

SASOL

SIGNATURES

NEW

2014 | 25<sup>th</sup> year



2005



2010



2013



2003



2002

## INVESTING IN SOUTH AFRICAN ART FOR OVER 25 YEARS



2009



2006



2014



2014



2007



2012



2011



2008



2012

Presented by



the Association of Arts Pretoria

**sasol**  
reaching new frontiers



# SASOL NEW SIGNATURES ART COMPETITION

The **Sasol New Signatures Art Competition** is presented annually in collaboration with the **Association of Arts Pretoria**. The Sasol New Signatures exhibition is held at the Pretoria Art Museum and runs from 4 September to 19 October 2014. Sasol's belief in the talent of South Africa's emerging artists finds expression in the Sasol New Signatures competition.

The competition:

- Provides a strong platform to evaluate, appreciate and advance South Africa's emerging talent.
- Provides entry into the dynamic world of the visual arts.
- Inspires emerging artists to show their work in public.
- Offers artists a valuable learning experience with its outreach information sessions.

Countrywide participation in this competition is facilitated by the provision of national selection points where works can be handed in.

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OVERALL WINNER

**R100 000**

and the opportunity of a solo exhibition at the Pretoria Art Museum during the following years Sasol New Signatures art competition exhibition (terms and conditions apply).

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RUNNER UP

**R25 000**

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FIVE MERIT AWARDS

**R10 000** EACH

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**Special acknowledgement:**

Stuttaford Van Lines – sponsoring the transportation of art works.

Presented by  the Association of Arts Pretoria

STUTTAFFORD  
VAN LINES



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“Art is a reflection of life,  
society and the artist,  
and through the years  
we have been privileged  
to be associated with  
our country’s  
artistic talent.”

# FOREWORD

## Nolitha Fakude

EXECUTIVE DIRECTOR –  
EXECUTIVE VICE PRESIDENT:  
SUSTAINABILITY AND HUMAN  
RESOURCES

This year marks an important milestone in our nation's history as we celebrate 20 years of freedom. Freedom to be, to learn and grow, to inspire, to push boundaries and freedom to reach new heights. This year also marks the silver anniversary of our support of Sasol New Signatures, the country's longest running national art competition.

Sasol New Signatures provides emerging artists with a unique platform, allowing them the autonomy to explore, broaden and express their creative talent in dynamic visual art forms.

Over two-and-a-half decades Sasol New Signatures has consistently grown in both the number of entries received and the quality of work produced. Innovation is at the forefront of artistic excellence and the creativity we have experienced over the years has surprised, provoked and inspired us.

Art is a reflection of life, society and the artist and through the years we have been privileged to be associated with our country's artistic talent; and helping fledgling artists reach their full potential.

We are proud to champion the promotion of talented South Africans and contribute to their growth and development, to shape a vibrant, strong and creative nation.

At Sasol we pursue sponsorships that create an emotional connection with our brand, inspire creativity and innovation, and create unique opportunities to build robust stakeholder relationships. Through Sasol New Signatures, and our support of other arts and culture assets, such as the South African National Youth Orchestra, talented individuals are provided an opportunity to enter a world of self-discovery, reflecting personal experiences through their work.

I extend my gratitude to our partners for the role they have played in the success of this great competition, which has evolved over the years to produce some of the great artists of our country. It is through your unwavering support that year-on-year, we continue to raise the bar.

Thank you to the Association of Arts Pretoria for your commitment to this competition, to the City of Tshwane for hosting the competition at your gallery, Stuttaford Van Lines for your loyal logistics sponsorship, and to the hard working judging panel for your dedication, tireless efforts and mentorship. Collectively, as partners, we have made this possible.

As renowned French artist Henri Matisse said: "Creativity takes courage".

To each of our courageous artists, be proud, soar higher and pursue your dreams. Through your outstanding pieces, Sasol New Signatures has grown, not just in popularity, but also prestige.



“In the context of the South African art milieu, the Sasol New Signatures Competition fulfilled a pivotal role.”

# MESSAGE FROM

Pieter W van Heerden

DIRECTOR  
ASSOCIATION OF ARTS PRETORIA

This year the Sasol New Signatures Art Competition is in its 47<sup>th</sup> year. That makes it the oldest and certainly one of South Africa's most prestigious art competitions. For the last 24 years Sasol was the sole sponsor of the competition.

These last 24 years saw momentous changes in our country - A new South African democracy, the adoption of a model constitution, the introduction of universal suffrage and the protection of fundamental human rights. Indeed, our country's peaceful transition can rightfully be said to have been a miracle.

How did this miracle happen? Surely, as a result of our historically stable state institutions, a bigger than life leader in the person of Nelson Mandela and a lively, vigorous civil society.

Civil society, it should be remembered, is not simply an amorphous mass of millions of people, but a vast network of invigorating and inter-connected socio-economic, cultural, political and many other structures. In the context of the South African art milieu, the Sasol New Signatures Competition fulfilled a pivotal role. Stated differently, this Competition as a stable and continuing component of our civil society also contributed in bringing about and sustaining our new democracy.

In view of this, it can be said and with much conviction that Sasol by its generous sponsorship of the New Signatures Competition was indeed one of the co-builders of our new constitutional dispensation. Sasol's role in this regard is warmly and gratefully acknowledged and tonight's grand exhibition of this year's finalists is presented as a sign of gratitude by the entire South African art community.



“The Sasol New Signatures entrants have embraced the values of the competition and have once again raised the bar in terms of quality and output.”



# COMMENT FROM

## Pieter Binsbergen

NATIONAL CHAIRMAN  
SASOL NEW SIGNATURES

Since my appointment as the National Chairperson for the Sasol New Signatures national art competition, I have not seen such a large number of quality entries to the competition. The artworks chosen as finalists are of superior quality, concept, craftsmanship and execution ranging across a wide variety of themes and concepts which speak to the artist's interpretation of their own world view.

This year, regional selection took place at eight easily accessible collection points throughout South Africa (Pretoria, Johannesburg, Bloemfontein, Durban, Port Elizabeth, Grahamstown, Cape Town and Stellenbosch). As per the norm, three selectors were used at each selection venue around the country to judge the artworks. The caliber of the selectors, and their passion and enthusiasm for the visual arts, triggered a memorable experience for me. I take this opportunity to thank the regional selectors for their passion and vigour, which in turn created a group dynamic that was fun, enlightening and comfortable. Furthermore, I would like to thank the Nelson Mandela Metropolitan University and especially my superiors and mentors, Mrs. Mary Duker and Mr. David Jones, for their continued support of my commitment to the Sasol New Signatures art competition, and visual art research in general.

The 2014 Sasol New Signatures art competition received a total of 565 entries, of which 110 were selected as finalists. I am of the opinion that the record turn out that the competition received during the 'round trip' information sessions, at various art schools around South Africa earlier this year, proves that young artists are serious about the business of making visual art. Equally, the Sasol New Signatures entrants have embraced the values of the competition and have once again raised the bar in terms of quality and output.

On behalf of the visual artists of South Africa, we thank Sasol for their continued sponsorship of such a prestigious event. Without corporate sponsorship such as this, the visual arts would be all the poorer. Finally, to the entrants of this year's competition: We called for entries and you delivered, thank you.



# SASOL NEW SIGNATURES 25 YEAR REFLECTION

Art is a universal word that has vastly different interpretations, perceptions and meanings.

In South Africa, with our rich history and diverse cultural heritage, art has played a vital role in expressing the notions and attitudes towards societal hardships. Established by the Association of Arts Pretoria, the Sasol New Signatures art competition is the longest running art competition in the country. The competition is now in its 47<sup>th</sup> year, with Sasol celebrating its sponsorship of the competition for the last 24 years.

It is an initiative that has brought art communities together and encouraged peer engagement and exposure. The sponsorship was started under the auspices of Sasol's third Managing Director Johannes Stegmann, an absolute art enthusiast. His love of visual arts saw him garner a collection of fine art pieces, which grew into the Sasol contemporary art collection widely known to the public today.

The aptly titled 'New Signatures' was founded as a competition symbolic of the notion that the artists in the competition are undiscovered and aim to make their artistic signatures known. Since its inception, the competition has served as a platform for emerging artists to apply their skills, to express their creative talent and to enter into the professional arts world. The popularity of this unique competition has increased significantly over the years. With an average of only 100 works recorded back in the 1990's, the competition now attracts close to 500 entries, year on year.

### Themes and reflections of the artworks

During the last quarter century, the Sasol New Signatures art competition has harvested a magnificent assortment of collected works, which depict a story of the occurrences within South African society over that time period.

In the early years many artists entering the competition expressed themselves in so called 'struggle art'; art to challenge an oppressive society. Artworks submitted were mainly concerned with the emotions of living through apartheid, the dark matter; gore and pain were portrayed in the majority of the pieces submitted.

In the mid-to late-1990's the noticeable theme of entries was around the abolishment of apartheid, pieces depicted the joy and relief felt from society and the embracing of equality. Artworks were seen to be more brightly coloured, vivid and somewhat hopeful. Over the millennium, and today, the collections show bolder colours, political statements, cutting edge, confrontational messaging and wider use of three dimensional art. Socio-economic issues, HIV/AIDS, poverty and the burning issue of women and child abuse have been seen in recent submissions, again, reflective of the times and society's social causes. A good balance between traditional and new media has however remained.

**Connecting undiscovered artists to South Africa's art world: a perspective from Business and Arts South Africa, Association of Arts Pretoria and Sasol**  
Art is culturally important, and in this economically-driven world it is evident that the growth and success of the competition is much needed within South Africa's arts society.

"Arts and culture is an important often overlooked medium in corporate sponsorship portfolios. If it wasn't for corporate patronage and support of the arts industry, you wouldn't have great art or great music in the world. Art has always been under the patronage of kings and popes and in the latter years, corporates."

**Richard Hughes, Sasol Group Sponsorship Manager**

The winner of the Sasol New Signatures art competition 2014 is awarded the grand prize of R100 000. The winner is also given a solo exhibition the following year to further expose their work to a broader public audience, which is monumental for a new artist launching their career. With this noteworthy prize, many artists have been able to grow and develop in the area of financing themselves and their work. Business and Arts South Africa (BASA), whose core mandate is to bridge the gap and leverage the relationships between corporate's and NGO's, has had a long affiliation with the competition. Sasol is proud to have been the recipient of four BASA awards for its ongoing commitment and support to the art industry.

### Advancements of the competition

Innovation has also been key for the evolvement of the competition. A few years back information sessions were introduced to educate and prepare artists for their entries.

The information sessions aim to encourage interest from the broader spectrum of society and expose artists to information on how to present their finished work. Since the inception of the sessions, there has been a vast improvement in the quality of entries and it has enabled a wider audience to be reached. For artists who can't physically attend the sessions, the recorded video sessions are made available online. With the advancement of technology, over the decades, new digitised multimedia and performance art pieces became a vastly emerging trend. The impressive selection of works and exquisite digital manipulations as well as performance art, led to the inclusion of these types of entries. The competition also evolved to include collaboration pieces where two artists could participate in an entry. Three years back the addition of a solo exhibition as part of the winner's prize was initiated. Since the inception of the sessions, there has been a vast improvement in the quality of entries and it has enabled a wider audience to be reached.

### Past winners of New Signatures still winning

Participants in the competition submit their work with an accompanying title and description. No name, gender and demographic information is disclosed, all artists are anonymous to avoid any bias on the judges behalf, making the competition completely fair.

Hanneke Benade, who was awarded the judges prize in 1993 for her piece titled 'Trilogy' credits her award from New Signatures as the sole launching pad of her career. She is now exhibiting her artworks internationally and has had her work showcased in Cairo, Germany and France.

New Signatures was the first competition that Hanneke received an award for. This recognition gave her the confidence to enter subsequent art competitions, including the Absa L'Atelier in 1996 and 1997, receiving a merit award in both years. She also received an award at the Brett Kebble Art Awards in 2003 and hosted her first solo exhibition in 1996 in Parkview Johannesburg.

"Winning the judge's prize was a major confidence booster. It gave me the reassurance I needed to want to make a full time career in art and give it my all."

**Hanneke Benade, 1993 New Signatures merit award and judges prize winner**

Marco Cianfanelli won a merit award in 1992 for his piece titled, 'Untitled, painting on found object.' New Signatures helped launch his career, and Marco has received many accolades since, enabling him to further his artistic passion. His work has been chosen for many exhibitions, including in the Standard Bank gallery and the Smithsonian National Museum of Art.

Marco's work can be found in public and private collections not only in South Africa but in Europe and the United States. His most recognisable work is 'Release', the vertical steel column construction which is a portrait of Nelson Mandela at the Nelson Mandela capture site in the Natal Midlands.

"The New Signatures award gave me a sense of achievement which encouraged me to continue in a profession that is uncertain and where long-term sustainability is a challenge."

**Marco Cianfanelli, 1992 New Signatures merit award winner**

Frederik Eksteen won a judges prize in 1998 for his piece 'Painting Human Cargo in Transit'. He also entered the Royal Overseas League arts competition where his piece was selected to appear in a gallery in Edinburgh. Since winning a judges award in 1998, Frederik has been teaching at various tertiary institutions in South Africa. His work has been shown in galleries in Cape Town, Johannesburg, Durban and his hometown of Pretoria. His work has also appeared in a gallery in Groningen, Belgium as well as at the Paris Arts Association.

"Corporates tend to invest in sports as opposed to playing a significant role in society. What Sasol and this competition has done and continues to do in this space is invaluable."

**Frederik Eksteen, 1998 New Signatures judges' prize winner**

## Significance of the Sasol New Signatures art competition

"Art should be a part of South African culture because it improves our lives. When you have a pleasing painting at home or come across captivating work in public spaces it has a positive influence on you, it makes you think, it generates conversation and sparks interest on a particular issue. People should take note of art and the importance it plays in our lives."

**Nandi Hilliard, Association of Arts Pretoria**

Visual art inspires creativity and enables people to use their imagination. The Sasol New Signatures art competition is not only a prominent staple in the South African art world, it enables all within the art industry from sponsors, associates, enthusiasts and the artist themselves a chance to connect, revel and appreciate the talent and work that may have never had a chance of being exhibited. Over the years the competition has made a difference and gained award winners national recognition for their work through broader exposure. The hard work is done by the artist themselves but this venture has made it more accessible for them to achieve.

"Young artists would be all the poorer for not having this competition. It's a true launch pad for young artists and a phenomenal initiative that this country needs."

**Pieter Binsbergen, Chairman of Sasol New Signatures judging panel**





Michael Heyns, Linda Goodman and Judge Kowie Marais

## FORCEFUL YOUNG ARTISTS: MEMORIES OF THE 1967 NEW SIGNATURES AWARDS

### DR. DALENE MARAIS

*BA Fine Arts (UP), MA Art History (UP), UED (Unisa),  
D Litt et Phil (RAU)*



Dalene Marais  
*Dame in tuin 1*

The Association of Arts in Pretoria arranged the first “New Signatures/ Nuwe Handtekening” exhibition in the Old Netherlands Bank Building in 1967. The Provincial Administration had, in 1963, offered this historical building on Church Square to the Association, where three galleries for exhibitions had been established. Mr. Justice JF Marais acted as chairperson for the Association, from October 1959.

The “New Signatures/Nuwe Handtekening” exhibition and Awards had been established to encourage young artists. Awards had been given to seven young artists in the categories: Painting, Sculpture and Graphic Sections.

**In the category: Painting the following artist had been awarded:**

Michael Heyns for his painting: “Seetoneel”. It had been described by P.A.K of the Pretoria News as: “bold in colour and intricate in design” (12 July 1967).

Annette Besaans and Rika Roux had also received awards in the Painting Section.

The Sculpture section showed works of impressive standard, although the section had not been represented by a large number of works. Andrew Todd received the award for this section and his work showed a good feeling for the materials which he used in his imaginative works: “Three Faces of Eve” and “Savage Mask”.

P.A.K.'s, reviews of the exhibition, in the Pretoria News, and did regard the Graphic Section as perhaps more rewarding than the Painting and the artists generally more disciplined in their design and more restrained in their use of colour. It is also quoted that the artists in this section relied more on their draughtsmanship and composition than on "easy effects". Three awards had been awarded in this section.

Dalene Marais received the award for a "boldly blocked and decorative panel", "Dame in Tuin" a silk screen print on fabric, and Julian Motau received an award for his strong drawings with "dominating hands and twisted limbs that spoke of compelling Township Life". A third award went to Maurice Kahn. His original use of pattern had been singled out. The exhibition had been opened by Linda Goodman, and she also presented the awards. The awards, a book: Twentieth Century South African Art, Published in 1966, by Human and Rousseau in Pretoria and Cape Town, had been awarded to the seven deserving young and forceful artists. Prof M. Bokhorst and Heather Martienssen respectively wrote the foreword and the introduction to "Art in South Africa". This book, I do think had been given to these young artists to inspire and encourage. Beautiful full page reproductions of South African Art, in colour adorned the pages.

The catalogue produced for the New Signatures Exhibition, for the period 10-22 July 1967, records the works on show, the artists well as the amounts charged for art works. Michael Heyns's painting, "Seetoneel" is indicated as "on loan" and "Selverandering" for sale at R45.00, Julian Motau's works have no indication of the selling price, and Dalene Marais offered her painting "Stillewe" for R20.00 and the awarded "Dame in Tuin", a Silk screen print on refined Hessian for R60.00. Andrew Todd's sculpture "Three Faces of Eve" had also been on loan, "Savage Mask" at R80.00 and "Forms 3" at R12.00. These amounts charged for artworks indicate the humble beginnings of the careers of the awarded artists!

### Student life and encouragement

The BA Fine Arts offered by the Pretoria University in the sixties comprised of a theoretical component in the Arts Faculty including History of Art and Languages or Cultural History over four years. The practical component of the BA Fine Art had been presented by the Technical College Art School of Pretoria. Mr. Justinus van der Merwe, Sculptor, acted as dean of the Art School. This situation contributed to a very interesting mix of Fine Art Students and the Graphic Art Students of the Art School. The work done by students were hugely divertive in approach. The Graphic Arts students focused on Advertising and more Commercial orientated work. The Fine Art students had a more academic background and focused on Fine Art, in Painting, Sculpture, Drawing and Basic Design. An interesting and very dynamic melting pot with influences rubbing off either way, thus developed.

Dalene Marais, the New Signatures Award winner in the Graphic Section and Michael Heyns, award winner of the Painting section were Fine Arts students, Andrew Todd an Art School student and Julian Motau, the only "independent" award winner.

Gunther van der Reis the lecturer in Painting, Graphic Techniques and Artist's Anatomy as well as Maxie Steytler, a very inspiring lecturer reviving the art of Batik, Fabric Block Printing and Silkscreen Printing and Leo Theron, lecturer in Basic Design and Drawing, had been dominating influences in my development as an artist. The award winning work in the Graphic Section, "Dame in Tuin" had been inspired by Maxie Steytler's in depth knowledge and love of silkscreen printing and "free printing" with improvised shapes cut from newspaper. In retrospect these lecturers provided a core creative attitude and technique of exploration in my artistic development and production.

"On the night of the New Signatures Awards Ceremony, dressed in a brown and red checked dress with a cumber band, I awaited the announcement of the award winners eagerly and ultimately received my award being very nervous but enthusiastically looking towards my artistic development and future."



Balcomb, Elizabeth Jane (Durban)

*The weighed and measured series – SURVIVAL*

Bronze, cement & callipers (3/15)

55,5 cm x 28 cm x 25 cm

Balcomb, Elizabeth Jane (Durban)

*The weighed and measured series – I am you*

Bronze, cement & callipers (1/20)

60 cm x 30 cm x 20 cm



# OVERALL WINNER

## Elizabeth Jane Balcomb (Durban)

The artist's keen interest in nature conservation and a deep longing for wild places, led her to become interested in aspects and characteristics of therianthropic figures found in the iconography of San paintings. Animal-human figures stand to symbolize animal characteristics found in the personalities of humans. Furthermore, these figures offer a window on the spiritual world regarding the realms of the living and the dead.

The combination of media and the interplay between found objects, cement and bronze castings has yielded work of superior craftsmanship which further supports the theme and concept. The interplay between the disconnection of the figures which are in dialogue with one another further plays on the humanist aspect which is contrasted by animal behaviour. This evident disconnection between the two artworks further fuels the dialog between the recognition of reference and the world of fantasy. The sculptures are carefully balanced on industrial type callipers which strengthen the concept of 'measured' creating an uneasy compositional cantilever which further plays on the notion of 'weight' and balance regarding the formal aspects of the work further contributing to an artwork which is deserving of winning the 2014 Sasol New Signatures.



**Adelheid Camilla von Maltitz (Bloemfontein)**

*Bodies*

Resin, earth & ash

Installation: 190 cm x 250 cm x 190 cm

# RUNNER UP

SASOL

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NEW

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## Adelheid Camilla von Maltitz (Bloemfontein)

This sculptural piece, which takes the form of an installation, is delicately crafted and floorless in its execution and presentation. The artist deals with the anxiety towards death and shares with the viewer the sense of loss of a loved one due to a fatal road accident.

The viewer is drawn in to the open space between two light boxes depicting resin cast tiles forming the positive and negative spaces of an apparition. Here the artist invites the viewer to use the space to contemplate the process of mourning and loss. This contemplation of loss is offered to the viewer on three sophisticated levels. The first, are two boxes covered in heaped earth and ash which suggests a buried body, closed, powerless and dark. The second level offers fragmented apparitions displayed in light boxes offering commentary on the 'grey area' between life and death. The third and final level is the viewer him/herself, which, according to the artist is open, alive and powerful. These various levels of modal meaning making found within one artwork elevate it to the status of winning work.

# MERIT AWARDS

## MERIT 1: Lucienne Pallas Bestall



**Bestall, Lucienne Pallas (Cape Town)**

*Untitled (Anxious Banana)*

Bronze & stainless steel

10 cm x 15 cm x 12 cm

The artwork consists of a bronze cast banana pinched by three bronze cast washing pegs. Here, the automatic writing style of the 'Cabaret Voltaire' Dada artists has been eclectically revived to form a 'post structuralist nihilistic' artwork. Like Dada poetry, this artwork was conceptualised by placing two newspaper headlines in a hat and drawing on the text randomly. According to the artist, the text continued along an arbitrary and erratic chain of free associations creating the concept of combining two unrelated objects: a banana and clothing pegs into a single sculptural artwork. Although coincidental and largely meaningless, the artworks produce strange 'displaced' effects sparking an uncomfortable new association the viewer is challenged to interact with.

## MERIT 2: Bongani Innocent Khanyile



**Khanyile, Bongani Innocent (Durban)**

*Helmets*

Glazed and smoked fired raku & screws

Five part: (1) 18 cm x 25 cm x 22 cm & (4) 12 cm x 25 cm x 22 cm

Five decorated ceramic 'hard hats' hanging on the wall forces the viewer to elevate the mundane view that society has regarding South African labour and in so doing we are forced to redefine this viewpoint. Speaking directly to various labour related strikes and issues within our country, these works are centrally placed within the current context of South African culture and history. According to the artist, labour is viewed as stereotypical and through these works Bongani aims to express and celebrate 'worker individualism'. Furthermore, the work offers commentary on the generalization of workers and celebrates their own goals, aspirations and world views. The judges are of the opinion that the traditional medium of smoked fired ceramics has been redefined, challenged and elevated to a higher level.

### MERIT 3: Lorientne Lotz



**Lotz, Lorientne (Cape Town)**

*Walking in his shoes/Ray-banned*

Oil and charcoal on linen / oil and pencil on limestone

Diptych: 170 cm x 130 cm & 30 cm x 40 cm x 4 cm

This painting depicts a tribute to the life and struggle of Nelson Mandela. So often a competition of this stature is bombarded with popular imagery of 'our beloved Madiba' but very few offer commentary beyond the genre of portraiture. The artwork consists of a canvas offset by a piece of limestone echoing the same expressive marks the artist has made on the canvas. The limestone is a direct reference to political prisoner life on Robben Island and pays tribute to the struggles and hardships Mandela and his fellow comrades endured when forced to break lime stone rock in a quarry without protective eye wear. Furthermore, the expressive and direct marks made by the artist on the canvas juxtaposed by formal drawings executed in charcoal, speak of a fresh and new vibrant energy injected into contemporary painting.



## MERIT 4: Josua Strümpfer



**Strümpfer, Josua (Port Elizabeth)**

*There is death in the pot*

Mixed media, Perspex, abalone tiles, LED lights & epoxy resin

34 cm x 17 cm x 17 cm

While overtly decorating the human skull is nothing new in the contemporary art world, Strümpfer's piece is compelling, well executed and draws the viewer in. Decorated with tiny cut perlemoen squares the artist collected over an extended period of time, it plays on the concept of time regarding life and death. Parallels are drawn between the 'remains' of the natural world regarding the use of materials such as bone and shell. According to the artist, skulls represent more than just death. They bear with them material evidence of life from a beginning to an end. The Skull becomes a proverbial seat of consciousness, now mute to reveal the thoughts and intentions it once contained. Strümpfer is of the opinion that although we speak of 'matters from the heart' these matters arise from thoughts generated in the brain which are contained within the skull. The skull as a vessel of consciousness thus becomes the key concept to which the artwork speaks.



## MERIT 5: Colleen Winter



**Winter, Colleen (Johannesburg)**

*Cube I, II, III, IV*

Mixed media: wood, paper, cloth & string

Four part: (4) 43 cm x 43 cm x 43 cm

'I like boxes. I have a compelling desire to categorize the world around and within me'. The artist offers the viewer four cubes containing books, pressed paper, compost, and cloth. Drawing on the modernist paradigm of ordering knowledge into fixed categories and 'storing' information in the form of text, the artist attempts to 'box' the natural world in the same manner. To a point the viewer is challenged to accept that the natural world, in some cases can be contained or 'boxed' within the same construct as knowledge. The four cubes create a paradigm of uncertainty regarding the way we as human beings view the world and in turn forces the viewer to rethink our strategies of knowledge classification.



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<b>40</b>	Fourie, Lira Fuller, St. John James	<b>56</b>	Malherbe, Danielle Norma Mayhew, Oliver Jacobus	<b>74</b>	Van der Westhuijzen, Anika Van Huyssteen, Wessel Hendrik
<b>41</b>	Geldenhuys, Amber-Jade Gendall, Brett Ashley	<b>57</b>	Mokoena, Pebofatso Munnick, Robyn Therése	<b>75</b>	Van Niekerk, Maria D (Mariet) Van Staden, Thea
<b>42</b>	Glover, David Greenberg, Caitlin Jade	<b>58</b>	Myburgh, Nadia Laila Nala, Themobile Judicious	<b>76</b>	Viljoen, Elsabé
<b>43</b>	Groenewald, Ewald	<b>59</b>	Nala, Themobile Judicious Naudé, Martha Johanna (Matty)	<b>77</b>	Visser, Charné Von Maltitz, Adelheid Camilla
		<b>60</b>	Nevhutalu, Mashudu Ngaki, Siyabonga Khaka	<b>78</b>	Walmsley, Sarah-Anne Wedderburn, Michael Roderick
		<b>61</b>	Nzuza, Sandile	<b>79</b>	Wigdorowitz, Evan Winter, Colleen Zwane, Sthembiso

Collection points where artists submitted works appear behind their names.



**Balcomb, Elizabeth Jane (Durban)**  
*The weighed and measured series – SURVIVAL*  
 Bronze, cement & callipers (3/15)  
 55,5 cm x 28 cm x 25 cm



**Balcomb, Elizabeth Jane (Durban)**  
*The weighed and measured series – I am you*  
 Bronze, cement & callipers (1/20)  
 60 cm x 30 cm x 20 cm



**Barton-Bridges, Catherine Phyllis (Katy)**  
*Offering*  
 Hard-ground etching  
 90 cm x 96 cm



**Battson, Liberty Charlotte (Pretoria)**

□ 65% of Elvis impersonators are Asian

○ 30% of squirrels cannot remember where they placed their nuts.

© 34% decrease in deaths pertaining to cancer since 1994.

2K Automotive paint on printed canvas.

Diptych 40 cm x 40 cm & 40 cm x 50 cm



**Bestall, Lucienne Pallas (Cape Town)**

*Untitled (Anxious Banana)*

Bronze & stainless steel

10 cm x 15 cm x 12 cm



Bhana, Poorvi (Pretoria)

*Samsāra* ( संसार )

Terracotta, wax & plastic pipes

Installation : 6,5 cm x 240 cm x 240 cm

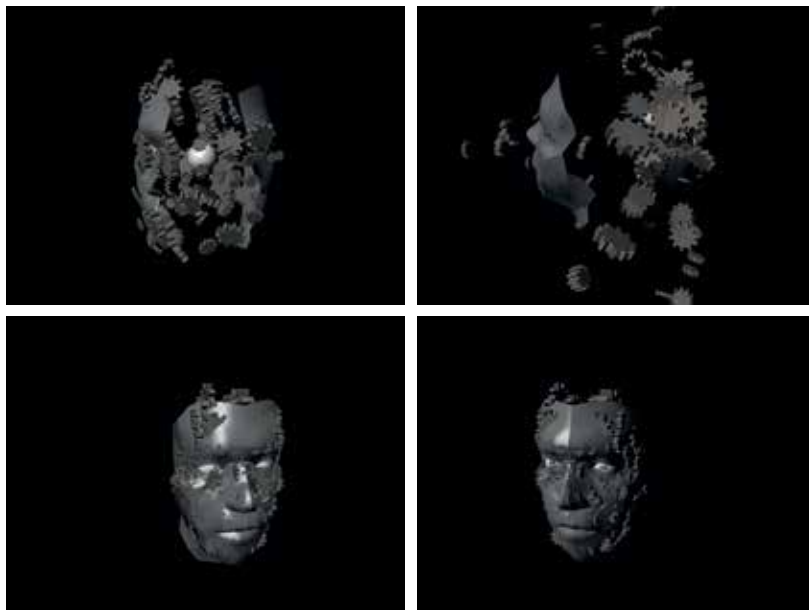


Bonsma, Suzanne Monet (Bloemfontein)

*Revolution*

Mixed media

17 cm x 24 cm x 36 cm



**Botma, Johannes (Bloemfontein)**

*No missing parts*

Video

120 seconds



**Bräsler, Devon Lesley (Johannesburg)**

*Drowning*

Acrylic on canvas

75 cm x 75 cm



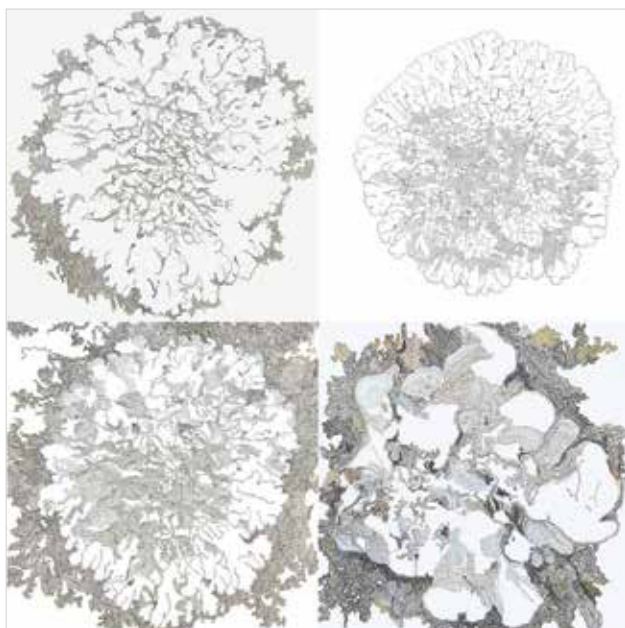


**Brenzel, Liesl (Cape Town)**

*Plesier ou dier*

Resin, animal skulls & animal horns

80 cm x 70 cm x 22 cm

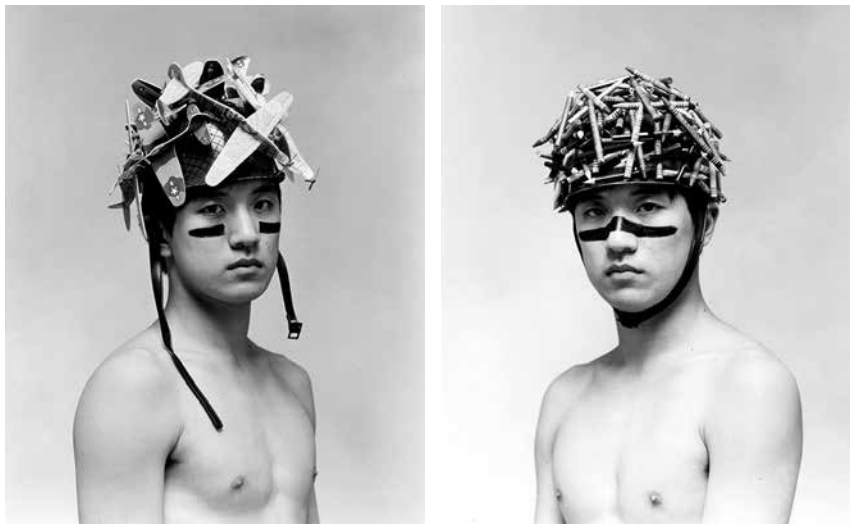


**Brewer, Nellien (Pretoria)**

*A new religion: 4 Gospels*

Digital print block mounted

Four part: (4) 100 cm x 100 cm

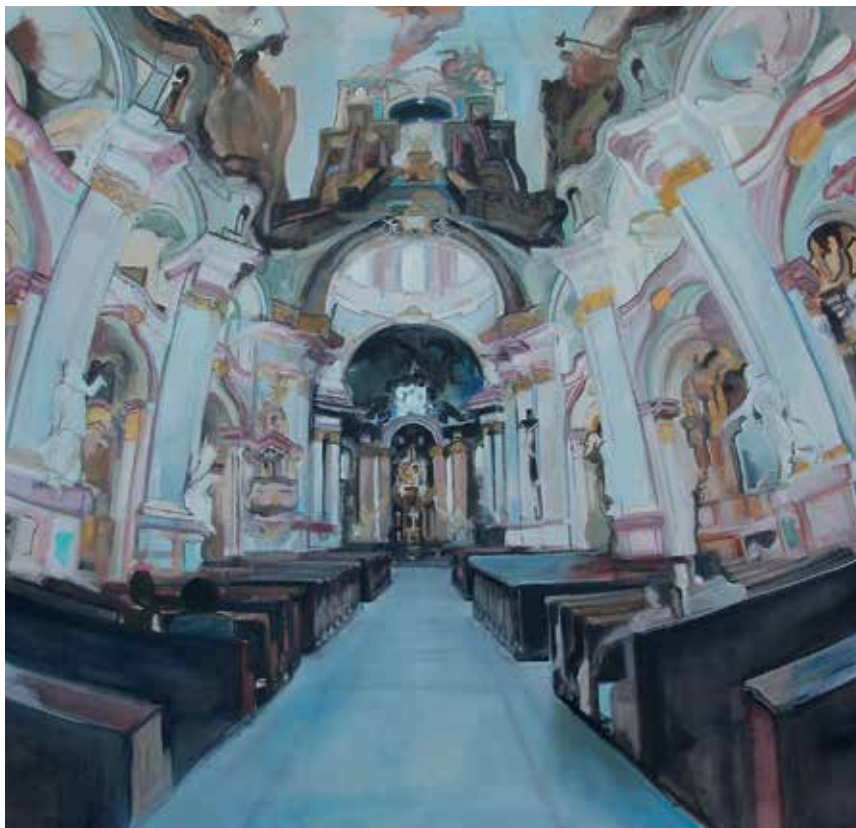


**Brummer, Paris (Cape Town)**

*The dreams of my young days – Welcome to the Republic of Korea  
Armed Forces*

Hand printed black and white fibre photographs

Diptych: (2) 36 cm x 31 cm



**Burns, Skye (Grahamstown)**

*Cathedral*

Oil on canvas

160 cm x 180 cm





Coetzee, Joseph (Grahamstown)

*HELP GRAHAMSTOWN*

Performance / Video

252 seconds



Dauids, Anwar (Cape Town)

*Perisai*

Black fine liner

77 cm x 58,5 cm

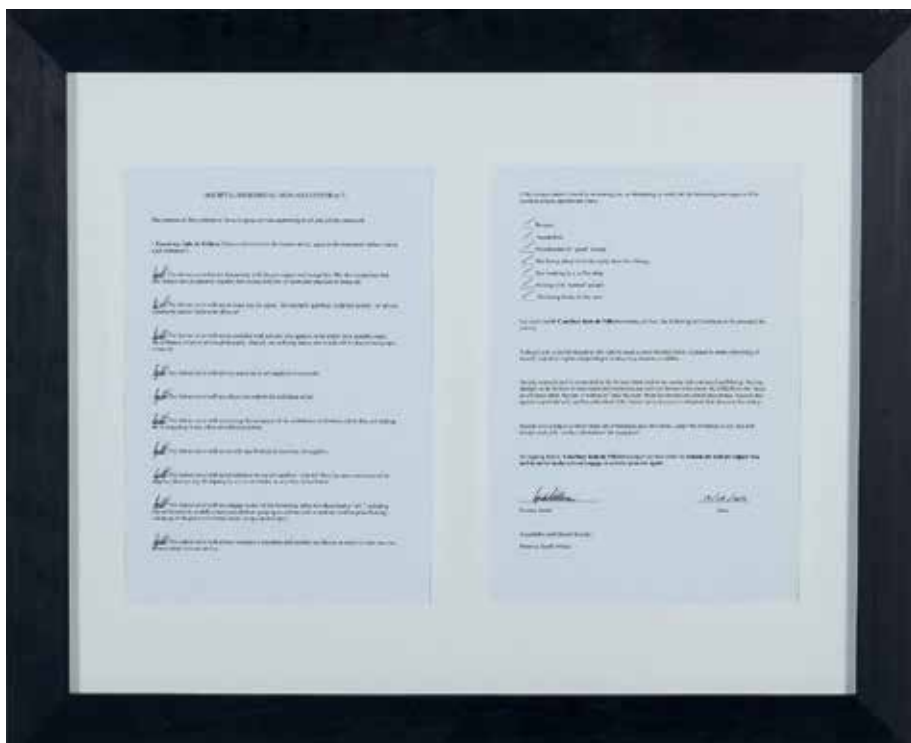


**Dayile, Luzuko (Port Elizabeth)**

*Canal*

Blind embossed, chine-colle with drawing

56 cm x 76 cm



**De Villiers, Courtney Jade (Pretoria)**

*This is not an art competition submission*

Digital print

47 cm x 50 cm



Dunn, Yvette Janice (Pretoria)

*Ji tomate; ('plump thing with navel')*

Performance / Video

247 seconds



Dhlamini, Mbali (Johannesburg)

*Seoni, Seoni*

Video

126 seconds



**Diedericks, Adriaan  
(Stellenbosch)**

*After David Kingsley: Van die hand  
tot die mond val die pap op die  
grond op die grond*  
Granite

60 cm x 35 cm x 3 cm



**Dingwall, Justin (Johannesburg)**

*Vulnerable (eyes open) (eyes closed)*

Photography

Diptych (2) 105 cm x 78,5 cm





**Du Plessis, Kevin (Johannesburg)**

*Looking to see in colour*

Mixed media on 100% cotton artist's paper

Triptych: (2) 94 cm x 69,5 cm & 70 cm x 41,5 cm x 41,5 cm



**Du Toit, Jacques Andre (Johannesburg)**

*TWITTERPATED...*

Mixed media

75 cm x 215 cm



**Du Toit, Jacques Andre & Du Toit, Hester Helena (Hetta) Johannesburg**

*JACQUETTA*

Mixed media

Installation: 250 cm x 250 cm x 250 cm



**Dwyer, Jemma Mary (Johannesburg)**

*Mannequins don't have toes*

Oil on fabric

Ten part: (4) 20 cm x 15 cm; (2) 15 cm x 20 cm; (2) 17,5 cm x 12,5 cm; (2) 12,5 cm x 17,5 cm



**Flood, Karen (Port Elizabeth)**

*The Gyre*

Plastic

Installation : 250 cm x 250 cm x 250 cm



**Fourie, Heidi (Pretoria)**

*Indecision study*

Oil on paper

77,5 cm x 62,5 cm



**Fourie, Heidi (Pretoria)**

*Cumulopestis pigmentus*

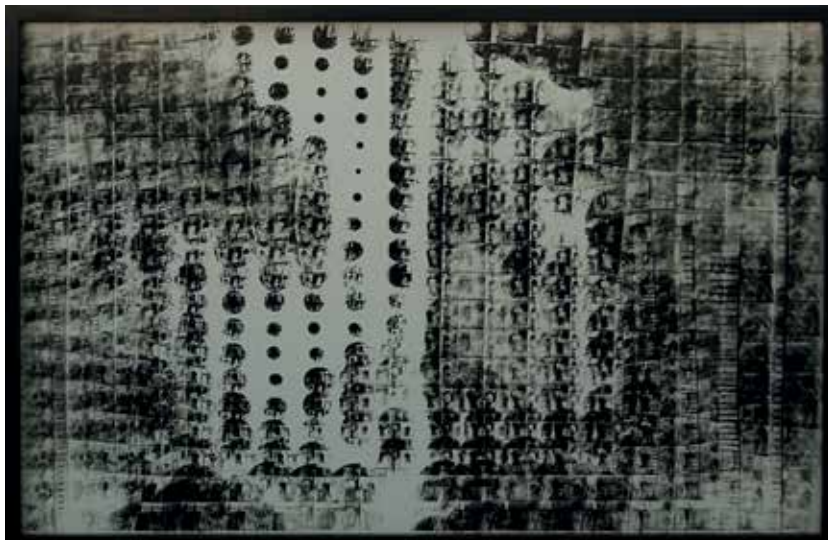
Oil on paper

77,5 cm x 62,5 cm





Fourie, Lira (Pretoria)  
*The Diaspora of objects*  
Porcelain objects, epoxy, baking soda & steel  
13 cm x 38 cm x 43 cm



Fuller, St. John James (Pretoria)  
*THREE FORGOTTEN BEAUTIES*  
*Pretty ladies on a wall,  
See them naked see them all,  
Long forgot in graves they lie,  
Yet we gaze as we pass by*  
Pinhole photograph  
100 cm x 150 cm





**Geldenhuys, Amber-Jade (Johannesburg)**

*Coricraft*

Birch plywood

62 cm x 193 cm x 93 cm

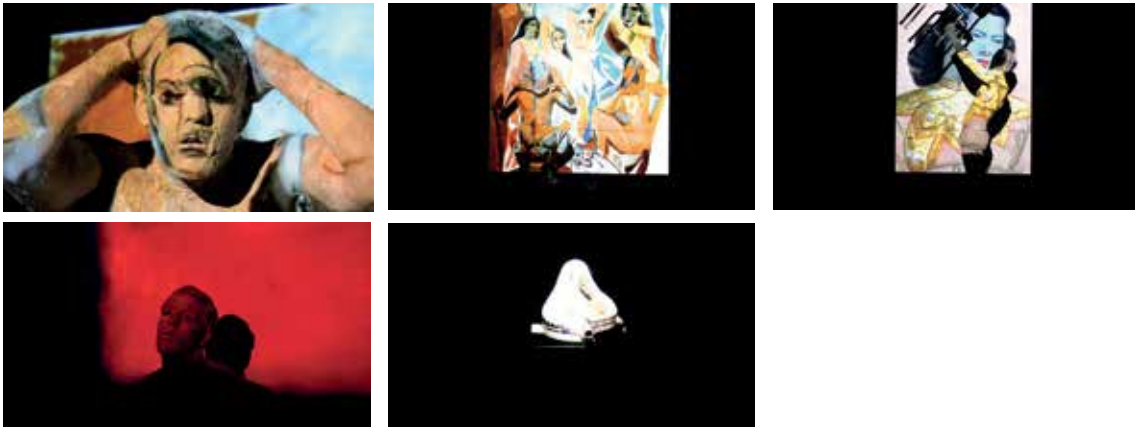


**Gendall, Brett Ashley (Stellenbosch)**

*Haunted by my PC screen*

Instant film photography

35 cm x 55 cm



**Glover, David (Grahamstown)**

*Seminal work*

Video

247 seconds



**Greenberg, Caitlin Jade (Pretoria)**

*Oom Gert (1938 – 1990)*

Digital print

183,5 cm x 119,5 cm



**Groenewald, Ewald (Pretoria)**

*Heavenly bodies*

Ink on paper

147,5 cm x 167,5 cm



**Hattingh, Minien (Pretoria)**

*Invisible mothers*

Digital photography

46 cm x 52 cm



**Hayden-Smith, Kirsty (Johannesburg)**

*Disintegrated foundation*

Collagraph

95 cm x 116 cm

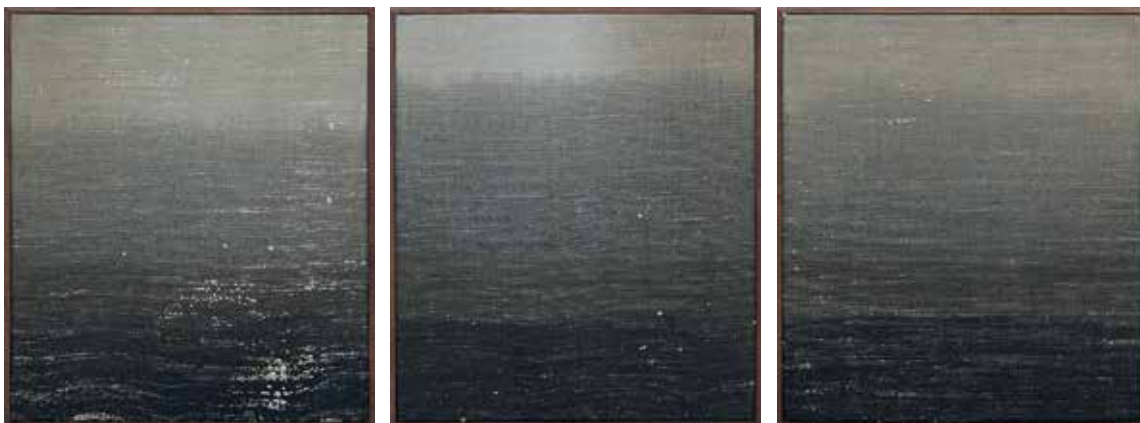


**Joubert, Daniël (Cape Town)**

*Untitled*

Printmaking

77 cm x 58,5 cm



Karakashian, Alexandra (Cape Town)

*Oil painting I, II, III*

Used engine oil on raw linen

Triptych: (3) 36 cm x 32 cm



Katz, Bronwyn (Cape Town)

*Breadwinner*

Mild steel

16 cm x 39 cm x 28 cm





**Kavula, Bonolo Illinois (Bloemfontein)**

*You must be exhausted*

Video

237 seconds



**Kganye, Lebohang (Johannesburg)**

*The suit*

Photography

79 cm x 50 cm



**Khanyile, Bongani Innocent (Durban)**

*Helmets*

Glazed and smoked fired raku & screws

Five part: (1) 18 cm x 25 cm x 22 cm & (4) 12 cm x 25 cm x 22 cm



**Khoza, Banele (Pretoria)**

*Dear Diary (Black book | Hope | Controlling fate)*

Ink

Triptych: (3) 18 cm x 12 cm



**Klopper, Rory Wallace (Durban)**

*Flesh: Transformation/Surrender/An unfortunate rebirth (self-portrait)*

Mixed media

Triptych: (3) 105 cm x 75 cm



**Knipe, Sean Philip (Johannesburg)**

*A roar trapped in a cacophony of sounds*

Spray paint on fibre glass

172 cm x 141 cm



**Knipe, Sean Philip (Johannesburg)**

*Oystermorphosis*

Oil based paint on canvas

152,5 cm x 101 cm



**Knowles, Justine (Grahamstown)**

*Self portrait I & II*

Oil on canvas

Diptych: (2) 65 cm x 50 cm



**Kruger, Michal Albertus (Grahamstown)**

*Projections*

Photography

88 cm x 203 cm



**Kühn, Lyrene (Bloemfontein)**

*Sister, Daughter*

Inkjet on fabriano

Diptych: (2) 70 cm x 100 cm





Lange, Zane Wesley (Port Elizabeth)

*The crack that lets the light in*

Wood

139 cm x 67 cm x 50 cm



Lange, Zane Wesley (Port Elizabeth)

*Multi Tool*

Wood

163 cm x 28 cm x 44 cm



**Ledwick, Lisa-Mari (Port Elizabeth)**

**JOURNEY**

*Journey 1: I was alone in the desert places*

*Journey 2: I've been overwhelmed in the forests*

*Journey 3: I've waded through the ocean made of tears*

Graphite, pencil, ink & enamel on Schoellershammer hot press

Triptych: (3) 40 cm x 87 cm



**Le Roux, Leandré (Pretoria)**

**Alley-coral**

Stop-motion animation/Digital video

141 seconds



Liebenberg, Christel (Stellenbosch)

*Torrent*

Video

123 seconds



Liut, Ricardo (Pretoria)

*Merk. Sny. Stoor.*

Digital photographic prints

Triptych: (3) 41 cm x 53 cm



**Lotz, Lorianne (Cape Town)**  
*Walking in his shoes/Ray-banned*  
Oil and charcoal on linen / oil and pencil on limestone  
Diptych: 170 cm x 130 cm & 30 cm x 40 cm x 4 cm



**Lups, Laetitia (Johannesburg)**  
*Mutabilibus II*  
Digital photograph on canvas  
72 cm x 61 cm



**Maurel, Nicolé (Durban)**

*Suikerbossie*

Video

98 seconds



**Mahomed, Shenaz (Pretoria)**

*Jihad of the self*

Digital print on soft white

Triptych : (3) 43 cm x 54,5 cm





**Malherbe, Danielle Norma (Pretoria)**

*Elegy – wistful remembrance*

Oil on canvas

112,5 cm x 112,5 cm



**Mayhew, Oliver Jacobus (Pretoria)**

*This is a chair: Composition CBD Pretoria and Turner's wrecked Minotaur*

Charcoal, paper & ink

155 cm x 245 cm

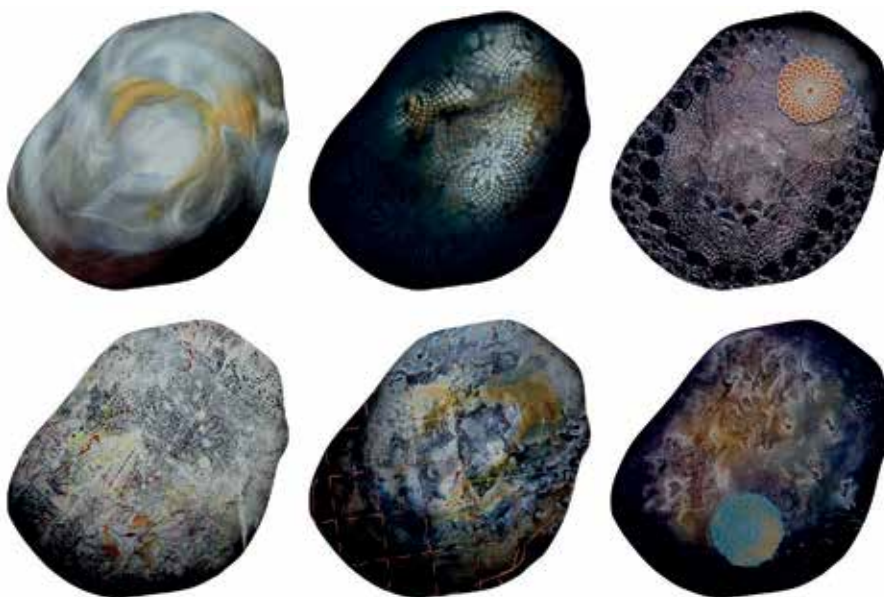


Mokoena, Pebofatso (Johannesburg)

*The Family Algorithm*

Drypoint & hand drawing

49 cm x 42 cm



Munnick, Robyn Therése (Port Elizabeth)

*Mother*

Mixed media on board

Six part: (6) 50 cm x 50 cm



**Myburgh, Nadia Laila (Johannesburg)**

*Bilingual*

Performance

165 seconds



**Nala, Thembile Judicious (Durban)**

*Ishungu pot with lid*

Clay

11 cm x 21 cm diameter



**Nala, Thembile Judicious (Durban)**

*Isidadlaza pot*

Clay

10 cm x 26 cm diameter



**Naudé, Martha Johanna (Matty) (Pretoria)**

*Candy explosion / Side play*

Computer rendered modelling, illustration, printed on textured paper & hand-cut images pasted onto textured paper for 3D effect

Diptych: (2) 29 cm x 34 cm





**Nevhutalu, Mashudu (Pretoria)**  
*No 10 Downing Street/Untitled*  
Oil on canvas  
Diptych: 35,5 cm x 45,5 cm & 45,5 cm x 35,5 cm



**Ngaki, Siyabonga Khaka (Port Elizabeth)**  
*Ingaba Ungomso Uselithemba (Is there hope in tomorrow)*  
Mixed media  
150 cm x 85 cm





**Nzuza, Sandile (Johannesburg)**

*"Inqol 'Engena 'Masondo"*

Acrylic on recycled wood

120 cm x 66,5 cm



**Olivier, Leanne (Pretoria)**

*Knightmare and the phoney pony*

Oil on board

180 cm x 140 cm



**Pauw, Bert (Cape Town)**  
*Deadlock*  
Bronze & glass  
110 cm x 23,5 cm x 14,5 cm



**Petersen, Michael (Johannesburg)**  
*Die babas jaag jou*  
Mixed media on canvas  
121,5 cm x 91 cm



**Pitso, Thabo (Pretoria)**

*Lost soles*

Wood, shoes & found objects

62 cm x 194 cm x 143 cm

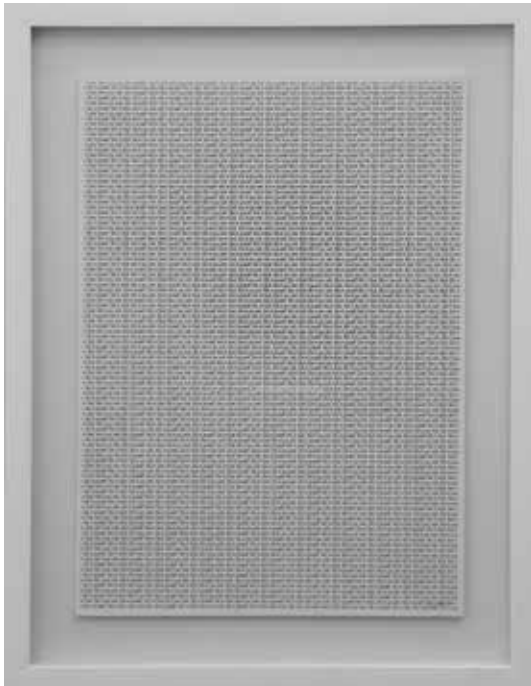


**Robbertse, John Alexander (Pretoria)**

*Archetypal conversations*

Oil on found objects

9 cm x 53 cm x 40 cm



**Roux, Marguerite (Stellenbosch)**  
*Dit was groot nuus II & V*  
Ink on Fabriano  
Diptych: (2) 53,5 cm x 40,5 cm



**Rowley, Chelsea Janine (Johannesburg)**  
*Depth of beauty*  
Acrylic on canvas  
121,5 cm x 91 cm





Russell, Simone Dee (Johannesburg)

*The presence of absence*

Tiles on chipboard

Diptych: (2) 30 cm x 30 cm



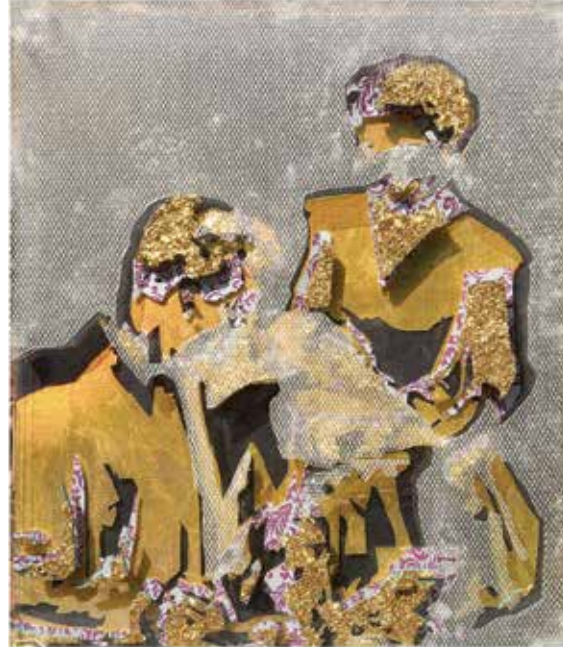
Sawyer, Kathleen Patricia (Grahamstown)

*BITTEN: Carnivore Incarnate/The path of needles/The path of pins*

Artist books

Triptych: 14 cm x 9 cm x .04 cm & (2) 1,5 cm x 6,5 cm x .04 cm





Love is when Mommy sees Daddy smelly and sweaty and still says he is handsomer than Robert Redford.

When my grandmother got arthritis, she couldn't bend over and paint her toenails anymore. So my grandfather does it for her all the time, even when his hands got arthritis too. That's love.

Shakenovsky, Leanne (Johannesburg)

*Lovers I & II*

Mixed media on Perspex

Four part: (2) 72 cm x 62 cm; (2) 15 cm x 62 cm



Shakenovsky, Leanne (Johannesburg)

*Perfect family I, II, III*

Acrylic paint on tulle

Triptych: 50 cm x 47 cm; 50 cm x 70 cm & 50 cm x 41,5 cm



**Smuts, Juanette (Cape Town)**  
*Ouma sal in haar graf omdraai*  
 Mop string & riempies bench  
 42 cm x 32 cm x 40 cm



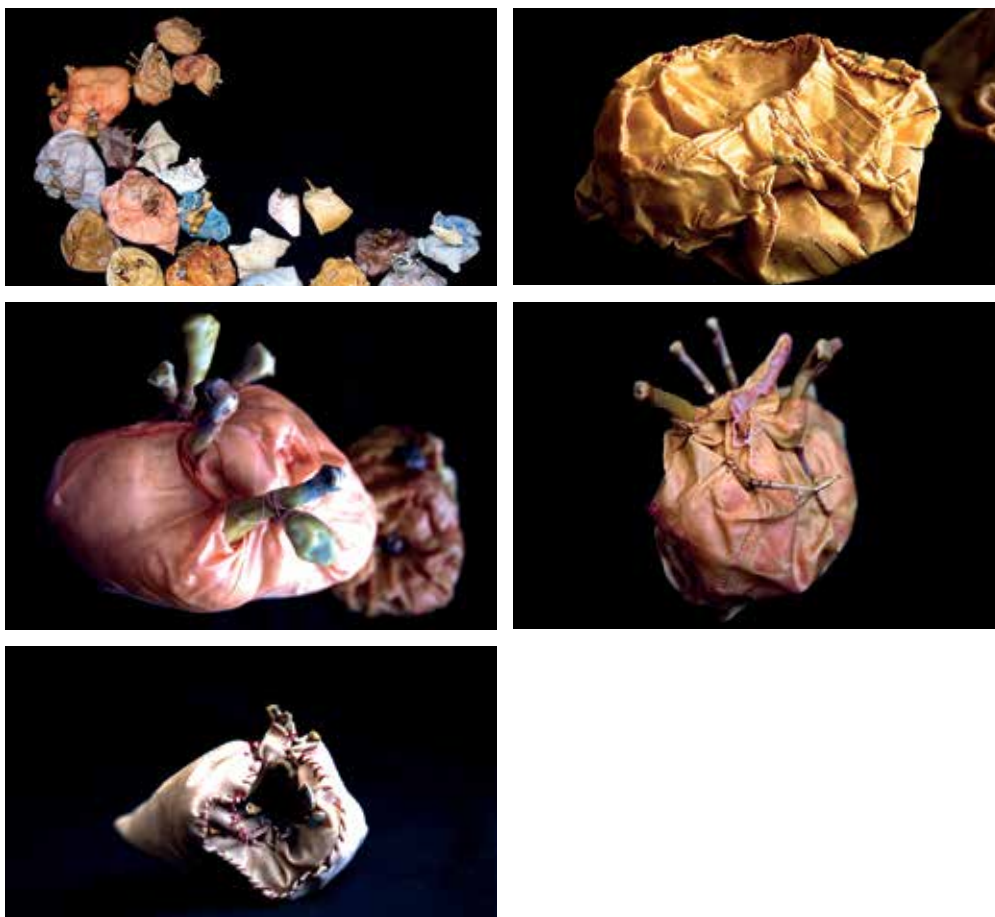
**Staple, Jessica Lee (Stellenbosch)**  
*Linocut I & II*  
 Two-colour screen print on Lanaquarelle  
 Diptych: (2) 85 cm x 65 cm



**Steenkamp, Ilse (Pretoria)**  
*The deconstruction of Woodstock*  
Digital print  
Diptych: (2) 55 cm x 72 cm



**Stegmann, Johan Louw (Pretoria)**  
*Fotostaatlisensie*  
Certified charcoal drawing on pencilled grid  
33 cm x 25 cm

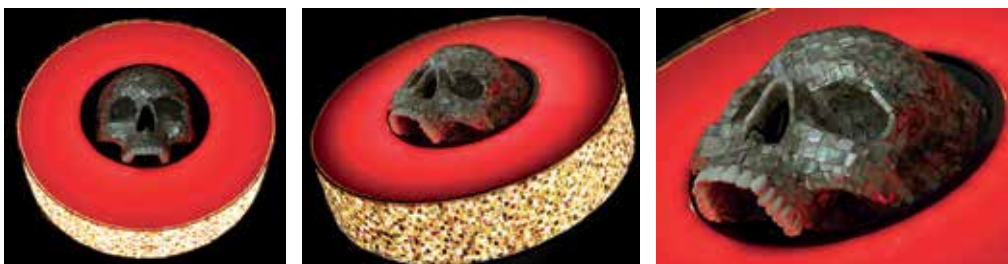


Steyl, Marli (Johannesburg)

*Blooming Atrophy*

Fabric, wax, chicken and dove bones

Installation: Dimensions variable



Strümpfer, Josua (Port Elizabeth)

*There is death in the pot*

Mixed media, Perspex, abalone tiles, LED lights & epoxy resin

34 cm x 17 cm x 17 cm





**Siguca, Thulisile (Grahamstown)**  
*Self portrait in lint*  
Tumble dryer fluff  
Diptych: 42 cm x 29,5 cm; 35 cm x 22 cm



**Thambi, Kiyasha (Johannesburg)**  
*Manuscript I & II*  
Wine (red), Jik & ink  
Diptych: (2) 15 cm x 15 cm



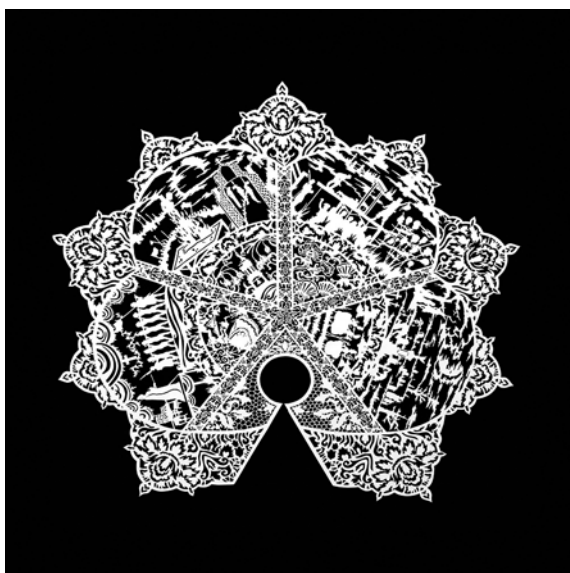


Tredoux, Cara-Jo (Pretoria)

*A resting place for Henry*

Oil on wood

Triptych: 26 cm x 71 cm; 26 cm x 26 cm & 26 cm x 21 cm



Urquhart, Victoria (Johannesburg)

*Quite contrary*

Paper cut-out

132 cm x 136 cm



Urquhart, Victoria (Johannesburg)

*Compendium*

Paper cut-out

132 cm x 136 cm



**Van der Merwe, Shona (Stellenbosch)**

*The shower*

Ceramic tiled box & human hair

46,5 cm x 46,5 cm x 46,5 cm



**Van der Walt, Jonathan (Port Elizabeth)**

*Soaring on the coattails of a soup can*

Mixed media & Sasol New Signatures promotional packaging

124 cm x 80 cm x 60 cm



Van der Walt, Nadia Elize (Port Elizabeth)

*Abstracted form*

Photographic print

90 cm x 115 cm



Van der Walt, Nicoléne (Pretoria)

*Jou ma s'n ook*

Digital photography on 230g Archival paper

53 cm x 41 cm



**Van der Westhuijzen, Anika (Stellenbosch)**

*Overpopulated*

Digital prints, aluminium & Perspex

Stand: 167 cm x 34 cm x 30 cm

Digital prints: (54) 15 cm x 10,3 cm



**Van Huyssteen, Wessel Hendrik (Johannesburg)**

*Barbeloo*

Watercolour on paper

98 cm x 78 cm



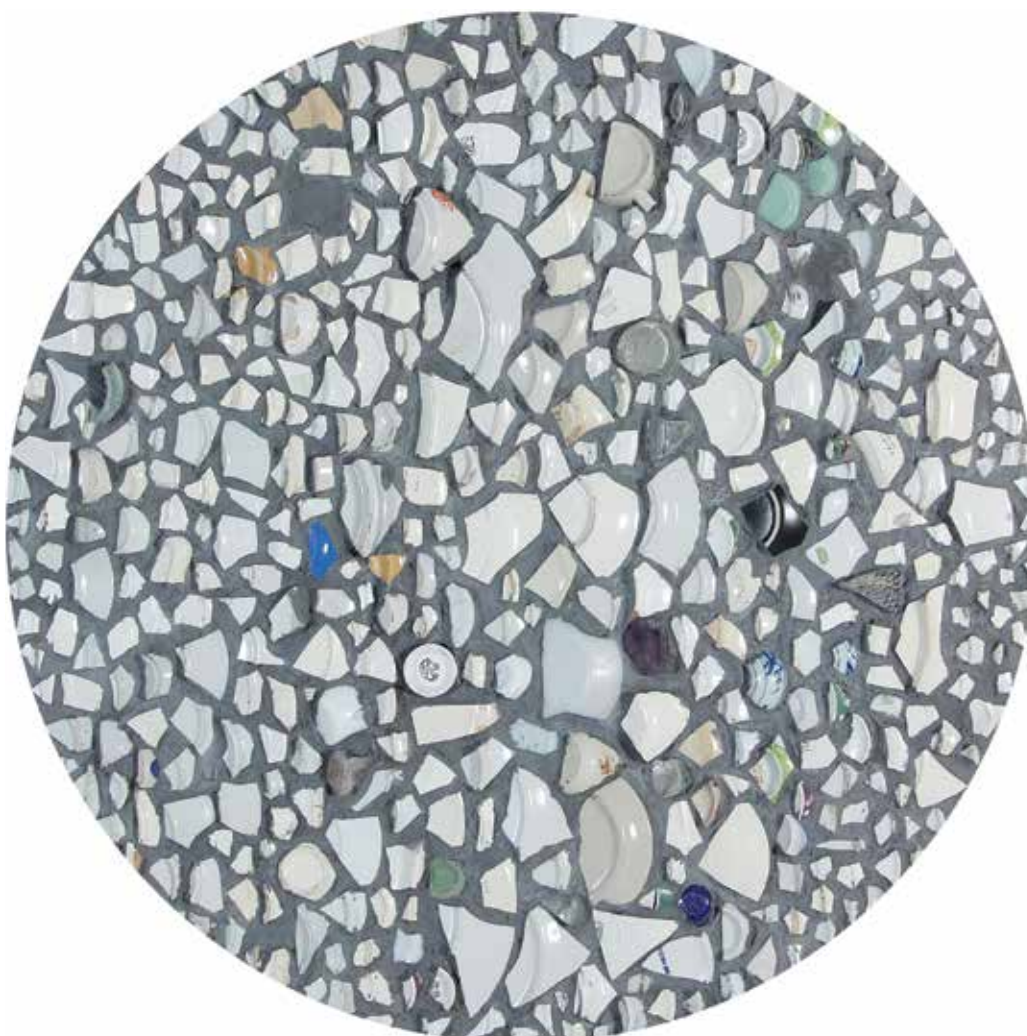


Van Niekerk, Maria D (Mariet) (Pretoria)

*Memory stitch phase I – VII*

Photograph on textile

Seven part: (7) 44 cm x 32 cm variable



Van Staden, Thea (Johannesburg)

*Bottoms up*

Mosaic

94 cm diameter





**Viljoen, Elsabé (Pretoria)**  
*Shepperson family portrait*  
Digital print  
91 cm x 69,5 cm



**Viljoen, Elsabé (Pretoria)**  
*Descendence*  
Digital print  
Triptych: (3) 19 cm x 20,5 cm



Visser, Charné (Bloemfontein)

*Manas Despot*

Oil on canvas

80 cm x 191 cm



Von Maltitz, Adelheid Camilla (Bloemfontein)

*Bodies*

Resin, earth & ash

Installation: 190 cm x 250 cm x 190 cm



**Walmsley, Sarah-Anne (Port Elizabeth)**  
*WUU2*  
Resin & copper powder  
38 cm x 32 cm x 17 cm



**Wedderburn, Michael Roderick (Port Elizabeth)**  
*Living in the shadow of death # 6/4/Living in the shadow of death #9*  
Mixed media  
Diptych: 250 cm x 250 cm x 250 cm



Wigdorowitz, Evan (Cape Town)

*The grievors*

Collagraph

87 cm x 114,5 cm



Winter, Colleen (Johannesburg)

*Cube I, II, III, IV*

Mixed media: wood, paper,  
cloth & string

Four part: (4) 43 cm x 43 cm x 43 cm



Zwane, Sthembiso (Johannesburg)

*Untitled*

Linocut

105 cm x 70,5 cm

# SOLO EXHIBITION

## “Posting Presence”

4 September to 19 October 2014 at the Pretoria Art Museum

## Overall Winner 2013

Dot Vermeulen



Detail from *Anthropology*  
Painting Animation

*Posting Presence* essentially originated from a fascination with correspondences – specifically our constant correspondence with ‘invisible others’ through the ever increasing posting of visual media in an urban and digital space. By comparing *posting* in physical space with that of digital space, the question arises regarding the influential power of *posted* images. The visual messages left, characterize or begin to constitute the spaces they are left in. To enter such a space, whether physical or virtual, is to have correspondence with its presence, or with the absence of presence.

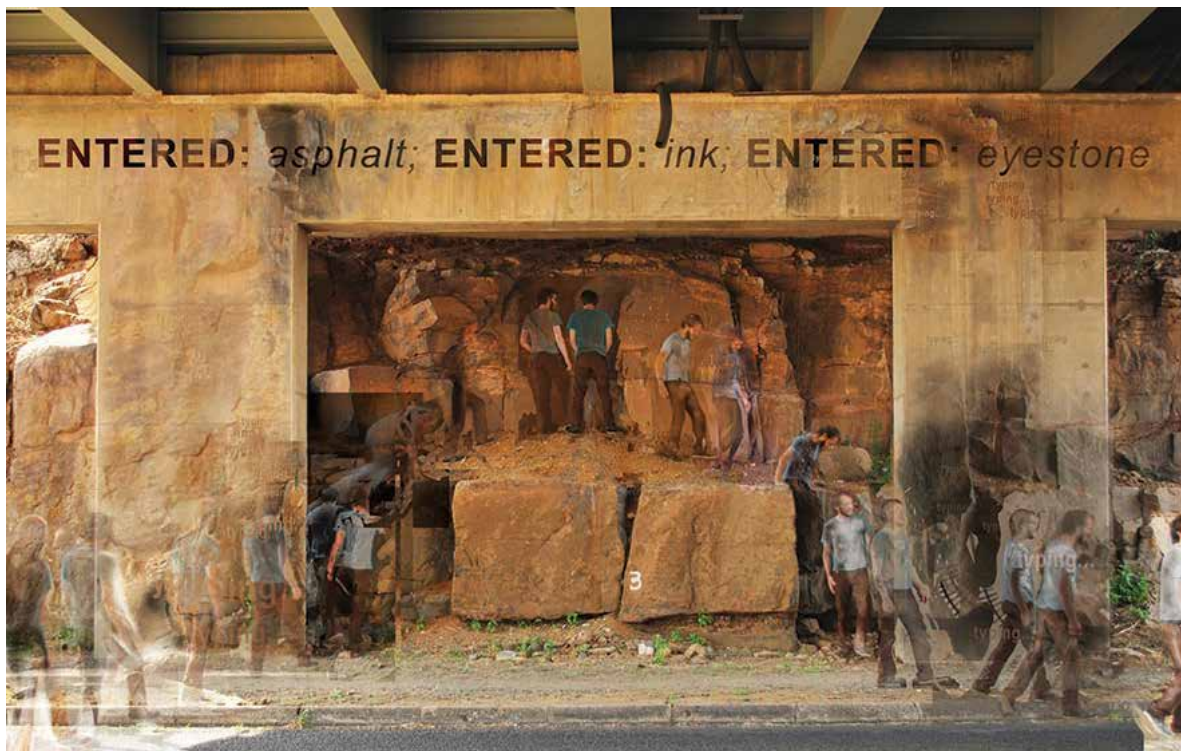
The spaces represented in *Posting Presence* reference concrete-bridge structures and the movements underneath them, within urban microcosms. The traces and visual messages left in these spaces speak of constant layering of movements. Apart from the constant echo of traffic above and around, and the soot of bypassing freight trains, there are numerous trails trodden out by foot. Traces left by man-made fires flared up against graffiti walls, surrounded by midden-like trash heaps, all enveloped in the smell of chemical fumes and urine.

Digital manipulations of these spaces, with added text layers of which the content suggest a digital correspondence, place these public spaces on par with the digital spaces of social media. In *Eyestone*, a moving observer blurred movement and the stains left by him

urinating in the space, is depicted. He leaves his mark like one might do while posting on the Internet, as suggested by the *ENTERED* texts above. In the painting installation *Anthropology*, the figure’s movement is accompanied by the tactile marks of oil painting as well as digital movement, which deconstruct her.

Some of the text on the artworks hints at addressing the viewer, supplementing the viewing space as a final space to this arena of image correspondence. The museum visitor/internet surfer is asked across a distance, from within the fabricated space of the artwork: *Did not everything between us begin with a reproduction?* (Jacques Derrida, *The Postcard*: 9).





*Eyestone*

Inkjet on Arches

46 x 65 cm



*Burn*

Inkjet and oil on Fabriano

56 x 39 cm



*Dodge*

Inkjet and oil on Fabriano

56 x 39 cm

# SASOL NEW SIGNATURES

## WINNERS 1990 – 2014

**1990**

**Overall winner:** Linda Hesse

**Merit awards:** Johan van der Schijff, Minnette Vári, Theresa Ann-Mackintosh, Lientjie Wessels

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**1991**

**Overall winner:** Jennifer Kopping

**Merit awards:** Astrid Nankin, Jaco Erasmus, Anton Karstel, Minnette Vári

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**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

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**1993**

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

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**1994**

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

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**1995**

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

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**1996**

**Judges' prize:** Colette Luttig, Samantha Doepel, Hilton Mann

---

**Merit award:** Jaco Benadé, Renier le Roux

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**1997**

**Judges' prize:** Marlies Herold, Liza Wilson, Frederick Eksteen

**Merit awards:** Marius Botha, Elizabeth Litton, Marieke Prinsloo, Richardt Strydom

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**1998**

**Judges' award:** Retha Erasmus, Albert Redelinghuys, Sanette du Plessis

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**Merit awards:** Brad Hammond, Zonia Nel, Konrad Schoeman

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**1999**

**First prize:** Kathryn Smith

**Judges' award:** Mark Wilby, Renier le Roux / People's choice Jo Nkosi (Rina Stutzer)

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**2000**

**First prize:** Klas Thibeletsa

**Judges' award:** Richard Bollers, Mark Wilby

**People's choice:** Engela Olivier

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**2001**

**First prize:** Theresa Collins

**Judges' award:** Johan Thom, Bronwyn Hanger / People's choice, Annette Dannhauser

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**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

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**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

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**2005**

**First prize:** Elmarie Costandius & Sean Slemon

**Judges' award:** Sean Slemon, Brendan Cahill Ismail Farouk, Christiaan Hattingh, Mphapho Hlasane, Nomthunzi Mashalaba, Anne Celesté Nel, Mushaathama Neluheni, Jacobus Sieberhagen

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**2006**

**First prize:** Cillié Malan

**Runners-up:** Gina Kraft, Rat Western

**Merit award:** Olaf Bischoff with Jean Marais, Angeline-Anne Le Roux

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**Certificates:** Franya Botha,  
Ismail Farouk, Bronwyn Lace,  
Thabang Richard Lehobye,  
Nomthunzi Mashalaba,  
Mushaathama Neluheni,  
Elmarie Pretorius

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#### 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

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#### 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

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#### 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

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#### 2010

**Overall winner:** Alyrian Laue

**Runners-up:** Daniël Petrus  
Dreyer (Daandrey) Steyn

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

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#### 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

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#### 2012

**Overall winner:**

Ingrid Jean Bolton

**Runner-up:** Mandy Martin

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

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#### 2013

**Overall winner:** Dot Vermeulen

**Runner up:** Jacques Andre du  
Toit

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**Merit Awards:** Liberty

Charlotte Battson, Theko Collin  
Boshomane, Haroon Gunn-Salie  
& Alfred Kamanga,  
Lindi Lombard, Karen Pretorius.

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#### 2014

**Overall winner:**

Elizabeth Jane Balcomb

**Runner Up:**

Adelheid Camilla von Maltitz

**Merit Awards:**

Lucienne Pallas Bestall,  
Bongani Innocent Khanyile,  
Lorienne Lotz,  
Josua Strümpfer,  
Colleen Winter

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# SELECTION POINTS & JUDGING PANELS

## SASOL NEW SIGNATURES 2014

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**Johannesburg: 21 July 2014**

Carol Kühn  
Shonisani Netshia  
Karel Nel

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**Pretoria: 22 July 2014**

Ania Krajewska  
Setumane Justice Jimmy Mokoena  
Johan Thom

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**Bloemfontein: 23 July 2014**

Yolanda de Kock  
Gerrit Hattingh  
Jaco Spies

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**Durban: 24 July 2014**

Karen Bradtke  
John Roome  
Faye Spencer

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**Grahamstown: 25 July 2014**

Maureen de Jager  
Nigel Mullins  
Dominic Thorburn

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**Port Elizabeth: 26 July 2014**

Thys Cilliers  
David Jones  
Cedric Vanderlinden

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**Stellenbosch: 28 July 2014**

Hanneke Benadé  
Vulindlela Nyoni  
Strijdom van der Merwe

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**Cape Town: 30 July 2014**

Heidi Erdmann  
Geoffrey Grundlingh  
Emma Willemse

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**Final Judging Panel: 18 August 2014**

Pieter Binsbergen  
Annali Dempsey  
Gregory Kerr  
Cecile Loedolff  
Avitha Sooful

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# NOTES





# NOTES

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The Sasol New Signatures exhibition of winning works, and the solo exhibition by 2013 winner, Dot Vermeulen, runs from 4 September to 19 October 2014.

### **Pretoria Art Museum**

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

### **Gallery Hours**

Tuesday to Sunday: 10h00 to 17h00  
Closed: Mondays & public holidays

Presented by



the Association of Arts Pretoria

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

**STUTTAFORD**  
**VAN LINES**

