

# N O R M A N   C A T H E R I N E

Print Editions 1968 – 2014



# NORMAN CATHERINE

Print Editions 1968 – 2014



This catalogue accompanies the exhibition *Norman Catherine: Print Editions: 1968 – 2014*  
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GALLERY AOP

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*Wild Boar* 1968 Linocut 340X400mm Edition 20

**Previous Page** *Self Portrait* 1968 165X95mm Edition 20

## Introduction

Wilhelm van Rensburg

Even the most fleeting scan of the images in this catalogue of the graphic work, or prints of Norman Catherine, will invariably lead the viewer to conclude that Catherine's work is about communication. His work abounds with images of people talking to each other, and more often than not, with themselves and their alter egos, and even with the viewer of the work. It is therefore not surprising that the most noticeable thing in all of these prints is the mouth: whether in the shape of a mysterious, enigmatic smile, a happy grin, a resigned grimace, a mocking snarl, a blood chilling scream, or in the form of a wide open mouth with menacing, serrated teeth, these figures are in conversation with one another and with themselves. As such, the discourse is quite a dramatic performance in most of the prints, with tongues turning into intricate arabesque, snake-like shapes, and alter egos overpowering, even swallowing the poor interlocutors, indefatigably negotiating some sort of communicative achievement through their verbal transactions. These figures create texts of all types, such as narratives, sagas, and audacious propositions and diatribes.

The topic of their conversation is equally compelling: they seem to talk about their fears and aspirations, and about the world in which they live. They fear looming danger and imminent assault. Their world is one of zombies, mummies, amputees, multi-headed mutants, monsters with multiple mouths and eyes, suffering deathbed patients, robotic humans and thorny, cactus-like creatures. In this regard, many critics inadvertently relegate these veritable "living dead" types of figures to Catherine's resistance art under apartheid, which, the argument goes, gave rise to such creatures. This is evident in John Howell's famous review in *Artforum* (December 1986) of Norman Catherine's exhibition in the US at the time. An image of one of Catherine's tin sculptures even appeared on the cover of Sue Williamson's eponymous *Resistance Art in South Africa* (1989). Few people realize that Catherine has been creating art for a long time, not only during the apartheid years. Today his *raison d'être* that is trained on the so-called notion of 'resistance art' needs to be explained and interpreted in a different manner. Achille Mbembe's concept of the 'postcolony' provides an apt theoretical framework for such a new interpretation.

In *On the Postcolony* (2001) Mbembe accusingly points out that our world, Africa, is seen by the West as "a headless figure threatened with madness and quite innocent of any notion of centre, hierarchy or stability... a vast dark cave where every benchmark and distinction come together in total confusion, and the rifts of a tragic and unhappy human history stand revealed:

a mixture of the half-created and the incomplete... in short, a bottomless abyss where everything is noise, yawning gap, and primordial chaos." And although this could well be a compelling description of Catherine's iconography, Mbembe is quick to point out that his depiction is not a reflection of the real Africa, but an unconscious projection tied to guilt, disavowal and the compulsion to repeat the litanies of death and disaster on the continent. Africa is not a defined, isolated place, he goes on to say, but is a fraught relationship between itself and the rest of the world which plays out simultaneously on political, psychic, semantic and sexual levels. Mbembe's word for this is "mutual zombification".

Catherine's 'resistance' art could be read in this light. His prints depict political oppression and the physical effects of torture on the body; the psychic devastation of the human mind in the wake of personal sacrifice; the meaning (or semantics, if you like) of powerlessness; and the deviant sexuality that emerged as a consequence (see, for example, the sexually charged red lips in *Condemned* (1981) and the thorny phallic symbol in *Red Fetish* (1980). Mbembe calls this "illicit cohabitation". He goes as far as to say that "apartheid brutality was somatic. It surrounded the body and made it prisoner, even the victim's nervous system, and tended to deplete them of the capacity to engage in meaningful, symbolic and creative work. Their world of symbols and their world of imagination could only shrink." Small wonder Catherine's prints teem with zombies and mummies.

These were, however, the more overt forms of resistance that Catherine articulated at the time. More covert strategies involve the laughter that he directed at authority (see, for example, the then South African flag turning into a brick wall in *Premonition of War* (1980) and his vision of a post-apocalyptic South Africa: a dead-end symbolized by yet another brick wall in *Apocalypse* (1980). Laughter constitutes a very powerful tool in the face of militant suppression. Laughter undermines authority in quite effective ways. Catherine kept on laughing at that time.

What is, however, most important in the prints of Catherine is what he articulates in terms of the psyche of a 'postcolony' South African. One has to admit that Catherine seems to be endlessly repeating the same forms of angst and trauma in and through his outrageous figures, but there is good reason for it. In this regard, Mbembe offers a very persuasive argument: "The result of the deep injuries inflicted on those who had been victims of white supremacy was their inability to project themselves forward in time. Crushed by the misery of the past, their historical consciousness had been severely crippled. They had developed



a propensity for *compulsive repetition* and a profound disbelief in their capacity to shape their own future.” Catherine, in endless repetition of his characteristic figures, wants to drive home exactly that message: we have become complacent in our acceptance of the political status quo, and are unable to spiral out of our own misery. What Catherine compels us to do, is to change the whole of our social order and psychic structure and build one anew, based on unmitigated intensities. His own passion and intensity as a printmaker is evident from his first encounter with the medium. His preferred one, screen printing, has, incidentally, also an interesting metaphorical significance. In screen printing, the prepositional relationship between ink and paper is ‘through’: the liquid is pushed ‘*through*’ a screen (or matrix) and transferred onto paper. (In lithography, the prepositional relationship is ‘off’: ink is transferred off the surface of the stone/plate, onto paper when the stone is pushed through the printing press.) In communicating with the viewer by means of his prints,

Catherine wants to ‘get through’ to people, in other words, and tell them about our damaged psyche and about the effort it is going to take to heal that. What follows in Catherine’s Notes on Printmaking is his ‘move’ or contribution to the conversation.

In reading the story of Norman Catherine’s printmaking over the past four decades, one has to acknowledge his own voice and the voices of the figures in his prints. One has to decipher who speaks to whom? One has to ask oneself who speaks when, and who speaks what language and with what authority? The Russian theorist Mikhail Bakhtin describes an art work as fundamentally polyphonic (multi-voiced) or dialogic rather than monological (single-voiced): the essence of the art work, he goes on to say, is its staging of different voices or discourses and, thus, of the clash of socio-political perspectives and points of view. In pushing his figures onto the ‘stage’ or picture plane of the print, Catherine animates a profound form of communication about the here and now.



Lemon Song 1969 Linocut 390X470mm Edition 20



Delivery 1969 Linocut 250X540mm Edition 20

Notes on printmaking

Norman Catherine

My first exposure to printmaking was when I went to the East London Technical College Art School in 1967, enrolling for Standard 9 – Grade 11 nowadays. My first prints were woodblocks and linocuts. Some of the first woodcut/linocut prints that I had seen were by Cecil Skotnes. I liked the African influence in his work. There was limited access to visual material in my small hometown of East London, not much in libraries or the like. Skotnes became my first inspiration. The art school had no press for printing woodcuts, linocuts or etchings. The printing that I did then was achieved by rubbing the back of the paper onto the inked surface with the handle of a metal spoon. I did not learn any other techniques for printmaking at art school. There was no post matric fine art course at the Technical College in East London at the time, so once I completed matric I started a course in graphic design in 1969.

Raymond Andrews, a past student of the East London Technical College Art School, showed my work to Cecil Skotnes who kindly arranged an exhibition for me. It was held in 1969 at the Herbert Evans Gallery in Johannesburg. Cecil opened the exhibition. I was still living in East London at the time and Cecil advised me to move to Johannesburg and get a job so that I could support myself while continuing to develop my work. Cecil’s mentoring encouraged me to see art as a possible career. I didn’t have any contacts in Johannesburg, so I moved to Pretoria where I had family. This was at the beginning of 1970. I tried desperately to get

a job in Pretoria, even applying to the Pretoria Zoo but didn’t have much success.

Luckily I was staying in a type of boarding house where I met Andrew Todd, an artist who was living in the same building. He was doing some woodblock printing for Walter Battiss and suggested I help him. My payment was a print of Battiss entitled *Madala* which I still have today. Aside from Skotnes, Battiss was definitely my favourite artist and I was awestruck to have met him briefly at this time when walking down the road with Andrew.

I finally found a low paying job where I operated a small printing machine, printing advertising flyers. After working for about a month and not receiving payment from the owner, I had to leave. My wife, then girlfriend, Janet and I decided to go back to East London where I got a job as an apprentice signwriter. It was here that I learned the basics of screenprinting. The company printed signboards for estate agents and the like. The owner of the company allowed me to use his facilities on weekends and evenings and this is where I started printing my first silkscreen editions. These first editions were created by cutting stencils out of film that one then applied to the silk with lacquer thinners. Most of these editions had about five or six colours. I held a small exhibition of these prints in East London in 1970. The prints sold for about R10 each.

At the end of 1970 I moved back to Johannesburg and continued doing some silkscreening in my bedroom in a shared house (where the Game store in Sandton stands today). After a brief time working in an advertising company I was lucky enough to meet some great guys who owned a design studio called Grapplegroup where I began working in 1971. Here I learned airbrushing from Kenny Saint, one of the Grapplegroup partners. Later in 1971 I held a show of silkscreen and linocut prints in Durban at the Natal Association of Arts.

I met Bruce Attwood while working at Grapplegroup. Bruce was a partner in a commercial printing company called Pentalith in downtown Joburg. Pentalith did most of Grapplegroup's printing at the time. Because the owners of Grapplegroup knew I could do silkscreening, they asked me to print some large information boards for a Sun International hotel. Bruce, being the enthusiastic soul that he is, wanted to lend a hand and offered his premises and also to help me do the printing. So began our printing collaborations. In 1972 he printed the invitation for my first solo exhibition at Goodman Gallery.

In 1973 while Bruce was still at Pentalith we printed the first Fook Island stamp, *Shadow of Fook*. Walter Battiss had approached me at my first exhibition that I had at Goodman Gallery in 1972 and asked if I would translate his idea into an airbrushed artwork. Bruce, having met Walter at this time, also printed a few of Walter's one colour drawings. Bruce had wanted to be involved in producing a Fook Island book for Walter but unfortunately we couldn't get the finances together to do it. Bruce did most of the printing of Fook Island stamps, banknotes, posters and so on.



Norman Catherine, Broederstroom Press 1980s

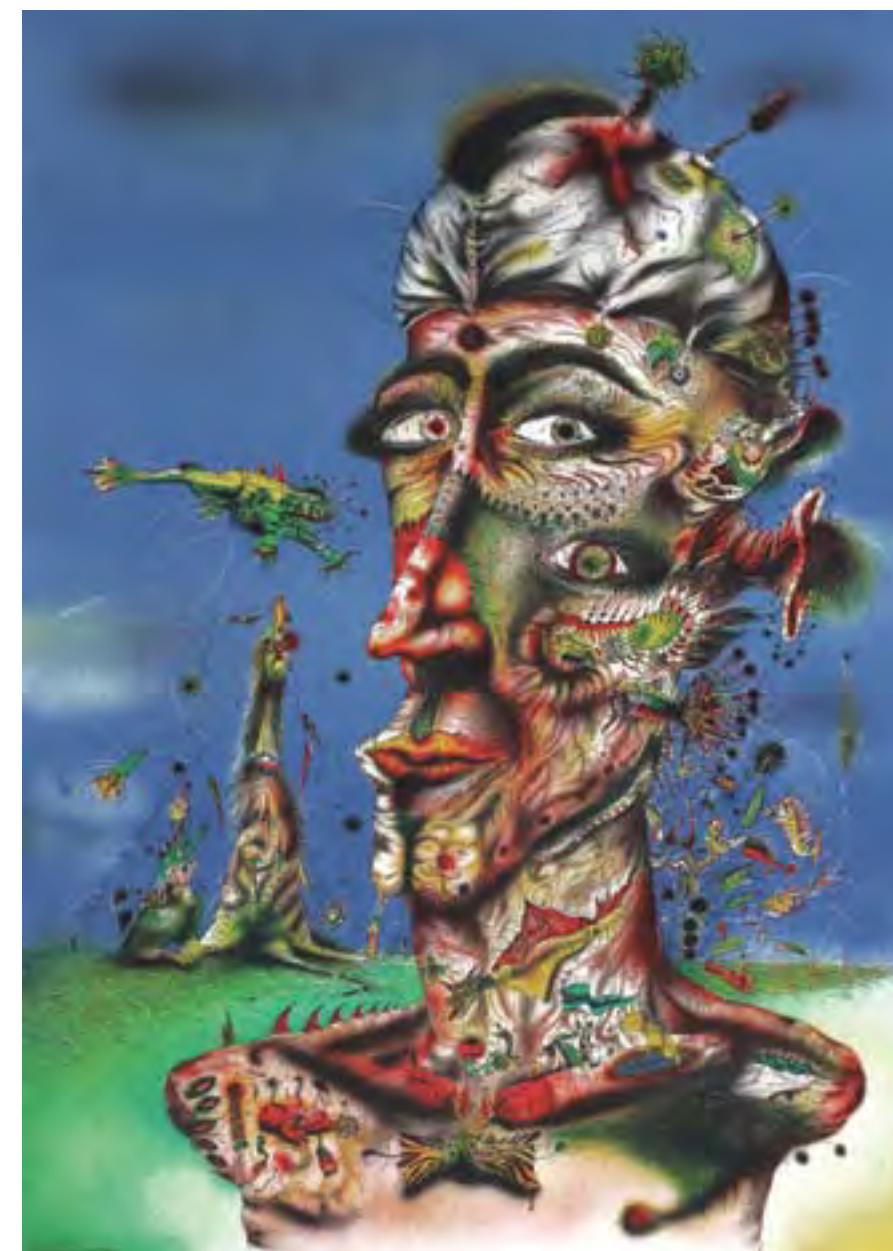
In 1975 Bruce had suggested to me that we should try to use his offset machine to produce a limited edition print that was not a photographic CMYK reproduction. The first print we did together, *Self Portrait 1975*, started out as a black and white line drawing. I wanted to add colour with an airbrush effect, not just flat colour. I used the airbrush to spray black ink onto the acetate sheets using different pressure intensities and coverage from solid black to very soft shading. Bruce did a series of exposures onto the aluminium printing plates to determine how fine one could go. This was then run through his one colour Heidelberg litho machine. We did a number of tests until we felt we had achieved the results we needed and I then set about doing each colour on a separate acetate sheet. Each of the colour separations were created by airbrushing, painting or drawing with black ink on the acetate film. I would also scratch the surface of the ink to create other effects. The airbrushing that I was doing at this stage was very rudimentary but I was quite happy with the final result of the *Self Portrait 1975*.

As I did not have the privilege of attending a university or a college that had the facilities for printmaking, working with Bruce was a great experience as it enabled me to do limited editions, aside from the silkscreening that I had been doing. The only private printmaker that I knew of at the time was Egon Guenther but he had a very select few artists with whom he worked and one had to be invited to his workshop.

At some stage Bruce left Pentalith and set up a workshop at his home in Bedfordview. He became more interested in doing work with artists although he still needed to do commercial work. Bruce's son, Mark, the now famous master printer, then a young schoolboy, spent many hours in the workshop with his father, learning to print.

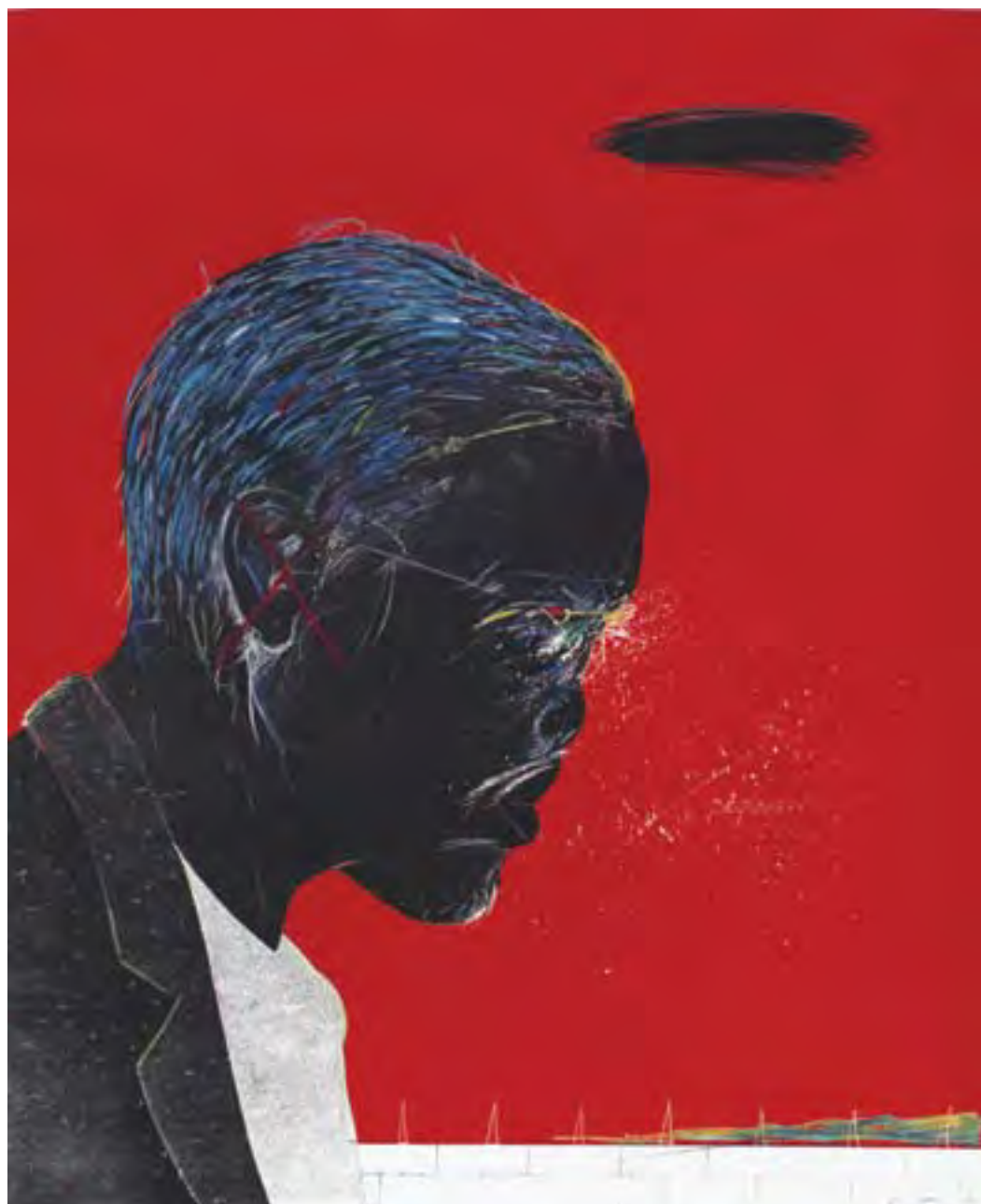
In 1978 Robert Westenberg printed the silkscreen *Last Letters From the Wilderness II* as a poster for an exhibition and also as a limited edition which I hand-coloured. Robert had been printing most of Walter Battiss' silkscreens at the time and shared a small studio in Johannesburg with Malcolm Payne who had been printing some of his own limited editions.

In 1980 I did a series of prints with Bruce Attwood using the same technique that we had experimented with in 1975. These included *Storm on the Bosses Farm*, which was included in a limited edition portfolio of various artists for Wits University, called the Bozzoli Portfolio, as well as *Self Portrait* (1980), *Walls Without Clouds*, and *Unidentified*. I had learned a lot more about airbrushing and commercial litho printing by this stage. To achieve the results I was looking for was technically much more challenging than my previous attempts. The colour in my work had intensified and the imagery was more defined. The challenge was to create a print that would equal the quality and feel of an original airbrush work. One of the difficulties was to maintain an even spray on the



*Self Portrait* 1975 Hand separated offset lithograph 635X455mm Edition 90





*Last Letters from the Wilderness II* 1978 Silkscreen and coloured pencil 550X450mm Edition 20

acetate without the airbrush splattering or not adhering to the acetate if one's finger print or anything oily was on the surface. This was almost impossible to correct and one had to start over. One had to visualize the intensity of colour that is needed to decide how dense the black spray needs to be and one also has to visualize the effect of one colour printed over another. All of the separations have to be precisely registered with each other. I enjoyed this process because the intensity of colour that one could achieve was much richer than with a standard CMYK print. We also experimented with printing certain colours multiple times to build up a very dense, rich colour. The results were very different to anything else produced on an offset litho machine. Bruce was extremely animated while the machine was running as it prints very rapidly. He invariably had the ink settings at the maximum flow and there was a risk of over-inking and destroying the print within seconds. One kept well out of his orbit around the machine during printing. Bruce moved to Broederstroom in about 1982/3 where he established the Broederstroom Press. He was married to Judith Mason at this time. Paul Stopforth also lived on their property and both he and Judith also experimented with Bruce on his offset machine.

In 1983 I met Malcolm Christian shortly before he left Wits. He invited me to come and use the Wits silkscreening facilities where I printed *Identikit*. Prior to this I had never used a vacuum silkscreening table and it was a pleasure to be able to work with proper equipment. As it was an experimental project in which I used techniques that I had not done before it ended up being a 34-screen image!

In 1984 – 5 I spent a year in the USA. While in Los Angeles, I produced a print with a company called Mirage Editions, which was rather intrigued with my method of hand separations using airbrush.

In 1988 Malcolm Christian invited me to come and do some etchings at his printing studio, Caversham Press, in Lidgetton, KwaZulu Natal. The first works I did with him was a series of six drypoint and aquatint etchings called *States of Emergency*. I later did *Tally Ho* (1990), as well as a large format silkscreen titled *Green Man Salon* (1990) and a set of six miniature silkscreens.

My interests in silkscreening was rekindled as a result and later in the year I bought professional silkscreening equipment which included a vacuum table with a mechanical arm. This allowed me to work at my own pace and over longer periods. I always enjoyed the process from start to finish, from making my own positives, exposing them onto the screens and hearing the sound of the squeegee as it glided across the screen, pushing the ink through the silk onto the paper. Between 1990 and 1999 I printed all my own silkscreen editions.

In the mid to late 1980's, I had worked with Don Searl of Haptics on one of the first Apple Mac computers that ever came to South Africa. This was my first ever experience of creating images on computer but there were no colour printers or any other way of transferring the work onto paper other than taking a photograph of the image on the screen.

In 1992 Hirt & Carter invited 12 artists, of whom I was one, to digitally create images for a calendar using their equipment. This was the first digitally created image of mine that was reproduced. Hirt & Carter did this portfolio to demonstrate how desktop publishing was to become the way forward. I bought my first Mac computer in 1995 but the resolution of the imagery was very poor compared to now. However, I did enjoy experimenting with the programmes and tools that were available at the time. It was still a novelty to be able to draw on a computer screen.

In 1999 art dealer Natalie Knight invited me to participate in a promotional project for the marketing of Telkom's internet services. I worked on my Mac 8100 and created a print that was titled *Catnet*. This was a digital collage of various photographic images of my work, superimposed with computer drawn elements and other special effects such as texturizing and increasing the pixilation of various sections. This was my first digitally created limited edition print.

My first stone litho, *Headman*, was printed by Mark Attwood in 1991. I think it was the first print that he did at his new Artists' Press studio at the Bag Factory in Johannesburg, having just



Norman Catherine and Moses Tsele, Hartbeespoort 1999

returned from the USA where he studied lithography at Tamarind Institute, New Mexico, USA. Mark also printed the lithograph, *Joyride*. To do this I worked directly onto five separate aluminium plates, which Mark then printed on his flat-bed press.

Shortly before this I had been invited to do a large-scale linocut print at the Artist Proof Studio. *Eye to Eye* was the first linocut that I had done since being at art school in the late 60's. I enjoyed working in lino again and followed this with *Man Eater* and *Shark Eater* and more recently with *Night Shift*, *Shadow Boxer* and *Juju*.

It has only been in the last 10 years that ink jet printing has become viable to use as an art print medium due to the improvement in technology, pigments and papers. In 2004 I produced the first in a series of giclée/pigment prints that were printed at Silvertone in Johannesburg. These prints are not photographs of artwork although they are often based on paintings that I have done. I draw the images directly on the computer using a Wacom tablet. It is a very direct way of creating an image and there is no need to consider all the technical aspects that are required in many other print making processes. I generally work in Photoshop. What I am seeing on screen is exactly the same as in print. During the process I can adjust individual colours, texturise areas, distort objects or move them around. Working in *layers* is also very useful as it allows the freedom to experiment without affecting the whole. One can work on a duplicated layer, try something out and if it doesn't work, delete it. Since the early 80s I hadn't much used airbrush in either originals or printmaking but in a lot of these prints I have used the airbrush tool quite extensively.

The process of masking areas to be airbrushed on screen is very similar to the masking method that is needed when physically

airbrushing an original work. As one can magnify the image considerably I am able to achieve even finer detail than would be possible in any other way. These editions are printed on 100% acid free cotton rag paper. This is a printing process that many photographers use to reproduce their work.

The three new silkscreen prints of 2014 were printed by Claudia Hartwig of Chocolate Ink Studio, Johannesburg. While I was having some linocuts printed at Artist Proof Studio a couple of years ago I met Claudia who was teaching silkscreening at APS at the time. Towards the end of 2012 I contacted her to ask if she would be interested in taking over my silkscreen equipment as I didn't have much time to do my own printing any longer. She was very keen as she had been wanting to set up her own printing studio. Chocolate Ink Studio, which is situated close to Arts on Main in Johannesburg, came into existence at the beginning of 2013. As far as I know Claudia is the only person doing silkscreen printing for artists in Johannesburg.

The artwork for these new silkscreens was created on a Mac computer using Photoshop and a Wacom tablet. Each colour was done on a separate layer. The process of doing the separations this way is not faster than the traditional method of working by hand on acetates but has certain other advantages such as being able to see each colour in the order that it would be printed and to judge how much of an overlap the colours need. The image can also be enlarged which makes it easier to work in greater detail. Once the artwork is complete, each layer is individually saved in solid black. Generally there are between six and ten colours per print. It is a much more precise method of registering the different colours and less back-breaking than bending over a light box in order to work on acetates.



*Storm on the Bosses Farm* 1980 Hand separated offset lithograph 550X420mm Edition 90





*Premonition of War* 1980 Hand separated offset lithograph 550X425mm Edition 75



*Walls Without Clouds* 1980 Hand separated offset lithograph 550X425 mm Edition 100





*Self Portrait* 1980 Hand separated offset lithograph 550X420mm Edition 100



*Unidentified* 1980 Hand separated offset lithograph 550X425mm Edition 100



*Apocalypse* 1980 Hand separated offset lithograph 550X455mm Edition 100



*Messenger* 1980 Hand separated offset lithograph 550X425mm Edition 100





*Dream Cloth* 1981 Hand separated offset lithograph 500X460mm Edition 150



*Condemned* 1981 Hand separated offset lithograph 550X460mm Edition 90



*Cactus Man* 1982 Hand separated offset lithograph 545X455mm Edition of 90

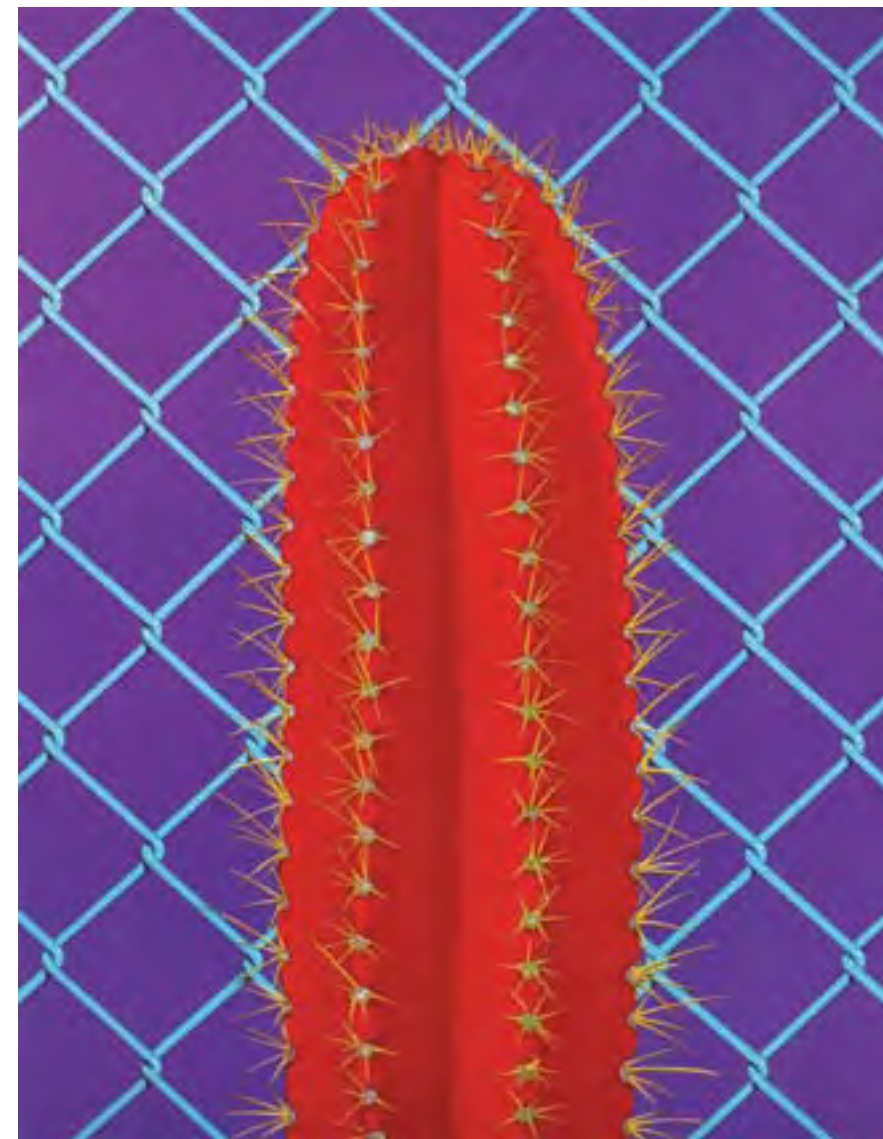


*Mr Chow* 1982 Hand separated offset lithograph 425X585mm Edition 90





*Identikit* 1983 Silkscreen 475X565mm Edition 40



*Red Fetish* 1980 Hand separated offset lithograph 550X425mm Edition 100





*Cross Pollination* 1984 Hand separated offset lithograph 185X265mm Edition 90

*Forbidden Fruit* 1984 Hand separated offset lithograph 185X265mm Edition 90



*Temptation* 1984 Hand separated offset lithograph 525X445mm Edition 90





*Witch Hunt* 1988 Etching and drypoint 250X315mm Edition 25



*War Lords* 1988 Etching and drypoint 250X315mm Edition 25





*Prototype* 1988 Etching and drypoint 250X300mm Edition 25

*Psychoanalysed* 1988 Etching and drypoint 245X295mm Edition 25



*Low Flying* 1988 Etching and drypoint 250X310mm Edition 25

*Intensive Care* 1988 Etching and drypoint 250X290mm





Tally Ho 1990 Etching and drypoint 355X500mm Edition 30





*Speak No Evil* 1990 Etching and drypoint 310X500mm Edition 25  
*Catnap* 1990 Etching and drypoint 355X500mm Edition 25  
**Opposite** *Headman* 1991 Stone lithograph 410X280mm Edition 25







*Do Not Disturb* 1991 Silkscreen 610X900mm Edition 45

*Consultation* 1992 Silkscreen 610X900mm Edition 45





*Blue Man* 1998 Silkscreen 900X630mm Edition 15



*Congo Fever* 1992 Silkscreen 900X655mm Edition 45





*You Are Under My Spell* 1992 Silkscreen 615X920mm Edition 45



*Ping Pong* 1993 Silkscreen 407X566mm Edition 45

**Following pages** *Curriculum Vitae* 1993 Hand-coloured silkscreen 600X900mm Edition 45









Muti Man 1998 Silkscreen 600X890mm Edition 45

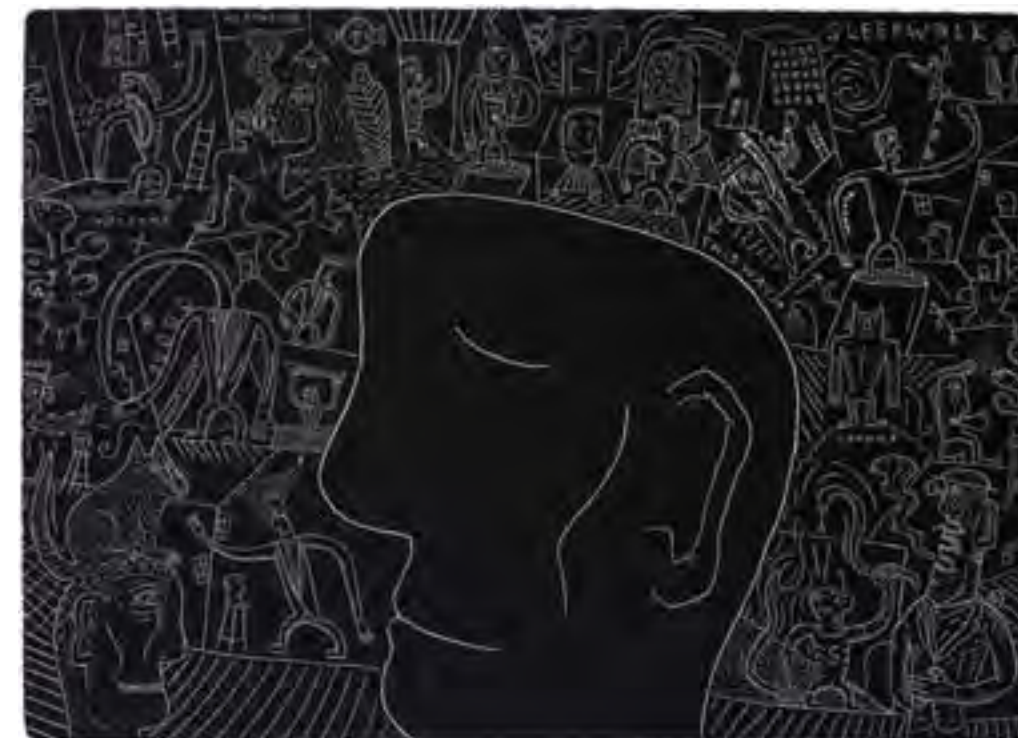




*Incognito* 1999 Silkscreen 620X920mm Edition 45

*I Must Be Dreaming* 1999 Silkscreen 600X890mm Edition 45





*Sleepwalk* 2002 Stone lithograph 390X540mm Edition 30

**Opposite** *Eye to Eye* 2001 Linocut 1810X1010mm Edition 25





Joy Ride 2002 Lithograph 550X425mm Edition 45





*Man Eater* 2002 Linocut 1140X795mm Edition 25



*Shark Eater* 2002 Linocut 1140X795mm Edition 25





*Peaceful Sleep* 2009  
Giclée print 820X970mm Edition 45





*Medium Rare* 2009 Giclée print 820X970mm Edition 45



*Night Watch* 2009 Giclée print 820X970mm Edition 45





*Raccoon Ritual* 2009 Giclée print 820X970mm Edition 45



*Dreamwalker* 2009 Giclée print 820X970mm Edition 45









*Feeding My Monster* 2013 Giclée print 455X680mm Edition 45  
**Previous page** *Sleepwalk II* 2008 Giclée print 690X970mm Edition 45



*Gotcha* 2011 Giclée print 330X440mm Edition 45  
*Serenade* 2011 Giclée print 330X440mm Edition 45







*Night Shift* 2012 Linocut 820X1195mm Edition 30





*Juju* 2014 Linocut 645X875mm Edition 20



*Shadow Boxer* 2014 Linocut 1135X885mm Edition 20





*Homo Opuntia* 2014 Silkscreen 615X940mm Edition 30





Hodge Podge 2014 Silkscreen 510X890mm Edition 40







Armed Response 2014 Silkscreen 615X940mm Edition 30

Solo exhibitions

- 2014

Print Editions 1968 – 2014, GALLERY AOP, Johannesburg
- 2013

Incognito, Circa Gallery, Johannesburg
- 2006

Dualities, Goodman Gallery, Johannesburg

Now & Then Retrospective, Johannesburg Art Gallery
- 2005

Now & Then Retrospective, Polokwane Art Gallery

Now & Then Retrospective, Durban Art Gallery

Now & Then Retrospective, Nelson Mandela Metro Art Gallery, Port Elizabeth

Now & Then Retrospective, Stellenbosch Art Gallery2004

Urban Mutations, Moba Art Gallery, Brussels

Now & Then Retrospective, Oliewenhuis Art Museum, Bloemfontein

Now & Then Retrospective, Pretoria Art Museum
- 2002

Goodman Gallery, Johannesburg
- 2000

Goodman Gallery, Johannesburg
- 1995

Espace XL, Luxembourg
- 1994

Goodman Gallery, Johannesburg
- 1993

Spot-On Gallery, Windhoek, Namibia
- 1991

Goodman Gallery, Johannesburg
- 1987

Goodman Gallery, Johannesburg
- 1986

Area-X Gallery, New York, USA

Gallery 21, Johannesburg (100 works from Pelmama Collection)

SA Association of Arts, Pretoria

Goodman Gallery, Johannesburg (Fook Island – Walter Battiss Commemorative Exhibition)
- 1985

Goodman Gallery, Johannesburg
- 1984

SA Association of Arts, Windhoek, Namibia
- 1982

Goodman Gallery, Johannesburg

Gowlett Gallery, Cape Town
- 1980

Goodman Gallery, Johannesburg
- 1979

Rand Afrikaans University, Johannesburg (Retrospective exhibition 1969 – 1979)
- 1978

Kunsthandel SIAU, Amsterdam, The Netherlands

Gallery 21, Johannesburg
- 1977

No 13 Abel Road Gallery, Johannesburg
- 1976

Gallery 21, Johannesburg
- 1974

Goodman-Wolman Gallery, Cape Town
- 1973

Goodman Gallery, Johannesburg
- 1972

Goodman Gallery, Johannesburg
- 1971

NSA Gallery, Durban
- 1970

Motif Gallery, East London
- 1969

Herbert Evans Gallery, Johannesburg
- Selected group exhibitions
- 2013

Collector's Choice, Galerie Michel Miltgen, Luxembourg
- 2013

It's New, It's Now, Minneapolis Institute of Art, Minnesota, USA
- 2012

Impressions from South Africa: 1965 to Now, Museum of Modern Art, New York, USA
- 2011

Entre De Cultura Contempor nia De Barcelona, Spain

Water – the [Delicate] Thread of Life, Standard Bank Gallery, Johannesburg

Art Monaco '11, Grimaldi Forum, Monaco
- 2010

Translations: Art into Jewellery, Standard Bank, Johannesburg
- 2007

Local Racism, Global Apartheid, CCCP, Barcelona, Spain
- 2006

1er Salon d'Art Contemporain Africain, Brussels, Belgium
- 2004

Identity – The ID of South African Artists, Scheveningen, The Netherlands
- 2003

Art 34 Basel, Switzerland
- 2002

Natural Born Painters, Galerie W, Paris, France

Passport to South Africa, Centro Culterale Trevi, Bolzano, Italy

L'humour dans l'art contemporain, Espace Belleville, Paris, France

Zeign ssische Kunst aus S dafrika, Bayer AG, Leverkusen, Germany
- 2000

New York – Artists Salute Gerard Schroeder United Nations Portfolio, New York, USA
- 1998

New York – Artists Salute Gerard Schroeder United Nations Portfolio, New York, USA
- 1997

Fin de Siecle, Michel Luneau Art Gallery, Nantes, France

South Africa, Kohn Turner Gallery, Los Angeles, USA
- 1996

Colours, Zeign ssische Kunst aus S dafrika, Haus der Kulturen der Welt, Berlin, Germany

Art 27'96 Basel, Switzerland

Simunye, Adelson Galleries, New York, USA

Chicago Art Fair, Chicago, USA (May)

Common and Uncommon Ground, Atlanta, USA

Eight from South Africa, Centre for the Arts, Yerba Buena Gardens, San Francisco, USA

Modern Konst i Afrika, Malm Konsthall, Malm , Sweden
- 1995

Modern Konst i Afrika, USA (Dallas, Atlanta, Detroit and Wilberforce, Ohio)

Panoramas of Passage: Changing Landscapes of South Africa, Meridian Cafritz Galleries, Washington (touring exhibition), USA

- 1995

Kunsthal, Rotterdam, The Netherlands

Mayibuye i Afrika, Bernard Jacobson Gallery, London, UK

On The Road, Delfina Studio Trust Gallery, London, UK

Seven Stories About Modern Art in Africa, Whitechapel Art Gallery, London, UK
- 1994

In Full Color, Les Sacks Fine Art, Los Angeles, USA

Cuban Biennial, Havana, Cuba

Ludwig Forum, Aachen, Germany
- 1993

Graphica Creativa, Jyvaskyla, Finland

Venice Biennial, Italy
- 1991

AA Life Vita Art Exhibition, Johannesburg
- 1990/1

Art from South Africa, Zabalaza Festival, Oxford Museum, Oxford, UK (touring exhibition)
- 1990

Voices from South Africa, Contemporary Art against Apartheid, Stuart Levy Gallery, New York, USA
- 1989

Art 20'89 Basel, Switzerland
- 1987

Art 18'87 Basel, Switzerland
- 1986

Pictures of People, Area-X Gallery, New York, USA
- 1985

Tributaries, Johannesburg and Germany (BMW-sponsored touring exhibition)

Soker-Kaseman Gallery, San Francisco, USA
- 1981

Defense Art Gallery, Paris, France

Art EXPO, Los Angeles, USA

Art EXPO, San Francisco, USA
- 1975

Art 6'75 Basel, Switzerland
- 1973

Galerie Daniel Gervis, Paris, France
- 1972

Galleria d'Arte L'Orizzonte, Senigallia, Italy

Public collections

- Iziko South African National Gallery, Cape Town
- Johannesburg Municipal Art Gallery, Johannesburg
- Pretoria Art Museum, Pretoria
- Durban Art Gallery, Durban
- Ann Bryant Art Gallery, East London
- Sandton Municipal Art Gallery, Sandton
- Oliwenhuis Art Museum, Bloemfontein
- The Haenggi Foundation Inc, Switzerland
- Pelmama Permanent Art Collection, Bloemfontein
- University of South Africa, Pretoria
- Rand Afrikaans University, Johannesburg
- University of the Witwatersrand, Johannesburg
- University of Natal, Durban
- Walter Battiss Museum, Somerset East
- Nelson Mandela Metropolitan Art Museum, Port Elizabeth
- Roodepoort Public Library, Roodepoort
- Department of National Education
- Carnegie Art Gallery, Newcastle
- Gauteng Legislature, Johannesburg
- Tatham Art Gallery, Pietermaritzburg
- Constitutional Court of SA, Johannesburg
- Museum of Modern Art, New York, USA (MOMA)
- Reserve Bank of South Africa
- Minneapolis Institute of Arts, Minnesota, USA
- Brooklyn Museum, New York, USA

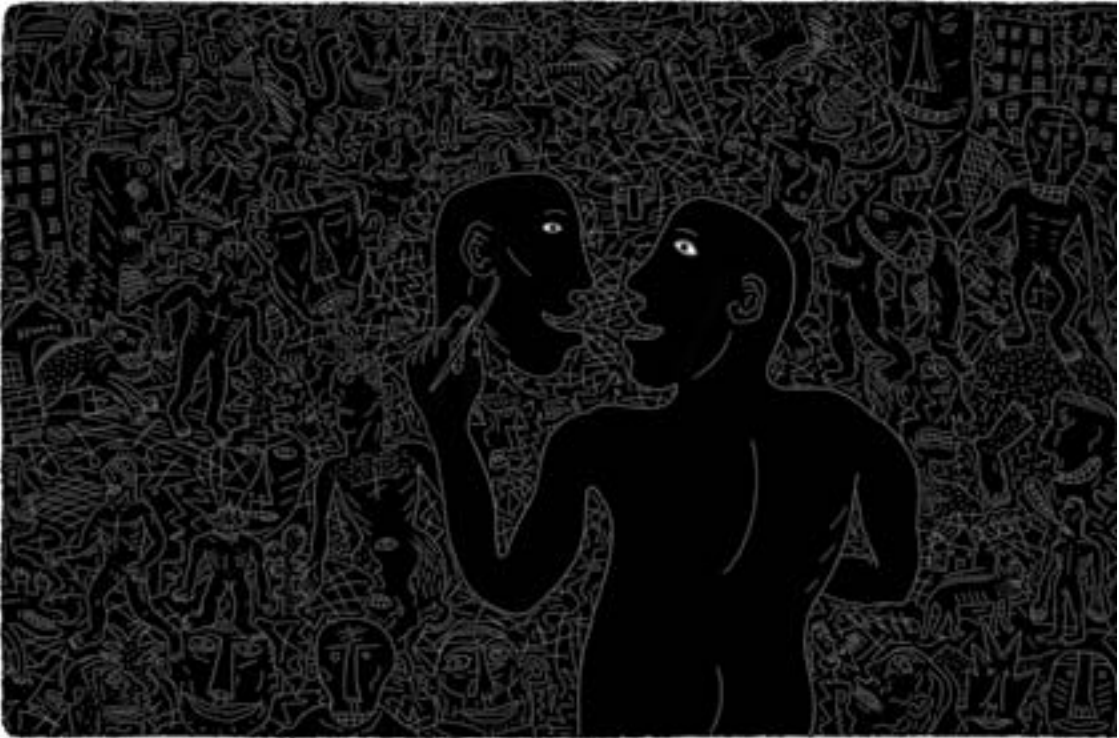
Corporate collections

- Chase Manhattan Bank, New York, USA
- Mobil Court Art Collection, Cape Town
- Everite Ltd, Johannesburg
- Premier Group, Johannesburg
- Bankorp, Johannesburg
- Standard Bank, Johannesburg
- Sasol Art Collection
- World Bank, Johannesburg
- BHP Billiton, Johannesburg
- World Economic Forum, Davos, Switzerland
- Union Bank of Switzerland, Sandton
- Telkom, Johannesburg
- Absa, Johannesburg
- Saronsberg Wine Estate Collection, Tulbagh
- Vodacom, Cape Town
- Berardo Foundation, Portugal
- Sanlam Ltd, Bellville
- Fortis Circustheatre, Scheveningen, The Netherlands



Bibliography

2013	<i>Norman Catherine – Incognito</i> (exhibition catalogue), Circa Gallery, Johannesburg	<i>Tributaries – A View of Contemporary SA Art</i> (BMW), AD Art Director (No 2 & No 3), Johannesburg
2012	<i>Impressions from South Africa: 1965 to Now</i> (exhibition catalogue), Judith B Hecker & Glenn D Lowry, MOMA, NYC, USA	<i>Looking at SA Art</i> , P Harmsen, JL van Schaik, Pretoria
2011	<i>Art South Africa</i> , 9 (4)	<i>The Advanced Airbrush Book</i> , Misstear & Scott-Harman, Orbis Publishing, London, UK
2010	<i>Translations: Art into Jewellery</i> , Standard Bank/Schwartz Jewellers catalogue	<i>Marguerite Stephens, Weaver – Tapestry</i> (exhibition catalogue), Pretoria Art Museum, Pretoria
2009	<i>South African Art Now</i> , Sue Williamson re-issue, Harper Collins	<i>Sun Magazine</i> (February), Johannesburg
	<i>Signature Pieces – The Standard Bank Corporate Collection</i> , Standard Bank of SA	<i>Sandton Sun Guide</i> (September)
	<i>Rendezvous – Focus Original Lithography</i> (exhibition catalogue), Paul Boulitreau	<i>OPTIMA</i> , 32 (1) - cover, Johannesburg
2008	<i>Art and Justice: The Art of the Constitutional Court of South Africa</i> , David Krut Publishing	1983 <i>Art &amp; Artists of South Africa</i> , Esmé Berman, AA Balkema, Cape Town, SA/Rotterdam, The Netherlands (revised edition)
	<i>South African Art Now</i> , Sue Williamson, Harper Collins	<i>The Blue Book</i> , Brad Benedict, Vermillion, London, UK & South Africa 1983, Johannesburg
2007	<i>Lino 4th Anniversary – Issue no 17</i> , Australia	1982 <i>Three Centuries of SA Art</i> , H Fransen, AD Donker, Johannesburg
2005	<i>Art @ Work – a decade and more of the Sasol art collection</i> , Sasol	<i>GA Houses 10</i> , ADA Edita, Tokyo – Fook Manor
	<i>South African Artist Norman Catherine</i> , Beth Kellog (Master’s Research Paper presented to The Faculty of the School of Art and Art History, University of Denver)	<i>Frontline</i> , Johannesburg, 3 (3)
2004	<i>Now &amp; Then Retrospective</i> (exhibition catalogue)	<i>40 Portraits</i> (exhibition catalogue), University of Stellenbosch
	<i>Identity – The ID of South African Artists</i> (exhibition catalogue), Scheveningen, The Netherlands	<i>Progressive Architecture</i> , 63 (3) – Fook Manor, Stamford, USA
2002	<i>Passport to South Africa</i> (exhibition catalogue), Bolzano, Italy	<i>Style</i> (August), Johannesburg
	<i>L’humour dans l’art contemporain</i> catalogue, Espace Belleville, Paris	<i>UCLA Bulletin – cover</i> , Los Angeles, USA
	<i>South African Art 1850 – 2002</i> , Goodman Gallery, Michael Stevenson, Deon Viljoen	1981 <i>Style</i> (October), Johannesburg
	<i>States of Emergence – South Africa 1960-1990</i> , Warren Siebrits, Johannesburg	<i>Artwork</i> (catalogue), Los Angeles, USA
2001	KKNK 2001 Visual Art, Sasol	<i>Idea 164</i> , Vol 29, January, Tokyo, Japan
2000	<i>Norman Catherine monologue</i> , Goodman Gallery, Johannesburg	1980 <i>The Airbrush Book</i> , Curtis & Hunt, Orbis Publishing, London, UK
	<i>Zeitgenössische Kunst aus Südafrika – Contemporary Art in South Africa</i> , Bayer (Pty) Ltd, South Africa & Cultural Affairs Department Bayer AG, Leverkusen	<i>Style</i> (December), Johannesburg
1996	<i>Art in South Africa - the Future Present</i> , Sue Williamson & Ashraf Jamal, David Philip Publishers	<i>SA Architecture</i> , Cape Town - Fook Manor
	<i>Colours – Kunst aus Südafrika</i> (exhibition catalogue), Berlin, Germany	<i>Graphis Annual</i> , Zurich, Switzerland
1995	<i>On the Road</i> (exhibition catalogue), Goodman Gallery, Johannesburg	1979 <i>Art Collection of Unisa</i> (catalogue 1), Pretoria
	<i>Seven Stories About Modern Art in Africa</i> (exhibition catalogue), Whitechapel Art Gallery, London, UK	<i>Norman Catherine 1949 – 1979</i> (exhibition catalogue), Rand Afrikaans University, Johannesburg
	<i>Panoramas of Passage – Changing Landscapes of South Africa</i> , Wits University & Meridian International Centre, Washington DC, USA	1979 <i>Music Maker</i> (May), Johannesburg
1994	<i>Style</i> (September), Johannesburg	1978 <i>Last Letters from the Wilderness</i> , Ramsay MacKay, Joburg Records
	<i>De Kat</i> (March), Johannesburg	<i>De Opkomende Zon</i> , De Stalmeesters, HR Meijer, Amsterdam, The Netherlands
1993	<i>Vogue</i> (December/January), Paris, France	<i>South African Art</i> , James Ambrose Brown, MacDonald, Cape Town
	<i>Incroci Del Sud Affinities</i> (exhibition catalogue), XLV Venice Biennial, Italy	<i>Deluxe</i> , 1 (1), London, UK
	<i>Graphica Creativa 93</i> (exhibition catalogue), Alvar Aalto Museum, Jyväskylä, Finland	<i>Escape</i> (May), Johannesburg
1991	<i>Style</i> (August), Johannesburg	1976 <i>Source Guide for Art &amp; Architecture</i> , Pretoria
	<i>South African Portfolio</i> , Steel & Michel (Struik), SA	<i>Habitat</i> , No 21, Johannesburg
	The Sasol Art Collection Catalogue	<i>Art 7’76 Basel catalogue</i> , Switzerland
	<i>Omni</i> (April – cover), New York, USA	<i>Art 6’75 Basel catalogue</i> , Switzerland
1990	<i>20/20</i> (February), London, UK	1975 <i>Habitat</i> , No 12, Johannesburg
	<i>ADA Magazine</i> No 8, Jennifer Sorrel, Cape Town	1974 <i>Passport to Pleasure</i> (August), Johannesburg
	<i>150 SA Paintings</i> , Alexander & Cohen (Struik Publishers)	1974 <i>To the Point</i> , 13 (9), Johannesburg
1989	<i>Battiss and the Spirit of the Place</i> , Unisa Art Gallery, Pretoria	1973 <i>Habitat</i> , No 1, Johannesburg
	<i>Resistance Art in South Africa</i> , Sue Williamson, David Phillips Publishers, Cape Town	<i>Time-out</i> (June), Johannesburg
1987	<i>De Kat</i> (July), Johannesburg	<i>Art South Africa Today</i> (exhibition catalogue), Durban
	<i>Art 18’87 Basel catalogue</i> , Switzerland	1972 <i>Artlook</i> (June), Johannesburg
	<i>Art 18’87, Basel catalogue</i> Goodman Gallery, Johannesburg	1969 <i>Artlook</i> , No 36, Johannesburg
	<i>Norman Catherine Recent Works</i> (exhibition catalogue), Goodman Gallery	
	<i>Vita Art Now</i> (exhibition catalogue), Johannesburg Art Gallery	
1986	<i>Artspeak</i> , IX (I), New York, USA	
	<i>108 East Village Review</i> (September), New York, USA	
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