



2017 CATALOGUE

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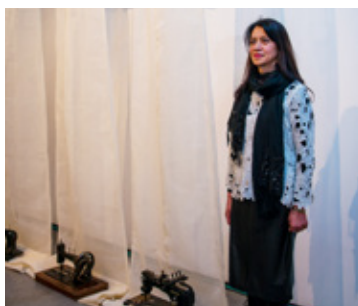
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A SPECIAL THANK YOU TO OUR PARTNERS

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.



STUTTAFFORD VAN LINES

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

**STUTTAFFORD
VAN LINES**



SASOL NEW SIGNATURES

Art Competition

The Sasol New Signatures exhibition is held at the Pretoria Art Museum and runs from 31 August to 8 October 2017. Sasol's belief in the talent of South Africa's emerging artists finds expression in the Sasol New Signatures competition.

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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 119 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



BE DISCOVERED

Charlotte Mokoena,
Executive Vice President: Corporate
Affairs and Human Resources

CHARLOTTE MOKOENA

4

“Sasol has been a proud supporter of South African art for nearly three decades...”



Contemporary art thrives on exploring new ideas and technologies to reflect the ever changing landscape. This is what makes the visual arts discipline unique and cutting edge.

Sasol has been a proud supporter of South African contemporary art for nearly three decades and has, in partnership with the Association of Arts Pretoria, played a pivotal role in discovering local hidden talent and providing it with a platform from which to flourish.

Now in its 28th year, the Sasol New Signatures Art Competition continues its legacy of discovering emerging local artists and enabling them to launch careers. Over the past seven years, the competition has attracted more than 3 000 entries from across the country and has produced many artists who are now household names.

This year's theme of the competition – “be discovered” – dared artists to come to the fore, and be exposed to the country's art loving public. And they heeded the call.

The works of the 2017 Sasol New Signatures winners and finalists have lived up to the history and intention of the competition, and showcase what South African artists are capable of. Noteworthy this year has also been the diversity of the submissions received. This demonstrates that Sasol New Signatures is making significant progress in reaching emerging artists from all walks of life.

It is with great pleasure and pride that Sasol congratulates each of the winners and finalists. We also thank all the artists who took the time and effort to enter this pre-eminent South African art competition. May you continue to evolve, break new grounds and live up to your higher purpose as an artist.

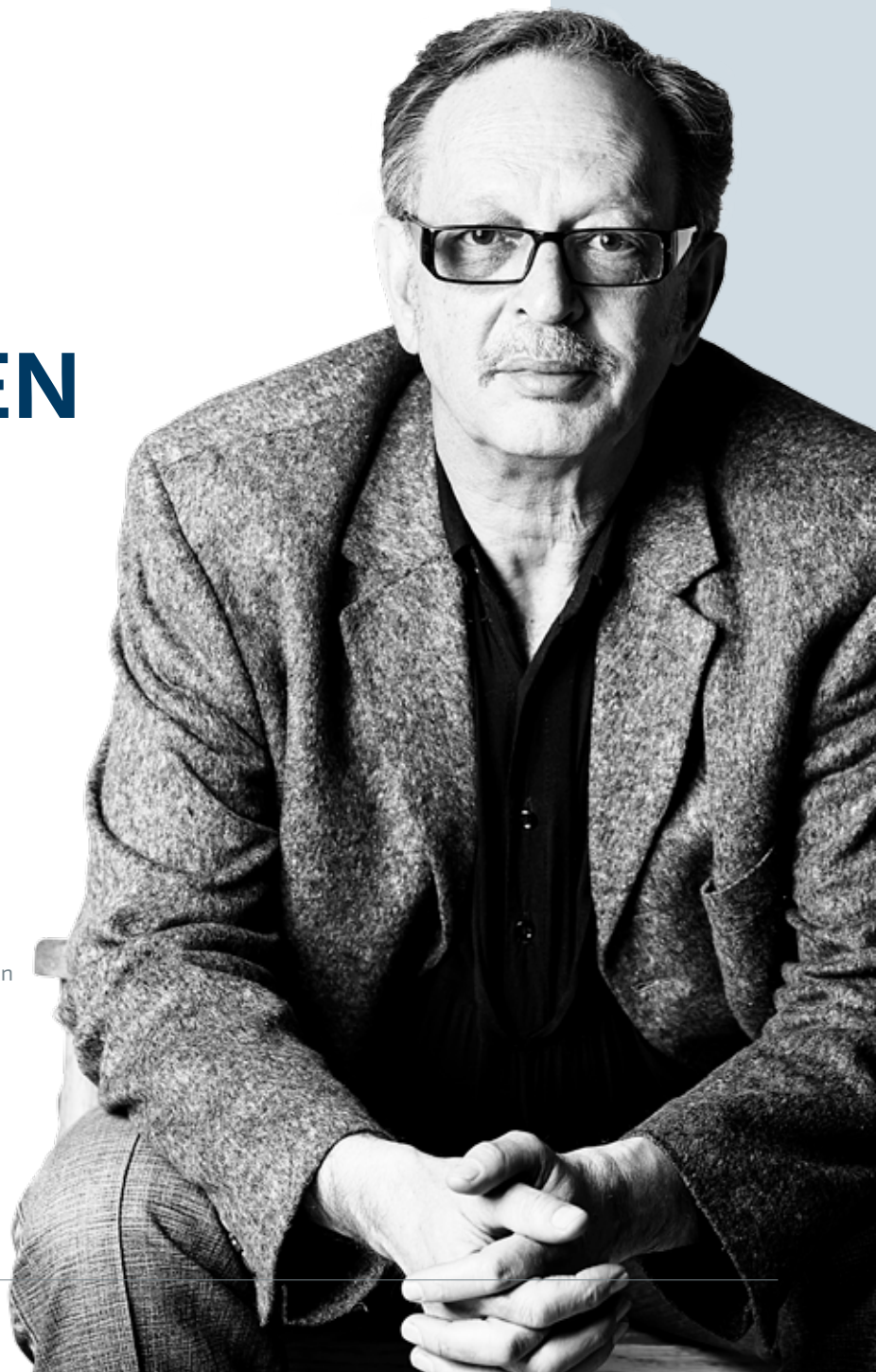
Director,
Association of Arts Pretoria

PIETER W VAN HEERDEN

6 WHY AN ART COMPETITION?

Cynics would argue that a competition for the visual arts is out of place since there are no definite criteria by which a work of art could be judged and moreover, that the selection of winners is very much dependent on the subjective likes and dislikes of the judges.

However, the Sasol New Signatures Art Competition provides ample evidence to withstand these qualms and objections. This competition has been alive and running for more than a quarter of a century, not only to become South Africa's oldest and most prestigious art competition but also to develop criteria to judge the merits of art works, namely the artistic concept, the use of materials, the quality of craft and demonstrated skills.





“...many of the participating and winning artists eventually became some of the foremost South African artists.”

In addition, through a series of countrywide information sessions, the competition physically acted with young artists in order that it – in the words of Dr Pieter Binsbergen, the Chairperson of the judging panel, “be kept real”. It is no wonder that an outstanding result of the competition is that many of the participating and winning artists eventually became some of the foremost South African artists.

It must be emphasized that through a careful selection of judges, each with a proven expertise, as well as an impartial process of assessment, the highest degree of objectivity was and still is maintained.

We, the Association of Arts Pretoria, are indeed proud of the achievements of the Sasol New Signatures Art Competition and we consider ourselves extremely privileged to have Sasol as our generous sponsoring partner. We commend Sasol for its promotion of the visual arts and even more important, the strengthening of the cultural and social cohesion of all our people.

National Chairperson 2017 Sasol New Signatures

DR. PIETER BINSBERGEN

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Record number of entries, quality, excellence and overwhelming public interest seem to be the 'buzz words' on the lips of the Sasol New Signatures organisers, as yet again, we celebrate a successful year of one of the biggest visual art competitions in South Africa. While these 'buzz words' seem to become somewhat arbitrary and often overused, this collection of finalist works bare testimony to the best young visual artists South Africa has to showcase.

It was evident from the public turnout at the National Information Sessions, that 2017 would produce a record number of entries. In turn, the regional selection process got off to a smooth start in Gauteng and concluded two weeks later in Kwazulu Natal. In addition to the high quality of work received this year, what stood out equally was the exceptional calibre of the regional judges. The judges demonstrated a collaborative approach and ensured uniformity regarding standard and quality across regions. Their voices echoed forth as if from a single origin.

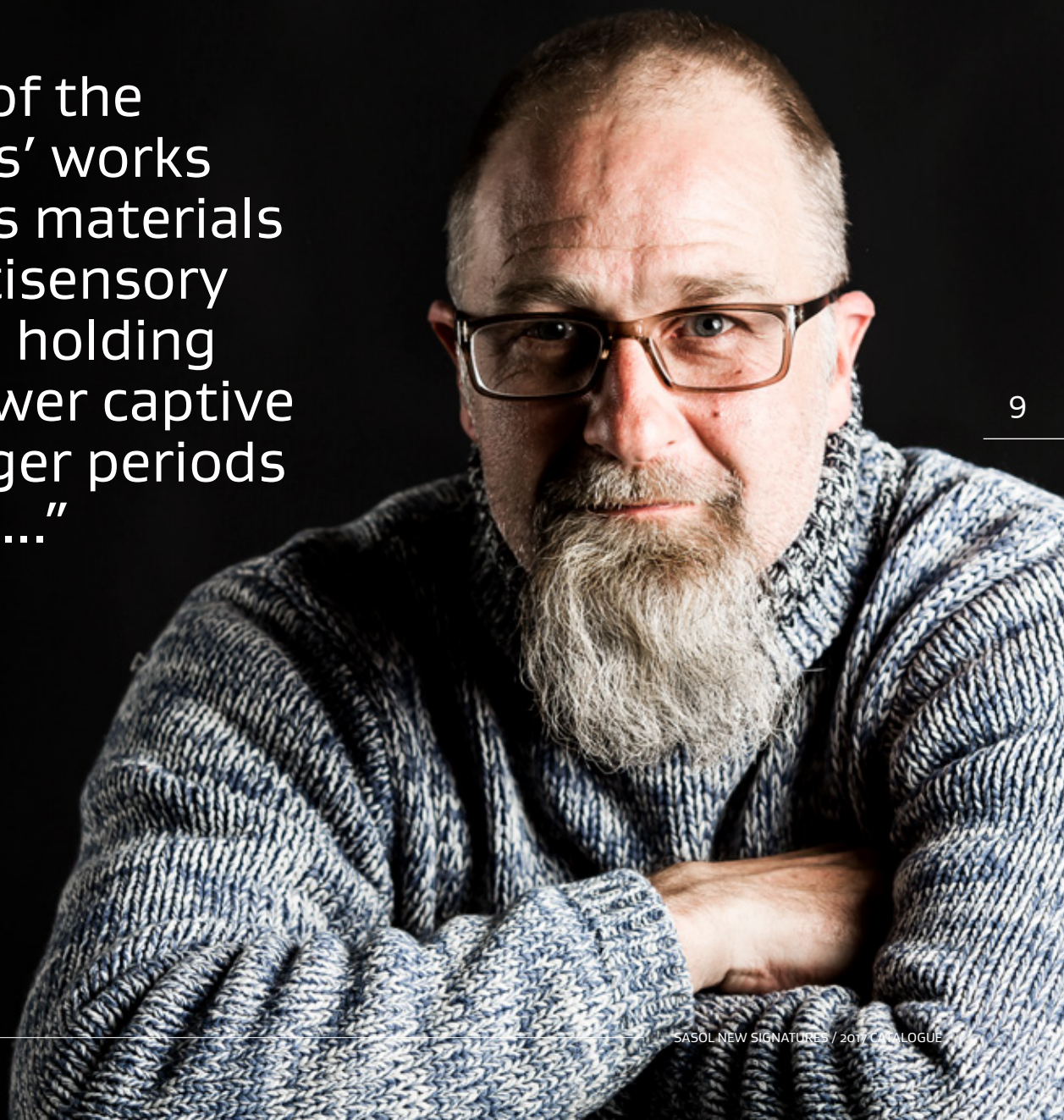
Sasol New Signatures finalists seem to be full of vigour and energy. The collection of works is bold, daring and

pushes boundaries conceptually. The collection gives rise to various interesting combinations of unconventional materialities. Most of the finalists' works harness materials of multisensory nature, holding the viewer captive for longer periods of time and thus drive home the pressing social, political, and environmental issues South Africa grapples with. The works are serious, focused and demand attention. In this light, the finalists of the 2017 Sasol New Signatures have not only lived up to what was expected from the regional judges but delivered so much more.

In conclusion I wish to commend Sasol and the Sasol New Signatures team. Their passion and dedication for the visual arts reflects in this exceptional collection of finalist artworks. It has been a pleasure to work with such a 'well-oiled creative machine' that continues to raise standards and showcase spectacular innovative artworks.

Finally I commend all the artists who entered this competition. Without you, our country would not be able take its rightful place on the global platform earmarked for the visual arts.

“Most of the finalists’ works harness materials of multisensory nature, holding the viewer captive for longer periods of time...”



Overall winner

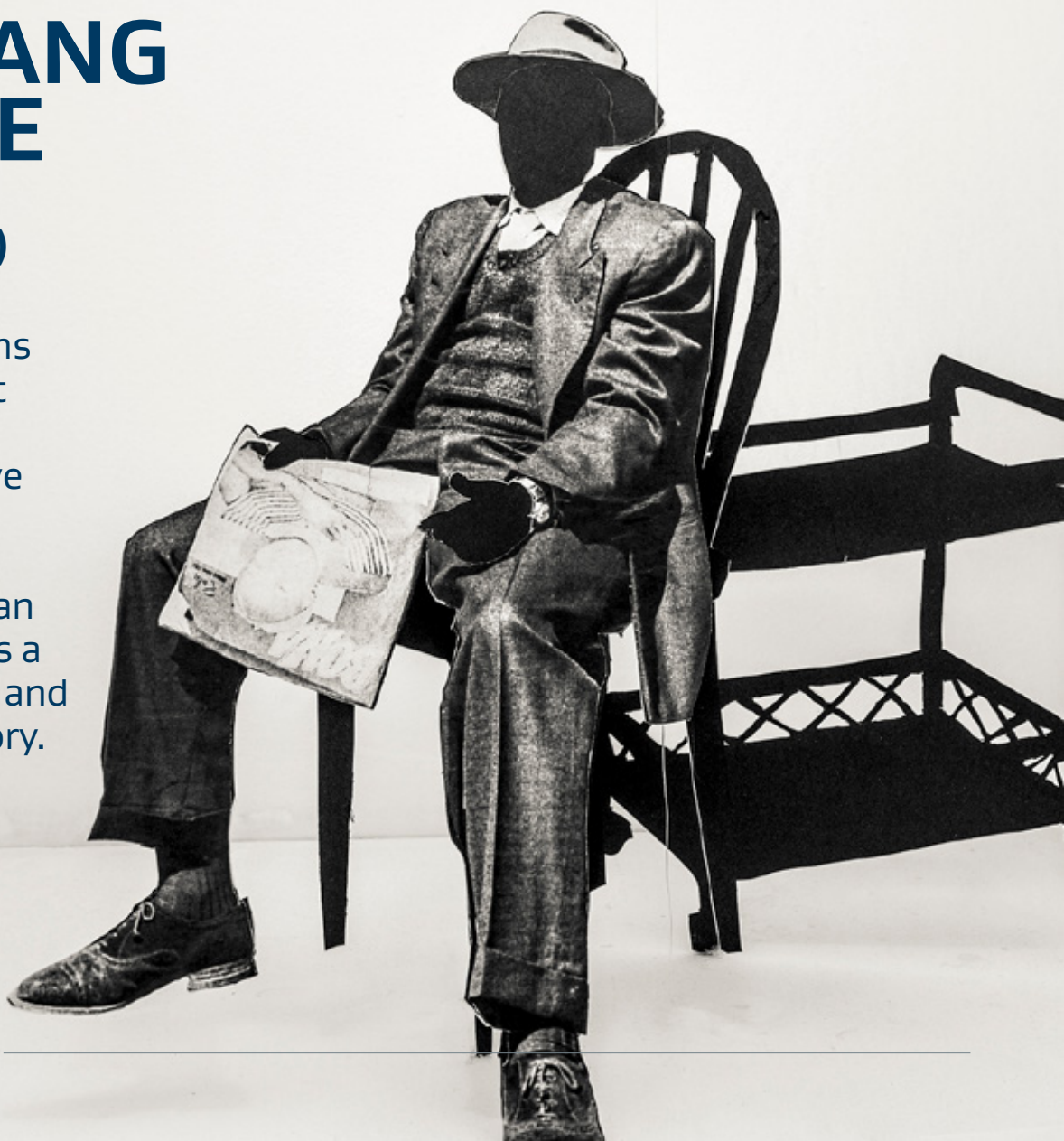
LEBOHANG KGANYE

(Johannesburg)

10

Family photographs are more than just a documentation of events that have occurred, it is also a space for us to project what we can recall, and perhaps a space to question and invent a new history.

Ke sale teng
Animated film
202 seconds





Ke sale teng confronts how family photo albums no longer have a fixed narrative, but instead, opens us to reinterpret our past. Perhaps this kind of reinterpretation is an interrogation of our need to preserve a certain narrative. Photo albums are arranged as if to tell life stories and testimonies and build identities, however, the image is never 'complete' – we are only presented with visual clues that allow our own imagination to further 'complete' the story.

The more I research my family history, it becomes apparent that family history remains a space of contradictions – it is a mixture of truth and fiction. Sometimes we rely on the family photo album as a way to understand what family is meant to be. What we often land up with is a grouping of images that have been constructed, and perhaps do not account at all for the histories and memories that are connected with that album.

Through the use of silhouette cut-outs of family members and other props in a diorama, the film confronts the conflicting stories which are told in multiple ways – memory combined with fantasy. Such archives do not reveal easy answers, for me, they reveal that time can break apart and reconnect and not quite fit back into one another.

Biography

Lebohang Kganye is an artist living and working in Johannesburg. Kganye received her introduction to photography at the Market Photo Workshop in 2009 and completed the Advanced Photography Programme in 2011. She also completed her Fine Arts studies at the University of Johannesburg in 2016 and forms a new generation of contemporary South African photographers.

Although primarily a photographer, Kganye's photography often incorporates her interest in sculpture and performance. Over the past six years, she has participated in photography master classes and group exhibitions locally and internationally.

Kganye was the recipient of the Tierney Fellowship Award in 2012, leading to her exhibition *Ke Lefa Laka*. She created an animation from the series, which was launched on Mandela Day 2014 in Scotland, entitled *Pied Piper's Voyage*. Kganye was then selected as the Featured Artist for the 17th Business and Arts South Africa Awards in 2014.

She was also awarded the Jury Prize at the Bamako Encounters Biennale of African Photography in 2015. Kganye's work forms part of several private and public collections, most notably the Carnegie Museum of Art in Pennsylvania and the Walther Collection in Ulm.

Runner-up

STHENJWA HOPEWELL LUTHULI

(Durban)

12

In my work, I relook our diverse ways of living in the South African contemporary society. I critically analyse and evaluate these ways by contemplating them with our premodern and postmodern society.



Umbango (Conflict)
Superwood cut block
130cm x 184cm

We are challenged to adapt and survive in a society that is constantly changing.

This work, in particular, reflects the cultural politics with regards to the traditional Zulu rituals and customs within the contemporary family setting.

There are specific traditional sacrifices implemented in order for an individual to claim their identity from their father's side. However, this may affect the relationship between the two families and create conflict if the proper cultural rituals aren't performed accordingly.

Looking back at the prehistoric eras, within the Nguni cultural procedures, this tradition was formally organised through a bartering system. Here cattle played a vital component when family members were to demand their identities. The majority couldn't meet the required amount of livestock which then further created massive debts for the upcoming generations, as they could not by traditional laws, request their rightful cultural identities.

The piece I submitted titled *Umbango* is constructed in an aesthetically pleasing technique, yet on the contrary, contains really complex subjects in terms of their content. *Umbango* ultimately means 'conflict', and in this instance, it is domestic contradictions inside traditional Zulu contemporary family methods.

Biography

Sthenjwa was born in Bothas Hill in 1991 and attended Thornwood secondary school. In 2010, he joined Visual Art classes at the BAT Centre and says that these classes familiarised him with the industry of art, and encouraged him to further explore and develop his creativity.

As a result of his dedication, commitment and talent he was selected to further take part in the Velobala mentorship programme in 2012. This exposed Sthenjwa to a more extensive Visual Art course in a formal environment, at the department of Fine Art at the Durban University of Technology. Sthenjwa was mentored by Themba Shibase, artist and lecturer at the Department of Fine Art at the Durban University of Technology.

Sthenjwa is inspired by a number of artists including, Wangechi Mutu, Owusu Ankomah and Yinka Shonibare. Since 2011 he has participated in a number of group exhibitions in KwaZulu-Natal and Johannesburg. In 2012 he further participated in various exhibitions in Bremen, Germany and completed a mural project in the Concordia Tunnel, which runs along the collections and in the international collection of the Leiterin der städtischen Galerie in Bremen Germany.

MERIT AWARDS



Merit award

FRANCKE GRETCHEN CROTS

(Johannesburg)

The ceramic book represents the severity of the human body and anatomy in a less severe way. The artworks play on the futility of the human existence and how a subject of such serious matter can seem of little importance when looked at from a subjective point of view.

The book depicts how the human body can be seen and interpreted as an object in our day and age. With references to medical and scientific facts about the human body, the essence of "human" comes off as irrelevant and sometimes, even as a joke.

The goal of the book is the realisation of the human and its rather small impact and role in society and on earth, the human is reminded that it is replaceable, disposable and unimportant – just like an object being made fun of.



Doctor Crot's fucked up anatomy
Ceramic tiles
13,5cm x 10cm x 6cm

Merit award

GOITSEONE BOTLHALE MOERANE

(Pretoria)

16

My mixed media artworks explore my identity as a modern black female in the Tswana culture. My works usually consist of subjective explorations which juxtapose my appreciation of my culture and my black feminist criticism of it simultaneously.

I use a combination of photographic cut-outs, digital manipulation and an addition of the Shweshwe cloth as the main aspect of this multimedia style to comment on the violence and oppression against black women throughout history, and how it has culminated in various feelings of perplexity – resulting in my problematic identity construction.

In self-deprecating moments, I have seen myself as some kind of an internally bred comprador, a kind of collaborator laundered through white structures from pre-school, high school to university and then completely displaced when having to claim my heritage. While I do love and respect my heritage, there are aspects of it I cannot tolerate, specifically the cultural patriarchy and gender prejudice.

I used the Shweshwe cloth as a metaphor for what the black woman is expected to be; a mother, a wife or makoti, a provider, a domestic as well as a good daughter in law. The Shweshwe cloth is usually worn by women in



cultural and domestic settings such as weddings, funerals, traditional ceremonies and rituals. It is for this reason that I have replaced the women's bodies with the cloth, as it represents what was expected of women and what they were taught to aspire to be.

My work is immensely personal. I cut out bodies of women I am related to out of old family photographs. Cutting them out is significant as I release the sort of disappointment I have in them for being submissive. I also cut out their bodies as an act of inflicting violence onto these bodies just as historically, black women's bodies have been subject to objectification, demonization and violence.

Black South African women are chained by a triple yoke of oppression. Under apartheid, each component of their existence as women; their sex, their colour and their class combine to negate their right to social inequality.

This body of work is titled *Mosadi o tswara thipa ka bogaleng* which means that a woman holds a knife by the blade. This is a bleak reality for black women.

Mosadi o tswara thipa ka bogaleng

Mixed media

Installation: 200cm x 200cm

Merit award

CAROL ANNE PRESTON

(Pretoria)

This installation is a mechanism and a stand composed of various metal shavings.

The cocoon has a beckoning and attractive tactility which harbours and emits a hidden violence, as its shuddering suggests a life form within.

The fact that it is hung at eye level, as well as at an angle, adds to the discomfort as it sheds pieces of its contents from time to time.

The cocoon is an essential protective stage in the metamorphosis of an unidentified insect. This installation is a response to the present volatility and revolutionary change in South Africa.

Cocoon

Metal shavings, mechanism and stand
240cm x 180cm x 85cm



Merit award

EMILY HARRIET BÜLBRING ROBERTSON

(Cape Town)

18



Emergency procedure for dinner with family
Linoleum print and collage on board
109,5cm x 52cm



In case of surprise visit from parents
Linoleum print and collage on board
98,5cm x 45cm

These works are two of a series of 11 inventions, products and stratagems I have created. It is aimed to give their users the appearance of conforming to existing gender stereotypes pertaining to the roles of women, whilst actually allowing them to live a life of their own choosing. These ideas are articulated through the media of collage and print.

This project is indirectly subversive as it deals with appearance and fakery. By selecting the specific materials and methodologies, as well as using satire and humour, I have managed to impose certain female stereotypes. This is done by performing the roles that society deems ladylike – satisfying those who are intent on ensuring women do what they are ‘supposed’ to.

The work seeks loopholes within gender roles and their performance. This creates a perception of fulfilling one’s feminine duties, without actually having to perform them. This highlights the absurdity of outdated notions in Western society, whilst also communicating my personal discontent and uneasiness of navigating what our society defines as normal.

This project and these works are me, trying to be an acceptable woman in our society. . . but failing.

Merit award

CARA-JO TREDoux

(Pretoria)



Wandering
Oil on wood
42cm x 59,5cm

This work is about the old Kempton Park abandoned and haunted hospital.

I was fascinated by the hospital as it was abandoned 20 years ago without a trace as to why it happened. There are patient files and x-rays that still haunt the shelves and hospital equipment which still stands forgotten.

The beauty of it all is that in the beginning there were only grass fields and trees. Then man came along to develop the grounds, yet as soon as man left, nature came back and restored itself.

Although people have left the hospital there is still a sense of life which wanders through the halls, wards and theatres. It is not just the plants, but also 'the others' who have never left the hospital...

Some parts are sanded down to create a fading effect emphasising the rawness of the wood which symbolises the unfinished business of those who wander through the halls.

Catalogue of works
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Jeffrey Bruce Allan (Port Elizabeth)

Girl on a swing

Aluminium and stoneware

25cm x 20cm x 20cm

Akissi Edith Beukman (Rhodes University)

Mind unconditional I

Oil on canvas

(2) 120cm x 100cm

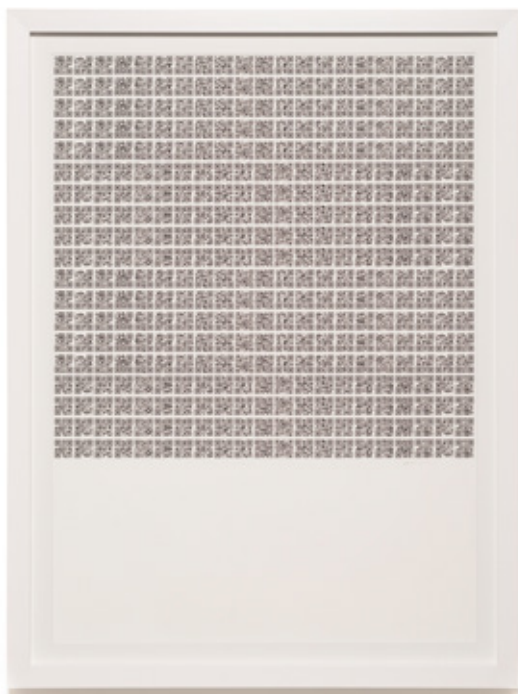


Akissi Edith Beukman (Rhodes University)
Mind unconditional II
Oil on canvas
120cm x 100cm



Jeremiah Daniel Bezuidenhout (Pretoria)
Cerebral Aneurysm
Australian Blackwood
18cm x 44cm x 30cm

Daniel Eugene Botha (Pretoria)
The collective
Ink on paper
63,5cm x 93,5cm



Devon Lesley Bräsler (Johannesburg)
21st Century Hieroglyphics
Print
93cm x 70,5cm



McKayla Carstens (Stellenbosch University)

McKayla Island currency

Etched print, tin coins and box frame

32,5cm x 47,5cm x 7cm

Andy [Andrea Sue Michelle] Cohen (Pretoria)
Post- Partum Load
 Cement, chalk paint, wax, strip lighting, reclaimed butcher's
 scale and school desk legs
 125cm x 75cm x 45cm





Lana Combrinck (Bloemfontein)
Imag(e)inary faces (series)
 Photo montage | Edition: 1/10
 (6) 41cm x 56cm

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Francke Gretchen Crots (Johannesburg)
Doctor Crots's fucked up anatomy
 Ceramic tiles
 13,5cm x 10cm x 6cm





Kelly Crouse (Port Elizabeth)
"Perioral Thysia" masks I - 5
 Mixed media on leather
 Five Part: 30cm x 120cm



Klara-Marié den Heijer (Cape Town)
Bodem (bottom or base of lake)
 Oil on board
 25cm x 29,5cm

Désiré Rhea De Lacy (Pretoria)
Chaos of the mind
Line drawing
75,5cm x 113,5cm



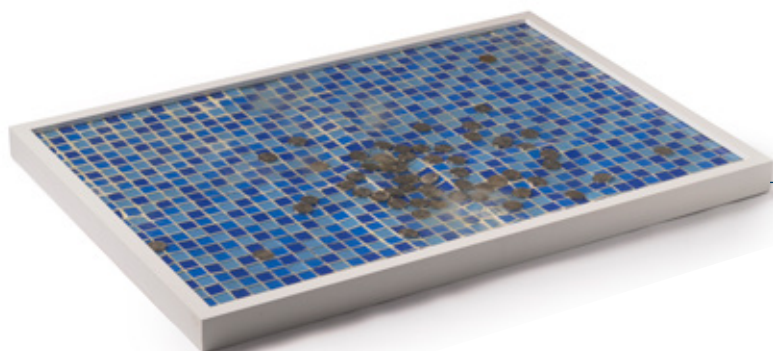
Neil de Lange (Port Elizabeth)
Re-purposed
Hand-forged steel
16cm x 39cm x 16,5cm



Helena de Waal (Bloemfontein)
Vacuum cleaner: woman's best friend
Ceramics
28cm x 42cm x 80cm

Cara du Plessis (Pretoria)
Cryonic body number 2
Mixed media, resin and glass
191cm x 54cm x 34,5cm





Johandi du Plessis (Bloemfontein)

Wishing well / Fire pool

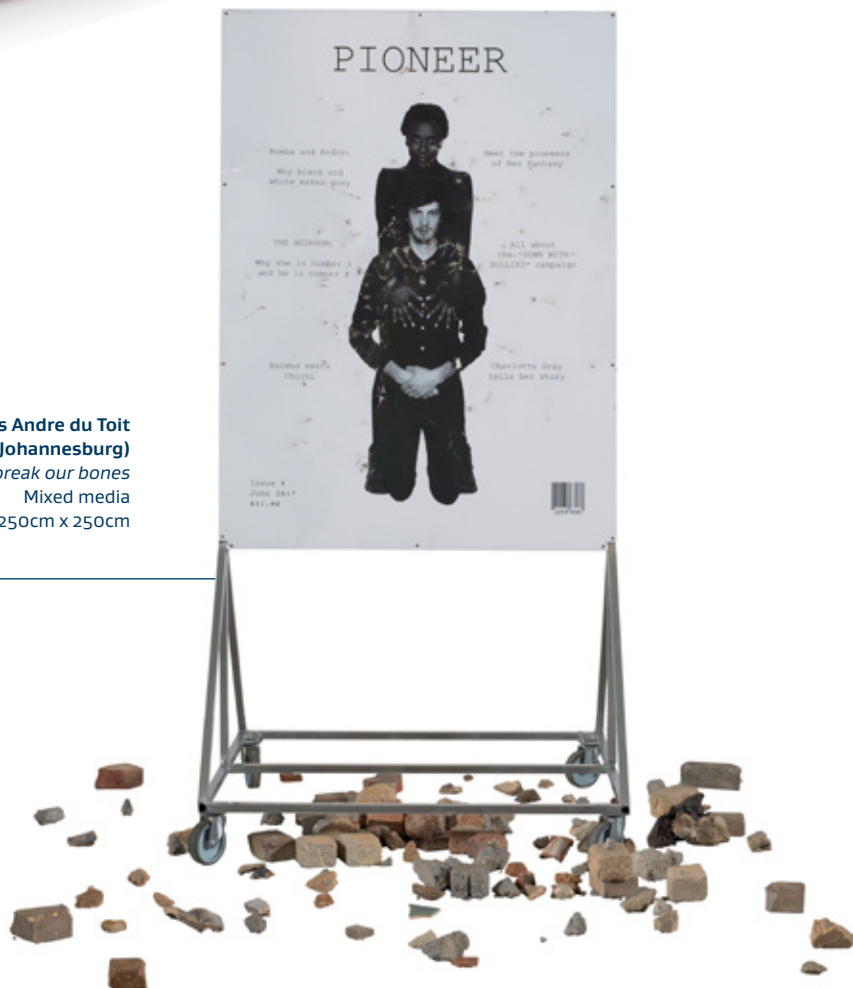
Glass, game tokens, grout, resin and oil paint
5cm x 93cm x 63cm

**Bumba & Andre [Jacques Andre du Toit
& Tamara Longwe] (Johannesburg)**

Sticks and Stones may break our bones

Mixed media

Installation: 250cm x 250cm x 250cm



Alexia Ferreira (Johannesburg)

She Asked for It

Plaster of Paris and acrylic paint

31cm x 36cm x 29cm



Renvin Vincent Foutie (Port Elizabeth)

Homemade cricket bat: You don't have one? Easy, make one yourself

Mixed media

78,5cm x 21cm x 6cm

Sue [Susan Mary Jennifer Ann] Greeff (Cape Town)

Designer Gene I

Inorganic salts on board

92,5cm x 102cm



Jessica Hansen (Bloemfontein)

Ownership and cold beer

Ceramics

30cm x 30cm x 30cm



Minien Mirie Hattingh (Pretoria)

The language you cry in: Death watch triptych
Digital performance photography | Edition: 1/5
(3) 100cm x 60cm

Zack Dagan Herrmannsen (Cape Town)

Us and Them
Cement

Triptych: 11cm x 40cm x 80cm





Candice Louise Janse van Rensburg (Port Elizabeth)

Introverted patterns of comfort I

Folded paper

(2) 214cm x 100cm



Mareli Janse van Rensburg (Cape Town)

Bloed kruip waar dit nie kan loop nie

Mixed media

Four Part: 30cm x 109cm

Carina Renee Jansen (Cape Town)
Continued
Mixed media
Installation: 180cm x 200cm



Lee Jardine (Johannesburg)
(Mind)fulness I
Linocut
68,5cm x 90cm

Lebohang Kganye (Johannesburg)
Ke sale teng
 Animated film
 202 seconds



Taryn King (East London)
SHE
 Mixed media
 60cm x 50cm x 20cm



Ade Kipades (Johannesburg)

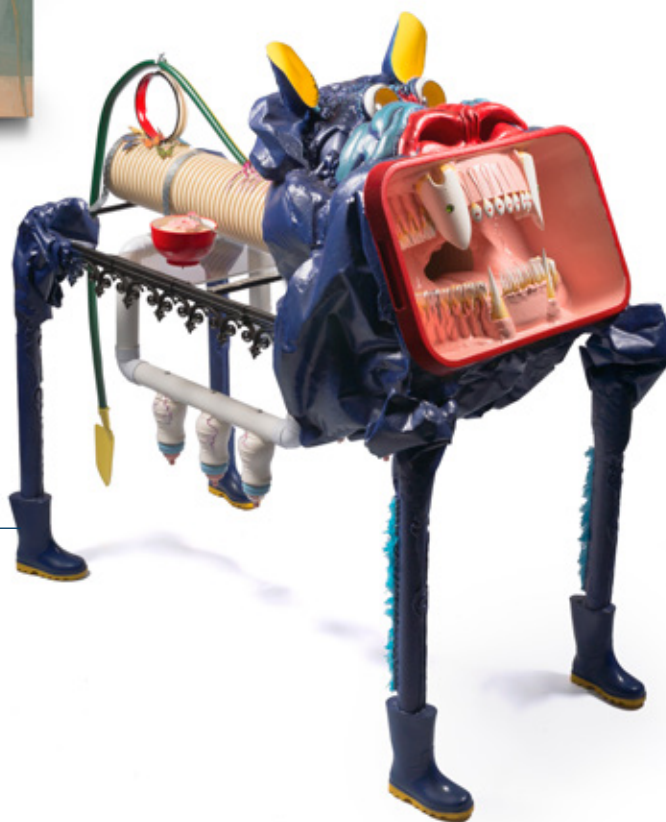
The devil's advocates - O great Genie tell us

Oil on canvas
40cm x 50,5cm

Rory Wallace Kloppe (Durban)

Baboon

Mixed media
136cm x 75cm x 150cm



Brünn David Kramer (Port Elizabeth)

Carte Blanche

Watercolour, photo transfers, books with prison Shiv
(2) 128cm x 92cm | (2) 23,5cm x 16cm x 6,5cm



Allen Walter Laing (Pretoria)

Coffee machine

Wood and found objects with video screen
Installation: 140cm x 160cm x 100cm



Zane Wesley Lange (Port Elizabeth)

Three wise men

Wood, metal and found objects

Triptych: 132cm x 120cm x 60cm



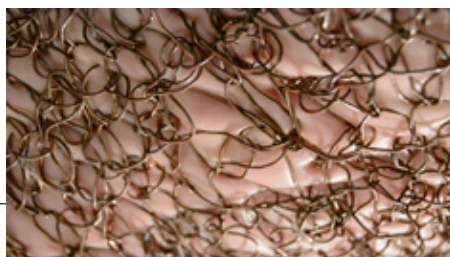
39

Ané Lategan (Pretoria)

Pacinian Corpuscle

Copper and video

Installation: 250cm x 170cm x 170cm



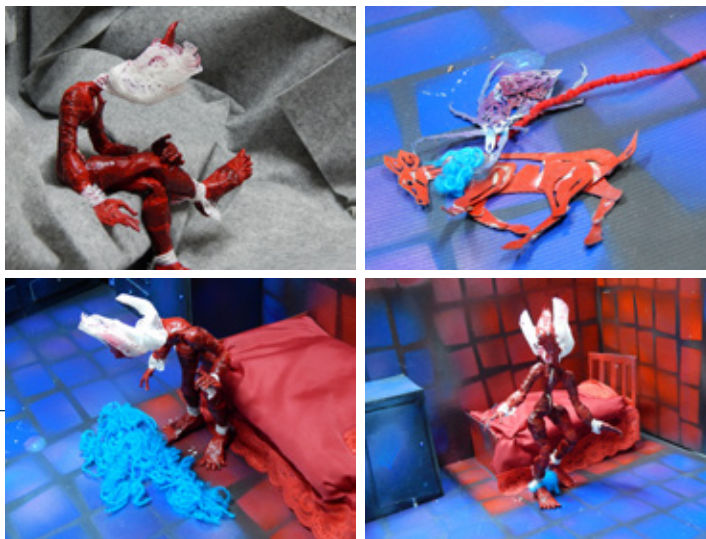


Thabang Lehobye (Johannesburg)
Un-captured
 Video
 60 seconds

Jessica Michelle le Roux (Pretoria)
Windswept
 Mixed media on canvas
 93cm x 163cm



Leandré le Roux (Pretoria)
Off Red
 Stop motion animation/video
 194 seconds



Leandré le Roux (Pretoria)
Pervasive things
 Stop motion animation/video
 172 seconds

Philiswa Lila (Rhodes University)

Deadlines

Books, paper and found drawer
Installation: 15cm x 50cm x 50cm



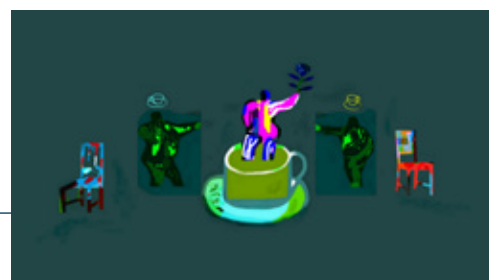
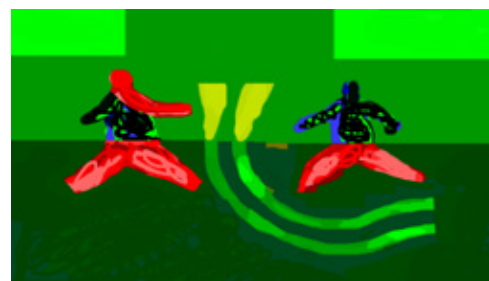
Farhad Limbada (Johannesburg)

Cheerful I, II & III

Acrylic on glass
(3) 167cm x 83cm



Aimee Lindeque (Cape Town)
Virtual worlds
 Digital lithographic print
 75,5cm x 55cm



**William Georges Paul John Louckx
 (Johannesburg)**
How many sugars?
 Digital video
 298 seconds



Sthenjwa Hopewell Luthuli (Durban)
Umbango (Conflict)
Superwood cut block
130cm x 184cm

Rourke Richard Lyte-Mason
(University of Johannesburg)
Exposed
Charcoal, acrylic and oil on found wood
100cm x 142cm



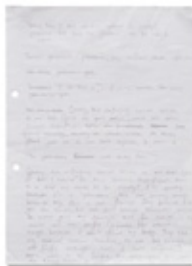
**Cecilia Hendrina Maartens [van Vuuren]
(Bloemfontein)**
Remembering, forgetting, imagining
Oil on wood
110cm x 220cm



Claire Simone Manicom (Johannesburg)
Let them lie
Building rubble, clay paper pulp and oxide pigments
30cm x 80cm x 50cm

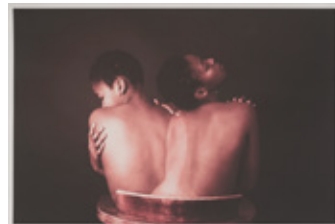
Dimakatso Augustine Mathopa
(University of Johannesburg)

Individual being relocated
Cyanotypes
(2) 78,5cm x 60cm



Refiloehe Alphons Bothata Matsoso
(Rhodes University)

Her conscious conscience
Photography
(4) 29cm x 40cm | 29,5cm x 21cm





Chuma Morgan Maweni (Cape Town)

Propelled

Ceramics

65,5cm x 30cm x 30cm

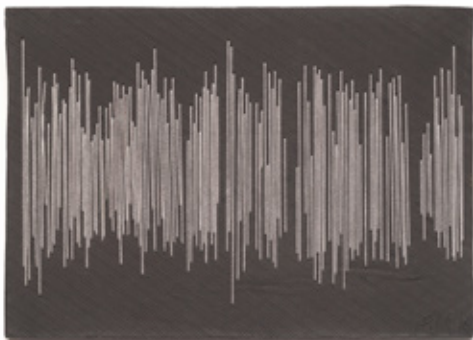
Mthokozisi Mbobo (East London)

Born Frees

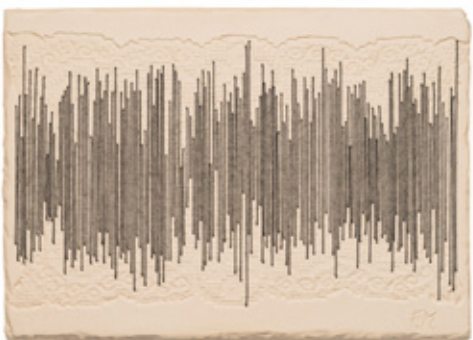
Mixed media

Installation: 120cm x 120cm





Franli Meintjes (Pretoria)
The noise we make
Ceramics and cotton thread
(2) 26,5cm x 37cm



Nomfundo Ndondo Sikhulile Mkhize (Durban)
Amazimu eNinguzimu
Mixed media
58cm x 39cm



Goitseone Botlhale Moerane (Pretoria)
Mosadi o tswara thipa ka bogaleng
 Mixed media
 Installation: 200cm x 200cm



Motheo Omphile Moilola (Johannesburg)
88 Memory Lane
 Oil on canvas
 75,5cm x 61cm

Obakeng Molepe (Johannesburg)
The bliss
Photography
68,5cm x 88,5cm



Obakeng Molepe (Johannesburg)
The truth
Photography
88,5cm x 68,5cm



Omoemo Oratile Monchwe (Johannesburg)

Letter to her

Photography

52,5cm x 71,5cm

Alex Nkululeko Msibi (Johannesburg)

Scarred

Oil on canvas

122cm x 91cm





Duma Innocent Mtimkulu (Pretoria)

Waiting

Earthenware clay

43cm diameter

Justice Mukheli (Pretoria)

The surfer

Digital photography | Edition: 1/10

72cm x 98cm



Robyn Therése Munnick (Port Elizabeth)

The expectation of nothingness

Mixed media

Triptych: 160cm x 144cm x 80cm



Livhuwani Muthivhithi (Pretoria)

State of genocide

Pen on paper

117,5cm x 92,5cm

Kganya Setshele Nape (University of Johannesburg)

The oppressors
Acrylic on canvas
101cm x 76cm



Kganya Setshele Nape (University of Johannesburg)

Daily prayer
Pen and marker on paper
146cm x 86,5cm





Sibahle Ncobo (Port Elizabeth)

Rape emergency tool

Wood, steel and calabash

49cm x 34cm x 14cm



Mashudu Tshilidzi Nevhutalu (Johannesburg)

Summer School

Oil on canvas

51cm x 40cm



Sonwabiso Ngcai (East London)

Inkaba

Terracotta casting slip

Installation: 160cm x 160cm x 160cm



Jenny Nijenhuis (Pretoria)

Weapons of mass destruction

Material one, wood, steel and found objects

21,5cm x 66,5cm x 43,5cm



Sibusiso Nkosi (Pretoria)
Phakela (dish up)
 Underglazes on liza clay
 (5) 28cm diameter



Karla Erin Nixon (Durban)
Delicate Grind
 Mixed media
 Installation: 160cm x 230cm x 100cm



Kgotso Edmund Pati (Pretoria)
Africa we see you
Glass
Installation: 100cm x 100cm x 100cm



Cazlynne Kershney Pepper (Pretoria)
A portrait of Basil
Thread and wool on Fabriano
107,5cm x 78cm





Michael Owen Petersen (Johannesburg)

Die Bang kat

Ink, spray paint, charcoal and chalk
192cm x 223cm



Carol Anne Preston (Pretoria)

Cocoon

Metal shavings, mechanism and stand
240cm x 180cm x 85cm



Sarah Pretorius (Pretoria)

Pollyanna

Mixed media

182cm x 122cm x 23cm



Linda Louise Rademan (Johannesburg)

Die ouderling se stokperdjie I

Perspex, embroidery on steel

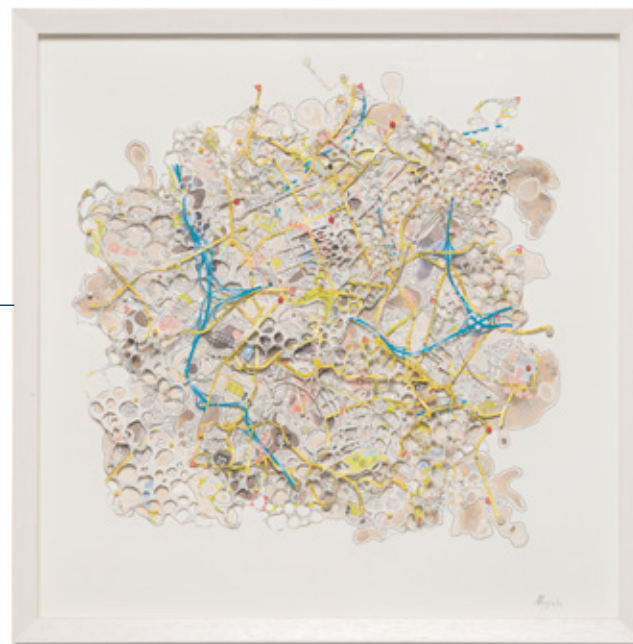
123cm x 70cm

Adri Rademeyer (Pretoria)
Feed me Delilah
Oil on canvas/board
38cm x 50cm

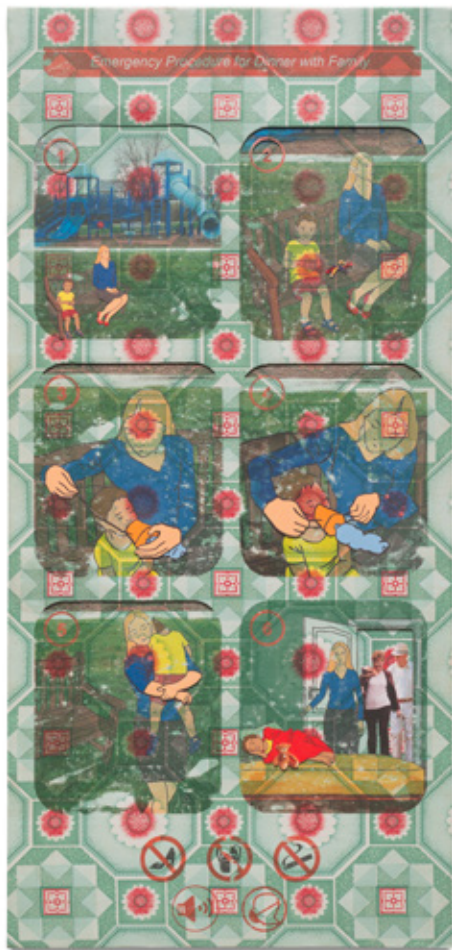


Mari Elize Retief (Cape Town)
Words Matter
Fabriano, academia and ink
Installation: 250cm x 250cm x 250cm

Adri Reyneke (Johannesburg)
Reconceptualised GPS
 Mixed media
 63cm x 63cm



Adri Reyneke (Johannesburg)
A history of madness in four chapters
 Mixed media
 (4) 30cm x 24cm



Emily Harriet Bülbring Robertson (Cape Town)
Emergency procedure for dinner with family
 Linoleum print and collage on board
 109,5cm x 52cm



Emily Harriet Bülbring Robertson (Cape Town)
In case of surprise visit from parents
 Linoleum print and collage on board
 98,5cm x 45cm



Marguerite Roux (Cape Town)

Rommelstatus / Junk status

Black bag, tape and wood

95,5cm x 85,5cm

**Will [Willem Johannes Jakobus] Roux
(Pretoria)**

The collective unconscious

Multimedia

38,5cm x 52cm

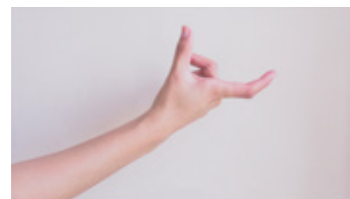


Ashleigh Danielle Ruiters (Durban)

Mine is bigger than yours?

Photographic print | Edition: 1/2

(4) 59,5cm x 96cm



Patrick Rulore (Pretoria)

After effects

Mixed media

150cm x 100cm

Kathleen Patricia Sawyer (Cape Town)

Behind closed doors

Ballpoint pen in Moleskin | book

14cm x 9cm



66



Brooke Schafer (Durban)

White boy frolicking

Textiles

150cm x 112cm

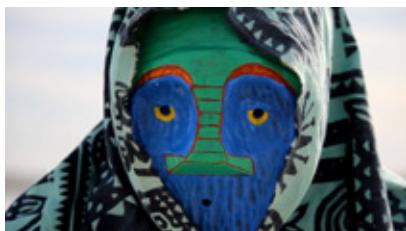


Petra Frances Schutte (Bloemfontein)

My wêreld – wat sien jy?

Etching on Fabriano

63,2cm x 72,5cm | Edition: 1/10



Ruben Sennett (Stellenbosch University)

Abraxas

Digital short film

300 seconds



Mem [Magdalena Elizabeth] Sevenster (Cape Town)
Manufactory
 Mixed media
 Installation: 250cm x 250cm x 250cm

Duane Seymore & Willem Skosan (Pretoria)
Between a frock and a hard hat
 Photography
 86,5cm x 58cm



Leanne Shakenovsky (Johannesburg)

Frame I and II

Sequins, fishing line, wood glue and Superwood
(2) 100cm x 100cm



Nonkululeko Sibande (University of Johannesburg)

Crowns

Cyanotype
63cm x 83cm

Sanelisiwe Singaphi (Port Elizabeth)

We are pure

Polyester, resin and paint
55cm x 25cm x 25cm



Nqaba Sipunzi (East London)

Square pegs

Oil on canvas
121cm x 160,5cm



Estée Skein (Port Elizabeth)

The elephant in the room

Bronze, Perspex, found object and insulation tape
97cm x 193cm x 6cm

Louise-Lynn Steenpoorte (Johannesburg)

Ear

Dragon skin, silicone and Perspex
30cm x 26,5cm x 9cm





Jeanie [Renskie Juanitta] Steyn (Port Elizabeth)

Embodiment

Wood and plaster of Paris carving

73cm x 34,5cm x 9cm



Ciara Jane Struwig (Pretoria)

Procedure

Mixed media

Installation: 200cm x 137,5cm x 53,5cm



Ciara Jane Struwig (Pretoria)
Alchemy
 Pigment print on Hahnemühle
 (2) 55cm x 55cm



Valeria Talian (Pretoria)
Weightless
 Encaustic and mixed media
 70cm x 50cm

Vanessa Tembane (University of Johannesburg)
Hybrid fluctuations
Photographic prints
52,5cm x 40,5cm



Roelof Willem Temmingh & Derek John Butler Knollys (Pretoria)
Too much carrot
Digital print with epoxy resin top
70cm x 80cm



Uyanda Justice Tom (Rhodes University)
More than a woman
 Laser engraving on ukhuko (grass mat)
 83cm x 63cm

Cara-Jo Tredoux (Pretoria)
Fallen
 Oil on wood
 (4) 15,5cm x 15,5cm





Cara-Jo Tredoux (Pretoria)

Wandering
Oil on wood
42cm x 59,5cm

Chrisél van der Merwe (Johannesburg)

Architectus konstruksie iii
Drypoint etching
120cm x 147cm





Kylie van der Merwe (Port Elizabeth)
Micro landscapes
Digital print
(3) 70cm x 70cm



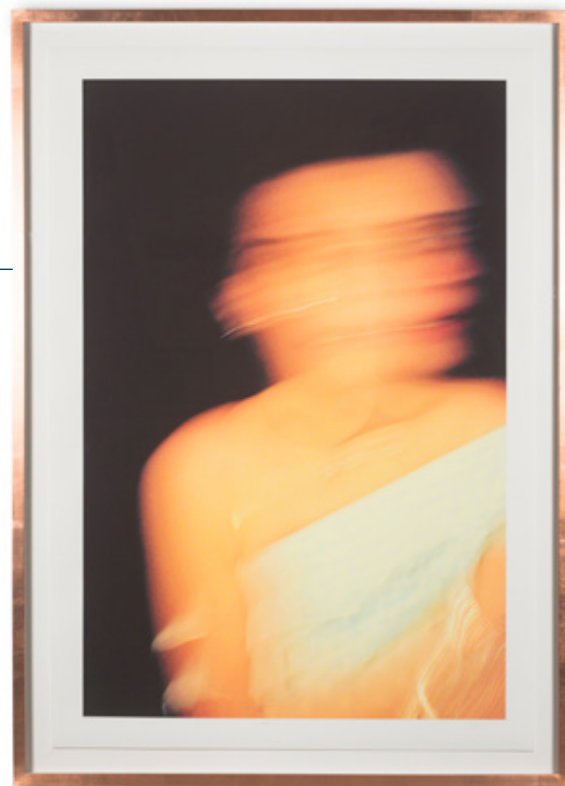
Jonathan van der Walt (Port Elizabeth)
The craftsman
Painted resin cast
67cm x 26cm x 18,5cm | Edition: 1/18

Kleoniki [Cleo-Nikky] Vanos (Johannesburg)

No labels #304

Photography

146cm x 105cm



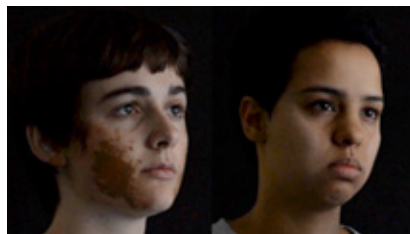
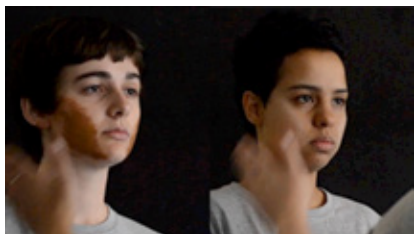
Kleoniki [Cleo-Nikky] Vanos (Johannesburg)

No labels #287

Photography

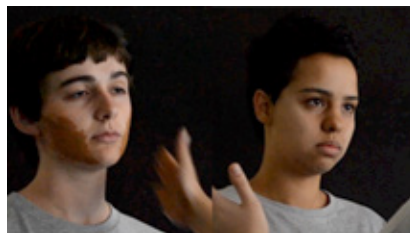
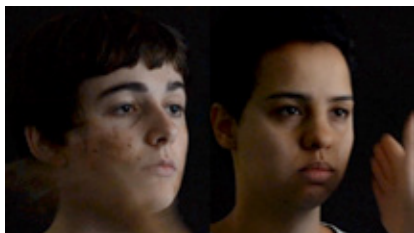
146cm x 105cm





Kirstin Warries & Emma Catherina Aspeling
(Stellenbosch University)

Clout
Digital video
170 seconds



Tessa McLeod Wattam (Port Elizabeth)
Siguqulwe
Sneeze wood and red candlewood
85cm x 148cm x 123cm





Michael Roderick Wedderburn (Port Elizabeth)
Homage to the exploding forests of Bastogne in Belgium
 December 1944, World War II
 Salvaged timber
 205cm x 195cm x 100cm

80

Mary-Ann Wiggill (Cape Town)
In Memoriam
 Ink on paper
 52,5cm x 67cm



Leon Wessel Bernard de Klerk Witthuhn
Fleeting quietness
 Mixed media
 Installation: 230cm x 190cm x 60cm

Zyma Amien
Overall winner 2016

“Real” lives and “Ordinary” objects:

Partisan art-making
strategies with
garment workers of
the Western Cape –
Continuation

Paying homage

Mixed media

Installation: 250cm x 250cm x 40cm

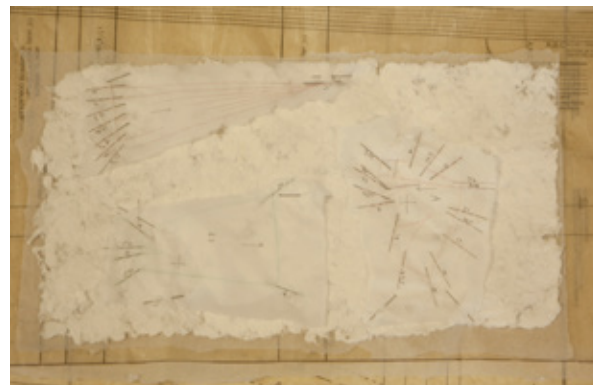


This exhibition aims to address issues of labour within the garment industry, an industry that my generation of women is very familiar with.

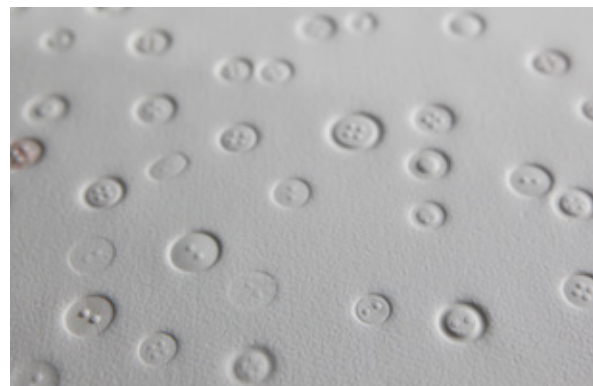
Sadly, they retired with very little capital as evidence of their labour. This led me to extensive research, which is still continuing. *"Real" lives and "Ordinary" objects: Partisan art-making strategies with the garment workers of the Western Cape*, aims to show this visually.



T-oil
Hahnemühle Print
120cm x 90,5cm



Blueprint
Cotton and tissue paper, pins and handmade paper from cotton overalls
76cm x 53cm



Alienation
Embossing Fabriano
87,5cm x 69,5cm

By working closely with women from this industry I hope to draw attention to issues such as exploitation, capitalism, alienation, consumerism, industrialisation, globalisation and feminism, just to name a few. With the use of specific material and ordinary objects, I hope to show the lives of real workers.



Of the cloth
Zerkall Intaglio, Chine Cole;
151cm x 89cm



Rag trade detail
Zerkall Intaglio
151cm x 89cm



Prototype
Cotton and tissue paper, pins and handmade
paper from cotton overalls
84cm x 56,5cm



Off cut
Found object
40cm x 24cm

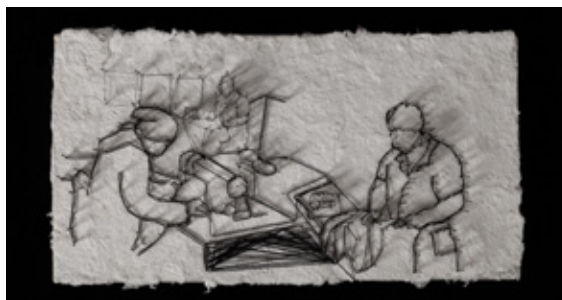
Materials such as gauze, pins and sewing machine needles aim to allude to the pain workers endure on a daily basis. This varies from historical, systemic, generational, physical and emotional. The sewing machines, which were collected from scrap yards and closed down factories, were purposely chosen to become metaphors for what happens to workers who have reached retirement and can no longer produce goods within the allocated time.

The handmade paper was created using cotton overalls collected from garment workers and processed using caustic soda to break down the fibre. Caustic soda is corrosive and toxic by nature, therefore I used it to allude to the apartheid system that was both of the above.

The artwork, *Paying homage*, is purposely placed above eye level hoping that the viewer will look up to the worker and to honour them for the work they produce. *Re-Sil-i-ence*, however, tries to express the silence that workers endure whilst working at the machine within a noisy environment. This silence also speaks of the stillness of the employee, until a protest. The word 'resilience' speaks of the resilient nature of the worker.

The use of dress patterns in some artworks suggests the repetition of doing the same work while assembling garments day-after-day.

"Materials such as gauze, pins and sewing machine needles aim to allude to the pain workers endure on a daily basis."



Fibre

Handmade paper from overalls, thread,
sewing machine needles
52cm x 33cm



Marker

Handmade paper from overalls, thread,
sewing machine needles
52cm x 33cm



Yarn

Handmade paper from overalls, thread,
sewing machine needles
52cm x 33cm

**Re-Sil-i-ence (detail)**

Gauze, buttons, thread, found objects
6 metres x 0,5 metres

**Re-Sil-i-ence (detail)**

Gauze, buttons, thread, found objects
6 metres x 0,5 metres

**Re-Sil-i-ence (detail)**

Gauze, buttons, thread, found objects
6 metres x 0,5 metres

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 Art Competition.

The Sasol New Signatures exhibition of winning works, and the solo exhibition by 2016 winner, Zyma Amien, runs from **31 August to 8 October 2017.**

WINNERS 1990 -2017

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 Thibelets

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, Renszke 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, Lorient 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

JUDGES' REPORT

Overall winner

Lebohang Kganye

Ke sale teng

Animated film

202 seconds

88

In this animated film, viewers are transported into a historical pop-up book world laden with nostalgia, yet questioning 'old history' in the hope that a new one is re-invented or rewritten. Taken from the artist's photo album, silhouette cut-outs of various family members are delicately collaged into contextual props and dioramas. The film confronts conflicting stories of South African history told in a multifaceted ensemble. In this way, the artist succeeds in combining memory with fantasy.



Runner-up

Sthenjwa Hopewell Luthuli
Umbango (Conflict)
 Superwood cut block
 130cm x 184cm



Although printing and colour tinting wood cut blocks is not a unique process in the history of South African art, Luthuli manages to bring a fresh contemporary approach to the narrative custom of his Zulu people. Where Cecil Skotnes meets Azaria Mbatha meets Roy Lichtenstein's 'ben-day dots', the artist reflects on cultural politics and customs in a way that is most pertinent to the emerging narrative voice that is distinctly South African - and undeniably true to Zulu custom.

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Merit award

Francke Gretchen Crots
Doctor Crots's fucked up anatomy
 Ceramic tiles
 13,5cm x 10cm x 6cm

The artist offers a tongue-in-cheek look at the fragility and fleetingness of human existence. Being offered in the form of a delicate ceramic book, the work speaks of technical excellence, thereby strengthening the concept of human fragility and in turn redefines the role of traditional ceramic practice. The artist is of the opinion that human beings have a small impact on the earth in the greater scheme of things, therefore, we are disposable and unimportant just as this art object that is usually made for fun.



Merit award

Goitseone Botlhale Moerane
Mosadi o tswara thipa ka bogaleng
 Mixed media
 Installation: 200cm x 200cm



The main intention of this artwork is to shed further light on the violence and oppression against black women throughout history. The artist is of the opinion that cultural gender-based violence has contributed to the challenges she and other may be facing in the construction of their own identities in contemporary society. Using various photographic cut-outs, combined with shweshwe cloth, the artist digitally manipulates scenes from her own family history. In this way, Moerane reaffirms the identity of women, thereby releasing a sense of disappointment she feels for their submissive characters in times gone by.

Merit award

Carol Anne Preston (Pretoria)
Cocoon
 Metal shavings, mechanism and stand
 240cm x 180cm x 85cm

Cocoon is a cleverly constructed installation triggered by motion sensors which sets the work forth on a vibrating path to self-destruction. Made from metal lathe shavings, the viewer becomes visually attracted to its tactile qualities, yet the razor-like edges of the metal shavings intend to omit hidden violence. According to the artist, this artwork is made in response to the present volatility and revolutionary change in South Africa.



Merit award

Cara-Jo Tredoux

Wandering

Oil on wood

42cm x 59,5cm

In an age where new media, installations and various model ensembles seem to dominate the visual arts globally, this award-winning work proves that the age-old tradition of oil painting still holds its rightful place in contemporary image making. The work depicts the passages of an abandoned hospital in Kempton Park, Johannesburg. Here the artist is interested in the concept of time and the process of how nature will once again take over what we as human have left behind. The artwork is technically superior, offering the viewer a snapshot of the hospital passage where time seems to have frozen. The masterful manipulation of colour, including the complexity of tone and contrast, assists in grounding the haunted atmosphere portrayed in this image.



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Merit award

Emily Harriet Bülbring Robertson

Emergency procedure for dinner with family

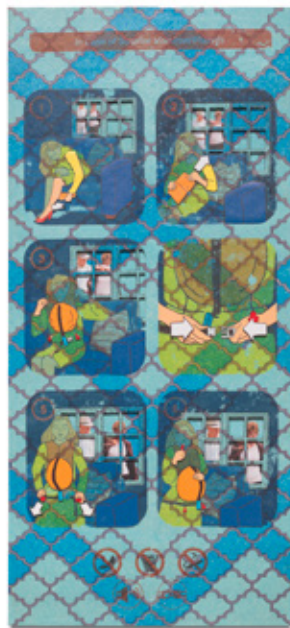
Linoleum print and collage on board

109,5cm x 52cm

In case of surprise visit from parents

Linoleum print and collage on board

98,5cm x 45cm



This multi-layered, multi-faceted collage on board confronts pressing issues of gender stereotypes and the traditional roles women 'should' perform, not only at home, but in society at large. Using elements of satire and humour, Robertson's work seems to seek 'loopholes' within gender roles, which enable the images of women in the artwork to appear as though they are fulfilling their 'feminine duties' without really having to perform them. The artist is of the opinion that the works stand as sentinels of her own 'societal shortcomings'. Robertson reiterates, 'these works represent me, trying to be an acceptable woman in our society... but failing'.

Regional and final
selection panels

A SPECIAL THANK YOU TO OUR JUDGES

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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.

FADA, University of Johannesburg

Annali Dempsey
Brenton Maart
Farieda Nazier

Sasol Place, Johannesburg

Hannelie Coetzee
Gordon Froud
Wilhelm van Rensburg

Pretoria Art Museum

Natalie Fossey
Dr Nombeko Mpako
Pfunzo Sidogi

Oliewenhuis Art Museum, Bloemfontein

Yolanda de Kock
Gerrit Hattingh
Elrie Joubert

Whow Studios, Durbanville

Igsaan Martin
Isabel Mertz
Emma Willemse

University of Stellenbosch

Kurt Campbell
Elizabeth Gunter
Ulrich Wolff

NMMU, Port Elizabeth

David Jones
Vulindlela Nyoni
Bianca Whitehead

Rhodes University, Grahamstown

Songezile Madikida
Dominic Thorburn

Ann Bryant Art Gallery, East London

Leon du Preez
Dee Ann Leach

Final Judging Panel

Dr Pieter Binsbergen
Gabriel Clark-Brown
Nelmarie du Preez
Prof Raimi Gbadamosi
Cecile Loedolff
Mary Sibande

**Sasol New Signatures 2017
Exhibition of Winning Works
31 August to 8 October 2017**

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

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