

sasol 

*new
signatures*

2016 CATALOGUE



Association of Arts Pretoria



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 and have partnered the event since inception.

STUTTAFORD VAN LINES



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President, Public
Affairs & Real Estate
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Sasol Limited



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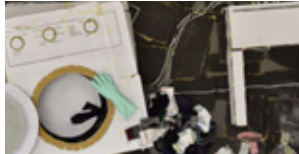
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SASOL NEW SIGNATURES

Art Competition

The Sasol New Signatures exhibition is held at the Pretoria Art Museum and runs from 8 September to 9 October 2016. Sasol's belief in the talent of South Africa's emerging artists finds expression in the Sasol New Signatures 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 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 100 artworks were shortlisted from throughout South Africa for exhibition at the Pretoria Art Museum and contention for the prizes.

For more information visit www.sasolnewsignatures.co.za

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

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

**THE
CHEMISTRY
BEHIND
CREATIVITY**

WRENELLE STANDER, SENIOR VICE PRESIDENT,
PUBLIC AFFAIRS & REAL ESTATE SERVICES, SASOL LIMITED

Wrenelle Stander

Celebrating the role of art . . .

Art means different things to different people. To borrow from 20th century French artist, Jean Cocteau, for Sasol “art is science made clear.”

Our understanding of this correlation between art, science and creativity is reflected in what we do. An international integrated chemicals and energy company, Sasol specialises in developing and commercialising technologies, and building and operating world-scale facilities that produce a range of high-value product streams.

Our support of the arts, both as a sponsor and collector, stems from our understanding and appreciation of the important role that art plays in fostering social cohesion and stimulating meaningful debate. Through art, we are able to get a glimpse into the values that a society holds dear as well as its emotional, economic and political wellbeing. As Edgar Degas once declared, “Art is not what you see, but what you make others see.”

This is why we are a proud sponsor of the annual Sasol New Signatures Art Competition. For more than 20 years, the competition has played a pivotal role in recognising and exposing emerging artistic talent. Taking place for the 27th year in partnership with the Association of Arts Pretoria, the competition has provided a springboard for many new artists to launch their professional careers.

This year’s seven finalists and their works live up to the reputation of what Sasol New Signatures has come to be known for. Ground-breaking and boundary-pushing, these pieces reflect trends in the use of mediums and also spotlight some of the society’s pressing issues such as gender parity and climate change.

Sasol congratulates each of the winners and pledges to continue to be a firm supporter and collector of South African art, which is part of our heritage.

“Through art, we are able to get a glimpse into the values that a society holds dear as well as its emotional, economic and political wellbeing.”



DIRECTOR,
ASSOCIATION OF ARTS PRETORIA

Pieter W van Heerden

The famous art historian, Professor EH Gombrich, wrote “art is a venture on the voyage of discovery”, and “one never finishes learning about art.”

These truths could well be related to the Sasol New Signatures art competition. The Competition is indeed a voyage of discovery, a discovery on a grand and national scale of young and emerging talents. It is a well-known fact that the talents of some of today’s most prominent South African artists such as Michael Heyns, William Kentridge, Diane Victor, Mohau Modisakeng, Frederick Eksteen, Amita Makan, Anton Karstel, Marco Gianfinelli, Henk Serfontein, Hanneke Benade, Wim Botha, Kathryn Smith, Amita Makan, Poorvi Bhana, Daandrey Steyn, Sikumbuzo Makhandula and Liberty Battson were discovered as a result of their participation and successes in the New Signatures Competition.

Moreover, the Competition allows for a discovery of how our present generation of young artists convey their visions and impressions of our present society, showing what their inspirations, preoccupations and ideals are.



“The Competition is indeed a voyage of discovery, a discovery on a grand and national scale of young and emerging talents.”

At the same time, the Competition teaches us about new and innovative styles and methods of artistic expression. In that respect, the Competition is a trendsetter and affords an exciting look on how the visual arts will develop in our country, since the young artists of today will become the established artists of tomorrow.

It cannot be gainsaid that the Sasol New Signatures Art Competition established itself as a major force in the South African art environment. In fact, the Competition contributed most significantly to our nation-building and conciliatory ideals. Thus, for their generous and enthusiastic support over all these years, not

only my Art Association but also all other South African art communities owe Sasol their deepest gratitude.

It behoves us to thank all the participating artists. Without their participation the Competition could not have taken place. To all the other persons and instances, such as the managers of the various collection points, our judges, our Sasol colleagues, the Pretoria Art Museum and not the least, Stuttaford Van Lines, we should also wish to express a word of sincere thanks. And I am sure you will allow me, in this respect, to give our special thanks to Nandi Hilliard, our Association's manager for her incredible hard work.

NATIONAL CHAIRPERSON 2016
SASOL NEW SIGNATURES

Dr. Pieter Binsbergen

“Sasol New Signatures has always kept its ear to the ground in terms of what inspires young artists and thereby the competition continues to remain grounded physically, conceptually and digitally.”



2016 has been a monumental year for Sasol New Signatures. Each year the competition calls for entries nationally and each year the bar seems to be raised in terms of the quality of entries and artist 'makeshiftness' regarding the combination of various traditional and new innovative materials.

Sasol New Signatures has always kept its ear to the ground in terms of what inspires young artists and thereby the competition continues to remain grounded physically, conceptually and digitally. We continue to travel nationally bringing the competition to the doorstep of regional selection points in the form of 'information sessions'. This emphasises the fact that we exist as people with a passion for the arts and thereby strive to keep vital lines of communication open and transparent. These I believe are the hallmark characteristics that make this competition an annual success.

The competition organisers have always laid emphasis on the educational value of the competition as we feel that it may play a vital role in the sustainability of young and upcoming artists. To this effect, Sasol New Signatures piloted what we term 'feedback sessions' during 2016 in order to bridge the communication gap between the regional selectors and the participating artists. During these sessions informal conversations and dialogues

were sparked through group discussions in order to drive home the comments and remarks of the regional selectors. The national feedback sessions were well attended and the response from the participating artists was overwhelmingly positive and beneficial. It is in hope that these feedback sessions may fuel new interest, offer clear insight and serve to inspire entrants to rise to the challenge and re-enter in 2017.

From a personal point of view, I was encouraged to see the number of quality entries we received this year. Furthermore, the regional and final selectors were excited to see the innovative use and combinations of materials especially in the redefinition of the traditional realm of ceramics which seems to transcend the traditional bounds of functionality, thereby elevating itself to forms that are more conceptual and sculptural by nature.

In conclusion, I extend my heartfelt thanks to the Association of Arts Pretoria and to Sasol who in their capacity as custodians and gatekeepers of the competition, allowed me access to much needed data for the purpose of visual art education research over the past four years. May Sasol New Signatures continue on its path to educate, uplift and sustain the visual arts especially the vital role it plays in contemporary visual communication.

OVERALL WINNER

Zyma Amien

(Cape Town)

This artwork addresses labour issues, particularly within the garment and textile industry. It is a reaction to my mother and grandmother who worked and continues to work, in this trade.

Zyma Amien (Cape Town)

Paying homage

Mixed media

Installation: 250 cm X 250 cm X 40 cm



This work references the lack of recognition, exploitation as well as mental and physical trauma they endured. With this installation, I aim to honour these workers and pay homage to them.

I created overalls, an outer garment worn by workers (these are worn by female workers), using gauze. Gauze, usually used for wounds and scars, was used to allude to historical, physical and structural pain. Pins were used to hold the side seams together which is a metaphor for the manner in which the machinists have been pinned to their seats and sewing machine as machinists. My mother worked as a machinist for more than 50 years.

This installation consists of 3 X 5 metre long overalls made out of cream coloured gauze. The overalls are placed above eyelevel, thus elevating the worker, while the balance of the fabric is rolled up. A sewing machine is placed on top of the fold thus restraining the worker.

The word Homage is synonymous with recognition, honour, tribute and acknowledgement – all emotions

I experience in relation to the garment workers, while Pay refers to the minimum wage these workers earn. Currently they are earning R788 per week.

Biography

I was born in Lansdowne in 1962. In 1980, I matriculated from Cathkin High School in Heideveld. After matric, I pursued a career in Medical Technology and graduated from Peninsula Technikon in Bellville in 1985, majoring in Blood Transfusion.

I further pursued a career in art and started my studies with the University of South Africa in 2008 and graduated in 2014. Furthermore, I enrolled at the University of Cape Town for a Masters degree. I graduated in 2015 with distinctions, for the work titled, *Real lives and ordinary objects: Partisan strategies of art-making with the garment workers of the Western Cape*.

In 2012, I won the PPC Cement Young Concrete Sculptor Awards competition for my work titled, *The day they came for our house*.

In 2013 I was a finalist in the Sasol New Signatures.

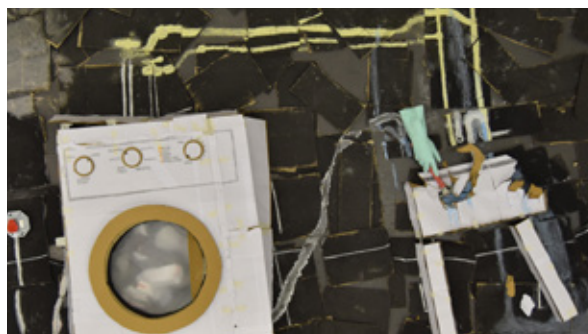
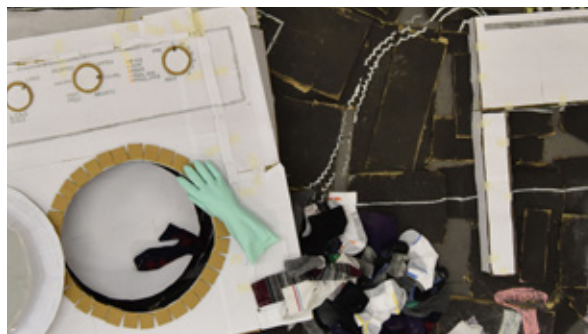
RUNNER-UP

Paul Andries Marais

(Stellenbosch)

In this work, the constructed nature of culture and systems within society are of prime importance. The stop motion technique is employed in this piece to formulate a narrative that emphasises the constructed nature of the environment on display. Two-dimensional drawing elements, three-dimensional objects and sound recordings are combined to create a play between the fictional and the non-fictional and to challenge perception.

The post-apartheid South African landscape is still rife with discrimination, communication breakdowns and inequality. This piece aims to construct an allegory with the characters of the glove, the washing machine, the basin and socks in order to bring attention to the delicate situation the country finds itself in. The chalkboards in the background also have connotations to the educational system that sets the scene for this allegory. The glove, which is the antagonist in the piece, represents the systems and ideologies responsible for separating people from one another. The socks and the washing machine function in harmony if all parties involved are considered as 'delicates'. Eventually, the intolerant glove destroys the entire environment when the rebellion of the other characters challenges it. This narrative thus offers both a warning and a hopeful message for a more sensitive and inclusive country.



Biography

Paul Marais, born in 1986, grew up in the small Western Cape town of Porterville, South Africa. He qualified and worked in the Information Technology sector before pursuing his studies in the Visual Arts. The worlds of cinema and music, as well as the urban landscape, are major contributors to the visual language that he employs.

Drawing, painting, printmaking and the video medium are the primary means through which he explores personal narratives that ask existential questions. Marais is currently a third year Fine Art student at Stellenbosch University.

Paul Andries Marais (Stellenbosch)
Delicates
Digital video
201 seconds
Edition: 1/5

MERIT AWARDS

MERIT

Matilda Engelblik

(Pretoria)



Matilda Engelblik (Pretoria)

Mapping Loss – Spaces and Dialogues

Pins, text, ceramics, blue and white thread, acetate, printing vinyl on canvas, amadeo steel rods, Perspex and wood
10 Part: 220 cm X 150 cm X 170 cm

My body of work is based on memory and the spatiality of death and loss. I am obsessed with the absence brought about by the loss of an individual and their connectedness to a specific space. I use an archaeological-archival methodology to map the experience of bereavement. I thus focus on the theory of affect and space within my art practice. The artworks presented are sculptures and drawings made with ceramics, pins, thread, wood, and printed texts.

My work aims to portray the process of grieving in order to comprehend the personal loss that I have experienced. I create a space where viewers can reflect on their own experience of loss by capturing the presence of the deceased in a specific space. I aim to preserve the spatial experiences of the deceased as well as the bereaved, by collecting narratives. Through questionnaires and personal postcards of the bereaved, a detailed description of their presence, in the space where they were confronted with death, is provided. This project became a journey, pursuing the hope of understanding the human fate of death and loss.

The thread becomes a metaphorical representation for the ephemerality of memory and the preservation of the specific space of loss. The text represents the deceased individual. As stated by Aleida Assmann (2012:22), “space bears memory through the individual that occupies it.”

RS Lazarus states, “. . . emotion [refers] to [a] transaction or interaction between a person and environment’ (in Robinson 2004:175-176).

These maps are representations of the memories we obtain of those we have lost. My art thus aims to allow viewers to have an affective experience by allowing them to reflect on this space of loss.

Through the creative process, I am excavating the location and dimensions of my own loss. In effect, I am carving a space for shared reflection on the impact of a life lost on those left behind and the memories we obtain of those who have departed.

MERIT

Shaun James Francis

(Johannesburg)

This artwork documents my life/my world over a period of two weeks. Each graphic and visual represents a feeling, an emotion, a sound, a thought, an idea, and an experience.

The artwork has been constructed on a time-line going from left to right. Each A1 print (week 1 & week 2) has been divided into seven days consisting of two parts each. The notches/lines above the timeline on each work are indicative of 12-hour zones, thus creating 24 hours on each day.



Shaun James Francis (Johannesburg)
Two weeks
Ink printed onto Fabriano
Diptych: (2) 103 cm X 77,5 cm
Edition: 1/8

MERIT

Mosa Anita Kaiser

(Grahamstown)

This piece started with the idea that who you choose to photograph as a photographer, and how you choose to photograph them, reflects as much about you as it does about the sitter. I did a series of portraits with four young women of colour from a church I attend. I choose each woman because I identified with each of them in various ways as young woman of colour navigating their relationship with their spirituality. I brought my subjects into the studio and photographed them while having water poured on them capturing how each individual reacts to the water, communicating their various personalities. The water

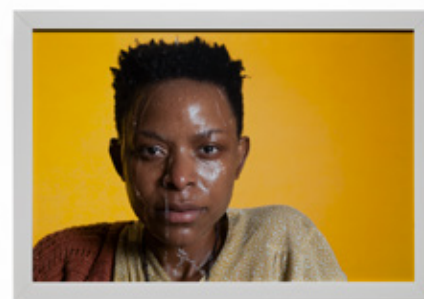
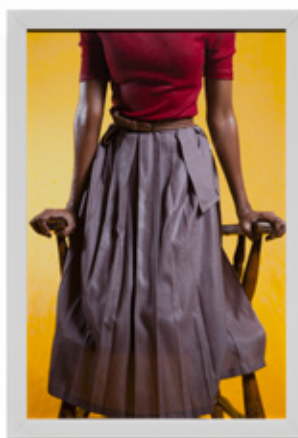
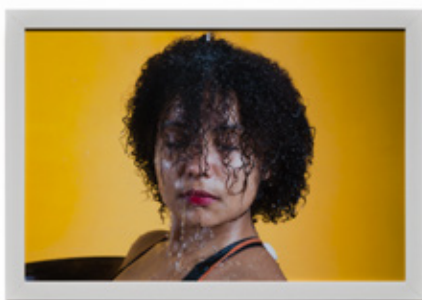
was used to signify the various metaphors of water with spirituality. The warm colours and tones were constructed to subvert the idea of water's typical attachment to blue and coolness and instead interpret it as more warm, vibrant and full of motion and life. The colour yellow is specifically significant of women deities. This trio of photos forms one part of a series.

Mosa Anita Kaiser (Grahamstown)

In living water

Photographic prints

Triptych: 45 cm X 65 cm | 65 cm X 45 cm | 45 cm X 65 cm



MERIT

Zane Wesley Lange

(Port Elizabeth)

Reconstructed deconstruction;
upon entering the synaptic cleft.

Zane Wesley LANGE (Port Elizabeth)

Somatacized

Wood, screws and nails

190 cm X 62 cm X 26 cm



MERIT

Aneesa Loonat

(Port Elizabeth)

Like many South Africans, my primary mode of transport is walking and making use of public transport. Whilst walking to and from destinations I experience the world around me a lot more intimately than if I were just driving a car. Something that became apparent to me while walking in different parts of Port Elizabeth, is money lying on the ground.

Sometimes the coins are still in a condition to be used while others are so badly damaged that they just represent an object that stands for our South African economy.

This absurdity led me to the act of collecting. As I walk, I stop and pick up money on an almost daily basis. My collection of street money is what informed my art making.

These coins have been preserved in a full fuse glass process. In fusing the coins, different forms of value are added as well as removed. Aesthetic value is attained by these found objects being preserved in glass. The glass process results in a complete loss in economic value which can never be returned to it. In essence, this is an exaggeration of what we do with money as earners and spenders in South Africa. For many people, a great emphasis is placed on the chase for money, yet once attained this money is merely something to get rid of.

Aneesa Loonat (Port Elizabeth)

Trash

Fused glass and street money

Installation: 81 cm X 127 cm X 56,6 cm



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Demi Deidre ADAMS (Port Elizabeth)
Altered perceptions of childhood memories
Mixed media on super-wood
5 Part: (5) 53 cm X 23 cm



Jeffrey Bruce ALLAN (Port Elizabeth)
Cube in aluminium
Aluminium
94 cm X 21,5 cm X 21,5 cm



Zyma AMIEN (Cape Town)

Paying homage

Mixed media

Installation: 250 cm X 250 cm X 40 cm

Kirsten ANDERSON (Grahamstown)

Longing

Fountain pen ink and bleach
100 cm X 120 cm





Shamil Shawin BALRAM (Durban)

Bound of the nation
Angle grinding on wood
80 cm X 115 cm

Carli Mandy BASSIN (Cape Town)
The possibility of the seemingly impossible (tea set)
Ceramics and thread
Installation: 15 cm X 40 cm X 40 cm

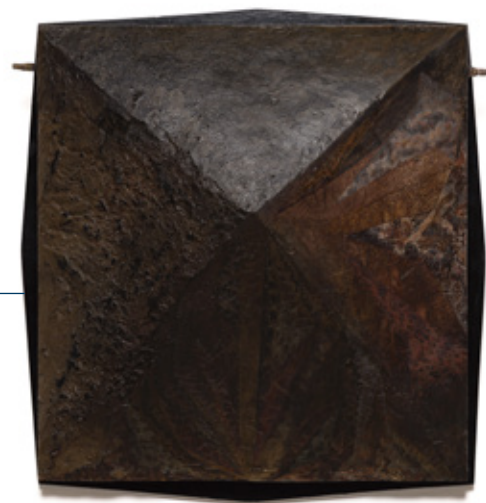


Daniel Eugene BOTHA (Pretoria)
ABUSE(MENT)
Mixed media
34 cm X 45 cm

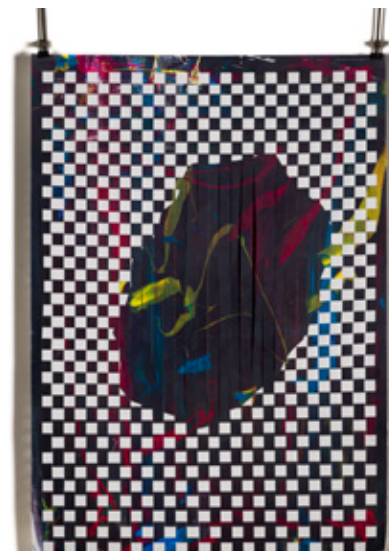
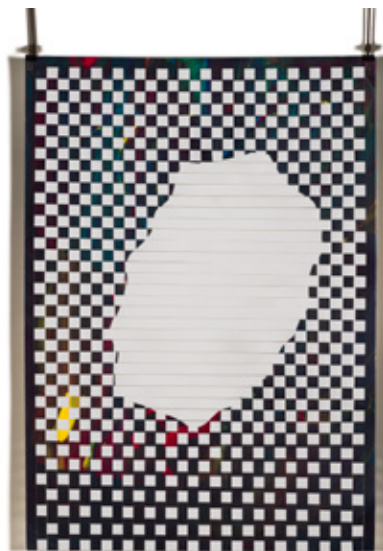


Roné-Mari BOTHA (Olivia STONE) (Cape Town)
Whitewash
Plaster of Paris
63 cm X 30 cm X 30 cm

Thomas William CATLIN (Cape Town)
Chemical migration
Mixed media
73 cm X 73 cm X 20 cm



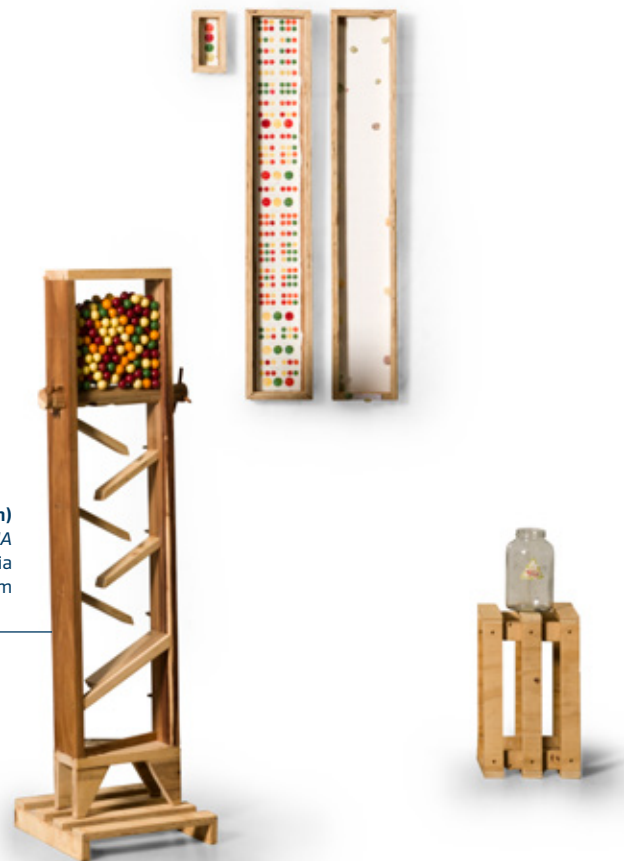
Khulekani CELE (Durban)
Out of context
Woven print
Triptych: (3) 91 cm X 64 cm

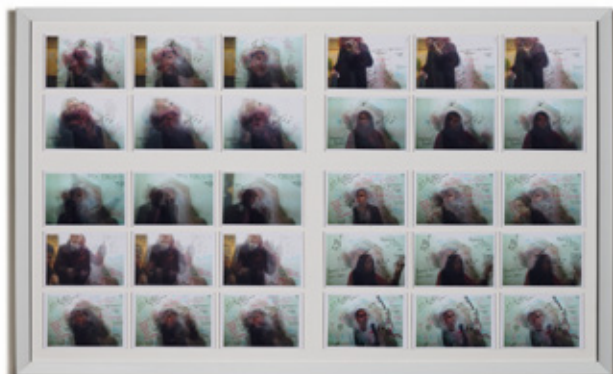




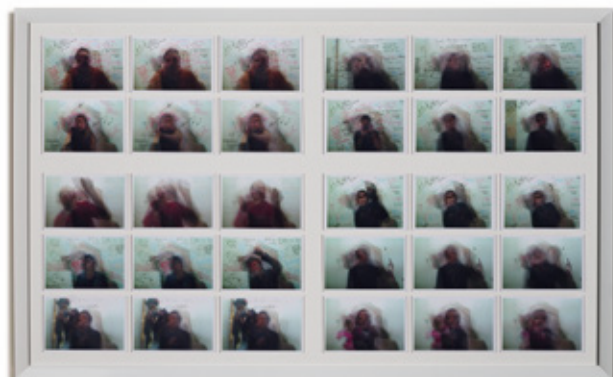
Desrae CHIMES-SAACKS (Cape Town)
Snow IV
Oil on canvas
140 cm X 140 cm

Milandi COETZER (Cape Town)
Junk DNA
Mixed media
Installation: 205 cm X 150 cm X 130 cm





Lana COMBRINCK (Bloemfontein)
Imag(e)inary dialogues
Photographic print
Diptych: (2) 67 cm X 108 cm



Hanien Helena CONRADIE (Cape Town)
Melk / Saad [Milk / Seed]
Soot ink and Table Mountain water on
100% cotton
147,5 cm X 167,5 cm



Stephané Edith CONRADIE (Stellenbosch)
Creolised things
Mixed media
60 cm X 40 cm X 18 cm



James Jersey DE KNOOP (Cape Town)
Could be
Oil on ply board
66 cm X 76,5 cm



Johandi DU PLESSIS (Bloemfontein)

Holes

Digitally manipulated photographs | altered found object

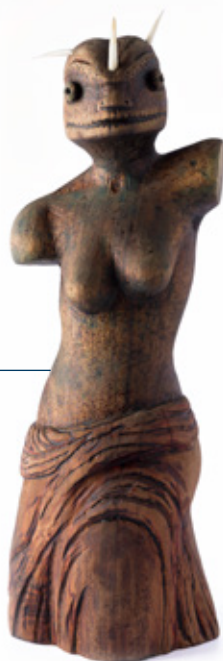
6 Part: 117 cm X 250 cm X 120 cm

Neil DE LANGE (Port Elizabeth)

Venus Idol

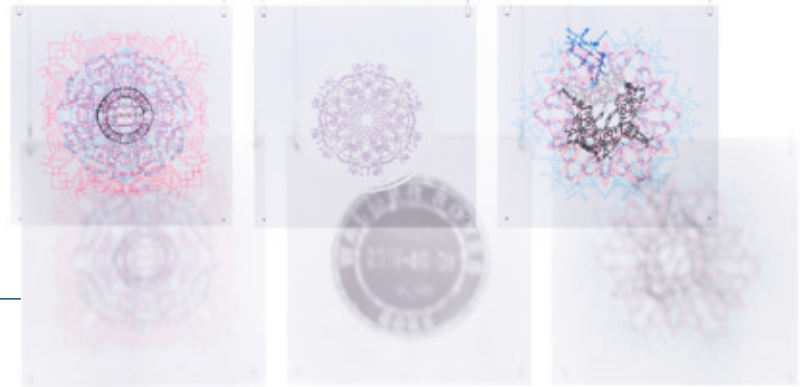
Wood

43 cm X 17 cm X 15 cm



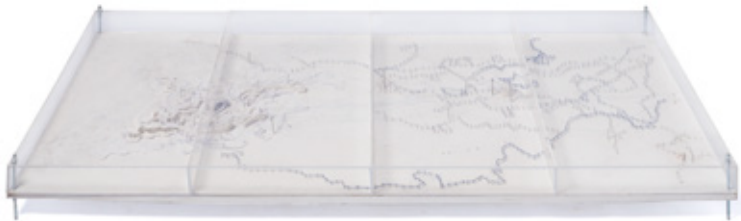
Jubilee Jade EDWARDS (Port Elizabeth)

Schnerenschnitte: Communicating within place and non-place
 Tracing paper, cardboard, cellophane and plexiglass
 Triptych: (3) 50 cm X 50 cm



Matilda ENGELBLIK (Pretoria)

Mapping Loss – Spaces and Dialogues
 Pins, text, ceramics, blue and white thread, acetate, printing
 vinyl on canvas, amadeo steel rods, Perspex and wood
 10 Part: 220 cm X 150 cm X 170 cm





Shaun James FRANCIS (Johannesburg)

Two weeks

Ink printed onto Fabriano

Dptych: (2) 103 cm X 77,5 cm

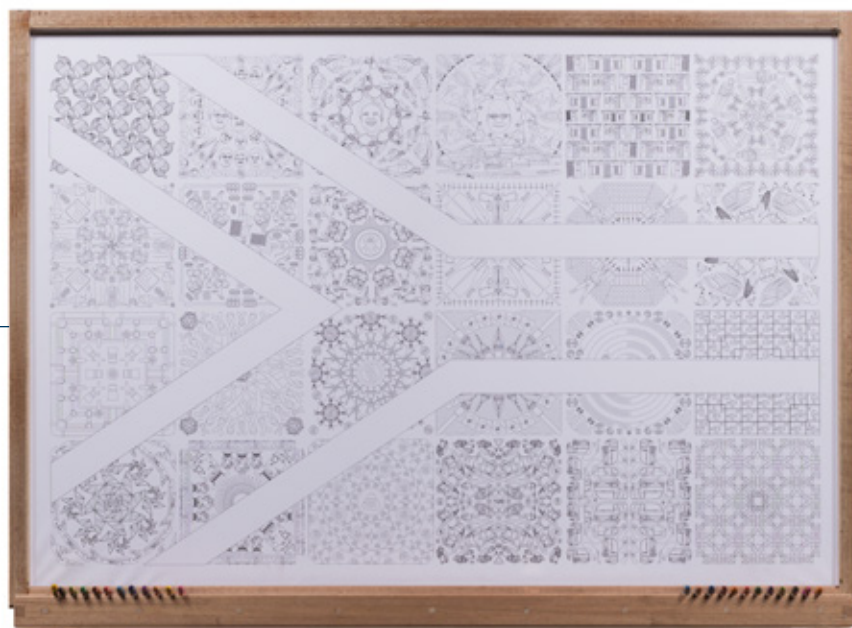
Edition: 1/8

St. John James Zair FULLER (Cape Town)

Rainbow nation

Mixed media

Installation: 190 cm X 150 cm X 170 cm



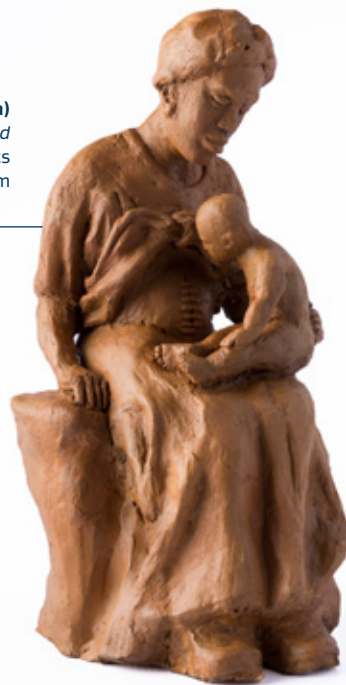
Daniella Ferreira GIL (Johannesburg)
Eu and O Meu Pai
 Oil, acrylic and varnish on canvas
 Diptych: (2) 101,6 cm X 76,2 cm



Daniella Ferreira GIL (Johannesburg)
A Minha Bisavó and O Meu Bisavó
 Oil, acrylic and varnish on canvas
 Diptych: (2) 101,6 cm X 76,2 cm

Bonga GWADU (Port Elizabeth)

Mother and child
Painted ceramics
30 cm X 15 cm X 15 cm



Cagney Aimée HAGUE (Port Elizabeth)

Self-portrait
Charcoal on Fabriano
189,5 cm X 151 cm



Jessica HANSEN (Port Elizabeth)

Wanneer jou sussie jou skoene leen sonder om te vra
Ceramics
30 cm X 20 cm X 20 cm

Shannon HANSEN (Grahamstown)

The meek shall inherit the earth
Watercolour
33 cm X 105 cm



Kathryn Dorothy HARMER FOX (East London)
Clipped and caged
Fabric and thread
191 cm X 51 cm



Mthobisi Eugene HLOPHE (Durban)
Resting work
Old chair, spades and plaster of Paris
132 cm X 90 cm X 90 cm



Ashley HODGSON (Grahamstown)
Human battery hens
Oil on canvas
12 Part: (12) 30,5 cm X 30,5 cm



Chelsea Robin INGHAM (Stellenbosch)
Atonement of the female home
Photographic print on paper and bread
Dptych: 21,5 cm X 154 cm | 7,5 cm X 24,5 cm X 11,5 cm





Selby JIBILIKILE (East London)

Child labour

Ceramics

9 Part: 74 cm X 90 cm X 50 cm



Yanela IJJA (East London)

Of mice and men

Ceramics

Installation: 10 cm X 102 cm X 102 cm





Rene Ann JOHANSEN (Cape Town)

On which we build we burn

Laser cut leaves

Triptych: (3) 28 cm X 28 cm

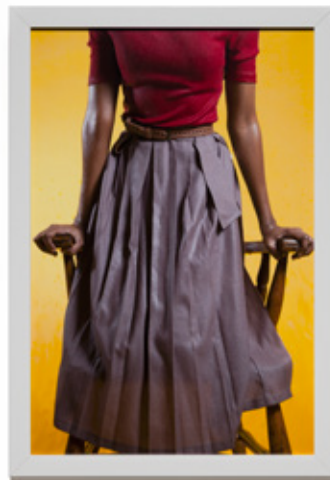


Mosa Anita KAISER (Grahamstown)

In living water

Photographic prints

Triptych: 45 cm X 65 cm | 65 cm X 45 cm | 45 cm X 65 cm



Giggs Kgonamotse KGOLE (Johannesburg)
Contempt
Photography
59,5 cm X 92 cm
Edition: 1/10



Emma Theresa KIELCZYNSKA (Cape Town)
Perception of light
Glass beads on paper
56,5 cm X 82 cm



Viwe KLAAS (East London)
Drummer
Mixed media
150 cm X 100 cm X 120 cm



Viwe KLAAS (East London)
Cellist
Mixed media
120 cm X 90 cm X 100 cm

Rory Wallace KLOPPER (Durban)
Fat Boy
Mixed media
180 cm X 100 cm X 100 cm



David Brünn KRAMER (Port Elizabeth)
Don't drop the soap
Watercolour and tattooed soap
4 Part: (2) 75 cm X 53,5 cm | (2) 3 cm X 10 cm X 6 cm



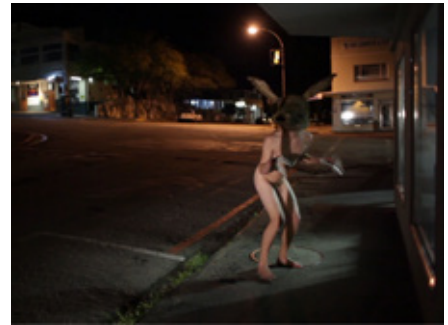
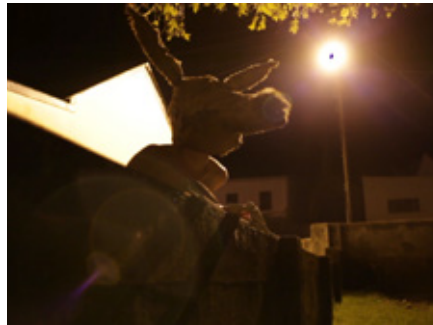


Johannes Antonie (Janna) KRUGER (Stellenbosch)

The state of man I – Faith

Wood and nails

80 cm X 60 cm X 60 cm



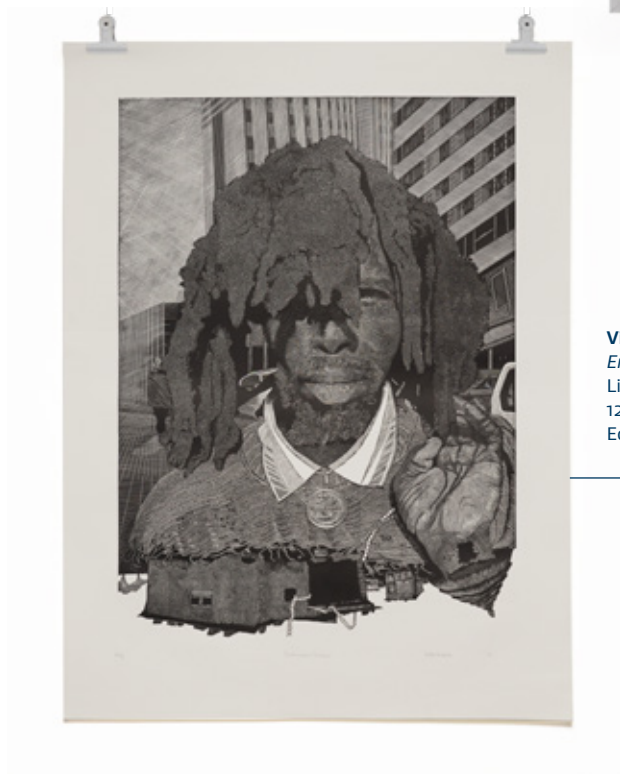
Michal Albertus KRUGER (Stellenbosch)

GROU (DIG)

Video

300 seconds

Lyrene KÜHN (Bloemfontein)
Aporia
Pigment ink on embossed Fabiano
Diptych: 72,5 cm X 57,5 cm | 72 cm X 56 cm



Victor KUSTER (Johannesburg)
Enthusiasm Perceive
Linocut
124 cm X 93 cm
Edition: AP 1/3



Zane Wesley LANGE (Port Elizabeth)
Somatacized
 Wood, screws and nails
 190 cm X 62 cm X 26 cm



Zane Wesley LANGE (Port Elizabeth)
Self-titled
 Steel, wood and cigarette boxes
 85 cm X 147 cm X 25 cm



Robyn Monica LARKIN (Port Elizabeth)
The Silver Snake, the Priestly Robe and the 50,000
Photography & Mixed media
Diptych: 43,5 cm X 61 cm | 120 cm X 73 cm X 15 cm

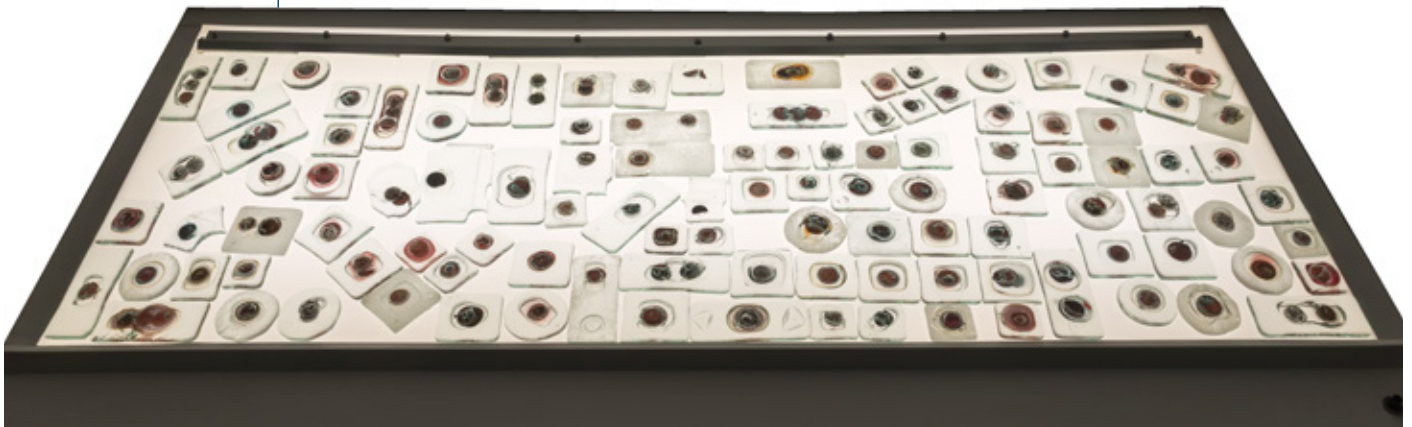


Ané LATEGAN (Bloemfontein)
Boerebederwer
Pig guts
220 cm X 200 cm

Leandré LE ROUX (Pretoria)
Pink Sophie
Stop motion animation
185 seconds
Edition: 1/5



Aneesa LOONAT (Port Elizabeth)
Trash
Fused glass and street money
Installation: 81 cm X 127 cm X 56,6 cm



Brenda Mary LOUKES (Cape Town)

Elemental

Ink and bleach on paper
129 cm X 94 cm



Justin LUCAS (Port Elizabeth)

The fallen

Bronze
27 cm X 20 cm X 33 cm



Rourke Richard LYTE-MASON (Johannesburg)
Individuality #2
Acrylic and oil on found wood
160,5 cm X 141 cm

HOES



Lebogang MABUSELA (Johannesburg)
Hoes
Mixed media with found objects
Installation: 190 cm X 57 cm X 40 cm



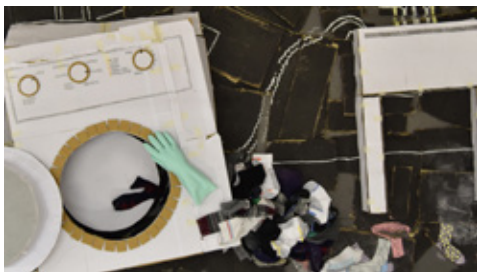


Melissa Theresa MAGUA (Johannesburg)
Weaving identity
Oil on canvas
Diptych: (2) 122 cm X 91 cm

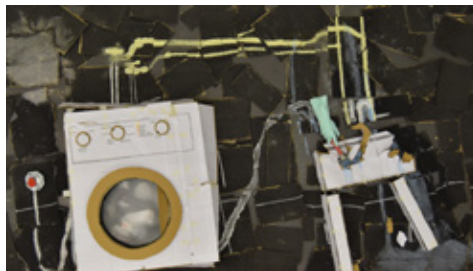
Shenaz MAHOMED (Pretoria)
Muslims are invasive (Laudium, Erasmia and Valhalla)
Hand-papercut on Hahnemühle
Triptych: (3) 38,5 cm X 51 cm



Mziwoxolo MAKALIMA (East London)
Shadow queuing
 Linocut
 63 cm X 75 cm
 Edition: 1/20



Paul Andries MARAIS (Stellenbosch)
Delicates
 Digital video
 201 seconds
 Edition: 1/5



Themba Manuel MBUYISA (Johannesburg)
Hotels and bedrooms
Photography
59 cm X 59 cm
Edition: 1 of 6



Assent Liseho MENWE (Johannesburg)
On the move
Drypoint
34,5 cm X 46 cm
Edition: 1/10



Jennifer Anne Worth MEYER (Durban)
Don't leave The Beloved Country!
Acrylic on canvas
76 cm X 101 cm

Heidi Janice MIELKE (Johannesburg)
The sentinels
Vandyke brown photographic prints on cloth
Installation: 250 cm X 250 cm X 250 cm



Taryn Mavis MILLAR (Johannesburg)
Drive by
 Digital print on Cromadek sheets
 Diptych: (2) 193 cm X 115,5 cm
 Edition: 1/5



Ntobeko Lesley MJIJWA (Port Elizabeth)
Sho Baraka | Tumi from the volume
 Oil on canvas
 Diptych: (2) 107 cm X 82 cm



Marguerite MOON (Cape Town)

The fun we (never) had

Photography

61,5 cm X 79 cm

Edition: 1/5

Lesego MOTSIRI (Bloemfontein)

Martyrs of faith (SCOAN 2014)

Photo on Fuji paper

73 cm X 102 cm





Ndabenhle Arnold MTHIYANE (Durban)

Representation

Digital photography

6 Part: (3) 43 cm X 33 cm; (3) 40 cm X 30 cm



Robyn Therése MUNNICK (Port Elizabeth)

Illness and Nothingness

Mixed media

190 cm X 120 cm X 110 cm



Siyabonga Khaka NGAKI (Port Elizabeth)
Fatal erection
Charcoal and acrylic on canvas
200 cm X 108 cm



Mcebisi NGCOBO (Durban)
Obey or you will be forced
Oil on canvas
59,5 cm X 58,5 cm

Khulekani Professor NGUBANE (Durban)

Post-Black cohabitation #2

Linocut and embossing on Fabriano

63 cm X 83 cm

Edition: 1/12



Sinethemba Precious NGUBANE (Durban)

The re-birth of bio-politics

Variation on glazed clay

Installation: 84,5 cm X 184,5 cm X 20 cm



Nelisa Gloria NONYUKELA (East London)

Let it go

Ceramics

Installation: 180 cm X 150 cm X 15 cm



Lilly Sophie Lucy OOSTHUIZEN (Johannesburg)

Passing (as) white

Video

67 seconds

Edition: 1/50



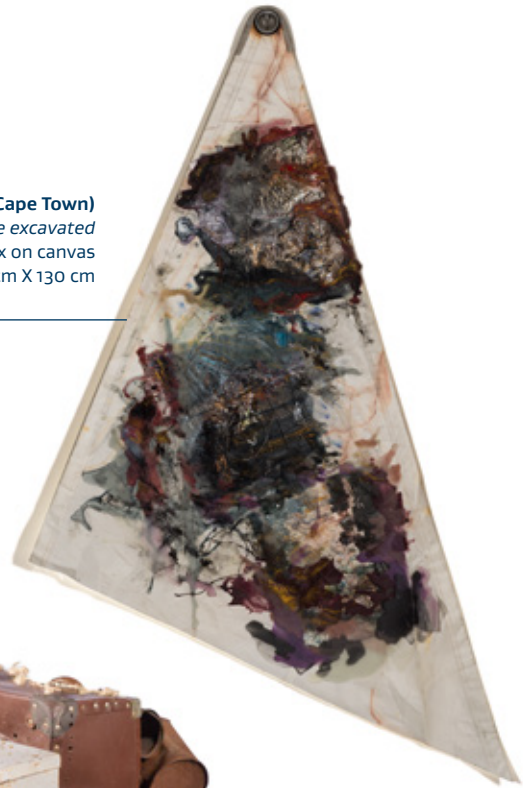
Siobhan Maire O'REAGAIN (Durban)
The things we miss
Mixed media
Triptych: (3) 45 cm X 65 cm X 60 cm

Berthold David PAUW (Cape Town)
Urban commands
Photography
46 cm X 62 cm
Edition: 1/3



Carol-Anne Dominique PHILLIPS HURST (Cape Town)

Excavating the excavated
Oil and wax on canvas
220 cm X 130 cm



Thabo Pitso PITSO (Pretoria)

Transportation of a Trance
Wood and found objects
75 cm X 210 cm X 90 cm



Ester POHL (Stellenbosch)

Itinerant

Cement and bronze

15 cm X 40 cm X 45 cm



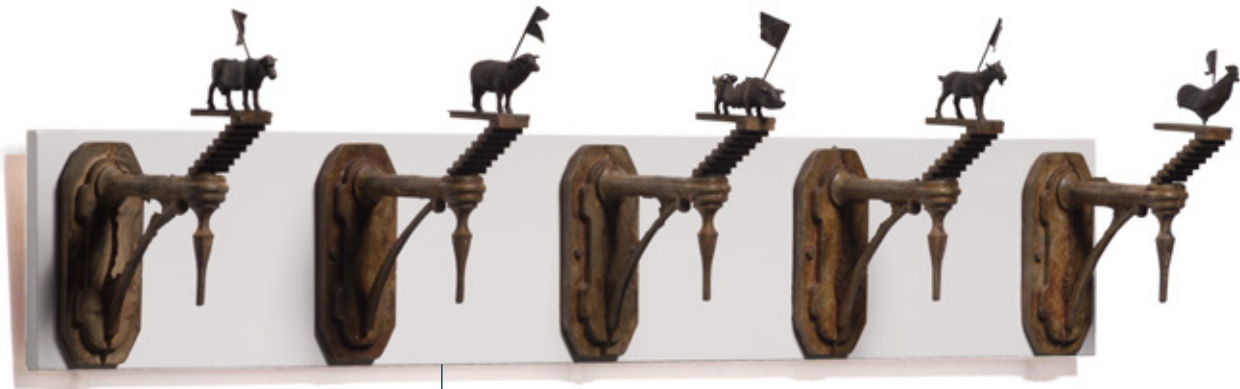
Megan POISAT (Port Elizabeth)

The irrational mechanisms of tension

Mixed media on canvas

Diptych: (2) 76 cm X 101 cm





Nicholas Duaglas PRINSLOO (Pretoria)
Consumer[ism]
Bronze and cement
5 Part: (5) 32 cm X 7,5 cm X 25 cm
Edition: 1/3



Angelique Monique PRINCE (Port Elizabeth)
Discarded
Air drying clay – DAS
10 cm X 30 cm X 30 cm



Willem Johannes Jakobus (Will) ROUX (Pretoria)

Artist EX Machina

Threading on mount board

Diptych: (2) 39 cm X 39 cm



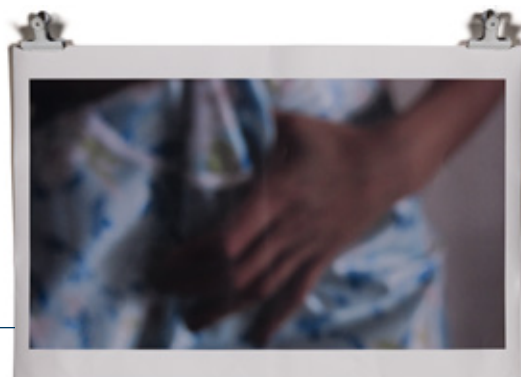
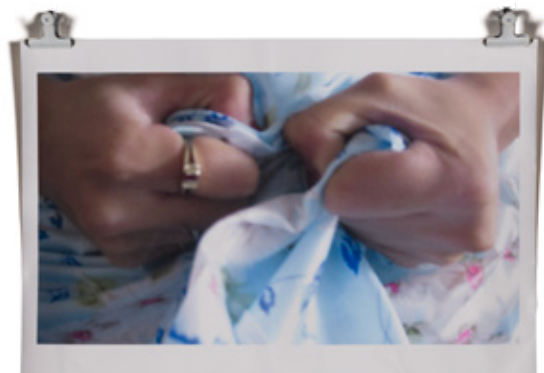
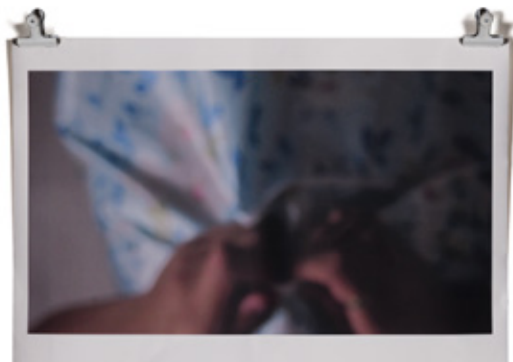
Ashleigh Danielle RUITERS (Durban)

Keep sweet

Photographic print

Triptych: (3) 59,5 cm X 90,5 cm

Edition: 1/5





Brooke SCHAFER (Durban)
Fruit series
 Fabric
 Triptych: (3) 34 cm X 28,5 cm



Nqaba SIPUNZI (East London)
Waiting for change
 Oil on canvas
 92 cm X 180,5 cm

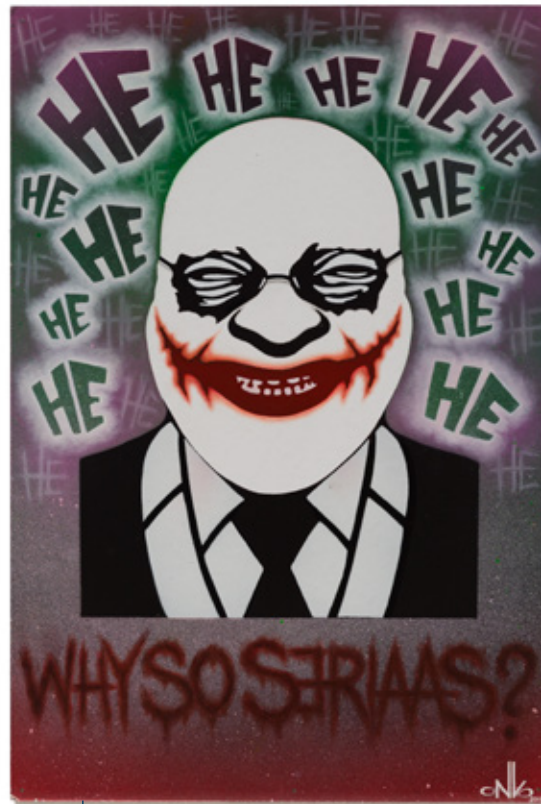
Kate Joslind SWART (Durban)
Artificial landscape
Video
195 seconds



Phiwokwakhe TSHONA (Port Elizabeth)
No man will help you get there
Cement, wood, polystyrene, twine and clay
65 cm X 52 cm X 44 cm

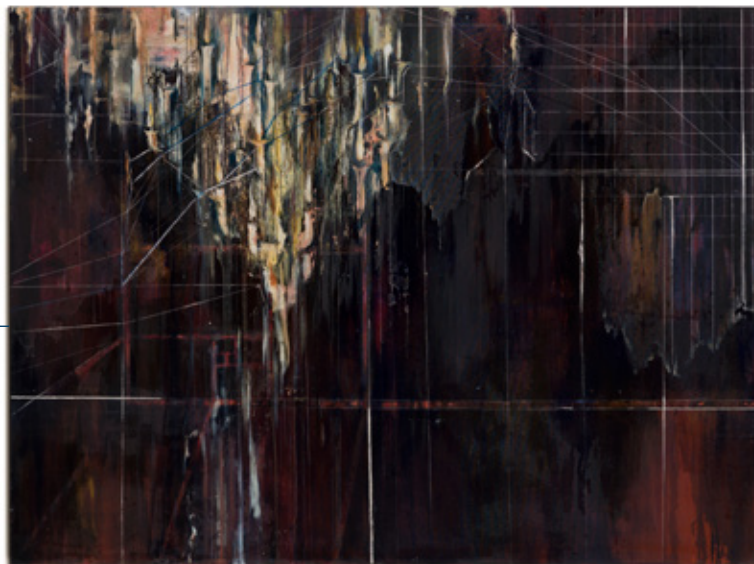


Zodwa TUTANI (East London)
Queen Bee
 Ceramics
 Triptych: (3) 35 cm X 35 cm X 15 cm



Nishil Rishik VAGHMARIA (Port Elizabeth)
Joker Zuma – Why so seriaas?
 Spray painted stencil and oil paint on board
 60 cm X 40 cm

Chrisél VAN DER MERWE (Pretoria)
1,6180339887
Oil on canvas
141,7 cm X 190 cm



Thea VAN STADEN (Johannesburg)
Horns and Thorns
Found objects, mesh and cotton
164 cm X 60 cm X 70 cm



Pierre Carl VERMEULEN (Cape Town)
Reframe
Human hair, gold leaf imitate, board and Perspex
93,5 cm X 114 cm X 14,5 cm



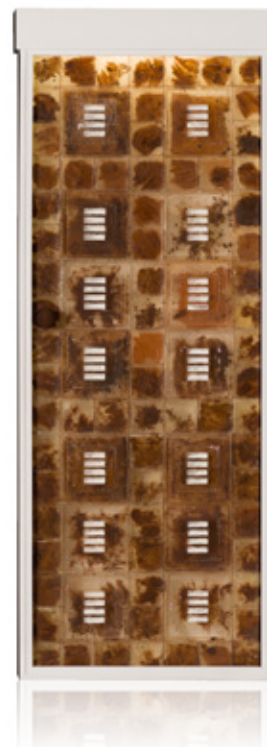
Ilse Adri VOLMER (Port Elizabeth)
Materiality: Revealing and concealing
Resin and Wood
246 cm X 40 cm X 40 cm

Adelheid Camilla VON MALTITZ (Bloemfontein)

[In]visible thresholds

Resin, earth and bone ash

Installation: 190 cm X 210 cm X 20 cm



Michael Roderick WEDDERURN (Port Elizabeth)

Damaged good?

Mixed media

236 cm X 126 cm X 100 cm



Ntokozo Thobelani XULU (Durban)

If shovels could speak

Mixed media

100 cm X 122 cm X 56,5 cm



Place your tongue against the palate, then draw it explosively

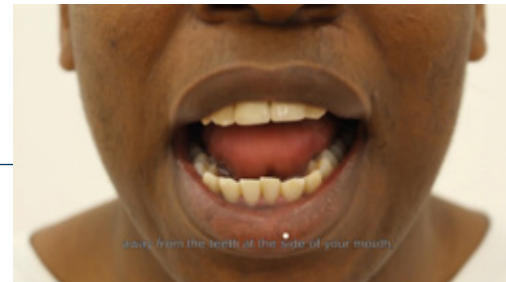
Xhanti ZWELENDABA (Cape Town)

IsiXhosa 2nd additional language

Video

64 seconds

Edition: 1/10



draw it from the teeth at the side of your mouth

NELMARIE DU PREEZ
OVERALL WINNER 2015

Loops of Relation ... a Continuation

The Sasol New Signatures exhibition of winning works, and the solo exhibition by 2015 winner, Nelmarie du Preez, runs from **8 September to 9 October 2016.**

Du Preez Shot,
Digital Print,
60 x 90 cm
Photo by Lelanie du Preez



Nelmarie du Preez has been extending herself by means of technology since birth. In the past few years she began to understand her relationship with technology in the form of an artistic collaboration between herself and her technology. Together they have become equal actors in the collective called 'Du Preez/Gui'. Gui takes on multiple forms of technology, from robotic arms to computer screens and professional camera drones. Nelmarie builds and programs her partner by using current technologies available to us. Each of these programmed devices can stand as her technological self while she explores her interests and anxieties surrounding the post-human condition.

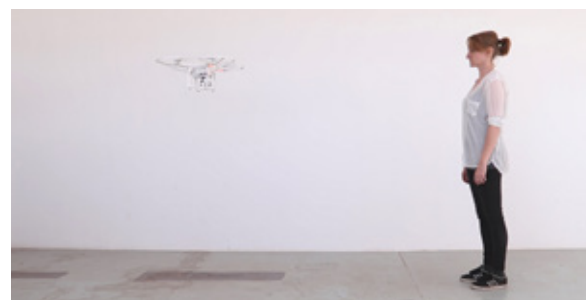
'...A Continuation' extends Du Preez/Gui's earlier work entitled 'Loops of Relation' (2013), which is presented as a series of documented performance exercises. They take as inspiration the work of various performance artists from the 1970-80's with an emphasis on relation and the body. Since interactivity is what drives Du Preez/Gui's own relationship, the act of mimicry allows Nelmarie to understand the contemporary human condition and how it has evolved by means of technology. Through the encounters between a human body and technology they explore ideas regarding automation, surveillance, virtual reality, interactivity, social media, entertainment and ultimately the relation between trust and violence.



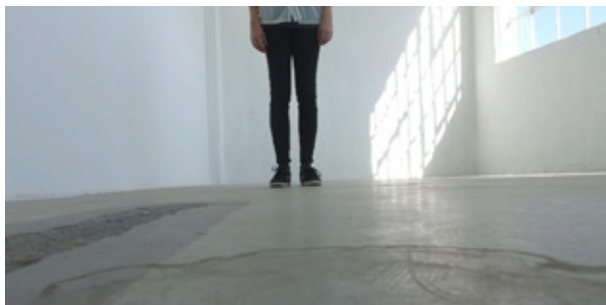
Gui Damaged,
Digital Print, 47 x 70 cm



Aftershot,
Digital Print, 47 x 70 cm



to shoot (Film-still #01),
Dual-channel Video with Sound, Duration: 1 min 18 sec



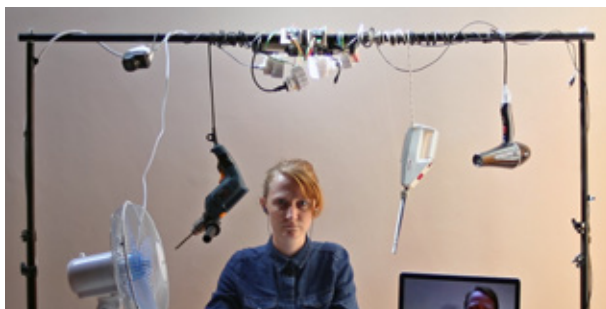
to shoot (Drone view Film-still #01),

Dual-channel Video with Sound, Duration: 1 min 18 sec.



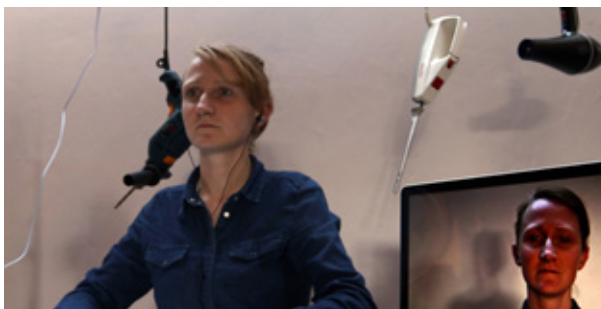
to shoot (Drone view Film-Still #02),

Dual-channel Video with Sound, Duration: 1 min 18 sec.



to activate (Film-still),

Single-channel Video with Binaural Sound, Duration: 4 min 10 sec.



to activate,

Digital Print, 38 x 70cm



to collide (Film-still),

Single-channel Video with Sound, Duration: 3 min 30 sec



to collide (Film-still),

Single-channel Video with Sound, Duration: 6 min 22 sec.

“Through the advancements of touchscreen technologies Du Preez/Gui explores the way in which we interact and communicate today.”

Through the advancements of touchscreen technologies Du Preez/Gui explores the way in which we interact and communicate today. The use of a drone, a politically and socially contestable device, presents a contemporary alternative for the danger of a gun and how various technological advancements influence our understanding of surveillance, aggression and progress. With phenomena such as Pokemon Go, the relational space between the real and the virtual seems to be ever changing. These spaces are also becoming more automated with the likes of autopilots and Siri, which allows Du Preez/Gui to question the mutability of public and private spaces in relation to the human body.

to shoot (Film-still #02),
Dual-channel Video with Sound,
Duration: 1 min 18 sec.





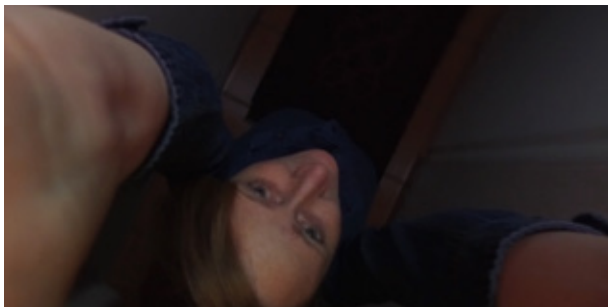
“Instead of simply asking how and why robots are becoming more human-like, these works also want to ask how humans are becoming more robotic.”



Though their work is primarily inspired by performance art, they also find inspiration from science-fiction films. They especially draw on the schizophrenic qualities and concepts of movies such as *Donnie Darko*, *Fight Club*, *Blade Runner*, *Surrogates* and the *Alien*-trilogy.

Du Preez/Gui attempt to create a contemporary archive of the human-computer relationship where trust plays a central role and the two bodies become interchangeable and reliant on each other. Instead of simply asking how and why robots are becoming more human-like, these works also want to ask how humans are becoming more robotic. How much are we in fact similar to the technologies we are developing and extending ourselves with? Who is mimicking whom? Are we stuck in an endless feedback loop of relation?

to spin,
Digital Print,
150 x 80 cm



to spin (Drone View Film-still),

Single-channel Video with Sound, Duration: 1 min 15 sec.



to activate (detail),

Single-channel Video with Binaural Sound, Duration: 4 min 10 sec.



to stab (detail),

Digital Print, 114 x 67cm.

BIOGRAPHY

Nelmarie du Preez (b. 1985) is a South African artist based in Pretoria working in the fields of performance, photography, video and computational arts.

In 2014 she completed her MFA Fine Art at Goldsmiths, University of London, where she also completed her MA in Computational Arts (2013). Recently she formed part of the London Open 2015 at the Whitechapel Gallery (London), formed part of Home Works 7 at Ashkal Alwan (Beirut) and was selected for the 17th International Digital Arts Biennale (Montreal). In the past two years she has been shortlisted for six significant international art awards and was the winner of the 2015 Sasol New Signatures.

During 2015 she was awarded a merit award at the Barclays L'Atelier and also won two awards in the UK (Bath Open Art Prize and Bad Behavior Judges Prize). Du Preez will present a solo-project at the 2016 FNB Joburg Art Fair in partnership with Room Gallery and Projects. She also forms part of the collective wasis.today with French artist Audrey Salmon. Recently their collaborative work has been selected for the annual Drawings in the Sky 2016 project curated by Parts and Labour in partnership with ABSA.

Du Preez is currently a lecturer in Visual Arts and New Media at the University of South Africa.

Winners 1990 -2016

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 Slemon

Judges' award: Sean Slemon, 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: Gerhard 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, Lorieanne 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 Marais

Merit awards: Matilda Engelblik, Shaun James Francis, Mosa Anita Kaiser, Zane Wesley Lange, Aneesa Loonat

SASOL NEW SIGNATURES
WINNERS, 2016

Judges' Report

OVERALL WINNER

Zyma Amien (Cape Town) *Paying homage*

Amien's installation concerns itself with labour issues, particularly within the garment and textile industry in South Africa. The work was created as a reaction to her mother and grandmother's profession as seamstresses, who she feels were exploited under the minimum wage laws in our country. Furthermore, the sheer monumental nature of the artwork references the lack of recognition, including the mental and physical trauma they endure in this profession. By creating this installation the artist aims to honour these workers and pay homage to them.

The artwork, consisting of three suspended overalls, is offset by 3 appropriated sewing machines, which forcefully 'pin' the art work to the floor. The artist explains that these overalls, worn by female workers and made with gauze, represent wounds and scars and further aim to allude to historical, physical and structural pain suffered by the artist's mother who worked in the trade for over 50 years.

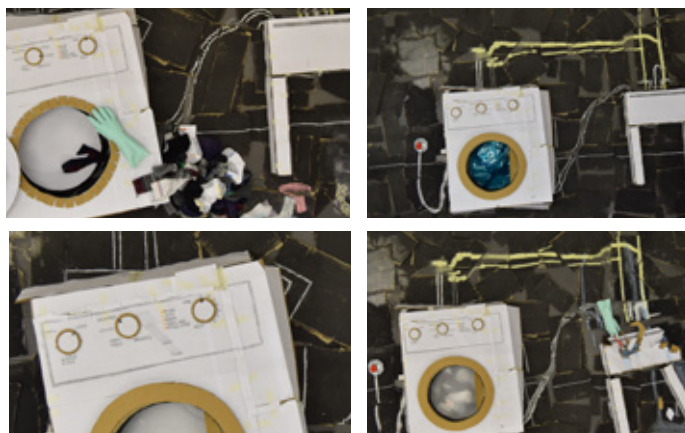


RUNNER-UP

Paul Andries Marais (Stellenbosch)

Delicates

This digital video aims to reference the contemporary post-apartheid South African landscape which according to the artist, is still rife with discrimination, communication challenges and inequality. In a visual narrative response Marais aims to construct an allegory with the characters of the glove, the washing machine, the basin and socks in order to bring attention to the delicate socio-political situation the country currently finds itself in. A stop motion video technique is employed to playfully emphasise the constructed nature of the environment on display. The glove, which is the antagonist in the piece, represents the systems and ideologies responsible for separating people from one another. The socks and the washing machine function in harmony on the condition that all parties involved are considered as 'delicates'. The video concludes when the intolerant glove destroys the entire environment when the rebellion of the other characters challenges it. This narrative offers both a warning and a hopeful message for a more sensitive and inclusive country.



MERIT AWARD

Matilda Engelblik (Pretoria)

Mapping Loss (Spaces and Dialogues)

This artwork consisting of multiple framed pieces of sculptures and drawings (made from ceramics, pins, thread, wood, and printed texts) is based on memory and the spatiality of personal death and loss. Engelblik obsesses herself with the absence brought about by the loss of someone who is close to her and seemingly revisits this individual's connectedness to a specific space (place). Using an archaeological-archival methodology to map her experience of bereavement she ultimately seeks emotional healing. The detailed and somewhat obsessive approach to her craft focusses on the theory of affect and space within Engelblik's art practice. The artworks presented are sculptures and drawings made with ceramics, pins, thread, wood, and printed texts.

MERIT AWARD

Shan James Francis (Johannesburg)

Two weeks

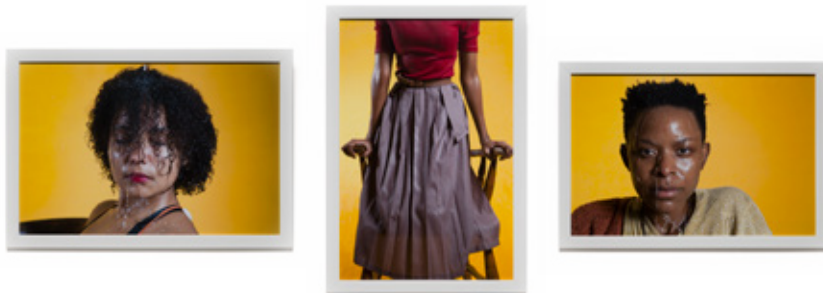
This artwork depicts Francis' life experience over the period of two weeks. He set about digitally documenting multisensory experiences in the form of sounds, thoughts, images, ideas, emotions and feelings culminating in diptych of two-dimensional representations reminiscent of patterns and images which are distinctly South African. While this distinctive pattern-made surface may not have been the direct intention of the artist, this visual reference delights the eye and grounds the multimodal process of contemporary image making.



MERIT AWARD

Mosa Anita Kaiser (Grahamstown)

In living water



By pouring water over three subjects in the photographic studio and capturing each of their reactions to the process and experience, Kaiser aims to uncover her subjects' personalities and their relationship with spirituality. As water carries with it strong metaphors of the spiritual, the artist seeks to align herself with her subjects as they each experience a personal reaction to the spiritual qualities of water. The subjects being offset by a warm yellow background become specifically significant of women deities, further strengthening her admiration of these subjects. This trio of photos further subtly echo the holy trinity.



MERIT AWARD

Aneesa Loonat (Port Elizabeth) *Trash*

Loonat sets out to subtly play on the parody of the value of the South African currency. Her fascination with collecting “throw away money” in the forms of coins (often damaged) found in the streets of Port Elizabeth, led her to realise how absurd the South African economy has become, ‘Beautifully useless’. By preserving these coins in a full fuse glass process and exhibiting them on an examination light box, different forms of ‘value’ are re-added as well as removed from the coins. The glass process results in a complete loss of economic value which can never be returned. Thus, all that remains is its ‘high art’ aesthetic value.



MERIT AWARD

Zane Wesley Lange (Port Elizabeth) *Somatacized*

Lange challenges the sense of sight in visual art by offering the statement that his work is “a reconstructed deconstruction upon entering the synaptic cleft”. The synaptic cleft is a void filled with a chemical substance that exists between two neurons which carry nerve impulses. Clearly Lange challenges the viewer’s expectancy of traditional sculpture and sets out to redefine how we experience the visual through the sense of sight. The title *Somatacized* is a term centering on how we as humans may idealise something to a point that it becomes more appealing that it really is. No doubt that Lange attempts to literally turn the viewer’s visual experience inside out, leading us to believe that what he has created is nothing but nonsense hyped up by visual art critics. Being awarded a prize for this endeavor, to a point, plays the joke back on the term ‘visual art’ and its high aesthetic value.



SELECTION POINTS
AND JUDGING PANELS

A SPECIAL THANK YOU TO OUR JUDGES

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 winners from the hundreds of entries received.

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

Bloemfontein

Janine Allen
Yolanda de Kock

Cape Town

Heidi Erdmann
Penny George

Durban

Andries Botha
Louise Hall
John Roome

East London

Leon du Preez
Churchill Madikida
Greg Schultz

Grahamstown

Charlene Kahn
Nigel Mullins
Dominic Thorburn

Johannesburg

Vedant Nanackchand
Mary Sibande
Jeremy Wafer

Port Elizabeth

Dr Heidi Hattingh
David Jones

Pretoria

Raimi Gbadamosi
Carol Kühn
Lawrence Lemaoana

Stellenbosch

Marthie Kaden
Ian Marley
Marelize van Zyl

Final Judging Panel

Pieter Binsbergen
Cecile Loedolff
Emma Willemse
Avitha Sooful

**Sasol New Signatures 2016
Exhibition of Winning Works
8 September to 9 October 2016**

Pretoria Art Museum

Corner Francis Baard (prev. Schoeman)
and Wessels Street, Arcadia Park, Pretoria

Gallery Hours

Tuesday to Sunday: 10h00 to 17h00

Closed: Mondays & Public Holidays

Presented by



Association of Arts Pretoria

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