



TOP 30 EXHIBITION



SA Taxi Foundation
Art Award



Once again South Africa's only mobile visual art and design cross over award takes art to the public.

This catalogue marks the second SA Taxi Foundation Art Award, an innovation marrying the world of art, design and taxis. The award is unique in the South African visual arts community in that it requires artists to create a piece of visual art and then interpret it for use as a decal on minibus taxis.

Artists need to go beyond their normal focus on expressing their particular vision in an original artwork. They must also work to a commercial design brief. In the process, the broader public is exposed to art via minibus taxis that carry the decal design on a range of routes across the country.

In addition to innovating at the level of the visual arts, the SA Taxi Foundation Art Award has called for a new approach to the production of decals for minibus taxis. Normally, as advertising, decals cover a single panel or the back door of the vehicle. The award artworks, however, cover much larger areas of the vehicle and artists are involved in brainstorming with the SA Taxi Media division to help them redesign their original decal concepts to optimise the way the decal wraps around a vehicle.

Each year's winner of the competition receives a cash prize of R50 000 and each of the five finalists receives a cash prize of R10 000. The Top 30 semi-finalists' exhibition is displayed at the Lizamore & Associates Gallery in Rosebank, Johannesburg, 9 April 2016 to 30 April 2016. The six winning decal designs are then displayed on 10 minibus taxis in different areas of the country for a period of six months.

A WORD FROM **THE SA TAXI FOUNDATION**

KALNISHA SINGH
SA Taxi Foundation, Director



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When we embarked on this project – the Art Award – just over 2 years ago, we did so with some hesitation and trepidation. We were challenging the norm, lifting the lid on the privilege that has come to be associated with consumers of art, exposing our taxi industry to potential criticism from a very different critic, and we were taking it upon ourselves to impose our ideals and ideas on the masses through the taxi decal campaign.

We prepared ourselves for mass refute. What we found though, was overwhelming support.

As synonymous as the minibus taxi is to life in South Africa; as is our ability and willingness to question, analyse and ultimately speak and act in support of those initiatives that we truly believe in.

While we focussed a lot on the economic value of art this year in the campaigns leading up to the main event, I believe that the social value of artistic expression is probably more relevant now than ever before.

It remains valid that investing in the relatively young South African art industry by global standards, will stimulate the growth of this industry and thus potentially augment

economic growth in the country; and that purchasing artwork from an emerging artist has a relatively large multiplier effect on the economy, as the artist goes on to procure goods and services, while also usually producing an outstanding return on investment for the investor.

However, more relevant than its economic value is the fact that the arts give our collective voice. Artists express, through their diverse modes, what we are thinking individually, and as a society. Artists, through this expression, lay the foundations for us to challenge the status quo and transform our realities.

When we are faced with an agitated economy and uncertain politics – we are faced with the reality that it is up to us, as society, to look to ourselves for a benchmark and for solutions. At times like these, the transformative impact of the arts is realised.

The significance of our Award in our current reality is that we experience, through this exhibition, the actual promise and potential that resides in our country. We are reminded that time ticks forward, the economy cycles up and down, traffic ebbs and flows – and the only real, persistent truth is that we live in a land that is alive with possibilities.

A WORD FROM **LIZAMORE & ASSOCIATES**

TERESA LIZAMORE
Director & Curator



LIZAMORE
& Associates

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TERESA LIZAMORE
Director & Curator

Art and design disrupts complacency. It leads people to ideas, inspiration and ultimately action. This is critical in a South Africa where spirits need lifting and people need encouragement to believe in a united future. The SA Taxi Foundation believes in the strength of art to transform conversations, and we at Lizamore & Associates are appreciative of the opportunity to partner with innovative corporate citizens like these. We thank Kalnisha Singh, Director of the SA Taxi Foundation, SA Taxi CEO, Terry Kier, and all the staff at SA Taxi Finance and SA Taxi Foundation for believing in this project. They support the entrenchment of art and design into society as a tool for change as one of the principles of their Foundation.

The responses to the SA Taxi Foundation Art Award, now in its second year, has proved that the drive to take art out of private or often intimidating spaces like galleries and museums, to the streets of communities where citizens are, is more important now than ever.

Populating commuter routes with designs by South African artists, where art has never been showcased in the past, allows for its interaction with everyone and anyone. The artists' intentions then meet with the element of surprise and the result could be the catalyst for anything from something to talk to a stranger about while waiting in a

queue, to a re-framing of long held beliefs and ideas. It's art that sparks conversations. Practically, the taxi drivers have generally reported an increase in business, as their taxis are now identifiable from the thousands of others- stamped with a unique personality. It's given them what marketing calls a Unique Selling Proposition.

Among the artists the increase in entries by 35% in the second year shows how much the opportunity means to our professional community. It's a chance for aspirant professional artists to raise their profile and stand out among the competition.

In the present economic climate in South Africa where budgets and jobs are drastically being cut, this initiative has bridged two worlds that couldn't be more different, and provided a way to incentivise the business prospects of both. Analysts always say that in a tough economic climate, increase your marketing! What better way to incentivise artists to keep producing and building their brand, and taxi entrepreneurs to think of the service they offer as an experience to their clients which starts by getting into a taxi that is so different from the others around them.

The panel of judges: Ernestine White, Dion Chang, and Mary Corrigall, have given of their time and expertise to interpret and

analyse all works presented to them. We thank them for their enthusiasm in believing in this award. The judging process was long and intense, culminating in a selection of art and prize winners, of which we should all be proud.

The culmination of the Award and all that goes into putting a gracious and special project such as this together, allows one to ponder on the special attributes of this competition: meeting new artists and exposing their talent, allowing for art and design to merge, conversations and debates around the art on display, a publication documenting the art of the artists which allows for an ongoing legacy. And learning so much about an ubiquitous industry and mechanics of transporting millions of South Africans every day.

Lizamore & Associates, as a contemporary gallery where one of our key drives is to nurture new talent, has found this competition an important lever for both our own objectives, but also to take the conversation about art outside of the circles where it usually happens. We believe we have touched new art appreciators who become possible collectors or artists, but definitely unexpected advocates which our industry sorely needs. We are proud to be associated with this competition.



Dion Chang is an innovator, creative thinker, visionary and renowned trend analyst. His trends analysis firm – Flux Trends – specialises in tracking shifting social dynamics and understanding consumer mind-set. His extensive experience of over 15 years in the magazine industry provides insight into the ever changing relationship between brands, consumers and the communication channels that bind them.

The wisdom of hindsight is a wonderful thing, and being asked to judge the SA Taxi Foundation Art Award for a second consecutive year allowed me to reassess this project – and the judging process - with equal doses of pragmatism and confidence.

Judging the inaugural Award was a great honour but - in hindsight - somewhat clouded with idealism. As the saying goes, “the road to hell is paved with good intentions”, so in year one, while the concept of putting art onto taxis sounded like a brilliant concept, there was always a nagging suspicion that some unexpected social/cultural/political curve ball could overshadow the good intention. Much like the commuters who use taxis daily, you’re never quite sure whether the ride will be smooth or bumpy.

Fortunately, the project was met with great enthusiasm and success, except for one design, which proved to be that unexpected social/cultural curve ball. Art is an individual interpretation, and this particular design created a sense of tension and unease- so much so that the taxi driver was losing customers. If art is meant to evoke a gut reaction, then this one did its job, but not quite as intended.

On the other hand, the taxis sporting other artworks were experiencing a spike in customers: commuters were choosing to

ride in these art taxis over and above the unadorned taxis. So the concept worked. It just needed refinement, and mindfulness. When someone’s livelihood can be affected simply by this visual addition, as a judge, you make your final choice taking into account far more than just conceptual considerations.

Coincidentally, the entries this year had somehow also evolved. There were fewer literal interpretations of actual taxi routes (this year’s brief) and a broader interpretation of what these taxi journeys entail and mean to those who spend their time commuting.

Having witnessed one or two art taxis weaving through Jozi’s traffic, I also had a better idea of what would translate from a two dimensional entry, into a three-dimensional moving artwork.

But over and above the technical and practical considerations of judging this art award, is the realisation that the core goal of taking art out of a gallery space and to those who might never step foot in one, is working.

Visual social media platforms like Instagram are already shifting the foundations of the established art world. It has not only changed how art is marketed and sold – in cyberspace and online – but also taking art to people who also would otherwise find

visiting a gallery a foreign or intimidating experience.

In much the same way the SA Taxi Foundation Art Award is introducing art, and sparking conversations about buying art, to a different audience in South Africa. If 27 million South Africans travel by taxi then the ripple effect of this project is enormous.

As a nation we experience a rollercoaster of emotions on a daily basis, usually extreme reactions to our volatile socio-political dynamics. At times it feels that there is much that separates us, but at the same time we can also be moved and united by something visually arresting that moves through our shared spaces.



Mary Corrigan is an art critic, journalist and art historian based in Johannesburg, and founder of the South African Art Writers and Critics Association (SAAWCA). She is the Books Editor and Senior Feature writer at The Sunday Independent newspaper. She is also a Research Fellow at The Research Centre for Visual Identities in Art and Design at the University of Johannesburg. She is the recipient of a number of awards, including a CNN African Journalism award, the Thomas Pringle Award for Reviews and a Lorenzo Natali Award for Journalism in 2009.

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Ernestine White is a Cape Town based South African artist and currently the curator of Contemporary Art at Iziko's South African National Gallery. Her experience within the arts and culture sector spans a period of fifteen years. White spent a decade living in the United States and in 2001 returned to the shores of South Africa to complete her studies at the University of Cape Town. She holds a Bachelors degree in Fine Art, an Honours degree in Curatorship, a Master Printer degree in Fine Art Lithography as well as a Masters degree in Fine Art.

As a curator for a national museum the concept of putting art into public spaces has been an ongoing personal mission. When I was asked to participate in this competition I was excited to see how the concept of public art could be translated using something as iconic as the South African minibus taxi.

Based on personal observation and engagement with the arts on a wide spectrum of projects and initiatives, it is clear that large segments of South African society still have a rather traditional understanding of museums and galleries - as the proverbial white cube, as spaces of power for the enjoyment of a privileged few. These kinds of perceptions unfortunately alienate the majority of citizens from appreciating the very same work that is meant to be seen by the general public. Public art as a result has become increasingly important as a tool to broaden the public understanding of the diverse ways in which art can be showcased and experienced. I see the SA Taxi Foundation Art Award as an important public art initiative and intervention that breaks free from those age old perceptions and traditions. Through its existence public art enhances our environment and transforms our perceptions. It questions our assumptions and heightens our awareness of various issues. Public artworks are a reflection of how we as a society see the world. The appreciation of public art is a

communal activity with its benefits felt further than the immediate communities and neighbourhoods that experience the work.

As a visual artist I find the idea of placing one's work as a movable display, on our local form of transportation, genius! Such an initiative provides a unique opportunity for the selected artists to showcase their works to a more diverse audience, and more importantly to their own communities, providing an opportunity for much needed understanding that the arts is a viable avenue for personal development and income generation. Since a large majority of passengers spend on average two hours a day commuting from one place to the other, perhaps the next step would be to include artworks not just on the exterior but to actualise an exhibition experience within the taxi!

For the top 6 winners this is an amazing opportunity to firstly realise that your chosen field and your dedication to your craft has paid off, and that this local as well as national exposure is a stepping stone to encouraging you to continue on the path of personal development. It is hoped that this opportunity will serve as a springboard in your career path as artists. I would also like to congratulate the artists who made it through to the semi-final selection, may this

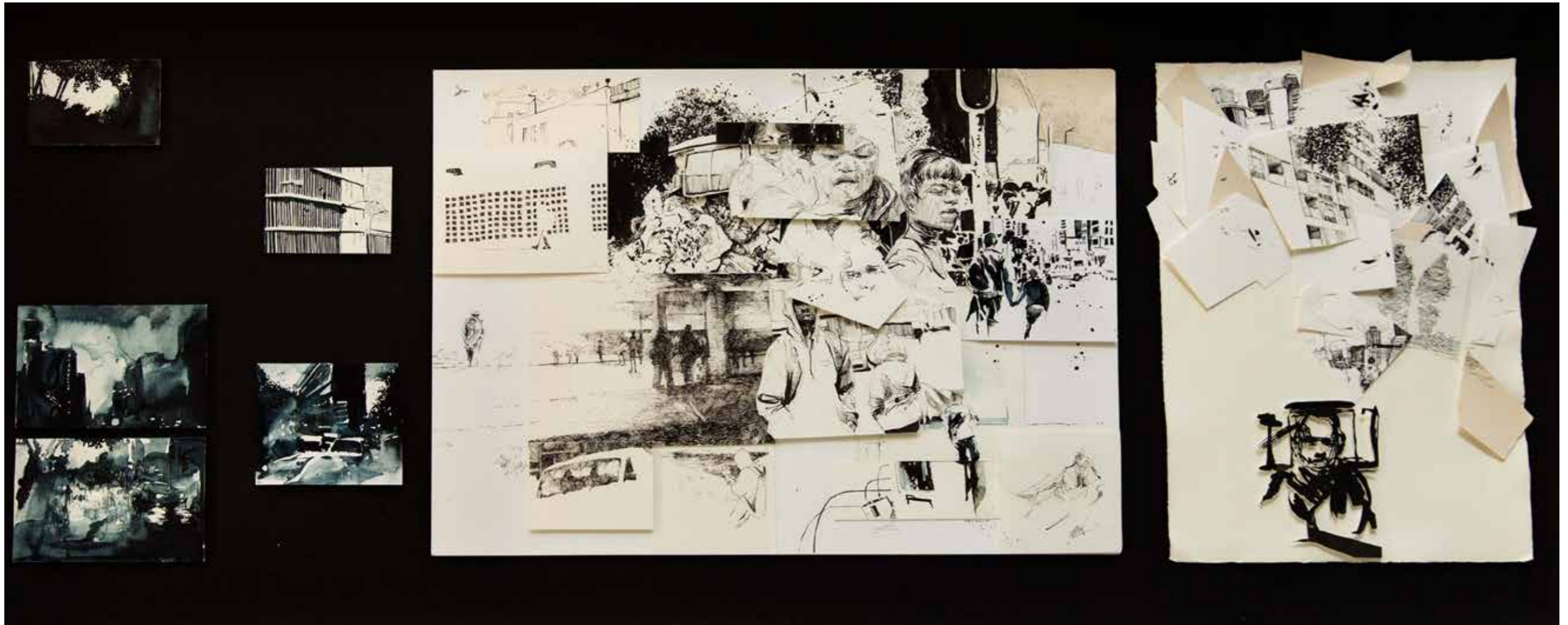
too be an opportunity for you to grow and develop.

TOP 30



SA Taxi Foundation
Art Award

AUDREY ANDERSON
2016 WINNER



Commute quest. 2016. Ink on paper, 80 x 150 cm.
R 19 000.00

Context: taxi from Berea to Newtown, Johannesburg and back, driven by Japheth Matimbe

Commute Quest is the result of a route of a lived South African expedition in a banal daily commute. The concept of the work came from my love of being a passenger instead of a driver. Although public transport in its many forms can be tedious, difficult and at times, scary, there are some positive elements such as a window to gaze through, affording the opportunity to be a spectator. There is a commuting community who share a daily travelled experience that can lead to a once in a lifetime conversation, a network connection or a life changing realisation.



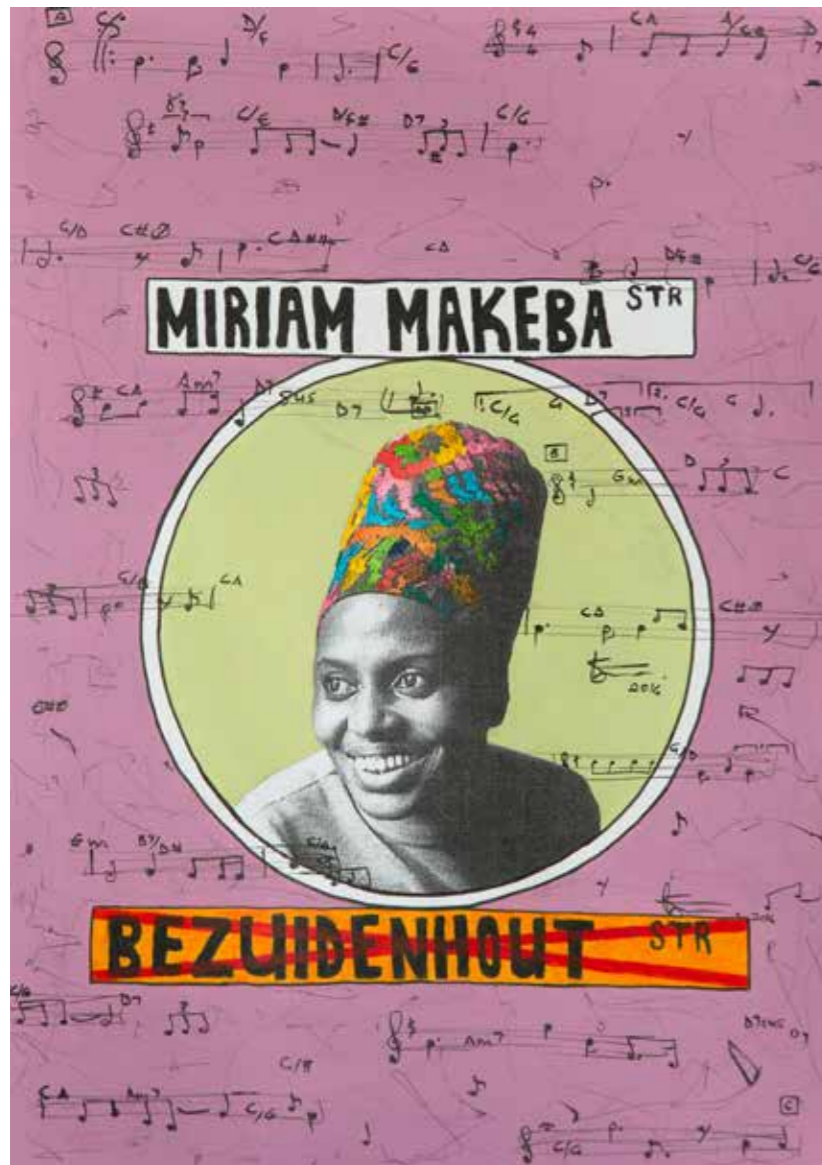
As an artist my daily commute is not regular and I miss out on the subtleties one would experience from the pattern of daily commuting. For this reason I choose to be a spectator to someone else's daily taxi commute. I asked a man¹ I see every day to record his daily commute on an instant film camera. This interpretation of another's point of view through visual cues, became an alternative traveling route for my eyes. The work is meant to be a simulation of taking a trip where someone else is in control of my visual route. Unlike a tourist with a tour guide, I only have my own traveling experience to extract meaning from. Even the process of making the work was a decidedly anonymous trip.



Looking through the images I got a sense of a being on a quest. The series of images seemed like he was taking notes of daily travel elements. I saw places and times that were dark and quiet, as well as heavy traffic, noisy hustle and bustle. The photographs became my taxi windows and a road to travel on through my eyes. The work started as drawings on bits and pieces of paper, as if I were taking notes on a journey. I worked choosing different types of mark-making to capture a mood.

As the collection of notes grew, a new narrative started to form. The work took shape as a daily commuting quest. The paper-sketch narrative ends with him exiting the taxi, leaving the quest behind him.

¹ Japheth Matimbe works as a coffee roaster in Newtown and lives in Berea, next to Hillbrow. He travels every day by taxi to work and walks from Park Station. He has been in South Africa for a few years. He first owned a small carpentry business in Durban, and later when business started going badly he found work as a barrister. He grew up on a coffee farm in Zimbabwe and left when ZANO PF took the farm over to plant maize



Lekau Matsena. Tribute of note (diptych). 2016. Collage. 64.5 x 52.5 & 64.5 x 82.5 cm
R 12 000.00

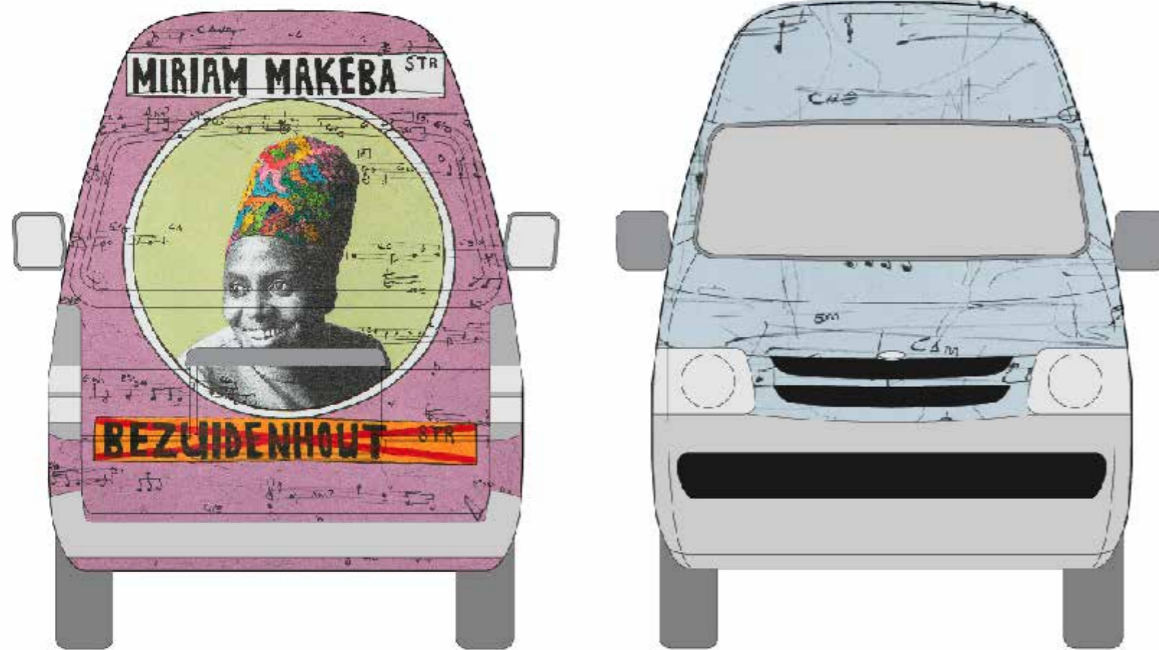
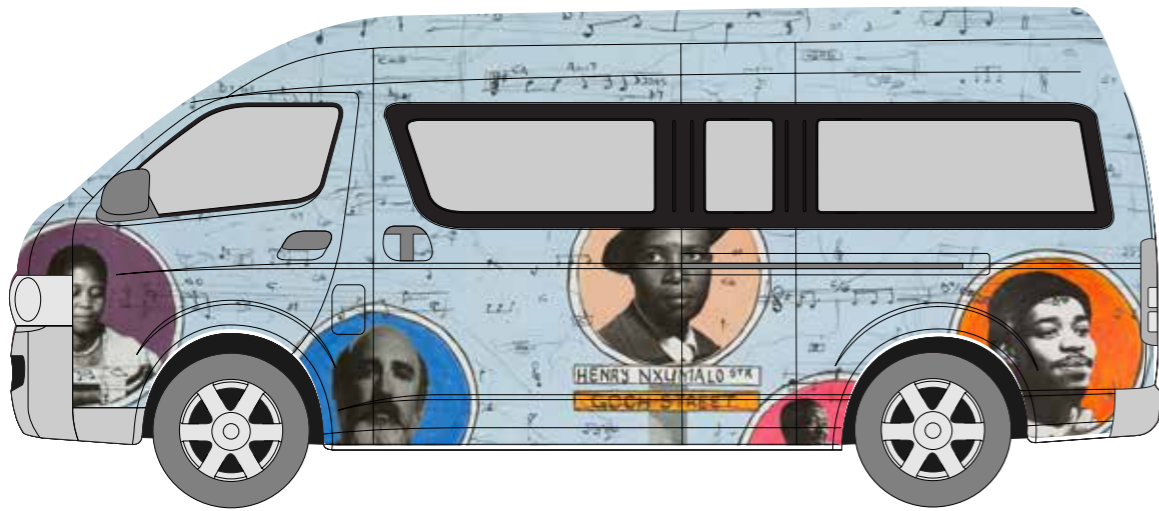
The work is inspired by our culture during 'the struggle' of our people. During that time, cultural practice was used to communicate, entertain and educate.

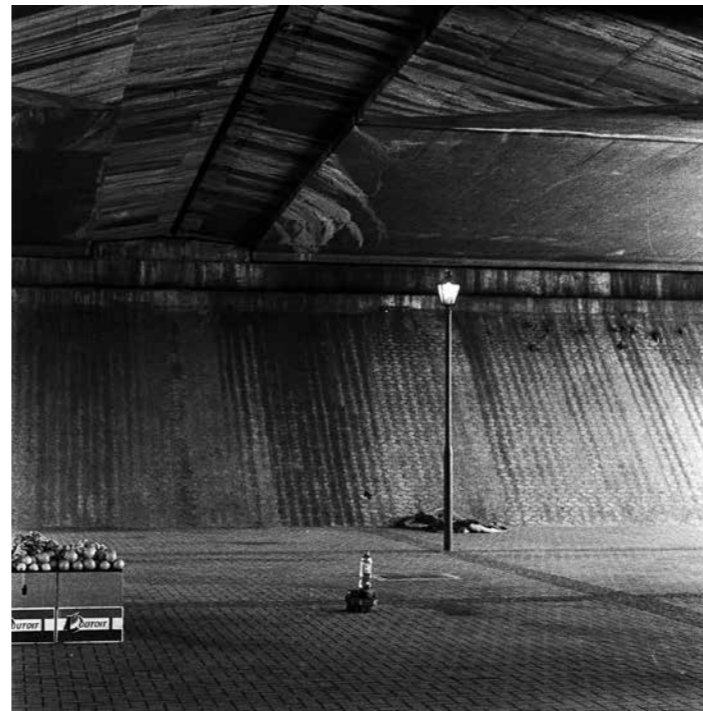
The avant-garde contributed heavily in defeating the system. Through jazz, literature, visual art and photography somehow we managed to mould our voice and identity.

From the boarding of taxis from downtown Alex or Tembisa to the Noord taxi rank, commuters would read 'Drum' magazine while listening to Dolly Rathebe or even Miriam Makeba or Paul Simon with Ladysmith Black Mambazo. Later on after work, they'll be attending a political gathering somewhere deep in Soweto, so the story went; Lilian Ngoyi would be sharing some knowledge where we managed to find a corner of refuge from the harsh realities of apartheid.

The art award provides an opportunity to pay tribute to these giants, who made it possible for us to move and speak freely today, in democratic South Africa.

The artwork celebrates the change in Johannesburg's street names to the names of these pioneers - who paved and cemented a cultural phenomenon which inspire us today.





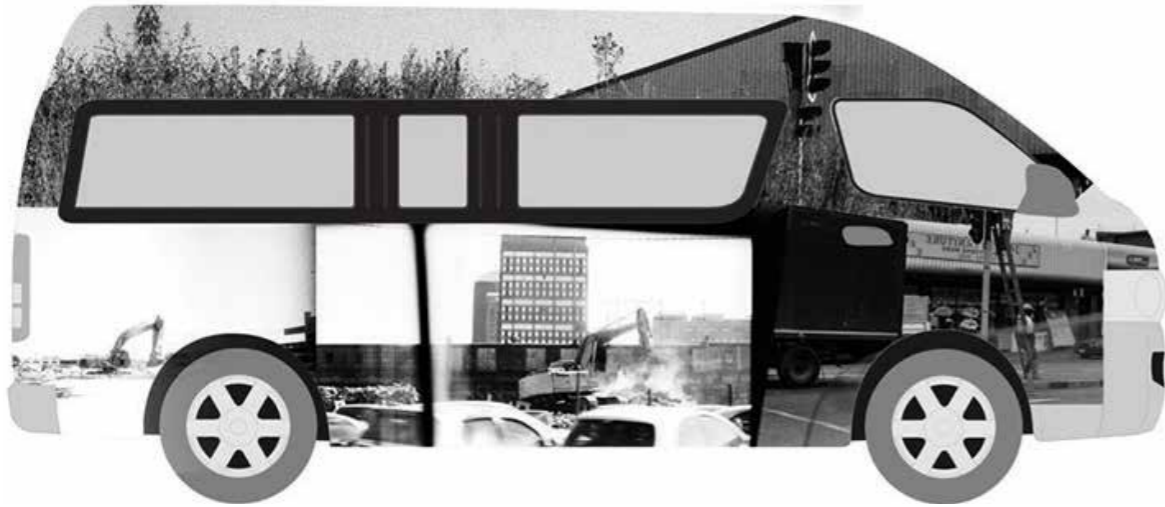
In-Transit. 2016. Film photography, variable dimensions . R 12 000.00

In-Transit is a body of work that looks at spaces that are alongside taxi routes. These are routes that I take twice a day, five to six times a week. Mini-bus taxis in South Africa have designated routes that they take; these routes are set by the taxi association in charge.

Hence taxi routes become systematic and rarely change. The passenger staring out the window every day sees the same landscape. These spaces become mundane, unless the driver takes a shortcut.

As a frequent commute, eventually these spaces became uninteresting. The only interest becomes the destination rather than the journey. For me, the frame window of a taxi started to become the frame on my camera's viewfinder. I became fixated with scenes outside the window as if they were live billboards.

It is these uninteresting routes that made me photograph these mundane spaces from inside the taxi. The limited control I had over perspective, and the movement of the taxi, was what turned the journey to an interesting place.



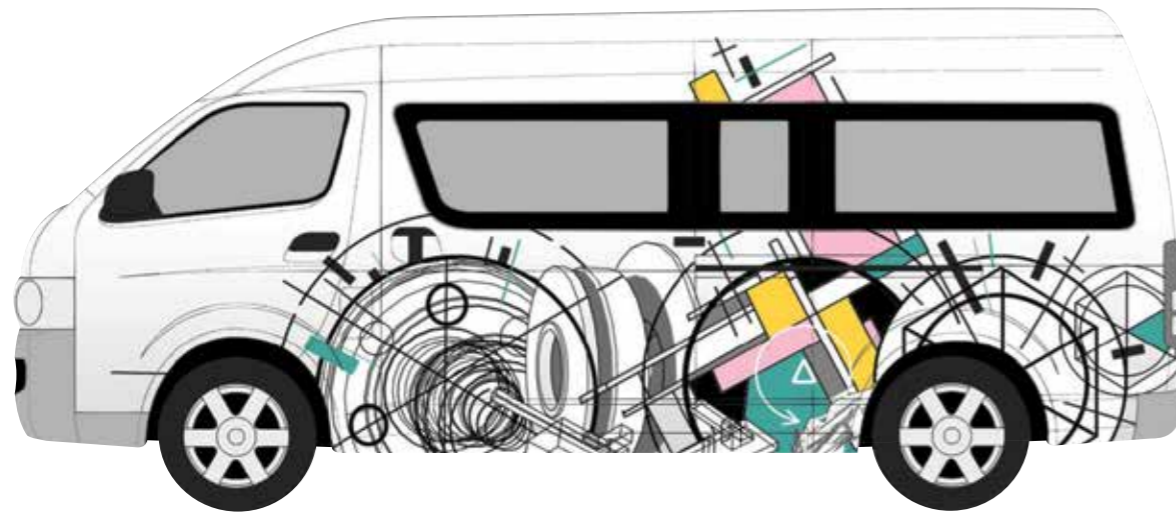
WANDILE MASHABA
2016 FINALIST



52=13. 2016. Digitally re-worked charcoal, graphite and pastel on paper, 61 x 61 cm (x4). R 19 000.00

What does it mean to be a 23 year old living in 2016?

Cyberspace has infiltrated a majority of all forms of living, and as a 23 year old it is no surprise that I spend a lot of time in this realm. This means I'm susceptible to hundreds of ideas, cultures and opinions in a very compressed time - too short to analyse them conclusively. (On a good day, with a standard computer, you can download fifteen high quality movies in less than 20 minutes, but don't do that because it's illegal).

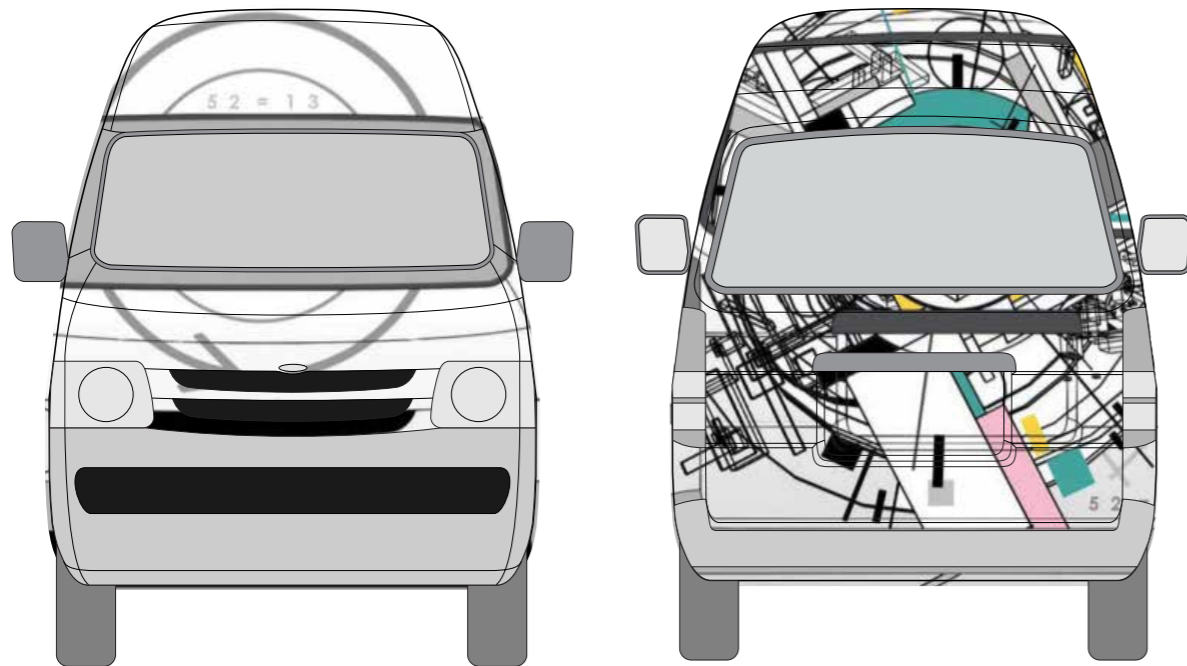


This artwork is a quadriptych which can be viewed in two ways – individual attention given to each piece; or as a connected whole. The artwork represents the complexity of daily life, represented in the detail and the saturation of elements.

We live in a highly globalised world. We are bombarded with information from different sources. Information is merging and fields of knowledge which were once considered separate are now converging. For example in a commercial or mass market, architecture can now be closely associated with fashion; or computer programming merging with visual art and taxis merging with visual art.

The artwork can be seen as a youthful evaluation of high paced culture and fluctuating trends, as well as of heavy principles and values from the past. Each system aims to find or create its own identity within the larger system, but all identity is formed relative to another and the systems are forced to interact and form a convergence of ideas. The only way these systems can move is if they circle around each other, beginning, evolving, ending and beginning again like the very nature of life itself.

This can be compared to the taxi industry. Each morning millions of people from different backgrounds and destinations are all connected through one practice - catching a taxi to work. Once work is done they catch a taxi back home. The process is then repeated the next day



WESLEY VAN EEDEN
2016 FINALIST



Untitled. 2016. Pen and digital illustration, 20 x 60 cm. R 6 000.00

Inspired by the theme, I wanted to push my artistic practice in a new direction. Looking at the theme “Route” and what the taxi stands for as a service, I was inspired by the patterns that a map creates, and the construction and creation process of a map. Google maps was my entry point. I searched for “Johannesburg” and used this as my reference for creating a map that morphs into imagery of a mother and child walking to a spaza store; a boy kicking a ball; and an adult figure looking up to the sky. All of these figures are interconnected through a map of the centre of Johannesburg. I carefully replicated by hand the map. To the bottom left you’ll see Main and Grey streets which leads past Knoppies West, and to the right of the main figure Long road. I picked Johannesburg as it’s the hub of Africa and a place where things “happen”. This resonates with how Taxi’s take you on a route in your daily life to make things “happen”.



The artwork is about the routes we are able to take with a taxi. More importantly it is about the routes that we take which are filled with people. These taxi's enable mobilisation, dreams and social interaction. The main figure is looking up towards the sky which represents his hopes, dreams and aspirations for a better future.



STEVEN BOSCH
2016 FINALIST



Migrate. 2016. Photographic collage on 100% cotton paper, 57 x 74 cm. Edition of 10 R 11 400.00

Migrate is a work that symbolically depicts the idea of travel through the depiction of a swallow. The bird images were superimposed onto one another to show how transport can be transformative, and to mimic movement.

I feel strongly about the ethics around the sourcing of birds in photography. All birds used in this body of work were found already deceased, and were not killed by human means.



AUDREY ANDERSON
2016 SEMI-FINALIST



Panoramic commuting (diptych)
2016, Ink on canvas
100 x 100 cm (x2)

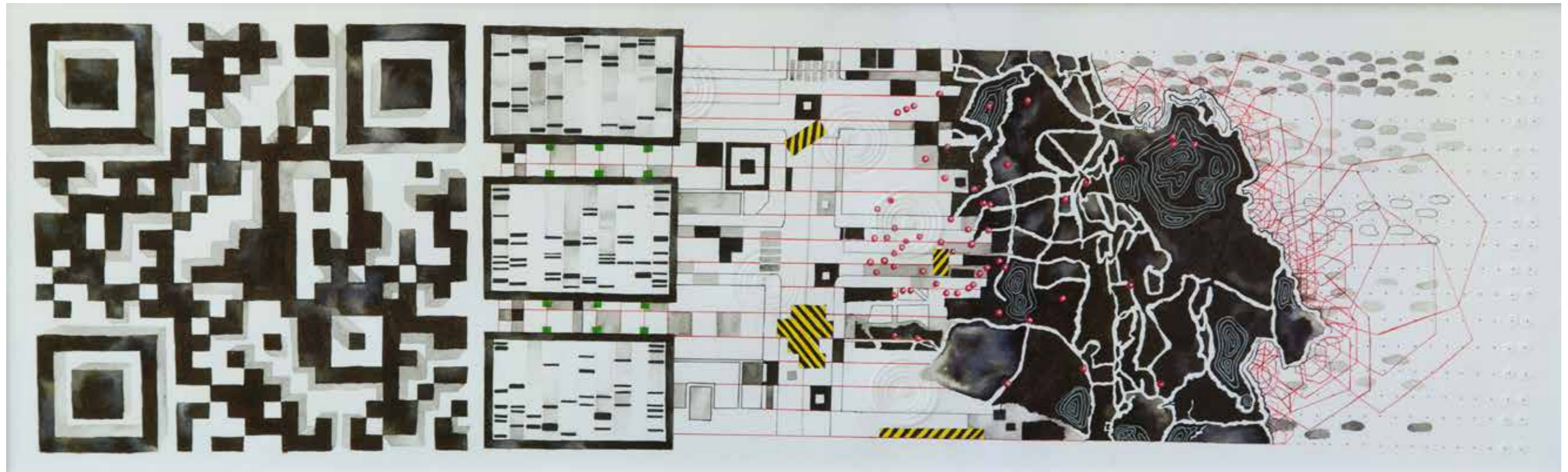
R 19 000.00

PETER CLAASSENS
2016 SEMI-FINALIST

Living here
2016, Ink on paper
50 x 35 cm

R 3 000.00





Synthetic pedestrian
2016, Ink, watercolour and embossing
34 x 98 cm

R 2 850.00

ODETTE GRASKIE
2016 SEMI-FINALIST



Trans-party (!)
2016, Acrylic on canvas
50 x 120 cm

R 9 500.00

RICHARD KETLEY
2016 SEMI-FINALIST

Routes
2016, Oil on canvas
91 x 121 cm

R 15 200.00

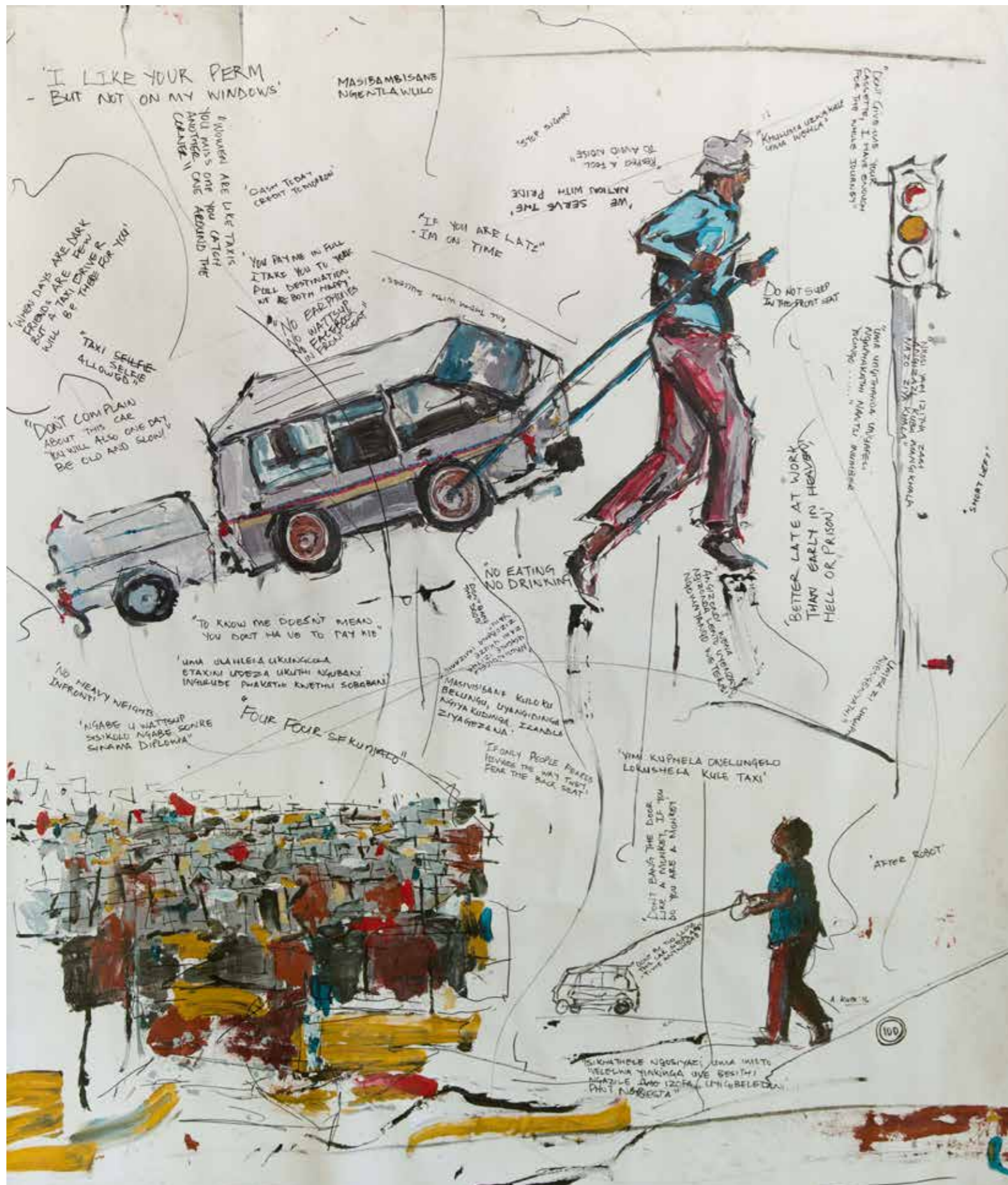


Unsuccessful adulting II (diptych)
2016, Ink and marker on paper
60.5 x 60.5 cm (x2)

R 12 000.00



ASANDA KUPA
2016 SEMI-FINALIST



Zola Budd
2016, Mixed media
140 x 96 cm

R 19 000.00

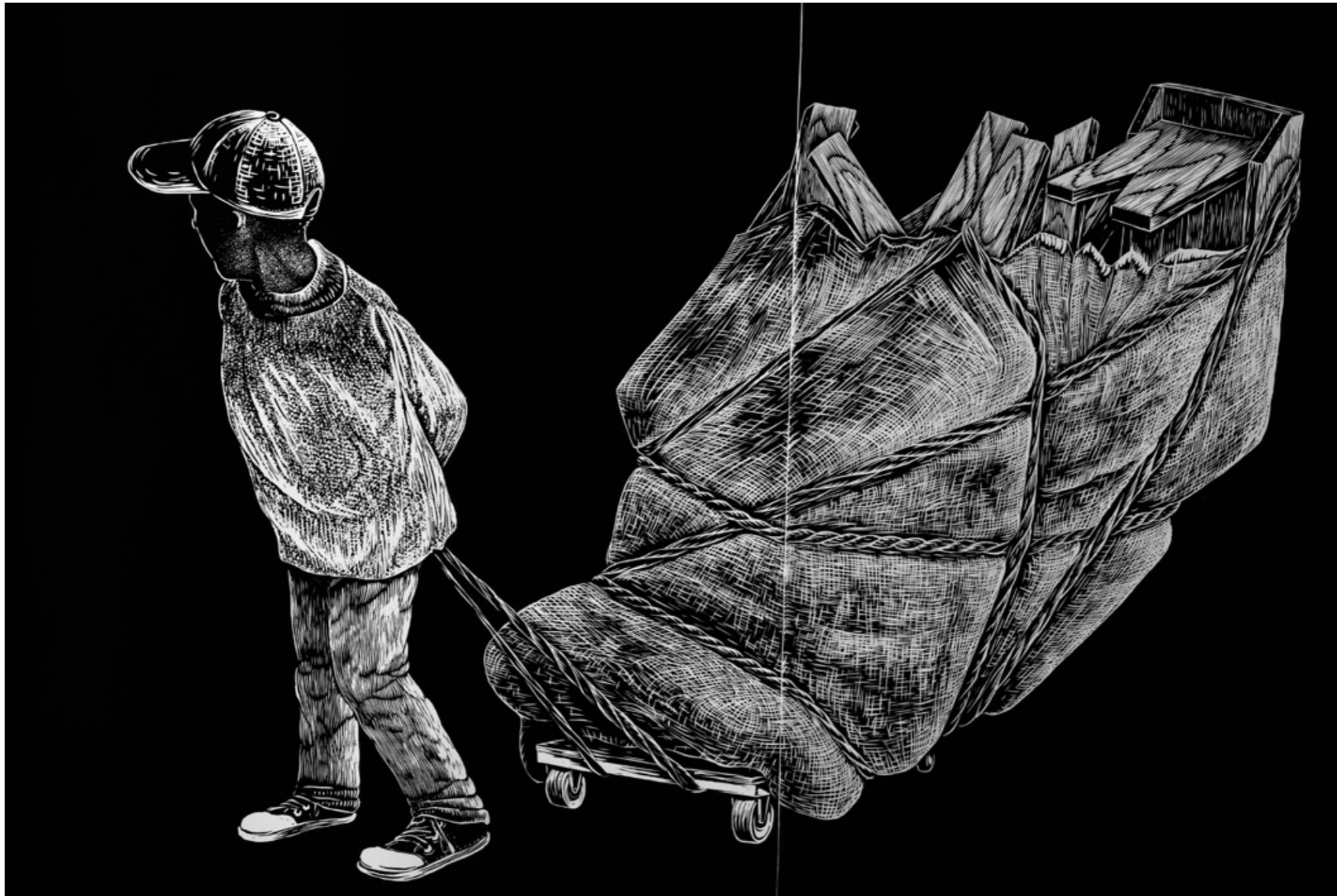
ANEESA LOONAT
2016 SEMI-FINALIST



S33° 57'27.961";E25° 35'48.616"
2016, Acrylic on canvas
91 x 61 cm

R 3 800.00

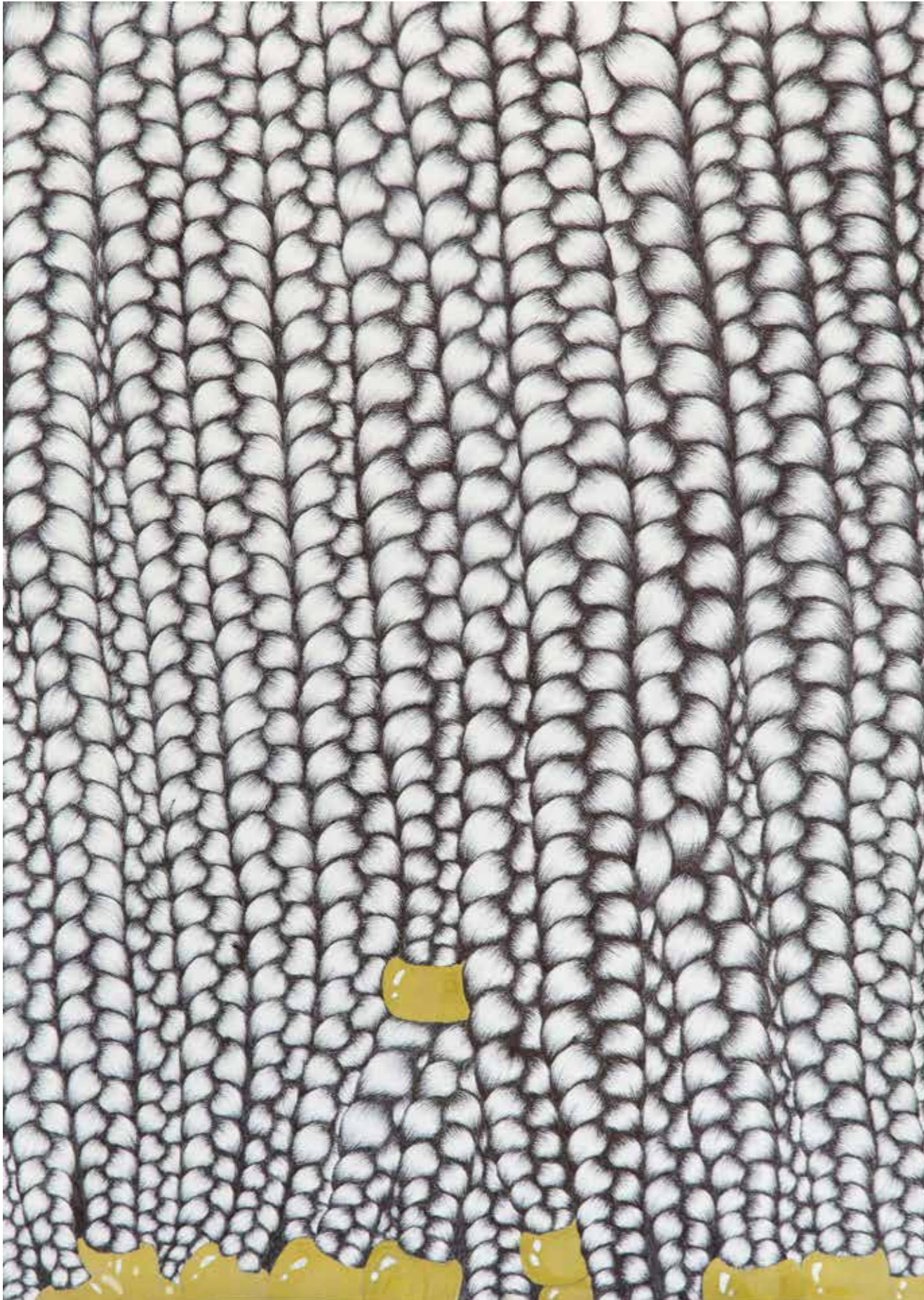
THOKOZANI MADONSELA
2016 SEMI-FINALIST



Isaiah
2016, Linocut
114 x 139 cm

R 9 800.00

ITUMELENG MAKGAKGA
2016 SEMI-FINALIST



The golden thread that runs through the city
2016, Black and gold fine liner on Fabriano
70 x 50 cm

R 9 000.00



First encounter
2016, Etching
37.5 x 100 cm

R 4 200.00

LUNGILE MBOKANE
2016 SEMI-FINALIST



The abstract series - colour
2016, Digital illustration
21 x 29.7 cm

R 1 800.00

SIWA MGOBOZA
2016 SEMI-FINALIST



Africadia
2016, Isishweshwe collage on Fabriano
49 x 79 cm

R 10 800.00

MASHUDU NEVHUTALU
2016 SEMI-FINALIST



Untitled
2016, Oil on canvas
45.5 x 35.5 cm

R 6 615.00

THATO NHLAPO
2016 SEMI-FINALIST



Frenzy
2016, Aerosol paint on paper
94 x 69 cm

R 14 000.00

NKOSINATHI QUWE
2016 SEMI-FINALIST



Progression of a people
2016, White acrylic on black canvas
165 x 114 cm

R 19 000.00

LEBOHANG SITHOLE
2016 SEMI-FINALIST



My old toy
2016, Collage
43 x 60 cm

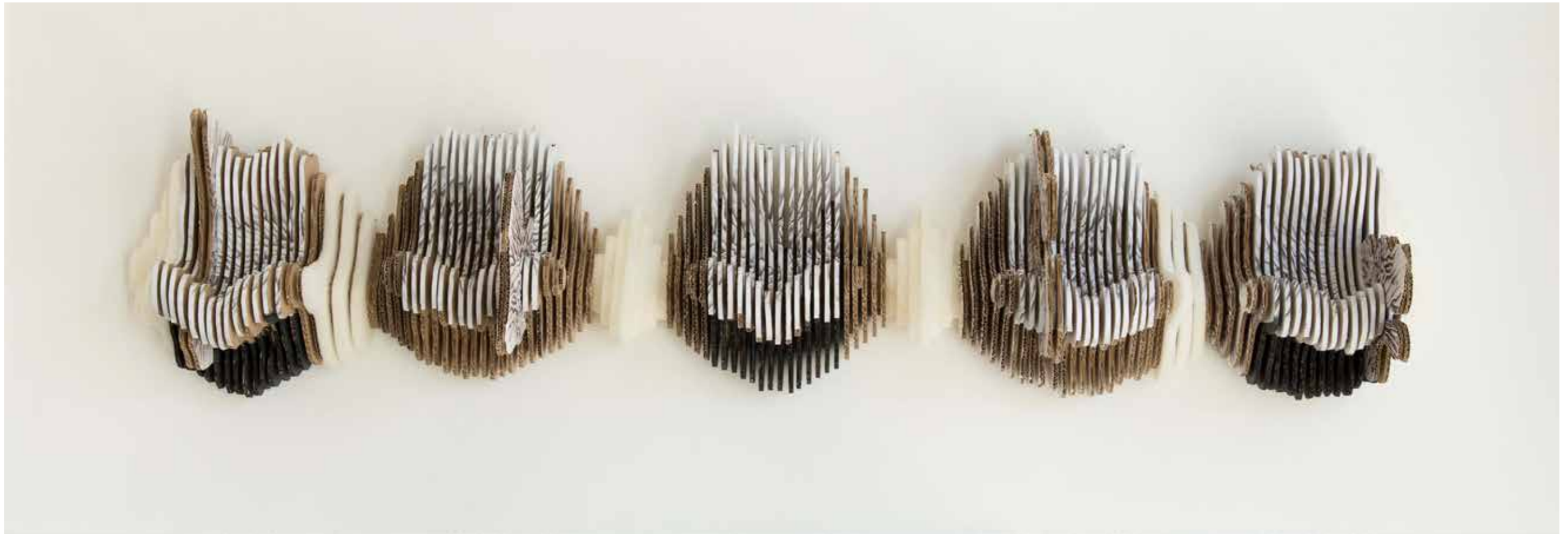
R 6 080.00

ZENÉ STOLTZ
2016 SEMI-FINALIST



Diverging
2016, Mixed media
70 x 48 cm

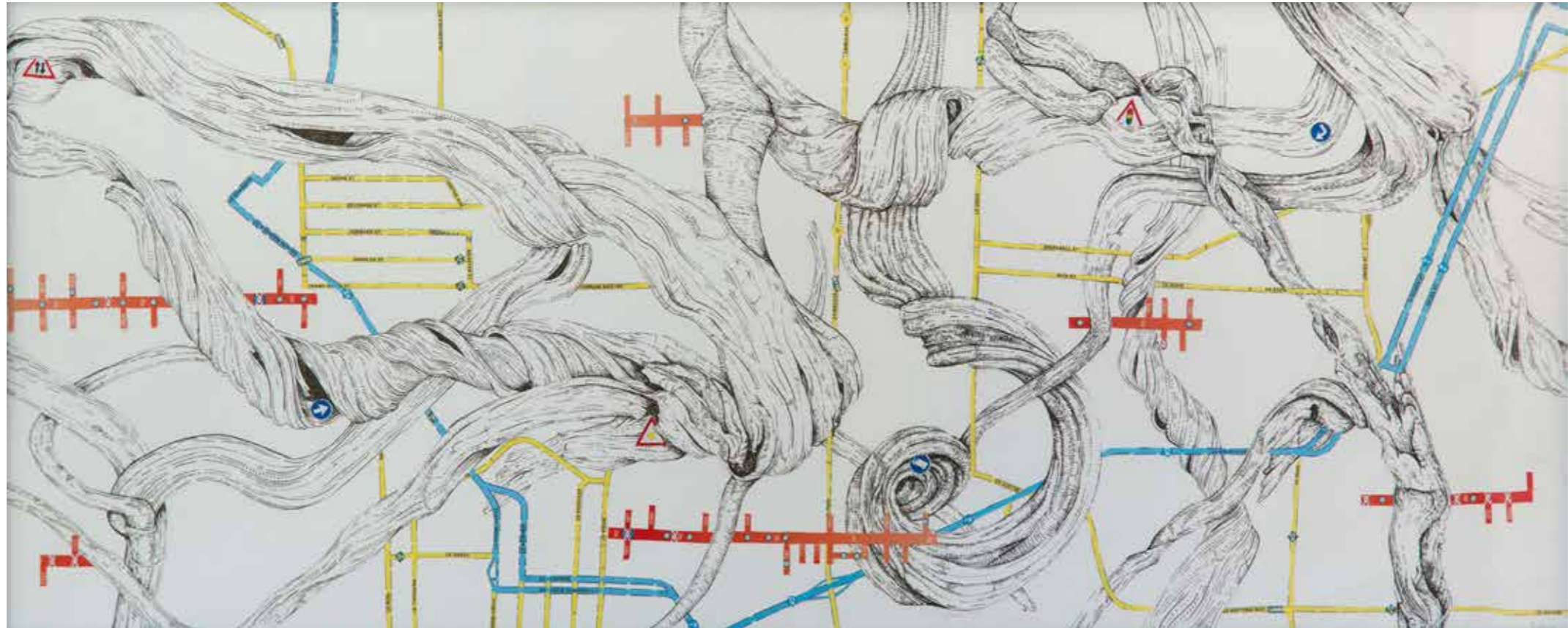
R 6 500.00



Repose
2016, Constructed work from pencil sketch,
printed cardboard, paper and sponge
25 x 127 x 25 cm

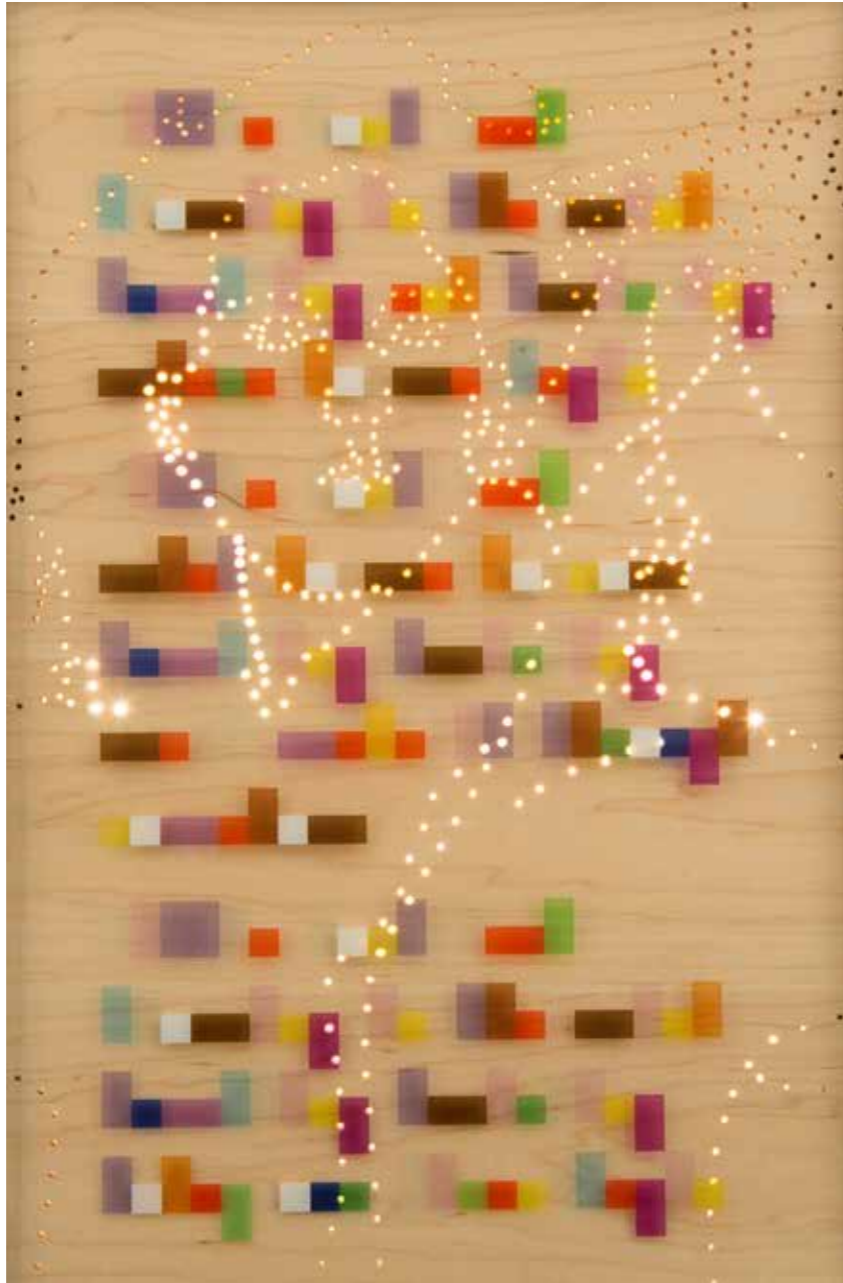
R 6 800.00

ALMARI VAN NIEKERK
2016 SEMI-FINALIST



On the way
2016, Mixed media
30 x 68.5 cm

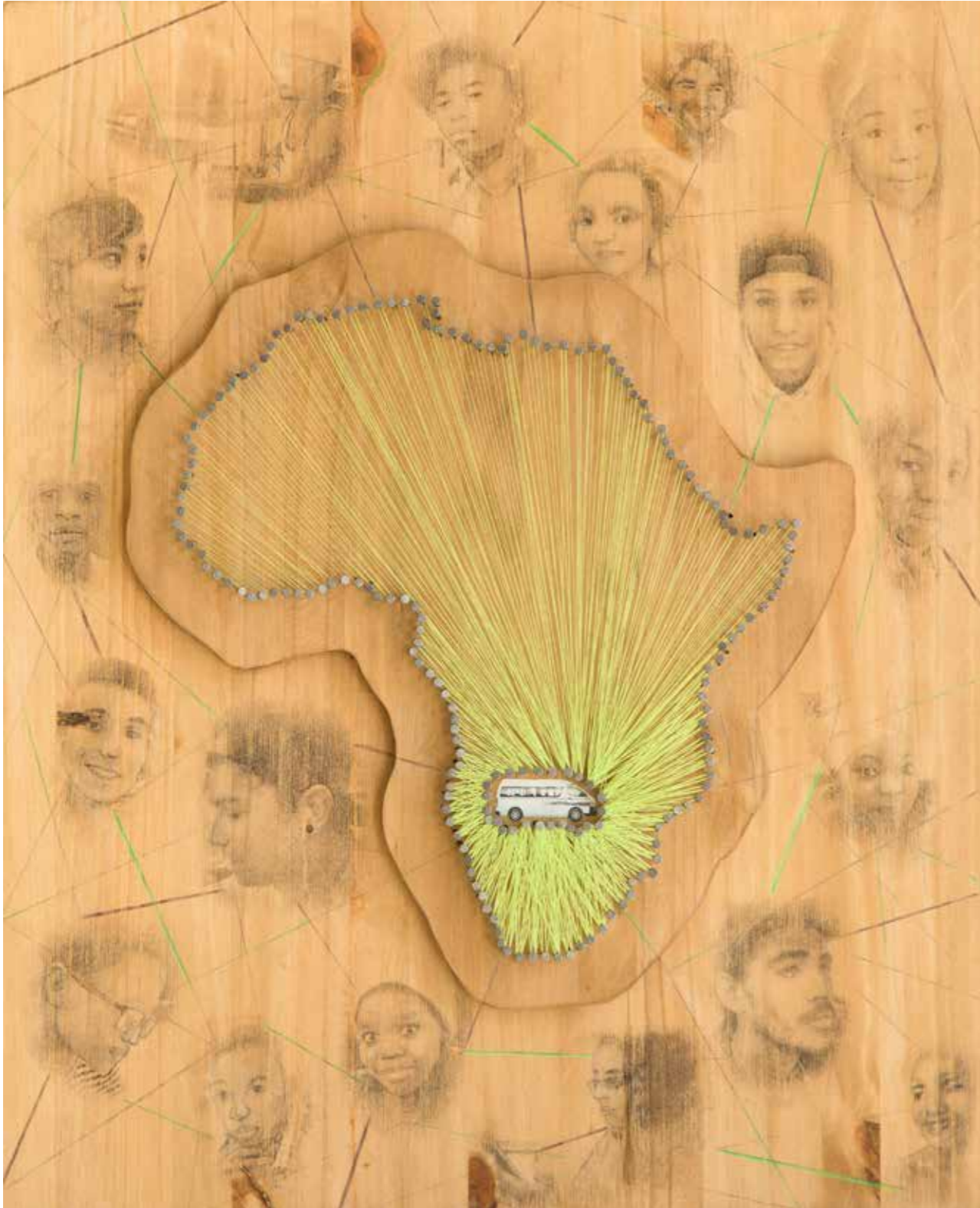
R 1 900.00



The route to creativity (diptych)
2016, Mixed media
65 x 44 cm (x2)

R 19 000.00

LIANDRI VELZEL
2016 SEMI-FINALIST



Connected
2016, Wood, nails, ink and yarn
65 x 53 x 5.4 cm

R 5 000.00

LUYANDA ZINDELA
2016 SEMI-FINALIST



NPC's (Non-Playable Characters)
2016, Oil based ink on Fabriano
75 x 55 cm

R 8 000.00

Fine art photography by JP Hanekom



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