

sasol 

*new
signatures*

2025

CATALOGUE



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A SPECIAL THANK YOU TO OUR PARTNERS

CITY OF TSHWANE

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



STUTTAFORD VAN LINES

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



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

SASOL NEW SIGNATURES

Visual Arts Competition

The exhibition takes place at the Pretoria Art Museum from Thursday, 4 September to Sunday, 2 November 2025. Sasol's belief in the talent of South Africa's emerging artists finds expression in the Sasol New Signatures Visual Arts Competition.

Art plays an important role 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 Visual Arts 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, 106 artworks were shortlisted from throughout South Africa for exhibition at the Pretoria Art Museum and contention for the prizes.

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

WINNER

R100 000

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

RUNNER-UP

R25 000

FIVE MERIT AWARDS

R10 000

DIRECTOR OF THE
ASSOCIATION OF ARTS PRETORIA

PIETER VAN HEERDEN

"Art has the power to illuminate, to provoke, and to connect. We are here to recognise those brave enough to begin their journey – to put their visions into form, to dare, and to share."

For over three decades, the Sasol New Signatures Visual Arts Competition has stood as a beacon of opportunity and transformation in the visual arts. In partnership with Sasol, the Association of Arts Pretoria is proud to continue supporting new voices – voices that challenge, that question, and that reflect the complex beauty of our society.

Every artist who entered this competition is already a storyteller, a truth-teller, and a contributor to the cultural fabric of our nation. This year, we received an exceptional number of entries from all corners of South Africa. The diversity of mediums, themes, and perspectives is a testament to the vitality of our contemporary art scene. The adjudication process was rigorous, and I want to thank our judges for their dedication and discernment in selecting the finalists and, ultimately, our winners.

Innovation and creativity lie at the heart of what we do at the Association of Arts Pretoria. Sasol's sponsorship of this competition is more than corporate responsibility – it is a commitment to nurturing talent, unlocking human potential, and ensuring that South African stories continue to inspire the world.

Sasol, we salute you! A huge thank you to Stuttgart Van Lines – the wings behind this competition. To all the participating artists – thank you. Thank you for your courage, your craft, and your contribution. Whether you walk away with a prize or not, know this – your work matters. Your vision matters. And your voice is needed.

I thank everyone whose hard work and dedication behind the scenes all add up to ensure an exciting exhibition of finalists' works.





"Innovation and
creativity lie at the
heart of what we do
at the Association
of Arts Pretoria."

MESSAGE

SASOL EXECUTIVE VICE PRESIDENT
MARKETING AND SALES, ENERGY AND CHEMICALS SOUTHERN AFRICA

CHRISTIAN HERRMANN

"The Sasol New Signatures Visual Arts competition has, for the past 35 years been a platform for emerging South African artists to express their unique perspectives and push the boundaries of creative expression."

On 26 September 1950, Sasol came into being. Innovation has always been at the forefront of Sasol's approach. Sasol's sponsorship of what has become the most prestigious art competition in South Africa, started in 1990. In this special anniversary year, we celebrate not only the artists who dare to see the world differently, but also the shared spirit of innovation that unites us all.

As Sasol celebrates 75 years of pioneering innovation, we are proud to reaffirm our commitment to creativity, progress, and the power of new ideas through our sponsorship of the Sasol New Signatures Visual Arts competition. This milestone is not only a celebration of our legacy in science and technology, but also a tribute to the transformative role of the arts in shaping society.

Art and technology, often seen as separate realms, are in fact deeply interconnected. Both are driven by curiosity, experimentation, and the courage to imagine new possibilities. Just as innovation in science demands vision and bold thinking, so too does the creation of compelling art. Together, they challenge conventions, inspire dialogue, and illuminate the path forward - all qualities embodied in the artworks selected for this year's Sasol New Signatures exhibition.

To all the artists who supported to the competition by submitting artworks, thank you for contributing to the legacy of the competition. In particular, we would like to congratulate the winners and all the finalists. Your names will forever be part of the history of this competition. May you continue to be curious and find ways of imagining new possibilities.

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

FORREWORD



"May you continue to be curious and find ways of imagining new possibilities."

NATIONAL CHAIRPERSON
SASOL NEW SIGNATURES

PFUNZO SIDOGI

"The winning artwork must do something to me!"

This was an impassioned remark made by Johan Thom at the start of the final judging round for the 2025 edition of the Sasol New Signatures Art Competition. Thom, a provocateur artist and Associate Professor at the University of Pretoria's School of the Arts, was part of the final judging panel that consisted of two other savants of South African art, the artist Pat Mautloa and curator Koulla Xinisteris, who has overseen the SABC Art Collection for the past three decades. They were joined by the usual suspects, Cate Terblanche and me.

Listening to Koulla, Ntate Pat, and Johan provide luscious, sometimes edgy, but overall, deeply perceptive commentary on the 106 artworks that made it into the final round was a gift.

An intellectual treat of the finest class. Besides being 'judges' ourselves, Cate and I are so privileged to engage with and listen to the greatest collection of art minds during the regional and final judging rounds as they opine on the meaning and future of art, and the merits and demerits of the artworks they are experiencing, from the various emerging artists who enter the competition. These esteemed judges, whose roles in the visual artist ecosystem range from being practising artists, curators, academics, auctioneers, arts administrators, gallerists, etc., do not merely select and reject artworks they deem to be deserving of an award; their efforts as adjudicators are actively shaping the now and tomorrow of South African art practice.

The over 900 entries Cate and I experienced during this year's regional judging are a testament to the resilience of the artistic spirit, wherein, despite the often tough and discouraging realities of being an artist in South Africa (and beyond) today, artists continue to respond to their creative calling. In the preceding sentences, I purposefully used the word 'experienced' because, increasingly, many of the artworks submitted to the competition are meant to be experienced and not merely seen. They engage multiple senses beyond the visual. But this dynamic is not new to Sasol New Signatures. The previous Chairperson of the competition, Pieter Binsbergen, Associate Professor in the Department of Visual Arts at Nelson Mandela University, conducted a research project that meticulously examined how a selection of previous winners used multimodality, "practices

of sign-making that combine and integrate different modes and media of communication" (Binsbergen 2016, p. 24), in their award-winning submissions. Binsbergen's study confirmed that multimodal artworks were becoming dominant in the competition and beyond, where "artists play to more than the sense of sight" (Binsbergen 2016, p. 167).

Multimodal art is indeed the new order. More and more emerging artists are creating artworks that demand to be experienced in modes that transcend the visual and cognitive dimensions. This is certainly true of last year's overall winner, Miné Kleynhans, who has graced us with her difficulty-titled solo exhibition, *Augury After Autogogues*.

Her art activates the body and emotions, forcing the audience to feel the artwork, both literally and spiritually. This is also the case with this year's winning artwork by Juandré van Eck. Van Eck's ceramic sculpture invites you to touch, hold, and gently move the delicately manufactured object. In so doing, the artwork's acoustic qualities are triggered, creating a beautifully eerie mood. The tactility of Van Eck's work humanises the art appreciation experience, where the audience can connect with the object beyond the boundaries of visual perception.

In closing, I return to Johan Thom's plea that the winning artwork "must do something" to him and his fellow co-judges. Van Eck and many other artists who were equally deserving to be part of the winning cohort definitely answered this call. I extend my proudest congratulations to all the artists who made it to the final round, and more so to those who are part of the top seven. Without your art, this competition would not be.

Reference: Binsbergen, P.A. (2016). *The Response of Art Education to the Challenges of a Multimodal World* [Unpublished Doctoral Dissertation]. University of Pretoria.



"More and more emerging artists are creating artworks that demand to be experienced in modes that transcend the visual and cognitive dimensions."

FORPREWORD





Cycles of the mind
Ceramics
53 cm x 46 cm x 21 cm



OVERALL WINNER



OVERALL WINNER

JUANDR  VAN ECK

GQEBERHA

In the movement and flow of the existence of life, my ceramic artwork focuses on emulating the rhythmic patterns of breath.

This artwork aims to be a metaphor for the cycles of the mind. Two whistles that are on two opposite sides are speaking — one a cry of liberation and joy, and the other a low, gentle echo of contemplation and unseen turmoil. Water is the essence of life and gives life to this artwork. In addition to that, it gives it a voice in the gentle flow from one state to the next, where we find comfort and a promise that even in the darkest moment, hope can come out as a whisper that becomes a triumphant cry of defiance. It is important for mental health that we don't stay silent, but hold onto something — even if it's just a small tremor of a voice — because like the ring of King Solomon states, "this too shall pass".





Still standing
Acrylic on board
38 cm x 38 cm

RUNNER-UP

THABO TREASURE MOFOKENG

JOHANNESBURG

My work is inspired by the resilience and courage of my neighbour, who, despite being paralysed from a gunshot wound, embodies a spirit that radiates like gold.

His determination to live life to the fullest, without letting his physical disability define him, is a testament to the human spirit's capacity for strength and adaptability. Through this art, I aim to capture the essence of his unbroken soul, which shines brightly despite adversity. I want to convey the message that our worth and value are far beyond our physical abilities, and our true strength lies within us.

Like gold, we go through intense fire, but come out shining as purified gold. If difficulties of life cannot kill us, they make us more alive than before. It doesn't matter how the world sees us; what matters is how we see ourselves in God's eyes. This art piece is a tribute to my neighbour's inspiring spirit and a celebration of the human capacity for resilience, hope, and determination.

MERIT AWARDS

MERIT AWARD WINNER

TAMMY LEE BAIKIE

JOHANNESBURG

Book worms uses sustainable, wild harvesting of mopane worms to explore knowledge systems and how one knowledge system can overshadow others.

The book, etching and specimen collection are tokens of the dominant Western scientific paradigm. But in small ways – from the cracked image to the words of Zimbabwean villagers on the drawer cover – the work chips at its monolithic status. My aim is not to dismiss science, but to highlight its limitations and how these can be overcome with indigenous ecological knowledge.

The candle soot etching and suspended worms in the book visualise this. The picture is inspired by a scanning electron microscope (SEM) image of a caterpillar's proleg, produced by Prof. Barry Trimmer and Dr Huai-Ti Lin for a paper on how these insects grip surfaces and move. So, how is it that this mechanism fails when the fat, sluggish 'worms' are ready to pupate and are easily dislodged from trees?

As a medium, fragile soot or carbon, the elemental basis of all life, is a reminder of how deeply we are embedded in our planetary ecology. We cannot learn or survive in isolation. SEM specimens, too, require a gold coating so they are not crushed in the machine's vacuum chamber. But the metal is not visible in the greyscale images. Nor is the etching's golden crack when the light box is switched off. Without contextual, indigenous insights, we have blind spots in our knowledge. [1]



Book worms, 2025
Mixed media
25 cm x 33,5 cm x 46 cm

[1] "The neuromechanics of proleg grip release" published in Journal of Experimental Biology (2018) 221, jeb173856. doi:10.1242/jeb.173856



Sell – Fish

Etching - Edition 1 of 15
62,5 cm x 52,5 cm

MERIT AWARD WINNER

REBECCA LOUISE (BECK) GLASS

PRETORIA

This etching explores the complex duality of being both the creator and the product within an artistic career. Set within the surreal confines of a fish market, the central figure — part human, part fish — embodies the tension between self-expression and commodification.

As artists, we are often required to "sell" ourselves, navigating a world where personal identity and creative output become inseparably entangled. The work draws conceptual inspiration from Franz Kafka's *The Metamorphosis*, invoking themes of alienation, transformation, and estrangement from one's former identity. The reference to Jan Matejko's *Starycyk* further reflects the introspective burden of witnessing and processing socio-political change — here, the jester's private despair amidst public festivity finds a parallel in the artist's quiet disquiet.

This etching also responds to a transitional period in my own life, in which inherited roles — as a child, a daughter, a member of society — begin to dissolve or shift. Recent political upheavals underscore this instability, intensifying the sense of displacement. Ultimately, the artist must inhabit a state of dual perception: to draw from lived experience while simultaneously stepping outside it, observing with detachment. In this way, the self becomes both subject and witness, caught in the net of one's own creation.

MERIT AWARD WINNER

SNELIHLE ASANDA MAPHUMULO

GQEBERHA

Engraved on sheep and goat hide are quiet traces — Grandmother, Mother, Granddaughter. A living archive. A tree that keeps growing, reaching beyond what we can see. A gesture toward infinity.

The work is born from family photographs — fragile, fading, yet full. It speaks to memory's delicate threads and our endless desire to hold on. Beneath folds of hide lie images, partially hidden, waiting for hands and eyes to search. Layers upon layers of time, of tradition, of love passed down.

There is presence, and there is absence. The hide, once a symbol of Zulu tradition, becomes something more: a quiet personal sermon on faith. On needing a Shepherd to guide us through life. Once alive, once warm with breath, now it bears the marks of another kind of life. To print and engrave on hide is to press into what was once living. It is an act of reverence and resistance. A gesture of permanence against the slow erosion of infinite time. The force of engraving cuts through the surface, echoing the depth of inheritance, of faith, of grief.

Sorghum seeds frame the work- small, sacred, resilient. They recall ceremonies of life and death. They remind me that nothing truly ends. That which we plant, will rise again.

What still stands? The memory. The prayer. The seed. Faith



**Ngaphansi kwesithunzi sakhe
(under His Shadow)**
Sheep hide on canvas
63 cm x 80 cm



2916
Cotton thread
65 cm x 60 cm x 9 cm

MERIT AWARD WINNER

VIAN MERVYN ROOS

PRETORIA

The work engages with the tensions between mechanised perfection and the vulnerability of the handmade.

Comprising 2916 individually crafted tassels made from cotton thread and arranged in a 54 by 54 grid, the work focuses on the experience of repetition, tactile labour, and resistance to automation.

Each tassel is handmade by a process involving spinning the threads, cutting, tying, combing, attaching hooks, fastening to the board, and trimming to achieve neatness. This repetitive, almost meditative process mirrors the rhythm of industrial labour and the monotony of factory work, yet the human touch introduces subtle variations and imperfections into each element.

The strict grid layout and the limited palette of two thread colours, olive green and ivory, with the ivory forming an 18 by 18 square in the centre, evoke pixelation. This structural clarity contrasts with the softness and fragility of the cotton threads themselves, creating a dialogue between the rigid order of industrial systems and the organic qualities of handmade craft.

Moreover, the artwork is kinetic in a subtle way where the threads respond to human presence, gradually shifting and fraying over time. This introduces new errors and transformations, allowing the work to live and evolve beyond its initial creation. The work resonates with histories of labour, resilience, and the value of tactile knowledge systems. The grid, often a symbol of control and order, is softened and humanised through thread, suggesting how rigid frameworks can be bent and worn by persistent care and labour. Ultimately, 2916 offers a meditation on the fragility and resilience of the handmade in a digital age. It explores the complex relationship between order and error, permanence and impermanence, human and machine.

MERIT AWARD WINNER

SARAH VOLKER

GQEBERHA

Taut, tethered, and torn explores the tension between a dancer's body and mind, where physical endurance intersects with emotional strain.

The body retains experiences — some too deeply embedded to be processed by thought alone — and dance becomes a way to feel, express, and endure. This sculptural installation uses ballet tights filled with stones, bricks, and cement blocks. Some are stretched to their limits and hung, while others envelop broken cement, causing the fabric to tear and strain. The weighted forms are pinned at the waist, their "legs" dragged downwards, embodying both physical pressure and psychological burden.

The work responds to the fixation on weight and bodily control within dance culture, where phrases like "Suck in your stomach; I can see your lunch" reflect the constant scrutiny dancers face. Here, weight becomes literal — gravity acting on the material as it does on the body, revealing moments of rupture, fragility, and persistence. By drawing on objects associated with the dancer's body, the work reflects on the invisible demands placed upon it: to be light, graceful, and endlessly controlled. It questions what is sacrificed in the pursuit of perfection and how the body bears the marks of these expectations.

Ultimately, *Taut, tethered, and torn* speaks to the resilience and vulnerability of the body under pressure — tethered by discipline, torn by expectation, and yet enduring.



Taut, tethered and torn

Ballet tights, stones and cement blocks
90 cm x 250 cm x 120 cm

CATALOGUE OF WORKS
ON EXHIBITION

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Sundus Saad Altalib
(Cape Town)

Mesopotamia
Banana silk on hardwood
46 cm x 103 cm

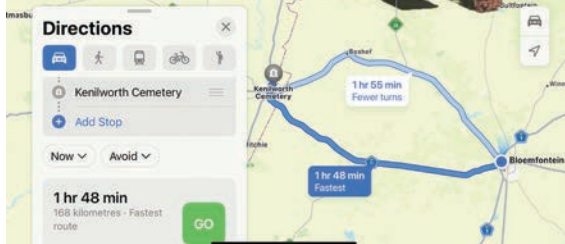


Hester Badenhorst
(Pretoria)

Aloe Trees
Mixed media
63,5 cm x 94 cm

Tammy Lee Baikie
(Johannesburg)

Book worms, 2025
Mixed media
25 cm x 33,5 cm x 46 cm



Micaela Gabriela Balie
(Bloemfontein)

Ghost in the machine
Digital drawing and photography - Edition 1 of 5
90 cm x 60 cm

Ra'ees Bonnasse
(Gqeberha)

Switchbeauty
Mixed media
18,5 cm x 50 cm x 1,5 cm





Deirdre Botha
(Pretoria)

Captain Courageous
Earthenware ceramics, metal and glass
44 cm x 36 cm x 16 cm



Maricel Botha
(Potchefstroom)

Diversion from domesticity (self-portrait with bassoon, etc.)
Acrylic and batik on paper
96,5 cm x 71,5 cm

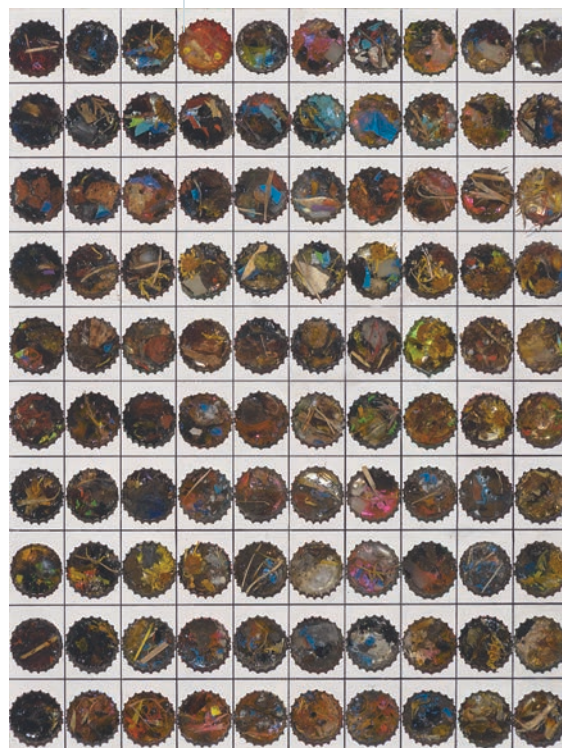


Louise Carbonel
(Durban)

Reflections with a rainbow
Acrylic and mirror on MDF
100 cm diameter

Lana Combrinck
(Johannesburg)

Stories from a broken landscape
Mixed media on board
40 cm x 30 cm





Asalondwa Conco
(Johannesburg)

Indoda
Hair extensions
205 cm x 107 cm x 55 cm



Elle Craninx
(Pretoria)

Notes from the dwelling
Woodprint and ink drawing
5 part: 198 cm x 181 cm x 64 cm



Suné Deetlefs
(Pretoria)

Holesale

Found objects
234 cm x 250 cm x 250 cm





Botlhoko Piet Diradingoe
(Bloemfontein)

Why?
Olive wood
39,5 cm x 75 cm x 41 cm



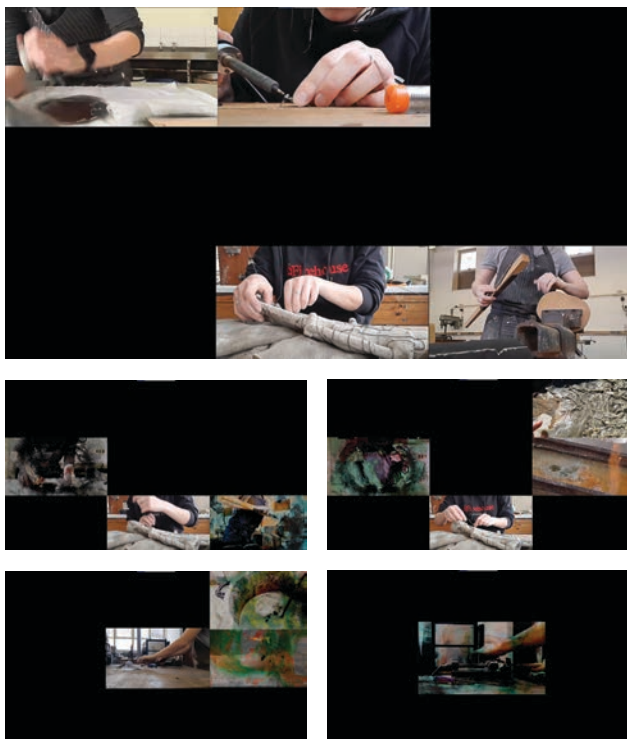
Karabo Dire
(Johannesburg)

Self-portrait I: I love being me, it hurts
Drawing pen on board
89,5 cm x 64 cm

Mthandeni Gift Dlamini
(Durban)

In their name
Mixed media
74 cm x 53,5 cm





Jessie Elliott
(Gqeberha)

Mind Full. Mind Less

Multimedia – Audio Visual - Edition 1 of 5
124 seconds

Tasmin Hannah Els
(Gqeberha)

I hear I've got your eyes
Emulsion screenprint on glass
33 cm x 26,5 cm x 7,5 cm





Jessica Philile Mawuena Foli
(Pretoria)

Pussy: A natural scent

Digital print on archival etching cotton rag - Edition 1 of 5
46,5 cm x 37 cm

Reinhard Giezing
(Johannesburg)

This is not a toy

Paper and leather
20 cm x 12 cm x 2 cm (folded)
20 cm x 12 cm x 70 cm (unfolded)



Rebecca Louise (Beck) Glass
(Pretoria)

Sell – Fish

Etching - Edition 1 of 15
62,5 cm x 52,5 cm



Siwaphiwe Gqwetha
(Gqeberha)

Umalusi (someone responsible for livestock)

Ceramics
38 cm x 20 cm x 20 cm



Viola Greyling
(Pretoria)

Suspending and evolving
Ceramics
215 cm x 120 cm x 45 cm



Saskia Yoriko Hertell-Moraloki
(Pretoria)

4 Minutes to leave
Mixed media assemblage
130 cm x 70 cm x 80 cm





Sphesihle Brian Hlatswayo
(Pretoria)

Forgive the method, remember the love

Candle smoke on tissue paper
89,5 cm x 64,5 cm



Loyiso Lloyd Hlawula
(Gqeberha)

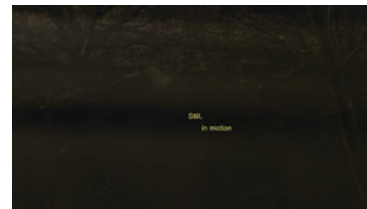
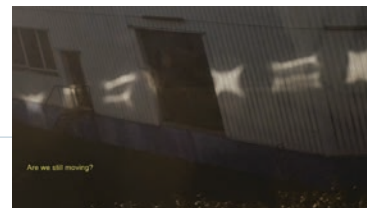
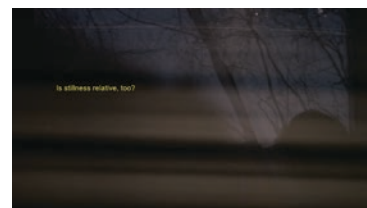
Uniformed. Unnamed

Mixed media
79 cm x 60 cm x 53 cm



Eugene Mthobisi Hlophe
(Durban)

To hold, to become
Photography - Edition 1 of 5
69 cm x 52 cm



Yehoshua (Shui) Yissochor Hoppenstein
(Johannesburg)

Custodian of the past
Linocut - BAT
48,5 cm x 63,3 cm



Hemali Khoosal
(Pretoria)

Still in motion
Video - Edition 1 of 5
180 seconds



Bongeka Nontethelelo Khumalo
(Gqeberha)

Holding space in city's shadow

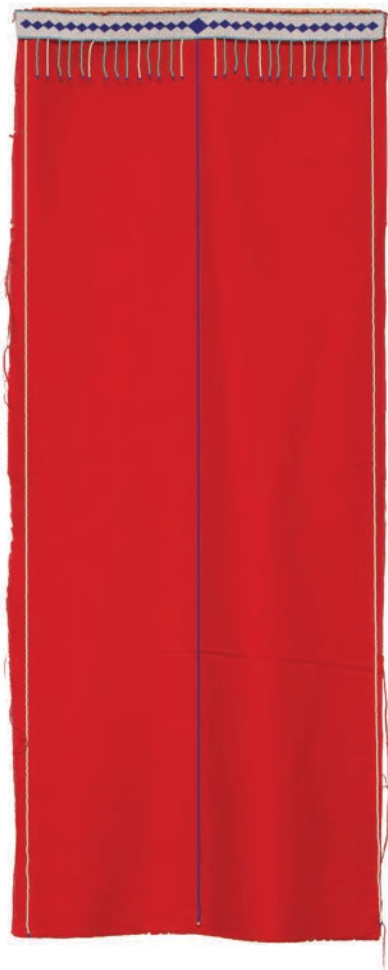
Photography
41,5 cm x 59 cm

Linde Kriel
(Bloemfontein)

Unspoken sacrifice

Pyrolised apples, cloth, burnt wooden bowl and altar
80 cm x 118 cm x 50 cm





Azola Krweqe
(Durban)

isiKhalo Sam
Textile and beads
153 cm x 62 cm



Annamarie Lategan
(Cape Town)

Collision
Raw leather Riempies and plastic chairs
124 cm x 88 cm x 68 cm



Naseema Abdul Khalack Lehee
(Durban)

Wrapped
Digital print on 230 gsm
true matte hi-white paper -
Edition 2 of 3
86 cm x 123 cm

Lehumo Lesiba Lekalakala
(Polokwane)

A recipe for connection
Hyper realistic with colour pencils
81 cm x 110,5 cm



Mohau Herry Lethae & Molefi Sylvester Moorosi
(Johannesburg)

Project Thuthukani – Clean up the trash. Clean up the mind
Mixed media on Masonite
126 cm x 90 cm



Sello Ronald Letswalo
(Johannesburg)

Mapantsula
Acrylic and oil on reclaimed steel
74,5 cm x 123 cm

Sello Ronald Letswalo
(Johannesburg)

Mplankara
Mixed media
70 cm x 63 cm x 64 cm



John Stephen Lizamore
(Gqeberha)

The fragile truth of photographs:
Unseen faces and inherited stories

Mixed media
125,5 cm x 125,5 cm



Joshua Maharaj
(Pretoria)

Fault lines

Etching and drypoint on Hahnemühle - Edition 1 of 30
57,5 cm x 57,5 cm



Siyabonga Mahlaba
(Johannesburg)

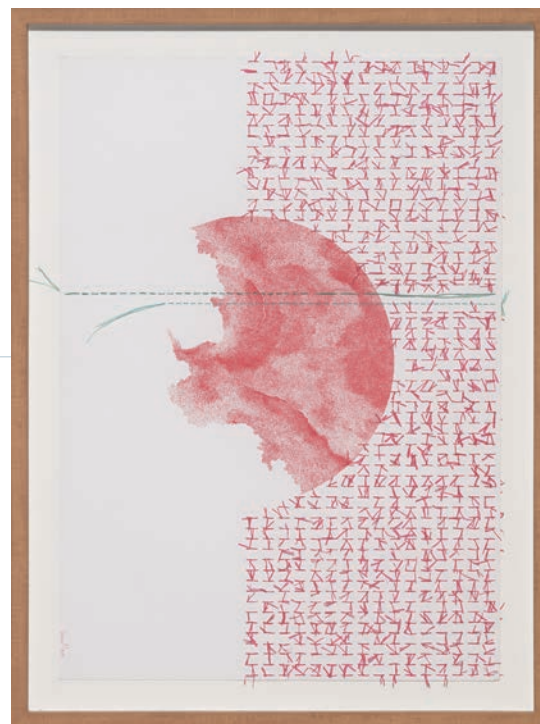
The light shines brighter (2024-2025)

Digital print on matt paper - Edition 1 of 5
54 cm x 74 cm

Vanessa Majoro
(Pretoria)

Maletsatsi I

Recycled nylon thread and fine liner on Fabriano
68 cm x 51 cm



Musa Maki
(Durban)

Cast of rusty characters (CORC)

Video
300 seconds



Daniel Nhlamhla Mamatepa
(Polokwane)

Where thoughts collide

Mixed media
72,7 cm x 50,5 cm



Amogelang Veronica Manoto
(Potchefstroom)

Untitled
Photography
62 cm x 45 cm

Wisani Benjamin Manyisi
(Johannesburg)

Melody in solitude
Mixed media on paper
93,5 cm x 93,5 cm





Snelihle Asanda Maphumulo
(Gqeberha)

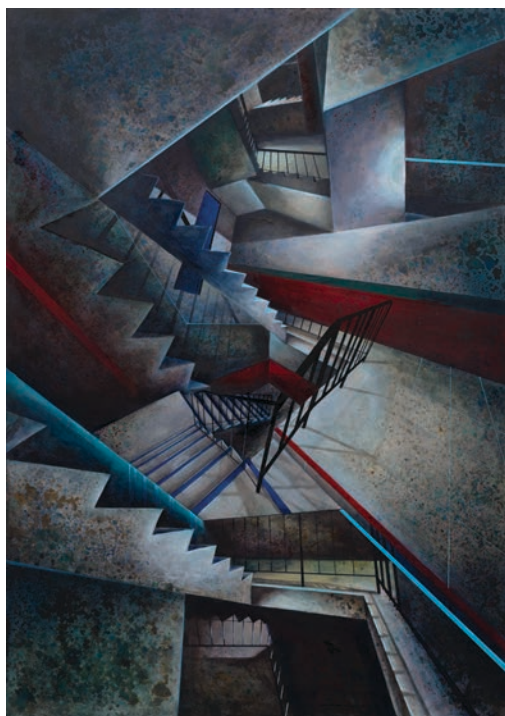
Ngaphansi kwesithunzi sakhe (under His Shadow)

Sheep hide on canvas
63 cm x 80 cm

Nzaliseko Ntsika Maponye
(Johannesburg)

Piety

Cold bronze casting, resin and faux patina
24 cm x 30 cm x 20 cm



Leana Maré
(Gqeberha)

The space between steps

Acrylic on board
119 cm x 84 cm

Hlumelo Mayekiso
(Gqeberha)

Umntana ka SOTSINTSHI
Red terracotta clay
18,5 cm x 18 cm x 18 cm



Hlumelo Mayekiso
(Gqeberha)

Igqibelo
Red terracotta clay
26 cm x 18 cm x 15 cm



Lehlogonolo Bassie Gamaliel Modise
(Pretoria)

Skirilek Ko Morena
Oil on Masonite board
31 cm x 50,5 cm



Thabo Treasure Mofokeng
(Johannesburg)

Still standing
Acrylic on board
38 cm x 38 cm

Teboho Mokhothu
(Bloemfontein)

Leeto
Photograph on metal sheet
56 cm x 84 cm





Popoti Molepo
(Gqeberha)

Lost in the haze
Photography - Edition 1 of 10
42 cm x 59 cm

Njabulo Samuel Molombo
(Pretoria)

Soshanguve
Graphite pencil on Fabriano
30 cm x 47 cm





Thashen Moodley
(Johannesburg)

Alienation
Oil on board
72 cm x 102 cm

52

Thato Mthobi
(Pretoria)

Daily Bread
Etching and screenprint - Edition 1 of 3 - 2 part
(2) 59,2 cm x 42 cm



Silas Motse
(Cape Town)

Mokete wa Basotho
Spray and acrylics on canvas
103 cm x 169 cm



Natasha Mpopo
(Johannesburg)

Cover Girl
Silkscreen - 2 part
(2) 45 cm x 38,5 cm



Wandile Msipa
(Gqeberha)

Bhubesini Family
Oil on unstretched canvas
149 cm x 106 cm

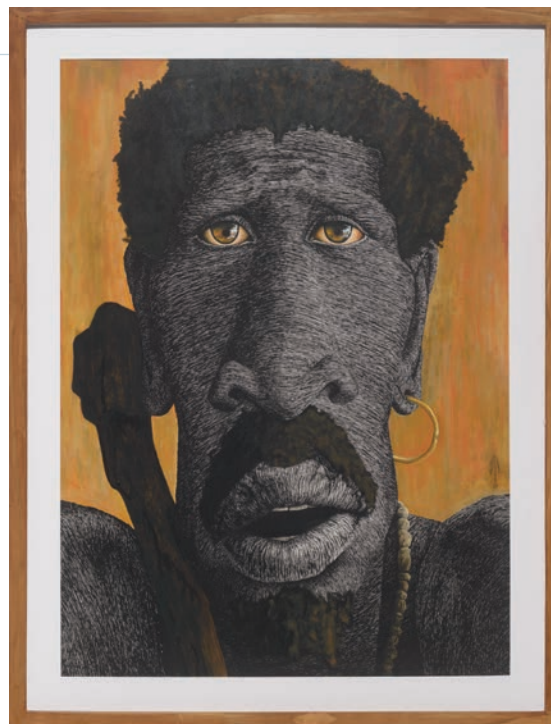
Charné Mungur
(Gqeberha)

5271 Days behind trauma
Screenprint and hand carve on brass
60 cm x 60 cm



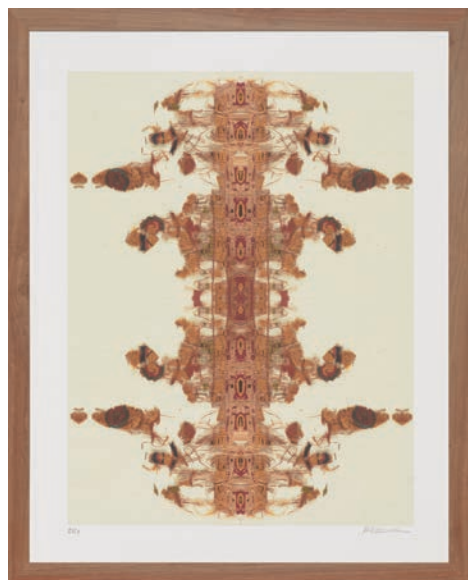
Ayabonga Ngongo
(Johannesburg)

The mentor
Mixed media
123 cm x 94 cm



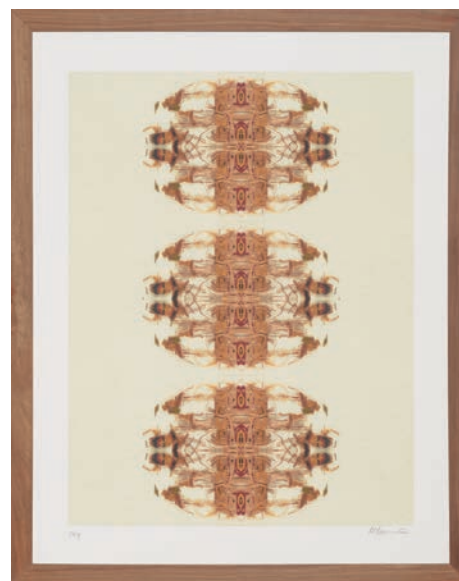
Puleng Cynthia Ntohla
(Johannesburg)

Soweto Sentinel
Crochet tapestry
91 cm x 55 cm



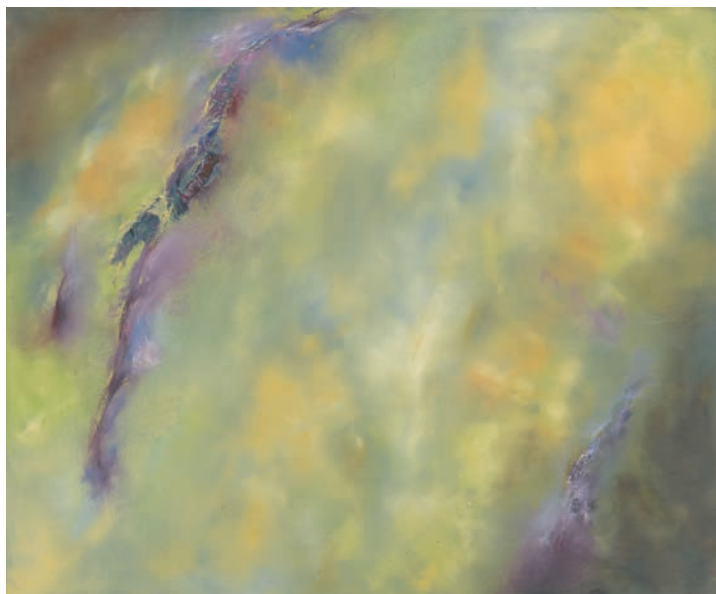
Konadi Marcia Ntsoane
(Cape Town)

Ruri ke tla loka (Truly I will be made well)
Archival pigment on Hahnemühle 308 gsm
58 cm x 46,5 cm



Konadi Marcia Ntsoane
(Cape Town)

We mend in circles
Archival pigment on Hahnemühle 308 gsm
58 cm x 46,5 cm



Sharon Oliver
(Gqeberha)

Torn
Oil on canvas
76 cm x 91 cm

Tiffany Onderstall
(Cape Town)

As musical moments manipulate time
(Cover: Bewitched, bothered and bewildered)
Oil on wood and vocals
82,5 cm x 60,5 cm





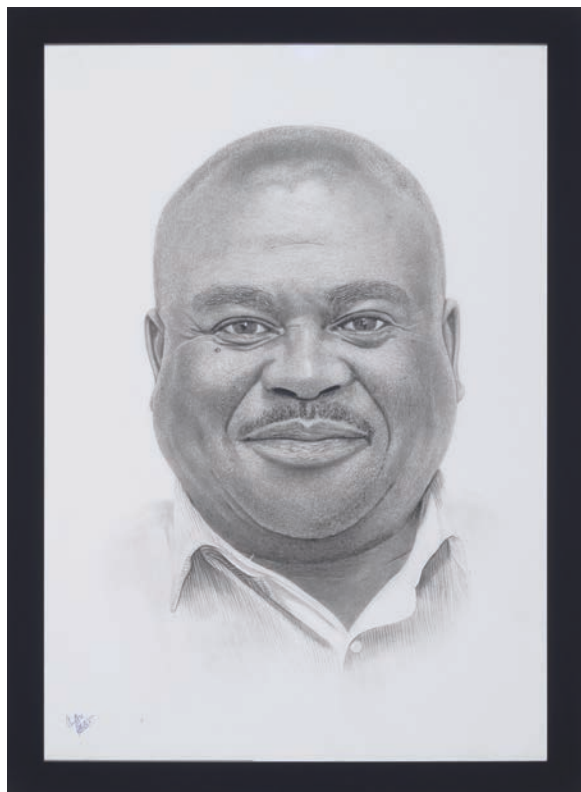
Janet Ormond
(Cape Town)

Resilience – Taking back
Ocean plastic
55 cm x 44 cm x 10 cm



Sinead Page
(Pretoria)

The learning curve
Plastic shopping bags
60 cm x 40 cm x 56 cm



Olwethu Patuleni
(Cape Town)

Ungoyiki
Pencil on paper
65 cm x 47,5 cm

Luncedo Phillip
(Johannesburg)

Ekunyamezeleni Ukhona Umvuzo
Liquid tempera, oil pastel, acrylic and silkscreen on black denim
84 cm x 104 cm





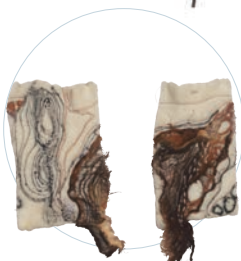
Lucky Frans Pheeha Phooko
(Polokwane)

Hidden in plain sight
Mixed media - 2 part
(2) 142,5 cm x 107 cm



Nomthandazo Ester Radebe
(Johannesburg)

Mr Timms
Oil on canvas
102 cm x 51,5 cm



Fulufhelo Ralubuvhi
(Polokwane)

Pathways
Felt - 7 part
140 cm x 180 cm



Emily Rice
(Cape Town)

White noise of Endurance
Distressed fabric and plaster of Paris on frame
80 cm x 60 cm

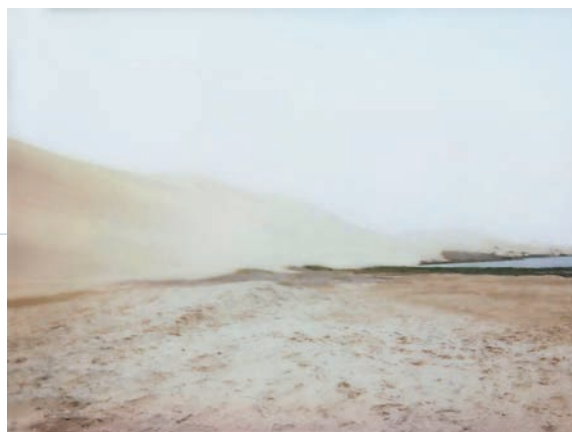


Vian Mervyn Roos
(Pretoria)

2916
Cotton thread
65 cm x 60 cm x 9 cm

Andre Stanford Rose
(Durban)

Gaia's Requiem
Photography
120 cm x 162 cm





Erika Rundle
(Pretoria)

Nyctophobia
Fabric, wire and batting
250 cm x 240 cm x 145 cm

Vanessa Schmucker
(Pretoria)

Mended
Paper and thread
85 cm x 46 cm x 12 cm





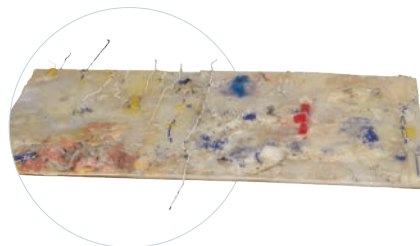
Kamogelo Violet Sebopa
(Johannesburg)

2024092600021351
Monotype
51,5 cm x 73,5 cm

Tinyiko Girly Sekobi
(Bloemfontein)

What was never meant to be known
Lithography - Edition 1 of 2
51 cm x 65 cm





65

Sebotse Maggy Mahlako Selamulela
(Bloemfontein)

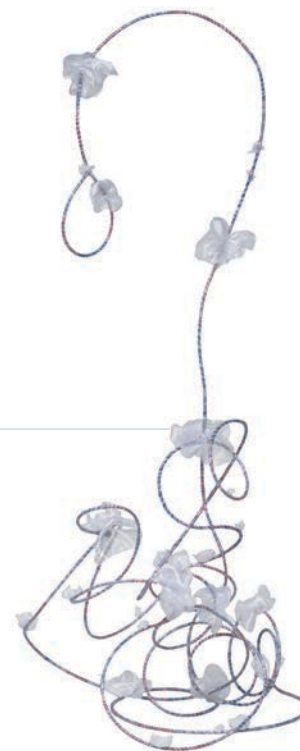
Morongwa (The one who is sent)

Perspex, candle wax, wicks, carpet imprint and beads - 2 part
121 cm x 70 cm; 114 cm x 70 cm

Thobekile Lauren Shange
(Durban)

Mthwalo Wami Uyangisinda
(My burden, you are heavy)

Metal with woven plastic and organza
215 cm x 90 cm x 75 cm

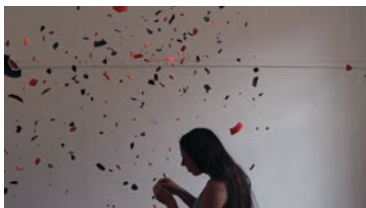




Hannah Mae Silcock
(Johannesburg)

The acoustic microwave (Body of work: Baryon Acoustic Oscillations)

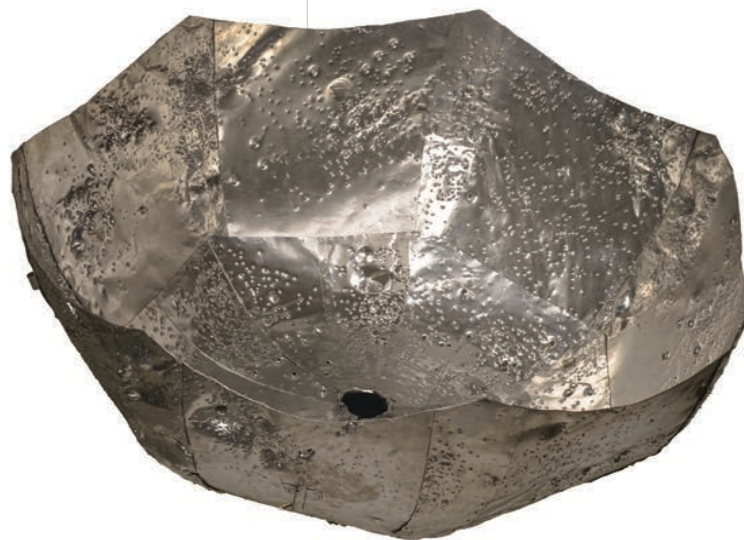
Video
207 seconds



Hannah Mae Silcock
(Johannesburg)

The sound basin (Body of work: Baryon Acoustic Oscillations)

Metal and sound installation
160 cm x 160 cm x 60 cm

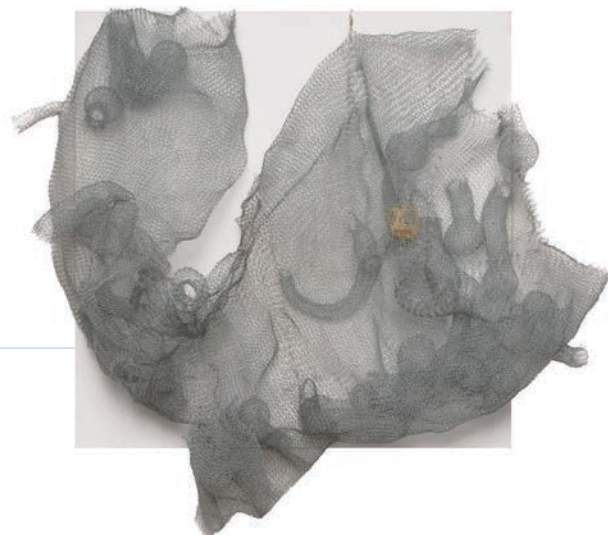




Owethu Vuyokazi Nontsikelelo Sobuwa
(Gqeberha)

Ulwaluko I & II

Cotton-fabric print and hessian;
pine wood wrapped in cotton - 2 part
115 cm x 60 cm; 45 cm x 15 cm x 13 cm



Karen Stander
(Cape Town)



Hotel Kalahari
Wire installation
190 cm x 190 cm x 70 cm



Helen Stewardson
(Bloemfontein)

It is just a game
Ceramics
32 cm x 120 cm x 60 cm

Tanya Steyn
(Pretoria)

Quiet appeal (Vervet monkey)
Oil on canvas
50 cm x 50 cm





Sarah Stroud
(Gqeberha)

Rhizomatic assemblage of the self
Earthenware, paper clay and oxide
33 cm x 41 cm x 34 cm

Vanda Subakov
(Durban)

Black sun
Mixed media (acrylic, oil, pastel)
118,5 cm x 84 cm



Hoek Hendrick Swaratlhe
(Pretoria)

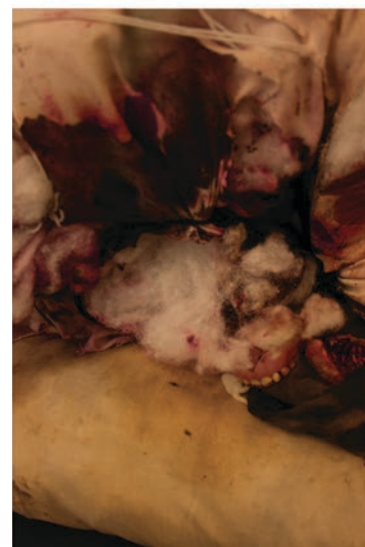
Kgotso
Linocut and lace - A/P
104,5 cm x 84,5 cm



70

Mikayla Swartz
(Bloemfontein)

Consumed: A self-portrait I & II
Photography on Fabriano - Edition 1 of 1 - 2 part
(2) 102 cm x 75 cm





Keitumetse Palesa Thabane
(Pretoria)

Makaya ya mina (My homes)
Photography - Edition 1 of 5
42,5 cm x 52,5 cm



Ella Gail Thomson
(Pretoria)

Life Dust
Hand bound artist book (Thirty etchings and
screenprint on Hahnemühle)
13 cm x 14 cm x 4,5 cm



Deanne Abigail van Blerk
(Pretoria)

Obsolete Duplication
Etching and Tetra Pac print - Edition 1 of 10
62 cm x 82 cm

Rose van der Merwe
(Johannesburg)

Birds of war
Acrylic on canvas
165 cm x 150 cm





Juandré van Eck
(Gqeberha)

Cycles of the mind
Ceramics
53 cm x 46 cm x 21 cm

Philippus Johannes van Zyl
(Cape Town)

How not to be self-aware
Photographic digital composition
41,5 cm x 53 cm





Casper Roelf Versluis
(Johannesburg)

Benign
Painted steel on concrete base
84 cm x 40 cm x 30 cm

Sarah Volker
(Gqeberha)

Taut, tethered and torn

Ballet tights, stones and cement blocks
90 cm x 250 cm x 120 cm





Ingrid Vorwerk Marren
(Pretoria)

Wistful windows (variation 1)

Multimedia
66 cm x 103 cm



Shaylin Ann Whitlock
(Gqeberha)

Lost in translation

Bronze forms on welded steel - 3 part
141 cm x 16,5 cm x 11 cm;
135 cm x 19 cm x 16 cm;
119 cm x 20 cm x 14 cm



Yasmeen Williams
(Cape Town)

Conversations with chairs

Video - Edition 1 of 10
174 seconds

Marilyn Wood
(Gqeberha)

Inherited threads

Mixed media
8,5 cm x 42 cm x 17,5 cm





Lisa Younger
(Johannesburg)

**little pink flower, you are safe in here;
in here, it's all good good morning sun**
Sliced Fabriano paper with watercolour pencil - 2 part
(2) 76 cm x 76 cm

SOLO EXHIBITION

SOLO EXHIBITION

SOLO EXHIBITION

AN EXHIBITION BY MINÉ KLEYNHANS

AUGURY AFTER AUTOGOGUES

Orbea kako-occultus

3D printed object, resin, hot glue,
fabric, Perspex, marbles and
weed eater trimmer line
85 x 180 x 180 x cm



Abacus for Emotional Transactions II

Cherry and Kiaat wood, copper rod
and painted washers
65 x 70 x 40 cm



SOLO
EXHIBITION

State of Reproach

Welded metal, African Wench Wood,
glass, brass inserts, brush hairs and sand
200 x 180 x 85 cm

SOLO EXHIBITION

Augury After Autogogues playfully and satirically stages a kind of speculative mysticism that indulges the sovereignty of ‘personal truth’.

In a time when shared systems of belief are breaking down and facts are met with scepticism, the exhibition imagines the advent of the Autogogue: a self-guided mystic who looks inward for meaning – interpreting the world through emotion, affect, and intuition.

Within the space, this mystic uses fabricated devices to divine meaning from the noise of media, relationships, and everyday impressions. These invented instruments – strange and obsolete-looking – are used to track shifting moods, decode social dynamics, and reflect on personal slights, all in search of some higher (self)understanding.

The exhibition ultimately augurs a future state in which individuals are adrift on a sea of information, each enclosed in their own private cosmologies. Though laced with humour and play, the work points to an underlying impoverishment or spiritual ineptitude—a sense that we are no longer equipped to process the world around us, and that the tools we reach for are fragmentary, outdated, or failing.

Augury After Autogogues speculates in this vein: Where will we turn, once the scale, speed, and complexity of our information systems outstrip our emotional and spiritual ability to interpret, absorb, or endure them?

MINÉ KLEYNHANS

85

Miné Kleynhans' artistic practice is dedicated to uncovering and conveying perceived social narratives, rituals and shared dispositions in a manner that expresses inclinations toward the mystical and absurd.

As such, her artworks employ humour and satire to tease out rich intersections between magical thinking, ritual, religion, social interaction, collective fantasies and game playing. Her work is as interested in tactile sensations as visual impressions to which end she often creates interactive sculptural artworks, in various mediums, that have an underlying game-like premise.





Biography

Kleynhans resides in Bloemfontein where she is employed at the University of the Free State's Art Gallery. In 2024 she was announced as the overall winner of the Sasol New Signatures Art Competition for her work *Meditations on Resentment*. She has received various other acknowledgements for her work including being selected as a finalist for the Emerging Artists' Development Programme The Blind Alphabet Letter B: Babery to Bigeminate, UJ and being a Merit Award Winner in the New Breed Art Competition. As an artist and art project coordinator, she has participated in various experimental, developmental and often large-scale international creative projects. Most notably as a lead artist in collaboration with Alex Rinsler in the *It's My City* project (www.itsmycity.co.za) during the Vrystaat Art Festival 2016. She graduated with a Master in Fine Art (Cum Laude) from the University of the Free State in 2017 and was an artist in residence at Brashnar Creative Project, Macedonia, Eastern Europe in 2018.

WINNERS 1990 - 2025

1990

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

1991

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

1992

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

1993

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

1994

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

1995

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

1996

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

1997

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

1998

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

1999

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

2000

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

2001

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

2002

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

2003

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

2004

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

2005

First prize: Elmarie Costandius & Sean Silemon
Judges' award: Sean Silemon, 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: Maïke Backeberg, Marthinus Jacobus la Grange, St. John James Fuller, Christiaan Johannes Hattingh, Lyle van Schalk

2009

Overall winner: Marijke van Velden

Runner-up: Amita Makan

Merit awards: Poorvi Bhana, Peter Mikael Campbell, Angela Vieira de Jesus, Abri Stephanus de Swardt, Jeanine Visser

2010

Overall winner: Alyrian Laue

Runner-up: Daniël Petrus Dreyer (Daandrey) Steyn

Merit awards: Gerhardt Coetzee Nastassja Hewitt, Zane Wesley Lange, Lorinda Samantha Pretorius, Gerrit van der Walt

2011

Overall winner: Peter (Mohau) Modisakeng

Runner-up: Sikhumbuzo Nation Makandula

Merit awards: Claire Elisabeth Jorgensen, Semona Turvey, Kristie van Zyl, Rivon-Marlén Viljoen, Nicole Weatherby

2012

Overall winner: Ingrid Jean Bolton

Runner-up: Mandy Martin

Merit awards: Martin Pieter Klaasee, Lindi Lombard, Renzske Scholtz, Zelda Stroud, Brendon Erasmus

2013

Overall winner: Dot Vermeulen

Runner-up: Jacques Andre du Toit

Merit awards: Liberty Charlotte Battson, Theko Collin Boshomane, Haroon Gunn-Salie & Alfred Kamanga, Lindi Lombard, Karen Pretorius

2014

Overall winner: Elizabeth Jane Balcomb

Runner-up: Adelheid Camilla von Maltitz

Merit awards: Lucienne Pallas Bestall, Bongani Innocent Khanyile, 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: Lebohlang Kganye

Runner-up: Sthenjwa Hopewell Luthuli

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

2018

Overall winner: Jessica Storm Kapp

Runner-up: Peter Mikael Campbell

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

2019

Overall winner: Patrick Rulore

Runner-up: Luyanda Zindela

Merit awards: Nico Athene, Angeliqwe Patricia Mary Bougaard, Cecilia Maarten-van Vuuren, Kgodisho Moloto, Mlamuli Eric Zulu, Simon Moshapo, Megan Serfontein

2021

Overall winner: Andrea du Plessis

Runner-up: Dalli Weyers

Merit awards: Nico Athene, Michèle Deeks, Sibaninzi Dlatu, Eugene Mthobisi Hlophe, Monica Klopper

2022

Overall winner: Mondli Augustine Mbhele

Runner-up: Omolemo Rammile

Merit awards: Rohini Amratlal, Linde Kriel, Malik Mani, Herman Pretorius, Andrea Walters

2023

Overall winner: Nosiviwe Beauty Matikinca

Runner-up: Themba Mkhangeleni

Merit awards: Matthew David Blackburn, Michelle Czarnecki, Ofentse Letebele (King Debs), Thabo Treasure Mofokeng, Taryn Emily Noppé

2024

Overall winner: Miné Kleynhans

Runner-Up: Tandabantu Nathaniel Jongikhaya Matola

Merit Award: Henrico Paul Greyling, Snelihle Asanda Maphumulo, Themba Mkhangeleni, Bonginkosi Liyo Mkhatsiswa, Juandré van Eck

2025

Overall winner: Juandré van Eck

Runner-Up: Thabo Treasure Mofokeng

Merit awards: Tammy Lee Baikie, Rebecca Louise (Beck) Glass, Snelihle Asanda Maphumulo, Vian Mervyn Roos, Sarah Volker

A SPECIAL THANK YOU TO OUR JUDGES

Regional and final selection panels

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

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

FINAL JUDGING

Pretoria Art Museum

Pat Mautloa
Pfunzo Sidogi
Cate Terblanche (Curator: Sasol Art Collection)
Johan Thom
Koulla Xinisteris

REGIONAL JUDGING

Pfunzo Sidogi
Cate Terblanche (Curator: Sasol Art Collection)

Oliewenhuis Art Museum, Bloemfontein

Yolanda de Kock

Art B, Cape Town

Greer Valley

KZNSA Gallery, Durban

Mduduzi Xakaza

NMU Bird Street Gallery, Gqeberha

Isabel Mertz

Sasol Place, Johannesburg

Arisha Maharaj

Polokwane Art Museum

Tshegofatso Mabaso

Potchefstroom Museum

Annemi Conradie-Chetty

Pretoria Art Museum

Leana van der Merwe

2025

SASOL NEW SIGNATURES

Exhibition of Winning Works
Wednesday 3 September -
Sunday 2 November 2025

PRETORIA ART MUSEUM

Corner Francis Baard and Wessels
Street, Arcadia Park, Pretoria

GALLERY HOURS

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

#SasolNewSignatures
www.sasolsignatures.co.za

PRESENTED BY

