



EDUCATION ENDOWMENT AUCTION

19 NOVEMBER 2015

VENUE

Absa Gallery, Absa Towers North
Cnr Fox Street and Polly Street, Johannesburg

PREVIEW

12–19 November 2015, 10h00 to 16h00

All lots are subject to the conditions of business printed at the back of this catalogue



I Love You When You're Breathing features a verbose puppet, with a sharp sense of humour, who vividly explores the nature of puppets, their makers, critics, and the illusion of life they evoke in performance. It is based on an academic treatise written by Basil Jones, founder of the Handspring Puppet Company.

HANDSPRING PUPPET COMPANY SPECIAL PRE-AUCTION PERFORMANCE

19 August 7.00 – 7.30 pm, at Absa Gallery

Artist Proof Studio has been honoured to collaborate with the remarkable initiators of the Handspring Puppet company, Adrian Kohler and Basil Jones in their creation of some extraordinary new prints. In celebration of this exchange, we will be hosting a special exhibition of four of the original puppets and their life-size linocut portraits by Adrian Kohler, as well as the short performance *I love you when you are breathing*, to open the live auction.

FOREWORD

"Through art one can look into the past, evaluate the present and determine a way for the future" (Rasheed Araeen, 2011)

'Artist Proof Studio (APS) was founded by Nhlanhla Xaba and Kim Berman on the cusp of South Africa's new democracy in 1991. APS is committed to a vision of social justice and equity through the arts. Education makes this possible. The 2015 Education Endowment Auction will raise funds to ensure that we can continue to train for excellence in young artists in the future.

APS attracts highly talented visual artists who aim to make a living from their professional development as printmakers. Admission of students into the subsidised training programs is based upon natural talent, passion and aspiration to be self-supporting and to contribute to creative development in our surrounding communities. Scholarly achievement or financial ability does not form part of the criteria for entry, and some of the learners enter without a high-school certificate.

APS prides itself on its many graduates who are self-supporting through their artwork. The learning program offers students extensive skills training in drawing and printmaking techniques and also life skills such as workplace learning and business skills. The philosophy and mission of APS is to develop a culture of *ubuntu*, which involves respect, sharing, collaborative practices and a deep commitment to social justice, multiculturalism and diversity. Artists are mentored in their third year program, which is a year of professional development through experiential workplace learning and community placements. The aim is for our graduates to participate actively as artist-citizens involved in public action

campaigns including Paper Prayers AIDS Action, Artists in schools, human rights advocacy projects and support centers for orphans and vulnerable children.

The passion and engagement of our long-term corporate partners, individual patrons and collaborators has contributed to the success and continued growth of APS. This ongoing support helps to ensure that APS continues to train talented students as professional artists who make an impact in the South African art world and beyond. The 2015 APS Endowment Auction highlights the remarkable generosity and shared vision of our alumni and partners.

Most of the work on auction has been sourced from ten years of our Archives (the original APS burnt down in a tragic fire in March 2003, where we lost co-founder and teacher Nhlanhla Xaba, and 13 years of artwork and resources).

For the education endowment fund, we also approached some of our most successful alumni and long-time collaborating artists to donate an original works on paper. As can be seen in the catalogue, the response has been remarkable in their generosity and quality of their contributions. Each contributing artist has recognized the role that their success plays in creating opportunities for the next generation of successful artists.

William Kentridge, who first collaborated with APS in 1994 and Diane Victor, one of our earliest collaborating artists since 1992 have contributed magnificent pieces. Norman Catherine who has collaborated with APS for over a decade contributed a historic 1977

drawing. The response by APS alumni Phillemon Hlungwani, Nelson Makamo, Leghlohonolo Mashaba, Mongezi Ncapayi, Bambo Sibiyi, Themba Khumalo, Sizwe Khoza and Jan Tshikuthula is testament to their shared passion for the mission of APS and they embody the value of investment in the arts. Thank you to Artists Press, Sam Nhlengethwa and Judith Mason and Colbert Mashile for their contributions.

The 2015 endowment auction has been possible through a collaborative effort. We would like to thank our Auction Champions for their generous support and promotion of selected artists. Our Champions include; Absa, Goodman Gallery, Everard Read Gallery, Rand Merchant Bank, Bidvest Foundation, Fasken Martineau, Legacy Group, SA Taxi Foundation, M&C Saatchi Abel, Louis David and Be Part of The Miracle Trust.

A gracious thank you is extended to key partners in this endeavor who's in-kind support has been significant including; Strauss and co, Absa, Arte Vita & Mastrantonio. Collaborators and patrons helped us reach out to new friends and clients through an evening with Handspring Puppet Company and Norman Catherine. A special thank you goes to Susie Goodman, Lauren Woolf, Willem van der Walt and Nozizwe Vundla for their mentorship of the APS team.

The success of APS would not be possible without the dedicated and passionate APS team and artists. Thank you for making this very important milestone in our journey possible.

Kim Berman

Co-founder & Executive Director,
Artist Proof Studio



HOT OFF THE PRESS Exhibition

New Work From Artist Proof Studio Artists, Alumni & Students

DATE: 29 NOVEMBER 2015

TIME: 11:00 for 11:30am

Exhibition Closes On 29 January 2016

Absa Gallery

161 Main Street, Johannesburg, Absa Towers North

Artist Proof Studio
www.artistproofstudio.co.za

 **ABSA**
Member of
 **BARCLAYS**

This work, *The Bird and its Watcher*, has been made available to encourage additional people to support the APS Education Fund.

For a minimum donation of R300 you will be entered into a draw to win this beautiful work by William Kentridge. The winner will be announced on the night of the auction.

Proof of payment to be received by 19 November to be eligible for the draw. Please pay: APS Education Endowment Raffle.

Standard Bank Account no: 00 237 685 7 Branch: Johannesburg 00 02 05

Reference: Your name APS Education Endowment. Please send proof of payment to admint@artistproofstudio.co.za



Artist Proof Studio artists and students participate in a range of projects that engage social justice and democratic practice such as murals and advocacy campaigns teaching art to orphans and vulnerable children in after school programs called 'Arks.' APS supports children in three arks in Soweto: Tsolophelo Ark in Zondi (50 children), Mzimhlope Ark in Orlando West (50 Children), and Copessa Centre in Protea Glen (60 children). William Kentridge donated a this beautiful work, 'The Bird and its Watcher' to APS, the Arks and outreach programs.

61

PHILLEMONT HLUNGWANI

SOUTH AFRICAN 1975–

Untitled

signed and dated 2012

charcoal

sheet size: 60 by 83 cm

R50 000 – 70 000

Phillemon Hlungwani is an artist and printmaker based in Johannesburg. He was born in Giyani, Limpopo Province in Thomo Village. He studied printmaking at Artist Proof Studio and subsequently worked as a papermaking trainer, facilitator and outreach coordinator for APS. Hlungwani has been involved in numerous workshops, commissions, solo exhibitions and group exhibitions such as Heritage Day for Arts and Culture exhibition in Belgium and Gallery on Square. His work is reflective of his strong cultural heritage and home in Giyani. His landscape images often referring to family and history, function as a type of documentation of his background. Frenetic line and implied movement in his pieces convey energy and sound and are a consistent feature of his work. His work is represented by the Everard Read Gallery and Knysna Fine Arts.

DONATED BY THE ARTIST

for the APS Education Endowment Fund

In the dynamic contemporary era in South Africa, Everard Read is at its core, a gallery dedicated to exhibiting artwork by South Africa's finest modern and contemporary artists. The development of young artists' careers is also a crucial component of the gallery's mission.

Phillemon Hlungwani is one of our most promising young artists in South Africa. He is an extremely talented and dedicated artist who has cemented his importance in the art world through the consistent production of relevant and inspired works. He trained and worked in a range of capacities at Artist Proof Studio for ten years before joining the Everard Read Gallery. We are proud to champion this outstanding talent who embodies the vision of global excellence in printmaking at Artist Proof Studio.

EVERARD READ

JOHANNESBURG



62

BAMBO SIBIYA

SOUTH AFRICAN 1986–

Modern Barber

signed and dated 2015

mixed media on canvas

sheet size: 112 by 219 cm

R20 000–30 000

Bambo Sibiya was born in 1986 and raised in Kwa-Thema, Springs. He is one of the rising stars in contemporary visual arts in South Africa. He was trained as a printmaker at Artist Proof Studio and completed an internship in the Artist Proof Studio Gallery. He won the Absa L'Atelier Gerard Sekoto Award in 2012 from where he launched his career. As part of the Absa L'Atelier Gerard Sekoto Award he completed a residency in France and was granted a travelling solo exhibition throughout Southern Africa. Sibiya is well-known for his linocuts and combination prints. The images portrayed in Bambo's work reflects his environment both growing up and as an adult.

DONATED BY THE ARTIST
for the APS Education Endowment Fund

Absa is focused on supporting young and emerging artists, assisting them in gaining a foothold into the visual arts and building their brand. Many of the artists that have come through Artist Proof Studio have used the platform of the Barclays L'Atelier art competition to build their careers and to showcase their work to a larger audience. Many of these artists have their works included into Absa's extensive art collection.

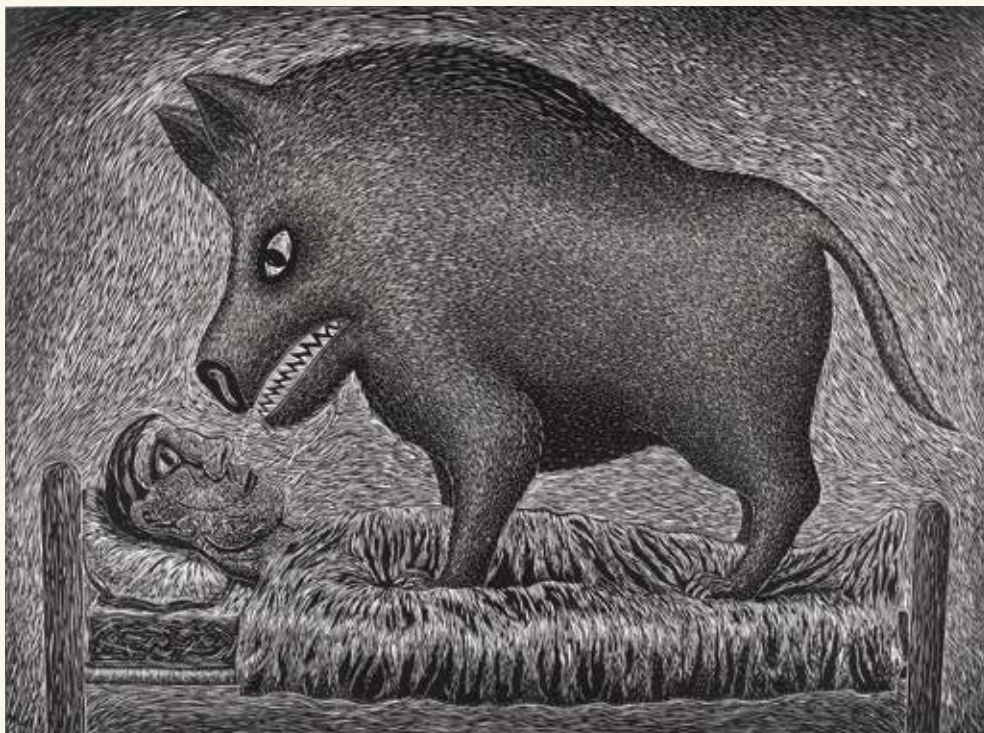
Bambo Sibiya has come from humble beginnings. He is passionate and dedicated to the exploration of the world that surrounds him through his carefully crafted work. He embodies a good example of entrepreneurship in the creative industry and what can be achieved through hard-work, dedication and maximizing one's ability.

 **ABSA**

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 **BARCLAYS**





63

NORMAN CLIVE CATHERINE

SOUTH AFRICAN 1949–

Night Shift

signed, dated 2012, numbered BAT
in pencil and embossed with the Artist
Proof Studio chop mark in the margin
linocut

sheet size: 107 by 136 cm;

image size: 89 by 119 cm

R20 000–30 000

Norman Catherine, born in 1949, is an artist and sculptor based in Johannesburg. He is from East London, South Africa where he studied art at the East London Technical School of Art. His first solo exhibition was in 1969, and subsequently he has had 25 solo exhibitions spanning the last thirty years. His work is displayed in numerous public and private collections, internationally and locally. Catherine works in an assortment of media, ranging from oil, acrylic, watercolour, and airbrush; as well as wood, fibreglass, wire, and metal. His visual trademarks have included rough-edged comical and nightmarish forms, rendered in brash cartoon colours. Catherine's art has undergone several metamorphoses over the last 40 years. Each passing decade characterized by different attributes; from the airbrush paintings of the 1970s and his paintings from the early 1990s, to his recent prints that have set the tone of future artworks being described as a 'pre-millennial menagerie of anthropomorphic beasts'.



64

**NORMAN CLIVE
CATHERINE**

SOUTH AFRICAN 1949–

Shadow Boxer

signed, numbered B.A.T., inscribed
with the title in pencil and embossed
with the Artist Proof Studio chop mark
in the margin

linocut

sheet size: 133 by 105 cm; image

size: 103 by 88,5 cm

R12 000–16 000

65

NELSON MAKAMO

SOUTH AFRICAN 1982–

Untitled

signed and dated 15
charcoal, pastel and acrylic
sheet size: 120 by 150 cm

R50 000–70 000

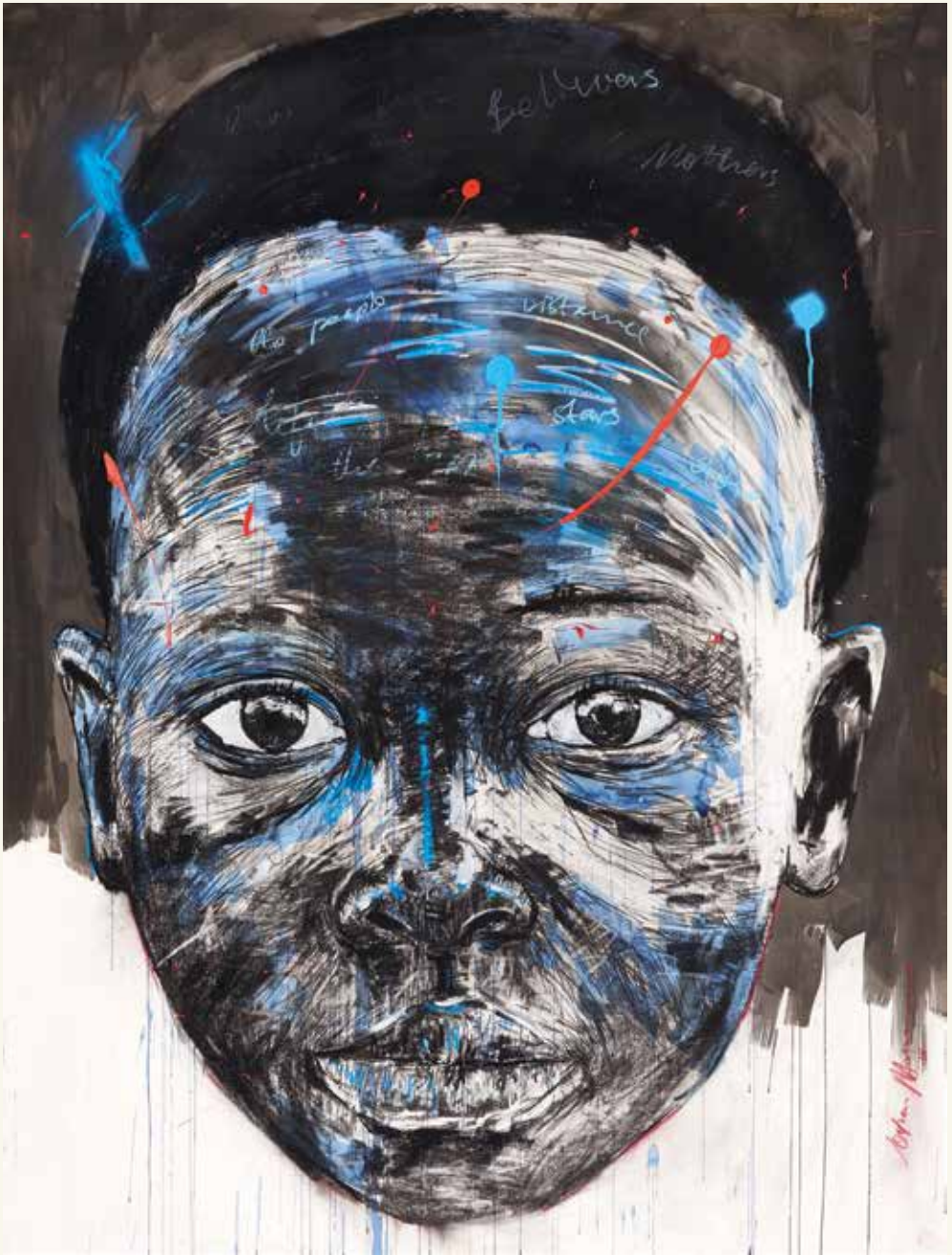
Nelson Makamo, born in 1982, is an artist and printmaker from Nylstroom, Limpopo. He participated in a number of local exhibitions in Limpopo before attending Artist Proof Studio in 2002 where he received his APS Certificate in Advanced Professional Printmaking in 2005. Nelson worked as Gallery Assistant for the APS before becoming a professional artist. He held his first solo show at the Obert Contemporary Art Gallery in Melrose Arch in 2005 and has exhibited locally and internationally, in the Netherlands and Italy. Nelson was selected as Art South Africa's seventh 'Bright Young Thing' in 2007. Nelson says that 'My work is my life, pain and joy from the first piece to the last piece, and in my work I am a storyteller, a narrator. I tell stories of places I have been, people I have met, but most importantly, I beautify everything that is before my eyes'.

DONATED BY THE ARTIST
for the APS Education Endowment Fund

In the dynamic contemporary era in South Africa, Everard Read is at its core, a gallery dedicated to exhibiting artwork by South Africa's finest modern and contemporary artists. The development of young artists' careers is also a crucial component of the gallery's mission.

Nelson Makamo joined Artist Proof Studio in January 2003 where he studied for 3 years and worked for another 2 years as sales representative and curator of the gallery. His extraordinary talent was recognised by Everard Read Gallery where he has held three exceptionally successful exhibitions. This promising artist is someone who is making waves in the artworld, and Everard Read is proud to champion Nelson Makamo to support the next generation of young talent emerging through the APS education programme.

EVERARD READ
JOHANNESBURG



66

**LEHLOGONOLO
MASHABA**

SOUTH AFRICAN 1983–

Origins IV

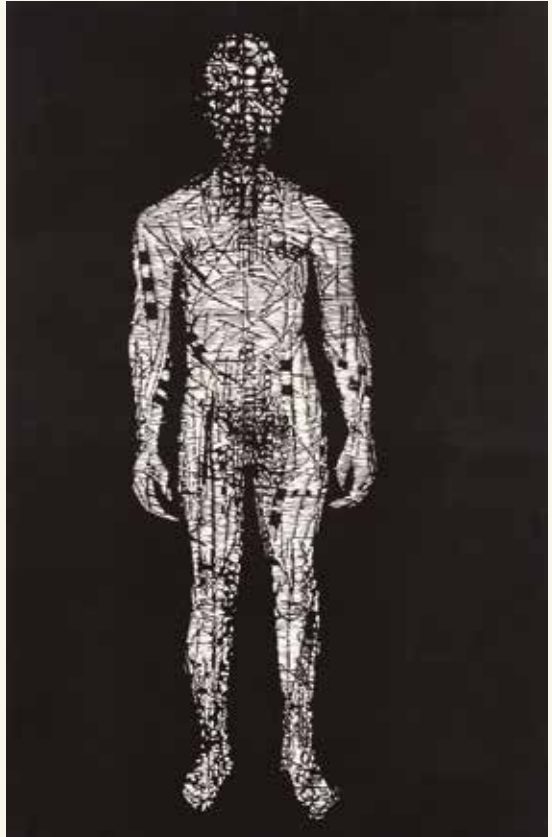
signed, dated 2012, numbered BAT,
inscribed with the title in pencil and
embossed with the Artist Proof Studio
chop mark in the margin

linocut

122,5 by 79,5 cm

R6 000–9 000

Lehlogonolo Mashaba was born in Kwa-Thema, Johannesburg in 1983. He began his art education at the Funda Center and subsequently enrolled at the Artist Proof Studio where he obtained a three year certificate in design and printmaking. In his creative process Mashaba explains, 'I assimilate the ambiguous presence of found texts through successive processes of re-interpretation, reading, writing, printing, incision and layering.' His work is evocative of micro-chips, multidirectional linear lines and a rapture of many tiny particles that form a figure. Mashaba says, 'When reconstructing the primal human figure, my process highlights the strength and frailty of the human body faced by digital print, display and network technologies.' Mashaba is a former collaborative printer in the pro-shop specializing in intaglio, relief, monotype and screenprint at Artist Proof Studio. Mashaba has participated in numerous group exhibitions in South Africa, France and the United States of America.



67

**LEHLOGONOLO
MASHABA**

SOUTH AFRICAN 1983–

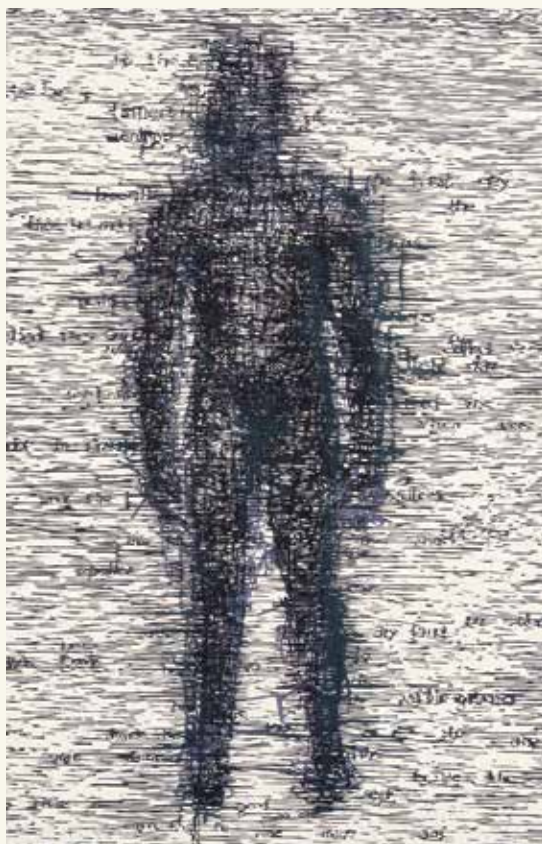
Origins VII

signed, dated 2012, numbered BAT,
inscribed with the title in pencil and
embossed with the Artist Proof Studio
chop mark in the margin

linocut

122,5 by 79,5 cm

R6 000–9 000



68

LEHLOGONOLO MASHABA

SOUTH AFRICAN 1983–

Integration I

signed, dated 2015 and inscribed with the title in pencil

pencil, ink and wash on paper

175 by 108 cm

R30 000–40 000

Lehlogonolo Mashaba was born in Kwa-Thema, Johannesburg in 1983. He began his art education at the Funda Center and subsequently enrolled at the Artist Proof Studio where he obtained a three year certificate in design and printmaking. In his creative process Mashaba explains, 'I assimilate the ambiguous presence of found texts through successive processes of re-interpretation, reading, writing, printing, incision and layering.' His work is evocative of micro-chips, multidirectional linear lines and a rapture of many tiny particles that form a figure. Mashaba says, 'When reconstructing the primal human figure, my process highlights the strength and frailty of the human body faced by digital print, display and network technologies.' Mashaba is a former collaborative printer in the pro-shop specializing in intaglio, relief, monotype and screenprint at Artist Proof Studio. Mashaba has participated in numerous group exhibitions in South Africa, France and the United States of America.

DONATED BY THE ARTIST
for the APS Education Endowment Fund

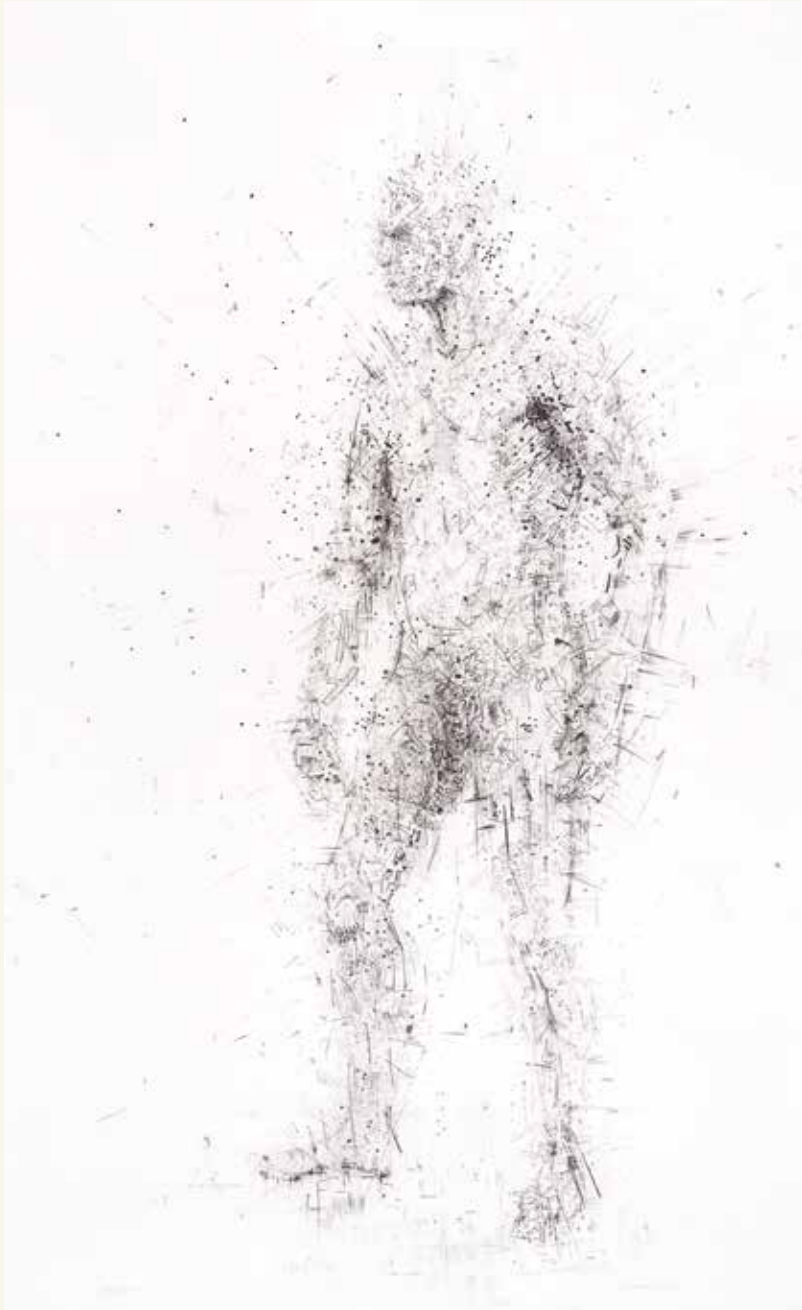
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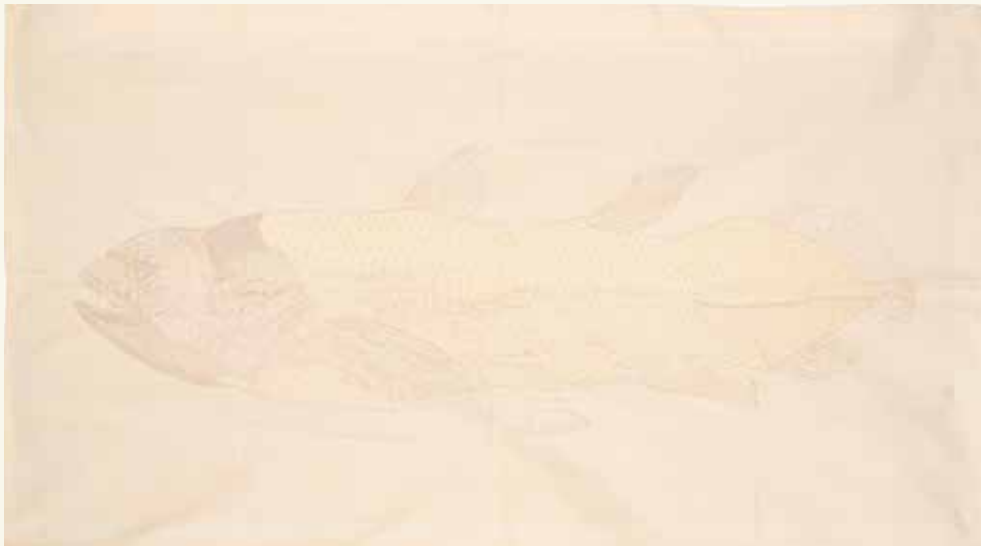
Lehlogonolo Mashaba displays a professional attitude and business practice towards his career. He is continually growing through his networks and relationships; they have been carefully constructed and maintained. At all times remaining humble, friendly, approachable and true to himself.

 **ABSA**

Member of

 **BARCLAYS**





69

WALTER OLTMANN

SOUTH AFRICAN 1960–

Coelacanth

embroidery on fabric

106 by 187 cm

R18 000–24 000

Walter Oltmann is an artist and lecturer based in Johannesburg. He was born in Rustenburg and went on to pursue a BA in Fine Arts at UKZN/Pietermaritzburg. After this he completed his MA in Fine Arts at the University of Witwatersrand, where he now lectures. Oltmann is a prolific sculptor and printmaker. He is a master at manipulating both two-dimensional and three-dimensional line. On his work Oltmann comments, 'I manipulate industrial materials in a way that contradicts their prefabricated nature by emphasising hand-made processes. Hence I use the linear qualities of these materials to create various forms and surfaces through techniques that parallel handcrafts. I have become deeply interested in the interchange between different cultures in southern Africa, and my sculptures and drawings often reflect and acknowledge the crafts of Africa'.

70

PAUL EDMUNDS

SOUTH AFRICAN 1970–

Contour

signed, numbered 3/10 in pencil and
embossed with the Artist Proof Studio
chop mark in the margin

linocut

sheet size: 119,5 by 105,5 cm;

image size: 179,5 by 89 cm

R25 000–35 000

Paul Edmunds, born in 1970, is a Cape Town based artist, from Johannesburg. He obtained his BA from WITS University, followed by an MFA (cum laude) from the University of Natal. Edmunds has held a number of solo exhibitions and commissions in South Africa. He also won the Tollman Award (2007), and the Volkskas Atelier Award (1992). In 2010 he was awarded an Ampersand Foundation residency in New York, and held his first US solo exhibition at RH Gallery, New York, in 2011. He was included on Impressions from South Africa at the Museum of Modern Art, New York, in 2011. Edmunds employs various media to reveal layered visions concerned with his identity living in post-apartheid South Africa, 'My work is characterised by an unconventional use of materials and cumulative processes as well as an ongoing exploration of pattern. On the cusp between abstraction and representation, my work seems more concerned with process'.



71

ADRIAN KOHLER

SOUTH AFRICAN 20TH CENTURY

Joey and Topthorn

signed, numbered W P I/III in pencil in the margin and embossed with the Artist Proof Studio chop mark in the margin

lithograph on handmade paper

sheet size: 76 by 96 cm;

image size: 62 by 85 cm

R10 000 – 15 000

Adrian Kohler is the co-founder (with Basil Jones) and Artistic Director of Handspring Puppet Company. He is considered to be one of the world's leading masters of his medium. Kohler completed a BA in Fine Art at the University of Cape Town. He then spent a year at The Space Theatre (the city's only non-racial venue at the time) and another year in Birmingham U.K. at the Cannon Hill Arts Centre and Weld Community Arts Centre. Kohler then moved to Botswana to run the National Popular Theatre Programme for three years. His puppets for Handspring have been widely acclaimed and exhibited. His puppets are held in public and private collections including the Constitutional Court in South Africa, the Munich Stadtmuseum in Germany, and the Old Mutual Art Collection. Kohler has been collaborating on a series of etchings, linocuts and lithographs in collaboration with Artist Proof Studio that depict many of the world's most famous puppets designed by Handspring Puppet Company.

Access to the creative arts is not a privilege. Everyone deserves the opportunity to be captivated, have their imaginations opened and their thinking freed through the power of the arts to make a positive difference in our country. RMB celebrates and rewards exceptional talent, believing that corporate showcasing of creative excellence is a way to increase public awareness and pride in SA's arts, culture and heritage. RMB respects Handspring Puppet Company as an extraordinary, innovative example of global best practice in the arts – from its ability to engage with our humanity, to its measurable economic impact.





72

WILLIAM JOSEPH KENTRIDGE

SOUTH AFRICAN 1955–

Colour Chart I

signed and numbered 3/40 in pencil

linocut

140 by 80 cm

R150 000 – 180 000

William Kentridge, born in 1955, is a South African artist widely known for his prints, drawings, animations and operas. He was educated at King Edward VII School in Houghton, Johannesburg. He earned a Bachelor of Arts degree in Politics and African Studies at the University of the Witwatersrand and then a Diploma in Fine Arts from the Johannesburg Art Foundation. In the early 1980's, he studied mime and theatre at the L'École Internationale de Théâtre Jacques Lecoq in Paris. Between 1975 and 1991, he was acting and directing in Johannesburg's Junction Avenue Theatre Company. Kentridge established his artistic identity in the mid 1980's with a series of prints and drawings. His work has since explored and combined a range of non-traditional media. He has been the recipient of numerous prizes including the Kyoto Prize (2010). His work has been exhibited widely throughout the world and recently, in 2015 has exhibited in South Africa, Mexico, New York, Rome, Switzerland, Amsterdam, and Beijing, China.

M&C Saatchi Abel regards the role of art as fundamentally important to inspiring, challenging and building creative and original thought. The agency's contemporary South African and African art is a collection of stories reflecting various ideologies, social commentaries and perspectives. Kentridge's immense and important bodies of work have been pivotal in establishing global recognition for both South African art and importantly, portraying a distinctly South African narrative.

M&CSAATCHI ABEL



73

**WILLIAM JOSEPH
KENTRIDGE**

SOUTH AFRICAN 1955–

Colour Chart II

signed, numbered 3/40 in pencil

linocut

140 by 80 cm

R150 000 – 180 000

William Kentridge, born in 1955, is a South African artist widely known for his prints, drawings, animations and operas. He was educated at King Edward VII School in Houghton, Johannesburg. He earned a Bachelor of Arts degree in Politics and African Studies at the University of the Witwatersrand and then a Diploma in Fine Arts from the Johannesburg Art Foundation. In the early 1980's, he studied mime and theatre at the L'École Internationale de Théâtre Jacques Lecoq in Paris. Between 1975 and 1991, he was acting and directing in Johannesburg's Junction Avenue Theatre Company. Kentridge established his artistic identity in the mid 1980's with a series of prints and drawings. His work has since explored and combined a range of non-traditional media. He has been the recipient of numerous prizes including the Kyoto Prize (2010). His work has been exhibited widely throughout the world and recently, in 2015 has exhibited in South Africa, Mexico, New York, Rome, Switzerland, Amsterdam, and Beijing, China.



74

COLBERT MASHILE

SOUTH AFRICAN 1972–

Queen of the Hill II

signed and inscribed with the title
charcoal and ink on paper
38 by 28 cm

R12 000–16 000

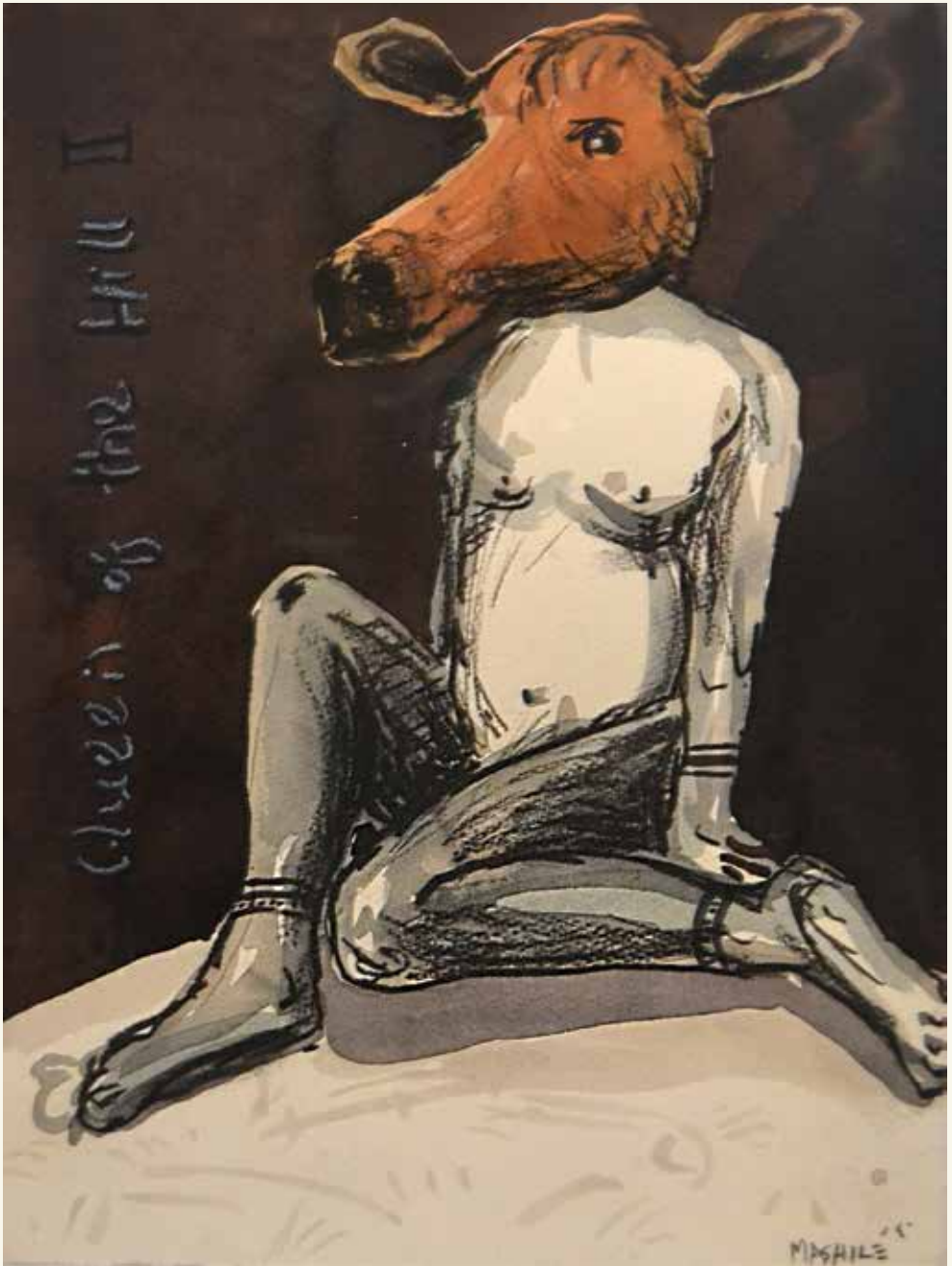
Colbert Mashile was born in 1972. Originally from Mpumalanga, he currently lives and works in Johannesburg. Mashile obtained his Certificate in Art from the Johannesburg Art Foundation and went on to study at the University of the Witwatersrand, where he completed his Bachelor of Arts in Fine Art and a Post-Graduate Diploma in Heritage Studies. He has developed a distinctive iconographic language often dealing with the mystical, mythological and the vestiges of in-digenous elements of traditional African culture. Mashile draws on his own experiences, memory and psyche to create intensely surreal imagery. Mashile's inclination towards graphic construction is integral in anchoring his work in the interstices of the unconscious and the sub-conscious. Mashile is represented by Everard Read Gallery.

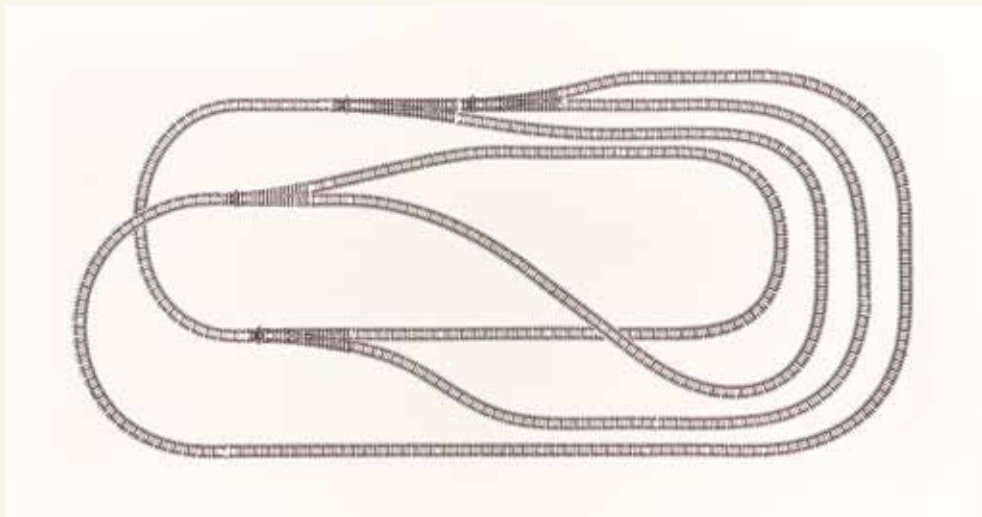
DONATED BY THE ARTIST
for the APS Education Endowment Fund

In the dynamic contemporary era in South Africa, Everard Read is at its core, a gallery dedicated to exhibiting artwork by South Africa's finest modern and contemporary artists. The development of young artists' careers is also a crucial component of the gallery's mission.

Colbert Mashile is a painter and visual artist who has developed a unique iconographical language within South African art, often dealing with the mystical, mythological and archaic elements of traditional African culture and its legacy on present-day life. He has collaborated with Artist Proof Studio for over a decade and has produced some outstanding prints represented in collections globally. Everard Read is proud to be a champion of this remarkable artist.

EVERARD READ
JOHANNESBURG





75

GERHARD MARX

SOUTH AFRICAN 1976–

Circuit

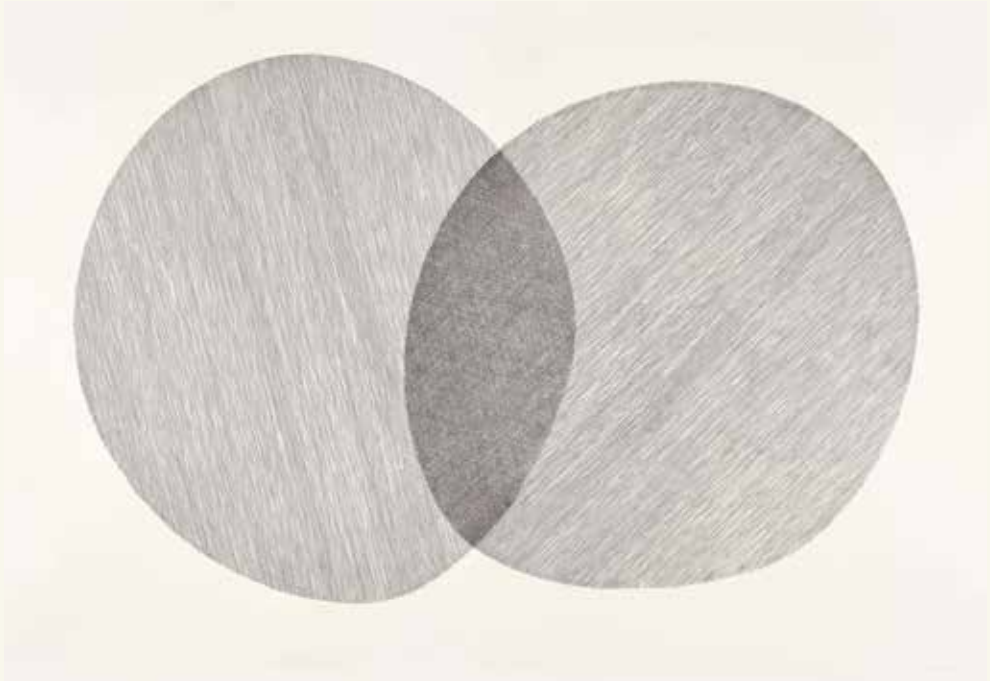
signed, dated 2012 and numbered
2/6 in pencil in the margin
collagraph

sheet size: 108 by 204,5 cm;

image size: 79 by 172 cm

R20 000–25 000

Gerhard Marx was born in 1976 and received his MA in Fine Art from the University of the Witwatersrand. He is an artist, theatre director, and filmmaker. In his visual art practice, Marx works across a number of media, including drawing and printmaking. Working with fragmented and collaged image, his drawings reveal a sensitivity and acute attention to detail. In 2009 he and Kentridge created *Firewalker*, a large sculpture for the foot of the Queen Elizabeth Bridge in Johannesburg. Marx's recent theatre productions have included *They Say*, for the Aardklop National Arts Festival, which was the winner of the Bravo Award for Most Memorable Moment at the festival, and *Rewind: A Cantata For Voice, Tape and Testimony*, with an interactive film by Gerhard and Maja Marx and music by Philip Miller. Marx has received fellowships from the Ampersand Foundation and the Sundance Film Festival.



76

PAUL EDMUNDS

SOUTH AFRICAN 1970–

Solid

signed, dated 2010 and numbered

W/P in pencil in the margin

etching

sheet size: 109 by 159 cm;

image size: 83 by 133

R25 000–30 000

Paul Edmunds, born in 1970, is a Cape Town based artist, from Johannesburg. He obtained his BA from WITS University, followed by an MFA (cum laude) from the University of Natal. Ed-munds has held a number of solo exhibitions and commissions in South Africa. He also won the Tollman Award (2007), and the Volkskas Atelier Award (1992). In 2010 he was awarded an Ampersand Foundation residency in New York, and held his first US solo exhibition at RH Gallery, New York, in 2011. He was included on Impressions from South Africa at the Museum of Modern Art, New York, in 2011. Edmunds employs various media to reveal layered visions concerned with his identity living in post-apartheid South Africa, 'My work is characterised by an unconventional use of materials and cumulative processes as well as an ongoing exploration of pattern. On the cusp between abstraction and representation, my work seems more concerned with process'.

DIANE VICTOR and JOHAN THOM

SOUTH AFRICAN 20TH CENTURY

Elephant Skull Collaborations

signed, dated '14, numbered T/P 1/1 in pencil and embossed with the Artist Proof Studio chop mark in the margin etching, aquatint and sugarlift sheet size: 201 by 108 cm; image size: 179,5 by 86,5 cm

R30 000–40 000

Diane Victor, born in 1964, received her BA of Fine Arts Degree from the University of the Witwatersrand in Johannesburg with a major in Printmaking. Her prints and drawings are known not only for their technical skill and meticulous detail, but also for their political edge, piercing social commentary and satirical nature. Victor unfolds mythological allusion in her work and draws upon global historical references as a means to speak of the social and political inequalities and complexities of South Africa. Violence, racial anxiety and sexual repression are common ideas represented in the works. Victor's works are included in many collections, including: The Metropolitan Museum of Art, NY, Museum of Modern Art, NY, Baltimore Museum of Art, MD and the Minneapolis Institute of Arts. Victor has established herself as a major figure in the South African and International art community.

Johan Thom was born in 1976 and is a performance/installation artist. His works have appeared in various public urban contexts ranging from parks, cultural institutions, museums, galleries, tourist attractions and at his home. The works draw from his experience of everyday life in South Africa, as well as from distinctly different cultural traditions (such as those presupposed by performance art groups like the Yomuri Independent, Fluxus, the Viennese Secessionists and African ritual and ceremonial practices). On his work Thom comments, 'For me the power of art



remains its multifarious capacity to reflect and to intervene in the hopes, dreams, fears and desires of society.' Thom has exhibited in South Africa and Europe including

the Venice Biennale 2003 and The International Computer Arts Festival in Slovenia as part of various group shows, projects and workshops.

78

GERHARD MARX

SOUTH AFRICAN 1976–

Untitled (Hare);

Untitled (Ribcage);

Untitled (Pigeons), three

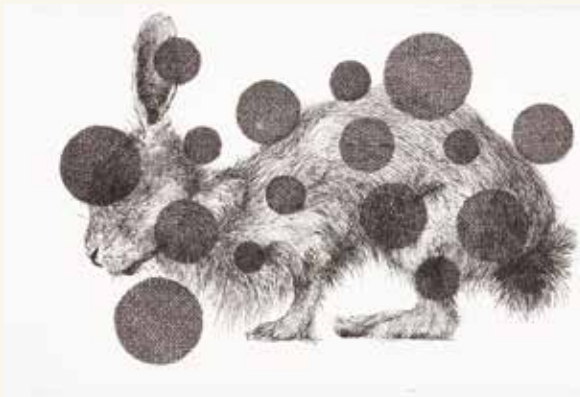
each signed, dated 2012, numbered
B.A.T in pencil and embossed with the
Artist Proof Studio chop mark in the
margin

etching sheet sizes: 31 by 35 cm;

image sizes: 15 by 21 cm

R12 000–16 000

Gerhard Marx was born in 1976 and received his MA in Fine Art from the University of the Witwatersrand. He is an artist, theatre director, and filmmaker. In his visual art practice, Marx works across a number of media, including drawing and printmaking. Working with fragmented and collaged image, his drawings reveal a sensitivity and acute attention to detail. In 2009 he and Kentridge created *Firewalker*, a large sculpture for the foot of the Queen Elizabeth Bridge in Johannesburg. Marx's recent theatre productions have included *They Say*, for the Aardklop National Arts Festival, which was the winner of the Bravo Award for Most Memorable Moment at the festival, and *Rewind: A Cantata For Voice, Tape and Testimony*, with an interactive film by Gerhard and Maja Marx and music by Philip Miller. Marx has received fellowships from the Ampersand Foundation and the Sundance Film Festival.



79

**DEBORAH MARGARET
BELL**

SOUTH AFRICAN 1957–

Untitled

signed and dated 1995 in pencil
chalk pastel on paper
113,5 by 77,5 cm

R30 000–50 000

Deborah Bell was born in 1957. She received her B.A.F.A. (Hons) and M.F.A. degrees at the University of Witwatersrand, and has been an artist working abroad as well as a lecturer at various South African institutions. Bell explores notions of Africanness, mythology and multicultural references throughout her art. The role of memory and the ways in which memory traverses our personal lives and society prevails throughout her work. Bell works in a plethora of media from clay and bronze to paper and paint, creating works ranging in size from small and intimate to magnificent towering pieces. Bell's transcendental works take on a spiritual process in which the beings emerge from her chosen medium, as if ritualistically or meditatively summoned. Bell has collaborated on various historically important projects with her contemporaries and co-forerunners of the resistance art movement such as William Kentridge and Robert Hodgins.



80

RICHARD JOHN FORBES

SOUTH AFRICAN 20TH CENTURY

Water Bearer

signed, dated 2012, numbered B.A.T. and
inscribed with the title in pencil in the margin
woodcut

sheet size: 198 by 105 cm;

image size: 178 by 89 cm

R15 000–20 000

Richard Forbes is a multi-medium artist based in Johannesburg. Forbes graduated from the Johannesburg School for Art, Ballet, Music and Drama in painting and sculpture in 1989 before completing an apprenticeship with South African artist, Guy du Toit. Richard then settled in the UK where he held a number of solo exhibitions and also co-founded Beacon Studios in London. In 2000, Richard returned to South Africa where he continued to exhibit and work on a number of commissions. In 2005, he founded the Richard Forbes School for Sculpture. Of his work, Forbes says he aims to, 'Engage all the senses at once to focus the full attention of a group or individual.' He intends for the viewer, 'to experience art in such a way that you know it... When you encounter one of my works or events the requirement is to touch, to be a part of the life of the work.'



81

BEVAN DE WET

SOUTH AFRICAN 1985–

Homo Oscillum Cutaneous

signed, dated 2010, numbered W/P
and inscribed with the title in pencil in
the margin

linocut

sheet size: 197 by 97 cm;

image size: 148 by 60 cm

R15 000–20 000

Bevan de Wet was born in 1985 and studied Fine Art at Rhodes University in Grahamstown. Since 2011, he has worked at Artist Proof Studio in Newtown as a professional printmaker, print technician and academic facilitator. As a print technician in the pro-shop he has collaborated with various artists including; Gerhard Marx, Walter Oltmann and William Kentridge. de Wet has exhibited extensively both locally and internationally, exploring various forms of printmaking primarily on paper. de Wet describes his creative practice as an exploration of 'symbolic, cultural and anthropological readings of the body.' This is rendered in beautifully layered assemblages of patterns, subliminal fragmented objects, and hybrid animal/human figures. de Wet won the 2014 Absa Atelier merit award residency to the island of Sylte in Germany.



82

BEVAN DE WET

SOUTH AFRICAN 1985–

Homo Melanoleuca

signed, dated 2012, numbered W/P
and inscribed with the title in pencil in
the margin

linocut

sheet size: 197 by 97 cm;

image size: 154 by 69 cm

R15 000–20 000

Bevan de Wet was born in 1985 and studied Fine Art at Rhodes University in Grahamstown. Since 2011, he has worked at Artist Proof Studio in Newtown as a professional printmaker, print technician and academic facilitator. As a print technician in the pro-shop he has collaborated with various artists including; Gerhard Marx, Walter Oltmann and William Kentridge. de Wet has exhibited extensively both locally and internationally, exploring various forms of printmaking primarily on paper. de Wet describes his creative practice as an exploration of 'symbolic, cultural and anthropological readings of the body.' This is rendered in beautifully layered assemblages of patterns, subliminal fragmented objects, and hybrid animal/human figures. de Wet won the 2014 Absa Atelier merit award residency to the island of Sylte in Germany.



83

ADRIAN KOHLER

SOUTH AFRICAN 20TH CENTURY

Penelope

signed, numbered 4/12, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark in the margin

linocut

sheet size: 185 by 81 cm; image size: 158,5 by 59 cm

R20 000–30 000

Adrian Kohler is the co-founder (with Basil Jones) and Artistic Director of Handspring Puppet Company. He is considered to be one of the world's leading masters of his medium. Kohler completed a BA in Fine Art at the University of Cape Town. He then spent a year at The Space Theatre (the city's only non-racial venue at the time) and another year in Birmingham U.K. at the Cannon Hill Arts Centre and Weld Community Arts Centre. Kohler then moved to Botswana to run the National Popular Theatre Programme for three years. His puppets for Handspring have been widely acclaimed and exhibited. His puppets are held in public and private collections including the Constitutional Court in South Africa, the Munich Stadtmuseum in Germany, and the Old Mutual Art Collection. Kohler has been collaborating on a series of etchings, linocuts and lithographs in collaboration with Artist Proof Studio that depict many of the world's most famous puppets designed by Handspring Puppet Company.



84

**DIANE VERONIQUE
VICTOR**

SOUTH AFRICAN 1964–

Nervermore

signed, numbered 3/10, inscribed
with the title in pencil and embossed
with the Artist proof Studio chop mark
in the margin

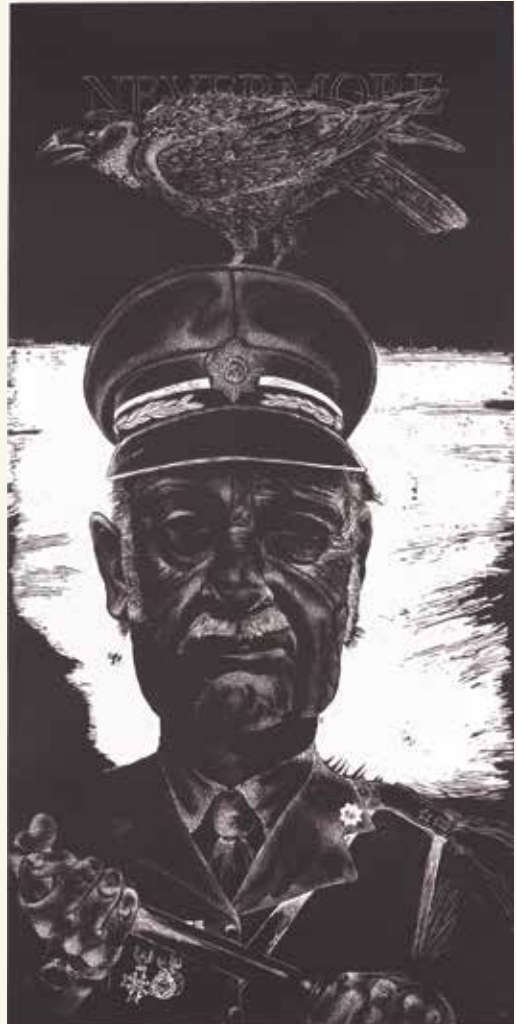
linocut

sheet size: 196,5 by 99 cm;

image size: 179 by 89 cm

R20 000–30 000

Diane Victor, born in 1964, received her BA of Fine Arts Degree from the University of the Witwatersrand in Johannesburg with a major in Printmaking. Her prints and drawings are known not only for their technical skill and meticulous detail, but also for their political edge, piercing social commentary and satirical nature. Victor unfolds mythological allusion in her work and draws upon global historical references as a means to speak of the social and political inequalities and complexities of South Africa. Violence, racial anxiety and sexual repression are common ideas represented in the works. Victor's works are included in many collections, including: The Metropolitan Museum of Art, NY, Museum of Modern Art, NY, Baltimore Museum of Art, MD and the Minneapolis Institute of Arts. Victor has established herself as a major figure in the South African and International art community.



85

ADRIAN KOHLER

SOUTH AFRICAN 20TH CENTURY

Aunty Betty

signed, numbered 1/20, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark in the margin

linocut sheet size: 185,5 by 81,5 cm;

image size: 159 by 59 cm

R15 000–20 000

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Access to the creative arts is not a privilege. Everyone deserves the opportunity to be captivated, have their imaginations opened and their thinking freed through the power of the arts to make a positive difference in our country. RMB celebrates and rewards exceptional talent, believing that corporate showcasing of creative excellence is a way to increase public awareness and pride in SA's arts, culture and heritage. RMB respects Handspring Puppet Company as an extraordinary, innovative example of global best practice in the arts – from its ability to engage with our humanity, to its measurable economic impact.





86

DIANE VERONIQUE VICTOR

SOUTH AFRICAN 1964–

Little White Lies

signed and inscribed with the title in pencil
etching, digital print and charcoal
116 by 82 cm

R50 000–70 000

Diane Victor, born in 1964, received her BA of Fine Arts Degree from the University of the Witwatersrand in Johannesburg with a major in Printmaking. Her prints and drawings are known not only for their technical skill and meticulous detail, but also for their political edge, piercing social commentary and satirical nature. Victor unfolds mythological allusion in her work and draws upon global historical references as a means to speak of the social and political inequalities and complexities of South Africa. Violence, racial anxiety and sexual repression are common ideas represented in the works. Victor's works are included in many collections, including: The Metropolitan Museum of Art, NY, Museum of Modern Art, NY, Baltimore Museum of Art, MD and the Minneapolis Institute of Arts. Victor has established herself as a major figure in the South African and International art community.

DONATED BY THE ARTIST
for the APS Education Endowment Fund

Diane Victor is widely acknowledged as both master draughtsperson and printmaker, and it is appropriate that she has combined etching, digital printing, and drawing in *Little White Lies*. The work combines both social comment and figures in a social realist narrative. The Goodman Gallery has a long standing relationship with Artist Proof Studio, and has been active in supporting its fundraising initiatives since the tragic fire in 2003. Diane Victor has been an active collaborator of APS for over two decades. The Goodman Gallery is proud to champion this magnificent drawing and print in support of the vital activities of the Education Endowment Auction, and in support of Diane's participation.

GOODMAN GALLERY



87

BAMBO SIBIYA

SOUTH AFRICAN 1986–

Street Barber II

signed, dated 2013, numbered 6/10,
inscribed with the title in pencil and
embossed with the Artist Proof Studio
chop mark in the margin

linocut

sheet size: 159,5 by 107,5 cm

R12 000–16 000

Bambo Sibiya was born in 1986 and raised in Kwa-Thema, Springs. He is one of the rising stars in contemporary visual arts in South Africa. He was trained as a printmaker at Artist Proof Studio and completed an internship in the Artist Proof Studio Gallery. He won the Absa L'Atelier Gerard Sekoto Award in 2012 from where he launched his career. As part of the Absa L'Atelier Gerard Sekoto Award he completed a residency in France and was granted a travelling solo exhibition throughout Southern Africa. Sibiya is well-known for his linocuts and combination prints. The images portrayed in Bambo's work reflects his environment both growing up and as an adult.



88

NELSON MAKAMO

SOUTH AFRICAN 1982–

Easy Mood

signed, dated 2012, numbered B.A.T,
inscribed with the titled in pencil and
embossed with the Artist Proof Studio
chop mark in the margin

screenprint

sheet size: 107,5 by 78,5 cm;

image size: 99,5 by 78,5 cm

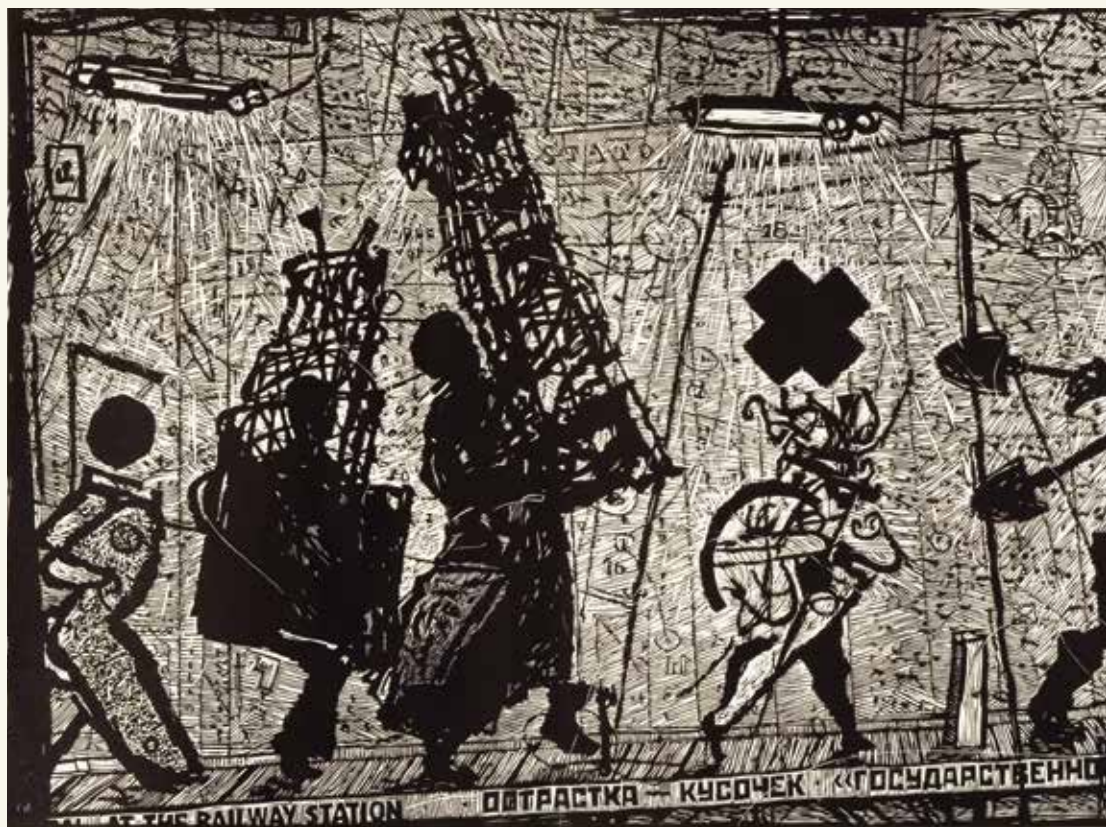
R12 000–16 000

DONATED BY THE ARTIST

for the APS Education Endowment Fund

Nelson Makamo, born in 1982, is an artist and printmaker from Nylstroom, Limpopo. He participated in a number of local exhibitions in Limpopo before attending Artist Proof Studio in 2002 where he received his APS Certificate in Advanced Professional Printmaking in 2005. Nelson worked as Gallery Assistant for the APS before becoming a professional artist. He held his first solo show at the Obert Contemporary Art Gallery in Melrose Arch in 2005 and has exhibited locally and internationally, in the Netherlands and Italy. Nelson was selected as Art South Africa's seventh 'Bright Young Thing' in 2007. Nelson says that 'My work is my life, pain and joy from the first piece to the last piece, and in my work I am a storyteller, a narrator. I tell stories of places I have been, people I have met, but most importantly, I beautify everything that is before my eyes'.





89

WILLIAM JOSEPH KENTRIDGE

SOUTH AFRICAN 1955–

Eight Figures

signed and numbered 17/40 in pencil in the margin

linocut with hand colouring

sheet size: 104 by 200,5 cm;

image size: 84 by 184,5 cm

R320 000–400 000

William Kentridge, born in 1955, is a South African artist widely known for his prints, drawings, animations and operas. He was educated at King Edward VII School in Houghton, Johannesburg. He earned a Bachelor of Arts degree in Politics and African Studies at the University of the Witwatersrand and then a Diploma in Fine Arts from the Johannesburg Art Foundation. In the early 1980's, he studied mime and theatre at the L'École Internationale de Théâtre Jacques Lecoq in Paris. Between 1975 and 1991, he was acting and directing in Johannesburg's Junction Avenue Theatre Company. Kentridge established his artistic identity in the mid 1980's with a series of prints and drawings. His work has since explored and combined a range of non-traditional media. He has been the recipient of numerous prizes including the Kyoto Prize (2010). His work has been exhibited widely throughout the world and recently, in 2015 has exhibited in South Africa, Mexico, New York, Rome, Switzerland, Amsterdam, and Beijing, China.



Multi-faceted South African artist, William Kentridge, has always served as an inspiration to young aspiring artists.

Phillemon Hhlungwane as a young graduate from Artist Proof Studio (APS), dreamed of following in Kentridge's footsteps. His dreams were soon realised on the local art market and followed shortly with global recognition.

The Bidvest Foundation is proud of the South African artistic talent emerging from APS. Phillemon is certainly testament to their excellence and now serves as an inspiration to so many young South African artists.

APS's Education Endowment Fund is undoubtedly a worthy investment in the future of art and aspiring artists in South Africa.





90

HELEN (MMAKGABO MAPULA) SEBIDI

SOUTH AFRICAN 1943–

Music in Difficulties

signed, dated 2005, numbered E/B 5/5, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark

drypoint and monotype

sheet size: 78 by 106,5 cm;

image size: 57 by 75 cm

R18 000–24 000

Mmakgabo Helen Sebidi was born in 1943 in Marapyane (Skilpadfontein), in the Hammanskraal area of the Northern Transvaal. Sebidi's work is strongly influenced by her traditional rural upbringing and culture. In the 1970's Sebidi studied informally under John Koenakeefe Mohl before returning home to Marapyane. She continued to paint and kept in contact with Mohl during this time. Throughout the 1980's Sebidi travelled between Johannesburg and Marapyane until the late 1980's when she moved to Johannesburg and learned pottery at the Katlehong Art Centre. Under the mentorship of Bill Ainslie, she worked at the Johannesburg Art Foundation and the Khulu Udweba Art teacher's project at Funda. In the 1990's she established herself as an artist after receiving a Fulbright Scholarship. She has since travelled and exhibited extensively around Europe and the United States. The South African Government bestowed Sebidi with the Order of Ikhamanga in Silver in 2004 for her excellent contribution to the field of visual and traditional arts and craft. Sebidi is a founding member of Artist Proof Studio where she joined in 1992, and has mentored many young artists over the years.



91

**HELEN (MMAKGABO
MAPULA) SEBIDI**

SOUTH AFRICAN 1943–

Pitso Ya Badimo

signed, dated 2005, numbered E/V
4/5, inscribed with the title in pencil
and embossed with the Artist Proof
Studio chop mark in the margin

drypoint and monotype

sheet size: 107 by 78 cm;

image size: 82 by 62 cm

R18 000–24 000

PHILLEMONT HLUNGWANI

SOUTH AFRICAN 1975–

*Xilo xi n'wana ni n'wana xi ni
nkoka eka nwinyi waxona*

signed, dated 2010, numbered W/P
and inscribed with the title in pencil
linocut sheet size: 101 by 198 cm;
image size: 84 by 184 cm

R30 000–40 000

Phillemon Hlungwani is an artist and printmaker based in Johannesburg. He was born in Giyani, Limpopo Province in Thomo Village. He studied printmaking at Artist Proof Studio and subsequently worked as a papermaking trainer, facilitator and outreach coordinator for APS. Hlungwani has been involved in numerous workshops, commissions, solo exhibitions and group exhibitions such as Heritage Day for Arts and Culture exhibition in Belgium and Gallery on Square. His work is reflective of his strong cultural heritage and home in Giyani. His landscape images often referring to family and history, function as a type of documentation of his background. Frenetic line and implied movement in his pieces convey energy and sound and are a consistent feature of his work. His work is represented by the Everard Read Gallery and Knysna Fine Arts.

Multi-faceted South African artist, William Kentridge, has always served as an inspiration to young aspiring artists.

Phillemon Hlungwani as a young graduate from Artist Proof Studio (APS), dreamed of following in Kentridge's footsteps. His dreams were soon realised on the local art market and followed shortly with global recognition.

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93

**PHILLEMONT
HLUNGWANI**

SOUTH AFRICAN 1975–

*Xilo Xinwana ni Xinwana Xini
Nkoka Eka Nwinyi Waxona*

screenprint and mixed media on cotton
98 by 190,5 cm

R25 000–35 000

Phillemon Hlungwani is an artist and printmaker based in Johannesburg. He was born in Giyani, Limpopo Province in Thomo Village. He studied printmaking at Artist Proof Studio and subsequently worked as a papermaking trainer, facilitator and outreach coordinator for APS. Hlungwani has been involved in numerous workshops, commissions, solo exhibitions and group exhibitions such as Heritage Day for Arts and Culture exhibition in Belgium and Gallery on Square. His work is reflective of his strong cultural heritage and home in Giyani. His landscape images often referring to family and history, function as a type of documentation of his background. Frenetic line and implied movement in his pieces convey energy and sound and are a consistent feature of his work. His work is represented by the Everard Read Gallery and Knysna Fine Arts.



94

PHILLEMONT HLUNGWANI

SOUTH AFRICAN 1975–

N'wana a hi wa un'we

signed, dated 2010, numbered W/P,
inscribed with the title in pencil and
embossed with the Artist Proof Studio
chop mark in the margin

etching with sugarlift and aquatint
sheet size: 78 by 107,5 cm;

image size: 63 by 91 cm

R20 000–30 000

Phillemon Hlungwani is an artist and printmaker based in Johannesburg. He was born in Giyani, Limpopo Province in Thomo Village. He studied printmaking at Artist Proof Studio and subsequently worked as a papermaking trainer, facilitator and outreach coordinator for APS. Hlungwani has been involved in numerous workshops, commissions, solo exhibitions and group exhibitions such as Heritage Day for Arts and Culture exhibition in Belgium and Gallery on Square. His work is reflective of his strong cultural heritage and home in Giyani. His landscape images often referring to family and history, function as a type of documentation of his background. Frenetic line and implied movement in his pieces convey energy and sound and are a consistent feature of his work. His work is represented by the Everard Read Gallery and Knysna Fine Arts.

95

KUDZANAI CHIURAI

ZIMBABWEAN 1981–

Popular Mechanics

signed, dated 2009, numbered W/P
and inscribed with the title in pencil in
the margin

linocut

sheet size: 215 by 108 cm;

image size: 197 by 98 cm

R60 000–80 000

Kudzanaï Chiurai is an internationally acclaimed artist born in Zimbabwe. He was the first black student to graduate with a BA of Fine Art from the University of Pretoria. Chiurai's work focuses on the political, economic and social strife in his homeland and in the African continent as a whole. He critically examines the current predicament of the African continent amidst civil war, corruption, and poverty. Chiurai works primarily in paint but has expanded his repertoire to include other mediums such as print, photography, sculpture, video and sound. Chiurai has held numerous solo exhibitions since 2003 and has participated in various local and international exhibitions, including *Figures & Fictions: Contemporary South African Photography* at the Victoria and Albert Museum in London and *Impressions from South Africa, 1965 to Now* at the Museum of Modern Art in New York, which acquired Chiurai's work for their permanent collection.



96

WILLIAM JOSEPH KENTRIDGE

SOUTH AFRICAN 1955–

Xa, Xa, Xa

signed, numbered BAT in pencil and
embossed in the margin

linocut

sheet size: 110 by 69,5 cm;

image size: 89 by 56,5 cm

R120 000 – 160 000

William Kentridge, born in 1955, is a South African artist widely known for his prints, drawings, animations and operas. He was educated at King Edward VII School in Houghton, Johannesburg. He earned a Bachelor of Arts degree in Politics and African Studies at the University of the Witwatersrand and then a Diploma in Fine Arts from the Johannesburg Art Foundation. In the early 1980's, he studied mime and theatre at the L'École Internationale de Théâtre Jacques Lecoq in Paris. Between 1975 and 1991, he was acting and directing in Johannesburg's Junction Avenue Theatre Company. Kentridge established his artistic identity in the mid 1980's with a series of prints and drawings. His work has since explored and combined a range of non-traditional media. He has been the recipient of numerous prizes including the Kyoto Prize (2010). His work has been exhibited widely throughout the world and recently, in 2015 has exhibited in South Africa, Mexico, New York, Rome, Switzerland, Amsterdam, and Beijing, China.



97

WILLIAM JOSEPH KENTRIDGE

SOUTH AFRICAN 1955–

Untitled 2011

signed

ink on paper

139 by 101 cm

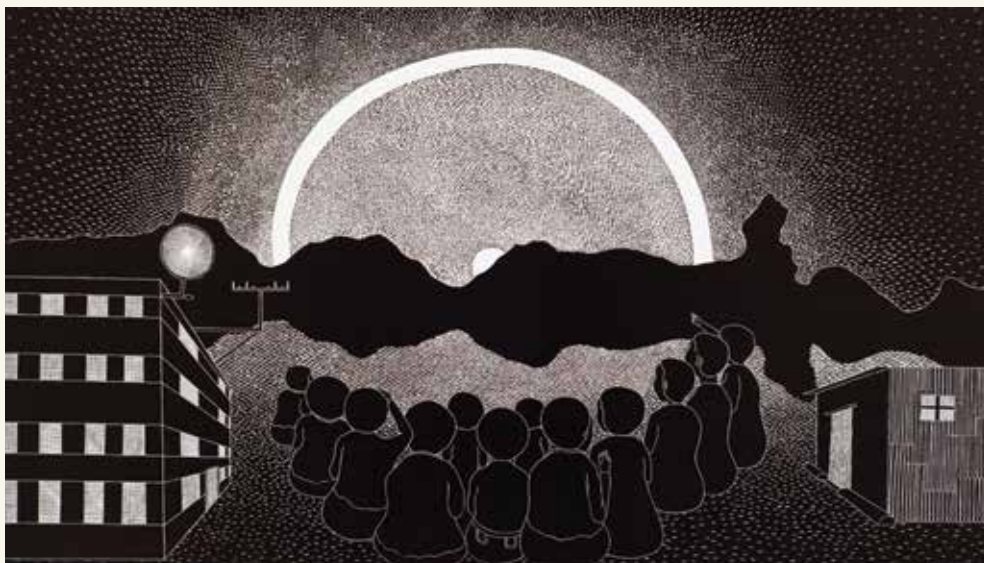
R700 000 – 800 000

William Kentridge, born in 1955, is a South African artist widely known for his prints, drawings, animations and operas. He was educated at King Edward VII School in Houghton, Johannesburg. He earned a Bachelor of Arts degree in Politics and African Studies at the University of the Witwatersrand and then a Diploma in Fine Arts from the Johannesburg Art Foundation. In the early 1980's, he studied mime and theatre at the L'École Internationale de Théâtre Jacques Lecoq in Paris. Between 1975 and 1991, he was acting and directing in Johannesburg's Junction Avenue Theatre Company. Kentridge established his artistic identity in the mid 1980's with a series of prints and drawings. His work has since explored and combined a range of non-traditional media. He has been the recipient of numerous prizes including the Kyoto Prize (2010). His work has been exhibited widely throughout the world and recently, in 2015 has exhibited in South Africa, Mexico, New York, Rome, Switzerland, Amsterdam, and Beijing, China.

William Kentridge has been an active printmaker while he studied politics, theatre and mime, and over his very varied career in filmmaking, stage direction, sculpture, and drawing for animation. He has produced a number of major linocut prints with the Artists' Proof Studio and is a vocal supporter of their educational initiatives and access to both learning and practical experience, for many students who otherwise are denied such opportunity. Goodman Gallery is delighted to act as the Champion for the drawing of *Nine Birds*, and to support this auction project and its goals and principles. *Nine Birds* is a drawing informed by the film animation process; such drawings of birds taking flight or flapping in captivity, are both sequential, and represent the motion of wings, but are also nine variations of the form of the bird. This is a motif in many Kentridge projects, used to great effect with doves in the *Magic Flute* opera projections, and in 2010's high and free-flying birds in the video *Other Faces*.

GOODMAN GALLERY





98

SANDILE GOJE

SOUTH AFRICAN 1972–

Kids Watching Christmas

signed, dated 2012, numbered W/P,
inscribed with the title in pencil and
embossed with the Artist Proof Studio
chop mark in the margin

linocut

R15 000–20 000

Sandile Goje is an artist and printmaker and works as a designer at Koch Ceramics in Grahamstown. Prior to this he was a student at Dakawa Art and Craft Community Centre. At Dakawa, Goje was taught by Swedish printmakers Kristina Anselm, Malin Selman and Eric Mbatha and Joel Sibisi. Goje was awarded a bursary to study at the Grafik Skolan in Stockholm, Sweden in 1994. He has since exhibited in South Africa and abroad. Although the Swedish printmaking influence is evident in Goje's work, it remains inalienably African. Goje creates detailed and meticulously textured works, often working directly on the lino, creating remarkable nuances to his black and white prints. Goje work is uniquely personal and through his images he wishes to reveal his vision of Eastern Cape culture, to those who are unfamiliar with it.



99

CHRISTIAAN DIEDERICKS

SOUTH AFRICAN 1965–

The Nascent Art of Flying

signed, dated 2012, numbered 8/10,
inscribed with the title in pencil and
embossed with the Artist Proof Studio
chop mark in the margin

linocut

sheet size: 109 by 194,5 cm;

image size: 89,5 by 178 cm

R15 000–20 000

Christiaan Diedericks was born in 1965 and studied Fine Arts at the University of Potchefstroom. He received his Masters in Fine Arts from the University of Pretoria. Some of Diedericks' earlier work date from the watershed year of the first democratic elections in 1994 followed by the adoption of a new constitution in 1996. The new constitution afforded protection and freedoms for gay, bisexual and transgendered people through the prohibition of discrimination. This established a new legal and social 'landscape' against which Diedericks' works have not only been created, but by which they must also be evaluated and interpreted. His work confirms him as a speculative artist-philosopher on the diverse and complex psycho-sexuality of masculinity as well global political and social issues. His prints are often intricately carved and carefully constructed images composed of a number of separate pieces that form a whole image.

100

BASIL LOUIS JONES

SOUTH AFRICAN 1917–

Karoo Twilight

signed, dated 2015, numbered 2/10,
inscribed with the title in pencil and
embossed with the Artist Proof Studio
chop mark in the margin

linocut and chine-collé

sheet size: 195 by 108 cm;

image size: 181 by 94 cm

R15 000–20 000

Basil Jones is co-founder and Executive Producer of Handspring Puppet Company. Jones completed his BFA at UCT where he met future life-partner, Adrian Kohler. In 1990, Jones and Kohler set up a not for profit NGO called Handspring Trust, which produced the award winning Spider's Place, a multi-media education series aimed at young learners from disadvantaged backgrounds. They set up the Handspring Awards for Puppetry, which recognises puppet design, direction and performance in South Africa. The Handspring Trust is involved in various projects in urban township and rural areas, using puppetry to educate and empower youth and bring communities together through parades and performances. Jones has developed a range of screenprint and mixed-media prints at Artist Proof Studio derived from technical drawings of the puppets from the War Horse. Partial sales from the print collaborations support the development of a stadium in Barrydale in the Karoo, which was built through the Handspring Puppet Trust.

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101

THEMBA BENEDICT KHUMALO

SOUTH AFRICAN 1987–

*I remember and I will never
forget*

signed, dated '15, numbered BAT and
inscribed with the title in pencil in the
margin

etching

sheet size: 115 by 85 cm

R6 000–9 000

Themba Benedict Khumalo was born in 1987 in Soweto. He graduated in printmaking at Artist Proof Studio where he obtained a SETA Accredited Design Foundation Certificate and went on to complete a Professional Printmaking course under the sponsorship of Pinpoint One at Artist Proof Studio (2009). Apart from Printmaking, Khumalo works on various mural projects in his community and the inner city. He has been involved in a number of group exhibitions, commissions and special projects including a large scale mural in the Eastern Cape for the Steve Biko Centre and participated in an exhibition and mural in Rome, Italy. Khumalo is currently APS's best-selling artist.

Be Part of The Miracle Trust's mission is to assist many South Africans who yearn for life's basic necessities and who want to fulfil their own hopes for a democratic South Africa. We see our role as reaching more people in more communities, developing more opportunities for people to work and build their own resources and helping those who are most in need to survive in the face of poverty, hunger and ill health.

Themba Khumalo has acknowledged his inspiration and foundation as 'I am who I am because of my upbringing'. This statement echoes the spirit of the communities that we work with as an organisation.





102

MONGEZI NCAPHAYI

SOUTH AFRICAN 1983–

Vanguard

signed, dated 15; and inscribed with
the title on the reverse

monoprint

90,5 by 61 cm

R8 000 – 12 000

Mongezi Ncaphayi was born in Benoni, Johannesburg in 1983. He obtained his Diploma in Art & Design from the Ekurhuleni East College, Benoni in 2004. He then attended Artist Proof Studio for a Professional Printmaking Certificate. Ncaphayi was awarded The Ampersand Foundation, a residency in New York in 2011, followed by a residency at Mixit Print Studio, Boston. He recently obtained a Certificate in Advanced Studies from the School of the Museum of Fine Arts, Boston. Ncaphayi's work is in collections globally; including The Museum of Fine Arts, Boston, and Southern New Hampshire University, U.S.A. He won the Absa Atelier Gerard Sekoto prize, which provided him with a three month residency in the Cité in Paris. Ncaphayi's work explores the socio-political history of South Africa, focusing on the history, culture, politics and subsequent displacement of the migrant mineworker. In reference to his artwork he says, 'I'm focusing on the abstract, which may be the result in being displaced from my previous environment. As a Jazz musician I use music as a tool in my work for dealing with these situations, as would the migrant worker'.

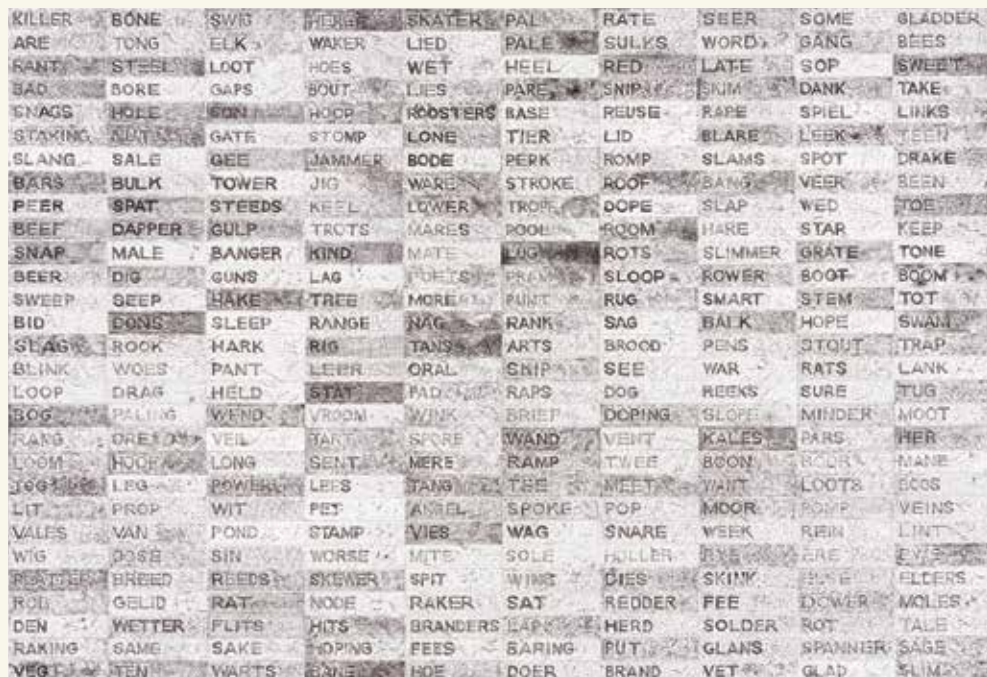
DONATED BY THE ARTIST
for the APS Education Endowment Fund

SA Taxi Finance and SA Taxi Foundation are privileged to work in an industry that holistically encompasses the yin and yang of South Africa – we are passionate about everything that makes our country great.

Mongezi Ncaphayi mirrors Catherine's resourcefulness – as a multi-talented artist, he fully represents the potential and talent that exists in South Africa's youth. His willingness to explore South Africa's socio-economy through different artistic mediums makes him great.







103

WILLEM HENDRIK ADRIAAN BOSHOFF

SOUTH AFRICAN 1951–

Word Woes

signed, dated 2014, numbered
Archive Proof 1/1 in pencil and
embossed with the Artist Proof Studio
chop mark in the margin

etching

sheet size: 92,5 by 121 cm;

image size: 74,5 by 108 cm

R20 000–30 000

Willem Boshoff is an artist based in Johannesburg. He was born in in Vereeniging, South Africa. Boshoff studied at Technikon Witwatersrand, where he received a National Art Teacher's Diploma (1974), a National Higher Diploma in Fine Art Printmaking (1980), and a Masters Diploma in Technology in Fine Art where he majored in Sculpture (1984). In his teaching career, he taught various art-related subjects to students at all levels. In 2008, he received an honorary doctorate from the University of Johannesburg. Boshoff held his first exhibition at the Johannesburg Art Gallery (1981) and has subsequently exhibited locally and internationally; notably at the Museum for African Art, Washington D.C. and at Biennale's in Johannesburg, São Paulo and Venice. Boshoff is known primarily for his conceptual installations that are frequently based on the exploration of language and are created in a range of materials ranging from stone to paper to sand.



104

RICHARD PENN

SOUTH AFRICAN 1976–

Core

signed, dated 12, numbered 3/10,
inscribed with the title in pencil and
embossed with the Artist Proof Studio
chop mark

linocut sheet size: 107 by 196 cm;
image size: 89 by 179 cm

R15 000–20 000

Richard Penn is a self-taught animator based in Johannesburg. He received a BA and MFA (2009) from the University of the Witwatersrand. Penn won the Sasol New Signatures Art Competition in 2004 and the Everard Read Art Award in 2006. He has held two solo exhibitions at Gallery AOP. He has co-animated two short films, and directed and animated three short films of his own. In 2010 he started STRANGE Blue duck, which offers stop-frame animation workshops to children and team-building workshops to corporates. 'As an artist', says Penn, 'I am interested in science and in the origins of things: the origins of life itself (abiogenesis), as well as the origins of a more personal cast in terms of the hereditary nature of such traits as a distinctive mode of 'gesture' and of a personal 'characteristic'... My work grasps at processes that lie beyond our horizons and outside of an evolutionary imperative to apprehend the universe'.

105

**WILLIAM JOSEPH
KENTRIDGE**

SOUTH AFRICAN 1955–

*Looking at the Sun; Torschluss
Panik; AntEntropi-y;
Domesticating the Bicycle*, four

one signed, numbered 13/16 in
pencil and embossed with the Artist
Proof Studio chop mark; three signed,
numbered 12/16 in pencil and
embossed with the Artist Proof Studio
chop mark

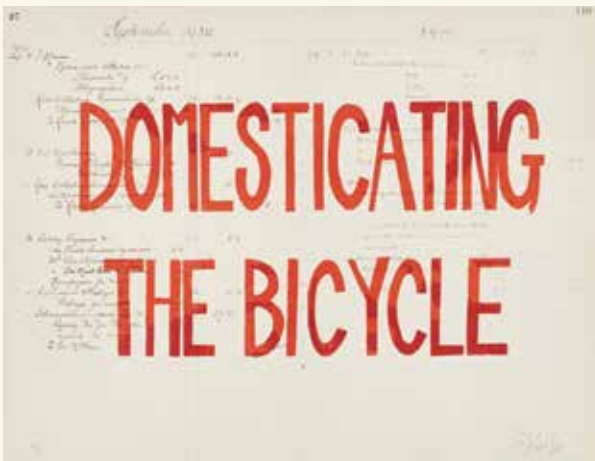
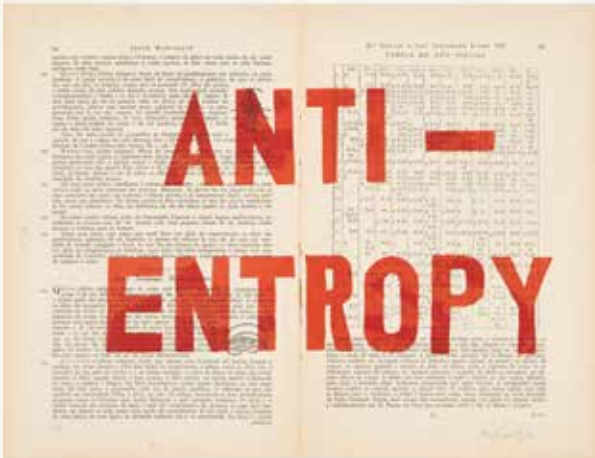
screenprint on book pages: pages from
Journal Northern Transvaal Lands Co
hld (NTL), January 1st 1927; Septem
Linguarum Calepinus, 1746; and
Historia Natural do Brasil

sheet sizes: 43 by 54,5 cm

R140 000 – 160 000

for 4 prints





William Kentridge, born in 1955, is a South African artist widely known for his prints, drawings, animations and operas. He was educated at King Edward VII School in Houghton, Johannesburg. He earned a Bachelor of Arts degree in Politics and African Studies at the University of the Witwatersrand and then a Diploma in Fine Arts from the Johannesburg Art Foundation. In the early 1980's, he studied mime and theatre at the L'École Internationale de Théâtre Jacques Lecoq in Paris. Between 1975 and 1991, he was acting and directing in Johannesburg's Junction Avenue Theatre Company. Kentridge established his artistic identity in the mid 1980's with a series of prints and drawings. His work has since explored and combined a range of non-traditional media. He has been the recipient of numerous prizes including the Kyoto Prize (2010). His work has been exhibited widely throughout the world and recently, in 2015 has exhibited in South Africa, Mexico, New York, Rome, Switzerland, Amsterdam, and Beijing, China.

106

WILLIAM JOSEPH KENTRIDGE

SOUTH AFRICAN 1955–

Hope in the Green Leaves

signed, numbered 16/40 and
embossed with the Artist Proof Studio
chop mark in the margin

linocut and ink wash

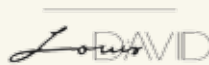
185 by 102 cm

R230 000 – 280 000

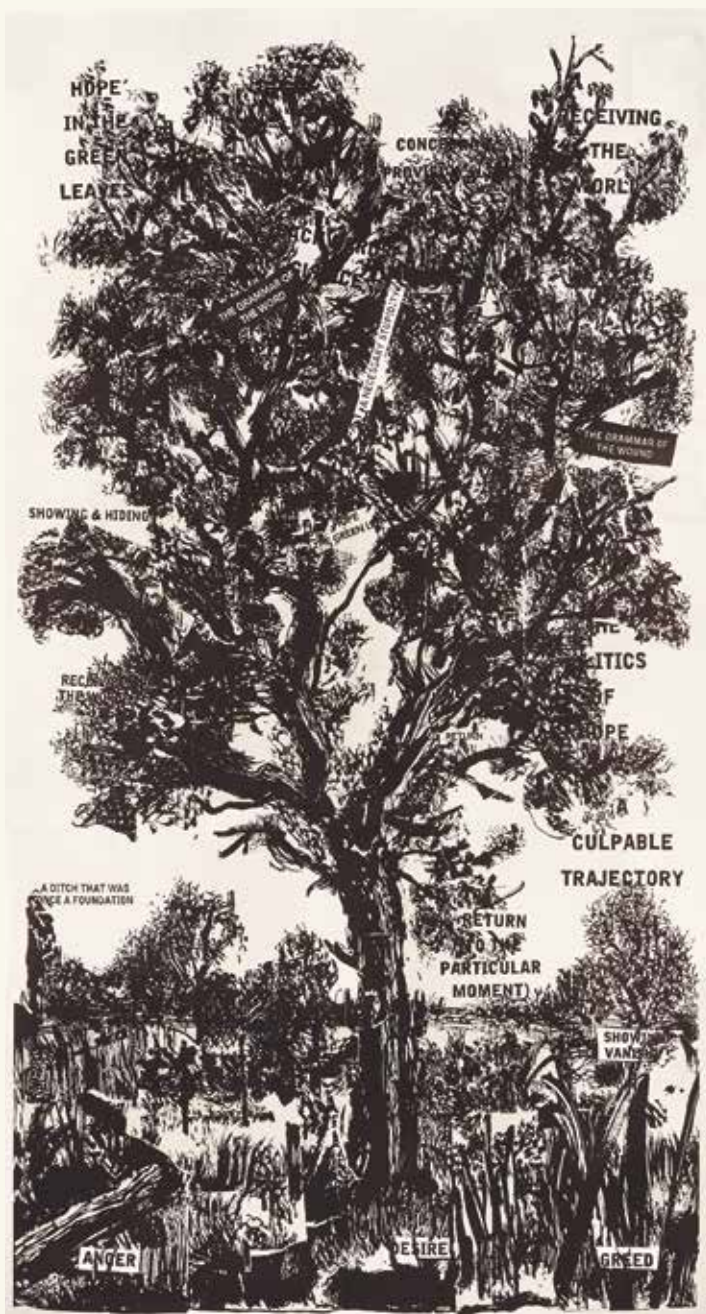
William Kentridge, born in 1955, is a South African artist widely known for his prints, drawings, animations and operas. He was educated at King Edward VII School in Houghton, Johannesburg. He earned a Bachelor of Arts degree in Politics and African Studies at the University of the Witwatersrand and then a Diploma in Fine Arts from the Johannesburg Art Foundation. In the early 1980's, he studied mime and theatre at the L'École Internationale de Théâtre Jacques Lecoq in Paris. Between 1975 and 1991, he was acting and directing in Johannesburg's Junction Avenue Theatre Company. Kentridge established his artistic identity in the mid 1980's with a series of prints and drawings. His work has since explored and combined a range of non-traditional media. He has been the recipient of numerous prizes including the Kyoto Prize (2010). His work has been exhibited widely throughout the world and recently, in 2015 has exhibited in South Africa, Mexico, New York, Rome, Switzerland, Amsterdam, and Beijing, China.

'Kentridge is a global icon sought after by local and international investors.

I have acquired numerous Kentridge works through Artist Proof Studio. *Hope in the Green Leaves* is a magnificent work, and was created by Kentridge specifically for Artist Proof Studio with proceeds supporting their education and outreach projects. By investing in this print you invest directly into the growth and sustainability of young South African talent'.

LOUIS DAVID

CORPORATE & RESIDENTIAL FINE ART CONSULTANT





107

KIM BERMAN

SOUTH AFRICAN 1960–

Smouldering veld, Marikana
1 August 2015

signed, dated Aug 2015 and
inscribed with the title
monotype

sheet size: 99,2 by 70,8 cm;

image size: 78,5 by 107 cm

R15 000–20 000

DONATED BY THE ARTIST
for the APS Education Endowment Fund

Kim Berman is an Associate Professor in Visual Art at the University of Johannesburg (UJ) and Executive Director of Artist Proof Studio (APS), a community-based printmaking centre in Newtown, Johannesburg, which she co-founded with the late Nhlanhla Xaba in 1991. She received her B.F.A. from the University of the Witwatersrand in 1981 and her M.F.A. from the School of the Museum of Fine Arts/ Tufts University, USA in 1989. She completed her PhD at the University of the Witwatersrand in 2009. She has lectured and exhibited widely in South Africa and internationally. She is committed to engaging arts for social change through her activism and teaching.



108

KIM BERMAN

SOUTH AFRICAN 1960–

Smouldering veld, Marikana II

1 August 2015

signed, dated Aug 2015, and
inscribed with the title

monotype

sheet size: 99,2 by 70,8 cm;

image size: 78,5 by 107 cm

R15 000–20 000

DONATED BY THE ARTIST

for the APS Education Endowment Fund

109

**JAN MAANDA
TSHIKHUTHULA**

SOUTH AFRICAN 1983–

Thiko

signed, dated 2013, numbered 2/10,
inscribed with the title in pencil and
embossed with the Artist Proof Studio
chop mark in the margin

linocut

sheet size: 108 by 194,5 cm;

image size: 89 by 179 cm

R9 000 – 12 000

Jan Tshikhuthula was born in Tzaneen, South Africa in 1983. In 2005 he studied at the Matongoni Art Academy under the mentorship of Avhashoni Mainganye, who encouraged him to specialize in printmaking at the Artist Proof Studio. He then moved to Johannesburg where he obtained his Professional Printmaking Certificate from Artist Proof Studio in 2010. He has participated in a number of group shows with various Artist Proof Studio artists and continues to run a range of printmaking workshops with the Special Projects Outreach department at Artist Proof Studio. In the last year, he has returned to Tzaneen to continue to develop his sculptural work.

DONATED BY THE ARTIST
for the APS Education Endowment Fund

Fasken Martineau are passionate about developing young artists in South Africa. The lives of our people and our clients are more enriched by our deep relationship with Artist Proof Studio.

We are privileged to be a champion of Jan Tshikhuthula and his work. Jan is a talented young artist for whom family and ancestry are strongly reflected in his work.

**FASKEN
MARTINEAU** 



110

NORMAN CLIVE CATHERINE

SOUTH AFRICAN 1949–

Hominid

signed and dated 1977

ink, pencil and gouache on paper

22 by 38 cm

R16 000–20 000

Norman Catherine, born in 1949, is an artist and sculptor based in Johannesburg. He is from East London, South Africa where he studied art at the East London Technical School of Art. His first solo exhibition was in 1969, and subsequently he has had 25 solo exhibitions spanning the last thirty years. His work is displayed in numerous public and private collections, internationally and locally. Catherine works in an assortment of media, ranging from oil, acrylic, watercolour, and airbrush; as well as wood, fibreglass, wire, and metal. His visual trademarks have included rough-edged comical and nightmarish forms, rendered in brash cartoon colours. Catherine's art has undergone several metamorphoses over the last 40 years. Each passing decade characterized by different attributes; from the airbrush paintings of the 1970s and his paintings from the early 1990s, to his recent prints that have set the tone of future artworks being described as a 'pre-millennial menagerie of anthropomorphic beasts'.

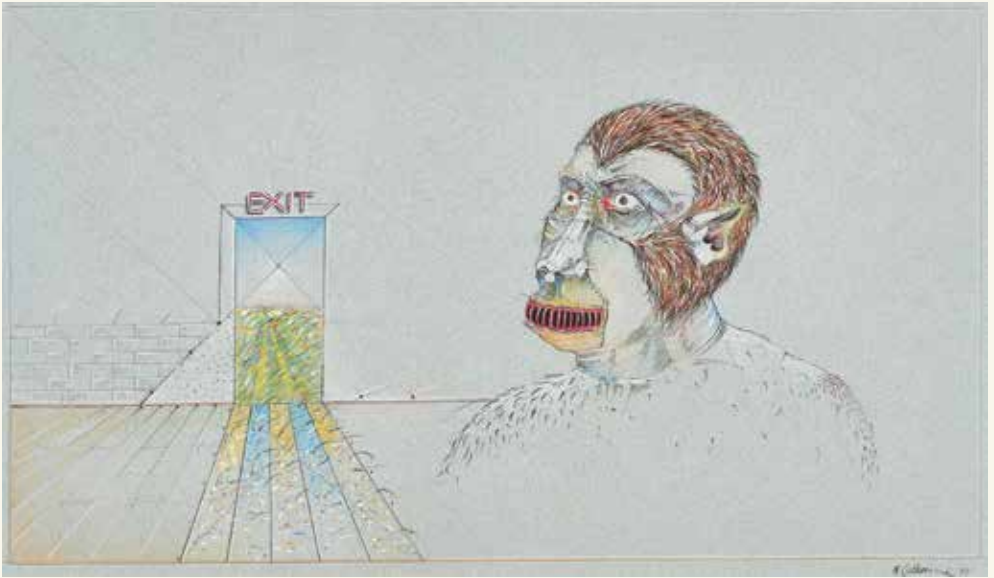
DONATED BY THE ARTIST

for the APS Education Endowment Fund

SA Taxi Finance and SA Taxi Foundation are privileged to work in an industry that holistically encompasses the yin and yang of South Africa – we are passionate about everything that makes our country great.

Norman Catherine needs no introduction – through his use of mixed media, his creations are a physical representation of South African ingenuity and resourcefulness. His characteristic trademarks are tinged with humour and are a beautiful testimony of our willingness as South Africans to see the comedy in our situation.







111

JOEL MPAH DOOH

CAMEROONIAN 1956–

My Jozy

signed, dated 09, numbered 2/5,
inscribed with the title in pencil and
embossed with the Artist Proof Studio
chop mark in the margin

linocut

sheet size: 108 by 196 cm;

image size: 89 by 179 cm

R15 000–20 000

Joël Mpah Dooh was born in Cameroon in 1956 and currently works and lives in Doualo. He studied Fine Arts in Amiens, France. Mpah Dooh is a prolific painter who also works with mixed media and printmaking. His images are inspired by his home country and his experience of travelling to cities around the world. In 2001, he took part in a group exhibition titled *Lines of Connection*, organised by the MTN Foundation alongside William Kentridge, Kendell Geers and Samuel Fosso. In 2006, he participated in the Daka Biennale of Contemporary Art in Senegal. He has held various solo exhibitions in countries around the world including, Austria, Senegal, France, Cuba, Lebanon, Kenya and the United States. He is currently represented by Momo Gallery.



112

COLBERT MASHILE

SOUTH AFRICAN 1972–

Discovery

signed, dated 2012, numbered 4/10
and inscribed with the title in pencil in
the margin

linocut

sheet size: 108 by 195 cm; image
size: 84 by 179 cm

R12 000–16 000

Colbert Mashile was born in 1972. Originally from Mpumalanga, he currently lives and works in Johannesburg. Mashile obtained his Certificate in Art from the Johannesburg Art Foundation and went on to study at the University of the Witwatersrand, where he completed his Bachelor of Arts in Fine Art and a Post-Graduate Diploma in Heritage Studies. He has developed a distinctive iconographic language often dealing with the mystical, mythological and the vestiges of indigenous elements of traditional African culture. Mashile draws on his own experiences, memory and psyche to create intensely surreal imagery. Mashile's inclination towards graphic construction is integral in anchoring his work in the interstices of the unconscious and the sub-conscious. Mashile is represented by Everard Read Gallery.

113

SIZWE KHOZA

MOZAMBICAN 20TH CENTURY

Nkoka

signed, dated 15, numbered 1/1,
inscribed with the title in pencil and
embossed with the Artist Proof Studio
chop mark in the margin

monotype

sheet size: 197,5 by 97,5 cm

R7 000–10 000

Sizwe Khoza was born in Mozambique and moved to South Africa in 1995. He matriculated in 2010 from Nkumbulo Comprehensive School and attended Saturday classes at Artist Proof Studio. Khoza graduated from Artist Proof Studio 2012 and was one of the top students in his class. In 2013 he was offered a residency at William Humphrey Art Gallery (VHAG) in Kimberley under the mentorship of Dumisani Mabaso. Khoza was then offered an internship at Artist Proof Studio and is a teacher in Printmaking for first and second year students. Twice a year he travels to Mozambique to take photographs and upon return creates new works inspired by his visit home. Khoza specializes in monotypes and recently had an exhibition at Artist Proof Studio.

DONATED BY THE ARTIST

for the APS Education Endowment Fund

The Legacy Group are proud supporters of Artist Proof Studio. The phenomenal artists whose works are on auction are testimony to the Legacy that APS has created.

Like APS our passion is creating and we believe that South Africa's future lies in the hands of families and communities working together for the growth and development of all. Since 2004 we have been touched by the family at APS and have been humbled and in awe of the quiet way they go about developing brilliance.

Sizwe Khoza embodies all that both Legacy and APS stand for, knowing his talent, working tirelessly to perfect it while simultaneously giving back to his community of young artists so they too can grow and leave a Legacy of their own.

Through his art, Sizwe looks at the people that make up our rainbow continent, with a specific focus on the more obscure and lesser known individuals and communities, thereby capturing their essence in that instant. That is the Legacy Sizwe leaves for us to enjoy into the future.





114

BEVAN DE WET

SOUTH AFRICAN 1985–

Homo Connochaetes Taurinus

signed, dated 2012, numbered W/P
and inscribed with the title in pencil in
the margin

linocut

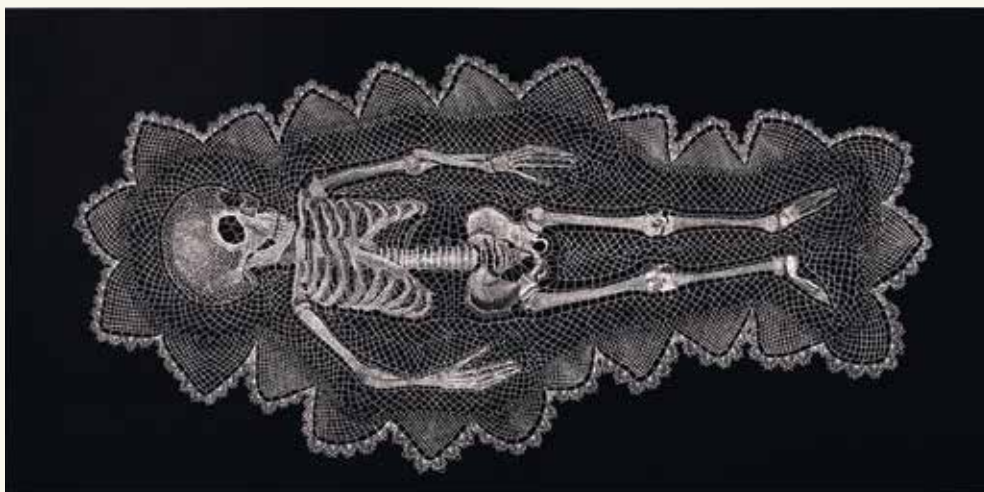
sheet size: 197 by 97,5 cm;

image size: 179 by 85 cm

R15 000–20 000

Bevan de Wet was born in 1985 and studied Fine Art at Rhodes University in Grahamstown. Since 2011, he has worked at Artist Proof Studio in Newtown as a professional printmaker, print technician and academic facilitator. As a print technician in the pro-shop he has collaborated with various artists including; Gerhard Marx, Walter Oltmann and William Kentridge. de Wet has exhibited extensively both locally and internationally, exploring various forms of printmaking primarily on paper. de Wet describes his creative practice as an exploration of 'symbolic, cultural and anthropological readings of the body.' This is rendered in beautifully layered assemblages of patterns, subliminal fragmented objects, and hybrid animal/human figures. de Wet won the 2014 Absa Atelier merit award residency to the island of Sylte in Germany.





115

WALTER OLTMANN

SOUTH AFRICAN 1960–

Child

signed, numbered Archive Proof,
inscribed with the title in pencil and
embossed with the Artist Proof Studio
chop mark

linocut

sheet size: 107 by 196,5 cm;

image size: 88,5 by 179,5 cm

R20 000–30 000

Walter Oltmann is an artist and lecturer based in Johannesburg. He was born in Rustenburg and went on to pursue a BA in Fine Arts at UKZN/Pietermaritzburg. After this he completed his MA in Fine Arts at the University of Witwatersrand, where he now lectures. Oltmann is a prolific sculptor and printmaker. He is a master at manipulating both two-dimensional and three-dimensional line. On his work Oltmann comments, 'I manipulate industrial materials in a way that contradicts their prefabricated nature by emphasising hand-made processes. Hence I use the linear qualities of these materials to create various forms and surfaces through techniques that parallel handcrafts. I have become deeply interested in the interchange between different cultures in southern Africa, and my sculptures and drawings often reflect and acknowledge the crafts of Africa'.

116

**PHILLEMONT
HLUNGWANI**

SOUTH AFRICAN 1975–

*Ndhwavuko Indhzuti wa
Xigaza I*

signed, dated 2008, numbered
Workshop Proof and inscribed with the
title in pencil in the margin
etching with sugarlift

sheet size: 99,5 by 71 cm;

image size: 80 by 61,5 cm

R20 000–30 000

Phillemon Hlungwani is an artist and printmaker based in Johannesburg. He was born in Giyani, Limpopo Province in Thomo Village. He studied printmaking at Artist Proof Studio and subsequently worked as a papermaking trainer, facilitator and outreach coordinator for APS. Hlungwani has been involved in numerous workshops, commissions, solo exhibitions and group exhibitions such as Heritage Day for Arts and Culture exhibition in Belgium and Gallery on Square. His work is reflective of his strong cultural heritage and home in Giyani. His landscape images often referring to family and history, function as a type of documentation of his background. Frenetic line and implied movement in his pieces convey energy and sound and are a consistent feature of his work. His work is represented by the Everard Read Gallery and Knysna Fine Arts.



117

DUMISANI MABASO

SOUTH AFRICAN 1955–

Untitled

signed, dated 10, numbered 1/1 in pencil and embossed with the Artist Proof Studio chop mark in the margin
monotype

sheet size: 144 by 106 cm;

image size: 111,5 by 86 cm

R15 000–20 000

Dumisani Mabaso was born in 1955 in Soweto and died in 2013. He was a painter, printmaker, musician, and a key figure in the South African print scene. Towards the end of his life, he established a printmaking workshop at the William Humphrey's Art Gallery in Kimberly. The workshop was called the Sguzu Printmaker's Workshop. As the son of a commercial printer, Mabaso was exposed to the world of printing presses, paper and ink from a young age. In the 1970's he studied art at the Mofolo Arts Centre. Mabaso took a turn away from the commercial world of printing and began exploring the possibilities of original prints during his time at Rorkes Drift where he completed a course in printmaking. In the early 1980's he was the head of the Fine Art Department at the Federated Union of Black Artists (FUBA), and continued studying printmaking at the Witwatersrand Technikon. In the early 2000's he worked as a print technician and mentor in the Pro Shop at Artist Proof Studio.



118

WIM BOTHA

SOUTH AFRICAN 1974–

Dragon

signed, dated '12, numbered 3/12
in pencil and embossed with the Artist
Proof Studio chop mark in the margin
linocut

sheet size: 195,5 by 105 cm;

image size: 178 by 88 cm

R35 000–50 000

Wim Botha was born in 1974 in Pretoria where he graduated from the University of Pretoria in 1996. Botha has become one of the most prominent young contemporary artists in South Africa winning the Tollman Award in 2003 and the Standard Bank Young Artist award in 2005. Botha uses many different mediums including books, oil paint, steel, marble and wood. On his creative practice he comments, 'In my work there is seldom a distinction to be drawn between the prominence of the concept and that of the medium. I work with materials central to mass consumerist applications, that are subsequently transformed in essence and meaning to a point at which material and concept becomes integrally interdependent'. He currently resides in Cape Town and is represented by the Stevenson Gallery





119

WILLIAM JOSEPH KENTRIDGE

SOUTH AFRICAN 1955–

Almost Don't Worry

signed, numbered EV 19/40 in pencil
and embossed with the Artist Proof
Studio chop mark in the margin

linocut with hand colouring

sheet size: 119,5 by 108 cm;

image size: 100 by 99 cm

R180 000–240 000

William Kentridge, born in 1955, is a South African artist widely known for his prints, drawings, animations and operas. He was educated at King Edward VII School in Houghton, Johannesburg. He earned a Bachelor of Arts degree in Politics and African Studies at the University of the Witwatersrand and then a Diploma in Fine Arts from the Johannesburg Art Foundation. In the early 1980's, he studied mime and theatre at the L'École Internationale de Théâtre Jacques Lecoq in Paris. Between 1975 and 1991, he was acting and directing in Johannesburg's Junction Avenue Theatre Company. Kentridge established his artistic identity in the mid 1980's with a series of prints and drawings. His work has since explored and combined a range of non-traditional media. He has been the recipient of numerous prizes including the Kyoto Prize (2010). His work has been exhibited widely throughout the world and recently, in 2015 has exhibited in South Africa, Mexico, New York, Rome, Switzerland, Amsterdam, and Beijing, China.

120

ROSEMARIE MARIOTT

SOUTH AFRICAN 20TH CENTURY

Relaas III

signed, dated 2010, numbered W/P,
inscribed with the title in pencil and
embossed with the Artist Proof Studio
chop mark

linocut

sheet size: 197 by 102 cm;

image size: 179,5 by 88,5 cm

R15 000–20 000

Rosemarie Marriott is an artist based in Johannesburg. She was born and grew up on a farm in the Kuruman district, Northern Cape. She obtained a BA Degree from UNISA and an Advanced Diploma (Fine Arts) from the University of the Witwatersrand, Johannesburg. Marriott has had numerous solo exhibitions in South Africa and Africa since 1986, and has also participated in group exhibitions throughout the continent of Africa. Her work is multi-layered and abundant in content, pushing the limits of the materials she uses. She employs materials that are often unusual, such as animal hides, antelope parts and bones. In her drawings and linocuts, she engages viscerally with the surface of the paper she uses. Her work can be found in private, public and corporate collections in South Africa and abroad.





121

WILLIAM JOSEPH KENTRIDGE

SOUTH AFRICAN 1955–

Composite

signed, numbered B.A.T. in pencil and embossed with the Artist Proof Studio chop mark in the margin

linocut and ink wash

sheet size: 80,5 by 140 cm

R180 000–240 000

William Kentridge, born in 1955, is a South African artist widely known for his prints, drawings, animations and operas. He was educated at King Edward VII School in Houghton, Johannesburg. He earned a Bachelor of Arts degree in Politics and African Studies at the University of the Witwatersrand and then a Diploma in Fine Arts from the Johannesburg Art Foundation. In the early 1980's, he studied mime and theatre at the L'École Internationale de Théâtre Jacques Lecoq in Paris. Between 1975 and 1991, he was acting and directing in Johannesburg's Junction Avenue Theatre Company. Kentridge established his artistic identity in the mid 1980's with a series of prints and drawings. His work has since explored and combined a range of non-traditional media. He has been the recipient of numerous prizes including the Kyoto Prize (2010). His work has been exhibited widely throughout the world and recently, in 2015 has exhibited in South Africa, Mexico, New York, Rome, Switzerland, Amsterdam, and Beijing, China.

122

**DIGKWELE PAUL
MOLETE**

SOUTH AFRICAN 20TH CENTURY

Cross Pigeons

dated 2010

silkscreen and mixed media on cotton
185 by 99 cm

R12 000–16 000

Paul Molete is a Johannesburg based artist and printmaker. He attended and graduated from Kagiso Senior Secondary School in 1990. He holds a Diploma in Fine Arts from Fuba Academy (1993), a Certificate in Printmaking from Artist Proof Studio, Johannesburg (1997) where he also taught for 5 years, a Certificate in Art Therapy from the Art Therapy Centre, Johannesburg (2002), and a Certificate for Design and Teacher's Art Training from the Wits Technikon (2002). Molete has exhibited his work and taken part in workshops both locally and internationally. He won the printmaking category of the Brett Kebble Art Awards in 2003 and in the same year was artist-in-residence at the Belfast Studio and the Black Church Studio, Dublin, Ireland. In his work Molete addresses social concerns that affect and disturb him, issues that he feels are out of his control, conveying themes of love, pain, confusion, awareness and acceptance.



VARIOUS

SOUTH AFRICAN 20TH CENTURY

MTN 10 Years of Democracy, portfolio

R25 000–35 000

Ian Marley, *Title Page*, signed and numbered 32/50 in pencil, screenprint, 76 by 56 cm

Dumisani Mabaso, *Untitled*, signed, numbered 32/50 in pencil and embossed with the artist proof chop mark in the margin, etching, sheet size: 76 by 56 cm; image size: 56,5 by 41,5 cm

Tamar Mason, *Flower*, signed, dated '04, numbered 32/50, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark in the margin, lithograph with embossing, sheet size: 76 by 57 cm; image size: 68 by 49,5 cm

Sibusiso Maseko, *The Champions*, signed, dated 2004, numbered 32/50, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark in the margin, linocut and intaglio, sheet size: 56 by 78 cm; image size: 41 by 41 cm

Ponstho Sikhosana, *Steady But Surely*, signed, dated 2004, numbered 30/50, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark in the margin, lithograph, sheet size: 56,5 by 76 cm; image size: 39 by 60 cm

Vedant Nanackchand, *What is an African*, signed, numbered 32/50, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark in the margin, screenprint, sheet size: 56 by 76 cm; image size: 34 by 71 cm

Jonathan Comerford, *Movement+Association*, signed, dated 2004, numbered 32/50, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark in the margin, drypoint, sheet size: 76 by 56,5 cm; image size: 59,5 by 40 cm

Paul Molete, *Humilates Soul (Truth Reconciliation Commision and Reconstruction)*, signed, dated 04, numbered 32/50, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark in the margin, linocut, sheet size: 56 by 76 cm; image size: 44,5 by 64 cm

Gabisile Nkosi, *Just Take a Look*, signed, dated 2004, numbered 32/50, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark in the margin, linocut, sheet size: 56 by 76 cm; image size: 35,5 by 57 cm



Pauline Mazibuko, *Mazibuye Emasisenweni*, signed, numbered 32/50, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark in the margin, linocut, sheet size: 56 by 76 cm; image size: 50 by 59 cm

Chris Diedericks, *Vir Volk en Vaderland*, signed, dated 2004, numbered 32/50, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark in the margin, linocut and digital print, sheet size: 76 by 56,5 cm

Usha Seejarim, *People in Prosperity*, signed, dated 2004, numbered 32/50, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark in the margin, includes the artist Icarus stamp, lithograph, sheet size: 76 by 56,5 cm; image size: 60 by 49 cm

VARIOUS

SOUTH AFRICAN 20TH CENTURY

Hangers – A portfolio curated by Robbin Ami Silverberg (Dobbin Mill) and Kim Berman (Artist Proof Studio)

R35 000–45 000

Robert Hodgins, *Untitled*, signed and dated 01, mixed media, 22,5 by 40,5 cm

Andras Borocz, *Untitled*, signed and numbered 7/30 in pencil, screenprint and mixed media, 22,5 by 40 cm

John Roome, *Flames from the Emperor Old Clothes*, signed, dated 2001, numbered 5/30 and inscribed with the title in pencil, mixed media, 21 by 40 cm

Terrence Fenn, *Untitled*, signed, mixed media, 22 by 41,5 cm

Kim Berman, *HIV/AIDS*, signed, dated 2001, numbered A/P 2/5 and inscribed with the title, mixed media, 22,5 by 40,5 cm

Diane Victor, *Impediment*, unsigned, etching with blind embossing, 21 by 41 cm

Simon Mthimkhulu, *Untitled*, signed and dated 2001 in pencil, collograph, 22 by 41,5 cm

Paul Molete, *Untitled*, signed and numbered 1/30 in pencil, linocut, 22,5 by 41,5 cm

Osiah Masekoameng, *Untitled*, signed, dated 01 and numbered 15/30 in pencil, screenprint, 22 by 41,5 cm

Mmakga Helen Sebidi, *Untitled*, signed, dated 2001, numbered 22/30 and inscribed with the title in pencil, etching, 22 by 42 cm

Durant Sihlali, *Untitled*, unsigned, mixed media, 23 by 43 cm

Robbin Ami Silverberg, *We (Love) Our Customers*, signed and numbered 7/30 in pencil, mixed media, 42 by 47 cm

Paul Emmanuel, *Untitled*, signed and dated 2001, inkjet print on cotton, 28,5 by 38,5 cm

Usha Prajapat, *Untitled*, signed, blind embossing and mixed media, 23 by 40 cm





125

VARIOUS

SOUTH AFRICAN 20TH CENTURY

Creation Stories – A portfolio curated by Eileen Foti (Rutgers University, Centre for Print and Paper) and Kim Berman (Artist Proof Studio)

R20 000–30 000

Cover page, *Creation Stories*, numbered 35/50 in pencil, screenprint, 56 by 39 cm

Philip John Charette, *Creation Story*, signed, numbered 31/50 and inscribed with the title in pencil, screenprint, 38,5 by 56 cm

Ggoise Nitcox'o, *Untitled*, signed, numbered 31/50, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark, lithograph, 38 by 56,5 cm

Thame Setshogo, *The Elephant and the Rain*, signed, numbered 31/50, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark, lithograph, 38 by 56,5 cm

Dada Qgam, *Qauqau's Mother's Children*, signed, numbered 31/50, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark, lithograph, 38,5 by 57 cm

Xgaiga Qomatcaa, *How Man Got Fired*, signed, numbered 31/50, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark, lithograph, 38 by 57 cm

Qhaeghao Moses, *How Man Got Fired*, signed, numbered 31/50, inscribed with the title in pencil and embossed with the Artist proof Studio chop mark, lithograph, 57 by 38 cm

Jennifer Svoboda, *Beginning with Water*, signed, dated '02, numbered 31/50, inscribed with the title in pencil, lithograph and chine-collé, 56 by 38 cm

Ellen Taylor, *Untitled*, signed, dated '02, numbered 31/50, inscribed with the title in pencil and embossed with the Artist Proof Studio chop mark, lithograph, 56 by 38 cm

Jeremy Redstar Wolf, *Trickster*, signed, dated '02, numbered 31/50 and inscribed with the title in pencil, lithograph, 38 by 56 cm

John Mantic Lewis, *From the Beginning*, signed, dated 02, numbered 31/50 and inscribed with the title in pencil, lithograph and screenprint, 56 by 38 cm

Six poems, each numbered 31/50 in pencil, handmade paper



Conditions of Business

Strauss and Company (Proprietary) Limited ('Strauss & Co') carries on business as fine art auctioneers and consultants. As auctioneers, Strauss & Co would usually act as agent of the seller of a lot or (in instances where Strauss & Co owns or has a financial interest in any lot) as principal. The contractual relationship of Strauss & Co with prospective buyers is governed by (i) the conditions set out below, (ii) any additional or special terms and conditions that Strauss & Co may impose (whether in the form of notices displayed at the premises at which any auction is conducted or announced by the auctioneer prior to or during any auction and whether in respect of any specific lot or in general), and (iii) such other terms and conditions as may be set out in any relevant catalogue (collectively the 'general conditions of business').

1 CONDITIONS MAINLY CONCERNING BUYERS

1.1 The buyer

- 1.1.1 Any dispute of whatever nature about any bid or about the identity of the buyer (including without limitation any dispute about the validity of any bid, or whether a bid has been made, or any dispute between two or more bidders or between the auctioneer and one or more bidders) shall be determined at the auctioneer's absolute discretion.
- 1.1.2 Every bidder shall be deemed to act as principal unless, prior to the commencement of any auction, Strauss & Co provides a written acknowledgement that a particular bidder is acting on behalf of a third party.
- 1.1.3 All bidders wishing to make bids or offers in respect of any lot must complete a registration form prior to that lot being offered for sale, which registration form will include an acknowledgement by the bidder that he is acquainted with and bound by these general conditions of business. Bidders shall be personally liable for their bids and offers made during any auction and shall be jointly and severally liable with their principals if acting as agent.
- 1.1.4 Bidders are advised to attend any auction at which a lot is to be sold by auction sale, but Strauss & Co will endeavour to execute absentee written bids and/or telephone bids, provided they are, in Strauss & Co's absolute discretion, received in sufficient time and in legible form. When bids are placed by telephone before an auction they are accepted at the sender's risk and must, if so requested by Strauss & Co, be confirmed in writing to Strauss & Co before commencement of the auction. Persons wishing to bid by telephone during the course of an auction must make proper arrangement

with Strauss & Co in connection with such telephonic bids at least twenty hours before the commencement of the auction. As telephone bids cannot be entirely free from risk of communication breakdown, Strauss & Co will not be responsible for losses arising from missed bids. Telephone bidding may be recorded and all bidders consent to such recording.

1.2 Examination of lots

- 1.2.1 It is the responsibility of all prospective buyers to examine and satisfy themselves as to the condition of each lot prior to the auction, and that the lot matches any oral or written description provided by the seller and/or Strauss & Co. All illustrations of a lot in any catalogue are intended merely as guidance for bidders and do not provide definitive information as to colours, patterns or damage to any lot.
- 1.2.2 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.
- 1.2.3 In bidding for any lot, all bidders confirm that they have not been induced to make any bid or offer by any representation of the seller or Strauss & Co.

1.3 Conduct of the auction

- 1.3.1 The auctioneer has the absolute discretion to withdraw or re-offer lots for sale, to accept and refuse bids and/or to re-open the bidding on any lots should he believe there may be a dispute of whatever nature (including without limitation a dispute about the validity of any bid, or whether a bid has been made, and whether between two or more bidders or between the auctioneer and any one or more bidders) or error of whatever nature, and may further take such other action as he in his absolute discretion deems necessary or appropriate. The auctioneer shall commence and advance the bidding or offers for any lot in such increments as he considers appropriate.
- 1.3.2 The auctioneer shall be entitled to place bids on any lot on the seller's behalf up to the reserve, where applicable.
- 1.3.3 The contract between the buyer and the seller of any lot shall be deemed to be concluded on the striking of the auctioneer's hammer at the hammer price finally accepted by the auctioneer (after determination of any dispute that may exist). Strauss & Co is not a party to the contract of sale and shall not be liable for any breach of that contract by either the seller or the buyer.

1.4 Payment and collection

- 1.4.1 Unless otherwise agreed in advance, the buyer shall make full payment of all amounts due by the buyer to Strauss & Co (including the purchase price of each lot bought by that buyer) on the date of sale (or on such other date as Strauss & Co and the buyer may agree upon in writing) in cash, electronic funds transfer, or such other payment method as Strauss & Co may be willing to accept. Any cheque and/or credit card payments must be arranged with Strauss & Co prior to commencement of the auction. All credit card purchases are to be settled in full on the date of sale.
- 1.4.2 Ownership in a lot shall not pass to the buyer thereof until Strauss & Co has received settlement of the full purchase price of that lot in cleared funds. Strauss & Co shall not release a lot to the buyer prior to full payment thereof. However, should Strauss & Co agree to release a lot to the buyer prior to payment of the purchase price in full, ownership of such lot shall not pass to the buyer, nor shall the buyer's obligations to pay the purchase price be impacted, until such receipt by Strauss & Co of the full purchase price in cleared funds.
- 1.4.3 All packaging and handling of lots is at the buyer's risk and expense, will have to be attended to by the buyer, and Strauss & Co shall not be liable for any acts or omissions of any packers or shippers.

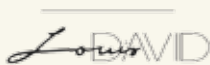
2 GENERAL PROVISIONS

- 2.1 Strauss & Co use information supplied by bidders or sellers, or otherwise lawfully obtained, for the provision of auction related services, client's administration, marketing and otherwise as required by law.
- 2.2 The bidder and seller agree to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purposes outlined in 2.1 above.
- 2.3 Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, provenance, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 1.2.1.
- 2.4 Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
- 2.5 These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
- 2.6 If any of these general conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.
- 2.7 The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or power may only be waived in writing, signed by the party to be bound by the waiver.
- 2.8 These general conditions of business constitute the entire agreement of the parties on the subject matter.
- 2.9 Neither party shall be liable for any loss or damage, or be deemed to be in breach of these conditions, if its failure to perform or failure to cure any of its respective obligations hereunder results from any event or circumstance beyond its reasonable control. The party interfered with shall, give the other party prompt written notice of any force majeure event. If notice is provided, the time for performance or cure shall be extended for a period equivalent to the duration of the force majeure event or circumstance described in such notice, except that any cause shall not excuse payment of any sums owed to Strauss & Co prior to, during or after such force majeure event.
- 2.10 Any notice by Strauss & Co to a seller, consigner, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consigner, respective bidder or buyer.
- 2.11 Any notice to be addressed in terms of 2.10 may be given by airmail or hand-mail or sent by prepaid post, and if so given will be deemed to have been received by the addressee seven days after posting, or by facsimile, and if so given will be deemed to have been duly received by the addressee within one working day from transmission or by e-mail, and if so given will be deemed to have been duly received by the addressee within twenty four hours from transmission. Any indemnity under these conditions will extend to all proceedings, actions, costs, expenses, claims and demand whatever incurred or suffered by the person entitled to the benefits of the indemnity. Strauss & Co declares itself to be a trustee for its relevant agents and servants of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its agents and servants.



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