

The background of the cover is an abstract artwork. It features a complex composition of colors and textures. A large, dark, textured shape, possibly made of hair or fibers, is the central focus. This shape is surrounded by areas of blue and black paint, and a prominent, bright red shape is visible on the left side. The overall texture is rough and layered, suggesting a process of destruction or reconstruction.

**ARTIST  
EDITION  
PROGRAMME**

2025

# ARTIST EDITION PROGRAMME

2025

## ABOUT

Situated in the Tokai region of Cape Town, the Norval Foundation stands as a testament to the rich tapestry of modern and contemporary art from the African continent and its diaspora. With galleries and an ever-evolving exhibition programme, this distinguished art museum serves as a vibrant nexus for showcasing a dynamic array of artworks, encompassing painting, photography, sculpture, and media art, both historical and contemporary. The outdoor sculpture garden, nestled amongst the indigenous wetland's flora and fauna, provides an enchanting environment for visitors to interact with monumental outdoor sculptures in the permanent collection. Since its inception in 2018, Norval Foundation has been committed to nurturing the understanding and appreciation of African art. It strives to position African artists within the global art historical canon, fostering awareness and elevating the discourse around their contributions. Moreover, the Foundation's commitment to cultural enrichment and education is evident through its robust public programming and dedicated Learning Centre, which aims to support the creative development of young minds in South Africa.

As stewards of the Homestead Collection, Revisions Collection, the Alexis Preller and the Edoardo Villa Archives as well as the Gerard Sekoto Foundation, the Norval Foundation serves as a custodian of artists' legacies, to be enjoyed for generations to come.

By providing opportunities for deep engagement with visual art and offering a beautiful space for contemplation, exploration, and learning, the Norval Foundation remains dedicated to enriching lives, inspiring creativity, and fostering appreciation for the multifaceted world of African art.

Norval Foundation's Artist Edition Programme launched in April 2018 with a range of high-quality, limited edition two-dimensional and three-dimensional contemporary artworks that engage a broad range of ideas. As the Programme has grown, we continue celebrating the visual arts of Southern Africa while providing collectors with access to artworks that are donated by artists who are at multiple points in their careers—from those that are starting off with dynamic practices to artists with a leading, global reputation.

Editions are completed in a diversity of media such as lithographic and serigraphic printing, digital printing with professional inkjet printers by trusted artist printers, handmade stained-glass panels and bronze casting, demonstrating innovative approaches to art making. Artworks have been created by Georgina Gratrix, William Kentridge, Nandipha Mntambo, Brett Murray, Jody Paulsen, Thania Petersen, Athi-Patra Ruga, Zanele Muholi, Famakan Magassa and Lady Skollie. Each edition is accompanied by a numbered and signed certificate of authenticity or is signed by the artist directly on the artwork. Collectors are assured that each edition is produced to the highest standard using acid free papers, Venetian glass and the correct metal composites as well as finishes to avoid conservation issues in the future.

Norval Foundation works in close collaboration with the artists and their representative gallery, to make sure artworks are developed, printed or cast to museum standards with a recognised professional studio. All proceeds from the sale of editions contribute to educational and artistic programmes at Norval Foundation. Two-dimensional artworks are available unframed and may be framed to the artist's specifications at an additional cost.

# INDEX

1

**Athi-Patra Ruga**  
*Somogwaza*  
*Oobane*  
2020

2

**Berni Searle**  
*Glance*  
2020/23

3

**Famakan Magassa**  
*La Vie en Rose*  
2023

4

**Georgina Gratrix**  
*Nine Weeks*  
2020

5

**Jody Paulsen**  
*Just Friends*  
2017

6

**Lady Skollie** *SOMETHING SOUR,*  
*SOMETHING SWEET* 2024

7

**Nandipha Mntambo**  
*Light* 2020  
*Dissanance*  
2020

8

**Sam Nhlengethwa**  
*Three Boots*  
2019

9

**William Kentridge**  
*Table With Sparrow*  
2019

10

**Zanele Muholi**  
*Nqizwe I, Apt #2 Paragon Crescent, Windhoek, Namibia*  
2019

11

**Kalaki Nyamai**  
*Ithakoo masulluni*  
2024

12

**Norman Seeff**  
*"Andy Warhol, New York, Andy Siting"*  
1969

13

**Billie Zangewa**  
*Rebirth of the Black Venus*  
2010



## Athi-Patra Ruga

### BIO

**Athi-Patra Ruga** is one of the few artists working in South Africa today whose work has adopted the trope of myth as a contemporary response to the post-Apartheid era. Ruga creates alternative identities and uses these avatars as a way to parody and critique the existing political and social status quo. Ruga's artistic approach of creating myths and alternate realities is in some way an attempt to view the traumas of the last 200 years of colonial history from a place of detachment – at a farsighted distance where wounds can be contemplated outside of personalized grief and subjective defensiveness.

The philosophical allure and allegorical value of utopia has been central to Ruga's practice. His construction of a mythical universe populated by characters which he has created and depicted in his work have allowed Ruga to create an interesting space of self-reflexivity in which political, cultural and social systems can be critiqued and parodied. Ruga has used his utopia as a lens to process the fraught history of a colonial past, to critique the present and propose a possible humanist vision for the future.

Significant exhibitions and performances include: Kiss My Genders, Haywood Gallery, London; Ravelled Threads, Sean Kelly Gallery, Sea Ie; Art Afrique, Louis Vuitton Foundation, Paris; Over the Rainbow, Performa 17, New York; An Age of Our Own Making, Holbaek, Denmark; Queer Threads: Crafting Identity and Community, Boston Centre for the Arts, Boston; AFRICA: Architecture, Culture and Identity, Louisiana Museum of Modern Art, Humlebaek, Denmark; Imaginary Fact, the South African Pavilion, 55th Venice Biennale; African Odysseys, Le BRASS, Brussels; Public Intimacy, SFMOMA, San Francisco; The Film Will Always Be You: South African Artists on Screen, Tate Modern, London; and Making Africa: A Continent of Contemporary Design, Guggenheim Museum Bilbao. Recent projects include Ruga's collaboration with Christian Dior on designing two handbags for the fourth edition of the Lady Dior Art Bag.

His works form part of private and public museum collections in South Africa and abroad, namely: the Smithsonian Museum of African Art; Zeitz MOCAA; Museion – Museum of Modern and Contemporary Art Bolzano; CAAC – Pigozzi Collection; The Wedge Collection; and the Iziko South African National Gallery.

### **Somagwaza**

2020

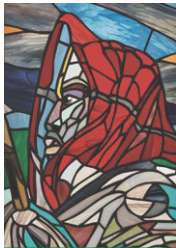
Stained glass panel

32 x 45cm

Edition of 20

Unframed: R35,000 incl. VAT

Framed: R36,000 incl. VAT



### **Qabane**

2020

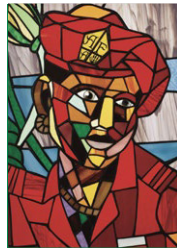
Stained glass panel

32 x 45cm

Edition of 20

Unframed: R35,000 incl. VAT

Framed: R36,000 incl. VAT



# Berni Searle

## BIO

Over the past three decades, **Berni Searle** has become known for poetically charged work that consistently challenge her views to interrogate accepted notions of identity, history, culture, memory, space and place, as well as the complex political scaffolding that upholds these constructions. During this time, Searle's art practice has been acknowledged in a number of significant ways: in 2019, she was one of 400 artists included in Phaidon's seminal publication *Great Women Artists* from across the world since the fifteenth century; in 2018, she was one of eight artists selected for a Frieze special exhibition entitled *Social Work*, featuring women artists who challenged the status quo politically through their art in the 1980's and 1990's. Her work has appeared in many influential exhibitions, amongst other, in 2001, on the first African Pavilion at the 49th Venice Biennial, and she is one of thirty international artists commissioned by the Sharjah Biennale 15 to produce a work in the honour of the visionary Nigerian curator and intellectual Okwui Enwezor. The Sharjah Biennale 15 ran concurrently to her retrospective exhibition at Norval Foundation titled *Berni Searle: Having but Little Gold* (2023). In this exhibition, *Glance* was displayed alongside Searle's seminal works *Shimmer* and *Interlaced* which explore King Leopold's colonial project within the Congo Free State and the atrocities committed to the Congolese people in the harvest and trade of rubber, coltan and gold.

## Glance

2022/23

Archival digital print on Premium Lustre paper

40 x 45cm

Edition of 15

Unframed: R57,500 incl. VAT

Framed: R60,000 incl. VAT



2022/23



## Famakan Magassa

### BIO

In his paintings, **Famakan Magassa** fluctuates between satire and empathy as he comments on issues of violence and vice. Magassa often refers to his subjects as 'kârêdugaws': members of a secret, non-religious society in Mali whose initiates functions as wise fools or playful tricksters in their communities, engaging in humorous behaviour in order to spread messages of community, generosity and humility. Taking their cue, Magassa portrays his subjects in a grotesque yet comical light, capturing the absurd and often contradictory nature of a society in which tradition and modernity clash.

### ***La Vie en Rose***

2023

Digital print on photo rag  
55 x 33cm  
Edition of 30  
Unframed: R15,000 incl. VAT  
Framed: R18,000 incl. VAT





# Georgina Gratrix

## BIO

**Georgina Gratrix** (born Mexico, 1982) is known for paintings that feature expressive, impasto brushwork and humorous yet uncomfortable distortions of figures, objects and landscapes filtered through a colour-saturated aesthetic. For over a decade Gratrix has investigated how the painted image can both seduce and challenge a viewer, while developing an immediately recognisable visual language that has a broad public appeal. Portraits of family and friends, as well as art world insiders and popular culture icons, appear alongside oversized still life paintings of impossibly exuberant bouquets and, to a lesser extent, verdant landscapes recalling the province of KwaZulu-Natal, where the artist grew up.

## *Nine Weeks*

## ABOUT

In **Nine Weeks**, Gratrix turns the focus onto herself. One work in sixty-three parts, the artwork consists of a series of watercolour self-portraits created during South Africa's military-enforced quarantine, one each day. Implemented as an Instagram project as a means of connecting to the outside world—leaving the house, even for a walk was forbidden by law except during state-sanctioned times dictated by the government—the titles of each day's painting offer first-person views of a somewhat universal experience. Taken as a whole, the artist's portraits are a maddening glimpse of the evolution of identity under quarantine.

### 1 Print

126 single prints available\*  
Pigmented inkjet print on Epson Watercolour paper  
30 x 42 cm (image and paper size)  
63 prints, Editions 1/4 and 2/4 (two sets)  
Printed by Dog Ear Editions, Cape Town

### 3 Print

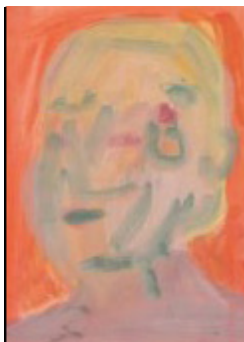
21 sets (of 3 prints) accompanied by a limited-edition artist's book\*  
Pigmented inkjet print on Epson Watercolour paper  
30 x 42cm (image and paper size)  
63 prints, Edition 3/4  
Printed by Dog Ear Editions, Cape Town

**\*Note:** Dated between 28 March to 31 May. Sets of three are in numerical order (for example 28-31 March and 28 March -3 April). 29 March and 18 April have been omitted by the artist.

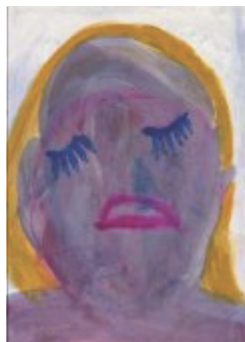
**1 Print – R5000 incl. VAT per unframed print with limited edition artist print book**  
Pigmented inkjet print on Epson Watercolour paper 30 x 42 cm (image and paper size) Printed by Dog Ear Editions, Cape Town



**01 1 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



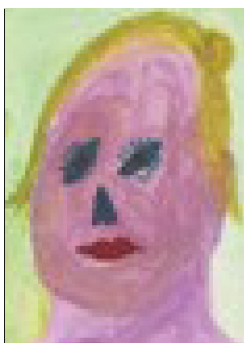
**02 2 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



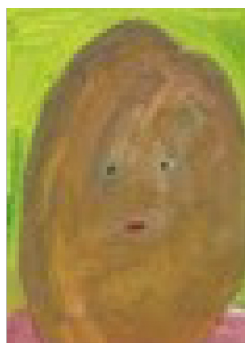
**03 3 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



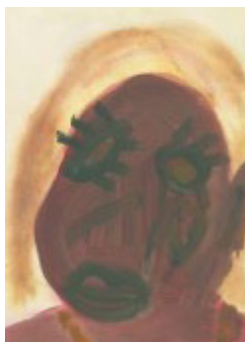
**04 4 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



**05 5 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



**06 6 April Potato Head** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



**07 7 April (The Return of Potato Head)** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)

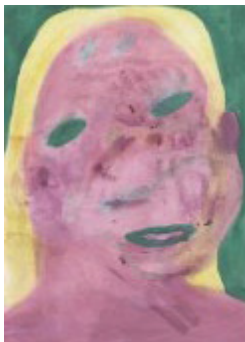


**08 9 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)

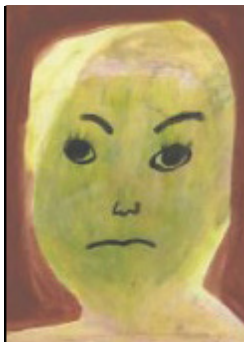


**09 10 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)

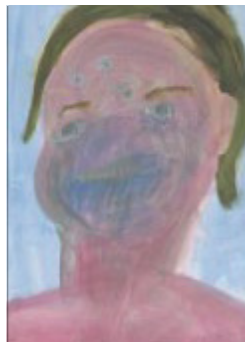




**10 11 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



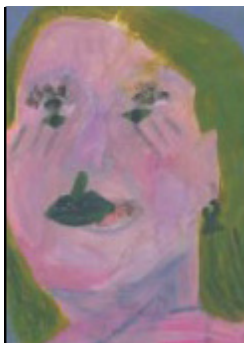
**11 12 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



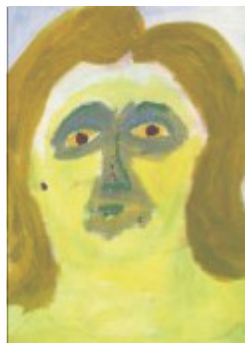
**12 13 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



**13 14 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



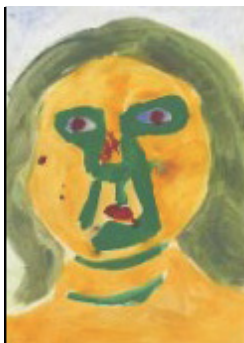
**14 15 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



**15 16 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



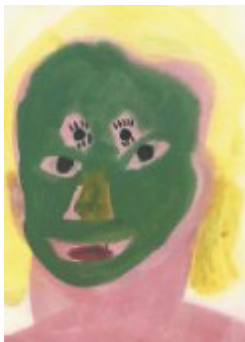
**16 17 April** (*When someone forgets the shopping...title incomplete*) from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



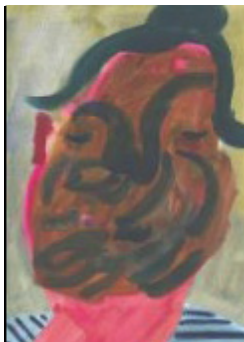
**17 20 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



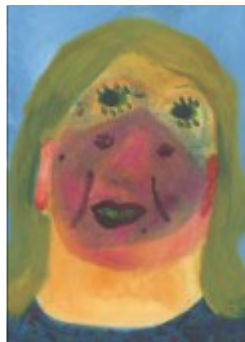
**18 21 April** (*Matthew's Choice*) from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



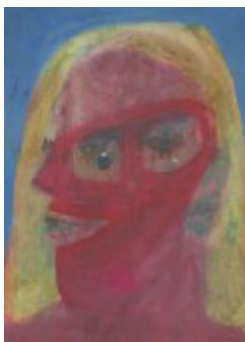
**19 22 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



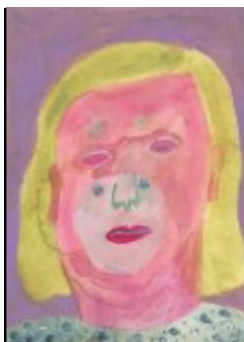
**20 23 April (Zoom face)** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



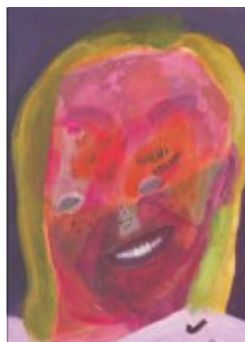
**21 24 April (Leveled Out)** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



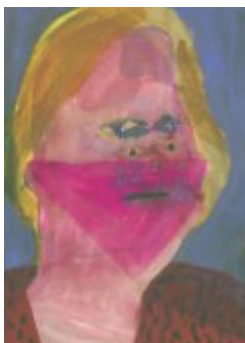
**22 25 April (Woolies Look)** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



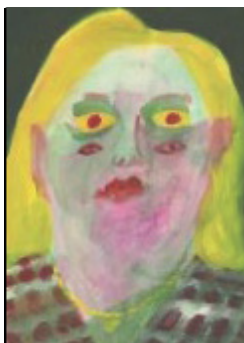
**23 26 April (A Monologue)** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



**24 27 April (Athleisure Wear)** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



**25 28 April (Sitting Like a Pudding)** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



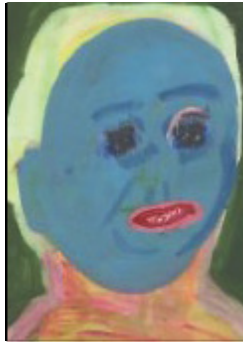
**26 29 April (No Pants)** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



**27 30 April (When someone smokes a zol on T.V.)** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



**28 4 May (My feelings regarding pineapple beer)**  
from *Nine Weeks 2020* Watercolour on paper  
30 x 42 cm (each)



**29 6 May (Rave Face)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x 42 cm (each)



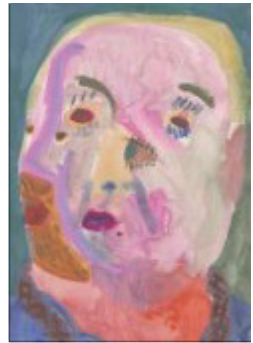
**30 7 May (A Dry Clean Only Look)**  
from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



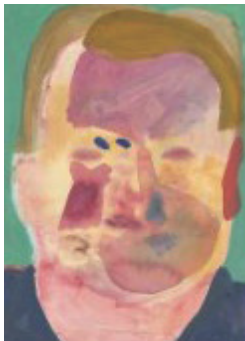
**31 8 May (The Argument)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x 42 cm (each)



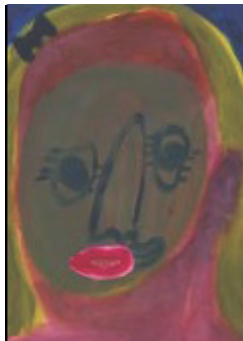
**32 9 May (Where's my Jumper?)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x 42 cm (each)



**33 12 May (Melding)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x 42 cm (each)



**34 13 May (A Family Affair)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x 42 cm (each)



**35 15 May (Lipstick for Breakfast)**  
from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



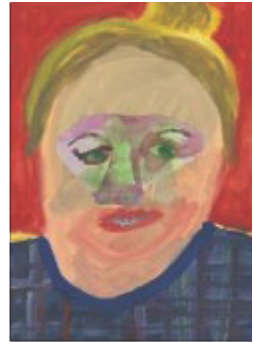
**36 16 May (Talking to myself in my best pajamas)**  
from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



**37 17 May (Going a bit mental)**  
from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



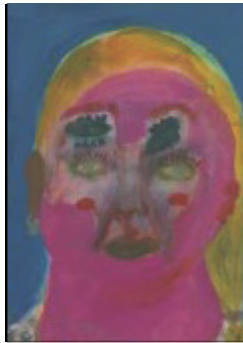
**38 18 May (Morning)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x 42 cm (each)



**39 19 May (No. 51)** from  
*Nine Weeks 2020*  
Watercolour on paper 30 x 42 cm (each)



**40 20 May (Masked and Modern)**  
from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



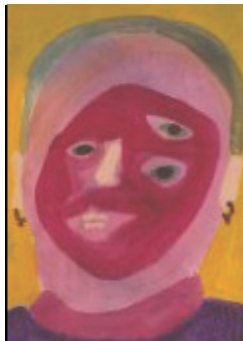
**41 21 May (bt Teenager)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x 42 cm (each)



**42 23 May (Me in the year 2030 at a bar)**  
from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



**43 24 May (Sunday Face)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x 42 cm (each)



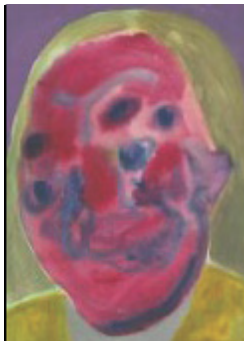
**44 25 May (No. 57)** from  
*Nine Weeks 2020*  
Watercolour on paper 30 x 42 cm (each)



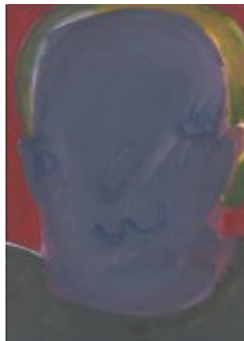
**45 26 May**  
from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



**46 27 May (Washed Out)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x 42  
cm (each)



**47 28 May (A Head for Walking)**  
from *Nine Weeks 2020* Watercolour  
on paper 30 x 42 cm (each)



**48 30 May (Feeling cute)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x 42  
cm (each)



**49 31 May** from *Nine Weeks 2020* Watercolour  
on paper 30 x 42 cm (each)

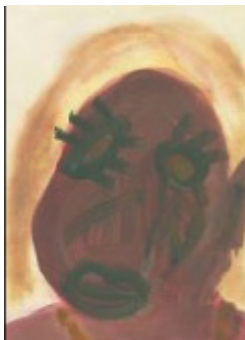
**3 Prints – R12000 incl.VAT per set with limited edition artist book**

Pigmented inkjet print on Epson Watercolour paper

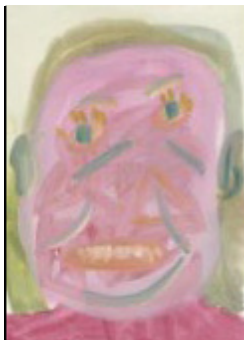
30 x 42 cm (image and paper size)

63 prints, Edition 3/4

Printed by Dog Ear Editions, Cape Town



**50 7 April (The Return of Potato Head)**  
from *Nine Weeks 2020* Watercolour on paper  
30 x 42 cm (each)



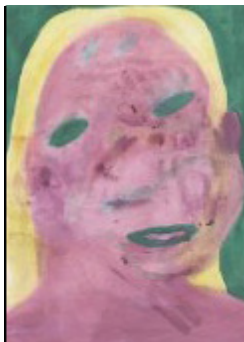
**51 8 April (Rose Quartz)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x 42  
cm (each)



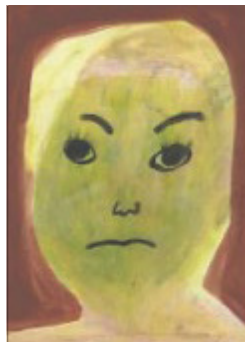
**52 9 April** from *Nine Weeks 2020* Watercolour  
on paper 30 x 42 cm (each)



**53 10 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



**54 11 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



**55 12 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



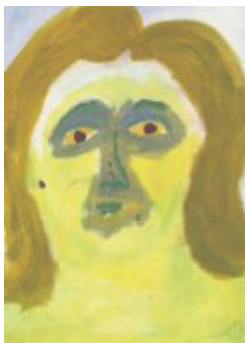
**56 13 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



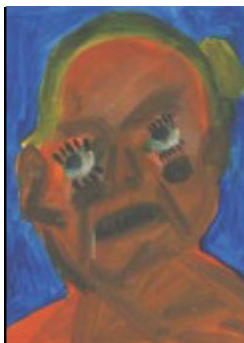
**57 14 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



**58 15 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



**59 16 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



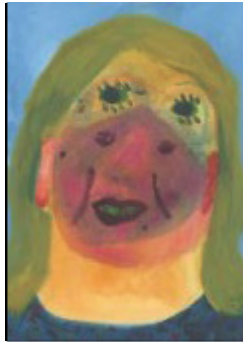
**60 17 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



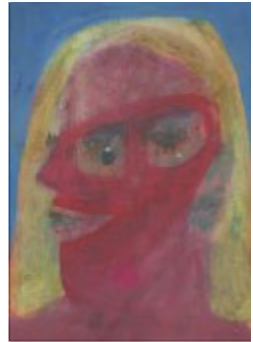
**61 21 April** from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



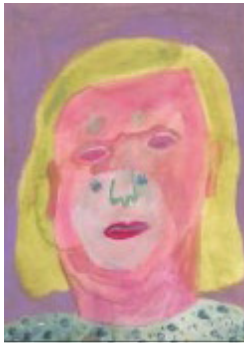
62 **23 April (Zoom face)**  
from *Nine Weeks 2020*  
Watercolour on paper  
30 x 42 cm (each)



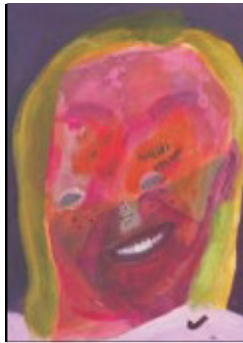
63 **24 April (Leveled Out)**  
from *Nine Weeks 2020*  
Watercolour on paper 30  
x 42 cm (each)



64 **25 April (Woolies Look)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x  
42 cm (each)



65 **26 April (A Monologue)**  
from *Nine Weeks 2020*  
Watercolour on paper 30  
x 42 cm (each)



66 **27 April (Athleisure Wear)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x  
42 cm (each)



67 **28 April (Sitting Like a Pudding)**  
from *Nine Weeks 2020* Watercolour  
on paper 30 x 42 cm (each)



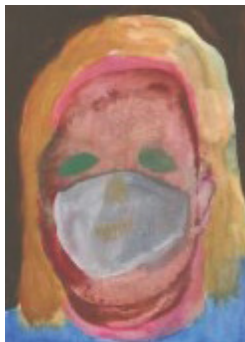
68 **8 May (The Argument)**  
from *Nine Weeks 2020*  
Watercolour on paper 30  
x 42 cm (each)



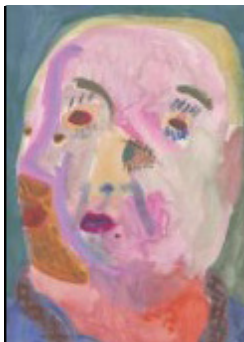
69 **9 May (Where's my Jumper?)**  
from *Nine Weeks 2020*  
Watercolour on paper  
30 x 42 cm (each)



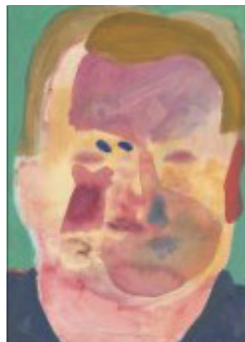
70 **10 May (Mascara Lashes)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x  
42 cm (each)



**71 11 May (Shopping Attire)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x 42 cm  
(each)



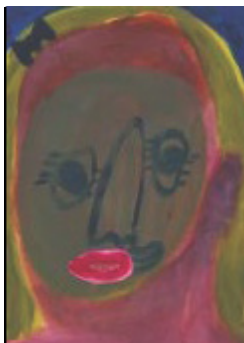
**72 12 May (Melding)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x  
42 cm (each)



**73 13 May (A Family Affair)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x 42  
cm (each)



**74 14 May (Feeling Beautiful)**  
from *Nine Weeks 2020* Watercolour  
on paper 30 x 42 cm (each)



**75 15 May (Lipstick for Breakfast)**  
from *Nine Weeks 2020* Watercolour on  
paper 30 x 42 cm (each)



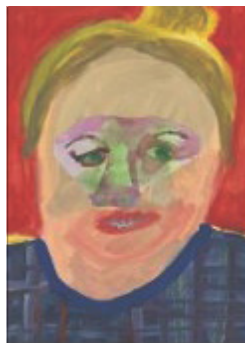
**76 16 May (Talking to myself in my best pajamas)**  
from *Nine Weeks 2020* Watercolour on paper 30 x  
42 cm (each)



**77 17 May (Going a bit mental)**  
from *Nine Weeks 2020* Watercolour  
on paper 30 x 42 cm (each)



**78 18 May** from *Nine  
Weeks 2020* Watercolour  
on paper 30 x 42 cm (each)

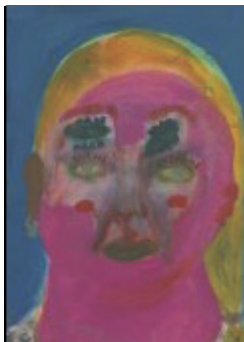


**79 19 May (No. 51)** from  
*Nine Weeks 2020*  
Watercolour on paper 30 x  
42 cm (each)





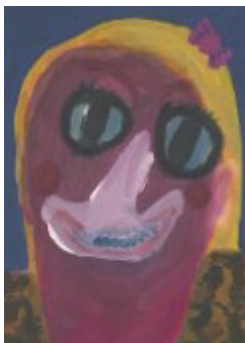
**80 20 May (Masked and Modern)**  
from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



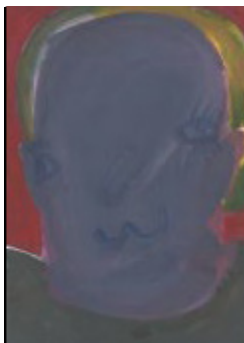
**81 21 May (tbt Teenager)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x 42 cm (each)



**82 22 May (Did someone say it's Friday?)**  
from *Nine Weeks 2020* Watercolour on paper 30 x 42 cm (each)



**83 29 May (The Clown)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x 42 cm (each)



**84 30 May (Feeling cute)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x 42 cm (each)



**85 31 May (The Last One)**  
from *Nine Weeks 2020*  
Watercolour on paper 30 x 42 cm (each)



## Jody Paulsen

### BIO

**Jody Paulsen** was born in 1987 in Cape Town, South Africa. Paulsen creates visually striking, often two-dimensional felt collages that use the language of pop culture to both celebrate and critique consumerism, revealing a complex ambivalence toward his subject. His intricately crafted works touch on topics as diverse as LGBTQI rights in Africa, cubism and the Harlem Renaissance.

## *Just Friends*

### ABOUT

Paulsen uses the visual language of Pop Art to engage with the political and the everyday, through his colourful collages. Paulsen is most well-known for his large-scale, hyperactive felt collages which makes reference to contemporary life, using both satire and sincerity to consider personal relationships with others and the self. Paulsen is also known for his prints, having specialised in Print Media at the Michaelis School of Fine Art in Cape Town. His print, *Just Friends* (2019), matches the title phrase with an image of a colourful bouquet of flowers that appears to be weeping. Together, they tell a narrative of unrequited love in a manner that is both relatable and humorous.

### ***Just Friends*** 2017

Pigmented inkjet print  
65 x 87cm  
Edition of 50  
Unframed: R6,000 incl. VAT  
Framed: R8,000 incl. VAT





## Lady Skollie

### BIO

**Lady Skollie** is an artist and activist from Cape Town, South Africa. Lady Skollie is renowned for making artworks that address difficult questions surrounding sex, politics, and gender roles within society, but within her homecoming exhibition *GROOT GAT*, she goes even further to explore important questions surrounding racial identity, the implications of colonialism and the need for proper archiving of history.

The edition is derived from her artwork, *SOMETHING SWEET, SOMETHING SOUR* (2024), which showcases the imagery of a Cape Malay still life. Lady Skollie is known to create works that are inspired by the imagery and writings within *The Cape Malay Cookbook* written by Faldela Williams. This book has been recognised by academics as an important work for writing the cultural contributions of Muslim descendants of the Malaysian slaves back into the broader South African Heritage. The artwork showcases a pickled fish which is often made in the coloured communities in Cape Town during Easter.

### ***SOMETHING SOUR, SOMETHING SWEET*** 2024

Digital print on photo rag  
42 x 49cm  
Edition of 25  
Unframed: R 18,000 incl. VAT  
Framed: R20,000 incl. VAT





## Nandipha Mntambo

### BIO

Born in 1992 in Mbabane, Swaziland, **Nandipha Mntambo** lives in Johannesburg. She graduated with a Master's in Fine Art from the Michaelis School of Fine Art, University of Cape Town, in 2007. Mntambo won the Standard Bank Young Artist Award for Visual Art in 2011, for which she produced the national travelling exhibition *Faena*. She has had seven solo shows at Stevenson in Cape Town and Johannesburg (2007-17), and two at Andréhn-Schiptjenko, Stockholm (2013 and 2015). Mntambo featured in the inaugural exhibitions at the Norval Foundation, Cape Town. Mntambo's *Ophelia* (2015) can be seen in Norval Foundation's Sculpture Garden and stands part of the Foundation's permanent collection.

### **Light** 2020

Gold leaf and ink on cotton paper  
28 x 30cm  
Edition of 20  
Unframed: R11,000 incl. VAT  
Framed: R12,500 incl. VAT



### **Dissonance** 2020

Gold leaf and ink on cotton paper  
28 x 30 cm  
Edition of 20  
Framed: R11,000 incl. VAT



# Sam Nhlengethwa

## BIO

**Sam Nhlengethwa** was born in the black township community of Payneville near Springs (a satellite mining town east of Johannesburg), in 1995 and grew up in Ratannda location in nearby Heidelberg. In the 1980s, he moved to Johannesburg where he honed his practice at the renowned Johannesburg Art Foundation under its founder Bill Ainslie. Courtesy of the Gerard Sekoto Foundation.

### **Three Boats** 2019

Etching on paper  
38 x 47cm  
Edition of 20  
Framed: R11,000 incl. VAT





## William Kentridge

### BIO

An interest in optics and the construct of seeing informs **William Kentridge's** experiments with stereoscopic vision, of which *Table with Sparrow* forms a part. In order to achieve the illusion of stereoscopic vision, a drawing or construction is photographed twice, with the focal points about 7.5 centimetres apart – roughly the distance between the pupils of a person's eyes. The use of the stereopticon—an optical viewer that creates the illusion of three-dimensionality when viewing two nearly identical images side-by-side—transforms these two images into a three-dimensional experience in the viewer's perception, as they are translated into the complex neural patterns of the brain.

*Table with Sparrow* translates the set of small photographic images inserted into a stereopticon, as seen in Kentridge's earlier *Double Vision* (2007), into two largescale drawings forming a diptych and was subsequently made into an editioned work by the artist.

A sense of contention and play is brought into the artist's practice through the questioning of perception that *Table with Sparrow* proposes. It also harkens back to early experiments in binocular perception that found their way into the repertoire of popular entertainment in the nineteenth and early twentieth centuries.

The drawing *Table with Sparrow* (2019) was included in Norval Foundation's *Why Should I Hesitate: Sculpture*, the first retrospective exhibition of William Kentridge's sculptural practice. This work was donated by the artist to Norval Foundation to support their educational and artistic programming.

### ***Table with Sparrow (Left/Right-Hand)***

2019

Digital print on Hanne müle German etching paper

163 x 120.5cm

Edition of 25

Unframed: R300,000 incl. VAT



# Zanele Muholi

## BIO

This artwork is drawn from *Songyama Ngonyama*, a series of more than 80 self-portraits, in which celebrated visual activist **Zanele Muholi** uses their body as a canvas to confront the deeply personal politics of race and representation in the visual archive. In *Somyama Ngonyama*, which translates from isiZulu to 'Hail The Dark Lioness', Muholi playfully employs the conventions of classical painting, fashion photography, and the familiar tropes of ethnographic imagery to rearticulate contemporary identity politics. Each black and white self-portrait asks critical questions about social (in)justice, human rights, and contested representations of the Black body. Taken in Windhoek, Namibia, Muholi transforms found objects into dramatic and historically loaded props, merging the political with the personal as well as aesthetics with history.

***Ngizwe I, Apt #2 Paragon Crescent, Windhoek, Namibia***  
2019

Silver gelatin print on dibond  
80 x 54cm  
Edition of 8  
Framed: \$ 18,000 (USD) incl. VAT





## Kaloki Nyamai

### BIO

**Kaloki Nyamai's** artistic practice explores historical narratives rooted in Kenya's Kamba heritage. Inspired by his mother, and grandmother, and the dynamic rhythms of contemporary life in Nairobi, Nyamai's work reflects a dialogue between past and present, merging pre-colonial imagery with modern photographs and media. At the core of Kaloki's work is the desire to bring attention to the humanity of Kenyan people.

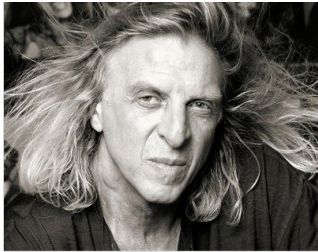
In his edition for the Norval Foundation, *Ithokoo masuiluni*, Kaloki reflects on new beginnings through materials like acrylic, sisal, photo transfers, and yarn, symbolizing healing and transformation. Drawing from youth-led uprisings in Kenya, Bangladesh, and Nigeria, his works embed archival protest imagery, layered with abstract forms and textures, to propose reimagined futures fertile for healing and renewal.

### *Ithokoo masuiluni* 2024

Fine art digital giclee print on Hahnemühlen paper  
49 x 39cm  
Edition of 35  
EUR 950 incl. VAT, unframed







## Norman Seeff

### BIO

The photograph taken by **Norman Seeff** in 1969 captures Andy Warhol in his iconic studio, The Factory. Warhol, a revolutionary American artist, was a leading figure in the Pop Art movement. He is best known for his innovative approach to art, using mass production techniques and everyday consumer products as subjects in his work. His pieces, like the famous Campbell's Soup Cans and portraits of celebrities such as Marilyn Monroe, challenged the boundaries between high art and commercial culture.

Located in New York City, The Factory was much more than just a studio—it became a vibrant creative hub where artists, musicians, celebrities, and socialites converged. It was a space where art, culture, and commerce seamlessly intersected. The Factory embodied Warhol's belief in the mass production of art, serving as a symbol of his unique approach to creativity and his ability to blur the lines between artistic expression and popular culture.

### ***Andy Warhol, New York, "Andy Sitting"*** 1969

Copyright is to Norman Seeff.

Included in the edition.

20 Prints

16 x 20

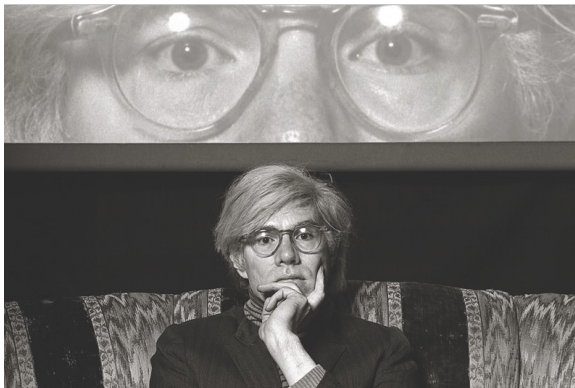
Signed by Norman (lower right)

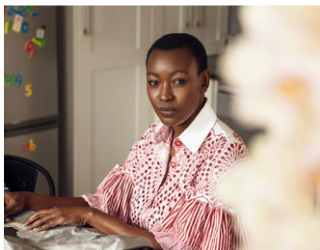
Standard border

Accompanied by certificate of Authenticity (signed by the artist)

\$3,000 USD incl. VAT

Video clip of Norman sharing his experience of the Andy Warhol session while signing the print





## Billie Zangewa

### BIO

This powerful piece by Billie Zangewa delves into the history of Black bodies, the experience of exile, and feminist commitments, while also confronting the objectification and exploitation of Black women. The work's intricate hand-stitched collage offers a vivid and intimate portrayal of Black life, capturing its richness and complexity in a way that challenges conventional narratives.

Zangewa's art frequently draws on her personal experiences, exploring themes of gender, domestic labour, and racial prejudice. Her works often reflect the emotional landscapes of her life, addressing the intersection of personal and societal struggles through the lens of Black womanhood.

Billie Zangewa, born in Malawi, is a celebrated artist known for her distinctive hand-stitched silk tapestries. Her practice explores themes of identity, race, and gender, often using her own experiences as a foundation for her work. Zangewa's art has been exhibited internationally, and she is recognised for her contributions to contemporary African art, making bold statements about the representation of Black women in art and society.

### ***Rebirth of the Black Venus*** 2025

42 x 59.4cm

25 Editions

\$2,300 incl. VAT (unframed)



# ARTIST EDITION PROGRAMME

2025



Artworks in Norval Foundation's **Artist Edition Programme** are available at the museum, which is open during regular operating hours.

Showcasing African art, **promoting culture**  
Expanding narratives, **enriching**  
**understanding** Conserving nature, **fostering**  
**engagement** Nurturing young minds, **shaping**  
**futures** Archiving legacies, **preserving heritage**  
**African Artistry thrives at Norval Foundation.**

**For more information, please contact:**

[info@norvalfoundation.org](mailto:info@norvalfoundation.org)