07 NOVEMBER 2026



ELLERMAN HOUSE

# ARTANGELS







# 2026 / EVENT SPONSORS

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# 2026 / ART RELATED SPONSORS

*Click Learning would like to thank all participating artists and their supporting galleries, along with Strauss & Co for their generous support.*

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# THEBE MAGUGU

*For **ArtAngels 2026**, Thebe Magugu will be dressing Nicola for the occasion, bringing his distinctive design aesthetic to an evening celebrating South African creativity, artistry and purpose.*








*Thebe Magugu is a Kimberly-born fashion designer and founder of his eponymous luxury fashion label. His work explores the intersections of African identity, heritage, history and contemporary culture through thoughtful design and storytelling. Rooted in South Africa, the brand offers a distinctive perspective on modern luxury, celebrating the people, places and narratives that shape the continent.*





# Welcome / ArtAngels 2026

Every year, ArtAngels reminds us what becomes possible when creativity and generosity share the same purpose. Artists, galleries, partners, collectors and friends come together not simply to celebrate extraordinary art, but to help create opportunities that extend far beyond this evening.

**To our artists,** thank you for placing your work at the heart of this mission. Each contribution carries the time, thought and conviction of an individual practice, yet here it becomes part of something collective. Your generosity allows creativity to travel beyond the studio and into classrooms, communities and the lives of young people across South Africa.

**To our sponsors, galleries and partners,** thank you for continuing to stand alongside us. ArtAngels has grown through collaboration, and your support enables Click Learning to strengthen foundational learning at scale while creating meaningful opportunities within the wider arts community.

And to **everyone bidding this year,** the work you choose to take home carries another story with it. Your support helps give young learners stronger foundations in literacy and numeracy, while contributing to initiatives that nurture emerging artists and strengthen creative careers.

ArtAngels has always believed that art can hold beauty and purpose at the same time. What begins with an artwork can become access to learning, professional opportunity and the confidence to imagine a different future.

As we gather for ArtAngels 2026, we celebrate another remarkable collection and, more importantly, the community whose support turns art into real change.

Thank you for being part of it.

**Nicola Harris**
CEO Click Learning / Owner Ellerman House

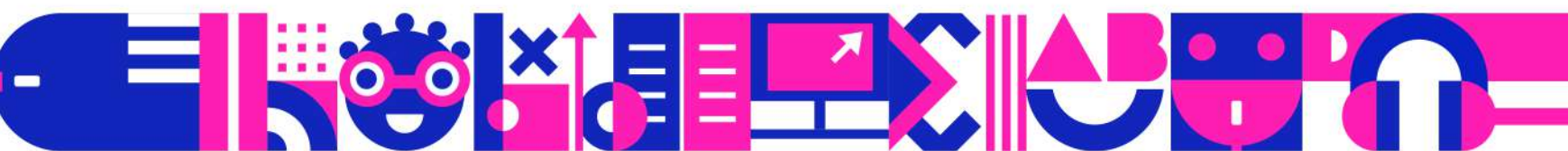


# 2026 / BENEFICIARIES



FOR THE BENEFIT OF

click learning



# Building solid foundations for a better future.

## What Drives Us.

**81%**

of Grade 4 learners can't **read for meaning**

**63%**

of Grade 5 learners show **no basic mathematical knowledge**

**90%**

of South African learners are **taught in English from Grade 4**

**63%**

of youth are **unemployed**

Weak learner performance in literacy and numeracy in foundation phase is one of the major factors leading to poor learning outcomes in later grades

## Our Response.

**We deploy online English literacy & numeracy programmes in underserved primary schools.**

**In the process we create jobs for youth and upskill them to move on to better employment.**

[1] *PIRLS 2021;* [2] *TIMSS 2019;* [3] *Spaull, Van der Berg, Wills, Gustafsson & Kotze 2016, Laying Firm Foundations;* [4] *Stats SA QLFS Q2 2026*



# Changing little lives for Big impact.



**4**
Provinces



**322**
Schools



**512**
Labs



**25,505**
Computers in use



**213,740**
Unique Learners



**209,447**
Literacy Learners



**51,292**
Numeracy Learners



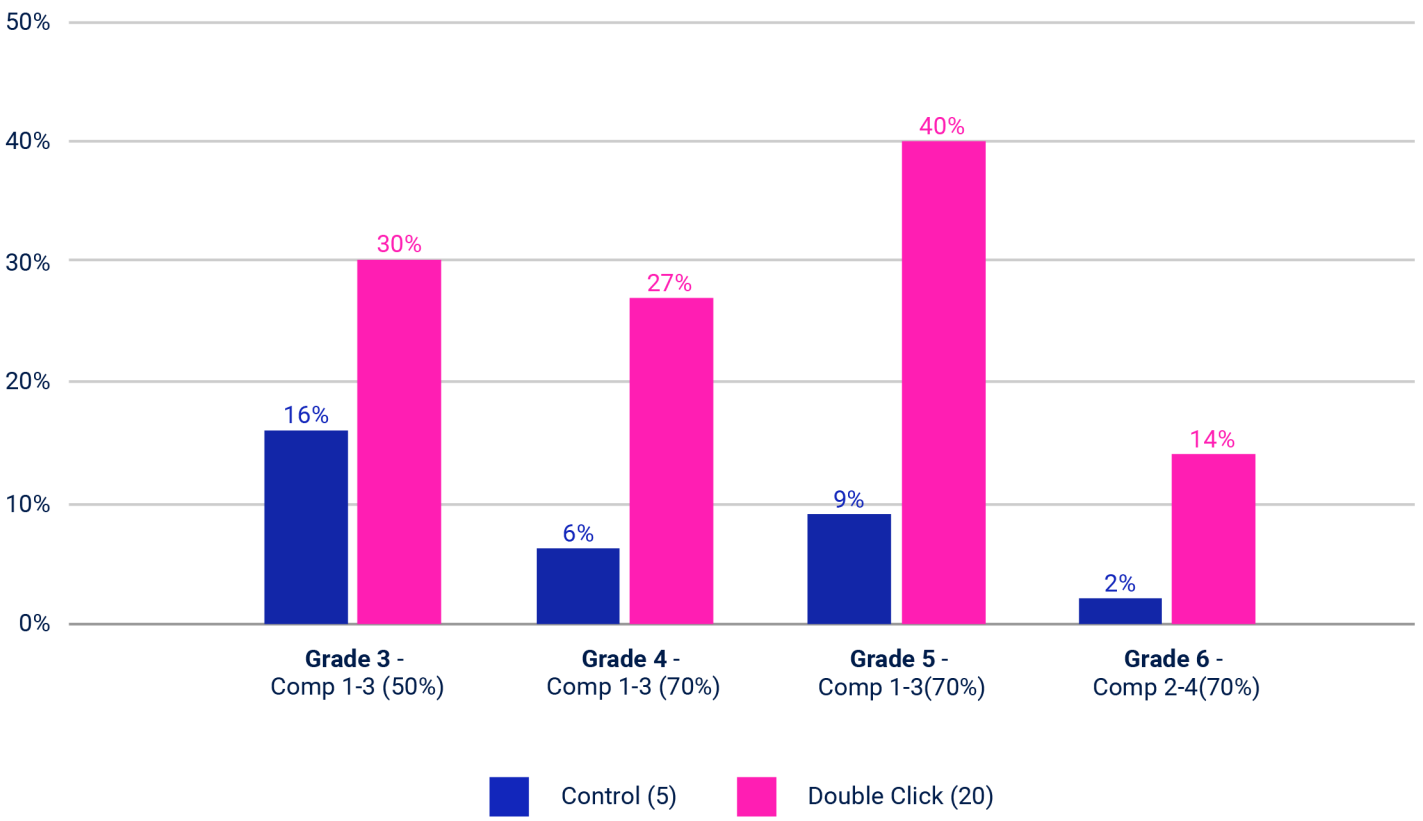
**1,032**
Youth Employed



# 4x More
# Advanced Readers.

Intermediate phase learners who used Click's online learning programmes for 40+ hours a year for 2 years were 4x more likely to achieve advanced comprehension than control learners.

## Learners Reaching the Tipping Point:




*% of learners reaching the comprehension tipping point; threshold score shown in brackets.*

# Creating jobs and improving employability.

In the process Click Learning creates jobs for **unemployed youth** as facilitators in our schools and upskill them to move on to better employment and more sustainable livelihoods.



**2,107**
Jobs Created
*for unemployed youth*



**1,051**
Current Facilitators
*working in our schools*



**276**
New Jobs
*created in 2026*

## Where our facilitators go next.

50%



**1,062**
Have moved on
*from Click Learning*

26%



**553**
Better Employment
*or further studies*

1%



**24**
Hired at Click Head Office
*over time · 17 still with us*

*Percentages are of all 2,107 jobs created.*

# What Makes Click Special?



## Proven Impact

Learners gain ~1 year of English learning with just 18 hours in our programme.



## Scaled Implementation

We effectively deploy edtech in complex, underserved schools.



## Rigorous Measurement

We deliver credible learning outcome assessments at scale.



## Objective Solutions

Our product-agnostic approach ensures we deploy only the most effective edtech.



## Data-Driven Innovation

Through initiatives like Double Click, we use data to find the most effective and scalable edtech solutions.





## Beneficiary / BNAP Art Prize

BLESSINGNGOBENI
ART PRIZE

Created by artist Blessing Ngobeni in collaboration with the Bag Factory Artists' Studios, the Blessing Ngobeni Art Prize supports young and emerging visual artists at a pivotal point in their careers.

The selected artist receives a 12-week studio residency, together with a materials budget, stipend and the opportunity to present a solo exhibition supported by Everard Read Gallery Johannesburg. It is a programme designed not simply to recognise talent, but to provide the practical space, resources and professional exposure needed for that talent to develop.

Through ArtAngels' continued support of the prize, investment in art extends beyond collecting to the artists who will shape its future. It is a partnership that creates room for new voices, new practices and new careers to take form.

## Beneficiary / Ruth Prowse School Of Art

RUTH PROWSE
SCHOOL OF ART

At Ruth Prowse School of Art, developing creative talent means combining artistic education with the practical support required for students to complete their studies and move confidently into professional practice.

The ArtAngels Everard Read Bursary provides financial assistance to deserving students selected by Ruth Prowse management in consultation with Everard Read and ArtAngels. Alongside financial support, Everard Read provides mentorship, giving bursary recipients valuable access to experience and guidance from within the professional art world.

The bursary represents an investment at a formative stage in an artist's development. By removing some of the financial barriers to study and pairing education with mentorship, it gives emerging creatives greater opportunity to concentrate on their work, develop their individual voices and prepare for what comes next.

Beneficiary / **Art School Africa**

art school africa.

Art School Africa works beyond the studio, addressing another essential part of an artist's career: understanding how to build and sustain a professional practice.

Founded in 2022, the non-profit works with aspiring and emerging artists across the continent, using research to better understand the challenges they face and translating those insights into practical education. Through talks, workshops, panel discussions, networking opportunities and access to industry expertise, Art School Africa helps artists strengthen the business knowledge and professional connections that sit alongside creative practice.

ArtAngels' support helps make these resources more accessible and enables Art School Africa to continue expanding the opportunities available to its creative community.

For emerging artists, making the work is only one part of the story. Knowing how to navigate the industry, reach audiences and build a sustainable career can determine what happens next.





# *2026 / AUCTION LOTS*

Live auction conducted by Dan Nicholl with virtual online auction supported and donated by Strauss & Co.

(Please note no buyers or sellers commission will be paid for this auction, ensuring maximum benefit to the beneficiaries.)

Strauss&co

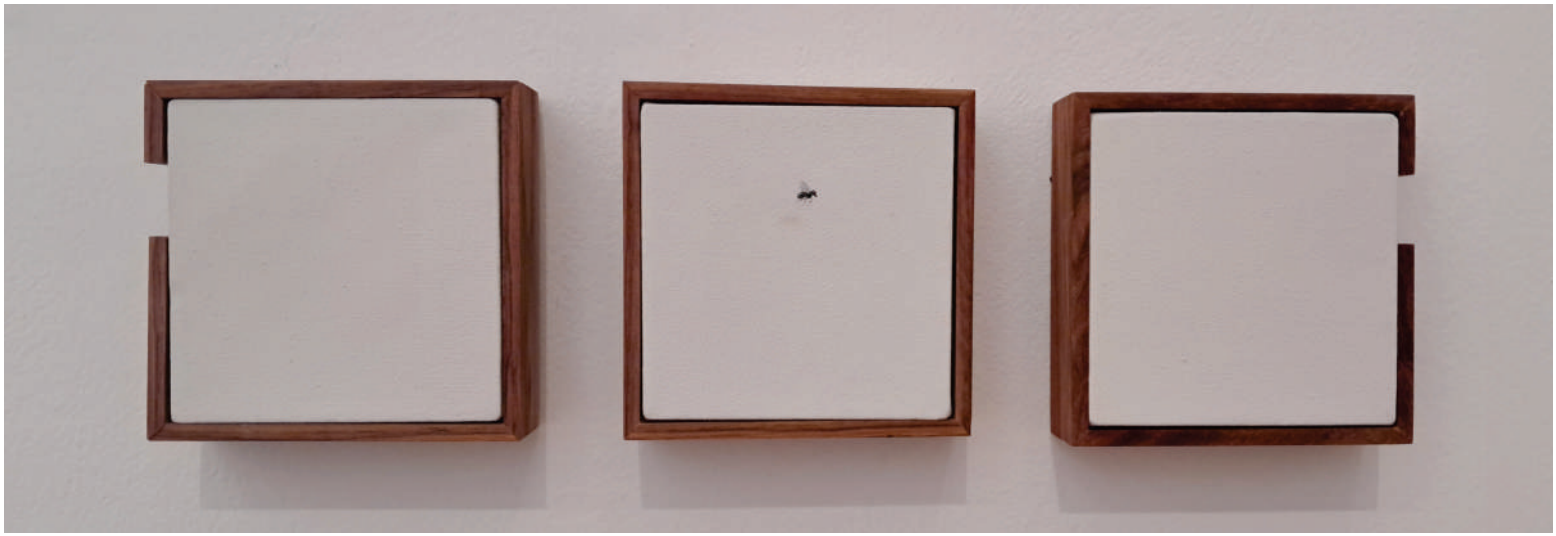
Fine Art Auctioneers | Consultants

# *ARTANGELS / CHAPTER 1*

## Lots 1 - 24

Saturday, 7 November 2026, 7:30pm
Ellerman House, Cape Town (by invitation only)

Live Virtual Auction:
**www.straussart.co.za**





# 01 GUY SIMPSON

*Kindly donated by the artist in collaboration with*
GOODMAN GALLERY

***FLY BY,*** *2026*

*Acrylic on canvas*
*3 Pieces, (13 x 13 cm each)*

***Estimated Value:***
*R30 000 - R35 000*

*Kindly donated by the artist in collaboration with*

EIGEN+ART LAB



# 02

## GABRIELLE KRUGER

***PAINT VESSEL - GARDEN SERIES NO. 4,*** *2024*

*Acrylic paint, resin, repurposed paint bucket (50 x 45 x 39 cm)*

***Estimated Value:***
*R40 000 - R60 000*

*Kindly donated by the artist in collaboration with*
EVERARD READ



# 03

## BOYTCHIE

***4 SKULLS,*** *2026*

*Oil, enamel and bitumen on wood (91 x 66 x 4.5 cm )*

***Estimated Value:***
*R20 000 - R30 000*

*Kindly donated by the artist in collaboration with*

RESERVOIR



# 04

## BEN STANWIX & XHANTI ZWELENDABA

***CANDLEWOOD 1988,*** *2025*

*Archival pigment print on Hahnemühle photo rag, vegetable bag (knitted) (53.5 x 74 cm)*

*Edition of 5*

***Estimated Value:***
*R40 000 - R60 000*

*Kindly donated by the artist in collaboration with*

EVERARD READ



# 05

## ERIN CHAPLIN

***BUFFY,*** *2026*

*Oil on canvas (53 x 47.5 cm)*

***Estimated Value:***
*R25 000 - R35 000*

*Kindly donated by the artist in collaboration with*
EVERARD READ

# 06

## ATANG TSHIKARE

***SEBATANA,*** *2019*

*Wood (25 x 46 x 19 cm)*

*Edition 4 of 5*

***Estimated Value:***
*R50 000 - R70 000*

*Excerpt from "Peo e Atang":*

*The growl came again — louder this time. Peo's heart pounded .*
*Through the crack in his hut wall, he saw it... feelers glistening, mouth dripping, claws shredding the grass walls apart.*

*"Grrraawww!" it roared.*

*He didn't wait. He ran — into the thick night, clutching the strange object that had chosen him.*

*Breathless, he climbed a tree and held on till dawn, trembling... yet alive.*

*Something ancient had awakened.*

*Artist's interpretation:*
*The view here is that we are all Peo.*
*The beast (Sebatana) is our trial—the chaos sent to awaken the dormant power within.*

*When the darkness hunts you, it is not there to end you, but to initiate you.*

*You are not losing — you are being called to remember.*
*The climb is your transformation. The night is your teacher.*

*You are still chosen. You are still rising.*





# 07 ZANDER BLOM

*Kindly donated by the artist in collaboration with*
EVERARD READ

***MINIATURE GROUP 1,*** *2025-2026*

*Oil on linen (5 pieces Various Sizes)*

***Estimated Value:***
*R50 000 - R70 000*

*Kindly donated by*
*the artist in collaboration with*

EBONY
CURATED




# 08

## BALEKANE LEGOABE

***SACRED MIST,*** *2026*

*Acrylic, ink and graphite on canvas (101.5 x 76.5 cm)*

***Estimated Value:***
*R50 000 - R70 000*

*Kindly donated by the artist in collaboration with*

EVERARD READ




# 09

## BLESSING NGOBENI

***WE ARE NOT ALONE,*** *2022*

*Mixed media on paper*
*(99.5 x 73.5 cm)*

***Estimated Value:***
*R80 000 - R120 000*

BLESSINGNGOBENI
ART PRIZE



# 10

## KAMOGELO MOSEHLA

***I REMEMBER MMAPUNGUBWE,*** *2025*

*Oil paint and pastels on carved wood (129 x 109 cm)*

***Estimated Value:***
*R60 000 - R80 000*

*Kindly donated by*
*the artist in collaboration with*

EBONY
CURATED



# 11

## CRAIG CAMERON-MACKINTOSH

***STORY UNFOLDING,*** *2026*

*Oil on canvas (72 x 54 cm)*

***Estimated Value:***
*R70 000 - R90 000*

RUTH PROWSE
SCHOOL OF ART



# 12

## ANAM NXELEWA

***THE MYSTERY OF THE DREAMER,*** *2026*

*Acrylic on paper (29.5 x 22 cm)*

***Estimated Value:***
*R4 000 - R6 000*

*This artwork interprets the subconscious mind, divine messages and the creative drive of the individual who looks beyond our everyday reality. It gives the audience a sense of mystery by translating my abstract inspiration into tangible art or ideas that can alter the course of life.*

*In this artwork, the artist uses himself as the model, wearing a green striped-pattern jersey with dull red, grey and toned green stripes, and a black hat, while holding a green leaf in his mouth. The artist here is showing a person who is rooted in the past but living in the present and still believes in the future.*

*The black hat represents dignity, while the green leaf details life. The striped-pattern jersey stands for the different journeys embarked upon, and lastly, the strong gaze details hope.*

*Kindly donated by the artist in collaboration with*
EVERARD READ



# 13

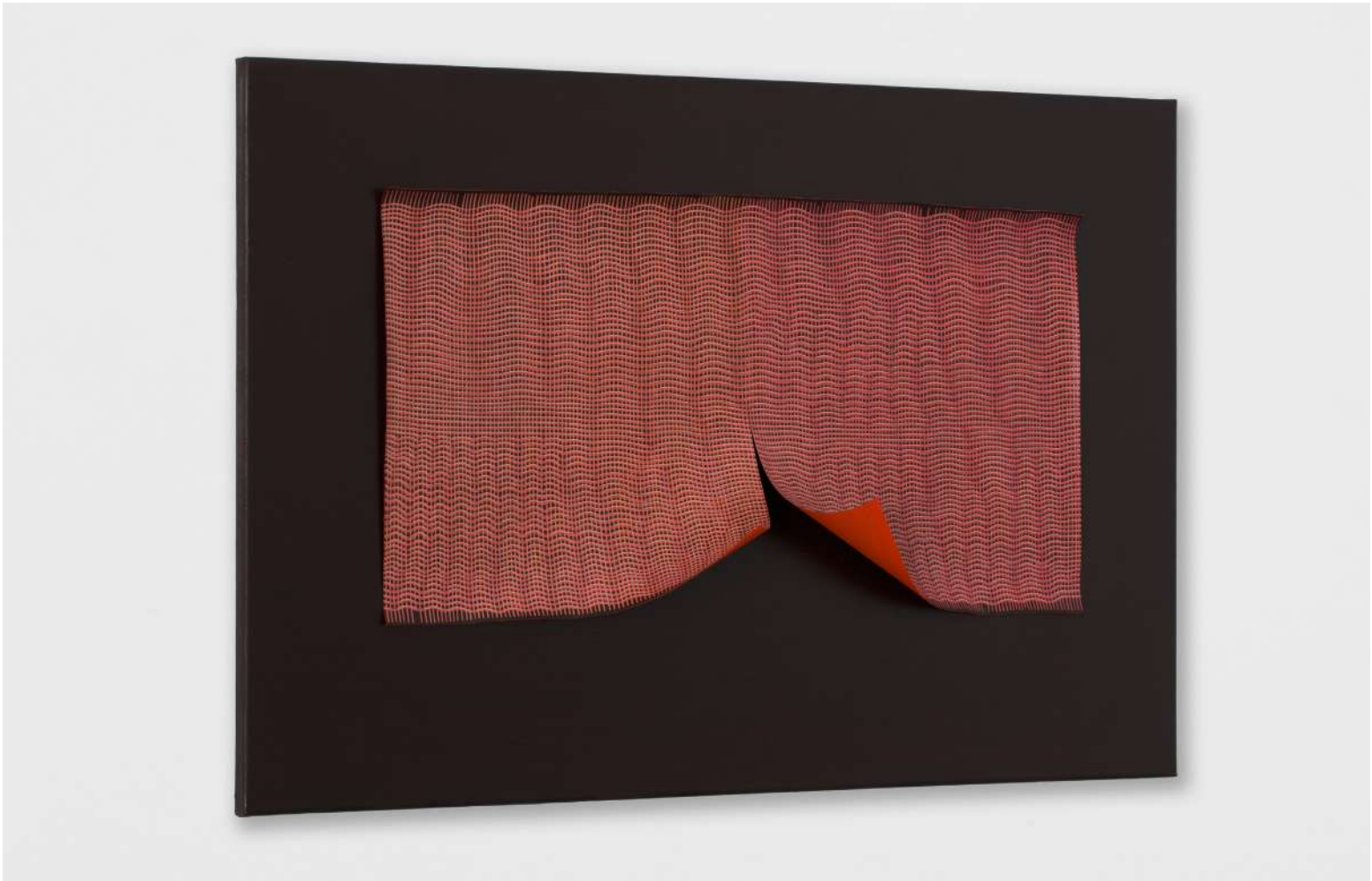
## GERHARD MARX

***ESPALIER (PLACE),*** *2026*

*Bronze (56 x 49 cm)*

*Edition 3 of 6*

***Estimated Value:***
*R150 000 - R200 000*



# 14 MAJA MARX

***PEEK,*** *2026*

*Oil on Belgian linen (53 × 77.5 × 6 cm)*

***Estimated Value:*** *R70 000 - R90 000*

*Peek investigates how painting can extend past its surface - working on raw linen, Marx's process involves painting meticulous, meditative lines across the surface, then cutting into it.*

*This transformation turns the canvas into a tactile, sensual skin that blurs the line between image and materiality.*

*By exposing the space behind the canvas, Marx invites us into a contemplative realm that questions the very nature of what is seen.*

*Kindly donated by the artist in collaboration with*

WHA TIFT HEW ORLD/

*Kindly donated by the artist in collaboration with*
EVERARD READ



# 15

## TERESA KUTALA FIRMINO

***GIRLS ON ARROW ROOT,***
*2025*

*Mixed media on canvas*
*(100 x 100 cm)*

***Estimated Value:***
*R80 000 - R120 000*



# 16 PHILLEMON HLUNGWANI

*Kindly donated by the artist in collaboration with*
EVERARD READ

***MISAVA I YA YEHOVHA, NI LESWI NGA EKA YONA (THE EARTH IS THE LORD'S, AND THE FULLNESS THEREOF),*** *2026*

*Charcoal and chalk pastels on paper (55.5 x 75 cm)*

***Estimated Value:***
*R150 000 - R200 000*

*Kindly donated by the artist in collaboration with*

RESERVOIR



# 17

## MARSI VAN DE HEUVEL

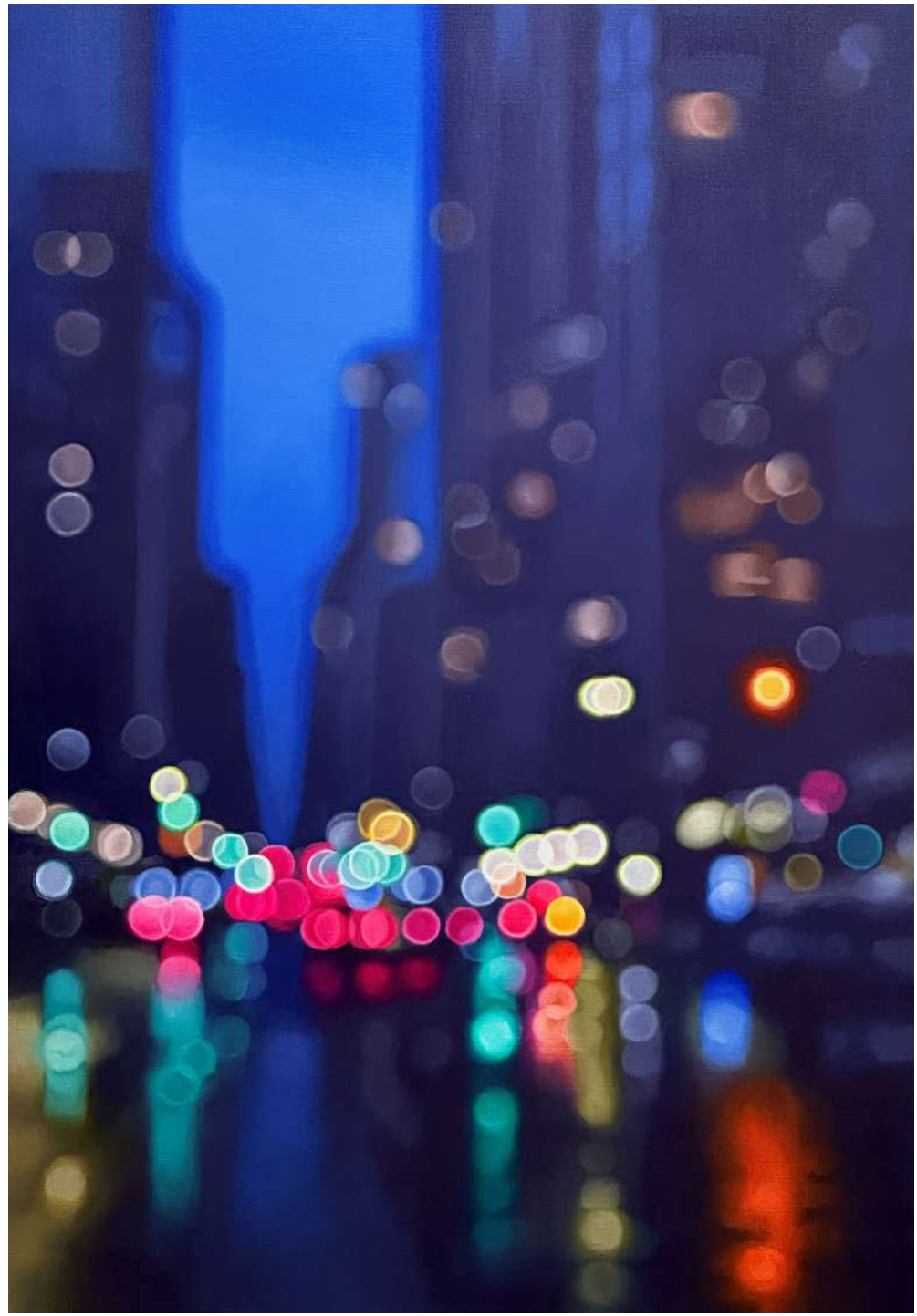
***YOUNG KEWPIE,*** *2025*

*Oil on linen (100 x 100 cm)*

***Estimated Value:***
*R80 000 - R120 000*

*Kindly donated by the artist in collaboration with*

EVERARD READ



# 18

## PHILIP BARLOW

***LEXINGTON,*** *2025*

*Oil on linen (120 x 80 cm)*

***Estimated Value:***
*R280 000 - R350 000*



# 19 JEANNE GAIGHER

*Kindly donated by the artist.*

***AFTER THE SACRIFICE II (DIR. ANDREI TARKOVSKY),*** *2025*

*Ink, acrylic, raw canvas, scrim, thread, kiaat wood*
*(95 x 132 x 1 cm)*

***Estimated Value:***
*R120 000 - R160 000*

*Kindly donated by the artist in collaboration with*
GOODMAN GALLERY



# 20

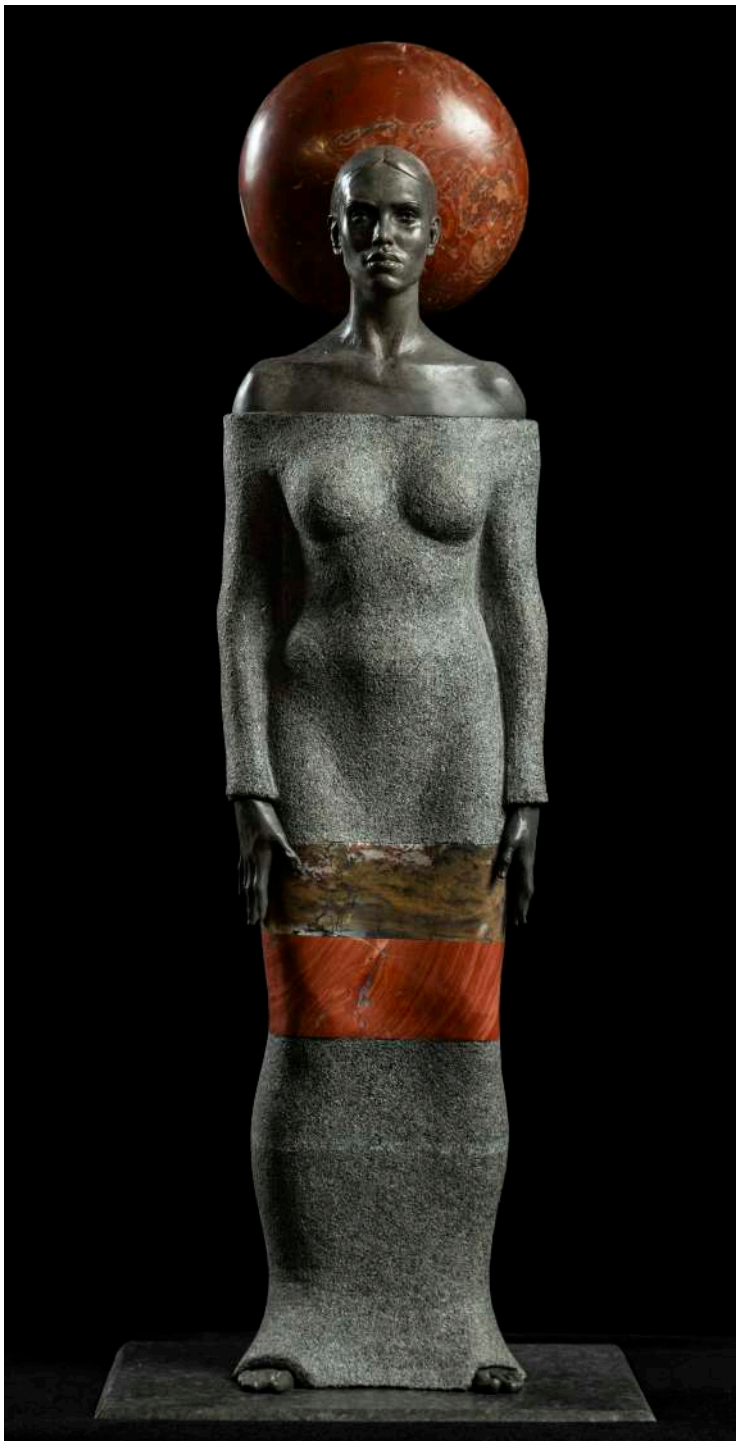
## WALTER OLTMANN

***CALIGO,*** *2025*

*Anodized aluminium wire, enamel paint, plastic beads (88 x 103 x 13 cm)*

***Estimated Value:***
*R200 000 - R300 000*

*Caligo butterflies have huge eyespots resembling owls' eyes – a form of mimicry that matches the appearance of the eyes of many predators that hunt by sight. The pattern on the wings also resembles the head of a predator, like a lizard or amphibian. The name 'Caligo' means darkness, dimness of light in Latin.*



# 21

*Kindly donated by the artist in collaboration with*
EVERARD READ

## ANGUS TAYLOR

***IDIOSYNCRATIC EXPRESSIONS OF BEING (MAQUETTE),*** *2024*

*Bronze, red jasper, Belfast granite & brecciated jasper (91 x 35 x 25 cm)*

*Edition 3 of 12*

***Estimated Value:*** *R250 000 - R300 000*

*Casting sculpture in bronze allows for editioned work: near-identical, numbered versions of the same artwork. Carving in stone usually produces an individual, once-off sculpture – a unique work. In the modern era, with contemporary CNC capacity, an artist can also produce stone sculptures in editioned series, if the artist incorporates the technology, which I do not. We are all too familiar, in a world of objecthood, with the products presented to us by mass production. Perfect copies by the thousands or millions, devoid of human touch or blemishes, uncertainties or nuances: a multiplicity of perfect similarity stamped out by machines.*

*In my artistic endeavour, I attempt to make the artworks myself, from modelling through to casting and carving. I find the process as a whole stimulating and creative. I may therefore combine and layer processes and matter in ways that mass production, or even outsourcing, cannot allow. I may choose a different combination of materials for each sculpture and – almost like a stage actor's rendition of a play – find the individuality in each performance, in the idiosyncratic specificity each holds.*

*Carving with grinders and chisels, slowly, over days or weeks, I regularly have to move away for objectivity and clarity. I use varying times of day and alternating light to model the work as I daily walk 20,000 steps around it. I never know precisely what the result will be, partly because only the final volume will reveal the final stone surface.*

*I always feel honoured to engage with such old earth, with stone as it penetrates depths of time my mind cannot fathom, carrying within it narratives of the deep history of the planet. These hermetic mineral marvels, with the tangible truths they hold, must somehow be appreciated and presented.*

*Having been cast in metal and carved in stone, the sculpture belongs to a series, rather than an edition, of twelve. Each piece is inherently singular, shaped partly by the unique variation of its rock. This is the maiden work of the series. The metal is bronze: a man-made alloy, ancient and semi-precious. Some of the stone is referred to as semi-precious, or as gemstones, and is combined with two-billion-year-old Belfast Gabbro from Mpumalanga.*

*The planetary shape as a thought bubble behind her head, or the planetary 'halo' she carries, signifies reverence for the narratives and significance of the stones.*

*In the age of AI, some thoughts need mentioning. I knew of its coming through reading. Consequently, I decided long ago to concentrate on work that only I would be able to manifest. In other words: artwork created from my immediate environment, in its materiality, and made with unique techniques and methods I thoroughly understand.*

*Moreover, the work should be layered in material and methodology as well as in concept. The array of tacit knowledge and skills should be such that the math of the making remains in my favour. Lastly, the visceral, intellectual or aesthetic experience should preferably be evoked from my heart to yours.*

*Kindly donated by the artist in collaboration with*

WHA TIFT HEW ORLD/



# 22

## CHRIS SOAL

***THE MEASURE OF WHAT ESCAPES US,*** *2026*

*Bamboo and birch wood toothpicks, held in polyurethane sealant on industrial fabric on board (85 x 62 x 27 cm)*

***Estimated Value:***
*R200 000 - R300 000*

*"The Measure of What Escapes Us" begins with the humble toothpick and the hand that holds it. Through care, accumulation and attention, thousands of these small, engineered forms are gathered into something bodily and organic, returning a mass-produced object to an emergent form without resolving it into representation. The work asks us what escapes our perception simply because we think we already know it.*

*Kindly donated by the artist in collaboration with*

EVERARD READ



# 23

## GUY DU TOIT

***THE ART CRITIC II,*** *2026*

*Bronze (159 x 76 x 73 cm)*

***Estimated Value:***
*R350 000 - R450 000*

*Kindly donated by the artist in collaboration with*

GOODMAN GALLERY



# 24

## KATE GOTTGENS

***REGARDING LOST TIME,*** *2026*

*Oil on canvas (170 x 125 x 3 cm)*

***Estimated Value:***
*R400 000 - R500 000*



# ARTANGELS / CHAPTER 2

## Lots 25 - 40

Saturday, 7 November 2026, 9:30pm
Ellerman House, Cape Town (by invitation only)

Live Virtual Auction:
**www.straussart.co.za**







# 25

## 4 NIGHTS FOR 8 PEOPLE AT CAMP DAVID

Located within the prestigious Sabi Sand Game Reserve, Camp David is a refined sanctuary designed to foster unforgettable moments with loved ones. This exclusive-use retreat exudes luxury and comfort, making it your ideal home away from home in the middle of the Wilderness. Sharing unfenced borders with the Greater Kruger National Park, the Sabi Sand Game Reserve is renowned for its world-class Big 5 safari experiences – especially its famed leopard sightings. Camp David spans an acre of manicured gardens, dotted with indigenous trees, and offers guests access to 5,000 hectares of prime bushveld for exploration. A dedicated team, including housekeeping staff, a Guide, and a Tracker, ensures a seamless stay with morning and afternoon game drives. Wildlife sightings are frequent, with elephants, antelope, and leopards often visiting Roy's Dam, visible from the main house's porch. Eco-conscious and entirely off-grid, Camp David runs on solar power, blending timeless charm with modern convenience. The main house features three plush bedrooms, a TV area, and spacious indoor and outdoor living areas. Three guest cottages, a swimming pool, and a fire pit complete the idyllic setting, creating the perfect balance of relaxation and adventure in the African wilderness.

***Estimated Value: R450 000 - R550 000***

HIGHLIGHTS

- An exclusive-use retreat providing an intimate getaway for families and friends.
- Unsurpassed Big 5 safari experience in Sabi Sand Game Reserve.
- Eco-friendly using solar and batteries without sacrificing modern comforts.
- Flexible accommodation options for different group sizes and needs.
- TV area, multiple lounging spaces, al fresco dining areas, pool, and fire pit.

STAFFING

- Fully staffed and Serviced
- Dedicated House Butler
- Private Chef
- Experienced Guide and Tracker

ACCOMMODATION & OCCUPANCY

- Maximum 8 guests
- Minimum age of children is 6 years old
- An exclusive selection of 3 elegantly appointed main house rooms and 3 private, beautifully designed cottages

CAMP DAVID

*Kindly donated by the artist in collaboration with*

EVERARD READ



# 26

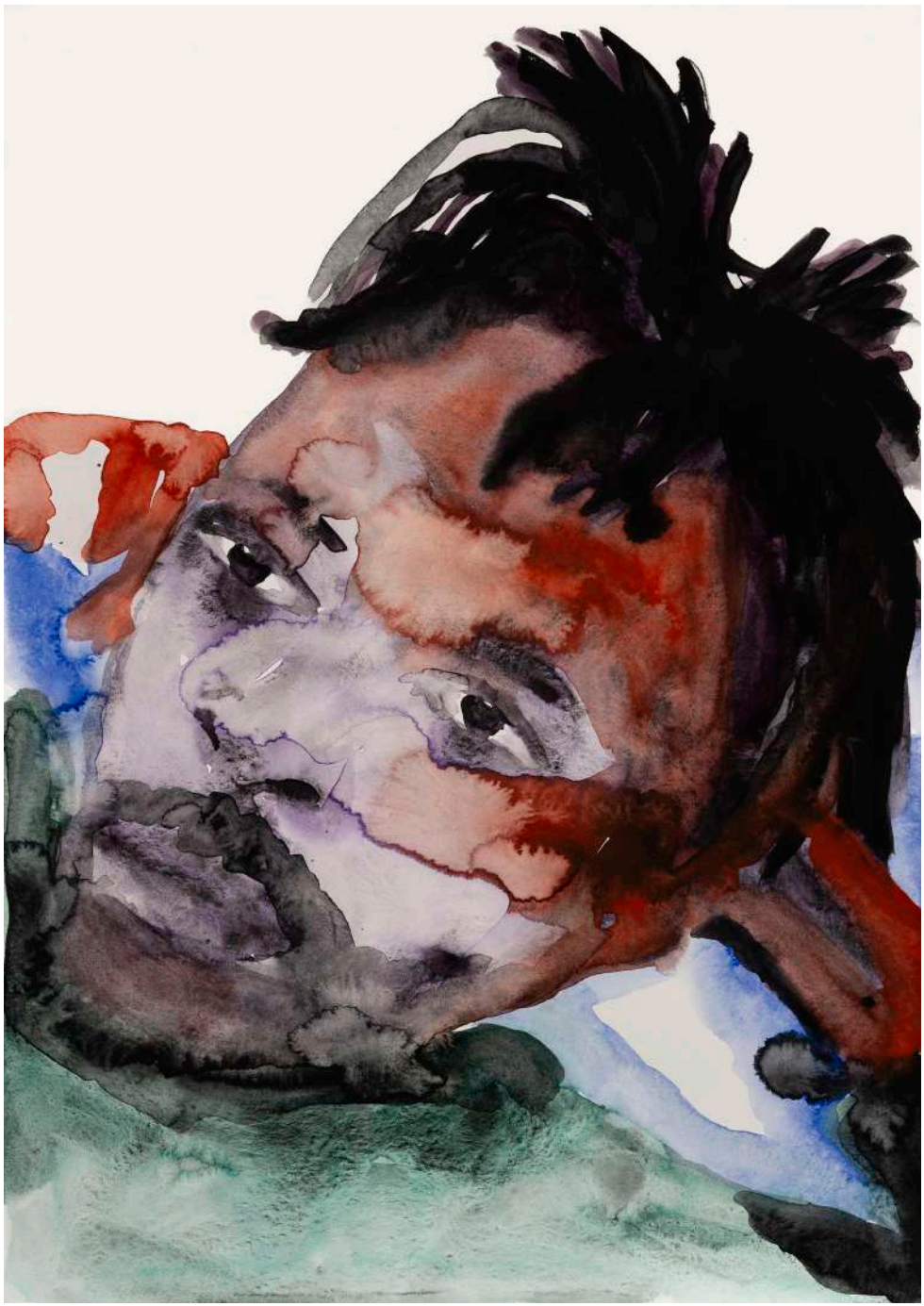
## SHANY VAN DEN BERG

***A PINK GLOW,*** *2026*

*Oil on panel (60 x 42 cm)*

***Estimated Value:***
*R40 000 - R60 000*

*Kindly donated by the artist in collaboration with*
GOODMAN GALLERY



# 27

## BANELE KHOZA

***REMINISCING,*** *2024*

*Watercolours on paper*
*(42 x 30 cm)*

***Estimated Value:***
*R40 000 - R50 000*

*Kindly donated by the artist in collaboration with*

EVERARD READ

# 28

## RINA STUTZER

***TEARS ON DUST AND MINERAL MOUTHS FLORA'S RESURRECTION,*** *2026*

*African Canyon Marble, cast bronze, cast silver, bronze pins (22 x 35.7 x 34 cm)*

*Edition 1 of 6*

***Estimated Value:***
*R120 000 - R130 000*

*The sculpture entails a life-size, mottled, light-hued Southern African Canyon Marble bust on a base block with integrated cast bronze and silver plant matter.*

*It engages the idea of surrendering to 'nature', grasping the relatedness of all layers of the environment (rock, mineral, soil, plant, animal), in its 'catena' — a connected series of related things.*



*Kindly donated by the artist in collaboration with*
EVERARD READ



# 29

## JEANNE HOFFMAN

***TAPESTRY, MAIZE, PLATEAU,***
*2026*

*Acrylic on Italian cotton*
*(100 x 80 cm)*

***Estimated Value:***
*R50 000 - R70 000*

*Kindly donated by the artist in collaboration with*

EVERARD READ



# 30

## MARY SIBANDE

***SOPHIE IN GRAND ÉCART,*** *2026*

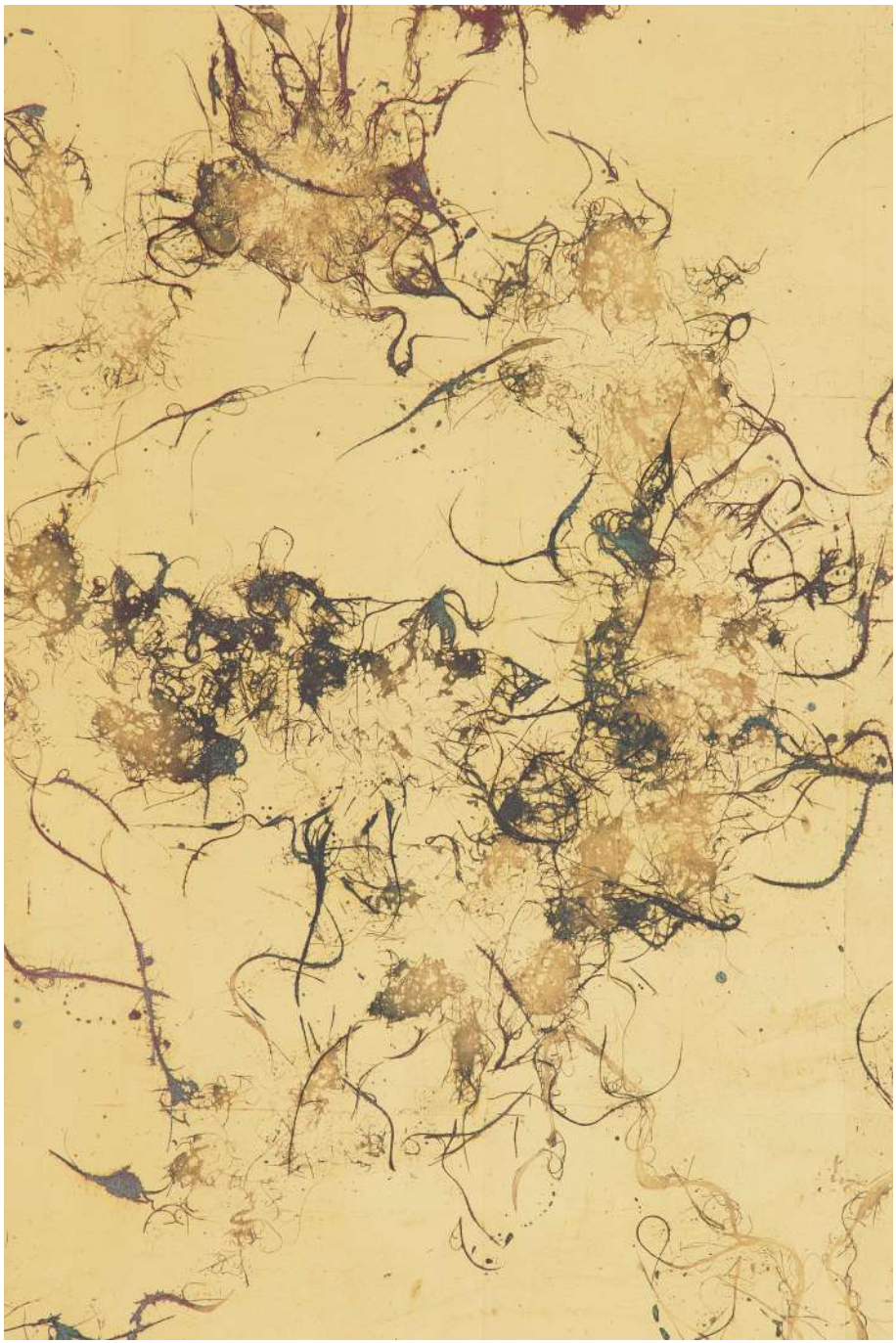
*Powder-coated aluminium*
*(85.5 x 121 x 1.5 cm)*

*Edition 1 of 10*

***Estimated Value:***
*R120 000 - R180 000*

*Kindly donated by the artist in collaboration with*

RESERVOIR



# 31

## PIERRE VERMEULEN

***HAIR ORCHID SWEAT PRINT STUDY II,*** *2022*

*Gold leaf imitate, acrylic, shellac, hair and sweat on dibond (101.5 x 75 x 2.5 cm)*

***Estimated Value:***
*R100 000 - R150 000*







# 32 WIID DESIGN × ANDRZEJ URBANSKI

***C01/26/25/26,*** *2026*

*Stainless steel, automotive primer, acrylic paint and automotive 2k top coat paint finish*
*(46 x 151 x 40 cm)*

***Estimated Value:*** *R150 000 - R200 000*

*Kindly donated by the artists in collaboration with*

wiid. design | EVERARD READ

*Created in collaboration with artist Andrzej Urbanski, this bench combines individually hand-painted artwork with precision-fabricated stainless steel.*

*The bench body is fabricated from 3 mm and 8 mm stainless steel, prepared with automotive-grade primer and base coats, then hand-painted and sealed with a two-component (2K) clear automotive lacquer for durability.*

*The legs are fabricated from 4.5 mm stainless steel with an electropolished finish. Each bench is painted individually, making every piece unique.*

*Kindly donated by the artist in collaboration with*

WHA TIFT HEW ORLD/



# 33

## MIA CHAPLIN

***FUSING OUR POWERS,***
*2025*

*Oil on canvas (50 x 60 cm)*

***Estimated Value:***
*R100 000 - R150 000*

*Kindly donated by the artist in collaboration with*

**STEVENSON**



# 34

## MOSHEKWA LANGA

***GRAVITY (JONAS),*** *2024-2026*

*Mixed media on paper*
*(65 x 50 cm)*

***Estimated Value:***
*R150 000 - R200 000*

*Kindly donated by the artist in collaboration with*

smac



# 35

## MARLENE STEYN

***WILD GOOSE FACE,*** *2025*

*Oil on canvas*
*(140 x 110 cm)*

***Estimated Value:***
*R180 000 - R240 000*

*Kindly donated by the artist in collaboration with*
GOODMAN GALLERY



# 36

## MICHA SERRAF

***MOTHER AND CHILD,*** *2025*

*Wool and cotton hand-sewn tapestry on canvas backing stretched over wooden frame (120 x 90 cm)*

***Estimated Value:***
*R200 000 - R300 000*

*Kindly donated by*
*the artist in collaboration with*

SOUTHERN GU'LD



# 37

## MMANGALISO NZUZA

***BREEZE OFF THE RIVER,***
*2026*

*Oil on canvas (120 x 120 cm)*

***Estimated Value:***
*R300 000 - R400 000*

*Kindly donated by the artist in collaboration with*

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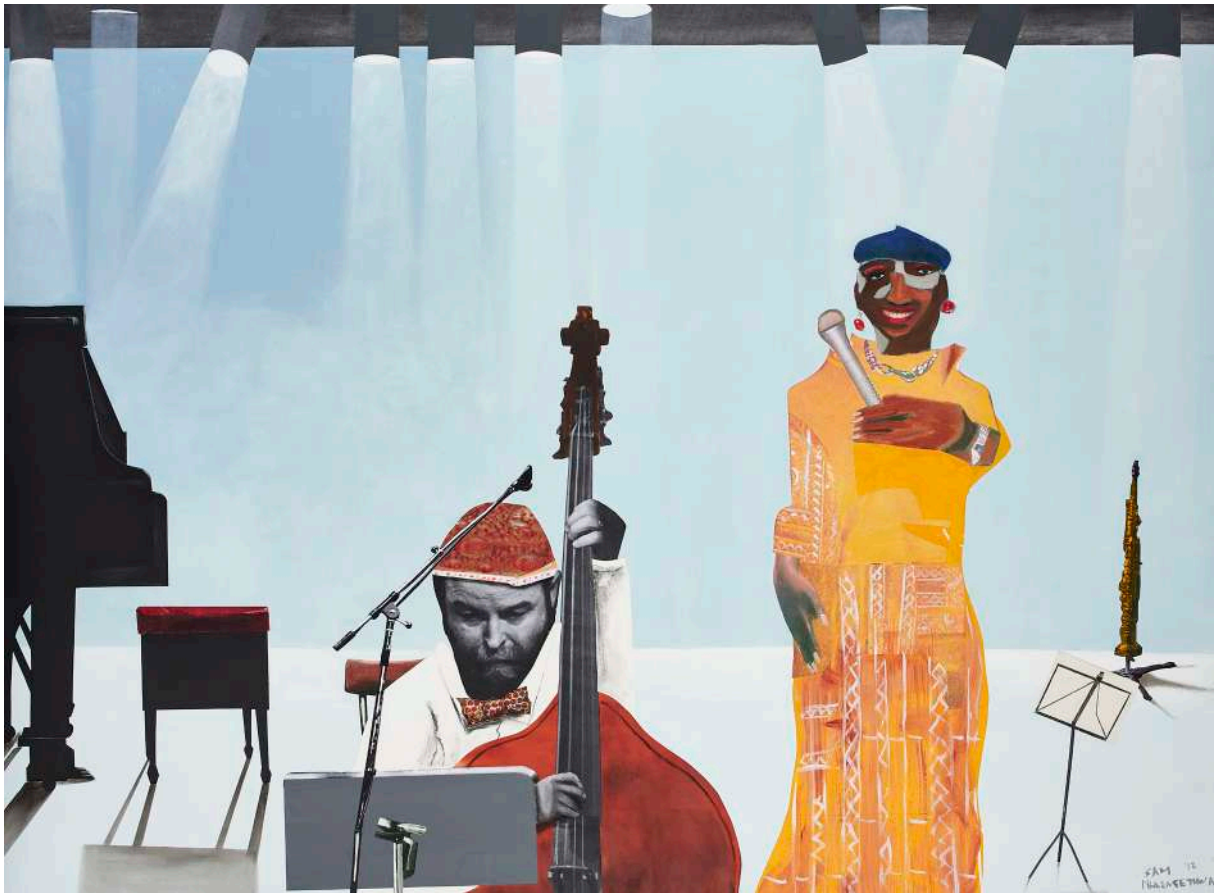
# 38

## NIC BLADEN

***OSCULARIA CAULESCENS,*** *2026*

*Bronze (31 x 35 x 27 cm)*

***Estimated Value:***
*R250 000 - R350 000*



# 39 SAM NHLENGETHWA

***TRIBUTE TO HENRI TEXIER,*** *2012*

*Acrylic and collage on canvas*
*(150 x 200 x 10 cm)*

***Estimated Value:***
*R400 000 - R500 000*

*Kindly donated by the artist in collaboration with*
GOODMAN GALLERY

*In Nhlengethwa's tribute works, he pays homage to some of his visual art contemporaries as well as jazz greats, such as French double bassist Henri Texier.*

*"Painting jazz pieces is an avenue or outlet for expressing my love for the music," Nhlengethwa once said in an interview. "As I paint, I listen to jazz and visualise the performance. Jazz performers improvise within the conventions of their chosen styles. In an ensemble, for example, there are vocal styles that include freedom of vocal colour, call-and-response patterns and rhythmic complexities played by different members. Painting jazz allows me to literally put colour onto these vocal colours.*

*"Jazz is rhythmic and it emphasises interpretation rather than composition. There are deliberate tonal distortions that contribute to its uniqueness. My jazz collages, with their distorted patterns, attempt to communicate all of this. As a collagist and painter, fortunately, the technique allows me this freedom of expression... What I am doing is not new though, as there are other artists before me who painted jazz pieces."*

*Kindly donated by the artist in collaboration with*

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# 40

## BEEZY BAILEY

***DANCER 3,*** *2026*

*Bronze (300 x 235 x 40 cm)*

*Edition 2 of 8*

***Estimated Value:***
*R500 000 - R700 000*


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