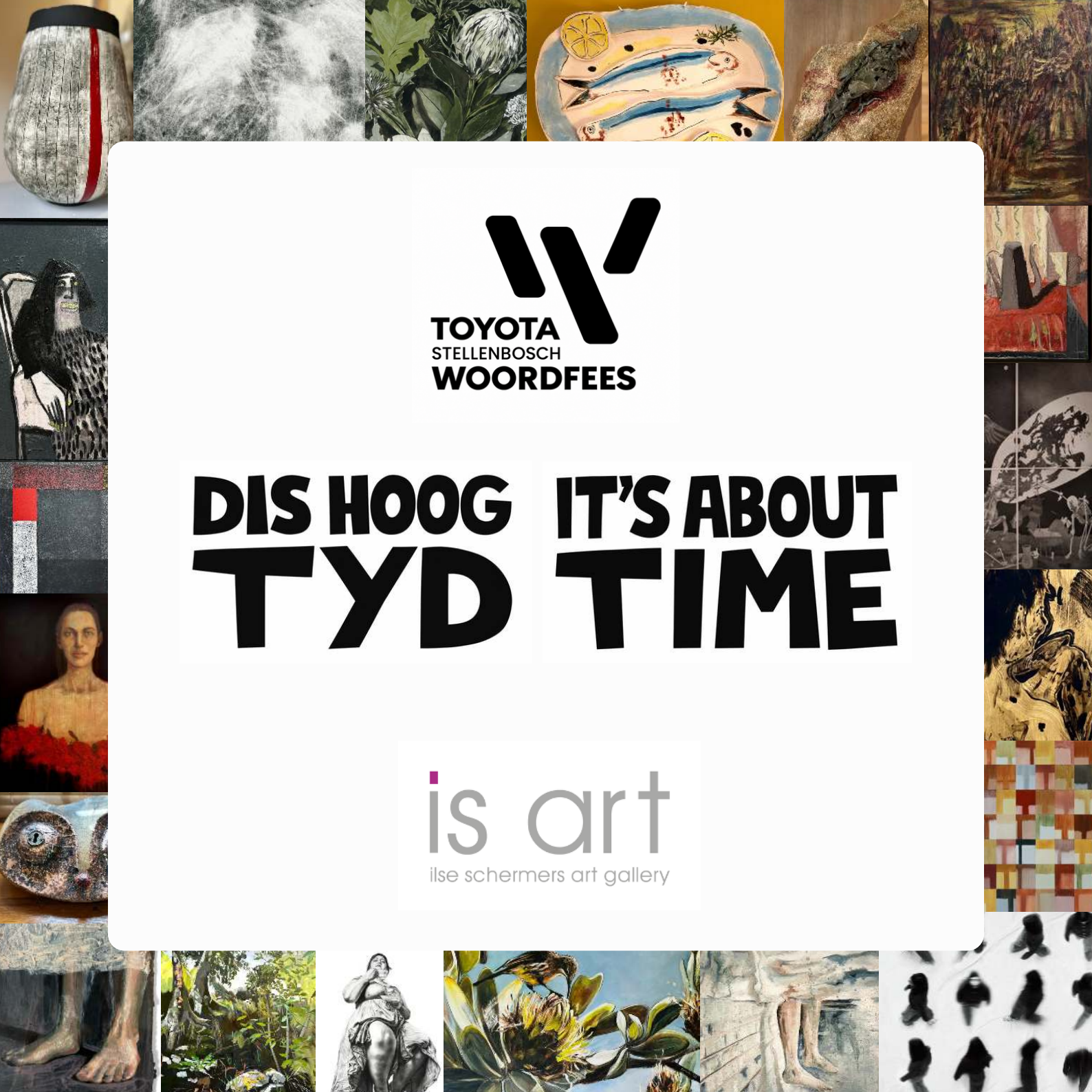




TOYOTA
STELLENBOSCH
WOORDFEES

DIS HOOG IT'S ABOUT TYD TIME

is art

ilse schermers art gallery

“Woordfees-Atelier”

A Group Exhibition

Participating artists

Francé Beyers
Gloria Auma Makochieng
Héni Andrag
Izette Roos
Jacques Müller
Kabous Hanslam
Katie Farringer
Klara-Marié den Heijer
Lunga Kama
Lukas Stander
Marianne Burger
Marié Stander
Mona Haumann
Ron Sauerman
Rose Kirumira Namubiru
Shany van den Berg
Strijdom van der Merwe
Trude Gunther
Ulriche Jantjes
Vincent Engelbrecht
Vivian van der Merwe


ilse schermers art gallery

tell: (021) 001 9408 | email: galler@isart.co.za | whatsapp: (066) 293 8984

Francé Beyers

Francé Beyers (née Rabie) is a South African artist, editor, and arts patron. Born in Worcester, she studied Graphic Design at Stellenbosch University and built a distinguished career in retail marketing, serving as Advertising Manager at Truworths and Marketing Director at Ackermans.

A founding trustee of the Stellenbosch Outdoor Sculpture Trust and the Stellenbosch Triennale since 2013, she is deeply committed to supporting the creative community.

Beyers was the founding Editor of Stellenbosch VISIO magazine (2014–2024) and now serves as Editor-at-Large. Her artistic work has featured in several solo and group exhibitions across Cape Town and Stellenbosch.

Artist Statement

Oranje

Die warm energie van oranje en die blaaragtige vorm van hierdie handgeboude vaas laat my dink aan 'n Namakwalandse madeliefie wat elke lente weer uit die droe aarde te voorskyn kom. Die helder oranje binne- en sagte wit buitekant skep 'n kontras van warmte en lig — 'n viering van hernuwing, groei en die vreugde van die natuur.

Palmbome

Geïnspireer deur die stamme van palmbome tydens 'n onlangse reis, verken hierdie handgeboude potte die organiese vorm en ritme van die natuur. Die sagte horisontale lyne herinner aan groeiringe en die gelaagdheid van 'n palmstam, terwyl die herhaling van vorm en lyn 'n rustige, byna meditatiewe ritme skep.

Rooi streep in die sand

'n Enkele rooi lyn trek deur die stilte van die handgeboude pot. Soos 'n streep in die sand.

'n Grens.

'n Besluit.

Die rooi dra die kleur van woede en pyn, maar ook van krag.

Dit is my streep in die sand teen geweld teen vroue — 'n herinnering dat daar 'n punt kom waar stilte nie meer genoeg is nie.



FRANCÉ BEYERS

"Rooi streep in die sand"

Ceramic

40 x 30 x 30 cm

R5,500

IA 4132/5



FRANCÉ BEYERS

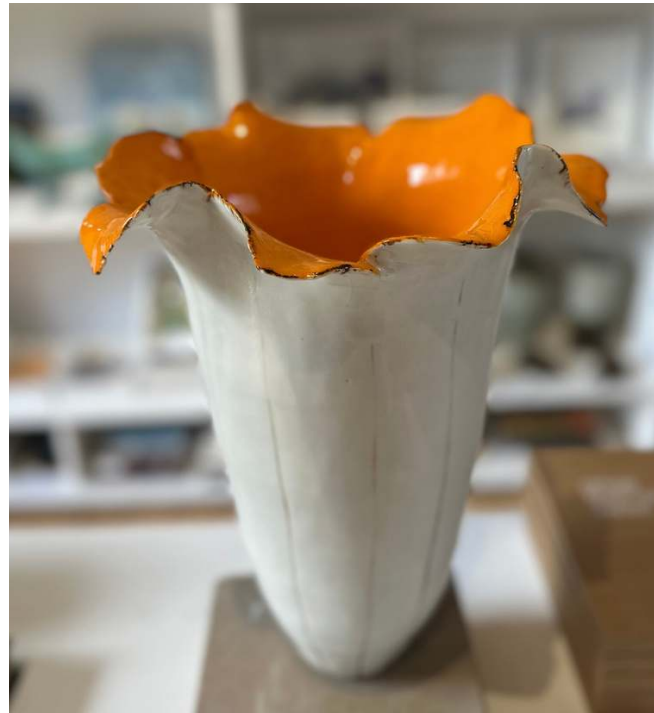
"Palmbome I, II, & III"

Ceramic

Various sizes

R2,800 each

IA 4132/2 - 4



FRANCÉ BEYERS

"Oranje"

Ceramic

34 x 25 x 25 cm

R4,500

IA 4132/1

Gloria Auma Makochieng

Gloria Makochieng is a Cape Town-based visual artist. She was born in the Eastern Cape where her studies in fine art began. She is trained as a printmaker and is mostly drawn to lithography, a medium she uses to explore complex feelings and memories. Being both a Kenyan and South African citizen, and having lived in both countries for extended periods of time, her work also revolves around notions of identity, belonging and nostalgia.

Artist Statement

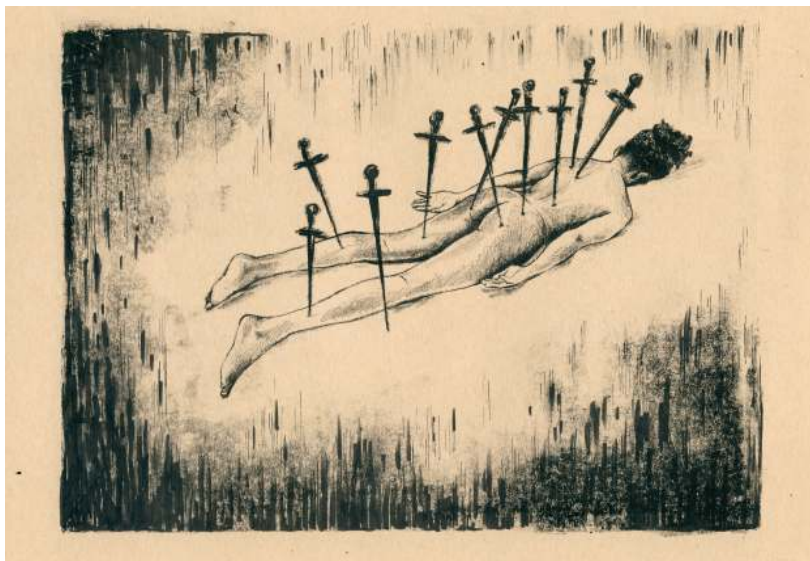
Natural Ending, Back and forth, and Quiet Time are all works about heavy feelings, and about the beauty that time and distance have allowed me to see when looking back at difficult times. These prints all emerged from a place of reflection, and from noticing the magic in the mundane: the ways ordinary or painful experiences can have new meanings assigned to them.

Natural Ending is based on the Ten of Swords tarot card, which represents painful endings and a kind of mental rock bottom. The image is a self-portrait, with me lying face down, swords in my back. Although the card usually carries a negative connotation, I also see it as a hopeful sign that the worst is over. As I've crossed into the latter half of my twenties, I've had to reckon with lots of old and unwanted patterns. 2026 was particularly tough psychologically, but also led to necessary change. The work visualises pain and difficulty, and also points to coming relief; the idea that things can only get better from here.

Back and forth glamourises the wishy-washy nature of thoughts and feelings. It is an experimental monotype that, to me, resembles a starry sky. The work came about somewhat accidentally, and holds that same sense of indecision, rumination, and getting lost in a web of possibilities.

Quiet Time is another self-portrait, based on a photo taken at night in my room. The title borrows a Christian term for time spent in devotion. As my faith has reshaped, so has its practices.

Quiet time is now the space I give myself to be alone: honest, messy and bleh, without shying away from it. That is what feels sacred to this version of myself. The butterfly wings suggest transformation, symbolising the way that regular solitude gives way to a special kind of growth, one I can only access away from the noise of life, commitments, and expectations.



GLORIA AUMA MAKOCHIENG

"Natural Ending"

Stone lithograph and archival
ink on craft paper, framed

36 x 48 x 2.5

R4,000

IA 4143/1



GLORIA AUMA MAKOCHIENG

"Quiet Time"

Stone lithograph and
monotype on Fabriano,
framed

36 x 48 x 2.5 cm

R6,200

IA 4143/3



GLORIA AUMA MAKOCHIENG

"Back and forth"

Monotype on Fabriano, framed

29.5 x 38.5 x 2 cm

R3,600

IA 4143/2

Héni Andrag

Héni Andrag is a printmaker and designer based in Stellenbosch, South Africa. With a background in fine art and interior architecture, she works primarily in drypoint and monoprint, as well as charcoal on wood, bringing a printmaker's sensitivity to line and a designer's sense of structure to intimate, observational work. Her subjects draw from the Cape landscape and its fynbos, as well as quiet figurative moments exploring tenderness, doubt, and becoming. Her design practice runs alongside her studio work. She owns and directs Elsje Designs, an illustrated South African paper and lifestyle brand based at Stark-Condé Wine Estate in the Jonkershoek Valley.

Artist Statement

The two figurative works in this exhibition are about finding one's wings. In Beyond Confinement, a girl holds a small bird against a gridded, cage-like bodice. It is a moment of self-doubt, of wanting to fly and not yet daring to. In Sheltered, a girl stands before a nest she has built herself, strand by strand, a place of refuge she made with her own hands. Around these figures grows the veld: protea, wild grasses and seed heads, pressed into a single, unrepeatable monoprint or drawn in charcoal on wood. I return to the Cape's plant life for the same reason I return to these figures. Both speak to fragility and resilience, and to the small, overlooked things that shelter us until we are ready to leave. Each medium asks for its own kind of attention: the resistance of the drypoint needle, the chance of the monoprint, and the warmth of wood grain showing through charcoal. That attention is how I honour what grows, what nests and what finally takes flight.



HÉNI ANDRAG

"Veldgesprek"

Monoprint and mixed media, ed. 1/1,
framed

97.5 x 75.5 x 4 cm

R12,000

IA 4138/1



HÉNI ANDRAG

"Nagveld"

Charcoal on wood panel, framed

53.5 x 43.5 x 4.5 cm

R8,500

IA 4138/4



HÉNI ANDRAG

"Beyond Confinement"

Drypoint etching, AP (Artist Proof), framed
57 x 44.5 x 4 cm
R3,000

IA 4138/2



HÉNI ANDRAG

"Sheltered"

Drypoint etching, AP (Artist Proof),
framed
44.7 x 36 x 4 cm
R2,500

IA 4138/3

Izette Roos

Izette Roos hails from Johannesburg, Gauteng. This is where she grew up and was exposed to the cultures influencing her work.

She studied sculpture, photography and ceramics as visual art subjects at TUT, then known as Pretoria Technikon from 1995 to 1998.

She has curated and participated in numerous art shows in Johannesburg, Pretoria, Potchefstroom, Grahamstown, Cape Town and Stellenbosch. Her work is included in the MAP (Modern Art Project) collection, with whom she has done two solo exhibitions and a group show.

Today she is a visual artist living and working in Stellenbosch

Artist Statement

Izette Roos works with sculpture and mixed media, transforming ordinary objects and familiar cultural signifiers into playful yet considered cultural artefacts. Her practice is rooted in the everyday—the mundane, the recognisable and the overlooked—and explores how these objects acquire meaning through their visual and cultural associations.

Drawing from the language of pop art, graphic imagery and popular culture, Roos brings the flatness of the graphic image into the physical space of the gallery. Her sculptures occupy a space between image and object, where two-dimensional visual language becomes tangible and three-dimensional. Vivid colour, simplified forms and cartoon-like aesthetics are central to her approach. These elements allow Roos to distil her subjects into bold, accessible forms while simultaneously questioning the cultural meanings attached to them. Through this process, the familiar becomes slightly strange: everyday objects are removed from their ordinary context and reimagined through sculptural statements.

Her work invites the viewer to reconsider the visual language of contemporary culture and the objects that surround us.

IZETTE ROOS

"Come, Eat and be Merry"

Gouache painting, aluminium frame

84.5 x 70.5 x 3.5 cm

R8,000

IA 4133/1



IZETTE ROOS

"Come as you are"

Ceramic

30 x 23 x 4 cm

R3,000

IA 4133/2



Jacques Müller

Born on 26 June 1980 in Pretoria, Jacques Muller is the eldest of two brothers. His career in the fine arts began in 1998 at the School for Creative Arts in Centurion before continuing his studies at the Fine Arts Department of Tshwane University of Technology (TUT), where he completed a BTech in Fine Art.

Shortly thereafter, he established himself as a full-time professional artist. Today, he lives and works from his studio in Stellenbosch.

Artist Statement

Muller's work is inspired by nature, the passage of time, and the inevitability of change. His paintings and sculptures exist in dialogue — abstract elements of colour shaping his canvases, while organic and inorganic materials form his sculptural language. The theme of transience, central to his practice, is expressed through his creative process and the transformation of material into form.

He has undertaken commissions for both corporate and private clients, and his work is represented in collections across South Africa, Australia, Italy, and the United States.

JACQUES MULLER

"Muisvoël"

Bronze and sandstone, unique

10 x 21.5 x 43.5 cm

R15,000

IA 4134/12





JACQUES MULLER

“Klei Osse: I (red patina), II (black patina), III (grey patina), & IV (gold patina)”

Bronze, unique

Various sizes

R12,000 each

IA 4134/1 – 4



JACQUES MULLER

“Mother”

Bronze and sandstone, unique

29 x 33.5 x 26 cm

R37,500

IA 4134/5



JACQUES MULLER

"Chicken Run"

Bronze, unique

20 x 25 x 12 cm

R37,500

IA 4134/6

JACQUES MULLER

"Rooster I, II, & III"

Bronze, unique

Various sizes

R60,000 each

IA 4134/7 - 9



JACQUES MULLER

"Call of the Day"

Wood carving

27 x 61.5 x 24 cm

R30,000

IA 4134/10



JACQUES MULLER

"Uil"

Wood carving on stone base

29.5 x 43 x 50 cm

R35,000

IA 4134/11

Kabous Hanslam

Kabous Hanslam (b. Upington, 2003) is a contemporary artist specialising in painting, sculpture and installation. His work interrogates the body as holding room

for memory, desire, and shame. He is interested in how these spaces can be accessed through entry wounds in moments of vulnerability – in sexuality and in death. His practice re-sees these moments, drawing from a vast collection of references from personal and familial memory, Afrikaans literature, and religious iconography. The act of searching for these spaces and moments becomes a source

of absolution in and of itself – the devotion to looking a rite towards healing. In September, 2024, Hanslam was announced a Sasol New Signature Finalist. He receives the Fine Arts prize for his graduating exhibition, Redemption Politics, at Stellenbosch University in 2025.

Artist Statement

Daar is 'n ondertoon van 'n bittersoet aanslag wat die dood of verlies voorhou deur my werk – deur die voorstelling van my eensaamheid en soeke. Ek sit en kyk na paartjies, na mans – na flitsende erotiese beelde en films. Ek verwys na 'n queer gay-identiteit soos ek myself beleef as iemand té tuis aan queer-kultuur om alleenlik op grond van homoerotisme en -seksualiteit aanspraak te lewer op gay-identiteit. Ek kyk uit deur hierdie vensters, ek sit regop – trek my rug bietjie meer orent, en sug. Ek kyk uit op passies en mistieke pynigings – met myself as eensame agterling, ingekeer en agterdogtig selfaftakelend. Daardeur die behoefte om intreewonde te verken – om myself te besin met die verbeeldende invloedrykheid van ander se binnekamers en intieme voorstellings van hulle houe kamers. Om myself oor te lewer aan die nagedagte van begeer wórd – van wil gehê word. Van die gebroke heelsaamheid daarvan



KABOUS HANSLAM

"Autoerotica"

Marble with steel base

144 x 35 x 22 cm

R12,000

IA 4136/4



KABOUS HANSLAM

"Untitled (Saviour complex)"

Gold leaf imitate and acrylic on glass, framed

29 x 24 x 5.3 cm

R2,800

IA 4136/3



KABOUS HANSLAM

"Untitled (Jy sou kon as dit nie begeer nie)"

Gold leaf imitate and acrylic on glass,
framed

33 x 38 x 5.3 cm

R4,200

IA 4136/2



KABOUS HANSLAM

"Untitled (Small fires everywhere)"

Gold leaf imitate and acrylic on glass, framed

38 x 45 x 5.3 cm

R6,400

IA 4136/1

Katie Farringer

Katie Farringer Studied Graphic art and languages at Stellenbosch University 1988-1991. Was terrible at it ! I am no good at straight lines and to this day cannot draw nor paint a straight line. I guess not in my nature....

So far have had many different Group exhibitions at The Lisa King Gallery from 1999-2006, Exhibitions at limelight from 2000-2008, Solo exhibition at IS Art Gallery 2022, "Living waters", JHB art fair 2024, Latitudes art fair 2025, Latitudes art fair White River Gallery 2026, The art house Hoedspruit group exhibition 2026., Various group exhibitions at white river gallery in White river 2024-2026, Woordfees open studios exhibition and group exhibition at IS art gallery, Woordfees solo studios and group exhibition 2025 IS Gallery. Woordfees exhibition 2024, Group exhibition Woordfees 2023 and Strauss auction 2023.

Artist Statement

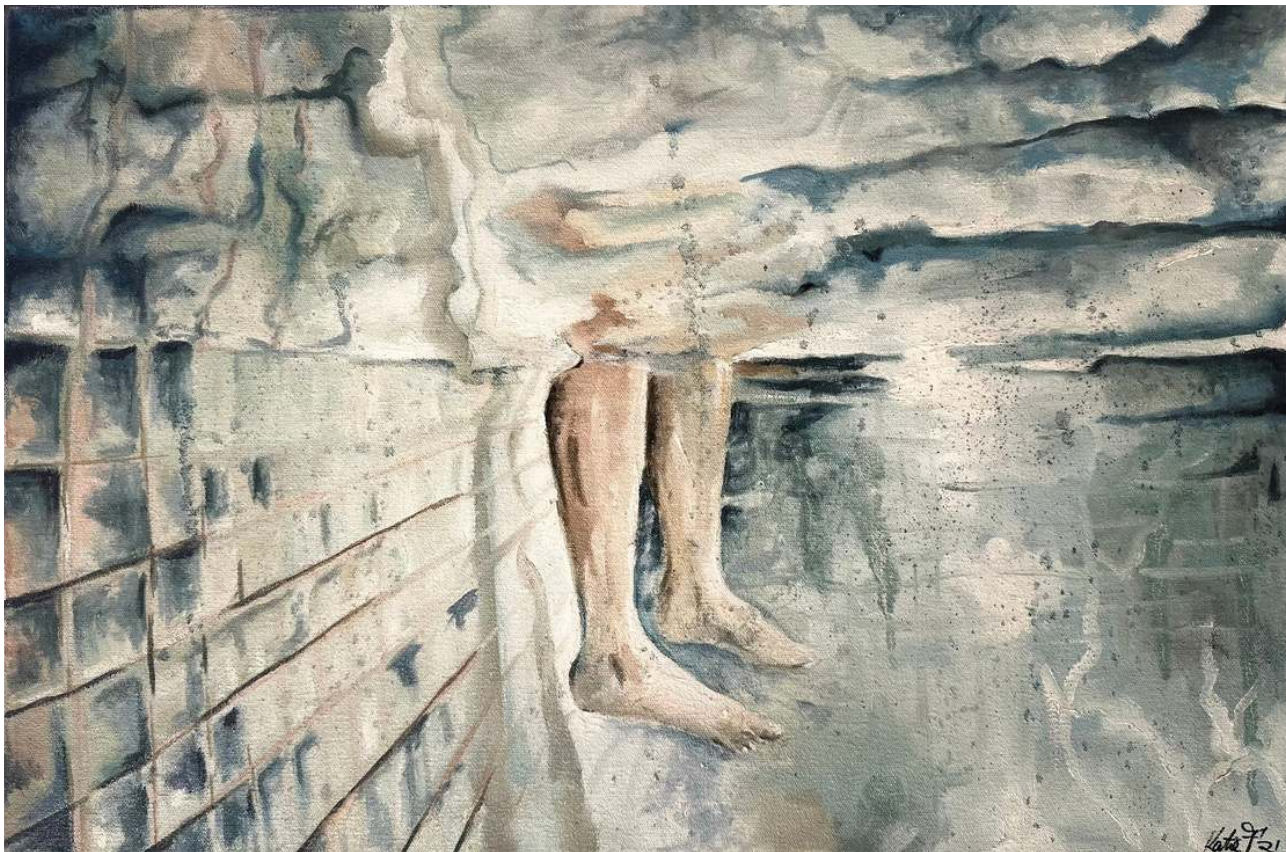
Katie Farringer is an artist in the truest and most expansive sense of the word. Living and working at Skyview Manor, her farm in the rolling vineyards of Stellenbosch, she draws constant inspiration from the landscape around her—the changing light, birds in flight, seasonal flowers, and the simple beauty of everyday life.

Her paintings are vibrant and expressive, combining colour, movement and atmosphere to transform fleeting moments into lasting impressions. Each work captures not only a scene, but the emotion and energy of the moment.

Katie's creativity extends beyond painting. At Skyview Manor, she approaches interiors with the same artistic eye, creating warm, layered spaces where art becomes part of the experience. Her love of cooking is another form of creative expression, from intimate meals to elaborate gatherings, where flavour, presentation and hospitality become part of the art.

Family, nature and farm life continually influence her work, creating a distinctive interplay between people and place, stillness and movement.

Through her solo and group exhibitions, Katie invites viewers into her world—a world of colour, texture and quiet wonder, where each painting is not simply something to see, but something to feel.



KATIE FARRINGER

"Below the Surface"

Oil on canvas, framed

42 x 63 x 6 cm

R15,000

IA 4146/1



KATIE FARRINGER

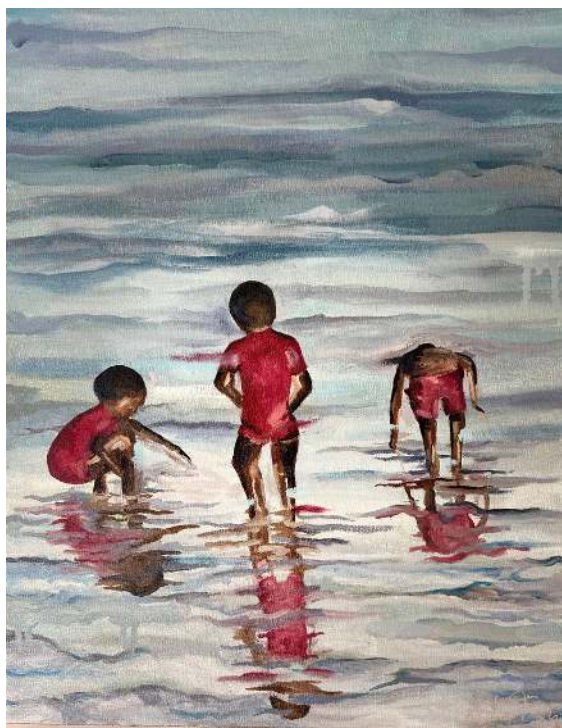
"The Glide"

Oil on canvas, framed

42 x 52.5 x 6 cm

R15,000

IA 4146/2



KATIE FARRINGER

"Quiet Discoveries"

Oil on canvas

50 x 40 x 3 cm

R10,000

IA 4146/4

Klara-Marié den Heijer

Klara-Marié den Heijer is an oil painter who works with the convention of landscape painting. The genre of landscape painting often relates to questions of ownership or - in the context of her work - feelings of belonging. Landscape is a medium that frames people as belonging to the land, and the land as owned by people. Thus landscape hints at our yearning to be a part of our surroundings, while simultaneously revealing a desire to be different and to stand apart from it. For Klara-Marié landscape painting is an act of reflection that touches on this complicated relationship. She obtained a MAVA in fine Arts (cum laude) from the University of Stellenbosch in 2017. She had her first solo exhibition titled *Gedagtes van Stof* at the AVA gallery, Cape Town in 2020. She is based in Stellenbosch, where she lives with her husband and children.

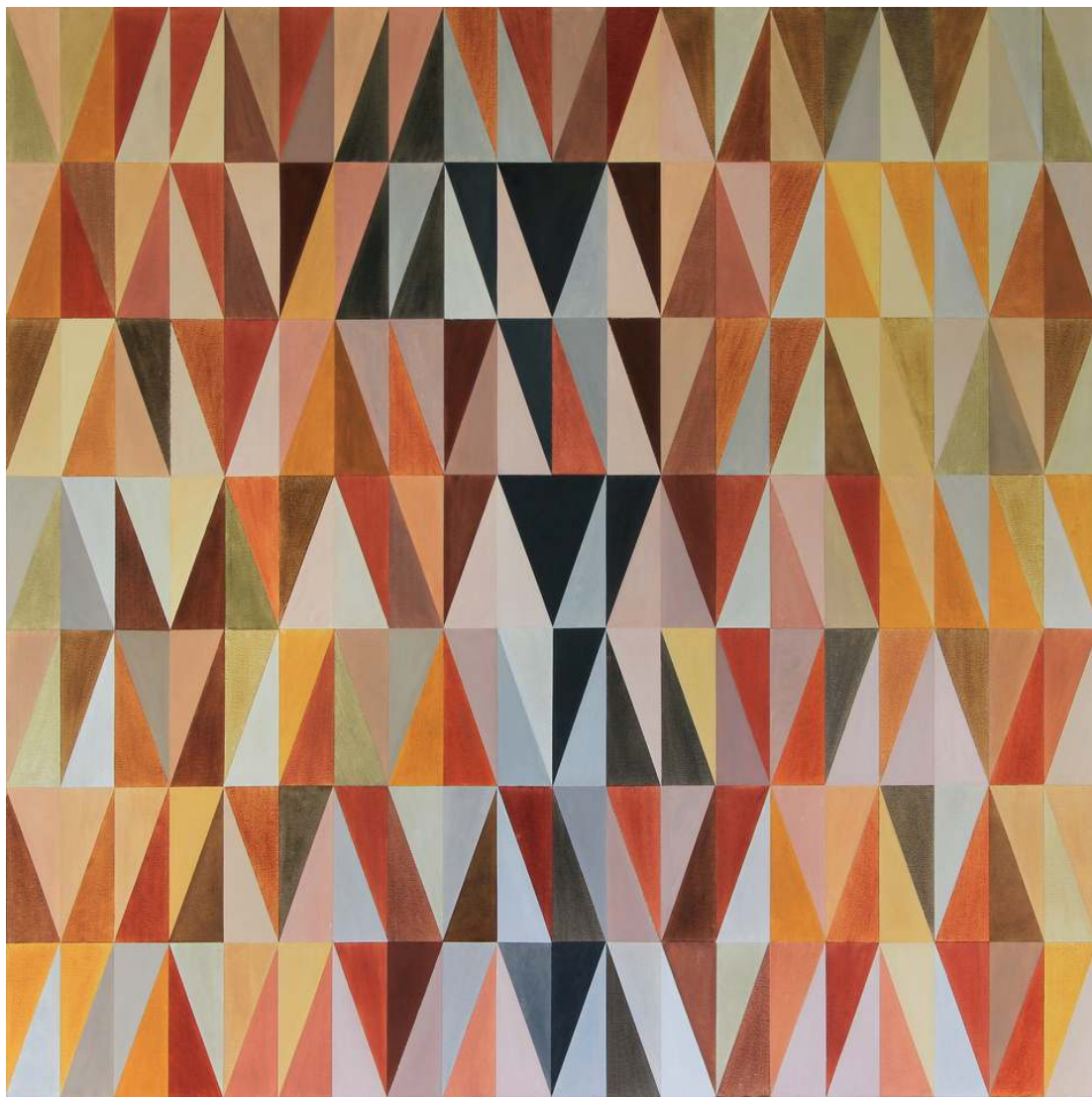
Artist Statement

Pattern in Repeat

"The fragmented pattern paintings of a parent.

These paintings seem to reflect the current stage of my life – becoming a parent and running a household. Struggling to maintain a sense of control I crave order in the colourful, domestic chaos that comes with being a mother of a four year old girl, and one year old boy.

This series of work is all painted with my collection of found pigments made from raw material that I gathered over the past 10 years from the places I have travelled to. The way in which each individual colour swatch is perceived is largely determined by its neighbours and its being part of the whole painting. Looking for different compositions in which to arrange my colour swatches, I started using various rules, games, and systems to generate patterns. The aim is to create a configuration that pulls the viewer into looking for the apparent visual pattern, which is not so easy to find. The patterns seem to appear and disappear. They might translate as random, but random does not follow a set of rules. And ironically when you try your own hand at making a random design – we tend to fall into patterns that we cannot seem to resist."



KLARA-MARIÉ DEN HEIJER

"Fragments (Fragments)"

Handmade pigments and oil on canvas

140 x 140 x 3 cm

R40,000

IA 4121/1



KLARA-MARIÉ DEN HEIJER

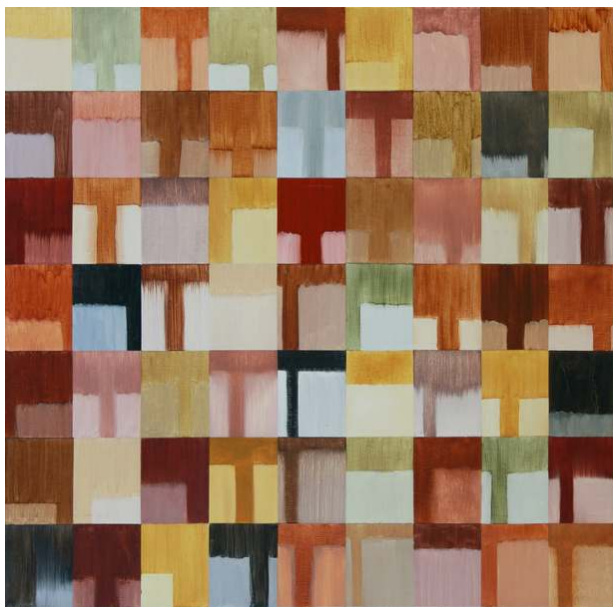
"Grondvat (To arrive/ To take ground)"

Handmade pigments and oil on canvas

140 x 140 x 3 cm

R40,000

IA 4121/2



KLARA-MARIÉ DEN HEIJER

"Plot (Plot)"

Handmade pigments and oil on canvas

50 x 50 x 4 cm

R15,000

IA 4121/5



KLARA-MARIÉ DEN HEIJER

"Lin (Linen)"

Handmade pigments and oil on canvas

50 x 50 x 2 cm

R15,000

IA 4121/7

Lukas Stander

Lukas Stander is a young South African photographer, videographer and visual artist based in Stellenbosch. Alongside his fine art practice, he works commercially across photography and videography, with a strong focus on portraiture, people, still life and visual storytelling.

His personal work is rooted in an interest in identity, emotion and the seemingly ordinary moments of everyday life. He is drawn to capturing character, human connection and subtle interactions that often go unnoticed.

Moving between commercial and fine art practice, Stander approaches image-making as a way of observing people closely and preserving moments that feel honest, intimate and human.

Artist Statement

In these two works, I explore my relationship with time and the constant feeling of being rushed, moving from one place to the next.

In "Teen Die Tyd", long exposures transform moving figures into blurred, fragmented forms. The figures are present, yet never completely still, reflecting the way I often experience time, always moving, always trying to keep up, with very little space to simply stop.

7:30 focuses on a specific moment in time. 7:30 in the morning is often the busiest part of my day, a time where I need to be somewhere, busy setting up, editing, planning, or trying to finish what has not yet been completed. Unlike the movement in Teen Die tyd, the clock is completely still. It measures time precisely, while my experience of that same time feels hurried and unstable.

Together, the works explore the contrast between measured time and experienced time. The clock reduces time to numbers, while the long exposures suggest something less controlled, time as movement, pressure and constant transition.

The works ultimately question whether we control our time, or whether we are constantly being carried forward by it.



LUKAS STANDER

"Teen Die Tyd"

Giclee photographic print on archival paper,
ed. 1/3, framed

71 x 74.5 x 4 cm

R30,000

IA 4150/1



LUKAS STANDER

"7:30"

Giclee photographic print on
archival paper, ed. 1/3, framed

56 x 56 x 4 cm

R30,000

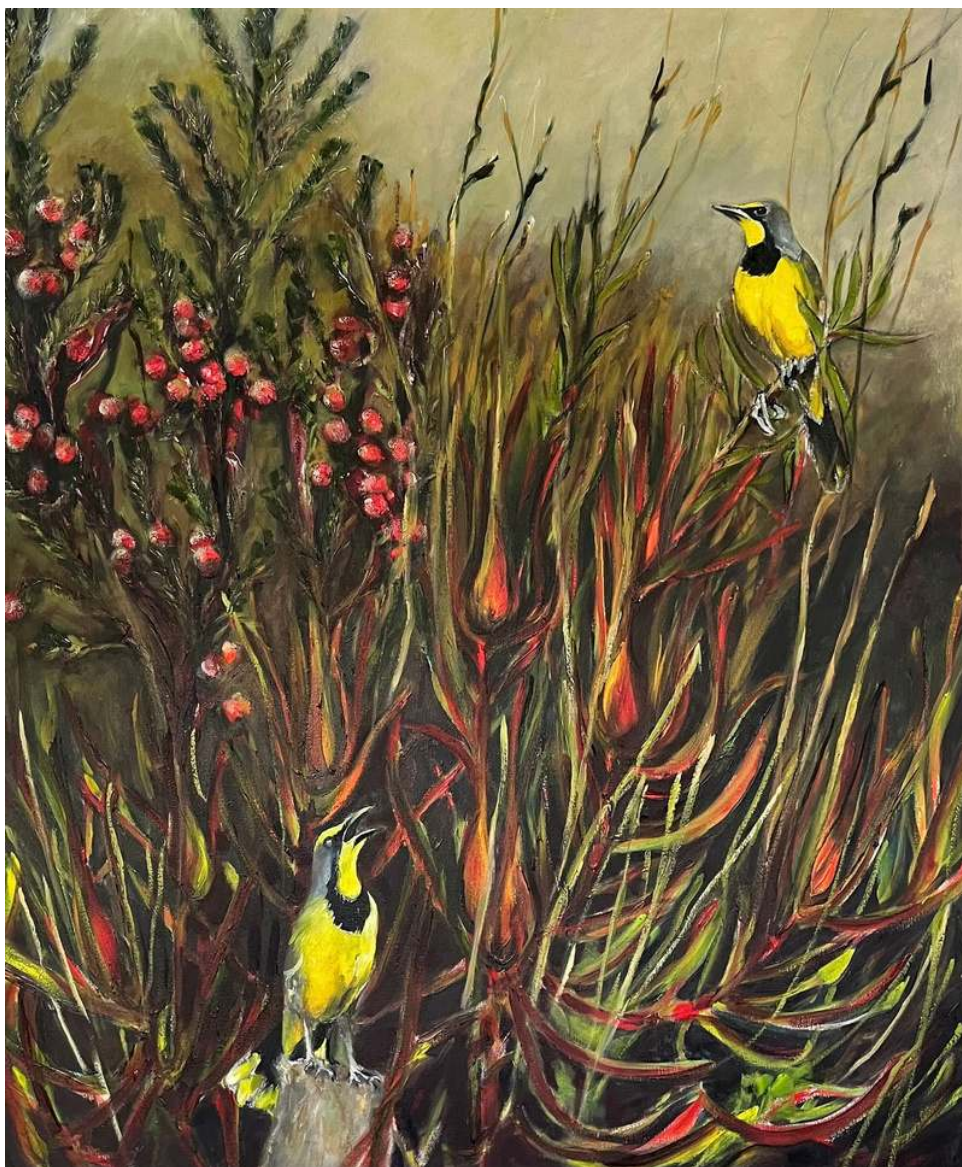
IA 4150/2

Marianne Burger

Marianne Burger has lived in Stellenbosch for the last 40 years . Apart from teaching both children and adults at her garden studio at Patrysvlei she paints mainly in oils on canvas and linen. She is passionate about depicting birds in their fynbos environment.

Artist Statement

Nature is already the finest art. My work is simply an invitation to slow down and look. When we stop long enough to observe, the ordinary becomes extraordinary.



MARIANNE BURGER

*"Bokmakieries on
Leucodendron and Brunia"*

Oil on canvas

120 x 100 x 5 cm

R38,000

IA 4141/1



MARIANNE BURGER

*"Cape Sugarbird on Nitida
Protea"*

Oil on canvas
75 x 100 x 5 cm
R35,000

IA 4141/4

MARIANNE BURGER

*"Orange breasted sunbird on Brunia and
Leucodendron"*

Oil on linen
40 x 40 x 5 cm
R15,000

IA 4141/3



MARIANNE BURGER

*"Malachite Sunbird on Tree
Pincushions"*

Oil on canvas

60 x 80 x 5 cm

R28,000

IA 4141/2



Marié Stander

I am a Portrait and Figurative artist who qualified in 1986 with a BA Fine Arts degree from the University of Stellenbosch. Born in George, 21 September 1964. My work is mostly inspired by people that I know, love and care for. We live in Jamestown, a small rural village outside Stellenbosch. For the past 25 years this community with all their joy, hardship, stories and very rich culture has mostly been my inspiration.

Artist Statement

Dis Hoog Tyd vir n koppie tee

'Dis Hoog Tyd vir n koppie tee' is geïnspireerd deur die 2026 tema 'Dis Hoog Tyd'

Die model is uitgebeeld waar sy HOOG sit met n 'worm's eyeview' perspektief op n stoel, terwyl sy n koppie tee drink wat weer geïnspireerd is deur die ikoniese 'Alice in Wonderland' verhaal van Lewis Carroll, waar TYD altyd stilstaan op 18h00, want dis altyd en heeltyd TYD vir n koppie tee...

Sit op die rak

Die kunswerk is geïnspireerd deur die 2026 Woordfees fees tema 'Dis Hoog Tyd' met die Super hero, Superman, wat met sy 'super powers' veilig hoog op n rak sit, vër weg van enige gevaar of swaar kry... iets waaraan vandag se kinders so maklik op n daaglikse basis aan blootgestel word...



MARIÉ STANDER

"Dis Hoog Tyd vir 'n koppie tee"

Charcoal and soft pastel on cotton paper

174 x 114 x 6 cm

R110,000

IA 4147/1



MARIÉ STANDER

"Sit op die rak"

Charcoal, soft pastel and ink on cotton paper

154 x 84 x 6 cm

R80,000

IA 4147/2

Mona Haumann

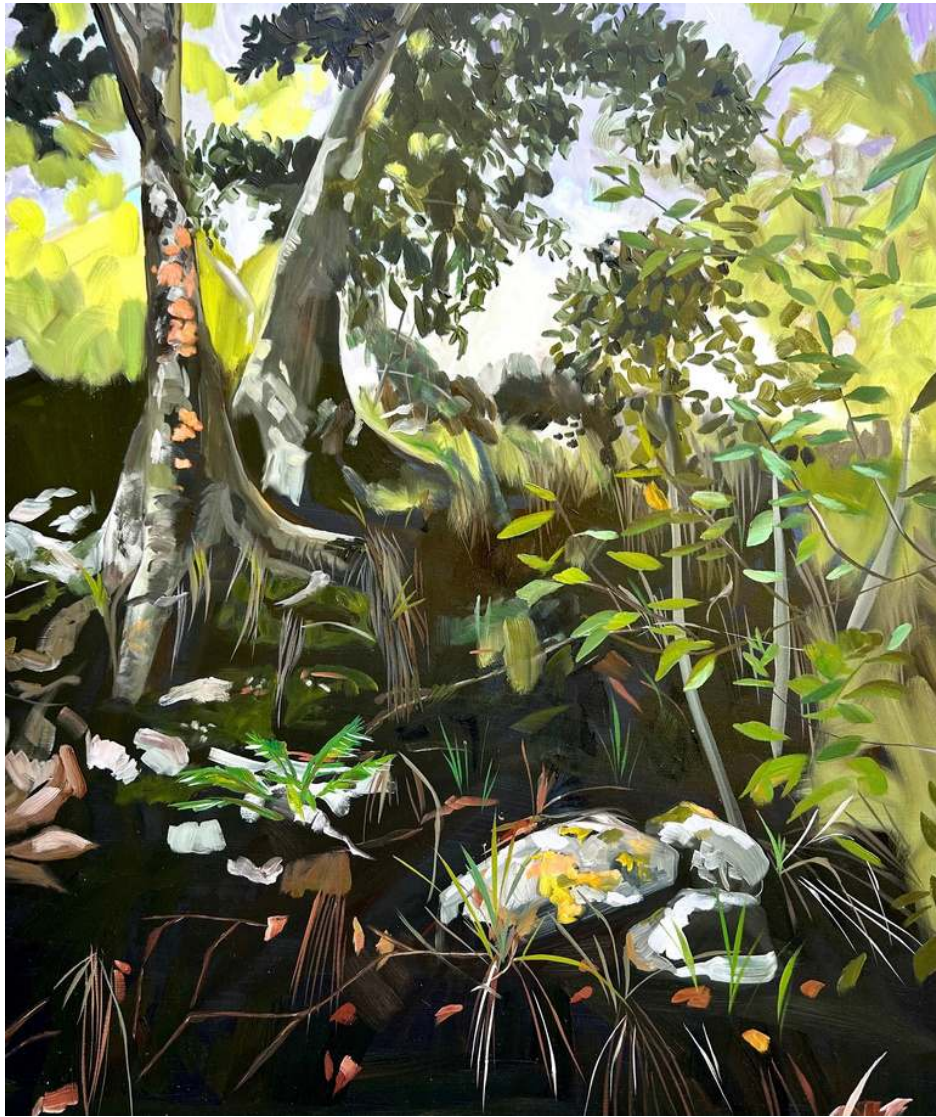
Mona Haumann is a Stellenbosch-based artist whose practice explores memories from the subconscious alongside observations of the immediate present. Through her work, she reflects on the ways personal experience, memory and perception shape our understanding of the world around us.

Artist Statement

I work primarily in oil on canvas and tempered hardboard, drawn to the medium for its forgiving nature, richness, and capacity for layering. Through painting, I explore my connection to the world around me and the fluid space where the subconscious meets the conscious mind.

My practice does not follow a single prescribed process. I value this openness, as it keeps me curious and attentive. It also allows the work to remain fresh and responsive. I collect images intuitively, choosing fragments that resonate with me through colour, form, memory, or feeling. As these images are translated into paint, their original meanings begin to shift. Recognisable objects may dissolve into more abstract expressions of emotion, allowing new narratives to emerge—ones that move beyond the source material towards something both deeply personal and more universal.

I draw inspiration from colour, nature, travelling, memory, and the broader lineage of art. At the heart of my practice is an interest in connection and the relationships that shape our lives. Through my paintings, I hope to create space for reflection on the importance of nurturing meaningful and healthy relationships—with one another, with ourselves, with God, and with the natural world



MONA HAUMANN

"Skeleton Gorge"

Oil on canvas, framed

82.5 x 70.5 x 4.5 cm

R28,000

IA 4137/1

Ron Sauerman

Ron Sauerman (b. 2002, Somerset West) is a bookbinder, fine arts painter, and graduate of Stellenbosch University with a BA in Visual Fine Arts (cum laude). Ron's practice spans multiple disciplines, exploring the materiality and metaphor of the body through bookmaking and bookbinding techniques. Sauerman integrates abstract and figurative painting on found boards, which he breaks into book-sized objects. He also incorporates materials such as stones and plywood as conceptual and material devices in his installations. Focusing on his transmasculine experience, Ron's work investigates how identity is perceived and interpreted. Through themes of texture, legibility, skin, scars, materiality, and vulnerability, his work comments on the complexities of identity, self, space and the body.

Artist Statement

How do we read people? Do you scan across the room from afar, only looking at the surface of who people are? To use the book-body metaphor, do we only read their titles? Or do you take them out of the bookcase and look at the stains, torn pages, the textures, the wanted and the unwanted scars? And then what do we do with those perceptions? Do we act on them? If a book cover feels rough to the touch and manages to pierce your skin, do we drop it out of instinct? And do we brush our fingertips more carefully when engaging with a book we'd like to touch? Through book arts, painting, and installation, I use the metaphor of the body as a book to delve into how bodies are read and understood. Within this body of work, I use my own trans masculine body as an entry point and investigate how it is read and interpreted by society.

Skin serves as both a literal and symbolic substrate that represents layers of identity that are both legible and illegible. By abstracting these elements, I aim to highlight the materiality and the complexities of the body and question who gets to read and who is being read.



RON SAUERMAN

"Boards' Series (Book 3)"

Acrylic paint on broken board

120 x 60 cm

R19,000

IA 4139/1



RON SAUERMAN

"Boards' Series (Book 4)"

Acrylic paint on broken board

120 x 60 cm

R19,000

IA 4139/2



RON SAUERMAN

"Hands, knees and toes"

Acrylic paint on broken board,
framed

33 x 43 x 3 cm

R8,600

IA 4139/3

RON SAUERMAN

"Pink Feet"

Acrylic paint on broken board, framed

24.5 x 19.2 x 3 cm

R5,400

IA 4139/4



Rose Kirumira Namubiru

Rose Namubiru Kirumira - Is an Associate Professor at the School of Industrial and Fine Arts, Makerere University, Uganda. Rose is one of the few Uganda's contemporary female artists specializing in sculpture, as well as an internationally recognized and widely exhibited female sculptor. She was a A .W. Mellon Writer-in-Residence at Rhodes University, South Africa (2018), a Guest Artist at the Visual Art Department, Stellenbosch University, and currently a Trustee, Stellenbosch Outdoor Sculpture Trust.

Artist Statement

My work interrogates the groundedness of cultural spaces specifically material objects, personalities and narratives with problematic meanings due to displacement from their historical craftsmanship and performative context. I explore connections and relationships between objects, object making and issues of identity placement and, own lived experiences. The artwork then takes on an altered responsibility, it becomes a tool for visual affirmation, proclamation and emancipation.

The process, treatment of surfaces and mark-making is integral to my work. I reconstruct form as concept, mixing old and new, a palette of wood and metal, clay and paint. The element of repetition and re-imagining of cultural objects and contexts on a monumental scale dominates my sculpture projects. I have found that the idea of using various techniques of assembling, hammering, fastening and stitching, chisel marks, singeing, or metal inlays always comes together as moments of achievement. This is not always simple, especially when I leave my own familiar space at home in Uganda and work in a different or 'foreign' environment. Then I seek to find similarities of objects, of spaces and of personalities but also disparities in how to approach the process. I aspire to create a fusion of experiences that speaks to identity through cultural objects. My concept of form changes, I express in the natural and industrial; paper and cloth, wire and thread. A new forum for conversation emerges, or a different choral ensemble, with people and objects transported into my own personal space of creative expression. The Baganda of Central Uganda have constantly provided the stage for my artistic conversations.



ROSE KIRUMIRA NAMUBIRU

"ET (look like us)"

Wood and metal

20 x 49 x 36 cm

R15,000

IA 4149/1



ROSE KIRUMIRA NAMUBIRU

"Eye I"

Wood and metal

6 x 48 x 28 cm

R8,000

IA 4149/2

ROSE KIRUMIRA NAMUBIRU

"Eye II"

Wood and metal

6 x 48 x 28 cm

R8,000

IA 4149/3



Shany van den Berg

(b. Riversdale 1958) Throughout my artist practice spanning 30 plus years, mostly self-taught, I seek to explore the formal and symbolic dialogue between the female form and the natural world, often confined to beautiful historical architectural spaces and nature in my home country and during artist residencies and travels throughout other continents. I arrange flowers in a vase on linen canvases and the female form in gardens with a similar eye for composition and portraiture, exploring how the curve of a vase echoes the sensuous curves of a female body and the petals of a flower or leaf. How negative space defines both leaf, limb and breath.

Artist Statement

I reference and reimagine historical genres of still life and the nude, placing them in a contemporary context that is intensely personal to my life and my particular state of mind in a given timeline.



SHANY VAN DEN BERG

"Rooi rose van Parys"

Collage and oil on French linen, framed

94.5 x 74 x 7 cm

R88,000

IA 4135/1



SHANY VAN DEN BERG
"Ver Plek in Volmaan"
 Oil on French linen, framed
 44.5 x 80 x 6 cm
 R56,000

IA 4135/3



SHANY VAN DEN BERG
"Binne Buite"
 Oil on French linen, framed
 42.5 x 86 x 6 cm
 R56,000

IA 4135/2

Strijdom van der Merwe

Strijdom van der Merwe is an award-winning South African artist based in Stellenbosch. He is a founding member of Site-Specific South Africa and was a member of the curatorial panel for World Design Capital Cape Town. He served as Co-curator of the exhibition '30 Nature Artists in the World' and the 'Global Nomadic Art Project' in South Korea. Strijdom's diverse academic background includes studying at the University of Stellenbosch, Hoge School voor de Kunste (the Netherlands), the Academy of Art and Architecture (Czech Republic) and the Kent Institute of Art and Design (England). Strijdom's commissioned work and residency invitations includes countries such as South Korea, Belgium, Denmark, the United States of America, Lithuania and many more. Additionally, he has held numerous solo and group exhibitions and his work is locally and internationally known. Strijdom has many accolades such as the Jackson Pollock-Krasner Foundation grant x 2, a medal of honour from the South African Academy of Arts and Sciences, amongst several others.

Artist Statement

The first impression when you look at the body of work is that I have drawn my inspiration from road markings. For several years, I have been intrigued and captivated by the layers of marks painted on roads.

Upon closer examination, I realized that there are numerous layers waiting to be discovered. Within these marks, you can uncover the history of past years, fault lines, corrections, and ultimately the present, which serves as the guidance we are meant to follow.

For me, it became a metaphor for the layers and directions that shape our lives over time. We may follow paths that have been marked out for us, but we are not bound to them. We make choices based on our own unique paths, for better or for worse.

These works are not solely about road markings; it is about the boundaries that define our journey through life.



STRIJDOM VAN DER MERWE

"Demarcation 3 | Road Markings Series"

Mixed media: road paint and acrylic on canvas, framed

87 x 87 x 4.5 cm

R36,000

IA 4142/1



STRIJDOM VAN DER MERWE

"Demarcation 2 | Road Markings Series"

Mixed media: road paint and acrylic on canvas, framed

87 x 87 x 4.5 cm

R36,000

IA 4142/2

Trude Gunther

Trude Gunther (1981-)

Is a multi disciplinary artist working in an array of mediums. She holds degrees in Drama or theatre making, a BA in Fine Arts and an Honours in Visual Arts, Illustration (cum laude) at the University of Stellenbosch. She completed her Masters in Visual Arts Illustration with a merit award from Falmouth University in the UK and is a proposing PhD candidate for 2027. She is an avid art practitioner with post graduate Diplomas in puppetmaking, jewellery making and yoga practice and has participated in the Woordfees Open Studio and Atelier show programme for a few years, thus am no stranger to the local landscape.

Artist Statement

I oscillate between thoughts of wonder and disgust on why I even engage with the external commercial art world as a pseudo intellectual. "Hilda" and "Karen" were characters that represented themselves in my recent Master's study body of works and although they might seem like self - portraits, they do represent the same transitional phased woman, between being a "Karen" and wanting to be a sexualised object and an old sad "Hilda" lady covered in scabs -conversing in the night about what this all entails, what they are entitled to and perhaps how to navigate the trajectory further.



TRUDE GUNTHER

"Hilda"

Oil on canvas, framed

47 x 37 x 6 cm

R25,000

IA 4148/1



TRUDE GUNTHER

"Karen"

Oil on canvas, framed

47 x 37 x 6 cm

R25,000

IA 4148/2

Ulriche Jantjes

Ulriche Jantjes (b. 1997) employs painting and printmaking to reflect on heritage and identity, as manifested in place. With roots in Elim, a Moravian mission settlement established in 1824 in the Overberg, she draws abiding yet fluid connections between this terrain and her sense of heritage and belonging, stating: "The landscape is ever-present in my work to function as an expanse which holds and beholds histories continuing to unfold within it." Her work is thus deeply personal, but, by referencing landscapes both exterior and imagined, and through her ruminative rendering in oils, it also achieves a sense of the universal and almost mythical, inviting the viewer to contemplate their own place, past and present. Jantjes was born and raised in Cape Town. She holds a Bachelor of Arts in Fine Art and a Master of Fine Art (with distinction) from the Michaelis School of Fine Art at the University of Cape Town. Jantjes has held several solo shows, including a solo booth at the 2024 Investec Cape Town Art Fair, and participated in numerous group exhibitions.

Artist Statement

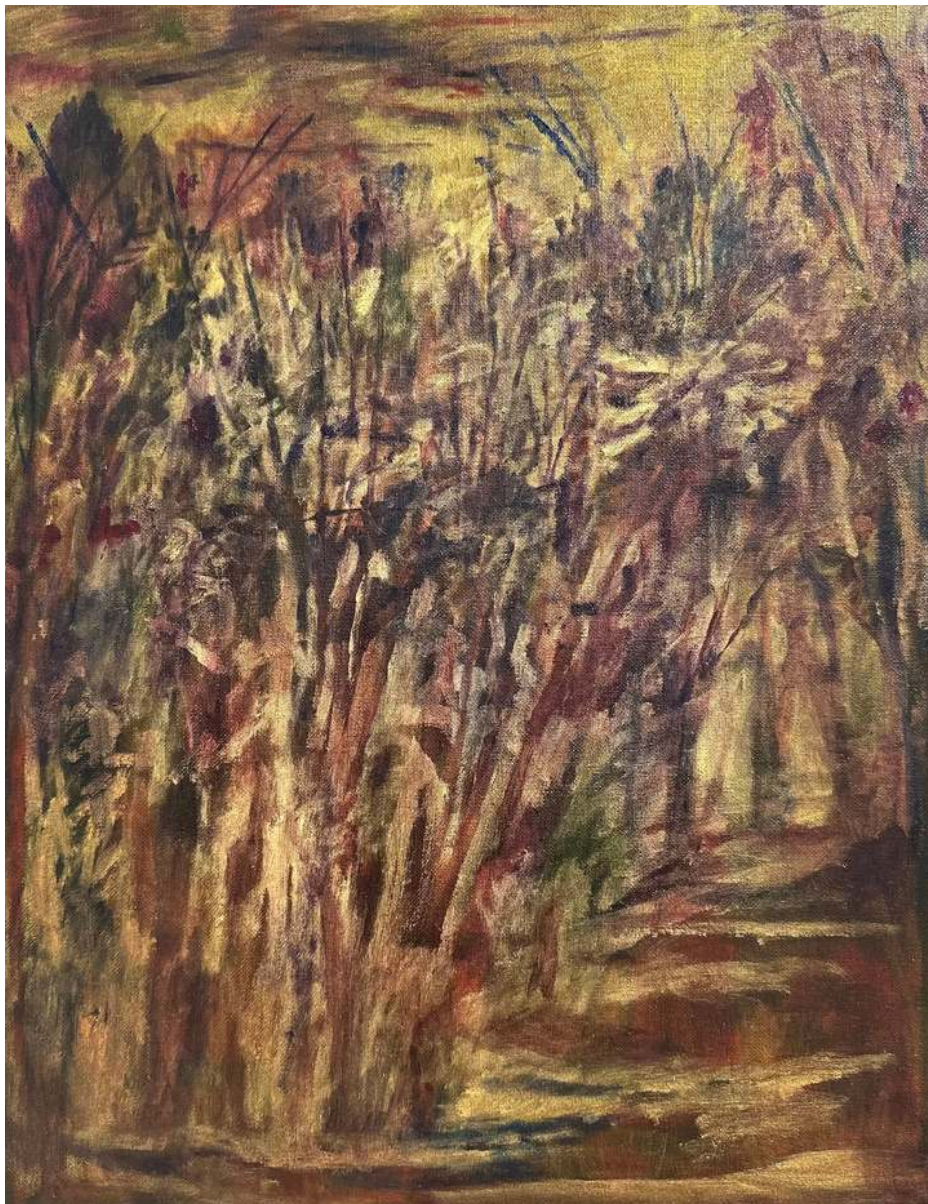
In both mood and title, my paintings continually gravitate towards the theme of keeping watch, of bearing witness. This very particular way of seeing is perhaps not one traditionally associated with landscape, but it is one pertinent to what I consider the role of an artist: one who constantly seeks out realities that wander beyond, in murkier, ambiguous reaches.

More than a merely static, observed vista, I see landscape as a locale for contemplation, inviting a perceiving that is not passive but active and alert. Landscape is also more than material: The terrain I reference is "out there" but also interior, imaginary. And when translated onto canvas, it is something else entirely; neither here nor there, but an ever-expanding space of flux that now engages the viewer's reflections as well. Certainly – and importantly – my initial reference points are specific: actual and geographical, and inextricably personal, as I negotiate themes of histories and futures, rootedness and belonging, by contemplating the site of my own roots – the Overberg landscape and its village of Elim, home to my forebears. In a process akin to taking field notes, I constantly observe, converse and gather photographs from family archives, this collecting and connecting also guided by the particular atmosphere or mood indwelling my mind at that time.

In the studio, these "notes" serve as visual cues for my painting process, where the notion of landscape is less noun than shifting, active verb: a landscaping, land-shaping on the canvas, further formed by clues mapped out on my inner world. This way of thinking-by-doing, of figuring out, relies heavily on the nature of the oil painting process; layering lends itself to fumbling, muddying and fixing; and the glazes, specifically, act as veils that obscure narratives below and allow a simultaneous revealing and concealing.

I add certain landmarks and remove others. Human figures become ghostly, lingering between presence and absence, stillness and movement. Ground reads as water, and its depth is unclear. As I use layers of paint to create overlapping, imagined worlds within real landscapes, the coalescing visuals repeatedly pose questions and possible answers, conveying dualities and ambiguities central to my subject matter.

The dark, muted colour palette further saturates this atmosphere with uncertainty and mystery, forms becoming even less distinct as one's eyes strain for clarity in the shadows, in a widening, wandering search for interpretations.



ULRICHE JANTJES

"Canopy II"

Oil on board, framed

48 x 58 x 5.5 cm

R14,000

IA 4145/2



ULRICHE JANTJES

"Red Moon"

Oil based monotype on
Fabriano Rosapina, framed
51 x 42 x 4 cm
R10,000

IA 4145/1

Vincent Engelbrecht

Vincent Engelbrecht (b.1996) is a practicing artist living in Klapmuts, Western Cape. He completed his undergraduate degree in Fine art at Stellenbosch University and is currently pursuing his master's degree at the same institution. Additionally, he has been the Technical Assistant in the Printmaking Studio at Stellenbosch University for 3 years. He has had exhibitions at the Zeitz Mocca at Home is where the art is (Group show, Cape Town, 2020) Form and Void at Muratie Gallery (Stellenbosch, Group Show, 2023), In Conversation at Legacy Gallery (Stellenbosch, Group show, 2024), Klein Wereld (Group Show, Pretoria, 2025, 2026) and have two upcoming shows at Gallery of the University of Stellenbosch and at IS Art Gallery in October.

Artist Statement

Over the last few years, Vincent has created drawings of observed and imagined worlds around him. He translates these images into copperplate etchings of dreamscapes and imagined scenes, each one hinting at a larger story. Recurring images in his work are skeletons, horses and umbrellas. He extends the relationship between these real and imagined worlds by creating installations made from steel, wood and copper alongside the prints and drawings. Light and shadow are key components to both his prints and the installations – he sees these as part of the theatricality of the work. He refers to novels and film which are key starting points to his practice and inspire him towards creating a world of his own. These include Haruki Murakami, Gabriel Garcia Marquez, David Lynch, and Andrei Tarkovsky. At its heart, his practice is about making sense of the world by translating lived experience into imagined places, inviting the viewer to look deeper.



VINCENT ENGELBRECHT

"Fever (Dream)"

Copperplate etching with aquatint and sugarlift on paper, ed. 2/3, framed

79 x 62 x 4 cm

R23,000

IA 4144/1

Special feature from a Private Collection

Vivian van der Merwe



VIVIAN VAN DER MERWE

"Study for Still-life with Red Cloth"

Oil and encaustic wax on board, framed

64 x 53 x 4.5 cm

R34,000

IA 4140/1



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