



THAMI MNYELE

FINE ARTS AWARDS
CULTURE & RESISTANCE

2021

**CELEBRATING
33 YEARS**



VIEW EXHIBITION ONLINE

08 October 2021 - 05 November 2021

<https://tmfaa.ekurhuleni.gov.za>

www.ekurhuleni.gov.za



Catalogue has been published by City of Ekurhuleni (CoE)

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Published 2021

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"For me as craftsman,
the act of

CREATING ART

should compliment the act of

**CREATING
SHELTER**

for my family or

**LIBERATING
THE COUNTRY**

for my people.

This is culture."

Harry Thamsanqa
"Thami" Mnyele

PROLOGUE

It was a momentous and scary moment for us all. We were locked into our houses, shacks, not forgetting the ostentatious mansions, no cars and people were permitted in the streets, except for essential workers. There was a frenzy of purchasing food essentials and shelves running empty at the grocery outlets. Social media became the means and norm of communication. No school, no church, no work, the country came to a sudden standstill. Conspiracy theories became the topic of the day. We were glued to our television sets as there was a family meeting with the president, we became accustomed to that. He was to make a big and huge announcement. This is how the Corona Pandemic introduced itself in our shores. Social distance became compulsory practice, no hugs and kisses. We were frozen in a moment in time as Covid 19 became the new lexicon. The day was 26th March 2020 as the President: Cyril Ramaphosa addressed the nation on the pandemic we were about to face.

In response to the Covid 19, the 33rd year of the Thami Mnyele Fine Arts Awards (TMFAA) had to transition into an online-only competition. It is a response to the current situation, joining many art events that have transitioned to digital settings and a requirement to improve Arts Culture and Heritage (ACH) Division functionality through a portal during the current COVID-19 related uncertainties and beyond.

In preparation for the 2021/2022 financial year programs, an online portal solution is intended to help ACH deliver their desired outcomes by allowing visual artists to participate in the competition. Each year artists from across the country are invited to enter artworks who are adjudicated by an independent and representative team of adjudicators, a representative in terms of their art fields as well as in terms of the population. Adjudication is done after submission entry by a panel of adjudicators through the viewing of the online entry submissions. The adjudicators select a body of work to form the art exhibition and from that, they choose the prize winners. Artists enter original artworks like painting, photography, sculpture, and fine art prints, etc.

Over the past 32 years the Thami Mnyele Fine Arts Awards has grown in stature and prestige, annexing plenty of talent and artistic brilliance, resulting in the Thami Mnyele brand enjoying its footprint nationally. We are also getting inquiries from even outside the borders of South Africa and this in turn has elevated the brand of the City of Ekurhuleni as well. We still boast and hold and enjoy the bragging right of being the only municipality funded art competition in the country. We are constantly inundated with requests by artists from all provinces in South Africa who want to be part of the competition. This is a clear indication that our marketing effort is steadily bearing fruit. We have advertised through various media i.e.; radio interviews, art magazines, VANSa Website and National and Regional Newspapers. National Newspapers include the Mail and Guardian, Sowetan Newspaper, and Die Beeld. This has since popularised the competition as the response has been quite phenomenal thus far.

The introduction of the portal has brought with it various challenges as this is a new domain and an uncharted territory. We have however been working 24/7 with the City of Ekurhuleni ICT Department to ensure that it comes to fruition. We received high quality artwork as a result, as the portal pre-requisite professionalized on how to enter the competition online. We will also be having an online catalogue as the artworks will be up for sale.

We are deeply excited about the prospects of fusing the online and the physical exhibition experience in line with the Covid 19 rules.

Tshidiso Makhetha

INTRODUCTION

The Thami Mnyele Fine Arts Awards (TMFAA) started off in the year 1987 as the Kempton Park and Tembisa Fine Arts Awards. They were later renamed after the late resistance artist Harry Thamsanqa “Thami” Mnyele whose final resting place is in Tembisa. Mnyele was a freedom fighter who utilised art as a tool of expression and communication during the struggle for liberation from apartheid. He died in exile in Botswana in 1985.


In 2009, the CoE moved to have the Awards renamed after the acclaimed resistance artist who gave a voice to the nation through his talent during the struggle for liberation. According to Thamsanqa “Thami” Mnyele: “Art must become a process – a living, growing thing that people can relate, identify with, be part of, understand; not a mysterious world a universe apart from them.”

It is that ideal which inspired the CoE to initiate a competition of this nature that serves as a platform where artists are encouraged to transcend limitations, reconfigure and manipulate contemporary cultural, social and political signs. CoE is the only Metropolitan Municipality that hosts and sponsors an Art Competition of this magnitude.


The City of Ekurhuleni under the auspices of the Arts, Culture and Heritage Services proudly host the 33rd instalment of one of South Africa’s oldest national fine arts awards which remains one of the country’s premier contemporary fine arts events.

The City of Ekurhuleni is privileged to associate this national fine arts competition with the acclaimed resistance artist, who gave a voice to the nation through his God given talent. A competition of this nature serves as a platform where artists are encouraged to transcend limitations, reconfigure and manipulate contemporary cultural social and political signs. It is the duty of dedicated artists to employ various media to express metaphors, and their aesthetic sensibility to reflect the world we live in.

The competition caters for artists from 18 years and above, from all over South Africa, producing various media of artworks. Various awards are presented to winners in each of these categories. The Ekurhuleni prize; awarded to the best work submitted by an artist who hails from this region. A total amount of R190 000,00 prize money is awarded spread across all prizes as indicated below. There is an additional prize for the Lizamore and Associates Mentorship Programme and Solo Exhibition and a new prize August House Emerging Residency Artist Award.



It is that ideal which inspired the CoE to initiate a competition of this nature that serves as a platform where artists are encouraged to transcend limitations, reconfigure and manipulate contemporary cultural, social and political signs.



The following prizes are awarded:

R 100 000.00 First Prize

R 60 000.00 Ekurhuleni Prize

R 10 000.00 Prize Money and Lizamore & Associates Mentorship Programme and Solo Exhibition (Prize sponsored by Lizamore & Associate Gallery)

R 10 000.00 Prize Money and August House Emerging Residency Artist Award (3-Months Artist Residency Programme)

R 10 000.00 Honorable Mention

ADJUDICATION PANEL

Each year artists from across the country are invited to enter artworks who are adjudicated by an independent and representative team of adjudicators, representative in terms of their art fields as well as in terms of the population. The adjudicators select a body of work to form the art exhibition and from that they choose the prize winners.

The adjudicators for the 2021 Thami Mnyele Fine Arts Awards competition are:

Sizwe Khoza	2019 First Prize Winner
Molemo Moiloa Gapare	Artist and Curator
Colbert Mashile	Artist, Lecturer and Curator
Aysha Waja	Independent Curator & Artist Mentor
Gordon Froud	Lecture, adjudicated provincial and national art competitions and an accomplished Curator and Artist

ADJUDICATION REPORT

The Thami Mnyele Fine Arts Awards (TMFAA) has embarked on an adventurous journey through its 33 years of running. The pandemic has set the awards on its newest adventure by going digital, looking to respond to the limitations of lockdowns and social distancing but still continue to serve the artists of South Africa. This adventure has also been a learning curve for the adjudicators and evidently, also for the artists.

The adjudicators agreed that there are a number of positives that emerge through the new digital platform, it clearly demonstrates how the fourth industrial revolution is taking sway even in old traditions such as art competition adjudication. This year had a much higher submission rate from outside Gauteng pointing to how digital can enable greater access outside of the bigger cities and enable opportunities far and wide. However at the same time, there were clearly fewer applications from black artists, and it can be assumed, from artists of lesser means. Applicants/artists had a hard time submitting their work/s, most artists are not familiar with submitting online. This points to the nation's ongoing concerns around digital access, the digital divide and the costs of data. Something that the arts is not immune from, and will need to increasingly address particularly since the shifts brought about by the pandemic.

Several works even dealt directly or overtly with the pandemic and how it changed our daily routines. It was evident that the pandemic also affected the artists in diverse ways that can be traced in their works. Some works showed substantial use of household materials, or less time spent in the studio or research..this indicating the lack of interactions and restrictions for artists.

This was a difficult process to judge more than 400 works online without seeing them in person. The auratic quality of experiencing the work itself was lost. The teething hiccups of acclimatising to new modes of virtually interacting with art was soon overcome and normalcy prevailed. All the adjudicators agreed it was a learning curve for all of us.

The adjudicators have selected all very well deserving candidates to be on top 100, top 20 and awarded whom we all felt strongly to be named the TMAA 2021 winner. The adjudicators debated intensely over the content and technical aspects of work giving each artist their due. In the end, the 3 winners emerged from the pack of top 20. The Ekurhuleni award was fiercely debated as 2 of the top 3 were from the region. A majority vote eventually decided the difference between the Ekurhuleni award and the runner up. This was a long but ultimately satisfying adjudication. The winning work is brilliantly executed as a fine example of long studio hours, technical proficiency and a powerful story.

Some considerations for artists:

Judging digitally requires high resolution, well-lit photographs in order to get a sense of the texture, approach and application. It becomes important to include 'close-up' photographs of important details of a work that an artist might want to draw attention to - keeping in mind that the adjudicators only have the space of a screen to encounter the work. It can also be important to include 'in-situ' images for 3d works to help us understand how a work is presented in space, whether it hangs from the ceiling or leans against a wall etc.

One of the issues that emerged a few times was the submission of multiple works of art as single entries (to be judged each on their own) rather than as a series that speaks collectively as one work (to be judged as a group). Artists are encouraged to give much thought as to whether a work stands strongly as an individual work that communicates and is aesthetically and conceptually strong enough on its own or better presented with the rest of a series that collectively tell the story. In much the same way, a number of works were submitted that we evidently strongly conceptually informed but included very little conceptual information in the application. This often made works difficult to judge. If artists feel the concept is vital to a full understanding of the work or their practice, they should make every effort to include some information regarding this. The digital platform will also need to make provision for a greater word count in future iterations.

Recommendations

- The awards will need to make greater provision for enabling access for artists to digital platforms. This may be in the form of longer submission lead times, platform workshops, or data support systems. This is vital to ensure equitable access for artists.
- Digital skills are going to be increasingly necessary for artists to learn. The awards may have some role to play to support skills in photographing works, understanding lighting, understanding image quality and file sizes, etc. Enabling mobile phone skills in this area will also support great access across income divides and technical equipment divides.
- The platform, while an impressive feat, will require some tweaks for future use. This is especially the case for submission and payment issues experienced. But should also be considered for judging: judges must be able to log on to the platform and work with the images independently (zoom in etc). It's also necessary to be able to see images all together when a series is submitted and for final top 20 judging etc.
- The judges agreed that the role of in person judging still stands. The awards might still give future (post-pandemic limitation) consideration to in person judging especially for the top 20 and winners, to ensure the depths, textures, technical proficiency and experiential nature of art is fully taken into account in the judging process.

Lastly, the adjudicators wish to congratulate the awards team for their extremely hard work and perseverance in developing an online option for the awards this year and ensuring the pandemic doesn't postpone such an important calendar event for artists.

Your dedication and hard work do not go unnoticed. A huge congratulations to the artists' cohort for the TMFAA 2021 as well.

2021 TOP 20 FINALISTS

ANDREW KAYSER	Go to Sleep	NICKY LIEBENBERG	Imaginary Lines
BARBARA WILDENBOER	Rings of Saturn	NICOLA HOLGATE	Swallow
CHARLES ZEBULON	Mamorobela Sandburg	NONO MATLOHOKI	Lenyalo
DIRK BEHMAN	Trefoil	PATRICIA MDLONGWA	Melanin Goddess
FATHEMA BERMATH	Labrys	PATRICK RELORE	Mob justice victim survivor
LEAH HAWKER	Fifi at the Alhane Salon	SETHEMBISO ZULU	Ngithunywe YiS'thunywa (Series)
HELEN LOTTER	InterFace	SINEAD FLETCHER	Disassociation
JESSICA FROHLICH	Metamorphosize	THABANG LEHOBYE	Fragments of Memory
MALLANEY ROBERTS	The Black Form	TLOTLO SEREISHO	NOMAYINI, BOZZA YAM
MELUSI MASIKE	Healing	TRISTIN ROLAND	Consumption

FIRST PRIZE WINNER

THABANG LEHOBYE

Mountain View | Johannesburg



Artist Bio:

Thabang Lehobyé, is a visual artist experimenting with various stop motion animation techniques using acrylics and charcoal. With a career spanning 18 years, he started his formal art practice at Artist Proof Studio, where his love for Jo'burg as a subject in his works began. He then graduated with a National Diploma in Fine Arts from University of Johannesburg and Studied Multimedia at Vega School of Brand Communication.

Receiving patronage from Johnson & Johnson enabled him to further his professional development course at Artist Proof Studio in 2005. He received further support from artist William Kentridge as part of professional development as well as to further his studies in 2008. Lehobyé has been part of various collaborative exhibitions including a Professional Development Program at Artspace Gallery with Prof. Kim Berman and After Hours in Norway. He has been awarded multiple Grants and Awards and has participated in numerous shows.

Passionate about the medium of charcoal, printmaking and animation, Lehobyé continues to expand the canon of his works. His recent mixed media works further explore the Jo'burg inner city as a subject, specifically reflecting on it being a constant physical space in flux and the presence of its ever-changing inhabitants. Through his work he explores the Jo'burg inner city's continuous reimagining through the lens of inter-generational conceptions of the space. The Hillbrow tower as a baton, being passed over and over again is an embodiment of his sentiments around the cityscape, where the state of the inner city continues to be reinvented and reimagined.

🕒 Artist Statement:

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The people who animate the city have a palpable presence as key figures in the intersection between the seemingly static nature and the constant state of flux which is characteristic of the Jo'burg inner city.

The Jo'burg inner city serves as Thabang Lehobye's playground as he uses different hues and angles to lure the viewer in to walk the metaphorical streets embedded within his work. Exploring the city's metamorphic qualities, the works are a representation of the changing connections to the cityscape.

This constant rediscovery through the artist's perspective enables one to begin to gain a portal to the city. Viewers can begin to both locate themselves within the labyrinth while also allowing themselves to get lost as his experimentation with scale drives this impetus. The open composition extends an invitation to the viewer to surrender to the magnetic nature of the city.

The people who animate the city have a palpable presence as key figures in the intersection between the seemingly static nature and the constant state of flux which is characteristic of the Jo'burg inner city. An immersive experience is created through the creative use of acrylics and charcoal, with tools such as perspective useful to this end. Taking the viewer on a journey up rooftops of buildings or through fleetingly tranquil scenes, these paintings come to life through film. The scenes are an evocation of the artist's belief in the need to look around and see the little things.

Fascinated with the Jo'burg inner city from a young age, Lehobye's works invite not only an alternate gaze but also an active participation by the viewer to become the subject within the mixed media pieces.

Artwork:



Fragments of Memory
Animated video
2:56 min

EKURHULENI PRIZE WINNER

SETHEMBISO ZULU

Vorsloorus | Ekurhuleni South



Artist Bio:

Sethembiso Zulu's ability as an artist working primarily as a documentary and performance photographer is evident in his oeuvre which oscillates between themes concerning black social and cultural life and spirituality. Zulu's body of work, which has consistently grown over the past two decades in meaningful and generative ways, provides a unique lens to view South Africa's contemporary history.

Vosloorus-born Zulu attained an affinity for the photographic medium at an early age which he continued to traverse in years to come. Taking a liking to "camera work", he explored it through being a multimedia content producer for various media outlets and of course through his own artistic practice.

Zulu acquired and honed his artistic skills at the renowned Art Foundation established by the equally revered artist Bill Ainslie and his wife Fieke. Following this early career training and having completed his studies in Graphic Design and Web Development, he committed to fully studying photography at the Market Photo Workshop.


Zulu has attained numerous awards and has had works featured in several group exhibitions. In 2021, North-West University in Potchefstroom hosted Zulu's debut Solo exhibition titled Ikhaya Lika Moya. The 2015 series titled "Ikist" was published in the internationally-acclaimed photographic magazine Camera Austria International in 2021. His series Jazz Colossus (2009-2019) reflecting quotidian experiences of township and urban living is equally enthralling.

But it is through these specific series: Inzila, Ngithunywe Yis'Thunywa, Ukwambulelwa, and Ikhaya Lika Moya, that one gets a clearer sense of his musings on ancestry and divination practice.


Artist Statement:

“Ngithunywe YisiThunywa”/ “Summoned by the prophetic spirit” that began in 2021 is a visual representation that offers a glimpse of curiosity in my formative years before aligning myself with the bearer of the ancestral gift. This series is deeply rooted in the uncertainty of being unaware and understanding the visions. The veneration of the departed, including one’s ancestors, is an expression of their fondness, appreciation, celebration, and respect. This triptych is part of a series that references the turmoil embroiled with mystery that most healers find themselves in, during their seminal stage of their spiritual journey. The bearer of my spiritual gift is my maternal grandmother who passed on years before I was born. She was a devoted Zion Church-goer. In my culture, we believe the deceased have a continued existence and own the ability to influence the fortunes of the living.

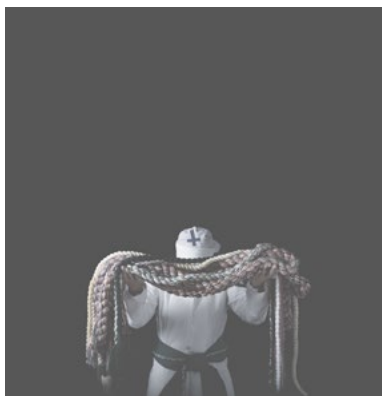
Ngithunywe Yis’Thunywa embodies a representation through a physical and metaphorical lens, bringing to the foreground notions of often mystifying spiritual intercessions. The body of work simultaneously encapsulates and broadens the notion of the healers’ journey, bringing to light what may be concealed. Zulu’s works personify unspoken and tacit experiences by bringing them to life through powerful imagery. The navigation and continuous conversation between the living and those who have passed on to a different realm is the framework used by Zulu to create visual expressions through his artistry.



The veneration of the departed, including one’s ancestors, is an expression of their fondness, appreciation, celebration, and respect. This triptych is part of a series that references the turmoil embroiled with mystery that most healers find themselves in, during their seminal stage of their spiritual journey.



Artwork:



Ngithunywe YiS'thunywa (Series)
Umhlanga
Photography
150cm x 150cm

Ibhidani
Photography
150cm x 150cm

Ihlokohloko
Photography
150cm x 150cm

LIZAMORE & ASSOCIATES MENTORSHIP PROGRAMME WINNER

NONO MOTLHOKI
Mabopane | Tshwane

LIZAMORE & ASSOCIATES MENTORSHIP PROGRAMME WINNER

“We are privileged to be part of the Thami Mnyele Art Award in our offer of a mentorship prize for a selected artist on this year’s competition. Our ongoing relationship and association with the Thami Mnyele Art Award is one which we treasure. We enjoy assisting artists who are new in their careers. The selected candidate (mentee) will be introduced to an appropriate established artist (mentor) in the industry, who will mentor the mentee over a period of time, culminating in an exhibition at the Lizamore Gallery. A year will be set aside to mentor the selected mentee on concepts, production of work, building a body of works for an exhibition and on how a gallery works and what is expected from an artist who exhibits at a gallery.”

Teresa Lizamore:

Director and Curator
Lizamore & Associates)

☺ Artist Bio:

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Motlhoki Nono (b. 1998 in Mabopane, Pretoria) completed her Honours in Fine Art at the University of the Witwatersrand, where she graduated Summa Cum Laude with five distinctions. Her studio practice is currently based in Johannesburg, where she uses Video and Printmaking as tools to investigate the textures of intimacies and violences that are implicated in romantic love.

Nuanced ideas of inheritance, consumption, texture, and materiality are embodied in her work. Her practice is characterised by a valorisation, problematisation and curiosity towards Black love, and abstract narratives and relationalities of space. She defines her practice as a decolonial and sociological enquiry into love. Currently, Motlhoki is engaged in materialising abstract, intangible and fragile forms of love, into tangible gestures. She is interested in how the texture of the feeling is woven into specific acts.

The artist's work has appeared widely, with notable group and collaborative exhibitions including 'Textile Visions' Turbine Art Fair, Johannesburg -South Africa (2020); 'The Nonrepresentational' Stevenson Gallery, Johannesburg -South Africa (2020), 'Now-Now' Gallery114 in Portland -USA (2020); 'Now Bite The Hand That Feeds You' Boda Boda Lounge International Video Festival, Tangier -Morocco (2020); 'NEWWORK' The Point of Order, Johannesburg -South Africa (2020); 'City SALTS: Boda Boda Lounge' SALTS, Basel -Switzerland (2021); and more.

Notable awards and invitations include the Thami Mnyele Top 100 Fine Arts Awards (2018); Design Indaba Top 50 Emerging Creatives (2020); Thabo Mbeki Women's Day Foundation (2019), On the Utility of Hands and Holding: A Discussion on Love, Work and Space at KZNSA Gallery (2020).

Artist Statement:

Motlhoki Nono is a fine artist who uses Video and Printmaking as tools to investigate the textures of intimacies and violences that are implicated in romantic love.

Currently, she is engaged in materialising abstract, intangible and fragile forms of love, into tangible gestures. Interested in how the texture of the feeling is woven into specific acts, the interplay between 'love' and 'materiality' finds form through the representations of love the artist creates. Her exploration of curated expressions of love has driven her to push for shifts towards more liberated exchanges. Her work is informed by her desire to agitate for a centering of the narratives of Black love as a universal experience and she defines her practice as a decolonial and sociological enquiry into love.

Vernacular encounters with love are used as a motif to expand on notions of what is implicit as well as sites of materiality that emerge from tacit expressions. Her practice is characterised by a valorisation, problematisation and curiosity towards Black love, as well as abstract narratives and relationalities of space.

Her video practice and the thematics of love offer contemporary insights into poetic and unwitting violences associated with certain performances of love. Through this process the works also intend to privilege the endearing aspects of Black love. Motlhoki Nono has a studio practice currently based in Johannesburg.



Vernacular encounters with love are used as a motif to expand on notions of what is implicit as well as sites of materiality that emerge from tacit expressions.



Artwork:



Lenyalo
Printmaking
50cm x 70cm

AUGUST HOUSE EMERGING RESIDENCY ARTIST AWARD

JESSICA FROHLICH
Randburg | Johannesburg

(3-Months Artist Residency Programme)

"Everything that the META foundation does is aimed at developing and bringing together the three pillars that make up the visual arts eco-system. We define these pillars as the Artwork, the Artist and the Audience. Through our work, the foundation's aim is to drive best practice to bolster the visual arts ecosystem."

Sara Hallat:

Director
(META Foundation)

The selected winner will receive:

- a. A 3-months studio space at the August House Artist Studios and accommodation
- b. A materials cash prize of R10 000.00 towards the art material
- c. An open studio at the end of the residency
- d. An introduction presentation
- e. As well as inclusion into any ongoing August House projects

The residency period will kick off in January 2022.

The META foundation and August House are located at 76 End Street, Doornfontein.

☺ Artist Bio:

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Jessica Frohlich is a 21-year-old artist who has dedicated a significant amount of her life towards the pursuit of visual arts. Influenced by her grandmother, whom she lovingly calls Narna, Frohlich received tutelage at an early age by joining the classes taught by this matriarch. Feeding the obsession with constantly feeling the need to find a visual and creative outlet started with the classes taught by her grandmother.

Gaining the tools she needed through training enabled her to forge ahead on her creative journey. Preferring to use the pseudonym Schleazel when dealing with the outside world, the artist is actively creating a unique body of work.

A collagist at heart, Frohlich's imprint is expressed in multiple formats. The exploratory nature of art has given her the room to experiment. It's through this that she has found that she has come to love having the ability to mix and match or even attempting to completely reinvent mediums.

Through the pursuit of studies in visual arts at the University of Johannesburg, she has been able to further unpack her artistic process, thinking and voice. In the two years since enrolling, she has continued to be open to the process of coming into her own as an artist. The artwork she makes encapsulates her renowned mad, quirky and off-the-wall personality and features and expressive quality.

Artist Statement:

My pseudonym Schleazel is often used when dealing with the outside world, although my given name is Jessica Frohlich. Inspired by the influence of my grandmother Narna training me from a young age artistically, I have continued to explore the bounds of my artistry.

I am a 21 year-year-old artist or at the very least an artist in training and this obsession with constantly feeling the need to find a visual and creative outlet started at a very young age.

My grandmother, whom I lovingly termed Narna, used to and still does teach an art class more geared towards everyday working joes. I, being the rambunctious child I was, would ceaselessly find new and inventive ways of sneaking into the art class. After what appears to be years of tormenting my poor Narna she finally caved and would go on to allow me the honour of being in her class, and it was from that point onwards that my creative journey started. However, this would only become known to me years later when I was given the opportunity to further study the visual arts at the University of Johannesburg, something at the time I was not sure was the right choice for me but as the saying goes, 'mother knows best'.

It has been approximately two years and still I find myself mesmerized by the things I have learned and have been able to do. The artwork I make is filled with a sense of accomplishment and embodies my renowned mad, quirky, and off-the-wall personality.



The artwork I make is filled with a sense of accomplishment and embodies my renowned mad, quirky, and off-the-wall personality.



Artwork:



Metamorphosize
Ball point pen
80cm x 186cm

HONORABLE MENTION AWARD

SINEAD FLETCHER

Boksburg | Ekurhuleni South



Artist Bio:

Sinead Fletcher is an artist currently pursuing a Masters in Fine Art qualification at the University of Johannesburg. Fletcher has shown her work in numerous group shows at venues which include the Art@Africa in Cape Town, Alliance Francaise and Constitutional Hill in Johannesburg, South Africa. Her work explores different aspects of her identity and the human experience. Over a number of years her body of work has developed in generative ways, with her exploration of identity finding form through various visual expressions.

Thought-provoking subject matter underpins the essence of Fletcher's artistic practice. The ongoing enquiry into notions of identity has found expression through the artist's body of work. Growing up in Boksburg surrounded and fully immersed in a specific iteration of whiteness has given Fletcher a nuanced understanding. Through this lens the approach has often offered insight into ancestral lineages that have inherently linked Fletcher to whiteness spanning across continents globally. The engagement with this tension has led to a continuous self-reflexive artistry.

Notions of whiteness have continued to form a thread through Fletcher's work, informing her probing, curiosity and dissociation. Her lived experiences as a white woman and the impositions of whiteness onto her, form a rich tapestry on which her artistry is shaped.

☹ Artist Statement:

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The exploration into my white identity is an uncomfortable journey with many issues around guilt, shame and discomfort. Because of this, I have attempted to disassociate from my white identity because I feel overwhelmed by whiteness and its connotations and stereotypes.



Exploring identity is important but can also cause hurt, discomfort and displacement. These feelings may then lead to a disassociation from a certain characteristic of your identity.

Disassociation is an artwork that criticizes and reflects on my identity as a young white woman within South Africa. I explore my family history, the history of colonialism and the role that white people played within it, the trauma and consequences that need to be dealt with by the white youth, life experience and conversations, quotes and images that all relate to my whiteness.

The exploration into my white identity is an uncomfortable journey with many issues around guilt, shame and discomfort. Because of this, I have attempted to disassociate from my white identity because I feel overwhelmed by whiteness and its connotations and stereotypes. This art installation is meant to place the viewer within an overwhelming white space so that the viewer may get a sense of the intense and overbearing nature of whiteness and my relationship to it.

This momentous lack of continuity of particular influences that may have shaped this identity of whiteness, emerges at this juncture to inform the artwork. Notions of social phenomena that have sustained whiteness are probed by the artist through a self-reflexive engagement with this discourse. Navigating the tensions that arise at this point have resulted in an ongoing critical reflection on feelings of disassociation.

Artwork:



Disassociation
Instalation
230cm x 90cm x 90cm



Whatever

artistic indulgence

we engage ourselves in
must not be blind to

the river of life

within and around us,

that social stream

from which art feeds

and is nourished:

the community."

Harry Thamsanqa
"Thami" Mnyele

2021 TOP 100 FINALISTS

A

Adele Potgieter Monument
Adele Van Zyl Rainforest Machine 01
Adele Van Zyl After the Rain
Aimee Lindeque Finding like minds
Andrew Kayser Hypertrophy of the Soul
Andrew Kayser Go to Sleep
Anovuyo Mali Ubomi Abumanga
Antoneite McMaster Contemplating
Antoneite McMaster Invisible

B

Barbara Wildenboer Rings of Saturn
Barbara Wildenboer Moksha Patam
Bongani Tshabalala Inner Journey

C

Charles Zebulon Mamorobela Sandburg
Charles Zebulon Mamorobela Capetoria
Charlotte Janse van Vuuren Cityscape #3
Collen Matimele Izwi Elithule
Corne Eksteen Encryption I
Corne Eksteen Seat for the conspiracy..

D

Dirk Bahman Sieved light and stone
Dirk Bahman Trefoil
Dirk Bahman Lightness of stone
Duduzile Mnguni Letters to my father
Duduzile Mnguni Thank you for listening

F

Fathema Bemath Does not know her place
Fathema Bermath Labrys

H, I

Happy Kgatho MASKED IN A SENSE
Hari Lualhati Seed of Faith
Helen Lotter InterFace
Helen Lotter And now I become Death
Henrico Greyling Suppressed Exposure
Henrico Greyling Reined in
Ingrid Vorwerk Marren Wedding basket

J, K

Jesse Shepstone Stellies 1994
Jesse Shepstone Roma 2007
Jessica Frohlich Metamorphosize
Jessica Bergh You Have Been Muted
Kganya Nape Heavy Inheritance

L

Leah Hawker Fifi and Raissa
Leah Hawker Fifi at the Alhane Salon
Leanne Olivier Behold, I make all things
Lebogang Mogul Mabusela Requesting an uber
Lerato Ntili Base Surface
Lerato Ntili Ongoing Habits 1
Lungile Ndlovu Past & Present Tradition

M

Malwande Ngcingi *Cotton boy*
Marika du Toit *Garble*
Marika du Toit *Exude*
Mathata Leslie Thubakgale *Looking back...*
Mathata Leslie Thubakgale *Locked Down*
Mallaney Roberts *The Black Form*
Mallaney Roberts *Golden crown form*
Melusi Masike *Healing*
Manien Hattingh *The last time you saw me*
Manien Hattingh *NINI the cyborg girl*
Mondli Kunene *Power x Ignorance*
Mpumelelo Buthelezi *INGELOS!, AN ANGEL*

N

Nicky Liebenberg *Recollect*
Nicky Liebenberg *Reconnect*
Nicky Liebenberg *Measuring up II*
Nicky Liebenberg *Imaginary Lines*
Nicola Holgate *Swallow*
Nicola Holgate *Birth*
Nicola Holgate *Digression*
Nompumelelo Sambo *Disappearance III*
Nono Matlhoki *Lenyalo*
Ntako Nkuna *DAY OF THE DEAD*

O, P

Obett Motaung *VIVA*
Oratile Mosimanekgosi *Bound*
Patricia Mdlongwa *Unapologetically*
Patricia Mdlongwa *Melanin Goddess*
Patrick Relore *Mob justice victim survivor*
Pholile Hlongwane *Their journey*

R

Ravelle Pillay *Small man*
Ravelle Pillay *Untitled*

S

Selywn Steyn *Less In The World*
Selywn Steyn *Rational Shrines*
Sethembiso Zulu *Ngithunywe Yisthunywa (Series)*
Sibusiso Nkosi *Progression I*
Sibusiso Nkosi *Asinamali*
Simon Radebe *A fall from grace*
Sinalo Ntuli *Mother of the Nation*
Sinalo Ntuli *A Foreseen Victory*
Sindi Madlopha *SHELF ME*
Sinead Fletcher *Disassociation*
Siyabonga Nhleko *Izimbali zembokodo*
St John Fuller *Eve and Adam*

T, V, Z

Thabang Lehobye *Fragments of Memory*
Thabo Modilane *Cleaning the city*
Thelma Van Rensburg *Grotesquerie of trauma II*
Themba Minya *Mantra*
Themba Msiza *Bofula tonki*
Themba Nhlapho *When he blows me (away)..*
Tivani Mabulele *2021*
Tlotlo Sereisho *NOMAYINI, BOZZA YAM*
Tlotlo Sereisho *Sunken, a Self Portrait*
Tristin Roland *Consumption*
Tsegofatso Nkumelang *Today Wont be the same*
Tumelo Mtimkhulu *FOOLS*
Tumelo Mtimkhulu *FOOLS & rebirth*
Viola Greyling *Washes of the past*
Zelda Cloete *The Golden Knight*



Monument
Oil on canvas
80cm x 80cm

ZAR 9 500.00



Rainforest Machine 01
Installation
157cm x 107cm x 150cm

ZAR 21 000.00



After the Rain
Painting
100cm x 100cm

ZAR 9 000.00

AIMEE LINDEQUE

35



Finding like minds
Watercolour on paper
33cm x 85cm

ZAR 9 800.00



Hypertrophy of the Soul
Painting
60cm x 220cm

ZAR 120 000.00



Go to Sleep
Painting
160cm x 220cm

ZAR 120 000.00



Ubomi Abumanga
Tapestry
190cm x 160cm

ZAR 10 000.00

ANTONEITE McMASTER

39



Contemplating
Still photography of performance
600cm x 900cm

ZAR 15 000.00



Invisible
Still photography of performance
60cm x 90cm

ZAR 15 000.00

BARBARA WILDENBOER

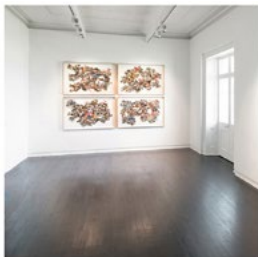
41



Rings of Saturn

Installation (Telescope with wood, glass, silver thread, pins, photographic prints on cotton paper.)
75cm x 77cm x 156cm

Negotiable



Moksha Patam
Hand-cut rephotographed analogue collage
164cm x 252cm

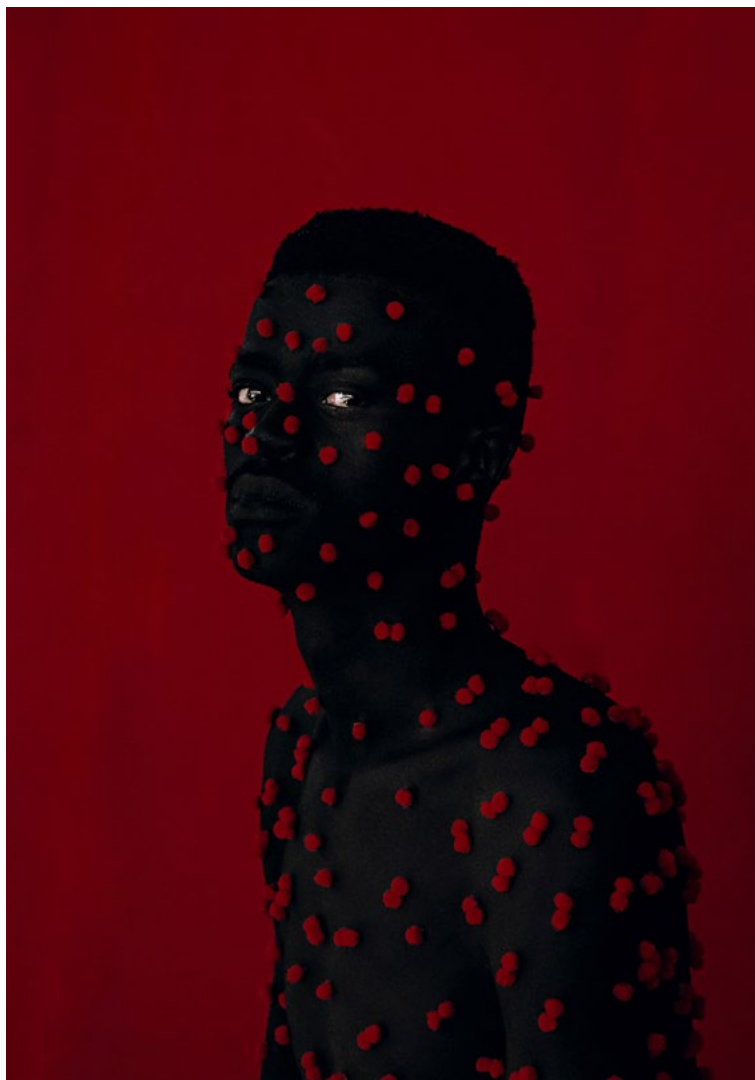
ZAR 260 000.00

BONGANI TSHABALALA

43

Inner Journey
Digital Art
43cm x 59cm

ZAR 6 000.00



CHARLES ZEBULON MAMOROBELA



Sandburg
Painting
81cm x 123cm

ZAR 15 000.00

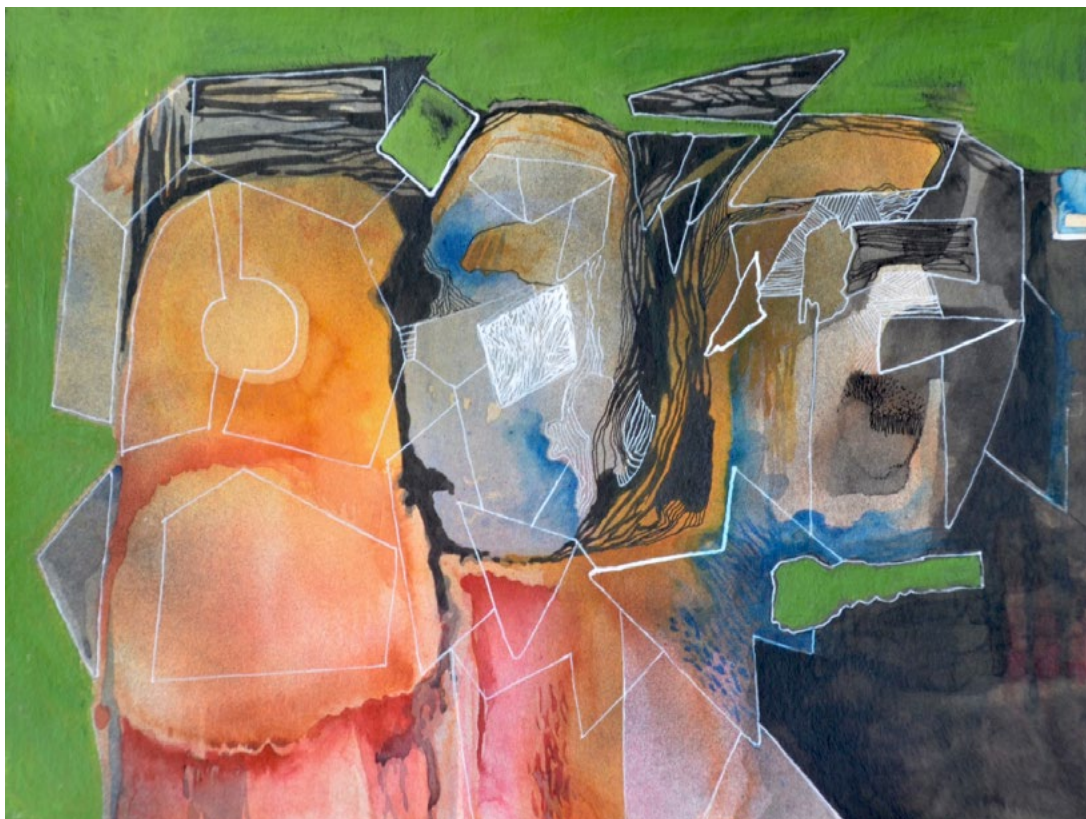
CHARLES ZEBULON MAMROBELA

45



Capetoria
Painting
81cm x 123cm

ZAR 15 000.00



Cityscape #3
Mixed Media
26cm x 32cm

ZAR 2 500.00



Izwi Elithule
Multimedia (video)
2:58 min

ZAR 5 000.00



Encryption I
Painting
80cm x 80cm

ZAR 18 000.00



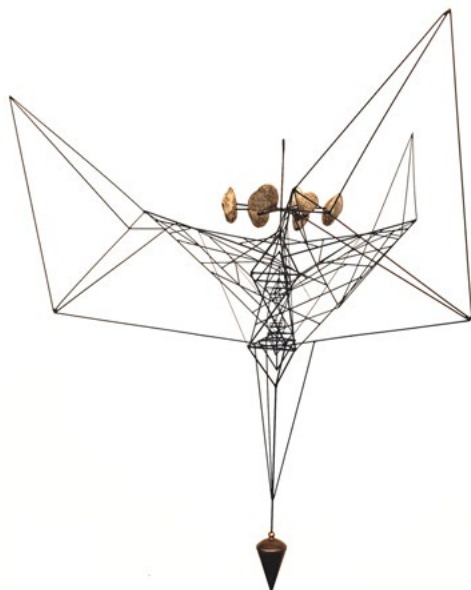
Seat for the conspiracy..
Instalation (Mixed Media)
115cm x 95cm x 150cm

ZAR 12 000.00



Sieved light and stone
Sculpture
101cm x 53cm x 54cm

ZAR 18 000.00



Trefoil
Sculpture
69cm x 68cm x 69cm

ZAR 18 000.00

Lightness of stone
Sculpture
114cm x 10cm x 20cm

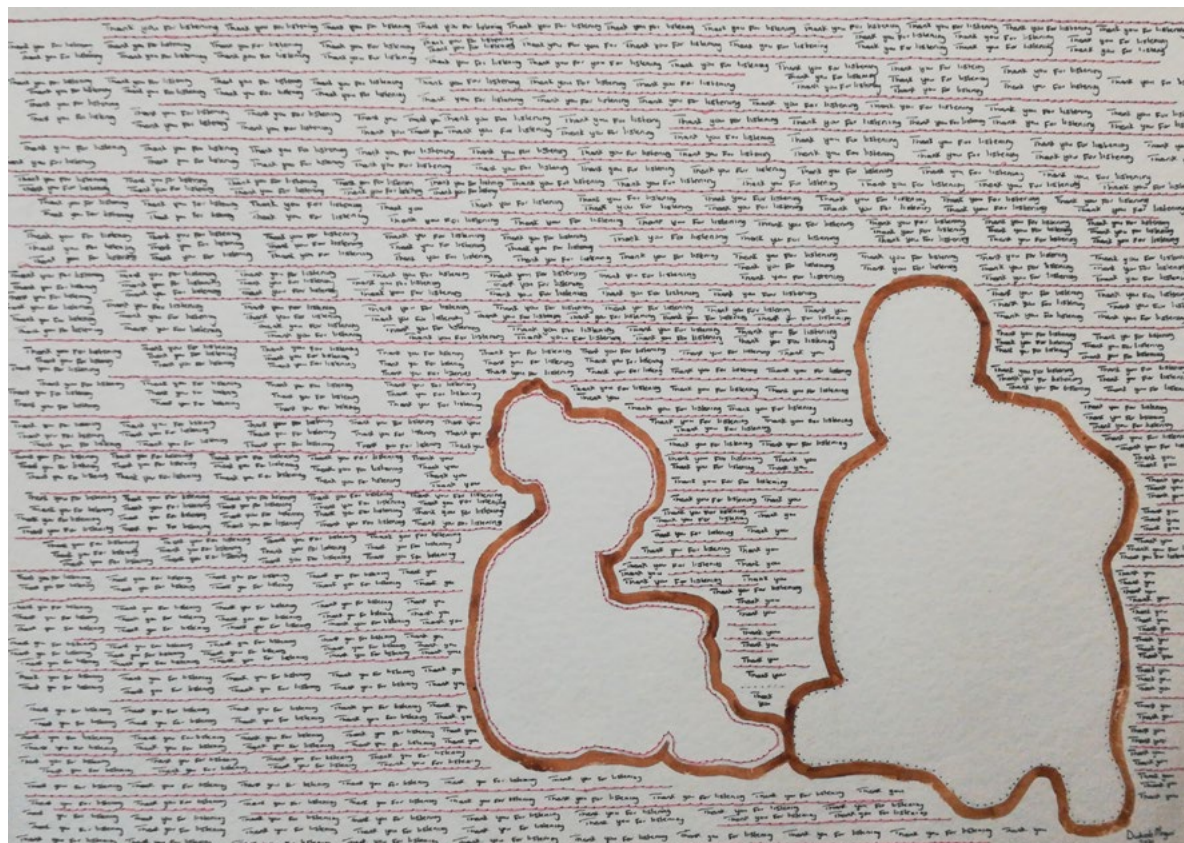
ZAR 21 000.00





Letters to my father
Mixed Media
57cm x 1 x 122cm

ZAR 10 000.00



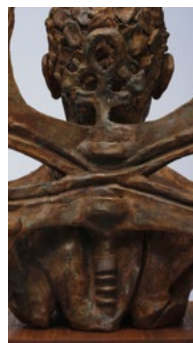
Thank you for listening
Mixed Media
51cm x 36cm

ZAR 8 000.00



Does not know her place
Sculpture
52cm x 46cm x 47cm

ZAR 45 000.00

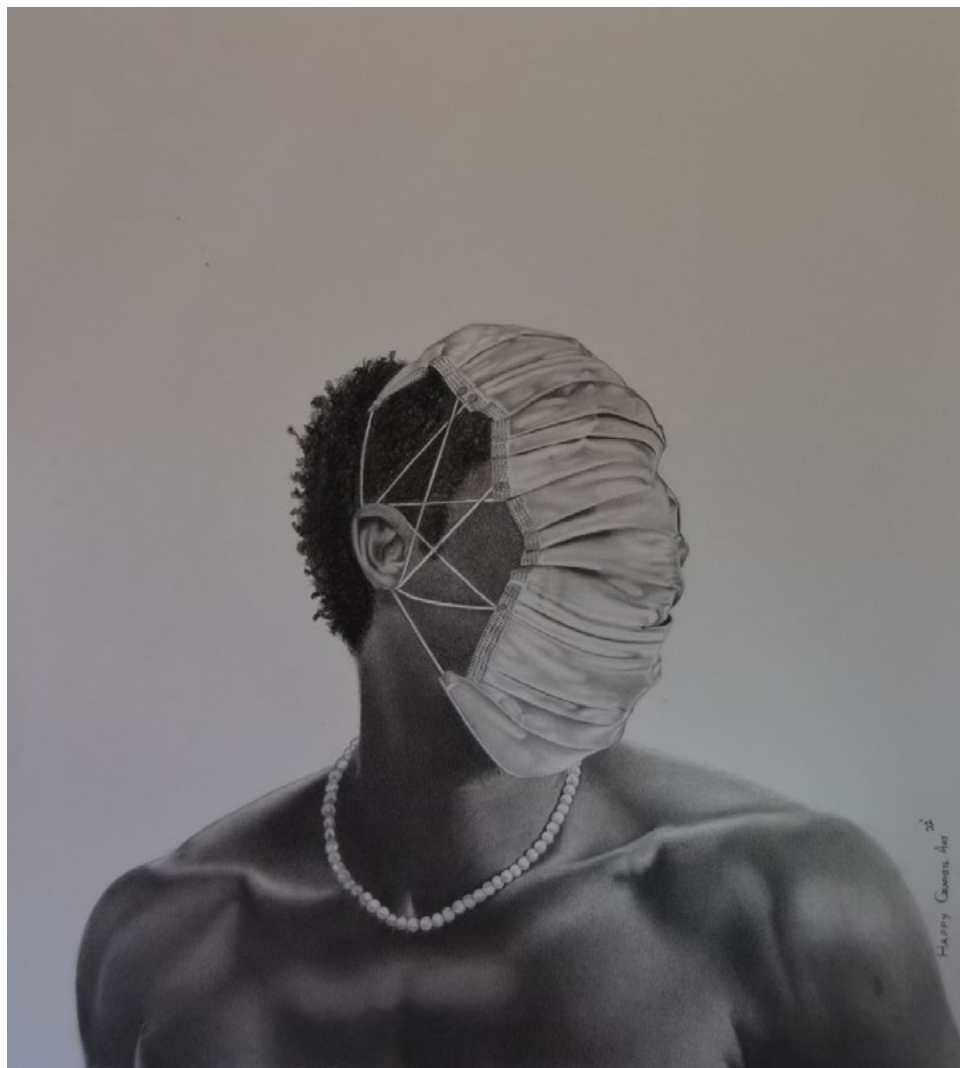


Labrys
Sculpture
55cm x 47cm x 47cm

ZAR 120 000.00

Masked in a Sense
Pencil on paper
59,4cm x 84,1cm

ZAR 55 650.00





Seed of Faith
Painting
122cm x 89cm

ZAR 45 000.00



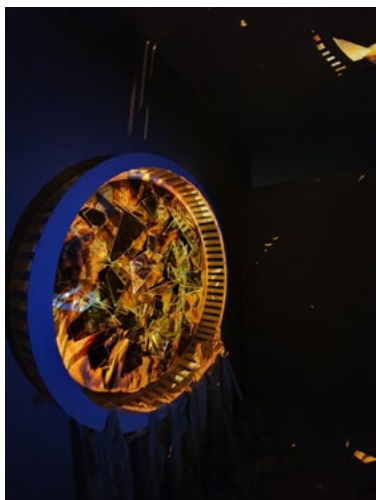
HELEN LOTTER

59



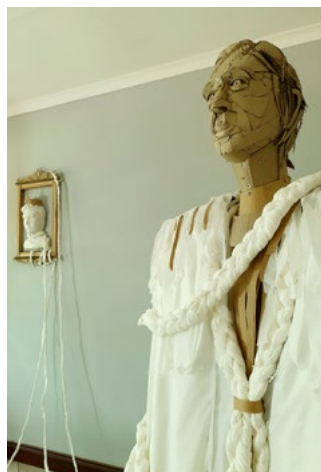
And now I become Death
Print Making
49cm x 19cm

ZAR 4 000.00



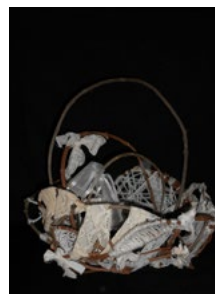
Suppressed Exposure
Installation
120cm x 20cm x 120cm

ZAR 17 500.00



Reined in
Installation
180cm x 200cm x 300cm

ZAR 30 000.00



Wedding basket
Sculpture
48cm x 48cm x 48cm

ZAR 2 500.00

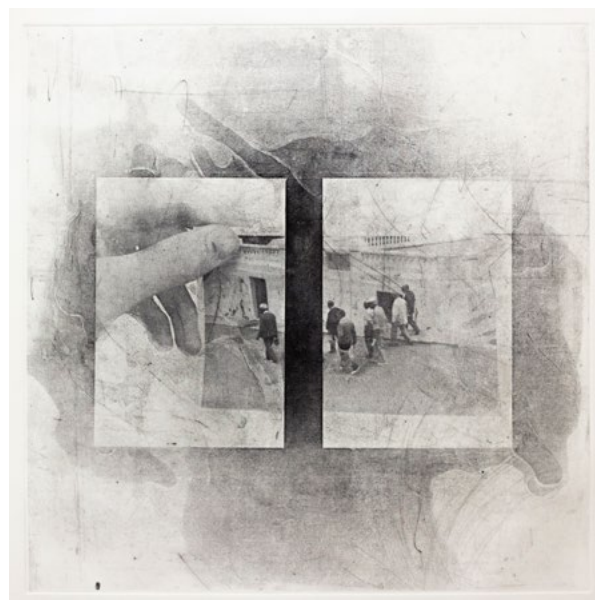
JESSE SHEPSTONE

63



Stellies 1994
Printmaking
52cm x 47cm

ZAR 1 200.00



Roma 2007
Printmaking
52cm x 47cm

ZAR 2 100.00



Metamorphosize
Ball point pen
80cm x 186cm

ZAR 11 000.00

JESSICA MAY BERGH

65



You Have Been Muted
Drawing
59cm x 42cm

ZAR 5 000.00



Heavy Inheritance
Painting
70cm x 60cm

ZAR 30 000.00



Fifi and Raissa
Photography
60cm x 60cm

ZAR 6 000.00



Fifi at the Alhane Salon
Photography
60cm x 60cm

ZAR 6 000.00

Behold, I make all things
Painting
100cm x 100cm

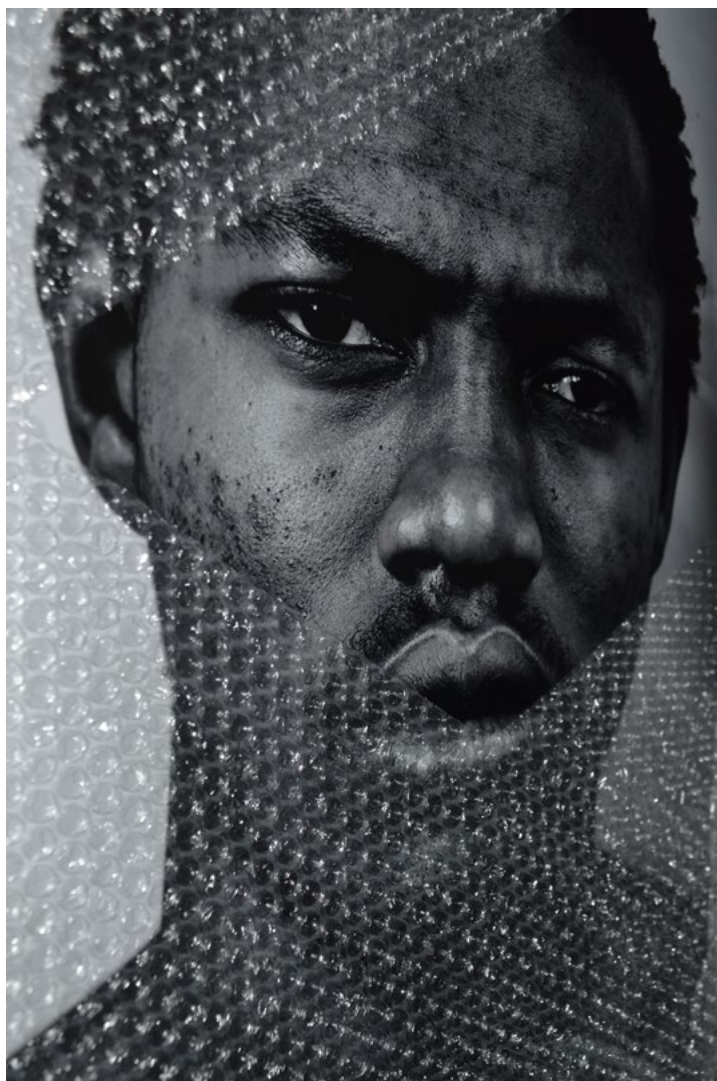
ZAR 38 000.00





Requesting an uber
Printmaking
17cm x 24cm

ZAR 4 400.00



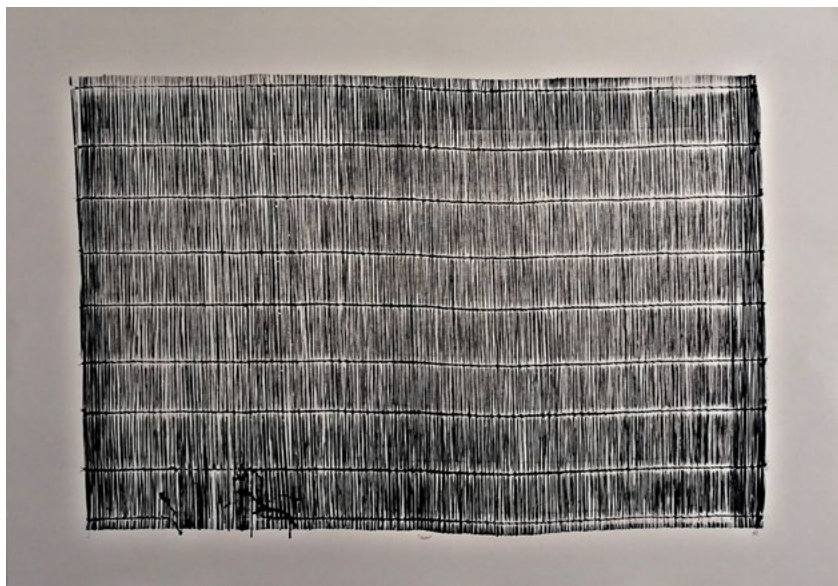
Base Surface
Photography
43cm x 60cm

ZAR 7 000.00



Ongoing Habits 1
Photography
85cm x 60cm (X3)

ZAR 8 000.00



Past & Present Tradition

Dyptich

104cm x 59cm 73cm x 102cm

ZAR 5 000.00



Cotton boy
Painting
102cm x 77cm

ZAR 20 000.00



Garble
Photography
59cm x 42cm

ZAR 2 000.00



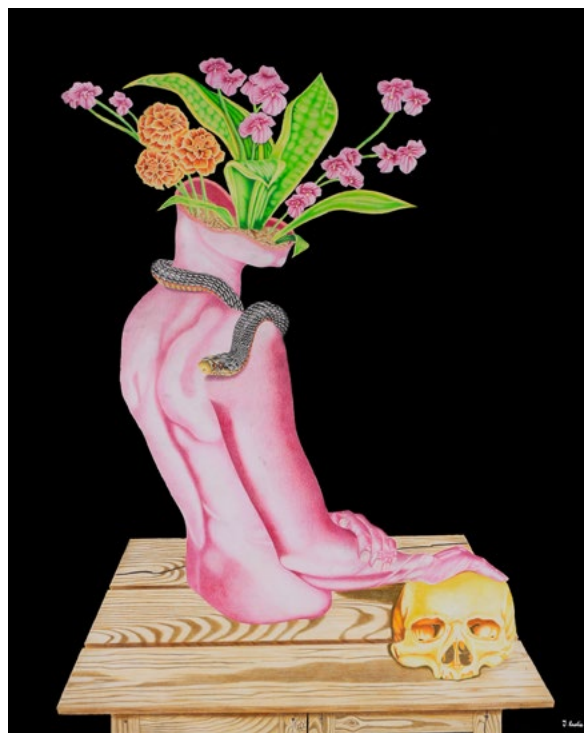
Exude
Photography
59cm x 42cm

ZAR 2 000.00



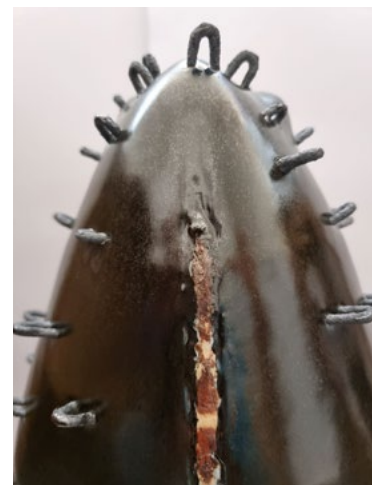
Looking back...
Drawing
140cm x 120cm

ZAR 12 500.00



Locked Down
Drawing
140cm x 120cm

ZAR 13 550.00



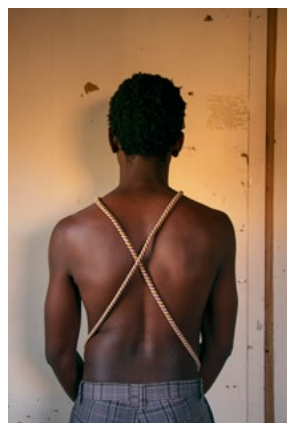
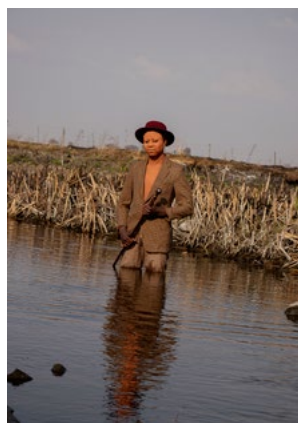
The Black Form
Sculpture
63cm x 37cm x 37cm

ZAR 25 000.00

Golden Crown Form
Sculpture
64cm x 37cm x 37cm

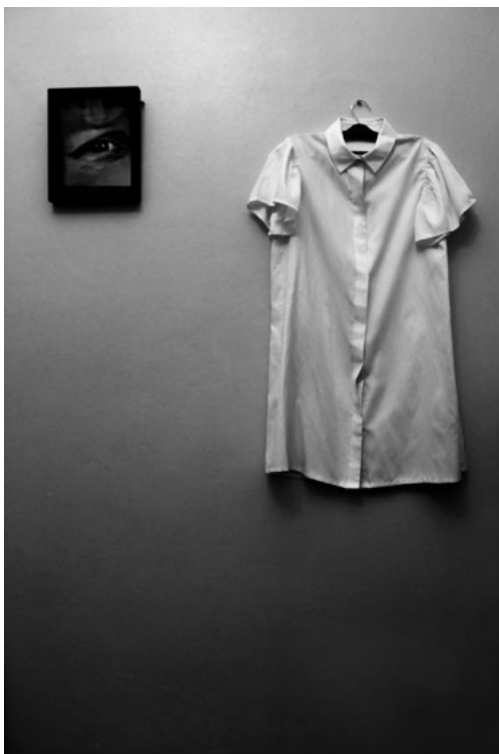
ZAR 25 000.00





Healing
Photography
29cm x 21cm (x4)

ZAR 2 500.00



The last time you saw me
Digital Art
30cm x 21cm

ZAR 1 200.00



NINI the cyborg girl
Digital Art
42cm x 30cm

ZAR 1 500.00



Power x Ignorance
Painting
72cm x 102cm

ZAR 20 000.00

INGILOSI, AN ANGEL
Digital Art
70cm x 50cm

ZAR 10 000.00





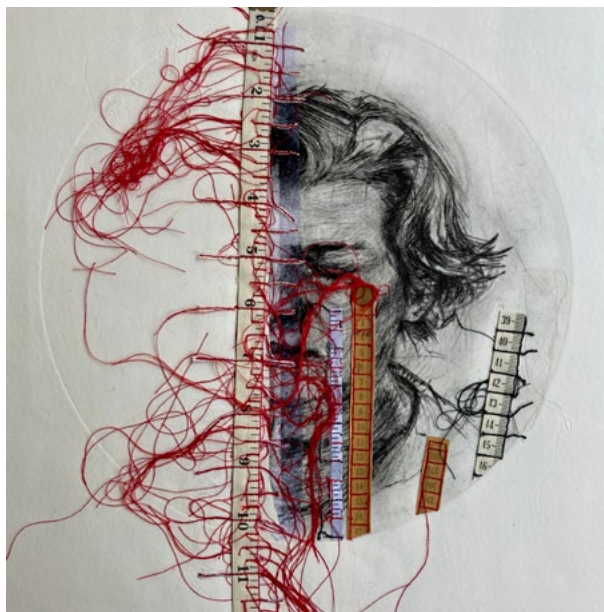
Recollect
Mixed Media
38cm x 37cm

ZAR 4 000.00



Reconnect
Mixed Media
38cm x 37cm

ZAR 4 000.00



Measuring up II
Mixed Media
38cm x 37cm

ZAR 4 000.00



Imaginary Lines
Mixed Media
38cm x 37cm

ZAR 4 000.00



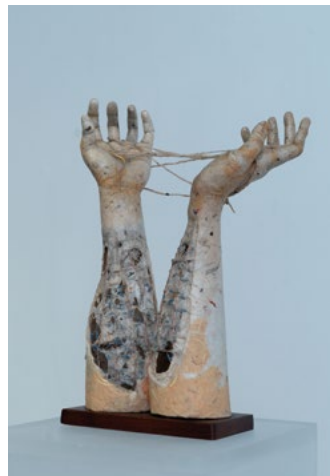
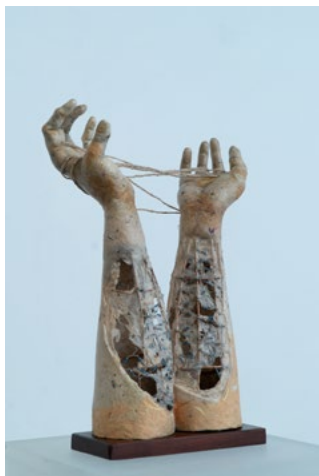
Swallow
Sculpture
110cm x 25cm x 25cm

ZAR 25 000.00



Birth
Sculpture
50cm x 50cm x 50cm

ZAR 22 000.00



Digression
Sculpture
47mc x 12cm x 35cm

ZAR 18 000.00

NOMPUMELELO SAMBO

87



Disappearance III
Printmaking
25cm x 35cm

ZAR 1 500.00

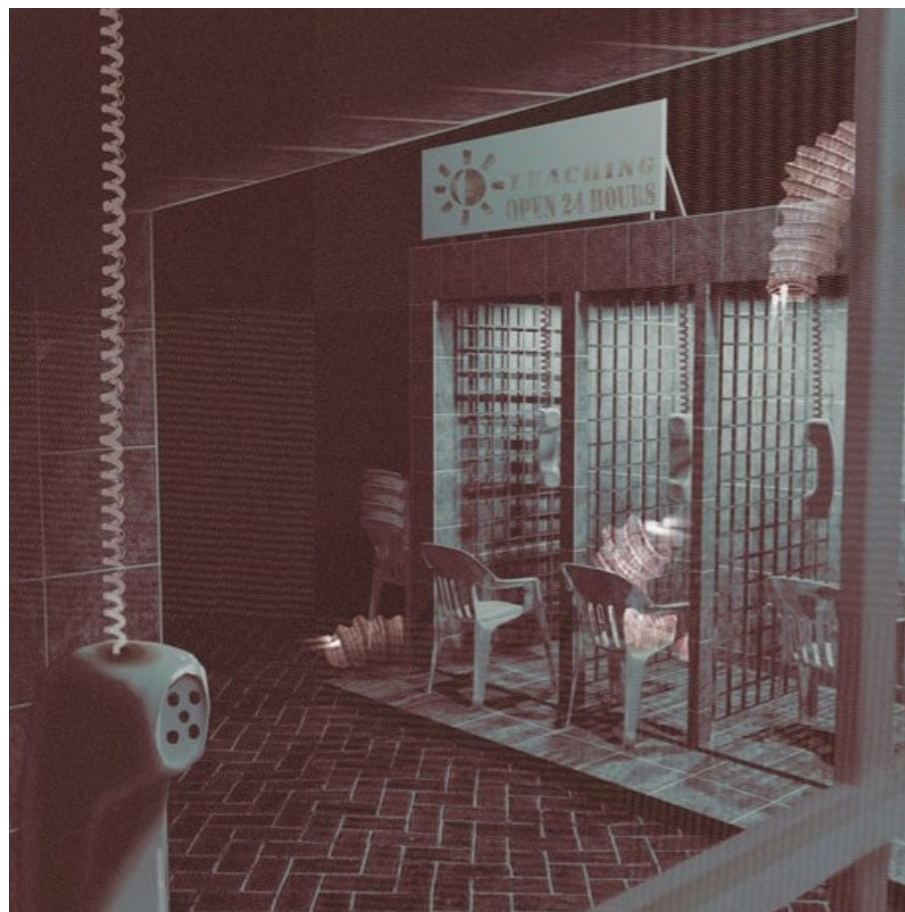


Lenyalo
Printmaking
50cm x 70cm

ZAR 200 000.00

DAY OF THE DEAD
Mixed Media
45cm x 45cm

R 4 500.00





VIVA
Photography
42.0cm x 59.4cm

ZAR 4 000.00



Bound
Drawing
42cm x 59cm

ZAR 6 500.00



Unapologetically
Digital Art
42cm x 29.7cm

ZAR 1 000.00



Melanin Goddess
Photography
42cm x 29.7cm

ZAR 1 000.00



Mob justice victim survivor
Painting
129cm x 165cm

ZAR 30 000.00



Their journey
Sculpture
87cm x 35cm x 32cm

ZAR 25 000.00



Small man
Painting on Canvas
46cm x 36cm

ZAR 4 500.00



Untitled
Painting on Canvas
61cm x 51cm

ZAR 4 500.00



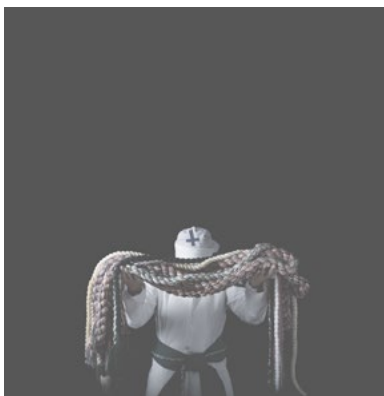
Less In The World
Oil on Canvas
230cm x 190cm

ZAR 75 000.00



Rational Shrines
Oil on Canvas
140cm x 100cm

ZAR 25 000.00



Ngithunywe YiS'thunywa (Series)

Umdlango

Photography

150cm x 150cm

Ibhidani

Photography

150cm x 150cm

Ihlokhloko

Photography

150cm x 150cm



Progression I
Digital Art
118cm x 118cm

ZAR 8 000.00



Asinamali
Ceramic
64cm x 37cm x 20cm

ZAR 5 500.00



A fall from grace
Sculpture
37cm x 42cm x 120cm

ZAR 13 000.00



Mother of the Nation
Mixed media on canvas
127cm x 91cm

ZAR 38 000.00



A Foreseen Victory
Mixed media on canvas
127 X 91

ZAR 35 000.00

SINDI MADLOPHA

101



SHELF ME
Sculpture
50cm x 40cm x 100cm

ZAR 5 000.00





Disassociation
Instalation
230cm x 90cm x 90cm

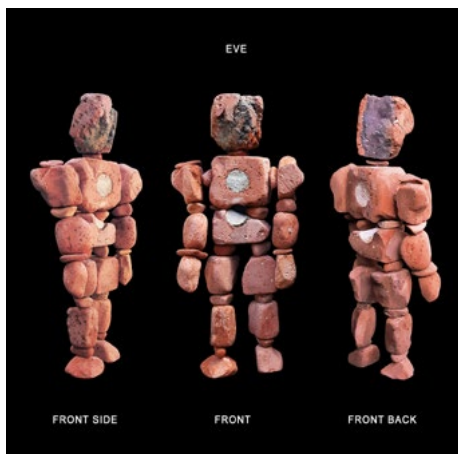
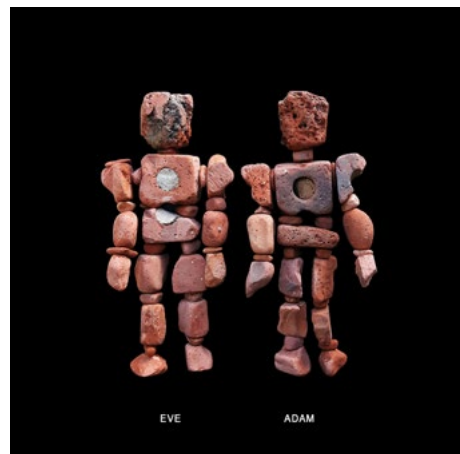
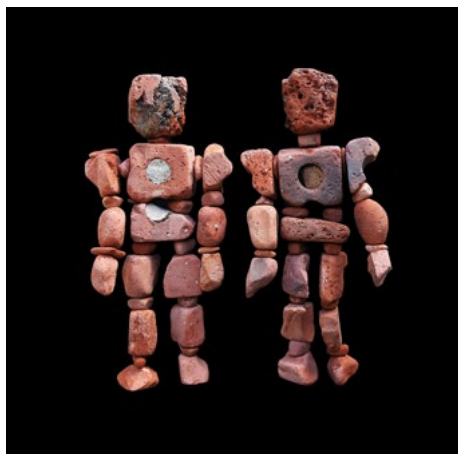
ZAR 45 000.00





Izimbali zembokodo
Digital Art
140cm x 210cm (x 2)

ZAR 3 000.00 (per print)



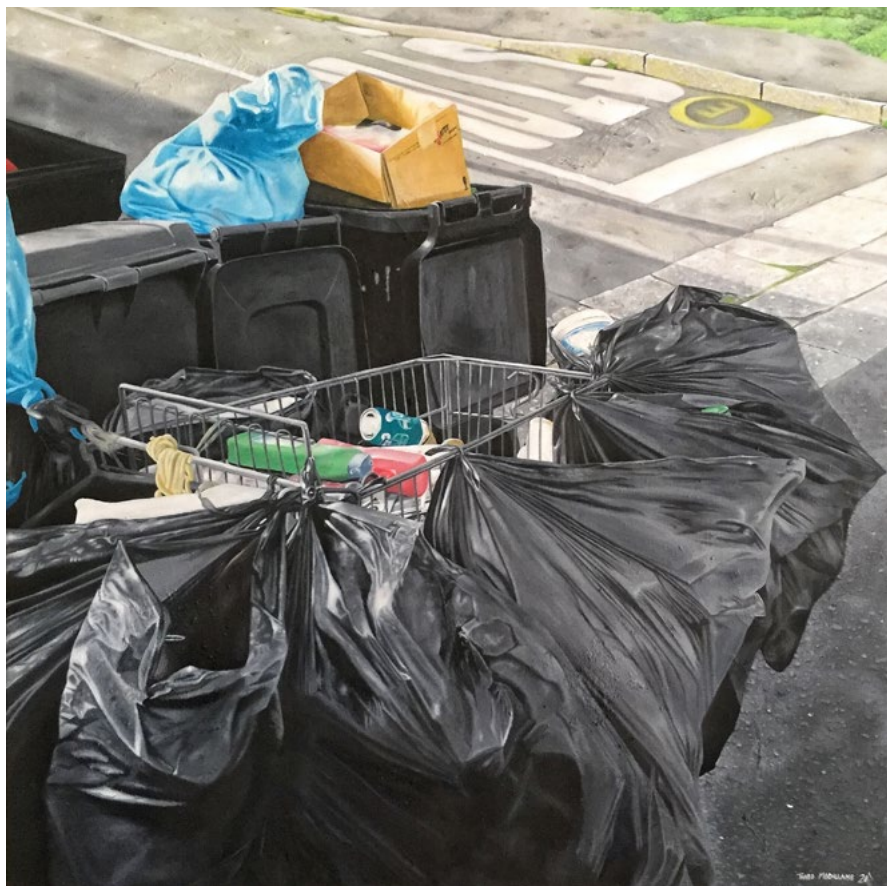
Eve and Adam
Sculpture
55cm x 50cm x 10cm

ZAR 10 000.00



Fragments of Memory
Animated video
2:56 min

ZAR 80 000.00



Cleaning the city
Oil on Canvas
91cm x 91cm

ZAR 95 000.00

THELMA VAN RENSBURG

107



Grotesquerie of trauma II
Painting
150cm x 200cm

ZAR 45 000.00



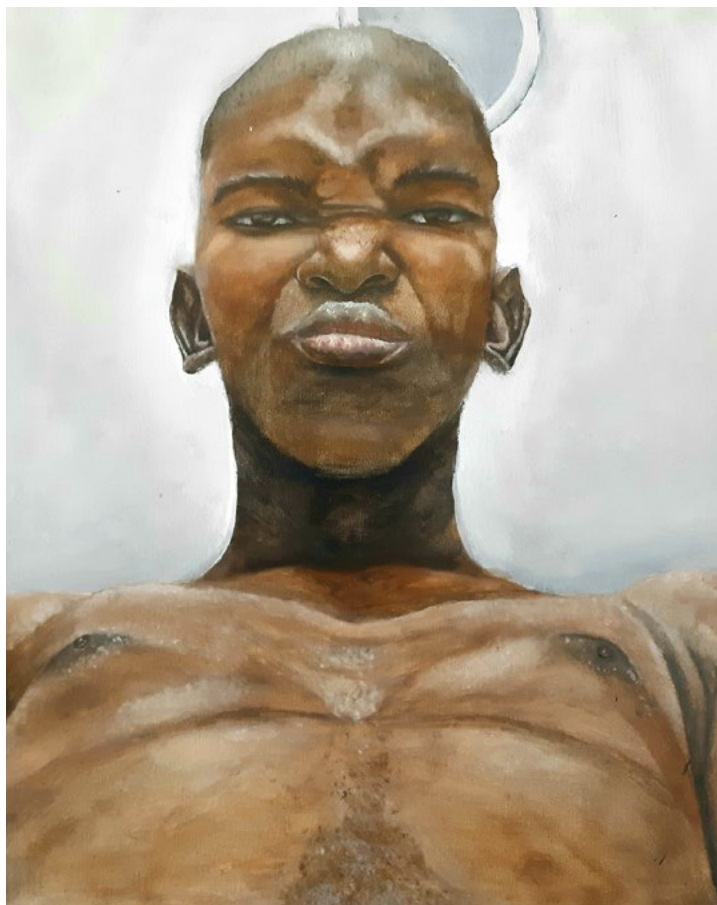
Mantra
Mixed Media
180cm x 180cm

ZAR 27 000.00



Bofula tonki
Mixed Media
119cm x 78cm

ZAR 10 000.00

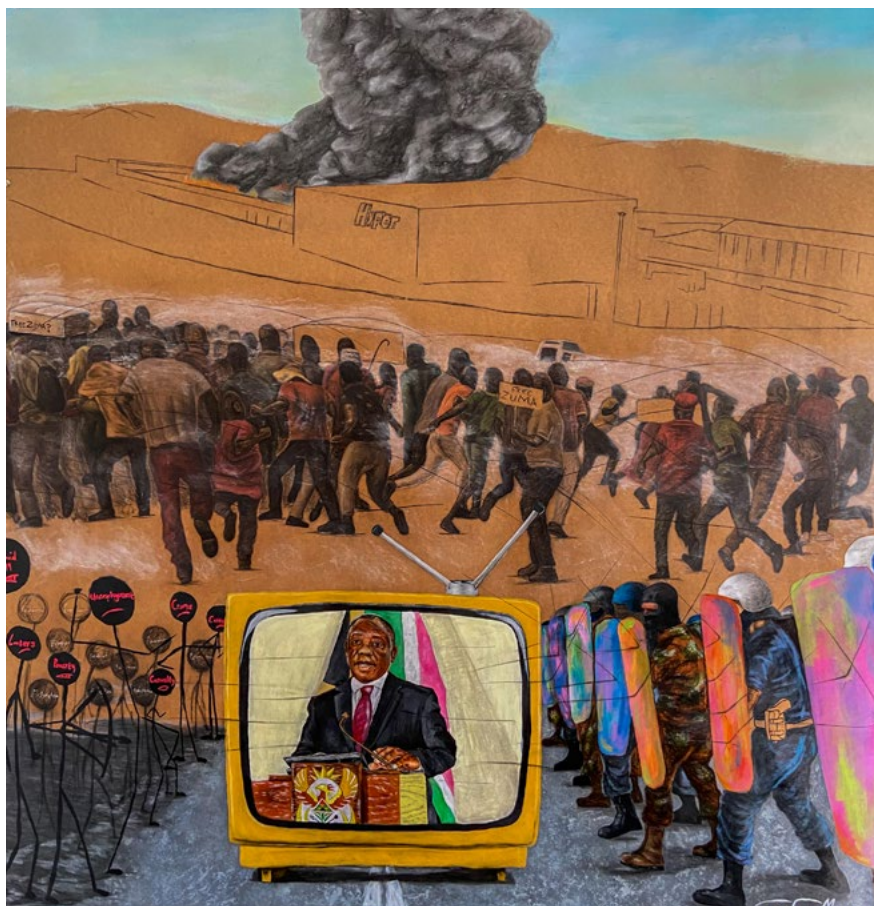


When he blows me (away)..
Painting
50cm x 40cm

ZAR 9 500.00

TIVANI MABULELE

111



2021
Mixed Media
148cm x 144cm

ZAR 20 000.00



NOMAYINI, BOZZA YAM
Painting
120cm x 60cm

ZAR 50 000.00



Sunken, a Self Portrait
Painting
60cm x 120cm

ZAR 35 000.00

TRISTIN ROLAND

113



Consumption
Instalation
30cm x 30cm x 30cm

ZAR 10 000.00





Today Wont be the same
Printmaking
48cm x 53cm

ZAR 4 700.00



FOOLS

Charcoal on plaster of Paris bandages & Acrylic ink on Hanhemuhle paper
90cm x 120cm

ZAR 6 000.00

FOOLS & rebirth

Mixed Media
90cm x 120cm

ZAR 6 000.00



Washes of the past
Sculpture
35cm x 25cm x 85cm

ZAR 7 800.00



The Golden Knight
Sculpture
156cm x 310cm x 260cm

ZAR 20 000.00

His words,
and his artwork
and his vision
must give us the hope
for a way forward.

Harry Thamsanqa
"Thami" Mnyele

Project/ Exhibition Team

Tshidiso Makhetha	: Manager Visual Arts & Galleries
Thabo Sekodila	: Visual Arts Curator
Cindy Nomcebo Sithole	: Visual Arts Curator
Plantina Kodisang	: Clerk, Springs Art Gallery
Loraine Mpamonyane	: Secretary
Lucia Mobotja	: Clerk

Acknowledgements

Nontuthuzelo Lucia Sipambo	: Divisional Head - Arts Culture and Heritage
MMC Nomadlozi Nkosi	: MMC - Community Services
Lindi Mnyele	: Mnyele Family
Michael Mnyele	: Mnyele Family
Solly Mabaso	: Mnyele Family
Phumzile Nombuso Twala	: Proofreading
Teresa Lizamore	: Lizamore and Associates - Project Partner
Sara Hallat	: The Meta Foundation - Project Partner

Adjudication Team

Sizwe Khoza	: 2019 First Prize Winner
Molemo Moiloa Gapare	: Artist and Curator
Colbert Mashile	: Artist, Lecturer and Curator
Gordon Froud	: Lecture, adjudicated provincial and national art competitions and an accomplished Curator and Artist
Aysha Waja	: Independent Curator & Artist Mentor

References

Judy Seidman (Quotes on Thami) (speech given by Judy Seidman in commemoration of Thami Mnyele, for annual Thami Mnyele Award for Artists, Tembisa, 2010)

"The role of an artist is to learn, the role of an artist is to teach others, the role of an artist is to ceaselessly search for the ways and means of achieving freedom. Art cannot overthrow a government, but it can inspire change. In Medu Art ensemble we explore the possibilities of our artforms in the context of our time, place and events". **Harry Thamsanga "Thami" Mnyele**

Catalogue has been published by City of Ekurhuleni (CoE)

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Visual Arts and Crafts Section

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