

# PROOF

Group Exhibition

10.05.18

08.07.18

#proof

#grouplexhibition

#smacgallery

#smacstb

Sanell Aggenbach  
Walter Battiss  
Gregoire Boonzaier  
Conrad Botes  
Norman Catherine  
Peter E. Clarke  
Georgina Gratrix  
Cecil Higgs  
Wopko Jensma  
Anton Kannemeyer  
Bonolo Kavula  
William Kentridge  
Maggie Laubser  
Aileen Lipkin  
Johann Louw  
Berenice Michelow  
Mongezi Ncaphayi  
Amber Moir  
Keneilwe Mokoena  
Jacobus Hendrik Pierneef  
Fred Schimmel  
Larry Scully  
Lucky Sibiya  
Cecil Skotnes  
Colijn Strydom  
Michael Taylor  
Katlego Tlabela  
Sue Williamson  
Asha Zero

**smac**

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Bonolo Kavula | I wrote you every day for a year | 2018 | Relief Ink on Canvas | 158.5 x 90 cm



# PROOF

## Group Exhibition

SMAC Gallery is proud to present *PROOF*, an exhibition of print in South Africa. Printmaking continues to hold a prominent place in South African art discourse as the most accessible and – for many – affordable art form. *PROOF* seeks to highlight the medium of printmaking and the various ways in which artists have engaged with and expanded upon the medium over the years. Included are prints by young artists – such as Keneilwe Mokoena, Mongezi Ncaphayi, Georgina Gratrix, Bonolo Kavula, and Amber Moir – as well as works by more established printmakers such as William Kentridge, Maggie Laubser, Walter Battiss, Sue Williamson, and Norman Catherine.

Contemporary printmaking remains an important medium in South Africa, with artists turning to new digital approaches, renewing age-old techniques, and printing on as well as with alternative materials and tools. Today, artists use a myriad of printed formats, from the traditional intimacy of a single sheet of paper to large-scale installation based works.

The nature of traditional methods of printmaking is collaborative, going far beyond the process of mark-making. Due to the immobility of the hardware required (such as presses and acid baths), printmaking often



William Kentridge | *Scribble Cat* | n.d. | Linocut | 43 x 66 cm  
Ed. 6/20

requires artists to come together to produce their work. The inevitable result is the bleeding of concepts and styles between the group. The print studio therefore became, and remains, a melting pot for discussion and the sharing of ideas. Thus, printmaking became the ideal medium for socio-political engagement. This tradition of socio-political commentary continues in the works of Anton Kannemeyer and Conrad Botes, both using the medium of print to communicate their own brand of satire.



Mongezi Ncaphayi | *Nostalgia for the Impossible* | 2015  
Screenprint | 91 x 63 cm

The medium was among the focus of numerous community skills-development workshops, most notably the Rorke's Drift Art and Craft Centre in KwaZulu-Natal, the Polly Street Art Centre in Johannesburg, and the Community Art Project (CAP) in Cape Town. The effect of these centres and projects was to empower communities with the skills to communicate through the arts and the medium of print. All three of the aforementioned workshops boast an impressive alumnus of facilitators and artists, including renowned artists such as Peter E. Clarke, Lionel Davis, Patrick Holo, and Garth Erasmus from CAP; Cecil Skotnes, Larry Scully, Fred Schimmel, Ezrom Lagae, and Lucky Sibiyi from Polly Street; and Sam Nhlengethwa, Kay Hassan, and Pat Mautloa from the Rorke's Drift Art and Craft Centre.

In addition to the community and group-based nature of printmaking, the medium was, and continues to be, widely utilised due to the relatively cost-effective and simple production methods – with particular reference to lino and wood cut. These methods are used extensively today, both as a means to produce multiple pieces at a lower cost, but also as a reflection on the idea of mass-production, consumerism, and consumption. With newer technologies, the digital print is almost unavoidable

in modern day life. While many view this plethora of imagery and print as excessive and an exhausting symbol of capitalist society, the means to mass-produce imagery allows for an abundance of public art.

For much of their history, fine art prints have been a private art form, designed for connoisseurs and collectors, published in limited editions, and hidden away in portfolios. The 20th century saw the development of a more public role for prints, with the adoption of affordable processes and materials. With the digitisation of processes in the 21st century, the idea of the limited edition print has all but fallen to the wayside. While we continue with the tradition of editioned prints, there is little proof that further editions will not be made; as everyone knows, it is near impossible to wipe something once it has been digitally published.

The practice of printmaking over the last decades is no longer considered the poor cousin to painting, sculpting, or photography but is coming out of the shadow as an individual art form with a remarkable

range of expressive possibilities. Many accomplished painters – such as Georgina Gratrix or Johann Louw – have found in printmaking a fresh lens through which to filter their subject matter. Artists such as Katlego Tlabela, Sue Williamson, and Bonolo Kavula continue to explore the scope of the medium of traditional print through investigating the potential of scale, surface, and alternative materials.

With the advent of new digital developments, one finds that the medium of print suddenly encompasses a great many artists who would not otherwise have called themselves printmakers. While, at a glance, Asha Zero's paintings seem to whole-heartedly embody digital print media through collage, on closer inspection it becomes apparent that Zero is using the medium of paint to mimic the medium of print – with exquisitely unusual and meticulous mark making. In *PROOF*, we see Zero producing a print-of-a-painting-of-a-print, thus parodying the techniques of both print and painting and disputing the territory of both mediums. Zero evidences the contemporary dispute of edition vs. reproduction.

"In recent years printmaking has co-opted painting and sculpture, dress and domestic furnishings, commerce and cyberspace. Dynamic and democratic, the world of printmaking now includes the billboard and the badge, the masterpiece and the multiple, the priceless and the give-away."<sup>1</sup>

While the medium of print in South Africa remains deeply connected to the voice of the people – the inheritance of the likes of Polly Street, Rorke's Drift, and CAP filter through new workshops, schools, and printing houses – it continues to evolve and offers an animated and crucial bond between the individual, the community, the gallery, and the museum.

1. Saunders, G & Miles, R. 2016. Printmaking in the 21st century. V&A Museum Article.



Georgina Gratrix | *It's such an honest expression of my interests* | 2018  
Screenprint | 49.5 x 34 cm | Ed. 1/10

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**Bonolo Kavula**

*I wrote you every day for a year*

2017

Relief Ink on Canvas

158.5 x 90 cm

Unique

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**Bonolo Kavula**

*Counting the Days I*

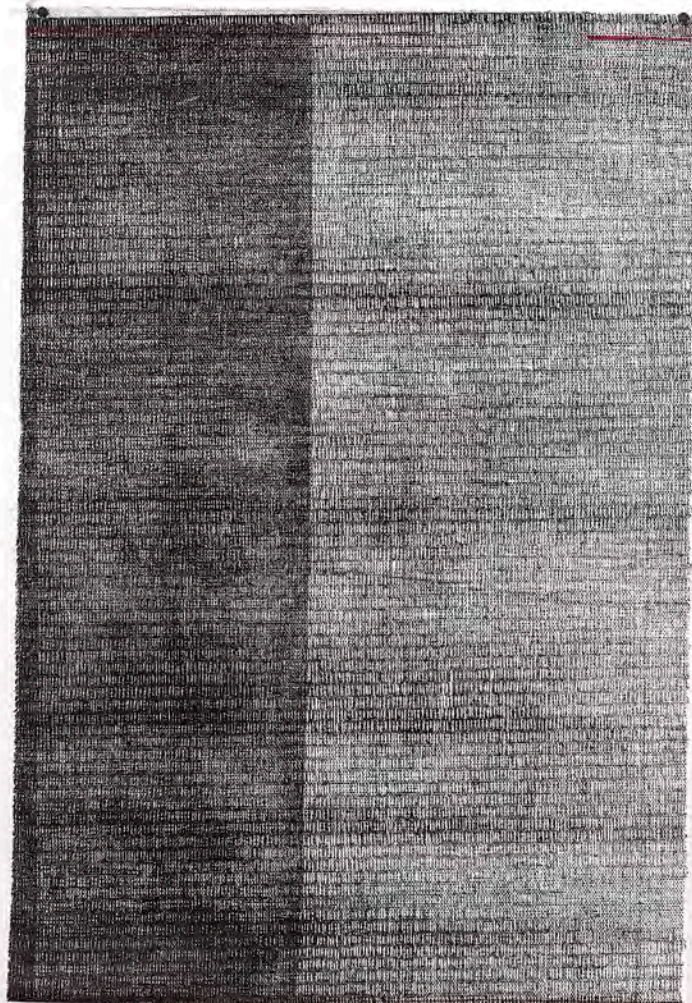
2017

Linocut and Woodblock Print on Canvas

29.5 x 20.6 cm

ED 1/1

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**Bonolo Kavula**

*Counting the Days II*

2017

Linocut and Woodblock print on canvas

29.5 cm x 20.6 cm

ED 1/1

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**William Kentridge**

*Scribble Cat*

n.d.

Linocut

43 x 66 cm

ED 6/20

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**Anton Kannemeyer**  
*Super Rich Man*  
2011  
Lithograph  
50.5 x 50.5 cm  
ED 11/25

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**Mongezi Ncaphayi**  
*Nostalgia for the Impossible*  
2015  
Lithograph  
89 x 62 cm  
ED 3/8

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**Mongezi Ncaphayi**  
*Jour de Grâce*  
2014  
Lithograph  
89 x 62 cm  
ED 1/2 AP

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**Conrad Botes**

*The Other Side of the World*

2016

Three Colour Lithograph

57 x 76,4 cm

AP 1/1

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**Walter Battiss**

*Bird Flight*

n.d.

Screenprint

26 x 20 cm

ED 16/125

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**Walter Battiss**

*Last Orgy*

n.d

Colour Screenprint

44 x 60 cm

ED 10/50

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**Norman Catherine**

*'Incognito'*

1999

Silkscreen

75 x 106 cm

ED 38/45

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**Norman Catherine**  
*'I must be dreaming'*  
1991  
Silkscreen  
107,5 x 77 cm  
ED 3/5

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**Michael Taylor**

*Pea pod party*

2016

Woodcut & linocut on Zerkall Litho

76 x 55,3 cm

ED 1/20

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**Asha Zero**  
*Bit Coupon*  
2016  
Screenprint  
56 x 76 cm  
ED 9/25

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**Conrad Botes**

*Hurricane*

2017

Three Colour Lithograph

34 x 56 cm

ED 3/20

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**Conrad Botes**

*Time*

2018

Three Colour Lithograph

35,6 X 54,3 cm

ED 11/15

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**Michael Taylor**

*In Good Company*

2016

Woodcut on Torinoko White

128 x 98 cm

ED 16/18

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**Larry Scully**  
*Untitled*  
1975  
Print on Paper  
70 x 50 cm  
ED 58/75

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**Amber Moir**

*As the Morning Comes to Rest III*

2018

Pitch Rolled Watercolour Monotype on Calico

104 x 54 cm

ED 1/1



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**Amber Moir**

*Reading the Air I*

2018

Pitch Rolled Watercolour Monotype on Calico

54 x 24 cm

ED 1/1

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**Amber Moir**

*Reading the Air II*

2018

Pitch Rolled Watercolour Monotype on Calico

54 x 24 cm

ED 1/1

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**Sanell Aggenbach**  
*Sweet Surrender no. 1*  
2017  
Photogravure Print  
49.5 x 37.5 cm  
AP 4/6

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**Johann Louw**  
*Vooroorbukkend*  
2004  
Etching  
22 x 30 cm  
Unique

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**Johann Louw**  
*Klein Selfportret*  
2006  
Etching  
18 x 15 cm  
ED 5/30

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5/30

2006

J. Louw

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**Johann Louw**  
*Willem Skedel*  
2010  
Lithograph  
68 x 50 cm  
ED 14/20

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**Anton Kannemeyer**

Year 2000

1999

Lithograph

49 x 67,5cm

ED 1/2

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TP 7/1

KANNEMEYER 1999

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**Sue Williamson**

*A Few South Africans: Amina Cachalia*

1984

Photo Etching & Screen Print Collage

100 x 70 cm

ED 30/35



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**Katlego Tlabela**

*Portrait of Julia Richardson (For Mama)*

2016-2017

Offset Photo-Lithograph on Pure opale Woven Pure White Paper

108 x 80 cm

ED 2/10

**smac**



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**Katlego Tlabela**

*Untitled (The Fist)*

2016 - 2017

Offset Photo Lithograph on Opale Woven Pure White Paper

108 x 80 cm

ED 9/10

**smac**



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**Georgina Gratrix**

*Untitled*

n.d.

Screenprint

49.5 x 34cm

ED 1/10 (Edition 1 SOLD)

**smac**



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**Georgina Gratrix**

*Untitled*

n.d.

Screenprint

49.5 x 34 cm

ED 1/10

**smac**



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**Peter Clarke**

*Passing Through*

2001

Colour-reduction Linocut

55 x 43 cm

ED 2/25

smac



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**Gregoire Boonzaier**

*Tree*  
1979  
Linocut  
36 x 28 cm  
ED 1/1

**smac**



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**Gregoire Boonzaier**

*Tree*

1979

Linocut

36 x 28 cm

ED 1/1

**smac**



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**Peter Clarke**

*Thistle Down*

1999

Colour Reduction Linocut

28 x 38 cm

ED 17/30

smac



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**Maggie Laubser**

*Swan and Arum Lillies*

n.d.

Linocut

22.5 x 27 cm

ED 82/100

**smac**



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**Cecil Higgs**

*Untitled*

n.d.

Linocut

15.5 x 11 cm

ED 82/100

**smac**



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**Jacobus Hendrik Pierneef**

*Ant Hill*

n.d.

Linocut

21 x 15 cm

ED 82/100

**smac**



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**Fred Schimmel**

*Pool of Silence*

1980

Screenprint on Paper

73 x 56.5 cm

AP 1/1

**smac**



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**Berenice Michelow**

*Untitled*

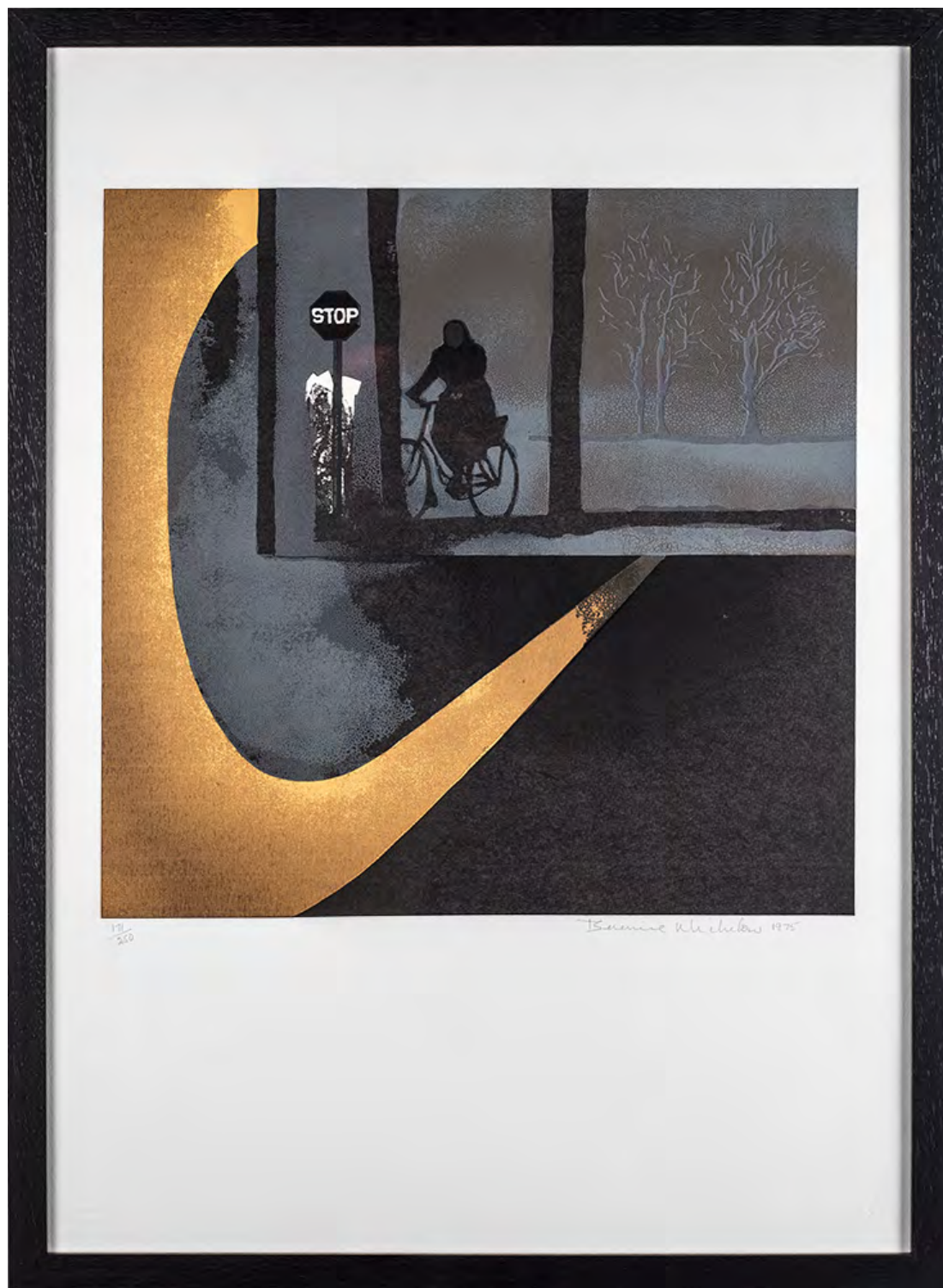
1975

Screenprint

70 x 50 cm

ED 171/250

**smac**



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**Aileen Lipkin**

Abstract

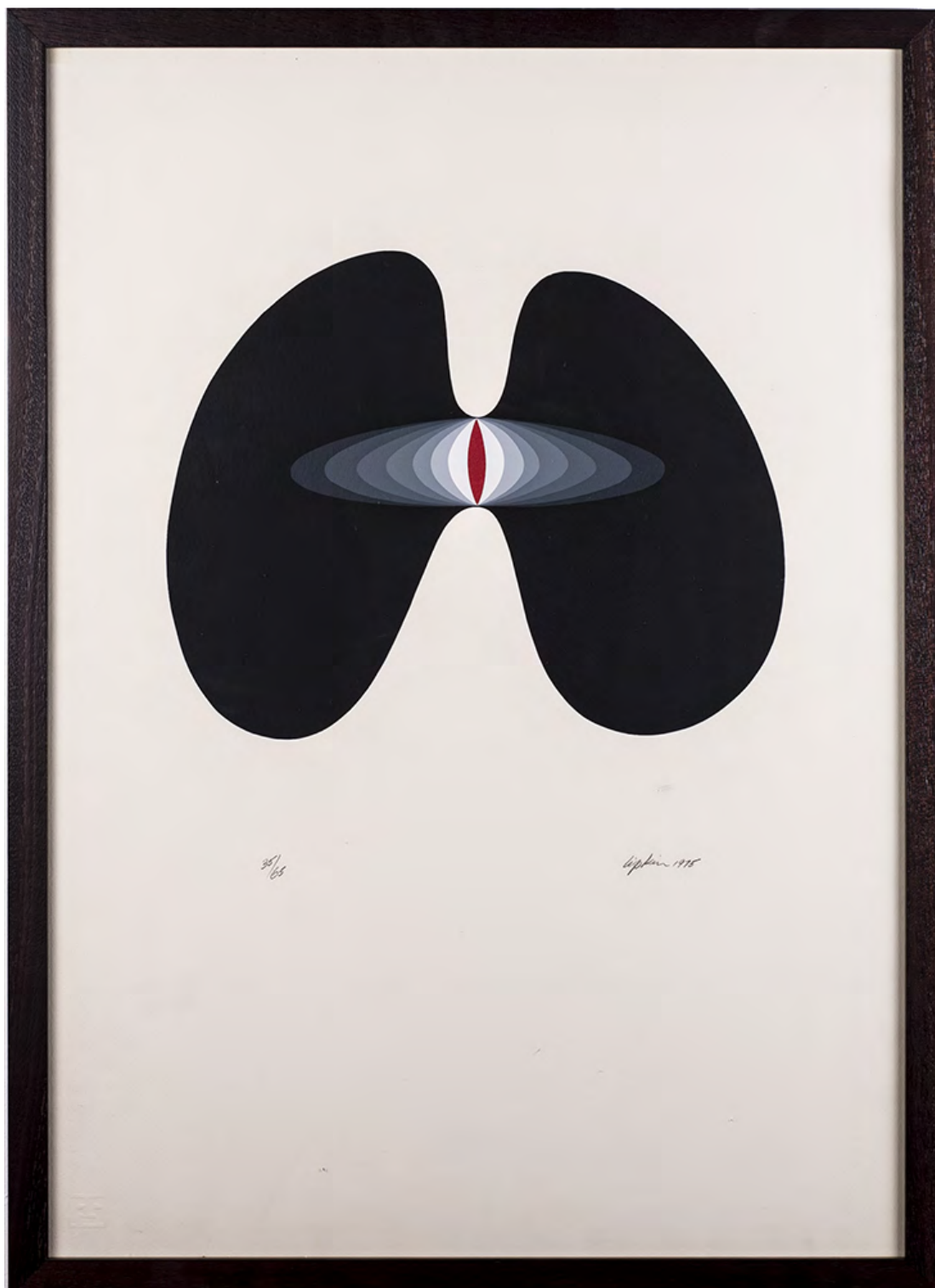
1975

Screenprint

70 x 50 cm

ED 35/65

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**Wopko Jensma**

*Untitled*

1974

Serigraph

70 x 50 cm

ED 223/250

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**Cecil Skotnes**

Mask

1970

Serigraph

77 x 51 cm

ED 74/100

smac



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**Lucky Sibiyi**  
*Untitled*  
1973  
Print on Paper  
77 x 54.5 cm  
Unique

**smac**



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**Walter Battiss**

*Neo-Marabaraba*

n.d.

Silkscreen Print on Paper

50.5 x 65 cm

ED 91/250

smac



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**Walter Battiss**

*3 Nudes*

n.d.

Silkscreen print on Paper

44.5 x 55 cm

ED 8/79

**smac**



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**Fred Schimmel**

*Untitled*

1993

Camborandum Print on Handmade Paper

64 x 50 cm

Unique

**smac**



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**Fred Schimmel**

*Untitled*

1993

Camborandum Print on Handmade Paper

65 x 50 cm

Unique

**smac**



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**Fred Schimmel**

*Untitled*

1993

Camborandum Print on Handmade Paper

66 x 50 cm

Unique

**smac**



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**Fred Schimmel**

*Untitled (Lady in a Blue Frame)*

1975

Screenprint on Paper

70 x 50 cm

ED 18/65

**smac**



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**Fred Schimmel**

*Mexico City Blues*

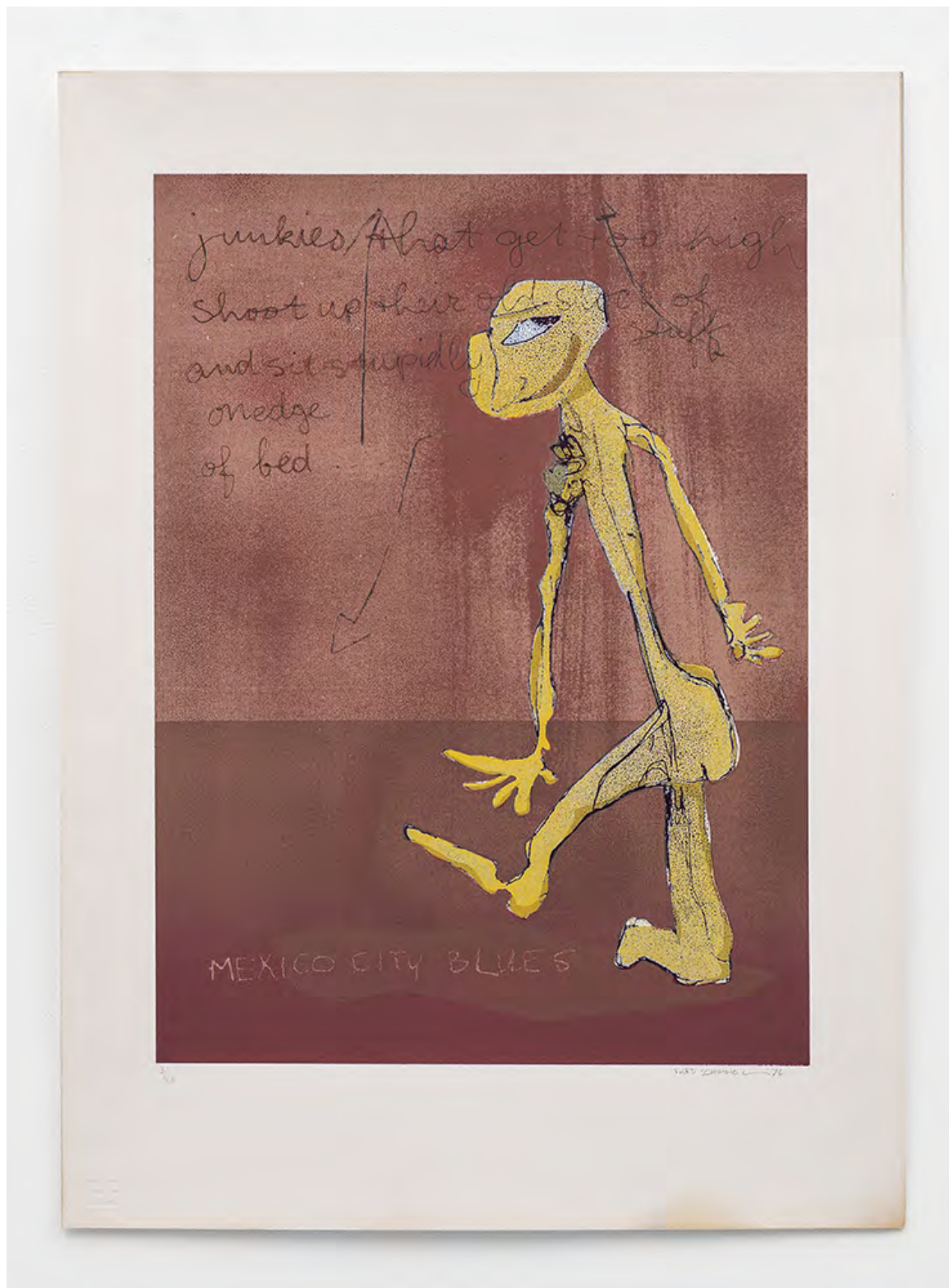
1976

Screenprint on Paper

50 x 70 cm

ED 13/40

**smac**



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**Georgina Gratrix**

*She Monster*

2014

Monotype on Paper

140 x 99 cm

Unique

smac



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**Walter Battiss**

*'Mr Icarus I Presume'*

n.d.

Screenprint on Paper

20 x 29 cm

ED 16/125

**smac**



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**Keneilwe Mokoena**

*Cells 6*

2017

Watercolor monotype on Zerkall

20 x 28 cm

Unique

**smac**



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**Keneilwe Mokoena**

*Cells 5*

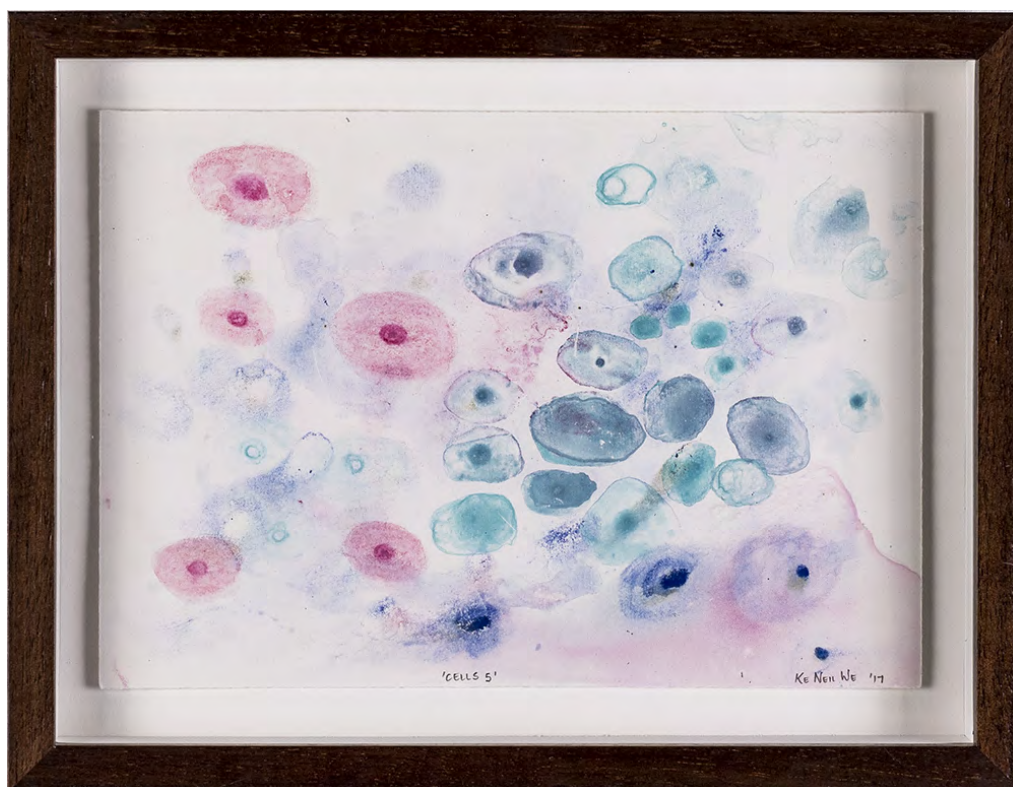
2017

Watercolor monotype on Zerkall

20 x 28 cm

Unique

**smac**



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**Colijn Strydom**

*Untouched by Noon II*

2018

Silkscreen on Paper

60 x 43 cm

ED 1/10

**smac**



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**Colijn Strydom**

*Untouched by Noon I*

2018

Silkscreen on Paper

60 x 43 cm

ED 1/10

**smac**



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**Conrad Botes**  
*Behind a Curtain*  
2005  
Screenprint  
47 x 38 cm  
ED 23/30

smac



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**Conrad Botes**

*Liberal Communist*

2016

Three Colour Lithograph

55 x 75 cm

AP 2/3

smac



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**Anton Kannemeyer**  
*Bourgeois Horror*  
 2005  
 Silkscreen  
 49 x 55 cm  
 AP 2/3

smac



AP II/III

"BOURGEOIS HORROR"

ANTON KANNEMEYER 2005

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