



AbstRacT • Synchrony Revealed

ONLINE AUCTION in partnership with Strauss & Co

AbstRacT • Synchrony Revealed

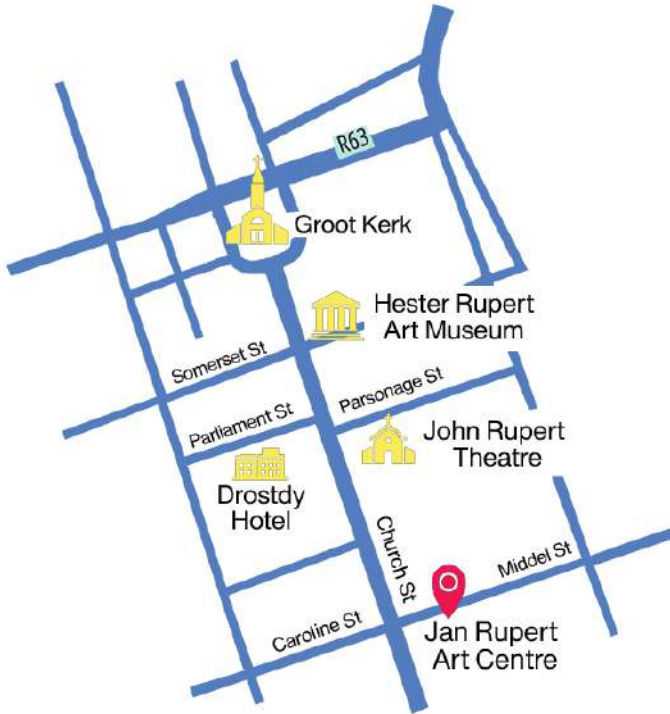
Online auction 4 – 23 July 2025

This selling group exhibition brings together recent (all created from 2024) artworks by 41 artists who responded to the third Open Call of the Rupert Museum.

Virtual walkthrough: [click here](#)

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COVER IMAGE (detail of)
FOREL, Oscar (1891-1982)
Hidden Art in Nature, Carpet
Huberte Goote Art Foundation Collection
NFS



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AbsRacT - Synchrony Revealed

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AbstRacT • Synchrony Revealed

Selling group exhibition

During 2024 the centre hosted the exhibition *AbstRacT – the hidden synchrony* featuring a selection from the *Synchromies* series by Swiss photographer Oscar Forel (1891-1982) as the point of departure. Interestingly, the series of close-up images of tree bark rendered the familiar unknown and gave way to bold abstract compositions. This inspired a pairing with Modern South African artists' paintings from the collections of the Rupert and Rembrandt van Rijn Art Foundations. Unexpected synchronies awaited the viewers with moments of awe and wonder — what was once hidden was now open for interpretation and response.

As a first encounter to open dialogue and collaborate on inspired artworks, two contemporary SA artists were invited. The works of Karla Nixon (b1990) and Strijdom van der Merwe (b1961) were truly the prelude to the third Open Call hosted by the Rupert Museum. As a result, over 300 entries were received, making this instalment's response the biggest to date. The judging panel reached a conclusion with a selection of 41 artists whose artworks are now shown in this group exhibition.

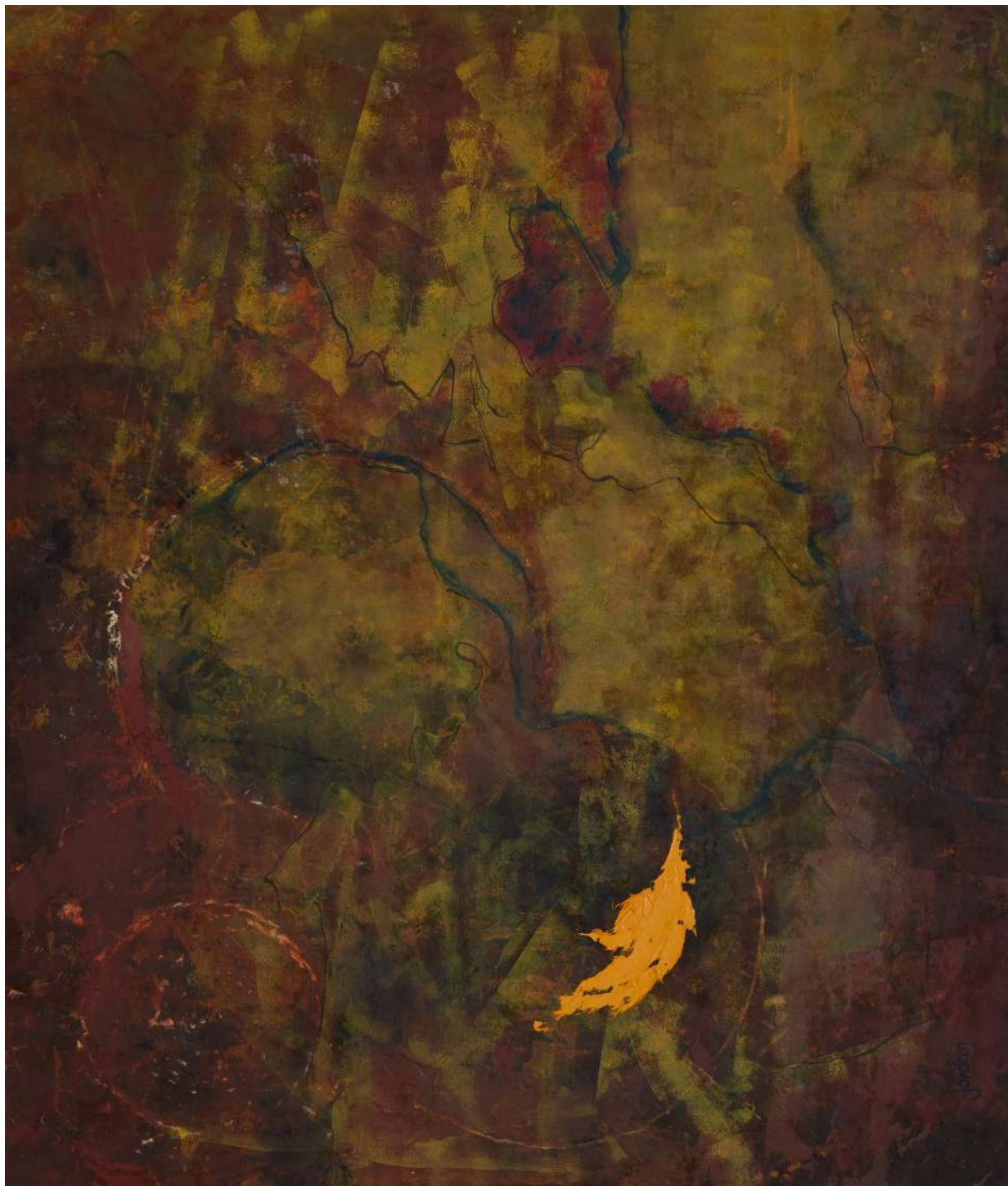
Synchrony Revealed has at its core the cycles of life — selections, eliminations and emphasis on the wonders of ecology. The artists bring a breath of fresh air by either interpreting the physical and organic material, or some abstracted views through

realistic and symbolic associations. Also connecting subjects and themes culturally, socially or purely through aesthetic appreciation. The pieces reveal accidental occurrences while the artists ponder, explore and collaborate with nature and abstraction. The resulting works of art demonstrate precision, intuition, structure and elements of play. The collision of multiple ideas, forms and shapes into a single exhibition space, has now harmonised and made the **synchrony** present.

Featured artists

Adri Stander, André Rose, Anne Lydiat, Catherine de Villiers, Cecilia Maartens-van Vuuren, Chris Slabber, Claire Waters, Eera Si, Elizabeth Miller-Vermeulen, Gari Louridas, Geneve Eloff-Potgieter, Geo Cloete, Giuseppe Potente, Givan Lötzt, Hendrik Coetzee, Huibrecht de Hart, Jana Lützel, Jeffrey Bruce Allan, Jenny Parsons, John Lizamore, Jonathan van der Walt, Julia Slyunkova, Kathryn White, Keamogetsoe Hlungwani, Lisa Watkin, Lorraine Maré, Mandy Lake, Monique Day-Wilde, Mpho Machate, Natasha Bezuidenhout, Nellien Brewer, Nina Kruger, Paula Dubois, Petra Thorsen, Rika Herbst, Rindy Krige, Sharle Matthews, Shaune Rogatschnig, Stefanie de Beer, Sue Vermaas, Tanya Sternberg

Start collecting today, [register here](#) to place your first bid!



Adri Stander (b1958)

Chaos within Cosmos

Acrylic on canvas

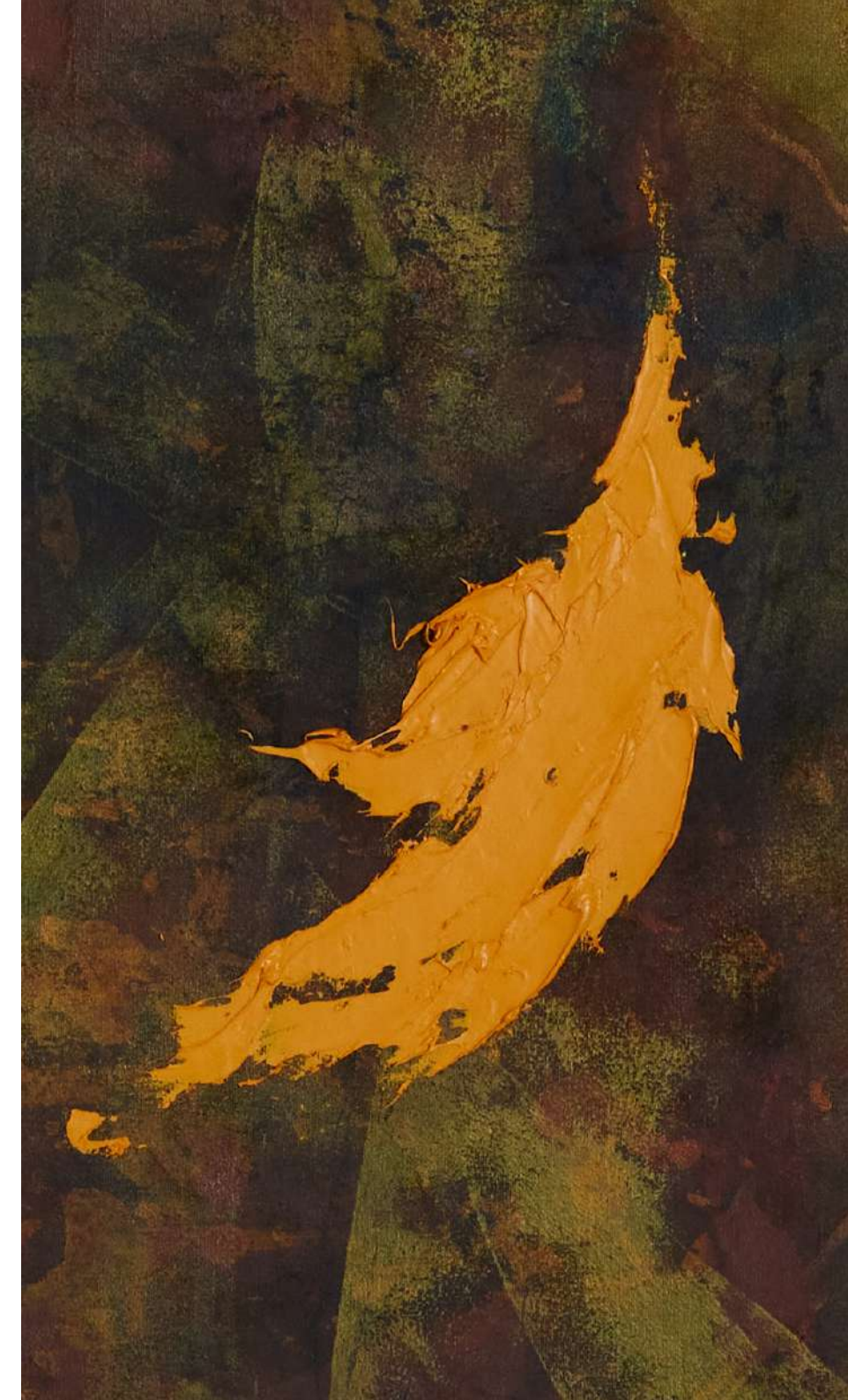
142.5 x 121.5 x 4.5 cm (stretched canvas, no frame)

R25 000 - 35 000

As synchrony emerges, asynchrony shadows it — an imperfect harmony, a misalignment of time and space. Abstract art inhabits this threshold, a quiet expectation and an aesthetic renunciation of the material plane.

Within this artwork, synchrony unfolds, an unspoken choreography of pattern, movement and form. It is a display of a cosmic explosion, an invitation into a silent dialogue with the artwork as a bridge between the seen and unseen. Beyond the confines of the physical, in the liminal space where thought flows unbound and form dissolves into essence, synchrony weaves the invisible threads of connection between earth, wind, and fire. This is not chaos, but cosmos.

[www. mudjordant.co.za](http://www.mudjordant.co.za)





Differently (dis)Orientated #1
Cured ink on aluminium sheet
120 x 120 cm

R12 000 - 18 000



NFS



Differently (dis)Orientated #3
Cured ink on aluminium sheet
120 x 120 cm

R12 000 - 18 000

André Rose (b1975)

This triptych of black and white analogue photographs explores themes of disorientation and self-discovery through abstract forest imagery. Captured with a Holga analogue camera, the work invites the viewer to experience a metaphorical journey, akin to falling down a rabbit hole: a sense of being lost in the forest, only to emerge with a completely new perspective.

The first panel invites you into the dense heart of the forest. The Holga's characteristic lens imperfections, coupled with muted tones and the stark contrast of black and white, create a palpable sense of unease and intrigue. This panel represents the initial descent into the unknown.

The second panel captures the subsequent fragmentation and confusion of being lost. Your gaze is drawn upward in a plea (prayer) for trying to make sense of their world. Abstract forms collide, their distorted shapes enhanced by the ethereal quality and reflective surface of the aluminium print. This panel symbolizes the emotional turbulence of losing one's way.

The final invites you to contemplate on how moments of disorientation can ultimately lead to profound self-awareness. Through the Holga's distinctive aesthetic, the unforgiving surface of the aluminium, and the stark beauty of the black and white images, this body of work is a meditation and prayer on perception, resilience, and the unexpected revelations found along life's winding paths.

Images courtesy of artist



03



14



06



04

Anne Lydiat (b1947)

Immutability Series

Giclee print on Hahnemühle Museum Etching archival paper
26.7 x 39 cm (each)

R7 500 - 9 500 each (sold unframed)

These uniquely faded, dematerialised photographic images are a metaphor for the effects that climate change is having on the Arctic seascape and, ultimately, our rising sea levels. They represent a tipping point, a moment of significant and irreversible change.

A project that started in 2016, these digital photographs (originally colour and then converted to black and white) were made on a trip around Scoresby Sund, on the east coast of Greenland, while onboard North Sailing's silent electric-powered expedition vessel, the Ópal. Lydiat had them printed onto poster paper with low-grade inks. The images were then exposed to the sun's UV rays, both inside and outside, over differing periods of time.

The artist has made several voyages above the Arctic Circle, firstly, sailing from Bergen up the coast of Norway as far as Murmansk, Russia. She also sailed to Pyramiden, an abandoned Russian coal mining settlement.

Images courtesy of artist.

www.annelydiat.com

Catherine de Villiers (b1958)

Lily Pond

Oil on canvas

67 x 56.5 x 6 cm

R6 000 - 9 000

The lily pond is the epitome of how water facilitates all forms of life.

Ever-present in plants and creatures, water holds her own sentience.

Even from the unknown dark waters, the lily leaves rise to offer themselves to the moonlight, signalling hope and a sacred synchronizing healing force.





Cecilia Maartens-van Vuuren (b1956)

Embark

Oil on canvas

91 x 60.8 x 3.8 cm (stretched canvas, no frame)

R12 000 - 18 000

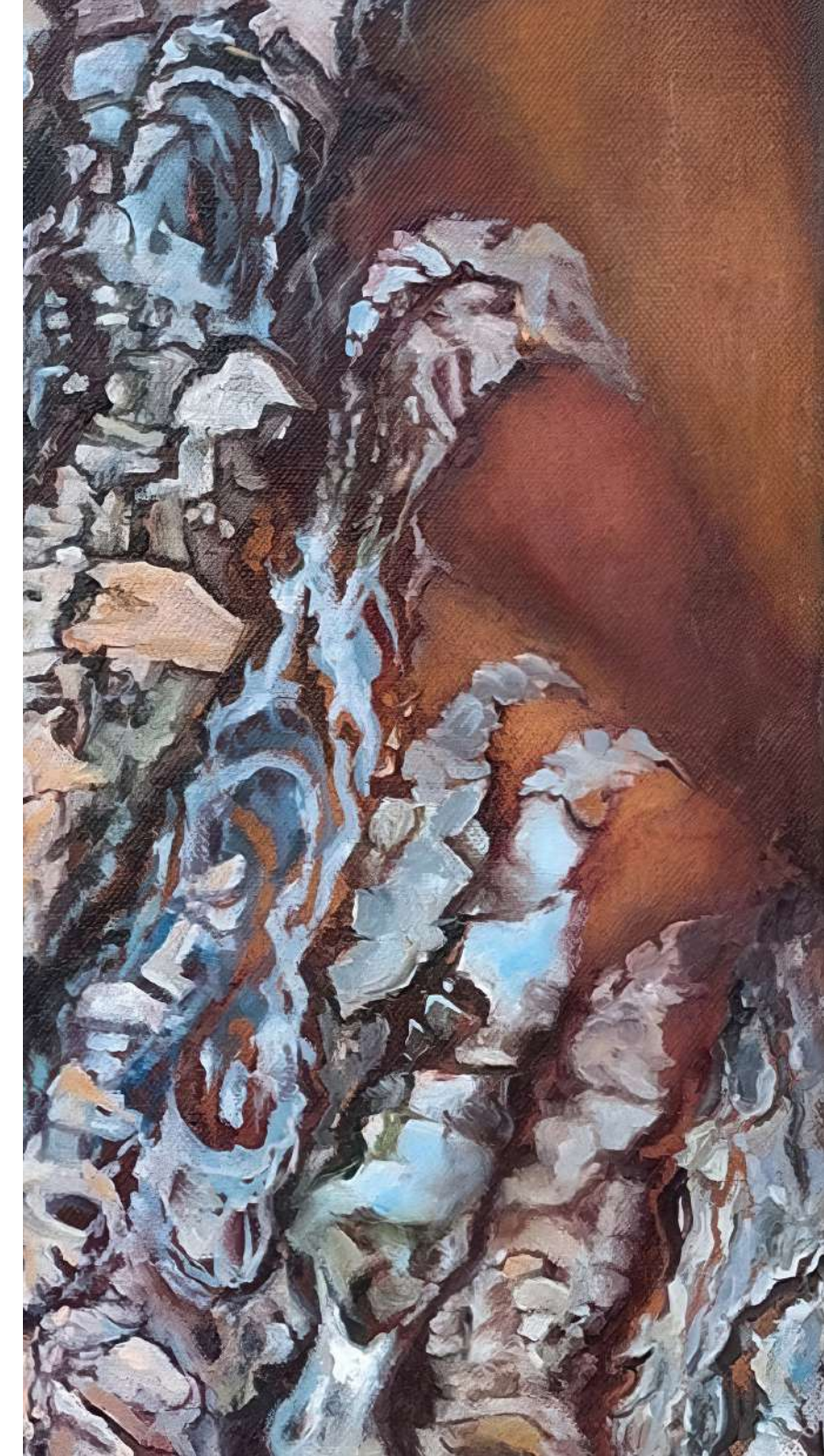
An old pine tree, situated on the road to the dairy where the artist buys milk, inspired this oil painting. The pine tree is regarded as one of the oldest trees on earth and is said to be the symbol of rebirth, renewal, and a bright (hopeful) future, as well as longevity.

As a child, Maartens-van Vuuren used to sit under a gigantic fig tree, which grew on the road to school. In the benevolent shade of this tree, she experienced a sense of belonging and tranquillity. In this painting, she endeavoured to depict humanity's interconnectedness with the environment, specifically with trees, by exploring the layering of memories.

The layered bark invokes images of stacked memories, which resemble the continuation of simultaneously lived experiences from the past, attention to life in the somewhat unsettling present, and views and expectations towards a transformative future. Hence, the artist ponders on our affinity with trees and the possible events that are silently "witnessed" by trees:

Under this pine tree vegetable sellers arrange their stock for and wait for potential buyers. The carguard rests a while against the trunk between shifts, while numerous people visit the dairy and cars come and go.

Image courtesy of artist



Chris Slabber (b1981)

Flux of the Dawn

Acrylic, acrylic medium and spray paint on board

Dia. 59 cm

Mounting base 8.5cm from wall

R18 000 - 22 000

This artwork captures the rhythmic dance of waves through an innovative fusion of texture, colour, and movement. Created on a circular board, it captures the rhythmic energy of the sea through bold, sculptural waves sculpted from thick acrylic pigment. The acrylic pigment is carefully manipulated across the surface using brushes, palette knives, and an air compressor, mimicking the force of wind-shaping ocean swells. The resulting wave-like textures create depth and fluidity, freezing a moment in time while evoking perpetual motion.

The artwork's stark white base is dramatically transformed by a hot pink and orange spray, applied from one angle and cyan from the opposite side. This technique produces high-contrast shadows and highlights, echoing the shifting interplay of light across the water's surface — where the ocean can appear both tranquil and fierce within a single breath.



Images courtesy of artist

Flux of the Night

Acrylic and acrylic medium on board

Dia. 59 cm

Mounting base 8.5cm from wall

R18 000 - 22 000

This artwork is a striking exploration of the ocean's restless spirit, capturing its ever-changing movement in a bold, high-gloss black surface. Created on a circular board, the piece evokes the dark, mysterious beauty of the sea at night, where waves rise and fall under moonlight's subtle touch.

Thick, glossy black acrylic pigment forms the foundation of the work, sculpted into undulating wave-like textures using brushes, palette knives, and an air compressor. The compressor mimics the force of wind shaping the ocean's surface, freezing a moment of fluid motion into a tactile, sculptural form. The solid, reflective finish intensifies the sense of depth, mirroring the way water absorbs and refracts light in the darkness. This piece embodies the ocean's eternal dance — a force of nature in constant transformation, both mesmerising and untamed.

Each artwork is mounted on a bearing unit, enabling the work to move; its ability to spin invites the viewer into an interactive experience. As the board rotates, the illusion of rolling waves comes to life, reinforcing the ocean's continuous ebb and flow. The movement breathes energy into the piece, ensuring that it, like the sea, is never truly still.

This piece embodies the ocean's eternal dance — a force of nature in constant transformation, both mesmerising and untamed.



Claire Waters (b1962)

A Lichen Abstraction

Ceramic on resin base

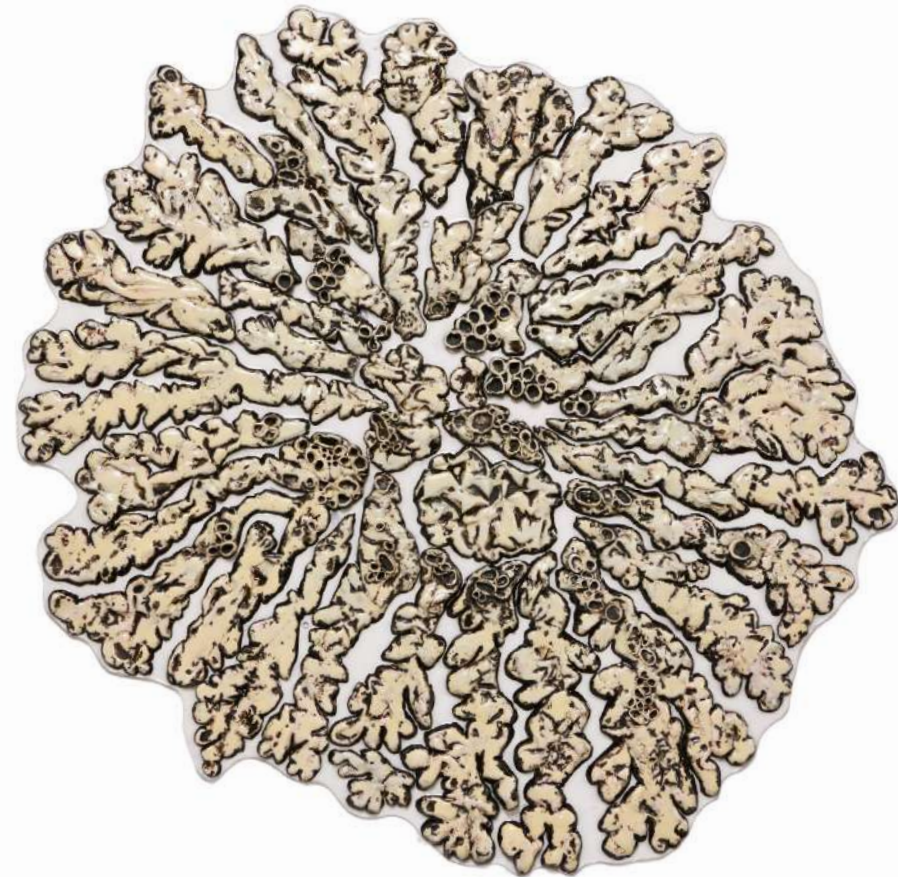
62.5 x 68.5 x 1.5 cm

R5 500 - 7 500

The strange organisms called lichen — two organisms living together as one — can blend into the landscape as abstract patches of colour and texture. Before Forel captured *Sychromies*, botanist and mycologist Albert Frank (1839-1900) first used the term “symbiosis” in his work on lichens.

A painterly rosette of lichen, on closer inspection, reveals a pattern created by live individuals coexisting as a colony in their independent ecosystem. The artist imagines that every colony has its own unique footprint; the pattern inspiration represented in this ceramic artwork.

The medium of clay can be formed into preconceived shapes and forms, but the heat intensity and chemical activity of glazes and oxides in the kiln can cause unpredictable shapes, cracking, and running or mixing of colours, creating random patterning, ranging from wondrous to disastrous. The medium of clay also feels, in theory, non-invasive to the environment. The artist imagines that, in 1000 years, her artworks will either be dust or shards that will blend with the stones and mud - maybe forming a small part of the pattern of past humanity.





Eera Si (b1986)

Silence in Ochre
Acrylic on canvas
44.3 x 34.2 x 5.4 cm

R15 000 - 20 000

South African landscapes have had a profound, lasting impact on this international artist — awakening an imprint with its energy and light. At the start of an art residency, Si began intentionally with an 11-day Vipassana Silent Meditation Retreat in the mountains of Worcester. Si chose this profound silence to see, hear, and feel what is often missed in our rushed daily lives. Through this Buddhist practice, the artist fostered a perception of “true reality” dissolving habitual reactions and promoting wisdom, empathy, and authenticity in how we relate to ourselves and the world around us.

Si also explored and researched how our minds and souls interact with the local, powerful energies, the state of mental health in this part of the world, and how we can help others to lead truly happy lives. Ultimately, these pieces invite us to explore the vast, hidden cosmos within each of us — a journey that reveals and connects.

Images courtesy of artist



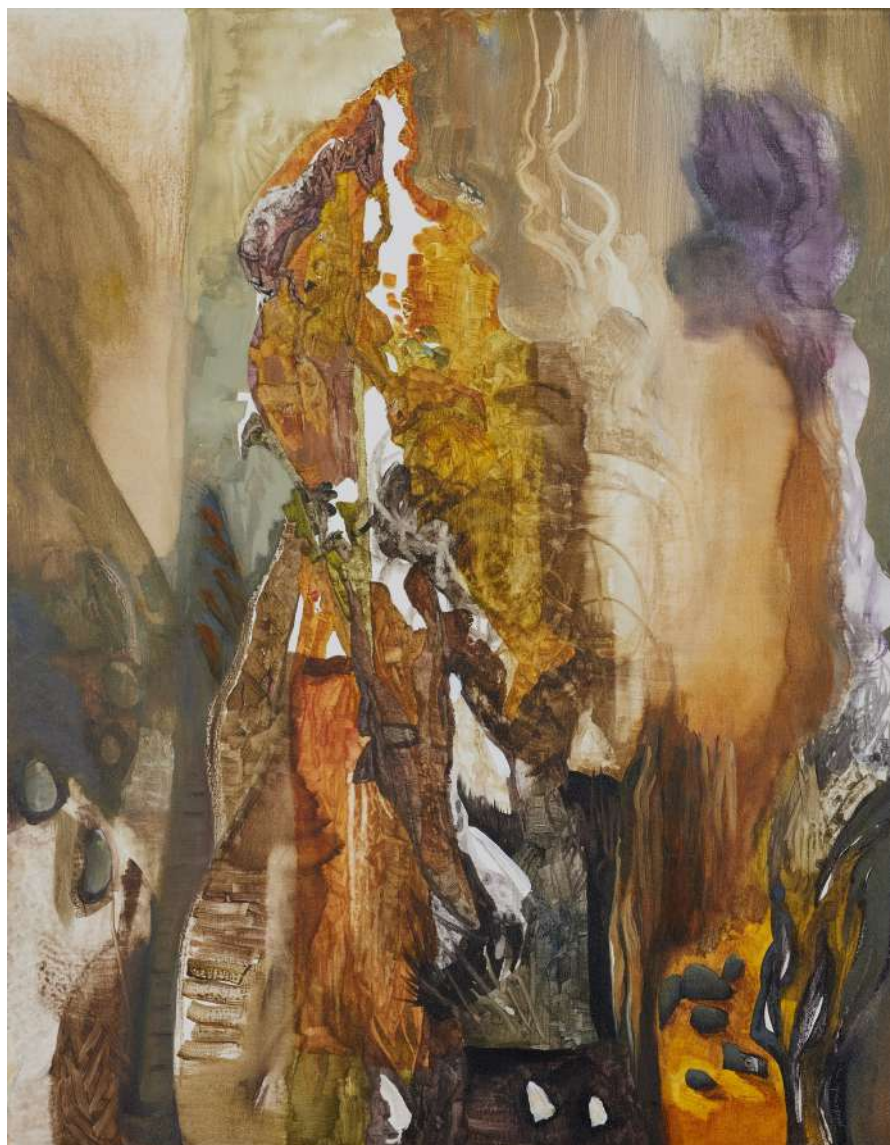
Silence in Sedona
Acrylic on canvas
23.7 x 23.7 x 4.4 cm

R11 000 - 15 000



Silence in Anenome
Acrylic on canvas
23.7 x 23.7 x 4.4 cm

R11 000 - 15 000



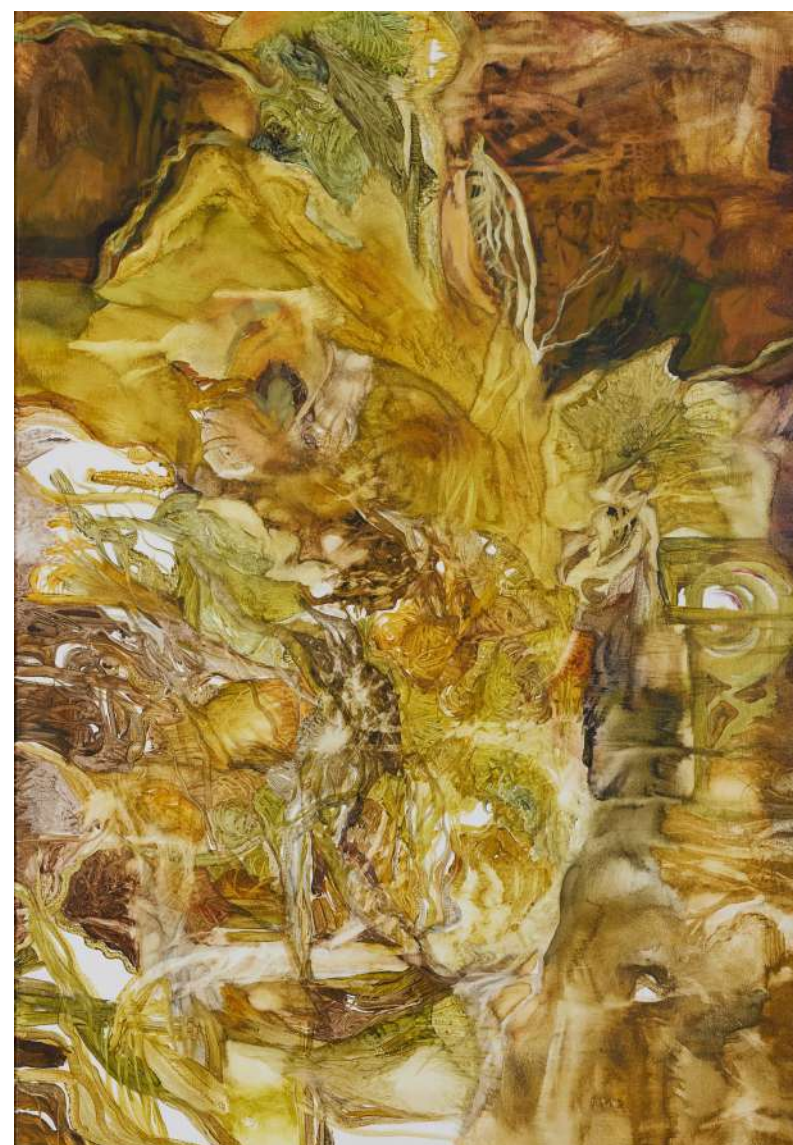
Complexity of Nature I
Acrylic on canvas
 76 x 61 x 1.5 cm (stretched canvas, no frame)

R18 000 - 22 000



Complexity of Nature II
Acrylic on canvas
 84 x 59 x 1.6 cm (stretched canvas, no frame)

R20 000 - 30 000



Complexity of Nature III
Acrylic on canvas
 91.5 x 60.7 x 1.5 cm (stretched canvas, no frame)

R20 000 - 30 000

Elizabeth Miller-Vermeulen (b1959)

These paintings are a response to Forel's *Hidden Art in Nature* carpets; a composition of texture, colour, lines, shapes and movement competing for attention.

Appearing organised in some structural way, the subject matter cannot be defined or identified. The artist's impression represents nature as fleeting and changeable. Paint is applied lightly, with a transparent quality, reminiscent of watercolour at times. Quick brushstrokes allow for movement and a visual language. Numerous close-up photographs of her reference material — a weathered cutting from her garden and a lichen-covered piece of bark — communicate her interpretation and translation of the selected artworks from the Rupert Museum's collection. Painterly illusion and technique evoke a softer tactile quality in some surface areas — reminiscent of the carpet's surfaces.

The artist viewed and photographed her own reference material extensively and then worked in studio, without visual imagery, focusing only on her visual memory and subconscious interpretation of both own material and the *AbstRact-the Hidden Synchrony* artworks. This led to an intuitive selection process paired with an analytical choice of formal elements — the creative process being the crucial and central motivation for this artist in her art-making.

www.elizabethmillervermeulen.com



Gari Louridas (b1969)

Woven Whispers

Porcelain

38 x 27 x 35 cm

R7 000 - 9 000

The artist's porcelain vessels are a blend of artistry and tradition. Each piece begins as hand-knit or crocheted fabric infused with a touch of nostalgia and family heritage.

Through a transformative process, the fabric is shaped and immersed in porcelain slip. As the firing commences, the original fabric vanishes, leaving behind a ceramic relic — a testament to what once was. The very stitches that once held the fabric together now form the structure and texture of the new object, preserving their essence in clay.

During this firing process, a natural dance unfolds, leading to captivating results. The pieces may gracefully collapse, and forms may fold and slump. Rather than shying away from these changes, it is embraced and celebrated as integral to the artwork's journey.

Sewing and crocheting have been cherished traditions passed down through generations of women in Louridas' family. Since childhood, these crafts have woven themselves into the fabric of her life, providing a profound sense of connection and nostalgia. With each creation, the artist aims to honour these memories and traditions, while also embracing the beauty of change. This work serves as a metaphor, reminding us to embrace change while preserving the cherished moments and legacies that shape us.

www.garilouridasceramics.co.za

Geneve Eloff-Potgieter (b1989)

Conversing with Nature
Charcoal and pastel on Fabriano
44.4 x 61.7 x 4.8 cm

R4 000 - 6 000

Eloff-Potgieter’s work embodies her appreciation for the natural environment. Influenced by discourses of environmental awareness, her work renders an ambiguous reflection towards a transient world. The abstraction of the subject matter creates a dissociation, which leaves a resolution just out of reach. Through her chosen medium of charcoal and pastels, a scrutiny of the more intimate parts of nature is considered, which are constantly in flux between an apprehensiveness of ecological loss and naïve admiration.

This artwork nostalgically references a scene from the local Ben 10 Eco Challenge in which the artist participated in 2022, exploring a selection of high-altitude scenic gravel passes, situated in the Eastern Cape highlands. This momentary recollection recalls a brief instant before an incoming storm, which stirs up the feeling of vulnerability and unease, yet simultaneously promising renewal.

Forel’s *Synchromies #4* and *Synchromies #40* evoked a similar embrace, being confronted with a landscape unfamiliar to the mind but familiar to the soul, portraying a longing for humanity to communicate with so much honest empathy as nature inherently does.

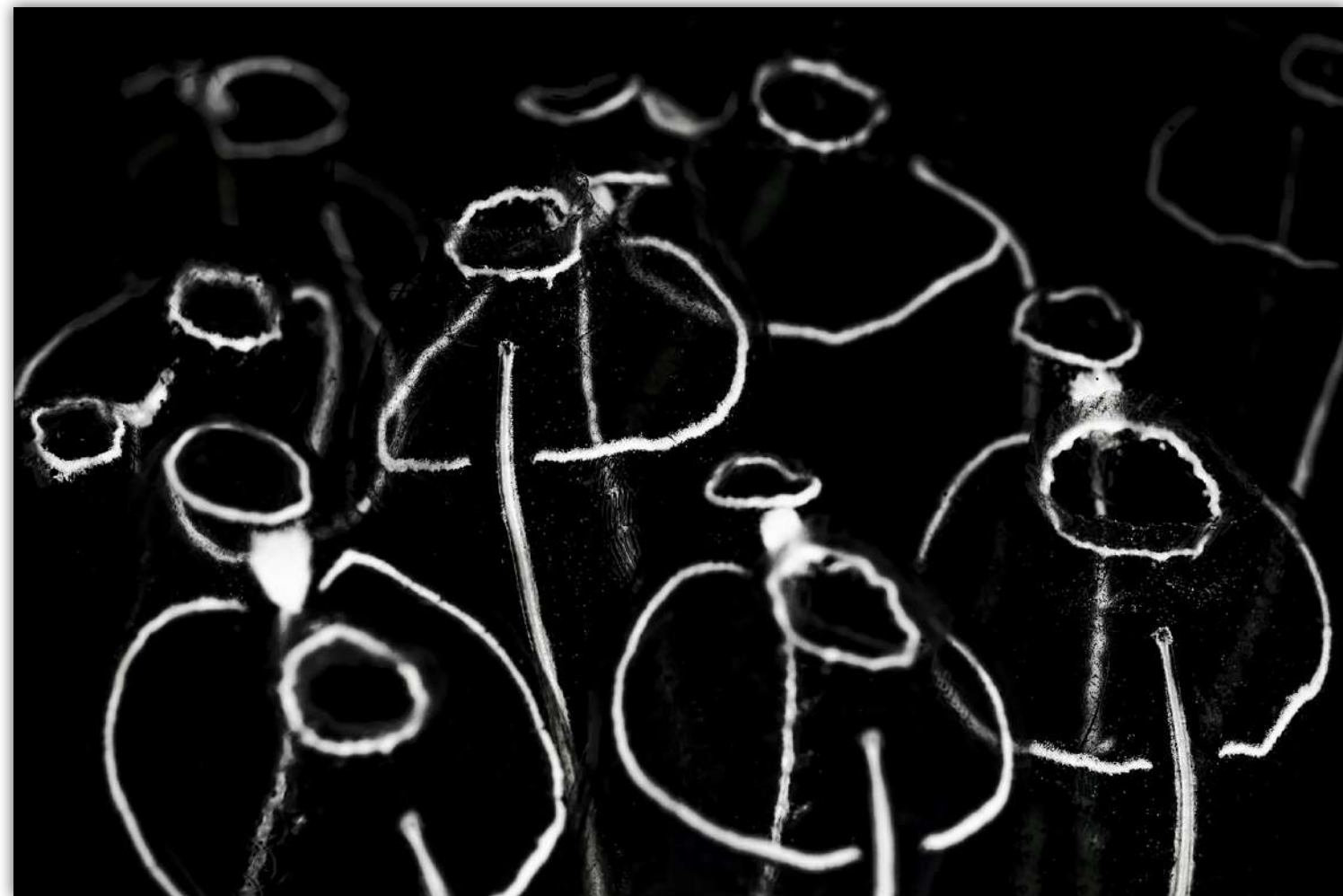
Image courtesy of artist

Synchromies #40
Picea excelsa - Derborence, Switzerland



Synchromies #4
Palm Tree - Botanical Garden, Honolulu





Similiar yet Unique (Black)
Photo print on paper
 75 x 93.5 x 3 cm

R16 000 - 20 000



Similiar yet Unique (White)
Photo print on paper
 75 x 93.5 x 3 cm

R16 000 - 20 000

Geo Cloete (b1970)

Cloete is a firm believer in the premise that we only love what we know and protect what we love. Many people have little connection to the ocean and its creatures, a disconnect reflected in the current issues that the ocean and its inhabitants face. A guiding motivation in this artist's underwater photography work is to raise awareness of the ocean, its biodiversity, and the beauty that lies underneath.

These two pieces seek to not only establish a link between the human form and that of these ascidians, but also to demonstrate how, like humans, they may appear similar at first glance, but a deeper look exposes their uniqueness. This humanisation of creatures that many people are unfamiliar with plays an important part in establishing a personal connection with the ocean, even among those who have never visited it.

www.geocloete.art

Giuseppe Potente (b1950)

LEFT

Mass & Energy I

Edition 1/3

Printed to acrylic sheet

42 x 59.5 x 3 cm

R3 000 - 5 000

RIGHT

Mass & Energy II

Edition 1/3

Printed to acrylic sheet

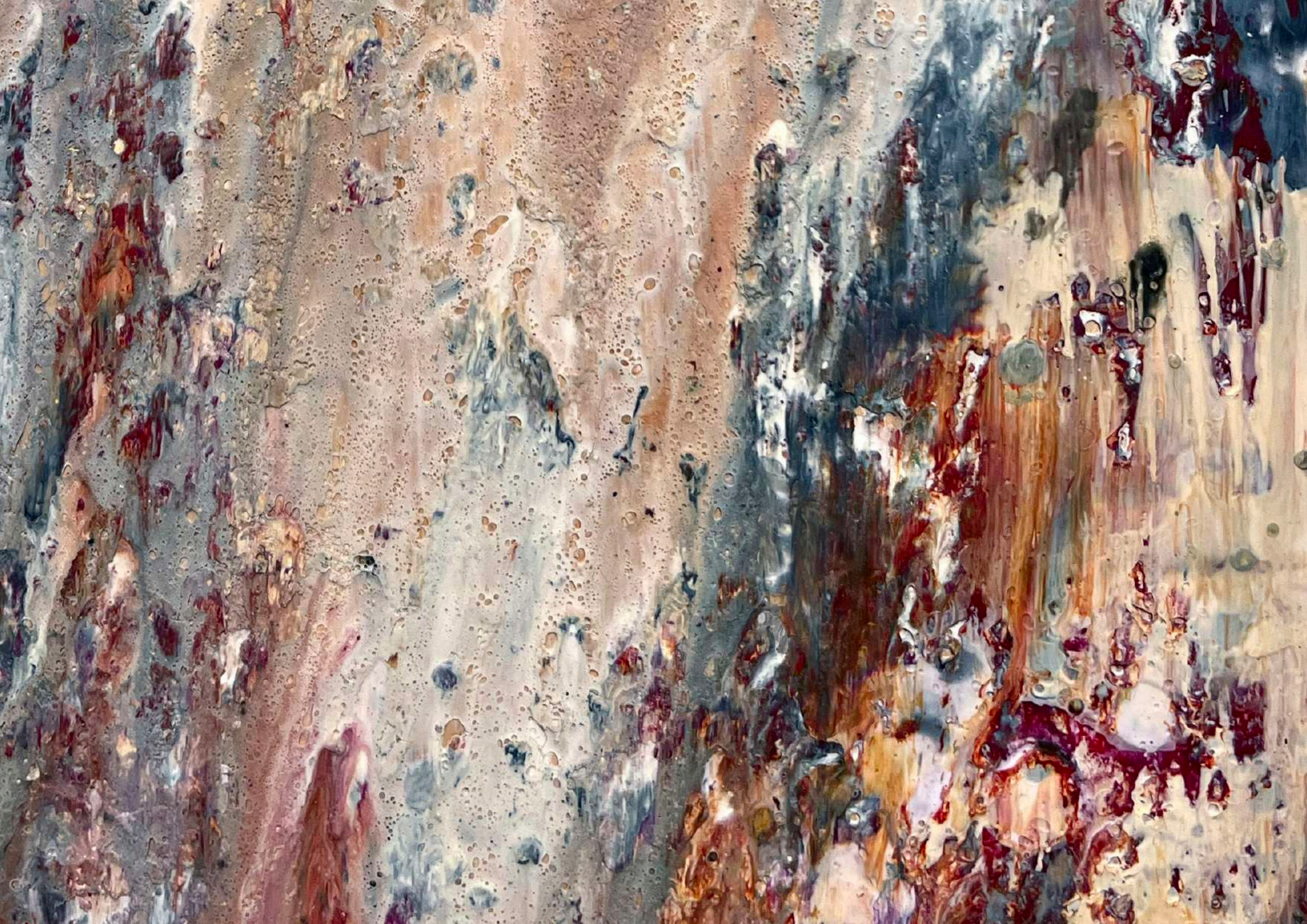
42 x 59.5 x 3 cm

R3 000 - 5 000

During an extremely warm European summer, Potente explored (at close range) the poetry that can exist within an encounter between ocean waves, sunlight and stones of the coast. Moving towards a more abstract vision, this exploration allowed the freedom to investigate the ever-changing interactions between solids, waves of light and waves of marine liquid.

The artist set out to create abstract images — in a very short time to capture the light refractions arising from the passage of the wave on the stones. The artist could not and did not want to capture Chinese or Japanese pictograms, as is possible in other modalities with more static subjects.





Givan Lötzt (b1982)

Emerge

Encaustic wax on panel

26.7 x 20.2 x 3 cm

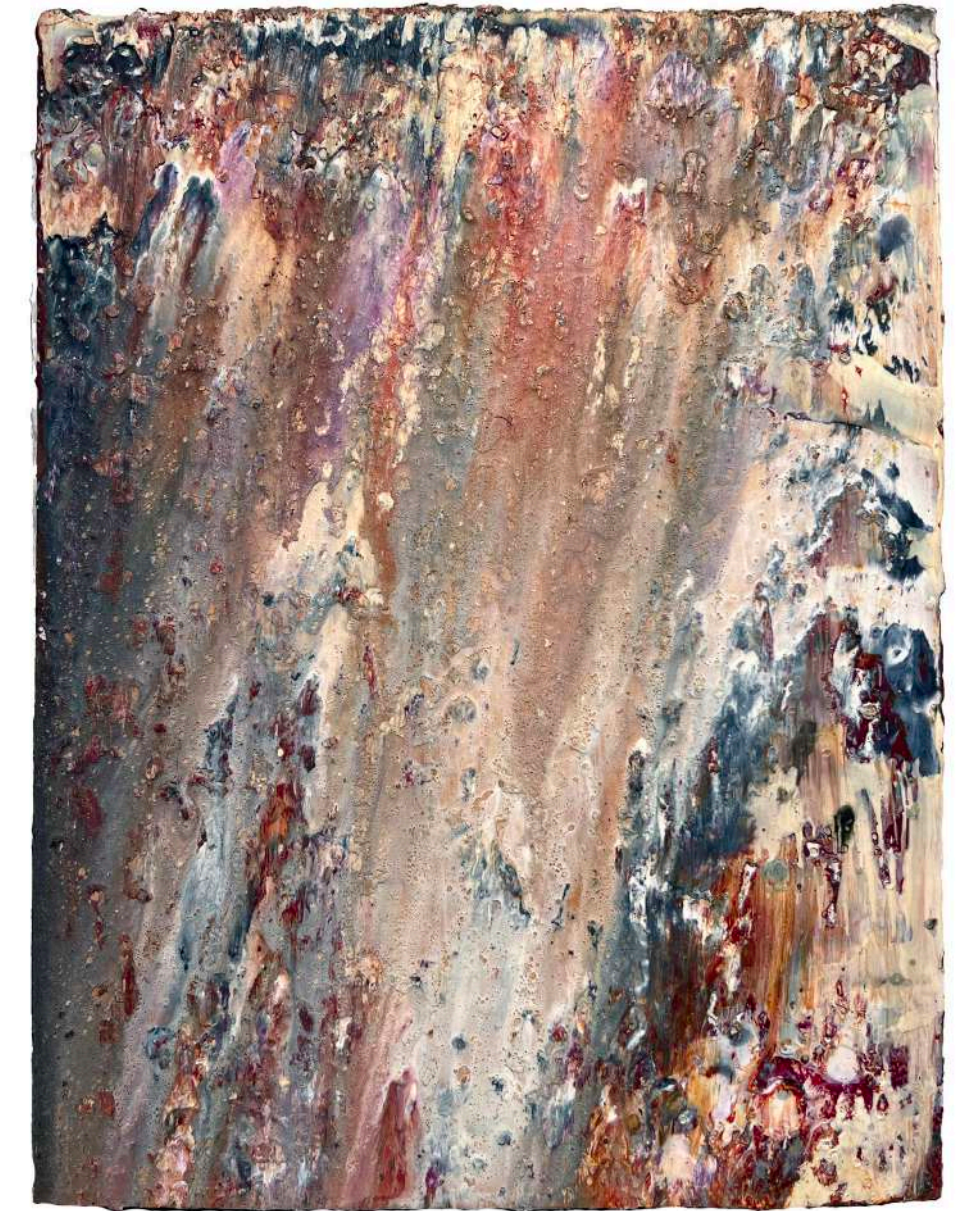
R6 000 - 8 000

At first glance, these works reference the colours and textures of Forel's photographs, but the resonance runs deeper. Using an unconventional approach to encaustic wax — a medium with ancient roots — familiar motifs of nature painting is reinterpreted. Rather than simply replicating a reference, Lötzt sublimated the original reference works into new visions through a process-driven method: layered accretion, heating and abrasion.

With knowledge and gesture intertwined, the artist approached this series as a set of experiments. The painting process became more akin to a petri dish, and the outcome was shaped by various environmental factors rather than a calculated picturesque "window onto a scene." Surfaces were prepared with pigmented encaustic wax and left to weather under physical conditions until the final image emerged. Instead of merely mimicking nature, these paintings trace the physical processes, forces and elements that shape the natural world.

Through this elaborate process, both macro and micro are fused with passive intention, resulting in an arrested motion that condenses geological processes, hinting at a vastness beyond the boundary of the work.

www.givanlotz.com





Hendrik Coetzee (b1984)

Material Study: Bark in Clay

Ceramic and glass

36 x 26 x 5 cm

R13 000 - 18 000

As a response to Forel's work, this piece was inspired by a eucalyptus tree that grows outside of the artist's home.

A species known for its unpredictability and often referred to as a "widowmaker", its presence and patterns have been a constant source of fascination for the artist over the years. In this piece, Coetzee explores the materiality of the fallen bark by translating it into clay. The bark serves as a mould for the malleable clay, allowing the artist to capture its intricate textures and shapes. Much like Forel's approach, Coetzee layered glazes onto the clay, with the final colouring only revealed after firing in the kiln. This process, though somewhat unpredictable much like the tree, is the "gift of fire". Unexpected results and unpredictable in its essence.

The result is a collection of textured, abstract ceramic forms that echo the natural patterns found in the eucalyptus bark. Through this, the artist hopes to convey the *natura pinxit* — the artwork painted by nature itself.



I



II



III



IV



V



VI

Huibrecht de Hart (b2001)

Anthro-Aqua Series

Oil, marble dust and acrylic, salt, varnish on canvas

25.5 x 35 x 3 cm (each)

R1 500 - 2 500 each

These works were inspired by the movement that textured creases and crevices evoked in *Synchromies #50* of the Betula Alba-Lake Region of Finland.

The mini-series of mixed-media paintings pays homage to the most influential, transient, and arguably most vital liquid on earth: water. However, water is singled out as the main subject matter, it can never be seen in singularity, but always within the larger sphere of what it encapsulates, folds, and tumbles into. Around bodies of water entire ecosystems are formed or burdened, with the human body being one of its vessels. However, our inclusion in this plurality has made water a humanist possession.

Modern theorists and activists argue that water is one of the most political substances in the 21st century, ranking it on the same level of economic importance as oil (Mosse & Street, 2019). Therefore, reshaping our ideas and use of water in The Age of The Anthropocene is now more important than ever.



Jana Lützeler (b2004)

Nature's Veil
Gouche on paper
85.3 x 67.8 x 5.5 cm

R12 000 - 18 000

Inspired by a trip to a farm surrounded by the natural vegetation of the Klein Karoo, Lützeler observed that only a small part of the farm was cultivated, leaving the rest untouched by humanity. During a morning walk with her dog, the artist was overwhelmed by the various shades of green in what appeared to be a dry area. With closer inspection, it became clear that this place wasn't barren at all. That night, Lützeler dreamt of the rich variety of plants growing in dense clusters, alongside animals, ranging from the smallest insects to the majestic Nguni cattle, hidden in the undergrowth. Lützeler knew it had to be painted.

Lützeler refers to this style as their 'dreamscapes' because of the distorted proportions and surreal elements that reflect personal memories of the place, making this piece particularly nostalgic to work on. The aim was to create a painting that would always reveal something new by concealing small details for the viewer to discover.

The colour palette is rich and earthy, capturing the diversity of fynbos while evoking a sense of harmony within the natural world. The close placement of different elements introduces a sense of organised chaos amidst nature's inherent randomness.

Image courtesy of artist



Jeffrey Bruce Allan (b1984)

Obelisk

Patinated wild pear wood, brass stand on wooden base
192.5 x 90 x 38 cm

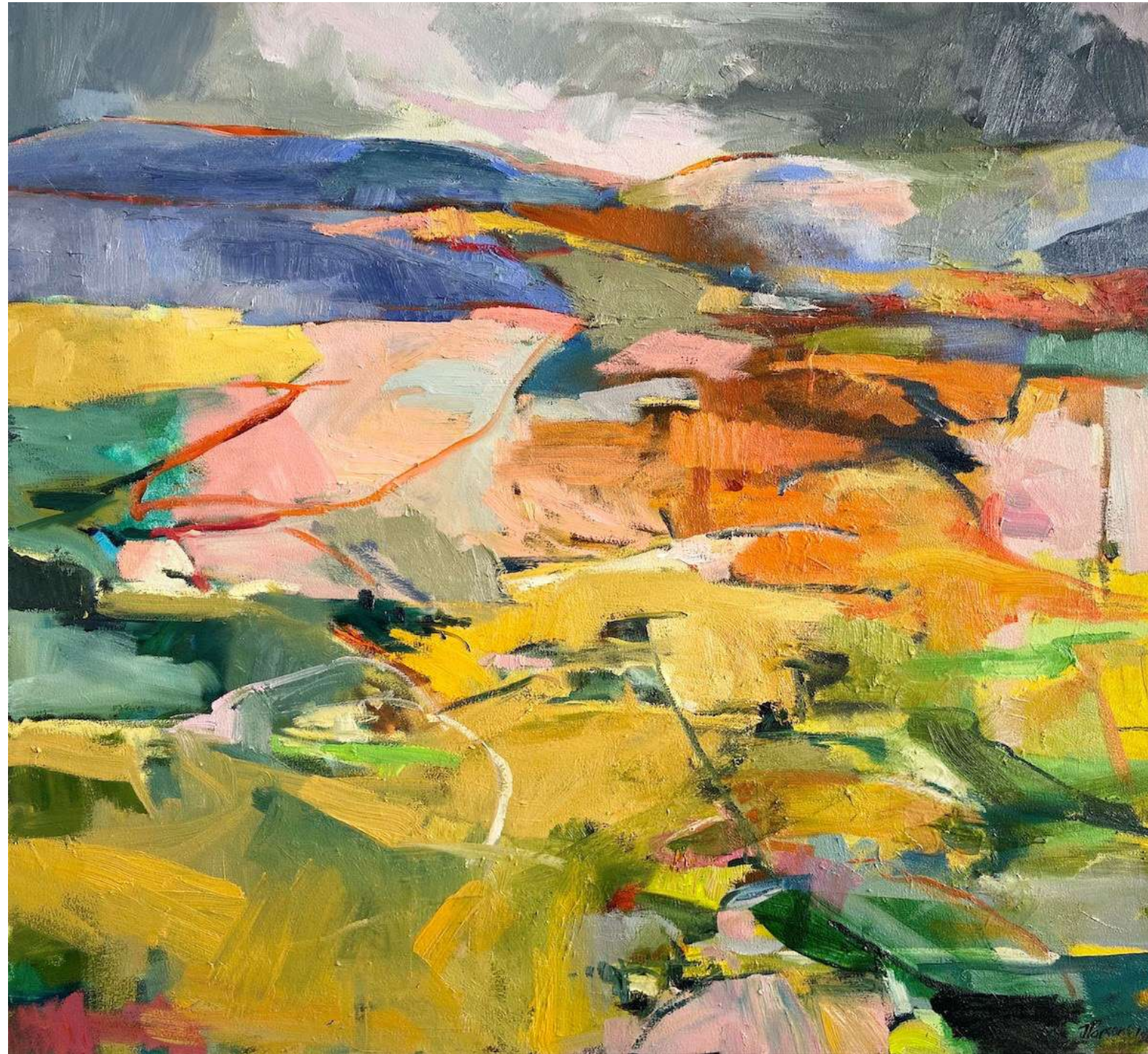
R55 000 - 85 000

This artwork responds more to Forel's approach to his subject than to any particular artwork. To look deeply at what is natural, and to highlight or present what innate beauty one may discover.

The beauty in what became *Obelisk*, the artist found under the surface. The smoothed and polished surface pierces through the form denoting the internality of the rich swirling woodgrain. A marked contrast from the external, but no more (or less) interesting. The scar of a branch that attempted to grow, and ultimately rotted away, marks both internal and external surfaces of the form. A call to the natural origins of the artwork, and a counterpoint to *Obelisk's* abstract geometries.

Synchromies #27 however, did spur consideration of the multiple facets that present themselves in Forel's work and ultimately this response to it. Surface, texture, and natural pattern were the main drivers in the creation. The materiality of the wild pear itself suggests form and texture throughout the organic or instinctive carving and finishing processes.





Jenny Parsons (b1967)

Karoo Farm
Oil on canvas
92 x 100 x 3.5 cm

R28 000 - 35 000

This work was painted in studio following an intensive two-week painting retreat on a farm just outside Prince Albert in the Karoo. For the artist, landscape exists in a space between sensation and form. Parsons' work explores this duality, capturing both the ephemeral experience of a place and the structural elements that define it.

In dialogue with the exhibition *AbstRacT – the hidden synchrony*, the work invites the viewer to navigate “the tension between chaos and harmony, fragility and strength”. Through abstraction, Parsons seeks to evoke the feeling of a place rather than merely depict it, allowing space for personal interpretation and reflection.

Colour plays a vital role in this process — a visceral response that conveys the energy and mood of the landscape rather than simply its form. Using colour, layered mark-making, gestural brushstrokes, and an interplay of structure and dissolution, the viewer can explore the space between recognition and feeling.

This work continues the conversation of landscape as more than a visual record. It is a lived experience, an emotional terrain, and a shifting balance between presence and memory.

www.jennyparsons.com

Image courtesy of artist



John Lizamore (b1993)

Falling Leaves

Acrylic, primer and varnish on brown paper bags, cardboard on a wooden base

128 x 114 x 3 cm

R7 000 - 9 000

The *Synchromies* series transported this artist to vivid memories of adventures in local forests in Tsitsikamma and Knysna, where Lizamore was mesmerised by the intricate patterns and colours on display.

This artwork is a colourful work in response to the more muted tones seen in *Synchromies*, capturing the fascinating colours found in nature, as ever-changing as the seasons. Lizamore further drew inspiration from the *Four Seasons* Concerto by Vivaldi. This artwork is an interpretation of the changes in a forest floor through the various seasons. By slowly applying different colour brushstrokes, the artist attempted to mimic flowers and leaves falling from a tall tree en route to the forest floor.

The base of the work was constructed using off-cut plywood panels that were glued and screwed together. Brown paper shopping bags and cardboard — resembling tree bark — were used to make the painting surface. Thereafter, one colour was added at a time, and a layer of resin was added to preserve the surface, while also creating the appearance of morning dew on the forest floor as it reflects light.





Images courtesy of artist



Jonathan van der Walt (b1991)

Mine

Braaiwood, goldleaf, charcoal, 3D Printed PLA and resin on MDF plinths with mirror glass.

Resin pieces: 18 to 32 x 10 x 12 cm

Installed: 80 x 17 x 66 cm & 100 x 17 x 58 cm

R30 000 - 50 000 (plinths included)

Mine speaks to the weight of inheritance—the land claimed, the histories unearthed, and the legacies that linger. This piece is part of a larger body of work, titled *from the Woods to the Soil*, which offered an introspective journey into the complexities of white African identity through the critical and cultural reading of the 'braai'.

Encased in five resin forms, the work captures fragments of this complex heritage: braaiwood, gold leaf, 3D printing plastic, and ash. Each element speaks to a cycle of settlement and disruption. Braaiwood is often an invasive species of wood, references a colonial past, a (family) tree, alien to this land, but rooted in its soil. This symbol now fuels a fire embedded in South African culture, a quiet relic of forced adaptation.

Fire lingers as a central force, both destructive and generative. It transforms, erases, and reveals. The ash, a trace of what once was, sits alongside the synthetic precision of 3D printing plastic, opening a dialogue between the past and the digital present, between inherited identities and those we construct anew.

The transparent resin serves as a time capsule and a clinical sample — an attempt to isolate and analyse histories that remain embedded in the land and psyche. Suspended like specimens of memory — fragments of a personal and collective past, examined under new light. *Mine* asks what is truly ours, what we inherit, and what we choose to carry forward.

www.jonathanvanderwalt.co.za

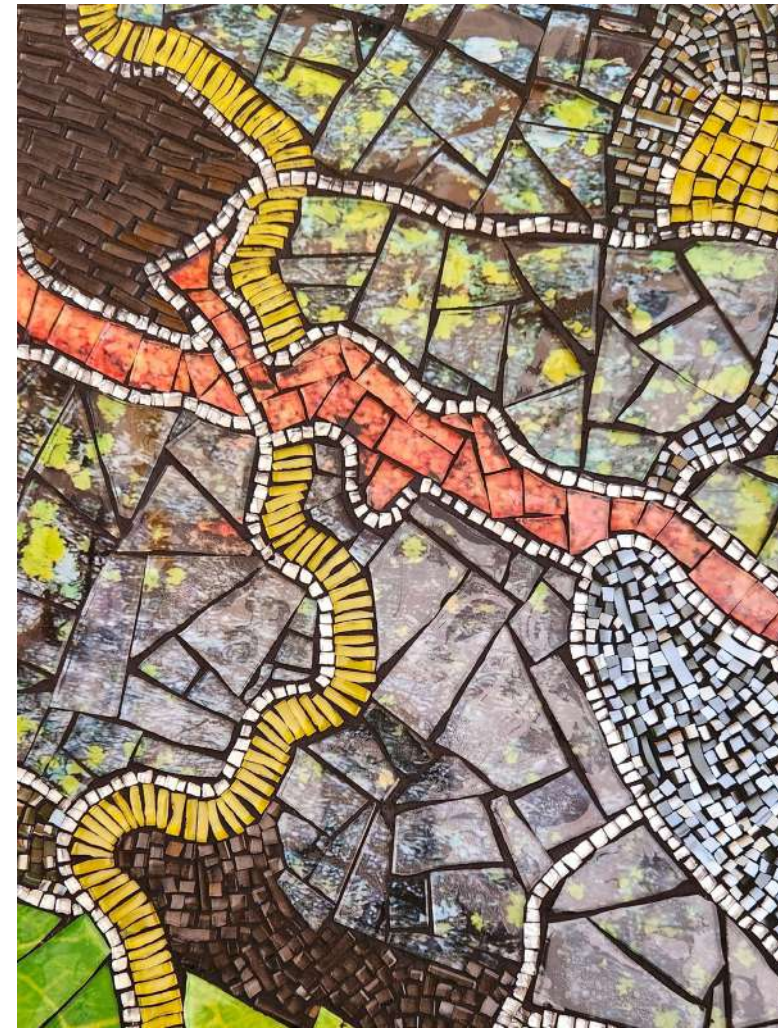


Image courtesy of artist

Julia Slyunkova (b1990)

Harmony in Contrast
Mosaic on panel
52.8 x 43 x 3 cm

R8 000 - 12 000

This artwork invites viewers to engage with the complexity of nature, showcasing its inherent beauty through a contemporary lens that emphasises both harmony and contrast. By blending mosaic techniques with a modern sensibility, this work offers a fresh perspective on the timeless connection between art and the natural environment.

The abstract texture of the bark and the generally abstract nature of this piece contrast with the structured cells of the leaves and the meticulous placement of the tiles. This juxtaposition suggests that what initially appears chaotic and abstract often harbours a deeper underlying structure and organisation. We see the contrast: the coexistence of chaos and structure, the interplay of textures representing fragility and strength, and the comparison between the enduring life of a tree and the fleeting existence of its leaves.

Silver tiles interlink the two elements, seamlessly weaving through the entire composition to create a sense of unity. The reflective surface of the silver tiles enhances this connection, capturing light and drawing attention to the intricate balance between these elements while emphasising the singular, magnificent form of the tree as a representation of nature's interconnected beauty.

www.nonamestudiomosaic.tilda.ws/portfolio



AbstRacT. Synchrony Revealed

Selling Group Exhibition

During 2024 the centre hosted the exhibition AbstRacT - the hidden synchrony featuring a selection from the Synchrony series by South African photographer Oscar Ford (1981-1992) as the point of departure. Interestingly, the series of close-up images of tree bark revealed the familiar unknown and gave way to bold abstract compositions. This inspired a pairing with Modern South African artist paintings from the collections of the Foppe and Theodor van der Lugt Foundations. Unexpected synchronies revealed the viewers with moments of awe and wonder - what was once hidden was now open for interpretation and response.

As a first encounter to open dialogue and collaborate on inspired artworks, two contemporary SA artists were invited. The works of Karle Ntson (b1990) and Siphon van der Merwe (b1988) were truly the grist to the mill. Open Call invited by the Foppe Museum. As a result, over 300 artists were involved, making this installation a response to the biggest bi-data. The judging panel reached a conclusion with a selection of 43 artists whose artworks are now shown in this group exhibition.

Synchrony Revealed has at its core the cycles of life - selection, elimination and emphasis on the wonders of ecology. The artists bring a breath of fresh air by either reinterpreting the physical and organic material, or some abstract view through nature and themes symbolic associations. Also connecting subjects and themes culturally socially or purely through aesthetic appreciation. The pieces reveal accidental occurrences while the artist ponders, explore and collaborate with nature and abstraction. The resulting works of art demonstrate precision, intuition, structure and elements of play. The collection of multiple ideas, forms and shapes into a single exhibition space, has now harmonised and made the synchrony present.

*More information about each artist is available in the catalogue (scan the QR code presented)





Kathryn White (b1980)

Synaesthesia I: Speak, wind

Photograph on Felix Schoeller True Fibre 200gsm

Edition 1/5

94.5 x 128.5 x 5 cm

R10 000 - 15 000

Inspired by Forel's incredible bark series, this work explores synaesthesia—the blending of senses — through abstraction and limitation. The artist is fascinated by how wind, though invisible, reshapes nature — how it bends grass, creates movement, and transforms landscapes.

Shot on expired black and white film, this photo was taken with a simple point-and-shoot Pentax. The expired film conceptually links to noise, a word often used to explain unwanted imperfections. The exaggerated grain is a contrast to today's hyper-real digital images and manipulation tools that want to clean up images. Here, the grain invites the viewer to lean in, to hear the wind, imagining its movement and presence. Printed as A0, the size is meant to disorientate the experience; from a distance, the visual is easy to understand, but up close the grain overwhelms, creating an abstract pattern. The black-and-white palette is also linked to *Synchromies* — The viewer assigns their own colour and sense/synaesthetic smash-up.

The title has two moments: first, it is a command, a summoning. The construction is partly inspired by Nabokov's memoir *Speak, Memory*; where he gives buried memories and abstract moments agency, allowing them to narrate. Second, it is an invitation to the viewer to engage in a dialogue, to listen past the enforced stillness of a static visual.



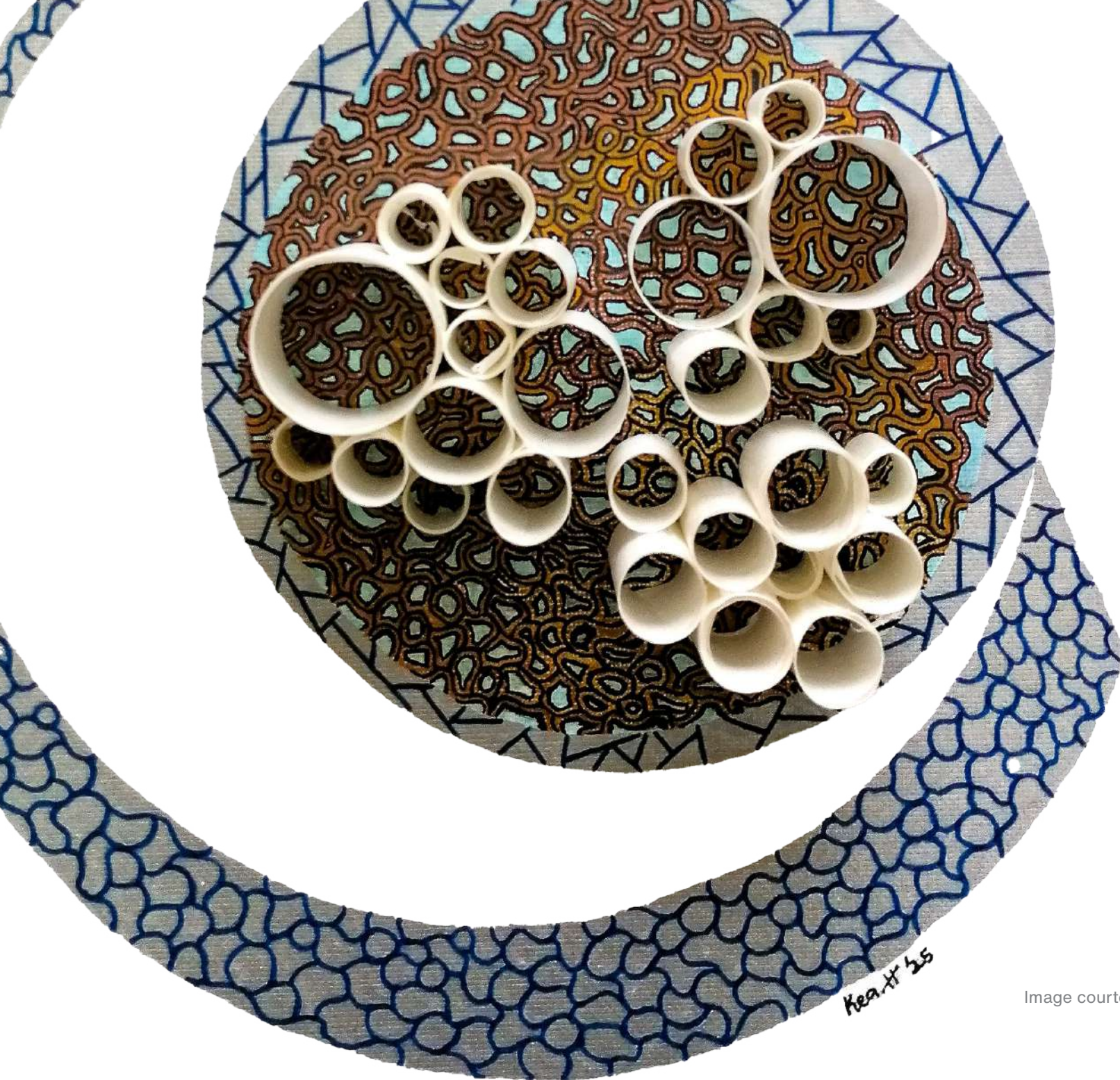


Image courtesy of artist

Keamogetsoe Hlungwani (b1998)

Burnt Sequoia

Ink and ribbon on canvas

49.7 x 39.5 x 4.3 cm

R5 000 - 7 000

From an ongoing series that explores how movement can be perceived in stillness, this work is inspired by Forel's *Synchromies* #39: Sequoia (base of tree trunk partly burnt). These patterns, though static, reveal the passage of time and an organic sense of motion.

Using ink and ribbon on canvas, the artist translates this idea into his precise yet expressive composition. Unlike his usual hard-edged style, he slightly softens his lines, mimicking the rough textures found in Forel's tree studies. Ink and ribbon, materials often associated with fluidity, become tools for both control and spontaneity. By embracing slight imperfections within his structured framework, Hlungwani challenges the idea that abstraction must always be rigid and exact.

In this artwork, movement is not directly shown but implied, held in a state of balance between order and natural variation. This piece reflects the artist's ongoing interest in the relationship between precision and intuition, structure and organic change. It invites viewers to consider how still forms can suggest movement, echoing both nature's patterns and the artist's hand at work.

www.sites.google.com/view/keahlungwani/works





Lisa Watkin (b1980)

Interconnected

Gesso, acrylic, oil paint and Posca marker on canvas

43 x 53 x 3.5 cm

R7 000 - 9 000

AbstRacT – the hidden synchrony reminds the artists of the intricate and unseen forces that shape the natural world. Watkins believes that we have a tendency to reduce complex systems found in nature to simple ideas, at best so that they are more comprehensible, at worst so that we can justify exploiting them. There is more to nature than meets the eye, as it is with a work of art.

Her fascination with the sophisticated systems within plants and nature began with the book *Lab Girl* by geobiologist and geochemist Hope Jahren. The work revealed to Watkins the interconnected systems around the roots of plants and led her to further reading and awe inspiring discoveries that now shape her artistic response to nature. This painting interprets the mycorrhizal network — an underground web of mycelia, through which trees communicate, using lines and circles to show pathways and points of connection overlaid by a forest painted in subtle detail and translucent hues.

By revealing these invisible threads, Watkins hopes to inspire a deeper reverence for nature, an understanding that a tree is far more than the sum of its leaves, branches and roots. In attempting to capture this vast complexity, she finds herself simplifying it once again.

Image courtesy of artist



Lorraine Maré (b1973)

Borer Beetle Tunnels

Adam Fig (*Ficus Carica*) turned

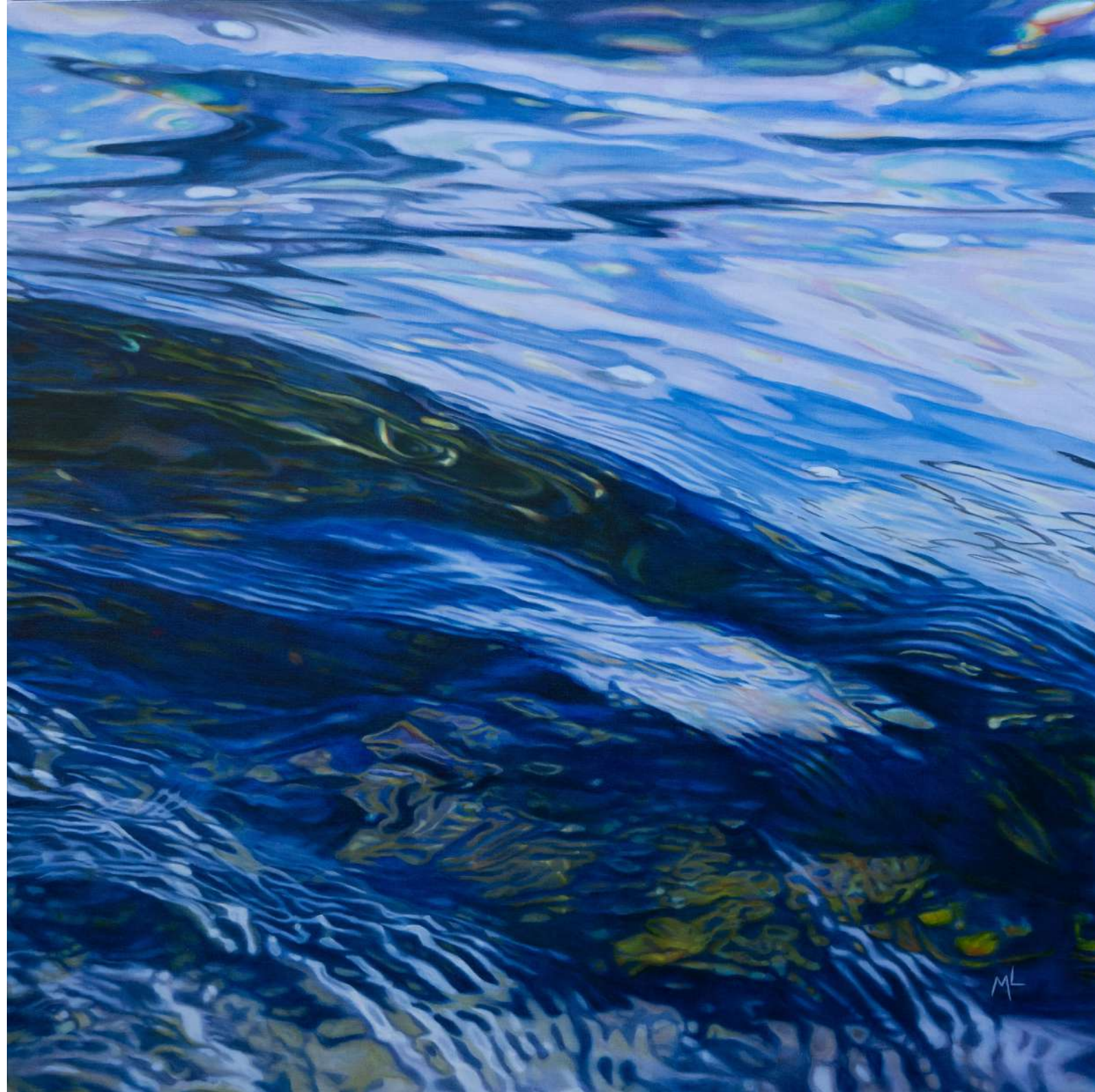
16.5 x 23 x 23 cm

R4 000 - 6 000

This artwork was inspired by Van der Merwe's *A Study in Curvature*. The movement of the plywood and the holes inspired Maré to use wood from an old fig tree in her garden and go on a wood-turning adventure to discover what treasure the wood holds. The wood was infested by borer beetles and, therefore, the old fig tree had to be cut down.

During the woodturning activity, the artist discovered tunnels made by the beetles; an exploration similar to what Strijdom created with the bent plywood. Maré did not open every tunnel the beetles made, to not make the bowl frangible. She also wanted to show what the wood looks like with the beetle's frass (shavings) still visible in some of the tunnels. It was an exploration that the artist thoroughly enjoyed; one she hopes the viewer will too. Ultimately, this piece tells the story of the fig tree's growth and the events that the tree witnessed in its lifetime.





Mandy Lake (b1968)

Lapis

Oil on canvas

100 x 99.5 x 3.5 cm (stretched canvas, no frame)

R30 000 - 50 000

This artwork invites the viewer to immerse themselves in a world of light and water. Through the fluid medium of oil on canvas, the artist captures the currents that ripple the ocean's surface, as well as its "inner thought-activity" – the subtle shifts in currents, the dance of light through its depths, and a feeling of fleeting, fluid movement.

Deep blues of lapis lazuli intermingle with shimmering highlights, but it is not enough to simply observe the surface; *Lapis* encourages a deeper contemplation, inviting viewers to delve into the subtle interplay of light and water.

The layered composition and nuanced shifts in colour and texture invite exploration, echoing the way sunlight penetrates the surface to illuminate the depths. As we dive in and immerse ourselves in this abstract realm, our breathing slows, our restless minds still quieten, and we start to resonate with the "thought" of the painting and the unseen rhythms and harmonies of the universe. Slowly, as we allow ourselves to sink below the surface, *Lapis* fosters in us a more mindful and engaged way of seeing and makes visible the light that shines from within.



Monique Day-Wilde (b1960)

Common Threads

Mixed media: tea bags, fabric, ink, thread

128.5 x 256 cm (textile size)

150 x 85 cm (installed)

R20 000 - 30 000

Day-Wilde was drawn to the large sculptural fragmented installation pieces by Nixon and Van der Merwe featured in *AbstRacT – the hidden synchrony* – both by their colour and movement. She could immediately see how to interpret these works within her own process, echoing the movement and ‘intentional fragmentation of form’ especially employed by Nixon in her work and Forel in his *Synchromies* series, particularly *Synchromies #26*. The shapes in Dirk Meerkotter’s *Rotstempel* also resonated. It was mostly in this and in Forel’s works that Day-Wilde found the inspiration for the colour palette of harmonious and natural colours; ‘Nature, from the soil to the sky’.

Used teabags, each one part of a shared conversation, have been printed with black and tan ink using physical plant specimens. The artist has also leaned heavily on the inevitable abstract patterns and earth colours present from their use and subtly stitched some of them with the blues present in many of the works in the exhibition.

www.moniquedaywilde.co.za



MEERKOTTER, Dirk (1922-2017)

Rotstempel, 1964

Rupert Art Foundation Collection

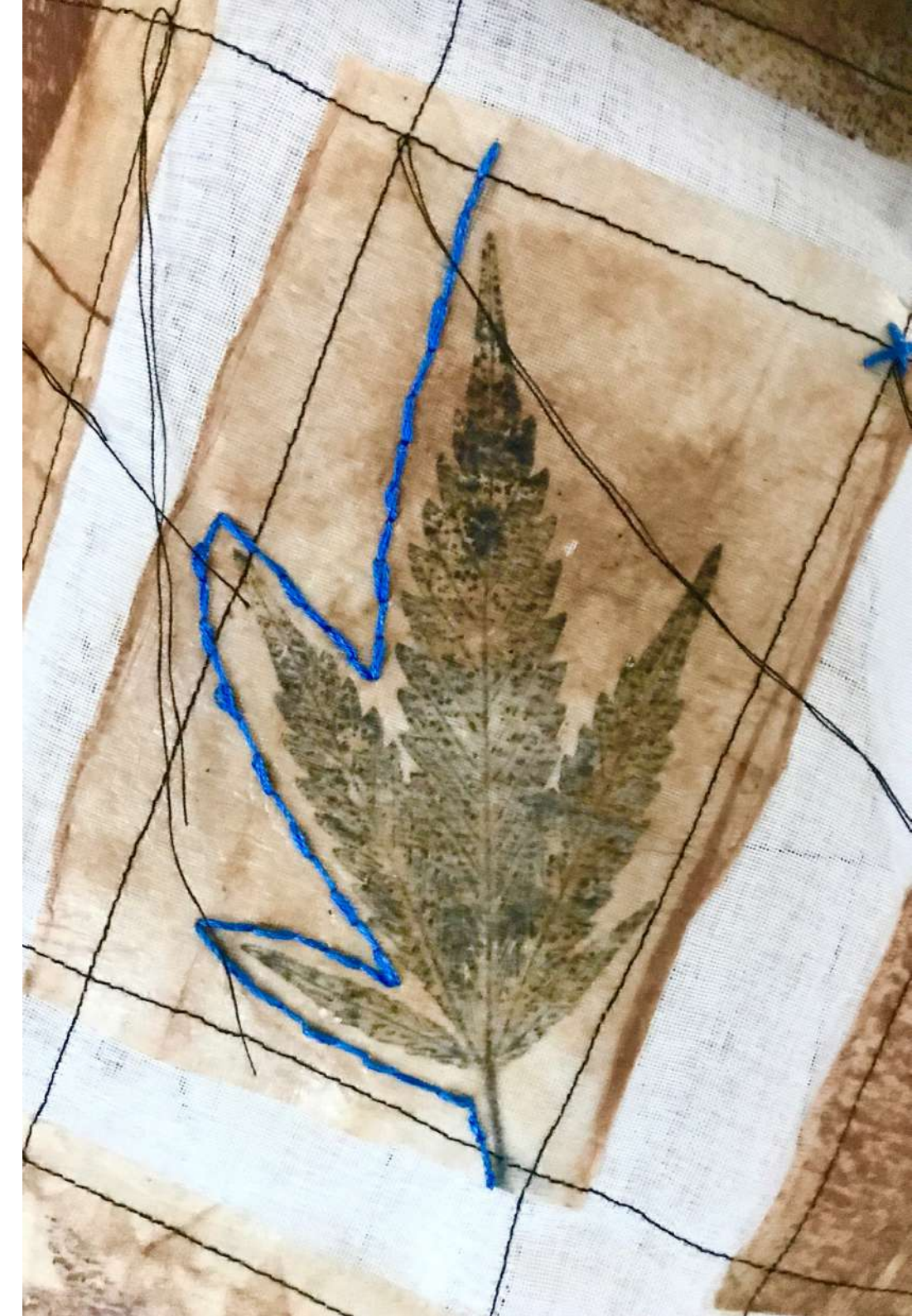


FOREL, Oscar

Synchromies #26

Phoenix reclinata - Fairchild Garden, Miami

Right: Detail of Common Threads



Mpho Machate (b1984)

Possibility I

Mixed media on canvas

125 x 150 x 4.5 cm (stretched canvas, no frame)

R35 000 - 55 000

The painting immediately grabs your attention with its bold, diagonal slash cutting across the canvas, creating a sense of motion and disruption. It feels like a shift; a moment caught between what was and what could be, the boundaries we know and the vastness we have yet to explore. Along that dividing line, dark, textured pockets linger, suggesting resistance or hesitation. They remind the viewer that growth and change often come with friction, and that uncertainty is part of the process.





ABOVE
Untitled (Earth-mapping) I
Ceramic
 a. 21 x 17.2 x 2.5 cm
 b. 20.1 x 19 x 1.8 cm

R800 - 1 500 each

Natasha Bezuidenhout (b1991)

Untitled (Earth-mapping) I - IV
 Ceramic

This ongoing series was inspired by Edward Casey’s concept of earth-mapping, as discussed in *Earth-Mapping: Artists Reshaping Landscape*, in which he states that the earth, along with any earthwork on its surface, is “a collection of places.” This idea shaped Bezuidenhout’s practice of clay-casting and creating maplike impressions of decaying stumps that act as “negative maps” reflecting the areas from which they originate in Hogsback and eDikeni (Alice) in the Eastern Cape.

These clay imprints, formed from decomposing tree stumps, reveal intimate, minute details of the stump’s surface, offering a tactile record of history. In *Photography, Trace, and Trauma*, Margaret Iversen accentuates this concept by highlighting how traces left in the clay bear the weight of both the past and present, akin to ancient writing that preserves a fragmented narrative. The resulting imprints of the decaying stumps present a textured, map-like form that communicates an altered historical story, suspended in time. These stumps serve as records, continuously accumulating by the ongoing creation of duplicates to preserve and retain the indelible traces of the past.



ABOVE
Untitled (Earth-mapping) III
Ceramic
 a. 26.1 x 26.9 x 3.3 cm
 b. 27.5 x 28.7 x 3.3 cm
 c. 29.6 x 24.9 x 2.1 cm
 d. 27.9 x 23.3 x 2.4 cm

R1 500 - 2 500 each



a



b



c



d



e



f

LEFT PAGE

Untitled (Earth-mapping) II
Ceramic

- a. 12.8 x 12.2 x 2.9 cm
- b. 14.5 x 12.2 x 1.5 cm
- c. 13.1 x 12.6 x 1.5 cm
- d. 12.2 x 11.8 x 1.8 cm
- e. 13.2 x 12.7 x 1.9 cm
- f. 12.9 x 11.8 x 2 cm

R800 - 1 500 each



Untitled (Earth-mapping) IV
Ceramic

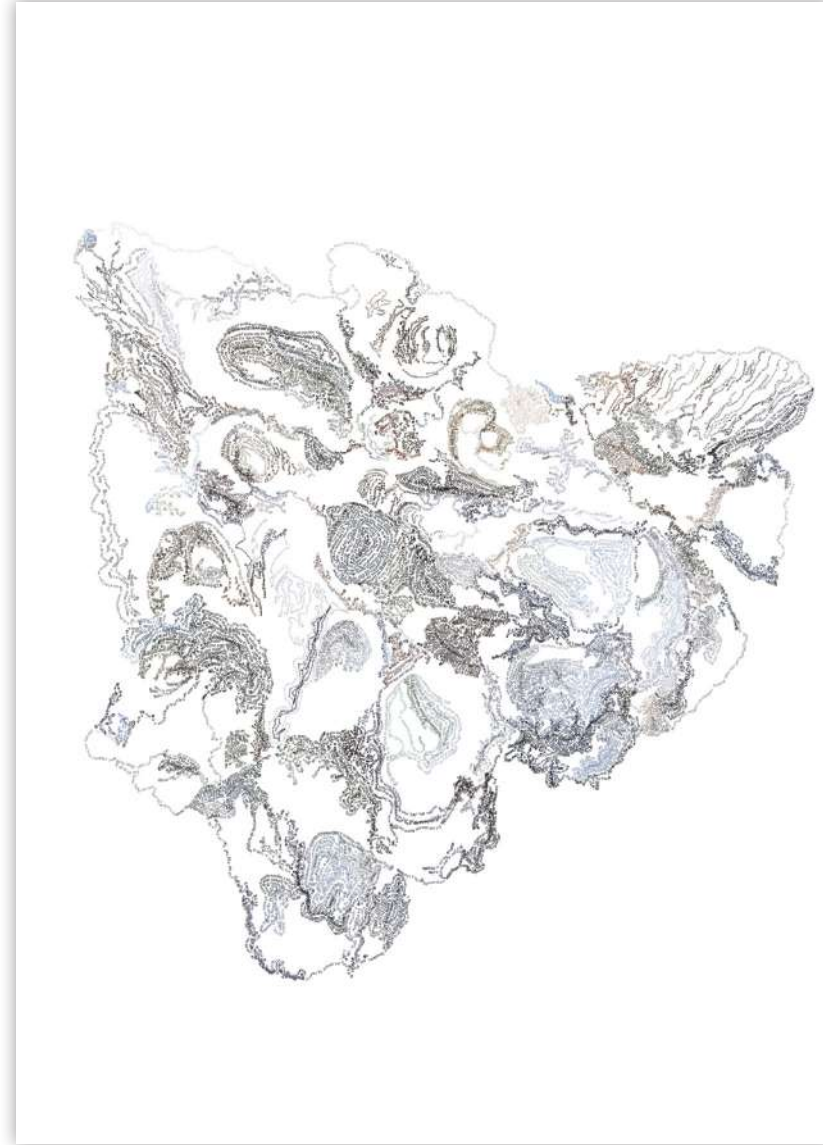
28.5 x 31.3 x 2.7 cm

R2 000 - 4 000



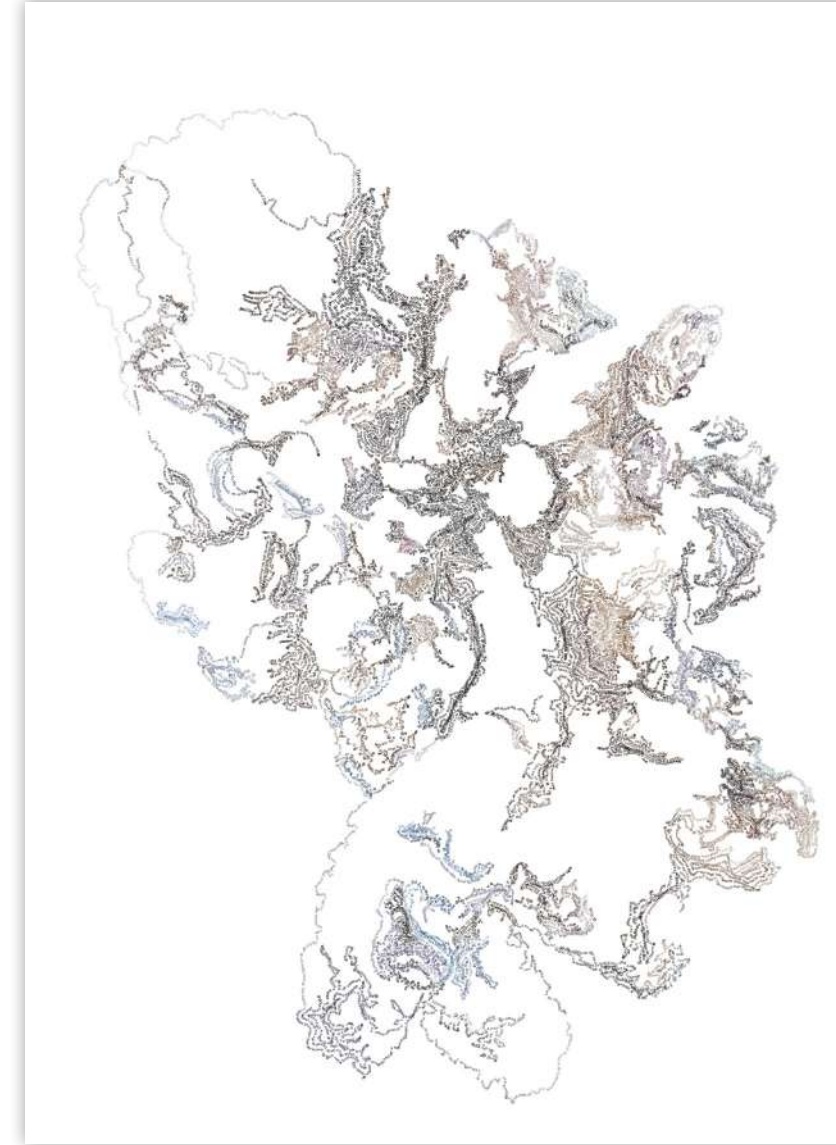
Oyster I
Digital text and print on paper
113.5 x 84 x 3.5 cm

R 12 000 - 18 000



Oyster II
Digital text and print on paper
113.5 x 84 x 3.5 cm

R 12 000 - 18 000



Oyster III
Digital text and print on paper
113.5 x 84 x 3.5 cm

R 12 000 - 18 000

Images courtesy of artist

Nellien Brewer (b1961)

Brewer has always been fascinated by the bits and pieces that wash up along the shore—bits of coral, driftwood and shells. Each exquisite little fragment is unique and complex. Discarded in what is, essentially, the ocean's waste disposal system.

Inspired by the complexity of nature, and the underlying core of DNA found in a word-based universe, the artist used text as a metaphor for this 'word code' underlying all natural organisms. She started to create a series of digital text works inspired by the debris along the tideline at Tugela Mouth on the north coast of KwaZulu-Natal. The images initially contained 11 of South Africa's official languages, plus some Khoisan. Recently, Brewer started to include languages from across the world, and especially loves to include obscure languages from people groups who are not generally known.

For this artist, the bits of debris have come to represent all the people who are undervalued and discarded by society: "Every baby thrown away on a rubbish dump, every penniless rural granny caring for AIDS orphans, all the people trapped in slavery and human trafficking, every one of Lenin's 'useful idiots' manipulated by politicians. In the words of Martin Luther King Jr: 'I refuse to believe that man is mere flotsam and jetsam on the river of life'.

www.nellienbrewer.com

Nina Kruger (b1993)

Remnant

Plant and animal fibres

151.5 x 66.7 x 5.5cm

R18 000 - 20 000

This artwork is a meditation on transformation, material memory, and the hidden textures of the natural world. By felting protea flower fibres and mohair fleece, Kruger blurs distinctions between material and maker, allowing the organic properties of these elements to guide the composition. The Protea, an iconic and ecologically significant species of the Western Cape's fynbos biome, embodies endurance — thriving in harsh landscapes, regenerating after fire, and sustaining biodiversity. Its fibres, once vibrant, undergo a process of drying and restructuring, only to be reimagined in a new form.

This work is shaped through the repetitive, physical process of dry felting. The labour-intensive act of binding fibres together by hand becomes a meditative ritual, emphasising the deep connection between touch, time, and transformation. Like Forel's *Synchromies*, it uncovers patterns hidden in organic matter, revealing the marks of time, decay, and renewal.

This work is both a study of materiality and an invitation to see nature as an active collaborator. Inspired by *natura pinxit* — the idea that nature itself is an artist — this piece challenges the viewer to reconsider our relationship with organic matter. The incorporation of mohair, sourced from animals adapted to their own environmental rhythms, reinforces this dialogue between plant, animal, and human interventions. *Remnant* is an exploration of the unseen, a quiet invitation to observe, touch, and engage with the rhythms of the natural world.





Paula Dubois (b1970)

Look to the Rock VI

Ink on canvas

82.5 x 82.5 x 6.5 cm

R22 000 - 28 000

Dubois' recent work has been greatly influenced by that of artist Erik Laubscher, whose *Riviersonderend* simplifies the landscape into abstract forms. The artist believes that we are connected: man, nature and God. Abstract art — a celebration of form and colour — is a way to express this connection.

Reflecting on a month-long art residency on a farm outside Prince Albert, the artist recounts entering the Swartberg Pass, where the rock presented itself majestically. Dubois was drawn to a place of wonder and awe. For the next four weeks, she studied the Pass and Meiringspoort, returning to it again and again, wrestling with it and surrendering to it. It became part of her. At first, the rock seemed lifeless. Dubois pondered the words 'Look to the rock from which you were cut', an ancient Biblical text pointing to her true identity. Gradually, it dawned on her: she and the rock are one.

Dubois works mainly in ink, a translucent, versatile medium that resembles the fluidity of water, yet is capable of producing a solid, rock-like surface. This medium in itself is part of her practice, as she constantly keeps exploring its boundaries and character.

This artwork was completed 'en plein air' while the artist was in residency in the Klein-Karoo.



Echinoderm
8.3 x 17 x 14.5 cm

R5 500 - 7 500



Combretum
6.5 x 22 x 8 cm

R3 200 - 5 000



Petra Thorsen (b1984)

Thorsen's works reflect her interest in organic forms inspired by nature and in particular botanical elements.

Bicone is inspired by the shape of the seed pods from a magnolia tree. Its abstracted nature and its light buff colouring could also be reminiscent of bone or fossilised remains. An interest in the Fibonacci sequence led to the exploration of visual rhythm, found in the gradual increasing and decreasing in the size of the openings.

The interplay between symmetry and arbitrary organic forms found in nature inspired *Combretum*, which explores this dichotomous relationship by straddling both the simplicity of a basic natural form. Based on the underlying geometric structure of a pentagon, it takes its inspiration from natural forms such as sea creatures from the phylum Echinodermata, and the winged pods of the Combretum tree.

The separate parts of *Echo* were shaped individually using a reductive process involving the carving and washing away of excess clay, similar to the geographical processes of erosion. It prompts the viewer to contemplate questions about the effects of time and the impact of the weather elements on natural forms.

These pieces are handbuilt from earthenware clay, fired at 1100 °C and left unglazed. The surface texture has an organic appeal, which alludes to the surface feel of weathered bone or sandstone.

Echo
20 x 8.2 x 8cm (Echo 1) / 21 x 11 x 9cm (Echo 2) / 21 x 17 x 10cm (together)

R5 500 - 7 500



Bicone
8 x 16.2 x 7 cm
R3 200 - 5 000



Mahogany
9.5 x 14.5 x 13.4 cm
R3 200 - 5 000

Rika Herbst (b1967)

Epoch of Form

Ceramic

30 x 30 x 28 cm

R30 000 - 50 000

This ceramic piece explores the theme of *AbstRacT – The Hidden Synchrony* through a unique ovoid shape that embodies both tension and tranquillity. This textured and pierced form, with its smooth curves and dynamic folds, challenges the viewer's perception of stability and fluidity. The top of the piece folds inward like an imploding structure, symbolising a moment of introspection and the myriad layers of existence that lie beneath the surface.

The ovoid shape serves as a metaphor for life's cyclical nature, inviting contemplation on how forces both seen and unseen influence our journey. The textured surface, crafted by hand, creates a rich tactile experience, drawing the viewer closer to engage. It represents the multitude of experiences and emotions that coexist within us.

The viewer is invited to explore the intricate interplay of light and shadow on its surface, which alters with the movement of the observer. The folds imply a sense of depth and evoke feelings of vulnerability and strength, embodying the synchrony of opposing forces.

Epoch of Form encapsulates the essence of hidden synchrony — a celebration of harmonies found within contradictions. It reflects the quiet resilience of the human spirit, encouraging viewers to contemplate their relationship with the abstract dimensions of their own lives. The artist conveys how beauty often emerges from complexity.

www.rikaherbst.com





Rindy Krige (b1985)

Fading Grace

Print on canvas

63.5 x 46.5 x 3.5 cm

R7 000 - 9 000

This artwork captures a close-up of dried agapanthus flowers, frozen in a moment of quiet beauty and decay. Once a vibrant bloom bursting with shades of purple and blues, it now reveals its skeletal elegance. The intricate details of the dried flowers are brought to life by the interplay of light and shadow, highlighting the delicate textures of the brittle husks and the soft, earthy tones of beige and brown.

Each petal and seed pod is slightly curled and cracked, a testament to the passage of time and the inevitable cycle of life. The background is softly blurred, offering a muted palette that allows the withered flowers to take centre stage. This contrast draws attention to the fine lines and subtle imperfections of the agapanthus, emphasising the fragile beauty found in its decay.

The viewer is invited to contemplate the beauty of impermanence and the quiet dignity of nature in its final stages. It transforms what might ordinarily be overlooked into an object of visual and emotional significance. The image evokes a sense of nostalgia and fleeting time, urging viewers to find grace and meaning in the ephemeral.

Through its lens, the dried agapanthus becomes a poetic metaphor for life's transience, a gentle reminder that there is beauty in every stage of existence, even in the moments of fading away.



Image courtesy of artist

Sharle Matthews (b1961)

Trusting in the Rhythm of Nature

Paper pulp on board

74 x 74 x 7 cm

R20 000 - 30 000

Forel's works are invitations to find art in nature. In this piece, the artist plays with the idea of art with nature. While Forel "zoomed in" to explore the intricate abstract patterns found in the textures of trees, Matthews "zoomed in" on the circle — symbolic of the smallest element of life, the cell and nucleus — and used it as a symbol of rebirth and the cycle of life.

Of *Synchromies*, Forel said it could have been subtitled *natura pinxit*, painted by nature. In response, the artist chose to also make the material used in this work. Discarded paper was collected, boiled, and pulped together with crushed leaves and flowers, tea, cinnamon, mustard, crushed seeds, coffee, and cumin, among other ingredients, to create colour and texture. Through the acts of collecting, crushing, kneading, and moulding the pulp, the artist felt as though they were collaborating with nature to form a new expression of it — driven by the belief that the essence of our humanity is deeply tied to our connection with the natural world.

Loosely based on the Fibonacci sequence, the layout of the piece draws on the universal language of growth and structure. By making paper pulp from scratch, through destruction (fire), tearing (wind and water), and soaking (water), the artist found resonance between the process, the material, and the meaning, all reflecting circularity. The bowl shapes evoke sustenance, sheltering seeds, animals, and birds, much like a nest.



As the forms dried, they warped and changed, resembling bark or seeds; a result that was embraced. The viewer is encouraged to find the art hidden in nature and the nature embedded in the artwork itself.





Shaune Rogatschnig (b1976)

Ephemeral though it is, it carries within the memories of its previous lives (E Shafak)

Mixed media, collage and oil
89.5 x 69.5 x 5.2 cm

R18 000 - 22 000

In this work, the artist is fueled by Georgia O’Keeffe’s statement that we can get at the real meaning of things only through selection, elimination and emphasis. Further guiding Rogatschnig’s exploration, the artist unwrapped the intangible meaning of the Japanese philosophy of Wabi-sabi; a reminder that everything is impermanent, incomplete, and imperfect.

Delving into this universal truth of guaranteed change, Rogatschnig danced between chance and control. Using a variety of media and hand-pulled print papers, she emphasises unrefined marks and the exaggerated use of the human hand to express this flux. Drawing from her observation and fascination with nature, this artwork leans towards instinct and abstraction. The ebb and flow of all things play a strong dance across this work.

*Will you see it, these marks I’m making?
Will you be drawn to the complexity?
Will you breathe in the quieter simple spaces?
Will you see the glazes and soft edges?
Or even the hard vibrant ones?
Will you be soothed by the subtle contrasts?*

*Or the line work?
The shapes that are becoming mine?
The colour palette I play within?
The scraping away and loss?
Or the discovery of finer detail?
Will you recognise the brave scribble of crayon?
or the subtle crawl of a pencil mark?
The raw marks of a hand-pulled print?
Do you feel the impermanence of each mark,*

*made and then lost?
Discovered?
...then lost?
Textures informing secrets?
Do you see the glorious imperfection
of the human hand at work?*

www.shaunerogatschnig.com



Stefanie de Beer (b1976)

The Last Light Series

Edition of 10

Cast aluminium

Approx. size on each: 30 x 15 x 20 cm

R7 000 - 9 000 each

*variety of 5 (detail images can be sent on request, branches not included)

The Last Light originates from a fleeting moment beneath an old Papierbas tree: Dusk was settling. The fire crackled. A troupe of bush babies appeared in the trees, moving in harmony. Each leap was an act of instinct, each pause a shared understanding, each moment tethered to the unseen forces that bind all living things. Then, in an instant, the rhythm was broken: The stealthy hunter swooped down... and one life was gone.

Emotional synchrony: A primal, unspoken exchange that echoes across species. This moment would later mirror a far deeper realisation for the artist —the sudden Covid-19 impact of the quiet ventilator rhythm when her partner, Tommy, was admitted to the emergency ward in 2020. Once again, De Beer was in the slow frame rate of stillness, sensing an impending void.

The sculptures depict bush babies in lifelike poses, poised between motion and observation, suspended in anticipation. Intended to be installed in living trees, they create an interplay between the solid and ephemeral, inviting the world to exist alongside them. Each piece captures quiet reflection; or the tension before a leap, evoking a sense of wonder, presence, and fleeting connection.

Crafted in aluminium, the sculptures feature a smooth yet unpolished surface, allowing natural oxidation over time, and furthering their integration with their surroundings. Highly polished eyes and tension points reflect light, creating focal points. Viewers are invited to pause and reflect on their own presence in the world.

Images courtesy of artist



Sue Vermaas (b1965)

Remains

Mixed media on board

87.3 x 112.2 x 2 cm

R18 000 - 22 000

This artwork was inspired by Forel's *Synchromies* series, particularly #36 and #39. The artist experiences a primal connection with nature, evoking the ineffable cycles of life, death, and rebirth. Forel's imagery becomes a portal to a world where nature's quiet grandeur takes centre stage. Wood and rock serve as a metaphor for life's enduring rhythm. The textures and tones speak a language older than humanity itself, one that acknowledges the transience of individual existence while celebrating the immortality of matter.

Forel's work captures what it feels like to stand on the precipice of the natural world — overwhelmed by its beauty, humbled by its permanence, and comforted by its embrace. The visuals evoke Walt Whitman's profound musings in *Song of Myself*: "I bequeath myself to the dirt, to grow from the grass I love." It is a surrender to something larger than the self, an acknowledgement that we are not separate from the world but deeply intertwined with its pulse.

The concept of immortality finds a grounding in Vermaas' work — not as a static state, but as a continuous cycle of transformation. Just as the elements within the artwork echo life's remains, and life's cycles, they remind us that our legacies are less about permanence and more about the ongoing exchange of energy and matter. *Synchromies* present nature not as a backdrop but as the living, breathing protagonist of our shared story. In Vermaas' work, the "barbaric yawp" of existence echoes in every brushstroke and texture, a testament to our enduring connection to the earth's eternal rhythms.





Tanya Sternberg (b1977)

The Colour of Sunshine and Grief
Wool

98 x 100 x 2.5 cm

R30 000 - 50 000

This artwork is an abstract representation of the pain of war. What was once sunshine is now raw grief. Angular forms are interwoven between organic shapes echoing the pain and yearning for peace. Tear-drop shapes represent the anguish of tragedy. Fluid lines each the deep movement forward and onwards. The artworks geography represents the land and borders countries fight for. Textures range from the precise ordered loop piles to shaggy chaotic dripping wool.

Through the medium of tapestry we are connected through every stitch. As humanity we feel the cutting and anguish of each thread.

www.tanyasternberg.com



Image courtesy of artist

Interested and thinking of investing?

Please read through the buyer's guide below. Any further enquiries can be directed to the contacts provided.

What is for sale?

All the artworks listed in this catalogue are for sale. All sales are subject to the online auction, closing on 23 July 2025. All technical information (medium, size, and estimate brackets) for each artwork has been provided within the catalogue. Please note, that the specifications of size are the dimensions of the actual artwork, inclusive of its mount or frame, unless specified.

What is included in the selling price?

Please note that upon registering as a bidder for the auction, you will be bound by the terms and conditions. Take note of any additional buyer's commission to be added on top of the hammer price.

What is excluded from the selling price?

All specialised packaging and transport costs will be quoted on. Basic wrapping and on-site collection at the Jan Rupert Art Centre at no additional cost is an option. Transport cost will vary as it is dependent on the delivery destination, weight and size of the artwork.

Timeframe from purchase to delivery - [If I buy when will I get the artwork?]

Owing to the nature of the presentation of these artworks as a group exhibition, we aim to share them with the public audience for the full duration of the exhibition, therefore the artworks will be on display until mid-November 2025. If you are able to wait a bit for your latest addition to your collection it will be ready for collection by 17 November 2025.

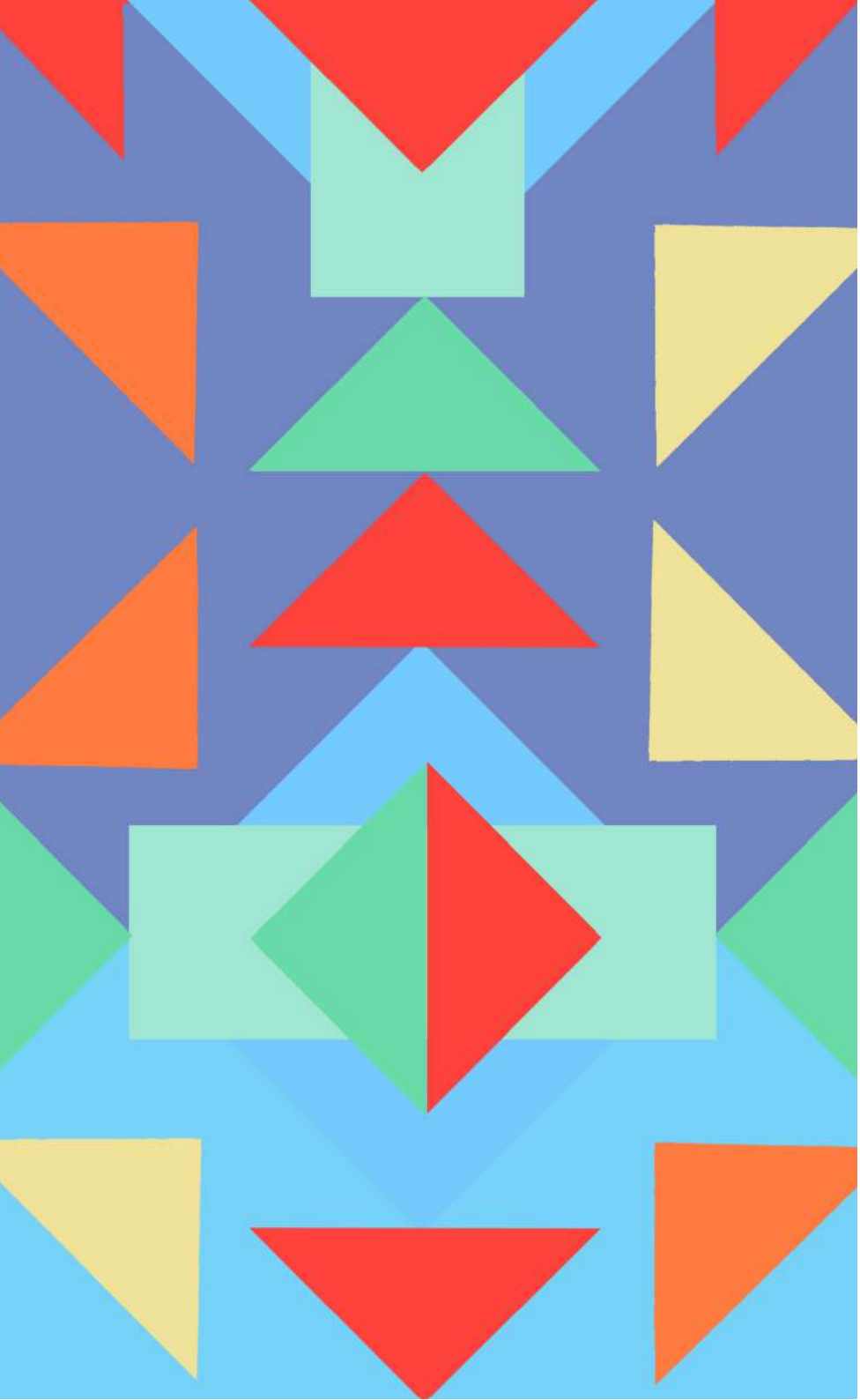
How can I purchase an artwork?

The artworks are available through the online auction platform of Strauss & Co. Visit <https://www.straussart.co.za/auctions/details/452-23-jul-2025>

Insurance Policy (Post-Sale):

The artwork will be fully insured on condition that the artwork remains on display for the entire duration of the group exhibition. The successful buyer will then enter into a loan agreement with the Rupert Museum.

All administration of sales is managed by Strauss & Co.





A BRIEF HISTORY OF THE JAN RUPERT ART CENTRE (KLEIN LONDEN) c. 1870

The Neo-Gothic building was erected around 1870 by the London Missionary Society as a place of worship for the so-called Mantatees, a refugee Sotho tribe, which fled across the Orange River in the 1820s. The building became known as the “Klein Londen” (Small London) to distinguish it from the “Groot Londen” (Great London) the other church of the London Missionary Society in Parsonage Street, also in Graaff-Reinet. In time the two congregations merged, and the building became vacant and neglected. The building was restored on the initiative of Dr Anton Rupert and named in honour of his brother, Jan. It was proclaimed a National Monument (Heritage Site) in February 1987.

After restoration, the building housed a spinning and weaving cottage industry, followed by various exhibitions by the Rupert Art Foundation and Rupert Museum.

The Centre has hosted the following exhibitions:

- The Johannesburg Station Panels by JH Pierneef (2002 – 2009)
- Art of the Space Age (2012 – 2015)
- Fear and Loss – The Industrial Karoo (2015 – 2016)
- Jean Lurcat (2016 – 2019)
- The Lay of the Land – a selection of 20th century South African Art (2019 – 2020)
- The Social Impact Art Prize – finalists and winners exhibition (September 2020 – February 2021)
- In Conversation with Colour Symphony – a group exhibition (5 March – 5 September 2021)
- Nature Morte – The Still from Life (11 November 2021 – 23 October 2022)
- In-response: Art of the Space Age (3 November 2022 – 21 May 2023)
- Rembrandt in the Karoo (May 2023- May 2024)
- AbstRacT - the hidden synchrony (May 2024 - February 2025)

COLLABORATIVE EFFORTS

With the Jan Rupert Art Centre as a satellite exhibition space of the Rupert Museum, Stellenbosch, a deliberate effort is made to bring the Centre to the Graaff-Reinet community and attract tourists to the town. Exhibitions in the past have broadened the view on artists whose works are in the collection of the Hester Rupert Art Museum.

This year marks another collaborative effort with the Rupert Museum's third Open Call to the public, launched in May 2024. The initiative thus far has been to use iconic pieces from the collections managed by the Rupert Museum and open them for visual commentary and response. The result – a selling group exhibition with successful applicants' work. The project aims to introduce both established and upcoming South African and international artists to Graaff-Reinet.

