



south african friends of  
the israel museum, jerusalem

# ART AUCTION

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**CATALOGUE**

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**2 FEBRUARY 2023**

## **SAFIM ART AUCTION | 2 FEBRUARY 2023**

**LIVE AUCTION TO TAKE PLACE DURING THE GALA DINNER AT  
THE NINES, STATION HOUSE, SEA POINT.**

### **AUCTIONEER**

Ariella Kuper

### **AUCTION FACILITATED BY**

Strauss & Co

**TO REGISTER AN ABSENTEE OR TELEPHONE BID,  
PLEASE CONTACT SHIRLEY DANIELS  
BIDS@STRAUSSART.CO.ZA | +27 78 044 8185 | +27 21 683 6560**

Auction proceeds will benefit the contributing artists,  
and the South African Friends of the Israel Museum's 2023 Initiatives.  
No buyer's commission will be added to the hammer price

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

### **SAFIM NATIONAL CO-CHAIRS**

Marco van Embden, Nina Kovensky, Suzanne Ackerman

### **SAFIM JOHANNESBURG CO-CHAIRS**

Della Berkowitz and Dorianne Weil

For any further information on the auction,  
or any lots on offer, please contact:

Lisa Truter | [lisa@safim.co.za](mailto:lisa@safim.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

SAFIM is dedicated to supporting art education and opportunities both locally in South Africa, and at the Israel Museum, Jerusalem. Funds raised through our auction will directly support these valuable projects.

### **SAFIM Internships at the Israel Museum, Jerusalem**

SAFIM's ongoing annual international internship programme sends **two** honours-level art graduates to the Israel Museum for a 3 month, fully-sponsored internship, where they work with world-leading experts to gain invaluable insights and professional experience. We have sent 6 interns to Israel to date.

### **SAFIM Internships at Local Art Institutions**

As part of our ongoing mission to support the local arts community, SAFIM sponsors internship programmes at various art institutions in South Africa. In 2022/3 we are the proud sole sponsors of the SAFIM Curatorial Intern at the Norval Foundation. We have supported 4 local internships to date.

### **\*NEW Initiative\* SAFIM Tertiary Education Bursary**

In continuation of our support for art education, this year we are sponsoring a fully-funded, 1 year bursary for a tertiary education student. Our 2023 recipient is a third year fine arts student at the Ruth Prowse School of Art.

### **The Ethiopian Community Project, at the Ruth Youth Wing**

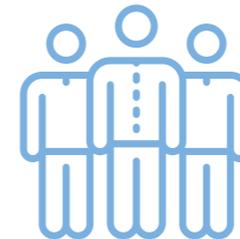
Since 2018, SAFIM has sponsored this important education project at the Israel Museum's Youth Wing. Within the programme, 30 Ethiopian-Israeli children are brought to the Israel Museum once a week for a full year to engage with art and craft. Many of these children have had no prior exposure to the arts.

**For more on our organisation and our important work, please visit [www.safim.co.za](http://www.safim.co.za)**

## SAFIM'S IMPACT IN NUMBERS



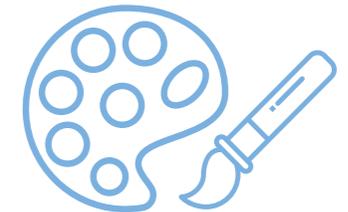
**R5 million +**  
Funds raised



**115**  
Members'  
events hosted



**10**  
Internships  
sponsored



**351**  
South African  
artists supported



**180**  
Children sponsored  
at Youth Wing, Israel Museum



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## LOT #1

**GUY DU TOIT**  
*HARE'S A THOUGHT*

2018  
BRONZE AND STEEL  
24 X 13 BY 9 CM  
EDITION 18/50

DONATED BY  
RAND MERCHANT BANK (RMB)



**GUY DU TOIT** (1958–) is a South African artist working across a range of media including sculptures in bronze, stone, wood and steel, and drawings in pen, ink and charcoal. He has exhibited extensively, both locally and internationally, and has been consistently supported by private and public collectors.

Du Toit attributes his fascination with hares to: "Their lively, fast thinking, playfully cunning and unpredictable characteristics. My hare sculptures are all refreshingly gender and race neutral and have been broadly collected. They have grown to creatively represent so many aspects of our human existence and relationship with the natural and social world."

*Hare's a Thought* is a maquette (miniature) of RMB's large-scale commission of the same subject, permanently installed at the RMB Think Precinct – the sculpture courtyard which links the buildings of Merchant Place. The edition is not publicly available for sale, but reserved by RMB for select presentation to uniquely purposeful causes.



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## LOT #2

**GEENA WILKINSON**

*TROPHY*

2023  
HAND-CAST RESIN  
EDITION 2/5 + 2 AP  
25 X 50 X 7 CM

DONATED BY THE ARTIST

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**GEENA WILKINSON** (1994–) currently lives and works in Cape Town. Her 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 temporality. Her works function as still-lives, speaking to the passing of time and making an attempt to preserve the social space that encompasses them.

Of these bright red, juicy lips, the artist says: "When we focus on one piece, one part, we over-analyse, we stereotype, we forget about the other pieces that make up the whole. You would think that this separation amplifies the violence – but instead it helps us forget – we have severed it from the body. The piece, the part, becomes the whole: an object of beauty, a trophy."

Wilkinson recently presented *As You Were*, a solo exhibition at WORLDART in 2022, and in March 2023 will be presenting a solo show at Norval Foundation's Boschendal Gallery, Franschhoek.



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## LOT #3

**CATHY ABRAHAM**

*ALL THE TEARS ARE FALLING I*

2022

OIL ON ITALIAN COTTON

CANVAS

170 X 108 CM

FRAMED

DONATED BY THE ARTIST

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**CATHY ABRAHAM**'s (1968–) creative work brings together seemingly disparate entities through a ritual-based practice. Abraham works systematically with repetitive gestures as a way of thinking through the patterns that mark our daily existence. She refers to the repeated brushstrokes in her paintings as 'ghosts'. A metaphor for the spectre of trauma and its haunting of memory, these 'ghosts' are counted and numbered with reference to the Kabbalah.

The artist counts 18 strokes until the paint is faded – not quite gone but still leaving a residue. An impression. A whisper akin to a ghost. This acts as a reminder of the consequences of the marks made in this world. The lasting effects of events long ago continue to shape the present, which in turn shapes the future.

Abraham graduated with an MFA (with distinction) in 2018. She has exhibited in solo and group shows across South Africa, including at Everard Read, The Fourth, the Turbine Art Fair and more.



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## LOT #4

**KIM JACKSON**  
*PORTAL 2*

2021  
OIL ON WOOD WITH MODELING  
PASTE AND FOAM  
20 X 15 CM  
FRAMED

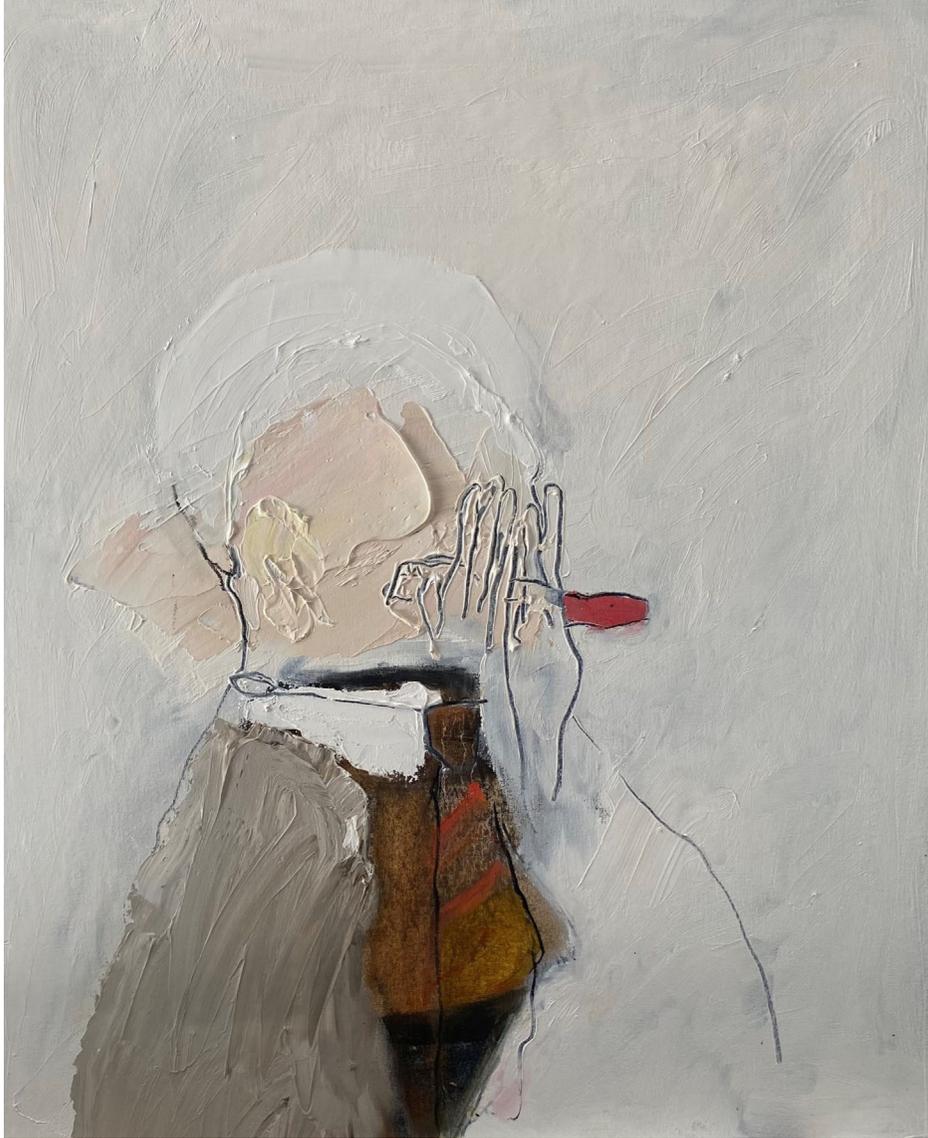
DONATED BY THE ARTIST

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**KIM JACKSON** (1975–) is a contemporary South African artist currently residing in the United States.

Jackson's subject matter is influenced by her own experienced duality. The design world of permanence reflects a deep interest in philosophical and esoteric themes that permeate her work. She plays with subtle innuendos to sex, recycling, biology, psychology, nature, and the notions of use, misuse, and waste. Her works explore intimacy with oneself, each other, our immediate environments as well as humans' relationship to nature.

In 2020 Jackson was chosen as an international artist in a London exhibition "Women To Watch" curated by Zeynep Utku. Outside of her artistic practice, Jackson serves as a board member of Monkeybiz, the South African bead art empowerment non-profit. She has also co-produced a short documentary with the National Geographic team about the women and the art of African beadwork.



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## LOT #5

**LORRIENNE LOTZ**

*SLIP OF THE TONGUE*

2022

OIL AND CHARCOAL ON CANVAS  
50 X 60 CM

DONATED BY THE ARTIST  
AND EVERARD READ

EVERARD READ

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**LORRIENNE LOTZ** (1954–) began her art studies in the 80s under Bill Ainslie at the Johannesburg Art Foundation, and more recently has participated in Rose Shakinovsky and Claire Gavronsky (Rosenclaire's) annual workshops in Italy and South Africa. As a result, the artist has forged a deeply intuitive material process with an acute awareness of a formal language.

*Slip of the Tongue* was created in response to the insanity of war and the patriarchal, imperialistic fantasies and performances of the protagonists. Over the past years, motifs of oppression have emerged as the broader context for Lotz's work, where the political is also personal. By rendering the covert overt, the unconscious conscious, the artist attempts to confront that piece of the oppressor within us which reveals the parallels to the personal conflicts we experience on the home front.

Lotz's work is held in the collections of Spier and Ellerman House, amongst others. She was awarded a Sasol New Signatures Merit Award in 2014.



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## LOT #6

**WALTER BATTISS**

*BANANA BOY*

COLOUR SCREENPRINT

EDITION 2/30

45 X 64 CM

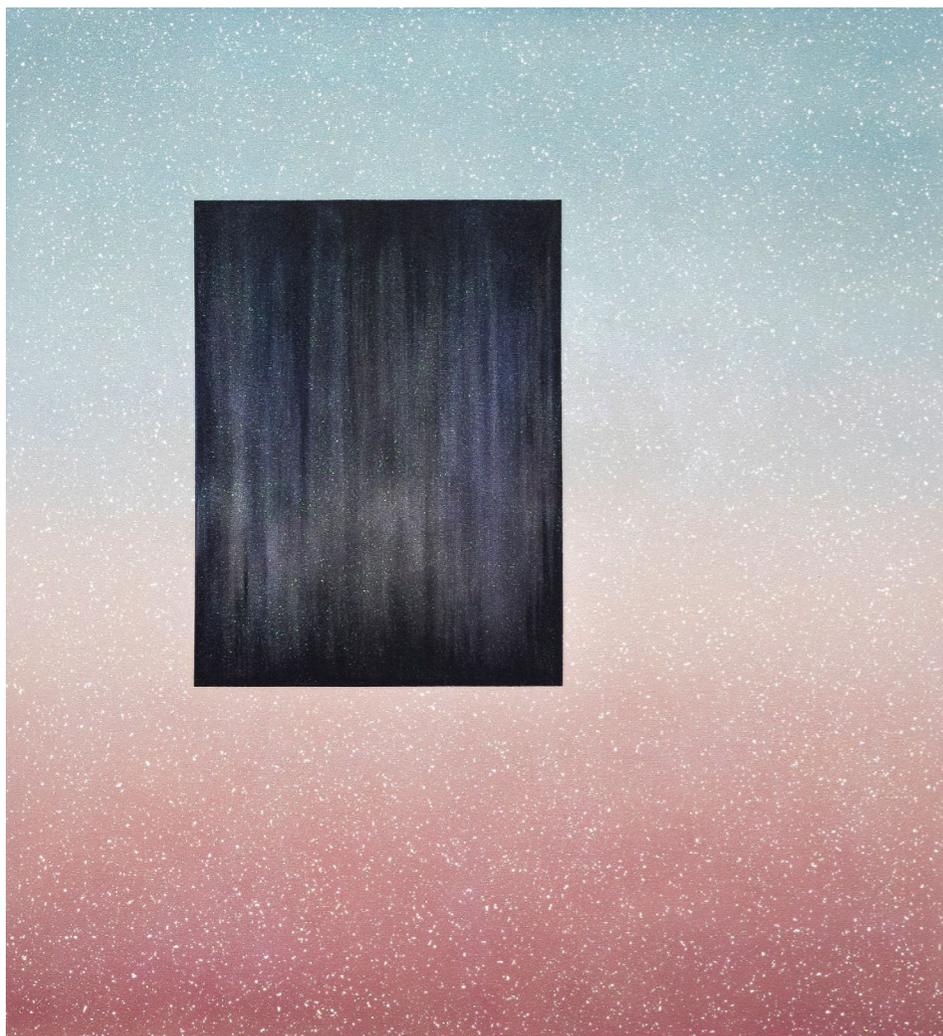
FRAMED

DONATED ANONYMOUSLY

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**WALTER BATTISS** (1906–1982) is one of South Africa's best-known artists, widely remembered as a radical modernist, having continually pushed the boundaries of art in the country throughout the mid to late 20th century. Specifically, he is largely regarded as the pioneer of printmaking in South Africa, having mastered the medium in an unprecedented manner in South Africa by the 1960s

Battiss' art is admired around the globe. His work has been exhibited at the likes of the Victoria and Albert Museum and at the Royal Society of Arts, London as well as at the Venice Biennale where he participated a remarkable three times (1950, 1952, 1954). In 2005–2006 the Standard Bank Gallery, Johannesburg hosted the major retrospective exhibition *Walter Battiss: Gentle Anarchist*, with which a monograph of the same title was published. His highly sought-after works are held in the collections of the Iziko South African National Gallery, Cape Town, the Wits Art Museum, Johannesburg and the Cincinnati Art Museum, amongst others.



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## LOT #7

**ROSIE MUDGE**

*ONCE YOU'RE GONE  
YOU CAN NEVER COME BACK*

2020  
AUTOMATIVE PAINT, GLITTER  
GLUE AND OIL ON CANVAS  
132 X 122 X 4 CM  
FRAMED

DONATED BY THE ARTIST  
AND SMAC GALLERY

**smac**

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**ROSIE MUDGE** (1988–) lives and works in Cape Town, South Africa. She obtained her BAFA with distinction from the Michaelis School of Fine Art at the University of Cape Town in 2013. Mudge works with a variety of materials, including painting, video, sound, photography, installation, sculpture and drawing. "I work with materials that I find resonant - from nail polish, glitter, YouTube clips and silly string to resin, automotive paint, and glitter glue."

*Once You're Gone, You Can Never Come Back*, is an example of what the artist refers to as a "painting within a painting", expressing the ability to hold two opposing feelings within ourselves at the same time. Likened to windows, the artist sees these as routes through which to escape the dark corners of the mind – the dark, unrelenting oil, shining as liquid does, surrounded by a field of light.

In 2022 Mudge presented her third solo show, *Talking Back*, at SMAC Gallery. She has also exhibited at Zeitz MOCAA, SMITH Studio and Everard Read, amongst others.



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## LOT #8

**SAM NHLENGETHWA**  
*SEXTET*

2021  
FIVE COLOUR LITHOGRAPH  
EDITION 18/40  
48.5 X 68.5 CM  
FRAMED

DONATED BY THE ARTIST AND GOODMAN GALLERY

GOODMAN GALLERY

**SAM NHLENGETHWA** (1955–) is a highly respected artist who has played a pioneering role in South African art. Nhlengethwa studied at Rorke's Drift before honing his skills at the Johannesburg Art Foundation under its founder Bill Ainslie. In 1991, he co-founded the legendary Bag Factory in Johannesburg, a non-profit arts space where future generations of artists are able to develop their own artistic careers.

Nhlengethwa's art is largely figurative and explores themes such as human interaction, urban life, and jazz. For Nhlengethwa, jazz is a universal language, and his love for music is evident throughout much of his output – including *Sextet*.

Nhlengethwa's work has been exhibited and collected around the globe, including having been shown at the 2013 Venice Biennale, at SCAD Museum of Art in Savannah, Georgia and Whitechapel Gallery, London. In 1994 – the year South Africa held its first democratic elections – Nhlengethwa was awarded the prestigious Standard Bank Young Artist of the Year award.



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## LOT #9

**MONKEYBIZ**  
SMARTIES

2023  
60 X 22 X 7 CM  
BEADED SCULPTURE

DONATED BY MONKEYBIZ,  
LOVINGLY BEADED BY PHUMLA MRAMBA

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**MONKEYBIZ** is a nonprofit income-generating bead project started in January 2000 by ceramic artists Barbara Jackson and Mathapelo Ngaka. Through creating sustainable employment, Monkeybiz focuses on black women's economic empowerment in the most economically under-resourced areas of South Africa.

Monkeybiz has established a vibrant community of more than 300 bead artists, many of whom are the sole breadwinners within their households. Departing from the culture of mass-produced curio craft, each Monkeybiz artwork is unique, using the traditional method of beading with needle and thread.

Their larger-than-life groceries series brings your childhood dreams to life. Who doesn't love some Smarties?!



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## LOT #10

**KILMANY-JO LIVERSAGE**

ORGANIKA522

2022  
MONOPRINT WITH ACRYLIC AND SPRAY PAINT ON PAPER  
72 X 106 CM  
FRAMED

DONATED BY THE ARTIST AND WORLDART GALLERY

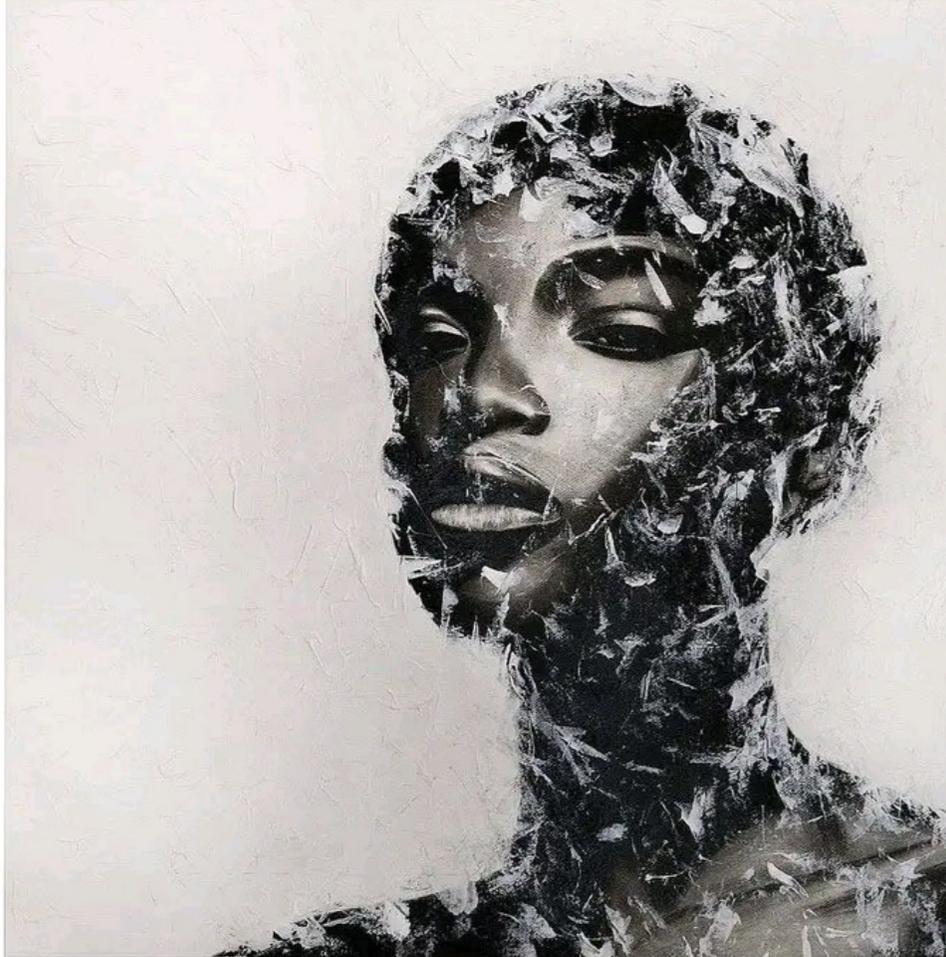
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**WORLDART**

**KILMANY-JO LIVERSAGE** (1973–) lives and works in Cape Town. She creates work that sits at the blurry boundary between fine art and graffiti. Adopting the graffiti or urban art language allows her to update, renew and challenge the conventions of painting. The result is a series of brightly coloured paintings evoking the street, art history and the future.

For Liversage, her still life paintings are her own take on the objectification of women. Flowers are often viewed simply as objects of beauty, and with these still life paintings she compares flowers to women. Flowers are perceived to bring beauty and colour to a space and women are often expected to do the same.

Liversage has exhibited extensively both locally and abroad, including at the 55th Venice Biennale in 2013, and at WORLDART where she presented her solo show, *FERVA* in 2021.



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## LOT #11

**STEVE MAPHOSO**  
*BEAUTY*

2020  
CHARCOAL AND ACRYLIC ON  
PAPER  
100 X 100 CM  
FRAMED

DONATED BY THE ARTIST

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**STEVE MAPHOSO** (1990–) is a contemporary artist born in Luanda, Angola, and currently based in Johannesburg. In both thought and application, Maphoso's works describe a continuous conversation with dark and light. He uses acrylic paint and charcoal to capture immense emotion in black and white.

Maphoso has participated in various group exhibitions throughout South Africa in the last 5 years, including at the Turbine Art Fair, Trent Gallery and at the Mazars Egoli Art Fair. A socially aware artist, Maphoso has contributed to and supported a number of local fundraising projects, specifically in support of COVID-19-related relief.



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## LOT #12

**ALASTAIR WHITTON**  
*BINOCULAR (SET OF 3)*

2014  
ARCHIVAL PIGMENT PRINT ON  
UV MUSEUM GLASS  
42 X 42 CM EACH  
AP, FROM AN EDITION OF 3  
FRAMED

DONATED BY THE ARTIST  
AND BARNARD GALLERY

**B**

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**ALASTAIR WHITTON** (1969–) is a British-born South African photographer. Whitton graduated with distinction from the Durban Institute of Technology where he was awarded the Emma Smith International Scholarship and subsequently furthered his studies at the Glasgow School of Art in Scotland.

This set of 3 *Binocular* formed part of the artist's 2014 solo exhibition *Glimpse* at Barnard, Cape Town. The works subsequently featured at the Cape Town Art Fair, FNB Joburg Art Fair and AKA: Also Known as Africa in Paris. The edition is no longer available, having sold out and these, presented here for auction, are the artist's proofs.

Whitton has presented work in shows around the globe at the likes of Photo London; Center for Book Arts, New York; Calouste Gulbenkian Museum, Lisbon; Fotomuseum, Antwerp and Pratt Institute, New York. His work is represented in the collections of the Aperture Foundation Library, New York; Luciano Benetton Collection, Venice and the Jack Ginsberg Centre for Book Arts, Wits Art Museum (WAM), amongst others.



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## LOT #13

**GALIA GLUCKMAN**  
*THE SUBURBAN ESCAPE*

2020  
CONSTRUCTION WITH CANVAS  
TEXTURED PAPER, ACRYLIC,  
BALSA WOOD AND BONDING  
TAPE ON PAPER  
110 X 90 CM  
FRAMED

DONATED BY THE ARTIST IN  
LOVING MEMORY OF HER  
FATHER-IN-LAW,  
STEPHEN GLUCKMAN,  
WHO RECENTLY PASSED AWAY

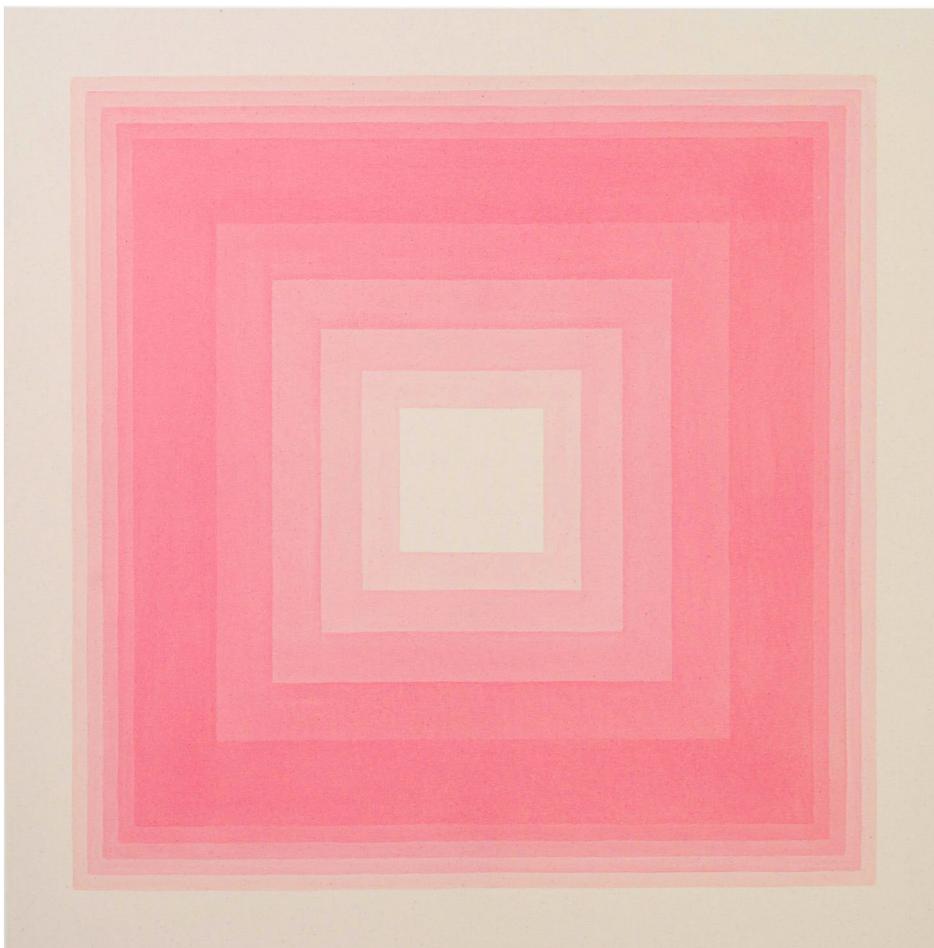
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**GALIA GLUCKMAN** (1973–) is a Tel Aviv-born South African artist who is well known for her masterful, multi-dimensional artworks, created through the layered use of hand-cut strips of cotton paper.

Gluckman's creative process is an oscillating journey between order and disorder. The artist has an intimate relationship with her material, working rhythmically with the meditative construction of each work. Each strip of paper is cut and formulaically dyed. Gluckman is intuitively led to form structures, layers upon layers that build upon themselves to become new forms. The arduous making of each textural landscape, explores our own making. In a world increasingly driven by automation and syntheticism, Gluckman is intent on exploring the human qualities that machines cannot replicate.

Gluckman has exhibited widely both locally and abroad, including in shows at Everard Read, SMAC Gallery, Untitled Art Fair, Miami, and at the Sydney Art Fair. Gluckman is currently working towards showing at the 2023 Investec Cape Town Art Fair with Southern Guild, as well as preparing for a solo exhibition in Sydney, Australia with M Contemporary.

Gluckman's work is represented in private and corporate collections in Australia, Dubai, Israel, South Africa, Spain, the United Kingdom and USA.



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## LOT #14

**ABDUS SALAAM**

*HERE (NOW) IV*

2022

ACRYLIC INK ON CANVAS

100 X 100 CM

DONATED BY THE ARTIST  
AND THK GALLERY

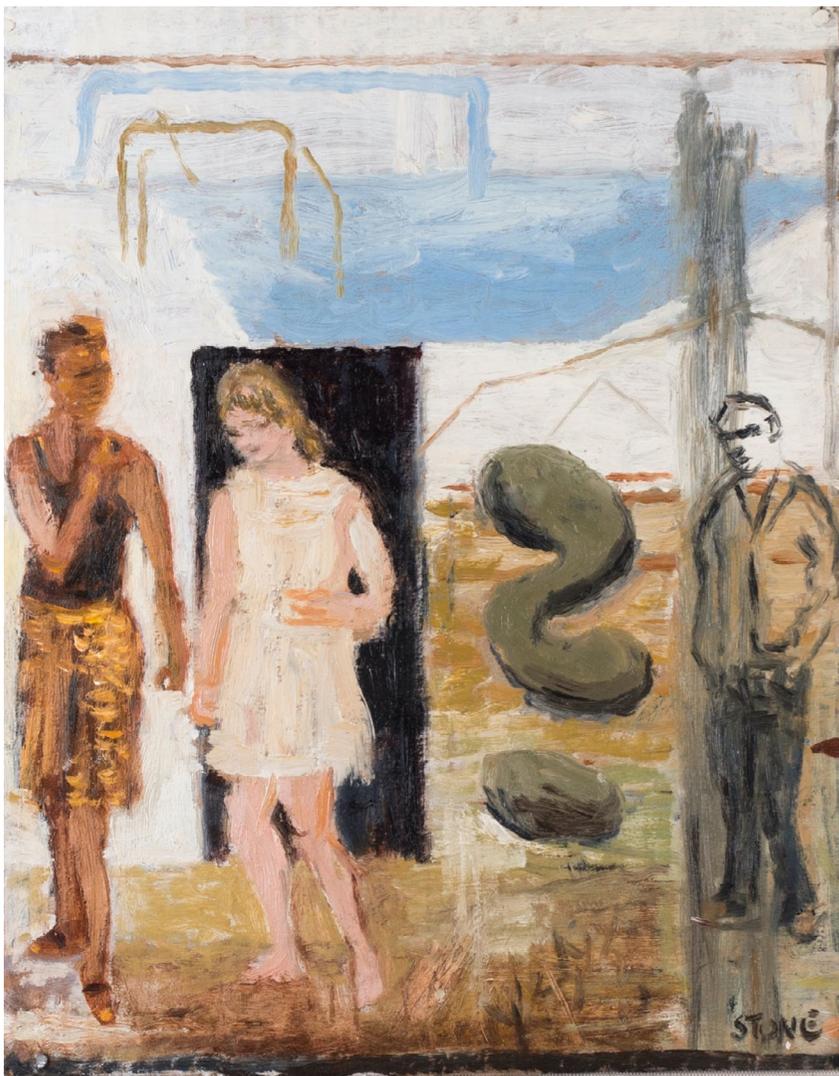
**THK GALLERY**

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**ABDUS SALAAM** (1989–) is a self-taught artist, photographer and videographer whose work begins in poetry and expands through his multi-medium practice. Inspired by natural beauty, Salaam's work serves as a bridge between the scientific and spiritual world.

For Salaam, each painting is a deeply transformative actuation of sacred monotony, with a single square metre taking up to 400 hours to paint. Inspiring contemplation, they are a poetic reflection of oneness, our interconnectedness, and our dependence on each other. Salaam's work looks beyond tropes of identity and outer struggle, instead focusing on unity and on the expansive spiritual inner realities of beauty, peace and striving, as they relate to nature and our shared human experience: sharing the ecstatic love of being alive and being together.

Salaam has exhibited extensively both locally and abroad. Last year, he had a sold out booth at the Investec Cape Town Art Fair, and was invited to Abu Dhabi Art 2022 where he was placed in the Afkhami Collection.



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## LOT #15

**SIMON STONE**  
*TWO WOMEN, ONE MAN*

2017  
OIL ON CARDBOARD  
33 X 27 CM  
FRAMED

DONATED BY THE ARTIST  
AND SMAC GALLERY

**smac**

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**SIMON STONE** (1952–) graduated from the Michaelis School of Fine Art in 1976, and later continued his education in Italy. Since 1978, he has exhibited widely, both locally and abroad. Considered the “poet” of inner-city Johannesburg, Stone has been an important influence on, and part of a generation of painters during the halcyon era of South African art during the eighties and nineties. He is largely known as “the painter’s painter”.

Throughout his career, Stone has worked in various styles. After phases working as a realist, symbolist and expressionist painter, in the early 1990s, he began developing a new lyrical and allegorical style that fused aspects of his previous periods. Informed by his explorations of spatial design and the layering of pictorial elements in earlier paintings, Stone began to segment and partition his compositions, as well as float pictures within pictures. *Two Women, One Man* is such an example.

Stone's work has been acquired for the Smithsonian National Museum for African Art Collection, Washington DC, USA. Other notable collections include: Alexander Forbes in Cape Town, Anglo American, Gencor Industries Collection in Orlando, USA and the Johannesburg Art Gallery (JAG), amongst many others.



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## LOT #16

**BEEZY BAILEY**  
*THE MAGPIES' GARDEN*

2020  
MIXED MEDIA ON CANVAS  
90 X 120 CM

DONATED BY THE ARTIST  
AND EVERARD READ

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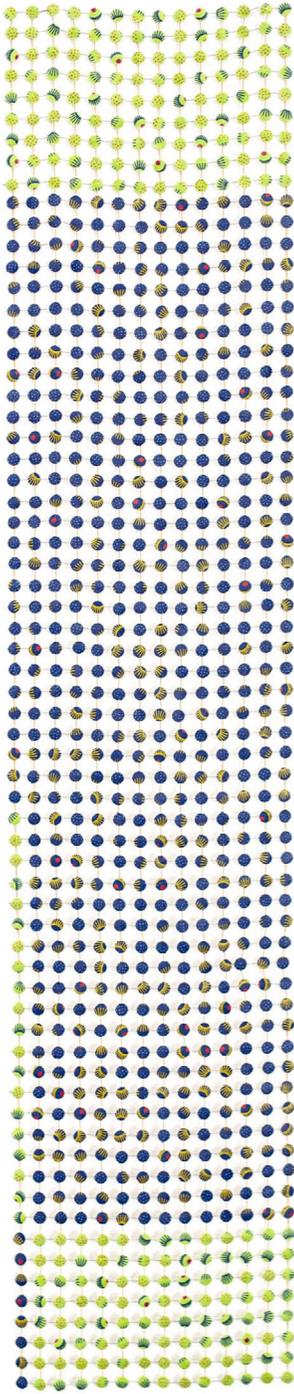
EVERARD READ

**BEEZY BAILEY** (1962–) is an artist set alight by the need to find expression for his creativity. His artistic practice eludes easy categorisation – painter, sculptor, printmaker, performance artist, surrealist, collaborator, iconoclast, opportunist – these are some of the names that have been used to describe this restless artist.

Bailey's eclectic and effervescent approach to art has attracted a stellar list of fellow polymaths as collaborators, including David Bowie, Brian Eno, Dave Matthews and early encounters with Andy Warhol.

*The Magpies' Garden* is "inspired by the colours of the rock pools at Camps Bay tidal pool, with its bottle greens and purple browns. The painting features my 'angel spheres' (I believe when we die we become energy spheres) and birds as fish of the sky."

Over the past three decades, Bailey has exhibited extensively in South Africa and around the world. In 2011 his work was shown at the Chenshia Museum in Wuhan, China, and in 2015 he was part of the official programme at the Venice Biennale. Bailey's art is represented in several art collections, including the Getty Family Collection as well as the Oppenheimer Art Collection.



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## LOT #17

**BONOLO KAVULA**  
*LOPANG*

2020  
PUNCHED SHWESHWE AND  
THREAD  
65 X 13.5 CM  
FRAMED

DONATED BY THE ARTIST  
AND SMAC GALLERY

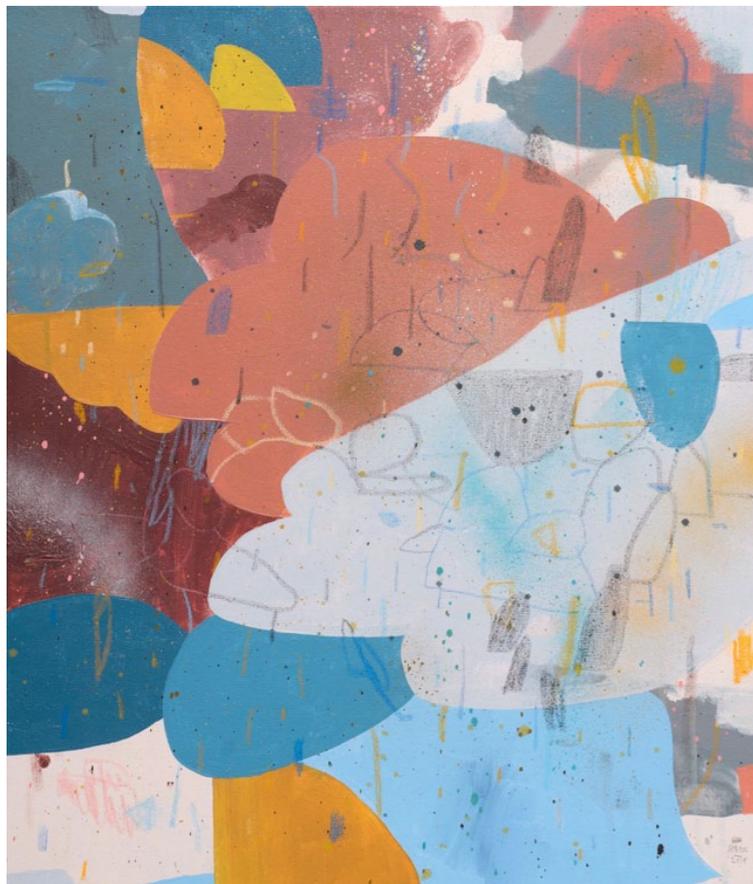
**smac**

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**BONOLO KAVULA** (1992–) currently lives and works in Cape Town. She obtained a BA(FA) from the Michaelis School of Fine Art in 2014, where she received the Katrine Harries Print Cabinet Award. In 2022, Kavula was the recipient of the inaugural Norval Sovereign African Art Prize and subsequently presented her first solo museum exhibition, *Lewatle*, at Norval Foundation. The artist has also presented solo shows at SMAC Gallery, Art Basel Miami Beach and the Investec Cape Town Art Fair.

Kavula's artistic process is entirely unique, involving the meticulous method of punching material to create tiny discs before joining them with measured lines of thread. Kavula works predominantly with shweshwe fabrics, formulaically constructing colourful compositions which reimagine everyday materials with a mesmerizing result.

Kavula's works are held in collections around the globe, including the likes of the Pérez Art Museum Miami (PAMM), and the Iziko South African National Gallery Collection in Cape Town, South Africa.



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## LOT #18

**PAUL SENYOL**  
*BEHELD*

2019  
MIXED MEDIA ON CANVAS  
56 X 50 CM

DONATED BY THE ARTIST  
AND BARNARD GALLERY

**B**

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**PAUL SENYOL** (1980–) is a self-taught artist who has been studying art and mark making since his fascination with skateboarding magazines as a teenager in Cape Town. Skateboarding emerged as a gateway to early creative works and remains an important part of Senyol's experience of urban spaces. The artist's unique visual language is founded on the inevitable change and flux in environments. His works are testament to the translation of experience into form.

*Beheld* was first included in the group exhibition *Wildflowers* at Salon Ninety One in Cape Town in 2019. The work forms part of a collection of pieces which all point towards a natural environment as the key point of reference.

Career highlights for Senyol include 8 solo exhibitions as well as participation in group exhibitions at Zeitz MOCAA and various local galleries and art fairs. His work is represented in the collection of the Spier Arts Trust, South Africa. The artist is a past Top 100 Absa Bank L'Atelier finalist.



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## LOT #19

**PAUL DU TOIT**  
*LITTLE RALPH*

1998  
BRONZE  
23 CM HIGH  
EDITION 4/8

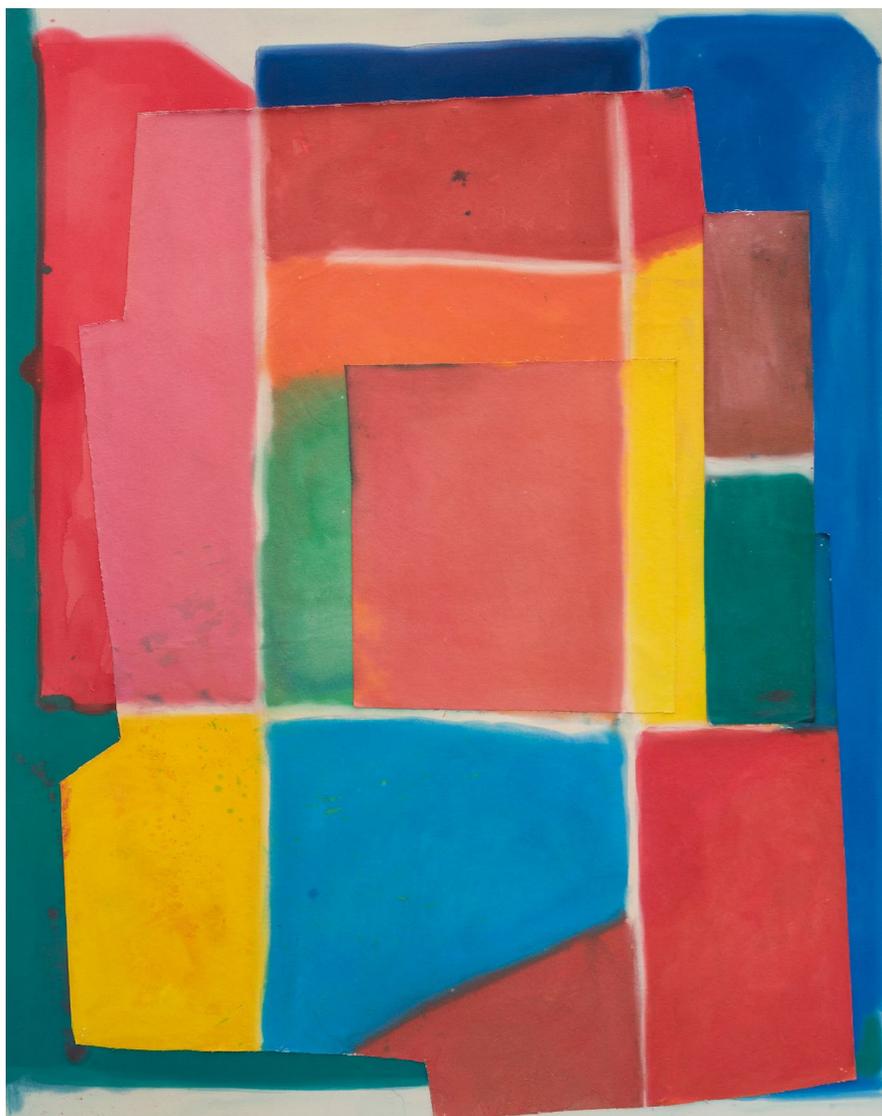
DONATED BY  
LORETTE DU TOIT

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**PAUL DU TOIT** (1965–2014) was a contemporary artist based in Cape Town, who at times maintained a studio in New York. Du Toit created a very personal form of art that was his own; a linear, phantasmic world that he created from his mind and experiences.

In the late nineties, Du Toit visited Paris and became fascinated by the patinas and methods of the Modernist sculptors there. With the creation of *Little Ralph*, Du Toit explored the casting process, creating one edition in bronze, and another in nickel, allowing him to examine the difference between two metals undergoing the same process.

Throughout his career, Du Toit received several acknowledgements and awards, including a medal from the city of Florence in the Biennale Internazionale Dell'arte Contemporanea and a nomination for the Daimler Chrysler Sculpture Award of 2002. In 2012 he collaborated with Nobel Peace Prize winner, Archbishop Desmond Tutu, to create a handmade illustrated artist book in New York benefitting The Lunchbox Fund.



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## LOT #20

**HUGH BYRNE**  
*BUOYANT*

2021  
OIL, ACRYLIC AND CANVAS ON  
CANVAS  
200 X 160 CM  
FRAMED

DONATED BY THE ARTIST  
AND EBONY/CURATED



**HUGH BYRNE** (1983–) is a non-figurative artist who makes use of colour, structure and composition to achieve an overall sense of experimentation. Byrne relies on gut intuition and curiosity for direction and to establish a balance between spontaneity and discipline. Drawing on his studio space, tools, materials, as well as previous artworks as direct stimulus for the development of new work, it is a response to his environment.

Seams, staples or stretcher bars are left visible in Byrne's work to allow insight into the process and shine light on structural elements which are usually hidden. The artist wants the construction process to be both obvious and questioning; creating an opportunity for the viewer to be invited in, but not all the way. When making his work, he is conscious of the viewer's relationship and interaction with it.

Byrne has exhibited extensively across South Africa, including most recently, *Quick on Your Feet*, a solo exhibition at EBONY/CURATED, Franschhoek. His work is held in private collections both locally and abroad.



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## LOT #21

**BARRY SALZMAN**

*BEYOND THE BORDERS OF VISIBILITY, HAMAKARI, NAMIBIA*

2020

ARCHIVAL GICLÉE PRINT ON HAHNEMÜHLE PHOTO RAG

SHEET SIZE: 110 X 143 CM

EDITION 2/8 + 2 AP

FRAMED

DONATED BY THE ARTIST

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**BARRY SALZMAN** (1963–) is an award-winning artist who currently works in photography, video and mixed media. His projects have been shown across the globe and his work widely published. In 2022 he held solo shows at Paris Photo, Unseen Amsterdam, the Investec Cape Town Art Fair and more.

Salzman's work explores challenging social, political and economic issues. *Beyond The Borders Of Visibility* was shot within witness distance of the Battle of Waterberg (or as the Herero people call it, the Battle of Ohamakari). It was the site of the decisive battle between the German colonialists and the Herero people in 1904 and resulted in the first genocide of the 20th century. This work is typical of Salzman's practice where he talks to the tension between the aesthetics and the trauma of place. The landscape -- like us -- witnesses all.

Salzman has upcoming international solo exhibitions scheduled with Mirko Mayer Gallery in Cologne, Germany and Holden Luntz Gallery, in Palm Beach, Florida, in the USA. His work is held in collections both locally and abroad, including the EKARD Collection and the Sanders Collection, both in the Netherlands.



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## LOT #22

**JACO VAN SCHALKWYK**

MEINERSEN KÜNSTLERHAUS REFLECTION STUDY I (DIPTYCH)

2017

OIL ON BELGIAN LINEN

64 X 50 CM EACH; 64 X 100 CM COMBINED

DONATED BY THE ARTIST  
AND BARNARD GALLERY

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B

**JACO VAN SCHALKWYK** (1981–) is a photorealist painter with a preoccupation with illusionism, constantly attempting to capture reality in paint, striving for perfection upon the surface of the canvas.

*Meinersen Künstlerhaus Refelection Study* was created during a two-month residency at the Künstlerhaus Meinersen in Germany. The artist was fascinated by the natural cinematic play of shadow and reflection on the walls and windows in the building. The work formed part of his solo project *Mehr licht/More light* which investigated his encounters with the exotic and other, but deflected from directly objectifying the actual environment by only capturing its shadows and reflections.

The artist has exhibited at the Sylt Foundation, Germany; VOLTA, Basel, Switzerland; House of Arts, Salzburg, Austria; and the Beijing Biennale, China, amongst many others. His paintings are represented in the collections of Rand Merchant Bank, The South African Reserve Bank, Absa Bank and Spier Arts Trust.



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## LOT #23

**KARINA TUROK**

*MANDELA – ON THE ISLAND*

1994

ARCHIVAL PIGMENT INKS ON FELIX SCHOELLER TRUE FIBRE MATT

61 X 86 CM

EDITION 2/20

FRAMED

DONATED BY THE ARTIST

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**KARINA TUROK** (1963 –) has a Master's degree in Fine Arts from the University of Cape Town's Michaelis School of Fine Art; where she became the first photography student to be awarded the Michaelis Prize. She has also worked and studied at the International Centre of Photography in New York, working for the *Village Voice* and *Time Life* publications.

In 1994, she travelled South Africa with Nelson Mandela as a stills photographer for the documentary film *Mandela – Son of Africa, Father of a Nation*. This image, *Mandela – On the Island* was taken within this time, during a one-on-one photographic moment between Mandela and Turok. Moments later, international media giants arrived from around the world to film their footage of this momentous time in South Africa's history.

Turok has held numerous exhibitions, including at the Market Theatre (at the invitation of David Goldblatt), the Iziko South African National Gallery, Constitution Hill, the JSE and at the International Center of Photography, New York. Turok's work is held in prominent private collections across South Africa.



## LOT #24

**DAVID KOLOANE**  
*COMMUTERS I*

2008  
WATERCOLOUR, CHARCOAL AND COLOURED PENCIL  
20.5 X 29 CM  
FRAMED

DONATED BY THE ARTIST'S ESTATE AND GOODMAN GALLERY

GOODMAN GALLERY

**DAVID KOLOANE** (1938 – 2019) 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 at a time when such vocations were restricted to white people in South Africa.

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, among others.

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 in 2019 he was the subject of a travelling career survey exhibition, *A Resilient Visionary: Poetic Expressions of David Koloane*.

Koloane's work forms part of collections at Centre Pompidou, Paris, Perez Art Museum Miami (PAMM), A4 Arts Foundation, Cape Town and the Iziko South African National Gallery, amongst many others.



## LOT #25

**GHADA AMER AND REZA FARKHONDEH**

*PERFUMED GARDEN*

2005

LITHOGRAPH WITH DIGITAL SEWING AND FABRIC CHINE-COLLE ON PAPER

EDITION 18/25

57 X 61.2 CM

FRAMED

DONATED BY THE ARTISTS AND GOODMAN GALLERY

GOODMAN GALLERY

**GHADA AMER** (1963–) and **REZA FARKHONDEH** (1963–) have cultivated an artistic collaboration spanning over 20 years, though they have only recently begun to exhibit their collective works publicly, under the moniker RFGA. This partnership seamlessly merges their two distinctive styles to create a dynamic visual vocabulary.

As an artistic duo, Amer and Farkhondeh have collaborated on various projects over the past thirty years. Signing their collaborative works together, they prove that making art is not about gender, power, or fame but about welcoming the status of combined authorship, which according to both Amer and Farkhondeh, is a creative source and an inspiring open window to making art. In doing so, their collaborative works on paper evolve organically, hence enriching each other's visual vocabulary. These collaborative works often question the status of women in western society and art history.

Amer and Farkhondeh's previous collaborative solo exhibitions include those at Tina Kim Fine Arts, New York, the Singapore Tyler Institute, The Stedelijk Museum in the Netherlands and Goodman Gallery, Cape Town.

Collaborative works by the artists are held in private collections around the globe.



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## LOT #26

**WILLIAM KENTRIDGE**  
*TREE*

2019  
COFFEE LIFT AQUATINT  
EDITION 28/40  
43 X 32 CM  
FRAMED

DONATED BY THE ARTIST  
AND GOODMAN GALLERY

GOODMAN GALLERY

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**WILLIAM KENTRIDGE** (1955–) is internationally acclaimed for his drawings, films, theatre and opera productions. While his practice, expressionist in nature, is entirely underpinned by drawing, his method combines studio-based and collaborative practices to create works of art that are grounded in politics, science, literature and history, and maintain a space for contradiction and uncertainty.

Exploring and championing a breadth of mediums, Kentridge's complex creations are multifaceted in form, resonating with audiences through their unifying exploration of the very fabric of our existence. Revisiting and reacting to philosophical, historical or political tropes, Kentridge conjures a myriad of themes in his polymorphic works which are experimental and conceptually rich.

Kentridge's work has been seen in museums and galleries around the world since the 1990s, including the Royal Academy of Arts in London, Museum of Modern Art in New York, Musée du Louvre in Paris, Zeitz MOCAA and the Norval Foundation in Cape Town. He has also participated in a number of Biennales including Documenta in Kassel (2012, 2002, 1997) and the Venice Biennale (2015, 2013, 2005, 1999, 1993).

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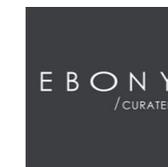
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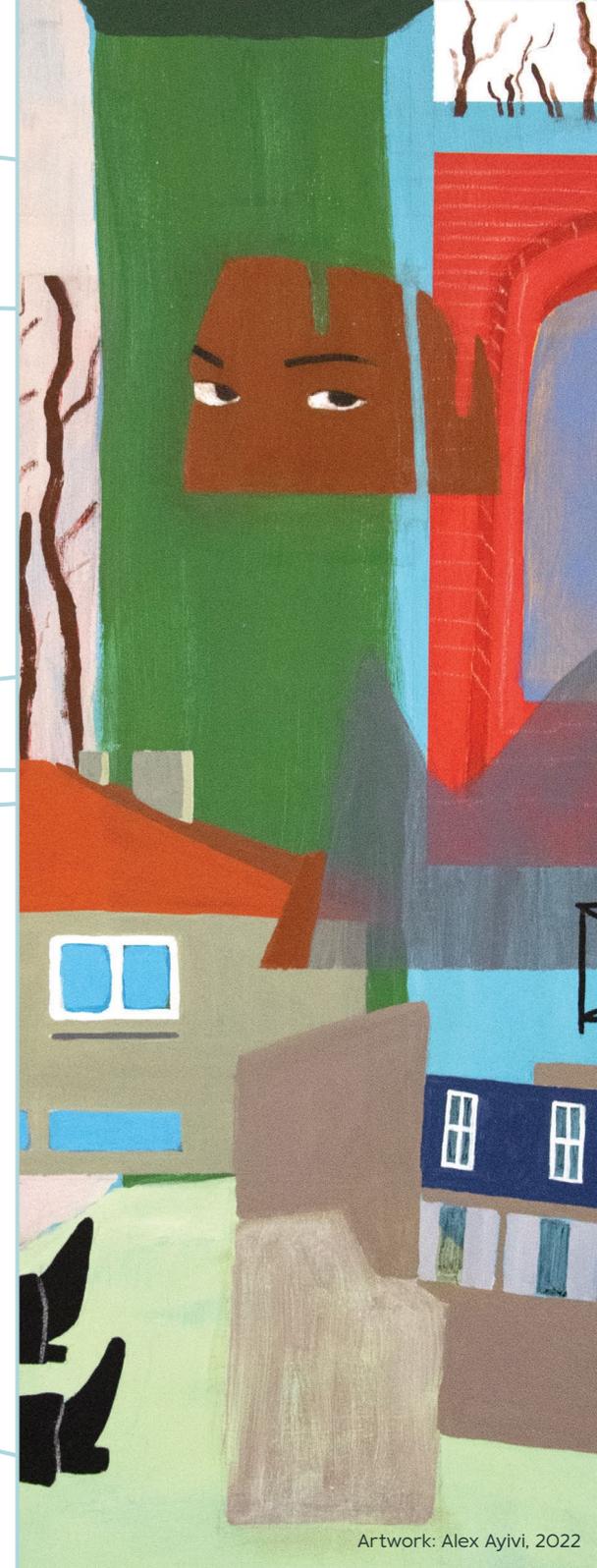
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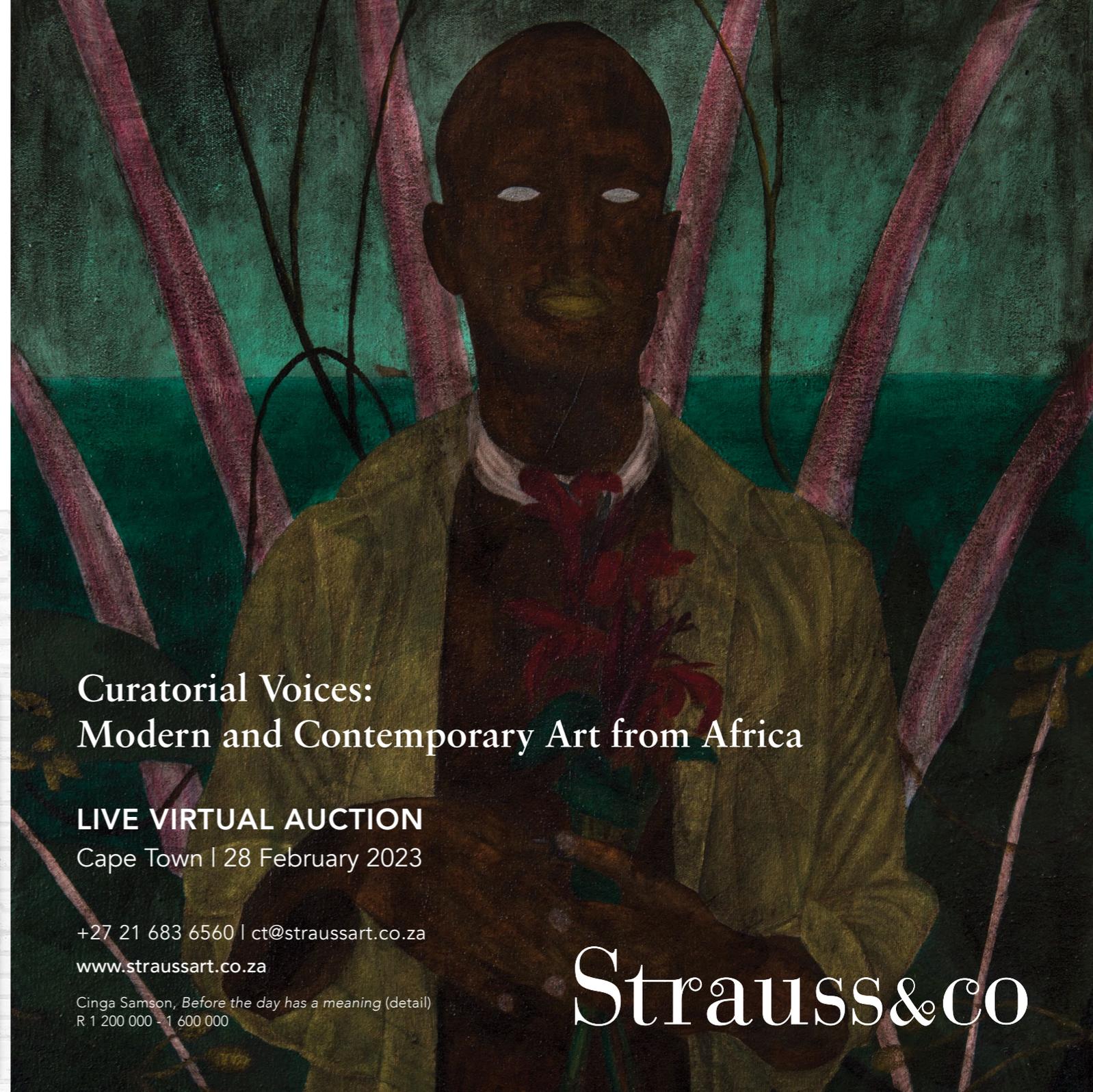
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Cinga Samson, *Before the day has a meaning* (detail)  
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