



sasol

*new
signatures*

2026
CATALOGUE

CONTENTS

08

Message from the Director,
Association of Arts Pretoria,

Pieter W van Heerden



10

Foreword from the Sasol Executive
Vice President: People, Risk, SHE
and Corporate Affairs

Thabile Makgala



12

National Chairperson Sasol
New Signatures,

Pfunzo Sidogi



16

SASOL NEW SIGNATURES 2026 WINNER



18

RUNNER-UP



20

MERIT AWARDS

28

CATALOGUE OF WORKS ON EXHIBITION

80

Solo Exhibition
Juandré van Eck

2025 WINNER



90

SASOL NEW SIGNATURES WINNERS 1990 - 2026

92

SELECTION POINTS AND JUDGING PANELS

26

INDEX OF ARTISTS

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.





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SASOL NEW SIGNATURES

Visual Arts Competition

The exhibition takes place at the Pretoria Art Museum from Thursday, 10 September to Sunday, 8 November 2026. 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 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 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, 123 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 W. VAN HEERDEN

"Art possesses a unique power. It preserves memory. It bears witness. Artists challenge us to see what we might otherwise ignore."

For more than half a century, the Sasol New Signatures competition has stood as one of the most important platforms for emerging visual artists in South Africa. Many of the country's most respected artists first gained national recognition through this competition. Their journeys began with a single act of courage – the decision to place their work before the public and to trust that their vision deserved to be seen.

We celebrate not only the winners and finalists, but the creative spirit itself. We celebrate imagination, perseverance and the willingness to transform private experience into something that can speak to others.

We also acknowledge the role of Sasol, whose sustained commitment to the visual arts has made this remarkable competition possible. At a time when support for the arts is often uncertain, Sasol's long-term investment demonstrates an understanding that culture is not a luxury. It is part of the foundation of a healthy society.

Corporate sponsorship of the arts is about more than funding exhibitions and prizes. It is about creating opportunities. It is about giving emerging artists the chance to experiment, to take risks, and to contribute their voices to the broader national conversation. Every society is shaped not only by its economists, engineers and politicians, but also by its artists, writers, musicians and thinkers. They help us imagine who we are and who we might become.

Art possesses a unique power. It preserves memory. It bears witness. Artists challenge us to see what we might otherwise ignore. They create spaces for reflection in a world increasingly dominated by speed, distraction and

noise. The artist's task is not always to provide answers. Sometimes it is to ask difficult questions. Sometimes it is to reveal uncomfortable truths. Sometimes it is simply to remind us of our shared humanity.

Competitions such as the Sasol New Signatures Visual Arts Competition matter by providing a platform for new voices, new perspectives and new ways of seeing the world. The artists represented here are not merely producing objects. They are participating in one of humanity's oldest and most essential conversations – the search for meaning.

To the finalists and winners, I offer my warmest congratulations. Your work reminds us that creativity continues to flourish, even in challenging times. May this recognition encourage you to continue exploring, questioning and creating.

To Sasol, thank you for recognising that an investment in the arts is an investment in society itself. Thank you also to Stuttaford Van Lines—the wings behind this competition—the City of Tshwane, the Pretoria Art Museum and everyone who worked tirelessly behind the scenes to support the artists whose vision enriches our collective life.

"When all has fallen
by the wayside,
art remains."

SASOL EXECUTIVE VICE PRESIDENT
PEOPLE, RISK, SHE AND CORPORATE AFFAIRS

THABILE MAKGALA

"The works featured in this catalogue reflect the diversity, innovation and critical engagement that characterises contemporary South African art today.

In a year marked by rapid change, ongoing dialogue and renewed reflection on the role of the Visual Arts within society, the 2026 Sasol New Signatures finalists once again demonstrated the enduring power of art to capture the spirit of the moment. The works presented in this year's exhibition reveal a generation of artists engaging critically and creatively with themes of identity, memory, belonging, technology, environment and transformation. Together, they form a compelling snapshot of contemporary South African thought and expression, while offering a glimpse into the future of our visual arts landscape.

Sasol is honoured to continue its longstanding partnership with the Sasol New Signatures Visual Arts Competition, a sponsorship of a platform for emerging artists, now in its 36th year. Our commitment extends beyond sponsorship; it reflects a belief in the value of creativity as a catalyst for innovation, connection and social insight. By investing in emerging artists, we invest in the cultural future of South Africa, helping to ensure that new voices, perspectives and stories continue to enrich our national dialogue.

The works featured in this catalogue reflect the diversity, innovation and critical engagement that characterises contemporary South African art today. Drawn from across the country, the finalists represent a wide range of backgrounds, experiences and artistic approaches. Their works explore personal narratives, collective histories, social realities and imagined futures, offering valuable insights into the issues shaping our society and our times.

The Sasol New Signatures competition is more than an annual award. For many artists, it serves as a significant milestone, providing exposure to curators, collectors, galleries and the broader public. Over the years, numerous finalists and winners have gone on to establish influential careers, contributing meaningfully to the evolution of South African visual culture. Sasol is proud to support this journey of artistic development and discovery. We extend our sincere congratulations to every finalist whose work appears in the exhibition and in this catalogue.

We would also like to thank the judges, partners, organisers and supporters who make this platform possible. Our sincere thanks 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.

"Our commitment extends beyond sponsorship; it reflects a belief in the value of creativity as a catalyst for innovation, connection and social insight."

NATIONAL CHAIRPERSON
SASOL NEW SIGNATURES

PFUNZO SIDOGI

"Your creativity enables us to know ourselves and the complicated spaces we inhabit a tad better."

The Sasol New Signatures Visual Arts Competition continues to play a critical function in institutionalising stories and artistic expressions that do not always make it into the hallowed museum. Yes, the competition maintains strict standards and expectations related to technical mastery, professional presentation and ethical storytelling that may sometimes be interpreted as rigid and inflexible. But equally, the Sasol New Signatures competition enables and celebrates art practices and modes of representation that are often maligned by the non-egalitarian visual arts ecosystem.

I extend my sincerest gratitude to all judges from the regional and final rounds, who embody this ethos of inclusivity. I have the highest reverence for the individual contributions you are making to the visual arts sector in our country. Your professionalism and generosity during the adjudication process have been infectious to me.

This year's winning work by Johannesburg-based artist Sphumelele Zondi is cunningly titled *The laundry of a nation* (2026). I will not restate what the artist has so eloquently written in the accompanying synopsis about the artefact's layered meanings. What struck me as I looked and looked again at the miniature garments Zondi has meticulously and lovingly manufactured was how clothing, a deeply personal arrangement of fabrics humans adorn daily, is used as a lightning rod for grappling with our collective experiences of home, community, city, and, as the title of the work suggests, country. Zondi's micro display of various outfits of being enables those who experience the work to reflect on how their attire is a fundamental ingredient of their recipe of existence. Clothes are designed and manipulated through human innovation and industrial machinery, and so too are our identities and communities premeditated and manufactured. The most compelling aspect of Zondi's winning piece is its call for us, as individuals and

a collective (nation), to wash our society of the painful and unpleasant residues of yesterday. Laundry is a signifier for renewal and cleansing of what is dirty and repulsively pungent. *The laundry of a nation* (2026) is an exemplar of how the emerging artists represented in this year's final exhibition are advancing the tradition of art that tackles the big and difficult questions of life in profound creative registers. I sincerely hope that every person who experiences this year's exhibition of the 123 artworks that made it into the final round, and the exceptional debut solo exhibition (*Die Vallei van Adem*) by last year's overall winner Juandré van Eck will embrace the playful, healing, restorative, questioning, and sometimes adversarial temperament embedded in the various narratives on show.

As always, I am appreciative of all the artists who submitted their work for the 2026 edition of the Sasol New Signatures competition. Congratulations to the overall winner Sphumelele Zondi, the runner-up, Sive Ntombana, and the five merit award winners. Your creativity enables us to know ourselves and the complicated spaces we inhabit a tad better. This is not hyperbole, but many of the artworks I encountered during this year's competition have transformed the way I see the world and move in it.

"This is not hyperbole, but many of the artworks I encountered during this year's competition have transformed the way I see the world and move in it."







The laundry of a nation, 2026
Mixed media on cardboard and paper
75 cm x 116 cm

WINNER

SPHUMELELE ZONDI

JOHANNESBURG

This work reflects on the emotional and social inheritance carried by young people within contemporary South Africa. Drawing from the visual language of clothing, labour, domesticity, and using repetition, the installation considers how national histories continue to live within ordinary bodies and everyday materials.

In many South African homes, clothing exists beyond appearance. It carries labour, survival, class, memory, religion, and economic struggle. Garments move between siblings, neighbours, workers, schools, churches, and communities, slowly absorbing the emotional conditions of the environments they pass through. Within this context, clothing becomes both witness and archive.

The work also reflects on the culture of “*Bazothini*”—the constant awareness of what others may say, think, judge, or expect. This social condition shapes identity, behaviour, silence, and self-perception from a young age. The pressure of communal observation often exists alongside absence: absent parents, absent opportunities, absent emotional support, and absent national promises.

This work speaks to collective emotional residue and asks how societies remember people and what kinds of emotional, social, and historical conditions are unconsciously passed down through generations.

Biography

Sphumelele Zondi is a KwaZulu-Natal-born visual artist based in Johannesburg, South Africa, working primarily in sculpture and mixed media. Her practice investigates memory, childhood nostalgia, and the relationship between past and present through sculptural forms constructed from mixed media on cardboard and paper. Rooted in community and the broader South African landscape, her work engages with personal and collective histories, exploring inherited narratives, resilience, and the emotional traces embedded within places, objects, and everyday materials.

Zondi holds a Bachelor of Visual Arts from the University of KwaZulu-Natal and a Postgraduate Diploma in Fine Art from the Durban University of Technology. She has worked as a studio assistant and artist assistant in Durban, gaining practical experience within professional studio environments and contributing to the development of contemporary ceramic and sculptural practices. She also completed an internship with the Constitutional Court Art Collection, where she engaged with the intersections of art, justice, and public dialogue.



Umlandeli, 2025
Collected ochres and primer on blanket
95 cm x 86 cm

RUNNER-UP

RUNNER-UP

SIVE NTOMBANA

GQEBERHA

Biography

Sive Ntombana is a BFA graduate (with distinctions) and currently a Master of Fine Arts student at Rhodes University. He is a painter and mural artist currently based in Makhanda. Ntombana was the first prize recipient of the Eastern Cape Development Corporation (ECDC) Lithuba Lakho Art Competition in 2025.

Ntombana's artistic interests are in postcolonial thought, indigenous knowledge systems, *iintsomi* (Xhosa folktales), Xhosa folklore, speculative fiction and folkloristic inquiry. Ntombana has been involved in multiple street art projects; some have been part of the National Arts Festival curated program. Ntombana has also been part of several group exhibitions, ranging from the Rhodes University student exhibitions at the National Arts Festival for four consecutive years.

Umlandeli is part of a body of work that is a practice-based research project that explores the concept of trauma in the Xhosa rural Eastern Cape, South Africa. The body of work looks at how trauma is interpreted, engaged with and the different states it comes in through a reflexive perspective.

In the body of work, I work with *ingcawe* and collected ochres to reference the rural. Through collecting and working with ochres, I invoke *ukusula*, a mural painting practice in the Mpondo rural area, to think about healing in practice/as a practice.

Umlandeli speaks to supernatural-induced trauma and hints at *ukuthwetyulwa* or *ukuthwebula* through hybrid figuration as a metaphor. Through the artwork, I look at *inkolo nenkolelo* – belief and superstition and blur the line between the two.

MERIT AWARDS

MERIT AWARD WINNER

CHARLIE DE BRUTO

PRETORIA

To me, it represents authority that has outgrown its purpose, both physically and morally.

Ball buster began as a traditional wooden nutcracker soldier—a figure built to stand guard, protect, and break things on command. I kept the face, arms, and mechanism of the nutcracker but reshaped the rest to speak about power, opulence, and corruption through the lens of the recent Cat Matlala case.

I carved the pattern from the official police hat into the arms and relocated the nutcracker mechanism to the genital area. This was a deliberate decision. The symbol of “cracking down” is moved to where the abuse of power sits: greed, control, and immunity to consequences. The uniform is central to the work. It is visibly too small for the policeman, with an exaggerated belly straining against the fabric and spilling out of the shirt. To me, it represents authority that has outgrown its purpose, both physically and morally.

The police badge and epaulettes were hand-cut and etched from brass. I designed a badge featuring a cat, directly referencing Vusimuzi “Cat” Matlala and Katiso “KT” Molefe. The epaulettes reference the senior officers arrested alongside them. The cat turns rank into rumour and honour into a meme, leaving visible traces of corruption.

The miniature Woolworths bag, hat, and vest were sewn from scratch and mostly by hand. The bag references the reports of Matlala carrying thousands of rands in an ordinary shopping bag. What stayed with me was not that it was hidden, but that it was visible. Like the oversized belly, it points to a system where corruption happens in plain sight. The wood grain remains visible beneath the paint because corruption does not erase what is underneath; simply layers over it. The soldier can no longer march or protect. He can only consume, crack, and bust.



Ball buster, 2026
Mixed media
51 cm x 24,5 cm x 20 cm



Qula kwedini, 2025
Glass, metal, wood
96 cm x 31 cm x 86 cm

MERIT AWARD WINNER

INGA
LOKWE

PRETORIA

The glass *uhadi* moves beyond its traditional meaning, becoming a space for many, especially voices once silenced.

My work brings together memory, material, and resistance, and is deeply connected to the landscapes and traditions of the Eastern Cape. Growing up there, I was shaped by the rhythms of rural life. I herded cattle, goats, and horses, and learned about work and rest from my grandparents. I often played stick games with boys, and from those moments, I realised that the body could hold care, strength, and defiance at once. These early experiences, rooted in stories from the Eastern Cape, remain at the heart of my practice. They drive me to keep questioning the boundaries set around gender, tradition, and belonging.

The *uhadi* is a traditional Xhosa musical instrument that was once only played by married women and virgins. This rule reinforced patriarchal ideas by deciding who could perform and whose voices were heard. It became both a cultural privilege and a means of controlling women’s roles in society. By reimagining *uhadi* in glass, I want to turn it into a symbol of resistance, challenging old traditions and making room for new ideas about African womanhood. My work calls for justice and inclusivity, giving more space to the voices of queer women and reaffirming their place in cultural memory and representation.

Glass in my work is both fragile and strong, holding tension and clarity. The glass *uhadi* moves beyond its traditional meaning, becoming a space for many, especially voices once silenced.

I aim to stretch and reshape tradition from within, respecting roots while rejecting imposed limits. My work creates space for dialogue and new possibilities. *Qula* is both an invitation and a refusal, encouraging us to claim space and recognise the deep ties between performance, survival, and becoming.



Dance of memory, 2026
Mixed media on paper
159 cm x 138 cm

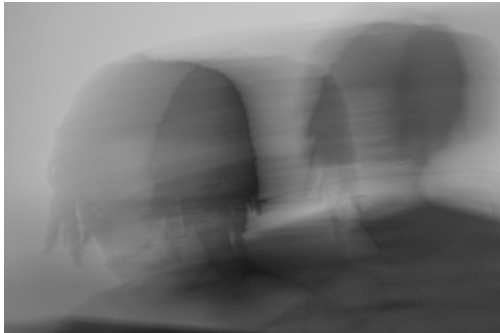
MERIT AWARD WINNER

WISANI
MANYISI

JOHANNESBURG

The silence in the painting is aimed to create sense of tranquility that one could stop, listen, reflect and feel close to those that we have lost.

This work seeks to remember the pain caused by war in Mozambique and how my family was forced to leave their homes. This painting is a quiet place to remember those hard times and how we were separated. I put an empty piano and armchair in this big, quiet field to show the deep sadness of missing the people we love. The silence in the painting is aimed to create sense of tranquility that one could stop, listen, reflect and feel close to those that we have lost. Next to the piano is the small blue lantern is a light of hope, helping our memories find their way back home.



The desire to become one series, 2025
Digital photography on true ivory
Triptych: (3) 47,5 cm x 65 cm

MERIT AWARD WINNER

THOMAS MASINGI

POLOKWANE

In The desire to become one triptych, I attempt to speak about the negotiation of space between the Self and the Shadow. This is a process when Shadow Man is finally coming to terms with parts of himself that he used to shun, thus understanding that he cannot be his true self with these them.

Shadow man series revolves around the merging of archetypes of the Self and Shadow, deeply rooted in Jungian Psychology. After undergoing a process of unmasking, thus letting go of the need to maintain a certain persona, Shadow Man recognises the need to become a fully rounded human being, and this requires him to confront his darker side. Living with post-traumatic stress disorder, he would often project his insecurities onto other people and this stems from his inability to come to terms with the fact he is also flawed. He is too quick to notice traits that he dislikes in others, oblivious to the fact that these are traits he possesses as well but fails to see them as he is caught up in the overly rehearsed persona, he gives out to the world.

To attain personal growth, Shadow Man must integrate aspects of his personality that he often keeps concealed from the public. He needs to fall in love with the unseen, the cracks within and the not-so-beautiful aspects of himself because it is only when his shadow merges with the self, his light will never be dimmed again. This is often referred to as “shadow work”. In Sepedi, the shadow can refer to either *moriti* (shadow or shade) or *seriti* (dignity/aura). I argue that a man who does not integrate his shadow aspects into the self is likely throw shade at others who have done the inner work and therefore stands to lose his dignity.



Echoes of silence, 2025
Steel
Installation: 161 cm x 245 cm x 223 cm

MERIT AWARD WINNER

CHARNÉ MUNGUR

GQEBERHA

Echoes of silence serves as both a monument and a call to action.

It is a piece that responds to the 2024 report by the Human Science Research Council on GBV within South Africa and confronts the devastating reality of GBV with specific emphasis on sexual violence against women in South Africa.

I have chosen steel for its association with strength and resilience, as it perfectly highlights the fighting spirit of the women who continue to survive and exist despite the echoes of silence.

Echoes of silence carries the weight of 2,150,342 intentionally aggressive grinder marks. This number is based solely on reported cases of sexual violence against women in South Africa. Although they may appear random, these marks are deliberate gestures to acknowledge every woman who has been a victim.

Visually referencing statistical graphs, the incomplete bases further acknowledge unreported cases. As light interacts with the pieces, the resulting shadows intensify the statistics, highlighting the scale of gender-based violence in the country. The rigid, grid-like installation is an oxymoron for the failing institutional structures meant to protect victims, while rusting rods and bases visually represent these failures.

My intention with this installation is to break the silence around gender-based violence and encourage dialogue and action. Every mark says, "You are seen, and you are heard." This makes the piece a space where trauma is not hidden but given form, where collective scars are transformed into visible testimony.

Gender-based violence does not discriminate; instead, it cuts across age, race, class, and culture.

This piece is not intended to speak for victims but is created by women for women; it aims to amplify their presence, voices, and truths.

CATALOGUE OF WORKS
ON EXHIBITION

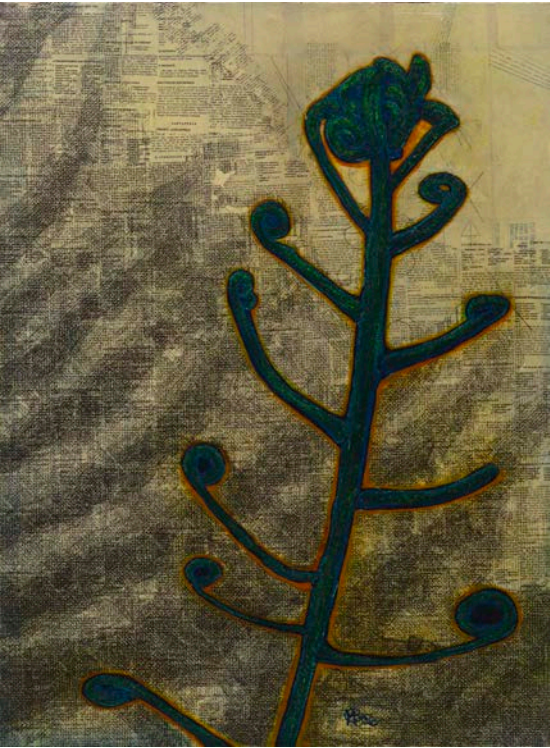
INDEX OF
ARTISTS

PAGE NUMBER	ARTIST NAME
28	Hester Badenhorst
28	Tammy Baikie
29	Beth Bailie & Holly Adams
29	Gontse Bashele
29	Ntombizesizwe Nomfundo Biyela
30	Robin Burts
30	Menzie Cele
30	Primrose Charmz
31	Zainab Choonara
31	Maria Coetzee
31	Asalondwa Conco
32	Cadee Cox
32	Sihle Dafedi
33	Charlie de Bruto
33	Dalila de Matos
33	Leandrie de Vos
34	André de Vries

34	Marna de Wet
35	Suné Deetlefs
36	Botlhoko Piet Diradingoe
36	Tania Dolby
36	Isabella du Plessis
37	Rothea du Plessis
37	Leandri Erlank
38	Ansu Feiertag & Lené Swanepoel
38	Cady Fick
38 & 39	Lloyd Arthur Flanagan
40	Reinhard Giezing
40	Hamma
41	Karen Harkema
42	Leah Rachel Hawker
42	Heidi Hirsch
42	Nkomene Hlongwane
43	Shui Hoppenstein
43	Linde Kriel
44	Tatenda Lloyd Kufeni
44	Annamarie Lategan
45	Angie Lázaro
45	Richyartworks Lekalakala
45	Sello Letswalo
46	Inga Lokwe
47	Tebogo Losaba
46	Helen Anna Lötter
47	Amy Jane Lubbers
48	Mushe Japhter Luvhimbi
48 & 49	Joshua Maharaj
49	Sello Daniel Malebye
49	Naledi Malotana
50	Amogelang Manoto
51	Wisani Manyisi

50	Lunga Maseko
52	Thomas Masingi
51	Kgotso Masoga
53	Hlumelo Mayekiso
52	Yanga Mili
52	Megan Jill Milner
53	Nqobile Mkari & Kabelo Matsile
53	Candice Mkhize
54	Nothando Mkhize
54	Tokelo Mmatema
55	Thabang Moatshe
54	Kolo Thomas Molelekoa
55	Ofentse Monwametsi
56	Andries Moroaswe
56	Thato Mothobi
56	Skhethelwe Mpungose
57	Praise-God Msane
57	Ukhona Mthethwa
58	Charné Mungur
58	Bongolethu Mvinjelwa
59	Lungisani Ndlovu
59	Amogelang Ngake
60 & 61	Sive Ntombana
61	Okuhle Ntshweni
61	Mvuyo Nxele
62	Tshego Papo
62	Kaitlyn Pay
62	Mohapi Pepenene
63	Siyabonga Phili
63	Frans Phooko
64	Lucelle Bernadette Pillay
64	Prinitha Pillay
65	Dora Prévost

64	Vas Putter
65	Simon Radebe
66	Lesedi Walter Ramushu
66	Benjamin Rautenbach
67	Emily Rice
67	Santana Rowney
67	Monah Schroeder
68	Trevor Seema
68	Sebotse Selamulela
68	Thobekile Shange
69	Sethu Sikhosana
69	Asanda Sikiti
69	Janu Snyman
70	Mckayle Steyn
70	Siobhan Swart
71	Ilitha Cebisa Taliwe
72	Keitu Thabane
72	Madeleine Travers
72	Ona Tshali
73	Akeel Tsöeu
73	Klaré van Heerden
73 & 74	Julian van Jaarsveld
74	Sarah van Rooyen
74	Bentley Pierre van Wyk
75	Angelique Venter
75	Welri Viljoen
60	Siphokuhle Vukubi (Ngotatomkhulu)
76	Natalie Wangui
76	Kathryn White
77	Tshiamo Williams
77	Casey Wookey
78	Amélie Zeelie
79	Sphumelele Zondi



Hester Badenhorst
(Pretoria)

Fern fiddleheads, 2026
Collage, trame verbale, oil paint
61 cm x 46 cm



Tammy Baikie
(Johannesburg)

Dinoflagellate II, in the Garden, 2026
Mixed media
58,5 cm x 38 cm



Beth Bailie & Holly Adams – Collaboration
(Johannesburg)

Between the barriers, 2026
Video, Edition of 6
227 seconds



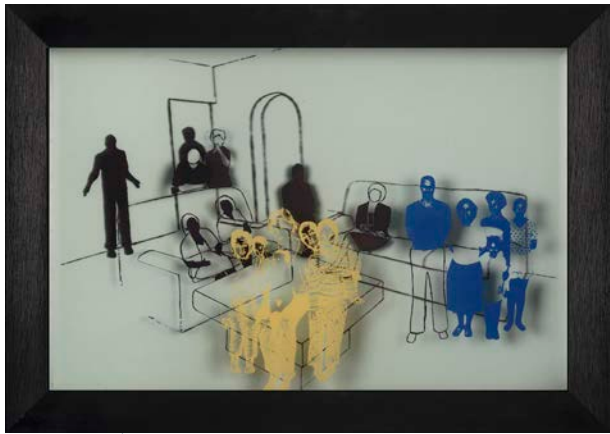
Gontse Bashele
(Polokwane)

Birthday blues, 2026
Mixed media
47,5 cm x 47,5 cm

Ntombizesizwe Nomfundo Biyela
(Gqeberha)

His therapy, 2025
Photographic print on 250gsm, Edition 1 of 1
42,5 cm x 52 cm





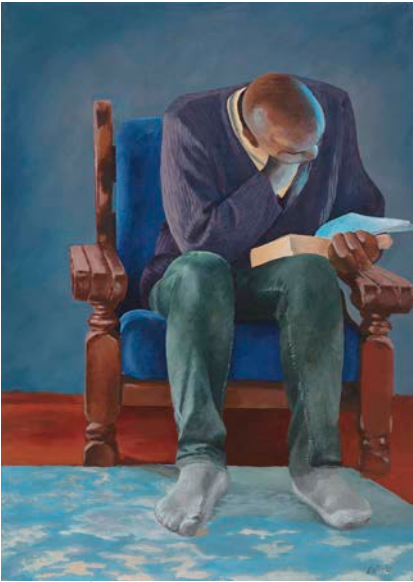
Robin Burts
(Gqeberha)

Layered family, 2026
Screenprint on glass
24 cm x 34 cm



Primrose Charmz
(Cape Town)

AmaXhosa: Ulwaluko (i.e male circumcision ceremony), 2026
Mixed media (yarn, raffia, beads), handsewn
70,5 cm x 124 cm



Menzie Cele
(Durban)

Elsewhere, 2026
Acrylic on canvas
85 cm x 60,5 cm

Zainab Choonara
(Pretoria)

Take seven seeds every morning, 2026
Blind embossing, Edition 1 of 3
99,5 cm x 70 cm



Asalondwa Conco
(Johannesburg)

Isintu Sithi, 2025
Varnish on wood
96 cm x 181 cm



Maria Coetzee
(Pretoria)

She claps no hands, 2026
Charcoal and oil on canvas
69,5 cm x 110 cm





Cadee Cox
(Durban)

I am more than a blank canvas, 2026
Heat-sensitive paint on glass, acrylic paint,
pastel and pencil crayon on canvas paper
53 cm x 42,5 cm



Sihle Dafedi
(Durban)

Alone with influence, 2026
Acrylic on canvas
42 cm x 59,5 cm

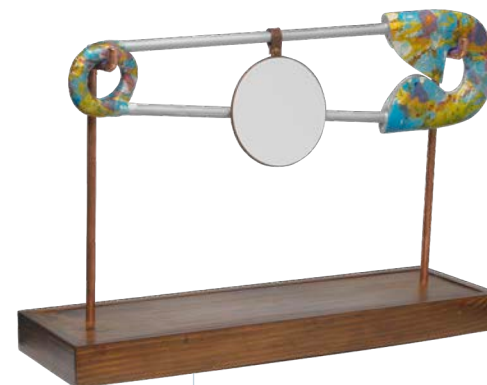


Charlie de Bruto
(Pretoria)

Ball buster, 2026
Mixed media
51 cm x 24,5 cm x 20 cm

Leandrie de Vos
(Pretoria)

Small joys, 2026
Archival digital print on Hahnemühle
museum etching 350gsm, Edition 1 of 1
47,5 cm x 47,5 cm



Dalila de Matos
(Johannesburg)

Mzansi Order of Merit, 2026
Mixed media
56 cm x 81,5 cm x 25 cm



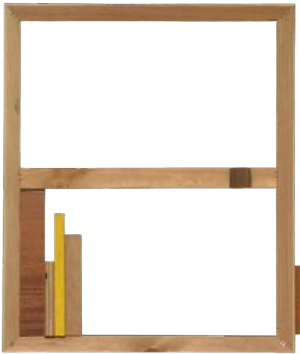


André de Vries
(Bloemfontein)

Don't make your cage out of twigs, 2026
Reduction lino, Edition 4 of 12
46,5 cm x 62 cm

Marna de Wet
(Potchefstroom)

Unsee, 2026
Cyanotype and pencil
35,5 cm x 28 cm



Suné Deetlefs
(Pretoria)

A spec of retro, 2025
Found objects
Installation: 180 cm x 198 cm x 142 cm





Botlhoko Piet Diradingoe
(Bloemfontein)

Sign language, 2025
Wood
105 cm x 38,5 cm x 68 cm

Tania Dolby
(Cape Town)

Time to bow out, 2025
Digital print
70 cm x 95 cm



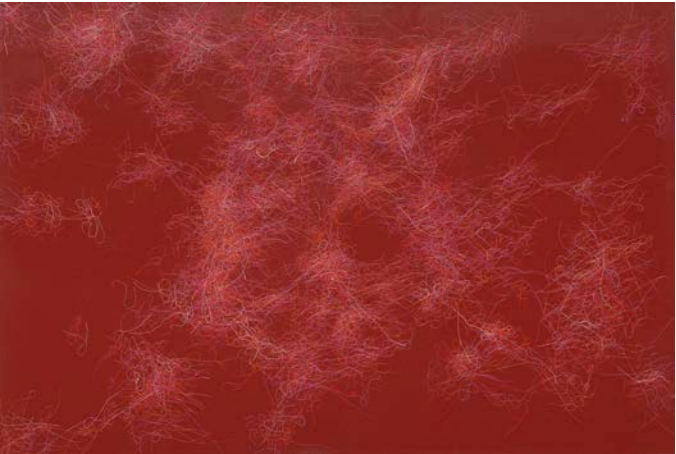
Isabella du Plessis
(Pretoria)

Grooving along, 2026
Acrylic and oil on cotton canvas
50,5 cm x 76 cm



Rothea du Plessis
(Pretoria)

After the herd, 2026
Mixed media (steel, resin, faux fur)
Installation: 230 cm x 175 cm x 170 cm



Leandri Erlank
(Cape Town)

Somatic field IV, 2025
Oil on canvas
100 cm x 150 cm



Ansu Feiertag & Lené Swanepoel – Collaboration
(Gqeberha)

Embrace, 2025
Photographic print on Epson enhanced matt
42 cm x 30 cm

Cady Fick
(Gqeberha)

Toothbrush, 2025
Material one
18 cm x 7 cm x 14 cm



Lloyd Arthur Flanagan
(Bloemfontein)

Revival, 2026
Mixed media
80,5 cm x 32,5 cm x 45,5 cm



Lloyd Arthur Flanagan
(Bloemfontein)

Temenos - The box, 2026
Mixed media
82,5 cm x 67 cm x 66,5 cm



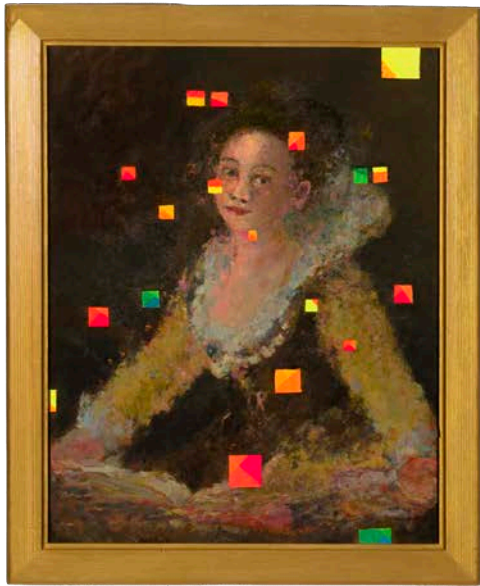


Reinhard Giezing
(Johannesburg)

Unobtainable, 2026
Wood, paper
Triptych: (1) 52,5 cm x 42,5 cm; (2) 36,5 cm x 28 cm;

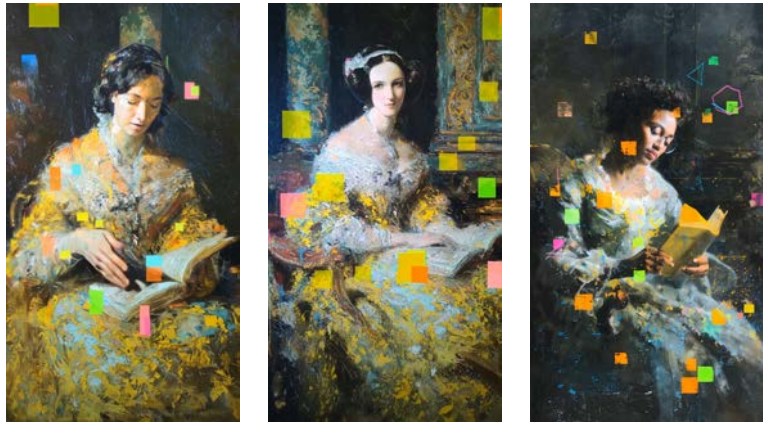
Hamma
(Cape Town)

Mona Lisa, 2026
Charcoal
62,5 cm x 45 cm



Karen Harkema
(Pretoria)

Echoes of knowledge (A critical interrogation of algorithmic bias), 2025
Video & oil on board
Diptych: 256 seconds, 71,5 cm x 110 cm





Leah Rachel Hawker
(Cape Town)

Lilian, 2025
Yarn embroidery and beads on cotton textile
103 cm x 79 cm

Nkomene Hlongwane
(Pretoria)

Ti Colour Blocko, 2025
Found plastic, wool and cotton thread
144 cm x 144 cm



Heidi Hirsch
(Cape Town)

The last supper, 2025
Ceramic (stoneware, oxides/stains, underglaze, glaze)
5 cm x 26,5 cm x 32 cm



Shui Hoppenstein
(Johannesburg)

Feeling reserved, 2026
Linocut print on tablecloth and found furniture
Installation: 100 cm x 90 cm x 215 cm



Linde Kriel
(Bloemfontein)

Selfbound, 2026
Paper string and handmade paper
3 Part: 18 cm x 17,5 cm x 21,5 cm,
14 cm x 17,5 cm x 22 cm, 7 cm x 16,5 cm x 22 cm



Tatenda Lloyd Kufeni
(Cape Town)

An Education, 2026
Photography, Edition 1 of 5
80,5 cm x 63 cm

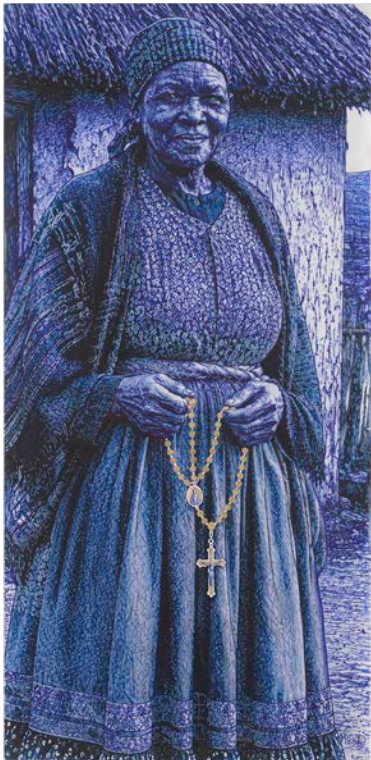
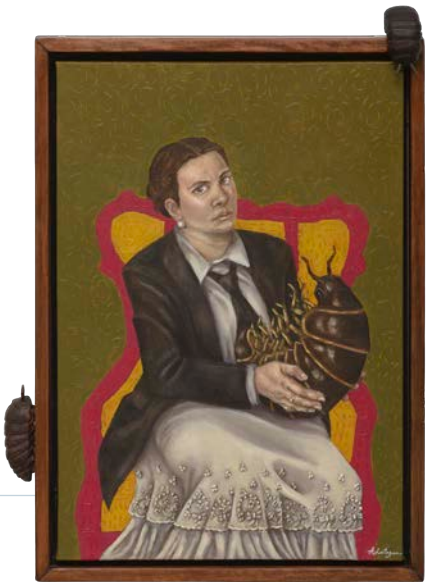


Tatenda Lloyd Kufeni
(Cape Town)

What we carry, 2026
Photography, Edition 1 of 5
81 cm x 63,5 cm

Annamarie Lategan
(Cape Town)

Did you forget your Pills?, 2026
Oil on canvas with wood frame & sculptures
80,5 cm x 60,5 cm



Angie Lázaro
(Johannesburg)

Naomi C, 2025
Polystyrene foam, fiberglass, automotive paint
123 cm x 104 cm x 72 cm



Richyartworks Lekalakala
(Polokwane)

Tribute to my late grandmother, 2026
Ballpoint pen, charcoal- and white pencil and gold spray
130 cm x 69 cm



Sello Letswalo
(Johannesburg)

We won't move, 2026
Acrylic and oil on reclaimed metal sheet
77 cm x 99 cm

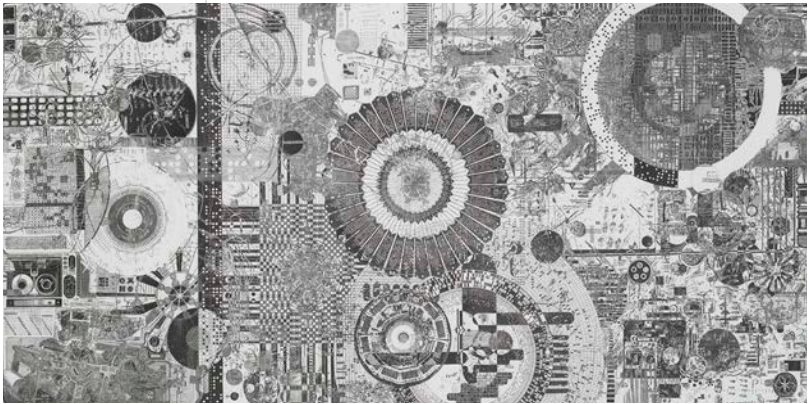


Inga Lokwe
(Pretoria)

Qula kwedini, 2025
Glass, metal, wood
96 cm x 31 cm x 86 cm

Helen Anna Lötter
(Pretoria)

Does "i" stand for information?, 2026
Linocut on Fabriano, Edition 1 of 30
84 cm x 142 cm



Tebogo Losaba
(Johannesburg)

uThulisile u'Sikhulisile / Jabulani and my big brother, 2025
Photography, Edition of 10
Diptych: 64,5 cm x 42,5 cm; 44 cm x 64,5 cm



Amy Jane Lubbers
(Johannesburg)

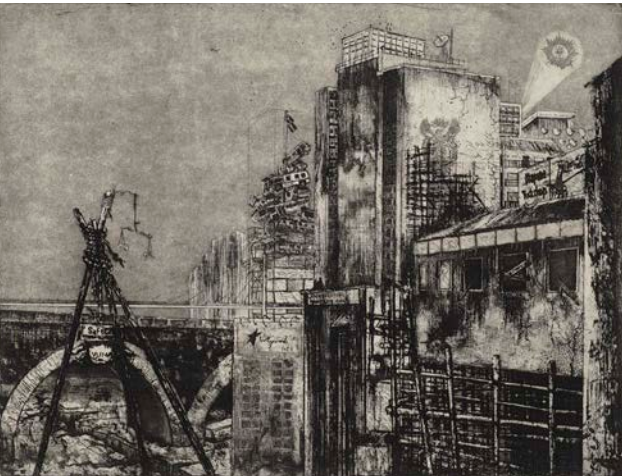
The Root of My Negativi[tea], 2025
Mixed media artist book
21 cm x 32 cm x 29 cm





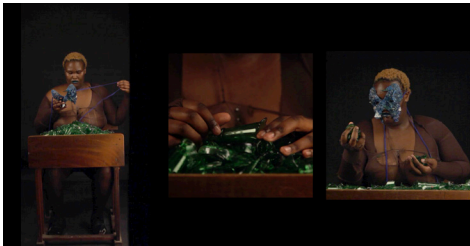
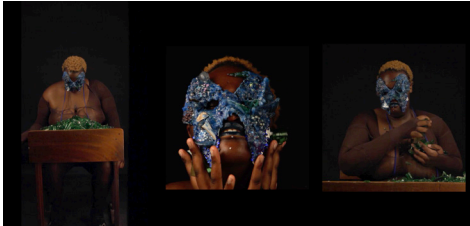
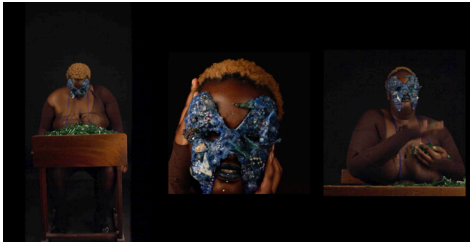
Mushe Japhter Luvhimbi
(Polokwane)

Domba Dance - Vhavenda traditional dance
Wood
67 cm x 114 cm x 18,5 cm



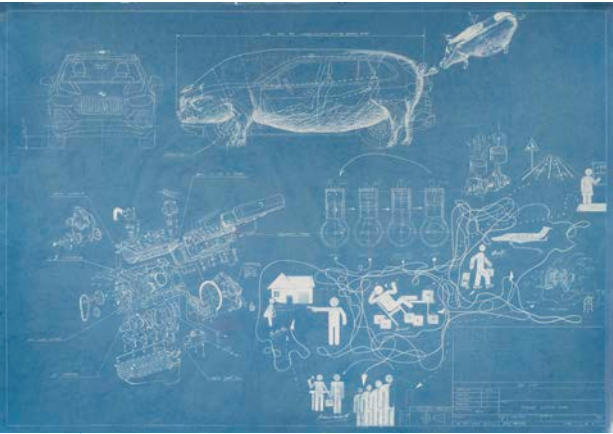
Joshua Maharaj
(Pretoria)

Bad boys, 2025
Etching, Edition 7 of 30
46,5 cm x 57 cm



Naledi Malotana
(Gqeberha)

Show and tell, 2025
Video
297 seconds



Joshua Maharaj
(Pretoria)

Tender loving care, 2026
Blueprint, Edition 2 of 30
69,5 cm x 99,5 cm

Sello Daniel Malebye
(Pretoria)

Lentswe la letlapa (voice of the stone)
Coffee-stained paper collage
60,5 cm x 75,5 cm





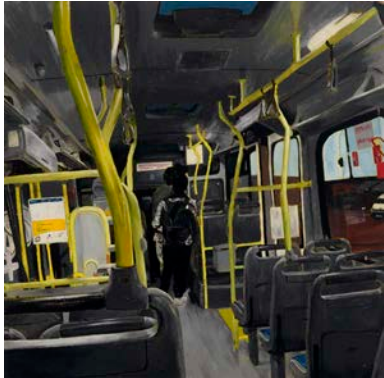
Lunga Maseko
(Johannesburg)

Stillness in motion, 2025
Acrylic on masonite board
Triptych: (3) 25 cm x 25 cm



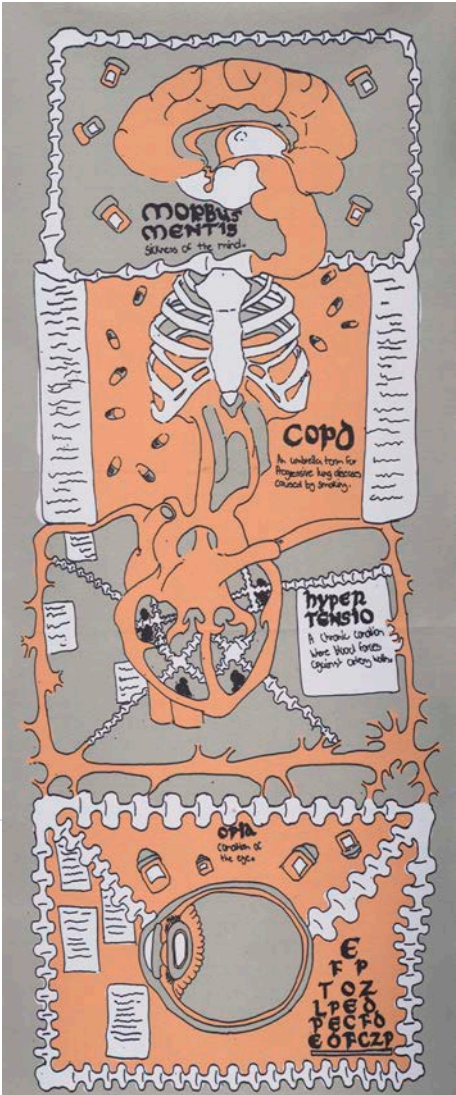
Amogelang Manoto
(Potchefstroom)

Untitled, 2026
Photography
Triptych: (3) 61,5 cm x 44 cm



Wisani Manyisi
(Johannesburg)

Dance of memory, 2026
Mixed media on paper
159 cm x 138 cm



Kgotso Masoga
(Pretoria)

The conditions of home, 2026
Textiles
97,5 cm x 41 cm



Thomas Masingi
(Polokwane)

The desire to become one series, 2025
Digital photography on true ivory
Triptych: (3) 47,5 cm x 65 cm



Megan Jill Milner
(Johannesburg)

A(m) I becoming (?), 2025
Thermoplastic and mixed media
150 cm x 110 cm



Yanga Mili
(Gqeberha)

Uvula inxiwa, 2026
Slip cast white clay
11 Part: 23,5 cm x 95 cm x 70 cm



Nqobile Mkari & Kabelo Matsile – Collaboration
(Pretoria)

Constructed rhythms II, 2026
Video, Edition of 3
85 seconds



Hlumelo Mayekiso
(Gqeberha)

Isizukulwane, 2025
Red terracotta clay and
copper oxide
25 cm x 16 cm diameter



Candice Mkhize
(Johannesburg)

**Akukho Ndlovu yasindwa
umboko wayo, 2026**
Wood
52 cm x 31 cm x 26 cm



Nothando Mkhize
(Durban)

Umthwalo Usobhokweni, 2026
Mixed media with found objects
160 cm x 107 cm x 32 cm



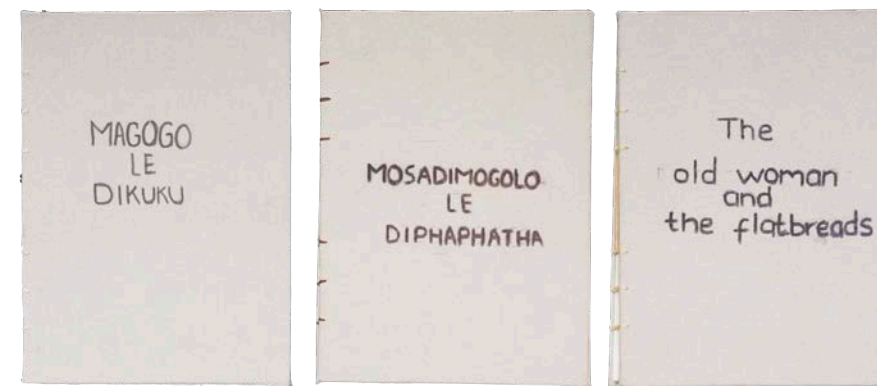
Tokelo Mmatema
(Pretoria)

Unfolding insecurities, 2025
Pen, ink and candle smoke
110 cm x 56 cm x 21 cm



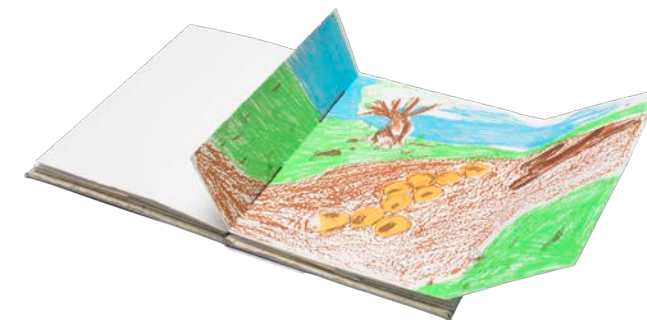
Kolo Thomas Molelekoa
(Pretoria)

Stop Street, 2025
Oil on canvas
40,5 cm x 50,5 cm



Thabang Moatshe
(Pretoria)

Mosadimogolo le diphaphatha, 2025
Artist book (silkscreen prints), Edition of 3
Triptych: (3) 29 cm x 21 cm x 2,5 cm



Ofentse Monwametsi
(Gqeberha)

Zama Zama, 2026
Photographic print on matt gloss
29,5 cm x 42 cm



Andries Moroaswe
(Johannesburg)

Over brunch II, 2026
Screenprint
41,5 cm x 37 cm



Thato Mothobi
(Pretoria)

The space between V: Community, 2026
Photography and digital montage, Edition 2 of 5
42,5 cm x 52,5 cm

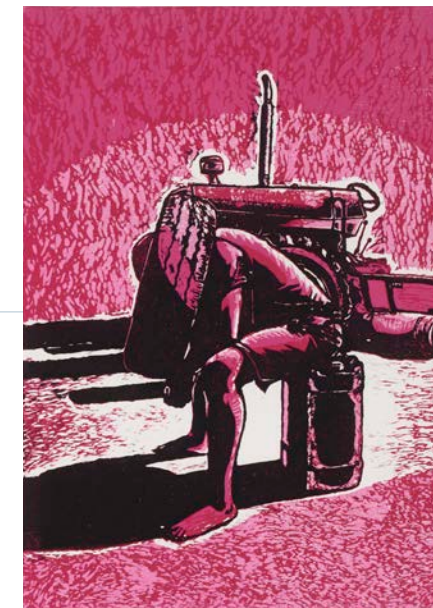


Skhethelwe Mpungose
(Durban)

Ngizamela Abantwana, 2025
Monochrome colour reduction, A/P
61,5 cm x 86,5 cm

Praise-God Msane
(Durban)

Ngithwele Kanzima, 2025
Linocut print, Edition 1 of 2
63,5 cm x 43,5 cm



Ukhona Mthethwa
(Pretoria)

Unxantathu "Triangle", 2025
Rust and acrylic on canvas
78,5 cm x 109 cm x 150 cm





Charné Mungur
(Gqeberha)

Echoes of silence, 2025
Steel
Installation: 161 cm x 245 cm x 223 cm

Bongolethu Mvinjelwa
(Johannesburg)

Ilifa Eliqhekezayo I: Ukulawulo (Inherited fractures I: To control), 2026
Clay
4 Part: 14 cm x 45 cm x 45 cm



Lungisani Ndlovu
(Durban)

Rural boots, Urban boots, 2026
Mixed media on Perspex
76 cm x 102,5 cm



Amogelang Ngake
(Potchefstroom)

Momeno wa seaparo sa gagwe, 2026
Mixed media
103 cm x 124,5 cm



Siphokuhle Vukubi (Ngotatomkhulu)
(Pretoria)

Inkomo, 2025
Metal, enamel mugs, spoons, forks
Installation: 106 cm x 197 cm x 227 cm

Sive Ntombana
(Gqeberha)

Umlandeli, 2025
Collected ochres and primer on blanket
95 cm x 86 cm

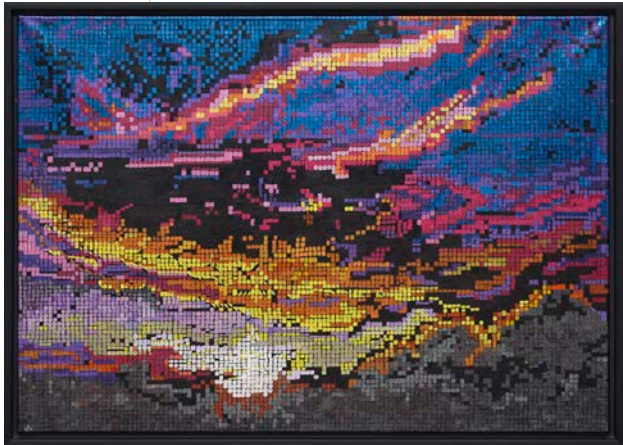


Sive Ntombana
(Gqeberha)

Oomathotholo bayeza, 2025
Collected ochres and primer on blanket
200 cm x 176 cm

Mvuyo Nxele
(Johannesburg)

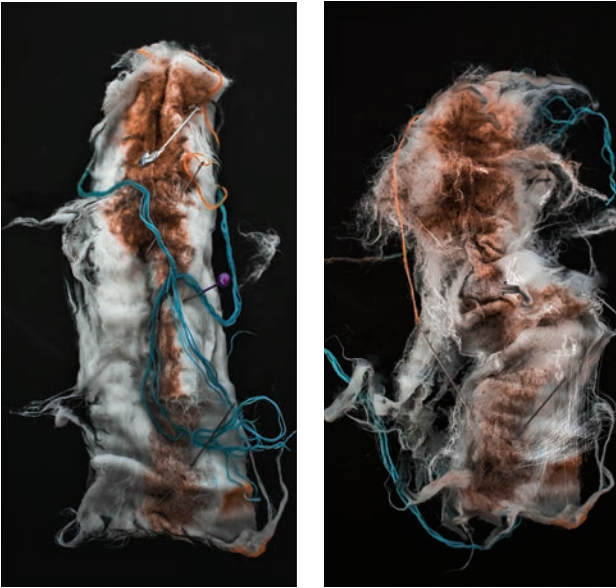
Collapse, 2026
Metallic acrylic colour and acrylic paint
89,5 cm x 125 cm



Okuhle Ntshweni
(Gqeberha)

Uneasy lies the Head that Wears the crown, 2026
Photographic print on 250gsm gloss paper
52,5 cm x 42,5 cm





Tshego Papo
(Potchefstroom)

Inscriptions of trauma series, 2025
Digital paintings
Diptych: (2) 122 cm x 69,5 cm



Mohapi Pepenene
(Pretoria)

Kopano: Red plurism, 2026
Multimedia drawing on paper
41,5 cm x 41,5 cm



Kaitlyn Pay
(Pretoria)

Stained sanctuary, 2025
Video, Edition of 3
290 seconds



Frans Phooko
(Polokwane)

The problem remains, 2026
Mixed media
69 cm x 48 cm

Frans Phooko
(Polokwane)

Pending delivery, 2026
Mixed media
48 cm x 62 cm x 46 cm



Siyabonga Phili
(Durban)

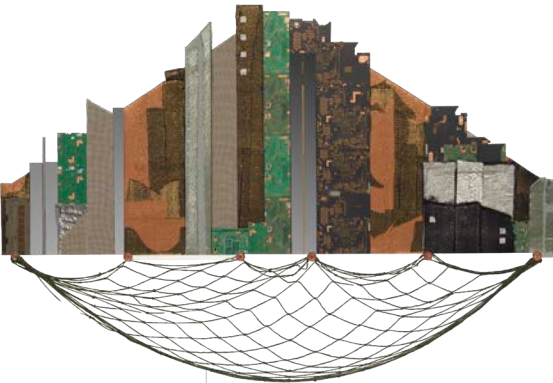
Fishbrain, 2026
Gouache
45,5 cm x 35 cm





Lucelle Bernadette Pillay
(Johannesburg)

Death of SMS: Pocket / Disconnect, 2026
Acrylic sheets, LED lights, wood, paper
3 Part: 190 cm x 250 cm x 90 cm



Vas Putter
(Johannesburg)

What lies beneath, 2025
Assemblage (found materials)
150 cm x 220 cm



Prinitha Pillay
(Johannesburg)

Render, 2026
Acrylic on canvas
122 cm x 91,5 cm



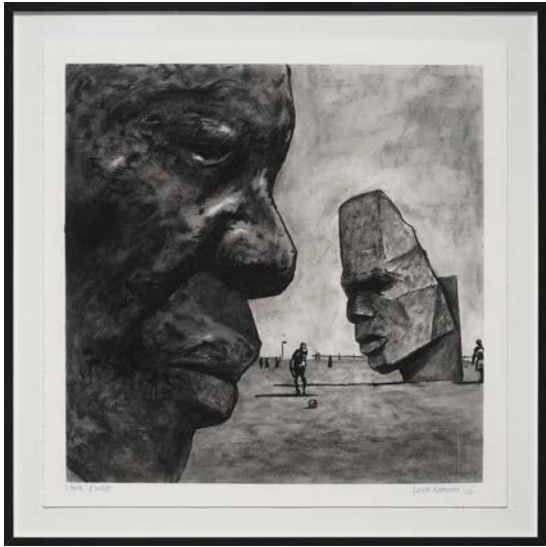
Simon Radebe
(Pretoria)

Give and take, 2026
Mixed media
183 cm x 53 cm x 90 cm



Dora Prévost
(Johannesburg)

Unspoken, 2025
Clay
33 cm x 22 cm x 25 cm



Lesedi Walter Ramushu
(Johannesburg)

Stone Fields, 2025
Charcoal
82 cm x 82 cm



Benjamin Rautenbach
(Pretoria)

I think I'm a good person, 2026
Photo transfers, acetone prints, recycled
fabric, collage, Plaster of Paris
9 Part: 126 x 104 cm



Emily Rice
(Cape Town)

Unseen Precipice, 2026
Wood, distressed fabrics and Plaster of Paris
145 cm x 70 cm x 53 cm



Santana Rowney
(Pretoria)

Trading tradition, 2025
Steel
70 cm x 44 cm x 30 cm



Monah Schroeder
(Bloemfontein)

Dacryphilia, 2025
Photographic print
35,5 cm x 45,5 cm



Trevor Seema
(Pretoria)

Ignoring the signs
Charcoal on paper
59 cm x 42 cm



Sebotse Selamulela
(Bloemfontein)

Kobo ya Thuto, 2025
Lithography on Fabriano, Edition 1 of 5
80 cm x 61 cm



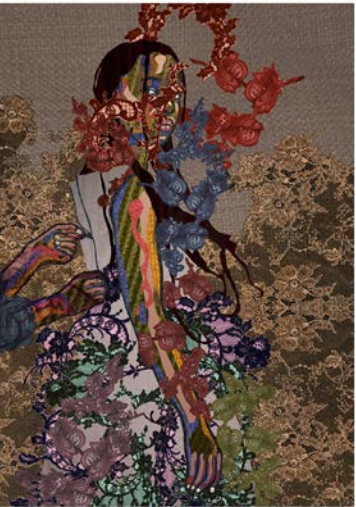
Thobekile Shange
(Durban)

Isthunzi neNtsikelelo, 2026
Grass, beads, cement
53,5 cm x 49 cm x 45,5 cm



Sethu Sikhosana
(Pretoria)

Playing dress-up, 2026
Digital collage
Diptych: (2) 45,5 cm x 32 cm



Asanda Sikiti
(Gqeberha)

Amabele, 2026
Acrylic on blanket
66 cm x 108 cm



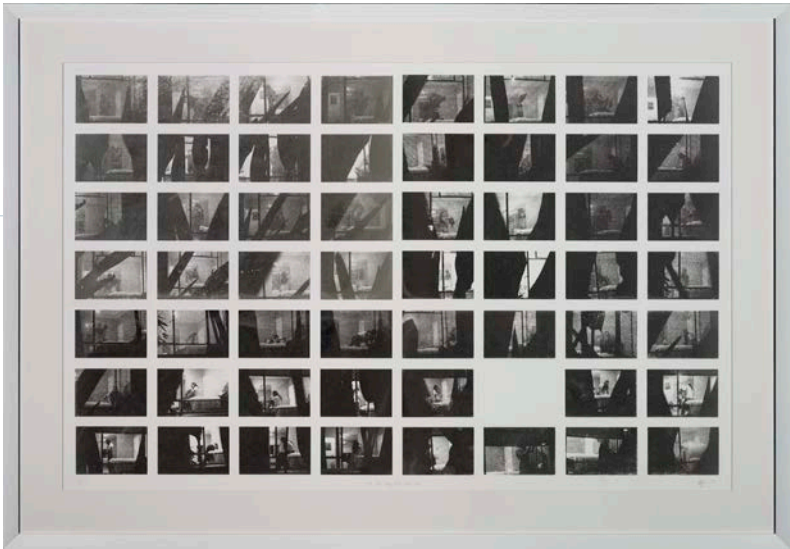
Janu Snyman
(Pretoria)

Obsessive selfishness, 2026
Wood
3 Part: 5 cm x 34,5 cm x 22 cm



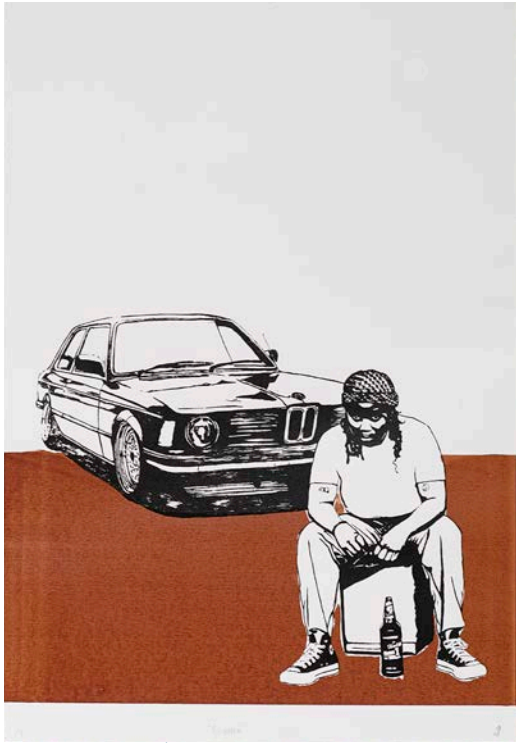
Mckayle Steyn
(Pretoria)

All the ways I've seen you, 2025
Photographic screenprint on Fabriano,
Edition 1 of 3
92,5 cm x 134 cm



Siobhan Swart
(Bloemfontein)

Arachnid Afternoon (with laundry), 2025
Etching on Fabriano, Edition 2 of 7
37,5 cm x 33 cm



Ilitha Cebisa Taliwe
(Bloemfontein)

Imiyalelo, 2026
Screenprint, Edition 1 of 4
50 cm x 64,5 cm

Ilitha Cebisa Taliwe
(Bloemfontein)

Ezibeleni, 2026
Screenprint, Edition 1 of 4
72,5 cm x 51 cm





Keitu Thabane
(Pretoria)

Am I “Black” Enough?! (series), 2025
Digital photomontage
Diptych: (2) 59,5 cm x 84 cm

Madeleine Travers
(Potchefstroom)

**Aequoreal Series:
The shape of
summer, 2026**
Acrylic on canvas
122 cm x 152 cm



Ona Tshali
(Gqeberha)

Ingubo Yakhe (His blanket), 2025
Rooibos teabags, brewed rooibos tea,
binding glue, family photographs
180 cm x 146,5 cm



Akeel Tsöeu
(Pretoria)

uBettina Wethu, 2026
Oil on board
118,5 cm x 84 cm

Julian van Jaarsveld
(Johannesburg)

Access point, 2026
Archival pigment print on Felix Schöller
310gsm Baryte, Edition 1 of 7
45 cm x 80 cm



Klaré van Heerden
(Cape Town)

The creation of ... The captor, 2025
Wax, acrylic, charcoal, paper
33 cm x 43 cm



Julian van Jaarsveld
(Johannesburg)

Monolith II, 2026
Archival pigment print on Felix Schöller
310gsm Baryte, Edition 1 of 7
80 cm x 45 cm



Bentley Pierre van Wyk
(Gqeberha)

Stance Culture, 2026
E/w clay, matt black, peony
& apollo star glaze
41 cm x 20 cm x 20 cm



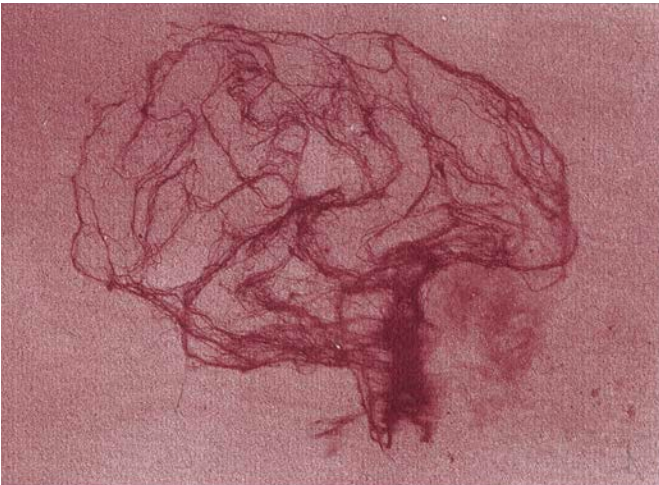
Sarah van Rooyen
(Gqeberha)

Scratching the surface, 2026
Drypoint sheets in a solander box
25 cm x 17,5 cm x 27,5 cm



Angelique Venter
(Johannesburg)

Rooted Thought, 2025
Anthotype, Edition 1 of 10
24 cm x 33 cm



Welri Viljoen
(Pretoria)

Pathways of nature, 2026
Mixed media
40,5 cm x 40,5 cm





Kathryn White
(Cape Town)

Africanis, Afrikaner, 2026
Photography, Edition 1 of 10
60,5 cm x 43 cm



Natalie Wangui
(Gqeberha)

Graphic in nature, 2026
Mixed media on paper
(6) 18,5 cm x 24,5 cm



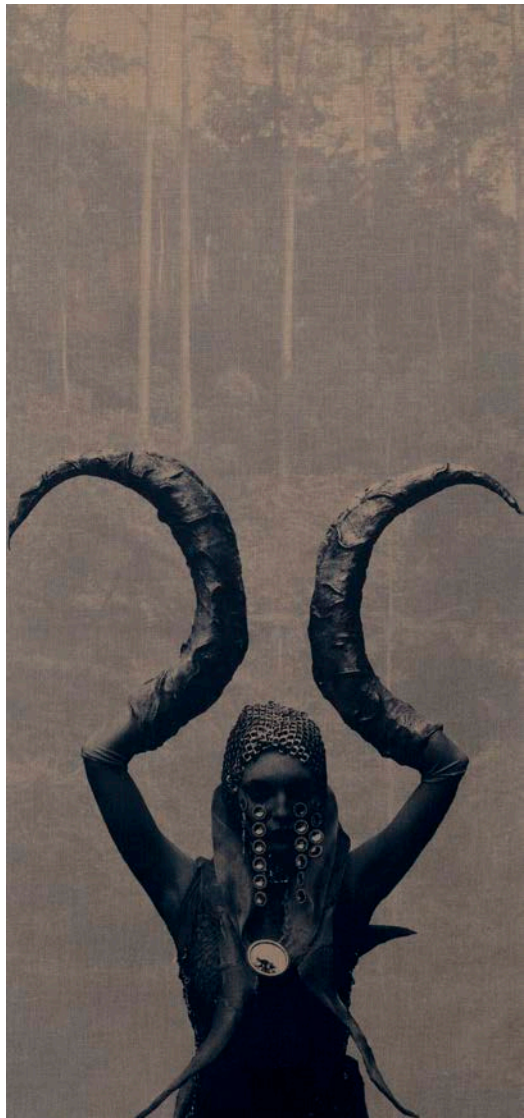
Tshiamo Williams
(Pretoria)

Our tomorrow, yesterday's story, 2026
Acrylic
35 cm x 26,5 cm



Casey Wookey
(Johannesburg)

The puddle, 2026
Oil with acrylic underpainting
61 cm x 51 cm



Amélie Zeelie
(Durban)

**The shape of her fear:
The returning woman, 2025**
Video & print
Diptych: 62 seconds; 250 cm x 78,5 cm



Sphumelele Zondi
(Johannesburg)

The laundry of a nation, 2026
Mixed media on cardboard and paper
75 cm x 116 cm

SOLO EXHIBITION

AN EXHIBITION BY JUANDRÉ VAN ECK

DIE VALLEI VAN ADEM





80

Adventus Spinarum
49 cm x 34,5 cm x 15 cm
Red earthenware clay
(Fired to 1140c, finished with bicarbonate)

Euphorbia crown
Red earthenware clay
(Fired to 1140c. Finished with bicarbonate)
46 cm x 36 cm x 15 cm



81

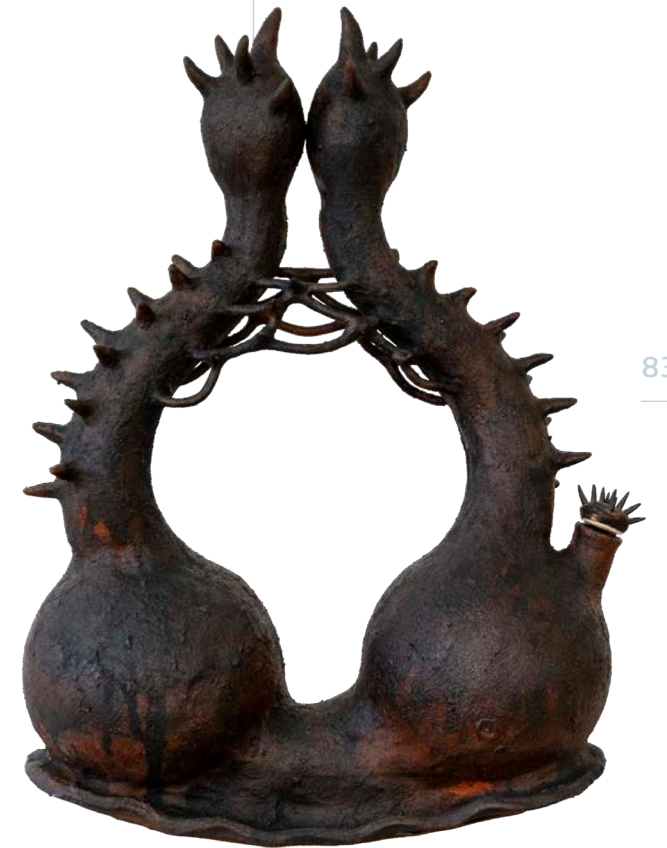
Vallis spiculorum
Red earthenware clay
(Fired to 1140c. Finished with bicarbonate)
59 cm x 32 cm x 35 cm



Vite di Pietra
Red earthenware clay
(Fired to 1140c. Finished with bicarbonate)
41 cm x 43 cm x 21,5 cm



Asclepias thorn
Red earthenware clay
(Fired to 1140c.
Finished with bicarbonate
and manganese oxide)
47 cm x 32 cm x 14 cm



"Sound is the thread that brings these ideas together. Throughout my life, it has been one of the primary ways through which I have experienced and understood the world. Sound has the ability to calm us, to hold us through heartbreak, and to communicate where words begin to fail. Sound is more than what we hear; it is also what we feel. It can become companionship when we are alone, and a warm blanket when the soul feels cold."

Baobab Twins
Red earthenware clay
(Fired to 1140c.
Finished with bicarbonate)
47 cm x 34 cm x 15 cm



Die Vallei van Adem is a body of ceramic sound vessels that explores the artwork as something to be experienced, rather than simply observed.

Rather than existing as static sculptures, the works depend on participation. As each vessel is moved, it draws air into one chamber before passing it through water and out through a whistle. In doing so, the sculpture appears to take a breath. That breath gives the work its voice, while also carrying scent into the surrounding space from the scented water. Through movement, sound, scent, and touch, the sculptures become fully alive only when activated by another person.

Although each vessel has its own voice, they have been created to exist together. Smaller sculptures produce higher tones, while larger forms resonate with deeper sounds, allowing the exhibition to shift from a collection of individual objects into something that feels closer to a choir. As visitors move through the space, they become part of an ever-changing sound-scape in which every interaction contributes to the atmosphere of the exhibition.

Creating these works has been as much a process of experimentation as of making. Each sculpture combines wheel throwing with hand-building techniques, while specially made kiln furniture is produced before the first vessel can even be constructed. These supports allow the rounded forms to survive the firings and have become an essential part of the making process. The sculptures are designed to hold water for extended periods, the relationship between clay, glaze, and firing became just as important as the forms themselves. Achieving a durable, waterproof vessel required extensive material testing before arriving at the combination used throughout this exhibition. The surfaces also evolved through necessity. Earlier works were finished with oxides, but after I began experiencing nausea from prolonged exposure while working with them, I was forced to reconsider my approach. Rather than abandoning the organic quality I was searching for, I began experimenting with the clay itself.

A sense of growth lies at the core of the exhibition. The thorns and connecting web-like structures are not intended to imitate plants, but instead reflect the vitality, resilience, and continual becoming that I associate with botanical life. I am less interested in representing nature than in creating forms that possess the quiet presence of living organisms.

Die Vallei van Adem invites visitors to move beyond observation and into participation. Each visitor adds to a shared experience that fills the gallery with sound, scent, and presence, transforming the exhibition into a landscape that is only formed through those who enter and play.

Cacti pas de deux

Red earthenware clay (Fired to 1140c. Finished with mix of manganese oxide and iron oxide)
44 cm x 30 cm x 23 cm



JUANDRÉ VAN ECK

86

Juandr  van Eck is a ceramic artist based in Gqeberha, South Africa, where he completed his Honours degree in Fine Art at Nelson Mandela University and is currently pursuing a Master's degree in Fine Art.

For two years in a row Van Eck featured in the Sasol New Signatures Top 7, winning a Merit Award in 2024 for his work *Waters of Life*, and in 2025 he was announced as the Overall Winner for his work *Cycles of the Mind*.



His practice explores the intersection of ceramics, sound, movement, and embodied experience, creating interactive sculptural vessels that invite participation rather than passive observation.

Working primarily with clay, he investigates how sound, touch, and play can transform the relationship between artwork and viewer. His biomorphic ceramic forms encourage multisensory engagement, challenging the traditionally visual nature of gallery spaces and proposing alternative ways of experiencing contemporary ceramic art.

87

WINNERS 1990 – 2026

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: 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: Gerhardtd Coetzee Nastassja Hewitt, Zane Wesley Lange, Lorinda Samantha Pretorius, Gerrit van der Walt

2011

Overall winner: Peter (Mohau) Modisakeng
Runner-up: Sikhumbuzo Nation Makandula
Merit awards: Claire Elisabeth Jorgensen, Semona Turvey, Kristie van Zyl, Rivon-Marlén Viljoen, Nicole Weatherby

2012

Overall winner: Ingrid Jean Bolton
Runner-up: Mandy Martin
Merit awards: Martin Pieter Klaasee, Lindi Lombard, Renszke Scholtz, Zelda Stroud, Brendon Erasmus

2013

Overall winner: Dot Vermeulen
Runner-up: Jacques Andre du Toit

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

2014

Overall winner: Elizabeth Jane Balcomb
Runner-up: Adelheid Camilla von Maltitz
Merit awards: Lucienne Pallas Bestall, Bongani Innocent Khanyile, Lorientte 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 Bülbbring 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 Kloppe

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 Mkhathshwa, 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

2026

Overall winner: Sphumelele Zondi
Runner-Up: Sive Ntombana
Merit awards: Charlie de Bruto, Inga Lokwe, Wisani Manyisi, Thomas Masingi, Charné Mungur

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

Storm Janse van Rensburg
Nontobeko Ntombela Akoi-Jackson
Usha Sejaarim
Pfunzo Sidogi
Cate Terblanche (Curator: Sasol Art Collection)

REGIONAL JUDGING

Pfunzo Sidogi
Cate Terblanche (Curator: Sasol Art Collection)

Oliewenhuis Art Museum, Bloemfontein

Wessel van Huyssteen

Art B, Cape Town

Elmarie van Straten

KZNSA Gallery, Durban

Rachel Baasch

NMU Bird Street Gallery, Gqeberha

Isabel Mertz

Sasol Place, Johannesburg

Richard "Specs" Ndimande

Polokwane Art Museum

Tshegofatso Mabaso

North-West University, Potchefstroom

Annemi Conradie-Chetty

Pretoria Art Museum

Leana van der Merwe

2026

SASOL NEW SIGNATURES

Exhibition of Winning Works
Thursday 10 September –
8 November 2026

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Corner Francis Baard and Wessels
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