

SASOL

SIGNATURES

NEW

art competition

# 2015 CATALOGUE

Presented by



Association of Arts Pretoria

sasol  
reaching new frontiers



DEDICATION & THANK YOU

In memory of  
Dot Vermeulen,  
1985 – 2015

Sasol New Signatures  
2013 winner



# A special thank you to our partners

**STUTTAFORD  
VAN LINES**



## 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.



## 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.

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PUBLIC AFFAIRS & REAL ESTATE  
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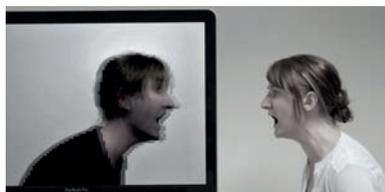
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# Sasol New Signatures Art Competition

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

The Sasol New Signatures exhibition is held at the Pretoria Art Museum and runs from 2 September to 4 October 2015. 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 110 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](http://www.sasolnewsignatures.co.za)

**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).

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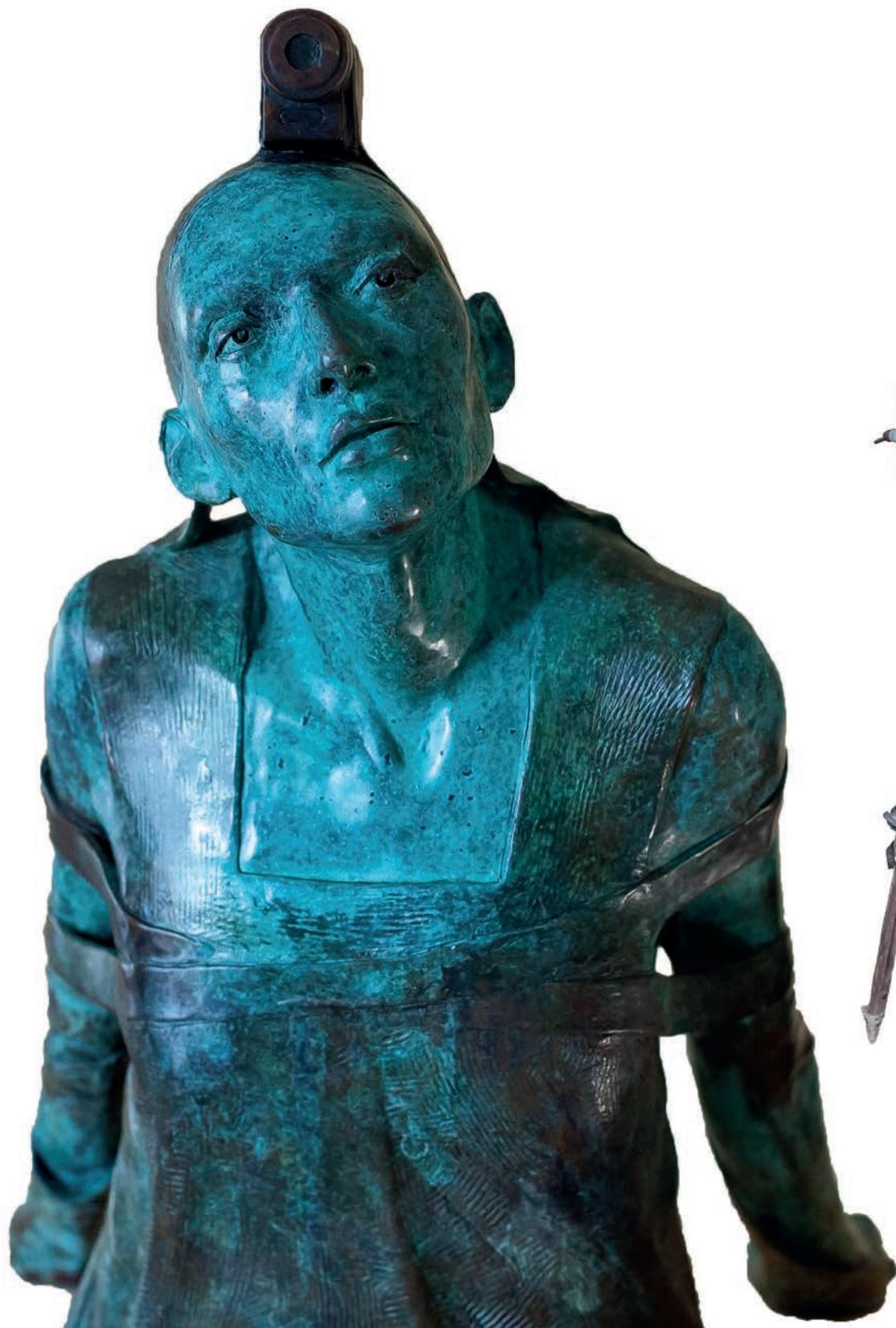
RUNNER-UP

**R25 000**

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FIVE MERIT AWARDS

**R10 000**



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

# Wrenelle Stander

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The beauty of art is that it is not static. What makes contemporary art particularly appealing is that it challenges traditional boundaries, inspiring audiences to rethink the norm and the familiar.

This genre of art, like Sasol, is constantly evolving. Contemporary art thrives on exploring new ideas and technologies to reflect the changing landscape. This is what makes this discipline of the visual arts unique and Sasol's association with it natural.

Commemorating 65 years of existence, Sasol has a long proud history of supporting South African art. The company has been collecting artworks by homegrown talent since the early 1960s, and features a collection of about 2 000 pieces.

We are also pleased with our partnership with the Association of Arts Pretoria, through which we have played a pivotal role in unleashing and unearthing hidden local talent, and providing it with a platform from which it can flourish.

Now in its 26th year, Sasol New Signatures continues to help emerging talent break into a field that many still find inaccessible.

Over the past five years, the competition has attracted over 2 700 entries from across the country, and produced 165 "Top 7" winners - many of whom have gone on to make a mark on the local and international art scene. Furthermore, each year, those who enter the competition contribute to the rich legacy of the competition, which continues to offer a glimpse of what South African artists are capable of.

This year's competition was marketed under the banner of an "Eye for Potential," which sought to challenge artists to identify potential that is invisible to the naked eye in everyday objects. In line with the legacy of the competition, the winners of the 2015 Sasol New Signatures have not disappointed. As you will see in this catalogue, these young men and women rose to the challenge to create extraordinary art.

On behalf of Sasol, we congratulate each of the winners. And like the genre of art that you now represent, may you continue to evolve, explore new ideas and technologies, and never lose sight of your purpose, which is to capture and mirror the world's changing landscape of beliefs, values, and culture.

“Contemporary art thrives on exploring new ideas and technologies to reflect the changing landscape.”



DIRECTOR,  
ASSOCIATION OF ARTS PRETORIA

# Pieter W van Heerden

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We often feel we are floating on a sea of uncertainties, brought about amongst others, by a deterioration of the environment, economic crises, labour unrest, power cuts and corruption.

To overcome this despair, we must sit back and consider the anchors in our lives, such as our families, the goodwill between people of all races, our wondrous nature and so many other positive attributes.

Certainly, one such comforting factor is the bustling South African art and cultural scene, our theatre, music and live performances, flourishing book trade and film industry.

In a very true sense, the Sasol New Signatures competition, over the past 26 years, has also become one of these anchors.





“In the midst of our societies  
there is an abundance  
of talent and artistic  
creativity to be explored  
and encouraged.”

This competition, so generously sponsored by Sasol, is a competition of a very special kind.

It is not only a source of inspiration and challenge to young artists, but also serves as a vehicle to create awareness amongst the public at large. In the midst of our societies there is an abundance of talent and artistic creativity to be explored and encouraged.

Again, this year the Sasol New Signatures is an anchor in the art life of our country, and a major factor to dissipate our uncertainties.



NATIONAL CHAIRMAN  
SASOL NEW SIGNATURES

# Pieter Binsbergen

“The works on display trigger a nostalgic longing for security, amplifying a unified African voice.”

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Leaving the Pretoria Art Museum en route to OR Tambo International Airport, a highway billboard of a popular South African television news channel reads, “Drama, heroism, triumph, tragedy, and that’s just the Weather”.

Regarding the Sasol New Signatures “Eye for Potential” - the competition was just that! The artist eye has reflected on various pressing socio, cultural and political issues that seem to reflect a desperate need for transformation and integration within various social structures of our country. The works on display trigger a nostalgic longing for security, amplifying a unified African voice. The “Eye for Potential” of the Sasol New Signatures has turned up artists with bright futures in the visual arts, proving that young South Africans have the ability to thematically and conceptually deepen the conversation regarding the pressing issues that dog contemporary South African society at large. Although most of the works offer social commentary on life as we know it in South Africa, the artists speak from a platform that is highly personal and to a point, discreet. This has resulted in a body of work that becomes somewhat quiet and empathic by nature, juxtaposed by undertones of a “silent personal rebellion.”

What has become most evident in the works of the 2015 finalists is the innovative combination of materials, which are both traditional and unconventional by nature. I am of the opinion that this is done in order to empower the artworks conceptually with modes that ground the notion

of personal and individual identity. A layeredness of carefully constructed modes and media of representation seem to force the viewer to engage with the artwork on a more intimate and personal level, drawing on aspects such as nostalgia and compassion. The nature of these artworks, and the intricate way in which these modes trigger the viewer’s response, echo back into validating larger contemporary issues through the vehicle of visual communication. This has largely become the norm of how contemporary society make meaning.

The 2015 Sasol New Signatures finalists have thus managed to demonstrate the vital role that visual communication has come to play in grounding a unique South African identity. These artworks, which are unique and innovative regarding concept, site of display, and platform of delivery, are able to compete and hold ground in any international arena. On behalf of the artists who form part of the 2015 Sasol New Signatures, I would like to thank the Association of Arts Pretoria and Sasol for the vital educational and visual cultural role they play in ensuring that there is a platform for young creatives to have their unique voices heard. In turn, an event such as this becomes the breeding ground for young and upcoming talent, but it serves to empower the general public with visual communicational skills and in so doing, the visual arts become an affirmed communicative tool that empowers and enlightens society at large.

OVERALL WINNER

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OVERALL WINNER

# Nelmarie du Preez

(Pretoria)

Du Preez/GUI\* as a 'collective' presents a computer and Nelmarie du Preez as equal actors in a performance-based artistic collaboration.

\*GUI is the abbreviation for Graphical User Interface commonly found on any electronic device. In the documented performance entitled *to shout (2013)*, these two performers re-interpret the work of Marina Abramovic and Ulay entitled AAA-AAA (1978).

**Nelmarie DU PREEZ (Pretoria)**  
*to shout (2013)*  
Single-channel video with sound  
71 seconds



Du Preez pre-recorded herself screaming the word 'aaa' at different intensities, but here she is dressed as her male-other GUI (representing Ulay's role). These recordings are filtered through algorithms, which listen for intensity of sound-input volume. The 'live' shouting is firstly sent through a filter which records and shifts the pitch of her voice to a lower register in order to create a 'male' sounding voice. This audio is sent to the visualisation of GUI on screen and, through a set of instructions within the program, the forward and backward movement of GUI's face is controlled in relation to the volume of the recorded screaming.

Therefore GUI's voice and movements are directly dependent on the volume of du Preez's 'live' shouting. When the shouting reaches a certain threshold the representation of GUI on screen begins to show digital 'glitches' while GUI's voice is also distorted. This creates a continuous feedback loop by means of interaction between du Preez and GUI who aim to generate new meaning with regards to social constructions of the self and the other, and create spaces for 'bodies' to meet/collide.

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## Biography

Nelmarie du Preez (b. 1985) is a Pretoria-based artist working in the fields of performance, photography, video and computational arts. She recently completed her MFA Fine Art at Goldsmiths, University of London, where she also completed her MA in Computational Arts in 2013. She also holds a BA in Audiovisual Multimedia from the University of South Africa. Du Preez is currently a lecturer in Visual Arts at UNISA.



RUNNER-UP

# Mareli Janse van Rensburg

(Stellenbosch)

This work comments on the Xenophobia attacks, specifically the death of Immanuel Sithole, and how these media images of his death influenced me as an individual. I took the images of his death that were posted in newspapers and wove a mask with them, I then took 'selfies' with this mask. These selfies show how media is constructing the view of the public and how they desensitise the public against traumatising images. This mask shows me as an individual shielding myself against these images by totally embracing myself in them so they do no longer have an effect on me.

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## Biography

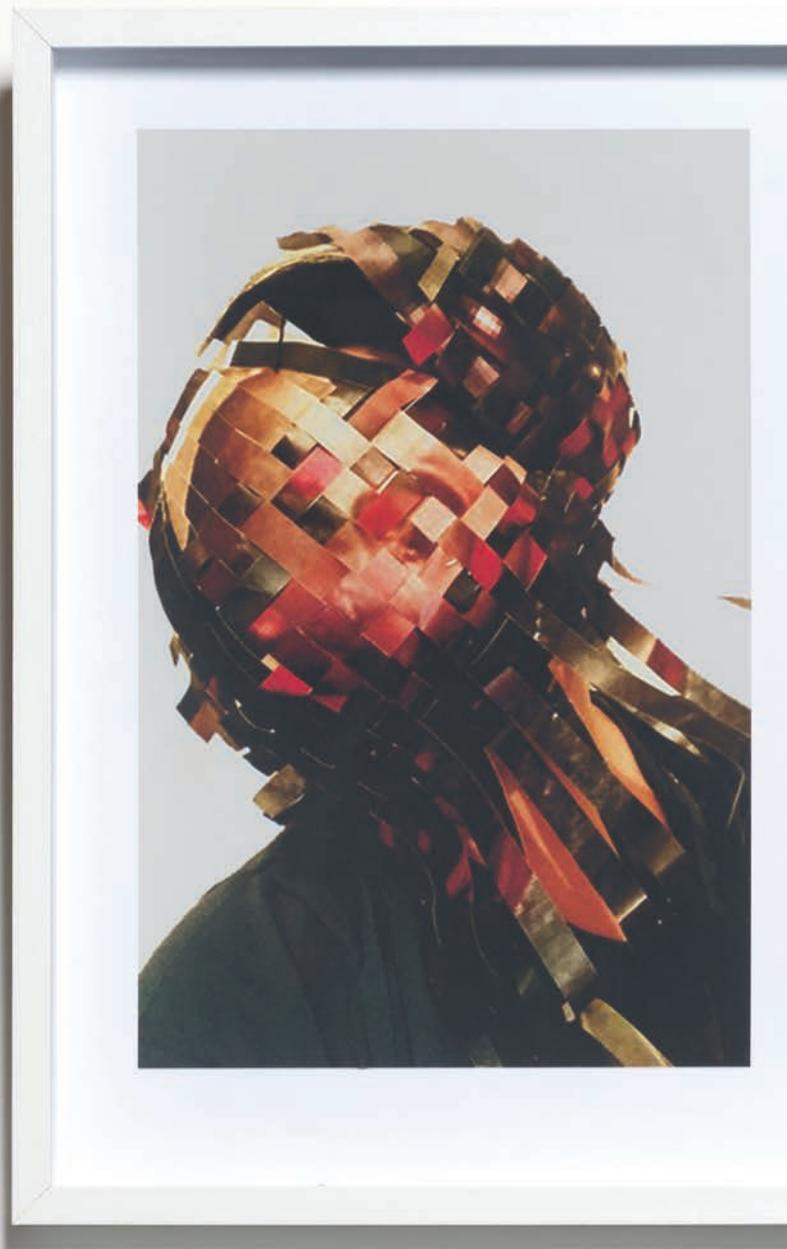
Third year fine art student, Stellenbosch University

**Mareli JANSE VAN RENSBURG (Stellenbosch)**

*The final moments of Immanuel Sithole*

Photography

54 cm x 102 cm





# Merit awards

MERIT

# Rory Lance Emmett

## (Cape Town)

This piece comes as a result of a site-specific performance/intervention at a loaded and contentious space in Cape Town. District Six, a former inner-city residential area in Cape Town, South Africa, has been a desolate space since the events of the forced removals that occurred during the 1970s, under an unjust regime.

"Colourman," my avatar, activated the space by constructing a 2.1m x 2.1m wall there; he then plastered it and painted it. "Colourman" - a title for traditional artisans in the history of painting becomes a visual and textual pun, a play on the term "coloured man." The performance is done as this person "of colour" clad in paint, figuratively and literally becoming "coloured," a construction essentially.

The figure enters the frame and starts attacking the wall. Therefore the figure performs the painting process by deconstructing the colour field whilst remaining a painting himself. The gradual demolition of the erected structure makes the background more and more visible. The site becomes evident.

"Colourman" walks out of the frame after tearing the wall down, leaving only the rubble behind before the video fades to black.

### Rory Lance EMMETT (Cape Town)

*Transcending*

Single-channel video

180 seconds



## MERIT

# Nazeerah Jacub

(Johannesburg)

Being a young Muslim female growing up in South Africa, I consider myself a hybrid of influences. On the one hand that of Indian culture, and on the other a practicing Muslim. I am intrigued by origins and that of pattern as it holds great importance amongst Indian females. Within this artwork I have used the representation of a carpet, a Muslim prayer matt (Mus'Allah). This carpet is something personal to every Muslim individual as it is used five times a day in prayer. Therefore the carpet appears used and is fading.

The embodiment of constant praying and usage is reinforced by the worn away piece of fabric that appears to be unraveling in certain sections. I have also introduced Islamic pattern in combination with Indian patterns as a means of embracing this rather odd identity. The medium in which the carpet is represented is through paint processes as a means of introducing the love for praying within a confined space and that of something which is frowned upon, so that the two may provide a compromise.



**Nazeerah JACUB (Johannesburg)**

*Identity origins*

Paint on fabric

195 cm x 95 cm



MERIT

# Bronwyn Merlistee Katz

(Cape Town)

*Grond herinnering (2015)* engages with my memory of place. In the video I perform the washing of my feet with soil from the part of the land from which I originate. I do this as a way of reminding my feet of where they come from. I perform childhood games I remember playing. These performances are done in the current space I occupy, as the remembering of my place of origin is only required outside of my place of origin.

**Bronwyn Merlistee KATZ (Cape Town)**

*Grond herinnering (2015)*

Video

228 seconds

## MERIT

# Sethembile Msezane

## (Cape Town)

There is a shift in awareness amongst the youth (15-35 year bracket) of South Africa where there is an attempt to transcend the legacy of apartheid and colonialism by transforming contemporary South African society through art, music and public debates – music such as the Rhodes Must Fall movement. As a woman born in the 1990s, I investigate myself in relation to space and time.

In The Public Holiday Series (2013-2014) my aim was to highlight the significance of black women in the South African (political) landscape by asserting my body in public spaces, as a living sculpture, through the process of temporary monumentalisation. This further alludes to women's unwritten (or limited) participation in the liberation of the country within memorialised public spaces by performing on South African (political) public holidays.

Historic events are contrasted with current issues in an exercise of memory, and through this process expose how history often repeats itself. For example, Human Rights Day in 1960 (previously known as Sharpeville Day) can be closely aligned with the massacre in Marikana (2013).

The characters I have created engage the significance of these holidays combined with similar western histories through iconic imagery, i.e. Lady Liberty that, re-imagine these histories within a global context, and include 'Zulu' motifs and dress, as these form a strong part of my identity.



**Sethembile MSEZANE (Cape Town)**

*Untitled (Youth Day), 2014*

Photography

70 cm x 50 cm

MERIT

# Colleen Winter

(Johannesburg)

There was a time in my life when I underwent many changes and I needed to withdraw and re-assess all the values I had previously upheld. It was a time of great emotional upheaval and confusion. I felt as if I was inside a cocoon, and always held on to the fact that one day this metamorphosis would be complete, and I would re-emerge, equipped and empowered and ready for a 'new' kind of life.

Cocoons relate to metamorphosis and transformation. When a caterpillar spins a cocoon and pupates within it, it undergoes drastic changes, and becomes what I call 'cosmic soup.' All the life systems that enabled its previous functioning dissolve into an amorphous mush, and then, slowly, new systems begin to form and come together to produce a new entity. Many times I felt like this cosmic soup, and had to wait it out until the process, often painful and difficult, was over.

My artwork is a response to this experience of transformation and to the ongoing changes in one's life.



**Colleen WINTER (Johannesburg)**

*PUPA*

Paper and pins

13 cm x 35 cm x 13 cm

CATALOGUE OF WORKS  
ON EXHIBITION

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**Nabeelah ABED (Johannesburg)**  
*Jihad of the Soul #1 and #2*  
Soft pastel on paper  
Diptych: (2) 83 cm x 113 cm

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**Nabeelah ABED (Johannesburg)**  
*Cleansing of the Soul*  
Soft pastel on paper  
83 cm x 113 cm

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**Julia Winslow ALUNNI-PASQUALI (Johannesburg)**  
*Cross the line*  
Monotype  
Six-part: (6) 29 cm x 34 cm

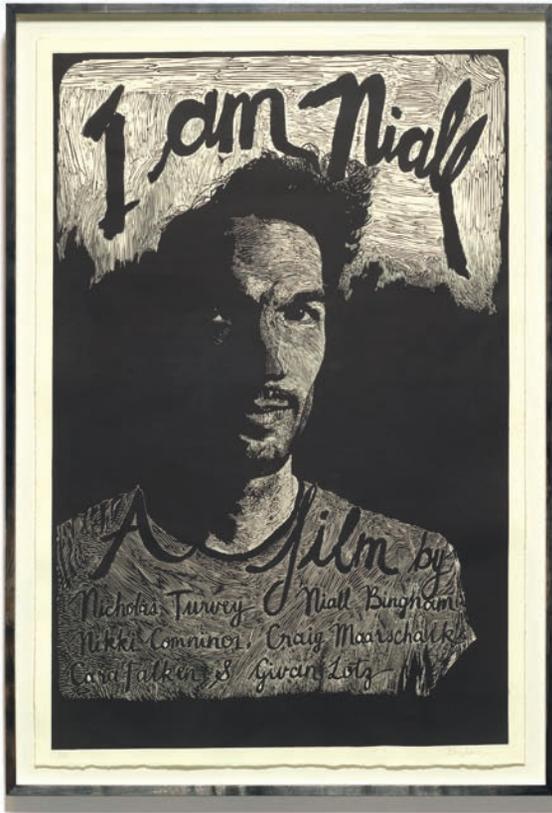
**Catherine Phyllis (Katy) BARTON-BRIDGES (Johannesburg)**  
*It was a hard thing to undo this knot*  
Soft ground etching with aquatint and  
embroidery cotton on Hahnemühle  
71 cm x 134,5 cm



**Vincent BEZUIDENHOUT (Cape Town)**  
*Strandfontein Pavilion*  
Archival pigment ink print on cotton paper  
80 cm x 99,5 cm



**Niall Barry BINGHAM (Johannesburg)**  
*The politics of Repetition (Manifesto IV)*  
Digital print on bamboo fibre paper  
36 cm x 53 cm

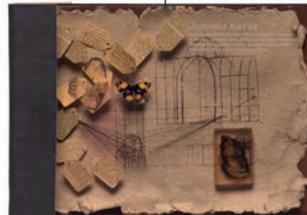


**Niall Barry BINGHAM (Johannesburg)**

*I am Niall (Manifesto I)*

Linocut

116 cm x 80,5 cm



**Suzanne Monet BONSMMA (Johannesburg)**

*Outside wonder inside*

Mixed media

Four-part: (4) 30 cm x 43 cm x 6,5 cm

**Bernard Ruan BRAND (Pretoria)**  
*Untitled*  
Digital photography  
68,3 cm x 108,5 cm

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**Bianca Boudry BRAND (Pretoria)**  
*Tribal animal men: Primal communication*  
Digital print  
113 cm x 113 cm

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**Nellien BREWER (Pretoria)**

*Ficus Carica – Whose design is it anyway? (2013 – 2015)*

Digital print on archival medium

Installation: 130 cm x 96,5 cm | (4) 2 cm x 30 cm x 20 cm



**Skye BURNS (Grahamstown)**

*Reflections*

Oil on canvas

200 cm x 131 cm



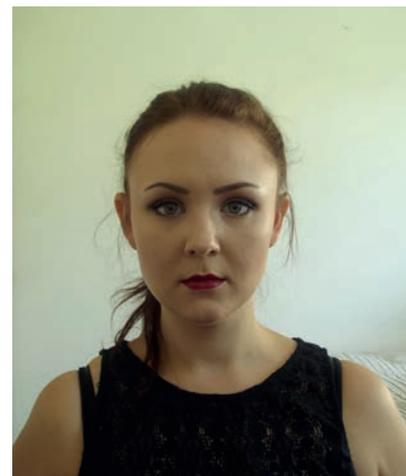
**Danielle Amy CARR (Port Elizabeth)**

*Thanatophobia*

Video

62 seconds

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**Peter Mikael CAMPBELL (Cape Town)**

*Dog fight*

Giclee print

92 cm x 67 cm

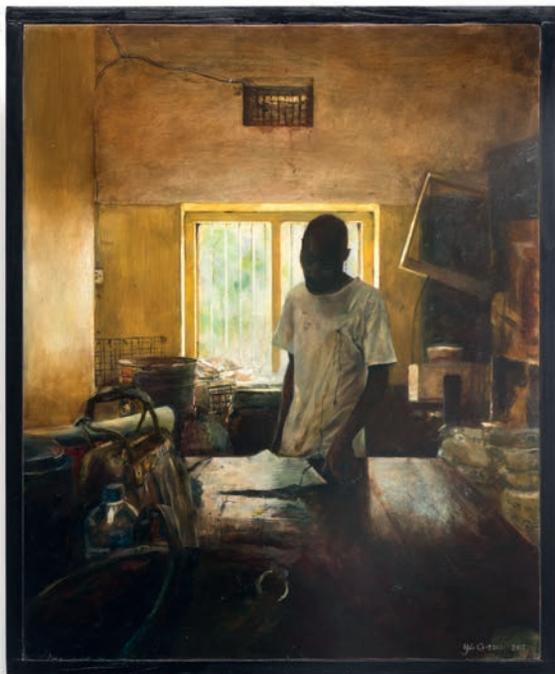
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**Christopher James (C) CHANDLER (Cape Town)**  
*Somewhere (2015)*  
Photography  
Diptych: 111,5 cm x 133,5 cm | 74,5 cm x 60 cm

**Fiona CHRISTENSEN (Grahamstown)**  
*What are little girls made of?*  
Toys  
Triptych: (3) 40 cm x 20 cm x 15 cm





**Yda Cornelia (Ydi) COETSEE (Stellenbosch)**

*Michael at the studio window*

Oil on gesso board

45,5 cm x 37,5 cm

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**Jolandi COETZEE (Cape Town)**

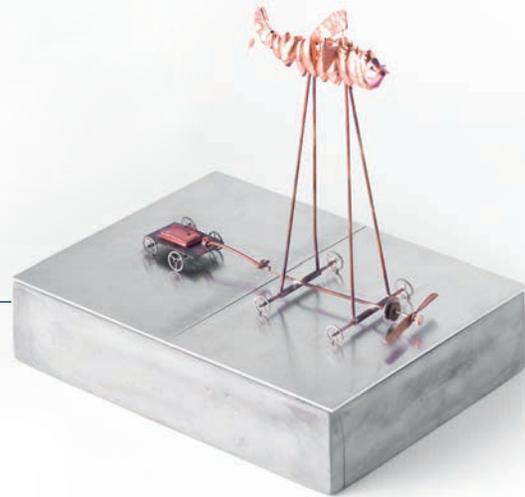
*Are we there yet?*

Abandoned serving trolley, underfelt, silicone, resin and ink water

97 cm x 99 cm x 55 cm

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**Amálie COMRIE (Cape Town)**  
*Departure of the awkward*  
Concrete, copper, silver and aluminium  
20 cm x 20 cm x 15,5 cm



**Hanien Helena CONRADIE (Cape Town)**  
*Protea Restionifolia (VV)*  
Aluminium soil, Slanghoek river sand and burnt plant material  
76 cm x 76 cm

**Bevan Jordan DE WET (Johannesburg)**  
*Unlikely Allies II*  
Etching  
218 cm x 100 cm



**Bevan Jordan DE WET (Johannesburg)**  
*Unlikely Allies I*  
Etching  
218 cm x 100 cm



**Jessica DOUCHA (Johannesburg)**

*[in]forming habitual behaviour*

Found objects, acrylic paint

120 cm x 45 cm x 45 cm



**Justin Andrew DINGWALL (Johannesburg)**

*MOB*

Photography

Diptych: (2) 85,5 cm x 59,5 cm

**Nelmarie DU PREEZ (Pretoria)**  
*to shout 2013*  
Single-channel video with sound  
71 seconds

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**Johandi DU PLESSIS (Bloemfontein)**  
*Scrape. Melt. Repeat. (2014)*  
Green chalkboard, wax, beeswax, linseed oil and chalk  
Diptych: 95 cm x 126,5 cm x 7,5 cm | 108,5 cm x 25 cm x 25 cm

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**Rory Lance EMMETT (Cape Town)**

*Transcending*

Single channel video

180 seconds



**Matilda ENGELBLIK (Pretoria)**

*Anticipation in flight*

Video

240 seconds

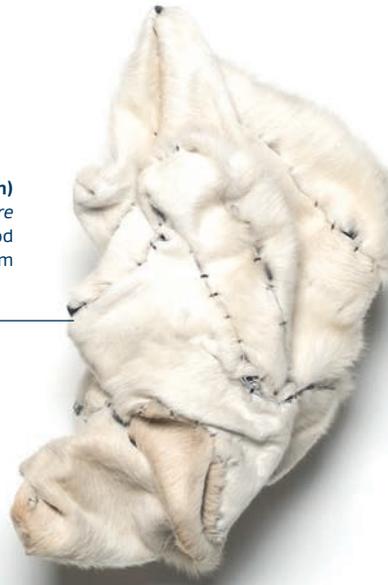
**Leandri ERLANK (Stellenbosch)**

*Becoming/Skin portraiture*

Cow hide, cable ties and wood

Diptych: 65 cm x 45 cm x 30 cm | 50 cm x 40 cm

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**Nicola FOUCHÉ (Stellenbosch)**

*My-metamorfose-proses (2015)*

Photographic print on Epson draft paper, hand-bound into an accordion-fold artists' book with hand-bound solander box 5 cm x 25 cm x 25 cm

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**St. John James Zair FULLER (Pretoria)**

*The Guard Hut*

Guard hut turned into camera – exhibition space

Installation: 230cm x 120 cm x 210 cm

**Thulile Esther (Thuli) GAMEDZE (Cape Town)**

*The revolution will not be televised (white noises)*

Collage and ink on paper

39 cm x 51 cm



**Amber-Jade GELDENHUYS & Gina KRAFT (Johannesburg)**

1950 / 1960 / 1970

Art cotton rag print 290 GSM

Triptych: (3) 63 cm x 89,5 cm

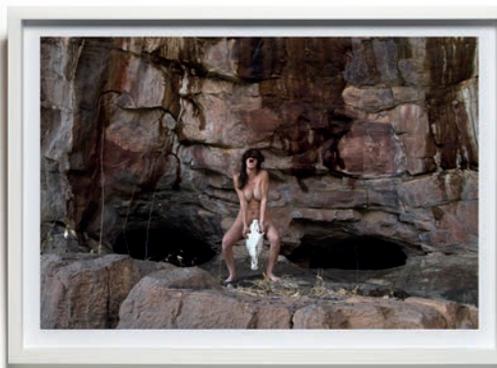


**Lungiswa GQUNTA (Cape Town)**

*The Voyeur*

Wood, calamine lotion and smoke

Installation: 145 cm x 55 cm x 45 cm | 35 cm x 41,5 cm x 14,5 cm





**Sian-Michelle HALL (Johannesburg)**

*Night and Day*

Photography

Triptych: (3) 61 cm x 89 cm



**Minien Mirie HATTINGH (Pretoria)**

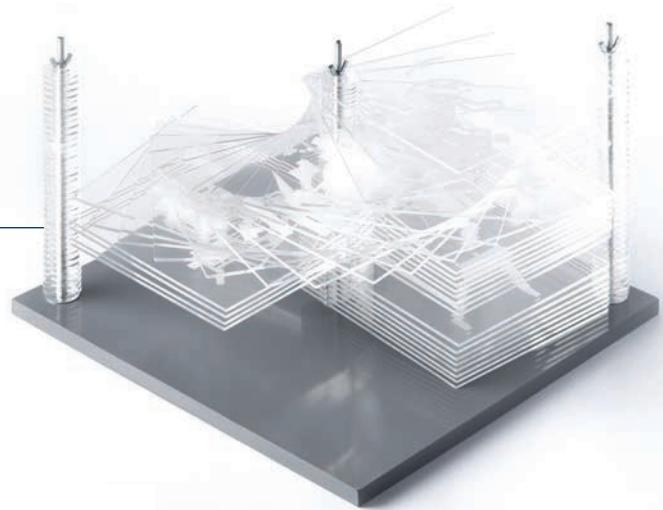
*Eternal girl*

Circle nets, white linen, ironing boards and photographic prints  
on 230g ivory white paper

Installation: 250 cm x 250 cm x 150 cm

**Kirsty HAYDEN-SMITH (Grahamstown)**  
*Gaps in seeing (An articulator)*  
Laser-cut etchings on Plexiglas  
30 cm x 42 cm x 42 cm

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**Buhle Calvin HLATSHWAYO (Johannesburg)**  
*Busy scene*  
Acrylic  
77 cm x 95 cm

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**Mthobisi Eugene HLOPHE (Durban)**

*You cannot dream on this pillow...*

Plaster of Paris, wire, concrete, wax polish and wooden drawer  
24 cm x 62 cm x 38 cm

**Carl August HUEBSCH (Port Elizabeth)**

*Organic Matter I & II*

100% organic fungal print on Fabriano  
Diptych: (2) 33,5 cm x 28,5 cm



**Nazeerah JACUB (Johannesburg)**

*Identity origins*

Paint on fabric

195 cm x 95 cm

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**Mareli JANSE VAN RENSBURG (Stellenbosch)**

*The final moments of Immanuel Sithole*

Photography

54 cm x 102 cm



**Bronwyn Merlistee KATZ (Cape Town)**  
*Grand herinnering (2015)*  
Video  
228 seconds



**Thokozani Happiness KHUMALO (Durban)**  
*Women*  
Clay and acrylic paint  
21 cm x 19 cm x 11 cm

**Taryn KING (Grahamstown)**  
*Introspection*  
Fibreglass and resin covered in a rust patina  
195 cm x 44,5 cm x 44,5 cm

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**Rory Wallace KLOPPER (Durban)**  
*Phantom of the opera (Grotesque body)*  
Mixed media  
110 cm x 65 cm x 65 cm

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**Rory Wallace KLOPPER (Durban)**

*Jellyfish (Grotesque body)*

Mixed media

135 cm x 55 cm x 50 cm

**Francois KNOETZE (Cape Town)**

*Cape Mongo – Plastic*

Video

300 seconds



**Sandi KUPER (Johannesburg)**  
*Losing significance*  
Mixed media  
170 cm x 130 cm x 35 cm

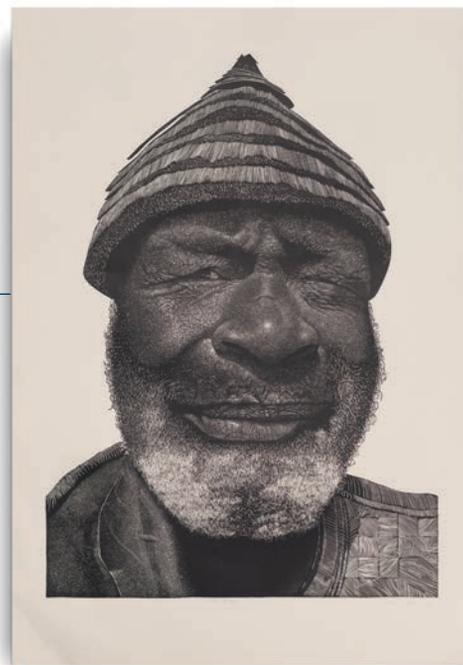


**Louie KRITZINGER & Marli STEYL (Johannesburg)**  
*Reminiscence of the Kunstkammer*  
3D printed objects, wood and Plexiglas  
Installation: 25 cm x 145 cm x 115 cm





**Victor KUSTER (Johannesburg)**  
*I am at home!*  
 Linocut  
 100 cm x 71 cm



**Cedrick Marumo KWATA (Pretoria)**  
*Mzansi Cabs*  
 Wool  
 105,5 cm x 157,5 cm



**Zane Wesley LANGE (Port Elizabeth)**  
*Keratin [ker'ah-tin]*  
Wood and steel  
105,5 cm x 30 cm x 30 cm

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**Zane Wesley LANGE (Port Elizabeth)**  
*Bang Bang!*  
Wood and steel  
91,5 cm x 28 cm x 18 cm

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**Leandré LE ROUX (Pretoria)**  
*Soaphie* (2015)  
Stop-motion animation/digital video  
179 seconds



**Leandré LE ROUX (Pretoria)**  
*Plastophie* (2015)  
Stop-motion animation/digital video  
170 seconds





**Lisa Nicole LINOSSI (Johannesburg)**

*Victoriana Classificarum*

Mixed media

Diptych: (2) 67 cm x 95 cm

**Lindi LOMBARD (Grahamstown)**

*Shifting perspectives*

Oil on canvas

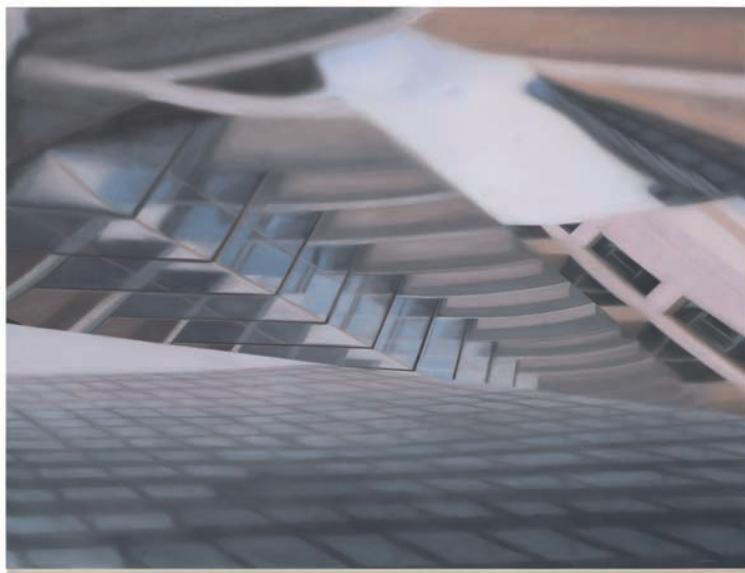
150 cm x 200 cm



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**Sibusiso MAGILINDANE (Port Elizabeth)**  
*The living water*  
Etching and aquatint  
Diptych: (2) 69,5 cm x 47,5 cm

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**Lindi LOMBARD (Grahamstown)**  
*Multiple viewpoints*  
Oil on canvas  
150 cm x 200 cm

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**Mmakosha Roxette MALALA (Pretoria)**

*Seriti sa ka*  
Video  
290 seconds



**Franli MEINTJES (Pretoria)**

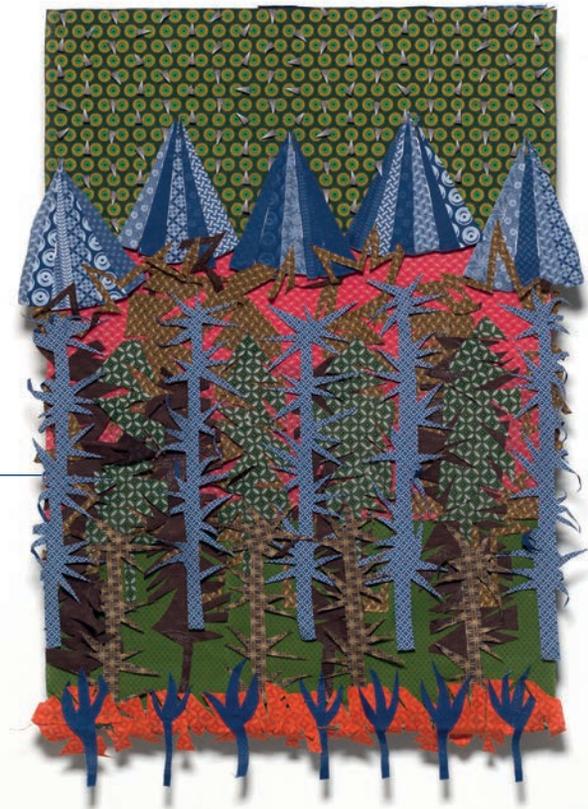
*African POP*  
Mixed media  
200 cm x 160 cm





**Leeray Angel MEY (Port Elizabeth)**  
*Preserved memories*  
Books and borax  
Installation: 20 cm x 35 cm x 25 cm

**Siwaphiwe Xobani Amahle (Siwa) MGOBOZA (Cape Town)**  
*AFRICARDIA*  
Ishweshwe collage  
118 cm x 80 cm



**Sethembile MSEZANE (Cape Town)**  
*Untitled (Youth Day), 2014*  
Photography  
70 cm x 50 cm

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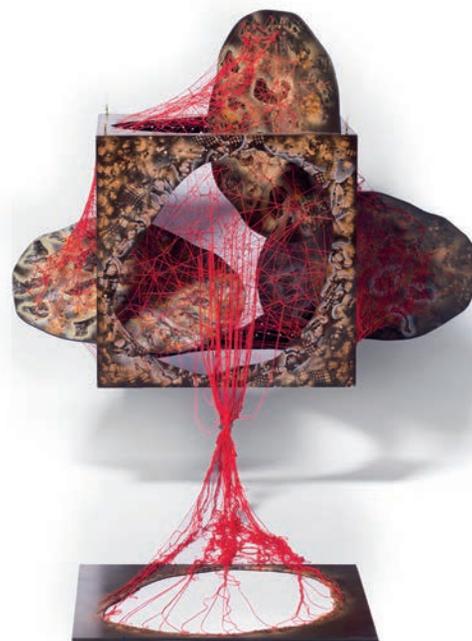


**Nadine MOOLMAN (Port Elizabeth)**  
*Mottephobia*  
Paper, wood, LED blocks, twin flex wire and 12 volt switch mode power supply  
Triptych: (3) 45 cm x 40 cm x 10 cm

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**Robyn Therése MUNNICK (Port Elizabeth)**  
*Mother?*  
Mixed media on board  
Installation: 200 cm x 50 cm x 130 cm



**Robyn Therése MUNNICK (Port Elizabeth)**  
*Mother, the threads that divide*  
Mixed media on board  
Installation: 115 cm x 130 cm x 200 cm

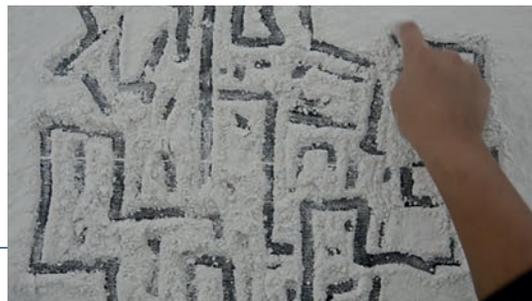
**Nadia Laila MYBURGH (Johannesburg)**

*Walls*

Video

247 seconds

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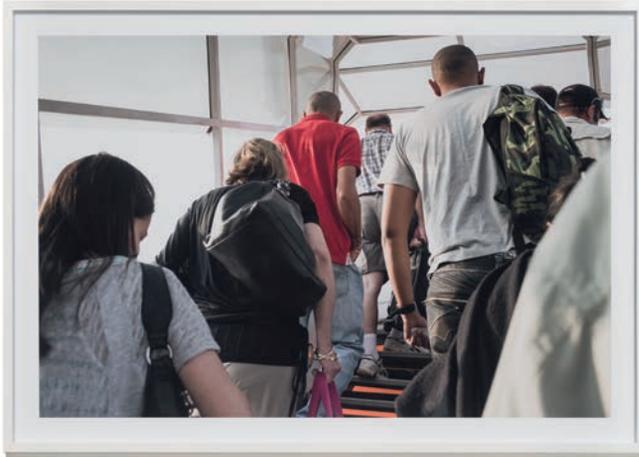
**Emilia Eva NADJ (Johannesburg)**

*Femme Fatale*

Corset, cotton, underwear, lace and ribbon

33 cm x 30 cm x 15 cm

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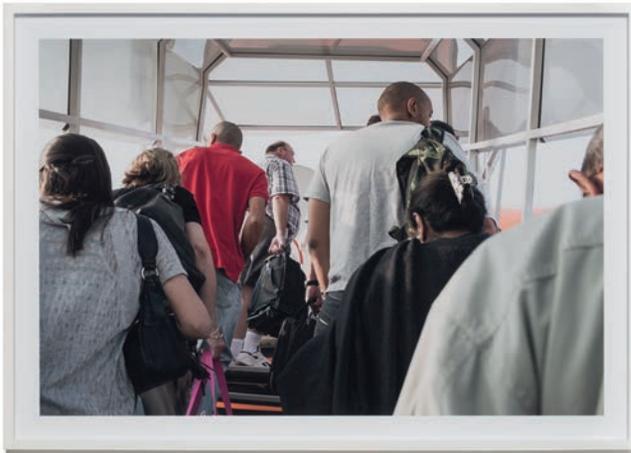


**Shogan Ganas NAIDOO (Johannesburg)**

*Departures*

Photography

Dptych: (2) 94,5 cm x 134,5 cm



**Zanele Pretty NKOSI (Durban)**

*Isithebe (Meat platter)*

Raku clay and glaze

Dptych: (2) 77,5 cm x 32 cm x 9 cm



**Zanele Pretty NKOSI (Durban)**  
*Umemulo (21st Birthday)*  
Raku clay, glaze and hair  
52 cm x 32 cm x 32 cm



**Asemahle (Ase) NTLONTI (Cape Town)**  
*Poppie-huis*  
Mixed media  
Installation: 15 cm x 170 cm x 145 cm





**Christine OLIVIER (Port Elizabeth)**  
*Lapse from a sound state*  
 Mixed media on paper  
 Ten-part: 100 cm x 250 cm



**Siobhan Maire O'REAGAIN (Durban)**  
*Lotus Series I, II & III*  
 Porcelain and copper wire  
 Triptych: 66 cm x 65 cm x 60 cm | (2) 45 cm x 65 cm x 60 cm

**Berthold David (Bert) PAUW (Cape Town)**  
*Self-portrait*  
Concrete, steel and duplicate personal SIM card  
60 cm x 45 cm x 45 cm

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**Megan POISAT (Port Elizabeth)**  
*Journal of Anxiety*  
Acrylic and oil on canvas  
Dptych: (2) 152 cm x 101 cm

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**Jennifer Gaisford (Jenny) POMEROY (Johannesburg)**

*Red Pill, Blue Pill*

Acrylic and oil on canvas

Diptych: (2) 152 cm x 101 cm

**John Alexander ROBERTSE (Pretoria)**

*Ek drink mos nie tee nie ...*

Oil on found objects

100 cm x 150 cm x 10 cm



**Marguerite ROUX (Stellenbosch)**  
*To time (2014)*  
Woven telephone book paper  
94 cm x 214 cm

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**Marthinus Chrisstoffel (MC) ROODT (Johannesburg)**  
*Subspace Thumbnails*  
Graphic impression on Perspex  
Eight-part: (8) 7 cm x 9,5 cm

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**Chelsea Janine ROWLEY (Johannesburg)**

*It is (or not)*

Oil, calico and gauze on canvas

120 cm x 240,5 cm

**Chelsea Janine ROWLEY (Johannesburg)**

*Eat me*

Oil on canvas

30,5 cm x 30,5 cm



**Magdalena Elizabeth (Mem) SEVENSTER (Pretoria)**

*X = 11 re-imagined*

Muslin – Printed and hand stitched

Dptych: (2) 250 cm x 40 cm



**Thulisile SIGUCA (Grahamstown)**

*In my grandparents' clothes*

Photography

Five-part: (5) 60 cm x 42 cm





**Cathryn Lauren (Cathy) SIMON (Johannesburg)**

*Orientated*

Wood, Perspex and ribbons

30 cm x 207 cm



**Christine Fay SMITH (Grahamstown)**

*Time waits for no man*

Video

113 seconds



**Jessica Lee STAPLE (Stellenbosch)**

*Indigo*

Screen print on Arches paper

74 cm x 57,5 cm



**Ilse STEENKAMP (Pretoria)**

*The deconstruction of the Voortrekker Monument's Window Panels*

Digital print

Triptych: (3) 121 cm x 70 cm





**Thamsanqa Prayer TONGA (Durban)**

*PO Mabasa*

Wood, cotton and polyester, glass, plastic and metal  
195 cm x 51,5 cm x 41 cm



**Uyanda Justice TOM (Grahamstown)**

*Uvalekile (stupid and dumb)*

Mixed media

Diptych: (2) 30 cm x 30 cm x 30 cm



**Anna Katherine Louise VAN DER PLOEG (Cape Town)**  
*Uprising*  
'Duiweltjie' thorns on paper  
61 cm x 81 cm

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**Jonathan Petra VAN DER WALT (Port Elizabeth)**  
*"2 people and 3 machines" interpretation of a sculpture by Jonathan van der Walt*  
ABS plus 3D printed thermoplastic  
29 cm x 22 cm x 13 cm

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**Albertus (Barry) VAN DER WESTHUIZEN (Pretoria)**  
*Die Noord Mans Hek*  
10 layer silkscreen and etching printed on custom wood  
102,5 cm x 42,7 cm



**Albert Hugo VAN NIEKERK (Pretoria)**  
*Die arsenaal*  
Reclaimed wood, galvanized piping and found objects  
183 cm x 155 cm x 50 cm

**Marelle VAN RENSBURG (Bloemfontein)**  
*Wie ben jij?*  
Oil on canvas board  
Diptych : 89 cm x 60 cm | 71 cm x 56 cm

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**Morné Pierre VENTER (Pretoria)**  
*For a change, let me go*  
Mixed media  
82 cm x 123 cm

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**Pierre Carl VERMEULEN (Stellenbosch)**

*Reframe*

Space blanket, wood, nails and sound installation

Installation: 250 cm x 210 cm x 240 cm

**Charné VISSER (Bloemfontein)**  
*Deteriorating Other*  
Steel plate, various acids, inks and oil paint  
Six-part: (6) 42 cm x 59,5 cm



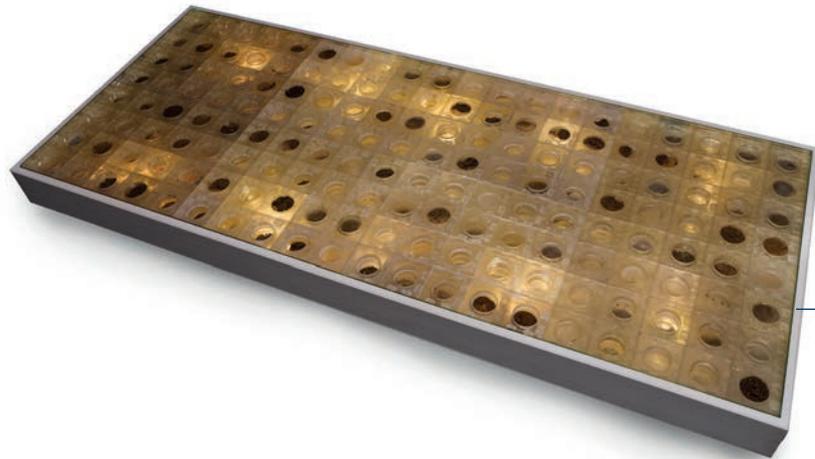
**Ilse Adri VOLMER (Port Elizabeth)**

*Materiality I*

Mixed media

Dptych: 208 cm x 20 cm x 20 cm | 180 cm x 20 cm x 20 cm

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**Adelheid Camilla VON MALTITZ (Bloemfontein)**

*EMbedDE(A)D*

Resin and earth

14 cm x 202 cm x 83,5 cm

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**Sarah-Anne WALMSLEY (Port Elizabeth)**

*Disconnected*

Resin, cold cast bronze and wood

31 cm x 18 cm x 11 cm



**Sarah-Anne WALMSLEY (Port Elizabeth)**

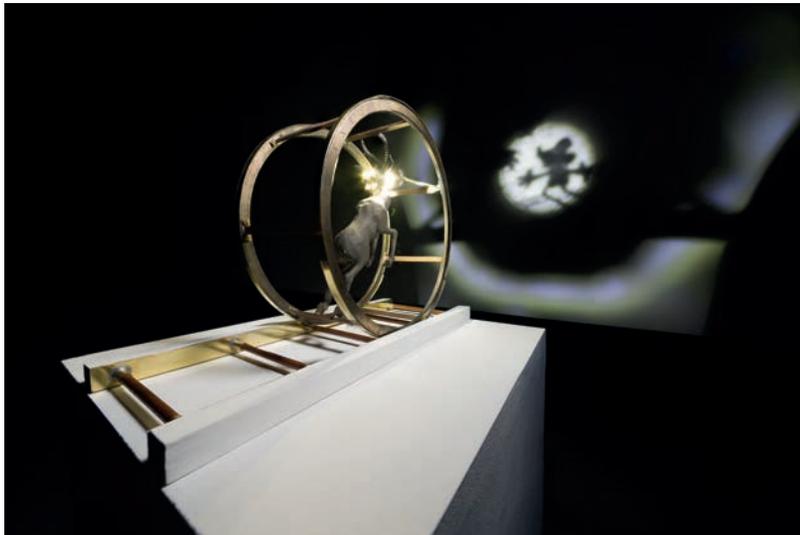
*#nofilter*

Bronze and wood

34 cm x 30 cm x 14 cm

**Michael Roderick WEDDERBURN (Port Elizabeth)**  
*Combat and Reconciliation*  
Mixed media  
Diptych: 245 cm x 110 cm x 75 cm | 240 cm x 85 cm x 60 cm

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**Martin Connal WILSON (Cape Town)**  
*Familiar fear*  
Bronze, brass, found lens and electronics  
120 cm x 35 cm x 35 cm

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**Trudy-Rae WILSON (Pretoria)**  
*Spaces of exclusion (2015)*  
Multimedia  
Installation: 125 cm x 225 cm x 30 cm

**Colleen WINTER (Johannesburg)**  
*PUPA*  
Paper and pins  
13 cm x 35 cm x 13 cm

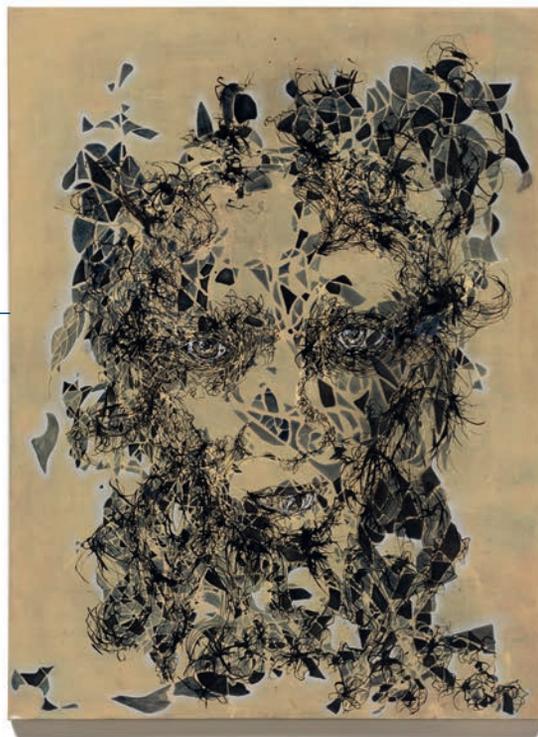


**Lauren Cindy YEW-SIONG (Port Elizabeth)**

*Untitled*

Acrylic, oil and ink  
101 cm x 76 cm

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**Sthembiso Nicholas ZWANE (Johannesburg)**

*Gogo Mvelase*

Linocut  
100 cm x 124,5 cm

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ELIZABETH JANE BALCOMB  
OVERALL WINNER 2014

# Solo Exhibition

The Sasol New Signatures exhibition of winning works, and the solo exhibition by 2014 winner, Elizabeth Jane Balcomb, runs from **2 September to 4 October 2015.**

SOLO EXHIBITION

# Auguries of Innocence

**Elizabeth Jane Balcomb**  
Overall Winner 2014

After centuries of the human mind measuring, structuring, and imposing meaning on the world around us, there is now a deep desire to understand the relationship between the human being and the world in a different way. Our desire to control and exploit the earth has moved us irremediably towards destroying it. We are beginning to recognise that the earth is a living organism that has its own life forms that have their own rights of existence as much as we have ours.

Our destinies as humans are irretrievably linked with the earth and all its life forms. But to move away from being in the world as though we control it to being in the world as though we share it requires a huge shift in the way we understand ourselves and our relationship with our other-than-human compatriots. We need to stop seeing these beings as objects for our use and start seeing them as fellow citizens with whom we have to live and share resources. Such a way of being in the world is not alien to the human race. Our indigenous ancestors understood the world like this centuries before us. They believed everything has life and therefore everything has agency.

*The Pieta*

42 cm x 35 cm x 40 cm  
Bronze

---



**Submit**

130 cm x 33 cm x 47 cm  
Bronze



She forces us to imagine ourselves sharing with them, not simply at the level of outward things, but ontologically, at the level of our very beings and bodies.

Such agency needs simply to be recognised, respected, and related with. The shift we need to make in our relationship with the earth starts in our imaginations. And this is where artists can so often help us. Their genius is to imagine and articulate in their art where we are and where we should be. Elizabeth Balcomb's art does this. She recognises that the body is the instrument through which we relate with the bodies of other beings with whom we share the planet.

She forces us to imagine ourselves sharing with them, not simply at the level of outward things, but ontologically, at the level of our very beings and bodies. This causes us either to be astonished or offended. Offended because we have been taught to believe that separate existences are right and hybrids are wrong.



***I am you***

160 cm x 60 cm x 45 cm  
Bronze & found objects

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But this is not how life happens. Hybridity is how life happens. And hybridity is whole-ness. So we need rather to rediscover the astonishment that has been banished from the protocols of conceptually driven, rational enquiry in its attempt to separate, measure, compartmentalise and control. Such astonishment augurs the arrival of a new appreciation of the innocence of the beings with whom we share this planet, our complicity in their destruction, and a kind of vulnerability that can be overcome not by the exercise of mastery but the recognition of equality.

***Name – Gender – Marital Status***

82 cm x 46 cm x 24 cm  
Bronze & Material one

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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

***To be human***  
70 cm x 32 cm x 16 cm  
Paper clay & wood



***I am you***  
62 cm x 22 cm x 22 cm  
Bronze & found object



# Winners 1990 -2015

## 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, Renny 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 Mokogotho

**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

# Judges' Report

## Sasol New Signatures winners, 2015

OVERALL WINNER

### Nelmarie du Preez (Pretoria) *to shout (2013)*

The winning work is of conceptual, technical and formal excellence. Du Preez offers to the viewer a digital artwork in the form of a 'collaborative' artwork depicting an interaction between herself and 'GUI' who in part, takes the form of the artist's digital alter-ego or male-other. GUI is the abbreviation for the term Graphical User Interface commonly found on most electronic devices. In this artwork, which takes the form of a video documented performance entitled *to shout (2013)*, the two performers set out to re-interpret the work of Marina Abramovic and Ulay's AAA-AAA from 1978. The artist recorded herself screaming the word "aaa" at different intensities which was filtered through different algorithms to which GUI responds. When the shouting reaches a certain threshold, the representation of GUI on the screen depicts digital glitches distorting GUI's voice.

The continuous feedback loop created by means of an interaction between du Preez and her 'digital other' ultimately aims to generate new meanings regarding the social construction of the self and the other, creating a place for bodies to meet and collide.





## RUNNER-UP

**Mareli Janse van Rensburg  
(Stellenbosch)**

## ***The final moments of Immanuel Sithole***

The work comments on the recent xenophobia attacks, centring on the brutal attack of Immanuel Sithole, which was publicised on the front pages of most South African printed media during 2015. In turn, these brutal images of his death had a profound influence on the artist. While brutality is seldom conveyed without the overtones of violence and aggression, the artist has managed to create a highly contemplative work consisting of intricately woven masks reminiscent of death. The artist used these printed images from the media and wove them into sack like masks from which she took “selfies”. In this way, van Rensburg comments on how the media manages to desensitise the public to acts of violence in South Africa. By physically wearing the mask, the artist attempts to shield herself against these desensitised images and in so doing, they no longer have an emotional hold over her.

## MERIT AWARD

**Rory Lance Emmett (Cape Town)**  
***Transcending***

This narrative video piece depicts the artist as his avatar, “Colourman,” breaking down a wall consisting of painted coloured squares, in the former area of District Six. According to the artist, the term “Colourman” historically refers to a traditional artisan which in turn becomes a visual and textual pun referring to the racial classification of a “coloured man.” “Colourman” enters the frame and proceeds to break down a colourful wall with a sledge hammer. In this way the character systematically destroys the only ‘piece of colour’ in the empty, dusty site of District Six. The work is commended for its subtle political satire and paradoxical undertones.



## MERIT AWARD

**Bronwyn Katz (Cape Town)**  
***Grond herinnering (2015)***

This video consists of three frames where the artist washes her feet with soil and re-enacts childhood games. By washing her feet with soil, Katz grounds the notion of her bloodline and enforces the cultural heritage regarding the geographical place she grew up in. According to the artist, this is done to 'remind her feet where they came from'. Furthermore, the re-enactment of childhood games substantiates the importance of her of cultural heritage. The three video frames are offered to the viewer from an elevated distant angle which further strengthens the notion of childhood memories. The melancholic movements of the artist in these three frames are enhanced by the gentle voice of a family member reading a letter.



## MERIT AWARD

**Nazeerah Jacob (Johannesburg)**  
***Identity origins***

As a 22-year-old female Muslim South African, the artist is of the opinion that visual art is not something that is explored within her community. For the larger part, art is seen as a hobby for older woman to occupy themselves within the confines of their own homes. With this artwork, Jacob attempts to marry the importance of visual art with the Muslim culture by creating a painted prayer mat.

As she considers herself to be a hybrid of influences, Jacob composed the prayer mat using oil paint on silk incorporating Indian and Islamic patterns and motifs in order to ground her identity and manifest the importance of her Islamic faith. Furthermore, the prayer mat (Mus' Allah) appears tattered from use, further emphasising her love for prayer (through consistent use). While Islamic prayer is often performed within a confined space, the artist celebrates this act of prayer by offering the prayer mat to the viewer in the form of an artwork which is, in a sense, freed from its cultural and religious geography.



MERIT AWARD

**Colleen Winter (Johannesburg)**  
***Pupa***

'Pupa' is a delicately crafted paper and pin sculptural form which represents drastic changes the artist made to her own lifestyle and values. The work speaks of a time in the artist's life where she felt immersed in great emotional upheaval and confusion. Winter speaks of being trapped in a cocoon of confusion but upheld the thought that she was undergoing a process of metamorphosis (which she refers to as 'cosmic soup') where she would emerge 'equipped and re-empowered'. Although the sculpture is small and simplistic by nature it recalls the ebb and flow of all life forms in nature, which echoes back to the artist's own process of transformation into something better.

MERIT AWARD

**Sethembile Msezane (Cape Town)**  
***Untitled (Youth Day), 2014***

The artist concerns herself with her cultural identity in relation to space and time. Creating a series of site-specific interventions, Msezane offers herself as a public sculpture in the attempt to transcend the legacy of apartheid and colonialism. Akin with the contemporary 'Rhodes must fall' movement, "Untitled (Youth Day)" from the "public holiday series" aims to highlight the significance of black woman within the South African political landscape. By asserting her body in public spaces as a living sculpture through a process she refers to as temporary monumentalism, she strives to highlight the unsung female political activists who assisted in the liberation of our country. Furthermore, Msezane aims to align historic events with current issues through an exercise of memory. Through this process she demonstrates how history often repeats itself.



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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.

### **Johannesburg**

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Kim Berman  
Shoni Mpangwa Netshia

### **Pretoria**

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Frikkie Eksteen  
Pfundzo Sidogi  
Avi Sooful

### **Bloemfontein**

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Angela de Jesus  
Gerrit Hattingh  
Erie Joubert

### **Durban**

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Wayne Reddiar  
Themba Shibase  
Jenny Stretton

### **Stellenbosch**

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Anton Karstel  
Vulindlela Nyoni  
Hentie van der Merwe

### **Cape Town**

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Gabriel Clark-Brown  
Fritha Langerman  
Emma Willemse

### **Grahamstown**

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Maureen de Jager  
Brent Meistre  
Tanya Poole

### **Port Elizabeth**

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Greg Kerr  
David Jones  
Anthony Harris

### **Final Judging Panel**

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Pieter Binsbergen  
(National Chairperson)  
Gordon Froud  
Cecile Loedolff  
Gwen Miller  
Berni Searle

**Presented by**



**Association of Arts Pretoria**

[www.sasolnewsignatures.co.za](http://www.sasolnewsignatures.co.za)