

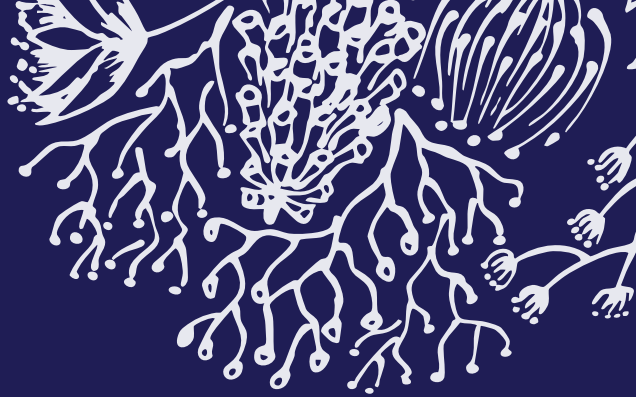


SAFIM
ART COLLABORATIVE

ART AUCTION

Catalogue

20 MAY 2025



SAFIM ART COLLABORATIVE AUCTION | 20 MAY 2025

LIVE AUCTION TO TAKE PLACE DURING THE
GALA DINNER AT MARBLE, CAPE TOWN.



AUCTIONEER

Ariella Kuper

AUCTION FACILITATED BY

Strauss & Co

TO REGISTER AN ABSENTEE OR TELEPHONE BID,

PLEASE CONTACT FRANCES HOLMES

BIDS@STRAUSSART.CO.ZA | +27 76 242 5112

Auction proceeds will benefit SAFIM Art Collab's 2025 initiatives, and the contributing artists. No buyer's commission will be added to the hammer price.

SAFIM Art Collab is a registered Public Benefit Organisation:
PBO NO. 930049124

CO-CHAIRS

Marco van Embden, Nina Kovensky, Suzanne Ackerman

JOHANNESBURG CO-CHAIRS

Della Berkowitz and Dorianne Weil

For any further information on the auction,
or any lots on offer, please contact:
lisa@artcollab.co.za | +27 82 568 6685

PAYMENT FACILITIES WILL BE AVAILABLE ON THE NIGHT AND
WE ENCOURAGE PURCHASERS TO PLEASE PAY AND TAKE
THEIR ART HOME WITH THEM.

RAISE A PADDLE TO SUPPORT OUR IMPORTANT SAFIM INITIATIVES

Connecting Through Art

SAFIM Art Collaborative is an arts-focused PBO dedicated to connecting through art. We lend support to the arts and culture environment in South Africa through sponsorship of education projects, as well as our membership programming which platforms our local institutions and creatives. Simultaneously, we support and highlight the educational programming at the Israel Museum, Jerusalem - a world-class, multicultural museum.

Tertiary Education Bursaries

Launched with great success in 2023, this year we will continue to fund two fully paid tertiary arts education bursaries for aspiring South African visual artists at the Ruth Prowse School of Art.

The Ethiopian Community Project

Ethiopian-Israeli children are brought to the Israel Museum once a week to engage with art and craft in a programme centred on cross-cultural understanding, solely sponsored by SAFIM Art Collab..

Local Fellowship

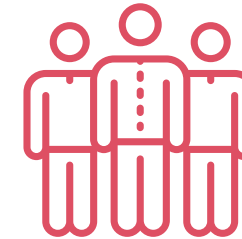
We are the sole sponsors of the SAFIM Art Collab Curatorial Fellow. This higher level, year-long experience provides a springboard for aspiring curators at a local art institution. Our 2025 collaborating museum will be announced later in the year. We have previously had great success with programmes at Norval Foundation & Zeitz MOCAA.

For more please visit
www.safimartcollaborative.co.za

IMPACT IN NUMBERS



R10,580,000
Funds raised



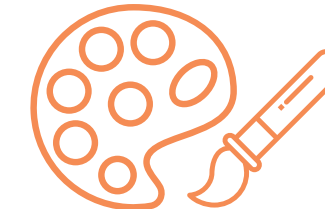
162
Members' events hosted



13
Internships sponsored



5
Local fine arts bursaries funded



430
South African artists supported



240
Ethiopian-Israeli children sponsored at the Israel Museum



LOT #1

KATHY ROBINS
SHIFTS

2025
MIXED MEDIA ON COPPER SHEET
WITH ALUMINIUM FRAME BACKING
50 CM DIAMETER

DONATED BY THE ARTIST

Kathy Robins is an artist who views art as an expression of our current political, social and ecological landscape. The body of work from which Shifts comes is inspired by the French philosopher Bruno Latour's (2020) "Critical Zones." An interdisciplinary advocate, Latour offers a reimagination of humanity's relationship with earth. Instead of attempting to grasp the vastness of nature, Latour advocates for a limited band of earth within which the complexity of all life exists. Acknowledgment of the complex and fragile nature of this thin layer inside which all life forms coexist means that we cannot endlessly extract resources and discard our waste.

The interconnection between humans, plants and animals closely informs Robins' work and resonates with the framework offered by Latour. Robins uses mixed media to explore the conditions that embrace complexity, as well as the conditions that restrict it. Art making invites us into reverie, imagination and community. It frees us from the manipulation of life within the algorithm and reveals what is comforting, unsettling and possible within our world. Natural substances within an alchemical process are used to activate the copper so that she has no control over the outcome and remains open to what emerges. The hardness of copper, mined from the earth and used extensively in technology, is juxtaposed with soft, hand-stitched fabric. Other materials include cyanotype; oil paint; brass; glass and paper.

Robins has recently exhibited at Creation Wine Estate, and the AVA Gallery. Her work is held in private and public collections both locally and abroad.



LOT #2

GEENA WILKINSON

RUBY RED

2025

HAND-CAST RESIN,

ED 4/12 + 3AP

35.5 X 10.5 X 10.5 CM

DONATED BY THE ARTIST

Geena Wilkinson's work is an exploration of the banal through domesticity, making use of various traditional fine art mediums, often with food as the subject, as a way of highlighting our temporality.

In order to preserve intimacy of the social space that encompasses us, the objects that Wilkinson reproduces function as still lives - snapshots of moments in our past. The artworks speak to the passing of time by memorialising perishable confectionary delights: a collection of little pleasures from daily life that never make it into the archive. They draw from the nostalgia embedded within memory such that when you encounter one of these artworks you are instantly transported back to the moment of last consumption.

The glistening jellies trigger a craving, and you're hit with the frustration of a nostalgia so brittle it can break up the perceived linear projection of the past.

So here we present, the quintessential red lollipop. We all know it, we've all had one, and we all have a collection of memories evoked by its image. One thing to be sure of, is that this lollipop is not to be eaten!

Wilkinson's work has been exhibited extensively across South Africa, and most recently was prominently displayed in the Cabinet/Trophy section at the Investec Cape Town Art Fair.



19/10/11

Looking Forward

D. Koloane/11

LOT #3

DAVID KOLOANE

LOOKING FORWARD

2011

LINOCUT, ED 9/25

43.5 X 55.5 CM

FRAMED

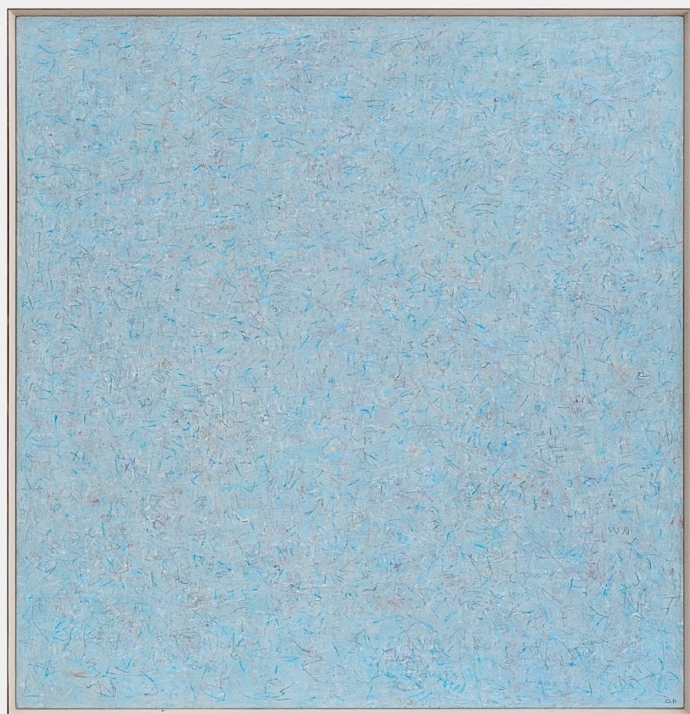
DONATED BY THE ARTIST'S ESTATE AND GOODMAN GALLERY

GOODMAN GALLERY

David Koloane (1938 - 2019) was born in Alexandra, Johannesburg, South Africa. Koloane spent his career making the world a more hospitable place for black artists during and after apartheid. Koloane achieved this through his pioneering work as an artist, writer, curator, teacher and mentor to young and established artists. A large part of this effort involved the initiatives Koloane helped establish, from the first Black Art Gallery in 1977, the Thupelo experimental workshop in 1985 and the Bag Factory Artists' Studios in 1991, where he served as director for many years.

Through his expressive, evocative and poetic artwork, Koloane interrogated the socio-political and existential human condition, using Johannesburg as his primary subject matter. Koloane's representations of Johannesburg are populated with images of cityscapes, townships, street life, jazz musicians, traffic jams, migration, refugees, dogs, and birds. Imaginatively treated, through the medium of painting, drawing, assemblage, printmaking and mixed media, Koloane's scenes are a blend of exuberant and sombre, discernible and opaque pictorial narratives.

Koloane's work has been widely exhibited locally and internationally. In 1999 he was part of the group exhibition *Liberated Voices* at the National Museum of African Art in Washington DC. In 2013, Koloane's work was shown on the South African pavilion at the 55th la Biennale di Venezia and on the group exhibition *My Joburg* at La Maison Rouge in Paris. In 1998, the government of the Netherlands honoured Koloane with the Prince Claus Fund Award for his contributions to South African art. It is understandable why he is widely recognised as one of South Africa's leading artists.



LOT #4

ORLY RABINOWITZ

THE BLUE

2025

OIL, GRAPHITE, WAX CRAYON

ON CANVAS

140 X 135 CM

FRAMED

DONATED BY THE ARTIST
AND EBONY/CURATED

EBONY
CURATED

Orly Rabinowitz spent her early years on a farm in Namibia. The arid desert landscape, wide open spaces, silence and isolation nurtured imaginative thought and contemplation. After teaching for many years in England and South Africa and having founded her own Art School for children and adults, her focus shifted to painting.

The light, colours, textures and rhythms of the South African landscape and the forces of nature infiltrate her paintings. Merging the conscious with the unconscious she continuously explores unknown territory, finding connections between things seen and unseen, between the personal and the communal: "For me painting is a physical, emotional and cerebral experience, inspired by nature, the human condition and the materiality of paint itself. I work from memory, slowly building up a surface with colour, line, brushstroke and texture, to reflect a transformative and dynamic process. My paintings, much like their subject matter, continue to evolve with the changing light and the viewers own perception."

Atmosphere, light and reflection juxtapose the technical conflicts that arise during the process of painting. Evolving from these tensions, it has given the artist the opportunity to find that quiet place where intuition has replaced intention.

Rabinowitz's work has recently been exhibited at a solo exhibition at EBONY/CURATED, Cape Town, as well as at South Africa's leading major art fairs.



LOT #5

PAUL DU TOIT

LIFESTYLE LOT INCLUDING:

- A LIMITED EDITION DOMINO SET
- A CASE OF PETER + PAUL 'PETRUS BLEND' WINES BY HOUT BAY VINEYARDS
- 6 SPANISH WINE GLASSES
- PAUL, THE MONOGRAPH EDITED BY ASHRAF JAMAL

DONATED BY THE ARTIST'S ESTATE

Paul du Toit (1965 - 2014) was a contemporary artist based in Cape Town, South Africa. He at times maintained a studio in New York. His output included painting, sculpture, work on paper and mixed media. He was self-taught and became known for a style of painting which favoured black outlines and thick strokes of paint in vibrant, primary colours.

At the age of eleven, he contracted juvenile rheumatoid arthritis that kept him in and out of hospital for three years. He used this time of recuperation to learn how to draw and paint. He sculpted with the wax that was used in his treatment. His aunt brought him books on Miró and Picasso. These artists remained influential throughout his career.

In the monograph PAUL, Ashraf Jamal writes that Paul du Toit "seemed unencumbered by gravity", and unlike any other South African artist, he "celebrated the vim of life above all else".

Before becoming an artist in the 1990s, he was a computer programmer. He understood the internet, applying his knowledge to build a website that gave his work a global reach long before he was nationally known. Today, Du Toit's legacy is kept alive by his widow, Lorette, who initiates various projects - such as the ones presented in this lot - which continue to allow his work and his joy to be shared.



LOT #6

KARINA TUROK

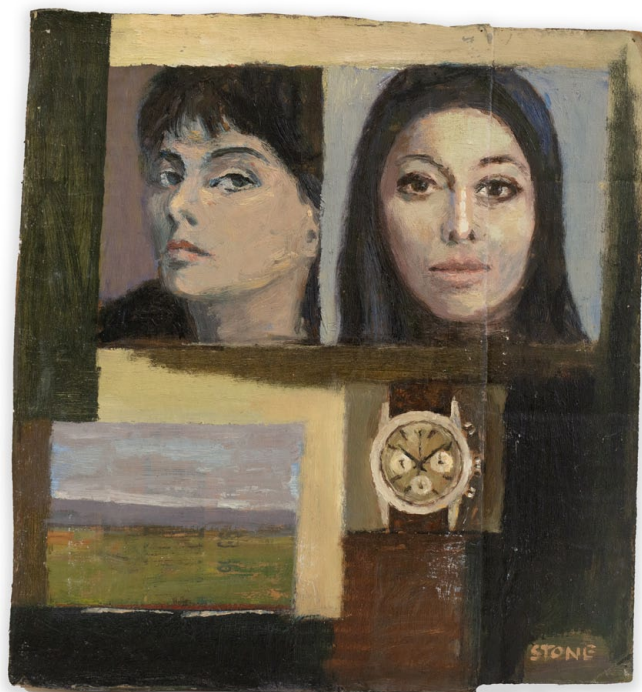
*MANDELA LAUGHING WITH
BABY GIRL*

1994
PHOTOGRAPH ON
HAHNEMUHLE PHOTO RAG,
FROM AN EDITION OF 15
36 X 47 CM
FRAMED

DONATED BY THE ARTIST

This image was taken at night during a private, at home performance by Nelson Mandela's favourite Sophiatown singers. Present at the evening was Dorothy Masuku, who composed the song Pata Pata which Miriam Makeba made famous. The visible grain of the image is due to the fact that Mandela could not tolerate flash light photography as his eyes had been so damaged by the hard labour in the lime quarries during his incarceration on Robben Island. At this particular moment, Mandela is seen laughing whilst holding a baby girl whom Mandela had offered to comfort after she had broken into tears.

Born in Cape Town in 1963, Karina Turok graduated with her Bachelor of Fine Art from the University of Cape Town's Michaelis School of Art in 1982, when she was also awarded the prestigious Michaelis prize. Later, Turok earned her Masters in Fine Art from the same institution, before going on to study and work at the International Centre of Photography in New York City. In 1994, she worked as the stills photographer on a documentary with Nelson Mandela following his release from prison. In 2006 she published *Life and Soul* - portraits of women who move South Africa. She has exhibited widely, including at Washington Photo Week, ICP New York, at Constitutional Hill, Johannesburg and at the Iziko South African National Gallery, amongst others



LOT #7

SIMON STONE
TWO FEMALES

2023
OIL ON CARDBOARD
32 X 30 CM
FRAMED

DONATED BY THE ARTIST AND
SMAC GALLERY

smac

Simon Stone is a prolific painter who has built an impressive reputation over the years. He is best known for his symbolic collage paintings of landscapes and figures created in a variety of media including oil, gouache and encaustic.

Here, we see two portraits, each painted from differing perspectives, a watch and a landscape - likely a snapshot from the Karoo, where Stone travels annually to escape the buzz of the City of Cape Town.

Stone has been the recipient of a number of awards, including the Irma Stern Art Scholarship Award, University of Cape Town in 1976, and a Merit Award in the Volkskas Atelier in 1986. In 1993 he received the IGI Life Vita Art Now Lifetime Merit Award and in 1997 was the recipient of the New York City Award from the Ampersand Foundation. The documentary video *Imagining Stone*, featuring Stone's life and work, was produced by ARTMeetsTV.

Stone's work is highly collectible and represented in a number of collections including Mobil Oil, Alexander Forbes, Anglo American Collection, Gencor Industries Collection, Smithsonian National Museum for African Art Collection and many more.



LOT #8

GAVIN GOODMAN

LUHLAZA #03

2021

PHOTOGRAPHIC PRINT,
FROM AN EDITION OF 7
120 X 90 CM
FRAMED

DONATED BY THE ARTIST

Gavin Goodman is an award-winning commercial and fine art photographer. He has spent the last 20 years honing his craft and original point of view as an image maker, and in 2021 was named a Hasselblad Master in the Fine Art category. He has exhibited both locally and abroad, and was featured in the 1-54 Contemporary African Art Fair, New York in May 2025. Another edition of Luhlaza #03 will be shown at the Fair.

Goodman began his career as a cinematographer in the local film industry before transitioning to still photography. Bringing with him a deep understanding of storytelling, lighting, and composition, he has worked on many prestigious advertising campaigns with respected agencies worldwide. However, his true passion lies in his personal work.

Born and raised in Cape Town, Gavin's fine art photography is influenced by the African cultures that surrounded him throughout his upbringing. While drawing from African aesthetics, he reinterprets these influences through a modern, minimalist approach.

The Luhlaza series gets its name from the Xhosa word for "green", echoing Goodman's use of a minimal colour palette. Here, Goodman commissioned a local origami artist to create props for the shoot. Whilst each prop is created by pleating just a single piece of paper, the resulting shapes mimic those of dramatic head ware or clothing.



LOT #9

JOHN NEWDIGATE

*MIXED SIGNALS AND SKEWED
PERSPECTIVES*

2024
UNDERGLAZE,
PAINTED PORCELAIN
31 X 34 X 34 CM

DONATED BY THE ARTIST AND
EBONY/CURATED

EBONY
CURATED

John Newdigate is one of South Africa's most celebrated ceramicists and artists. Living in the mountainous Overberg region of the Western Cape, Newdigate strives to work in the present, recording contemporary issues in conjunction with the physical landscapes, plants and animals that he encounters. He is an exuberant colourist and specializes in painting hand-built, porcelain vessels using an original technique inspired by precise and spontaneous mark-making.

Newdigate's signature process involves hand-painting multiple layers of underglaze pigment, reserving certain areas with a wax resist and then removing surrounding pigments. This process is repeated multiple times and complex, translucent and radiant imagery emerges from a mix of sharp and blurred lines which gives depth and perspective.

"I am an artist who chooses to paint on ceramics. My large painted porcelain vessels embrace a love of colour and depict my immediate surroundings. Working on a three-dimensional surface, of which half is obscured at any one time, allows for the narrative to be revealed as the viewer circles the work. This introduces time as a fourth dimension, in which imagery unfolds as static animation".

Newdigate's work forms part of several public collections, including the Iziko South African National Gallery, the William Humphreys Public Art Gallery, Kimberley, and the South African Cultural History Museum.



LOT #10

SAM NHLENGETHWA

BEIGE HAT

2023

5 COLOUR LITHOGRAPH,

ED 2/25

66 X 50 CM

DONATED BY THE ARTIST AND
GOODMAN GALLERY

GOODMAN GALLERY

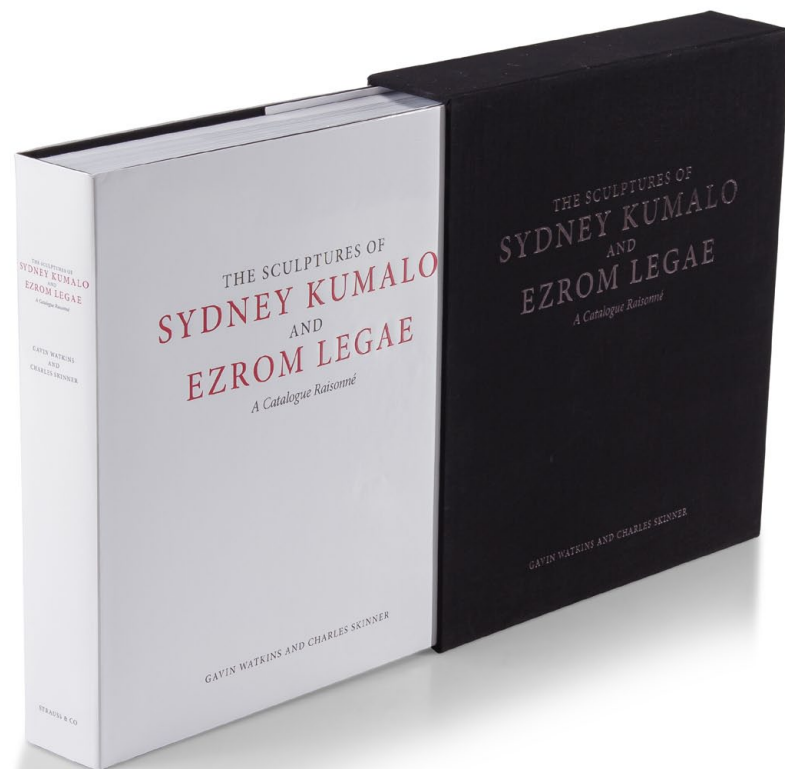
Sam Nhlengethwa is part of a pioneering generation of late 20th century South African artists whose work reflects the sociopolitical history and everyday life of the country. Through his paintings, collages and prints, Nhlengethwa has depicted the evolution of Johannesburg through street life, interiors, jazz musicians and fashion.

Here, Nhlengethwa depicts a woman's hat, pictured on a sculpture in his own collection, by artist Peter Shange. The work forms part of the Art Meets Fashion series, presented at Goodman Gallery, Johannesburg in 2024.

Nhlengethwa was born in the Black township community of Payneville near Springs, in 1955 and grew up in Ratanda location in nearby heidelberg. In the 1980s, he moved to Johannesburg where he honed his practice at the renowned Johannesburg Art Foundation under its founder Bill Ainslie. Nhlengethwa is one of the founders of the legendary Bag Factory, in Newtown, where he used to share studio space with fellow greats of this pioneering generation, such as David Koloane and Pat Mautloa.

Throughout his career, Nhlengethwa has exhibited extensively, both locally and abroad, including at the SCAD Museum of Art in Savannah, Georgia, Whitechapel gallery, London, Museu de Arte Contemporanea de Niteroi, Brazil, as well as at the 55th Venice Biennale, amongst others.

In 1994 - the year South Africa held its first democratic elections - Nhlengethwa was awarded the prestigious Standard Bank Young Artist of the Year award.



LOT #11

GAVIN WATKINS AND CHARLES SKINNER
THE SCULPTURES OF SYDNEY KUMALO AND EZROM LEGAE
A CATALOGUE RAISONNÉ

PUBLISHED BY STRAUSS & CO.

DONATED BY STRAUSS & CO

The sculptures of Sydney Kumalo and Ezrom Legae is a comprehensive catalogue raisonné and census of the sculptures of the important South African artists/sculptors Sydney Kumalo (1935-1988) and Ezrom Legae (1938-1999).

This is the first publication of its kind on these world-class artists who exhibited broadly in South Africa, England, Italy and the United States during the 1960s-1990s. As such, it is an invaluable reference for art historians, academics, and collectors.

The authors Gavin Watkins and Charles Skinner have spent 25 years researching, compiling and writing the catalogue raisonné. They have had extensive input from the Kumalo and Legae families, from the artists' Johannesburg gallerists Egon Guenther and Linda Goodman (Givon) (Goodman Gallery), as well as from the Grosvenor Gallery (London). The artists' teachers and mentors, Cecil Skotnes and Edoardo Villa, also made significant contributions.

The sculptures of Sydney Kumalo and Ezrom Legae - a catalogue raisonné was published by Strauss & co in June 2023, on a not-for-profit basis.



LOT #12

ROSIE MUDGE

*IN THE RACE
(BUT I'VE ALREADY WON), II*

2025
AUTOMOTIVE PAINT AND
GLITTER GLUE ON CANVAS
130 X 32 X 10 CM

DONATED BY THE ARTIST AND
SMAC GALLERY

smac

Rosie Mudge is a multidisciplinary artist best known for her large-scale paintings composed of traditionally gendered materials, like industrial automotive paint and tubs of glitter glue. Through her shimmering, evocative paintings, Mudge investigates themes of materiality, gender and intimacy. She subverts the feminised ideas of glitter, as being reserved for superficial love notes or personal reflections in journals. Mudge instead treats it with reverence - incorporating it into her imposing, enigmatic works.

Mudge often takes the titles of her works from pop songs, be they either female anthems, or preppy hits. Here, *In the race (but I've already won)* is in fact taken from a Barbie song entitled *Perfect Day* which one imagines Mudge would've been exposed to whilst entertaining her two young children. Here, used as a title, the lyric stands as a strong, but not too serious message.

Mudge has exhibited extensively at SMAC Gallery, Everard Read, SMITH, the Investec Cape Town Art Fair, amongst others. Mudge has also co-founded two transient project spaces, Cubicle and Jnr, in Cape Town, South Africa. Currently, she is the first artist featured in the rotating programme on artist-mothers, presenting a solo section in collaboration with the exhibition *Motherhood: Paradox and Duality* at Iziko South African National Gallery, curated by Andrea Lewis.



LOT #13

DAVID GOLDBLATT

THE SPORTS FIELD, MERWEVILLE, 2 MARCH 2009

2009

DIGITAL PRINT IN PIGMENT INKS ON COTTON RAG PAPER

42 X 59.5 CM, ED 3/10

DONATED BY THE GOLDBLATT ESTATE AND GOODMAN GALLERY

GOODMAN GALLERY

David Goldblatt is an artist synonymous with photography in South Africa. Through his lens, he chronicled the structures, people and landscapes of South Africa from 1948 until his death in June 2018. Equal parts artist and documentarian, Goldblatt was known for his practice of attaching extensive captions to his photographs, which almost always identify the subject, place, and time in which the image was taken. These titles often endow his images with a documentary power, whilst also dignifying the people and places he photographs.

The Sports Field, Merweville, 2 March 2009 is a title which does just this. Merweville is a small town located within Beaufort West, Western Cape, with a population of less than 2000 citizens. For many South Africans, 2009 is remembered as the year prior to the country hosting the 2010 FIFA World Cup soccer tournament, a milestone for the country. This spotlight on South Africa, and on the sport, attracted unprecedented attention to sports in our own country across all communities: rural and urban, rich and poor. This image of the small-town sports field stands in stark contrast to the images of the new, state-of-the-art stadiums being developed across the country at the time. The South African government has since been widely criticized for having spent R17.4 billion to construct new stadiums, a 1008% increase from their original budget, and a process authorities later found to have been subject to collusion and bid rigging. It is a true testament to the power of Goldblatt and his lens, that this seemingly simple image of a sports field, in fact reveals stories of inequality, corruption and collusion.

Goldblatt's images have been exhibited extensively across the globe: at Documenta 11 & 12; the Venice Biennale; Victoria and Albert Museum, London; Centre Pompidou, Paris; Stedelijk Museum, Amsterdam and more. Select key collections where his work is held include: Museum of Modern Art (MoMA), New York; Metropolitan Museum of Art, New York; Tate Modern, London; Centre Pompidou. The Goldblatt Archive is held by Yale University, in New Haven, Connecticut.



LOT #14

MARTINE JACKSON

HELD

2025

CERAMIC

72 X 46 X 39 CM

DONATED BY THE ARTIST

Martine Jackson is a ceramic artist based in Cape Town. Through the shaping of clay, she documents emotive journeys. Her work traces events in her life creating a visual diary. As a result, Jackson has become well recognised for her distinctive organic-shaped vessels, bold pattern language and rich, glazed surfaces.

In terms of her process, Jackson uses hand-coiling, an incredibly demanding process: "If you're impatient and layer too quickly, the clay will sag and lose its form. The process is laborious, very intentional and meditatively slow. Once the making is complete, there's still so much that can go awry. Clay is like a live material. It shifts, dries out and absorbs moisture before a firing. People don't realise the nerves needed to be a ceramic artist! But when you have spent hours upon hours obsessively blending and moulding and texturing a work, and it survives the elements of 1200 degrees and comes out of the kiln even more beautiful than you imagined - that's a joy like no other."

Jackson has exhibited in numerous spaces locally, including at Southern Guild and SMAC Gallery, and abroad in cities such as New York, Oslo, London and Hamburg. She has also completed commissions for Singita, Delaire Graff and the V&A Waterfront.

She was introduced to clay by her late mother, the renowned ceramicist Barbara Jackson, at the young age of five. Today, she teaches at the Barbara Jackson School of Ceramics in Green Point, founded in 1978.



LOT #15

WALTER OLTMANN

VASE WITH FLOWERS II

2022

MONOPRINT (UNIQUE)

38 X 31 CM

FRAMED

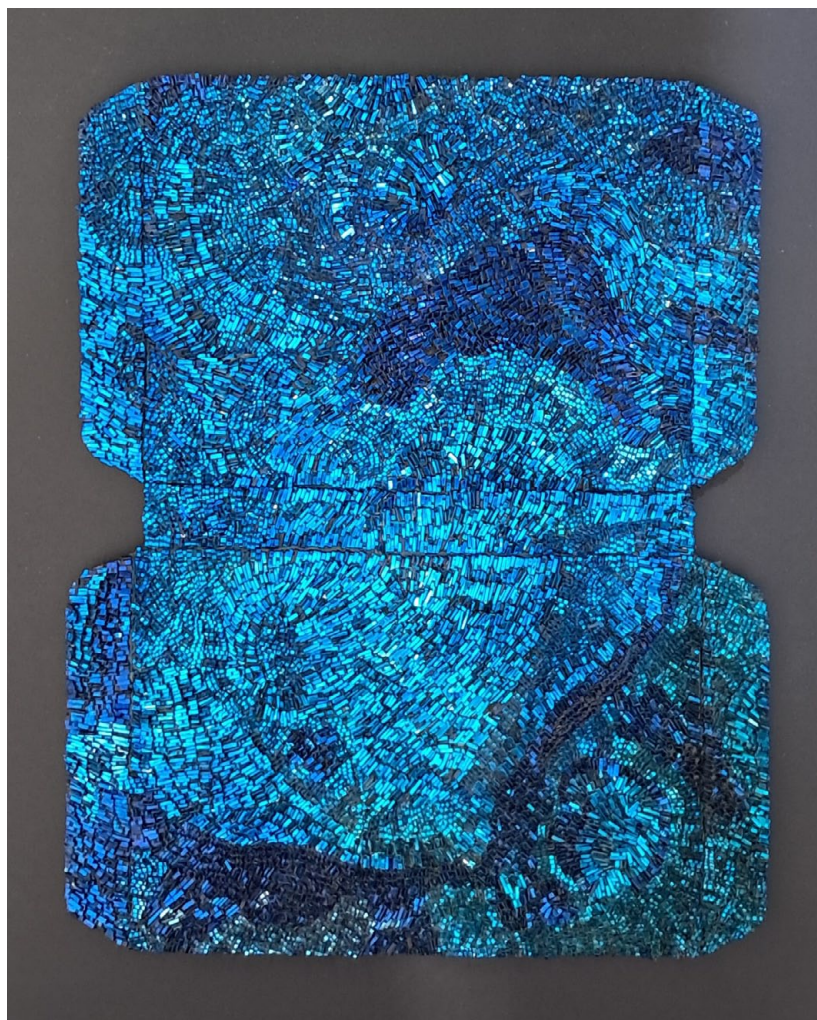
DONATED BY THE ARTIST AND
GOODMAN GALLERY

GOODMAN GALLERY

Walter Oltmann has an extensive record of creative work produced since the early 1980s, when he started to develop an interest in the relationship between fine art and craft. Today, his work can be divided into two main areas of practice: drawing and sculpture (wire work). He is a master at manipulating both two-dimensional and three-dimensional line. In his subject matter, he often combines aspects of decorative ornament with subject matter that seems somewhat contradictory or disturbing in relation to handcrafted embellishment.

In 2001, Oltmann was awarded the Standard Bank Young Artist Award for Visual Arts. His solo exhibition which followed travelled throughout South Africa. In 2014, the Standard Bank Gallery, Johannesburg hosted his solo show *In the Weave* which profiled three decades of the artist's work. Oltmann also received the Claire & Edoardo Villa Will Trust's Extraordinary Award for Sculpture for 2022, enabling him to produce an extensive body of work, undertaken in the Villa-Legodi workshop at NIROX Sculpture Park where the works were also publicly shown. A book on his work titled *In Time* will be published shortly.

Oltmann's work is currently included in the Nirox Winter Sculpture Fair in Johannesburg, and later this year, Oltmann will present an exhibition at Goodman Gallery, London. His work is held in collections such as the Iziko South African National Gallery, Cape Town, Norval Foundation, Cape Town and the Seattle Art Museum, Washington, amongst many others.



LOT #16

GALIA GLUCKMAN

SHIFTING LIGHT

2024

PAPER CONSTRUCTION WITH INK,
ACRYLIC AND BONDING TAPE
ON DECONSTRUCTED BOX
43 X 33 CM
FRAMED

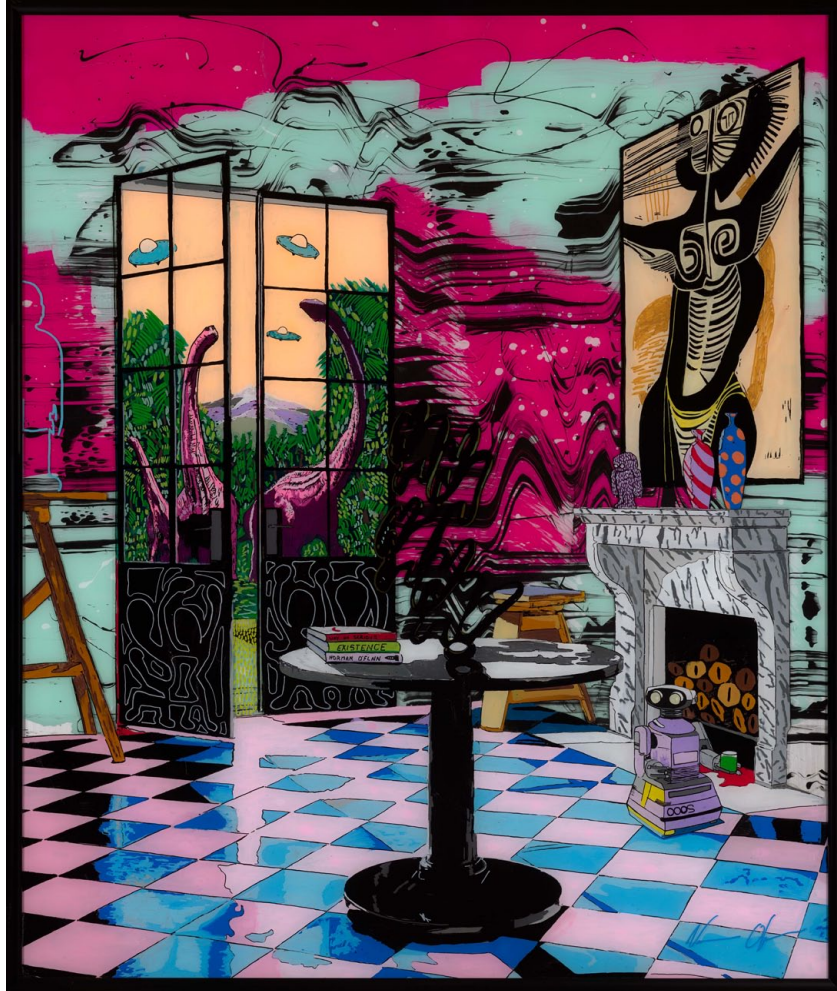
DONATED BY THE ARTIST

Born in 1973, Galia Gluckman first qualified as a fashion designer, operating in London and New York, before returning to Fine Art. Having relocated to Cape Town in 2010, Gluckman has participated in a number of group and solo exhibitions both locally and internationally.

Gluckman produces multi-faceted artworks in her medium of choice: pigment ink on cotton paper and collage. Through the use of various visual references, colour and complex artistic detail, an array of a dazzling alchemy of contrasting colours and frequencies appear.

shifting light is inspired by Gluckman's immersive mountain and forest walks - time spent in nature. The intuitive process of cutting and pasting paper takes the viewer on a journey between order and disorder. Each strip of paper is cut, painted and attached, layer upon layer. Gluckman observes the shifting light in a forest, sunlight filtering through, soft shadows cast, textures and patterns found on the forest floor. One of the most unmistakable things about nature is its timelessness. As the saying by Lao Tzu goes: "nature doesn't hurry, yet everything is accomplished."

Gluckman's work has been featured in various Design and Art publications including Art South Africa, VISI, Elle Decoration, House and Leisure, House and Garden, as well as the Art Business News and Architectural Digest in the USA. She is represented in many private and corporate collections including the Leeu Collection, Franschoek, M & C SAATCHI ABEL Collection, Rupert Collection, South African Presidential Collection and more.



LOT #17

NORMAN O'FLYNN

INTERIOR WITH SKOTNES

2025

ACRYLIC ON PLEXI-GLASS

95 X 80 CM

DONATED BY THE ARTIST AND
WORLDART GALLERY

WORLDART

Norman O'Flynn is a South African painter and sculptor recognised by his distinct visual language. His love for an interdisciplinary approach and his engagement of cross-cultural collaboration are integral to his work. O'Flynn has bravely and boldly worked across a number of media throughout his career: sculpture, painting, beadwork, and here with paint on plexi-glass, a medium which looks somewhat like a digital rendering, but in fact requires careful craftsmanship with a paint and brush.

As is often typical in pop art, O'Flynn's compositions are made up of a collection of various, seemingly random visual elements, the result of which is a real feast for the eyes! In this piece, created specifically for this art-focused art auction, O'Flynn has featured a number of other artworks, such as the Cecil Skotnes image above the mantelpiece, and the David Brits sculpture on the table.

O'Flynn's work is held in a number of private collections both locally and internationally. Notably, he is also featured in the following corporate collections: Deutsche Bank, Rand Merchant Bank, Nando's Contemporary Art (UK/Australia/South Africa), Hollard Insurance, Luciano Benetton, MTN, the University of Cape Town and more.



LOT #18

CATHY ABRAHAM

*ALTERNATE LOVES GOLD AND
INDIGO*

2025

OIL AND ACRYLIC
ON ITALIAN COTTON
126 X 72 CM
FRAMED

DONATED BY THE ARTIST

“Much of my work is spatiotemporal, meaning that it belongs to both time and space. Time in that it is allegorical, lamenting past traumas or occurrences; and space in that these ungraspable yet palpable forces continue to occupy tangible physical and emotional space in the present. I see this as a sensuous entanglement of existence simultaneously forming a visible metaphor for life in all its ungraspable transcendence.”

Cathy Abraham’s work brings together seemingly disparate entities through a ritual-based practice. The psychological, the spiritual and the ecological. While she has used a range of media reflecting her subject matters, including film, installation and sculpture, Abraham currently focuses on repetitive processes in abstract painting and drawing. She works systematically, counting brushstrokes using numbers from Kabbalah as a way to unlock meaning and open up new understandings of the everyday.

This work, *Alternate Loves Gold and Indigo*, specifically references chesed (kindness) and gevurah (strength) - two of the ten sefirot (attributes) central to the Kabbalah. Using the sacred colours indigo and gold, Abraham counts the brushstrokes in alternating directions as she meditates on the push and pull movements between these two ways of loving, and emphasizing the need to find a balance between the two.

Abraham’s work has been exhibited extensively both locally and abroad, including at Everard Read, Reservoir, the South African Jewish Museum, WHATIFTHEWORLD, and others.



LOT #19

LORIENTNE LOTZ

BACKSCRATCHER

2024

OIL AND CHARCOAL

ON CANVAS

110 X 140 CM

FRAMED

DONATED BY THE ARTIST AND EVERARD READ

EVERARD READ

Throughout her artistic practice, Lorientne Lotz has explored oppression as a central theme, with the absurdity of the human condition forming the broader framework for her work. Her paintings intricately intertwine the political with the personal, reflecting the complexities and contradictions of our existence.

For Lotz, the world is a mirror, reflecting not only fractures of society but the deep shadows within ourselves—the personal struggles we face with the imbalances, duplicities, and forces that shape our nature. As she explains, “The struggle to find equilibrium between opposing forces, whether in the socio-political realm or within myself, becomes the narrative that fuels my work.” Ultimately, Lotz acknowledges that there is no escaping our true selves or the ironies that arise from our deepest narratives.

Among the works in her August 2024 solo exhibition *No Angels* at Everard Read Cape Town, *Backscratcher* stands as a stark yet wry commentary on the erosion of altruism in both personal and political spheres - a reflection of a world increasingly defined by self-interest.



LOT #20

MARELI LAL

FINAL NOTICE

2025

ARCHIVAL PIGMENT PRINT ON
FELIX SCHOELLER TRUE RAG
ETCHING PAPER , ED 2/5
84 X 60 CM
FRAMED

DONATED BY THE ARTIST AND
SMAC GALLERY

smac

South African photographer Mareli Lal's practice explores the rich narrative potential inherent in the interplay of form, colour, and texture. Lal's compositions are typically created in a single colour field, within which the artist plays with composition and context, juxtaposing the human form with various shapes and objects. The resulting image invites the viewer to contemplate the mundane and the extraordinary, and the interplay between the two.

For Lal, the terrain of the female body in photography becomes a playground for her own deeply personal narrative shaped by the consumption of historical fashion photography and cinema. In Lal's images, the female form is fragmented by clothing or props. Her models' poses are athletic with limbs twisted in ways associated with yoga or gymnastics. Coupled with her images of bounded fabric forms on plinths, the female body appears subtly constrained, despite signals of playful freedom indicated in the choice of colour.

Throughout her practice, Lal hints at a duality of performed joie de vivre and a sense of brokenness through colour and pose. Her work pares the trappings of fashion - wigs, clothes and architecture - with nudity and more vulnerable domestic interiors: paring appearance and performance with emotional fatigue.

Recently, Lal's work was exhibited in the Tomorrows/Today section at the 2025 Investec Cape Town Art Fair.



LOT #21

BARRY SALZMAN

*THE UBIQUITY OF METAPHOR I, DRINA VALLEY,
(NEAR SREBRENICA), BOSNIA
AND HERZEGOVINA,*

2022

ARCHIVAL GICLÉE PRINT ON
HAHNEMÜHLE PHOTO RAG.
EDITION 1/8 + 2AP
143 X 110 CM
FRAMED

DONATED BY THE ARTIST

Barry Salzman is a contemporary visual artist working across photography, video, and mixed media. His work has been exhibited around the world and widely published. In 2024, he celebrated his first solo museum show at Museum Singer Laren in the Netherlands, along with solo exhibitions at Holden Luntz Gallery in the U.S. and Suburbia Gallery in Barcelona. Born in Zimbabwe and raised in South Africa, Barry moved to the U.S. at 21. He began photographing as a teenager, documenting apartheid-era segregation to better understand the injustice around him. That early interest in human rights continues to shape his creative practice today, especially his exploration of memory, witnessing, and society’s role in the recurrence of genocide.

The Ubiquity of Metaphor I comes from Barry Salzman’s most recognized body of work, *How We See The World*—an ongoing project that asks us to reflect on how we witness history’s most painful chapters, and how, too often, we allow them to repeat.

Salzman uses the landscape not just as subject matter, but as metaphor. Each image in the series was created within “witness distance” of 20th-century genocide sites—places like Namibia, Poland, Ukraine, Rwanda, and Bosnia and Herzegovina. By moving his camera during long exposures, he creates painterly, abstract visuals that speak to the psychological “veils” we place between ourselves and difficult truths.

The Ubiquity of Metaphor I was photographed in 2022 in the forests around Srebrenica, the site of the 1995 massacre. The calm, almost serene quality of the image contrasts sharply with the trauma embedded in the land. This contrast is central to Salzman’s work, which explores the tension between darkness and light, memory and forgetting, trauma and healing.

At the same time, his images offer something vital: hope. By creating aesthetically beautiful landscapes, Barry draws attention to nature’s ability to restore and regenerate. In doing so, he invites us to consider our own capacity for healing—and the possibility of a better, more compassionate future.



LOT #22

RODNEY BAND

BOWL

HAND TURNED WILD OLIVE ROOT
41 X 49 CM

DONATED BY THE ARTIST

Born in South Africa in 1955, Band grew up in Israel before returning to South Africa once again. At the age of 16, he began working with wood: hollowing logs with a hammer and chisel. Years later, he was introduced to the lathe - a specialist tool for the precise turning of wood, which quickly became Band's greatest passion, and a technique he continues to use today.

Band specializes in creating large, sculptural bowls formed from carefully hand-picked logs, primarily from tree fellers. He is particularly drawn to wild olive roots, and African black wood - known for their unique colour and character. Despite the fact that Band's practice requires that he works with powerful and extremely dangerous tools with full focus and care, he creates objects that are comparatively extremely delicate and sensitive.

Band has exhibited extensively in South Africa and abroad, including shows at EBONY Curated, Franschhoek, Southern Guild and Maison & Objet, Paris. He continues to collaborate with top interior designers such as ARRCC, OKHA, Black Pearl and Cecile and Boyd.



LOT #23

SAM NHLENGETHWA
CHARLIE PARKER

2021
MIXED MEDIA ON CANVAS
38.5 X 38.5 X 6.8 CM

DONATED BY THE ARTIST AND
GOODMAN GALLERY

GOODMAN GALLERY

Sam Nhlengethwa is part of a pioneering generation of late 20th century South African artists whose work reflects the sociopolitical history and everyday life of the country. Through his paintings, collages and prints Nhlengethwa has depicted the evolution of Johannesburg through street life, interiors, jazz musicians and fashion.

Nhlengethwa was born in the Black township community of Payneville near Springs, in 1955 and grew up in Ratanda location in nearby Heidelberg. In the 1980s, he moved to Johannesburg where he honed his practice at the renowned Johannesburg Art Foundation under its founder Bill Ainslie. Nhlengethwa is one of the founders of the legendary Bag Factory, in Newtown, where he used to share studio space with fellow greats of this pioneering generation, such as David Koloane and Pat Mautloa.

Throughout his career, Nhlengethwa has exhibited extensively, both locally and abroad, including at the SCAD Museum of Art in Savannah, Georgia, Whitechapel Gallery, London, Museu de Arte Contemporanea de Niteroi, Brazil, as well as at the 55th Venice Biennale, amongst others.

In 1994 - the year South Africa held its first democratic elections - Nhlengethwa was awarded the prestigious Standard Bank Young Artist of the Year award.



LOT #24

MARBLE COLLECTION COMPRISING:

- SET OF 12 BESPOKE SIDE PLATES BY PRÊT-À-POT, EXCLUSIVELY FOR MARBLE
- SIGNED COPY OF MILE8 BY CHEF DAVID HIGGS
- R2,000 VOUCHER FOR MARBLE, CAPE TOWN OR ANY ASSOCIATED RESTAURANTS IN JOHANNESBURG

DONATED BY MARBLE



Take home a piece of Marble's unique and mesmerizing aesthetic experience, centred on a love for local flora and fauna. This set of 12 marble side plates, lovingly created by Prêt-a-Pot in Plettenberg Bay exclusively for Marble Cape Town, would make a striking addition to any tablescape and make for a memorable lunch or dinner setting of your own.

Once the table's set, why not draw inspiration from *Mile8* to wow your guests with a hearty meal? With over 90 dishes and 150 recipes influenced by the journey of Marble co-owner, Chef David Higgs' career, Mile 8 is a culinary adventure bringing together the unique and interesting flavours of Southern Africa.

Higgs grew up along the Namibian coastline, where painted stones act as mile markers across 108 kilometres of beaches. For David, Mile 8 is a special marker as it is where he caught his first fish and his food journey began. This is his story, beginning in the small, coastal town of Walvis Bay, through the cowboy kitchens of Cape Town in the 90s, to the heart of South Africa's lush winelands, and culminating at Marble, a culinary tour de force.

To finish off, the Marble team generously invites you back to any of their restaurants in Cape Town or Johannesburg to enjoy a dining experience away from home.

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