alex Rinsler in the It's My City project (www.itsmycity.co.za) during the Vrystaat Art Festival 2016. She graduated with a Master in Fine Art (Cum Laude) from the University of the Free State in 2017 and was an artist in residence at Brashnar Creative Project, Macedonia, Eastern Europe, in 2018. She exhibits regularly and has received various acknowledgements for her work.

Runner-up

TANDABANTU NATHANIEL JONGIKHAYA MATOLA

GQEBERHA

Black South African communities, especially in impoverished rural villages, are forced to keep domestic items even longer than they wish.

This lifelong forced frugality is imposed on these communities primarily due to limited finances, resulting in untoward practices to overcome resource constraints. For instance, keeping items like dishcloths until they are distressed, not changing toothbrushes over an extended period, and even keeping worn-out clothing items.

The idea for this artwork came when the artist noticed that the dishcloth at his home was in such a bad state. As an artist, this prompted Matola to collect dishcloths from his village in exchange for new ones. Clay and underglaze are used to depict the homes Matola visited using the dishcloth he obtained from that home. The weaving of clay and cloths symbolises ukuncikelela, which means to hold on in isiXhosa. The PVA glue is used to hold the clothes in shape while it also reinforces the ukungcola (dirtiness) from the overuse of the cloth.

Biography

Tandabantu Nathaniel Jongikhaya Matola was born in Zandukwana Village in the Libode Township in the Eastern Cape in 1996. He started to hone his skills as an artist from a young age by making pencil and pen sketches. In 2021, he enrolled in the Fine Arts programme at Walter Sisulu University. Matola's work is inspired by Simphiwe Mbunyuza, a fellow potter from the same university. Although Matola has an interest in other fine art mediums, such as painting and drawing, ceramics holds a special place in his heart.

RUNNER-UP



Ukuncikelela (to hold on/endure)
Underglaze, clay and dishcloths
5-Part: (5) 195 cm x 30 cm

MERIT AWARDS

Merit award winner

HENRICO PAUL GREYLING

PRETORIA

Through here a flower passed is a steel sculpture that invites a physical interaction from the viewer. The artwork draws from the dimensions of an archway that led to a familiar room at my grandparent's house. The archway is a symbol of life and death, having been the passage through which many family members have moved, of whom my grandmother is the only one yet to return, and evidently, she never will.

By constructing the archway from pieces of rusted metal, the passage of time is reinforced through the shifting colours caused by the rust. But at the same time, the different patterns and colours caused by the rust and the process of fixing different-sized steel patches together to form the whole create a parallel with the patches of material that my grandmother often used to fix my or my brother's clothes. Greyling invites the viewer to walk through the archway, allowing the act of movement to become a part of the artwork; a reminder of being alive.

Through here a flower passed
Steel
220 cm x 115 cm x 20 cm

Merit award winner

SNELIHLE ASANDA MAPHUMULO

GQEBERHA

18



Umnikelo is a self-directed body of work that speaks to the changes that occur in the positionality of women in the Zulu culture. The wax plates signify the fragility of the matriarchal roles in the Zulu homesteads as women are constantly having to “stand in the gap” for men. These plates also represent the act of endless serving that women must endure in families. This “serving” (ukunikela) is seen as an important part of the Zulu ceremonies as it shows the responsibility of women in the Zulu culture.

This notion of serving is hinted at in the concave traditional trays used to serve meals for men. The sheep hides represent the characteristics of sheep similar to women, which are submissive, intelligent and fragile. The hides speak of the animal sacrifices that the artist’s great grandfather had to make and the importance of these ceremonies. The stack of wax plates symbolizes the endless number of people who come to ceremonies that need to be served. These crates not only stand for the excessive beer consumption in the ceremonies but also as a structure that men sit on while they feast in traditional settings. The hides speak of the animal sacrifices that the artist’s great-grandfather had to make and the importance of these ceremonies. Most of the women in the artist’s family are usually behind the planning of the ceremonies. The stack of wax plates symbolizes the endless amount of people who come to ceremonies that need to be served.

Umnikelo
Mixed media
18-part installation: 80 cm x 135 cm

Merit award winner

THEMBA MKHANGELI

CAPE TOWN



Grandmothers are the strong pillars who hold the communities together. In my village, young people leave for cities in search of jobs and opportunities. It is grandmothers who remain and raise grandchildren. The loss of my grandmother and mother has left a gaping hole in my life. I no longer feel the same sense of comfort and belonging when I return to my village. The lines on her face, the sparkle in her eyes, and the texture of her skin tell a story of a life well lived but also one marked by hardship and injustice. As someone who was raised by my grandmother, I have a deep appreciation for the sacrifices she made for me.

Blue is a primary colour across all models of colour space. Blue represents both the sea and the sky. It is also used to suggest a connection to nature and symbolizes positivity, professionalism and trust. It is, therefore, associated a lot with life, stimulates imagination and freedom and acts as an inspiration. I use a ballpoint pen because I grew up without art materials, and it's a simple, affordable tool. It allows me to express myself as a patient artist because I love to feel every single stroke of a pen, and I found textured paper works well with a pen. The butterfly represents the beauty of my grandmother.

Ubushushu Bekhaya (The warmth of home)
Ballpoint pen on paper
87 cm x 68 cm

19

Merit award winner

BONGINKOSI LIYO MKHATSHWA

JOHANNESBURG

20



Bonginkosi Liyo Mkhathswa’s body of work delves into the artistic representation of the indomitable spirit of rural optimism amidst the challenges of living in South African rural areas. Through mixed media artefacts, he aims to highlight the resilience and determination of rural communities to face adversity head-on and adapt to their circumstances.

Despite the lack of essential services, which often forces rural women and children to undertake arduous journeys on foot to fetch water or travel long distances to school, his art seeks to celebrate and honour the optimism, spirit, and resilience of rural communities.

The water containers featured in the work, typically used for storing chemicals, are repurposed in rural areas to carry and store water. Through the use of acrylic paint and ink, these containers are transformed into symbols of artistic representation, serving as a tribute to the rural way of life, celebrating the optimism and resilience of rural dwellers, challenging stereotypes and showcasing the beauty and strength of rural communities.

Traditional innovation (Unity & Innovative water carrier)
Mixed media
Diptych: 44 cm x 27 cm x 14 cm; 33 cm x 30,5 cm x 29,5 cm

Merit award winner

JUANDRÉ VAN ECK

GQEBERHA

21



This is a ceramic piece made from 90 % natural clay and 10% commercial, simulating blood flow in the human body. This piece is designed to be an interactive piece exploring the critical importance of water for our survival. As the piece is tilted gently, there is a sustained whistle representing the steady rhythm of life, but if you rapidly move it, you evoke a sporadic, panicked heartbeat, which symbolizes the reckless use of our resources and the fear of scarcity and depletion.

The delicate flow of water and the fragile whistle’s pulse reminds us that life is precious and fleeting, and the gentle, soothing sound of the whistle can quickly turn to silence, and in a moment, everything can come to an end. This piece is meant to be moved and tilted from side to side and not only to be looked at. Slowly or fast, but always with a firm grip.

Waters of life
Ceramics
42 cm x 32 cm x 16 cm

Catalogue of works
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**Chelsea Frances Barton
(Pretoria)**
Stay
Sand and 2 carpet installation
Installation: 12 cm x 190 cm x 120 cm

Chelsea Frances Barton (Pretoria)
In passing
Photographic prints
Diptych: (2) 62,5 cm x 52,5 cm



**Saarah Begg
(Pretoria)**
From waste to worship
Flameworked beer bottles
Length: 31 cm



**Taryn Jade Benadé
(Gqeberha)**
Bedrock Burden
Concrete, bedding, sound
5-part installation: 75 cm x 190 cm x 180 cm



Nosihe Ntombenhle Bhengu
(Cape Town)
Noma Ngingafa, Kuyosala Igama Lami – UmZulu oQotho
Mixed media
64,5 cm x 47,5 cm

Nqoba Boyi
(Pretoria)
Bury
MP4 Video
300 seconds



Abigail Brown
(Gqeberha)
Dis net speel speel (It's just play play)
Mixed media: pallet wood, beer crates, spray paint
24-part installation: 211 cm x 179 cm





**Kyra Jade Brown
(Gqeberha)**
Cleansing the mind
Photography (Edition 1/5)
52,5 cm x 62,5 cm



**Lloyd Carter
(Cape Town)**
AGE - The crystal fabric of life
Oil on canvas
167 cm x 124,5 cm



**Kayla Jade Clark
(Gqeberha)**
Maybe tomorrow I'll be whole again
Screenprint on fabric
45 cm x 48 cm



**Emma Alice Coppola
(Johannesburg)**
Skinned milk
Cold glue, monotype sewn with thread
Diptych: (2) 145 cm x 85 cm x 30 cm



**Celine Zebedee Da Camara
(Cape Town)**
Fragile
Mixed media – shells on hardboard
72 cm x 72 cm



**Rushda Deaneey
(Cape Town)**
The formal lounge
Leather, rattan, copper, brocade
137 cm x 77 cm



**Michèle Deeks
(Pretoria)**
Untitled
Fired clay with oxide
68 cm x 34,5 cm x 34,5 cm



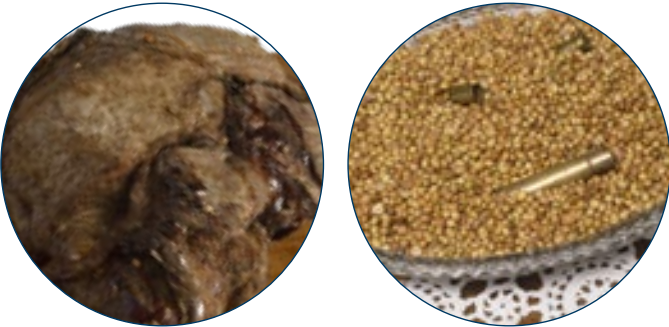
**Huibrecht de Hart
(Bloemfontein)**
Return to earth's crust
Oil, acrylic and marble dust on canvas
64 cm x 94 cm



**Maria Margaretha De Vos
(Potchefstroom)**
Behind the scenes
Eyeshadow, coloured pencil
81 cm x 60 cm



**Jacobus Pieter (Kabous) de Wet
(Cape Town)**
Ons dek steeds met ongodelike dinge
Mixed media
65 cm x 93 cm x 38 cm



**Alex Dibakwane
(Pretoria)**
Aramela (steam)
Smoke on Fabriano
39,5 cm x 55,5 cm

**Serwala Botlhoko (Katlego Diseko)
(Johannesburg)**
Burden of proof
Resin, mixed media
12 cm x 33 cm x 18 cm



**Trueboy Samarista Gayiza Dlamini
(Johannesburg)**
Isithombe, my children
Craft, fabric and acrylic on found wooden frame
57,5 cm x 41 cm



**Sibaninzi Dlatu & Sibulele Mene
(Gqeberha)**
Siyazizamela – The Grad’ Hustler
Brisque clay
38-part installation: 16,5 cm x 100 cm x 144 cm



**Puto Duma
(Polokwane)**
Imbhokodo
Ballpoint pen
82,5 cm x 63,5 cm



**Marika du Toit
(Pretoria)**
Toolmarks
Ink and rust drawings on Fabriano
5 Part: (5) 42,5 cm x 32,5 cm





Kirsten Eksteen
(Cape Town)
Iron curtain
Steelwool (repurposed and recycled)
Diptych: 112 cm x 90 cm & 108 cm x 85 cm

Jessie Elliott
(Gqeberha)
Pass on, Pass down
Mixed media
81 cm x 32 cm x 11 cm



Ylara Esau Salie
(Cape Town)
Never again
Steel and bronze
20 cm x 123 cm x 136,5 cm

Cady Fick
(Gqeberha)
Scapegoat
Screenprint on fabric
Triptych: (3) 24 cm x 32 cm



**Zubenathi Ayanda Filana
(Cape Town)**
Cover me not in shame
Oil on canvas
120 cm x 90 cm

**Sibenoxolo Foji
(Bloemfontein)**
Ubahlabulele – (Atone for them)
Video
259 seconds



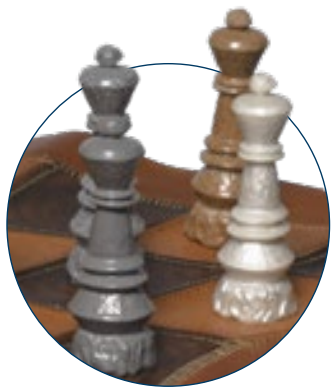
**Jessica Philile Mawuena Foli
(Pretoria)**
Can you cook? – Can you clean?
Mixed media
Diptych: 20 cm x 23 cm; 30 cm x 17,5 cm



**Samantha Ford
(Pretoria)**
Sweet freedom by Rainbow Tata
Mixed media
45 cm x 32 cm

**Klyde Frieslaar
(Gqeberha)**
Our daily bread
Photography (Edition 1/2)
62,5 cm x 52,5 cm





**Reinhard Giezing
(Johannesburg)**
Game of kings
Mixed media
100 cm x 120 cm x 15 cm



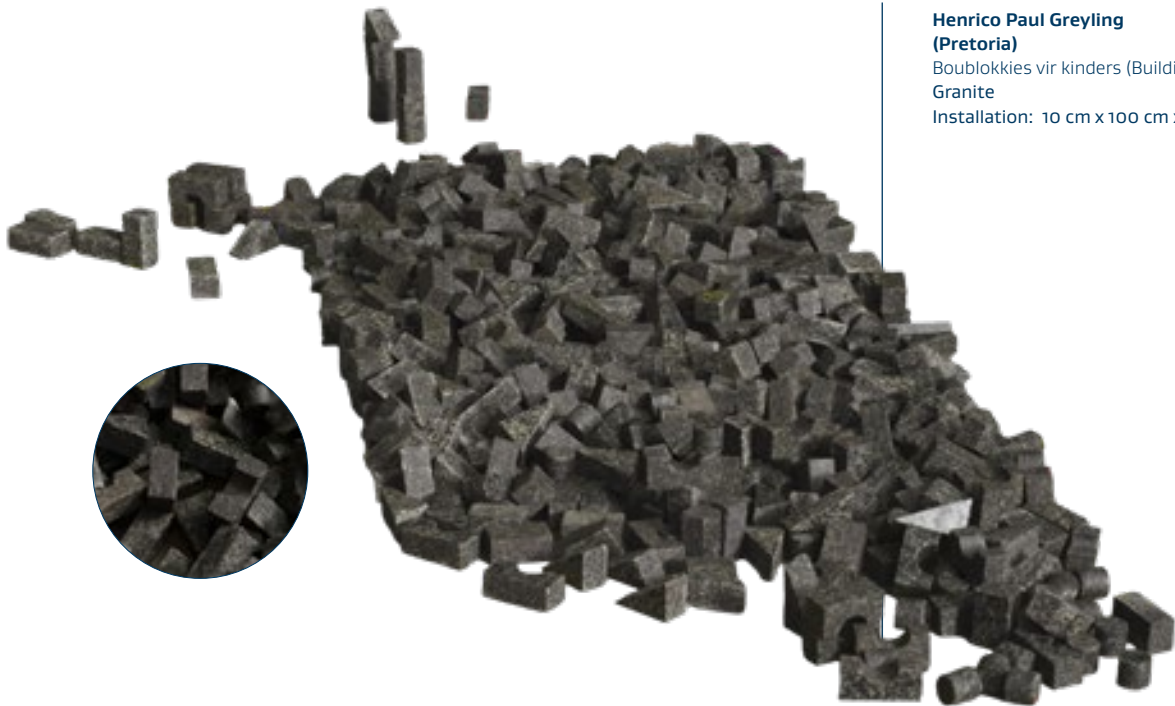
**Reinhard Giezing
(Johannesburg)**
Fluidity in solidity
Wood and metal
50 cm x 30 cm x 30 cm



**Rebecca Louise (Beck) Glass
(Pretoria)**
Am I woman enough for you now?
Digital photography
41 cm x 28,5 cm



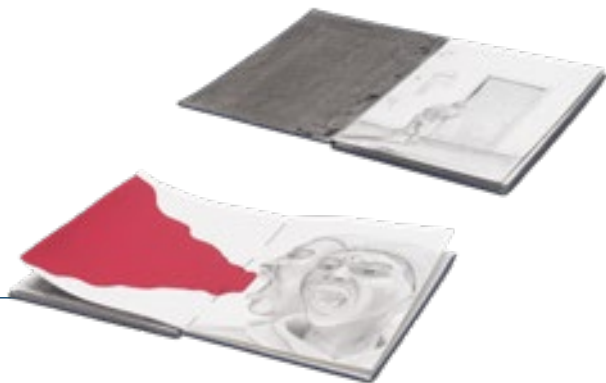
**Dylan Gordon
(Pretoria)**
'Kobo', which translated from Sesotho means 'blanket'
Ink, graphite, gouache, watercolour
59 cm x 59 cm



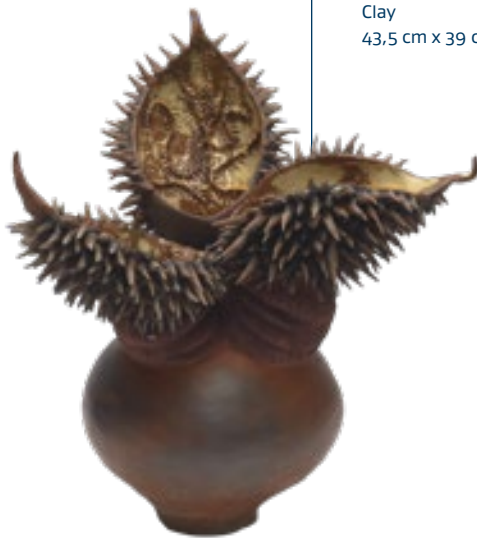
**Henrico Paul Greyling
(Pretoria)**
Boublokkies vir kinders (Building blocks for kids)
Granite
Installation: 10 cm x 100 cm x 150 cm



**Henrico Paul Greyling
(Pretoria)**
Through here a flower passed
Steel
220 cm x 115 cm x 20 cm



**Siyanda Grootboom
(Gqeberha)**
Escaping the shadows
Artist book - Pencils on paper
30,5 cm x 43 cm



**Mbali Phumla Gulani
(Durban)**
Roots of resilience
Clay
43,5 cm x 39 cm x 28 cm



**Titus Hlangwini
(Johannesburg)**
Leaking shack
Mixed media
75 cm x 97 cm



**Leah Rachel Hawker
(Cape Town)**
Regarding the pain of others: A contemporary Pietà
Archival photographic print (Edition 1/4)
101,5 cm x 102,5 cm



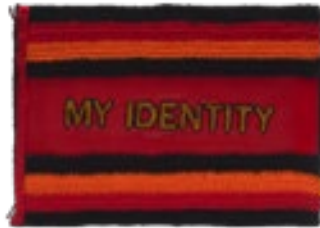
**Buhle Calvin Hlatshwayo
(Johannesburg)**
Joburg
Oil pastels on paper
104 cm x 77 cm



**Buhle Calvin Hlatshwayo
(Johannesburg)**
Traffic jam
Oil pastels on paper
115,5 cm x 84,5 cm



**Nkomene Hlongwane
(Pretoria)**
I Nkomene
Mixed media
Triptych: 30 cm x 86 cm; 27,5 cm x 75 cm; 25 cm x 72 cm



**Mpimo Honwani
(Gqeberha)**
Core guidance
Red pepperwood
30 cm x 20 cm x 20 cm



**Micaela Human
(Gqeberha)**
Fossils of home
Copper etching plate in Perspex sewn with copper wire
15,5 cm x 67 cm x 45 cm



**Makhosonke Jafta
(Gqeberha)**
Multiplicity Number 1
Photography (Edition 1/10)
51 cm x 68 cm



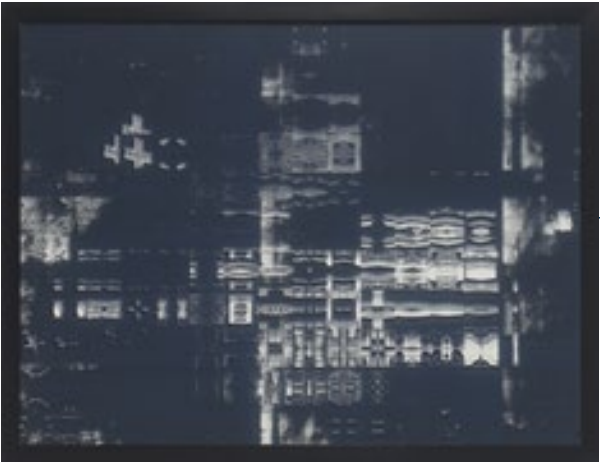
**Jacques Wilhelm Kannemeyer
(Cape Town)**
In an ink wash style, a depiction of a trendy man with a big beard emerges with minimalist lines. Crafted solely in black ink, resembling handwritten woodblock print, cubism
Lino print, ink on paper (Edition 1/5)
78,5 cm x 59 cm



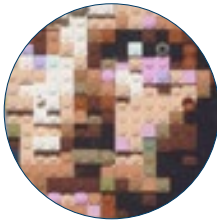
**Azola Kingston
(Johannesburg)**
Stokvel – More than money
Acrylic on canvas
110 cm x 90 cm



**Miné Kleynhans
(Bloemfontein)**
Meditations on resentment
Cherrywood, brass, sand and found objects
70 cm x 43 cm x 74 cm



Michael Kolbe
(Gqeberha)
Archived Recollections
Screenprint on Munchin paper and glass
49,5 cm x 64,5 cm



Michelle Krüger
(Pretoria)
De prijs van melk (The price of milk)
Lego bricks
123 cm x 103 cm



Paigen Kotze
(Johannesburg)

Ease in fullness (with Plate-ness V and VI)
Etching with chine-collé and copper etching plates
Triptych: 46,5 cm x 71,5 cm; 16 cm x 20 cm diameter; 1 cm x 7 cm diameter



Nina Kruger
(Johannesburg)
Gilded
Mixed media: plant and animal fibres
96 cm x 148 cm



Kgaphamadi Archibald Legoabe
(Polokwane)
Slash and Burn agriculture – farming method
Fire, leaves, tree debris, candles on canvas
57 cm x 87,5 cm x 11 cm



Vusimuzi Lebotse
(Gqeberha)
uTshwala AbuVusimuzi
Ballpoint pen and jelly roll
70 cm x 50 cm



**Katleho Lesige
(Bloemfontein)**
Tumelo
Photography
47,5 cm x 42,5 cm

**Sello Ronald Letswalo
(Johannesburg)**
Mmakgomo: The seeds of continuity, woman as pillars of heritage
Mixed media on steel
53 cm x 64,5 cm



**John Stephen Lizamore
(Gqeberha)**
Homage to earlier thoughts I & II
Acrylic, cardboard cut-outs, masking tape
Diptych: (2) 122,5 cm x 100 cm



**Caitlin Louw
(Gqeberha)**
Importance of play
Ink on paper
64,6 cm x 46,2 cm

**Emaan Luddy
(Cape Town)**
Suspended beliefs
Mixed media
62 cm x 58 cm x 30 cm



**Anovuyo Sibabalwe Mabutho
(Gqeberha)**
Ndingubani?
Acrylic paint and marker
62,5 cm x 52,5 cm





**Amaya Tokelo Madikida
(Pretoria)**
Andihambi Ndedwa (I do not walk alone)
Mixed media
20 Part: (20) 30 cm x 15 cm x 15 cm variable



**Khanyisile Boitumelo Magwaza
(Johannesburg)**
iZandla ze Golide Salon
Mixed media on canvas and corrugated iron sheet
5 Part: (1) 32 cm x 87,5 cm; (4) 87 cm x 75 cm



**Joshua Maharaj
(Pretoria)**
Entropy
Monotype, linocut on Fabriano
Diptych: (2) 112 cm x 82 cm

**Sepolwana Jonas Mailula
(Polokwane)**
The danger of living in poverty
Recycled plastic on canvas
79,5 cm x 84 cm



**Molefe (Tumi) Mahlophe
(Johannesburg)**
Lazy Sunday morning
Ballpoint pen on canvas
42,5 cm x 52,5 cm



**Ziyanda Majozi
(Cape Town)**
Udondolo Lwam (My walking stick)
Mosaic
30 cm diameter



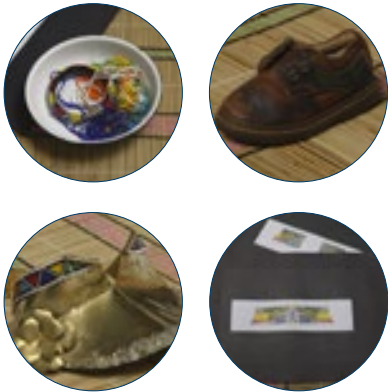


**Tshepiso Puleng Makoni
(Cape Town)**
Circle of influence
Documentary photography (Edition 2/10)
54,5 cm x 42,5 cm

**Tshepiso Puleng Makoni
(Cape Town)**
Possibilities
Documentary photography (Edition 2/10)
54,5 cm x 42,5 cm



**Thabang Enock Mamabolo
(Pretoria)**
Emsemeni ka Gogo
Mixed media
Installation: 8 cm x 162 cm x 71 cm



**Chumani Mantanga
(Pretoria)**
Reformed marks
Sackcloth, fibre, beads, plastic fringe
138 cm x 80 cm

**Yolo Mantiyane
(Gqeberha)**
Icango lwase Hlabathi
Cow dung and acrylic
151 cm x 110 cm



**Wisani Benjamin Manyisi
(Johannesburg)**
Respite
Charcoal, soft pastels and watercolour
141 cm x 165,5 cm



**Snelihle Asanda Maphumulo
(Gqeberha)**
Umnikelo
Mixed media
18-part installation: 80 cm x 135 cm



**Sipho Nelson Mashigo
(Pretoria)**
Coin model
Coins
16,5 cm x 51 cm x 31 cm



**Tandabantu Nathaniel Jongikhaya Matola
(Gqeberha)**
Ukuncikelela (to hold on/endure)
Underglaze, clay and dishcloths
5-Part: (5) 195 cm x 30 cm



**Sizwe Mbazima
(Pretoria)**
Hair ID[entity] (read as 'Her identity')
Charcoal and graphite pencils with hair
63,5 cm x 46 cm

**Thamsanga Mfuphi
(Johannesburg)**
QQIQINISO-Inkunzi ise matholeni series
Cow dung, acrylic, pegs on prison blanket
220 cm x 130 cm



**Tania Maria Melnyczuk
(Cape Town)**
Articulation I
Mixed media drawing
58 cm x 139 cm

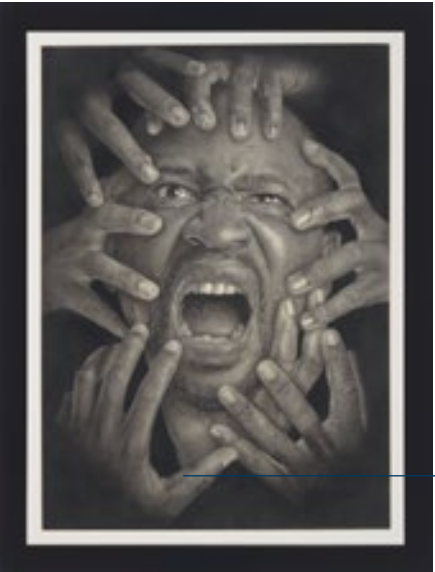


**Themba Mkhangel
(Cape Town)**
Ubushushu Bekhaya (The warmth of home)
Ballpoint pen on paper
87 cm x 68 cm

**Bonginkosi Liyo Mkhathswa
(Johannesburg)**
Traditional innovation (Unity & Innovative water carrier)
Mixed media
Diptych: 44 cm x 27 cm x 14 cm; 33 cm x 30,5 cm x 29,5 cm



**Nhlakanipho Mkhize
(Durban)**
Weight of responsibility
Graphite pencil on paper
83,5 cm x 64 cm





**Lithabo Mmoa
(Pretoria)**
Monna ke nku, o lella teng
Slumped glass
Triptych: (3) 7 cm x 46 cm x 37 cm



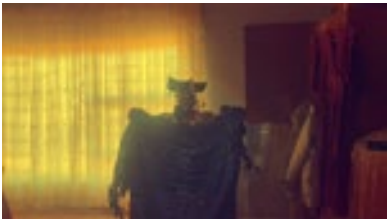
**Olwethu Mngonyama
(Gqeberha)**
Edlozini (ancestral spiritual transition)
Photography
52,5 cm x 62,5 cm



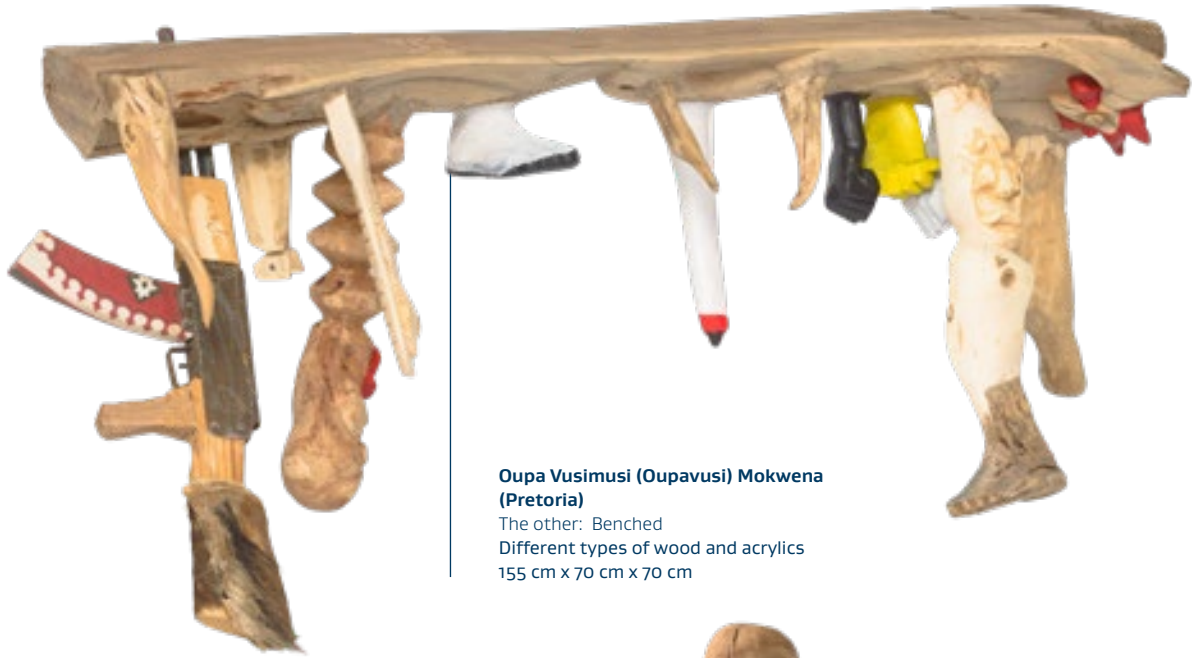
**Robin Modeya
(Johannesburg)**
Spectrum I
Pencil, charcoal pencil and acrylic on paper
73,5 cm x 53,5 cm



**Teboho Mokhothu
(Bloemfontein)**
Bokamoso (Future)
Video
297 seconds



**Tshiamo Mokoena
(Johannesburg)**
Hemostasis
Pyrography
125,5 cm x 110 cm



**Oupa Vusimusi (Oupavusi) Mokwena
(Pretoria)**
The other: Benched
Different types of wood and acrylics
155 cm x 70 cm x 70 cm



**Tihokomelo Molokwane
(Johannesburg)**
Fede/fedeh/::[10:4:7E7]
Eucalyptus wood and Asphalt
10 cm x 12 cm x 12 cm



**Tshinakaho Karabo Glory Monyemangene
(Polokwane)**
Go rata, o be aratwa, o tla ratwa I & II (To love,
they were loved, they will be loved)
Inkjet print on fine art paper (Edition 1/5)
(2) 42 cm x 32,5 cm





Thato Mothobi
(Pretoria)
Mahadi: Sekgo Sametsi
Linocut (Edition 1/5)
64 cm x 91 cm



Tiisetso Clifford Mphuthi & Nthathi Lebogang Machesa
(Johannesburg)
Royal Heritage Chess Set (Litema)
Aerosol and acrylic on MDF wood and Perspex
34 part: 7 cm x 30,5 cm x 32 cm



Siphelele Kwanele Mpontshane
(Pretoria)
Attachment
Graphite and charcoal
67 cm x 83 cm



Refiloe Natasha Mpopo
(Johannesburg)
The reality of poverty
Photography
47 cm x 55 cm

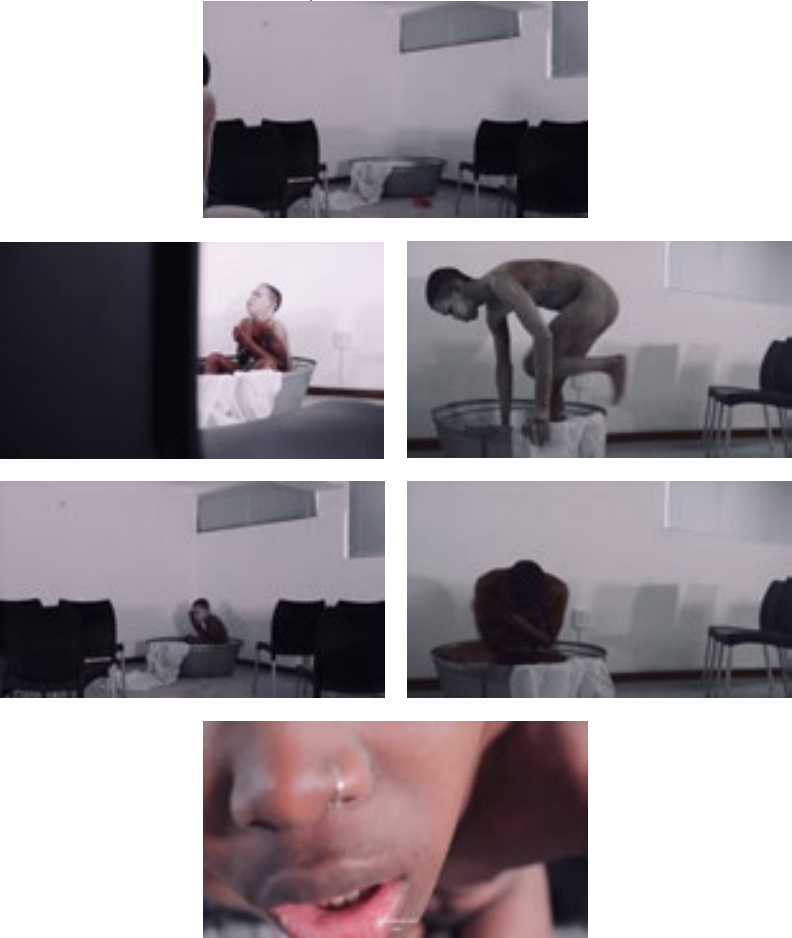


Kenya Mzee
(Cape Town)
Onye Ji Onye N'ani Ji Onwe Ya
Mixed media
130,5 cm x 91 cm

Renata Astrid Naidoo
(Gqeberha)
Hide and Seek
Cyanotype
42,5 cm x 32,5 cm



Themba Augustine Nhlapo
(Pretoria)
isigezo sika'Stimpi (A cleansing for my grandmother, Stimpi)
Video
299 seconds





**Lawrence Nkonoane
(Johannesburg)**
The artist and the mechanisms
Mixed media
96 cm x 98 cm

**Arwen Kornaat Olivier
(Bloemfontein)**
Pappa's sitkamer
Lithography print on Fabriano (Edition 1/8)
46 cm x 56 cm



iOS



Android



**Damen Vincent Oosthuizen
(Cape Town)**
Deconpyling
Perspex acrylic prints
Triptych: (3) 59 cm x 42 cm



**Zita Christine Oranje
(Pretoria)**
First born character
Mixed media
43,5 cm x 41,5 cm



Jared 'Jestr' Ferreira
(Pretoria)
Funds, Friends, & Foes... Lord Only Knows Where The Comet Goes...
Spraypaint and acrylic on wood
100 cm x 200 cm



Tshegofatso Phore
(Johannesburg)
A.P.A.R.T
Smoke drawing
87,5 cm x 67,5 cm



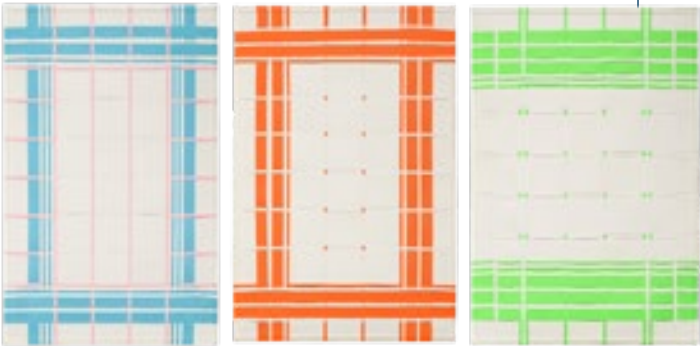
Mohini Pillay
(Johannesburg)
Marigold Vilakkūs (Lamps)
Polymer clay, bass, oak wood, jasmine oil
Triptych: (3) 15 cm x 45 cm x 12 cm



Tebogo Samuel Rikhotso
(Polokwane)
Energy transfer
Acrylic on canvas
86 cm x 55 cm x 30 cm



Alycia Nikita Roux
(Gqeberha)
Unveiled
Photography (Edition 1/5)
58,5 cm x 58,5 cm



Vian Mervyn Roos
(Pretoria)
Wash your hands
Paper
Triptych: 59,5 cm x 37,5 cm; 58,5 cm x 30 cm; 54,5 cm x 38 cm



**Dee Christie Rudram-Ellis
(Johannesburg)**
Euphoria
Coloured pencils on Fabriano
42,5 cm x 32,5 cm



**Leila Sangari
(Pretoria)**
Dance party exposure therapy
Acrylic on canvas
100 cm x 75 cm



**Vanessa Schmucker
(Pretoria)**
Alkebulan Proteus ('Mother of mankind'; 'god of change')
Paper, glue, bamboo sticks
80 cm diameter



**Shanel Schoombee
(Pretoria)**
Escape?
Acrylic wool and performance video
200 cm x 30 cm x 30 cm; 65 seconds





Jacobeth Sekgametsi Selinga
(Bloemfontein)
Ha re kene dibateng
Mixed media
Installation: 250 cm x 250 cm x 250 cm



Kesaobaka Rumafalang Sephoti
(Johannesburg)
The writer
Photography
57 cm x 45,5 cm

Thobekile Lauren Shange
(Durban)
Slindamthombo: The Constant Witness
Oil on canvas & 350 gsm paper
92 cm x 72 cm x 11 cm





Mdimiseni Sibanyoni (Siba le Pangela)
(Pretoria)
Eradicating death traps
Oil on Masonite board
57 cm diameter

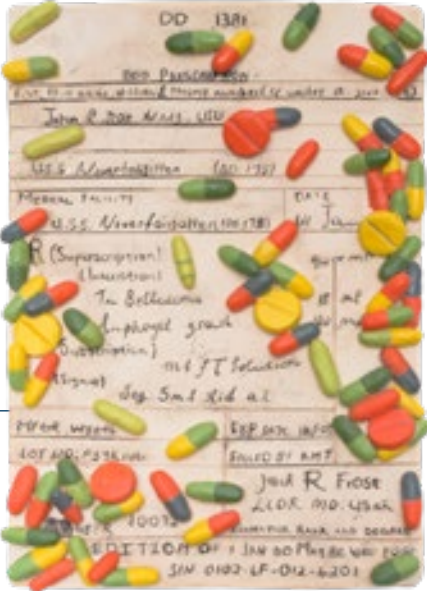
Owen Lungelo Nkululeko Sithole
(Durban)
Jameson's Jagged Edge
Epoxy and glass
55,5 cm x 46 cm x 9 cm



Rosa Snyman Wessels
(Pretoria)
Tapestry of connections
Collage
4 Part: (3) 40 cm x 40 cm; (1) 53 cm x 53 cm



Lebohang Milicent Soqaka
(Gqeberha)
Prescribed Escapism
Stoneware clay
22 cm x 15,2 cm





**Leela Stein
(Johannesburg)**
From ignored to adored I & II
Photography (Edition 1/5)
Diptych: (2) 96 cm x 71 cm

**Sarah Stroud
(Gqeberha)**
Skeletal understanding
Ceramics
15 cm x 21 cm x 16 cm



**Mikayla Swartz
(Bloemfontein)**
Trauma and its vigour
Photographic print
103 cm x 74 cm

**Neo Theku
(Bloemfontein)**
Sacrificial lamb
Photographic print on metal (Edition 1/5)
118 cm x 84 cm

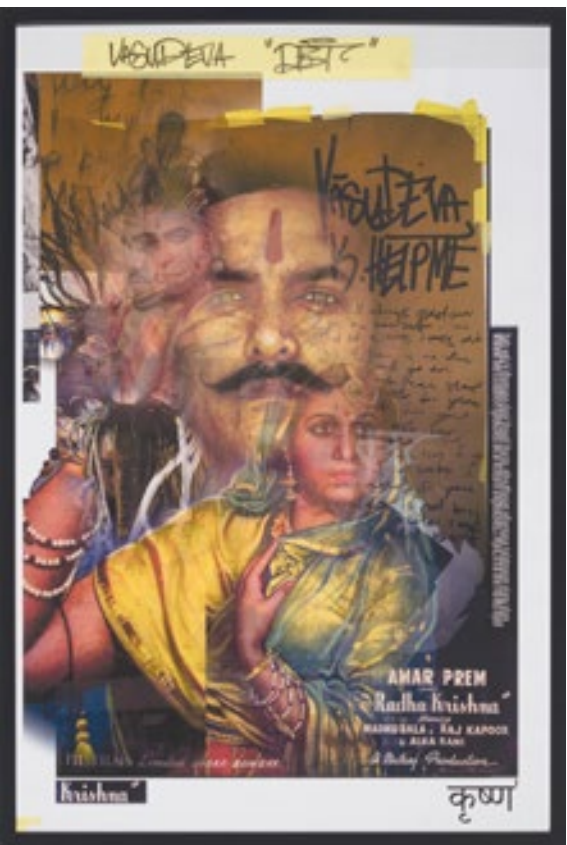




**Ella Gail Thomson
(Pretoria)**
Abyss
Collage
Triptych: (3) 55 cm x 55 cm



**Daneel Thumbiran
(Johannesburg)**
Vasudeva Krishna
Mixed media print
92,5 cm x 62,5 cm



**Madeleine Travers
(Potchefstroom)**
Marilla (Latin: meaning shining sea)
Acrylic on canvas
100 cm x 100 cm



**Mqondiso Kenneth (Kenny) Tyokolo
(Bloemfontein)**
Dithakadi (Grave diggers)
Pastel on paper
29 cm x 24 cm



**Amy Jane van den Bergh
(Pretoria)**
Sundae Fundae
17-layer screenprint (Edition 1/10)
64 cm x 63,5 cm

**Amy Jane van den Bergh
(Pretoria)**
Xoxo
Screenprint (Edition 1/5)
64 cm x 63,5 cm



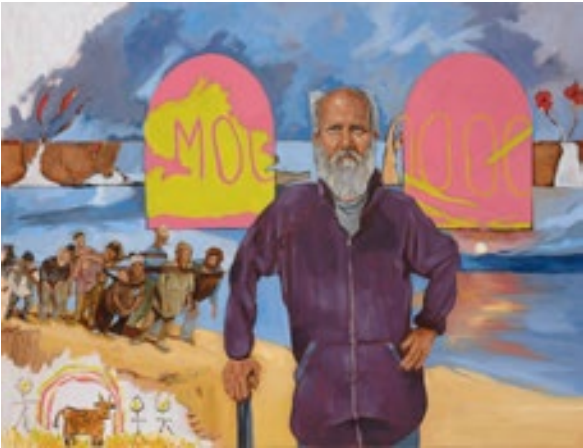
**Shannon Dorothy van den Berg
(Durban)**
Unbounded
Graphite pencil
Triptych: (3) 65,5 cm x 48 cm



**Rachel Elizabeth Richter van der Westhuizen
(Potchefstroom)**
Icons from the past: Mercedes Gullwing
Paper, plastic, photocopies, glues, paintboard
88,5 cm x 148,5 cm



**Juandré van Eck
(Gqeberha)**
Waters of life
Ceramics
42 cm x 32 cm x 16 cm



**Simon Denis Venter
(Gqeberha)**
Moses
Oil on canvas
91,5 cm x 122 cm



**Elizabeth (Liz) Vorster
(Pretoria)**
Infidelity to sustenance
Performance video
213 seconds



**Elizabeth (Liz) Vorster
(Pretoria)**
Fidelity to sustenance
Performance video
300 seconds

**Lisa Jorisca Younger
(Johannesburg)**
Trying to place it
Sliced Fabriano paper in 4 layers with watercolour pencil and wood glue
32 cm x 32 cm



SOLO EXHIBITION

SOLO EXHIBITION

UKUNGALINGANI KWEZEMFUNDO (EDUCATIONAL INEQUALITY)

An exhibition by Nosiviwe Beauty Matikinca

*Ukungalingani Kwezemfundo
(Educational inequality)* is
about the challenges faced by
learners in public schools from
underprivileged backgrounds.



SOLO EXHIBITION

In her solo exhibition, Nosiviwe Matikinca explores the challenges faced by learners in public schools from underprivileged backgrounds. A direct translation for the title “UKUNGALINGANI KWEZEMFUNDO” is educational inequality, which refers to the gap in resources available to learners from disadvantaged areas versus more privileged areas. Challenges which these learners have to face, include the lack of classrooms, books and stationery, as well as having to travel long distances to school without proper school shoes. While some learners are fortunate to have working parents who can buy them school shoes, many cannot afford a pair, and thus the practice of wearing shoes handed down to them by family or community members is common.

The use of clay is crucial to understanding Matikinca’s work. Clay as a material speaks of an organic nature. It can be molded and shaped into any form, and during the firing process, it changes consistency. The continuous reuse of the casting mold eventually erases any sign of individuality. The final product is a fragile object unable to fulfill its intended purpose. The nature of the clay speaks to not only the education system which is supposed to mold and shape the young child’s mind and future, but also the precariousness of the public schooling system in South Africa.



BIOGRAPHY

Nosiviwe Beauty Matikinca was born in the City of Cape Town and grew up in Hermanus. During her educational stint in Cape Town, she attended Cedar High School of the Arts and took extra art classes at the Peter Clarke Art Centre. After moving back to Hermanus, she continued her art training through after-school art classes at the Enlighten Education Trust with Zimbabwean artist Ashleigh Temple-Camp. Matikinca received a Bachelor of Visual Arts degree at Nelson Mandela University in Gqeberha. In 2023 she won the Sasol New Signatures Art Competition for her work *Ndiziphiwe – They were given to me*, a ceramic installation about underprivileged learners who wear school shoes that are handed down to them by their older siblings or family members.

For this exhibition, Matikinca has also extended her artistic practice to include printmaking. Historically, printmaking in South Africa is associated with anti-apartheid protests, and suggests that the education system has not evolved. The use of embossing further speaks to the lack of facilities and supplies. Learners who are able to afford new stationery sets are held up as examples for less privileged students. Bronze castings capture the precious nature of even the simplest of resources. Even classroom tables become symbols of lack, a lack of physical resources, as well as a lack of opportunities.

Matikinca aims to share the reality so many underprivileged learners face and to bring awareness to their challenges. Her intent is not only to bring awareness to the issue, but to inspire the viewer to contribute by actively partaking in changing the narrative set up for these learners by a failed public schooling system.





"Ndiziphiwe" - They were given to me
Slip casting, manganese oxide
dimensions variable

SOLO EXHIBITION

"Learners should be able to get the best education while looking and feeling good. A lack of books, damaged classrooms and few desks, moreover broken shoes, should not be something that they worry about."



"Yizohlala Nam I - VIII"
Carved school desks
(4) 75 cm x 100 cm x 44,5 cm
(4) 75 cm x 86 cm x 50 cm

WINNERS 1990 – 2024

1990

Overall winner: Linda Hesse
Merit awards: Johan van der Schijff, Minnette Vári, Theresa Ann-Mackintosh, Lientjie Wessels

1991

Overall winner: Jennifer Kopping
Merit awards: Astrid Nankin, Jaco Erasmus, Anton Karstel, Minnette Vári

1992

Merit award: Candice Breitz Karin Lijnes, Grant Carlin Marco Cianfanelli, Nicole Donald, Martin Steyn
Runners-up: Liekie Fouché, Katie Bristowe, Stephen Klei, Luan Nel, Henk Serfontein, Anita Lategan

1993

Judges’ prize: Hanneke Benade, Luan Nel, Justine Wheeler

1994

Judges’ prize: Miriam Stern, Frauke Knobl, Wilma van der Meyden

1995

Judges’ prize: Henk Serfontein, Wim Botha, M J Lourens

1996

Judges’ prize: Colette Luttig, Samantha Doepel, Hilton Mann
Merit award: Jaco Benadé, Renier le Roux

1997

Judges’ prize: Marlies Herold, Liza Wilson, Frederick Eksteen
Merit awards: Marius Botha, Elizabeth Litton, Marieke Prinsloo, Richardt Strydom

1998

Judges’ award: Retha Erasmus, Albert Redelinghuys, Sanette du Plessis
Merit awards: Brad Hammond, Zonia Nel, Konrad Schoeman

1999

First prize: Kathryn Smith
Judges’ award: Mark Wilby, Renier le Roux
People’s choice: Jo Nkosi (Rina Stutzer)

2000

First prize: Klas Thibeletsa
Judges’ award: Richard Bollers, Mark Wilby
People’s choice: Engela Olivier

2001

First prize: Theresa Collins
Judges’ award: Johan Thom, Bronwyn Hanger
People’s choice: Annette Dannhauser

2002

First prize: Ludwig Botha
Judges’ award: Ludwig Botha & Willem Botha
People’s choice: Isabel Rea

2003

First prize: Talita van Tonder
Judges’ award: Bronwyn Hanger,
Merit award, Zander Blom, Haidee Nel, Emily Stainer, Bronwen Vaughan-Evans, Gina Waldman

2004

First prize: Richard Penn
Judges’ award: Clerkford Buthane
Acknowledgements: Michael Croeser, Emmanuel Moutswi, Christian Nerf, Julia Raynham, Zach Taljaard, Roelof van Wyk, Gina Waldman, Reney Warrington

2005

First prize: Elmarie Costandius & Sean Slemmon
Judges’ award: Sean Slemmon, Brendan Cahill
Ismail Farouk, Christiaan Hattingh, Mphapho Hlasane, Nomthunzi Mashalaba, Anne Celesté Nel, Mushaathama Neluheni, Jacobus Sieberhagen

2006

First prize: Cillié Malan
Runners-up: Gina Kraft, Rat Western
Merit award: Olaf Bischoff with Jean Marais, Angeline-Anne le Roux
Certificates: Franya Botha, Ismail Farouk, Bronwyn Lace, Thabang Richard Lehobye, Nomthunzi Mashalaba, Mushaathama Neluheni, Elmarie Pretorius

2007

First prize: Gavin Rooke
Runner-up: Peter Mikael Campbell
Merit awards: Olaf Bischoff, Sophia Margaretha (Retha) Ferguson, Mareli MacFarlane, Tebogo George Mahashe, Wessel Snyman

2008

First prize: Richardt Strydom
Runner-up: Nare Mokgotho
Merit awards: Maike Backeberg, Marthinus Jacobus la Grange, St. John James Fuller, Christiaan Johannes Hattingh, Lyle van Schalk

2009

Overall winner: Marijke van Velden
Runner-up: Amita Makan
Merit awards: Poorvi Bhana, Peter Mikael Campbell, Angela Vieira de Jesus, Abri Stephanus de Swardt, Jeanine Visser

2010

Overall winner: Alyrian Laue
Runner-up: Daniël Petrus Dreyer (Daandrey) Steyn
Merit awards: Gerhardt Coetzee Nastassja Hewitt, Zane Wesley Lange, Lorinda Samantha Pretorius, Gerrit van der Walt

2011

Overall winner: Peter (Mohau) Modisakeng
Runner-up: Sikhumbuzo Nation Makandula
Merit awards: Claire Elisabeth Jorgensen, Semona Turvey, Kristie van Zyl, Rivon-Marlén Viljoen, Nicole Weatherby

2012

Overall winner: Ingrid Jean Bolton
Runner-up: Mandy Martin
Merit awards: Martin Pieter Klaasee, Lindi Lombard, Renzske Scholtz, Zelda Stroud, Brendon Erasmus

2013

Overall winner: Dot Vermeulen
Runner-up: Jacques Andre du Toit
Merit awards: Liberty Charlotte Battson, Theko Collin Boshomane, Haroon Gunn-Salie & Alfred Kamanga, Lindi Lombard, Karen Pretorius

2014

Overall winner: Elizabeth Jane Balcomb
Runner-up: Adelheid Camilla von Maltitz
Merit awards: Lucienne Pallas Bestall, Bongani Innocent Khanyile, Lorientie Lotz, Josua Strümpfer, Colleen Winter

2015

Overall winner: Nelmarie du Preez
Runner-up: Mareli Janse van Rensburg
Merit awards: Rory Lance Emmett, Nazeerah Jacob, Bronwyn Merlistee Katz, Sethembile Msezane, Colleen Winter

2016

Overall winner: Zyma Amien
Runner-up: Paul Andries Marais
Merit awards: Matilda Engelblik, Shaun James Francis, Mosa Anita Kaiser, Zane Wesley Lange, Aneesa Loonat

2017

Overall winner: Lebohang Kganye
Runner-up: Sthenjwa Hopewell Luthuli
Merit awards: Francke Gretchen Crots, Goitseone Botlhale Moerane, Carol Anne Preston, Emily Harriet Bülbring Robertson, Cara-Jo Tredoux

2018

Overall winner: Jessica Storm Kapp
Runner-up: Peter Mikael Campbell
Merit awards: Kelly Crouse, Debbie Fan, Pierre Henri le Riche, Mulatedzi Simon Moshapo, Megan Serfontein

2019

Overall winner: Patrick Rulore
Runner-up: Luyanda Zindela
Merit awards: Nico Athene, Angeliqwe Patricia Mary Bougaard, Cecilia Maarten-van Vuuren, Kgodisho Moloto, Mlamuli Eric Zulu
Simon Moshapo, Megan Serfontein

2021

Overall winner: Andrea du Plessis
Runner-up: Dalli Weyers
Merit awards: Nico Athene, Michèle Deeks, Sibaninzi Dlatu, Eugene Mthobisi Hlophe, Monica Kloppler

2022

Overall winner: Mondli Augustine Mbhele
Runner-up: Omolemo Rammile
Merit awards: Rohini Amratlal, Linde Kriel, Malik Mani, Herman Pretorius, Andrea Walters

2023

Overall winner: Nosiviwe Beauty Matikinca
Runner-up: Themba Mkhangeleni
Merit awards: Matthew David Blackburn, Michelle Czarnecki, Ofentse Letebele (King Debs), Thabo Treasure Mofokeng, Taryn Emily Noppé

2024

Overall winner: Miné Kleynhans
Runner-Up: Tandabantu Nathaniel Jongikhaya Matola
Merit Award: Henrico Paul Greyling, Snellihle Asanda Maphumulo, Themba Mkhangeleni, Bonginkosi Liyo Mkhathshwa, Juandré van Eck

A SPECIAL THANK YOU TO OUR JUDGES

Regional and final selection panels

Sasol and the Association of Arts would like to express their heartfelt gratitude to the Sasol New Signatures judges, both regionally and nationally, who give of their valuable time to evaluate and select the finalists and winners from the hundreds of entries received.

Thank you for your great contribution to the success of this magnificent exhibition.

Final Judging:

Monday, 5 August 2024:
Pretoria Art Museum

Nandipha Mntambo
Dirk Oegema
Pfunzo Sidogi
Cate Terblanche
(Curator: Sasol Art Collection)
Diane Victor

Regional judging:

Pfunzo Sidogi
Cate Terblanche
(Curator: Sasol Art Collection)

Thursday, 6 June 2024:
Sasol Place, Sandton

Shonisani Netshia

Monday, 10 June 2024:
Art B Gallery, Cape Town

Kiveshan Thumbiran

Wednesday, 12 June 2024:
Art on Target, Gqeberha

Rachel Collett

Friday, 14 June 2024:
Pretoria Art Museum

Shenaz Mahomed

Tuesday, 18 June 2024:
**Oliewenhuis Art Museum,
Bloemfontein**

Yolanda de Kock

Thursday, 20 June 2024:
KZNSA Gallery, Durban

Mduduzi Xakaza

Monday, 1 July 2024:
Polokwane Art Museum

Malose Pete

Wednesday, 3 July 2024:
Potchefstroom Museum

Nathani Lüneburg

SASOL NEW SIGNATURES 2024

**Exhibition of Winning Works
5 September to 3 November 2024**

Pretoria Art Museum

Corner Francis Baard and Wessels
Street, Arcadia Park, Pretoria

Gallery Hours

Tuesday to Sunday: 10h00 to 17h00
Closed: Mondays & Public Holidays

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