



SAFIM
ART COLLABORATIVE

ART AUCTION Catalogue

12 MAY 2026

SAFIM ART COLLABORATIVE AUCTION | 12 MAY 2026

LIVE AUCTION TO TAKE PLACE DURING THE
GALA DINNER AT THE NINES

HEADLINE SPONSOR



STONEHAGE
FLEMING

**AUCTION PROCEEDS WILL BENEFIT
SAFIM ART COLLAB'S 2026 INITIATIVES, AND THE CONTRIBUTING ARTISTS.**

NO BUYER'S COMMISSION WILL BE ADDED TO THE HAMMER PRICE.

**TO REGISTER AN ABSENTEE OR TELEPHONE BID,
PLEASE CONTACT ARMANI STEINMANN
BIDS@STRAUSSART.CO.ZA | +27 72 997 7442**

**AUCTIONEER
ARIELLA KUPER**

**AUCTION FACILITATED BY
STRAUSS & CO**

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

NATIONAL CO-CHAIRS
Marco van Embden, Nina Kovensky, Suzanne Ackerman

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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 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 highlights our local institutions and creatives. Simultaneously, we support and highlight the educational programming at the Israel Museum, Jerusalem - a world-class, multi-cultural 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

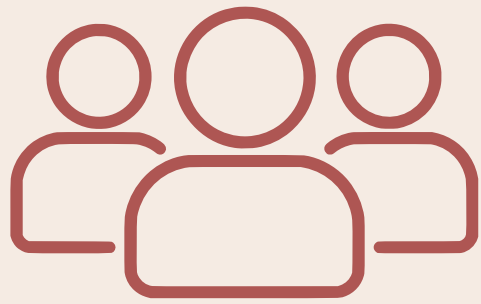
Ethiopian-Israeli children are brought to the Israel Museum once a week to engage with arts and crafts in a programme centred on cross-cultural understanding, solely sponsored by SAFIM Art Collab.

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 2026 collaborating museum will be announced later in the year. We have previously had great success with programmes at Norval Foundation & Zeitz MOCAA.

For more information, please visit www.safimartcollaborative.co.za

OUR ONGOING IMPACT IN NUMBERS



189

Members' events
hosted



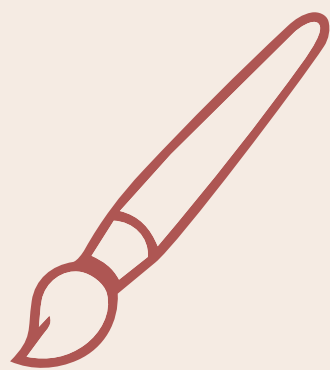
R11,880,000

Funds raised



13

Internships sponsored
at world-class museums



7

Local fine art
bursaries sponsored



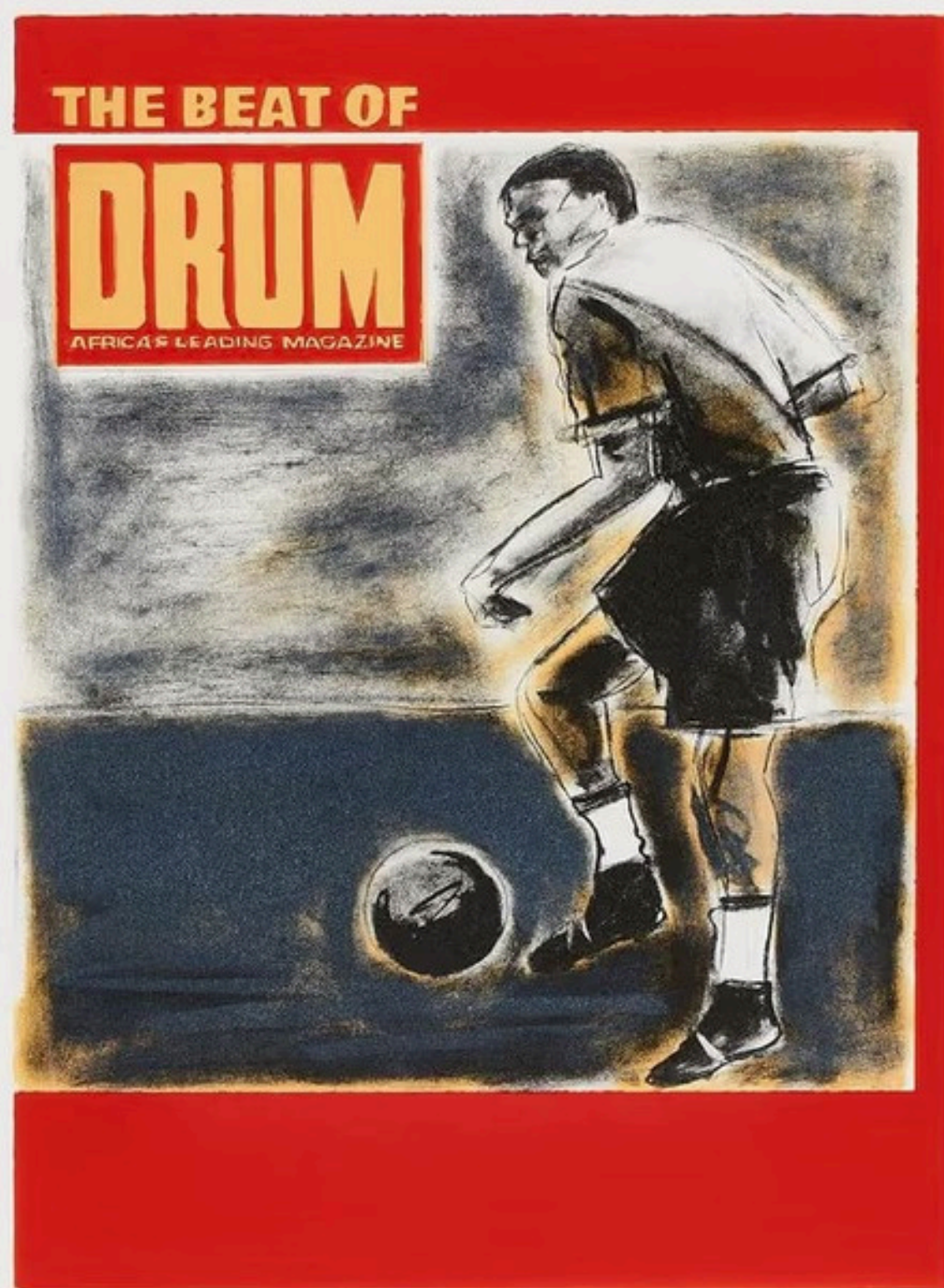
240

Ethiopian-Israeli children
sponsored at the
Israel Museum



350

South African artists
supported



1/22

"Kalamazoo Mokone"

Sam Nhlengethwa '16

LOT #1

SAM NHLENGETHWA

KALAMAZOO MOKONE

2016

LITHOGRAPH, ED 6/22

52 X 40 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 socio-political history and everyday life of the country. He was born in the township of Payneville near Springs. In the 1980s, he moved to Johannesburg where he honed his practice at the renowned Johannesburg Art Foundation under Bill Ainslie.

This lithograph comes from Nhlengethwa's 'The Beat of the Drum' series, a collection of prints based on Drum Magazine, which investigated life under apartheid in South Africa. The work depicts Stephen 'Kalamazoo' Mokone, who was the first black South African soccer player to play in a professional European league when he signed for Coventry City in 1955. His skill on the field earned him the nickname of 'The Black Meteor' and 'Kalamazoo'.

Throughout his career, Nhlengethwa has exhibited extensively, both locally and abroad. In 1994 - the year of South Africa's first democratic elections - Nhlengethwa was awarded the prestigious Standard Bank Young Artist of the Year award.



LOT #2

YANKEL GINZBURG

CITY IN BLUE

SERIGRAPH

71 X 78 CM

DONATED BY DUKE ZIMMERMAN FINE ARTS

Yankel Ginzburg was born in Soviet Russia in 1945 to a Russian Orthodox mother and a Polish Jewish father. For security reasons, Yankel's parents kept his Jewish roots a secret to him until the age of 9. The family immigrated to Israel in 1957 where Yankel began his career in art as the youngest student ever accepted to the prestigious Institute of Art. Ginzburg later moved to the US where he has since worked for many years.

Ginzburg is considered a pioneer and innovator in the technique of making 'serigraphs', a screen printing technique requiring pushing ink through a silk or synthetic mesh stencil, often requiring hundreds of screens for intense, layered colours.

'City in Blue' is a depiction of Tel Aviv. Despite Ginzburg's use of simplified, abstracted forms, one can just about recognise the Bauhaus shapes that make up much of the city's skyline.

Ginzburg's work has been exhibited at the Washington Gallery of Art, as well as in presentations across London, Tokyo and Hong Kong, amongst others. Notably, he participated in the Rome Biennale.



LOT #3

CLAIRE GAVRONSKY

IN THAT MOMENT

2024

LITHOGRAPH, ED 7/20

99.5 X 69 CM

DONATED BY THE ARTIST
AND GOODMAN GALLERY

GOODMAN
GALLERY

Claire Gavronsky works in a variety of mediums, most notably in painting, printmaking, and sculpture. Her work often uses visual references to historical paintings, and cues are sometimes taken from events in everyday life. Memory, racism, violence against women and children are some of the themes which run through her oeuvre.

In 'In That Moment', the two embracing figures are shown in a pose indicative of many classical, biblical paintings depicting love, intimacy and closeness. The two barely touching hands seen below immediately conjure up the image of Michelangelo's 'The Creation of Adam' painted on the Sistine Chapel. This is a masterfully rendered moment of tenderness.

In 1981 Gavronsky received a Master of Fine Art in painting. She moved to Italy in 1985 and has since lived between Cape Town and Tuscany. In Florence, Gavronsky established an international artists' residency workshop, with fellow artist Rose Shakinovsky. Gavronsky and Shakinovsky often collaborate under the name Rosenclaire.



LOT #4

DAVID KOLOANE

LOOKING FORWARD

2001

LITHOGRAPH, ED 18/30

64 X 77 CM

DONATED BY THE ARTIST'S ESTATE
AND GOODMAN GALLERY

GOODMAN
GALLERY

David Koloane (1938 - 2019) was born in Alexandra, Johannesburg. Koloane spent his career devoted to 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.

Through his expressive, evocative work, Koloane interrogated the socio-political and existential human condition, using Johannesburg as his primary subject matter. Koloane's representations are populated with images of cityscapes, townships, street life, jazz musicians and more.. Here, we get a simultaneous inside, outside view of what is likely a daily commute in the inner city, possibly from the inside of a tightly filled minibus taxi. The work conjures up city life so well, you can almost hear the hooters!

Koloane's work has been widely exhibited. 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. It is understandable why he is widely recognised as one of South Africa's leading artists.



LOT #5

MARY SIBANDE

BEHIND THE FAN, AMONG
THE BARBERTON DAISIES
2026

WOODCUT, ED 2/10
77 X 56 CM

DONATED BY DAVID KRUT ARTS

DAVID
KRUT
ARTS

Mary Sibande is a South African artist working across a variety of mediums, including sculpture, photography and printmaking. Sibande has exhibited extensively, both locally and internationally, and has been the recipient of several prestigious awards, including the Smithsonian National Museum of African Arts Award in 2017.

Sibande's work interrogates the intersections of race, gender, and labor in South Africa, while actively rewriting her own family's legacy of forced domestic work under Apartheid. Sibande constructs narratives in which her alter-ego, a domestic worker named Sophie, is the central protagonist.

'Behind the Fan' comes from Sibande's 'Leisurely' series of prints. In the image, Sophie is shown with her eyes closed in reverie. She works day and night, and dreams a lot.

Barberton daisies are a flower which carry the significance of being named after Sibande's hometown, located in Mpumalanga. Barberton, named after an Englishman whose discovery of gold led to a gold rush, is one of a handful of South African cities whose economies were originally based in mining and became cities stratified by race and class. By incorporating these flowers in an ornate, Victorian vase, Sibande claims the luxury depicted here for herself, for her hometown, and for her family.



LOT #6

LORRIENNE LOTZ

HEART IN HER THROAT

2026

OIL AND CHARCOAL ON CANVAS

80 X 60 CM

DONATED BY THE ARTIST AND
EVERARD READ

EVERARD READ

"A brutal colonial system in what was then Rhodesia, into which I was born and in which I was raised, is now Zimbabwe, a system that has 'evolved' into an oligarchic reign of terror and corruption. Profoundly impacting my psyche, my life and my work, I have continued to develop motifs of oppression as the broader context for my work over the past years." - Lorient Lotz.

In pursuing her objective laid out above, Lotz's paintings intricately intertwine the political with the personal. 'Heart in her Throat', an idiom that is literally, anatomically depicted in this painting, alludes to an internalised tension. Tension that is felt on a bodily level. Emotion is displaced, rising into the throat where it both demands and resists articulation. A white bird is seen forlorn, on its back on top of the figure's head. Could that be the dove of peace? Has the world's destabilisation led us to the destruction of peace in its entirety?

Lotz has exhibited with Everard Read in Cape Town and London, and her work is held in significant South African collections, including at Spier and Ellerman House.



LOT #7

GIOVANNA BIALLO

STRENGTH

2025

OIL ON GESSO BOARD

30 X 40 CM

DONATED BY THE ARTIST
AND SMAC GALLERY

smac

Giovanna Biallo Stone graduated with an Advanced Diploma in Fine Art from the University of Cape Town in 1976. She has exhibited across various major cities in South Africa since the 1990s.

Throughout the last three decades, Biallo has established a distinctive painting practice, grounded in a slow and deliberate exploration of colour as both material and language. Each painting is built through a meticulous layering of tones, where subtle gradations emerge through careful calibration. The canvas becomes almost sculptural, where colour is not simply applied, but shaped over time. The grid, recurring throughout her practice, serves less as a constraint and more as a framework within which colour can unfold and communicate.

Biallo's paintings explore the capacity of colour to convey emotion without reliance on representation. 'Strength' speaks to light at the end of the tunnel, and the power of colour. Visible light is, of course, made up of the spectrum of colours. Set against black and grey gradations, colours become a representation of strength.



LOT #8

RODAN KANE HART

REFLECTIVE FORM M. V

2026

MIRROR POLISHED STAINLESS STEEL

77 X 85 X 15 CM

DONATED BY THEFOURTH

THE **FOURTH**

Rodan Kane Hart (b. 1988, Johannesburg) is a South African artist and cultural producer based in Cape Town. Working across sculpture, photography, and drawing, his practice engages themes of form, impermanence, and spatial memory.

The genesis of Hart's 'Reflective' series can be traced to 2012, when a sheet of stainless steel was bent and formed in front of a live audience during RE-BIRTH day at Nirox Sculpture Park. In this moment, the act of making became the work itself, with the resulting object existing as a byproduct of a performative approach. Rooted in an ongoing interest in activating and engaging space through sculptural form, this developed into a decade-long investigation into the relationship between spatial form and perception.

Hart has presented numerous solo and group exhibitions in South Africa and internationally, including appearances in Italy, France, and China. His works are held in public and private collections across South Africa, Europe, America, and Asia.

In addition to his artistic practice, Hart has co-founded several independent initiatives, including THEFOURTH.



LOT #9

SIMON STONE

UNTITLED, THREE

2011

WATERCOLOUR AND GOUACHE

ON PAPER

25 X 20 CM EACH

DONATED BY GEORGINA JAFFEE

Alongside his successful painting practice, Simon Stone creates daily drawings in his sketch books. Many of the images he sketches are later depicted in his paintings. Due to their delicate nature, and high quality rendering, these sketches and the sketchbooks as a whole have been the subject of much attention, including an exhibition entitled 'Cogs of Mercy' at SMAC, Cape Town in 2018. The exhibition was accompanied by a publication: 'Simon Stone: Sketchbooks 1-100.'

These works, painted in watercolour on paper, depict studies of horse scenes painted by well-known British painters: JMW Turner and George Stubbs. The image of the horse with his trainer is in fact 'Firetail with his Trainer by the Rubbing-Down House on Newmarket Heath', which is part of the Iziko South African National Gallery collection. Firetail was a successful racehorse that competed primarily at Newmarket during 1773-1774.

This reworking of canonical painters and paintings provides significant insight into Stone's method of working, and how he might 'collect' images to refer to in the collage-like compositions he has become so well known for.



LOT #10

BOYCE MAGANDELA

THE NEIGHBOUR

2026

THREADS AND FABRIC ON BLANKET

30 X 30 CM

DONATED BY THE ARTIST
AND WORLDART GALLERY

WORLDART

Boyce Magandela lives and works in Cape Town. After matriculating, Magandela joined the Community Arts Project (CAP), where he obtained a certificate in Ceramics, Printmaking, Painting and Drawing. His multidisciplinary training laid the foundation for a diverse practice: "I am constantly looking for the best way to interpret the ideas that I have about my experiences and don't limit myself to one medium or concept," he says.

A defining element of Magandela's practice is his use of needle and thread, a technique he learnt from his mother at a young age. His embroidered works on blankets are personal and culturally resonant. Within his cultural context, blankets are not merely objects of warmth and protection; they carry symbolic meaning tied to heritage, ritual and ceremony. By working directly onto these surfaces, Magandela transforms them into powerful vehicles of expression, layering memory, identity and lived experience into tactile, intimate artworks.

Magandela has been involved in many workshops and exhibitions in South Africa and abroad. In 2005 he was a Finalist in Brett Kebble Art Awards, and in 2004 was a top 10 finalist in ABSA L'Atelier art competition.



LOT #11

GALIA GLUCKMAN

BECOME (THE LIGHT)

2026

PAPER CONSTRUCTION

ON BOARD

60 x 42 cm

DONATED BY THE ARTIST

Galia Gluckman first qualified as a fashion designer, operating in London and New York, before returning to Fine Art. Since then, Gluckman has participated in a number of group and solo exhibitions both locally and internationally. She recently presented a sold-out solo exhibition in Sydney, with M Contemporary Gallery and will be included in a group exhibition at the Iziko South African National Gallery, opening in August 2026.

Gluckman's multi-dimensional artworks are created through the layered use of hand-cut strips of paper. The work involves a labour-intensive process of dyeing paper, cutting the paper into thin strips and weaving it to create intricate patterns. The medium evokes a textile-like surface, rich in texture.

Gluckman's work has been featured in various Design and Art publications including VISI, Elle Decoration, House and Leisure. She is represented in many collections, including the Leeu Collection, Franschoek, M & C SAATCHI Abel Collection, Rupert Collection, South African Presidential Collection and more.



LOT #12

GUY SIMPSON

BOTTOM CORRIDOR

2026

ACRYLIC, WALL PAINT,
WOOD DUST AND MICRO
REFLECTIVE GLASS BEADS
ON LAYERED AND CREASED
CANVAS

119 X 91 CM

DONATED BY THE ARTIST
AND GOODMAN GALLERY

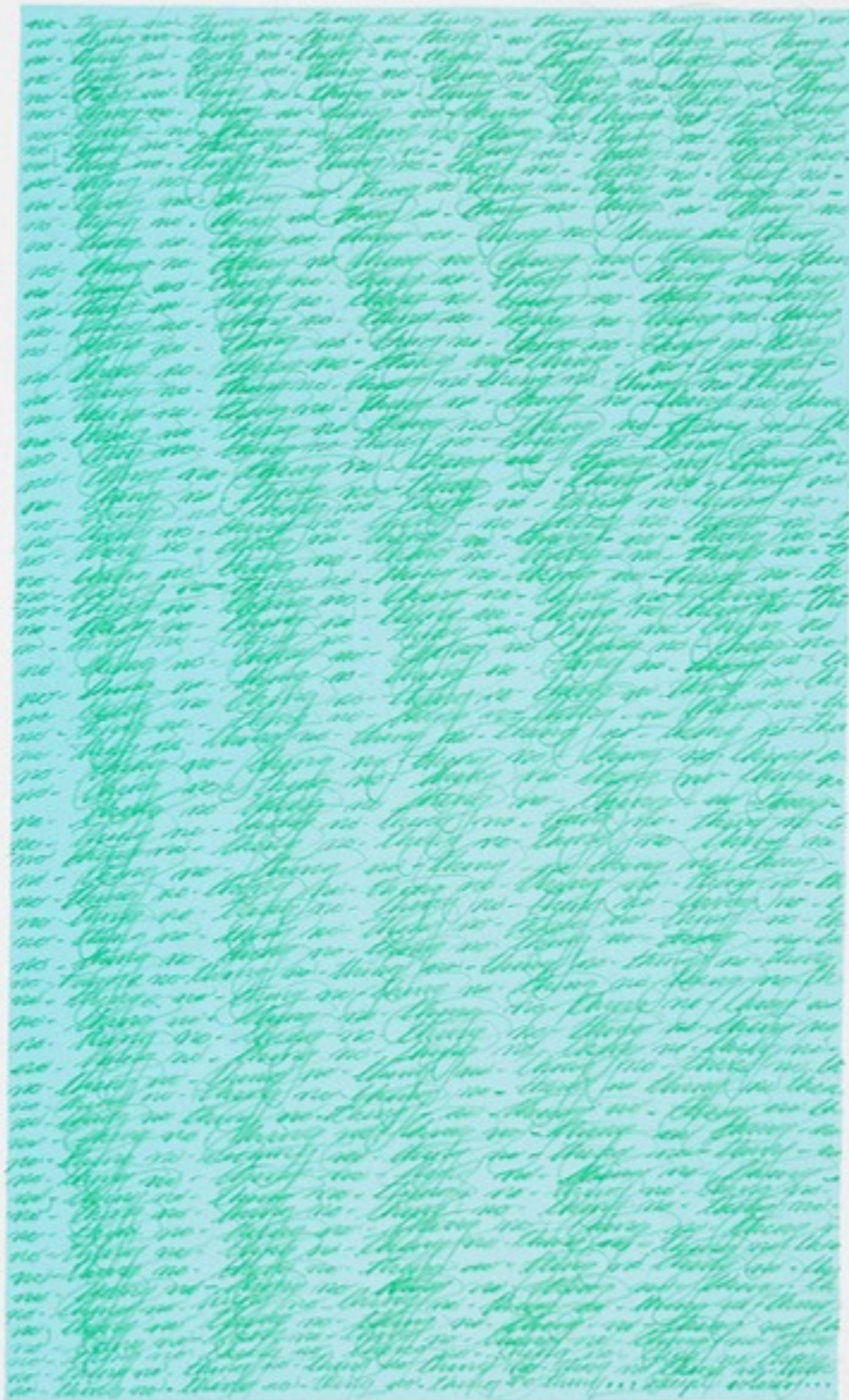
GOODMAN
GALLERY

Guy Simpson is a visual artist who has exhibited extensively in South Africa, with solo exhibitions at Everard Read Cape Town, Breakroom Projects and THK Gallery. Internationally, he has presented with Reservoir during Berlin Art Week and at EIGEN + ART Lab.

Simpson's approach is shaped in part by artists such as Igshaan Adams - for whom he once worked as a studio assistant - whose practice is a materially driven one, much like Simpson's has become.

'Bottom Corridor' forms part of a powerful group of paintings which 'document' the domestic interiors of the now-empty grounds of his former school, King David Victory Park, whose recent and controversial closure underscores the contraction of Johannesburg's Jewish community. Before the site was vacated, he photographed and archived the campus, revisiting his ambivalent relationship to Jewish schooling as a way of thinking through broader shifts in the community - demographic shrinkage, increasing securitisation, and ideological divergences.

Although they never depict the human figure, Simpson's work registers presence through detail.



LOT #13

ROSE SHAKINOVSKY

NO-THING EXCEPT COLOUR
(VERT AND BLU TURQUOISE)

2024

LITHOGRAPH, ED 7/40

69 X 50 CM

DONATED BY THE ARTIST
AND GOODMAN GALLERY

GOODMAN
GALLERY

Rose Shakinovsky's practice defies any stylistic category as it consists of work that ranges from the re-presentation and decontextualization of found objects, found images and found situations, to delicately painted abstractions and iconic bronzes. The work concerns itself with current political and social discourses while simultaneously referencing and reconstructing art historical edifices.

Here, the title and the text within the artwork function as a metalinguistic paradox. By repeatedly writing that there is "no-thing except colour," the artist highlights the irony of using language (a system of things and signs) to describe a purely sensory, non-verbal experience. The work invites the viewer to move past the literal meaning of the words and instead experience the vibrancy and presence of colour. It suggests that while we use language to categorize our world, the raw experience of colour remains something that exists beyond the reach of definition.

Rose Shakinovsky and Claire Gavronsky collaborate as the artist "rosenclaire", as wives and as dedicated mentors who have run a renowned artists' residency programme in Tuscany for the past 30 years.



LOT #14

CATHY ABRAHAM
MAGENTA SPECTRE
2025
OIL ON BOOK LINEN
154 X 108 CM

DONATED BY THE ARTIST

Cathy Abraham is a multi-media artist. Abraham attended the Michaelis School of Fine Arts, where she graduated with a Master's in Fine Art with Distinction in 2018. Her solo presentation, 'Remains of a Never World' is currently on view at WHATIFTHEWORLD.

Abraham's practice is grounded in repetition as both method and meaning. Built through the accumulation of counted brushstrokes, her works register time and sustained attention. Guided by Kabbalistic thought, Abraham often structures her work through numbers that carry symbolic resonance. In 'Magenta Spectre', the number 18 is central. In Kabbalah, 18 corresponds to chai, meaning "life."

Abraham refers to her brushstrokes as "ghosts," as they come and go in varying intensities across the surface, much like the shifting presence of memory and trauma. Horizontal bands of magenta accumulate in shifting densities. Subtle variations in pressure and saturation produce a gentle oscillation between presence and disappearance, as if the image flickers in and out of being. Through this rhythmic accumulation, Abraham's work becomes a form of material meditation, creating a space of contemplative stillness.



LOT #15

PAUL WEINBERG

MANDELA ELECTION CELEBRATION,
JOHANNESBURG, SOUTH AFRICA

1994

PHOTOGRAPHIC HAHNEMUHLE
DIGITAL ARCHIVAL PRINT, ED 1/10

59 X 42 CM

DONATED BY THE ARTIST

Paul Weinberg is a photographer, curator, filmmaker, writer, educator, and archivist who began his career in the early 1980s documenting current events for South African NGOs and international media. He was a founding member of Afrapix and South, influential collectives known for their uncompromising documentation of Apartheid and the resistance against it.

Weinberg taught at the Center of Documentary Studies at Duke University, where he also earned his Master's degree. Alongside David Goldblatt, Weinberg co-founded the Ernest Cole Award for photography and remains deeply involved in archival work as curator of the Photography Legacy Project. Weinberg has authored 21 books and contributed widely to anthologies and exhibitions locally and internationally.

From February to May 1994, Weinberg served as official photographer for the Independent Electoral Commission, documenting South Africa's first democratic elections, up to the inauguration of Nelson Mandela. This image captures Johannesburg residents celebrating the long-awaited, historic election results after days of anticipation.



LOT #16

CELINE NDZANA

A FRIEND IN NEED

2022

PEN ON FABRIANO TIEPOLO

55 x 35 CM



RUTH PROWSE

SCHOOL OF ART

Celine Ndzana was one of the two 2024 & 2025 recipients of the SAFIM Art Collab tertiary education bursary in partnership with the Ruth Prowse School of Art. Ndzana graduated with her Diploma in Fine Arts in 2025.

Ndzana has had a passion for drawing from a young age. When she was 19 she won the Staedtler Art Competition, a recognition that solidified her decision to pursue art formally. Ndzana has found her niche specialising in pencil, pen, and charcoal drawings, with a strong focus on realism and intricate detail.

In this series of works, presented at her graduate exhibition, Ndzana used a blue ballpoint pen to render her subjects - her family and close friends. Ndzana made the conscious decision to also display the pen she used to create the work,, highlighting her workmanship and draughtsmanship.

In 2025, Ndzana was selected by Cape Town Tourism to create a mural on a Sea Point promenade ablution block. The brightly coloured work titled 'Waves of Pride' celebrates the resilience of Cape Town's LGBTQ+ community. Look out for it on Beach Road next time you're driving into Sea Point!



LOT #17

LONA NDZIMANDE
ISIMILO SEZIMBALI
2026

MIXED MEDIA ON CANVAS
108 cm x 79 cm

DONATED BY THE ARTIST



RUTH PROWSE

SCHOOL OF ART

Lona Ndzimande was the recipient of SAFIM Art Collab's inaugural tertiary education bursary, in partnership with the Ruth Prowse School of Art. Ndzimande graduated with her Diploma in Fine Arts in 2023, and has since continued her commitment to building her artistic practice and career.

Ndzimande's practice explores Black womanhood through the lens of her Zulu upbringing. Using mixed media, including acrylic, Zulu glass beads, fabric, pearls, papier mâché, and paper collage, she creates layered portraits that celebrate Blackness, femininity, and self-expression while interrogating societal expectations and purity culture. Through her bold visual language, she builds archives that honour tradition while engaging critically with contemporary life.

Ndzimande was selected to exhibit at the 2026 Investec Cape Town Art Fair with the Western Cape Government's Arts & Culture Department. She was also announced as the winner of the WORLDART10 competition, earning her a debut solo exhibition at WORLDART in early 2026. The show subsequently went on to be a sell-out!



LOT #18

ZOLI NGXONGO

RECLAIMED

2025

OIL AND ACRYLIC ON CANVAS

87 X 63 CM



RUTH PROWSE

SCHOOL OF ART

Zoli Ngxongo was one of the two 2024 & 2025 recipients of the SAFIM Art Collab tertiary education bursary in partnership with the Ruth Prowse School of Art. Ngxanga graduated with her Diploma in Fine Arts in 2025.

During her studies, Ngxongo's work was centred on themes of womanhood, motherhood, sisterhood and selfhood, through a layered process of symbolic, allegorical visual language. In making the body of work she presented at her graduate exhibition, including this work 'Reclaimed', Ngxongo drew inspiration from artists such as Shirin Neshat, Lalla Essaydi and contemporary dance performer and choreographer Akram Khan, who all pushed her to grapple with identity, politics and the body as a site of both memory and resistance.

Ngxongo's work seeks to create space for reflection, confrontation, and positioning women not as passive subjects, but as complex, sovereign forces. 'Reclaimed' explores the process of returning to one's self after fragmentation. The work reflects on the art of taking back what was diminished: voice, presence, agency, and reshaping it into a state of quiet power.



LOT #19

ANRZEJ URBANSKI

A02 7/7/26

2026

SPRAY PAINT AND MIXED MEDIA
ON CANVAS

69 X 40 CM

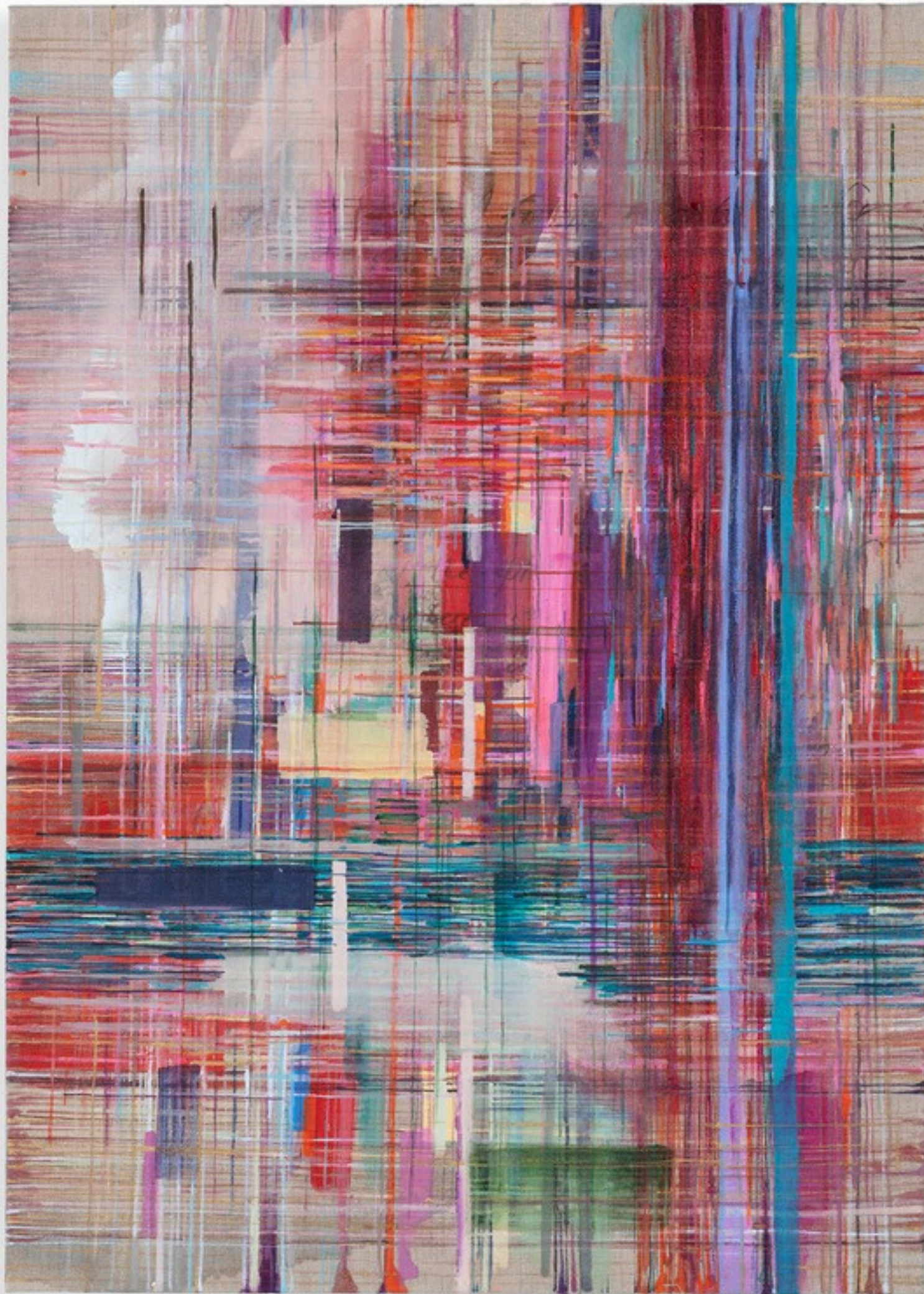
DONATED BY THE ARTIST
AND EVERARD READ

EVERARD READ

Andrzej Urbanski was born in Poznan, Poland in 1983 and settled in Berlin, Germany, with his parents in 1989. Growing up in Berlin's 'grey zone' after the fall of the wall in the late eighties when barriers between east and west were eroded, activated his participation in street culture. He first experimented with spray-paint as a graffiti artist before applying this medium in a fine art context. After exhibiting in shows in his then-hometown of Berlin, Georgia USA, Canada and Switzerland, a Cape Town residency brought him to South African shores in 2012, where he has since resided.

Now widely recognized for his sharply defined abstract paintings, Urbanski is fascinated by digital art and the connection between existence and virtual reality. Though Urbanski uses spray paint and acrylic to generate the paintings' pictorial flatness and conceal any mark of artistic gesture, his works give the illusion of being automatically created.

Through the colour shards of his structural forms, Urbanski investigates how complexity can be held within order. Drawing on the recursive logic of fractals – forms that repeat and evolve across scale – his paintings become blueprints of dynamic structure.



LOT #20

BEV BUTKOW

ALL THE GENTLE GESTURES
THAT MOVE MOUNTAINS

2026

WATER-BASED MEDIUMS,
THREAD AND TRACES OF
EXPERIMENTATION ON
UNPRIMED BELGIAN LINEN
70 X 50 CM

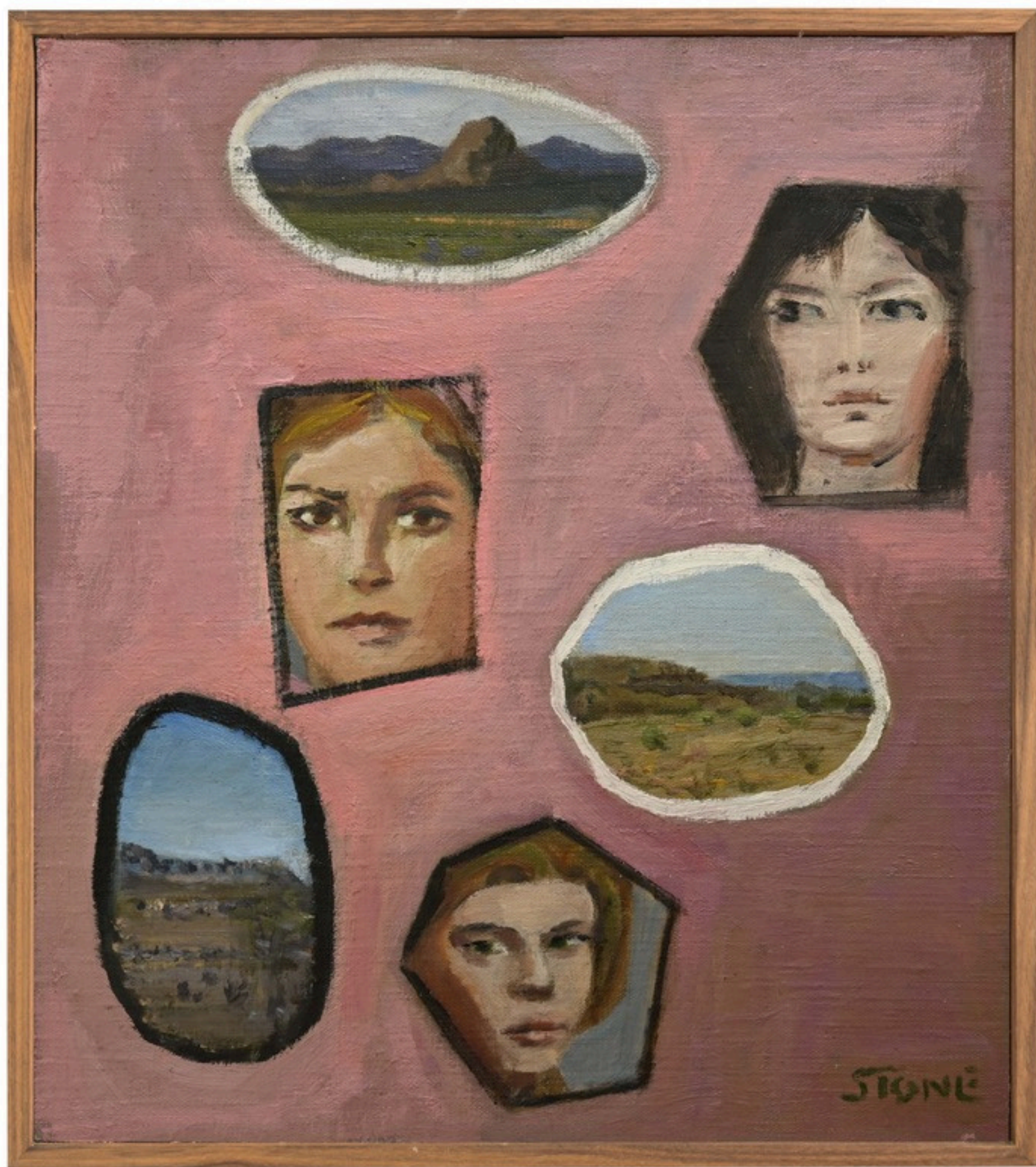
DONATED BY THE ARTIST

Bev Butkow is a Johannesburg-based spatial-weaver working across painting, textile and installation. Her practice treats material as a site of thinking, where repetition, connection and interruption produce meaning.

'all the gentle gestures that move mountains' enacts weaving within a two-dimensional field. Constructed on unprimed linen, layered gestures accumulate into a surface that holds under pressure: vertical and horizontal forces intersect, strain and settle. A saturated palette of reds, pinks and muted greens organises the field into a subtle but forceful chromatic logic.

Butkow's broader practice constructs environments that remain open and unstable, asking how structures endure, or fail, under pressure, grounded in Johannesburg's conditions of fracture and improvisation.

Butkow is a latecomer to art-making, having transitioned from a successful career in finance to a full-time art practice. In 2022 she completed her Master of Fine Arts (cum laude) at the University of the Witwatersrand. In the last year, Butkow's work has been presented in Poland, Lisbon, Paris and London, amongst others.



LOT #21

SIMON STONE

PINK 3 X 3

2024

OIL ON CANVAS BOARD

39.5 X 35 CM

DONATED BY THE ARTIST
AND SMAC GALLERY

smac

Simon Stone's paintings bring together fragments of people and places in ways that feel both personal and quietly reflective. Working in oil, gouache and encaustic, he creates compositions that resemble pieces of memory – separate, but subtly connected.

In this work, three female portraits appear against a warm pink background, each framed within irregular shapes that feel almost like cut-outs or windows. Alongside them are small landscape scenes, likely drawn from the Karoo, a place Stone returns to annually for a sabbatical from Cape Town, where he resides.

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. Stone's work is held in major collections including the Smithsonian National Museum of African Art, Anglo American, and the Standard Bank Collection, reflecting a career that has earned both local and international recognition.



LOT #22

MARELI LAL

NOTHING TO DO WITH ME

2025

INKJET PRINT ON FELIX

SCHOELLER TRUE RAG ETCHING

PAPER

84 X 60 CM

DONATED BY THE ARTIST
AND SMAC GALLERY

smac

South African photographer Mareli Lal explores the narrative potential of form, colour, and texture through carefully staged, minimal compositions. Working often within a single or dual softly toned colour field, she creates images that feel at once controlled and quietly playful, inviting close looking.

In this work, a pastel pink and blue setting forms an almost surreal backdrop. A figure is positioned face-down, their body folded so that the head is hidden, shifting attention away from identity and toward shape and gesture. The human form becomes sculptural: an arrangement of curves, fabric, and colour rather than a portrait. Lal's careful balance of elements transforms an otherwise ordinary scene into something subtly uncanny, hovering between humour and restraint, domestic familiarity and abstraction.

Lal's work has been exhibited in numerous presentations, including a solo Artist Room presentation at SMAC in Cape Town (2024), as well as participation in exhibitions at Dirt Contemporary, Salon 91, the AVA Gallery, the Turbine Art Fair and the Investec Cape Town Art Fair.



LOT #23

WALTER OLTMANN
BARB SUIT I & II (SET OF TWO)
2021
MONOPRINTS, UNIQUE
71 X 57 CM EACH

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, he is a master at manipulating both two-dimensional and three-dimensional line.

Oltmann explores dynamics between humans, animals and plants, highlighting features of armour, protection, threat, defence and disguise. "Empty suits feature as substitutes or surrogates for the body", writes Oltmann. "Although they may look a bit like vacated husks and one can't be quite sure whether they are waiting to be renewed or not, the hollow, shell-like space invites one to imagine inhabiting it; suggesting an in-between space - a potential zone of commonality with nonhuman animals, allowing us to imaginatively step inside to have a different view or experience of them, and also of ourselves."

In these two prints, the suits are presented as an opposing pair. Oltmann was inspired by the famous painting titled 'The Ambassadors' by Hans Holbein the Younger which shows two powerful men posing in a stage-like manner in showy clothes. Oltmann similarly uses this twin image display as comparative power-dressing portraits; striking one pose against another.



LOT #24

GAVIN GOODMAN

BOMVU 3

2021

DIGITAL ARTWORK PRINT ON
FUJI ARCHIVAL, ED 3/7

120 X 90 CM

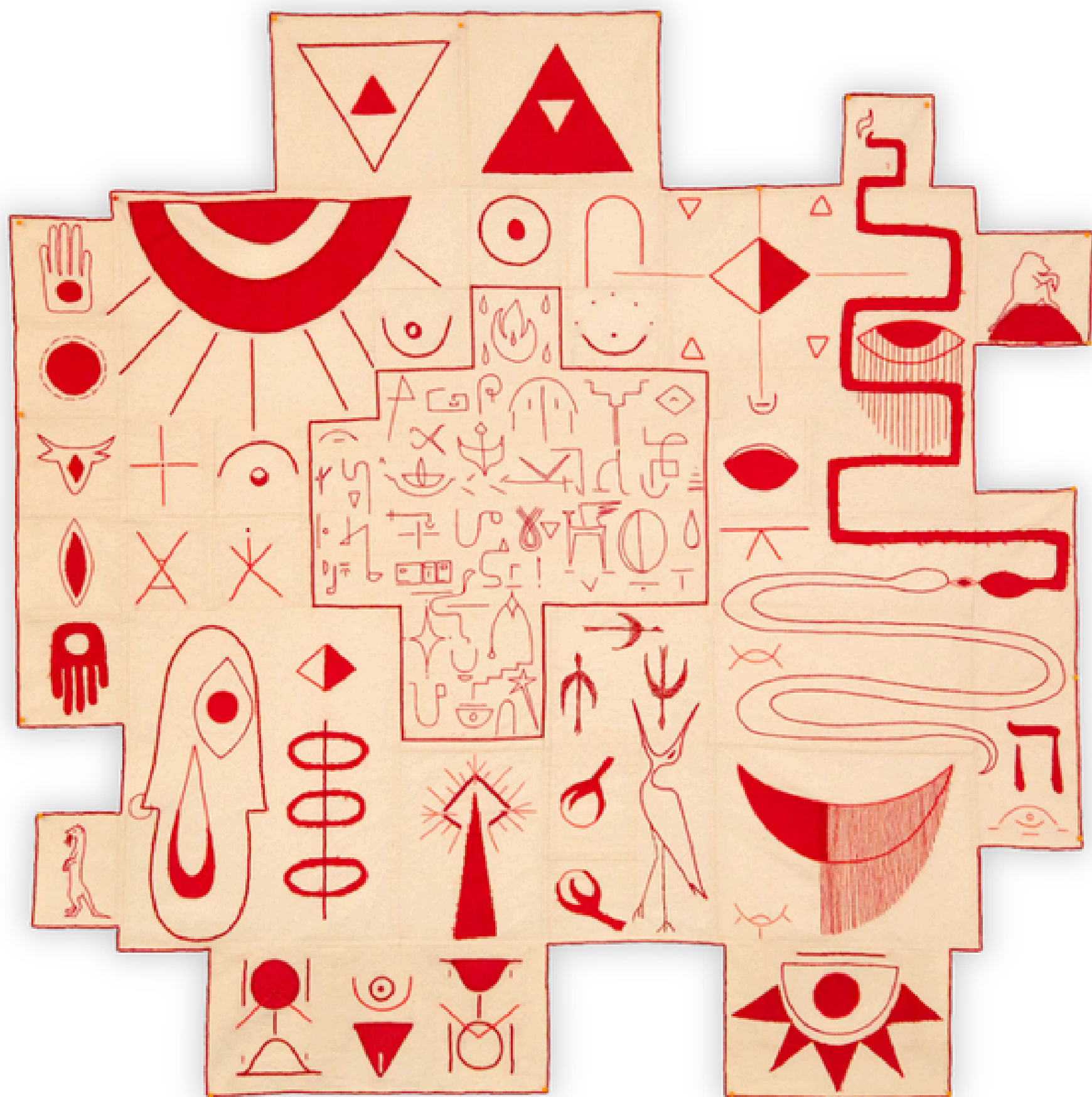
DONATED BY THE ARTIST

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 - for this very photograph.

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.

Bomvu, meaning "red" in Zulu, was born from a simple but precise idea: to identify the two geometric shapes most recurring in African cultural design, and to work exclusively within them: the circle and the triangle.

Executed in a single saturated red colour on laser-cut MDF board, these shapes are explored across the series at different scales - worn, held, inhabited - the shapes are always set against a warm neutral ground and the quiet contrast of the human figure. Two shapes, one colour, one light.



LOT #25

JANICE CODRON

108 NAMES OF LILITH
2026

COTTON CALICO WITH
APPLIQUE AND HAND
EMBROIDERY

100 x 100 CM

DONATED BY THE ARTIST

After an 18-year career in fashion design, in 2021 Janice Codron shifted her focus to textile art. Her practice draws on traditional techniques: appliqué, embroidery, patchwork, and quilting, reworked with a distinctly contemporary sensibility.

'108 Names of Lilith' is a pivotal work in her practice. It draws on ancient Babylonian incantation bowls, vessels inscribed with spiralling texts intended to trap demons, often depicting Lilith at their centre. Once "captured" by these words, the bowl would be buried beneath a home to ward off evil.

Lilith is a complex figure. In early traditions, she was feared as a threat to fertility and newborn life. Later, she appears as Adam's first wife, refusing subordination to him, resulting in her being banished from the Garden of Eden and becoming a symbol of defiance. Today, Lilith is often embraced as a feminist icon, representing independence and resistance. This work draws on that legacy, reimagining the incantation not as a means of control, but of invocation.

Inspired by the Hindu and Yogic rituals of chanting the 108 names of any given deity in order to invoke their qualities and virtues, here Codron has created symbolic "names" of Lilith-forms intended to call forth her power and feminine strength.



LOT #26

NORMAN O'FLYNN

POLLY

2025

MARBLE

16 X 9 X 9 CM

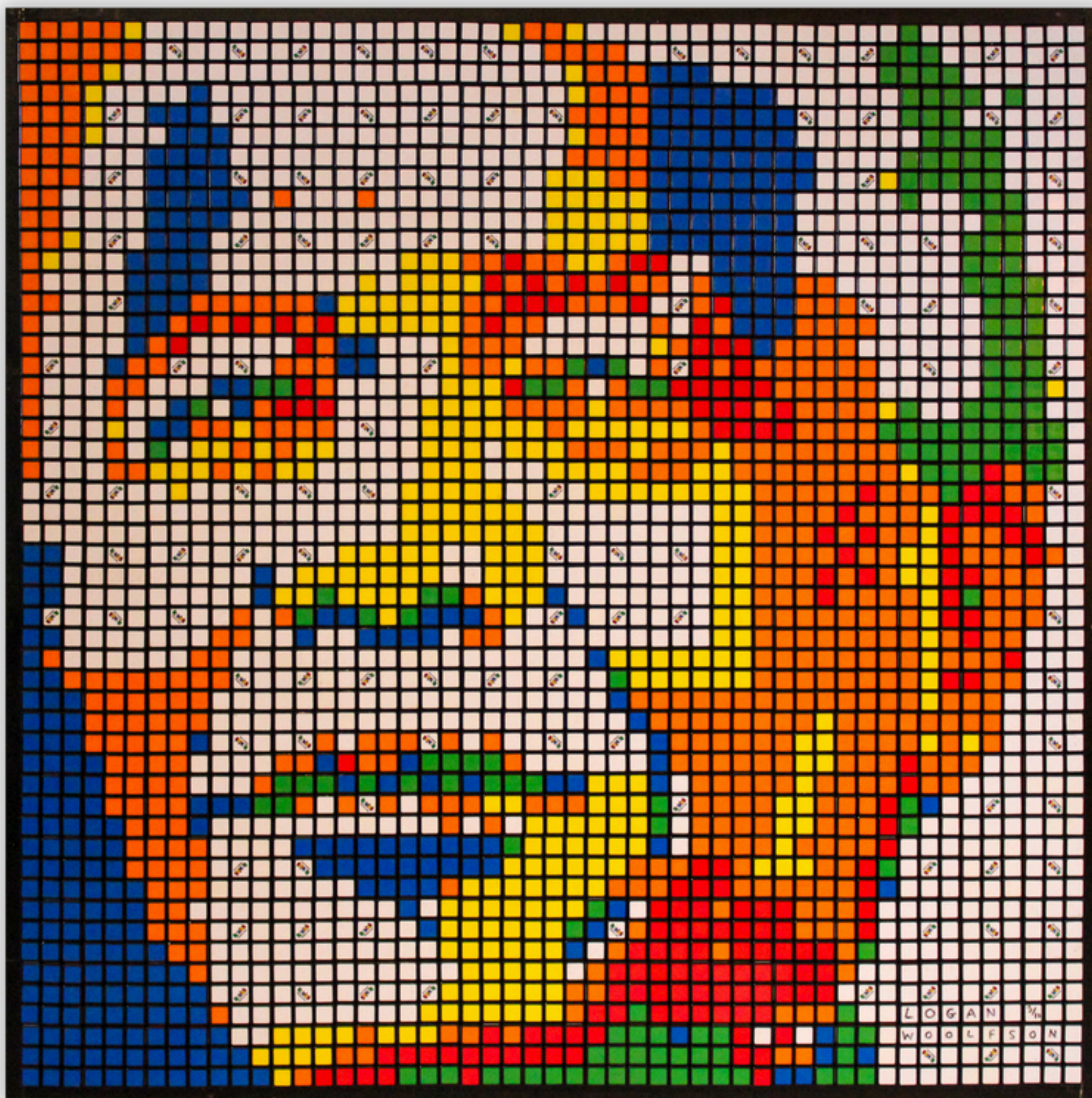
DONATED BY THE ARTIST
AND WORLDART

WORLDART

South African artist Norman O’Flynn is known for a distinctive visual language that moves fluidly across various media. His interdisciplinary approach brings together humour, history, and material sensitivity. His work is held in major collections, including Deutsche Bank, Rand Merchant Bank, Nando’s, and more.

This marble sculpture presents a stylised dinosaur, compact, rounded, and slightly whimsical in form. Carved from stone traditionally associated with classical sculpture, the figure carries an inherent tension: an ancient creature rendered in an equally ancient material, but imbued with a contemporary playfulness. It has an almost toy-like presence, in contrast to the weight and permanence associated with marble.

O’Flynn lives and works in the Karoo, a landscape deeply tied to South Africa’s prehistoric past, where fossil discoveries have long shaped understandings of early life. This context subtly informs the work, grounding its playful form in a real geological and historical lineage.



LOT #27

LOGAN WOOLFSON

NELSON 289

2026

RUBIK'S CUBES, ED 2/10

105 x 105 cm

DONATED BY THE ARTIST
AND RUBY BLANKFIELD

RUBY
Blankfield.

Logan Woolfson is an artist-scientist whose practice bridges mathematics, pattern recognition and visual expression. A polymath, he transforms complexity into clarity using the Rubik's Cube as both medium and metaphor. Woolfson's engagement with the Cube began at 17, when he developed an intense dedication to speed-cubing, completing over 40,000 solves in a year and breaking the South African record in 2014. He can solve a cube in 15 seconds!

This pursuit of mastery continues to define both his art and broader practice. He later studied Mathematics and Statistics, completing an honours degree in Actuarial Science, before returning to creative work as an extension of his analytical thinking.

Woolfson's artworks consist of mosaic portraits constructed from hundreds or thousands of Rubik's Cubes. In this case, the iconic image of Nelson Mandela is rendered in 289 cubes. Working within strict constraints: fixed colours, rectilinear form and limited orientation, he distils complex imagery into essential patterns. From a distance, the works resolve into striking, immediate portraits; up close, they reveal intricate systems of logic and precision.

WITH SINCERE THANKS TO CONTRIBUTORS

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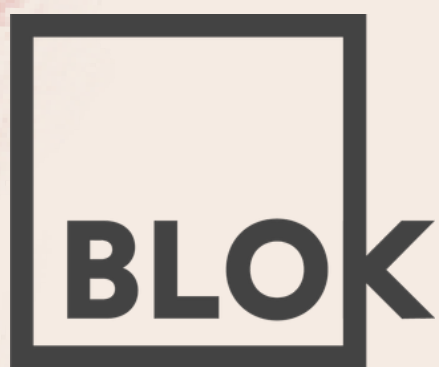


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A woman with dark hair, wearing a black long-sleeved top, is painting a wall with vibrant colors. She is using a brush to apply blue paint to a section of the wall. The wall is already partially painted with various colors including pink, yellow, and blue. A white ladder with yellow accents is positioned in the foreground, partially obscuring the wall. In the background, there are some papers or posters pinned to the wall, one of which has the word "POSSIBLE" visible. The scene is brightly lit, suggesting an indoor or well-lit outdoor space.

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Jacob Hendrik Pierneef, *Bushveld Landscape with Trees* (detail); R 1 500 000 - 2 000 000

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