

sasol 

*new  
signatures*



**LIMITLESS**

**2018  
CATALOGUE**



ASSOCIATION  
OF ARTS  
PRETORIA

est. in 1947

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Sasol Executive  
Vice President:  
Human Resources  
and Corporate  
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# A SPECIAL THANK YOU TO OUR PARTNERS

## CITY OF TSHWANE

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



## STUTTAFORD VAN LINES

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

**STUTTAFFORD  
VAN LINES**



A woman wearing a vibrant blue and yellow headwrap and a colorful, patterned dress is holding a large, ornate gold frame. The background is a blue fabric with a repeating pattern of concentric orange circles. The word "LIMITLESS" is written in large, white, bold letters across the center of the frame.

**LIMITLESS**

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

# SASOL NEW SIGNATURES

## Art Competition

The Sasol New Signatures exhibition is held at the Pretoria Art Museum and runs from 30 August to 7 October 2018. 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, 94 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)

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

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

# CHARLOTTE MOKOENA

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## Celebrating limitless creativity. . .

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It is often said that art has no limits. This is because a true artist's imagination has no boundaries; it is limitless.

It is this distinctive feature of South African contemporary art that this year's Sasol New Signatures Art Competition celebrates.

In existence for nearly half a century, Sasol New Signatures has become a trusted vehicle for discovering emerging raw talent, and unleashing it to the world. Over the last three decades of Sasol's involvement in the competition, working in partnership with the Association of Arts Pretoria, Sasol New Signatures has produced at least thirty overall winners, many of whom are now household names. These are artists of different races, ages, gender and creeds who, through this competition, have been able to realise their life-long dreams of holding solo exhibitions and showcasing the pinnacle of South African contemporary art to the world.

To improve access to the platform, improvements to the competition have been made in recent years. These include nation-wide Information Sessions whereby emerging artists

are guided on how to produce award-winning work. There are also National Feedback Sessions where those entering the competition are given feedback on the spot by the judges as to why certain entries were accepted and others not.

The purpose of this is to nurture the artists' talent, help the artists push themselves and break down the boundaries of their imagination. The changes are in line with Sasol's social investment commitment to improve access to education and other developmental opportunities.

Sasol is aware of the benefits of visual art and the impact it has on social welfare and cohesion. To quote former US President John F Kennedy, "If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him. . ."

On behalf of Sasol, we congratulate all the winners of the 2018 Sasol New Signatures Art Competition and wish them all the best. May you continue to be fearless in your artistry, challenging society to evaluate the lenses through which it views the world. It is by doing so that you unconsciously give others the permission to be boundless in their pursuit of their happiness and purpose. Be limitless.

“It is often said that art has no limits. This is because a true artist’s imagination has no boundaries; it is limitless.”

Director of the  
Association of Arts Pretoria

# PIETER W VAN HEERDEN

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"It continues to be a springboard for launching exceptional innovation and successful careers, both locally and abroad."

In the contemporary cultural climate, the challenge for entering today's art practice requires stamina, determination and the ability and willingness to dream. More and more young artists are rising to the challenge to contest a multifaceted creative process, which is manifesting itself in an array of complexities.

Artists need exposure. One of the best forms of exposure is through national competitions such as the Sasol New Signatures Art Competition. This major competition has been staged without interruption for more than fifty years, and remains a leader amongst similar national competitions.

It continues to be a springboard for launching exceptional innovation and successful careers, both locally and abroad.

The Association of Arts Pretoria once more acknowledges its appreciation towards Sasol for a unique, continuous and rewarding partnership.

## National Chairperson 2018 Sasol New Signatures

# PROF PIETER BINSBERGEN

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Space meets place where gender and identity politics challenge the substance of self in the versatile cultural landscape we call home - South Africa. The 2018 Sasol New Signatures entrants have taken their visual communicative voices to a platform that demands attention from local and international audiences alike. They have placed a magnifying lens on identity, which echoes a collaborative experience of making sense of the world. In this regard, visual image making in South Africa finds itself in an exciting space of re-invention.

The 2018 entrants seem to be done with the stereotypical genres centring on social and political issues of the past. Rather, the emphasis has shifted towards global citizenship addressing pressing concerns of humankind in general. In a broader sense, this has created renewed international interest in South African image making, free from the stereotypes of the past.

Equally, the national selectors from each region have echoed these sentiments. It became evident from my travels around the country that all the selectors I met with spoke with a unified voice. They were very specific in what they were searching for in these innovations in South African visual narratives. There was no compromise regarding technical

excellence and careful attention was paid to how various materiality statuses of mode underpinned the artworks conceptually. In a world where social post-literacy seems to be the norm, it was interesting to see how the regional selectors negotiated their way around the relationship between image and text.

The way in which works were titled and how the inception of text led to a better visual underpinning of the artwork under scrutiny was the order of the day. To this end, a national debate was sparked around the notion of 'us and them' or the process of 'othering' as opposed to genuine lived experiences. This resulted in the judges seeking out honest and authentic conceptual underpinnings rather than settling for superficial visual statements regarding 'hot topics' in the news and social media platforms. Generally their feedback revealed that 'lived experiences' and 'collective identities' are what make South African visual narratives so unique and exciting.

This in turn, and as mentioned, is what has sparked renewed international interest in our emerging South African artists. To this end the Sasol New Signatures competition has fulfilled its task in showcasing the best young talent our country has to offer.

“...‘lived experiences’  
and ‘collective  
identities’ are what  
make South African  
visual narratives so  
unique and exciting.”

I take this opportunity to thank the national and final selectors for their valuable input and feedback regarding the national selection process of the 2018 Sasol New Signatures competition. Their comments and feedback were insightful and inspiring.

Furthermore, I wish to thank Pieter van Heerden and Nandi Hilliard from the Association of Arts Pretoria for their devotion to the competition and their continued loyal support. Finally, and of course most importantly, I commend and thank Sasol for their loyalty and continued investment in young South African art. Without such a sponsorship South African art would be all the poorer.

In conclusion, I thank and applaud all the entrants of the 2018 Sasol New Signatures who entered their work across South Africa. You are all winners in your own right.



Overall winner

# JESSICA STORM KAPP

(University of  
Stellenbosch)

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Fragments of retrieved objects and materials are combined in an attempt to illustrate concepts such as loss, trace, place attachment and reflection.

*Mapping Time*

Rammed earth columns and embedded object  
Installation: 150 cm x 250 cm x 250 cm





This multisensory approach to sculptural installation becomes site specific to dwellings in the area of Knysna (South Africa). It is clear that the geographical approach to the work traces space and place throughout history, culminating in the recent disastrous Knysna fires of 2017. By adopting phenomenological concepts of subjectivity, the artist attempts to create visceral experiences, showing how art is able to embody auratic qualities of home in order to create expressions of it. Fragments of retrieved objects and materials are combined in an attempt to illustrate concepts such as loss, trace, place attachment and reflection.

Ultimately, regarding the pressing issues of land, including pre/post, and de-colonial struggles, the work's ability to ambiguously navigate through and around these sensitive issues makes it worthy of being the winning artwork.

## Biography

Jessica Storm Kapp is a creative predominantly working within the field of Fine Art. Being a collector of things, the action of retrieval as well as the histories attached to found objects are central themes in her investigations into home, following the event of the 2017 Knysna Fires. She is currently completing her undergraduate degree in Fine Art at Stellenbosch University. Through various print-making techniques, photography, sculpture and installation, Jess strives to create immersive moments in which viewers can experience the essence of a place through their multiple senses.

Runner-up

# PETER MIKAEL CAMPBELL

(Cape Town)

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“... Campbell aims to evoke a quiet meditation on the balance of opposites – in this case between simplicity and complexity...”

*Kaisen*  
Pencil  
102,5 cm x 73,5 cm



Kaisen in Japanese means to 'change for the better'. In this work Campbell aims to evoke a quiet meditation regarding the balance of opposites – in this case between simplicity and complexity – as well as the value of aesthetic beauty as a meaningful pursuit. For the artist, the ultimate purpose for creating this work is to evoke a buffer against the tragedy woven into life.

The attention to detail and the delicate play of tonal values evident in the process of drawing, offers this work the worthy position of runner-up. In this case, less is evidently more in underpinning the work in concept and execution.

## Biography

Peter is a Cape Town-based artist and owner of the jewellery label *A Bird Named Frank*. He graduated from Nelson Mandela University in 2009 with a B.Tech in Fine Art (Cum Laude).

Peter identifies himself as an artist monk and sees art as a psychological and spiritually transformative medium. His key interest is the capacity of aesthetic beauty to offer intimations of the divine and facilitate the distillation of consciousness.

Currently he is awaiting the commencement of an MFA at Michaelis School of Fine Art under Jane Alexander.

# MERIT AWARDS

Merit award winner

# KELLY CROUSE

(Port Elizabeth)

*Medication: C<sub>23</sub>H<sub>27</sub>N<sub>3</sub>O<sub>7</sub>*  
Mixed media  
60 cm x 120 cm x 13 cm

In this bold and confrontational work, the artist traces her life journey suffering from a rare skin disease called perioral dermatitis. At first glance, it is evident that this skin disease/disorder has resulted in escalated levels of emotional stress. Through its diagnostic fragility of identity formation, Crouse attempts to build a visual narrative which documents and addresses the aspects that embody the emotional and physical challenges brought on by living with perioral dermatitis.

This interdisciplinary approach to image making is seen as fresh and innovative and seems to push the boundaries of contemporary portrait painting in visual art into a new and exciting source domain.



Merit award winner

# DEBBIE FAN

## (Port Elizabeth)

This diptych consists of two panels, one digitally printed and the other hand painted. In this work, Fan offers commentary on what she terms 'cultural consumerism'. Working as a waitress in her family-owned Chinese restaurant the artist is bombarded with an abundance of bills, receipts and credit card print-outs on a daily basis. For the artist, the receipt became a metaphor for the sale of her own culture and identity.

The large scale of these receipts become overwhelming to the viewer as they are usually considered as something trivial or mundane in the act of purchase and sale. The two oversized receipts thus create a paradoxical play on Chinese cultural stereotypes the artist faces in contemporary consumerist culture.

### Cheque or Savings?

Acrylic and digital print on paper  
Diptych: (2) 240 cm x 90 cm



Merit award winner

# MULATEDZI SIMON MOSHAPO

(Polokwane)



*The leader shall govern*  
Wood  
90 cm x 120 cm x 90 cm

As the title leads the viewer to believe, this work deals with political power struggles that, according to the artist, “plague Africa for centuries”. The work offers historical commentary on hegemony which forces some minority cultural groups to seek exile in neighbouring countries. The conceptual underpinning of the work is further strengthened by allowing the viewer(s) multiple access points into a ‘chaotic’ narrative that is honest and delightful in its visual complexity.

While traditional South African woodcarving seems to have lost impetus in contemporary visual art in recent years, Moshapo offers a new and innovative approach to this traditional craft that shows high levels of skill and craftsmanship. At this level, the execution of the piece, including its detail, seems to transcend the material it is made from.

Merit award winner

# PIERRE HENRI LE RICHE

(Cape Town)

This installation comprises two porcelain bells which are each displayed on a plinth made of repurposed shipping crates, and are encased in glass boxes. The bells, which are replicas of slave bells seen at various Cape Dutch homesteads, were deformed during the slip-casting and bisque firing process, and were subsequently restored through the use of embroidery. The end product clearly offers commentary on pressing socio-cultural issues that the younger generation in South Africa is dealing with.

The bells silently chime forth through history exploring issues of race, gender politics, cultural stereotyping and geographical mapping. Ultimately being made of porcelain, these bells emphasise the fragility of circumstance.

*Ap(pear) I & Ap(pear) II*  
Porcelain, Egyptian cotton, yellowwood, plywood, glass  
Dptych: (2) 160 x 60 x 60



Merit award winner

# MEGAN SERFONTEIN

(University of  
Stellenbosch)



This installation makes use of a Java program that was written by the artist. It requires the viewer to engage with the artwork for a prolonged period of time in order for a clear image to form/emerge (plotting 80 000 pixels per frame out of a 307 200-pixel canvas).

It is clear that Serfontein draws on viewer interaction in order to 'complete' this ever-changing artwork that is never static or dormant. In this manner, the viewer becomes the subject and the artwork simultaneously, and their image will remain for a while after they disengage from the artwork and move on. This is done to not only query the societal outlooks on digital identities as gimmicks and games, but also to underpin the underlying unease present in recording oneself with or without consent, and thereby imprinting oneself therein.

*Untitled*  
Monitor, webcam, personal computer program  
170 cm x 57 cm x 62,5 cm

Catalogue of works  
on exhibition

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**Kader Abdulla  
(Port Elizabeth)**  
*Turning Circles*  
Pen on Fabriano  
106 cm x 83 cm



**Leevi Matthew Arrikum  
(Durban)**  
*Cabinet Reshuffle*  
Mixed Media  
62,5 cm x 67,8 cm





**Natasha Belinda Bezuidenhout  
(East London)**

*To Break Bread for 293 KMS (Ongoing series)*

Various kinds of clay

Installation: 170 cm x 130 cm



**Eyle Etienne Borchers  
(University of Stellenbosch)**

*Dissonant ties*

Woodcarving, etching, monotype print

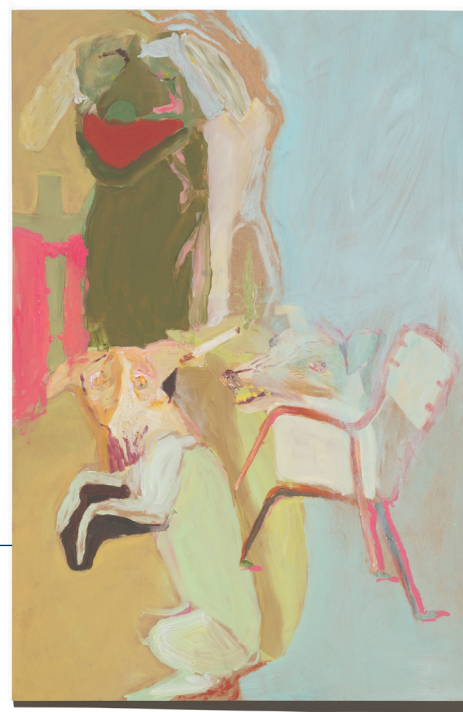
Installation: 250 cm x 150 cm x 150 cm





**Bernard Brand  
(Pretoria)**  
*Kanselkleed*  
Embroidery on fabric (velvet)  
94 cm x 85 cm

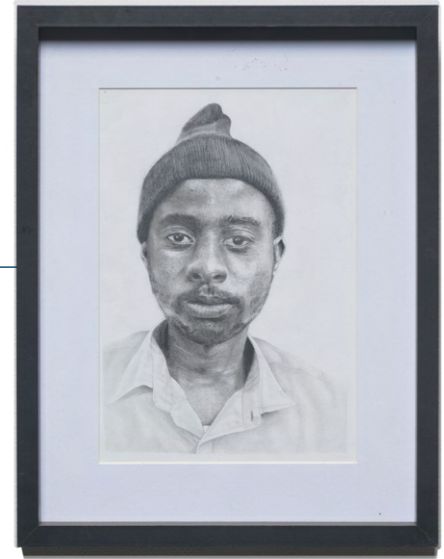
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**Natasha Katherine Brown  
(Johannesburg)**  
*What a small town*  
Oil and pastel on board  
60 cm x 40 cm

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**Thuthukani Mbongiseni Ntuthuko Buthelezi  
(Durban)**  
*Tribute to my friend*  
Graphite pencils on paper  
41,5 cm x 32,5 cm



**Peter Mikael Campbell  
(Cape Town)**  
*Kaisen*  
Pencil  
102,5 cm x 73,5 cm

**McKayla Carstens**  
**(University of Stellenbosch)**  
*A relook at Crocky's story*  
Book binding and bronze  
5-Part installation: 80 cm x 200 cm x 200 cm

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**Amy Faith Carver**  
**(Port Elizabeth)**  
*Innate*  
Collagraph  
43,5 cm x 121,5 cm

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**Phula Richard Chauke**  
**(Polokwane)**  
*Consultations / Misfortunes of Zuma*  
Mixed media  
31,5 cm x 44,5 cm x 28,5 cm

**Skye Cronje**  
**(Port Elizabeth)**  
*The light*  
Photographic print  
74 cm x 195 cm





**Francke Gretchen Crots  
(Johannesburg)**  
*The Nihilist Calendar*  
Ceramics  
27 cm x 12 cm x 13 cm



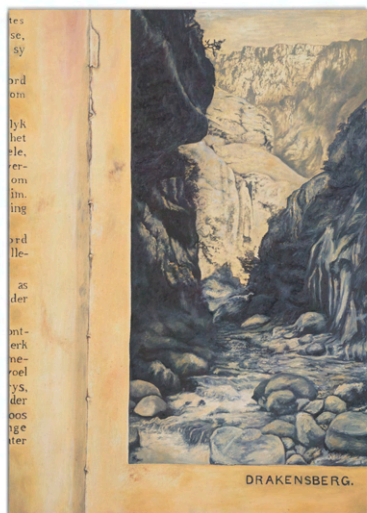
**Francke Gretchen Crots  
(Johannesburg)**  
*Harde Kopie*  
Ceramics and cotton thread  
10 cm x 15 cm x 15 cm



**Kelly Crouse  
(Port Elizabeth)**  
*Medication: C<sub>23</sub>H<sub>27</sub>N<sub>3</sub>O<sub>7</sub>*  
Mixed media  
60 cm x 120 cm x 13 cm



**Rushda Deaney  
(University of Stellenbosch)**  
*Untitled*  
Copper  
61 cm x 55 cm



**Lerole Dalson Dikgale  
(Polokwane)**

*Incomplete freedom*  
Steel, brass and wood  
73 cm x 28 cm x 21,5 cm

**Benice de Klerk  
(Port Elizabeth)**

*Suid Afrika – Ons mooi land: R B de Villiers*  
Oil on board  
Triptych: (3) 85 cm x 60 cm

Yi-Pin Restaurant  
Shop#2  
Boardwalk Casino Complex  
Port Elizabeth  
Tel:041 5836688

TAX INVOICE  
Vat Reg No. : 4760261224  
Waiter : DEBBIE  
Table : 6  
Till : A  
26/01/2018 20:47

Description	Qty	Amount
2HOT AND SOUR SOUP	2	R 50.00
8VEGETARIAN SPRING	3	R 84.00
16CASHWUT CHICKEN	1	R 95.00
37CRISPY SHREDDED BEEF	1	R 85.00
38S/BF WHIH BLK/BEAN	1	R 100.00
53STEAMED RICE	1	R 15.00
54DOG FRIED RICE	1	R 18.00
59BEEF NOODLES	1	R 68.00
64STIRFRY SEAFOOD	1	R 90.00
LEMONADE (200ML)	2	R 26.00
MIX SHOT - PASSION	1	R 6.00
FANTA PINEAPPLE	1	R 18.00
HOUSEWINE RED BLEND	1	R 40.00
Vat Included		R85.35
Total		R695.00

Gratuity R \_\_\_\_\_  
Grand total R \_\_\_\_\_

## Thank You for calling ##  
##Please call again ##

Yi-Pin Restaurant  
Shop#2  
Boardwalk Casino Complex  
Port Elizabeth  
Tel:041 5836688

TAX INVOICE  
Vat Reg No. : 4760261224  
Waiter : DEBBIE  
Table : 6  
Till : A  
26/01/2018 20:47

Description	Qty	Amount
2HOT AND SOUR SOUP	2	R 50.00
8VEGETARIAN SPRING	3	R 84.00
16COMMUNIST CHICKS	1	R 95000
37CRISPY SHREDDED BEEF	1	R 85.00
38S/BF WHIH BLK/BEAN	1	R 100.00
53STEAMED RICE	1	R 15.00
54DOG FRIED RICE	1	R 8.00
59HEIN NOODLES	1	R 68000
64STIRFRY SEAFOOD	1	R 90.00
LEMONADE (200ML)	2	R 26.00
MADE IN - CHINA	1	R 0.00
FANTA PINEAPPLE	1	R 18.00
HOUSEWINE RED BLEND	1	R 40.00
Vat Included		R85.35
Total		R163 516.00

My Salary R \_\_\_\_\_  
Family Income Total R \_\_\_\_\_

## Thank You for your money ##  
##Please come back ##

**Debbie Fan (Port Elizabeth)**  
*Cheque or Savings?*  
Acrylic and digital print on paper  
Dptych: (2) 240 cm x 90 cm

**Jordan Hance**  
(University of Johannesburg)  
*Contemplative*  
Acrylic and spray paint on canvas  
96,5 cm x 96,5 cm





**Leah Hawker  
(Cape Town)**  
*60 days (Pen and Hlomla) I & II*  
Photography on Hahnemühle  
Dptych: (2) 57 cm x 57 cm

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**Sarah Hunkin  
(Johannesburg)**  
*Visiting Vincent 2*  
Linocut – Edition 2/15  
35,5 cm x 44 cm

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**Chelsea Robin Ingham  
(University of Stellenbosch)**

*Kaaps se Royalty*

Lithograph and silkscreen print on Fabriano &  
milk crates, wood, fabric and silkscreen prints

Installation: 190 cm x 190 cm x 200 cm



**Lunga Kama  
(Cape Town)**

*Qhayiya / Proud*

Photography  
45 cm x 65 cm

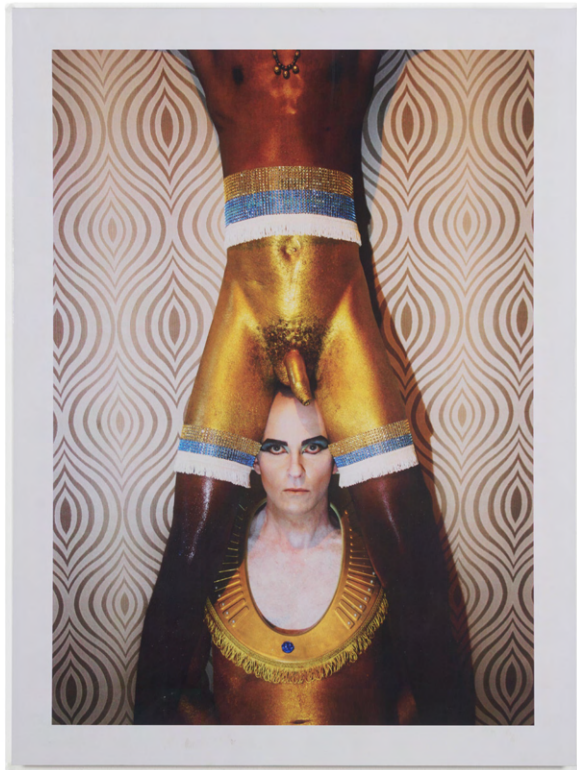
**Jessica Storm Kapp**  
**(University of Stellenbosch)**  
*Mapping Time*  
Rammed earth columns and embedded object  
Installation: 150 cm x 250 cm x 250 cm

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**Emma Theresa Kielczynska**  
**(Cape Town)**  
*The Lay of the Land*  
Monotype, embroidery on netting  
Triptych: (3) 100,5 cm x 81 cm

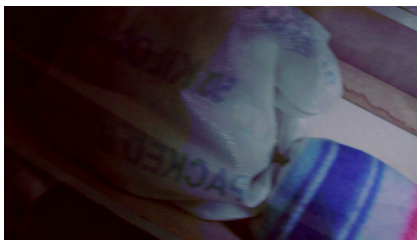
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**Rory Klopper  
(Durban)**  
*Cleopatra and the ASP*  
Photography  
100 cm x 74,5 cm

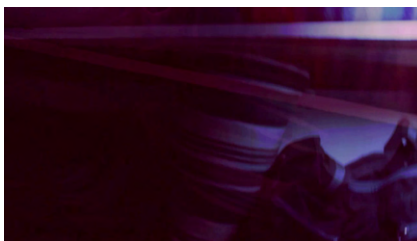
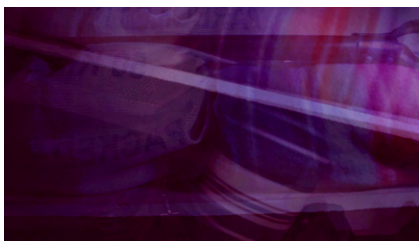


**Rory Klopper  
(Durban)**  
*Parasite and the God finger*  
Mixed media  
175 cm x 120 cm x 120 cm



**Louis Lodewyk Krüger  
(Bloemfontein)**  
*To and fro*  
Video  
193 seconds

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**Lyrene Kühn-Botma  
(Bloemfontein)**  
*Stages*  
Digital drawing on Fabriano  
Diptych: (2) 60 cm x 90 cm

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**Nericke Labuschagne**  
(University of Stellenbosch)

*Reformeer my*

Cement, steel wool, steel bobbin lace and etched brass plate  
5-Part: 170 cm x 50 cm x 30 cm



**Ané Lategan & Ester Pohl**  
(Pretoria)

*Resilience*

Digital print  
79,5 cm x 109 cm

**Pierre Henri le Riche  
(Cape Town)**  
*Ap(pear) I & Ap(pear) II*  
Porcelain, Egyptian cotton,  
yellowwood, plywood, glass  
Diptych: (2) 160cm x 60cm x 60cm

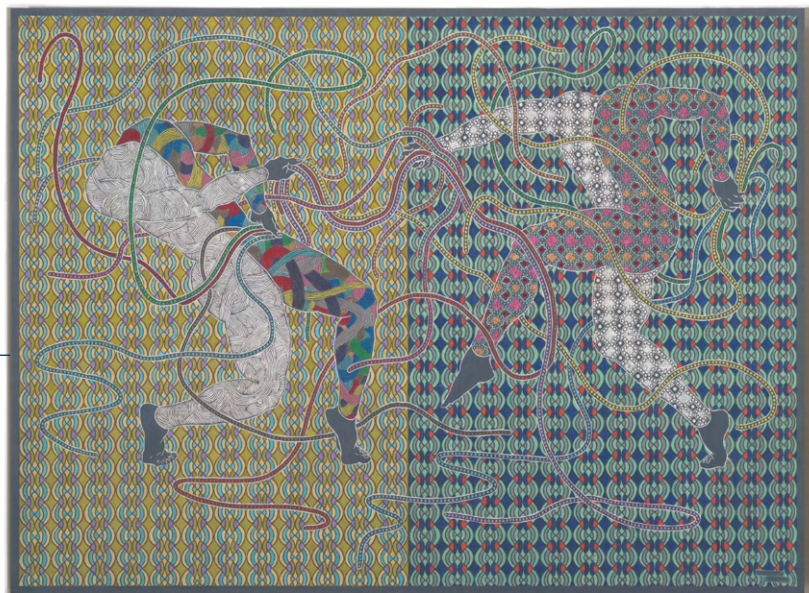


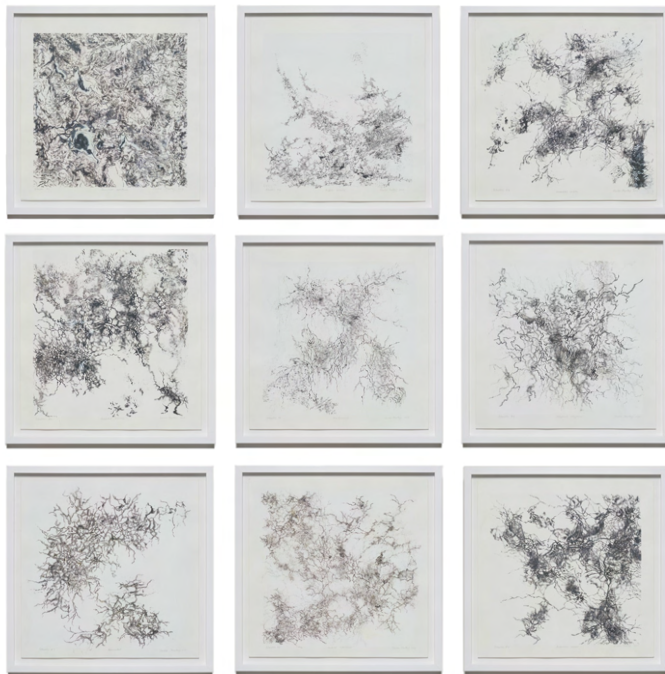
**Leandré le Roux  
(Pretoria)**  
*Constructs and Connections*  
Stop-motion-animation  
144 seconds



**Maia Lehr-Sacks**  
**(University of Stellenbosch)**  
*Nautilus II*  
Paper  
Triptych: 80 cm x 120 cm x 120 cm

**Sthenjwa Luthuli**  
**(Durban)**  
*Mbhaxambili / Two in one*  
Superwood cut block  
184 cm x 250 cm





**Cecilia Hendrina Maartens-Van Vuuren**  
**(Bloemfontein)**  
*Intensities # 1 – 9*  
Acrylic on Fabriano  
9-Part: (9) 57,5 cm x 57,5 cm

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**Charles Zebulon Mamorobela**  
**(University of Johannesburg)**  
*The Hustle*  
Mixed media on Masonite  
76,5 cm x 76,5 cm

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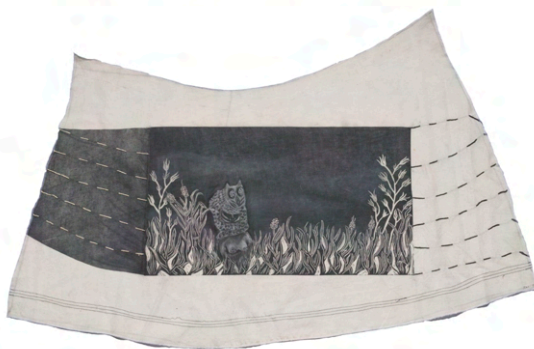
**Anna-Lynne Elizabeth Marais  
(Pretoria)**

*Grey Matter – Where Hitchcock and Frankenstein Meet*  
Photographic print, archival ink on Hahnemühle  
German etching archival paper  
96,5 cm x 127 cm



**Kgaogelo (Cow) Mashilo  
(Pretoria)**

*Wife material*  
Wool and synthetic leather  
20 cm x 175 cm x 136 cm



**Songezile Phillip Mbusi**  
**(Cape Town)**

*The shack house of Ematyotyombeni*  
Mixed media  
13 cm x 20 cm x 20 cm

**Zenande Mketeni**  
**(University of Johannesburg)**

*uMamlambo'ghini Wavela Emanzini*  
Linocut, charcoal, chalk and embroidery on Umbaco cloth  
Triptych: (3) 70 cm x 130 cm



**Thando Mkhasibe  
(Durban)**

*The goddess in her*  
Digital print  
52,5 cm x 62,5 cm

**Thando Mkhasibe  
(Durban)**  
*Ascension*  
Digital print  
52,5 cm x 62,5 cm





**Mulatedzi Simon Moshapo  
(Polokwane)**

*The leader shall govern*

Wood

90 cm x 120 cm x 90 cm

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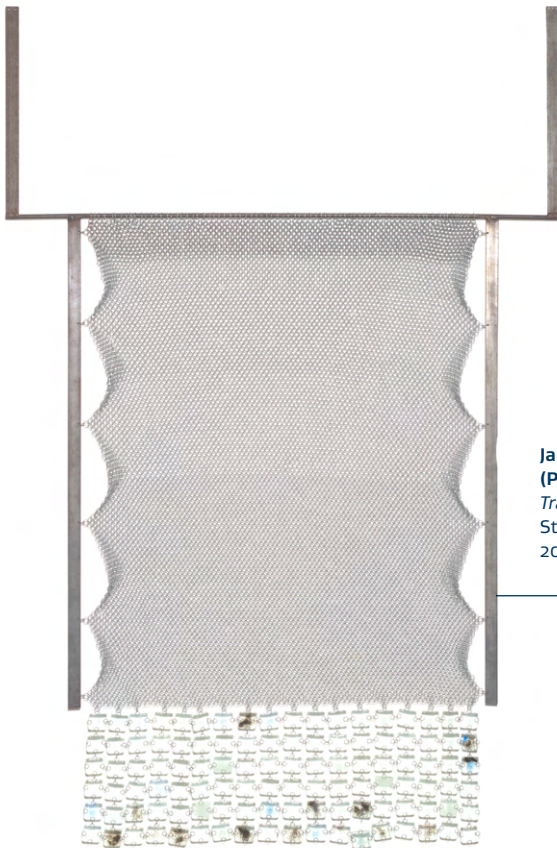
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**Robyn Therése Munnick  
(Port Elizabeth)**  
*BRCA2 Gene*  
Mixed media  
Diptych: (2) 79 cm x 60 cm x 17 cm

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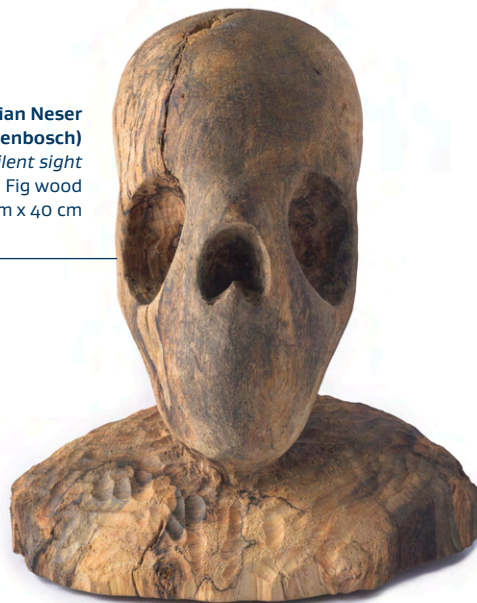
**Richard James Myburgh  
(Cape Town)**  
*Emoti Mori 2, Emoti Mori 3, Emoti Mori 4*  
Hand carved slate  
Triptych: (3) 15 cm x 9,5 cm x 4 cm



**Jan Andries (Jandré) Nel  
(Port Elizabeth)**  
*Trapped*  
Steel, glass and wire  
200 cm x 135 cm

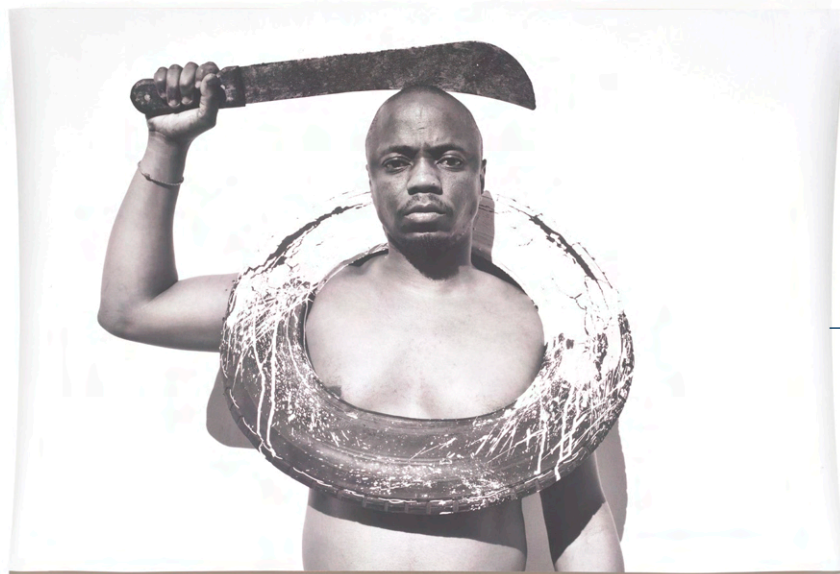
**Liam Vivian Nesor**  
(University of Stellenbosch)  
*Silent sight*  
Fig wood  
160 cm x 40 cm x 40 cm

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**Sonwabiso Ngcai**  
(East London)  
*Liyahamba Isiko*  
Aluminium, fabric and clay  
Installation: 97,5 cm x 190 cm x 56 cm

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**Bamanye Lethu Ngxale  
(Port Elizabeth)**  
*National Indictment*  
Photographic print  
110 cm x 166 cm



**Sibusiso Nkosi  
(Pretoria)**  
*Too short*

Ceramics, wood and oil paint  
Installation: 60 cm x 150 cm x 150 cm



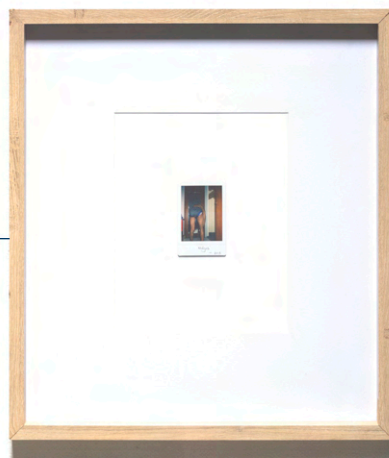


**Grettel Beatriz Osorio Hernandez  
(Port Elizabeth)**  
*Apollonian Microscape*  
Acrylic and oil on board  
Diptych: (2) 80 cm x 100 cm

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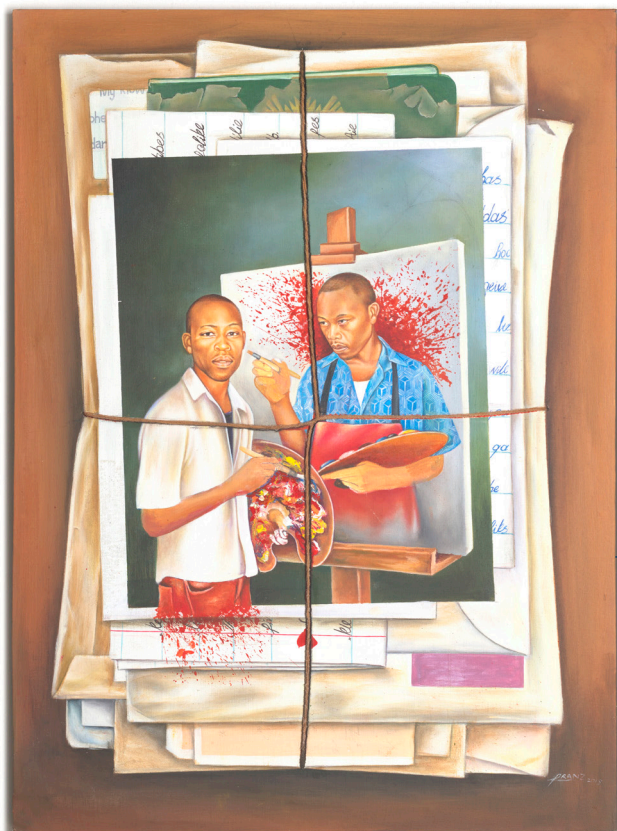
**Cazlynne Peffer  
(Pretoria)**  
*37 Rounds*  
Photography  
47,5 cm x 42,5 cm

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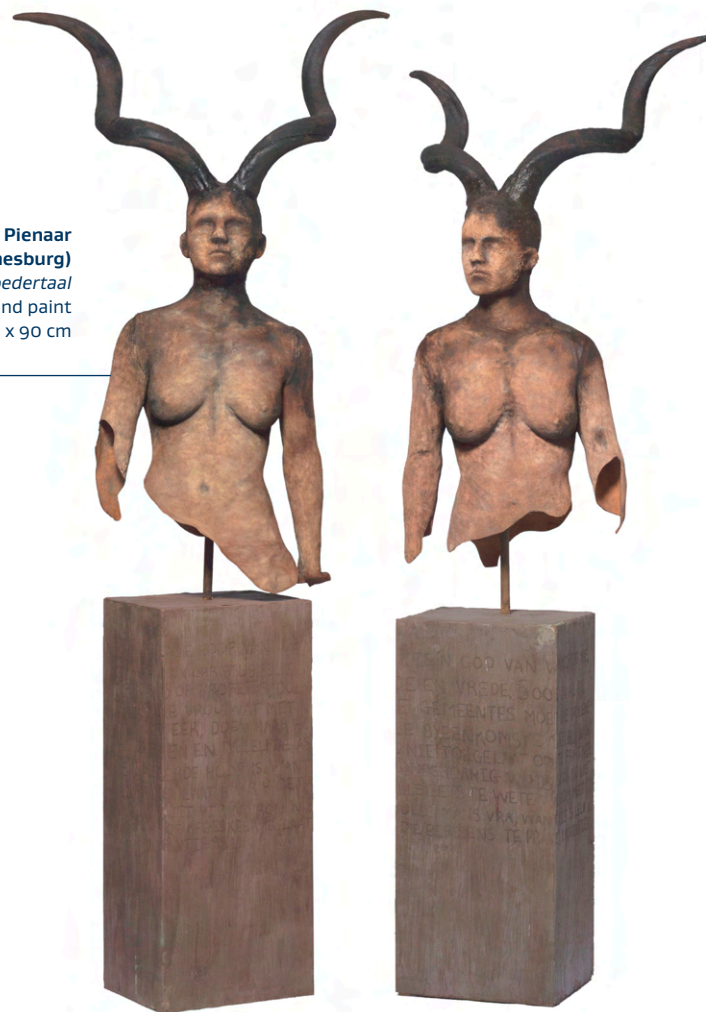
**Mikhail Peppas  
(Durban)**

*Equus with warrior: Ancient intersections*  
Photography  
45,5 cm x 35,5 cm



**Lucky Frans Pheeha Phooko  
(Polokwane)**  
*Self-reflexivity of identity*  
Acrylic on canvas  
100 cm x 73 cm

**Alexa Pienaar**  
**(University of Johannesburg)**  
*Stil is die moedertaal*  
Leather, wood, cement and paint  
Dptych: 230 cm x 140 cm x 90 cm



**Alexa Pienaar**  
**(University of Johannesburg)**  
*Die lieg van jong Suid-Afrika*  
Paint, dye and soft pastel on leather  
108 cm x 227 cm

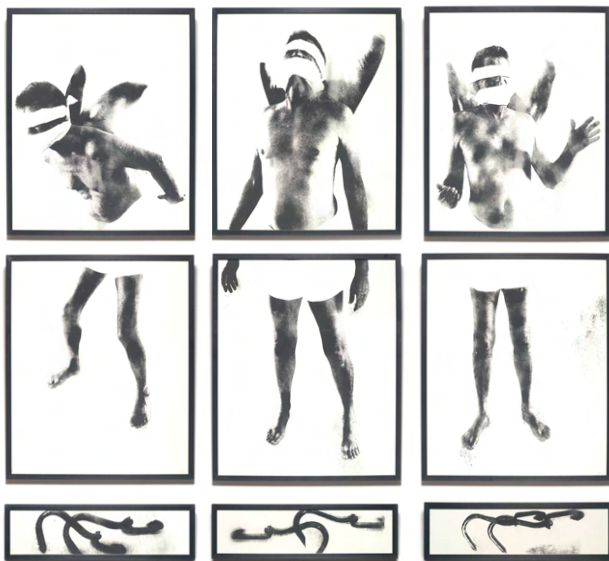


**René Alexis Pirie**  
**(Port Elizabeth)**

*Pseudo fashion models: Pabi, Zandra and Julia*  
Laser-cut MDF wood, digitally manipulated  
photomontage printed on Satin poster paper  
Triptych: 171 cm x 130 cm x 49 cm

**Linda Rademan**  
**(Johannesburg)**  
*Sins of the father*  
Linocuts, torn vintage maps & charcoal  
74,5 cm x 141,5 cm





**Nico Ras**  
**(University of Johannesburg)**  
*Gerub: Gabriel | Gerub: Raphael | Gerub: Michael*  
Charcoal  
9-Part: (6) 82 cm x 68 cm, (3) 20 cm x 68 cm



**Nico Ras**  
**(University of Johannesburg)**  
*Upon this foundation we build the new South Africa*  
Cyanotype prints and found wood  
5-Part: (4) 46 cm x 63 cm, 6 cm x 29,5 cm x 42 cm



**Jaylin Kate Richardson**  
**(University of Johannesburg)**  
*Blood Diary*  
 Menstrual blood on cloth  
 25 cm x 22,5 cm x 2,5 cm



**Jo Roets**  
**(Cape Town)**  
*Delicate Culture*  
 Air-drying clay  
 61,5 cm x 43,5 cm



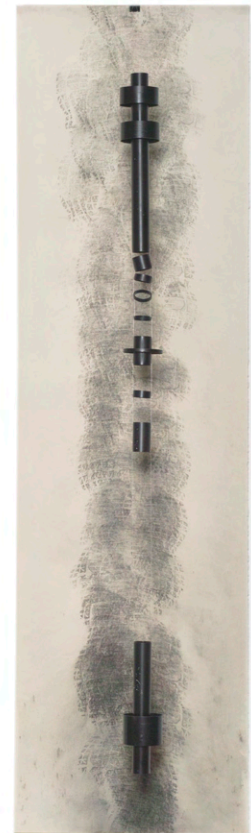


**Sheree Jadene Schmidt**  
**(Port Elizabeth)**

*Sally*

Oil on canvas & found object  
Diptych: (2) 91 cm x 61 cm

**Jade Eldine Schutte**  
**(Port Elizabeth)**  
*Step Overs / A Skip*  
Charcoal on Fabriano and PVC  
4-Part: 250 cm x 150 cm x 30 cm





**Petra Frances Schutte**  
**(Bloemfontein)**  
*Imaginative Play I, II, III*  
Pigment ink on Fabriano  
Triptych: (3) 45 cm x 53 cm



**Megan Serfontein**  
**(University of Stellenbosch)**  
*Untitled*  
Monitor, webcam, personal computer program  
170 cm x 57 cm x 62,5 cm

**Magdalena Elizabeth (Mem) Sevenster  
(Cape Town)**  
*Untitled*  
Pen and pencil on paper  
137 cm x 100 cm



**Kenneth Ndimiso Shandu  
(Durban)**  
*Transfixed in the drain*  
Mixed media  
230 cm x 100 cm x 100 cm

**Nonkululeko Sibande**  
**(University of Johannesburg)**  
*Umtwalo*  
Cyanotype and tannic acid  
78 cm x 59,5 cm

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**Nonkululeko Sibande**  
**(University of Johannesburg)**  
*Bo Ragadi*  
Synthetic hair on adhesive plastic  
65 cm x 49 cm

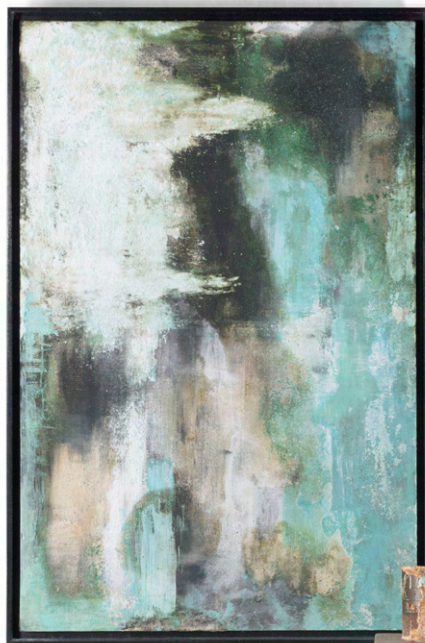
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**Tanaka Ryan Shava**  
**(Johannesburg)**  
*Love like Tanaka two*  
 Acrylic and oils on canvas  
 100 cm x 100 cm

**Sanelisiwe Singaphi**  
**(Port Elizabeth)**  
*Recovery 10, 11, 12, 13*  
 Monotype prints on watercolour paper  
 52,5 cm x 139,5 cm





**Estée Skein**  
(University of Stellenbosch)

*Untitled*

Washing powder, copper sulphate, shoe polish,  
pigment and canola oil on canvas & concrete  
blocks with found objects

Installation: 210 cm x 140 cm x 100 cm

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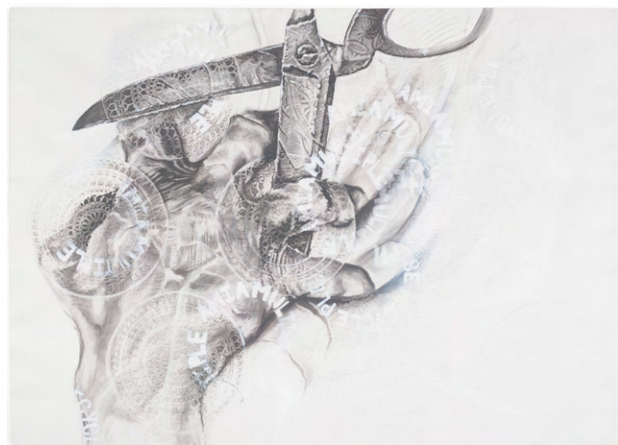
**Alexander Christopher (Chris) Soal**  
(Johannesburg)

*Speak the truth even if your voice shakes*  
Toothpicks, burnt wood found in Knysna  
160 cm x 18 cm x 18 cm

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**Jeanie Steyn**  
**(Port Elizabeth)**  
*Synthesis*  
Plaster and wood  
22 cm x 49 cm x 14,5 cm



**Dayne Straightfill**  
**(University of Johannesburg)**  
*Am I a Multiple*  
Charcoal, Conte and spray paint on paper  
Diptych: 240 cm x 130 cm

**Valeria Talian  
(Pretoria)**  
*394 Reasons just today*  
Encaustic and mixed media  
100 cm x 140 cm

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**Edna Michelle Theunissen  
(Pretoria)**  
*Cause for Anxiety*  
Mixed media  
Installation: 16 cm x 37 cm x 29,5 cm

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**Frans Moshimanyana Thoka**  
(University of Johannesburg)

*This is not a book*

Permanent marker, wood and blanket  
100 cm x 117 cm & 54 cm x 33 cm x 6 cm

**Kiveshan Thumbiran**  
(University of Johannesburg)

*Kaliyutopia*

Digital print on PVC banner  
249 cm x 246,5 cm



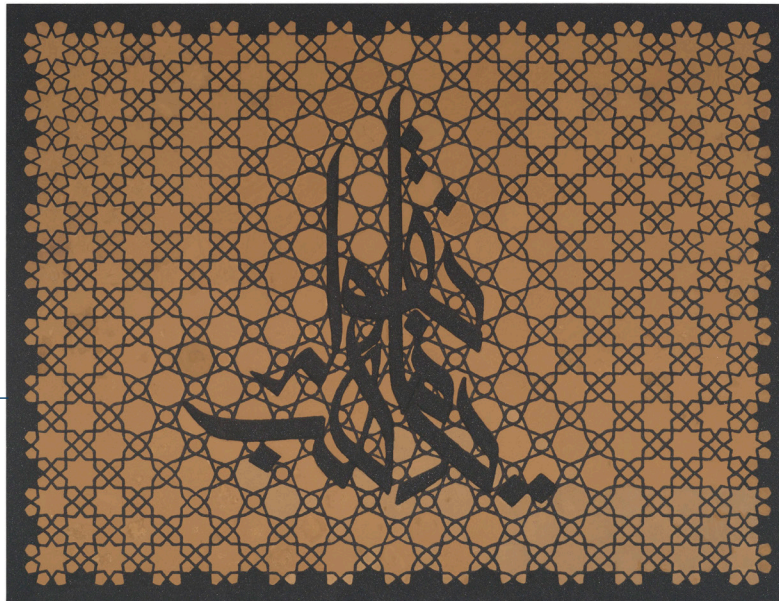


**Noluthando Ayanda Tloti**  
**(University of Johannesburg)**  
*Mary Magdalene*  
Oil on canvas  
151 cm x 86,5 cm

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**Jordan Tryon & Alexandra Craner**  
**(Johanneburg)**  
*What we say goes (after Tobias*  
*Verhaecht's "The Tower of Babel")*  
Chromite and builder's sand on board  
172 cm x 225 cm

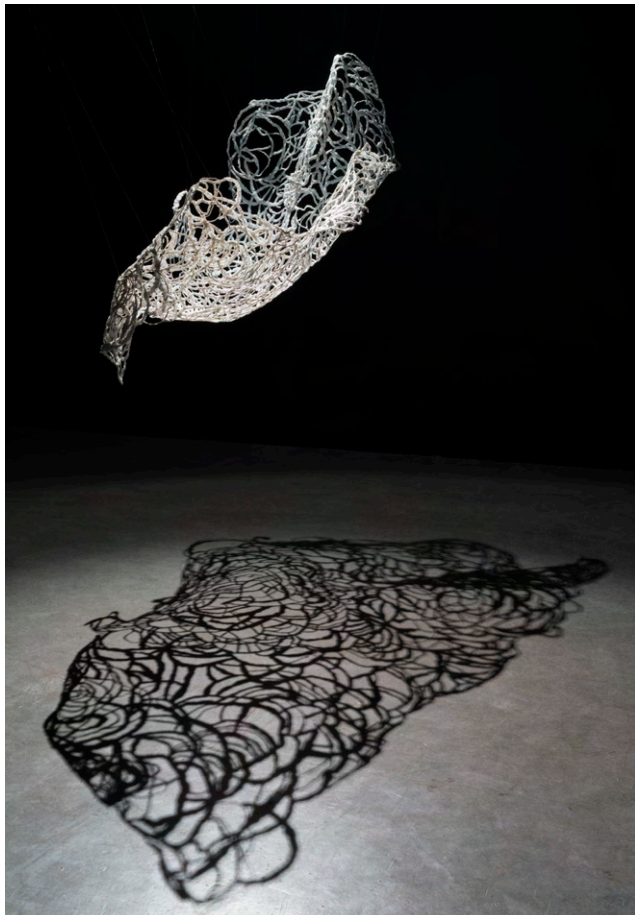
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**Jonathan van der Walt  
(Port Elizabeth)**

*The Red carpet*

Bronze, red leather and heat-resistant foundry gloves  
15 cm x 60 cm x 250 cm



**Marianka van der Westhuizen  
(Cape Town)**

*Shopping Patch*

Plastic bags  
200 cm x 200 cm x 80 cm

**Carmyn Carlisle von Mollendorff**  
**(University of Stellenbosch)**  
*Contraception: A deconstructed history*  
Digital print  
200 cm x 200cm

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**Adelheid von Maltitz (Bloemfontein)**  
*Lint*  
Lint and Plexiglass  
205 cm x 89 cm x 8,5 cm

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**Ingrid Vorwerk-Marren  
(Pretoria)**  
*Behind the window*  
Teabags  
143 cm x 105 cm



**Diane Webb  
(Cape Town)**  
*Pieta*  
Mixed media  
200 cm x 248 cm

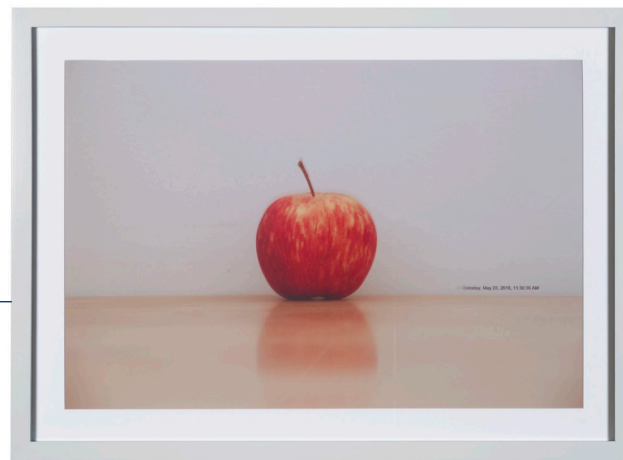


**Michael Roderick Wedderburn  
(Port Elizabeth)**  
*The significance of tension*  
Salvaged timber  
220 cm x 220 cm x 220 cm

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**Haifeng Xuan  
(Johannesburg)**  
*A 7-days apple*  
Digital print  
71,5 cm x 98,5 cm

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# SOLO EXHIBITION

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Lebohang Kganye  
Overall winner 2017

# *Mohlokomedi wa Tora*

70

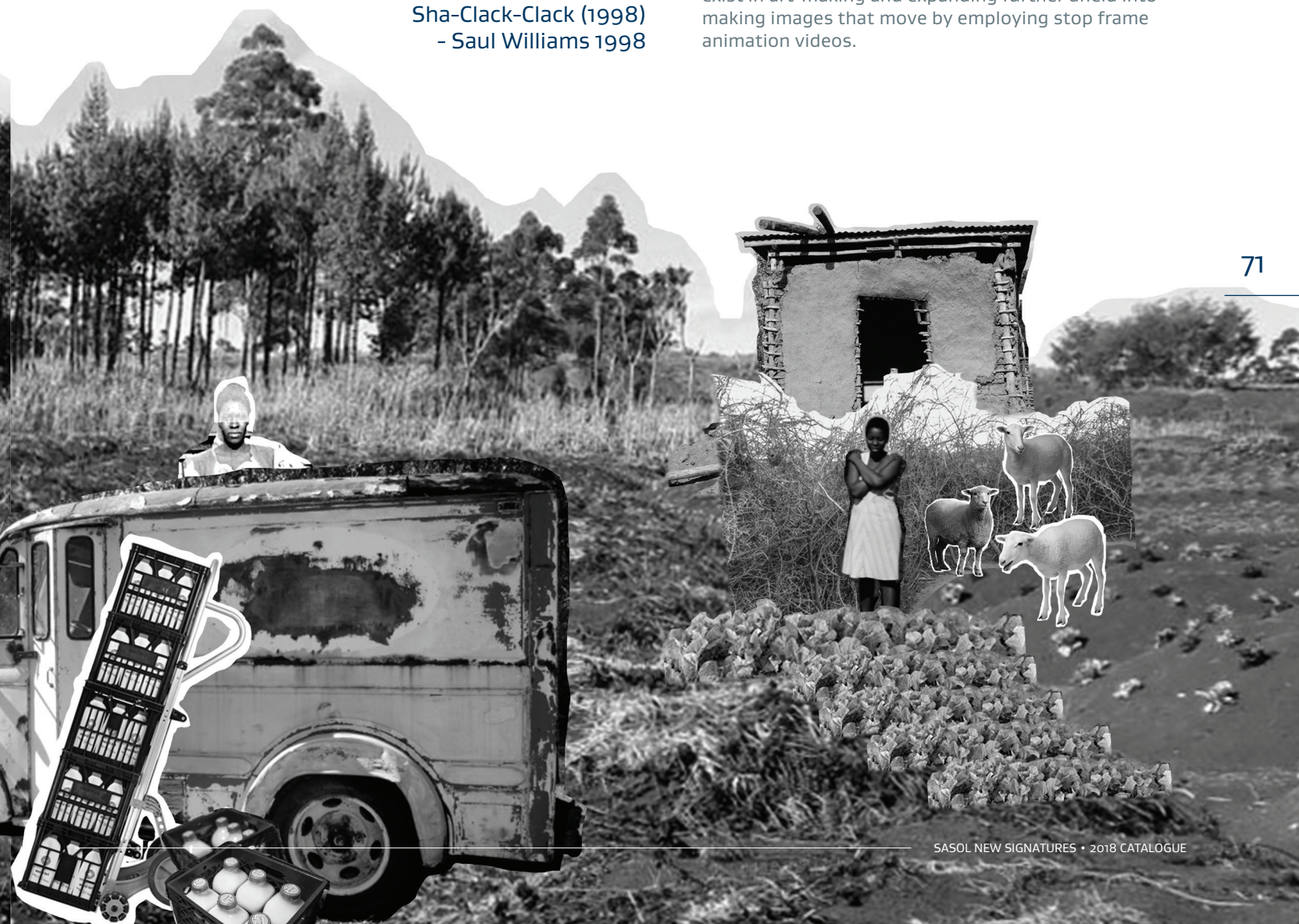
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“My spirit is growing seven by seven  
Faster than the speed of light  
Cause light only penetrates the  
darkness that’s already there  
And I’m already there”

Sha-Clack-Clack (1998)  
- Saul Williams 1998

With the installation ‘Mohlokamedi wa Tora’ (2017), Lebohang Kganye is presenting new questions to her audience and, in so doing, she adds complexity to her already complex visual vocabulary. She has tasked herself with transcending the traditional ways of using all her media. Trained at a traditional photographic school, her images have transformed into sculptural installations, challenging the invisible divides that exist in art-making and expanding further afield into making images that move by employing stop frame animation videos.



Kganye is a young woman holding aloft her family name. She chronicles this name by using various modes of presentation such as archival materials in the form of family albums and interviews with individuals involved to weave family narratives that would otherwise not have a platform or form beyond the experiential. Both methods of data collection lead one to an approximate truth. An individual's memory

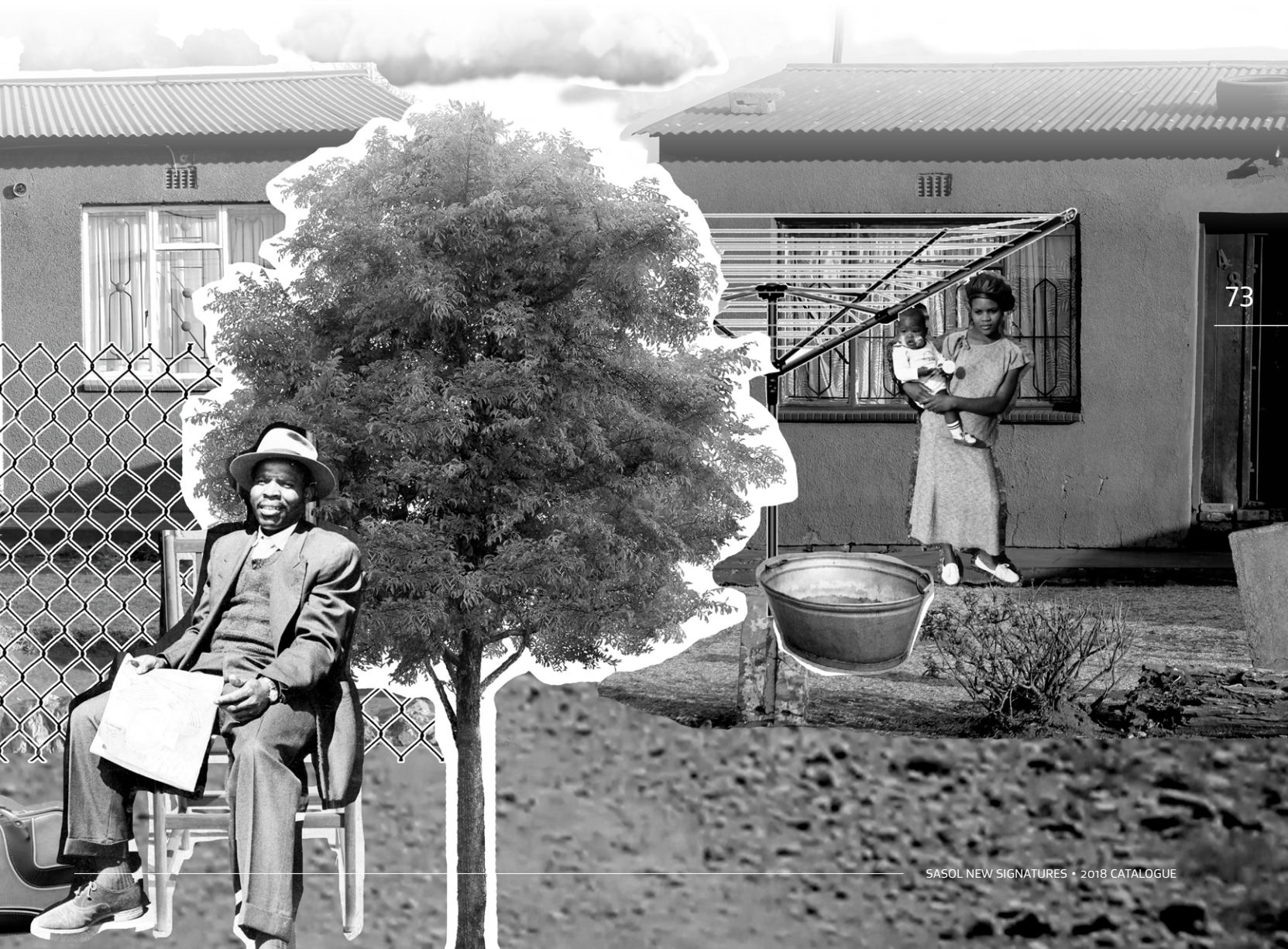
about a particular event may include political and personal bias. On the other hand raw artifacts such as photographs have the inherent limitation of speaking to context. Both these flaws open up an opportunity to generate her mythology and fluid story-telling.

Photography is a medium that relies on the management of light, dark and all the tonalities in



between. With her body of works in 'Ke Lefa Laka' (2013) this process, which is often constrained by traditional methods, was artistically altered. It is this interference or editing of the image that shifts our perception of the idea of truth. The power of one's own experience supersedes the notion of fact. The facts become negotiable and a whole plethora of possibilities and alternatives are created.

'Mohlokamedi wa Tora' is a visual and metaphoric interpretation for the different strands of the name. Each chapter speaks of a breakage, the breakage forms a new extension to the root of the name of which the foundation is light and brightness. The resulting fragments of the name are embodied in the multiple versions of the name starting with how it is said, how it is pronounced and finally how it is







spelled - just as South African indigenous languages are divided between Nguni and Sotho languages. The Northern Sotho, SeSotho version of Kganye or the Nguni is 'Khanye' which stems from kganya, khanya and ukukhanya.

The tower referred to is not a conventional lighthouse; it is in fact a table edited with a spinning light feature, creating the feeling of an inverse zoetrope. The lighthouse uses a torchlight-like vision to look at with panoptic vision. It mimics a photocopy machine light as it scans its surroundings, smoothly spreading its warm light onto the intruding audience which is the cardboard-backed cut-outs of photocopied and enlarged images.

The table is modest in size and yet it boasts years of intimate dinners, evoking and recalling Vincent van Gogh's "Potato Eaters" of 1885 due to the warm light emanating from the makeshift lighthouse. The historical link with these works is that they reflect the same underclass at opposite ends of the geographical hierarchy, captured at moments of sharing unassuming meals around limited light.

The word *mohlokamedi* suggests an individual's vocation of caretaker and tending to the light. The installation is in perpetual motion and therefore recreates non-stop imagery. The audience can enter the installation at one of four passages; the inlets are the four strands or groupings of the Kganye/Khanye families. This arrangement is reminiscent of the narrow streets of the township. The bird's eye view will determine a fortress-like structure of the township planning. By clogging the four narrow passages you can easily put everyone into a forced intimacy.

The work speaks to the process of migration and of course touches on the subject of genealogy, which transformed family structures and networks in and around Southern Africa. People were motivated in chasing light and getting away from the shadows of poverty and simultaneously becoming shadows themselves. In SeSotho the word shadow also implies the meaning or interpretation of “dignity”.

Kganya or light and its weightlessness is burned with shape and gives form to shadows. What is fascinating is that because of the low light, long shadows are cast, so when one stands inside the installation, people become giants.

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The Sasol New Signatures exhibition of winning works, and the solo exhibition by 2017 winner, Lebohang Kganye, runs from **30 August to 7 October 2018.**





## 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 seven years she has participated in photography masterclasses 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*. She was also awarded the Jury Prize at the Bamako Encounters Biennale of African Photography in 2015 and was the recipient of the CAP Prize 2016 in Basel. Kganye recently received the coveted award for the Sasol New Signatures Competition 2017, leading to a solo show in 2018. 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.

# WINNERS 1990 -2018

## 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-Marién Viljoen, Nicole Weatherby

## 2012

**Overall winner:** Ingrid Jean Bolton

**Runner-up:** Mandy Martin

**Merit awards:** Martin Pieter Klaasee, Lindi Lombard, Renszke Scholtz, Zeldia 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, Lorianne Lotz, Josua Strümpfer, Colleen Winter

## 2015

**Overall winner:** Nelmarie du Preez

**Runner-up:** Mareli Janse van Rensburg

**Merit awards:** Rory Lance Emmett, Nazeerah Jacob, Bronwyn Merlistee Katz, Sethembile Msezane, Colleen Winter

## 2016

**Overall winner:** Zyma Amien

**Runner-up:** Paul Andries Marais

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

## 2017

**Overall winner:** Lebohang Kganye

**Runner-up:** Sthenjwa Hopewell Luthuli

**Merit awards:** Francke Gretchen Crots, Goitseone Botlhale Moerane, Carol Anne Preston, Emily Harriet Bülbring Robertson, Cara-Jo Tredoux

## 2018

**Overall winner:** Jessica Storm Kapp

**Runner-up:** Peter Mikael Campbell

**Merit awards:** Kelly Crouse, Debbie Fan, Pierre Henri le Riche, Mulatedzi Simon Moshapo, Megan Serfontein

Regional and final  
selection 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 finalists and winners from the hundreds of entries received.

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

### **National Chairperson**

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Pieter Binsbergen

### **Bloemfontein**

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Ben Bothma  
Margaret Gradwell  
Palesa Motsumi

### **Cape Town**

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Ledelle Moe  
Marelize van Zyl  
Ashley Walters

### **Durban**

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John Roome  
Angela Shaw  
David Tshabalala

### **East London**

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Jeff Rankin  
Helen Weldrick

### **Johannesburg**

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Alex Opper  
Avi Sooful  
Diane Victor

### **Polokwane**

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Amos Letsoalo  
Malose Pete

### **Port Elizabeth**

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Jaco Benade  
Vulindlela Nyoni  
Gregory Kerr

### **Pretoria**

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Kabelo Maja  
Shonisani Netshia  
Ruarc Peffers

### **University of Johannesburg**

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Annali Dempsey  
Johan Myburg  
Musha Neluheni

### **University of Stellenbosch**

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Anton Karstel  
Isabel Mertz  
Ilse Schermers

### **Final Judging Panel**

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Zyma Amien  
Lawrence Lemaoana  
Igsaan Martin  
Pfunzo Sidogi  
Catherine Terblanche

# SASOL NEW SIGNATURES 2018

## Exhibition of Winning Works

30 August to 7 October 2018

**Pretoria Art Museum**

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

**Gallery Hours**

Tuesday to Sunday: 10h00 to 17h00

Closed: Mondays & Public Holidays

**Presented by**



ASSOCIATION  
OF ARTS  
PRETORIA  
est. in 1947

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