

YCSA
REIMAGINE
CONCRETE

PPC Cement Young Concrete Sculptor Awards

21 Year Celebration Exhibition/Auction
Grahamstown National Art Festival 2012



PPC Young Concrete Sculptor Awards celebrates 21 years

Pretoria Portland Cement (PPC) Young Concrete Sculptor Awards (YCSA), the longest-running competition of its kind in South Africa, was established in 1992 as part of the cement manufacturer's centenary celebrations. The competition is run annually in conjunction with the Association of Arts Pretoria and gives emerging artists the opportunity to showcase their skills and creativity through the unique and challenging medium of concrete.

This year, the competition is more accessible to emerging artists and an additional category has been added. Apart from its Fine Art category, the competition introduced a Functional Art category, which is artwork that has a practical use beyond its own aesthetic appeal. Regional judging points have also been introduced across the country and Stuttaford Van Lines have come on board with a full sponsorship to transport the artworks from the collection points to the Association of Arts Pretoria, for the final judging process and exhibition.

To capture the new format of the competition, the theme for 2012 is Reimagine Concrete.

The total prize money for the competition has increased to R100 000. The Fine Art category, awards a grand prize of R50 000 to the artist with the best sculpture on exhibition, the runner-up will receive a cash prize of R25 000 and two merit award winners will receive R5 000 each. The Functional Art category winner will walk away with R15 000. Artists are allowed to submit one work per category.

PPC YCSA Auction

As part of its 21st celebrations, PPC is giving back to the communities, by hosting a fundraising exhibition at the National Arts Festival in Grahamstown. The artworks on exhibition will be auctioned and the proceeds will be equally divided and donated to non-government organisations (NGO).

Twenty-one NGOs across the country were selected from communities which PPC operates in, and previous YCSA winners were each matched to a specific organisation. The artists were required to create a sculpture that aligned to the organisation's circumstances, aims and objectives.

According to Richard Tomes, Customer Executive at PPC, "Businesses play a significant role in driving the agenda for social change in the country and as the leading cement manufacturer, PPC confirms its responsibility to improve the lives of those around them and is committed to the development of arts."

The official auction will take place on Saturday, 7 July at the Transformation Gallery in the Albany Museum, Grahamstown. The fundraising exhibition will be open for public viewing from Thursday, 28 June to Wednesday, 11 July.

For more information on the 21 NGOs and artists, visit www.ppc.co.za or contact Mosele Maloleka on 011 386 9095, 082 874 7596 or email Mosele.Maloleka@ppc.co.za

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1

Peter Mikael Campbell

Salt and Concrete

Concrete and salt

Sculpture: 18 x 15 x 15

Plinth: 120 x 24 x 24

NGO: African Leadership Academy (Gauteng)

ARTIST STATEMENT

A minimalist aesthetic – as a point of departure – composed of materials synonymous with growth and wellbeing. We cast our cornerstone and build on our aspirations. Salt passes up and through, purifying and healing. Ideals crystallize, enshrouding and protecting – reaching skyward.



2

Roelf Daling

Ester

Cement and lights

40 x 40 x 40

NGO: Taung Centre (North West Province)

ARTIST STATEMENT

This is a portrait sculpture of our housemaid named *Ester*. She's been working with us for more than 20 years and she help raised me from a very young age. The piece is quite sentimental and spiritual. I made her much older than she really is in reality, because of the respect that can be coupled to being older. In most traditional African cultures one will find the wise old 'madala' and 'koko', which get the utter most respect from their communities. Growing old is a privilege every single person must experience. Being infected with AIDS does not mean that one will not grow old and get respected like *Ester*. *Ester* is symbol of longevity through the light of love.



3

Amber Jade Geldenhuis

Tselane le Dingwe

Cement and Steel

Tselane: 42 x 14

Dingwe: 47 x 115

NGO: Ramokoka Primary School

ARTIST STATEMENT

This work was inspired by Ramakoka School which is a primary school in the North West province built by PPC. I didn't want to impose a concept onto the school so I found out that the majority of children there are Tswana. I have a friend named *Reneilwe Mathibe* who comes from Rustenburg near the school, who is also Tswana. I asked her to relate a story she heard to when she was a child. I created two puppets from the story she shared with me, in the hopes that the viewer brings their own meaning to the works. They are interactive works because the viewer moves their arms up and down, thus creating an interaction between the two puppets as well as the viewer's imagination.

THE STORY:

Tselane: A beautiful girl who is hidden away from Dingwe, deep in the forest in a cave

Dingwe: An ogre who wants to kidnap Tselane.

Grandmother: Tselane's Grandmother brings food to her everyday and has a secret song only Tselane knows...

Grandmother... Tselane Ngwanaka x 2 (Tselane my child)

Tla mme mme bogobe ke bo oje x 2 (Come, Granny's brought you porridge to eat)

Tselane replies with... Ke a utlwa mme x 2 (I hear you Granny)

and opens up for her Grandmother.

Now, Dingwe had been listening and seeing Grandmother come and go, he then mimics Grandmother's voice and Tselane opens only to find Dingwe. He kidnaps Tselane and stays with her for a long time, Tselane's skin becomes pale, her hair falls out and she forgets how to speak. One day Dingwe is out, Grandmother finds Tselane; Grandmother doesn't recognise her but sings the song and when Tselane responds she figures out what happened. Tselane and Grandmother come up with a plan to free her from Dingwe. They empty Dingwe's water tank and make a hole in the bucket he uses to fetch water from the river. Dingwe comes back and notices that the tank is empty; he goes with the bucket to get water but every time he is on his way back to the house he realises that the bucket is empty. He continues going back and forth with the leaking bucket. Grandmother and Tselane run away.



4

Sonja Geyer

Mr Passion grip

Cement fondue

50 x 27 x 28

NGO: St Mary's School (Grahamstown)

ARTIST STATEMENT

The 'Passion Gap' is a sexual myth not borne out by research. This social trend dating back to the 1940's is one of the most enduring images of South Africa's 'coloureds'. It is the frequent absence of their front teeth, a mystery to many but popularly believed to facilitate oral sex.

It was initially a form of identity. If you look at 'coloured' people they are a hodge-podge of everyone that came into South Africa, they couldn't claim any of those ancestries of their own. *Mr. Passion Gap*, is one of these individuals. He believes he is sexy, attractive, popular with the ladies and says he has slept with over 300 women. Lucky ladies?!

He is 40 years old and lives on the Cape flats with his mother, his sister, her 3 children and his new baby. He has no idea of how many children he has fathered, but he firmly believes he will recognize them through their smiles. "I'll know my smile anywhere", he says proudly.

Mr. 'Passion Gap' works in Cape Town, he sits in his "office", a crate on the corner of Long Street, the city's nightlife hub, where he hands out cards for an upstairs brothel, popping out his teeth at passers' by, often tourists and laughing at their reactions.



5

Lenie Harley

Silent Performer

Cement, wood & brass

11 x 50 x 13

NGO: FHT:K (Western Cape)

ARTIST STATEMENT

The discarded object (found object) always fascinates me in the possibilities that open up when you engage in the process of transformation. In a sense a process of deconstruction is needed to create a new reality, but still retain the intrinsic meaning and essence of the object. I recently got hold of the parts of a baby grand piano that was taken apart for the strings. It was for me, an incurable hoarder, like winning the lottery and I am in the process of transforming these amazing parts into artworks. It was difficult for me to come up with a solution for this project because it can so easily become literal, and wanted to create something funky and fun. After many dead ends I suddenly realized that this piano, which is the very representation of sound, which is now silent, is conceptually perfect for this NGO project. Deaf people can feel the waves of music and they use their hands to express meaning, and in this work consciousness enters an altered state. The legs of the piano now symbolizes the broadening and profound experience that the deaf artist finds in creative expression – altered state of mind and self perception...hence, *The Silent Performer*.



6

Cobus Haupt

Lana reclining

cement

34 x 34 x 50

NGO: Itsoseng Home for disabled children (Free State)

ARTIST STATEMENT

My work starts in a traditional figurative sculpture tradition. I model directly from a live model (mostly nude) in wet clay. I do not start with a worked out pose or armature. I try to sculpt without taking any measurements. I then put the figurative sculpture in a different context. I use the made figure as a found object. The sculpture does not portray the image of a model posing, or even a person any more. It rather portrays a tactile sculptural object that was created and that can be handled, and that originated from a person. This "object" is often used in a composition with other found objects like stones. These other objects help to increase the tactile sensation of the work, as they are themselves very tactile.



7

Henschel Herselman

Weg Gooi Baby

Concrete

42 x 55 x 44

NGO: Epworth Children's Village (Gauteng)

ARTIST STATEMENT

Epworth Children's Village - The power of our organisation is reflected in our belief that
"Epworth is the gateway between brokenness and healing for children and their families."

How does one visually represent the emotional pain and that a child (and other family members) goes through when their family structure fails? This was the question I asked myself over and over again everyday since starting this project. Until I experienced an unimaginable experience which I never thought I would feel. The first week of May this year, at the age of 31 I had finally removed every one of my possessions from my mother's home. The contents of these belongings ranged from my days in primary school, right up to the current year of my existence. The proof of my existence was packed up to fit in to one Bakkie. This realization made me feel kind of uneasy, then I burst out in tears because I felt like "n weg gooi kind". That was when I remembered something from my childhood. Our domestic worker had a child, and she resided on the property with us. She would always carry him on her back, but when her back got sore, or if she was ironing clothes, she would place him inside an Apples/Pears box atop the kitchen counter, snugly stuffed with blankets and pillows.

And that is exactly what I saw as a sculpture to assist the needs for the Epworth Children's Village.

Here follows my Analysis:

An image of a young baby/toddler in a box - Aren't boxes used to place those items that one does not have a use for anymore? Does this box not get stored somewhere cold, spooky, and damp? The box eventually begins to fail structurally due to its heavy content, as well as moisture weakening the cardboard. But what about apples, because we all know what happens when you have an apple a day? - (Brokenness and Healing). From a recent posting on the Epworth Children's Village website, they are desperately in need of funding for a new Bakkie, so I incorporated a toy Bakkie which has been broken and distorted to the image of the baby in the apple box. As I hope that with the funds generated by the work, it will assist with the purchase of a new vehicle.

I have added the logo of the Village to the embossed image of the apple on the sides of the box.



8

Ruhan Janse van Vuuren

Babel

Cement

72 x 30 x 30

NGO: Forest Town School for Children with Disabilities (Gauteng)

ARTIST STATEMENT

Ruhan Janse van Vuuren's latest body of work moves away from the comic like paradox of Afrikaner Stereotypes towards the simpler representation of universal archetypes.

The figure seems to be gazing endlessly. This calming posture evokes empathy, sympathy and curiosity. The works envelop the Jungian concept of the archetype. The constant mirroring and simultaneous concept of personal reflection, hosts conversations within the work itself and the viewer alike. Janse van Vuuren's work still holds the figurative simplicity that he is known for, but it is the capturing of the subconscious element that shows a maturity in both his style and voice. His work has captured the stillness of a moment that lingers with questions unasked and comments unstated. The Afrikaans saying of "*Stille waters, Diepe grond*" is captured with a charming subtlety in this body of work, and the effect of the figure on the viewer is both enchanting and haunting at the same time.

Janse van Vuuren has worked with the medium of Bronze. The use of a classic medium representing a more contemporary theme highlights his ongoing deconstruction of the individual within a fast paced consumer society.

The figure is technically apt, and visually engaging. The sculpture embodies the notion of imperfections that essentially become real and human. The models are not from the pages of glossy magazines. They are representative of the ordinary and this quality gives the body of work an element of accessibility for the viewer. The element of this relatable quality evokes a sympathy and emotive response towards the figures, and the resin archetypes thus become a pedestal for both the voice of the artist and the twenty first century social climate alike.



9

Louise Kritzinger

Sens(able)

Concrete

37 x 44 x 41,5

NGO: Thiboloha (Free State)

ARTIST STATEMENT

PPC has identified Thiboloha, a school for the deaf and blind situated in the Free State as the NGO beneficiary to which I have been appointed as artist. As an artist I am dependent on my eyesight, which without I would not have been able to create the artwork titled *Sense(able)*. The first part of the title refers to our senses, of which sight and hearing are only two of our five senses. The second part of the title refers to our ability to function as human beings with the aid of our senses.

Deaf and blind people are classified as being disabled, dependent on some form of aid to complete basic tasks. Not disputing this, people with these disabilities often possess other unique capabilities, which normal people do not: Acute sense of smell or hearing (in case of blindness), the ability to lip-read, sensitivity to vibrations, etc., are all aspects which these people use to adapt to live close-to normal lives. *Sense(able)* reflects on a selection of senses utilised by different animals, which make them successful creatures:

Pigs are notorious for using their snouts to locate and dig the earth for food, while vultures are known to smell carrion from vast distances. The bat is one of the most successful hunters in the animal kingdom, being swift in flight, yet almost sightless. The conch refers to the sea snail which also functions without any sight, though one is reminded of the sound of the ocean when holding a conch to one's ear. Of course this is not the sound of the ocean, but it opens up the world of the imagination, which art can do so well.



10

Roxane Litchia

Zipho

Cement

40 x 40 x 80

NGO: Wielie Walie crèche (Riebeeck)

ARTIST STATEMENT

Roxane Litchia's sculptures are always figurative, in one way or another. It is the form with which she can most relate, and her subject matter is personal. It is important that the viewer feels a connection with the objects she creates.

Her current work deals with the self, founded in South Africa, with an underlying theme of fear and vulnerability.

Recently she has looked more specifically at the place of a woman within this society. The various roles they play and the ever interlinked and interchanging views from one "culture" to another.

Her last sculpture "Zipho" is a portrait of a young Xhosa woman, who has recently given up her architecture studies to raise an unexpected child. Motherhood and pregnancy are two particulars that are drawing her attention at the moment. On the one hand they are the most vulnerable members of our society and on the other mothers are also seen as the pillar of strength within the community.



11

Phanuel Marka Mabaso

The Slave

Aluminium and concrete casting

130 x 75 x 50

NGO: Children's Econ Training (Mpumalanga)

ARTIST STATEMENT

From the time I was a child in my village of Jilongo, I've realised that people have exploited donkeys: they've used them for their own advantage, for example ploughing with them, fetching water and carting trees, generally without allowing them a rest. With this sculpture, we have a female donkey with its milk collected in a mug that indicates its use by traditional healers of the past to cure various ailments. My intention is to make people realise the value of donkeys in their environment.



12

Lwandiso Njara

Hope

Mixed media

38,5 x 38 x 19

NGO: Tshwane Leadership Foundation (Gauteng)

ARTIST STATEMENT

I believe that the only formula for survival is hard work. I create art for my own survival and I express my own feelings through the process of art making. I work around various themes like human existence within technocratic social orders, my own spiritual journey through Christianity and ancestral rituals. In my three dimensional work, I use various mediums like cement, steel, and found objects.

SYNOPSIS

The sculpture has been assembled from various machine parts and found objects like rusted Copper pipes and taps, with figures that have been modelled in clay and cast in cement and hydrostone. The sculpture was inspired by the earthquake that ravaged Japan's Northeast Coast and left many people dead and missing. It is the reflection of the Fukushima nuclear plant that leaked radiation into the air, contaminating drinking water and triggering the civilian's fears for radiation sickness.



13

Marieke Prinsloo-Rowe

10 Weeks

Re-enforced concrete

74 x 15 x 12

NGO: Sarah Fox Convalescent Children's Hospital (Western Cape)

ARTIST STATEMENT

The primary focus and preoccupation of Marieke's body of work is and has been an exploration of the female form. She is intrigued by the way in which sculpture mimics the three dimensions of a human presence and thus the slightly surreal dialogue it invites – human to human look-alike. Also, the capacity that sculpture has to freeze the transient into sculpted reality keeping it 'alive' long after moments and persons have changed. As a sculptor she is often inspired by everyday moments, a simple stance or gesture becoming the drawing for a new piece. Old and contemporary poetry also find their way into her pieces, with the sculptures being sometimes a response to the words and at other times an embodiment of the actual protagonist. Character, emotion and situation are relayed in the various sculptures each celebrating the strength, fragility, dignity and beauty of the feminine. The human figure in sculpted form always sets up a form of dialogue with the viewer as both shares an embodied state.

The mimicking by sculpture of the living human being has ever been a preoccupation in ancient to modern art making. It is a manner of making everyday living more understandable, of setting in place sculpted bodies as carriers of stories and dreams.

Her fascination with the female figure shares these interests, as well as drawing on the deep wealth of female forms created since antiquity. She is still such an evocative subject, perhaps now more than ever. Her many manifestations, from goddess to servant, mother to politician have become even more diverse, in both lived reality as well as artistic articulation.



14

Sakie Seoka

Monster killer shark

Concrete, steel & patina

70 x 45 x 45

NGO: Fritz Visser Community Health Centre (Northern Cape)

ARTIST STATEMENT

The carnivorous *Monster Killer Shark* that roams the ocean bedding authoritatively, forces people to think soberly before they jump into the ocean. If the swimming area is not protected the Monster Killer Shark can easily pick out defenseless swimmers as his prey.

The *Monster Killer Shark* is a representation of people who have unprotected sex while they are aware of the possibility of getting sick and dying. Therefore protected sex is what this artwork aims to encourage in people.



15

Josua Strumpfer

Where the truth lies Buried

Cement & steel

59,2 x 20,5 x 15

NGO: Leratong Children's Home (Free State)

ARTIST STATEMENT

Where the truth lies...buried!

"..sculpture is a kind of sediment,
and that all things - our bodies included,
sink and rise through layered time."

-Paton, Justin-

I wish to unpack the paradox of our ever changing understanding of sculpture in relation to archeology, by using archaeological terms and methods to comment on art itself. As the archaeologist has to make sense of the artifacts unearthed, similarly the viewer in a gallery is face with the same polemic of decoding, classifying and ordering that which is in-front of them.

Like the archaeologist would excavate, the artist have to sift through layers of art history, theory and accumulated layers of meaning to truly expose the "bones" of the art.

"Where the truth lies...buried!" is my attempt to express the idea that art is something that is buried. And that like archaeological artifacts that gets removed from its context to a museum, similarly art endures the same problems of decoding and classification. This sculpture features the fragment of a horse's nose, "buried" underneath layers of sediment. The horse is my link to an old sculptural tradition equestrian statuary and fits the purpose of fragmentary artifact perfectly. The viewer is presented with the "artifact" covered by all its accumulated meaning, "sediment" and finally the whole sculpture is encased by a steel frame, which symbolizes the final layer, the final interpretation, performed by us.



16

Zach Taljaad
Dream catcher
Mixed media
80 x 25 x 38

NGO: Ubuntu Education Fund (Eastern Cape)

ARTIST STATEMENT

This sculpture is dedicated to the Ubuntu Education Fund, and was inspired by the following paragraph taken from their mission statement: We are a community institution, and we support the most vulnerable children along the pathway out of poverty. We don't focus on how many children we reach, but how deeply we reach each child. We are in the business of transforming lives from cradle to career. Giving these township children the same opportunities to succeed as someone who is born into privilege allows them the opportunity to realise their full potential by giving them hope, the organisation also provides them the wings to fly to wherever their imagination takes them.

The artwork's title is intended to have double connotations, firstly it can represent someone who literally goes out to realise his/her dream: In 'Dream catcher' a young girl sits on a doll's bed, a simple wooden structure used to act out the role of nurturer during role play. Healthy role play is of the utmost importance it forms an understanding of self, helps us on our career paths and gives us goals to work towards. For this to happen children need a safe home environment where they are nurtured and cared for. The bed becomes a make-believe magical vehicle ready to safely transport the girl to any place she can imagine. She holds tightly onto toy windmills which the viewer is expected to blow into motion, participating in imagination by helping her to float away to where her future will take shape. Secondly, the title of the artwork also makes reference to the handmade Native American object, the dreamcatcher, which consists of a willow hoop on which a web is woven. Hung above the bed it protects one from nightmares. Bad dreams are believed to pass through the hoops and out of the window, whilst good dreams are trapped in the web to slide down onto the sleeper below. By creating a safe and healthy environment for underprivileged children, Ubuntu acts as a dreamcatcher, protecting them from their harsh environment and supplying them with the necessities to learn – most importantly, however, Ubuntu gives them the time to play, imagine, and enjoy being a kid, and above all, the time to dream.



17

Bevan Thornton

Growth

Cement, peatmoss, vermiculite, perlite & steel

45 x 31 x 31

NGO: Rally to Read (Northern Cape)

ARTIST STATEMENT

Sculpture is my preferred method of art making. Although I enjoy and practice other disciplines, I prefer sculpture. Sculpting brings a wide range of materials to the table, and from these I prefer natural materials that lend themselves to production and reproduction that's process driven and labour intensive.

It's these processes of creating, through building up or breaking away of materials that interest me, since they reveal how meaning and ideas are constructed.

This interest in meaning, ideas and their construction leads to an emphasis on the manufacturing processes, and the intentional and unintentional evidence and clues of that through surfaces and spaces in the work.



18

Regardt van der Meulen

In-Transit

Cement

35 x 45 x 30

NGO: Huis van Heerde (De Hoek)

ARTIST STATEMENT

This suitcase is a metaphor for displacement, absence and lack. If the only items one can take fits into a suitcase, it becomes an important part of a person's transition, especially if they do not know when they might return. It's not about travelling, it's about change.

The suitcase is also a metaphor for the emotional luggage we carry with us, how we try to keep that baggage closed up, and how, ultimately the damage inside is bound to come streaming out once that exterior is cracked. The worn exterior of a suitcase tells a story, but you have to look within the suitcase to try and understand what the story is really about.



19

Rossouw van der Walt

T

M

40 x 50 x 50

NGO: The Love of Christ Ministries (Gauteng)

ARTIST STATEMENT

Van der Walt's work deals with the layer that surrounds the figure and the disturbances created therein through our daily routines. The constant awareness of the distance of strangeness and the intimacy of closeness between the self and the other is reduced to fragments, simplified and restructured to solidify the space between people. It deals with interpersonal emotions and questions the nature of relationships.



20

Francois Visser

Appropriation

Cement, Steel and Sandstone

32 x 20 x 30

NGO: Kutlwano Ke Maatla Home (North West)

ARTIST STATEMENT

Appropriation artists want the viewer to recognise the images they copy, and they hope that the viewer will bring all of his/her original associations with the image to the artists' new context, be it a painting, sculpture, collage or entire installation. The deliberate "borrowing" of an image for this new context is called re-contextualization. Re-contextualization helps the artist comment on the image's original meaning and the viewers' association with the original image or the real thing.

A child's folded balloon dog was the inspiration for *Appropriation*, just as Jeff Koons has done in 1994 with his *Balloon dogs series* of sculptures. *Appropriation* was created for the charity organisation Kutlwano Ke Maatla Home Based Care-Disake (An HIV/AIDS patients care centre in the North West Province). Francois Visser comments on how a society can be shaped according to the dreams set out for a nation. These dreams are usually noble and won't harm the society created in this light, just like a very innocent child's play thing. However, after 14 years of democracy in South Africa, the society that was dreamed about and shaped by Nelson Mandela is now burdened with social and economic issues. The Government and general population will only get their hands and noses wet with trying to rectify these situations and true involvement is limited. This is made clear by the feet and nose of the balloon dog that appears to be wet. Francois made use of cement and steel as materials as to demonstrate the strength of the organisations that step in to rectify the problems of our society, however, this strong and noble image is put on a sandstone base that is brittle as the support these organisations receive from the people who has the power to make a difference.



21

Sybrand Wiechers

Limitless

Cement, steel & silver leaf

50 x 23 x 23

NGO: QuadPara Association of South Africa (Kwa-Zulu Natal)

ARTIST STATEMENT

I wanted to communicate through my sculpture for the NGO project a very simple but profoundly powerful message, one that is evident in both the “Developing the full potential” of QASA and the “Our Strength, Your Vision” of PPC. I kept the concept just as simple, almost literal so that there can be no room for misunderstanding. In using the same material, cement, in two different ways I also want to emphasise that it is the same thing just approached differently.

The message is there are no limits, no can't, no “I had no choice”, the only thing that holds us back is the thin thread of preconception.



Vote of Thanks

2012 is a milestone for PPC Cement, as it celebrates 21 years of sponsoring the YCSA. Since its inception, the competition has created a platform for young emerging artists to showcase their creativity and innovation through the unique medium of concrete. Today, concrete is embraced not only by sculptors but artists, designers and inventors.

YCSA is a truly unique competition and the country's only major competition exclusively devoted to the art of sculpture. It has become an integral competition in the arts industry, lifting the profiles of the talent in South Africa, while offering artists a spring-board to launch their careers.

Gaining further leverage in the arts sector, PPC recently became a member of Business and Arts South Africa (BASA), a move that will help the competition gain further leverage in the arts sector.

PPC would like to thank and congratulate all those who submitted artworks for the auction, and encourage them to continue working on their art and expressing their creativity. Their creativity has made a difference to the lives of many.

Thank you to all our partners for your commitment to the development of art. Without your support, we would not have had the longevity and achieved success in being a promoter of artistic behaviour.

Thank you to our sponsors and partners

