

the entire lino-cut block himself,' she notes. The edition sold out immediately, so the appearance of this work on auction is a rare opportunity for art collectors.

The point of the November auction is to raise money to establish an endowment trust fund for Artist Proof Studio. This is needed both to enable long-term planning, and to pay for student bursaries. APS takes in about 40 new students every year – between 60 and 70 students in total – very few of whom pay fees other than registration. 'Most of the students get a place because they're exceptionally talented and want to make a living as an artist,' explains Berman. 'We believe they have the potential, but they either don't have the funds or necessary matric qualifications to take on university studies. This is a viable tertiary education option for them. So it is an unusual organisation, in that we subsidise all our students through corporate partnerships or our patron programme. Hence the need for the endowment fund, given that grant funding is very limited at the moment. We used to get a lot more funding from the government SETA learnership subsidies, which kept us going. Now more than 70 per cent of our income sustains the studio through sales of artwork... So we need continual support for our education programme, which is never going to be self-sustaining – although our operations sustains itself.'

Graduates of Artist Proof Studio go through three years of training, with a fourth year post-graduate internship. 'The internship is usually paid, so we try and raise money to provide a stipend,' says Berman. Artist Proof Studio consists of five units – their education programme, a gallery, the pro-shop (where master printers work alongside artists to create

This means that art collectors will soon have the chance to acquire pieces including some that are otherwise unobtainable, along with work by some of the institution's most successful alumni.

printed works), special projects, and administration. 'Fourth years get placed in all of those, to get work experience,' says Berman. 'Some of them rotate, but some really just find their niche. Interestingly, a lot of the ones that have made it, like Bambo [Sibiya], Mongezi [Ncaphayi], and Nelson [Makamo] – they all ran in the gallery... they used the network to market and sell their own work through APS.'

Some of the selected interns then go on to a fifth year working for the studio on contract. In this way APS is continually expanding and creating many job opportunities

Moreover, 'training active citizens is part of our programme,' says Berman. 'Not only should the students be



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