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P E N N Y S I O P I S
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5 0 Y E A R S

QUAD ADAMS
RUBY ONYINYECHI AMANZE
GHADA AMER
WALTER BATTISS
WILLEM BOSHOFF
CANDICE BREITZ
LISA BRICE
BROOMBERG & CHANARIN
THE BROTHER MOVES ON
CARLA BUSUTTIL
KUDZANAI CHIURAI
NOLAN OSWALD DENNIS
JABULANI DHLAMINI
HASAN & HUSAIN ESSOP
MOUNIR FATMI
DUMILE FENI
KENDELL GEERS
DAVID GOLDBLATT
GABRIELLE GOLIATH
SONIA GOMES
HAROON GUNN-SALIE
ROBERT HODGINS
ALFREDO JAAR
WILLIAM KENTRIDGE
KILUANJI KIA HENDA
KAPWANI KIWANGA
DAVID KOLOANE
SYDNEY KUMALO
MOSHEKWA LANGA
EZROM LEGAE
LIZA LOU
GERALD MACHONA
GERHARD MARX
MISHECK MASAMVU
LEONARD MATSOSO
KAGISO PAT MAUTLOA
BRETT MURRAY
PAULO NAZARETH
SHIRIN NESHAT
SAM NHLENGETHWA
WALTER OLTMANN
TABITA REZAIRE
TRACEY ROSE
ROSENCLAIRE
JACOLBY SATTERWHITE
PETER SCHÜTZ
JOHANNES SEGOGELA
THABISO SEKGALA
CYPRIAN SHILAKOE
PENNY SIOPI
CECIL SKOTNES
MIKHAEL SUBOTZKY
HANK WILLIS THOMAS
CLIVE VAN DEN BERG
MINNETTE VÁRI
DIANE VICTOR
EDOARDO VILLA
JEREMY WAFER
JESSICA WEBSTER
SUE WILLIAMSON
NELISIWE XABA



REVOLUTIONS

GOODMAN GALLERY AT 50

1966-2016

GOODMAN GALLERY

A FOREWORD

by Liza Essers



Liza Essers at the opening of *In Context* in 2010

Goodman Gallery artists have always, in some way, started, evoked, provoked, imagined, contested, confronted, constructed and yearned for new revolutions.

When I bought the gallery eight years ago, what really struck me about this ostensible commercial space in the northern suburbs of Johannesburg, was a legacy of artists who were and are, in a sense, agents for social change. This approach seemed to be in the DNA of a space that, in its own idiosyncratic way stood up to apartheid divisions, to post-apartheid inequality and to contemporary issues of conflict and socio-economic injustice. The gallery, both then and now, has come to be defined by both an agility and a need to challenge unequal power structures.

This was a serious space – with black artists posing as waiters during police raids in the 1960s. Artwork (such as Ezom Legae's 'Chicken' series about the death of Steve Biko), was confiscated in the 1970s. Linda Goodman (now Givon) stood up to the law and offered her home to artists in hiding. The gallery stood in solidarity with marches against the regime. It showed the work of artists such as Dumile Feni, Sydney Kumalo, Leonard Matsoso, Cyprian Shilakoe, who struggled to find forums for their work during apartheid because of their race. It disseminated messages to the rest of the world during the cultural boycott through platforms such as Art Basel and travelling exhibitions such as *Art Against Apartheid*. It presented the work of a pioneering new school of South African modernists such as Cecil Skotnes and Edoardo Villa. It supported cultural workers, such as Fuad Adams, little known, overlooked and on the run from Security Police due to his inflammatory drawings.

But it was also a playful and experimental space – the Fook years with Walter Battiss and the necessity to imagine a fictional utopia where equality was possible. Peter Schütz's invented magical language – both spoken and visual. Art was made on the pavement, only for it to be washed away the next time it rained. Robert Hodgins' acerbic satire of politicians and businessmen expressed through a singular artistic style. Many of these stories were passed onto me by Neil Dundas, a walking Goodman Gallery encyclopedia, who worked so closely with many of these artists since the 1980s and continued the chronicles of those who never lived to see the end of apartheid.

This was a place where artists could potentially make a living, make money – a word sometimes avoided in the art world – but it wasn't about the commodity of pretty objects, but, rather the unusual business of ideas. Linda engendered this very significant and unconventional environment, and when I took the helm at the young age of 34, the responsibility of continuing and expanding on this legacy weighed heavily upon me.

I had inherited an incredible roster of the

most important living South African artists, some locally-based, including David Goldblatt, William Kentridge, David Koloane, Sam Nhlengethwa and Kagiso Pat Mautloa. Artists who lived between South Africa and the rest of the world, making an indelible impact on both the local and the global scene, included Lisa Brice, Kendell Geers, Moshekwa Langa and Tracey Rose. Goodman Gallery also worked with a remarkable group of people based in South Africa who – as well as artists – were academics, teachers and cultural theorists, such as Willem Boshoff, Walter Oltmann, Penny Siopis, Minnette Vári, Clive van den Berg, Diane Victor, Jeremy Wafer and Sue Williamson. I was also fortunate to start working with younger artists, in the genesis of their careers, yet already making groundbreaking work, such as Hasan & Husain Essop and Mikhael Subotzky.

What I soon reflected on was a need to nurture these existing relationships, but to also look beyond South Africa – to open up this space, and the discourse it created, to international artists and a global audience. I recognised that the legacy of apartheid strictures and cultural boycotts had made this difficult in the past. Major exhibitions in the early to mid 1990s had aimed at opening South Africa up to the rest of the continent and the world, but these relationships, I noted, were transient. I certainly did not shy away from taking on additional South African artists, very quickly bringing Gerhard Marx into the fold, but started to engage with necessity to build lasting relationships with artists from the rest of Africa, and also quickly picking up on the importance of working with artists based in the Diaspora, as well as those engaged with issues pertinent to the African context. Kudzanai Chiurai from Zimbabwe was one of the first artists from beyond South Africa's borders to join the gallery under my directorship.

I was starting to meet and build relationships with significant artists outside of the inherited stable, and outside of South Africa. This included artists still with close ties to South Africa – yet significantly international in their approach – including Adam Broomberg and Oliver Chanarin, Candice Breitz, Rosenclaire and, later, young artist Carla Busuttill. But this also included artists of north African origin, such as Ghada Amer (Egypt) and Mounir Fatmi (Morocco) who evoked in me a deep need to confront colonial era divides that have distanced sub-Saharan Africa from its northern counterparts. American artists Hank Willis Thomas and Liza Lou were incredibly significant in their connection to the southern hemisphere – Hank in his interest in the mythology of race and the legacy of slavery, and Liza (who has run a studio in Durban for over a decade) in her conceptual use of a particularly South African medium: glass beads. Alfredo Jaar (Chile) was one of the first artists from Latin America, a

region that I feel an inherent connection with, to join the gallery. Both his clear message as an artist – that culture can affect change and shift perceptions created by forces such as the mass media – and his notable research into and work about the African continent has made him an invaluable new addition to the stable. Burgeoning and new relationships continue this trajectory, including Shirin Neshat (Iran), Kilaunji Kia Henda (Angola), ruby oniyechi amanze (Nigeria/USA), Kapwani Kiwanga (Canada/France), Sonia Gomes and Paulo Nazareth (both Brazil).

Having travelled to cultural capitals the world over, I realised that there existed many gaps in the arts sector here, so few resources, and such a Sisyphean task to overcome this. Yet through the Goodman Gallery's long history, I observed that so much of the seemingly unthinkable was possible in the contemporary art world, and I made the decision to seize this notion. The idea of transformation, perpetual change, radical ideas and shifting perceptions and histories became central within what I viewed as the Goodman Gallery's 21st Century mission – still linked to a formidable history, but amenable to new possibilities and unprecedented metamorphosis. I picked up on the gallery's potential to transcend merely being a commercial space, the necessity to introduce a programme that is, at once, international, experimental, influential, more typical of a space that is an independent contemporary cultural institution, than a commercial art gallery.

In my consideration of the South African art world, I saw a deep lamentation of the loss of the Johannesburg Biennale, which came to a sad but powerful end with Okwui Enwezor's legendary exhibition *Trade Routes: History and Geography* in 1997. While a commercial gallery could never stage a full-scale biennale, nor should such entities take on this kind of authority, we worked collaboratively with artists and institutions, offering what many called a mini-biennale, in the form of *In Context* in 2010. This saw the work of international giants such as Jenny Holzer, El Anatsui, Yinka Shonibare and Michelangelo Pistoletto being presented alongside some of the most prominent contemporary South African artists. The event realised partnerships with institutions such as the Johannesburg Art Gallery and the Apartheid Museum with a major installation by Kara Walker. The series of exhibitions as a whole considers the dynamics and tensions of place. *In Context* has since become an ongoing curatorial initiative and the next edition in 2016, called *Africans in America*, will see a dynamic multidisciplinary artistic programme with major projects by artists including Theaster Gates and Julie Mehretu, as well as an extensive academic conference in partnership with the University of the Witwatersrand and institutions such as New York University, Harvard and the Studio Museum in Harlem, New York City.

The collaborative nature of our programme has also been extended through independent partnerships with local museums, a philanthropic initiative that has been driven by the lack of local institutional support. This has included William Kentridge's *The Refusal*

of Time at the Johannesburg Art Gallery (2014) and the Iziko South African National Gallery (2015), and, most recently, Alfredo Jaar's *The Sound of Silence* at the Wits Art Museum (2016). This was the first time that this installation dedicated to the memory of South African photographer Kevin Carter – after travelling to 25 cities all over the world – was being shown in his home country.

In my beginnings as a gallery director, I also noticed a need for young and independent artists and curators to have a platform, a laboratory for ideas, experimental and in some cases non-commercial practice. This has resulted in a lasting involvement with some of the most compelling artists of a younger generation in South Africa including Gabrielle Goliath, Haroon Gunn-Salie, Nolan Oswald Dennis (born in Zambia to a family in exile), Jabulani Dhlamini, the late Thabiso Seggala and Jessica Webster. Young Zimbabwean artists Gerald Machona and Misheck Masamvu and French Guyanan Tabita Rezaire are also new invaluable additions. Nelisiwe Xaba and The Brother Moves On (TBMO), although an artist and collective who have not traditionally worked within the walls of a white cube, have worked with us to break them down.

In addition to these new relationships, Goodman Gallery established *Working Title*, another ongoing curatorial initiative. In early exhibitions in the series – *Nation State* (2009), curated by myself and Storm Janse van Rensburg, and *US* (2009) curated by Bettina Malcomess and Simon Njami – the focus was on the conceptual interrogation of art and society; communal experience and group identity in a new nation. In more recent editions of *Working Title* we have hosted performances in the gallery basement by TBMO; built a dialogue booth with Haroon James (who worked collaboratively with Dereleen James, the mother of a tik-addicted teenager); and presented a sophisticated exploration of new uses of technology in Africa that traverse music, film, performance, the internet and social media in our 2015 edition titled *Post African Futures*.

The most recent curatorial initiative that I have introduced to the Goodman Gallery programme is South-South, which is also ongoing and emerges from a contemporary environment of integration trends in the developing world, exploring the tricky notion of a connected "global south". It ultimately presents work by artists born into environs across the Atlantic that, although disparate, have engendered compelling cultural parallels. The first edition saw the biggest presentation of contemporary Brazilian art in South Africa, with artists such as Cildo Meireles exhibiting here for the first time since *Important Exportant*, which was organised by Cuban curator Gerardo Mosquera as part of Enwezor's Johannesburg Biennale in 1997. The next edition in 2017 will look at Angola, Cuba, Brazil and South Africa as nexus points, historically interlaced and all recovering from or on the verge of socio-political rupture.

Many of these initiatives, as well as the gallery's roster, dovetail with an ongoing series outside of the traditional white cube, which I essentially view as a 'third space'. This provides a platform for experimental, non-commercial initiatives, often in alternative spaces. This has

seen events with practitioners whose practice transcends visual arts into performance and intervention in non-traditional art spaces. These ranged from David Goldblatt's work being presented in the forced removal site formerly known as Fietas, to performances on the streets of inner city Johannesburg, in theatres and in the parking lot of the gallery. Here TBMO, Dennis and others, presented live music and drawing that was set on fire, the streets of Parkwood ablaze and alive for one night.

The Gallery was also the site of the unexpected, albeit of a different kind, when we received a court order from President Jacob Zuma and from the ruling party to remove Brett Murray's *The Spear* from our gallery walls. This internationally reported-on tale saw the gallery subject to vandalism and protest, with 4000 people marching here to defend the president's right to dignity. Amidst national polarisation, political manipulation, attempts at censorship, as well as genuine hurt and concern over the corruption of images, I believe the Goodman Gallery became a place for discussion and for discourse, especially with regard to the necessity to defend – but also the responsibility that comes with – freedom of expression.

To celebrate five decades of what I have briefly described here and so much more, we are hosting exhibitions – under the title *New Revolutions* – across our two spaces in a non-chronological exploration of the power of contemporary art to transform the way we view the world. We feature work by all of the above mentioned artists and more, who are a part of the Goodman Gallery's history, present and future. In addition to this we are considering our booth at Art Basel 2016 to be an extension of the exhibitions in South Africa. This is a nod to the part that Art Basel, which the Goodman Gallery first participated in in 1984, and by extension the international art world, has played in the genesis of our 50 year old endeavor.

In pages that follow we break down a timeline of significant moments in the gallery's history. Sean O'Toole presents a decade by decade exploration of the epochs in which Goodman Gallery has come to be known as one of the most important contemporary art spaces on the African continent. Finally, this is followed by stories, voices, statements, opinions, first hand accounts from the artists, curators and people who have come to define the Goodman Gallery over half a century.

These voices are important, as art is so much more than something that sits on a wall – for me, it's about people. It's about the staff and artists, collectors, writers, academics, teachers and students, the browsers and the visiting public. The Gallery is a physical space that belongs to everyone, but it's also a conceptual space, a meeting of minds, ideas, arguments, exchange, and hopefully sensitisation, compassion and understanding.

'The first revolution is when you change your mind,' said Gil Scott-Heron, and I hope these reflections, narratives, and analogies provide you with a way of seeing and thinking that is new and transformative at the same time. This exhibition, book and celebration is not only about the past; but about the changes that await us, and the way in which art can be a vehicle for the most powerful and moving forms of transformation.

FIFTY YEARS

by Sean O'Toole

On 25 November 1966, Linda Givon, a trained actress who had served an apprenticeship under the distinguished American dealer and collector Eric Estorick at the Grosvenor Gallery in London, opened the Goodman Gallery in Johannesburg. Situated in an unfinished mall development in Hyde Park, an upscale suburb north of the central city, the new gallery bore Givon's earlier marriage name and formed part of a small but energetic art scene that included an impressive public museum, various commercial galleries and, importantly, an art buying public. Notwithstanding these rudiments of an industry, it was a volatile moment to be championing new art. The biography of the Goodman Gallery, an erratically chronicled story tied to the careers of the many artists it has represented over five decades, was – as it still is – indelibly influenced by larger social and political forces.

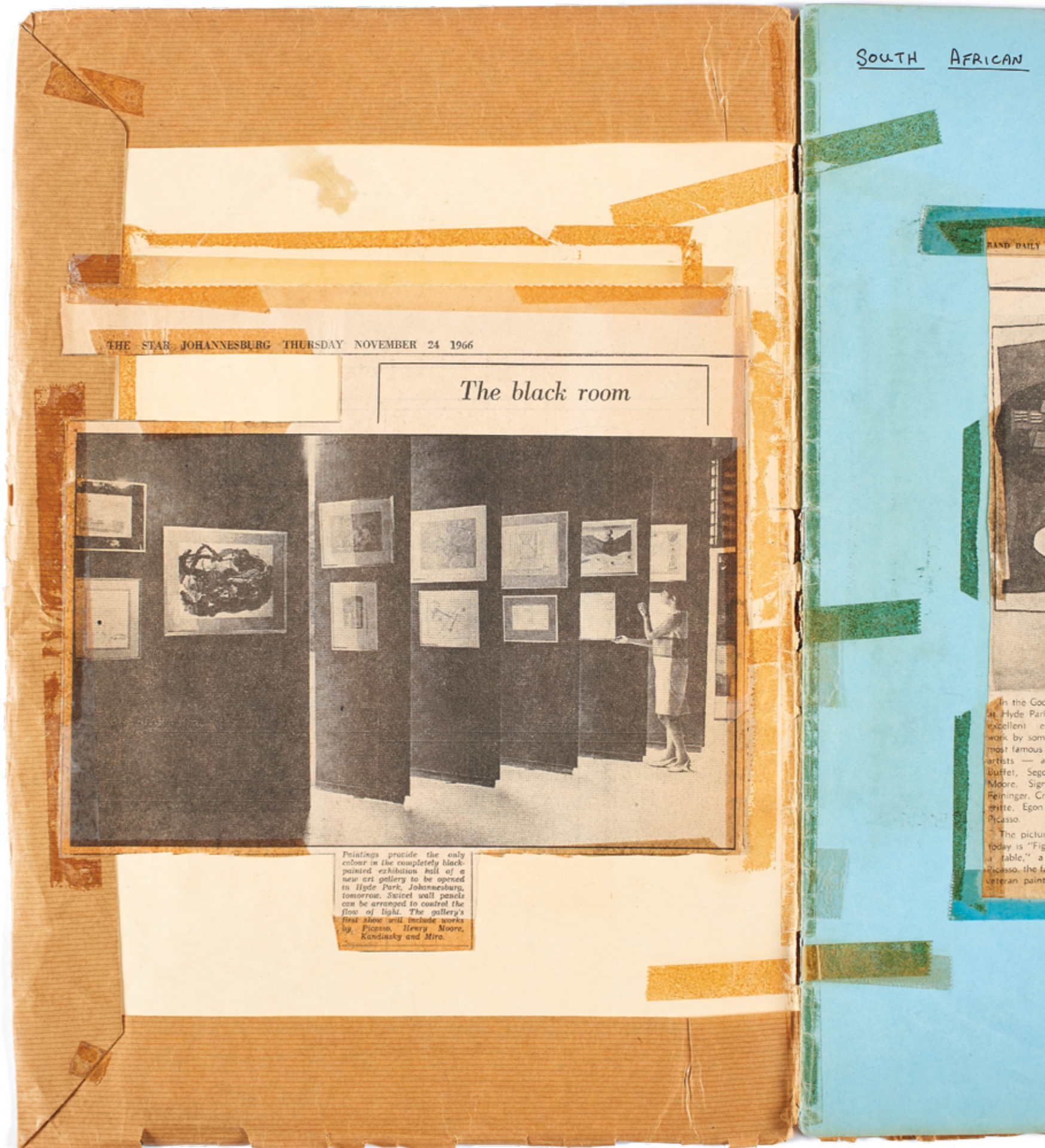
This essay does not purport to offer a comprehensive history of the Goodman Gallery. Rather than pursue completion, it explores certain tangents, in particular focusing on the tumult that animated the period around the gallery's opening in 1966, showing how forces in society, generally, as well as within the art market, particularly, shaped and formed its dynamic programme of exhibitions. It is a central argument of this open-ended biographical essay that the Goodman Gallery's evolution from plucky young start-up in the suburbs to broker of new ideas in the South African art scene is indivisible from the country's journey overcoming its history of race-based discrimination.

Three months before the gallery opened, the United Nations hosted a series of themed seminars in cities across the globe, including one on apartheid in the Brazilian capital of Brasilia. South Africa's white-minority government refused an invitation to attend the nearly two-week long event, which concluded with a

statement by participants that the policies of the Pretoria government 'bore, in fact, much similarity to Nazism'. Two days after this galvanising event in the international struggle against apartheid, Dimitri Tsafendas fatally stabbed the country's sitting prime minister, race ideologue H.F. Verwoerd, in Cape Town. Security forces also clashed with SWAPO fighters in Namibia for the first time, marking the start of the protracted South African Border War and opening of a new front in the escalating Cold War.

Arguably the most decisive contextual force at play, one whose inevitability the fathers of the white republic aimed to hold back, was African decolonisation. In 1966 neighbouring Botswana gained independence. None of these events are hinted at in early press notices for exhibitions. Inequalities, such as they were accepted to exist, were detailed in broad strokes: 'knobbly knees, distended stomachs and gross caricatures of the human figure,' wrote *The Star* of Julian Motau's 1967 debut exhibition with the Goodman Gallery.

Nadine Gordimer, a friend and ally of Givon throughout her years as a commercial dealer, wrote about the imprecise white mood of the era in her novella *The Late Bourgeois World* (1966). A dialogue sequence between the novel's protagonist, Liz van den Sandt, and her lover, Graham, yielded the book's title. 'What could one say this is the age of?' asks Liz. 'Not in terms of technical achievement, that's too easy, and it's not enough about us – about people is it?' Graham laconically responds, 'I've read a book that refers to ours as the *Late Bourgeois World*. How does that appeal to you?' Liz laughs. 'It's got a nice dying fall. But that's a political definition, they're no good.'



THE STAR JOHANNESBURG FRIDAY AUGUST 4 1967



Natural form is painter's big interest

African youths amuse themselves on a beach in this painting by Pat Meyer. It is among the works on view in her own exhibition which opens in Johannesburg today. She says she is a collector of "shells" and is interested in all natural forms, even bones. Like her husband, she skindives but not...

THE ANNUAL month's holiday at the coast, usually spent skindiving at Inhaca Island off Lourenço Marques, is one that Mrs. Pat Meyer looks forward to for the rest of the year.

Then, she takes her sketchbook along and takes many of her paintings on shells, sea forms and beach scenes. Her first exhibition of paintings and monotypes opens in Johannesburg today.

ART AND ARTISTS

Mrs. Meyer married soon after graduating in fine arts at Witwatersrand University. During their holidays, her husband's hobby is underwater photography, while she sketches. They both skindive—but she seldom uses underwater themes for paintings. "I have always been a collector of shapes," she says. "I collect shells, mainly broken ones. Our flat is full of bowls of shells and fruit. I am interested in all natural forms, even bones. I have done a painting of bones; they have wonderful shapes." Grouped shells figure in many of her oils.

Gordimer's book was summarily banned in South Africa, its subject of underground militancy skirting too close to home truths, notably to do with the life prison sentences imposed on eight senior African National Congress (ANC) members in 1964. The uneasy reception of Gordimer's novella, notwithstanding, the book is important in registering the shifting attitudes towards the form and purpose of art in South Africa. That same year, 24-year-old Dumile Feni produced one of his best-known drawings: the two-metre-long charcoal and conté drawing entitled *Railway Accident*. First exhibited at Gallery 101 in 1967, this study of a derailed train with its stricken victims signalled a decisive move away from the cheery pictorialism and syncretic modernism of earlier black South African artists.

Feni's emergence coincided with larger shifts in the art world. In 1966 sculptor Alberto Giacometti and influential Dadaist Jean Arp died, as did Irma Stern, the formidable but socially conservative Cape Town expressionist painter whose work remains a bulwark of traditional tastes. Also in 1966 – and emblematic of



LEFT: A page from the Goodman Gallery's press archive. BELOW: Linda Givon (far right) with artists and staff, circa late 1960s/early 1970s. RIGHT: An invitation card to a solo exhibition by Dumile Feni at Goodman Gallery in 1967.



DUMILE



a radically different trajectory in art, one that the Goodman Gallery increasingly warmed to over time – the minimalist sculptor Carl Andre produced his brick sculpture *Equivalent VIII*. Bricks – wonderful bricks, model bricks, to loosely quote Ivan Vladislavić – would later be the subject of work by gallery artists like Kendell Geers and David Goldblatt.

But it was the energetic musical culture of the period that registered the most widely felt seismographic readings. Not dissimilar today, metropolitan youths, many of them weaned on the privileges of consumerism and education, were challenging the orthodoxies of dour old men in suits. A day before the opening of the Goodman Gallery, The Beatles began recording their era-defining *Sgt. Pepper's Lonely Hearts Club Band*. Also in London, remnants of The Blue Notes, a mixed-race jazz sextet who left South Africa in 1964, became the Friday-night house band at Ronnie Scott's Old Place, some say changing the course of British jazz.

These new vibes, pregnant as they were with ideas that would influence the future, were remote concerns for Givon. She had a new business to nurture. The line-up for her debut exhibition featured 30 mostly international artists, including bankable names like Pablo Picasso, Joan Miró and Henry Moore. 'I made my living through selling international white artists,' Givon told me decades later, shortly before selling her gallery to Liza Essers in 2008. 'I became Moore's agent, Victor Vasarely's agent, Picasso's agent.' In 1984 the gallery even held an important exhibition of previously unseen work by Picasso dating from 1902 to 1967. The emphasis of the launch exhibition was however graphics, a democratic medium that Givon actively championed. 'A new form in art is springing up all over – the graphic,' wrote Givon in a 1969 issue of the monthly magazine *Artlook*. 'In South Africa we are just on the brink of this exciting process with all its possibilities.'

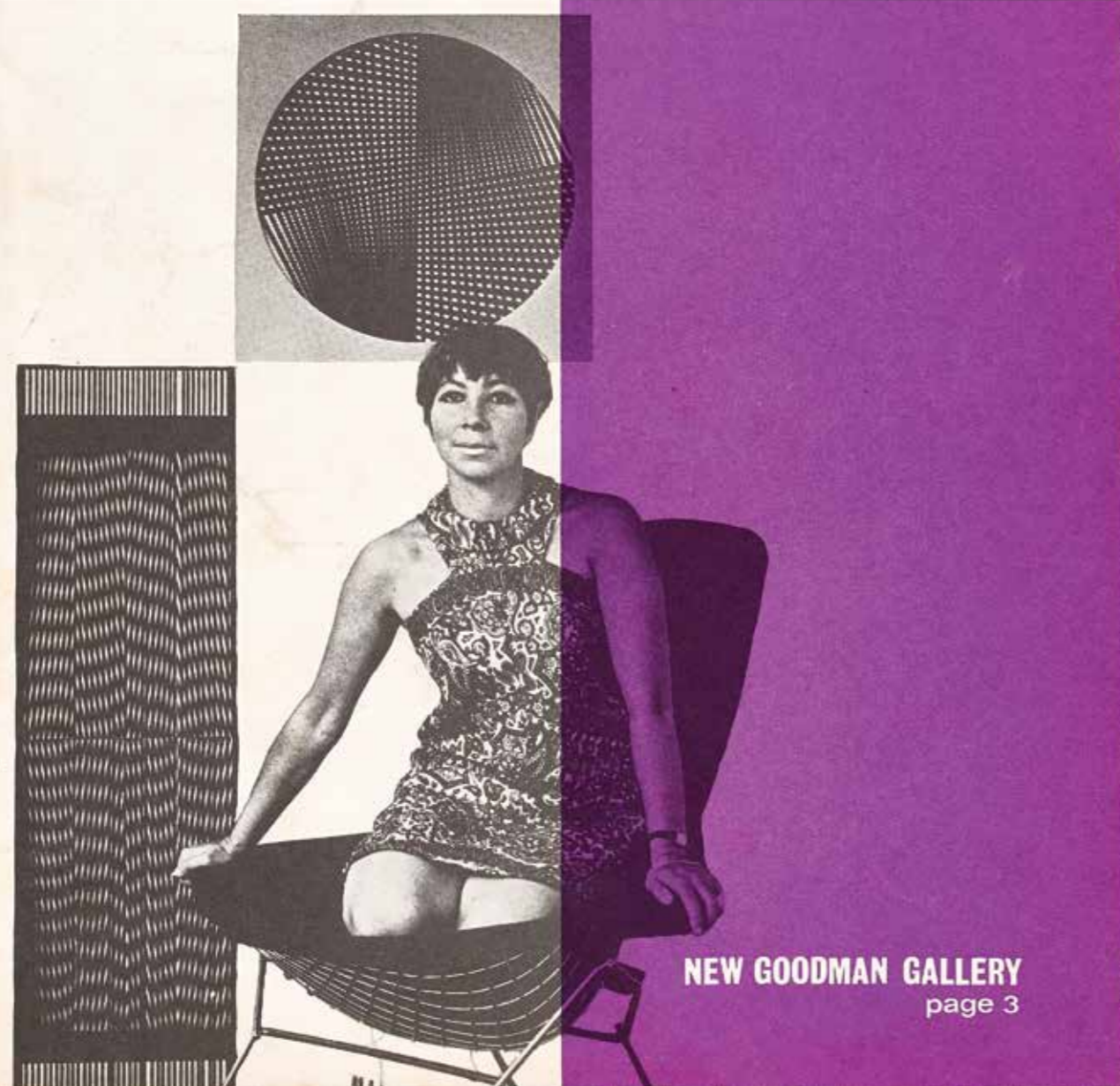
LEFT: Kendell Geers, *Hanging Piece*, 1993. Installation view of the exhibition, *The Poetry In Between: South-South* at Goodman Gallery, Cape Town in 2015

DECEMBER 1966

artlook

30c

art news monthly



NEW GOODMAN GALLERY
page 3

ABOVE & OPPOSITE: Linda Givon and the newly opened Goodman Gallery in the December 1966 cover story of *Artlook*, a monthly South African art news publication.

David Day

the new goodman gallery



Thanksgiving Day. It may be a good omen. It was November 25 that saw the opening of Johannesburg's newest gallery, the Goodman Gallery.

The portents certainly are good. It is the farthest out, geographically, of all the city's galleries: in the brand-new, still unfinished complex of Hyde Square, shopping centre of Hyde Park.

It is also the most way out. This is how Mrs. Linda Goodman the director, sums it up: 'The whole point of the shows we shall be presenting is not so much to show the art of the Sixties but to show Johannesburg 1967 the art of 1967.'

Not that the opening on the 25th got away to anything like as mod a start as that, even though it was probably the biggest big-name show Johannesburg has seen in quite a while. All the stars were there, from Buffet to Villon via Chagall and Feininger, Giacometti, Kandinsky and Klee, a Picasso water-colour, as well as Egon Schiele and Magritte and the four great M's of art, Marini, Matisse, Miro and Moore.

For the record, 30 artists, among them some South Africans, were (and still are) represented on the opening show of this intimate, ingeniously designed gallery with its black walls, black ceiling and white floor.

Also for the record: the black walls are a great success. Chi-chi though they may sound, they work. Skilfully floodlit, the paintings glow like jewels in the dark. The only possible difficulty may lie with the clients, who, getting their Dubuffet or Dufy back home, may miss some of the drama. Which may result in a rash of black walls in the Northern Suburbs. Which in turn may be a very good thing.

But the opening show was the Goodman Gallery's gala first-night, a sort of flexing of the artistic muscles to show what it can really do. Mrs. Goodman, however, does not intend to stun with stars all the time.

Her policy is simply to show the latest trends in the art of England and Italy, and also of South Africa, at prices serious collectors and followers can afford. And the gallery's first exclusive show, which opens early in the new year, sums up this direction.

It is to be a joint exhibition by Brian Robins and Trevor Coleman. Robins is a British kinetic artist who achieves his effects chiefly by motorised means. Coleman is a South African hard-edge artist who achieves his by static means. Robins' black-and-white works plug in and move by electricity. Coleman's move — jump is a better description — through his use of large areas of juxtaposed primary colours.

Both artists are serious-minded and dedicated young men. Robins is currently showing his kinetics and pendulums in London and Coleman, who lives in Johannesburg, has exhibited in London and Johannesburg. In both cases the work is deliberately thought-out and meticulously made.

They may be unlike anything ever shown in a South African private gallery, but they are going to get Johannesburg's 1967 season off to a swinging start.

The Goodman Gallery's long-term plans include the basic one of not having many splash exhibitions. Mrs. Goodman, who learned the art business in London, plans only about four or five a year. For the rest she will show from stock, to mention a few: Skotnes, Kumalo, an occasional Ormiston (rapidly becoming among the country's most sought-after paintings), Trevor Wood, Aileen Lipkin, Biazi, Sironi and an Australian not yet known here, Peter Upward. Also of great interest is that she will be acting as the agent in the suburbs for the graphic works of that buyer of impeccable taste, Taffy Whippman of Eloff Street.



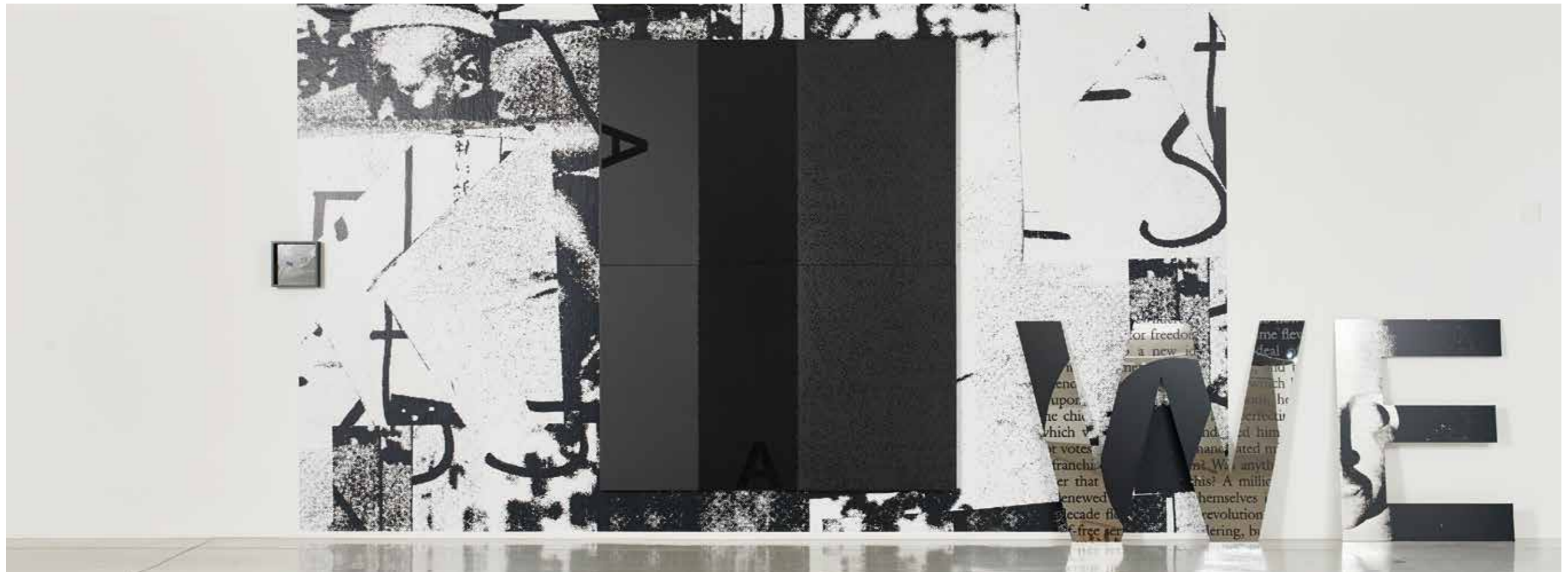
In 2015, artist Hank Willis Thomas, working in collaboration with Liza Essers, curated the exhibition *To Be Young, Gifted and Black...* The tone of this exploratory showcase of ideas and new names was strident. It is unimaginable that it would have survived a day in the era before the unbanning of the ANC in 1990 and release of its senior leaders from prison.

Shortly before fleeing the country in 1966, exile a common theme of the period, photojournalist Ernest Cole pictured South African urban centres festooned with whites-only signage. It was a grim time to be black. Writing in his book *House of Bondage*, published in the US in 1967, Cole describes his photos as records of the 'extraordinary experience to live as though life were a punishment for being black'. His book was immediately banned in South Africa. I mention Cole in order to build a bridge to a very recent exhibition hosted by the Goodman Gallery.

In 2015, artist Hank Willis Thomas, working in collaboration with Liza Essers, curated the exhibition *To Be Young, Gifted and Black*. The exhibition, which opened during a period of sustained civil disobedience and activism by university students across the country, ambitiously set out to explore themes related to black identity and historical recurrences of racism – the perpetual punishment for being black, to riff on Cole. The exhibition showcased the work of black artists from Africa and its global diaspora, amongst them Adam Pendleton, Shinique Smith and Titus Kaphar from the US, Omar Victor Diop from Senegal, Kiluanji Kia Henda from Angola and Zambian-born South African

Nolan Oswald Dennis. A new addition to the Goodman Gallery stable, Dennis created a sprawling wall drawing. In flowing sentences he mused on free jazz, masks and black magic, while also dissecting colonial contact and the fraud of racial reconciliation.

The tone of this exploratory – and in places impressive – showcase of ideas and new names by Thomas and Essers was strident. It is unimaginable that the exhibition would have survived longer than a day in the era before the unbanning of the ANC in 1990 and release of its senior leaders from prison. And yet, in 1966, the Goodman Gallery launched with a group exhibition describing local and international trends in art. There is an obvious difference between showing 'international graphics', to quote a 1971 galley advert, by historically approved European artists in 1960s South Africa to exploring the distance between the Civil Rights Movement and the hashtag polyphonics of #BlackLivesMatter movement and its many offshoots. The difference? It is not a matter of technology, as Gordimer reminds, that's too easy.



Installation view of Adam Pendleton's installation on the exhibition *To Be Young, Gifted and Black* at Goodman Gallery, Johannesburg in 2015

WINSTON SAOLI



Invitation to a solo exhibition by Winston Saoli at Goodman Gallery Johannesburg, circa 1970s.

In 1966 the Goodman Gallery was a start-up business aiming to impress fussy white South African elites. They were, for the most part, a well-heeled bunch (as they still remain). Notwithstanding the isolationist bearing charted by the country's increasingly segregationist politics, South Africa's economy remained buoyant, as did its currency. Johannesburg, a brash young mercantile city with a get-rich heart and ambiguous attitude to culture, was particularly awash with money, much of it in white hands. The average white income per head was R95 (or \$133), reported the United Nations in 1970, more than thirteen times that of black South Africans. Life in Verwoerd's hated Bantustans – nominally independent black territories inside South Africa – was also dire. According to a widely quoted survey conducted in 1966, almost half the children born in most Bantustans were dying before the age of five.

These injustices would soon register in the pictures that began to appear on the Goodman Gallery's walls, although not immediately. The new business first had to settle. While the uncontroversial shape of the gallery's launch exhibition portended none of the daring and innovation that have become hallmarks of the gallery's later programme, the new gallery did immediately distinguish itself on one account: its far-flung address. The Goodman Gallery was originally located in Hyde Square, across the road from developer Cecil Behrman's mall project called Hyde Park Corner. Givon had grown up in the suburb, on farmland

owned and developed into suburban lots by her family. Givon's decision to open a gallery far from the raw commerce of the central city, where racial mixing was carefully policed and project spaces continue to foster new art practices, was not entirely out of step with the times.

Johannesburg, a city of cars and roads as much as people and cultures, was growing vertically and spreading horizontally. The city's robust if small contemporary art scene reflected the urban drift northwards. While dealers like Istanbul-born Henri Lidchi (Lidchi Gallery) and French-born Fernande Marie-Louise Haenggi (Gallery 101) traded in the central city, Givon and German-born Egon Guenther cast their lot with suburbia. 'Egon's art gallery was a centre of Johannesburg cultural life,' states poet and art critic Lola Watter in *Snippets of Time* (2001). 'Here he promoted black and white painters and sculptors. Egon also directed many incipient talents towards the African tradition.' South African-born Givon's new gallery keyed into this cosmopolitan, anti-segregationist and hybridised tradition in local art dealing.

But the Goodman Gallery was also a disruptive newcomer. Unlike Guenther's eponymous Linksfield venue, a whitewashed modernist structure incorporated into his suburban home in 1965, Givon's new space featured exclusively black walls and swivelling display panels to regulate the ambient light. The gallery's reformist aesthetics didn't fly with everyone. One day Givon bumped into art historian Esmé Berman, éminence grise of the local art scene. 'Are you still playing that little game?'

Berman enquired. Haughty put down weren't the only challenges. Hyde Park Corner was a popular luncheon venue for businessmen – 'striped-shirt guys' as Givon called them. They would come into her gallery after boozy lunches to gawk and sneer. Decades later, Givon got her revenge when, in 1987, she started showing Robert Hodgins. He famously skewered these self-assured men in an extended suite of paintings that became a hallmark of his longstanding relationship with the gallery until his death in 2010.

Galleries are more than simply retail enterprises; they shape professional careers – and not simply those of artists. Many dynamic individuals worked in some or other administrative capacity at the gallery. Bongi Dhlomo, wife of gallery artist Kagiso Mautloa, worked at the Goodman Gallery in the mid-1980s. Kendell Geers too, briefly in the early 1990s, as did arts consultant Melissa Goba, in the mid-2000s. Claire Zafirakos, the Greek-born wife of sculptor Edoardo Villa, also worked at the gallery. 'She couldn't speak much English,' recalled Givon in 2008. 'She used to write Greek poetry on the invoices. I had no system of filing. My brother, who was a chartered accountant, came in one day and asked to see my books. I asked which artist he wanted a book on. He was furious. I used to store the paperwork behind the painting. I was very naïve.'

Although a newcomer, Givon, who had worked for two local galleries before going it alone at age 30, quickly settled

into the business of being a commercial dealer. In May 1969 the gallery placed an advert in *Artlook* magazine. Givon is pictured surrounded by a group of mostly white artists represented by her gallery. They included Lionel Abrahams, Armando Baldinelli and Bettie Cilliers-Barnard. Also pictured in the advert is a youthful Winston Saoli, who held his first exhibition with the gallery in 1969.

A commercial gallery's roster of artists is necessarily malleable. Every so often artists and dealers play musical chairs. Talent is also perishable. And so the list is always work in progress, subject to change, anticipating change. Writing in *The Star* in 1970, art critic Richard Cheales remarked: 'The Goodman Gallery, for a while inclined to hold exhibitions of a bizarre and controversial nature, settled down in 1969 to having modern shows that were strong and impressive.' Alongside Cilliers-Barnard – a painter known for her geometric symbolism and early collaborations with the weaving studio of Marguerite Stephens, a gallery stalwart – he singled out abstract painters Hannatjie van der Watt and Christo Coetzee.

Writing in *The Star* in 1970, art critic Richard Cheales remarked: 'The Goodman Gallery, for a while inclined to hold exhibitions of a bizarre and controversial nature, settled down in 1969 to having modern shows that were strong and impressive.'

We would like to take this opportunity to introduce Mrs Bongi Dhlomo as the curator of our new Studio Gallery upstairs.

Bongi is experienced in dealing with transitional and traditional art of South Africa and will be specialising in this field in our new Gallery

Our thanks and appreciation to Mr Brett Sher who helped acquire works for this collection.

TOP: Invitation to an exhibition curated by Bongi Dhlomo at Goodman Gallery Johannesburg in 1986. BELOW: An invitation to solo exhibition by Armando Baldinelli, at Goodman Gallery Johannesburg, circa 1970s

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In 1969, Sydney Kumalo, who the *New York Times* four years earlier had described as South Africa's 'best-known, most admired and most sought-after figurative sculptor', held his first show with the gallery

Givon's interest in painting is much overlooked these days. In 1969 she published an interview with Coetzee, who showed on a two-man show with Lucio Fontana in 1950s Paris, to promote a show of work at the Goodman Gallery. Givon said something that is worth quoting. 'I have always maintained that art should be international, that there should be no such thing as English, South African, French art,' stated Givon in her interview. 'All art should be able to stand internationally.' Internationalism is a defining hallmark of the Goodman Gallery, which began showing at Art Basel, a leading art fair, in the 1980s. It remains a central pillar of the gallery's strategy under Essers.

There is however another narrative, one that Cheales did not remark upon in his gallery notice: the prominent visibility accorded to black artists by the gallery, even in its early days. Alongside its brisk and very public trade in established white painters, the Goodman Gallery also championed young black artists. Key milestones include 19-year-old self-taught artist Julian Motau's 1967 solo exhibition with the gallery. Influenced by Feni's distorted figuration and urgent social message, Motau's ink and conté drawing received widespread coverage. While *The Star's* critic was indifferent to the 'self-pitying turmoil', poet and printmaker Wopko Jensma would later praise Motau's directness in a 1973 poem about Feni titled *Portrait of the Artist*.

Following Motau's murder in 1968 the Goodman Gallery started working with Leonard Matsoso and Cyprian Shilakoe. In 1969, Sydney Kumalo, who the *New York Times* four years earlier had described as South Africa's 'best-known, most admired and most sought-after figurative sculptor', held his first show with the gallery. It was a major coup. In 1963, Egon Guenther created the Amadlozi Group as an exemplar of an authentic indigenous aesthetic. The group, whose Zulu name means 'spirits of our ancestors', was originally composed of Kumalo, Villa, Cecil Skotnes, Cecily Sash and Giuseppe Cattaneo. Of the group, Kumalo, Skotnes and Villa would become stalwarts of the gallery in the 1970s and 1980s. Kumalo remained with the gallery until his death in 1988.

The ascendancy of the Goodman Gallery was marked in other ways. In 1970, Gallery 101, which represented Walter Battiss, opened a branch in Hyde Park Corner. 'Johannesburg city centre was becoming less attractive in many respects,' writes Fernand Francis Haenggi, who took over his mother's art business. 'Clients preferred to do business in the north.' Hyde Park Corner stood out amongst the various malls emerging across the north. Although now vastly updated, it originally featured a large graffiti mural by Skotnes, mosaic mural by Baldinelli and bronze sculpture by Villa, who held three solo shows with Givon in quick succession, in 1971, 1972 and 1973. A parvenu in 1966, the Goodman Gallery had decisively arrived by the decade's end.



Contact sheet from the Goodman Gallery archives featuring Sydney Kumalo, Ezrom Legae and Linda Givon.

WE, members of the Group 'The Five' being aware that Africa demands many responses; believe

in the individual rights of all South Africans and that this Group represents a great and unique diversity;

that the practice of art must be free of official patronage;

that the individual conscience is greater than prescribed beliefs;

that a caring response to our everyday situation is necessary and

art must explore an increasing awareness of our artistic obligations to tell the truth about our common humanity.

'The Five'

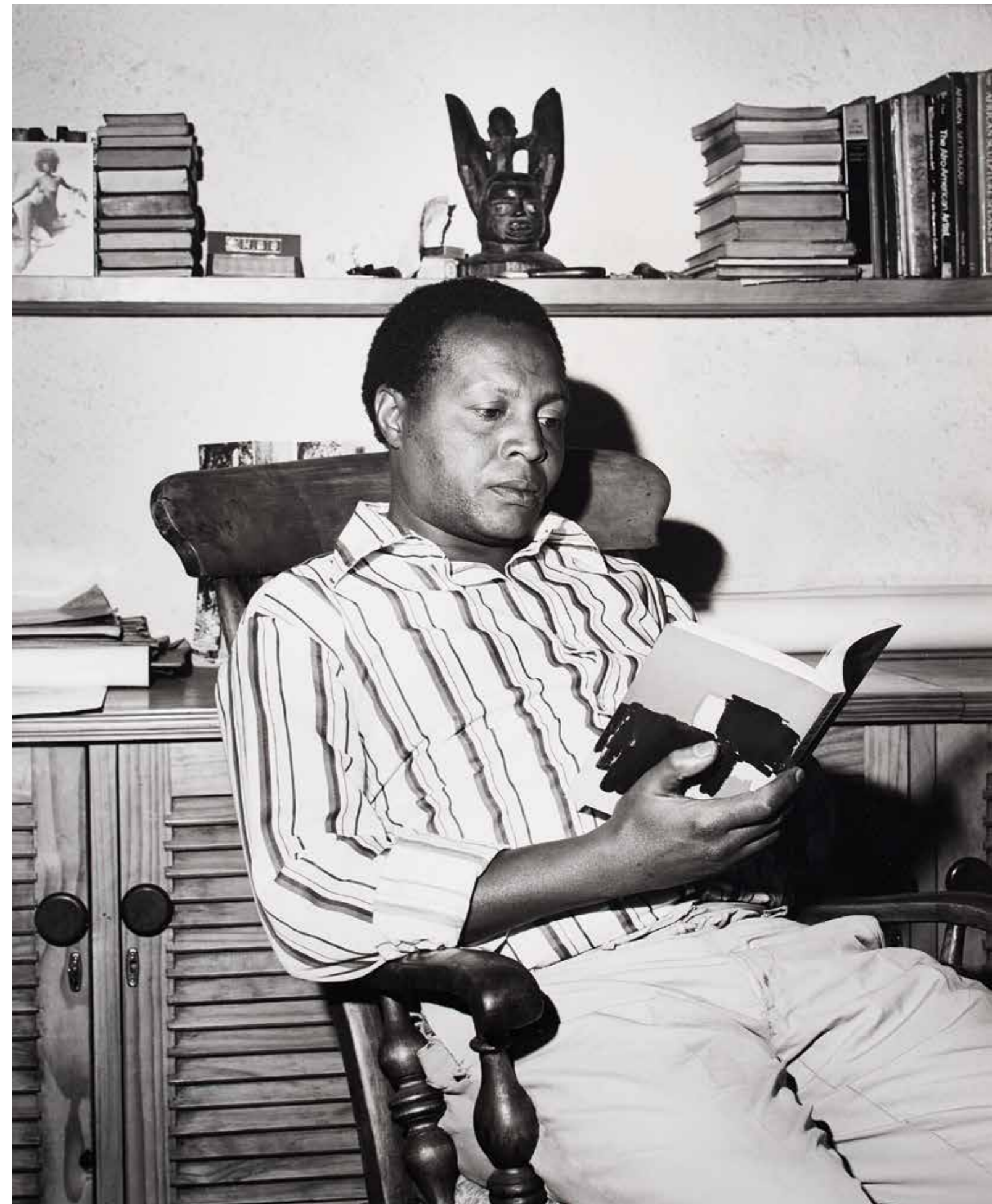
SYDNEY KUMALO

EZROM LEGAE

JUDITH MASON

LEONARD MATSOSO

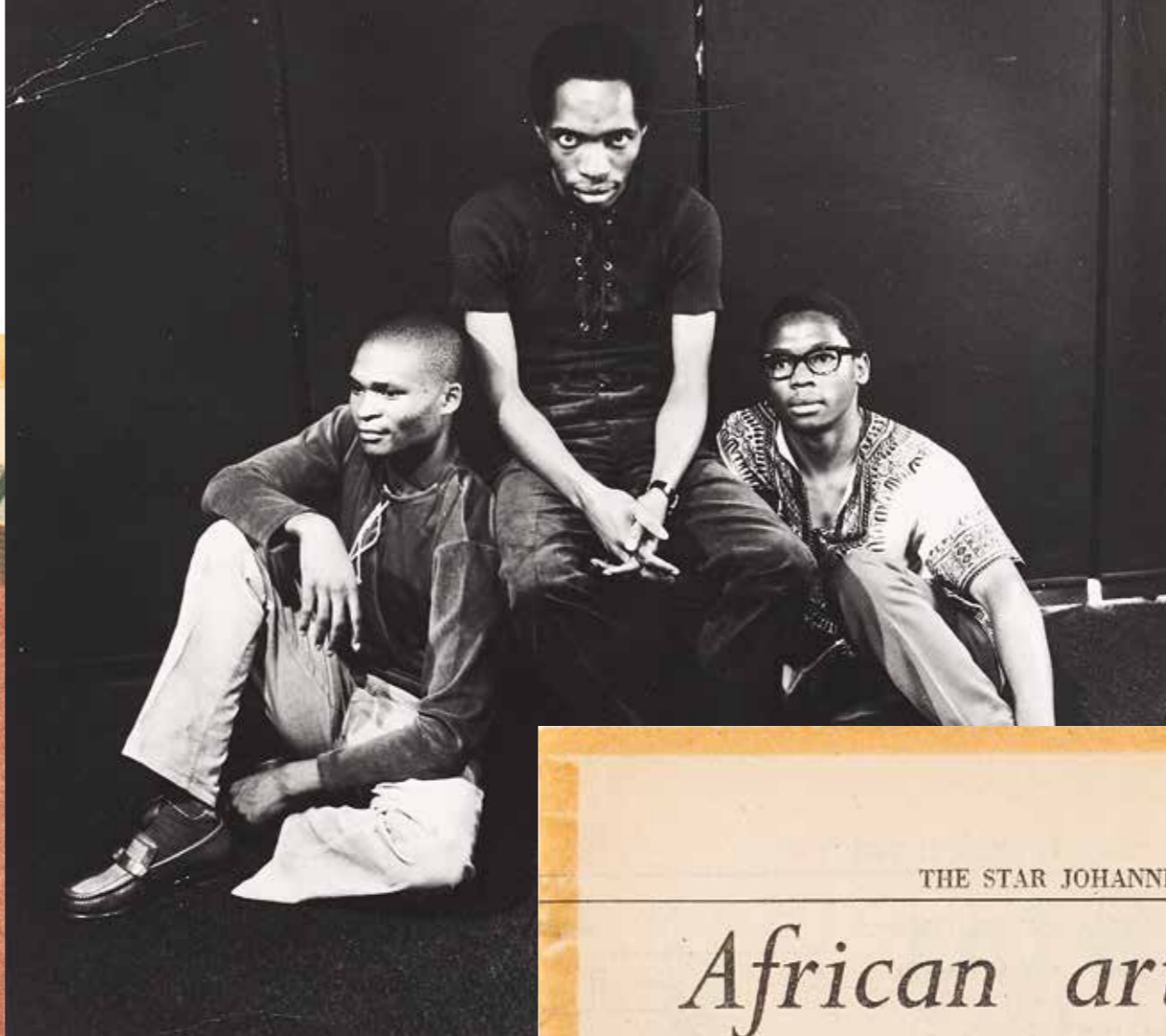
CECIL SKOTNES



TOP: Manifesto of 'The Five' - artists who all worked closely with the Goodman Gallery. RIGHT: Sydney Kumalo



Johannesburg artist Bill Ainslie among the paintings being shown at his farewell exhibition at the Goodman Gallery. He will leave South Africa for Europe soon, to work there and to evaluate overseas art. He will probably return to this country after some years.



CLOCKWISE, FROM FAR LEFT: Newspaper clipping on Bill Ainslie; Leonard Matsoso, Winston Saoli and Cyprian Shilakoe, with newspaper clipping about the three artists below

THE STAR JOHANNESBURG MONDAY JULY 12 1971

African artist makes debut in England

JOHN DEWAR

AN African artist in Johannesburg has found himself in the unusual position of having his work exhibited in Britain before it has been seen by the public in South Africa.

He is 27-year-old Leonard Matsoso, who trained in Johannesburg under Cecil Skotnes and later Bill Hart, and who is one of three African artists who are exhibiting in Preston, and whose exhibition will later move to London.

The other two are Winston Saoli and Cyprian Shilakoe, and the show has been put on by the Building Design Partnership in Britain by arrangement with the Goodman Gallery, Johannesburg.

Members of the British organisation saw some of the work of the artists which was being kept at the gallery, and were so impressed that they made arrangements for the show overseas. Matsoso will be having his first one-man show at the Goodman in September, and Saoli will be having his third at the same gallery next month. He has already sold on exhibitions in London, Paris, New York and Germany.





Contact sheet from the Goodman Gallery archives featuring Ezrom Legae

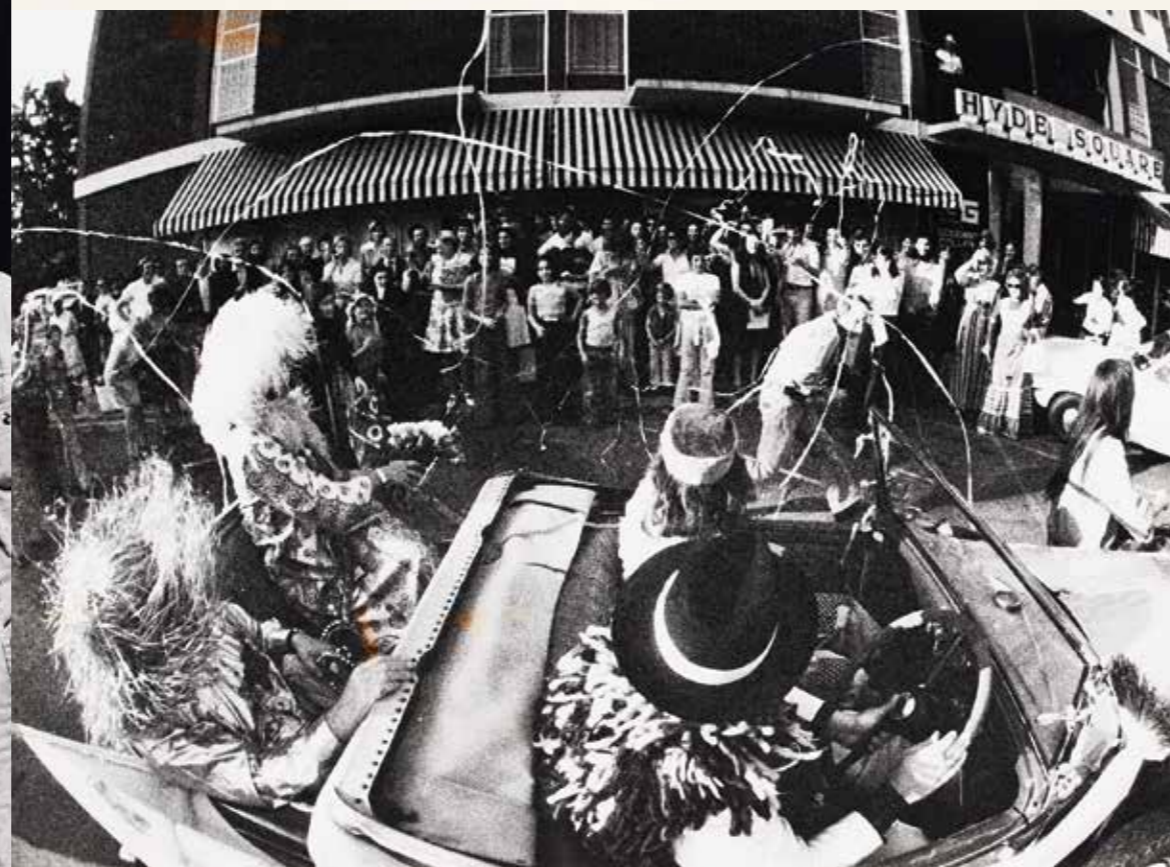
The tectonic shifts in Johannesburg's boom-era urbanism that made it possible to successfully trade art in the suburbs were matched by broader geo-political changes. In late 1968, shortly after South Africa was expelled from the Venice Biennale, the United Nations requested all states and organisations 'to suspend cultural, educational, sporting and other exchanges with the racist regime and with organisations or institutions in South Africa which practice apartheid.' The increased isolation was met with outsize chauvinism inside the country. A 1968 memorial exhibition organised for Motau in Pretoria is indicative. Givon was arrested for immorality. Feni either touched or kissed – history is unclear here – Givon at the opening. Either way, it offended the protestant morality of the white republic.

Apartheid culture, viewed retrospectively, is the source of a great deal of mythmaking. While it is true that the Goodman Gallery registered the underlying tone and mood of this embattled era, it did so less as a matter of course but at least with enough consistency to allow a conscious public to realise that art's purpose and function was being retooled by artists. In 1968, a year after showing five drawings on the São Paulo Biennial, Feni left the country – he was "tired of being their darling", as Jensma put it. Shortly before his departure, the Goodman Gallery showed a selection of Feni's "sharp, spiky pen and ink drawings" (The Star) from the collection of businessman Desmond Fisher. Sales were aimed at helping Feni with his move.

Feni, along with Motau, left a great impression on Givon. Their allegorical drawings of hardship, violence, duality and perpetual becoming prompted her to look at artists of colour 'who were confrontational and who were addressing socially important issues,' as she told the New York Times in 2003. This internal compass setting later motivated her to commit gallery resources to a 1978 show of Ezrom Legae's work. His 'Chicken' series consisted of an extended suite of distorted anthropomorphic drawings portraying domestic fowl. The work aimed to invoke the spirit of murdered anti-apartheid activist Steve Biko. News reports on the exhibition prompted a visit by police in search of the 'Biko drawings'.



CLOCKWISE FROM BELOW: Linda Givon and Norman Catherine; A 'Fook' letter addressed to 'Queen'; A fook parade outside Hyde Square; Linda Givon (seated) with staff and artists of the Goodman Gallery in the 1970s; Printwork by Walter Battiss



Givon told me: 'I went in for the whole cross-over bit, I'm ashamed to say. I made a lot of mistakes, but I also had a lot of fun.' I offer this less by way of a potted summary of the Goodman Gallery's activities in the 1980s than to vest a point: galleries are laboratories, albeit bounded by a commercial imperative.

Givon's interest in 'confrontational' art addressing 'socially important issues' would later lead her to Tracey Rose, Kendell Geers and Moshekwa Langa in the 1990s, and later Mikhael Subotzky, who was 23 when he signed with the gallery in 2005. Geers now lives in Antwerp and Langa in Amsterdam; he has also left the gallery's fold. Arrivals and departures are a hallmark of any gallery of significance. In 1968 Bill Ainslie held his farewell show at Givon's Hyde Park space. Hugely influenced by Douglas Portway, himself an exhibitor at the gallery in 1967, Ainslie's exhibition comprised large abstract canvas works and three-dimensional paintings made on wooden boxes. His self-imposed exile was short-lived. Ainslie returned to Johannesburg in the early 1970s where he picked up his twin vocations: bold abstract-expressionist painting and education. Ainslie's influence on the Goodman Gallery is measured by his role as founder of, and educator at the Johannesburg Art Foundation, an art school and studio where David Koloane and William Kentridge both studied in the 1970s.

'I was not really thinking of myself as an artist, I was doing art while waiting to see what I would be when I grew up, and what South Africa would be when it transformed,' Kentridge told me of his art studies (1976-78). Along with Hodgins, with whom he collaborated on an important print exhibition at the gallery in 1993 (that also included Deborah Bell), Kentridge credits Ainslie as an important early model of an artist. 'Bill showed the hard work, the struggles with drawings, and sticking at it day after day. Robert was someone who made the meaning from the work outwards. He took enormous pleasure and comfort from the daily activity of working.'

Koloane, who shares with Kentridge an affinity for jagged expressionism and Johannesburg as recurring subject, started experimenting with painterly abstraction while studying under Ainslie (1974-77). 'I saw abstraction as a way to resist the way life in the city was depicted in the 1960s and 70s, as well as the label of being a township artist,' Koloane told me in 2013. 'I wanted to liberate myself from the incestuous kind of work that everybody was doing at the time. Some of the artists working in this mould sold well, which prompted everyone else to follow the trend. I found that it inhibited any potential for growth.'

Koloane held his first solo exhibition at the Goodman Gallery in 1993, a year after Kentridge's debut at the gallery. Opened in February 1992, *Drawings for Projection* included 56 charcoal drawings from Kentridge's earliest animated films. It was Givon's enthusiasm and insight that led him to stage this decisive exhibition. Prior to joining the gallery Kentridge had been represented by Reinhold Cassirer, the German-born husband of Gordimer. When he retired in 1989, Cassirer handed over Kentridge to Givon. 'I want you to know she is a

lady,' Givon recalled Cassirer chiding Kentridge when they met for lunch to discuss the handover, 'so you mustn't eat with your hands when you have lunch with her. You must eat with your knife and fork.'

When Kentridge joined the Goodman Gallery its artists included Skotnes, Hodgins and Norman Catherine, who in 1974 opened the brief-lived Goodman-Wolman Gallery in Cape Town with a solo show. Walter Battiss and Edoardo Villa attended the show, which included work gesturing to the Fook Island tomfoolery that enabled Battiss – in the guise of King Ferd the Third III – to occasionally show with Givon (aka Queen Asteroa), notably in 1975, also in Cape Town. Givon has described her association with Battiss and his seditious ideology of nonsense as 'my best performance'. History is however likely to best remember her as Kentridge's dealer during a key period in his career, when he graduated from award-winning Johannesburg artist to globe-trotting phenomenon.

Like Essers, who was a co-executive producer of director Gavin Hood's Oscar-winning 2005 adaptation of Athol Fugard's 1980 novel *Tsotsi*, Kentridge also jobbed in commercial film before settling on a career in art. 'It was so disastrous and I was so bad at being a production designer that I found myself back in my studio,' recalls Kentridge of his short-lived film career in the mid-1980s. Kentridge's big international breakthrough happened in 1997, when curator Catherine David invited him to participate on documenta X. Kentridge showed two animated films, *Felix in Exile* (1994) and *History of the Main Complaint* (1996), the fifth and sixth films in his cycle of films for projection. European audiences were amazed by Kentridge's mash-up of influences, which range from the drawings of Hogarth, Daumier and Grosz to the visual experimentation of Russian Constructivist filmmakers like Vertov.

Kentridge received more than 20 offers for solo shows with galleries around the world, recalled Neil Dundas in a 2012 interview. Dundas worked at the Goodman Gallery from 1982 to 1991, and joined the staff again in 1996. He said Kentridge's international breakout was prefaced by a soul-searching business meeting between him and Givon. 'This has to be the time that we make things happen,' Dundas remembers them concluding, 'because if we don't succeed in making it work now, we'll miss the boat.' Amongst other things, the gallery reconfirmed its commitment to showing on Art Basel, this after a fallow period in the early 1990s. It also actively worked to position its rejuvenated roster of artists – amongst them Sam Nhlengethwa, Penny Siopis and Zwelheru Mthethwa – on the international stage. The plans were consistent with an early article of faith: art should be international, said Givon in 1969.

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WELCOME TO 1997 AT THE NEW GOODMAN GALLERY

After thirty years in our old space, we are celebrating the next decade by promoting contemporary South African art. We believe in the culture of our land and the preservation of our heritage. We hope you will patronise our wonderful new Gallery.



LIFT OFF

OPPOSITE: A 'Fook' letter from Walter Battiss. TOP: Invitation to *Lift Off*, the opening of Goodman Gallery's new Johannesburg space in 1997



TOP AND RIGHT: Contact sheets from the Goodman Gallery archive of artists including William Kentridge, Penny Siopis, Robert Hodgins, Norman Catherine, Kendell Geers and Kagiso Pat Mautloa

In her short story *Africa Emergent*, written in July 1970, Nadine Gordimer tells the story of sculptor Elias Nkomo, a man she describes as 'slight, round-headed, tiny-eared, dunly dressed, and with a frown of effort between his eyes'. Like sculptor Jackson Hlungwani, his work is 'carved out of streaky knotted wood'. And like Hlungwani following his appearance on curator Ricky Burnett's 1985 group exhibition *Tributaries*, the white dealer market seizes upon him. Elias is offered a one-man show. 'An art critic wrote about his transcendental values and plastic modality,' Gordimer offers via her narrator, a white architect. 'Christ, man, does he dig it or doesn't he?' responds Elias.

For all its shortcomings, *Tributaries* remains a landmark. It predates curator Jean-Hubert Martin's *Magiciens de la Terre* – the category-defying Parisian show described by Nicolas Bourriaud as marking 'the official entry of art into a globalised world shorn of master narratives' – by four years. 'It is unfortunate,' wrote Burnett in the exhibition catalogue, 'that rural art, especially that emanating from the disintegrating tribal societies, is not generally incorporated into the on-going dynamic of art making – neither as a contribution to the debate about the nature of art nor as a tradition which might provoke contemporary developments.' Burnett's multi-racial exhibition did not distinguish the porous boundaries between art and craft. Self-trained rural artists like Hlungwani and Noria Mabasa – Transitionals as they were

enthusiastically labelled – were shown alongside cosmopolitans like Hodgins and Kentridge and quickly became a fixture of these same artists' gallery. Mabasa held a solo show at the Goodman Gallery in 1986.

Two decades later, Givon told me: 'I went in for the whole cross-over bit, I'm ashamed to say. I made a lot of mistakes, but I also had a lot of fun.' I offer this less by way of a criticism or potted summary of the Goodman Gallery's activities in the 1980s than to vest a point: gallery's are laboratories, albeit bounded by a commercial imperative. The experimentation, such as it is in a small and survivalist-orientated art scene like South Africa, has a purpose: sales. There is nothing wrong in this. Art dealers are agents, legally speaking, and an agent's duty is to be optimistic, to promote candyfloss as silk thread. Caveat emptor: let the buyer beware. Museums, biennales and a robust auction market necessarily perform this corrective function.

As it stands, South Africa has a barebones art industry. Its public museums are zombie institutions. Johannesburg and Cape Town both failed with initiating sustainable biennales. It is only recently that contemporary art has in any way meaningful impacted on stolid line-up of things offered by local auction houses. It is disheartening to be sure, but also a reflection of culture in a state of change, one in which art fairs will play a major role.

WE WARMLY WELCOME YOU TO THE SECOND PART
OF THE LAUNCH OF
THE GOODMAN GALLERY CAPE

LIFT OFF PART II

OPENING 5 MAY 2007

AT 12H00

PLEASE JOIN US FOR A DRINK

EXHIBITION CLOSES 26 MAY 2007

SECURE & GUARDED PARKING AVAILABLE



ABOVE AND RIGHT: Invitation to *Lift Off Part II*, the opening of Goodman Gallery in Cape Town in 2007, featuring artists (from left to right): Kendell Geers, David Goldblatt, Robert Hodgins, William Kentridge, Kagiso Pat Mautloa, Sam Nhlengethwa, Penny Siopis and Sue Williamson.

AFRICA AND THE WORLD

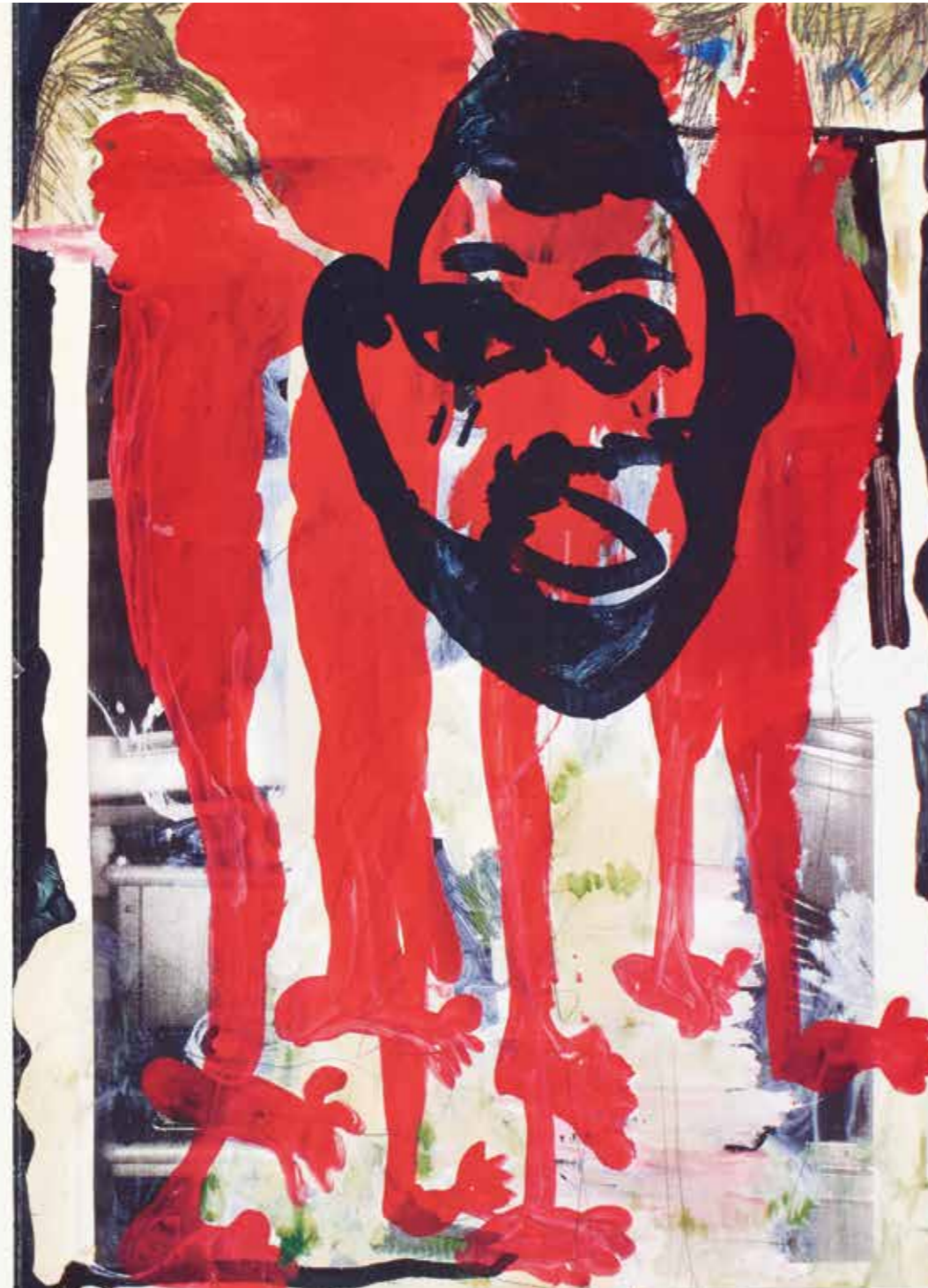
Opening 16 February 2008

Please join us for a drink at noon

Exhibition closes 15 March 2008

Gallery Hours:
Tuesday to Friday 09h30 - 17h30
Saturday 09h30 - 16h00

Moshekwa Langa, *Untitled I*, 2007, Mixed media on paper, 140 x 100 cm



Rotimi Fani-Kayodé
Kendell Geers
Seydou Keita
Moshekwa Langa
Pascale Marthine Tayou
Tracey Moffat
Berni Searle
Yinka Shonibare
David Shrigley
Lorna Simpson
Guy Tillim

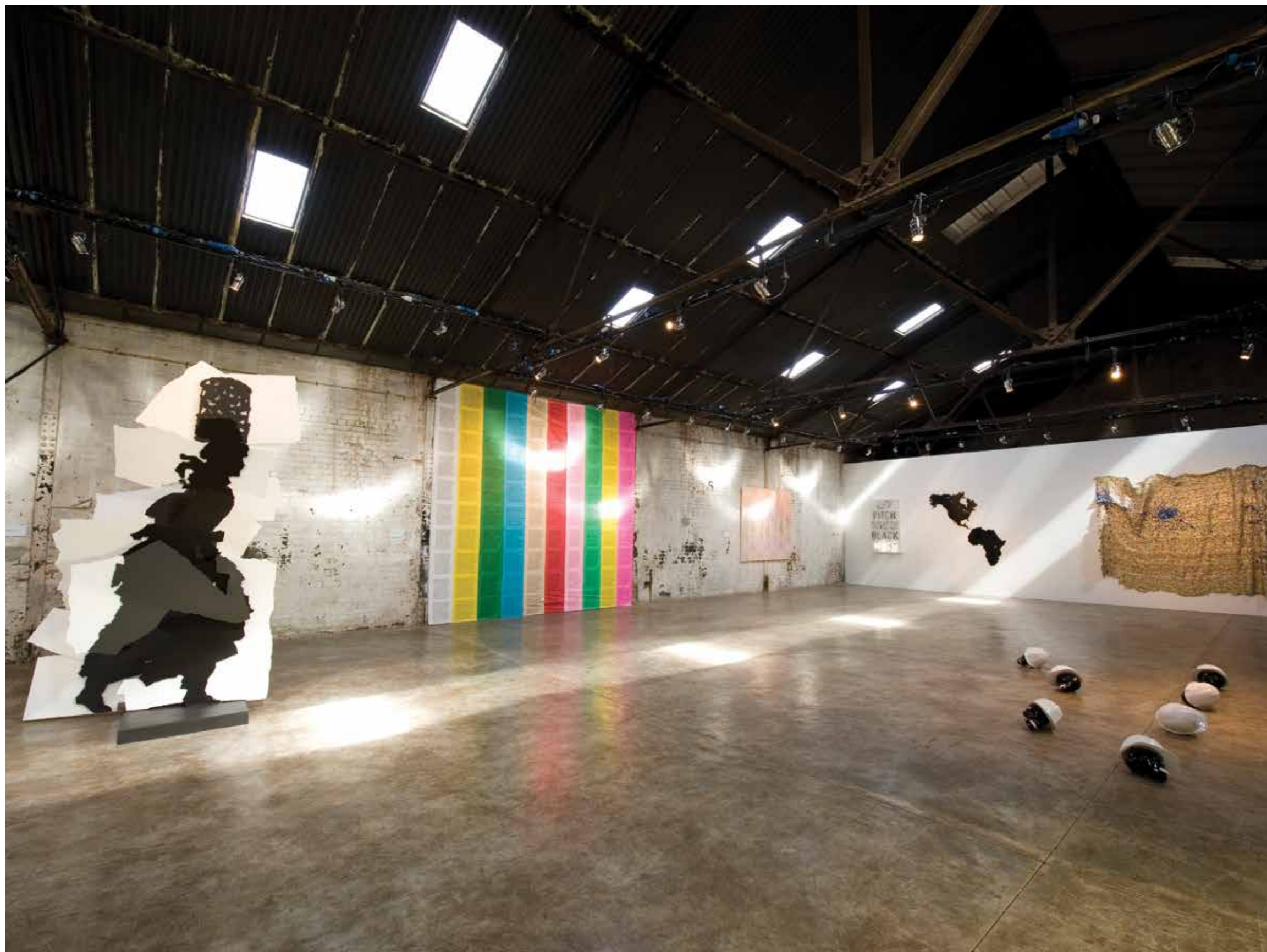
AFRICA AND THE WORLD

Invitation to the exhibition *Africa and the World*, 2008



‘We had to move from being a gallery that focussed just on South African contemporary art to showcasing art from the continent, and also international artists where there is an interesting dialogue in their work with the African context,’ Essers told me in 2012.

Ghada Amer, *The Sea Witch* (detail), 2011, featured on her first major exhibition in South Africa, in collaboration with Reza Farkhondeh, at Goodman Gallery Johannesburg



Installation view of In Context in 2010, featuring work by William Kentridge & Gerhard Marx, Jenny Holzer, Ghada Amer, Hank Willis Thomas, El Anatsui, Mounir Fatmi

In June 2008, some three months after the inaugural Joburg Art Fair, Givon sold her stake in the Goodman gallery to Essers. Similar to the rethink around Kentridge a decade earlier, the change in ownership prompted renewed strategic planning. After languishing somewhat in the afterglow of curator Okwui Enwezor's critically acclaimed Johannesburg Biennale in 1997, the Goodman Gallery revived an early article of faith: internationalism. 'We had to move from being a gallery that focussed just on South African contemporary art to showcasing art from the continent, and also international artists where there is an interesting dialogue in their work with the African context,' Essers told me in 2012.

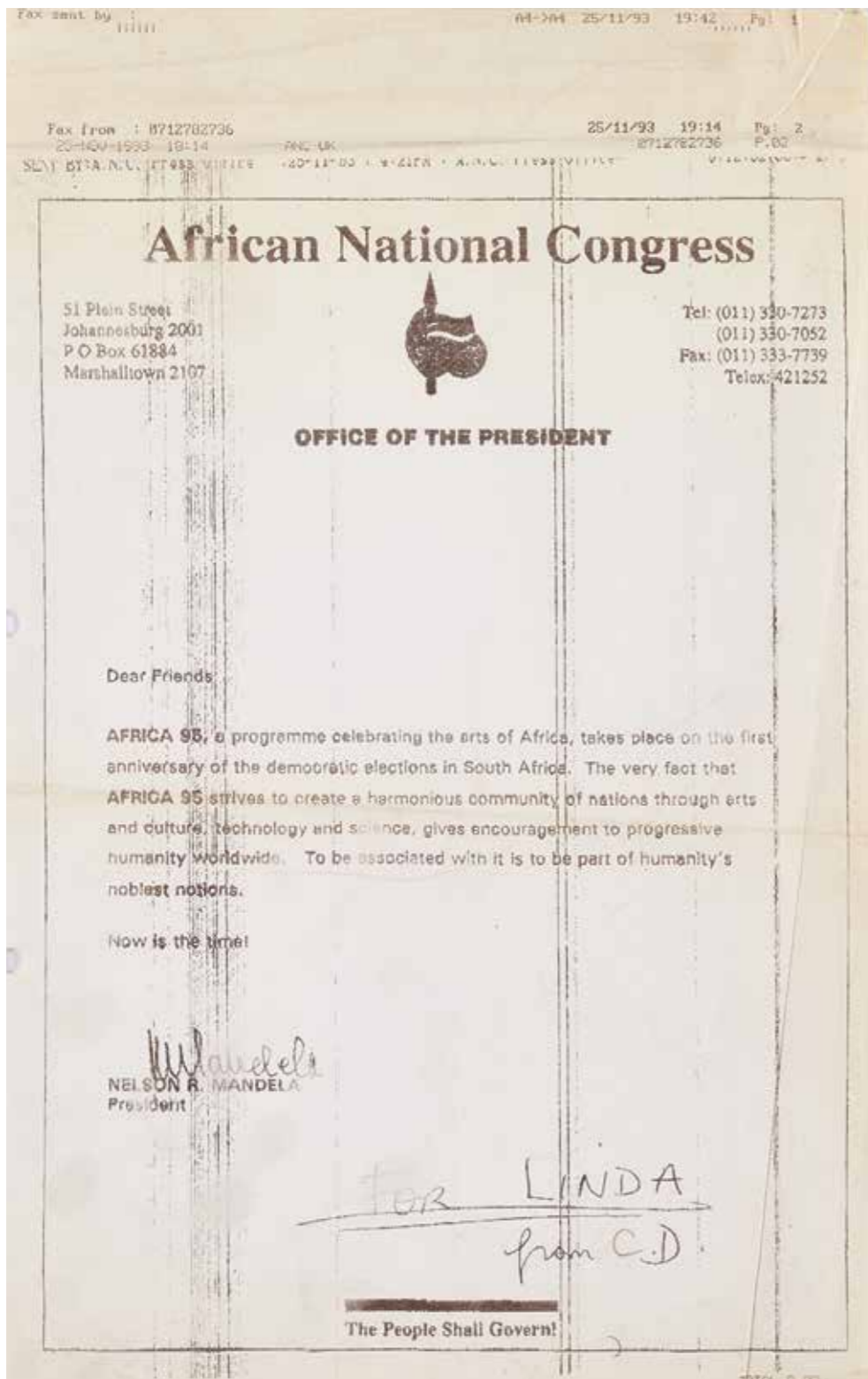
Under her energetic management the gallery looked to establish contact with especially North African artists. In 2011 it hosted a successful selling show of embroidered paintings and works on paper by Ghada Amer and Reza Farkhondeh. The year following, Moroccan artist Mounir Fatmi held a solo exhibition at the Goodman Gallery's Cape Town annex, which opened in Woodstock in 2007. Family biography rather than expedient economics clarifies this interest in art from North Africa. Essers's maternal family lived in Libya for four generations; her mother's first language is Arabic. 'I think artists from both ends of the continent share a very similar social and political context,' said Essers of the hook-up. Artists from both territories have produced work that comments on the experience of colonialism, as well as the fragile, often flawed democracies forged in the wake of independence.

'The role of the gallery, and I'm conscious about this, is to open dialogues and shift consciousness,' said Essers in 2012. She has often-repeated this description. Ambition is not always met with outcome in the workplace. However, a year after first sharing this statement of purpose with me, the publication of an image from Brett Murray's exhibition *Hail to the Thief II* in a Sunday newspaper led to national focus on the gallery and Murray's exhibition. News anchors camped at the gallery. Newspapers published articles debating historical representations of blackness, the role of satire and limits to the freedom of expression. Crowds marched also on the Goodman Gallery.

Family biography rather than expedient economics clarifies an interest in art from North Africa. Essers' maternal family lived in Libya for four generations; her mother's first language is Arabic. 'I think artists from both ends of the continent share a very similar social and political context,' said Essers.



Liza Essers at the opening of *In Context* in 2010



A fax from Nelson Mandela to the Goodman Gallery in celebration of the event Africa 95

JOINT SETTLEMENT AGREEMENT AND STATEMENT

between:

PRESIDENT JACOB ZUMA

AFRICAN NATIONAL CONGRESS (ANC)

and

GOODMAN GALLERY

BRETT MURRAY

1. The parties recognise:-

- 1.1 that the deep wounds created by apartheid have divided South Africans on racial lines;
- 1.2 that harmonious race relations and mutual respect are fundamental to the building of a non-racial and democratic South Africa;
- 1.3 that all the parties to this agreement have in various ways struggled to achieve the right to human dignity and culture and the freedom of expression and have a mutual desire and joint responsibility to maintain these rights as fundamental freedoms in our young democracy; and
- 1.4 that the national question of race warrants debate and mutually acceptable norms.

2. In the spirit and interest of upholding the freedoms enshrined in our Constitution, the parties agree as follows:-

Handwritten signature: Jacob M. M. Mhembu for ANC

Handwritten signature: Liza Essers
LIZA ESSERS
Director Goodman Gallery

- 2.1 Brett Murray and the Goodman Gallery agree that *The Spear* painting has been defaced and thus will not be displayed in the Gallery.
- 2.2 To the extent that President Jacob Zuma has interpreted *The Spear* painting to be an attack on his dignity and an affront to his cultural values, the Goodman Gallery and Brett Murray intended no insult to him as a private person.
- 2.3 The applicants will withdraw the application currently before the South Gauteng High Court, with no order as to costs. The case involved the balancing between two competing constitutional rights, to human dignity and freedom of artistic expression, both of which have a crucial place in our democracy.
- 2.4 The debate engendered by this work has been robust and rich and will continue, but what is also clear is the real distress and hurt that this image has caused some people. The image has conjured up past historical hurts and humiliations for some people and the Goodman gallery values both the constitutional rights of freedom of artistic expression as well as human dignity.
- 2.5 It was never the Goodman gallery nor Brett Murray's intention to hurt anyone or harm their dignity. The gallery regrets the pain that the display of the painting has caused.

The parties recognise the legacy of the Goodman Gallery in promoting art as a tool of protest throughout our history and in encouraging social dialogue in our country and beyond.

Handwritten signature: Jacob M. M. Mhembu for ANC

Handwritten signature: Liza Essers
LIZA ESSERS
Director Goodman Gallery

Joint Settlement agreement and statement between President Jacob Zuma, the African National Congress and Goodman Gallery and Brett Murray

Two gallery staff, Dundas and curator Lara Koseff, along with two supporters, Goldblatt and Bongzi Dhlomo, met them in opposition.

'I thought that the art community in Joburg would be there to demonstrate their support for the freedom of expression, which it was ultimately about,' Goldblatt told me in 2016. The poor turnout of gallery supporters suggested otherwise. 'People simply get on with making money, making art, whatever they do, without a sense of the significance of things in the bigger picture.' Eloquent counter-arguments against the ANC's claims were however lodged in affidavits produced by Kentridge, Senzeni Marasela, Karel Nel and Vulindlela Nyoni. 'There is nothing shocking in the specifics of the image,' argued Kentridge. 'The shock is in the metaphor – Lenin and the penis meeting President Zuma.'

In a joint settlement arrived at between the opposing parties, it was agreed that 'deep wounds created by apartheid have divided South Africans on racial lines'. Race, the parties agreed, 'warrants debate'. On balance, and operating within the framework of a retail environment, where debate is sponsored and ideas are for sale, the gallery has stuck to its word. The exhibition *To Be Young, Gifted and Black* posed tough questions about the post-racial idyll that South Africa failingly represents. 'I say kill Eugene de Kock and Craig Williamson,' read a snatch of text from Dennis's elaborate wall drawing facing Jan Smuts Avenue. The strident proposal, which was aimed at hated apartheid-era operatives with links to actual deaths, including that of artist Thami Mnyele, went unremarked upon.

The past remains an important facet of our present. It is constantly being revisited and retold, largely in a bid to navigate the future. The stories we tell ourselves about the past risk many things, amongst them exaggeration and omission. In 2012, when the ANC and the Goodman Gallery agreed to the terms of a joint settlement over Murray's painting, this clause was added: 'The parties recognise the legacy of the Goodman Gallery in promoting art as a tool of protest throughout our history and in encouraging social dialogue in our country and beyond.' It is an extraordinary thing to agree upon in a legal document. It summarises a key aspect of the gallery's history in a sentence. That document with its terse phrasing now forms part of the archaeology of things – some tangible, others incorporeal like memory – that make up the life of this gallery. There is much however that remains unexcavated and untold.



Liza Essers and ANC Spokesperson Jackson Mthembu at a press conference in May 2012 announcing a joint settlement between President Jacob Zuma, the African National Congress and Goodman Gallery and Brett Murray.

1966 - 2016

SELECTED MOMENTS / HIGHLIGHTS

1966

Goodman Gallery opens in Hyde Park, Johannesburg, the year of the assassination of apartheid architect Hendrik Verwoerd, and the year US Senator Robert Kennedy visits South Africa, placing the country in the international spotlight.

1966-76

Goodman Gallery exhibits a new generation of South African artists including black artists of the famed Polly Street Art Centre under Cecil Skotnes (himself represented by Goodman Gallery): notably Sydney Kumalo, David Koloane but also Ezrom Legae, Dumile Feni, Walter Battiss and Edoardo Villa.

1978

Artist Ezrom Legae exhibits at Goodman Gallery his famed series of 'Chicken' drawings referencing the murder by security police of activist Steve Biko the previous year. The authorities threaten to confiscate the drawings but gallery owner Linda Givon pleads that the images are merely of poultry. Through Goodman Gallery, Legae brings the 'Chicken' series to the Valparaiso Biennial, Chile, in 1979.

1983-85

The international exhibition *Art Against Apartheid* is organised by the Association of Artists of the World against Apartheid, in co-operation with the United Nations Special Committee against Apartheid and Goodman Gallery. The exhibition opens in Paris in 1983, after which it travels to Spain, the Netherlands, Greece, the USA, Korea, Canada, the Caribbean and Japan, and features the work of international artists. This would be one of the first times South African artists would be represented on the international exhibition circuit within the confines of the now-select cultural boycott. Goodman Gallery exhibits at Art Basel for the first time in 1984.

1985

With the support of BMW, Ricky Burnett curates the exhibition *Tributaries: a view of contemporary South African art* at the Africana Museum (now Museum Africa). This is the first exhibition held in a public museum that displays art of white artists alongside the art of black artists trained in the urban communities art projects and the work of black practitioners trained in the rural 'homelands'. Many of the artists, both black and white, featured in the show were already showing at Goodman, namely Robert Hodgins, William Kentridge, Sydney Kumalo, Noria Mabasa, Ezrom Legae, Pat Mautloa, Leonard Matsoso, Cecil Skotnes among others.

1988

Several artists of the Goodman stable were also included in another ground breaking exhibition: *The Neglected Tradition. Towards a New History of South African Art (1930-1988)*, curated by Steven Sack at the Johannesburg Art Gallery. For the first time in South Africa, the work of nearly 100 black South African artists was presented in an exhibition hosted by an art museum.

1989

Goodman Gallery artist Sue Williamson publishes her seminal book *Resistance Art in South Africa* containing a sizeable list of artists aligned to Goodman Gallery. Introduced by Archbishop Desmond Tutu, it also contains Williamson's historically important portraits of South African women in the antiapartheid struggle, later exhibited at Frieze Masters 2015, in Adriano Pedrosa's curated Spotlight section, presented by Goodman Gallery.

1992-93

William Kentridge holds his first solo exhibition at Goodman Gallery titled *Drawings for Projection*. It then moves on to the Vanessa Devereux Gallery, London.

1995-96

In the context of transition to democracy Goodman focuses on international exhibitions *Common and Uncommon Grounds* (Atlanta, 1996), *Artreach* (Chicago, USA, and Basel, Switzerland), and *On the Road* (London 1995). As part of the renowned festival *Africa 95*, this last exhibition signifies the first time Goodman Gallery will exhibit African artists from beyond the beyond the borders of South Africa a year after the first democratic election. Names included Zimbabweans Keston Beaton and Berry Bickle, Angolan Antonio Ole and Mozambican Reinata Sambida Passema. South Africans exhibited included Kagiso Pat Mautloa, Kendell Geers and William Kentridge. Also in 1995, the 1st Johannesburg Biennale takes place. Celebrating the end of cultural boycott as well as a new, inclusive, post-racial South Africa, and titled *Africus*, it featured the work of several Goodman artists.

1997

Givon re-launches Goodman Gallery, opening a new space in Parkwood and curating the group show *Lift Off*. At the same time, curator Okwui Enwezor launches the Second Johannesburg Biennale, *Trade Routes: History and Geography* causing ripples throughout the contemporary art world and placing focus on the complexities of post apartheid Johannesburg. Goodman Gallery artists William Kentridge and Clive van den Berg stage huge public actions, while Brett Murray organises a biennale fringe. The Biennale features the new conceptual work of other South African artists like Sue Williamson, Moshekwa Langa, Kendell Geers, Willem Boshoff and Tracey Rose, all part of the Goodman stable. It also features artists to join the Goodman stable in later years including Ghada Amer, Alfredo Jaar and Shirin Neshat.

1999

The landmark exhibition *Liberated Voices* is launched at the National Museum of African Art, Washington DC. Included are Goodman Gallery artists David Murray and Penny Siopis.

2006

Goodman Gallery expands to Cape Town, opening a space in Woodstock and entrusting its direction to the curators Storm Janse van Rensburg and Emma Bedford, who left her position as chief curator at the South African National Gallery to join the Goodman team.

2008

Liza Essers becomes owner and director of Goodman Gallery, shifting its focus, and introducing numerous pivotal curatorial initiatives and partnerships. Essers promotes a global outlook, while initiating unconventional interventions both within and outside of the traditional gallery space. This approach dovetails with an incisive three-tiered focus: working with southern Africa's most significant artists, both established and emerging; those from the greater African continent; and international artists who engage in a dialogue with the African context.

2009

Liza Essers establishes the curatorial initiative *Working Title*. This series of exhibitions is a developmental initiative offering a platform for new and independent production and thinking, showing recent work by primarily young and independent artists from Africa and beyond. This has included bringing together young artists of African descent, from global centres, to reflect on the commonality of experience on the continent. The first of the series, titled *Nation State* was curated by Essers and Storm Janse van Rensburg. The second would be curated by Bettina Malcomess with Simon Njami under the title *Us*. In the same year the gallery formalises its relationship with Kudzanai Chiurai giving him his first solo exhibition at the Cape Town gallery titled *Dying to be Men*.

2010

During the Soccer World Cup, Goodman Gallery presents the first exhibition in its *In Context* series. This edition examines the dynamics and tensions of place. Artists include Ghada Amer, El Anatsui, Kader Attia, William Kentridge, Kendell Geers, Jenny Holzer, Yinka Shonibare, Mikhael Subotzky, Hank Willis Thomas, Michelangelo Pistoletto and Kara Walker. In the same year Goodman Gallery hosts its first solo exhibition by Adam Broomberg & Oliver Chanarin titled *Ficciones*.

2011

Goodman Gallery presents a solo and two-person show by Egyptian artist Ghada Amer, with long time collaborator Reza Farkondeh, for the first time in South Africa in the exhibition *No Romance*, in Johannesburg. Goodman Gallery presents the first exhibition in South Africa by American artist Hank Willis Thomas, *All Things Being Equal*.

2012

Goodman Gallery artist Brett Murray creates the painting *The Spear* as part of his exhibition *Hail to the Thief II*. National outcry ensues over a satirical painting of President Jacob Zuma in the pose of Vladimir Lenin, but exposed at the midriff. The ruling ANC brings an urgent application to remove the painting from the exhibition but Essers chooses not to take the painting down and to uphold the constitutional right for freedom of expression. Ultimately the painting is vandalised. In the same year Goodman Gallery Johannesburg holds the first two-person exhibition in South Africa by Chilean artist Alfredo Jaar titled *Gold in the Morning* - presented alongside David Goldblatt's *On the Mines*, as well as the first solo exhibition in South Africa by Moroccan artist Mounir Fatmi titled *Suspect Language*.

2013

Goodman Gallery holds the first solo exhibition at a commercial gallery in South Africa by Candice Breitz. Titled *The Woods*, it is an exploration in multimedia of the three world centres of filmmaking: Hollywood, Bollywood and Nollywood. In the same year, David Goldblatt removes his art from the walls of the Joburg Art Fair, where he is the featured artist, in protest of the removal of a satirical painting titled *Yakhali'inkomo - Black Man's Cry* by Ayanda Mabulu. As a result the painting is put back on display.

2014

Goodman Gallery Johannesburg exhibits a full season of works by William Kentridge under the title *Three Projects in Johannesburg* which includes the famous installation *The Refusal of Time* in partnership with Johannesburg Art Gallery, a mammoth work first exhibited at Documenta 13. In the same year Goodman Gallery Johannesburg holds the first solo exhibition in South Africa of the conceptual beadwork artist Liza Lou under the title *Canvas*.

2015

The on-going project *South-South* is initiated, exploring connections and disconnections between Africa and Latin America while considering integration trends within the notion of a Global South. The first edition offers the most comprehensive showing of contemporary Brazilian art, alongside local artists, in South Africa to date.

2016

Goodman Gallery presents Alfredo Jaar's major solo exhibition in South Africa - *Amilcar, Frantz, Patrice and the Others* - as well as his large-scale installation, *The Sound of Silence* at Wits Art Museum. Goodman Gallery celebrates its 50th anniversary looking at its past, present and future. The gallery team produces a documentary with interviews with Liza Essers, Linda Givon, William Kentridge, David Goldblatt, Ghada Amer, Alfredo Jaar and 25 of its artists as well as international curator Hans Ulrich Obrist and museum director Iwona Blazwick. Planned for later in the year is the first solo exhibition of Iranian artist Shirin Neshat in South Africa, as well as the next exhibition in the *In Context* series called *Africans in America*, curated by Essers with artist Hank Willis Thomas. The event will include the conference *Black Portraiture[s] III: The African Influence*, the seventh in a series of conversations about imaging the black body, this edition is spearheaded by the Goodman Gallery in collaboration with New York University and hosted by the University of the Witwatersrand (Wits), Johannesburg.



ABOVE & OPPOSITE: Stills from *The Interview*, (2012. Dual-Channel Film Installation) by Candice Breitz, which was one of three video installations featured on her exhibition titled *The Woods* at Goodman Gallery Johannesburg in 2013. This was the artist's first solo exhibition at a commercial gallery in South Africa.

It's hard to remember these things in the South Africa of today, but the world was that different then and sometimes it feels like invented memory when you look back at it... because as much as there's still maybe a long way to go for this country, we've come further than many people remember.



_NEIL DUNDAS

NEW REVOLUTIONS

BASEL / CAPE TOWN / JOHANNESBURG



New Revolutions arises from the idea of perpetual change, alternative independent movements and the reinvigorating of ideology based upon mutable historical realities. The project considers Goodman Gallery's history as an inclusive space, as well as its approach to showing contemporary art that shifts perspectives and engenders social transformation.

New Revolutions recalls the fulcrum of activity into which the gallery was born 50 years ago: revolutionary fervour, the gradual decolonisation of African countries and radical responses to the status quo. Locally, the gallery maintained a responsibility to show work by South African artists when institutions were pressurised to serve the agenda of the discriminatory government. By transcending its role as a commercial space, Goodman Gallery rose to prominence as a progressive institution. And, while South Africa was deep in the throes of a draconian era, figures within the fight for African independence trail-blazed the struggle against apartheid. This exhibition reflects on how the events in Africa then, still play a part in the conceptual thinking of artists now. And, beyond that, how artists have responded to new forms of economic colonisation, migrancy, as well as radicalised reactions to economic inequality and lingering institutional racism.

By considering how the roles of artists cross into the realm of activism and socially transformative endeavours, *New Revolutions* explores historical and contemporary tensions and movements that are unfolding in Africa and around the world, through the panorama of contemporary art.

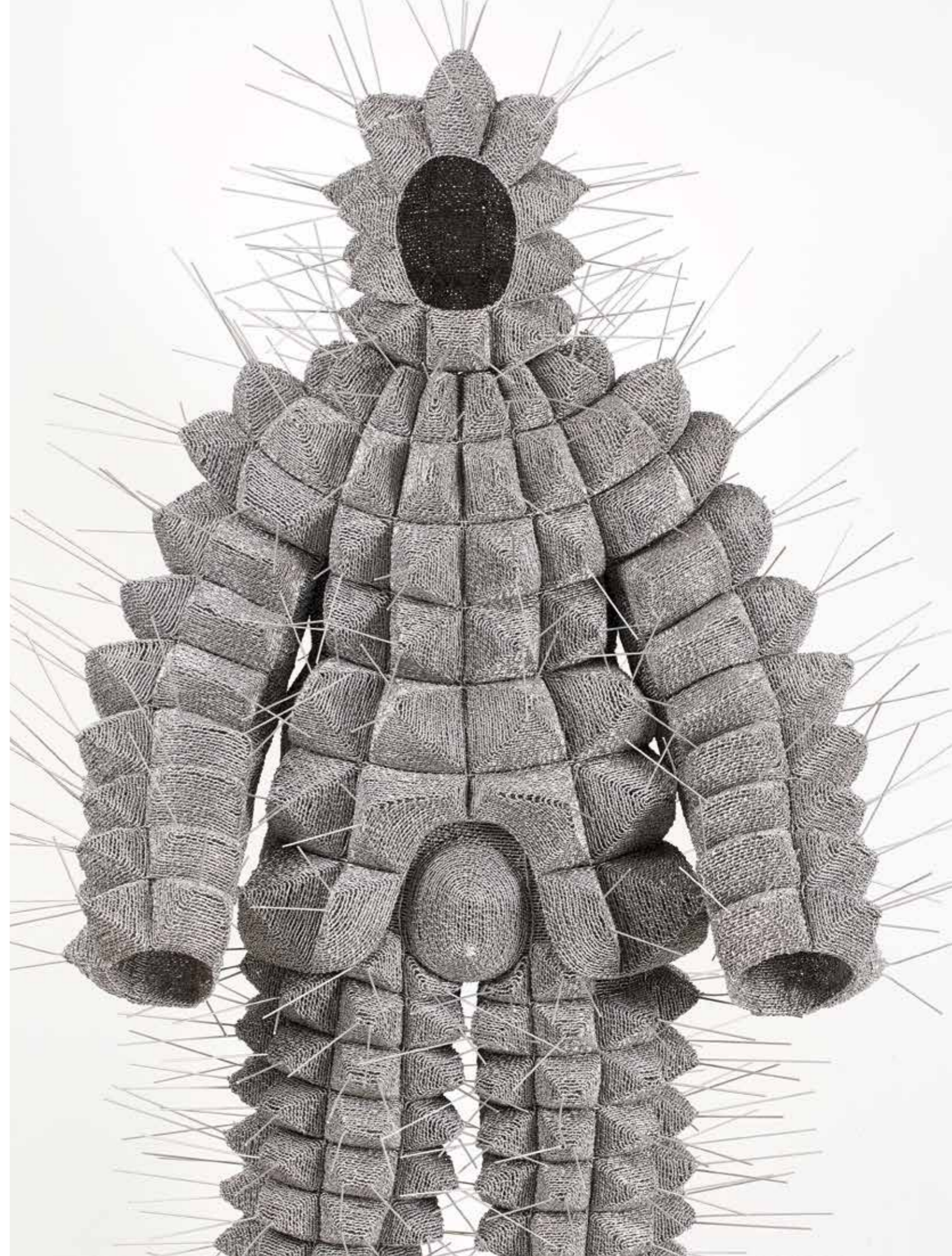
The 2016 anniversary programme highlights Goodman Gallery's ongoing affiliation with artists who explore the power of dissent and the importance of alternative factions and cross-disciplinary collaborations in order to engender change and encourage dialogue. A nonchronological, intergenerational but conceptually linked collection of artworks from the 1960s to the present focuses on the spirit of protest, resistance, and revolution, and the way in which South Africa, and Goodman Gallery in particular, has offered an important platform from which to explore such approaches.

New Revolutions is an exhibition across three spaces: Goodman Gallery in Cape Town and Johannesburg, and our booth at Art Basel 2016, which is an extension of the project.

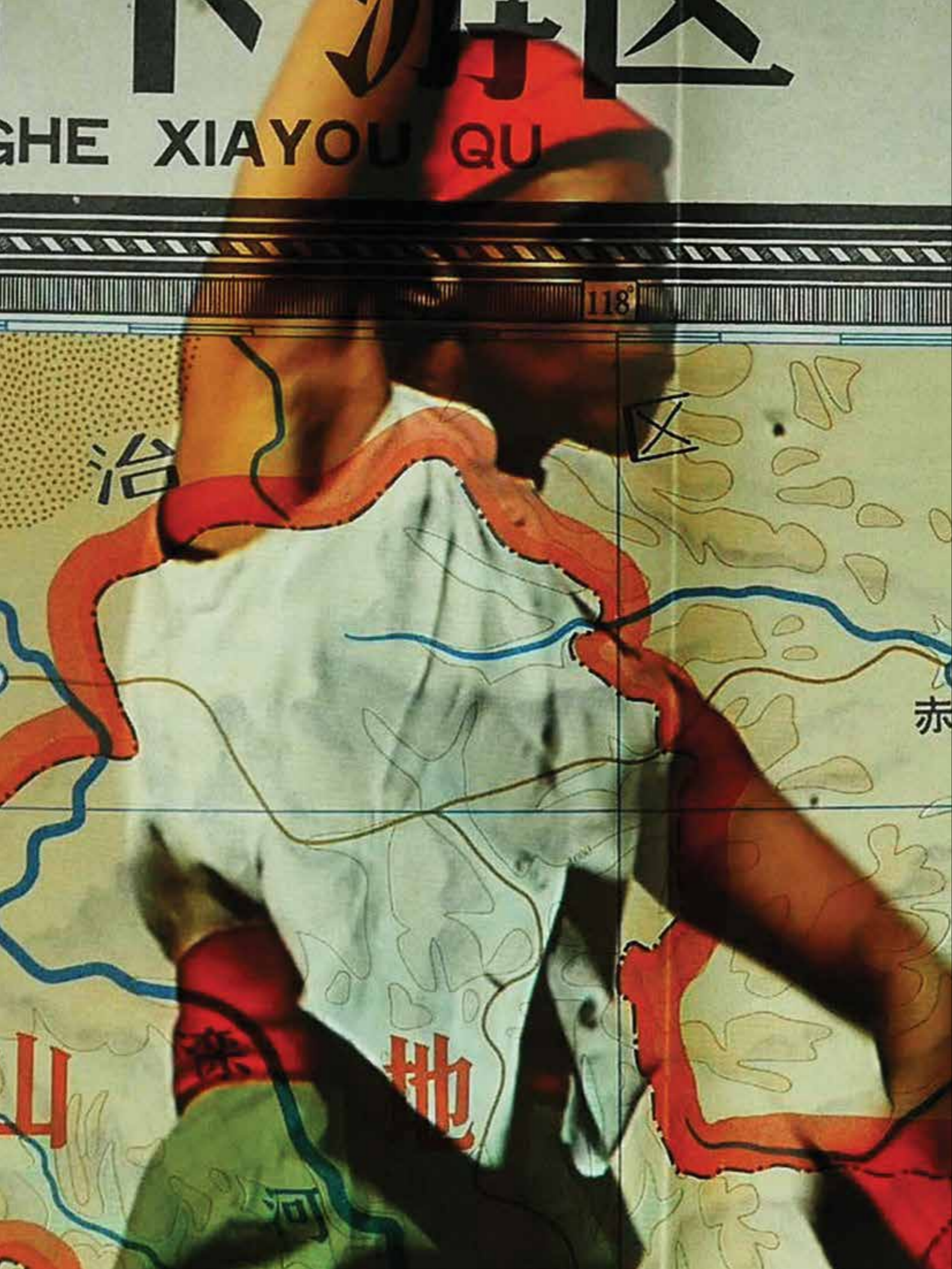


BASEL

ART BASEL / 16 - 19 JUNE 2016



Walter Oltmann. *Caterpillar Suit IV*,
(detail), 2016, aluminium wire



The art is to not defend the centre, to be open to that which is apparently extraneous. The tree is never its own tree. The painting of peonies leads to ideas beyond that of flowers. We have to acknowledge that the act of seeing (and thinking) is always a negotiation between what comes towards us and what we project onto it. Our understanding of history – imperfect, idiosyncratic, is always shaped by our biography. Not even our whole biography, sometimes incidents or memories from it.

_WILLIAM KENTRIDGE, *PERIPHERAL THINKING*



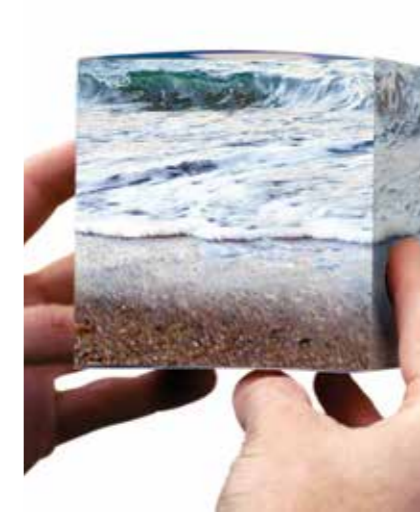
Walter Oltmann. *Caterpillar Suit IV*, (detail), 2016, aluminium wire



Mounir Fatmi. *Roots*, (detail), 2015, coaxial antenna cable and staples



William Kentridge. *Notes Towards a Model Opera*, (detail), 2015, three-channel video installation



Alfredo Jaar. *The Gift*, (detail), 2016



Tracey Rose. *False Flag: A deed in 2 Acts*, (detail), 2016

GOODMAN GALLERY HALL 2.1, BOOTH R12

In Africa, the process of enterprise, and new partnerships, has brought into sharp focus China's role in developing economies as well as the success and failures of the liberation movements on the continent. William Kentridge (also featured on Unlimited) presents portraits in Indian ink on found pages of liberation heroes Frantz Fanon and Patrice Lumumba alongside a vision of a faceless Maoist to question the validity of hero worship in contrast to self-effacement.

The cult of personality continues through the work of Alfredo Jaar (also featured on Parcours) who, in March held a remarkable two-gallery solo exhibition in Johannesburg. Jaar's *This is what Happened, Miss Simone* is a white on black transcript of a line from a song by Nina Simone referencing racial conflict in Mississippi. But the work also questions where the next racial incident may occur given widespread racial, global conflicts. A lenticular, black and white, graphic print by Hank Willis Thomas also references racial division. *Le Blanc Imite Le Noir* (2010) forces the viewer to make a colour choice. The work is a conceptual working of stark racial division.

Such division still haunts South Africa, even post-apartheid. In a fractious society like ours unresolved relationships with the past are played out in public space, in art as in the media. Here, in Cape Town, veteran photographer David Goldblatt photographed the removal of a statue of colonialist leader Cecil John Rhodes earlier this year. The removal of the historical statue formed part of a social movement initiated by radicalised students called #rhodesmustfall. The work feeds into the zeitgeist, showing

a mixture of anger and glee – all seen through the eyes of youths obsessed with social media.

Other works on exhibition at the Goodman Gallery booth are by Zimbabwean conceptualist and performer Gerald Machona; Zimbabwean painter Kudzanai Chiurai; Moroccan Mounir Fatmi; Belgium-based Kendall Geers; conceptual sculptor Clive van den Berg; master in the art of contemporary weaving, Walter Oltmann; performance artist Tracey Rose (also featured on Parcours) and the Essop twins – whose work reflects on the ironies of Muslim extremism.

WILLIAM KENTRIDGE UNLIMITED

The central tenet of the great proletarian Cultural Revolution was the transformation of the consciousness of the people. Partly this was to be achieved by exemplary model: the perfect model peasant, the model worker, the model soldier – these as shown in the Model Operas.

But part was done through criticism and destruction of the old. The world was divided into the good, the comparatively good, and the bad. The bad to be rooted out. Self-criticism struggle sessions. There are grotesque images of people who are accused of either rightist views, or of having the wrong class position. An image of them wearing long, pointed dunce caps and sandwich boards proclaiming their faults. These echo several of Goya's etchings from the early nineteenth century. The image of victims of the Inquisition, chained in dunce's caps, wearing sandwich-boards on which their crimes are written: an orthodoxy and authority with no place for uncertainty or criticism.

In China, even during the Cultural Revolution, some of its leaders wrote of the 'probable defeat' of it, and of 'the probable imminent failure'. So the idea of failure, probable, impending or necessary, sits on the walls of the studio, an element in the mix; but also inevitably the question of hope behind the failure.

Hope and failure: two sparrows flying through the din of the pots and pans of the edicts and the theories and private histories.

– *Notes Towards a Model Opera*,
Extract from the lecture *Peripheral Thinking*, 2015

ALFREDO JAAR PARCOURS

On April 6, 1994, a plane carrying the presidents of Rwanda and Burundi was shot down above Kigali, Rwanda. Their deaths sparked widespread massacres that lasted one hundred days. In face of the criminal indifference of the international community, the Rwandan genocide killed one million people and displaced four million.

Alfredo Jaar visited Rwanda in August 1994 and dedicated six years of work to the subject. In 1998, invited to create a project for Stockholm European Capital of Culture, he created *The Gift* to collect funds for Doctors Without Borders.

In this public intervention, volunteers distributed red cardboard boxes offering them as gifts. Instructions asked to open and re-fold the box inside out, turning it into a donation-box and offering recipients a chance to help. *The Gift* generated more than \$200,000 to assist the Genocide survivors.

Today, the artist has recreated the project to assist the victims of a different disaster: the so-called migrant crisis in Europe.

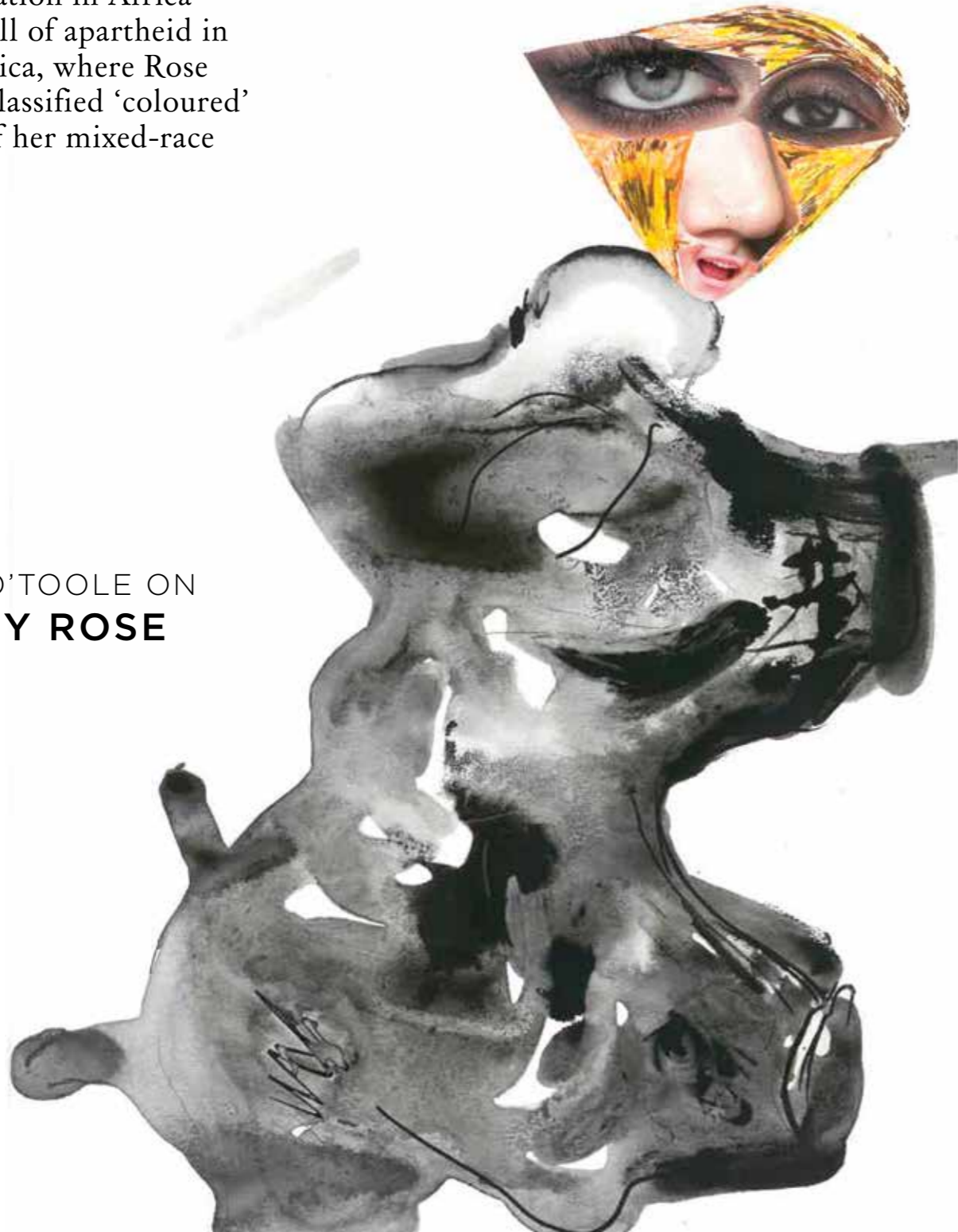
TRACEY ROSE PARCOURS

Within contemporary Conspiracy Theory, much of which appears to have a far-right wing bent, a 'False Flag' is a ruse, a theatrical trope, designed to force the public's hand through confusion and fear-mongering. Among the suspected false flags is the Boston Marathon bombing and the Sandyhook shooting spree in the United States. According to conspiracy theories, both attacks were staged theatrical events using paid 'actors,' bottled blood and constructed press photographs to deceive the public into believing them as fact, with the ultimate goal and intention being that of World War III, a depopulation event of global proportions.

Drawing on tropes of conspiracy and absurdist theater, Tracey Rose's *False Flag: A deed in 2 Acts* expresses two bizarre but interrelated events. Presented as an aesthetic puzzle, wrapped up in turbulence, the performance includes references to Cleopatra (AKA 'MaFreaka'), Diana Ross as Dorothy from 'The Wiz' (an adaptation of the 'Wizard of Oz'), Pier Paolo Pasolini's 'Salo,' Tom Six's 'The Human Centipede,' and Jake & Dinos Chapman's sculpture 'DNA Zygotic'. False Flag provokes the fascination of audiences and engages public perceptions of truth, history, sanity.

Spanning two decades, the artist's approach is motivated by her can-do attitude, improvisational aesthetics and carnivalesque ethos, as well as her insistence on asking hard questions of the post-racial idyll conjured by desegregation in the US, decolonisation in Africa and the fall of apartheid in South Africa, where Rose grew up classified 'coloured' because of her mixed-race ancestry.

_SEAN O'TOOLE ON
TRACEY ROSE



Art can effect change and it has a very important role to play in society – today more than ever. Today we can say, without doubt, that the spaces of art and culture are the last remaining spaces of freedom.

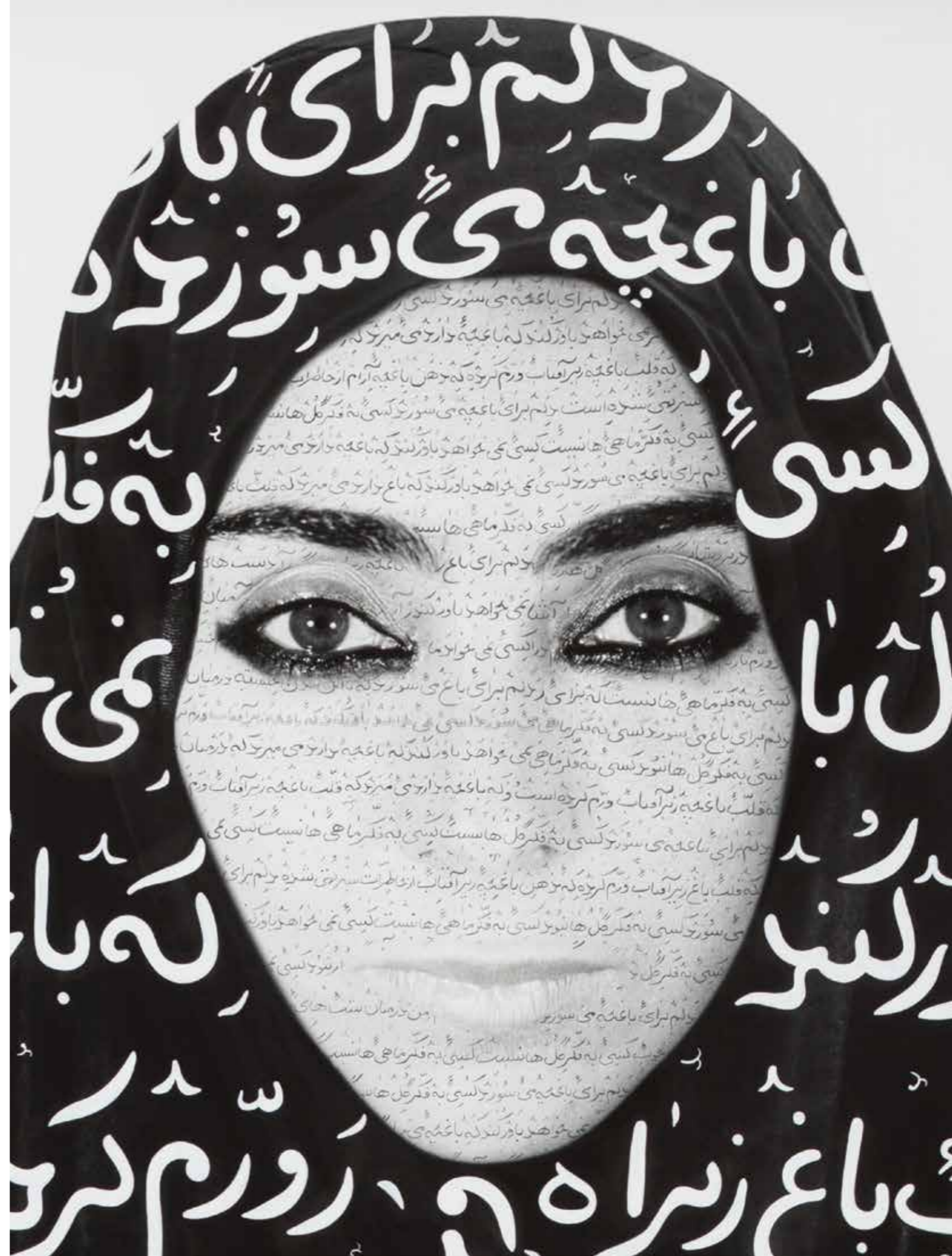
_ALFREDO JAAR

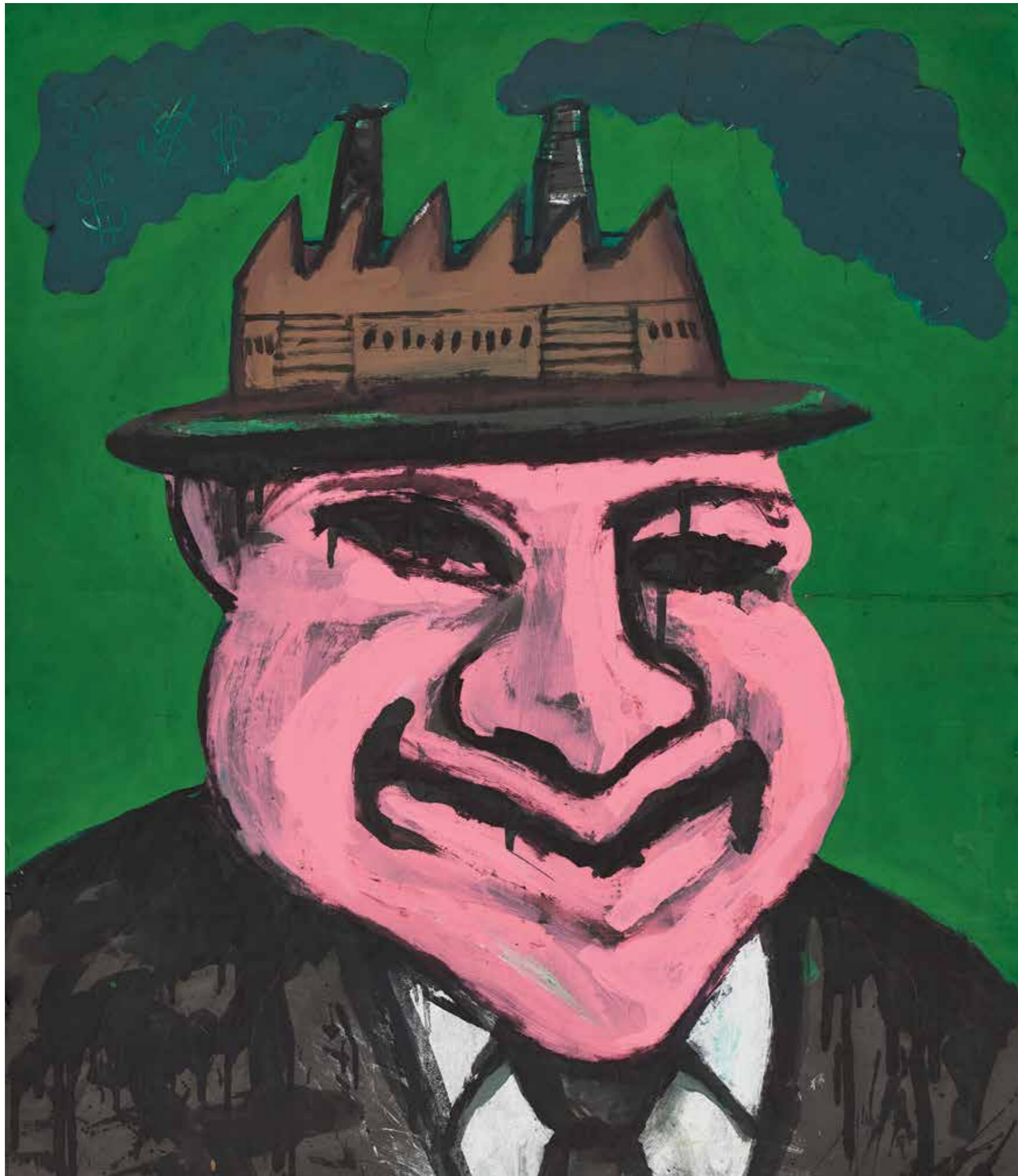


CAPE TOWN & JOHANNESBURG

GOODMAN GALLERY CAPE TOWN / 2 JUNE - 6 JULY 2016
GOODMAN GALLERY JOHANNESBURG / 4 JUNE - 6 JULY 2016

Shirin Neshat
Unveiling (from *Women of Allah Series*), detail, 1993/2015
Silver gelatin print and ink

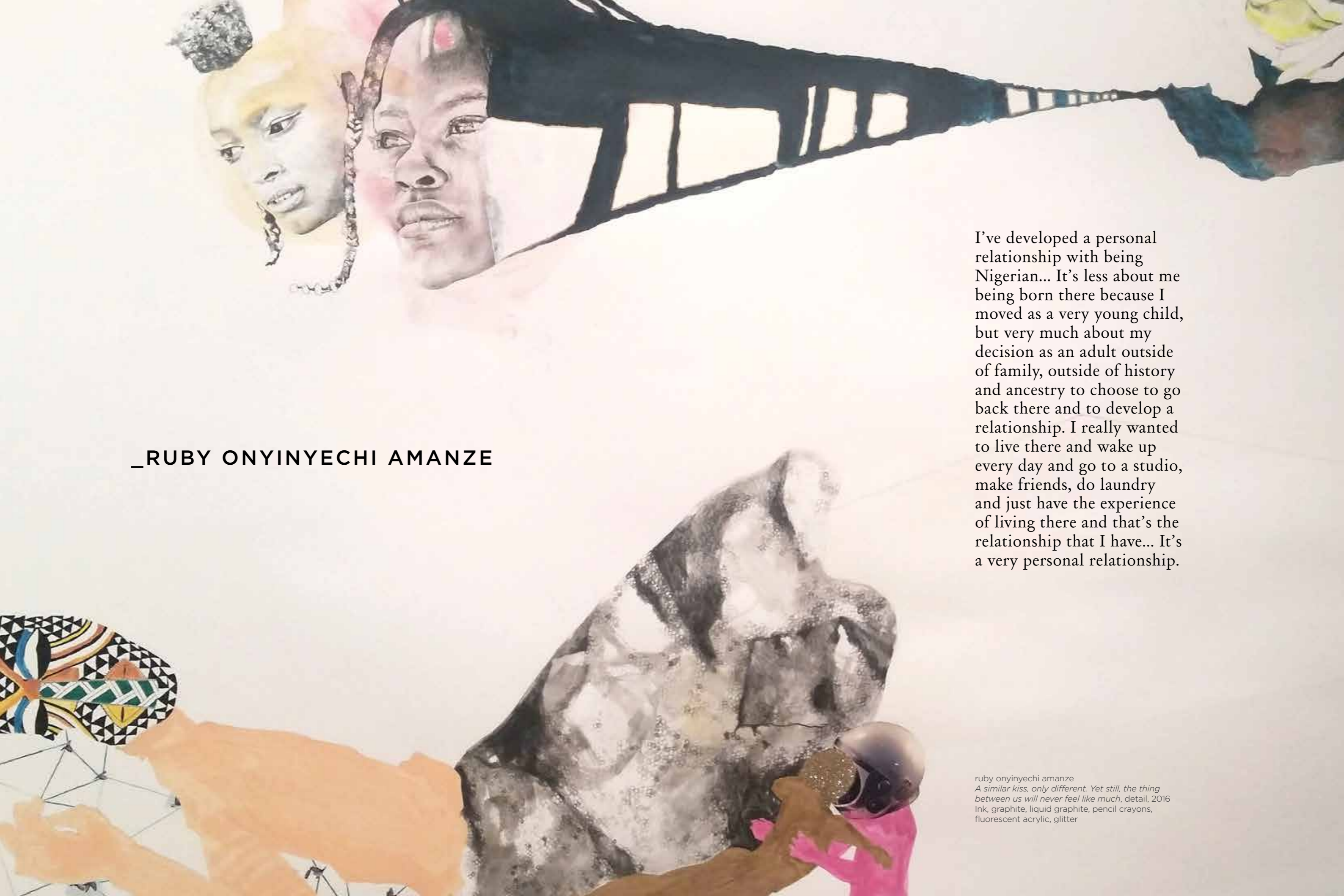




Fuad Adams arrived at Goodman Gallery one day in the mid-1980s, apparently on the run from the Security Police. He offered us his drawings, saying: 'If you can't buy them I'll have to burn them ... I have to get out of South Africa'. Referred to the gallery by Lucas Seage, he was part of those known as the 'lost generation' of the 1980s. It sounds melodramatic now, but his life was in danger at the time. Sadly it has been almost impossible to track him down since, and, for now, his legacy lives on for us in his remarkable acrylic on paper works, which depict a country torn apart by greed and discrimination.

_NEIL DUNDAS ON **FUAD ADAMS**

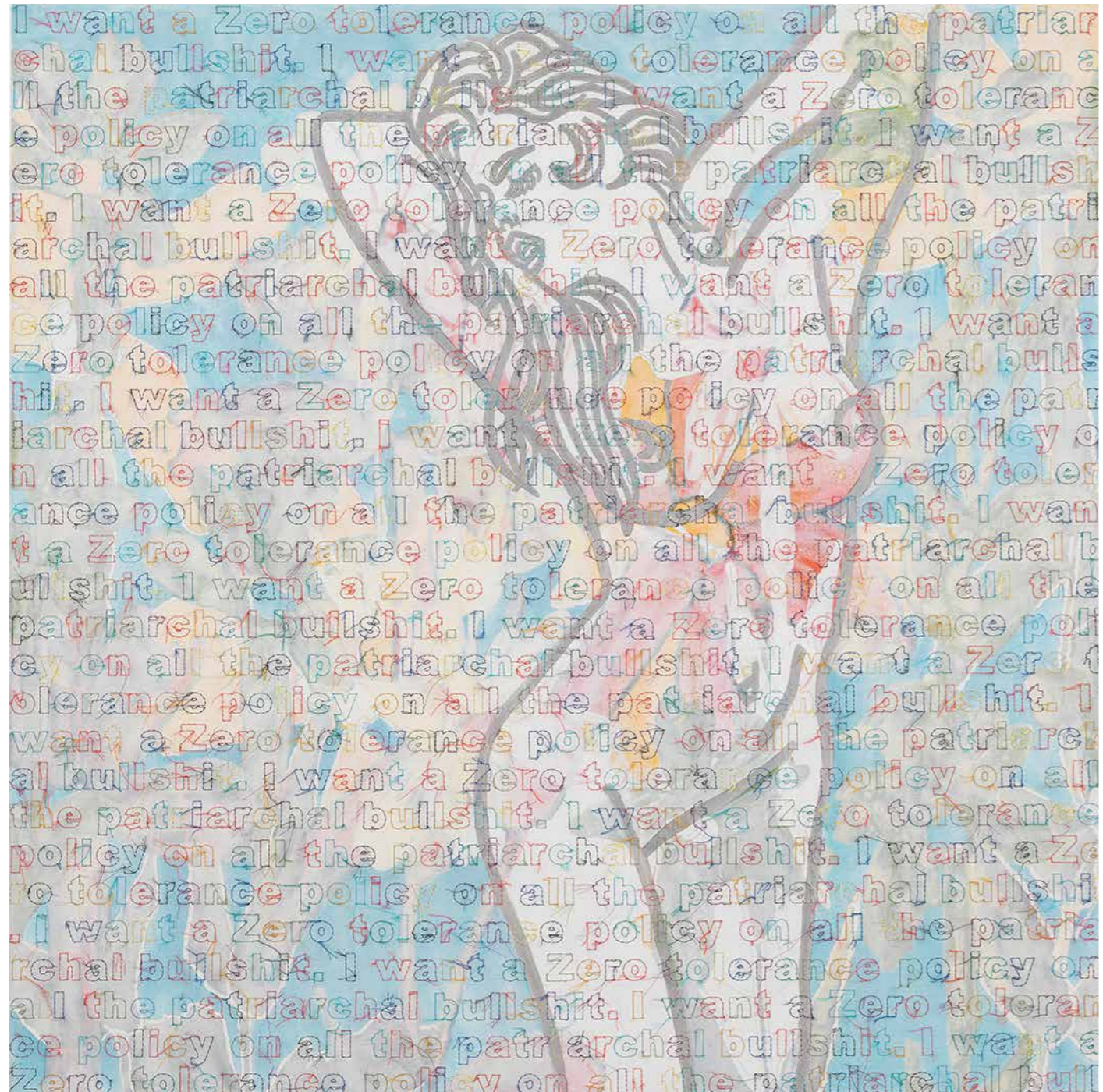
Fuad Adams
Untitled (factory hat), detail, 1987/8
Acrylic on paper



_RUBY ONYINYECHI AMANZE

I've developed a personal relationship with being Nigerian... It's less about me being born there because I moved as a very young child, but very much about my decision as an adult outside of family, outside of history and ancestry to choose to go back there and to develop a relationship. I really wanted to live there and wake up every day and go to a studio, make friends, do laundry and just have the experience of living there and that's the relationship that I have... It's a very personal relationship.

ruby onyinyechi amanze
A similar kiss, only different. Yet still, the thing between us will never feel like much, detail, 2016
Ink, graphite, liquid graphite, pencil crayons, fluorescent acrylic, glitter



Ghada Amer
Silver Girl, RFGA, 2015
Acrylic and embroidery on canvas
106.7 x 106.7 cm

The problem is I always get labelled – a ‘woman’ artist, a ‘feminist’ artist, a ‘Middle Eastern’ artist, a ‘whatever’ artist, a ‘Mediterranean’ artist... a ‘Muslim’ artist, which is my worst category... you don’t say ‘Christian’ artist, ‘Jewish’ artist or ‘Buddhist’ artist – you don’t say ‘let’s make a show of European artists’... my favorite category, at least, is ‘African’ artist.

_GHADA AMER



Walter Battiss
Swimmers and Spectators, c.1974
Oil on canvas
44.5 x 55.5cm

Anybody can be king or queen of Fook Island. I am King Ferd the Third and Norman Catherine is a Norman King of Fook and lives in a Fookian house... There are about five hundred Fookians around the world... To join, Fookians just get a banknote, there is no subscription fee, and if they want a passport they just have to ask for one.

_WALTER BATTISS

THE LOVE POEMS OF FOOK ISLAND

fairest of the isle where the catfish play
rolling in the oceans through out
the summers day
turn your face to see me
turn it once I pray
long have I been waiting
fares of the isle walking in the sun
warm as her your promise is
should your love be won
bring good chance to see me
its true though I am young
long have I been waiting.

love lead me to the river
there let me drink
love take me to the mountain
there let me climb
love take me to the valley
there let me lie
love lead me to the flowers
there let me breathe
love take me to the night
there let me fear
love take me to the moon
there let me laugh
love lead me to the end
there let me have

why more than ever do I see
her face while ever she be gone
there is nothing here I want
the chairs are dull and curtains hang
and pictures on the wall are but
pictures on the wall
why more than ever do I see
her face while ever she be gone.

FLYING ARGYRO FISH

Argyros, most fish watchers
say do, do fly in skipping
flights of not so far as
high. In this illustration,
Argyro does so, so well.

a fish to swim beneath a sea
and fly into a sky
a fish to dream a dream for you
hidden in your eye
Sea of water
Sea of light
Sea of fishy all in flight
a fish to please you little miss
and master too as much
a fish like a diamond in the sky
never seen one such
Sea of children
Sea of kite
Sea of fishy all in flight
a fish with eyes and hairy scales
one single sea-shell fin
a fish and more there are I'm sure
sailing in the wind
Sea of wonder
Sea of bright
Sea of fishy all in flight.



The negotiation of the cut or border between two elements in a photomontage is [...] an act of translation. The question for the translator or photomonteur is whether it is necessary or possible or desirable to translate one element invisibly into the next. More and more, artists must literally become translators of the world, as their work carries them from city to city, such that at a certain point all cities (including one's home city), come to seem foreign. The nomadic movement of many contemporary artists mimics the movement of global capital across international borders [...]. One way in which artists can resist being reduced to mere shadows of capital is to embrace the act of translating as they move from culture to culture. They can acknowledge the borders that they cross as they do their work, rather than simply assuming, like the grey-suited businessmen alongside whom they commute from country to country, that there are no borders of any sort left...

FROM LEFT TO RIGHT:

Candice Breitz
Rainbow Series # 11, 1996
Collage on paper
56,5 x 40 cm

Candice Breitz
Rainbow Series # 12, 1996
Collage on paper
56,5 x 40 cm

Candice Breitz
Rainbow Series # 8, 1996
collage on paper
56,5 x 40 cm

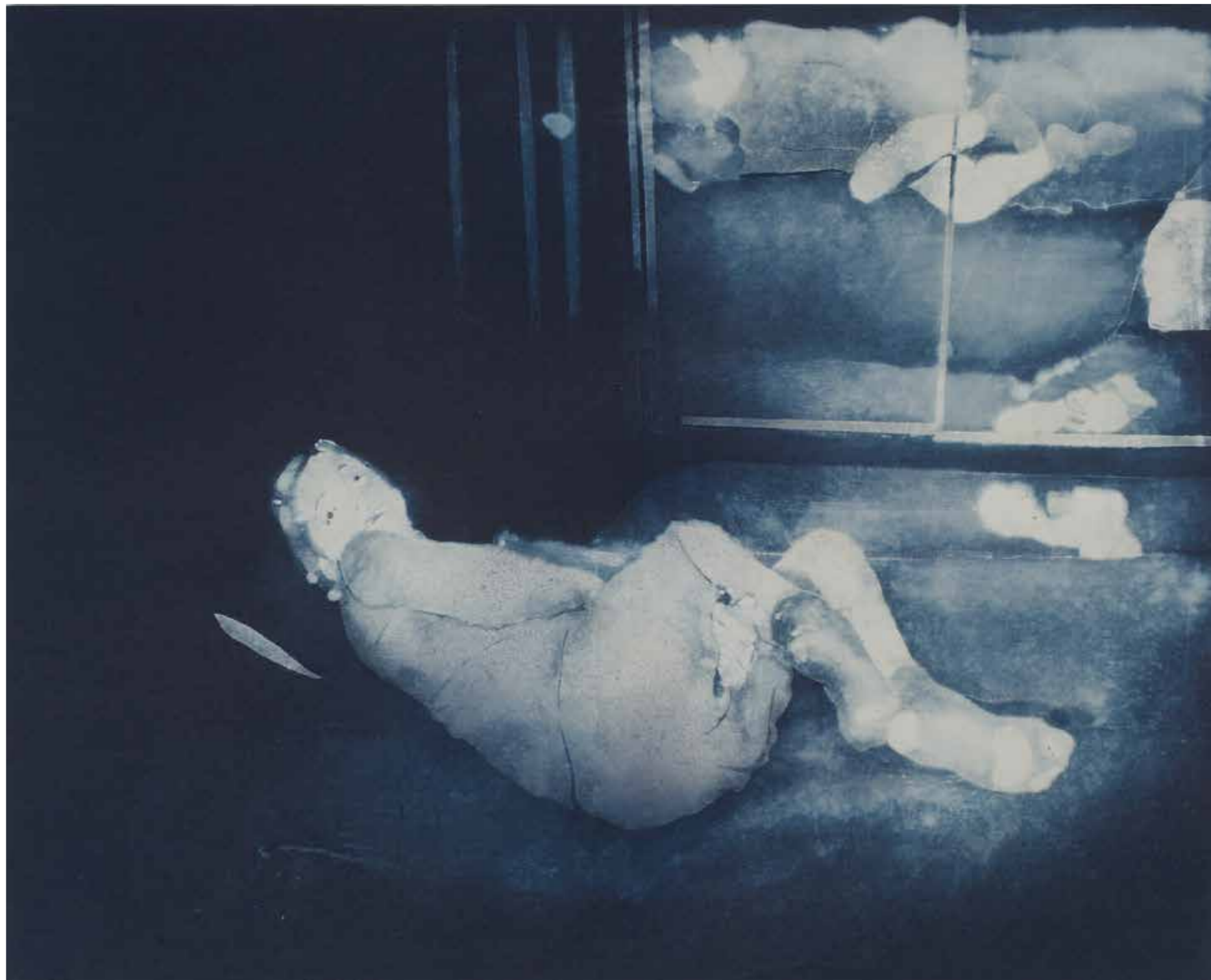
Candice Breitz
Rainbow Series # 4, 1996
collage on paper
56,5 x 40 cm

_CANDICE BREITZ

I was buying around three newspapers a day, to compare the journalism and images used to illustrate the words, questioning their validity, and role. It was around this time that I came across the green infrared photographs used by the military to document nocturnal combat activity. By chance I found a “night vision”, infrared setting on my digital camera and started to shoot in that mode. I was living in a loft three stories up, in central London, on a rough street surrounded by council estates. At night I observed and obsessively photographed the events on the street below: racial violence between estate kids, murder, page three shoots, suicide, a lone fox. The photographic mode suited this kind of voyeurism and subject. I also photographed photocopies of original images from newspapers and magazines, and through this process they became a new unified body of work, disguising their truth.

_LISA BRICE

Q&A WITH GODFRIED DONKOR



Lisa Brice
CD's Teen Venus, 2007
Bleach and dye on denim
122 x 152 cm



Broomberg & Chanarin
Spirit is a bone - Series 3, detail, 2013
Glass, paint, resin print, string

The portrait of Pussy Riot member Yekaterina Samutsevich was created by a machine: a facial recognition system recently developed for public security and border control surveillance. The result is a three dimensional facsimile of the face that can be easily rotated and closely scrutinised. This camera is designed to make portraits without the co-operation of the subject; four lenses operating in unison generate a full frontal image of the face, even if the subject herself is unaware of being photographed.

The only effective resistance is the balaclava.

Your face no longer belongs to you.
To participate in a global campaign against the colonisation of the human face please knit, crochet or sew us a balaclava.

Post your balaclava to:
7 Princelet Street
London
E1 6QH
United Kingdom

_BROOMBERG & CHANARIN



So we always wanted to burn art, from our first interaction together ... and the gallery provided this first interaction for something we wanted to do that wasn't particularly theatre and that wasn't particularly in a gallery and wasn't particularly a music industry kind of relation.



The Brother Moves On with Mr Fuzzy Slipperz (Lisolomzi Pikoli) and Nolan Oswald Dennis and Albert Silindokuhle IBOKWE Khoza
The Brother Burns the Bullion, 2014
 Curated and choreographed by Thantaswa May and Stuart Cairns
 Directed by Siyabonga Mthembu

_SIYA MTHEMBU FROM
THE BROTHER MOVES ON



In many cases, the images I choose are those of recent war or conflict. For some reason, I find it easy look at images of violence. Perhaps most people do. It is just not easy to admit. Having said that, anything from Victorian clergy to modern day sportsmen could catch my attention... this process of source-gathering can result in my playing games with the underlying imagery – like some visual strand of ‘God Monopoly Charades’; placing seemingly non-connected historical events and figures alongside one another and seeing what kind of dialogue results. I think, if we draw a line through diverse histories, we could find commonalities – something that reveals a bit more about what it is to be human.

_CARLA BUSUTTIL



Carla Busuttill
East, 2015
Oil on canvas
150 x 130 cm



Kudzanai Chiurai
Chief Mapfumo, 2015
 Oil on canvas
 200 x 220 cm



Kudzanai Chiurai
Beatriz Vita, 2015
 Oil on canvas
 200 x 220 cm

To bring the work back into the gallery [from the streets]... you can look at it as an archiving process – when it moves here it is being archived. The gallery is a place where ideas are archived. Another way of looking at a gallery is that you can see it as an emporium. I think it functions in some ways as an emporium. Now we trade in culture and ideas. Before, it was a treasure trove of what was taken from the colonies, like, ‘This is what we got’. Those were the emporiums that were there. I think now it’s a lot more considered, that we look at galleries as emporiums of culture, as an emporium of ideas which is an interesting shift.

_KUDZANAI CHIURAI

My background is architectural, my interests are vast and I can find a space to explore them through the [Goodman] Gallery, which is broad enough for me to experiment and make mistakes, but affords me the support to actually do things in quite a serious and rigorous way... it's a very nice node through which all my interests pass, and the Goodman becomes this point where all these crazy things I'm interested in find a meeting.

_NOLAN OSWALD DENNIS

Nolan Oswald Dennis,
Panel from Passage I, detail, 2014
Plywood and wax





Jabulani Dhlamini
Never Again, Rooiistena, Sharpeville, 2015
Pigment inks on fiber paper
Diptych : 30 x 30 cm each

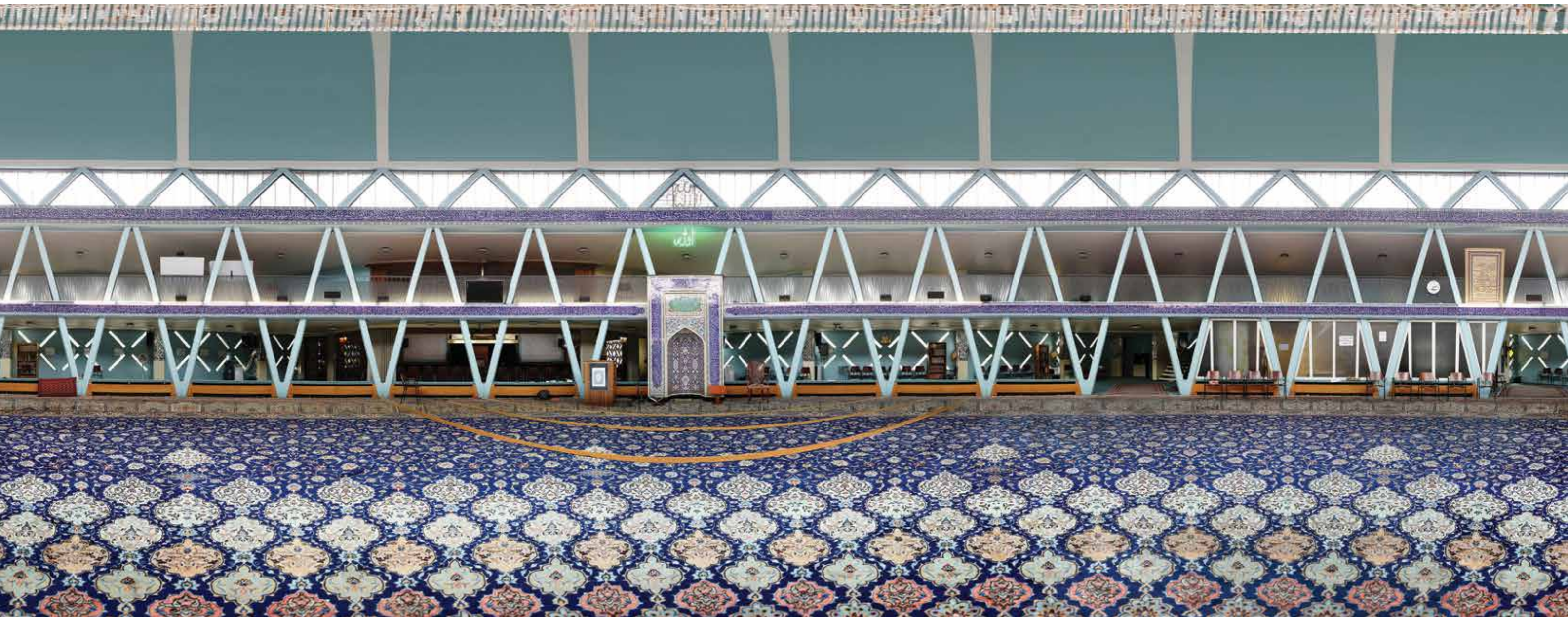


I'll never forget what happened on that day and he shows a picture taken at funeral of the 69 people who dies at the massacre. This was a mass funeral dead were buried and mourned at the same time. I was arrested and I couldn't attend the funeral.

_JABULANI DLAMINI

Being Muslim, art is not familiar to our community, galleries are not familiar.. they use us to enter the space, and when they do, it's new but welcoming. It's an opportunity for them to get dressed up, to learn about something they had no knowledge of, what a gallery space means, what these white walls represent.

Hasan and Husain Essop
Shia Circle, Hamburg, Germany, 2011
Lightjet C-print on Fuji Crystal
Archive paper
93.5 x 240 cm



When I produce an artwork, regardless of whether I am addressing a social, religious, political or philosophical theme, the primary purpose is aesthetics: a work of art is an aesthetic trap. I have to trap my audience so that they are drawn to a work for as long as possible. During my vernissages, I choose a person and follow them. They will often look at a work for only 6, maybe 7 seconds! Yet if I have succeeded with my trap, it ensures that they stay longer and move onto another level of reflection, to consider the concept of the work, its link to history, to my history, to the history of art, to life today, etc. And that is great for me. It does happen sometimes.



Mounir Fatmi
*In the absence of evidence to
the contrary 02*, 2012
45 fluorescent tubes and film
Dimensions variable

_MOUNIR FATMI

My subjects are Africans because they are my people, but my message, the idea I am trying to put across, has nothing to do with racialism - I am not interested in politics. My situations are human ones, that is all.

_DUMILE FENI



An invitation card to a solo exhibition by Dumile Feni at Goodman Gallery in 1967.



Kendell Geers
Terrorealismus, detail, 2003,
Glass, concrete, neon signs

It's always about killing the father and fucking the mother. But I am increasingly feeling very bored by the twentieth century concept and strategies of art and find myself drawn to the ideas that generated the Renaissance and the artists that came out of it. It's very easy to play games about the form and shape of art where the content is nothing more than the game. It's too easy to ask if it's a rabbit or a dog when in reality it's nothing more than a picture on a painted wall hung upside down. I am curious to know if it's possible today to activate the alchemical conception of art where the created was considered a living force that could effect change in the world.

_KENDELL GEERS



David Goldblatt
*Tailings dump after reclamation, Owendale Asbestos
Mine, Northern Cape. 2007*
Digital print on 100% cotton rag paper

I think the curating element, if you like, in having an exhibition at Goodman, is that a group of people – it might be very few, it might be quite a lot, depending on what the exhibition attracts – are present in the gallery at the same time. I long to be able to overhear their private conversations as they move around the gallery. I've never been able to do this. It's very frustrating, but I'm aware that they are experiencing the photographs in some way and talking to them and talking about them with whoever they are looking. These to me are, although private experiences, nevertheless, important aspects of sharing that I enjoy.

_DAVID GOLDBLATT

The motivation of my work is I would say to make possible in some way – and in different ways – meaningful points of encounter. By this I mean opportunities for viewers or participants to engage with what is often difficult and traumatic subject matter. As an artist I try wherever possible to counter the notion of violence as spectacle, working rather to facilitate more empathic and performative experiences. It's about trying to get past the problematics of violence and its representation, and toward a more affecting encounter.



_GABRIELLE GOLIATH

Gabrielle Goliath
Stumbling Block, 2011-
Performance, installation view



Weaving the Morning
João Cabral de Melo Neto

One rooster does not weave a morning,
he will always need the other roosters,
one to pick up the shout that he
and toss it to another, another rooster
to pick up the shout that a rooster before him
and toss it to another, and other roosters
with many other roosters to criss-cross
the sun-threads of their rooster-shouts
so that the morning, starting from a frail cobweb,
may go on being woven, among all the roosters.

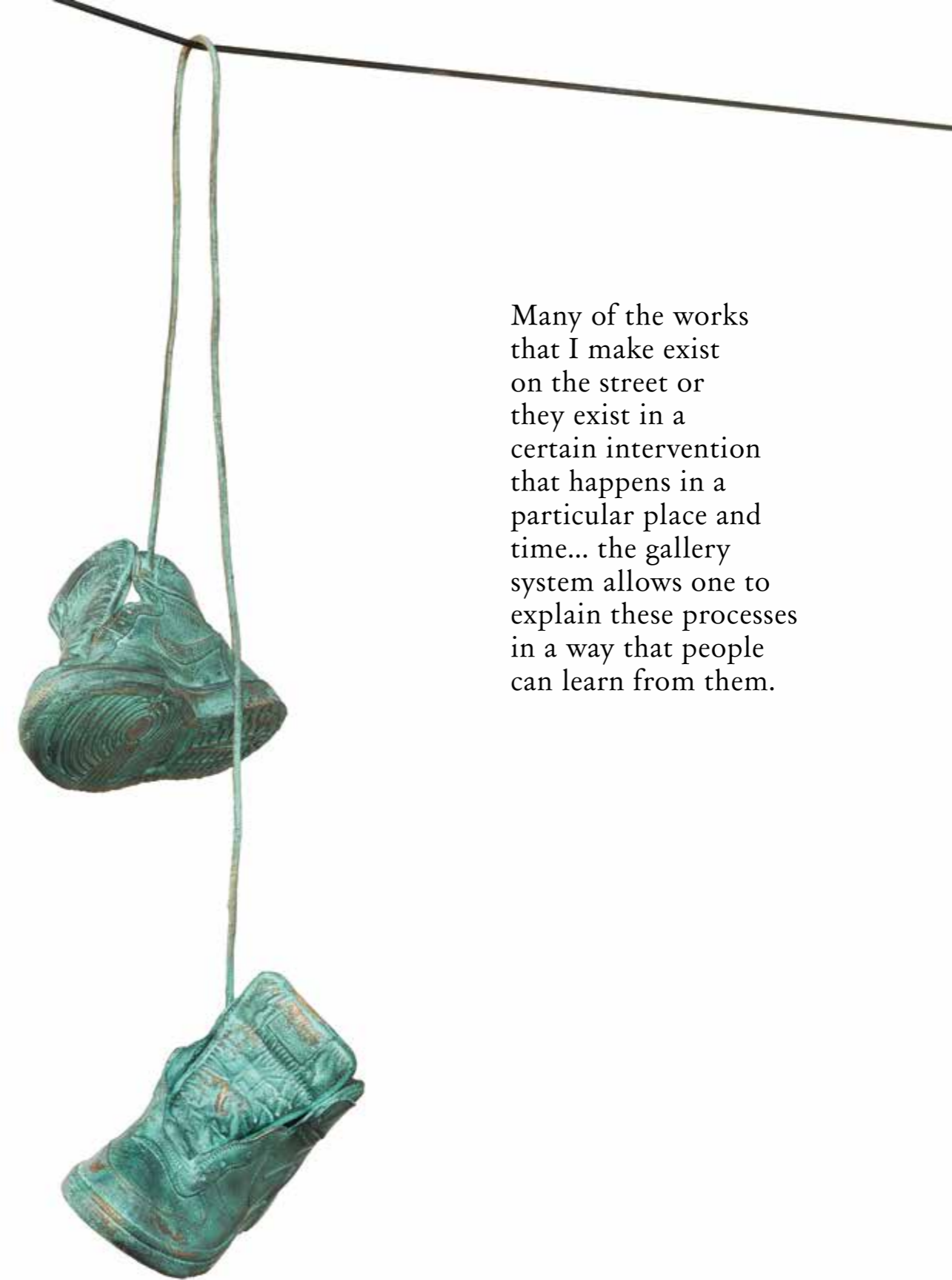
And growing larger, becoming a cloth,
pitching itself a tent where they all may enter,
inter-unfurling itself for them all, in the tent
(the morning) which soars free of ties and ropes –
the morning, tent of a weave so light
that, woven, it lifts itself through itself: balloon light.

_SONIA GOMES

Sonia Gomes
Outro Lugar, detail, 2015
Various stitched and knotted fabrics, laces
and found materials



_HAROON GUNN-SALIE



Many of the works that I make exist on the street or they exist in a certain intervention that happens in a particular place and time... the gallery system allows one to explain these processes in a way that people can learn from them.

OPPOSITE & ABOVE:
Haroon Gunn-Salie
On the line, 2016
Bronze
Dimensions variable



This division into two utterly different planes, this red line, is quite deliberate, and there'll often be doorways or portals in the sense that someone has moved from their world, rich in colour, to being a sort of outcast. He loved the smell and textures and feel of painting on canvas. He'd combine pure pigments and people would say, 'You can't put those colours together.' He'd say, 'There are no boundaries in art. If you can make something clash and work together then it will sing.'

_NEIL DUNDAS ON
ROBERT HODGINS



OPPOSITE: Robert Hodgins, circa 1970s.
ABOVE: Robert Hodgins
Two Smiles, 1994
Oil on canvas
35 x 46 cm



Alfredo Jaar
Other People Think, 2012
Lightbox with black and white transparency
152 x 152 cm

When I showed *The Sound of Silence*, [at Wits Art Museum in Johannesburg] a South African intellectual came to me, shook my hand, looked me in the eyes and said 'you are more African than us'... I am very proud of that moment, with everything that it means. I am an outsider to the African continent, but I have done many projects not only in South Africa, but also in Nigeria, in Uganda, [in Rwanda], in Angola and in Namibia, so for me to hear that from an African intellectual was my greatest achievement.

_ALFREDO JAAR



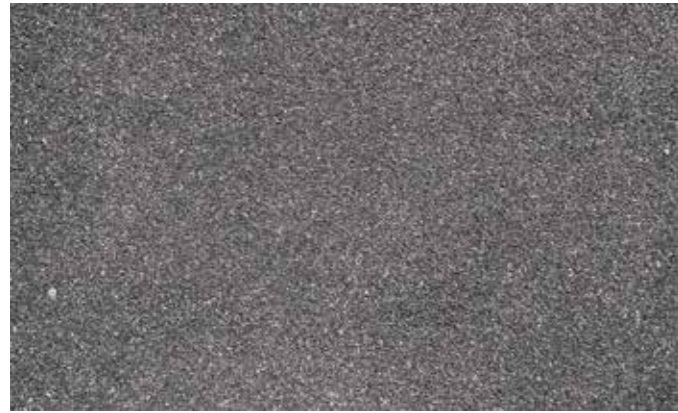
It's hard to have a relationship with the walls of a space, of an institution. One has it with the people who work there, one has it to an extent with the memory of work that has been up there, both my own work but also of all the other artists. One thinks of all the images absorbed by those walls over the fifty years of images, of what images were made in South Africa the 1960s, what images were made in the 80s and 90s and are being made now. It's an astonishing archeology, if one had an imprint of each of those works in order to scrape the walls back, to see each layer. I think that's the strongest association I have, with having been with the gallery for 25 years and having known the gallery for another 25 years before that.

OPPOSITE:
William Kentridge
Shadow Figure II, two views, 2016
Bronze
40 x 67 x 42 cm

ABOVE:
William Kentridge
Shadow Figure IV, two views, 2016
Bronze
70 x 100 x 60 cm

_WILLIAM KENTRIDGE

_KILUANJI KIA HENDA



The bad guys and the good guys (The Resteles Landscape serie), 2010-2016
Ten silkscreen prints
70 x 100 cm each

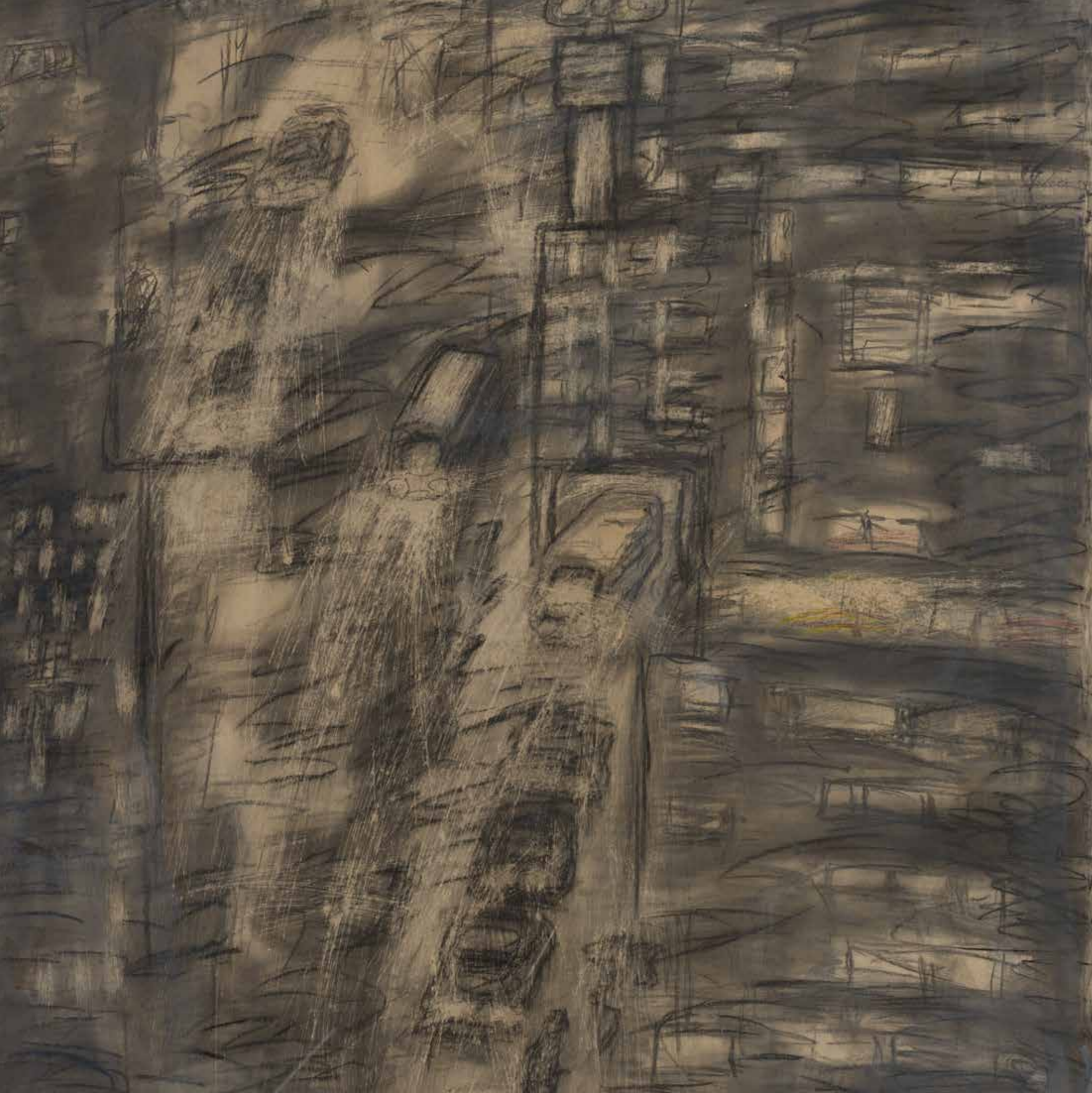
I grew up in a country where the generation of my parents were busy drawing a new flag, composing a new anthem, creating an identity for a brand new country, and this is very exciting for someone who aims to be an artist. The fact of not having the cruel weight of history on my back, gave me the huge freedom to invent my own history.



I find artist such a weighty term, it means a lot for different people. I 'd rather think of it as: I have ideas, I would like to share them and try to propose new things. I guess that's how I try define it, without defining it.

Kapwani Kiwanga
Vumbi, still, 2012
Single channel video, colour, sound
30'

_KAPWANI KIWANGA

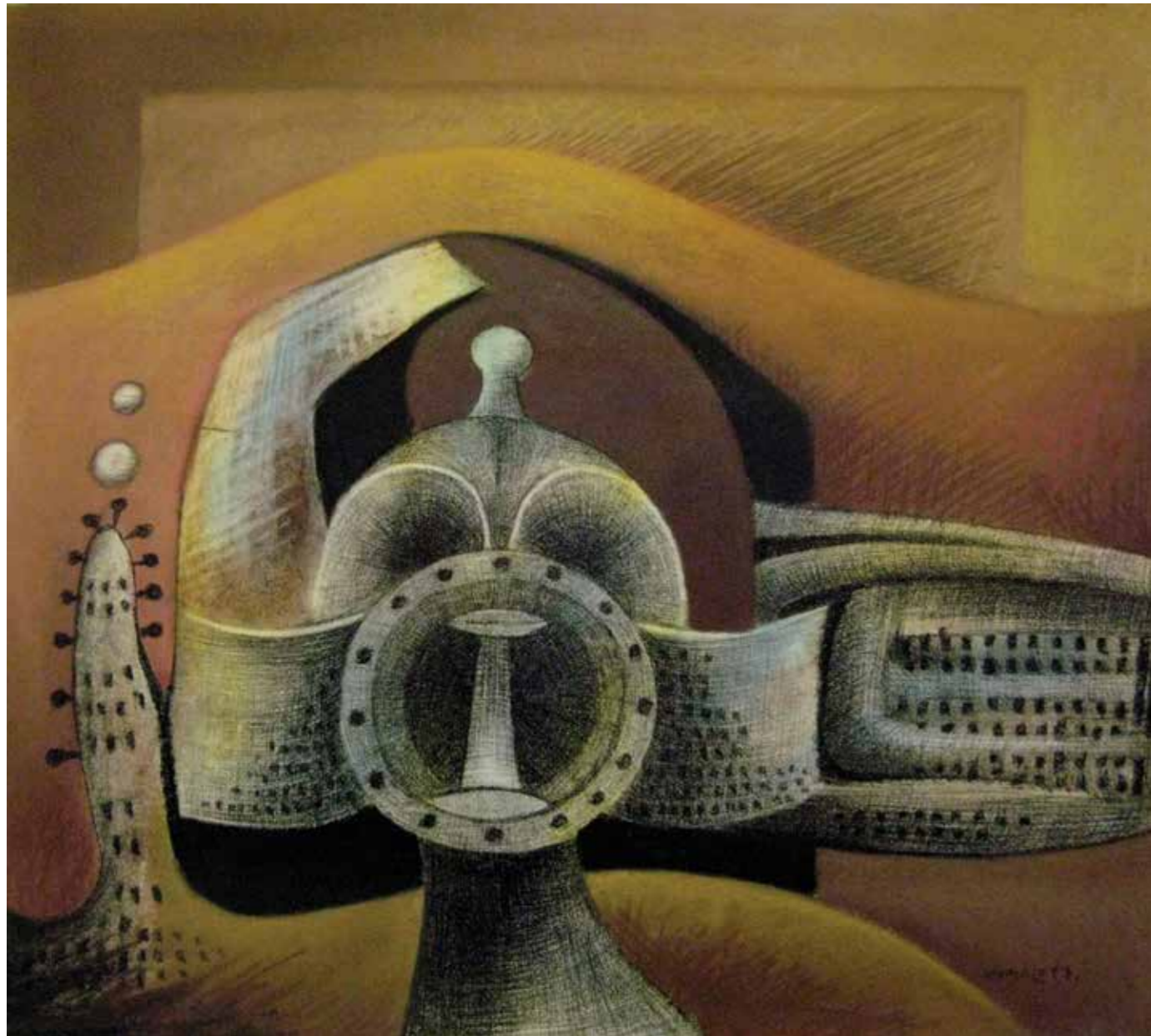


In all sectors of society you will always find there are those things that seemingly never change but which you as an individual can actually change. So for me it remains how I will respond to those kinds of challenges individually... don't allow yourself to be submissive to demands that are unreasonable – it's your role to fight back and say, 'no, I don't accept that kind of subservience in my field'. It's a complex issue.

_DAVID KOLOANE

David Koloane
Cars and Skyscrapers, detail, 2009
Charcoal on brown paper

Sydney Kumalo
Warrior Queen, 1983
Charcoal and pastel on paper
51.5 x 55 cm



Sydney Kumalo
*Reclining Woman
with Moon*, 1981
Charcoal and pastel
on paper
51.5 x 55 cm



The importance of Kumalo in terms of the developing traditions of South African art can hardly be overstated. As the senior black educator at Polly Street and the Jubilee Centre, he shaped the sensibilities and style of a generation of artists. But more than this, in his own work, he succeeded in finding formulas and registers which, while they drew strongly on African sculptural tradition, nevertheless articulately spoke the languages of international modernism, and demanded to be taken seriously as such.

_ IVOR POWELL ON
SYDNEY KUMALO

You know, I was born in apartheid time. When I turned 18 or 19, apartheid was being demolished. A big part of my life had been very much influenced by the governance and the structures of apartheid. When I went to high school, everybody found their home town or village in our comprehensive school atlas, everybody except [me]. That made me very sad. Because on the one hand, I became the object of everybody's jokes and on the other hand, on a level of higher reflection, it was almost as if not only myself but a whole group of people had been written out of history, as if their existence was negligible to the world around them. You look to South Africa and you know about places such as Johannesburg, Mamelodi and Langa Township, but you don't know about Bakenberg. And Bakenberg is only an example among hundreds of others. Seeing that there are no books at my home, I got the idea that I should try to write myself into history, even if it's not actually writing textbook history, but just imagining and projecting myself into a circle of narrative.

_MOSHEKWA LANGA

Moshekwa Langa
Imagined, detail, 2008
 Mixed media, acrylic
 and ink on paper

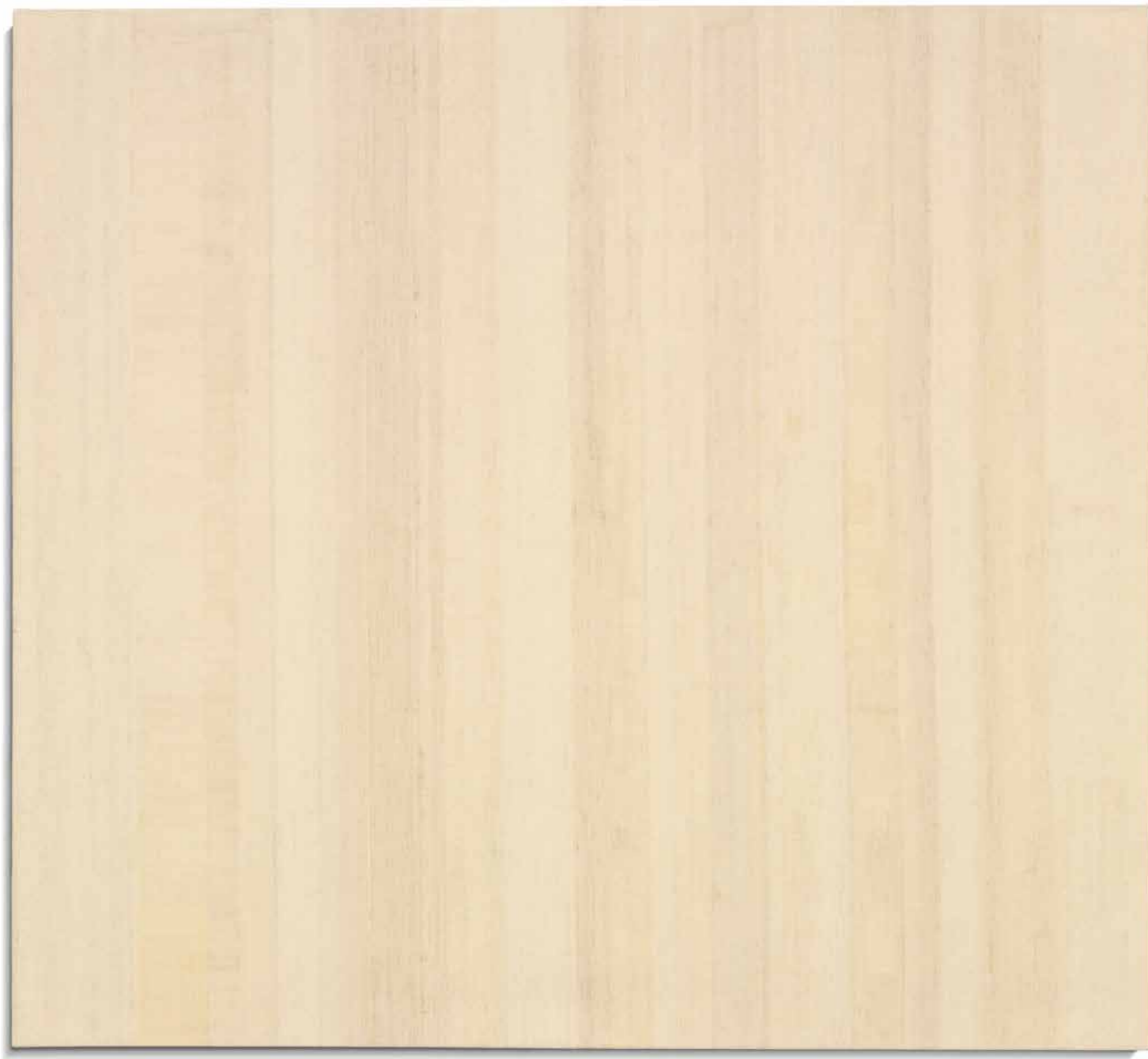




Ezrom Legae
Untitled, 1982
Lithograph
30x 38 cm

Thirty years working together through the heaviest time in a country shattered by the cruellest and most devastating destruction of a nation's deconstruction and reconstruction. You taught me how to look across the wall at the people who were so desperately subjected to unspeakable horror.

_ LINDA GIVON ON
EZROM LEGAE



Maybe this is what the material has wanted to be all along. It was there in the early work, behind all of the structure and set pieces, a wallpaper pattern that had gone wrong, or a pocked floor texture, evidence of the human hand... There has been the stripping away through time and loss and acceptance of the limitations of body and mind. And what remains is what is. The simple truth of the sweat of our hands and the dirt and the dust and the saliva and the tears and the blood and the ashes, all of it an art material laid across the miles.

_LIZA LOU

Liza Lou
Canvas, #2
2011-2012
Woven glass beads
117.5 x 128.5 x 3 cm

_GERALD MACHONA



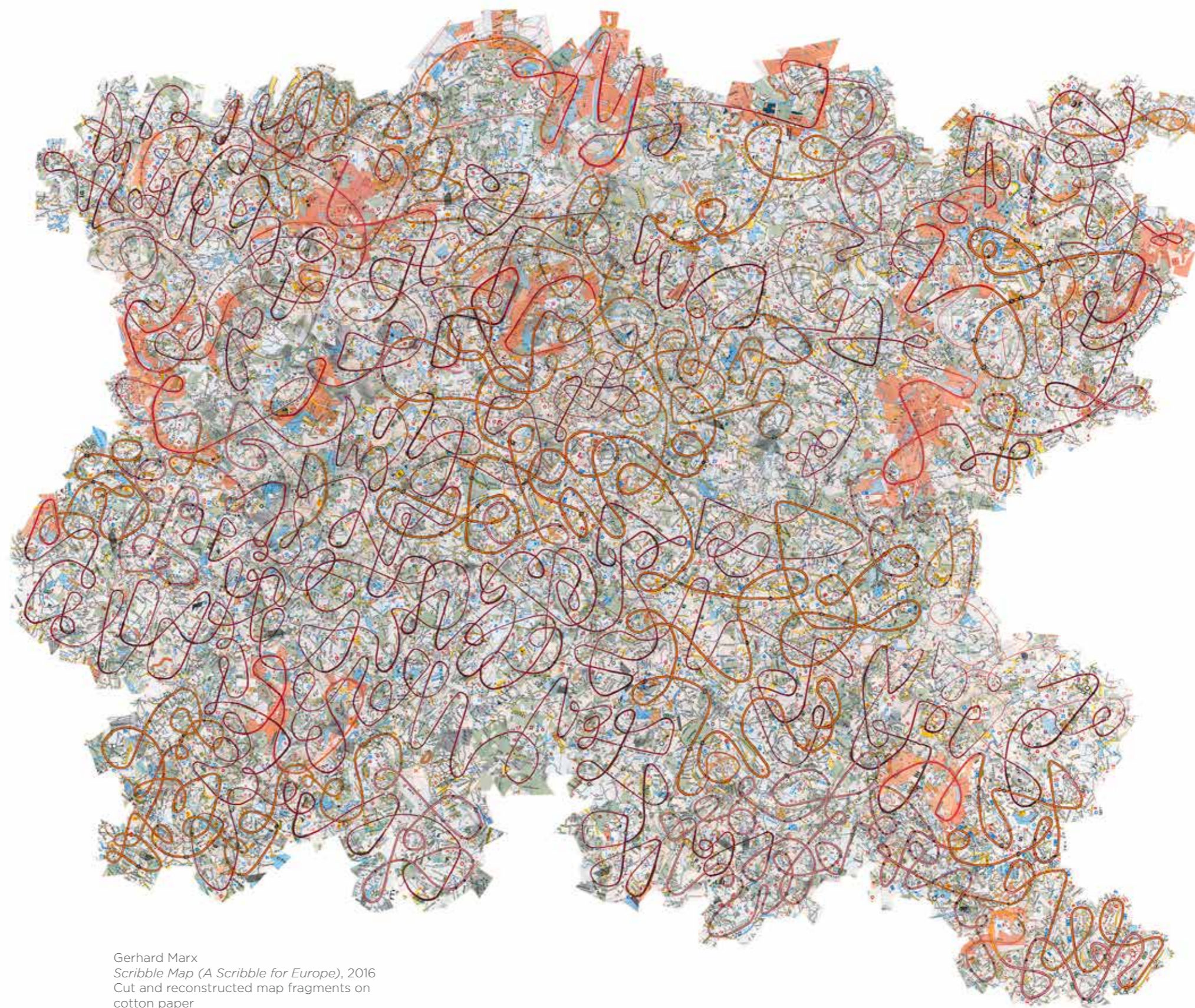
Gerald Machona,
The Protea, 2014
Decommissioned currency
and other materials
Dimensions variable



I don't like the idea of comfort. I think comfort can take away your creativity. I constantly have to put myself in an uncomfortable situation in order to re-think my privilege.

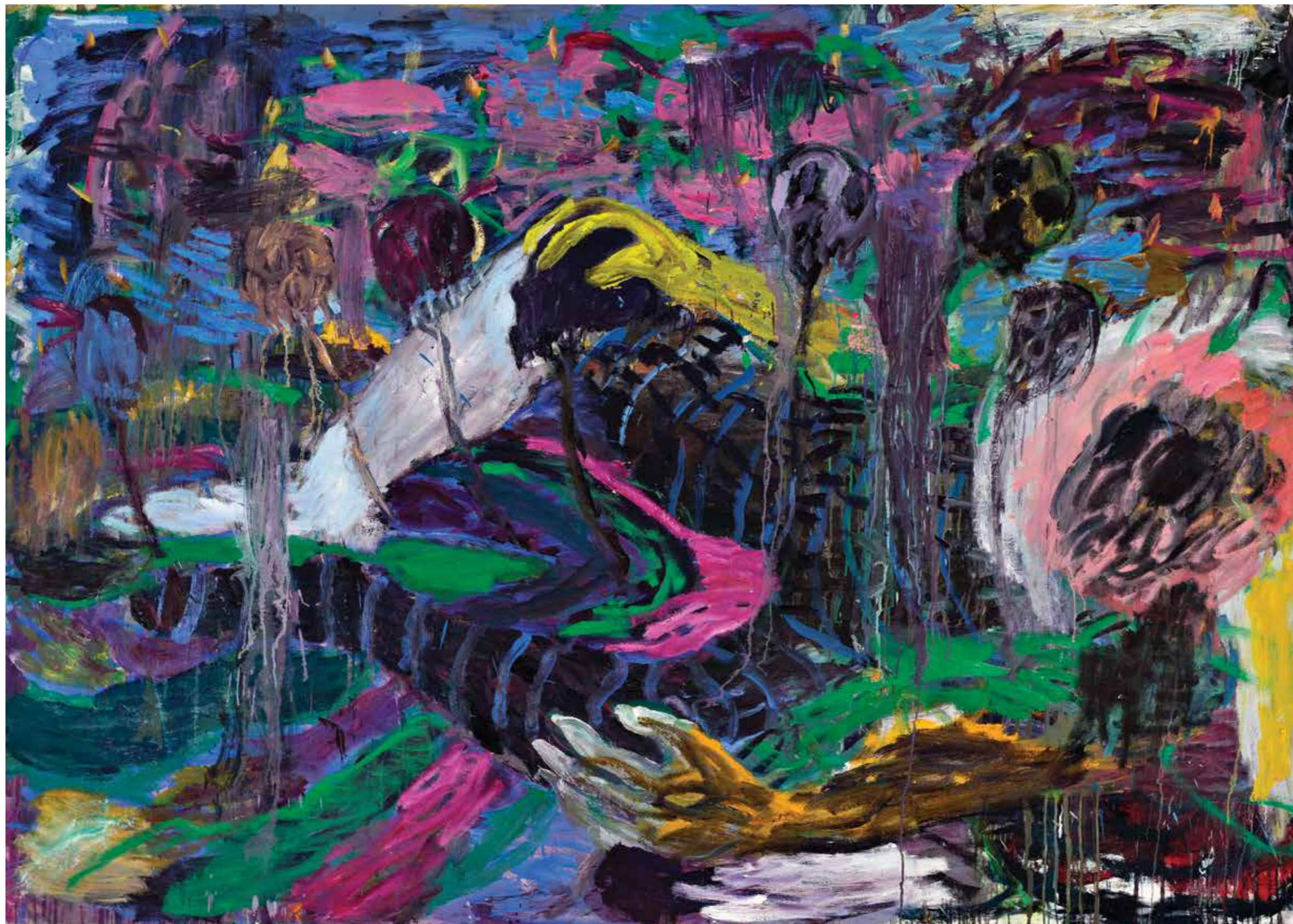
Gerald Machona,
The Plum Blossom, 2014
Decommissioned currency
and other materials
Dimensions variable

The [Goodman] Gallery has been incredibly beneficial to me in the sense that if the engine-room is functioning, it allows the practice to become more enigmatic, more eccentric, more indulgent, on certain levels... so ironically it helps to deepen the practice.



_GERHARD MARX

Gerhard Marx
Scribble Map (A Scribble for Europe), 2016
Cut and reconstructed map fragments on
cotton paper
90 x 120 cm



Still crying in the rain
Still hiding pregnancies
Still holding the wound
Still hiding the scar
Still waiting
Still burying evidence
Still running away from the police
Still pointing at failing states
Still in prison
Still filling the potholes
Still standing in the queue
Still border jumping
Still Flipping channels
Still under the knife
Still unpaid
Still still
Still masturbating
Still evading tax
Still oppressed
Still hungry
Still loving 'n hating
Still rockin' second hand
Still stuck
Still unemployed
Still vending
Still resentful
Still on drugs
Still at mum's house
Still on the toilet seat
Still hearing voices
Still asking 'Hanziyi?'
Still revolting
Still in darkness
Still a hypocrite
Still hammered
Still losing
Still ignoring you
Still back biting
Still seeking asylum
Still digging trenches
Still under the spell
Still in hurting
Still bitching
Still on death bed

_MISHECK MASAMVU

Misheck Masamvu
Ranked Heads, 2016
Oil on canvas
245 x 175 cm

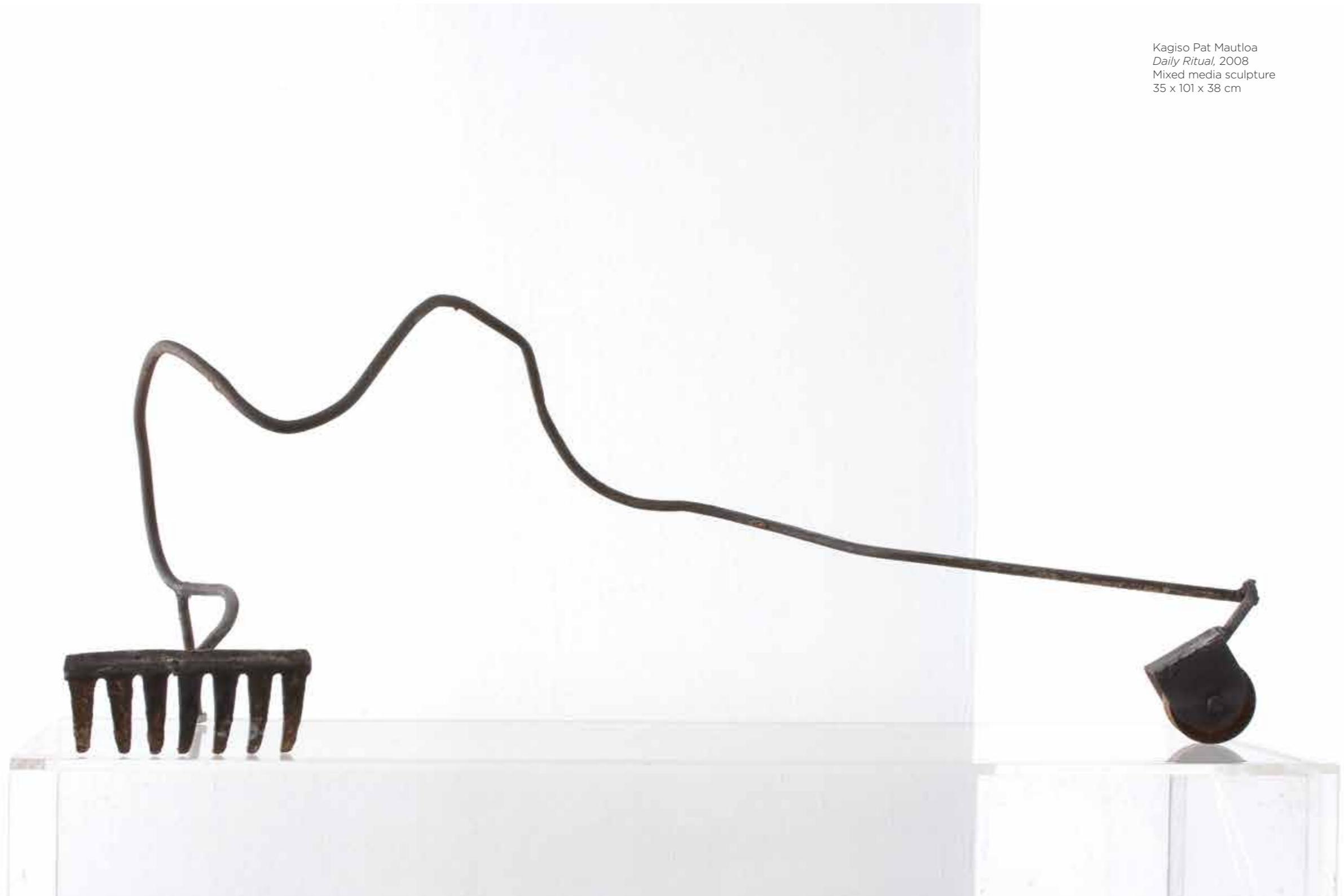


Leonard Tshehle Mohapi Matsoso (to refer to him by his full name, which he preferred) has always been a brilliant exponent of drawing, first in a stark monochromatic way and later also known for very detailed, heroically-styled works in crayon pastel. This was his preferred medium: always drawing. His human and animal figures speak of his powerful African pride and sensibilities, of pain and conflict in his world.

_NEIL DUNDAS ON
LEONARD MATSOSO

Leonard Matsoso
Horse Rider in Horizontal Movement, detail, 1988
Chalk and pastel on paper

Kagiso Pat Mautloa
Daily Ritual, 2008
Mixed media sculpture
35 x 101 x 38 cm



Art is a voice, and a very powerful voice, and it can be heard in far distances.

_KAGISO PAT MAULOA

I think we live in interesting times where conversations are becoming more and more polarised and the rights and the wrongs of your political positions are becoming more difficult to define, and there's a big grey area in the middle. Often what an artist can do is prick holes in that divide and I think some of my stuff does sometimes do that – and it's uncomfortable



Brett Murray
Emperor, detail, 2015
Bronze
100 x 77 x 65 cm

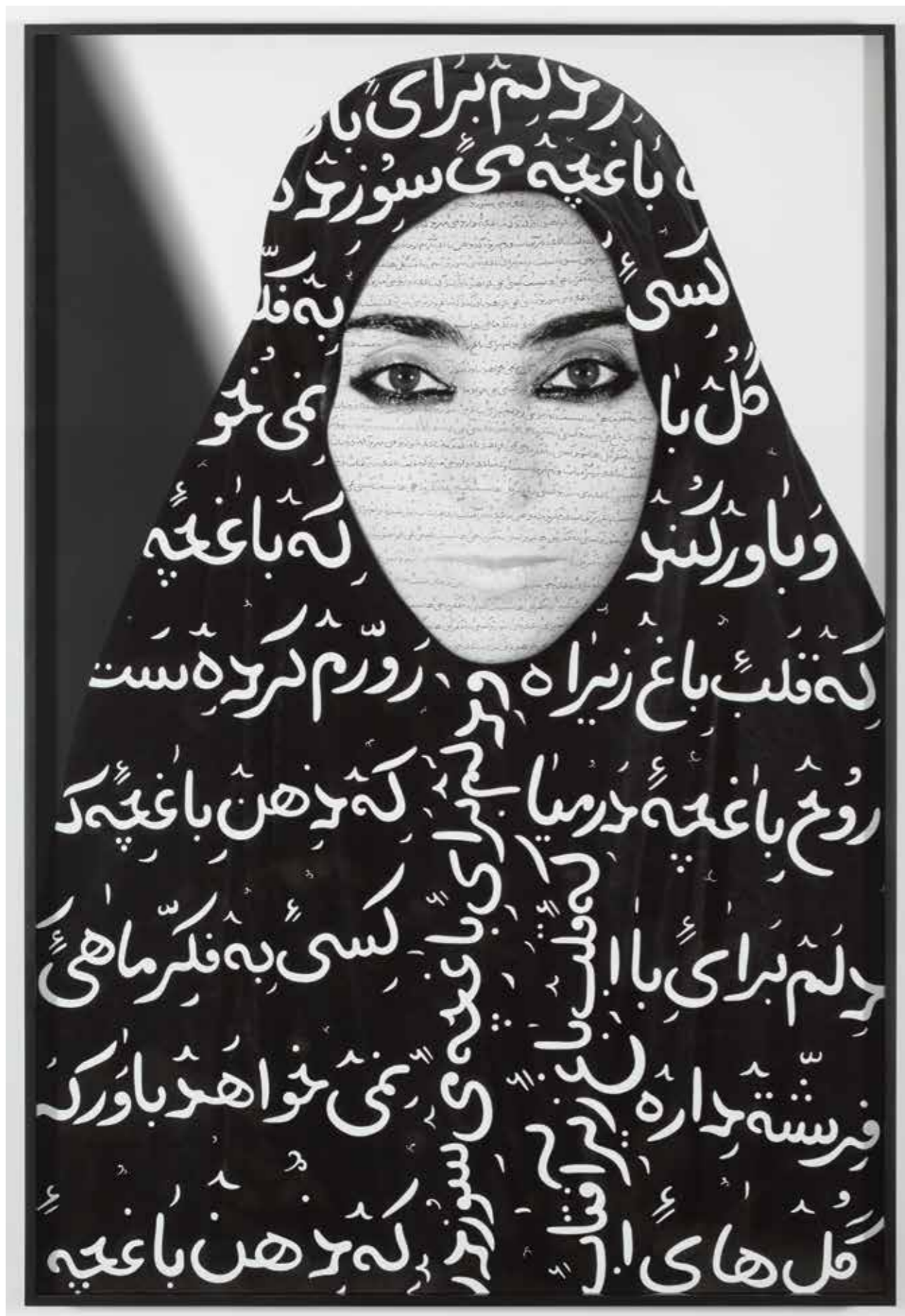


Paulo Nazareth
Blacks in the Pool, 2014
 Set of 37 photographs, inkjet on cotton paper
 Dimensions variable

_PAULO NAZARETH



I am like a fisherman: I fish history. I go and listen, provoke and meet. I talk about my land, my history and my dreams. I collect other people's history and objects.



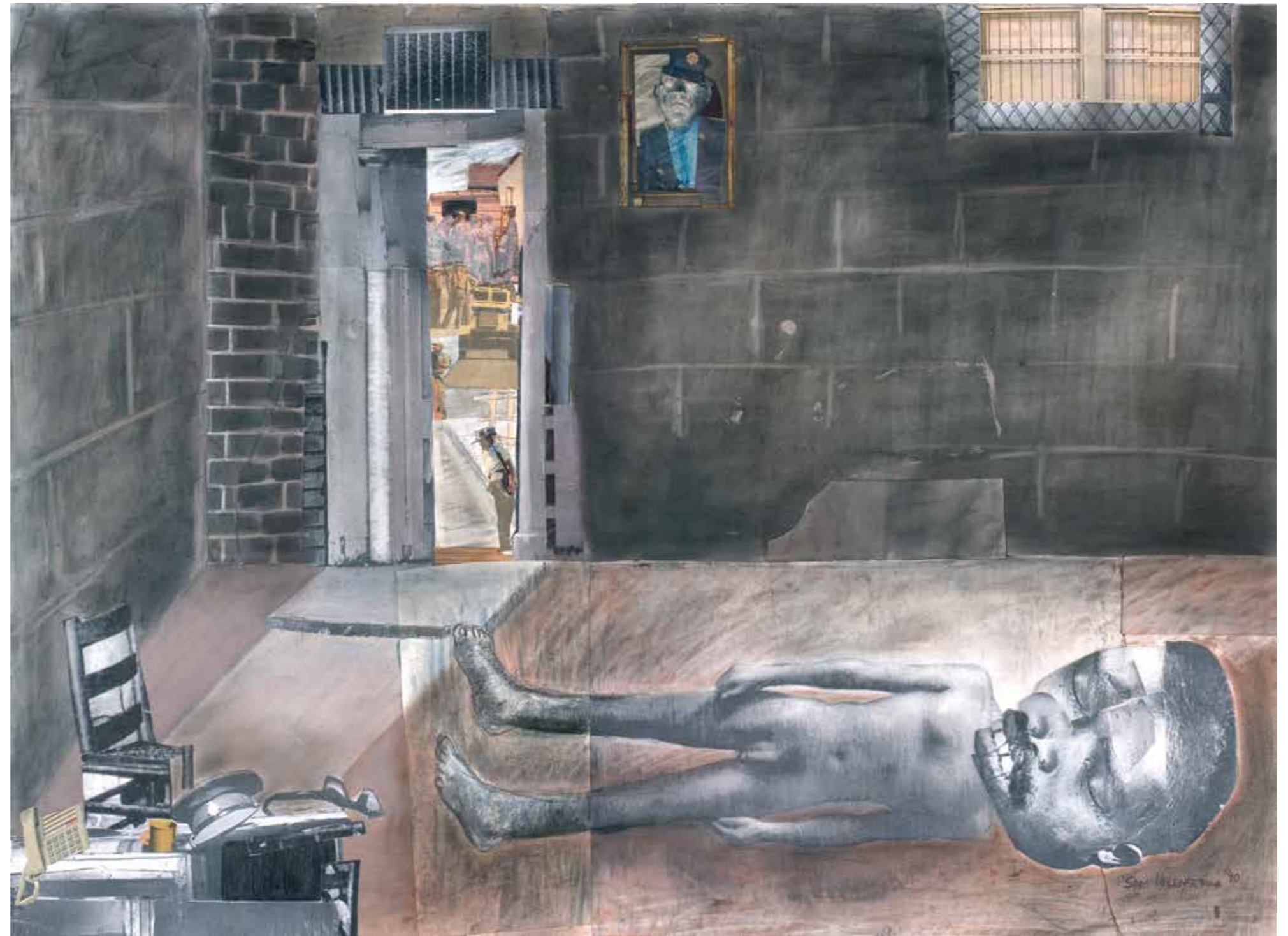
I was deeply invested in understanding the ideological and philosophical ideas behind contemporary Islam, most of all the origin of the revolution and how it had transformed my country. I knew the subject was very complex and broad so I minimised my focus to something tangible and specific. I chose to concentrate on the meanings behind 'martyrdom,' a concept which became the heart of the Islamic government's mission at the time, particularly during the Iran/Iraq War. It promoted faith, self-sacrifice, rejection of the material world, and ultimately, life after death. Mostly, I was interested in how their ideas of spirituality, politics and violence were and still are so interconnected and inseparable from one another.

_SHIRIN NESHAT

Shirin Neshat
Unveiling (from Women of Allah Series), 1993/2015
Silver gelatin print and ink
102 x 152 cm

Ezrom [Legae] used to tell me all the old, exciting stories... sometimes if there was an exhibition – and we're talking about the old [Goodman] Gallery in Hyde Park – perhaps a group exhibition with himself, Edoardo Villa, Leonard Matsoso, Sydney [Kumalo], at the launch, people would arrive, and drinks would be served, and somebody would be standing at the door, watching for the police. As soon as they see the police coming, they would shout and the black artists, exhibiting at the show, would change into white jackets and they would start serving. It's got its own humour now but, at the time, I can tell that it was really, really killing their spirit.

_SAM NHLENGETHWA



Sam Nhlengethwa
It left him cold (the death of Steve Biko), 1990
collage, pencil, and charcoal on paper
69 x 93.2 cm



My caterpillar suits explore a hybrid crossing-over between insect and human. They look like empty shells that remain behind following larval molting processes. At the time of weaving the suits I was also interested in looking at the elaborate suits worn by the first Europeans who arrived on African shores. A key influence on my caterpillar suits was a Benin carved ivory salt cellar which represents the foreigner in a conquistador-like garment, giving it an air of masculine power and authority. The African carver's interpretation of the foreign European represents an inversion of the relations of power which characterises the representations of 'exotic' people by colonial artists and I liked this ironic inversion of the depiction of the exotic 'other' where the gaze is reverted back onto the European explorer as something foreign and alien.

_WALTER OLTMANN

Walter Oltmann
Aurum Disguise, 2016
Gold anodised aluminium wire
108 x 74 x 45 cm

Our techno utopian dream reproduces structures of oppressions but it's not surprising as it was first built as a US military network. What is scary is that we are now dependent on this technology they built to control not land – as in the colonial days – but to influence and monitor our minds, desires, beliefs, lifestyles and consumer behaviors. This is called electronic colonialism. E-colonialism is also the dependent relationship of some part of the Global South on the West, because of the importation of communication hardware and software, technicians and protocols. Those imported foreign norms, values, alter local cultures, languages and behaviors.

_TABITA REZAIRE



OPPOSITE & ABOVE:
Tabita Rezaire
Sugar Walls Teardom, stills, 2016

Good art comes from within; what you create comes from another place. If you are going to make decor art, go paint at the Zoo Lake.

_TRACEY ROSE

Tracey Rose
Bunnie, 2002
Lambda photograph
118,5 x 119 cm

Tracey Rose
Sihouetta, 2002
Lambda photograph
118,5 x 118,5 cm





We are trying to stand up for things that aren't utilitarian, things that are philosophical, that are poetic, that are gestures... to believe in the gesture of something.

Rosenclaire
Invest in the immaterial, 2010
Neon sign
80 x 550 x 9 cm

_ROSENCLAIRE

_JACOLBY SATTERWHITE

Jacolby Satterwhite
En Plein Air (Track 1.1), still, 2016
9 minutes and 27 seconds
Video, 3D animation HD



I started making these stylised narrative paintings in my bedroom while playing video games and watching Madonna concerts and Björk music videos. I was binging on experimental film, the Internet, SHOWstudio, and Nick Knight. So basically my lexicon was being constructed through a prism of fashion, art, dance, music, and gaming.

I embrace the concept of magic from a 'romantic' perspective and respond to the magical world of the supernatural and miraculous, preferring it to one of sober reason. Magic fascinates and intrigues. It is enchanting and wonderful, qualities which are a potent source of inspiration and help in producing surprising and creative works.



Peter Schütz
Tiger Dream Blanket, 1987
Carved jelutong with oil colours
125 x 190 x 24 cm

_PETER SCHÜTZ

Segogela started his mission to save the world from violence and horror through his depiction of angels and devils in the late eighties... He is deeply involved with humanity at all levels. Religion, politics, medicine, agriculture and all states of life, birth, marriage and death are treated with sensitivity, humor and irony.



Johannes Segogela
Devils Killing Apartheid Leaders,
2009/10
Oil on carved wood
Two figures, heights 20 and 23 cm
respectively

_ LINDA GIVON ON
JOHANNES SEGOGELA



Sekgala's images were not produced for Europeans, but for all those people who cannot realise the beauty of what they have at home. He whose people have been for so long the object of ethnographic studies has become the objectifier subject. But in contrast to the former scientists who once traveled Africa, the irony contained in this work is not intentionally cruel. One can feel compassion and empathy in the way Sekgala captures humans and objects. Perhaps this is where the secret lies: in empathy and compassion. In a world driven by profit, technological progress, and competition, the human element is always forgotten.

_ SIMON NJAMI ON
THABISO SEKGALA

Thabiso Sekgala,
Paradise 2, detail, 2013
Dibond-mounted inkjet print on
archival fibre paper

Much of Shilakoe's work seems to deal with threshold experiences, those such as birth, death, partings and change in status... These rites of passage from one state to another were traditionally formalised in specific ceremonies. Here one sees them altered into an urban structure where the gate as boundary of the traditional is opened.



Cyprian Shilakoe
Etching III, 1969
Etching
47x 41 cm

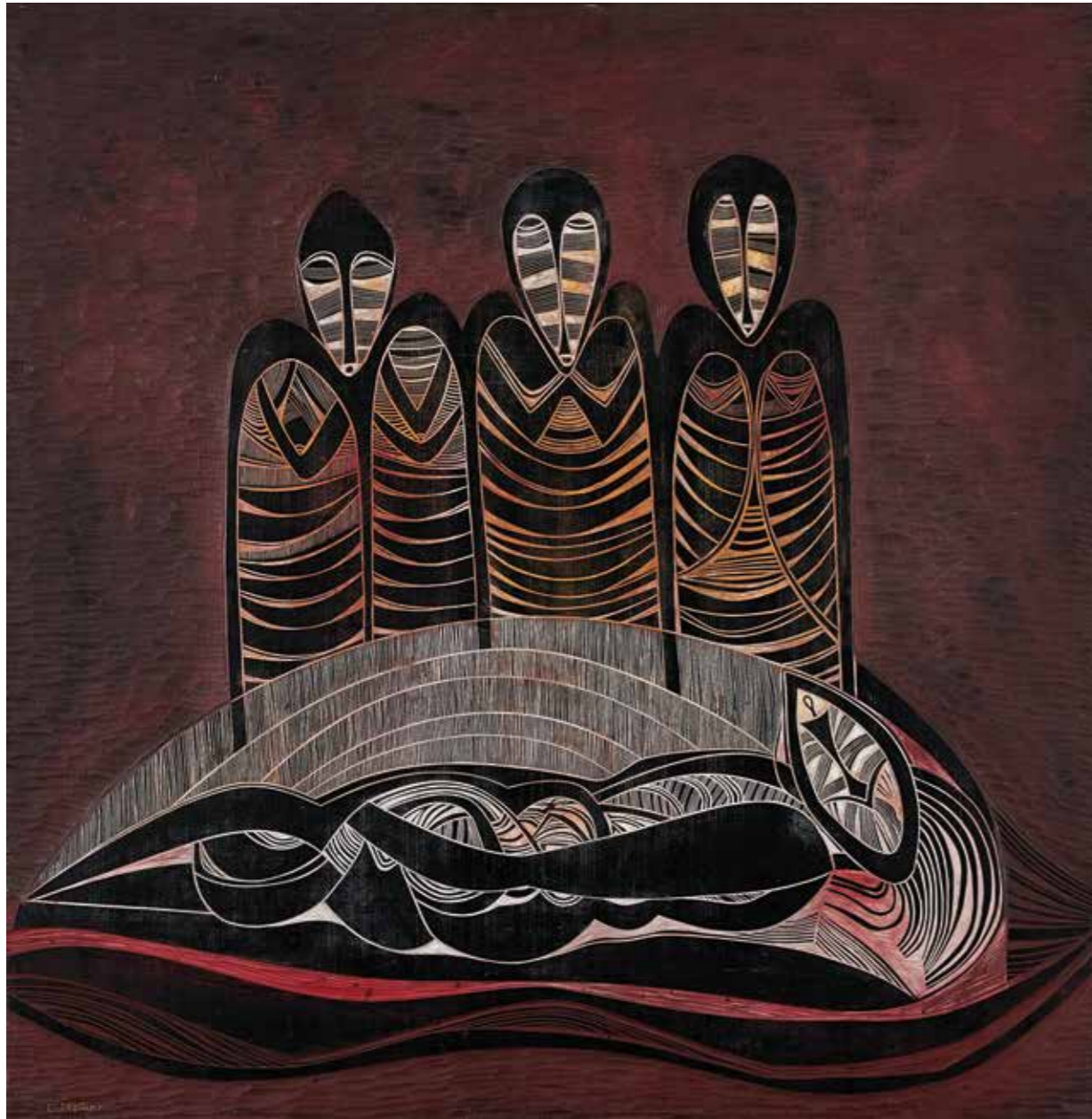
_ LINDA GIVON
& KAREL NEL ON
CYPRIAN SHILAKOE

Paint in Siopis' hand is a medium of sensuous and conceptual alterity, of strangers, of otherness. The touch-oriented, sensuous intimacy of the early work, the logic of assembling readymade materials in complex spatial constellation in the history paintings and assemblages, which follow through in her later installations, can be traced to her maverick use of paint as object, sign and surface from her earliest creative year. Siopis' creative affair with materiality and surface is as much an intellectual as an intuitive passion.



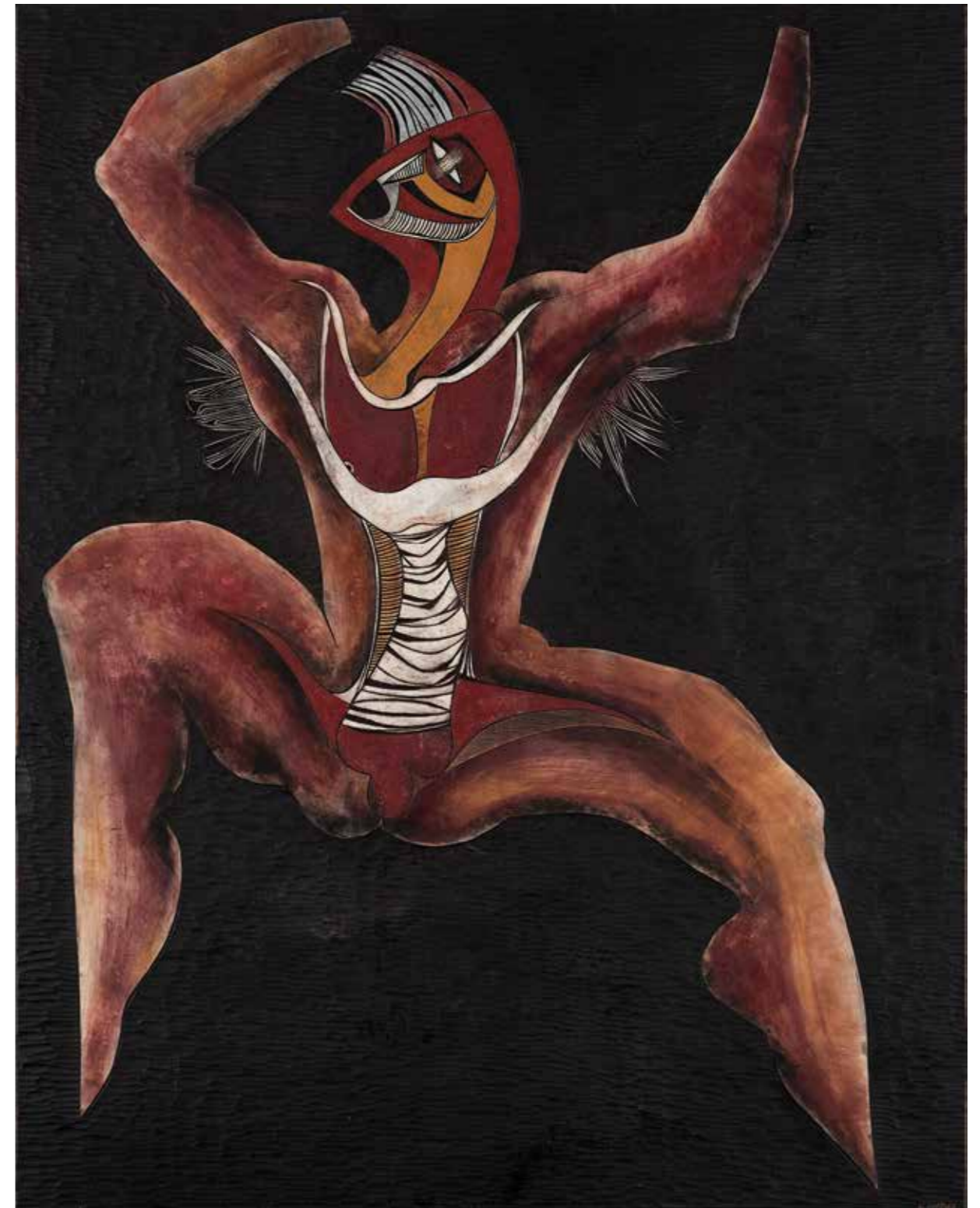
Penny Siopis
Slab, 1982
Oil on canvas mounted
to board
92 x 121.5 cm

_COLIN RICHARDS ON
PENNY SIOPIS



Cecil Skotnes
Untitled (three figures), c. 1970s
Carved, painted and incised wood panel
100c x 110 cm

There are two elements here – a great depth of understanding of the art of southern Africa before the white man even put his foot in the country and secondly, my experience in teaching and working with a serious small group of township people who became professional artists.

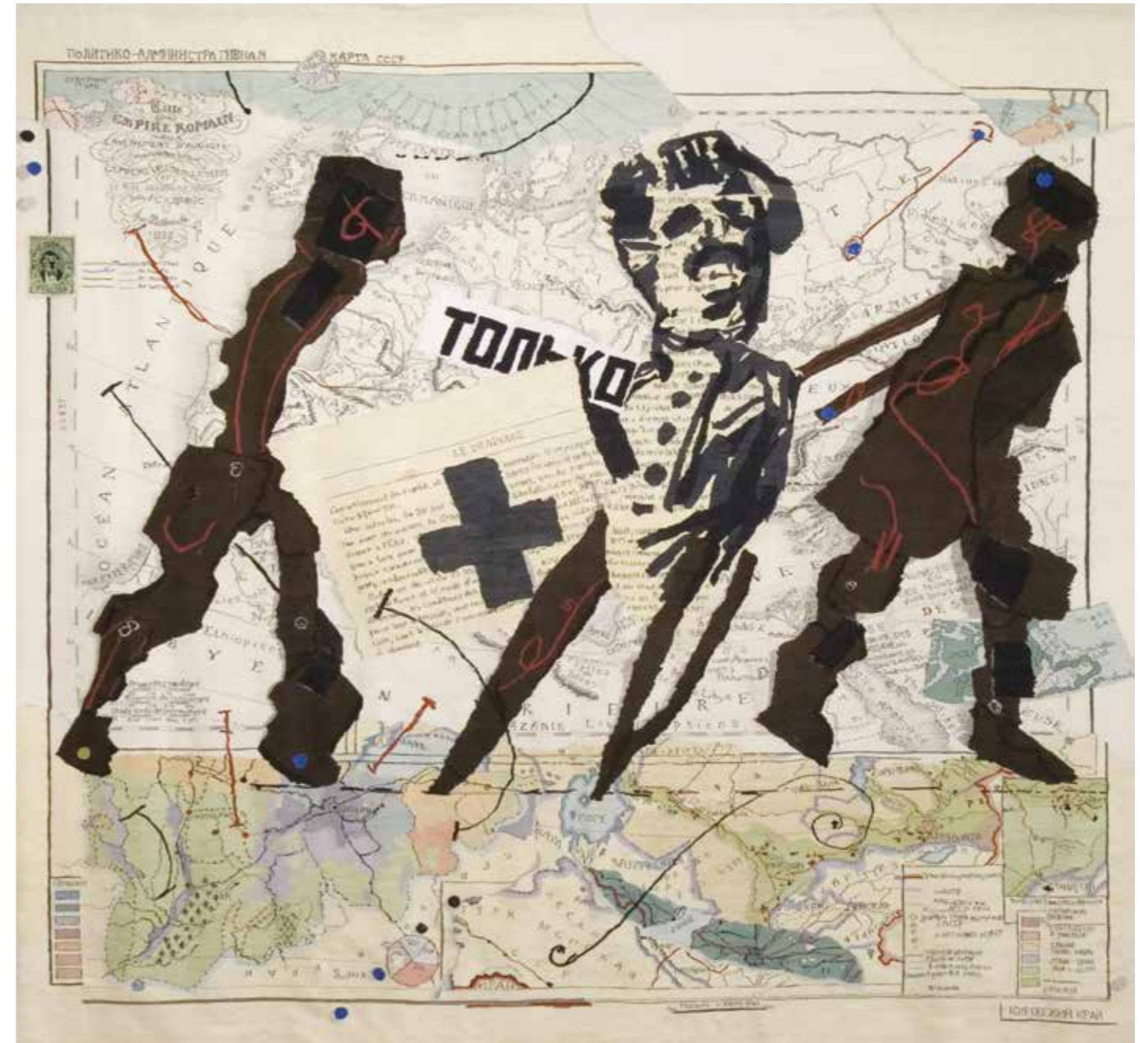


Cecil Skotnes
Untitled (dancing warrior), c. 1973
Carved, painted and incised wood panel
152 x 121 x 4.5 cm

Known to all as Mags, Marguerite Stephens is as Sean O'Toole writes, 'a stalwart of Goodman Gallery' and founded the Stephens Tapestry Studio in 1963. Since 1969 she has collaborated with many Goodman Gallery artists to realise their design visions, first as full size 'cartoons' and then in Gobelin style tapestry - frequently in truly giant scale. Her five decades of such collaborations have supported communities of traditional African artists and created grand tableaux for contemporary artists, many of whom collaborated on multiple works over many years.



Walter Battiss & Marguerite Stephens
Unpundulu Bird, c. 1979
Mohair tapestry
204 x 243 cm



William Kentridge & Marguerite Stephens
Augustine's Empire, c. 2008
Mohair tapestry
327 x 356 cm

_NEIL DUNDAS ON
MARGUERITE STEPHENS



PHOTOGRAPHS, 1989

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Taking the right risks translates into prestige... if you think about it, when I joined the gallery, William [Kentridge's] films would have been the ultimate signifier of its prestige: so brilliant and so well known. So the fact that ten years before, they were seen as experimental and risky just shows how important that is... it translates into prestige for a young group of artists ten years later.

_MIKHAEL SUBOTZKY

Mikhael Subotzky
Up in the air, 2014
 Pigment inks, J-Lar tape on cotton paper
 Approximately 350 x 350 cm

My last show [at Goodman Gallery] was a pretty transformative experience as an artist... I was really surprised by the overwhelmingly positive and somewhat perplexed response I got from South Africans, who felt like I really 'got it' so to speak, considering the fact that it's not my country of birth and the nuances of racial politics are very loaded – so the fact that I was able to navigate them was real exciting for me.



Hank Willis Thomas
With All Deliberate Speed, 2015
Screenprint on retroreflective
69.2 x 91.44 cm



Hank Willis Thomas
Looking for Freedom, 2015
Screenprint on retroreflective
69.2 x 91.44 cm

_HANK WILLIS THOMAS

Art is a different kind of language and the Goodman Gallery, and perhaps other galleries as well, were places where the unspeakable could be approached.



Clive van den Berg
In Memorium they threw him, 2016
Wood, wax and pigment
700 x 400 x 400 mm

_CLIVE VAN DEN BERG

The revolution will not be right back
after a message about a white tornado, white lightning, or white people.
You will not have to worry about a dove in your
bedroom, a tiger in your tank, or the giant in your toilet bowl.
The revolution will not go better with Coke.
The revolution will not fight the germs that may cause bad breath.
The revolution will put you in the driver's seat.

The revolution will not be televised

Gil Scott-Heron

_MINNETTE VÁRI

Minnette Vári
Aurora Australis, installation view, 2001
Single channel video
9 minutes



Diane Victor
Shadow Boxer, 2015
Charcoal, pastel and ash on paper
150 x 128 cm

I do not intend to improve society but only to make people think slightly. Within this country, now that suddenly we are in a new society, and everything is wow whoopee Rainbow Nation, we are still slaughtering people. Perhaps it does not happen at the same rate as it did before, and perhaps it is almost too easily forgotten. Yet one can still switch on the radio, and hear that they killed twenty people in Natal or five were necklaced or stoned. Nothing seems to change, no-one responds unless they are affected personally, and people still forget what they do not like.

_DIANE VICTOR

In Johannesburg, Villa's sculptures are present everywhere. They are placed in private homes and gardens, and can be viewed in public spaces, on university campuses and in the environs of museums. Also housed in front of corporate and institutional buildings, they are a distinctive feature of the city that has been his home for half a century.

_KAREL NEL &
MONTY SACK ON
EDOARDO VILLA



Edoardo Villa
Smoley, 1987
Steel
66 x 36 x 36 cm



Jeremy Wafer
Sheet II, 2015
Acrylic resin
180 x 70 x 6 cm

_JEREMY WAFER
Q&A WITH RORY BESTER

The border as theme has been a constant and recurring one. This has derived from and been used in a number of ways: direct references to political borders as lines of separation and exclusion, of possession and dispossession, lines whose maintenance and breaching are rooted in violence; but also increasingly more directly as a metaphor for... what is visible or invisible, accessible or inaccessible, as a threshold to that which is beyond, that which is a space of desire or projection.



I find even people who are close to me a bit anxiety-provoking, and I unsettle myself with my own thoughts quite often. Haunted questions of femininity are never far from the relation either. But generally I am never sure where our intentions connect or disconnect, or what precisely our streams of motivations are. These things are not obvious.



Jessica Webster
RockPaperScissors I, 2016
Oil paint and wax on silkscreen
cotton duck, stretched
70 x 70 cm

Jessica Webster
RockPaperScissors Test, 2016
Oil paint and wax in digital print
canvas, stretched
60 x 60 cm

_JESSICA WEBSTER

My conception for the Havana Biennale in 1994, which was taking place at the same time as the first democratic election in South Africa, was to make work called *Out of the Ashes* – meaning of course that a new democracy was arising... The viewer would walk in at the one end of long vaulted gallery which I'd been given, walk between two rows of the ashes and glass and at a certain point they would cross a sensor and this beautiful operatic song would burst forth, and they'd be facing these linen structures, which looked like towers, and had fans inside them so they were kind of swaying in the breeze as if they were just emerging like butterflies from a chrysalis.

_SUE WILLIAMSON



Sue Williamson
Out of the Ashes, installation view, 1994
Mixed media installation with glass, coal,
sound, projection and other materials



Nelisiwe Xaba
Uncles & Angels, 2011
Performance still

There's beauty in my work but not the kind of beauty you find in glossy magazines... There's no way I can create work where we are just being beautiful, dancing and just gyrating

_NELISIWE XABA

E Z R O M L E G A E
L I Z A L O U
G E R A L D M A C H O N A
G E R H A R D M A R X
M I S H E C K M A S A M V U
L E O N A R D M A T S O S O
K A G I S O P A T M A U T L O A
B R E T T M U R R A Y
P A U L O N A Z A R E T H
S H I R I N N E S H A T
S A M N H L E N G E T H W A
W A L T E R O L T M A N N
T A B I T A R E Z A I R E
T R A C E Y R O S E
R O S E N C L A I R E
J A C O L B Y S A T T E R W H I T E
P E T E R S C H Ü T Z
J O H A N N E S S E G O G E L A
T H A B I S O S E K G A L A
C Y P R I A N S H I L A K O E
P E N N Y S I O P I S
C E C I L S K O T N E S
M I K H A E L S U B O T Z K Y
H A N K W I L L I S T H O M A S
C L I V E V A N D E N B E R G
M I N N E T T E V Á R I
D I A N E V I C T O R
E D O A R D O V I L L A R
J E R E M Y W A F E R R
J E S S I C A W E B S T E R R
S U E W I L L I A M S O N A
N E L I S I W E X A B A

F U A D A D A M S
R U B Y O N Y I N Y E C H I A M A N Z E
G H A D A A M E R
W A L T E R B A T T I S S
W I L L E M B O S H O F F
C A N D I C E B R E I T Z
L I S A B R I C E
B R O O M B E R G & C H A N A R I N
T H E B R O T H E R M O V E S O N
C A R L A B U S U T T I L
K U D Z A N A I C H I U R A I
N O L A N O S W A L D D E N N I S
J A B U L A N I D H L A M I N I
H A S A N & H U S A I N E S S O P
M O U N I R F A T M I
D U M I L E F E N I
K E N D E L L G E E R S
D A V I D G O L D B L A T T
G A B R I E L L E G O L I A T H
S O N I A G O M E S
H A R O O N G U N N - S A L I E
R O B E R T H O D G I N S
A L F R E D O J A A R
W I L L I A M K E N T R I D G E
K I L U A N J I K I A H E N D A
K A P W A N I K I W A N G A
D A V I D K O L O A N E
S Y D N E Y K U M A L O
M O S H E K W A L A N G A

5 0 Y E A R S

FIFTY PLUS

1966 - 2016

50+ artists / selected solo exhibitions / selected group exhibitions / selected awards

ADAMS Fuad



PHOTO CREDIT: ANTHEA POKROY

Born circa 1960s, in Cape Town, South Africa.
Current whereabouts unknown.

Selected Group Exhibitions

1999_ Water in a Dry Place/ Amanzi endaweni eyomileyo
South African National Gallery, Cape Town, South Africa

1988_ Palette of Oppression group exhibition with Rodger Meintjies and Buyisile 'Billy' Mandindi, unknown location

AMANZE ruby onyinyechi



PHOTO CREDIT: EMILY JOHNSTON

Born in 1982 in Nigeria
Lives and works in New York City, USA

Selected Solo Exhibitions

2015_ SALT WATER
Goodman Gallery, Johannesburg, South Africa

2015_ astroturf rooftop picnics
Morgan Lehman Gallery, New York City, USA

2015_ a story. in parts.
Tiwani Contemporary, London, UK

Selected Group Exhibitions

2016_ The Ease of Fiction
Contemporary Art Museum, Raleigh, USA

2016_ KIN
Hanger, Lisbon, Portugal

2015_ Speaking Back
Goodman Gallery, Cape Town, South Africa

2014_ BRIC Biennial, Volume I Bric Arts Gallery, Brooklyn, New York City, USA

2014_ I See You; The Politics of Being
Harvey B. Gantt Center, Charlotte, USA

2013_ Six Draughtsmen
Museum of Contemporary African Diasporan Arts, New York City, USA

2013_ no one belongs here more than you
Centre for Contemporary Art, Lagos, Nigeria

2012_ Neither Here, Nor There
Brooklyn Public Library Flatbush, New York City, USA

AMER Ghada



PHOTO CREDIT: PAUL NATHAN

Born in 1963 in Cairo, Egypt
Lives and works in New York City, USA.

Selected Solo Exhibitions

2015_ Love.Earth.Fire., Leila Heller Gallery, Dubai, UAE

2014_ Rainbow Girls
Cheim and Read, New York City, USA

2012_ Ghada Amer
Musée d'Art Contemporain de Montreal, Montreal, Canada

2011_ No Romance
(with Reza Farkhondeh)
Goodman Gallery, Johannesburg, South Africa

2008_ Love Has No End
Elisabeth A. Sackler Center for Feminist Art, Brooklyn Museum, New York City, USA

2007_ Ghada Amer
Museo d'Arte Contemporanea Roma, MACRO, Rome, Italy

2001_ Reading Between the Threads
Henie-Onstad Kunstsenter, Oslo, Norway. Travelled to: Kunst Palast, Düsseldorf, Germany and Bildmuseet, Umea, Sweden

Düsseldorf, Germany and Bildmuseet, Umea, Sweden

Selected Group Exhibitions

2016_ 35th Busan Biennale 2016, (curated by Yun Cheagab), Busan, South Korea

2015_ Le fil rouge, Espace Louis Vuitton, Munich, Germany

2014-2015_ The Divine Comedy: Heaven, Hell, Purgatory revisited by Contemporary African Artists
Frankfurt MMK, Frankfurt, Germany. Travelled to SCAD Museum of Art, Georgia, USA; Smithsonian National Museum of African Art, Washington, USA; Museo Reina Sofia, Madrid, Spain; Correo Venezia, Venice; Hayward Gallery, London, England

2010_ In Context
Goodman Gallery Projects, Arts on Main, Johannesburg, South Africa. Travelled to: South African National Gallery and Arts on Main, Cape Town

2007_ CheckList, Luanda Pop
Curated by Fernando Alvim and Simon Njami
Africa Pavilion, Arsenale, 52nd La Biennale di Venezia, Venice, Italy

2006_ Zones of Contact
Biennial of Sydney, Sydney, Australia

2006_ Word into Art
British Museum, London, UK

2006_ Without Boundary, Seventeen Ways of Looking
Curated by F. Daftari
Museum of Modern Art, New York City, USA

2005_ Always a Little Further (curated by Rosa Martinez)
51st La Biennale di Venezia, Venice, Italy

2004-2006_ Africa Remix
Curated by Simon Njami
Museum Kunst Palast, Düsseldorf, Germany

Germany. Travelled to: Hayward Gallery, London, UK. Centre Georges Pompidou, Paris, France; Mori Art Museum, Tokyo, Japan; Moderna Museet, Stockholm, Sweden

2001-2002_ The Short Century: Independence and Liberation Movements in Africa

(curated by Okwui Enwezor)
Museum Village Stuck, Munich, Germany. Travelled to: Martin-Gropius-Bau, Berlin, Germany; Museum of Contemporary Art, Chicago, USA; P.S. 1 and Museum of Modern Art, New York City, USA

2000_ Whitney Biennial
Curated by M. Lincoln Andersen
Whitney Museum of American Art, New York City, USA

2000_ Greater New York: New Art in New York Now
P.S.1 Contemporary Art Center, Long Island City, USA

1999_ APERTO Over ALL
48th International Art Exhibition, curated by Harold Szeeman, La Biennale di Venezia, Venice, Italy

1997_ Alternating Currents
2nd Johannesburg Biennale, curated by Okwui Enwezor and Octavio Zaya, Johannesburg, South Africa

1995_ Orient/ation
The Vision of Art in a Paradoxical World, 4th International Istanbul Biennial, curated by René Block, Istanbul, Turkey

Selected Awards

2007_ Smithsonian Institution Artist Research Fellowship Program, Washington, D.C.

1999_ UNESCO Prize, 48th La Biennale di Venezia, Venice, Italy

1997_ Pollock-Krasner Foundation Grant, New York City, USA

BATTISS Walter

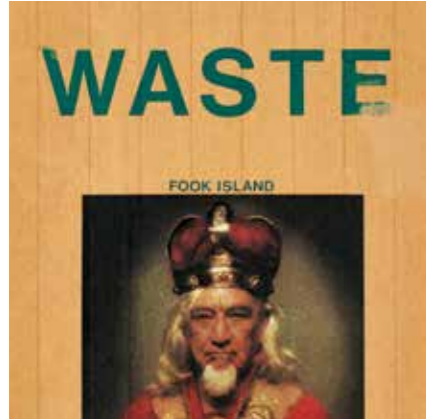


PHOTO CREDIT: ANTHEA POKROY

Born in 1906, Somerset East, Karoo, South Africa
Died in 1982, Port Shepstone, Natal, South Africa

Selected Solo Exhibitions

- 2011_ Battiss & Company**
Goodman Gallery, Johannesburg, South Africa
- 2010_ The Marks We Make**
Goodman Gallery Cape Town, South Africa
- 2009_ Retrospective of Drawings**
Gallery AOP, Johannesburg, South Africa
- 2005-06_ Walter Battiss: Gentle Anarchist**
Standard Bank Gallery, Johannesburg, South Africa
- 1993_ Goodman Gallery, Johannesburg, South Africa**
- 1982_ Goodman Gallery, Johannesburg, South Africa**
- 1980_ Marquesas Plus**
Goodman Gallery, Johannesburg, South Africa
- 1979_ Goodman Gallery, Johannesburg, South Africa**
- 1956_ Imperial Institute, London, UK**

Selected Group Exhibitions

- 2009-2010_ Dada South**
Iziko South African National Gallery, Cape Town, South Africa
- 2008_ Africa and the World**
Goodman Gallery Johannesburg, South Africa
- 1986_ Fook Island: Walter Battiss Commemoration Exhibition**
Goodman Gallery, Johannesburg, South Africa
- 1979 South African Printmakers
South African National Art Gallery, Cape Town, South Africa
- 1965 8th Bienal de São Paulo, São Paulo, Brazil
- 1958_ La Biennale di Venezia, Venice, Italy**
- 1957_ 4th Bienal de São Paulo, São Paulo, Brazil**
- 1952_ La Biennale di Venezia, Venice, Italy**
- 1948_ Exhibition of South African art, Tate Gallery, London, UK**

Selected Awards

- 1956_ Pro Arte Medal** by the University of Pretoria
- 1964_ Medal of Honour** by the South African Academy
- 1973_ Honorary D. Litt. et Phil.** from UNISA

BOSHOFF Willem



PHOTO CREDIT: JOHN HODGKISS

Born in 1951, Vereeniging, South Africa
Lives in Johannesburg, South Africa

Selected Solo Exhibitions

- 2014_ Oh My Word**
Goodman Gallery Johannesburg, South Africa
- 2009_ Big Druid in his Cubicle**
Unlimited sector, Art Basel, Basel, Switzerland
- 1981_ Guest artist**
Johannesburg Art Gallery, Johannesburg, South Africa

Selected group exhibitions

- 2015_ What remains is tomorrow**
South African Pavilion at 56th La Biennale di Venezia, Venice, Italy
- 2013_ My Joburg, La Maison Rouge**
Paris, France
- 2010_ In Context**
Goodman Gallery Projects, Arts on Main, Johannesburg, South Africa. Travelled to: South African National Gallery and Arts on Main, Cape Town
- 2005_ TEXTures exhibition**
National Museum of African Art, Smithsonian Institution, Washington
- 2001-2002_ The Short Century: Independence and Liberation Movements in Africa**
Curated by Okwui Enwezor
Museum Village Stuck, Munich, Germany. Travelled to: Martin-Gropius-Bau, Berlin, Germany; Museum of Contemporary Art, Chicago, USA; P.S. 1 and Museum of Modern Art, New York, USA
- 2001_ Authentic/Ex-centric: Africa in and Out Africa**
49th La Biennale di Venezia, Venice, Italy
- 2000_ Memórias Intimas Marcas**
Museum van Hedendaagse Kunst Antwerpen, Antwerp, Belgium. Travelled to: Museu da Cidade, Pavilhão Branco, Lisbon, Portugal

BREITZ Candice



PHOTO CREDIT: TILL CREMER

Born in 1972 in Johannesburg, South Africa
Lives and works in Berlin, Germany

Selected Solo Exhibitions

- 2016_ Ponderosa**
Kunstmuseum Stuttgart, Stuttgart, Germany
- 2015_ Candice Breitz**
City Gallery Wellington, New Zealand
- 2014_ Candice Breitz: The Woods**
Blaffer Art Museum, Houston, USA
- 2013_ Candice Breitz: The Woods**
Goodman Gallery, Johannesburg, South Africa
- 2009_ Candice Breitz: Same Same**
The Power Plant, Toronto, Canada
- 2009_ On View: Candice Breitz**
Museum of Modern Art, San Francisco, USA
- 2008_ Candice Breitz: Working Class Hero**, Louisiana Museum of Modern Art, Humlebæk, Denmark
- 2005_ Candice Breitz: ALL Cut Up**
Palais de Tokyo, Paris, France
- 2005_ Candice Breitz: Mother + Father**, Castello di Rivoli, Turin, Italy
- 2004_ Candice Breitz: Becoming**
Moderna Museet, Stockholm, Sweden
- 2003_ Re-Animations**
Modern Art Oxford, Oxford, UK

Selected group exhibitions

- 2016_ Fire under Snow**
Louisiana Museum of Modern Art, Humlebæk, Denmark
- 2015_ Cannibalism? On Appropriation in Art**
Zacheta National Gallery of Art, Warsaw, Poland
- 2014_ Producing the Common**
Dak'Art, 11th Biennale de l'Art Africain Contemporain, Dakar, Senegal
- 2013_ David Cronenberg / Transformations**
Museum of Contemporary Canadian Art,

- Toronto, Canada
- 2013_ Modern Identities**
Garage Center for Contemporary Culture, Moscow
- 2013_ Distance and Desire: Encounters with the African Archive**
The Walther Collection, Neu-Ulm, Germany
- 2013_ Rehearsals: The Practice and Influence of Sound and Movement**
SCAD Museum of Art, Savannah, USA
- 2012_ Thank You for the Music**
Kiasma Museum of Contemporary Art, Helsinki, Finland
- 2010_ Afro Modern: Journeys through the Black Atlantic**
Tate Liverpool, Liverpool, UK
- 2009_ New Frontier**
Sundance Film Festival, Park City, USA
- 2009_ Performa 09**, New York City, USA
- 2008_ Laughing in a Foreign Language**
The Hayward, Southbank Centre, London, UK
- 2006_ Tokyo-Berlin / Berlin-Tokyo**
Mori Art Museum, Tokyo, Japan
- 2005_ The Experience of Art**
51st Biennale di Venezia, Venice, Italy
- 2005_ From the Electronic Eye. Works from the Video Collection**
Castello di Rivoli, Turin, Italy
- 2004_ Art Unlimited**, Art 35 Basel, Basel, Switzerland
- 2002_ Remix: Contemporary Art and Pop**
Tate Liverpool, Liverpool, UK
- 1999_ The Passion and the Wave**
6th International Istanbul Biennial, Istanbul, Turkey
- 1998_ Roteiros, Roteiros, Roteiros**
24th Bienal de São Paulo, São Paulo, Brazil
- 1997_ Heaven: A Private View**
P.S.1 Contemporary Art Center, New York City, USA
- 1997_ Graft**
2nd Johannesburg Biennale, Cape Town, South Africa
- 1995_ Taking Liberties/The Body Politic**
Africus, 1st Johannesburg Biennale, Johannesburg, South Africa

Selected Awards

- 2007_ Prix International d'Art Contemporain**
1 Fondation Prince Pierre de Monaco

BRICE Lisa



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1968 in Cape Town, South Africa
Lives and works in London, UK

Selected Solo Exhibitions

- 2015_ Well Worn**
Goodman Gallery, Johannesburg, South Africa
- 2014_ Cut Your Coat**
Gallery French Rivera, London, UK
- 2012_ Throwing the Floor**
Goodman Gallery, Cape Town, South Africa
- 2009_ More Wood for The fire**
Goodman Gallery, Johannesburg, South Africa
- 2007_ Base One Two Three**
Goodman Gallery, Cape Town, South Africa
- 2006_ Night Vision**
Goodman Gallery, Johannesburg, South Africa
- 2003_ Lisa Brice**
Camouflage, Brussels, Belgium
- 2000_ Work in Transit**
Goodman Gallery, Johannesburg, South Africa
- 1997_ Life**
Goodman Gallery, Johannesburg, South Africa
- 1995_ Power Tools**
Gallery Frank Hanel, Frankfurt, Germany
- 1994_ You Strike the Woman You Strike the Rock**
Stargarder 18, Gallery Frank Hanel, Berlin, Germany
- 1994_ Plastic makes Perfect**
Gallery Frank Hanel, Frankfurt, Germany
- 1993_ Sex Kittens**
Gallery Frank Hanel, Frankfurt, Germany

Selected Group Exhibitions
2016_ Making & Unmaking, curated by Duro Olowu, Camden Art Centre, London, UK

2014_ Puppet Show
curated by Tom Bloor and Céline Condorelli,
Gävle Konstcentrum, Kultur & Fritid Gävle, Sweden. Travelled to: Grundy Art Gallery, Blackpool, UK

2011_ Photomonth Festival, curated by Adam Broomberg, Oliver Chanarin and Francesca Astenasi, Krakow, Poland

2010_ Self-Consciousness, VeneKlasen/Werner
Co-curated by artist Peter Doig and writer Hilton Als, Berlin, Germany

2010_ BIP2010 (Out of) ContrLL
Musée d'Art Moderne et d'Art Contemporain, Leige, Belgium

2004_ A Decade of Democracy
Curated by Emma Bedford, Iziko South African National Gallery, Cape Town, South Africa

2003_ Away From Home
Wexner Center for the Arts Columbus, Ohio, USA

2002_ Dak'Art
Biennale de l'Art Africain Contemporain, Dakar, Senegal

2001_ Supermarketed
Curated by Chris Mew, Victoria and Albert Museum, London, UK

2000_ Havana Biennale, Havana, Cuba

1998_ Triennale deer Kleinplastik
Curated by Wener Mayer, Stadtsthe Gallery, Goppingen, Germany

1997_ Smokkel
2nd Johannesburg Biennale Fringe, Johannesburg, South Africa

1996_ Colours
Opened by Nelson Mandela, Haus der Kulturen der Welt, Berlin, Germany

1996_ Don't Mess with Mr Inbetween
Curated by Ruth Rosengarten, Culturgest, Lisbon, Portugal

BROOMBERG & CHANARIN



PHOTO CREDIT: COURTESY OF THE ARTISTS

Adam Broomberg: born in 1970, Johannesburg, South Africa
Oliver Chanarin: born in 1971, London, UK
Live and work in London, UK

Selected Solo Exhibitions

- 2016_ Rudiments**
Baltimore Museum of Art, Baltimore, USA
- 2015_ Every piece of dust on Freud's couch**
The Freud Museum, London, UK
- 2015_ Fig-2**
ICA Studio, London, UK
- 2015_ To Photograph the Details of a Dark Horse in Low Light**
Fotografemuseum, Amsterdam, Netherlands
- 2015_ Divine Violence**
Goodman Gallery, Cape Town, South Africa
- 2014_ Dodo**
Jumex Foundation, Mexico City, Mexico
- 2014_ Everything Was Beautiful and Nothing Hurt**
FotoMuseum, Antwerp, Belgium
- 2013_ To Photograph the Details of a Dark Horse in Low Light**
Goodman Gallery, Johannesburg, South Africa
- 2010_ Prestige of Terror**
Townhouse Gallery, Cairo, Egypt
- 2009_ Ficciones**
Goodman Gallery, Cape Town, South Africa

TBMO The Brother Moves On



PHOTO CREDIT: ANTHEA POKROY

Founded circa 2008 by Nkululeko Mthembu, Johannesburg, South Africa
Based in Johannesburg, South Africa
Members: Siyabonga Mthembu, Zelizwe Mthembu, Raytheon Moorvan (retired), Ayanda Zalekile, Simphiwe Tshabalala, Nkululeko Mthembu (late), Mbalikayise Mthethwa, Molefi Kgware (part time)

Selected Projects

- 2015_ The AfterLife with Mr Gold**
with Just A Band and OkMalumKoolKat, King Kong, Johannesburg, South Africa (Part of Goodman Gallery's Working Title series)
- 2014_ The Brother Burns the Bullion**
Goodman Gallery parking lot, Johannesburg, South Africa (Part of Goodman Gallery's Project series)
- 2014_ Black Righteous Space**
with Hank Willis Thomas, Alexander Theatre, Johannesburg, South Africa, (Part of Goodman Gallery's Project series)
- 2014_ The Brother Moves on and Anthea Moys vs The Public** in a series of township games, *Backspace (re-trace)*, Ithuba gallery, Johannesburg, South Africa
- 2011_ Stories about Music in Africa: A Comet is Coming** (Shabaka Hutchings + The Brother Moves On), a series of monthly Pan African Space Station transmissions, concert-lectures, recorded at the Chimurenga headquarters in Cape Town, South Africa, as well as satellite locations across the African world

BUSUTTIL Carla



PHOTO CREDIT: ANTHEA POKROY

Born in 1982, Johannesburg, South Africa
Lives and works in Oxford, UK

Selected Solo Exhibitions

- 2016_ Choice. Click. Bait**
Goodman Gallery, Johannesburg, South Africa
- 2015_ Polish Your Speech, Polish Your Teeth**
The Workbench, Milan, Italy
- 2014_ A Change of Tongue**
Space K, Seoul, South Korea
- 2013_ Post-National Bliss**
Goodman Gallery, Cape Town, South Africa
- 2013_ Generation V**
Josh Lilley Gallery, London, UK
- 2012_ Exit Mode**
Goodman Gallery, Johannesburg, South Africa

Selected group exhibitions

- 2015_ We see (in) the Dark**
Museum of African Design, Johannesburg, South Africa
- 2015_ Edge of Silence**
Goodman Gallery, Cape Town, South Africa
- 2015_ Tutti Frutti**
Turps Gallery, London, UK
- 2015_ Figuratively Speaking**
Heike Moras, London, UK
- 2015_ 100 Painters of Tomorrow**
Exhibition
Beers Contemporary, London, UK
- 2014_ It's ALL Video, Video, Video**
The Bioscope, Johannesburg, South Africa
- 2014_ Unboxed**
Nirox Residency Collection
Exhibition, Museum of African Design, Johannesburg, South Africa
- 2012_ Creative London**
Space K, Seoul, South Korea
- 2012_ Transformed Human**
Space K, Gwangju & Daegu, South Korea

CHIURAI Kudzanai

2011_ Sovereign Art Prize Exhibition
Haskoy Yarn Factory, Istanbul

2011_ Saatchi in Adelaide:
British Art Now
Art Gallery of South Australia,
Adelaide, Australia

2010_ Newspeak: British Art Now
Saatchi Gallery, London, UK

2010_ Borders
Deutsche Bank Awards Show, Saatchi
Gallery, London, UK

Selected Awards

**2009_ Jerwood Contemporary Painters
Prize**

2008_ Deutsche Bank Award



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1981, Harare, Zimbabwe
Lives and works in Harare, Zimbabwe

Selected Solo Exhibitions

2014 - 2015_ State of the Nation
Zeitz MOCAA Pavilion, V & A
Waterfront, Cape Town South Africa

2014_ This is not Africa,
this is Us, Part I
Kunstahal Rotterdam, Rotterdam,
The Netherlands

2012_ The Harvest of Thorns
Goodman Gallery, Johannesburg,
South Africa

2011_ State of the Nation
Goodman Gallery project space, Arts
on Main, Johannesburg, South Africa

2010_ Communists and hot chicken
wings: the birth of a new nation
Goodman Gallery project space, Arts
on Main, Johannesburg, South Africa

2009_ Dying To Be Men
Goodman Gallery, Cape Town,
South Africa

2008_ Yellow Lines
Obert Contemporary,
Johannesburg, South Africa

2004_ Correction: The Revolution
Will Be Televised
Obert Contemporary,
Johannesburg, South Africa

2003_ The revolution will not
be televised
Brixton Art Gallery, London, UK

Selected group exhibitions

2015-2016_ Making Africa: A Continent
of Contemporary Design
Vitra Design Museum, Weil am Rhein,
Germany. Travelled to Guggenheim
Museum Bilbao, Bilbao, Spain;
Centre de Cultura Contemporania
de Barcelona

2015_ What remains is tomorrow
South African Pavilion at the 56th
La Biennale di Venezia,
Venice, Italy

2014_ Surfacing
Goodman Gallery, Cape Town,
South Africa

2013 - 2015_ Distance and Desire:
Encounters with the African Archive
Walther Collection, Ulm Germany

2013_ LagosPhoto 2013: The Megacity
and the Non-City
Art21, Victoria Island, Lagos

2013_ My Joburg
La Maison Rouge, Paris, France

2013_ eMerging: Visual Art and
Music in a Post-Hip-Hop Era
Museum of Contemporary African
Diasporan Arts, (MoCADA),
New York City, USA

2013_ New Frontier
Sundance Film Festival,
Park City, USA

2012_ DOCUMENTA (13)
Kassel, Germany

2011_ Figures & Fictions: Contemporary
South African Photography
Victoria and Albert Museum,
London, UK

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

2010_ Cairo Biennale, Cairo, Egypt

2010_ SPace
Museum Africa, Johannesburg,
South Africa

2009_ Nation State
Goodman Gallery, Cape Town and
Johannesburg, South Africa

2006_ Dak'Art, Biennale de l'Art
Africain Contemporain, Dakar,
Senegal

Selected Awards

2014_ Shortlisted for Future
Generation Art Prize

2012_ FNB Art Prize

DENNIS Nolan Oswald



PHOTO CREDIT: ANTHEA POKROY

Born in 1988 in Lusaka, Zambia
Lives and works in Johannesburg, South Africa

Selected Solo Exhibitions

2016_ Furthermore
Goodman Gallery, Cape Town,
South Africa

Selected Group Exhibitions

2015_ Edge of Silence
Goodman Gallery, Cape Town,
South Africa

2015_ To be Young Gifted and Black
Goodman Gallery, Johannesburg,
South Africa

2015_ Post African Futures
Goodman Gallery, Johannesburg,
South Africa

2015_ Other People's Memories
Goodman Gallery, Johannesburg,
South Africa

2014_ Working Title
Goodman Gallery, Cape Town,
South Africa

DHLAMINI Jabulani



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1983 in Warden, Free State
Lives and works in Johannesburg

Selected Solo Exhibitions

2016_ Recaptured
Goodman Gallery, Cape Town,
South Africa

2013_ uMama
Goodman Gallery, Cape Town,
South Africa

2012_ uMama
Market Photo Workshop Gallery,
Johannesburg, South Africa

Selected Group Exhibitions

2010_ Bonani Africa Photographic
Festival,
Cape Town, South Africa

2008_ Cape Town Months of
Photography Festival, Cape Town,
South Africa

Selected Awards

2011_ Edward Ruiz Mentorship

2011_ Ernest Cole Award, Honorable
Mention

2010_ Bonani Africa, Honorable
Mention

2010_ Photo Imaging Education
Association, Honorable Mention

2009_ Fujifilm Southern Africa
Photographic Award

ESSOP Hasan & Husain



PHOTO CREDIT: TIMMY HENNY

Born in 1985 in Cape Town, South Africa
Live and work in Cape Town, South Africa

Selected Solo Exhibitions

2015_ Unrest
Gallery Isabelle van den Eynde,
Dubai, UAE

2014-2015_ Unrest
Standard Bank Young Artist Award
traveling exhibition, Grahamstown,
Port Elizabeth, Durban, Cape
Town, Bloemfontein, Johannesburg,
Potchefstroom, South Africa

2012_ Remembrance
Goodman Gallery, Cape Town,
South Africa

2011_ Indelible Marks
Gallery Isabelle van den Eynde,
Dubai, UAE

2010_ Halaal Art
Goodman Gallery Johannesburg,
South Africa

Selected Group Exhibitions

2014_ South: Contemporary Art from
Australia, Mexico and South Africa
Hazelhurst Regional Gallery & Arts
Centre, Gympie, Australia

2013_ Am I not a man and a brother?
Am I not a woman and a sister?
James Harris Gallery, Seattle

2013_ Rendez-Vous 13
Institut d'Art Contemporain,
Villeurbanne, France

2012_ Photography of The
Rainbow Nation
Museum Beelden aan Zee, Den Haag,
Netherlands

2012_ Les Rencontre Arles
Photographie, France

2012_ Next Generation
Thami Mnyele Foundation, Amsterdam;
Pulchri Studio, The Hague

2011_ Rencontre de Bamako: 9th
African Photography Biennale,
Bamako, Mali

FATMI Mounir

2011_ Paris Photo: African Emerging Photography presented by Bamako Encounters, Paris

2011_ Figures & Fictions: Contemporary South African Photography Victoria and Albert, London, UK

2010_ Peekaboo Current South Africa Tennis Palace Art Museum, Helsinki, Finland

2010_ Dak'art Biennale Dakar, Senegal

2010_ Integration and Resistance in the Global Age Tenth Havana Biennial, Cuba

2010_ US Iziko South African National Gallery, Cape Town

Selected Awards

2014_ Standard Bank Young Artist Award



PHOTO CREDIT: DAVID TARDÉ

Born in 1970 in Tangier, Morocco
Lives and works in Paris, France

Selected Solo Exhibitions

2016_ Depth of Field Labanque, Béthune, France

2016_ Darkening Process Marrakech Museum for Photography and Visual Arts, Marrakech, Morocco

2015_ Art et Patrimoine: C'est encore La nuit, Prison Qara Institut Français de Meknès, Morocco

2014_ Spot On: Mounir Fatmi Museum Kunst Palast, Düsseldorf, Allemagne

2014_ Rooms: The Impossible Collection Under 30 years Fernet-Branca Foundation Louis, Saint, France

2012_ Suspect Language Goodman Gallery, Cape Town, South Africa

2007_ I Like America La Maison Rouge- Fondation Antoine de Galbert, Paris, France

2007_ Without History Musée National Picasso La Guerre et la Paix, Vallauris, France

2005_ Black screens Centre d'Art Contemporain, Istres, France

2004_ He who Laughs Last Laughs Longest Centre d'art contemporain le Parvis, Ibois, France

2004_ Until the End of Dust Espace des Arts, Colomiers, France

2003_ Obstacles-next flag Migros Museum fur Gegenwartskunst, Zürich, Switzerland

1999_ Connections and Displacements Musée des Arts Décoratifs, Paris, France

Selected group exhibitions

2015_ Edge of Silence

Goodman Gallery, Cape Town, South Africa

2015_ Between the Pessimism of the Intellect and the Optimism of the Will 5th Thessaloniki Biennale, Thessaloniki, Greece

2015_ Detras del Muro II La Havana Biennial - Collateral project, el Malecon, La Havana, Cuba

2015_ Diverse works: Director's Choice The Brooklyn Museum, New York City, USA

2014_ Giving Contours to Shadows N.B.K., Berlin, Allemagne

2014_ Songs of Loss and Songs of Love Gwangju Museum of Art, Gwangju, South Korea

2014_ Jameel Prize Shortlist Victoria & Albert Museum, London, UK

2014_ Arab Contemporary: Architecture, Culture & Identity Louisiana Museum of Modern Art, Humlebæk, Denmark

2013_ The Sea is my Land MAXII, Rome, Italy

2013_ Jameel Prize Victoria & Albert Museum, London, Great Britain

2012_ Contemporary practices and Social Dynamics Dak'Art, Biennale de l'Art Africain Contemporain, Dakar, Senegal

2011_ The Future of a promise 54th La Biennale di Venezia, Venice, Italy

2011_ Miragen Instituto Tomie Ohtake, São Paulo, Brazil

2011_ Une terrible beauté est né 11th Biennale de Lyon, Lyon, France

2010_ In Context Goodman Gallery, Arts on Main, Johannesburg, South Africa

2009_ The Spectacle of the Everyday 10th Biennale de Lyon, Musée d'art contemporain, Lyon

2008_ Flow Studio Museum Harlem, New York City, USA

2008_ Peur et Désir Palais de Tokyo, Paris, France

2008_ Traces du sacré Centre Georges Pompidou, Paris, France

2008_ Traces du sacré Haus der Kunst, München, Germany

2007_ Think with the Senses - Feel with the Mind Art in the Present Tense 52nd La Biennale di Venezia, Venice, Italy

2004-2006_ Africa Remix Curated by Simon Njami, Museum Kunst Palast, Düsseldorf, Germany. Travelled to: Hayward Gallery, London, UK. Centre Georges Pompidou, Paris, France; Mori Art Museum, Tokyo, Japan; Moderna Museet, Stockholm, Sweden

Selected Awards

2014_ Shortlisted Jameel Prize 3, Victoria & Albert Museum, London

2011_ Prix de la Biennale du Caire, Cairo

2006_ Grand Prix Leopold Sedar, Dakar Biennale of Contemporary African Art, Dakar, Senegal

2006_ Stichting kunstprijs Willem F.C. Uriöt, Amsterdam, The Netherlands

FENI Dumile



PHOTO CREDIT: AFRICINE.ORG

Born in 1942 in Worcester, South Africa
Died in 1991 in New York City, USA

Selected Solo Exhibitions

1968-69_ Goodman Gallery, Johannesburg, SA and Grosvenor Gallery, London, UK (simultaneous exhibitions)

1967_ São Paulo Biennale, São Paulo, Brasil.

1963_ Gallery 101, Johannesburg (first solo show), South Africa

Selected Group Exhibitions

2005_ Dumile Feni Retrospective Exhibition Johannesburg Art Gallery, Johannesburg, South Africa. Travelled to: the Oliewenhuis Art Museum, Bloemfontein and the Iziko SA National Gallery, Cape Town, South Africa

2001-2002_ The Short Century: Independence and Liberation Movements in Africa Curated by Okwui Enwezor) Museum Village Stuck, Munich, Germany. Travelled to: Martin-Gropius-Bau, Berlin, Germany; Museum of Contemporary Art, Chicago, USA; P.S. 1 and Museum of Modern Art, New York, USA

1988_ Voices from Exile. Seven South African Artists USA tour including Washington D.C. Los Angeles, Houston, Philadelphia et al.

1980_ African American Museum, Los Angeles, USA

1977_ Drawings by SA Artists, Iziko South African National Gallery, Cape Town, South Africa

1975_ African Art from South Africa Gallery 21, London, UK

1970_ Desmond Fisher Collection, Goodman Gallery, Johannesburg, South Africa

1966_ Invited artist, Durban Art Gallery, Durban, South Africa

1969_ Contemporary African Art Exhibition, curated by Ella Winters, Camden Art Gallery, London, UK

Selected Awards

1971_ first prize, African Studio Centre art competition, Los Angeles, USA

1966_ Merit Award on the SAB Art Prize Exhibition

GEERS Kendell



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1968, Johannesburg, South Africa
Lives and works in Molenbeek, Belgium

Selected Solo Exhibitions

- 2016_ Kendell Geers: SeaSonSinHell**
ABC Gallery, Budapest, Hungary
- 2014_ Ani/Mystik/Aktivist**
Goodman Gallery, Cape Town, South Africa
- 2014_ The Intoxication of Being Kendell Geers**
UnTubo, Siena, Italy
- 2013_ Kendell Geers 1988-2012**
Haus der Kunst, Munich, Germany
- 2012_ The Marriage of Heaven and Hell**
Chateau Blandy-les-Tours, Melun, Paris, France
- 2010_ Third World Disorder**
Goodman Gallery, Cape Town, South Africa
- 2007-2009_ Irrespektiv**
Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Gent, Belgium. Travelled to: Musée d'Art Contemporain de Lyon, France; BALTIC Centre for Contemporary Art, Gateshead; Museo di Arte Moderna e Contemporanea di Trento e Rovereto (MART), Turin, Italy
- 2004_ The Forest of Suicides**
MACRO Museo d'Arte Contemporanea Roma, Roma, Italy
- 2003_ The Prodigal Son**
Goodman Gallery, Johannesburg, South Africa
- 2002_ Sympathy for the Devil**
Palais de Tokyo, Paris, France
- 2000_ Art Unlimited**
Basel Art Fair, Basel, Switzerland

Selected Group Exhibitions

- 2015_ The Importance of Being: A Panorama on Belgian Contemporary Art**
Museo de Arte Contemporáneo, Buenos Aires, Argentina
- 2015_ Contemporary Art in DokoLo**

Collection Sindika - You Love Me, You Love Me Not
Almeida Garrett Municipal Library, Porto, Portugal

2014-2015_ The Divine Comedy: Heaven, Hell, Purgatory revisited by Contemporary African Artists
Frankfurt MMK, Frankfurt, Germany. Travelled to SCAD Museum of Art, Georgia, USA; Smithsonian National Museum of African Art, Washington, USA; Museo Reina Sofía, Madrid, Spain; Correo Venezia, Venice; Hayward Gallery, London, England

2014_ Ruffneck Constructivists
ICA, Philadelphia, USA

2013_ My Joburg
La Maison Rouge, Paris, France

2013_ Artificial Amsterdam
de Appel Arts Centre, Amsterdam, The Netherlands

2012-2013_ The Progress of Love
The Menil Collection, Texas, USA

2011_ The Right to Protest
Museum on the Seam, Jerusalem, Israel

2011_ Mexico: Expected/Unexpected
Museum of Latin American Art, California, USA; and Museum of Contemporary Art San Diego, California, USA

2011_ Glasstress
Eventi collaterali di La Biennale di Venezia, Venice, Italy

2010_ The 29th Bienal de São Paulo, Brazil

2010_ Contemplating the Void
Guggenheim Museum, New York, USA

2007_ Checklist, Luanda Pop
Curated by Fernando Alvim and Simon Njami, Africa Pavilion, Arsenale, 52nd Venice Biennale, Venice, Italy

2007_ Global Cities
Turbine Hall, Tate Modern, London, England

2006_ Looking both ways
Museum of the African Diaspora, San Francisco, USA

2005_ Dionysiac
Centre Georges Pompidou, Paris, France

2005_ Expérience de La durée
Biennale d'art contemporain de Lyon 2005, Lyon, France

2003_ Poetic Justice
8th International Istanbul Biennale, Haghia Sophia Museum, Turkey

2002_ Documenta 11
Kassel, Germany

2002_ Trauma
Museum of Modern Art, Oxford, UK

2001-2002_ The Short Century: Independence and Liberation Movements in Africa
Curated by Okwui Enwezor) Museum Villa Stuck, Munich, Germany.

Travelled to: Martin-Gropius-Bau, Berlin, Germany; Museum of Contemporary Art, Chicago, USA; P.S. 1 and Museum of Modern Art, New York, USA

1988_ Voices from Exile. Seven South African Artists
USA tour including Washington D.C. Los Angeles, Houston, Philadelphia et al.

1998_ Memórias Íntimas Marcas
Instituto de Arte Contemporânea, Lisbon, Portugal

1998_ City Canibal
Paço Das Artes, São Paulo Bienal, São Paulo, Brazil

1997_ Alternating Currents
Johannesburg Biennale, Johannesburg, South Africa

1995_ On the Road
Africa95, Delfina Studios, London, UK

1995_ Outside/Inside
Africus, 1st Johannesburg Biennale, Johannesburg, South Africa

GOLDBLATT David



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1930, Randfontein, South Africa
Lives and works in Johannesburg, South Africa

Selected Solo Exhibitions

2015_ The Pursuit of Values
Standard Bank Gallery, Johannesburg, South Africa

2014_ New Pictures 10: David Goldblatt, Structures of Dominion and Democracy
Perlman Gallery, Minneapolis Institute, Minneapolis, USA

2012_ On the Mines
Goodman Gallery Johannesburg, South Africa

2010_ TJ: Some things old, some things new and some much the same, Joburg photographs by David Goldblatt
Goodman Gallery Johannesburg, South Africa

2010_ South African Photographs: David Goldblatt
Jewish Museum, New York City, USA

2009_ Intersections Intersected: The Photography of David Goldblatt
New Museum, New York City, USA

2007_ David Goldblatt: Photographs
Fotomuseum Winterthur; Forma - Centro Internazionale di Fotografia, Milan, Italy

2007_ Intersections
Huis Marseille, Amsterdam, Holland; Berkeley Art Museum, University of California, USA

2005_ David Goldblatt
Museum Kunst Palast, Düsseldorf, Germany

2002_ David Goldblatt
Museu d'Art Contemporani de Barcelona, Barcelona, Spain

2002-2005_ Fifty-One Years
Centro Cultural de Belem-Fundacao, Lisbon, Spain. Travelled to: Witte de With, Rotterdam, Holland; Johannesburg Art Gallery, Johannesburg

1999_ David Goldblatt
South African National Gallery, Cape Town, South Africa

1998_ David Goldblatt
Museum of Modern Art, New York City, USA

1986_ David Goldblatt
Photographers' Gallery, London, England

1983_ David Goldblatt
South African National Gallery, Cape Town, South Africa

1975_ David Goldblatt
National Gallery of Victoria, Melbourne, Australia

1974_ David Goldblatt
Photographers' Gallery, London, UK

Selected Group Exhibitions

2015_ Edge of Silence
Goodman Gallery, Cape Town, South Africa

2014_ Apartheid & After
Huis Marseilles Museum voor Fotografie, Amsterdam, The Netherlands

2014_ Public Intimacy: Art and Other Ordinary Acts in South Africa
Yerba Buena Center for the Arts, San Francisco, USA

2013-2015_ Distance and Desire: Encounters with the African Archive
Walther Collection, Ulm Germany

2012-2014_ Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life

Curated by Okwui Enwezor with Rory Bester), International Centre of Photography, New York City, USA. Travelled to: Haus der Kunst, Munich, Germany; Padiglione d'Arte Contemporanea, Milan, Italy; Museum Africa, Johannesburg, South Africa

2012_ Everything was Moving: Photography from the 60s and 70s
Barbican, London, UK

2012_ South Africa in Apartheid and After: David Goldblatt, Ernest Cole, Billy Monk
San Francisco Museum of Modern Art, San Francisco, USA

2012_ Revolutions vs Revolutions
Beirut Art Center, Beirut, Lebanon

2011_ Figures & Fictions: Contemporary South African Photography
Victoria and Albert Museum, London, UK

2011_ ILLUMinations
54th La Biennale di Venezia, Venice, Italy

2010_ 29th São Paulo Biennial, São Paulo, Brazil

2010_ The Original Copy: Photography of Sculpture, 1839 to Today
Museum of Modern Art, New York, USA

2007_ Apartheid: The South African Mirror

Centre de Cultura Contemporània de Barcelona, Barcelona, Spain

2007_ Documenta 12, Kassel, Germany

2005_ Faces in the Crowd
Whitechapel Gallery, London, UK

2004-2006_ Africa Remix
Curated by Simon Njami
Museum Kunst Palast, Düsseldorf, Germany. Travelled to: Hayward Gallery, London, UK. Centre Georges Pompidou, Paris, France; Mori Art Museum, Tokyo, Japan; Moderna Museet, Stockholm, Sweden

2004_ History, Memory, Society, with Henri Cartier Bresson and Lee Friedlander, Tate Modern, London, England

2002_ Documenta 11, Kassel, Germany

1996_ In/Sight, African Photographers, 1940 to the Present
Guggenheim Museum, New York, USA

1995_ Johannesburg Biennale, Johannesburg, South Africa

Selected awards

2013_ Infinity Lifetime Achievement Award from the International Center for Photography, New York

2011_ Honorary Doctorate San Francisco Art Institute

2011_ Kraszna-Krausz Photography Book award (with Ivan Vladislavic)

2010_ Lucie Award Lifetime Achievement Honoree

2009_ Henri Cartier-Bresson Award, France

2008_ Honorary Doctorate of Literature, University of the Witwatersrand

2006_ Hasselblad Foundation International Award in Photography

2001_ Honorary Doctorate of Fine Arts, University of Cape Town

GOLIATH Gabrielle



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1983 in Kimberley, South Africa
Live and works in Cape Town, South Africa

Selected Solo Exhibitions

- 2015_ Elegy**
Goodman Gallery, Cape Town, South Africa
- 2014_ Faces of War**
Goodman Gallery, Johannesburg, South Africa
- 2011_ Murder on 7th**
Nirox at Arts on Main, Johannesburg, South Africa
- 2010_ Berenice**
Circa, Johannesburg, South Africa
- 2009_ Murder on 7th**
Gallery Momo, Johannesburg, South Africa

Selected Group Exhibitions

- 2016_ Stumbling Block**, performance, Institute for Creative Arts, Cape Town, South Africa
- 2015_ Sights and Sounds: South Africa**, Jewish Museum, New York City, USA
- 2015_ In Print - In Focus**, Michaelis Gallery, Cape Town, South Africa
- 2014_ Brave New World**, Iziko South African National Gallery, Cape Town, South Africa
- 2014_ Language Games**
Cape Town Art Fair, Cape Town, South Africa
- 2013_ Between the Lines**
Former Tagesspiegel Building (Between the Lines, Symposium North), Berlin, Germany
- 2012_ Rewind: Dathini Mzayiya & Gabrielle Goliath**
Centre for African Studies, UCT, Cape Town, South Africa
- 2012_ A Shot to the Arse**
The Michaelis Galleries, Cape Town, South Africa
- 2012_ Working Title**

Goodman Gallery, Cape Town, South Africa

2012_ Photoville
Tierney Fellowship Exhibit, New York City, USA

2012_ Contemporary Creation and Social Dynamics
Dak'Art, 10th Biennale de l'Art Africain Contemporain, Dakar, Senegal

2011_ Alterating Conditions: Performing Performance Art in South Africa
Goethe on Main and Bag Factory Artists' Studios, Johannesburg, South Africa

2011_ Transformations: Women's Art from the Late 19 Century, 2010, Johannesburg Art Gallery, Johannesburg, South Africa

2010_ Unshape, Maker, Johannesburg, South Africa

2010_ SSpace, Museum Africa, Johannesburg, South Africa

2010_ US, Iziko South African National Gallery, Cape Town, South Africa

2009_ Art that comes towards you, Spring Art Tour, VANSA, Johannesburg, South Africa

2009_ Domestic, Goethe Institute Arts on Main, Johannesburg, South Africa

2009_ Sasol New Signatures, Pretoria Art Museum, Pretoria, South Africa

2008_ Four Tales, Galley MOMO, Johannesburg, South Africa

2007_ Art's Alive JHB City Exhibition, Johannesburg, South Africa

2007_ Lost and Found, Market Photo Workshop, Johannesburg, South Africa

2007_ Wits Martienssen Show, Wits School of Arts, Johannesburg, South Africa

Selected awards

- 2015_ Ampersand Foundation Fellowship**, New York City, USA
- 2011_ Tierney Fellowship Award**, Tierney Foundation, New York City, USA
- 2010_ Brait Everard Read Award**, Circa, Johannesburg, South Africa
- 2007_ Art's Alive**, Johannesburg
- 2007_ Wits Martienssen Show**, Wits School of Arts, Johannesburg, South Africa

GOMES Sonia



PHOTO CREDIT: MENDES WOOD DM

Born in 1948, Caetanópolis, Brazil
Lives and works in Belo Horizonte, Brazil

Selected Solo Exhibitions

- 2014_ Nascer Uma Vez Após a Outra**
Mendes Wood DM, São Paulo, Brazil
- 2012_ Risco do tempo**
Mendes Wood DM, São Paulo, Brazil
- 2011_ O ritmo da Linha**
Espaço cultural Fórum Lafayette, Lafayette, Brazil
- 2009_ Quando a linha cria asas...**
Galeria de Arte da CEMIG. Belo Horizonte, Brazil
- 2008_ Um Lugar**
BDMG Cultural, Belo Horizonte, Brazil
- 2005_ Serie Patuás e Torções**
Galeria Thomas Cohn, São Paulo, Brazil
- 2004_ Objetos**
Sandra & Marcio, Belo Horizonte, Brazil
- 1994_ Pinturas**
Casa de Cultura de Sete Lagoas, Brazil

Selected Group Exhibitions

- 2016_ Brasil, Beleza?!**
Museum Beelden aan Zee, Den Haag, Netherlands
- 2016_ Aquilo Que Nos Une**
Caixa Cultural Rio de Janeiro, Rio de Janeiro, Brazil
- 2016_ Revolution in the Making: Abstract Sculpture by Women 1947-2016**
Hauser Wirth & Schimmel, Los Angeles, USA
- 2016_ Histórias/Histories: Contemporary Art From Brazil**
USF Contemporary Art Museum, Florida, USA
- 2015_ No Man's Land: Women Artists From The Rubell Family Collection**
Rubell Family Collection, Miami, USA
- 2015_ ALL the World's Futures**
56th La Biennale di Venezia,

Venice, Italy

2015_ 19ª Festival de Arte Contemporânea Sesc_Video Brasil: Panoramas do Sul, Associação Cultural Video Brasil, São Paulo, Brasil

2015_ The Poetry in Between:South-South
Goodman Gallery, Cape Town, South Africa

2014_ Made By...Feito por Brasileiros
Cidade Matarazzo, São Paulo, Brasil

2013_ A Nova Mão Afro-Brasileira
Museu Afro Brasil, São Paulo, Brasil

2013_ Art & Textiles - Fabric as Material and Concept in Modern Art
Kunstmuseum Wolfsburg, Wolfsburg, Alemanha

2006-2007_ Brasil Imaginário
Estação São Paulo, São Paulo, Brazil

GUNN-SALIE Haroon



PHOTO CREDIT: ANTHEA POKROY

Born in 1989, Cape Town, South Africa
Lives and works in Johannesburg, South Africa

Selected Solo Exhibitions

- 2016_ Agridoce**
Galpão Videobrasil, São Paulo, Brazil
- 2016_ On the Line**
Mendes Wood DM, São Paulo, Brazil
- 2015_ History after apartheid**
Goodman Gallery, Johannesburg, South Africa
- 2014_ Haroon Gunn-Salie**
Goodman Gallery Viewing Room, Johannesburg South Africa

Selected Group Exhibitions

- 2015-2016_ Making Africa: A Continent of Contemporary Design**
Vitra Design Museum, Weil am Rhein, Germany. Travelled to Guggenheim Museum Bilbao, Bilbao, Spain; Centre de Cultura Contemporània de Barcelona. Barcelona, Spain
- 2015_ Southern Panoramas**
19ª Festival de Arte Contemporânea Sesc Videobrasil, Sao Paulo, Brazil
- 2015_ What remains is tomorrow**
South African Pavilion at 56th La Biennale di Venezia, Venice, Italy
- 2015_ Edge of Silence**
Goodman Gallery, Cape Town, South Africa
- 2014_ Surfacing**
Goodman Gallery, Cape Town, South Africa
- 2013_ Sasol new signatures award exhibition**
Pretoria Art Museum, Pretoria, South Africa
- 2013_ [Working Title]**
Curated by Emma Laurence, Goodman Gallery, Johannesburg, South Africa
- 2013_ In the night I remember**
Curated by Kabelo Malatsie, Stevenson Gallery, Johannesburg,

South Africa

2011_ Edge of the Table - fourteen Cape Flats youths tell their stories
an exhibition in collaboration with the Human Rights Media Centre, District Six Homecoming Centre, Cape Town, South Africa

2010_ Time On Our Hands
Curated by Justin Brett, V&A Waterfront, Cape Town, South Africa

2010_ Grey Matter
collective performance artwork, Infecting the City public arts festival, curated by Brett Bailey, Cape Town, South Africa

2010_ Taking Pictures, Telling Stories
Curated by Paul Weinberg, Exposure Gallery, Cape Town, South Africa

Selected Awards

- 2015_ SP-Arte/Videobrasil award**, 19ª Festival de Arte Contemporânea Sesc Videobrasil, São Paulo, Brazil
- 2013_ Sasol new signatures award**, Merit Award Winner, Pretoria Art Museum, Pretoria, South Africa

HODGINS

Robert



PHOTO CREDIT: GOODMAN GALLERY ARCHIVE

Born in 1920 in Dulwich, England
Died in Johannesburg in 2010

Selected Solo Exhibitions

- 2009_ Robert Hodgins**
Goodman Gallery Cape, Cape Town, South Africa
- 2004_ Hodgins at Goodman**
Goodman Gallery, Johannesburg, South Africa
- 2003_ Robert Hodgins**
Simon Mee Fine Art, London, UK
- 2002_ Robert Hodgins**
Goodman Gallery, Johannesburg, South Africa
- 2001-2_ 50 years a Painter, Retrospective exhibition**
SASOL Art Museum, University of Stellenbosch, Stellenbosch, University of Potchefstroom, Potchefstroom, Tatham Art Gallery, Pietermaritzburg, Gertrude Posel Gallery, University of Witwatersrand, Johannesburg, South Africa
- 2000_ Robert Hodgins**
Goodman Gallery, Johannesburg, South Africa
- 1998_ Robert Hodgins**
Goodman Gallery, Johannesburg, South Africa
- 1995_ Robert Hodgins**
Goodman Gallery, Johannesburg, South Africa
- 1992_ Robert Hodgins**
Goodman Gallery, Johannesburg, South Africa
- 1990_ Robert Hodgins**
Goodman Gallery, Johannesburg, South Africa
- 1987_ Robert Hodgins**
Goodman Gallery, Johannesburg, South Africa
- 1986_ Retrospective**
Standard Bank National Festival of the Arts, Grahamstown, South Africa

1959_ Robert Hodgins
South African Association of the Arts, Pretoria, South Africa

Selected Group Exhibitions

- 2014_ From Sitting to Selfie**
Standard Bank Gallery, Johannesburg, South Africa
- 2003_ Absolutely/Perhaps**
group exhibition with William Kentridge, Johannes Phokela, Zwelethu Mthethwa, Sam Nhlengethwa, Simon Mee Fine Art, London, UK
- 1999_ <>FAST FORWARD**
Van Reekum Museum of Modern Art, Appeldoorn, Netherlands
- 1997_ Ubu 101**
Gertrude Posel Gallery, University of the Witwatersrand, Johannesburg South Africa
- 1997_ Collaborations**
with William Kentridge and Deborah Bell, Johannesburg Art Gallery, Johannesburg, South Africa
- 1995_ Mayibue iAfrica**
Africa '95 Festival, Bernard Jacobson Gallery, London, UK
- 1995_ Seven Stories of Africa**
Africa '95 Festival, curated by David Koloane, coordinated by Felicity Lunn and Catherine Lampert, Whitechapel Gallery, London, UK
- 1995_ Panoramas of Passage**
curated by Clive van den Berg, in association with University of the Witwatersrand Art Galleries, Meridian International Centre, Washington DC, USA
- 1994_ Displacements**
Curated by David Bunn and Jane Taylor, an exhibition of works on paper, Northwestern University, Evanston, Illinois, USA
- 1992_ Le Bal des Tables Artistiques**
Mayoral Ball, Johannesburg Art Gallery, Johannesburg, South Africa
- 1985_ Cape Town Triennial**
SA National Gallery, Cape Town and major museums, South Africa
- 1984_ Four Johannesburg Artists**
with Ricky Burnett, Jo Smail and Ilona Anderson, South African National Gallery, Cape Town; Goodman Gallery, Johannesburg; Museums Nationwide, South Africa
- 1980_ Wits University Lecturers**
Gertrude Posel Gallery, University of the Witwatersrand, Johannesburg, South Africa
- 1978_ Paintings with sculptures**
Two man show with Jan Neethling, Market Gallery, Johannesburg, South Africa

Selected Awards

- 1995_ Helgaard Steyn Award** for painting, South Africa
- 1992_ 1st quarter Award** winner, IGI Life Vita Now Awards, Johannesburg Art Gallery, Johannesburg, South Africa
- 1990_ 3rd quarter winner**, Life Vita Now Awards, Johannesburg Art Gallery, Johannesburg, South Africa

JAAR

Alfredo



PHOTO CREDIT: RICARDO MARCUS K

Born in 1956 in Santiago, Chile
Lives and works in New York City, USA

Selected Solo Exhibitions

- 2016_ Amilcar, Frantz, Patrice and the Others**, Goodman Gallery, Johannesburg, South Africa
- 2016_ The Sound of Silence**, Wits Art Museum, Johannesburg, South Africa
- 2014_ Tonight No Poetry Will Serve**, Museum of Contemporary Art Kiasma, Helsinki
- 2014_ A Logo for America**, Guggenheim Museum, New York City, USA
- 2014_ A Logo for America**, Times Square, New York City, USA
- 2014_ Shadows**, SCAD Museum of Art, Savannah
- 2013_ Venezia, Venezia**, Pavilion of Chile, La Biennale di Venezia, Venice, Italy
- 2011_ Alfredo Jaar: Marx Lounge**, Stedelijk Museum, Amsterdam, The Netherlands
- 2011_ Alfredo Jaar: Marx Lounge**, El Centro Andaluz de Arte Contemporáneo, Seville, Spain
- 2011_ The Sound of Silence**, École nationale supérieure des beaux-arts de Paris, Paris, France
- 2008_ Politics of the Image**, South London Gallery, London, United Kingdom
- 2006_ Jaar SCL 2006**, Sala de Arte Fundación Telefónica, Santiago, Chile
- 2006_ The Sound of Silence**, Fabrica, Brighton, United Kingdom, presented in association with the Brighton Photo Biennial, Brighton, United Kingdom
- 2005_ Let One Hundred Flowers Bloom**, Museo d'Arte Contemporanea Roma, Rome, Italy
- 1998_ Let there be Light: The Rwanda Project**, Centre d'Art Santa Monica,

Barcelona, Spain. Travelled to: Koldo Mitxelena, San Sebastian, Spain; Stedelijk Museum Het Domein, Sittard, The Netherlands

1995_ Museum of Contemporary Photography, Chicago, Illinois, USA

1994_ Fotografiska Museet and Moderna Museet, Stockholm, Sweden

1992_ The Museum of Contemporary Art, Chicago, Illinois, USA

1992_ The New Museum of Contemporary Art, New York City, USA

1992_ Whitechapel Art Gallery, London, UK

1989_ The Brooklyn Museum, Brooklyn, New York City, USA

Selected Group Exhibitions

- 2016_ Still (the) Barbarians** curated by Koyo Kouoh
EVA International biennial, Limerick, Ireland
- 2015_ Waterscapes**, Pohang Museum of Steel Art, Seoul, South Korea
- 2014_ Surfacing**, Goodman Gallery, Cape Town, South Africa
- 2014_ In the Aftermath of Trauma**, Kemper Museum, St Louis, USA
- 2011_ Legacy: The Emily Fisher Landau Collection**, Whitney Museum of American Art, New York City, USA
- 2010_ Touched**, 6th Liverpool Biennial, Liverpool, UK
- 2010_ Space**, MAXXI Museo Nazionale Delle Arte Del XXI Secolo, Rome, Italy
- 2010_ Rewind: 1970s to 1990s Works from the MCA Collection**, Museum of Contemporary Art Chicago, Chicago, Illinois, USA
- 2009_ 100 Years (version #2, ps1, nov 2009)**, P.S.1 Contemporary Art Center, Long Island City, New York
- 2009_ On the Margins of Art. Creation and Political Engagement**, Museu d'Art Contemporani de Barcelona, Spain
- 2009_ Continental Rifts: Contemporary Time-Based Works of Africa**, Fowler Museum at UCLA, Los Angeles, California, USA
- 2008_ That Was Then...This Is Now**, P.S.1 Contemporary Art Center, Long Island City, New York, USA
- 2007_ New Perspectives in Latin American Art, 1930-2006: Prints, Photographs, and Media Works**, Museum of Modern Art, New York City, USA
- 2007_ Check List Luanda Pop**, African Pavilion, 52nd International Art Exhibition, Venice Biennale, Venice, Italy
- 2006_ Into Me / Out of Me**, P.S.1, Long Island City, New York; Traveled through 2007 to KW Institute for Contemporary Art, Berlin, Germany; Museo d'Arte Contemporanea Roma,
- Rome, Italy
- 2005_ At the Mercy of Others: The Politics of Care**, Whitney Museum of American Art, New York City, USA
- 2005_ Emergencies**, Museo de Arte Contemporáneo de Castilla y León, León Spain
- 2003_ Pictures from Within: American Photographs, 1958-2002**, Whitney Museum of American Art, New York City, USA
- 1999_ Inferno & Paradiso**, BildMuseum, Umeå University, Umeå, Sweden (Curated by Jaar)
- 1997_ Trade Routes: History and Geography**, 2nd Johannesburg Biennale, Newtown, Johannesburg, South Africa
- 1996_ Thinking Print**, Museum of Modern Art, New York City, USA
- 1993_ New Images of the World**, Louisiana Museum of Modern Art, Humlebaek, Denmark
- 1992-1993_ Latin American Artists of the Twentieth Century**, Estacion Plaza de Armas, Seville, Spain. Travelled to Musee National d'art Moderne, Centre Georges Pompidou, Paris, France; Hotel des Arts, Fondation Nationale des arts, Paris, France; Museum Ludwig at Josef-Haubrich-Kunsthalle, Cologne, Germany; Museum of Modern Art, New York City, USA
- 1992_ Trans-Voices**, Whitney Museum of American Art and diverse Subway stations, New York City, USA; Centre Georges Pompidou and diverse Metro stations, Paris, France
- 1990_ Sydney Biennale**, Sydney, Australia
- 1990_ The Decade Show: Frameworks of Identity in the 1980s**, The New Museum of Contemporary Art in collaboration with the Museum of Contemporary Hispanic Art and the Studio Museum in Harlem, New York City, USA
- 1989_ Magiciens de la Terre**, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France and la Grande Halle, La Villette, Paris, France
- 1987_ 19th Bienal Internacional de São Paulo**, São Paulo, Brazil
- 1987_ Documenta 8**, Museum Fridericianum, Kassel, Germany
- 1985_ 18th Bienal Internacional de São Paulo**, São Paulo, Brazil
- 1984_ Art & Ideology**, The New Museum of Contemporary Art, New York City, USA

Selected awards

- 2006_ Premio Extremadura a la Creación**, Espagne.
- 2000_ MacArthur Foundation**, MacArthur Fellowship

KENTRIDGE

William



PHOTO CREDIT: MARC SHOUL

Born in 1955, Johannesburg, South Africa
Lives and works in Johannesburg, South Africa.

Selected Solo Exhibitions

2016_ No, It is
Martin Gropius Bau, Berlin, Germany

2016_ William Kentridge
MACRO, Rome, Italy

2016_ Notes Towards a Model Opera
Goodman Gallery, Johannesburg, South Africa

2015_ Peripheral Thinking
MMCA, Seoul, South Korea

2015_ Notes Towards a Model Opera
Ulens Center for Contemporary Art, Beijing, China

2015_ The Nose
Museum Haus Konstruktiv Zurich, Zurich, Switzerland

2014_ Drawings: East Rand Proprietary Mines Cash Book
Goodman Gallery, Johannesburg

2014_ The Refusal of Time and Other Faces
Espoo Museum of Modern Art, Espoo, Finland; and Metropolitan Museum of Art, New York City, USA

2012-2015_ Fortuna
Instituto Moreira Salles, Rio de Janeiro, Brazil. Travelled to: Pinacoteca do Estado de São Paulo, Brazil; Fundação Iberê Camargo, Porto Alegre, Brazil; Museo de Arte del Banco de la República, Bogotá, Colombia; Museo de Arte Moderno, Medellín, Colombia; Museo Universitario de Arte Contemporáneo, Mexico City, Mexico; Museo Ampara, Puebla, Mexico

2012_ MCA DNA: William Kentridge
Museum of Contemporary Art Chicago, Chicago, USA

2012_ I am not me, the horse is not mine
Tate Modern, London

2012_ No, It Is
Goodman Gallery, Cape Town

2011_ Other Faces
Goodman Gallery, Johannesburg

2010_ Carnets de'Egypte
Musée du Louvre, Paris, France

2010_ I am not me, the horse is not mine
Johannesburg Art Gallery, Johannesburg, South Africa

2009-2012_ Five Themes
Curated by Mark Rosenthal, San Francisco Museum of Modern Art, San Francisco, USA. Travelled to Modern Art Museum of Fort Worth, Norton Museum of Art, West Palm Beach, Museum of Modern Art, New York, USA; Jeu de Paume, Paris, France; Albertina Museum, Vienna, Austria; Israel Museum, Jerusalem, Israel; Stedelijk Museum, Amsterdam, The Netherlands; The Garage, Moscow; Australian Centre for the Moving Image, Melbourne, Australia

2009-2010_ Strade della città (ed altri arazzi)
Museo di Capodimonte, Naples, Italy

Selected group exhibitions

2015_ SALTWATER: A Theory of Thought Forms
Curated by Carolyn Christov-Bakargiev, 14th Istanbul Biennial, Istanbul, Turkey

2015_ La Biennale di Venezia, Drawings from Triumphs and Laments
Project in the Italian Pavilion, Venice, Italy

2014_ Surfacing
Goodman Gallery, Cape Town, South Africa

2013_ My Joburg
La Maison Rouge, Paris, France

2012_ DOCUMENTA (13)
Kassel, Germany

2012-2014_ Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life
Curated by Okwui Enwezor with Rory Bester, International Centre of Photography, New York City, USA. Travelled to: Haus der Kunst, Munich, Germany; Padiglione d'Arte Contemporanea, Milan, Italy; Museum Africa, Johannesburg, South Africa

2011_ The Luminous Interval: The D. Daskalopoulos Collection
Guggenheim Museum Bilbao, Spain

2011_ Watch Me Move: the Animation Show
Barbican Gallery, London

2010_ In Context
Goodman Gallery Projects, Arts on Main, Johannesburg, South Africa

2010_ Production Site: The Artist's Studio Inside Out, 7 Fragments for Georges Méliès
(installation of 9 projections), Museum of Contemporary Art, Chicago

2009_ Medals of Dishonour, The
British Museum, London, UK

2009_ Compass in Hand: Selections

from *The Judith Rothschild Foundation Contemporary Drawings Collection*, Museum of Modern Art, New York City, USA

2008_ Sydney Biennale: Revolutions: Forms that Turn
Sydney, Australia

2005_ The Experience of Art
51st La Biennale di Venezia, Venice, Italy

2005_ Take Two. Worlds and Views
Museum of Modern Art, New York City, USA

2004_ Faces in the Crowd, Picturing Modern Life from Manet to Today
Whitechapel, London, UK

2004-2006_ Africa Remix
Curated by Simon Njami, Museum Kunst Palast, Düsseldorf, Germany. Travelled to: Hayward Gallery, London, UK. Centre Georges Pompidou, Paris, France; Mori Art Museum, Tokyo, Japan; Moderna Museet, Stockholm, Sweden

2002_ Documenta 11, Kassel, Germany

1999_ dAPERTutto
La Biennale di Venezia, Venice, Italy

1998_ 24th São Paulo Biennial, São Paulo, Brazil

1997_ EL individuo y su memoria
6th Havana Biennial, Centro Wilfredo Lam, Havana, Cuba

1997_ Documenta 10, Museum Fridericianum, Kassel, Germany

1997_ Trade Routes: History and Geography
2nd Johannesburg Biennale, Newtown, Johannesburg, South Africa

1995_ Africus, 1st Johannesburg Biennale, Johannesburg, South Africa

1992_ 45th La Biennale di Venezia, Incroci del Sud: Affinities-Contemporary South African Art, Fondazione Levi Palazzo Giustinian Lolin, Venice, Italy; Stedelijk Museum, Amsterdam, The Netherlands

1992_ Best of Annecy, The Museum of Modern Art, New York, USA

Selected awards

2015_ Honorary Academician of the Royal Academy in London

2013_ Awarded an Honorary Doctorate in Fine Arts by Yale University

2012_ Member of the American Philosophical Society, Philadelphia, the American Academy of Arts and Sciences, Cambridge

2012_ Laureate of the Dan David Prize (for the Present Time Dimension in the Field of Plastic Arts), Tel Aviv University.

2012_ Presented Charles Eliot Norton lectures at Harvard University

2012_ Named as Commandeur des Arts et Lettres by the French Ministry of Culture and Communication

2011_ Elected as an Honorary Member in the American Academy of Arts and Letters

2011_ Doctor of Literature Honoris Causa, London University, London

2010_ 6th Annual Kyoto Prize for Lifetime Achievement in Arts and Philosophy, Inamori Foundation, Kyoto

2010_ Honorary Doctorate of the Royal College of Art, Royal College of Art, London, UK

2008_ Honorary doctorate, Rhodes University, Grahamstown, South Africa

2004_ Honorary Degree of Doctor of Literature, University of the Witwatersrand, Johannesburg, South Africa

KIA HENDA

Kiluanji



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1979, Luanda, Angola
Lives and works in Luanda, Angola and Lisbon, Portugal

Selected Solo Exhibitions

2014_ A City Called Mirage
Galeria Filomena Soares, Lisbon, Portugal

2013_ New Man - Homem Novo
Kunstraum Innsbruck, Austria

2010_ Trans It
SOSO Gallery, São Paulo, Brazil

2010_ Self-portrait as a white man
Bevilacqua La Masa
Foundation, Venice; Galleria Fonti, Naples, Italy

2008_ Estórias e Diligências
SOSO Gallery, Luanda, Angola

2008_ Portraits from a Slippery Look
Goethe Institute, Nairobi, Kenya

2008_ Expired Trading Products
Blank Projects, Cape Town, South Africa

2007_ Between the two red telephones
Galleria Fonti, Naples, Italy

2007_ Ngola Bar
Centro de Arte de Sines, Sines, Portugal

Selected Group Exhibitions

2016_ SomePlace Else Right Now
The Utility Muffin Research Kitchen - Frank Zappa Studio, Hollywood, USA

2016_ Things Fall Apart - Red Africa
Calvert 22 Foundation, London, UK

2016_ Kabbo Ka Mwuala (The Girls Basket)
National Gallery of Zimbabwe, Harare, Zimbabwe

2015-2016_ Making Africa: A Continent of Contemporary Design
Vitra Design Museum, Weil am Rhein, Germany. Travelled to Guggenheim Museum Bilbao, Bilbao, Spain; Centre de Cultura Contemporània de

Barcelona. Barcelona, Spain

2015_ To be Young Gifted and Black
Goodman Gallery, Johannesburg, South Africa

2015_ After Year Zero
Museum of Modern Art, Warsaw, Poland

2015_ Resignifications
Museo Bardini, Florence

2015_ Surrounding The Audience
New Museum Triennial, New York City, USA

2014-2015_ The Divine Comedy: Heaven, Hell, Purgatory revisited by Contemporary African Artists
Frankfurt MMK, Frankfurt, Germany. Travelled to SCAD Museum of Art, Georgia, USA; Smithsonian National Museum of African Art, Washington, USA; Museo Reina Sofia, Madrid, Spain; Correo Venezia, Venice; Hayward Gallery, London, England

2014_ O.R.G.A.S.M. the Organization of African States for Mellowness
Dak'Art, Dakar Senegal

2014_ Die Göttliche Komödie. Himmel, Hölle, Fegefeuer aus Sicht afrikanischer Gegenwartskünstler
Museum für Moderne Kunst, Frankfurt am Main, Germany

2013_ Giving Form to the Impatience of Liberty
Württembergischer Kunstverein Stuttgart, Germany

2013_ Close, Closer - The Real and Other Fictions
3ª Trienal de Arquitectura de Lisboa, Portugal

2013_ EL mañana ya estuvo aquí
MARCÓ - Museo de Arte Contemporánea de Monterrey, Mexico

2013_ Present Tense
Fundação Calouste Gulbenkian, Lisbon, Portugal

2013_ No Fly Zone.
Unlimited Mileage, Museu Coleção Berardo Lisbon, Portugal

2012_ Tomorrow Was Already Here
Tamayo Museum, Mexico City, Mexico

2012_ Les Prairies
Les Ateliers de Rennes - Biennale of Contemporary Art, Rennes, France

2012_ SuperPower: Africa in Science Fiction
Arnolfini Art Center, Bristol, UK

2012_ You Are Now Entering_____
Centre for Contemporary Art Derry, Londonderry, UK

2011_ Other Possible Worlds - Proposals on This Side of Utopia
Neue Gesellschaft für Bildende Kunst (NGBK), Berlin, Germany

2011_ Propaganda By Monuments
Contemporary Image Centre (CIC), Cairo, Egypt

2011_ The days of This Society

KIWANGA Kapwani

Are Counted
Abrons Art Center, New York, USA

2010_ *There is always a cup of sea to sail in*

29a Bienal de São Paulo, Brazil

2010_ *Self-Portrait As White Man*
Bevilacqua La Masa Foundation,
Venice, Italy

2010_ *Wild is the Wind*
Savannah College for Art and Design,
Atlanta, USA

2009_ *Black Atlantic*
ar/ge kunst Galerie Museum,
Bolzano, Italy

2009_ *Luanda: Smooth and Rave*
Grand Theatre, Evento Bienal,
Bordeaux, France

2009_ *Museu Solar do Ferrão*
Bahia, Brazil

2009_ *Museu Nacional de História Natural*
Luanda, Angola

2008_ *Farewell to post-colonialism*
3rd Guangzhou Triennial, Guangdong
Museum of Art, Guangzhou, China

2007_ *Luanda Triennial*
Luanda, Angola

2007_ *Luanda Pop_Check List*
52^a Biennale di Venezia, African
Pavilion, Venice, Italy

2007_ *Ne Travailler Jamais*
Rosalux, Berlin, Germany

2006_ *Arte InVisible*
Angola, ARCO, Madrid, Spain

2006_ *Sindika DokoLo Collection*
SOSO arte Contemporânea, Luanda,
Angola

2005_ *AC _ Angola Combatente*
SOSO arte Contemporânea, Luanda,
Angola

2005_ *MOVIMENTO*
SOSO I LAX, Luanda, Angola

2005_ *BAI ARTE 2005*
Banco Africano de Investimentos,
Luanda, Angola

2005_ *Dipanda Forever*
SOSO arte Contemporânea, Luanda,
Angola

Selected Awards

2012_ National Award for Culture and
the Arts from the Angolan Ministry
of Culture



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1978 in Ontario, Canada
Lives and works in Paris, France

Selected Solo Exhibitions

2015_ *Mediated Measures*
South London Gallery, London, UK

2014_ *Maji Maji*,
Jeu de Paume, Paris, France

2014_ *Trace Evidence*
École Supérieure d'Art et Design de
Valence, France

Selected Performances

2015_ *Histoire d'une conservatrice*
Bétonsalon, Paris, France

2015_ *Histoire d'une conservatrice*
Jeu de Paume, Paris, France

2015_ *To Speak of Things You Have
Not Seen*
South London Gallery, London, UK

2015_ *Afrogalactica: Un abrégé de La
future*
La Maison Rouge, Paris, France

2014_ *Museum of the Blind*
Musée Ethnographique de Berlin,
Berlin, Germany

2014_ *Afrogalactica: Un abrégé de
La future*

Tate's Across the Board series,
curated by Elvira Dyangani Ose,
FESTAC '77, Lagos, Nigeria

2013_ *Afrogalactica: Un abrégé de
La future*, on *A Thousand Years of
NonLinear History*, Centre Pompidou,
Paris, France

Selected Group Exhibitions

2016_ *Still (the) Barbarians*
curated by Koyo Kouoh

EVA International biennial,
Limerick, Ireland

2016_ Kampala Biennial,
Kampala, Uganda

2015_ Biennale de Lubumbashi,
Lubumbashi, Democratic Republic of
the Congo

2015_ *What we call Love*
curated by Christine Macel,
Irish Museum of Modern Art,
Dublin, Ireland

2015_ *A Century of Centuries*
SALT Beyoğlu, Istanbul, Turkey

2015_ *Post African Futures*
Goodman Gallery, Johannesburg,
South Africa

2014_ *Oracular Vernacular*
MAMO, Marseille, France

2011_ *Carte Blanche AfricAmerica*
Anis Gras, Arcueil, France
Synchronicity, Photoquai and Baudoin
Lebon Gallery, Paris, France

2011_ *Kaleidoscope Arena*
4eRoad to Contemporary Art,
Rome, Italy

2011_ *100 tekeningen tegen de
Vietnam oorlog*
Komplot, Brussels, Belgium

2011_ *100 dessins contre La guerre
du vietnam*
Le commissariat, Paris, France

2010_ *Filmer La Musique*
Point Ephémère, Paris, France

2009_ *Panorama 11, Le Fresnoy: studio
national des arts contemporains*
Tourcoing, France

2008_ *Alt-W: New Directions in
Scottish Digital Culture*
Glasgow Centre of Contemporary Art,
Glasgow, UK

2008_ *Panorama 9-10, Le Fresnoy:
Studio national des arts contemporains*
Tourcoing, France. 2007 Double Take,
Korean National University of the
Arts; Seoul, South Korea

2006_ *In the Centre Pompidou*
Centre Pompidou, Paris, France

2006_ Bienal Internacional de Arte
Contemporáneo, Almería, Spain

KOLOANE David



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1938, Alexandra, Johannesburg,
South Africa

Lives and works in Johannesburg,
South Africa

Selected Solo Exhibitions

2015_ *David Koloane Survey*
Wits Art Museum, Johannesburg,
South Africa

2010_ *Twenty Ten and Other Things*
Goodman Gallery, Cape Town,
South Africa

2008_ *Revival*
Goodman Gallery, Johannesburg,
South Africa

2006_ *New Work*
A.B.A Gallery, Cape Town,
South Africa

2003_ *Rituals*
Goodman Gallery, Johannesburg,
South Africa

2002_ *City Beat*
Seippel Gallery, Germany

1999_ *Cityscapes and City Dwellers*
Goodman Gallery, Johannesburg,
South Africa

1997_ *New Work*
NSA Gallery, Durban, South Africa

1994_ *Made in South Africa 2*
Goodman Gallery, Johannesburg,
South Africa

1993_ *Made in South Africa 1*
Goodman Gallery, Johannesburg,
South Africa

1993_ *Solo Exhibition*
Goodman Gallery, Johannesburg,
South Africa

1990_ Gallery on the Market, Newtown,
Johannesburg, South Africa

1977_ Nedbank Gallery, Killarney,
Johannesburg, South Africa

Selected Group Exhibitions

2014_ *Pangaea: New Art From Africa
and Latin America*
Saatchi Gallery, London, UK

2014_ *Controversial ways of seeing*
Bag Factory, Johannesburg,
South Africa

2013_ *My Joburg*
La Maison Rouge, Paris, France

2013_ *Imaginary Fact: Contemporary
South African Art and the Archive*
South African Pavilion, 55th la
Biennale di Venezia, Venice, Italy

2011_ *e-Scapes*
David Krut Publishing,
Johannesburg, South Africa

2009_ *KOLOANE MABASO MASHILE MAUTLOA*
Gallery AOP, Johannesburg,
South Africa

2006_ *Unhomely*
Seville Bienale, Seville, Spain

2002_ *Ubuntu*
Malaysia Art Museum,
Kuala Lumpur, Malaysia

1999_ *Liberated Voices*
National Museum of African Art,
Washington DC, USA

1996-1997_ South African National
Gallery, Cape Town, South Africa

1996_ Alvar Aalto Museum,
Jyväskylä, Finland

1995_ Zora Neal Hurston National
Museum of Fine Art Hurstonville,
Florida, USA

1995_ Meridian International Center,
Washington DC, USA

1995_ *Art from South Africa*
Museum of Modern Art, Oxford, UK

1988_ *The Neglected Tradition: towards
a new history of South African art
(1930-1988)*

Johannesburg Art Gallery,
Johannesburg, South Africa

1988_ *Pachipamwe International
Artists Workshop*
Zimbabwe National Gallery,
Harare, Zimbabwe

1988_ *Group show with Dumile Feni and
Louis Maqhubela*
Gallery 198, London, England

1987_ *Contemporary Black Artists
Exhibition*
Academy Art Gallery, Paris France

1986_ Academy Art Gallery,
Paris, France

1986_ *Historical Perspective of Black
South African Artists*
Alliance Francaise, Pretoria,
South Africa

1985_ *USSALEP/Fuba Workshop Exhibition*
Fuba Gallery, Johannesburg,
South Africa

1985_ Touring Exhibition, South
Africa and Germany with Ben Ntsusha,
FUBA Gallery, Johannesburg,
South Africa

1983-1984_ Triangle Artists'
Workshop Exhibition,
New York City, USA

KUMALO Sydney



PHOTO CREDIT: GOODMAN GALLERY ARCHIVE

Born in 1935 in Sophiatown, Johannesburg, South Africa

Died in 1988 in Johannesburg, South Africa

Selected Solo Exhibitions

1987_ Goodman Gallery, Johannesburg, South Africa

1982_ Goodman Gallery, Johannesburg, South Africa

1979_ Goodman Gallery, Johannesburg, South Africa

1977_ Goodman Gallery, Johannesburg, South Africa

1967_ Egon Guenther Gallery, Johannesburg, South Africa

1962_ Egon Guenther Gallery, Johannesburg, South Africa

Selected Group Exhibitions

1988_ *The Neglected Tradition: towards a new history of South African art (1930-1988)*

Johannesburg Art Gallery, Johannesburg, South Africa

1986-7_ *Johannesburg Art and Artists: Selections from a Century*
Johannesburg Art Gallery, South Africa

1985_ *Tributaries: a view of contemporary South African art*
Museum Africa, Johannesburg, South Africa. Travelled to venues in West Germany and Austria

1985_ *Amadlozi group exhibition*
New York, USA (organised by Goodman Gallery)

1985_ *A Selection of Works by Distinguished Black Artists*
FUBA, Johannesburg, South Africa

1975_ *Zulu Art*
Royal Museum for Central Africa, Tervuren, Belgium

1975_ *African Art from SA*
Gallery 21, London, UK

1975_ *SA Sculpture by Leading Artists*
Goodman Gallery, Johannesburg, South Africa

1979_ *Art from SA/ Art from Soweto*
Bonn and other centres in West Germany

1974_ *Contemporary SA Art*
National Art Gallery, Athens, Greece

1972_ *SA Graphics*
Goodman Gallery, Johannesburg, South Africa

1972_ *Group show*
Gallery 101, Johannesburg, 1972

1971_ *SA Graphic Art*
Holland, Belgium, West Germany

1969_ *Contemporary African Art*
Camden Arts Centre, London, UK

1967_ Johannesburg Group show,
Grosvenor Gallery, New York. São Paulo Biennale, São Paulo, Brazil

1966_ Venice Biennale, Venice, Italy

1966_ Grosvenor Gallery, London, UK (Two person show with Cecil Skotnes)

1965_ *Fifty Years of Sculpture*
Grosvenor Gallery, London, UK

1963_ *64 Amadlozi Group Exhibition*
Rome, Venice, Florence, Milan, Italy

1960_ *Artists of Fame and Promise*
Lawrence Adler Galleries, Johannesburg, South Africa

1958_ Group show, Lidchi Art Gallery, Johannesburg, South Africa

Selected Awards

1981_ SA Institute of Race Relations Exhibition (First prize)

1967_ Transvaal Academy (Bronze medal and travel bursary to the USA)

1960_ Artists of Fame and Promise

1963_ Art SA Today (Philip Frame Award)

LANGA Moshekwa

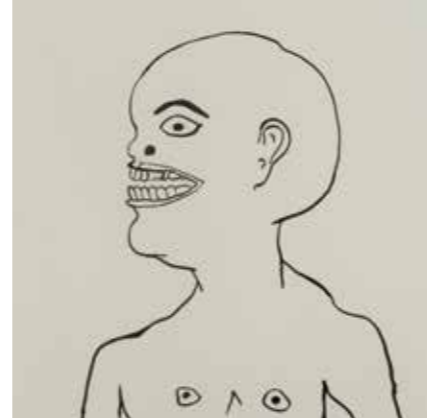


PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1975 in Bakenberg, Limpopo, South Africa

Lives and works in Amsterdam, The Netherlands

Selected Solo Exhibitions

2016_ *Ellipses*
Stevenson, Cape Town, South Africa

2014_ *The Jealous Lover*
ifa-Galerie, Stuttgart and ifa-Galerie, Berlin, Germany

2013_ *Counterpoints: Moshekwa Langa, In and Out of Africa*
Krannert Art Museum, University of Illinois, Urbana-Champaign, USA

2013_ *Mogalakwena*
Goodman Gallery, Cape Town, South Africa

2012_ *Ramokone*
Goodman Gallery, Johannesburg, South Africa

2011_ *Marhumbini: In An Other Time*
Kunsthalle Bern, Switzerland

2009_ *Thresholds*
Goodman Gallery, Johannesburg, South Africa

2007_ *Encounters: Moshekwa Langa - Homeland*
Modern Art Oxford, Oxford, UK

2007_ *The Inheritance of Loss*
Goodman Gallery, Cape Town, South Africa

2005_ *Moshekwa Langa*
MAXXI, Rome, Italy

2005_ *Backlash Blues*
Goodman Gallery, Johannesburg, South Africa

2004_ *Present+Tense*
Kunstverein Düsseldorf, Germany

2003_ *Interior Monologues*
Contemporary Arts Center, Cincinnati, USA

2002_ *Loss draws and co-wives*
Galerie Ascan Crone - Andreas Osarek, Berlin, Germany

2002_ *Fresh*
SANG, Cape Town, South Africa

2001_ *Another Time, Another Place*
Goodman Gallery, Johannesburg, South Africa

1999_ *Moshekwa Langa*
Centre d'Art Contemporain, Geneva, Switzerland

1999_ *Moshekwa Langa - Live and in Person*
The Renaissance Society, Chicago, USA

1998_ *Moshekwa Langa - D'OR*
Museum Boijmans van Beuningen, Rotterdam, The Netherlands

1997_ *Beware of Imitations*
Galerie Frank Hänel, Frankfurt

Selected Group Exhibitions

2016_ Dak'Art, Dakar Biennale, Senegal

2016_ *An Age of Our Own Making*
Images Biennial, Kunsthall Charlottenborg, Denmark

2015_ *The Poetry In Between: South-South*
Goodman Gallery, Cape Town, South Africa

2015_ *Other People's Memories*
Goodman Gallery, Johannesburg, South Africa

2014_ *One Man's Trash (is Another Man's Treasure)*
Danjuma Collection, London, UK

2013_ *My Joburg*
La Maison Rouge, Paris, France

2013_ *Cultural Brokerage: Africa Imagined*
Pretoria Art Museum, South Africa

2011_ *The Global Contemporary. Art Worlds After 1989*
ZKM Museum of Contemporary Art, Karlsruhe, Germany

2011_ *11th Biennale de Lyon: A Terrible Beauty is Born*
Musée d'art contemporain de Lyon, France.

2010_ *There is always a cup of sea to sail in*
29th São Paulo Biennale, Brazil

2010_ *The Marks We Make*
Goodman Gallery, Cape Town

2010_ *3rd World Festival of Black Arts and Cultures*
Biscuiterie de Medina, Dakar, Senegal

2009_ *Hypocrisy: The Sitespecificity of Morality*
The Museum of Contemporary Art, Oslo, Norway

2009_ *Fare Mondi/ Making Worlds*
53rd Venice Biennale, Venice, Italy

2009_ *Flow*
Studio Museum, Harlem, New York

2009_ *Africa and the World*
Goodman Gallery, Johannesburg, South Africa

2008_ *Snap Judgments: New positions in contemporary African photography*
Stedelijk Museum, Amsterdam, the Netherlands. Travelled to: Brooks Museum of Art, Memphis, Tennessee, USA

2007_ *Juicios Instantáneos*
Museo Tamayo, Mexico City, Mexico

2007_ *Expats / Clandestines*
Wiels Contemporary Art Centre, Brussels, Belgium

2007_ *On Memory*
Johan Deumens Gallery, Harlem, The Netherlands

2007_ *Who's got the Big Picture?*
MuHKA Museum voor Hedendaagse Kunst

2006_ *Olvida Quien Soy - Erase me from who I am*

Centro Atlantico de Arte Moderno, Las Palmas de Gran Canaria

2004-2006_ *Africa Remix*
Curated by Simon Njami
Museum Kunst Palast, Düsseldorf, Germany. Travelled to: Hayward Gallery, London, UK. Centre Georges Pompidou, Paris, France; Mori Art Museum, Tokyo, Japan; Moderna Museet, Stockholm, Sweden

2004_ *A Decade of Democracy: South African Art, 1994-2004*
Iziko South African National Gallery, Cape Town, South Africa

2003_ *How Latitudes Become Forms: Art in a Global Age*
Walker Art Center, Minneapolis, USA

2003_ *Black President: The Art and Legacy of Fela Anikulapo-Kuti*
New Museum of Contemporary Art, New York

2003_ *Dreams and Conflicts: The Viewer's Dictatorship*
50th Venice Biennale, Venice, Italy

2001-2002_ *The Short Century: Independence and Liberation Movements in Africa*

Curated by Okwui Enwezor
Museum Village Stuck, Munich, Germany. Travelled to: Martin-Gropius-Bau, Berlin, Germany; Museum of Contemporary Art, Chicago, USA; P.S. 1 and Museum of Modern Art, New York, USA

2000_ *Man and Space*
Gwangju Biennale, Korea

1998_ *Cultural Anthropophagy*
The 24th São Paulo Biennale, Brazil

1997_ *The individual and his memory*
6th Biennial de la Habana, Havana, Cuba

1997_ *On Life, beauty, translations and other difficulties*

The 5th International Istanbul 1997 Biennial, Yerebantan Cistern, Istanbul

1997_ *Graft, Trade Routes: History and Geography*
2nd Johannesburg Biennale, South African National Gallery, Cape Town, South Africa

1995_ *Africa 95*
Whitechapel Art Gallery, London, UK

Selected Awards

FNB VITA ART Award

LEGAE Ezrom



PHOTO CREDIT: GOODMAN GALLERY ARCHIVE

Born in 1939 in Vrededorp, Johannesburg, South Africa
Died in 1999 in Soweto, Johannesburg, South Africa

Selected Solo Exhibitions

- 1999_ Remembering Legae**
Goodman Gallery, Johannesburg, South Africa
- 1997_ Bill Karg's Contemporary Art Gallery**, New York City, USA
- 1979_ Valparaiso Biennale**, Valparaiso, Chile (Chicken Series, organised by Goodman Gallery)
- 1978_ Chicken Series**
Goodman Gallery, Johannesburg, South Africa
- 1966_ Egon Guenther Gallery**, Johannesburg, South Africa

Selected Group Exhibitions

- 1999_ Contemporary African Art**
WorldSpace Gallery, Washington DC, USA
- 1995_ Dak'art Biennial**, Dakar, Senegal
- 1988_ The Neglected Tradition: towards a new history of South African art (1930-1988)**
Johannesburg Art Gallery, Johannesburg, South Africa
- 1985_ Tributaries: a view of contemporary South African art**
Museum Africa, Johannesburg, South Africa. Travelled to venues in West Germany and Austria
- 1985_ Group Show**
(with Cecil Skotnes, Sydney Kumalo and Eduardo Villa)
Goodman Gallery, Johannesburg, South Africa
- 1985_ Amadlozi group exhibition**
New York City, USA (organised by Goodman Gallery)
- 1982-3_ Kunst aus Südafrika**
travelling show to West Germany
- 1981_ Black Art Today**
Jabulani Standard Bank, Soweto,

South Africa

1971_ Contemporary African Art
United States Information Services, Johannesburg

1967_ Art SA Today
Durban Art Museum, Durban, South Africa

Selected Awards

- 1979_ Valparaiso Biennale**
(Honourable Mention)
- 1970_ Awarded a USSALEP travel scholarship** for travel and study in the US and Europe
- 1967_ ArtSA Today** (Oppenheimer Sculpture Prize)
- 1968_ Transvaal Academy** (Merit Award)

LOU Liza



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1969 in New York, USA
Lives and works in Los Angeles USA and KwaZulu Natal, South Africa

Selected Solo Exhibitions

- 2016_ The Waves**
Galerie Thaddaeus Ropac, Salzburg, Austria
- 2015_ Liza Lou: Gather (One Million)**
Wichita Museum of Art, Kansas, USA
- 2015_ Color Field and Solid Grey**
Neuberger Museum of Art, Harrison, USA
- 2014_ Canvas**
Goodman Gallery, Johannesburg, South Africa
- 2014_ Solid/Divide**
White Cube, Bermondsey, London, UK
- 2013_ Liza Lou: Color Field**
Museum of Contemporary Art, San Diego, California, USA
- 2012_ Liza Lou: Let the Light In**
SCAD Museum of Art, Savannah, USA
- 2008_ Liza Lou**
Maximum Security, Lever House, New York City, USA
- 2002_ Liza Lou**
Museum Kunst Palast, Düsseldorf, Germany
- 2002_ Leaves of Glass**
Henie Oslo Kunstsenter, Oslo
- 2001_ Liza Lou II**
Bass Museum of Art, Miami, USA
- 2001_ Trailer**
Southeastern Contemporary Art Center, Winston-Salem, North Carolina

Selected Group Exhibitions

- 2016_ Material Considerations**
John Berggruen Gallery, San Francisco, USA
- 2015_ Painting@the Very Edge of Art**
Contemporary Art Galleries, University of Connecticut, Connecticut, USA

2015_ Edge of Silence
Goodman Gallery, Cape Town, South Africa

2015_ Other People's Memories
Goodman Gallery, Johannesburg, South Africa

2014_ Stories of Espai 10 and Espai 13
Fundació Joan Miró, Barcelona, Spain

2014_ Surfacing
Goodman Gallery, Cape Town, South Africa

2014_ Sleight of Hand: painting and illusion
San Jose Museum of Art, San Jose, USA

2013_ Turn off the Sun: Selections from La Colección Jumex
ASU Art Museum, Phoenix, USA

2013_ La Belle est la Bête
L'Institut Culturel Bernard Magrez, Bordeaux, France

2012_ Lightness?
Maison particulière, Brussels, Belgium

2012_ Advance/Notice
Goodman Gallery, Johannesburg, South Africa

2012_ The Female Gaze: Women Artists Making Their World, Pennsylvania Academy of Fine Arts, USA

2011_ Memories of the Future, The Olbricht's Collection
Curated by Wolfgang Schoppmann
La Maison Rouge, Paris, France

2011_ Strange Beauty: Baroque Sensibilities in Contemporary Art
I.D.E.A Space, Colorado Springs, USA

2010_ Now What?
Norton Museum of Art, West Palm Beach, Florida, USA

2010_ The Artist's Museum
Museum of Contemporary Art, Los Angeles, USA

2010_ Skin Fruit: Selections from the Dakis Joannou Collection
Curated by Jeff Koons, New Museum, New York City, USA

2010_ 19th Century and Modern Art
Metropolitan Museum of Art, New York City, USA

2010_ Selections from the Permanent Collection
Cleveland Museum of Art, Cleveland, USA

2010_ Lust for Life, Dance of Death, Olbricht Collection
Kunsthalle Krems, Austria

2006_ Collection of the Fondation Cartier pour l'art contemporain
Museum of Contemporary Art, Tokyo, Metropolitan Kiba Park, Tokyo, Japan

2004_ Splat, Boom, Pow: Cartoons in Contemporary Art
Contemporary Art Museum, Houston, USA. Travelled to: ICA, Boston, USA and Wexner Center for the Arts, Ohio, USA

2001_ Give and Take
Organized by Serpentine Gallery and Victoria and Albert Museum, London, UK

2000_ Sharing Exoticism
Biennale de Lyon d'art Contemporain, Lyon, France

1996_ A Labor of Love
New Museum, New York City, USA

Selected Awards

- 2013_ Anonymous Was a Woman**
Artist Award
- 2002_ John D. and Catherine T. MacArthur Foundation Fellowship**
- 1996_ Virginia Groot Foundation Award**

MACHONA Gerald



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1987 in Zimbabwe
Lives and works in Cape Town, South Africa

Selected Solo Exhibitions

- 2014_ Vabvakure (People from Far Away)**
Goodman Gallery, Johannesburg, South Africa
- 2013_ Vabvakure (People from far away)**
(MFA show)
Guy Butler Theatre, Grahamstown, South Africa

Selected Group Exhibitions

- 2016_ The future is already here - it's just not evenly distributed**
20th Biennale of Sydney, Sydney, Australia
- 2015_ Edge of Silence**
Goodman Gallery, Cape Town, South Africa
- 2015_ What remains is tomorrow**
South African Pavilion at 56th La Biennale di Venezia, Venice, Italy
- 2014_ Pop Goes the Revolution**
New Church, Cape Town, South Africa
- 2013_ Sommerakademie Performance**
Zentrum Paul Klee, Bern, Switzerland
- 2013_ St Moritz Art Masters Performance**
Mercedes Benz Art Lounge, St Moritz, Switzerland
- 2013_ Working Title**
Goodman Gallery, Johannesburg, South Africa
- 2013_ The beautiful ones**
Nolan Judin Gallery, Berlin, Germany
- 2013_ Making Way**
Standard Bank Gallery, Johannesburg, South Africa
- 2012_ Making Way**
Grahamstown National Arts Festival, Grahamstown, South Africa
- 2012_ Working Title**
Goodman Gallery, Cape Town, South Africa

MARX Gerhard



PHOTO CREDIT:

Born in 1976 in Johannesburg, South Africa
Lives and works in Cape Town, South Africa

Selected Solo Exhibitions

2015_ *Geometry of Echoes*
Goodman Gallery, Cape Town, South Africa

2014_ *The Garden at Night*
Clover Aardklop National Arts Festival, Potchefstroom, South Africa

2013_ *Lessons in Looking down*
Goodman Gallery, Johannesburg, South Africa

2011_ *The Viewing Room*
Goodman Gallery, Johannesburg, South Africa

2010_ *Cumulus*
Goodman Gallery, Cape Town, South Africa

2007_ *photo-*
Warren Siebrits Modern and Contemporary, Johannesburg, South Africa

2005_ *Gerhard Marx*
Warren Siebrits Modern and Contemporary, Johannesburg, South Africa

2003_ *New Works*
Outlet, Pretoria, South Africa

2000_ *Drawing and Animation*
Open Window Gallery, Pretoria, South Africa

1999_ *You are here*
Civic Gallery, Johannesburg, South Africa

Selected Group Exhibitions

2013_ *My Joburg*
La Maison Rouge, Paris, France

2013_ *Imaginary Fact: Contemporary South African Art and the Archive*
South African Pavilion, 55th la Biennale di Venezia, Venice, Italy

2011_ *The Underground, the Surface and the Edges*
Michaelis Galleries, Cape Town, South Africa

2011_ *Life of Bone*
Origins Centre, Johannesburg, South Africa

2006_ *Figuring Faith*
Curated by Fiona Rankin Smith, Standard Bank Art Gallery, Johannesburg

2004_ *Ten Years of Democracy Exhibition*
Klein Karoo National Arts Festival, Oudsthoorn, South Africa

Selected Awards

2007_ Sundance Fellowship, Sundance Film Festival Screen Writers Laboratory, Utah, USA

2004_ Ampersand Fellowship, New York

MASAMVU Misheck



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1980 in Penhalonga, Zimbabwe
Lives and works in Harare, Zimbabwe

Selected Solo Exhibitions

2016_ *Still*
Goodman Gallery, Johannesburg, South Africa

2015_ *Misheck Masamvu*
Institut Franchise, Paris, France

2014_ *Life Sentence*
blank projects, Cape Town, South Africa

2012_ *Epitaph*
blank projects, Cape Town, South Africa

2009_ *Shame*
Gallery Delta, Harare, Zimbabwe

2009_ *Disputed Seats*
Influx Contemporary Art, Lisbon, Portugal

2003_ *A Naked Mind II*
Gallery Delta, Harare, Zimbabwe

2002_ *A Naked Mind I*
National Gallery, Bulawayo, Zimbabwe

Selected Group Exhibitions

2016_ *Live Uncertainty*
32nd Bienal de São Paulo, São Paulo, Brazil

2015_ *Triangle*
with Tayseer Barakat and Ismail Al Rifai, curated by Mohamed Abou Elnaga, The Mojo Gallery, Dubai, United Arab Emirates

2014_ *next thing you know*
blank projects, Cape Town, South Africa

2013_ *Afroplicity*
Njelele Art Station, Harare, Zimbabwe

2013_ *blank projects in*
Johannesburg, Ithuba Arts Gallery, Johannesburg, South Africa

2013_ *Working Title*
Goodman Gallery, Johannesburg, South Africa

2013_ *Leatherette*
Gallery 23, Amsterdam, The Netherlands

2012_ *Dekonstruiert und Gefickt*
Galerie Françoise Heitsch, Munich, Germany

2011_ *Zimbabwe Pavilion at 54th La Biennale di Venezia*, Venice, Italy

2011_ *São Tomé Biennale*, São Tomé, São Tomé and Príncipe

2010_ *Africa 2.0 > is there a Contemporary African art?*
Influx Contemporary Art, Lisbon, Portugal

2008_ *Art, Migration and Identity*
Africa Museum, CBK, Arnhem, The Netherlands

2008_ *Hidden Stories*
Grote Kerk, Haarlem, The Netherlands

2008_ *Many Rivers to Cross*
Café Gallery, London, UK

2008_ *696*
National Gallery of Zimbabwe, Harare, Zimbabwe

MATSOSO Leonard



PHOTO CREDIT: LAURENCE TREACHER

Born in 1949 in Soweto, South Africa
Lives in Johannesburg, South Africa

Selected Solo Exhibitions

1971_ Goodman Gallery, Johannesburg, South Africa

1970_ Goodman Gallery, Johannesburg, South Africa

Selected Group Exhibitions

1988_ *The Neglected Tradition: towards a new history of South African art (1930-1988)*
Johannesburg Art Gallery, Johannesburg, South Africa

1986-87_ *Johannesburg Art and Artists: Selection from a Century*
Johannesburg Art Gallery, Johannesburg, South Africa

1985_ *Tributaries: a view of contemporary South African art*
Museum Africa, Johannesburg, South Africa. Travelled to venues in West Germany and Austria

1981_ *Republic Festival Exhibition*
Durban, South Africa

1979-80_ *Renaissance II*
SAAA, Johannesburg and Pretoria, South Africa

1979_ *Bienal de São Paulo*, São Paulo, Brazil

1979_ *Art from SA/Art from Soweto*
Nuremberg, West Germany

1979_ *Arts Festival*
Houston, USA

1978-79_ *SA Graphic Art*
West Germany

1978_ *Sharp festival*
Grahamstown, South Africa

1976_ *SA Art- Canberra Week*
Canberra, Australia

1974_ *Contemporary SA Art*
National Art Gallery, Athens, Greece

1974_ *African Art Exhibition*
National Art Society, Johannesburg, South Africa

MAUTLOA Kagiso Pat

1974_ *Festival of SA Graphics and Multiples*
Goodman Gallery,
Johannesburg, South Africa
1973_ Bienal de São Paulo, São Paulo, Brazil
1972_ Florida USA; SA Graphics,
Goodman Gallery, Johannesburg, SA

Selected Awards

1972_ First prize, UTA Pavement Artists Competition, Hyde Park Shopping Centre, Johannesburg
1973_ Special Prize for Drawing, Bienal de São Paulo, São Paulo, Brazil



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1952 in Ventersdorp, South Africa
Lives and works in Johannesburg, South Africa

Selected Solo Exhibitions

2012_ *In the Viewing Room*
Goodman Gallery,
Johannesburg, South Africa
2009_ Goodman Gallery, Cape Town, South Africa
2008_ *Other Presences*
Goodman Gallery,
Johannesburg, South Africa
2003_ *Tracking*
Goodman Gallery,
Johannesburg, South Africa
1999_ *Kagiso in Johannesburg*
Goodman Gallery,
Johannesburg, South Africa
1994_ *Unlocked*
Goodman Gallery,
Johannesburg, South Africa

Selected Group Exhibitions

2011_ *(Re)constructions Contemporary Art from South Africa*
Niterói Contemporary Art Museum,
Rio de Janeiro, Brazil
2009_ *Contemporary Sculpture in the Landscape*
Nirox Foundation, Cradle of Humankind, Krugersdorp
2007_ *Shift*
Goodman Gallery, Cape Town, South Africa
2007_ *Double 07*
Polokwane Art Museum, Limpopo Province, South Africa
2006_ *Faces to Names*
Alliance Francaise,
Johannesburg, South Africa
2005_ *Sasol Works Awards*
Johannesburg, South Africa
2002_ *Group Show*
Gallery Seippel, Köln, Germany

2001_ *Thapong*
Gaborone Museum, Gaborone, Botswana

1999_ *AFRIQUES*
La Musee de la Photographie a Charleroi, Belgium

1999_ Association for Visual Arts, Cape Town, in collaboration with the Goodman Gallery, Johannesburg, South Africa

1997_ *Lift Off*
Inaugural Exhibition, Goodman Gallery, Johannesburg, South Africa

1997_ *Alternating Currents*
2nd Johannesburg Biennale
Curated by Okwui Enwezor and Octavio Zaya,
Johannesburg, South Africa

1997_ *If You Scratch... two-person show* with David Koloane
Gallery on the Round, Grahamstown & Goodman Gallery, Johannesburg, South Africa

1996_ *Colours - Art from South Africa*
House of World Cultures, Berlin, Germany

1995_ *Hassan, Koloane, and Mautloa*
Newtown Galleries, for Africus, 1st Johannesburg Biennale, Johannesburg, South Africa

1995_ *Vita Art Now*
Johannesburg Art Gallery,
Johannesburg, South Africa

1995_ La Biennale di Venezia,
Venice, Italy

1995_ *On the Road - Africa '95*
Delfina Studio Trust, Bernard Jacobson Gallery, London, UK

1994_ *Un Art Contemporain d'Afrique du Sud, Association Francaise d'Action*
The Grand Arche, Paris, France

1994_ *Contemporary Art from South Africa*
Ottobrun, Munich, Germany

1993_ *Grafolies '93*
First Abijan Biennale, Cote d'Ivoire

1989_ *Triangle Workshop Exhibition*
Mashomack, USA

1989_ Third Havana Biennale, Cuba

1988_ *The Neglected Tradition: towards a new history of South African art (1930-1988)*
Johannesburg Art Gallery,
Johannesburg, South Africa

1986_ *Transitional Art*
Goodman Gallery,
Johannesburg, South Africa

1985_ *Tributaries: a view of contemporary South African art*
Museum Africa, Johannesburg, South Africa. Travelled to venues in West Germany and Austria

1982_ National Art Museum of Botswana, Gaborone

MURRAY Brett



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1961, in Pretoria, South Africa
Lives and works in Cape Town, South Africa

Selected Solo Exhibitions

2015_ *Again and Again*
Goodman Gallery,
Cape Town, South Africa
2012_ *Hail to the Thief II*
Goodman Gallery,
Johannesburg, South Africa
2010_ *Hail to the Thief*
Goodman Gallery,
Cape Town, South Africa
2009_ *Crocodile Tears*
Goodman Gallery,
Johannesburg, South Africa
2008_ *Crocodile Tears*
Goodman Gallery,
Cape Town, South Africa
2006_ *Sleep Sleep*
Goodman Gallery, Johannesburg, South Africa and João Ferreira Gallery, Cape Town, South Africa
2003_ *Us and Them*
Axis Gallery, New York, USA
2002_ *White Like Me*
Standard Bank Young Artist of the Year Award exhibition, National Arts Festival, Grahamstown, South Africa. Travelled to: King George VI Art Gallery, Port Elizabeth, South Africa; Tatham Art Gallery, Pietermaritzburg, South Africa; Durban Art Gallery, Durban, South Africa; Johannes Stegman Art Gallery, Bloemfontein, South Africa; South African National Gallery, Cape Town, South Africa; Standard Bank Gallery, Johannesburg, South Africa
2001_ *Hero*
Bell-Roberts Contemporary,
Cape Town, South Africa
2000_ *I Love Africa*
Bell-Roberts Contemporary, Cape Town, South Africa and Goodman Gallery, Johannesburg, South Africa

1997_ *Own*
Hänel Gallery, Cape Town, SA and Goodman Gallery, Johannesburg, South Africa

1996_ *Brett Murray: New Sculptures*
Gallery Frank Hänel,
Frankfurt, Germany

1996_ *White Boy Sings the Blues*
Rembrandt van Rijn Gallery,
Johannesburg, South Africa

Selected Group Exhibitions

2015_ *What remains is tomorrow*
South African Pavilion at the 56th La Biennale di Venezia,
Venice, Italy
2014_ *Shield and Spear*
LA premiere, Billy Wilder Theater,
Hammer Museum, Los Angeles, USA
2014_ *Pop Goes the Revolution*
New Church, Cape Town, South Africa
2014_ *From Sitting to Selfie*
Standard Bank Gallery,
Johannesburg, South Africa
2013_ *My Joburg*
La Maison Rouge, Paris, France
2013_ *Art Palm Beach*
Dean Projects, Florida, USA
2013_ *The Loom of the Land*
Stevenson,
Johannesburg, South Africa
2013_ *Summer Show*
Casa Labia Gallery,
Cape Town, South Africa
2012_ *Spring Show*
Goodman Gallery, Cape Town, SA
2012_ *Sensing the Subject A selection of Piet Viljoen's art collection*
Curated by Penny Siopis,
The New Church,
Cape Town, South Africa
2012_ *Our Fathers*
AVA Gallery, Cape Town, South Africa
2012_ *Recollect*
Southern Guild, The Woodstock Foundry, Cape Town, South Africa
2011_ *Thinking Around*
Tokara, Stellenbosch, South Africa
2010_ *In Other Words*
Goodman Gallery,
Johannesburg, South Africa
2010_ Spier Contemporary,
Cape Town, South Africa
2008_ The other Mainstream II: Selections from the Mikki and Stanley Weithorn Collection,
Arizona State University Art Museum,
Arizona, USA
2007_ Cape 07' Biennale,
Cape Town, South Africa
2004_ *A Decade of Democracy*
Iziko South African National Gallery, Cape Town, South Africa

Selected Awards

2010_ Finalist, Spier Contemporaries
2007_ Finalist, Spier Contemporaries
2002_ Winner, collaboration with the late Stefaans Samcuia, Cape Town International Convention Centre, Public Art Competition
1998_ Winner, Cape Town Urban Art Foundation, Sculpture Competition
1992_ Finalist, Cape Town Urban Art Foundation, Sculpture Competition
1992_ Finalist, Waterfront Sculpture Competition, Cape Town

NAZARETH Paulo



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1977, Governador Valadares, Brazil
Lives and works throughout the world

Selected Solo Exhibitions

- 2015_ *Genocide in Americas***
Meyer Riegger, Berlin, Germany
- 2014_ *Banderas Rotas***
Galleria Franco Noero, Torino, Italy
- 2014_ *Che Cherera***
Mendes Wood DM, São Paulo, Brazil
- 2014_ *The Journal***
Institute for Contemporary Arts, London, United Kingdom
- 2013_ *Veneza Neves***
Veneza, Ribeirão das Neves, Brazil
- 2012-2013_ *Premium Bananas***
Museu de Arte de São Paulo - MASP, São Paulo, Brazil
- 2012_ *Noticias de America***
Mendes Wood, São Paulo, Brazil
- 2010_ *Na impossibilidade de nomear***
uma Museu de Uberlândia, Uberlândia, Brazil
- 2008_ *Paulo Nazareth LTDA***
Porto Alegre, Brazil
- 2007_ *Museu de Arte de Pampulha***
Belo Horizonte, Brazil
- 2005_ *O Junta Dor de Coisas***
Espaço Múltiplos Mestre Orlando CCIR Lagoa do Nado Clandestina, Galeria da Escola de Belas artes UFMG, Belo Horizonte, Brazil
- 2004_ *Gambiarreiro***
Galeria de Arte do SESI MINAS, Minas Gerais, Brazil

Selected Group Exhibitions

- 2016_ *Art Unlimited***
Art Basel, Basel, Switzerland
- 2016_ *Soft Power. Arte Brasil***
Kunsthall KAdE, Amersfoort, The Netherlands
- 2016_ *Much wider than a Line***
SITE Santa Fe, Santa Fe, USA

- 2015_ *Imagine Brazil***
Instituto Tomie Ohtake, São Paulo, Brazil
- 2015_ *Tunga Jac Leirner Paulo Nazareth Marepe***
11 Columbia and Galleria Franco Noero, Monaco, France
- 2015_ *Walking Sculpture 1967-2015***
deCordova Park and Museum, Lincoln, USA
- 2015_ *The Poetry In Between: South-South***
Goodman Gallery, Cape Town, South Africa
- 2014_ *Imagine Brazil***
Musée d'art contemporain de Lyon, Lyon, France
- 2014_ *Alimentário***
Museu de Arte Moderna Rio de Janeiro, Rio de Janeiro, Brazil
- 2014_ *Cães Sem Plumas***
Museu de Arte Moderno Aloisio Magalhães, Recife, Brazil
- 2014_ *Histórias Mestiças***
Instituto Tomie Ohtake, São Paulo, Brazil
- 2014_ *É Tudo Nordeste?***
3ª Bienal da Bahia, Salvador, Brazil
- 2014_ *The Rise and Fall of Art Biennales***
LATVIAN Center for Contemporary Art, Riga, Latvia
- 2014_ *BRICS***
OI Futuro Flamengo, Rio de Janeiro, Brazil
- 2013-2014_ *Imagine Brazil***
Astrup Fearnley Museet, Oslo, Norway
- 2013-2014_ *Entre-temps... Brusquement, et ensuite***
12e Biennale de Lyon, Lyon, France
- 2013_ *Il Palazzo Enciclopedico***
Curated by Massimiliano Gioni, 55th La Biennale di Venezia, Venice, Italy
- 2013_ *Museum as Hub: Walking Drifting Dragging***
New Museum, New York, USA
- 2013_ *avante brasil***
Kunst Im Tunnel, Düsseldorf, Germany
- 2013_ *Coleção Itaú de Fotografia Brasileira***
Instituto Tomie Ohtake, São Paulo, Brazil
- 2013_ *The insides are on the outside***
- O interior está no exterior, Casa de Vidro, São Paulo, Brazil
- 2013_ *Bienal de Montevideo***
Montevideo, Uruguay

Selected Awards

- 2012_ MASP de Artes Visuais - Mercedes-Benz Award**, São Paulo, Brazil
- 2010_ Prêmio 12º Salão Nacional de Arte de Itajaí**, Santa Catarina, Brazil
- 2005_ Special reference from the jury - 4º Salão de Artes Jataí**, Brazil
- 2004-2005_ Bolsa Pampulha - 28º Salão de Arte de Belo Horizonte**, Brazil

NESHAT Shirin



PHOTO CREDIT: LYLE ASHTON HARRIS

Born in 1957 in Qazvin, Iran
Lives and works in New York City, USA

Selected Solo Exhibitions

- 2015_ *Shirin Neshat: The Home of My Eyes***
Yarat Art Center, Baku, Azerbaijan
- 2015_ *Shirin Neshat: Facing History***
Hirshhorn Museum and Sculpture Garden, Washington DC, USA
- 2014_ *Shirin Neshat: Afterwards***
Mathaf: Arab Museum of Modern Art, Doha, Qatar
- 2014_ *Shirin Neshat***
National Museum of Modern and Contemporary Art, Seoul, South Korea
- 2014_ *Shirin Neshat***
Mücsarnok Kunsthalle, Budapest, Hungary
- 2014_ *Shirin Neshat, Our House is on Fire***
Rauschenberg Foundation Project Space, New York City, USA
- 2013_ *Shirin Neshat: Written on the Body***
Espacio Fundación Telefónica, Madrid, Spain
- 2013_ *Shirin Neshat***
Dirimart, Istanbul, Turkey
- 2013_ *The Book of Kings***
Faurischou Foundation, Beijing, China
- 2012_ *The Book of Kings***
Gladstone Gallery, New York City, USA
- 2011_ *Women Without Men***
Palazzo Reale, Milan, Italy
- 2011_ *Shirin Neshat: Soliloquy***
Yorkshire Sculpture Park, Wakefield, UK
- 2009_ *Games of Desire***
Gladstone Gallery, Brussels, Belgium
- 2009_ *Women Without Men***
National Museum of Contemporary Art, Athens, Greece. Travelled to: Kulturhuset, Stockholm, Sweden
- 2009_ *Shirin Neshat: Turbulent***
Galleri Faurischou, Copenhagen, Denmark

- 2008_ *Shirin Neshat: Women Without Men***
Newcomb Art Gallery, Tulane University, New Orleans, USA
- 2008_ *Shirin Neshat: New Works***
Galerie Jérôme de Noirmont, Paris, France
- 2008_ *Women Without Men***
ARoS Aarhus Kunstmuseum, Aarhus, Denmark. Travelled to: Gallery Faurischou, Beijing, China
- 2008_ *Shirin Neshat***
National Gallery of Iceland, Reykjavik, Iceland
- 2006_ *Shirin Neshat***
Stedelijk Museum CS, Amsterdam, The Netherlands
- 2002_ *Shirin Neshat: Rapture***
Guggenheim Museum Bilbao, Bilbao, Spain
- 2005_ *Shirin Neshat***
Hamburger Bahnhof, Museum für Gegenwart, Berlin, Germany
- 2001_ *Shirin Neshat***
Musée d'Art Contemporain de Montreal. Traveled to: Walker Art Center, Minneapolis; Contemporary Arts Museum, Houston, Texas; Miami Art Museum, Miami, USA
- 2000_ *Shirin Neshat***
Serpentine Gallery, London, UK
- 1998_ *Shirin Neshat***
Tate Gallery, London, UK
- 1998_ *Shirin Neshat: Turbulent***
Whitney Museum of American Art, Philip Morris Branch, New York City, USA

Selected group exhibitions

- 2016_ *Looking at the World Around You: Contemporary Works from Qatar Museums***
Santander Art Gallery, Madrid, Spain
- 2015_ *Islamic Art Now: Contemporary Art of the Middle East***
LACMA, Los Angeles, USA
- 2015_ *Gender in Art***
Museum of Contemporary Art in Krakow, Krakow, Poland
- 2015_ *Diverse Works: Director's Choice, 1997-2015***
Brooklyn Museum, New York City, USA
- 2015_ *About Trees***
Zentrum Paul Klee, Bern, Switzerland
- 2014_ *The Future (Looking Forward)***
La Biennale de Montréal, Montreal, Canada
- 2014_ *Manifest Intention. Drawing In All Its Forms***
Castello di Rivoli, Turin, Italy
- 2014_ *The New International***
Garage Museum of Contemporary Art, Moscow, Russia
- 2014_ *Songs of Loss and Songs of Love***
Gwangju Museum of Art, South Korea
- 2014_ *Pionnières: Lynda Benglis, Louise Bourgeois, Marlene Dumas, Tracey Emin, Roni Horn, Shirin Neshat, Cindy Sherman, Nancy Spero, Niki De***
Saint Phalle
CAB Art Center, Brussels, Belgium
- 2013_ *She Who Tells a Story: Women Photographers from Iran and the Arab World***
Museum of Fine Arts, Boston, USA
- 2013_ *Displaced Visions Emigré Photographers of the 20th Century***
The Israel Museum, Jerusalem
- 2013_ *All You Need is Love***
Mori Art Museum, Tokyo, Japan
- 2011_ *São Paulo Bienal***
São Paulo, Brazil
- 2010_ *Calder to Warhol: Introducing the Fisher Collection***
San Francisco Museum of Modern Art, San Francisco, USA
- 2009_ *Elles@centrepompidou***
Centre Pompidou, Paris, France
- 2009_ *Photographic Power and Violence, Disease, and Death Photographed***
Fotomuseum Winterthur, Switzerland
- 2007_ *Not for Sale***
P.S.1 Contemporary Art Center, New York City, USA
- 2007_ *Lights Camera Action: Artist's Film for the Cinema***
Whitney Museum of American Art, New York City, USA
- 2006_ *Without Boundary: 17 Ways of Looking***
Museum of Modern Art, New York City, USA
- 2003_ *ICP Triennial of Photography and Video***
International Center of Photography, New York City, USA
- 2002_ *Moving Pictures***
Solomon R. Guggenheim Museum of Art, New York City, USA
- 2000_ *Sharing Exoticisms***
Lyon Biennial, Lyon, France
- 2000_ *Whitney Biennial***
Whitney Museum of American Art, New York
- 1999_ *48th La Biennale di Venezia***
Venice, Italy
- 1997_ *Trade Routes: History and Geography***
2nd Johannesburg Biennale, Johannesburg, South Africa
- 1995_ *Orientation***
4th International Istanbul Biennial, Istanbul
- 1995_ *Transculture***
La Biennale di Venezia, Venice, Italy

NHLENGETHWA Sam

Selected Awards

- 2014**_ Crystal Award, World Economic Forum, Davos, Switzerland
2009_ Silver Lion, 66th Venice Film Festival
2009_ Cinema for Peace Special Award, Hessischer Filmpreis, Germany
2008_ Rockefeller Foundation Media Arts Fellowship, New York
2008_ Cultural Achievement Award, Asia Society, New York
2006_ Lillian Gish Prize, New York
2005_ Hiroshima Art Prize, Hiroshima City Museum of Art, Hiroshima, Japan
2003_ ZeroOne Award, Universität der Künste, Berlin
2003_ Fine Art Prize, Heitland Foundation, Celle, Germany
2002_ Infinity Award for Visual Art, International Center for Photography, New York
2000_ Grand Prix, Gwangju Biennale, Gwangju, Korea
1999_ First International Prize, 48th Venice Biennale, Venice, Italy



PHOTO CREDIT: JURIE SENEKAL

Born in 1955, in Springs, South Africa
Lives and works in Johannesburg, South Africa

Selected Solo Exhibitions

- 2014**_ *Life, Jazz and Lots of Other Things* Gallery 1600, Atlanta, Georgia, USA
2014_ *Life, Jazz and Lots of Other Things* SCAD Museum of Art, Savannah, Georgia, USA
2014_ *Life, Jazz and Lots of Other Things* Trois Gallery, Atlanta, Georgia, USA
2014_ *Some Final Tributes* Goodman Gallery, Johannesburg, South Africa
2012_ *Conversations* Goodman Gallery, Johannesburg, South Africa
2010_ *Kind of Blue* Goodman Gallery, Johannesburg, South Africa
2008_ *Tributes* Goodman Gallery, Cape Town, South Africa
2006_ *Townships Re-visited* Goodman Gallery, Johannesburg, South Africa
2004_ *Sam Nhlengethwa* Goodman Gallery, Johannesburg, South Africa; Joao Ferreira Gallery, Cape Town, South Africa
2001_ *Jozi People* Goodman Gallery, Hyde Park, Johannesburg, South Africa
1998_ *Interiors* Goodman Gallery, Johannesburg, South Africa
1996_ *Mine Trip* Goodman Gallery, Johannesburg, South Africa
1995_ *Senegalese Images* Goodman Gallery, Johannesburg, South Africa

1994-1995_ *Homage to Jazz* Standard Bank Young Artist Award travelling show, various venues across South Africa

Selected Group Exhibitions

- 2014**_ *Contemporary Art / South Africa* Yale University Art Gallery, New Haven, Connecticut
2013_ *My Joburg* La Maison Rouge, Paris, France
2013_ *Imaginary Fact: Contemporary South African Art and the Archive* South African Pavilion, 55th la Biennale di Venezia, Venice, Italy
2011_ *Constructions Contemporary Art from South Africa* Museu de Arte Contemporânea de Niterói, Brazil
2010_ 12th International Cairo Biennale
2009_ *Strengths and Convictions: The Lives and times of South Africa's Nobel Peace Prize Laureates, Albert Luthuli, Desmond Tutu, F.W. de Klerk, Nelson Mandela* Iziko South African National Gallery, Cape Town
2006_ *Faces to Names* Alliance Française, Johannesburg, South Africa
2006_ *Sam Nhlengethwa: Black Goats: Art on Paper* Johannesburg, South Africa
2006_ *From Apartheid to Democracy: The Freedom Struggle in South Africa and the American South* Jimmy Carter Presidential Museum, Atlanta, USA
2005_ *Unity Series* The World Economic Forum, Davos, Switzerland
2004_ *New Identities - Contemporary South African Art* Museum Bochum, Germany
2004_ *POST - Contemporary South African photography* Tama Art University Museum, Tokyo, Japan
2003_ 8th Havana Biennale, Cuba
2002_ *South African Art from 1850 to 2002* Goodman Gallery, Johannesburg, South Africa
2002_ *African & African American Shared Understanding Project*, Atlanta, Georgia, USA
1995_ *Africa 95* Whitechapel, London, UK
1990_ *Thupelo Show* FUBA Gallery, Johannesburg, South Africa
1990_ Goodman Gallery, Johannesburg, South Africa
1989_ *Thupelo Show* FUBA Gallery, Johannesburg, South Africa

1984_ FUBA Gallery, Johannesburg, South Africa

Selected Awards

- 1996**_ First National Bank Vita Awards Nominee, First National Bank, Johannesburg, South Africa
1994_ First National Bank Vita Awards nominee, Johannesburg, South Africa
1993_ Bertrams VO Art for Africa Finalist, Johannesburg, South Africa
1993_ Standard Bank Young Artist Award Winner for 1994, Standard Bank, Johannesburg, South Africa
1992_ Delfina Studio Trust Summer Award, London, UK

OLTMANN Walter



PHOTO CREDIT: ANTHEA POKROY

Born in 1960 in Rustenburg, South Africa
Lives and works in Johannesburg, South Africa

Selected Solo Exhibitions

- 2015**_ *Cradle* Goodman Gallery, Cape Town, South Africa
2014_ *In the Weave* Standard Bank Gallery, Johannesburg, South Africa
2013_ *Penumbra* Goodman Gallery, Johannesburg, South Africa
2007_ *Walter Oltmann* Goodman Gallery, Johannesburg, South Africa
2001_ Standard Bank Young Artist Award travelling show, various venues across South Africa

Selected Two-person Exhibitions

- 2008**_ Two-person exhibition with Peter Schütz, Goodman Gallery, Cape Town, South Africa
1998_ *Icons and Idols* Two-person exhibition with Peter Schütz, Goodman Gallery, Johannesburg, South Africa
1993_ Two-person exhibition with Peter Schütz, Goodman Gallery, Johannesburg, South Africa

Selected Group Exhibitions

- 2015-16**_ *Disguise: Masks & Global African Art* Seattle Art Museum, Seattle, USA. Travelled to Brooklyn Museum, New York City, USA; Fowler Museum, Los Angeles, USA
2015_ *TWENTY: Art in the Time of Democracy* Beijing International Art Biennale, China
2014_ *From Sitting to Selfie* Standard Bank Gallery, Johannesburg, South Africa

2012_ *Coming of Age: 21 Years of Artist Proof Studio* Johannesburg Art Gallery, Johannesburg, South Africa

- 2012**_ *Pointure* University of Johannesburg Art Gallery, Johannesburg, South Africa
2011_ *Water, The [Delicate] Thread of Life* Standard Bank Gallery, Johannesburg, South Africa
2010_ *The Marks We Make* Goodman Gallery, Cape Town, South Africa
2008_ *Matrix Natura* 18th International Contemporary Textile Exhibition, Como, Italy
2007_ *Sasol Wax Art* Johannesburg Art Gallery, Johannesburg, Iziko South African National Gallery, Cape Town, South Africa

2005_ *In the Making: Materials and Process* Group exhibition at Michael Stevenson Contemporary Gallery, Cape Town, South Africa

2004_ Three-person exhibition with Kevin Brand and Samson Mudzunga, Michael Stevenson Contemporary Gallery, Cape Town, South Africa

2003_ *Coexistence: Contemporary Cultural Production in South Africa* The Rose Art Museum, Brandeis University, Boston Massachusetts, USA

1998_ *Holdings: Refiguring the Archive* WITS University, Johannesburg, South Africa

1995_ *Three Sculptors - Three Readers* Three-person traveling exhibition with Neels Coetzee and Peter Schütz

Selected Awards

- 2010**_ Ampersand Fellowship, Ampersand Foundation
2007_ Sasol Wax Art Award
2001_ Standard Bank Young Artist Award for Visual Art

REZAIRE Tabita



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1989, in Paris, France
Lives and works in Johannesburg,
South Africa

Selected Solo Exhibitions

2016_ Exotic Trade
Goodman Gallery,
Cape Town, South Africa
2016_ Sorry For Real
MoCADA, New York City, USA

Selected Group Exhibitions

2016_ Berlin Biennale, Berlin,
Germany
2016_ Afrofuturism
The New School, New York City, USA
2016_ Merkaba
Broad Museum, Los Angeles, USA
2016_ Ankh, Wedja, Seneb
MoCADA, New York City, USA
2016_ Your Digital Self Hates You
Stadtgalerie Gallery, Bern,
Switzerland
2016_ Dance with FLamingos
Queens International Museum,
New York City, USA
**2016_ The Future Is Here, It's Just
Not Evenly Distributed**
Import Projects, Berlin, Germany
2016_ Radical Creatives in Urbanism
SAVVY Contemporary, Berlin, Germany
**2015-16_ Making Africa: A Continent
of Contemporary Design**
Vitra Design Museum, Weil am Rhein,
Germany. Travelled to Guggenheim
Museum Bilbao, Bilbao, Spain; Centre
de Cultura Contemporània
de Barcelona
2015-16_ CO-WORKERS: Network as Artist
Musée d'Art Moderne de la Ville de
Paris, Paris, France
2015_ 89plus, Filter Bubble
LUMA, Westbau, Zurich, Switzerland
2015_ To be Young Gifted and Black
Goodman Gallery,
Johannesburg, South Africa

2015_ The Film Will Always Be You
Tate Modern, London, UK
**2015_ Basha Uhuru Expressions
Of Freedom**, Constitution Hill,
Johannesburg, South Africa
**2015_ AXWFF - Another Experiment by
Women Film Festival**, New York, USA
2015_ Post African Futures
Goodman Gallery,
Johannesburg, South Africa
**2015_ CeC 2015 - Carnival of
e-creativity**
Shillong, India
2015_ Brown Core Fly Stream
Njelele Art Station, Harare,
Zimbabwe

**2015_ FAUX SHO, (It's All) Tropical
& Assembly House**, Leeds, UK

2015_ Past Imperfect/ Future Present,
Fada Gallery, Johannesburg,
South Africa

**2015_ (x) RESISTANCE IS IN THE
CRACKS (x)**
Goldsmiths, London, UK

**2014_ Cairo Video Festival 6th
edition**, Cairo, Egypt

2014_ Bullet Gaze/Urban Safari
Hulene Barrio, Maputo, Mozambique

2014_ Returning to Sender
HKW Haus der Kulturen der Welt,
Berlin

2014_ VIDEONOMAD II
Dakar Biennale Off, Raw Material
Company, Dakar, Senegal

2013_ Bring your own
UAL, London, UK

**2012_ PLUS Art Project Frieze Week
Exhibition**
Mayor's Parlour, London, UK

2011_ Central Saint Martins College
Exhibition, London, London, UK

Selected Awards

2016_ MAD Edward and Sally Van Lier
Arts Fellowship (nomination)
2016_ Sommerakademie im Zentrum
Paul Klee
2016_ French Institute,
Johannesburg, South Africa
2013_ APJ, Le Carré, Vincennes,
France
2013_ Go&Do, University of the Arts
London, UK

ROSE Tracey



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1974 in Durban, South Africa
Lives and works in Durban, South Africa

Selected Solo Exhibitions

2014_ (x)
Reina Sofía Museum, Madrid, Spain

2011_ Waiting for God
Bildmuseet, Umeå University, Sweden

2011_ Rose O'Grady
(with Lorraine O'Grady)
Goodman Gallery,
Johannesburg, South Africa

2011_ Waiting for God
Johannesburg Art Gallery,
Johannesburg, South Africa

2009_ Raison d'être
Espace doual'art, Douala, Cameroon

2008_ The Cockpit
MC Kunst, Los Angeles, USA

2008_ Plantation Lullabies
Goodman Gallery,
Johannesburg, South Africa

2007_ Tracey Rose
The Project, New York City, USA

2006_ ¿Le molesta que dé de pecho aquí?
Polvo, Chicago, USA

**2006_ Imperfect Performance: A tale in
two states**
Moderna Museet, Stockholm, Sweden

**2004_ The Thieving Fuck and the
Intagalactic Lay**
Goodman Gallery,
Johannesburg, South Africa

2004_ Lucie's Fur
The Project, New York, USA

2003_ Ciao Bella
Gallery in the Round,
Grahamstown, South Africa

2002_ TKO
Yvon Lambert Le Studio,
Paris, France

2002_ The Project, New York, USA

2002_ Ciao Bella
Goodman Gallery,
Johannesburg, South Africa

2001_ La Panaderia (with Uri Tzaig)
Mexico City, Mexico

2000_ 00.1 TKO
ArtPace, San Antonio, Texas, USA

2000_ The Project, New York, USA

2000_ Goodman Gallery, Johannesburg,
South Africa

Selected Group Exhibitions

2016_ Still (the) Barbarians
curated by Koyo Kouoh
EVA International biennial,
Limerick, Ireland

2015_ Speaking Back
Goodman Gallery,
Cape Town, South Africa

2013_ My Joburg
La Maison Rouge, Paris, France

2012_ Paradise Now
Curated by Cis Bierinckx,
Beursschouwburg Art Centre,
Brussels, France

2012_ Conjurations Profanes
Musée du quai Branly, Paris, France

2011_ 11th Biennale de Lyon, France

**2011 Re)Constructions: Contemporary
Art from South Africa**
Museu de Arte Contemporanea de
Niteroi (MAC), Brazil

**2010_ Afro Modern. Journeys through
the Black Atlantic**
CGAC, Centro Galego de Arte
Contemporánea, Santiago de
Compostela, Spain

**2009_ Rebelle - Kunst & Feminisme
1969-2009**
Museum voor Moderne Kunst Arnhem -
MMKA, Arnhem, Netherlands

**2008_ Cinema Remixed & Reloaded: Black
Women Artists and the Moving Image
since 1970**
Contemporary Arts Museum Houston,
Houston, USA

**2008_ Snap Judgments: New positions
in contemporary African photography**
Stedelijk Museum, Amsterdam, the
Netherlands. Travelled to: Brooks
Museum of Art, Memphis, Tennessee, USA

**2007_ Apartheid - The South African
Mirror**
CCCB, Centre de Cultura
Contemporània de Barcelona,
Barcelona, Spain

2007_ Global Feminism
Davis Museum and Cultural Center,
Wellesley College, Wellesley, USA

2007_ The Loaded Lens
Goodman Gallery, Cape Town, SA

2007_ Africa Remix
Contemporary art of a continent,
JAG, Johannesburg, South Africa

**2007_ 1st Thessaloniki Biennale of
Contemporary Art**
Thessaloniki Biennale of
Contemporary Art,
Thessaloniki, Greece

2007_ Lift Off Part II

Goodman Gallery Cape,
Cape Town, South Africa

2007_ TRANS CAPE
Contemporary African art on the
move, Trans Cape Africa, Cape Town,
South Africa

2007_ Global Feminisms, Brooklyn
Museum of Art, New York City, USA

2004-06_ Africa Remix
Curated by Simon Njami
Museum Kunst Palast, Düsseldorf,
Germany. Travelled to: Hayward
Gallery, London, UK. Centre Georges
Pompidou, Paris, France; Mori
Art Museum, Tokyo, Japan; Moderna
Museet, Stockholm, Sweden

2005_ Click
Goodman Gallery,
Johannesburg, South Africa

2005_ African Queen
The Studio Museum Harlem,
New York, USA

2004_ Horisonter
The Museum of World Cultures,
Göteborg, Sweden

2004_ How to Resist
L.A. Freewaves, Museum of
Contemporary Art, Los Angeles, USA

2004_ Making Waves
Johannesburg Art Gallery,
Johannesburg, South Africa

**2004_ Negotiated Identities:
Black Bodies**
JAG, Johannesburg, South Africa

2004_ Seeds and Roots
The Studio Museum, New York, USA

**2003_ The Squared Circle: Boxing in
Contemporary Art**
Walker Art Center, Minneapolis, USA
(catalogue)

2002_ Africaine
The Studio Museum, New York, USA

2000_ Dakar Biennale, Dakar, Senegal

1997_ Graft
at *Trade Routes History and Geography*,
2nd Johannesburg Biennale, South
African National, South Africa

Selected Awards

2008_ The Sasol Wax Art Award,
Johannesburg, South Africa
**2007_ The Oppenheimer Memorial Trust
Scholarship**, Johannesburg,
South Africa
2002_ Prix Gilles Dusein, MEP-Maison
Europeene de la Photographie,
Paris, France
1998_ Guerene 98, Fondazione
Sandretto Re Rebaudengo per l'arte,
Torino, Italy
1997_ FNB Vita Award, Johannesburg,
South Africa

ROSENCLAIRE



PHOTO CREDIT: COURTESY OF THE ARTISTS

Rose Shakinovskiy was born in 1953,
Johannesburg, South Africa
Claire Gavronskiy was born in 1957,
Johannesburg, South Africa
Both live in Florence, Johannesburg and
Cape Town.

Selected Solo Exhibitions

2014_ Colour Theory
Goodman Gallery,
Cape Town, South Africa
2012_ Immaterial Matters
Goodman Gallery,
Johannesburg, South Africa
2010_ re.collections
Goodman Gallery,
Cape Town, South Africa
1993_ Infiltrare
Studio Levi, Florence, Italy

SATTERWHITE Jacolby

Selected Group Exhibitions

- 2012_ *Advance/Notice***
Goodman Gallery,
Johannesburg, South Africa
- 2010_ *Dakar Biennale***, Senegal
- 2009-10_ *Dystopia***
Collaboration with William
Kentridge, Pretoria,
Johannesburg, South Africa
- 2009-10_ *Spheres 2009***
Gallery Continua/Goodman Gallery,
Le Moulin, Paris, France
- 2009_ *Sources: Contemporary Sculpture
in the Landscape (Drive Game)***
Goodman Gallery, Nirox,
Johannesburg, South Africa
- 2007_ *Domestic Departures***
California State University,
Fullerton Gallery, USA
- 2005_ *Soap Boxes***
South African National Gallery,
Cape Town, South Africa
- 2000_ *TransAfricana***
Bologna Cultura 2000, Bologna, Italy

Selected Awards

- 2003-04_** Commission for public
sculpture outside South African
National Gallery, Cape Town,
South Africa

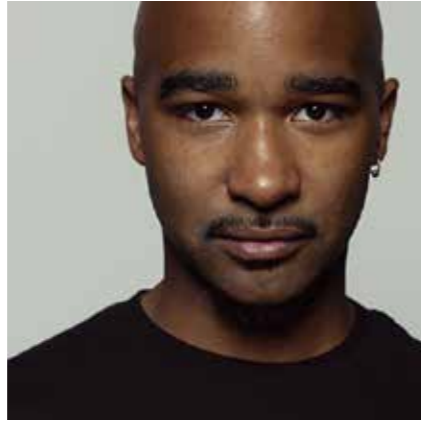


PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1986, Columbia, South Carolina, USA
Lives in New York City, USA

Selected Solo Exhibitions

- 2014_ *How Lovely is me being as I am***
OHWOW, Los Angeles, USA
- 2013_ *Island of Treasure***
Mallorca Landings, Mallorca, Spain
- 2013_ *Triforce***
The Bindery Projects, Minneapolis, USA
- 2013_ *Grey Lines***
Recess Activities,
New York City, USA
- 2013_ *The House of Patricia Satterwhite***
Mallorca Landings, Mallorca, Spain
- 2013_ *The Matriarch's Rhapsody***
Monya Rowe Gallery,
New York City, USA
- 2013_ *Jacolby Satterwhite***
Hudson D. Walker Gallery,
Provincetown, USA
- 2012_ *Jacolby Satterwhite***
Hudson D. Walker Gallery,
Provincetown, USA

Selected Group Exhibitions

- 2016_ *Electronic Superhighway***
Whitechapel Gallery, London, UK
- 2015-16_ *Disguise: Masks & Global
African Art***
Seattle Art Museum, Seattle, USA.
Travelled to Brooklyn Museum, New
York City, USA; Fowler Museum, Los
Angeles, USA
- 2015_ *To Be Young, Gifted, and Black***
Goodman Gallery,
Johannesburg, South Africa
- 2015_ *Screen Play: Life in an
Animated World***
Albright-Knox Art Gallery,
Buffalo, USA
- 2015_ *Mirror Stage: Visualizing the
Self After the Internet***
Dallas Museum of Art, Dallas, USA

2015_ *America is Hard To See*
Whitney Museum of American Art,
New York City, USA

2015_ *Radical Presence*
Yerba Buena Center of the Arts,
San Francisco, USA

**2014-15_ *When the Stars Begin to
Fall***, Institute of Contemporary Art,
Boston, MA and The Studio Museum in
Harlem, New York City, USA

2014_ *Whitney Biennial 2014*
Whitney Museum of American Art,
New York, USA

2014_ *New Frontier*
Sundance Film Festival,
Salt Lake City, USA

2013_ *Radical Presence Part II*
Studio Museum in Harlem,
New York City, USA

2013_ *Radical Presence Part I*
Grey Art Gallery, New York, USA

2013_ *Aboveground Animation*, MOCATV
screening and online exhibition,
Museum of Contemporary Art, Los
Angeles, USA

2013_ *Approximately Infinite Universe*
Museum of Contemporary Art San
Diego, San Diego, USA

2013_ *Bronx Calling*
2nd AIM Biennial, Bronx Museum,
New York City, USA

2013_ *Radical Presence*
Contemporary Arts Museum Houston,
Houston, USA

2013_ *3-D Form: Aboveground Animation*
The New Museum, New York City, USA

2013_ *Made in Woodstock*
CPW Biannual exhibition,
Woodstock, USA

2013_ *Shift*
Studio Museum in Harlem,
New York City, USA

**2013_ *Oh, You mean CelLophane & All
that Crap***
The Calder Foundation, New York, USA

**2013_ *Score Contributor for Clifford
Owens' Anthology***
Curated by Christopher Lew,
PS.1 MoMA, New York, USA

2012_ *Fore*
The Studio Museum in Harlem,
New York City, USA

2011_ *Pixelated*
Curated by Zemen Kidane, Isissa
Komada-John, & Jabari Owens-Bailey,
MoCADA, Brooklyn, USA

**2013_ *If There's No Dancing At The
Revolution I'm Not Coming***
Curated by Simone Leigh & Naomi
Beckwith, Recess Activities, inc.
New York, USA

2013_ *Robert MeLee's Talent Show*
The Kitchen New York, USA

**2013_ *Civil Disobedience video
screening***
White Box Gallery,
curated by Latoya Ruby Frazier and
Matt Posey, New York, USA

2013_ *The Mothership Has Landed*
Curated by Derrick Adams
Rush Arts Gallery, New York, USA

Weerrq!
PS.1 MoMA Saturday Sessions
screening and performance curated by
Edwin Ramoran, New York, USA

2008_ *The B-Sides*
Curated by Edwin Ramoran, Aljira
Center for Contemporary Art,
Newark, USA

2007_ *Driven*
Smithsonian Institute's S. Dillon
Ripley Center, Washington DC, USA

Selected Awards

2013-14_ Lower Manhattan Cultural
Council Workspace Artist in
Residence, USA

2013_ *Recess Art, Sessions*
Residency, New York, USA

**2012-13_ *Fine Arts Work Center
Fellowship 2nd Year***, Provincetown,
MA, USA

**2012_ *Headlands Center for Arts -
Artist in Residence***, Sausalito, CA, USA

SCHÜTZ Peter

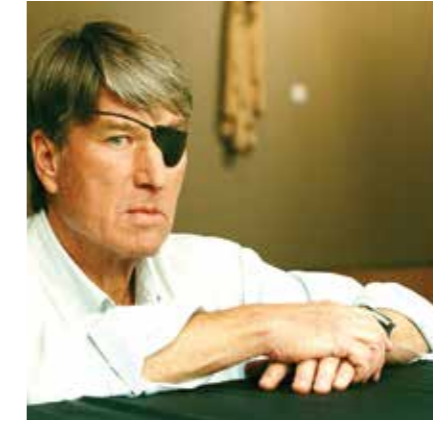


PHOTO CREDIT: GOODMAN GALLERY ARCHIVES

Born in 1942 in Glogau, Germany
Died in 2008 in KwaZulu-Natal

Selected Solo Exhibitions

- 2003_ *Schütz at 60***
Standard Bank Gallery,
Johannesburg, South Africa
- 1998_ *Peter Schütz***
Goodman Gallery,
Johannesburg, South Africa
- 1993_ *Peter Schütz at Goodman Gallery***
Goodman Gallery,
Johannesburg, South Africa

Selected Two-person Exhibitions

- 2008_** Two-person exhibition with
Walter Oltmann, Goodman Gallery,
Cape Town, South Africa
- 1998_ *Icons and Idols***
Two-person exhibition with
Walter Oltmann, Goodman Gallery,
Johannesburg, South Africa
- 1993_** Two-person exhibition with
Walter Oltmann, Goodman Gallery,
Johannesburg, South Africa

Selected Group Exhibitions

- 2003_ *Brett Kebble Art Awards
Exhibition***
Cape Town International Convention
Centre, Cape Town, South Africa
- 2002_ *Untold Tales of Magic: Abelumbi***
Durban Art Gallery,
Durban, South Africa
- 1998_ *Sandton Art Gallery***
Group Exhibition, Sandton Art
Gallery, Johannesburg, South Africa
- 1996_ *Wrapped***
NSA, Gallery Durban, South Africa
- 1995_ *Three Readers, Three Sculptors***
Standard Bank National Art Festival,
Grahamstown, South Africa
- 1989_ *Art Basel***
Basel, Switzerland
(with Penny Siopis, Johannes
Segogela and Norman Catherine)
- 1986_ *Art Basel***
Basel, Switzerland
(with Penny Siopis)

SEGOGELA Johannes



PHOTO CREDIT: GOODMAN GALLERY

Born in 1936 in Sekhukhuneland, South Africa
Lives in Sekhukhuneland, South Africa

Selected Solo Exhibitions

- 2015_** *In the Viewing Room*
Goodman Gallery,
Johannesburg, South Africa
- 2004_** *Revelations*
Goodman Gallery,
Johannesburg, South Africa
- 1999_** Art First Gallery, London UK
- 1999_** *Devils, Angels and other Things*
Curated by Linda Givon,
Standard Bank Arts Festival,
Grahamstown, South Africa
- 1997_** *The Tree of Life*
Goodman Gallery,
Johannesburg, South Africa
- 1988_** *May Exhibition*
Goodman Gallery, Johannesburg, SA;
Nov/Dec Exhibition, Goodman Gallery
Johannesburg, South Africa
- 1995_** *Africa '95*
The Serpentine Gallery, London, UK
- 1986_** *Inyezane Exhibition*
Goodman Gallery,
Johannesburg, South Africa

Selected Group Exhibitions

- 2010_** *Peekaboo: Current South Africa*,
Tennis Palace Art Museum,
Helsinki, Finland
- 2000_** *A World of Christians*
Nordjyllands Kunstmuseum, Denmark
- 1999_** *Artery*
Mark Coetzee fine Art Cabinet,
Cape Town, South Africa
- 1998_** *Cram: The Cream of South
African Art*
Association of Arts,
Cape Town, South Africa
- 1997_** *Not Quite A Christmas Exhibition*
Goodman Gallery,
Johannesburg, South Africa

- 1996_** University of the
Witwatersrand Art Gallery,
Johannesburg, South Africa
- 1995_** Standard Bank National Arts
festival, Grahamstown, SA; Siyawela:
Love, Loss and Liberty in South
African Art, Birmingham, UK
- 1994_** Havana Biennale,
La Havana, Cuba
- 1993_** *Heroes*
with Tommy Motswai and Willie Bester,
Goodman Gallery
Johannesburg, South Africa
- 1993_** La Biennale di Venezia,
Venice, Italy
- 1993_** *Zuiderkruis*
Stedelijk Museum, Amsterdam,
The Netherlands

- 1989_** *Images of Wood*
Johannesburg Art Gallery,
Johannesburg, South Africa
- 1989_** *Ten Years of Collecting*
University of the Witwatersrand,
Johannesburg, South Africa
- 1989_** Basel Art Fair, Basel,
Switzerland
- 1988_** *The Neglected Tradition: towards
a new history of South African art
(1930-1988)*
Johannesburg Art Gallery,
Johannesburg, South Africa
- 1985_** *Transitional Art*
Goodman Gallery,
Johannesburg, South Africa
- 1985_** *Tributaries: a view of
contemporary South African art*
Museum Africa, Johannesburg, South
Africa. Travelled to venues in West
Germany and Austria

Selected Awards

- 1995_** Guest Artists Award, Standard
Bank National Arts festival,
Grahamstown, South Africa

SEKGALA Thabiso



PHOTO CREDIT: KALPESH LATHIGRA

Born in 1981 in Johannesburg, South Africa
Died in 2014 in Johannesburg, South Africa

Selected Solo Exhibitions

- 2014_** *Running*
Goodman Gallery,
Cape Town, South Africa
- 2011_** *HomeLand*
Market Photo Workshop,
Johannesburg, South Africa
- 2011_** *HomeLand*
Recyclart & The viewers,
Brussel, Belgium

Selected Group Exhibitions

- 2016_** *The Lay of the Land*
Walther Collection Project Space,
New York City, USA
- 2015_** 10th Rencontres de
Bamako Biennale panafricaine de
Photographie
- 2015_** LagosPhoto festival,
Lagos, Nigeria
- 2013_** *Transition*
Les Rencontres D'Arles 2013,
Arles, France
- 2013_** *Homestories*
KFW, Frankfurt, Germany
- 2013_** *My Joburg*
La maison rouge, Paris, France
- 2013_** *Photoquai*
Musée Du Quai Branly, Paris, France
- 2013_** *The space between us*
IFA Gallery, Berlin, Germany
- 2013_** *Conversation in Amman*
Durant Al Funun, Amman, Jordan
- 2012-14_** *Rise and Fall of Apartheid:
Photography and the Bureaucracy of
Everyday Life*
Curated by Okwui Enwezor with Rory
Bester), International Centre of
Photography, New York City, USA.
Travelled to: Haus der Kunst,
Munich, Germany; Padiglione d'Arte
Contemporanea, Milan, Italy; Museum
Africa, Johannesburg, South Africa

SHILAKOE Cyprian



PHOTO CREDIT: LAURENCE TREACHER

Born in 1946 in Barberton, South Africa
Died in 1972 in Krugersdorp, South Africa

Selected Solo Exhibitions

- 1973_** *Memorial exhibition*
Goodman Gallery,
Johannesburg, South Africa
- 1971_** *Solo exhibition*
Goodman Gallery,
Johannesburg, South Africa

Selected Group Exhibitions

- 2008_** *Cyprian Mpho Shilakoe Revisited*
Durban Art Gallery,
Durban, South Africa
- 1990_** *Posthumous exhibition*
Standard Bank National Arts
Festival, Grahamstown, South Africa
- 1986_** *Historical perspective of
Black Art in SA*
Alliance Française,
Pretoria, South Africa
- 1981_** *Black Art Today*
Jobulani Standard Bank,
Soweto, South Africa
- 1979_** *SA Printmakers*
SANG, Cape Town, South Africa
- 1977-79_** *SA Graphic Art, West
Germany (tour)*
- 1976_** *SA Art*
Canberra Week, Canberra, Australia
- 1975_** *Sculpture exhibition*
Goodman Gallery,
Johannesburg, South Africa
- 1972_** *African Art*
University of California, USA
- 1972_** *SA Graphics*
Goodman Gallery,
Johannesburg, South Africa

- 1971_** African Art exhibition, UCLA,
Los Angeles, USA
- 1970_** Goodman Gallery, Johannesburg,
South Africa
- 1968_** DAM, Rork's Drift,
Natal, South Africa

Selected Awards

- 1971_** First prize for printmaking,
African Art exhibition, UCLA, Los
Angeles, USA

SIOPIS Penny



PHOTO CREDIT: GOODMAN GALLERY ARCHIVE

Born in 1953 in Vryburg, South Africa
Lives and works in Cape Town, South Africa

Selected Solo Exhibitions

- 2015_ Still and Moving**
Stevenson, Cape Town, South Africa
- 2014-15_ Time and Again: A Retrospective Exhibition**
South African National Gallery, Cape Town, South Africa. Travelled to: Wits Art Museum, Johannesburg, South Africa
- 2014_ Penny Siopis: Obscure White Messenger**
Brandts Museum, Odense, Denmark
- 2011_ Who's Afraid of the Crowd,**
Stevenson, Cape Town, South Africa
- 2009_ Red: The iconography of colour in the work of Penny Siopis**
KZNSA Gallery, Durban, South Africa
- 2009_ Paintings,** Michael Stevenson, Cape Town, South Africa
- 2007_ Lasso,** Michael Stevenson Gallery, Cape Town, South Africa
- 2005_ Three Essays on Shame**
Freud Museum, London, UK
- 2005_ On Stains**
Goodman Gallery, Johannesburg, South Africa
- 2002_ Sympathetic Magic**
Gertrude Posel gallery, WITS Gallery, Johannesburg, SA
- 2002_ The Archive**
Tropen Museum, Amsterdam, Holland
- 2002_ Pinky-Pinky and other Xen**
Goodman Gallery, Johannesburg, South Africa
- 1990_ History Paintings**
Goodman Gallery, Johannesburg, South Africa. Travelled to: Iziko South African National Gallery, Cape Town
- 1987_ Pictures Within Pictures**
Goodman Gallery, Johannesburg, South Africa
- 1982_ Cakes**
NSA Gallery, Durban, South Africa

Selected Group Exhibitions

- 2016_ I Love You Sugar Kane**
Institute of Contemporary Art Indian Ocean, Port Louis, Mauritius
- 2015_ After Eden / Après Eden - The Walther Collection**
La Maison Rouge, Paris, France
Boundary Objects, 2015 Kunsthaus Dresden, Germany
The Film Will Always Be You: South African Artists On Screen, Tate Modern, London, UK
- 2014_ Public Intimacy: Art and Other Ordinary Acts in South Africa**
Yerba Buena Center for the Arts, San Francisco, USA
- 2013_ Imaginary Fact: Contemporary South African Art and the Archive**
South African Pavilion, 55th la Biennale di Venezia, Venice, Italy
- 2011_ Neither Man Nor Stone**
Iziko South African National Gallery, Cape Town
- 2010_ The Beauty of Distance: Songs of survival in a precarious age**
7th Biennale of Sydney, Australia
- 2008_ Make Art/Stop Aids**
Fowler Museum, Los Angeles, USA
- 2007_ Apartheid: the South African Mirror**
Centre de Cultura Contemporania de Barcelona, Spain
- 2007_ Bound**
Tate Gallery, Liverpool, UK
- 2004_ New Identities: Contemporary South African Art**
Museum Bochum, Bochum, Germany
- 1999_ Liberated Voices. Contemporary Art from South Africa**
The Museum for African Art, New York City, USA. Travelled to: Austin Museum of Art, Texas; Cantor Arts Center, Stanford University; Palo Alto, California; University of Arizona Gallery, Tucson, USA
- 1997_ Lift Off**
Goodman Gallery, Johannesburg, South Africa
- 1997_ Havana Biennale, La Havana, Cuba**
- 1997_ Alternating Currents**
Curated by Okwui Enwezor and Octavio Zaya
2nd Johannesburg Biennale, Johannesburg, South Africa
- 1997_ Gwangju Biennale, Gwangju, Republic of Korea**
- 1995_ Africus**
1st Johannesburg Biennale, Johannesburg, South Africa
- 1995_ On the Road**
Curated by Linda Givon
Delfina Studio Gallery, London for Africa95
- 1994_ Havana Biennale, La Havana, Cuba**
- 1990_ Art From South Africa**
Museum of Modern Art, Oxford, UK

- 1993_ Incroci del Sud/ Affinities: Contemporary South African Art**
XLI Venice Biennial, Fondazione Levi and Sala 1 Gallery, Rome
- 1991_ Cape Town Triennial**
SANG, Cape Town, SA, toured nationally
- 1989_ Art Basel**
with Goodman Gallery, Basel, Switzerland with Peter Schütz, Johannes Segogela and Norman Catherine
- 1988_ Cape Town Triennial**
SANG, Cape Town, SA, toured nationally
- 1986_ Art Basel**
with Goodman Gallery, Basel, Switzerland (with Peter Schütz)

Selected Awards

- 2015_ Helgaard Steyn Prize,** South Africa
- 2008_ Athens School of Arts:** Visiting artist residency, Delphi, Greece
- 2006_ Ampersand Foundation** Fellowship Residency, New York, USA
- 2001_ Alexander Onassis Award** for Research in Greece

SKOTNES Cecil



PHOTO CREDIT: GOODMAN GALLERY ARCHIVE

Born in 1926 in East London, South Africa
Died in 2009 in Cape Town, South Africa

Selected Solo Exhibitions

- 2008_ Cecil Skotnes: A private view**
curated by Pippa Skotnes and Thomas Cartwright
South African National Gallery, Cape Town and the Standard Bank Gallery, Johannesburg, South Africa
- 2006_ Contemplation, Retrospective exhibition**
Goodman Gallery, Johannesburg, South Africa
- 1999_ A South African Master**
McCabe Contemporary Art at Gary Nader Fine Art, Miami, USA
- 1998_ Retrospective graphic exhibition**
Rudolf Scharpf Gallery, Willem Hack Museum, Ludwigshafen, Germany (with Pippa Skotnes)
- 1993_ Exhibition of Still Life and Ancestry,** Goodman Gallery, Johannesburg, South Africa
- 1992_ Exhibition of landscape paintings,** Goodman Gallery, Johannesburg, South Africa
- 1983_ Judean Walls**
Goodman Gallery, Johannesburg, SA
- 1981_ Passage through an Alien Land**
Wolpe Gallery, Cape Town, South Africa
- 1977_ Epic of Gilgamesh**
Goodman Gallery, Johannesburg, South Africa
- 1976_ Ten Landscapes**
Goodman Gallery, Johannesburg, South Africa
- 1974_ The Assassination of Shaka**
Royal Belgian Congo Museum, Tervuren, Belgium
- 1974_ Represented South Africa,** National Art Museum, Athens, Greece
- 1972_ Retrospective exhibition,** Pretoria Art Museum, Johannesburg, South Africa

- 1971_ Represented South Africa,** São Paulo Biennial, São Paulo, Brazil
- 1968_ Represented South Africa,** Gulbenkian Foundation, Lisbon, Portugal
- 1968_ Represented South Africa,** La Biennale di Venezia, Venice, Italy
- 1967_ Represented South Africa** at the São Paulo Biennial, São Paulo, Brazil
- 1966_ Represented South Africa,** La Biennale di Venezia, Venice, Italy
- 1959_ Solo exhibition of woodcuts,** Wittenborn Gallery, New York
- 1959_ Represented South Africa,** São Paulo Bienal, São Paulo, Brazil
- 1953_ Polly Street Workshop** Exhibition, University of the Witwatersrand, Johannesburg, South Africa

Selected Group Exhibitions

- 1996_ South African National** Gallery, Cape Town, South Africa
- 1985_ Amadlozi group exhibition**
New York City, USA (organised by Goodman Gallery)
- 1985_ Tributaries: a view of contemporary South African art**
Museum Africa, Johannesburg, South Africa. Travelled to venues in West Germany and Austria
- 1980_ Tapestries**
South African National Gallery, Cape Town, South Africa
- 1976_ South African graphic art**
SA Consulate General, Tel Aviv, Israel
- 1973 Contemporary Woodcut and Engraving, Academy, Ravenna, Italy**
- 1971_ Xilografia Contemporanea**
Galleria Chalet delle Rose, Bologna, Italy
- 1969_ International Graphic Art**
Carpi, Italy
- 1967_ Grosvenor Gallery,** London, UK
- 1966_ (with Sydney Kumalo) Grosvenor** Gallery, London, UK
- 1965_ South African Artists**
Grosvenor Gallery, London, UK
- 1963_ Amadlozi Group**
(with Edoardo Villa, Sydney Kumalo, Cecily Sash and Guiseppe Cattaneo) exhibition tour of Rome, Florence, Venice and Milan, Italy
- 1962_ Rock Faces**
Egon Guenther Gallery, Johannesburg, South Africa

Selected Awards

- 2005_ Goodman Gallery's Professional** Artist Award
- 2003_ Gold order of Ikhamanga,** presented by President Thabo Mbeki for for service to the country and, in particular, for his contribution to the de-racialisation of South African art
- 1996_ Awarded Honorary Doctorate** Degree of Fine Art, Rhodes University, Grahamstown
- 1996_ Awarded Honorary Doctorate** Degree of Literature, University of Witwatersrand, Johannesburg

SUBOTZKY Mikhael



PHOTO CREDIT: ANTHEA POKROY

Born in 1981, Cape Town, South Africa
Lives and works in Johannesburg, South Africa

Selected Solo Exhibitions

- 2016_ WYE**
Sherman Contemporary Art Foundation, Sydney, Australia
- 2014-15_ Ponte City**
(with Patrick Waterhouse), Le Bal, Paris, France. Travelled to: FOMU, Antwerp, Belgium; National Galleries, Scotland, UK
- 2012_ Retinal Shift**
Standard Bank Young Artist of the Year Exhibition, various venues around South Africa including Iziko South African National Gallery, Cape Town and Standard Bank Gallery, Johannesburg, South Africa
- 2010_ Mikhael Subotzky and Patrick Waterhouse: Recent Works**
Goodman Gallery, Cape Town, South Africa
- 2009_ Two Projects**
Goodman Gallery, Johannesburg, South Africa
- 2008_ Beaufort West**
(in *New Photography 2008: Josephine Meckseper and Mikhael Subotzky*)
Museum of Modern Art, New York City, USA
- 2007_ Beaufort West**
Studio La Citta, Verona, Italy
- 2007_ Beaufort West**
FOAM (Foto Museum Amsterdam), Amsterdam, The Netherlands
- 2007_ Beaufort West**
Goodman Gallery, Cape Town, South Africa
- 2006_ Die Vier Hoeke and Umjiegwana**
Goodman Gallery, Johannesburg, South Africa
- 2006_ Die Vier Hoeke**
Constitution Hill, Johannesburg, South Africa
- 2005_ Die Vier Hoeke**

in the Nelson Mandela Cell at Pollsmoor Prison, Cape Town, South Africa

Selected Group Exhibitions

- 2015-16_ Making Africa: A Continent of Contemporary Design**
Vitra Design Museum, Weil am Rhein, Germany. Travelled to Guggenheim Museum Bilbao, Bilbao, Spain; Centre de Cultura Contemporània de Barcelona
- 2015_ Edge of Silence**
Goodman Gallery, Cape Town
- 2015_ Deutsche Börse Photography Prize exhibition**
The Photographer's Gallery, London, UK
- 2015_ The Poetry In Between: South-South**
Goodman Gallery, Cape Town, South Africa
- 2015_ ALL the World's Futures**
56th La Biennale di Venezia, Venice, Italy
- 2015_ The Memory of Time: Contemporary Photographs**, National Gallery of Art, Washington DC., USA
- 2015_ Africa: Architecture, Culture and Identity**, Louisiana Museum of Modern Art, Humlebæk, Denmark
- 2014_ Art Unlimited**, Basel, Switzerland
- 2014_ From Sitting to Selfie**
Standard Bank Gallery, South Africa
- 2014_ Destini/Storie/Vite**
Centro Arte Moderna e Contemporanea della Spezia, La Spezia-Italy
- 2014_ Apartheid & After**
Huis Marseilles Museum voor Fotografie, Amsterdam, The Netherlands
- 2014_ In Context: The Portrait in Contemporary Photographic Practice**
Wellin Museum of Art, New York, USA
- 2014_ Surfacing**
Goodman Gallery, Cape Town
- 2014_ EXPO**
MoMA P.S.1, New York City, USA. Travelled to: Museu de Arte Moderna, Rio de Janeiro, Brazil
- 2014_ In Context: The Portrait in Contemporary Photographic Practice**
Wellin Museum of Art, Clinton, New York State
- 2014_ Public Intimacy: Art and Other Ordinary Acts in South Africa**
SF MOMA in partnership with the Yerba Buena Center for the Arts (YBCA), San Francisco, USA
- 2014_ Contemporary Art/South Africa**
Yale University Art Gallery, New Haven, Connecticut, USA
- 2014_ Earth Matters**
Bowdoin Museum of Art, Brunswick, Maine, USA
- 2013_ This House in Nouvelles Vagues**
Palais de Tokyo, Paris, France
- 2013_ My Jo'burg**
La Maison Rouge, Paris, France
- 2013_ Some Views of Africa**
Studio La Citta, Verona, Italy

- 2013_ Earth Matters**
Smithsonian National Museum of African Art, Washington, USA
- 2013_ Concrete - Photography and Architecture**
Fotomuseum Winterthur, Switzerland
- 2013_ Structures**
Goodman Gallery, Cape Town, South Africa
- 2013_ A Different Kind of Order**
The ICP Triennial, International Center of Photography, New York, USA
- 2013_ La Chambre**, Strasbourg, France
- 2012_ State of the Art Photography**
The NRW-Forum, Düsseldorf, Germany
- 2012_ Out of Focus: Photography**
Saatchi Gallery, London, UK
- 2011_ Figures & Fictions**
V&A Museum, London, UK
- 2010_ 12th Cairo Biennale**, Cairo, Egypt
- 2010_ In Context**
Goodman Gallery Projects, Arts on Main, Johannesburg, South Africa. Travelled to: South African National Gallery, Cape Town
- 2009_ Nation State**
Goodman Gallery, Cape Town, South Africa

Selected Awards

- 2015_ Deutsche Börse Photography Prize**, (with Patrick Waterhouse), UK
- 2012_ Standard Bank Young Artist of the Year Award** for Visual Arts
- 2011_ Discovery Award** at Rencontres de la Photographie, (with Patrick Waterhouse) Arles
- 2009_ Lou Stouman Award**, Museum of Photographic Arts, San Diego, USA
- 2009_ Leica Oskar Barnack Award**
- 2008_ W. Eugene Smith Memorial Grant**, New York, USA
- 2008_ ICP Infinity Award** (Young Photographer Award), New York, USA
- 2008_ Goethe Institute Grant**
- 2007_ City of Perpignan Young Photographer Award**, Perpignan, France
- 2007_ KLM Paul Huff Award**, Amsterdam, Holland
- 2005_ Special Juror's Prize** at the Vies Recontres Africaines de la Photographie, Bamako, Mali

THOMAS Hank Willis



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1976, Plainfield, New Jersey, USA
Lives in New York, USA

Selected Solo Exhibitions

- 2015_ Unbranded: A Century of White Women 1915-2015**
Jack Shainman Gallery, New York, USA
- 2014_ ...and only the people**
Galerie Henrik Springmann, Berlin, Germany
- 2014_ History Doesn't Laugh**
Goodman Gallery, Johannesburg, South Africa
- 2014_ History Doesn't Laugh**
Goodman Gallery, Cape Town, South Africa
- 2014_ Hank Willis Thomas, Unbranded Series**
Cleveland Museum of Art, Cleveland, Transformer Station, Ohio, USA
- 2013_ OPP: Other People's Property**
Haverford College Cantor Fitzgerald Gallery, Haverford, PA
- 2012_ Progeny**
George Mason University, Fairfax, Virginia, USA
- 2011_ Strange Fruit**
Corcoran Gallery of Art, Washington, DC, USA
- 2011_ Hope**
Duke University John Hope Franklin Center, Durham, NC, USA
- 2011_ Scouring the Earth for My Affinity**
Samsøn Projects, Boston, USA
- 2010_ ALL Things Being Equal...**
Goodman Gallery, Cape Town, South Africa
- 2009_ Light Text**
Nerman Museum of Contemporary Art, Kansas City, USA
- 2009_ Hank Willis Thomas**
Baltimore Museum of Art, Baltimore, USA

- 2008_ Winter in America**
De Saisset Museum, Santa Clara, California, USA
- 2008_ Untitled**
in collaboration with Willie Cole, The Wadsworth Atheneum Museum of Art, Hartford, Connecticut, USA
- 2005_ Bearing Witness**
African American Museum in Philadelphia, Pennsylvania, USA

Selected Group Exhibitions

- 2015_ Edge of Silence**
Goodman Gallery, Cape Town, South Africa
- 2015_ Secondhand**
Pier 24 Photography, San Francisco, USA
- 2015_ Terminal: On Mortality and Beauty**
Photo Center, North West, USA
- 2015_ Repetition and Difference**
Jewish Museum, New York, USA
- 2014_ If You Build It**
Sugar Hill, New York, USA
- 2012_ Contemporary Memories**
Wadsworth Atheneum Museum of Art, Hartford, USA
- 2012_ When Attitudes Become Form Become Attitudes**
Wattis Institute, San Francisco, USA
- 2012_ United States**
Aldrich Contemporary Art Museum, Ridgefield, USA
- 2012_ Making History**
Museum für Moderne Kunst, Frankfurt Germany
- 2011_ Romare Bearden Show**
Studio Museum in Harlem, New York, USA
- 2011_ In Search of the Truth (Truth Booth)**
Galway Arts Festival, Galway, Ireland (@ause Collective)
- 2011_ Commercial Break**
La Biennale di Venezia, Venice, Italy

- 2011_ West End**
Museum on the Seam, Jerusalem, Israel
- 2011_ 12th Istanbul Biennial**, Istanbul
- 2011_ Eat Me**
Goodman Gallery, Cape Town, South Africa
- 2011_ Elizabeth Catlett: Stargazer**
Bronx Museum, Bronx, New York, USA
- 2011_ Off the Beaten Path: Violence, Women and Art**
Chicago Cultural Center, Chicago, USA
- 2010_ Global Africa**
Museum of Art and Design, New York, USA
- 2010_ After 1968**
Bronx Museum, Bronx, USA
- 2009_ Unnatural Rubber**
The Warhol Museum, Pittsburgh, USA

- 2009_ The Moving Image**
Orange County Museum of Art, Orange County, USA
- 2009_ ICP Triennial: Dress Codes**
ICP, New York, USA
- 2005_ Frequency**
The Studio Museum in Harlem, New York, USA
- 2005_ Bay Area Now 4**
Yerba Buena Center for the Arts, San Francisco, USA
- 2000_ Reflections In Black**
Smithsonian Institution, Arts & Industries Building, Washington, USA

Selected Awards

- 2007_ Investing in Artists Grant**, Center for Cultural Innovation, San Francisco, USA
- 2007_ Artadia Fund for Art and Dialogue**, New York, USA
- 2006_ NYFA Fellowship**, New York Foundation for the Arts, New York, USA
- 2003_ Barclay Simpson Award**, California College of the Arts, San Francisco, USA
- 2002_ Murphy & Cadogan Fellowship Award** San Francisco Art Institute, USA
- 2000_ General Prize Winner**, M.I.L.K. International Photography Competition, USA
- 1998_ Creative Excellence Award**, New York University Photography Department, New York, USA

VAN DEN BERG Clive



PHOTO CREDIT: ANTHEA POKROY

Born in 1956 in Zambia
Lives and works in Johannesburg,
South Africa

Selected Solo Exhibitions

2011_ Soundings, In Passage
Goodman Gallery,
Johannesburg, South Africa

2008_ New Works
Goodman Gallery,
Cape Town, South Africa

2006_ Skin and Ghosts
Goodman Gallery,
Johannesburg, South Africa

2003_ Love's Ballast
Goodman Gallery,
Johannesburg, South Africa

2000_ Memorial Without Facts
Goodman Gallery,
Johannesburg, South Africa

1998_ Clive Van Den Berg
Mark Coetzee Fine Art Cabinet,
Cape Town, South Africa

**1998_ Men Loving, Memorials
Without Facts**
Gertrude Posel Gallery Johannesburg,
Wits University

1996_ Men Loving
The Castle, Cape Town, South Africa

1993_ Clive Van Den Berg
Johannes Stegmann Gallery,
University of the Orange, Free
State, South Africa

1991_ Clive Van Den Berg
Goodman Gallery,
Johannesburg, South Africa

1987_ Clive Van Den Berg
Karen McKerron Gallery,
Johannesburg, South Africa

1986_ Clive Van Den Berg
Loft Theatre Gallery,
Durban, South Africa

1984 Clive Van Den Berg
Gallery International,
Cape Town, South Africa

Selected Group Exhibitions

**2015_ Quem nasce pra aventura nao
toma outro rumo**
Paco das Artes, Sao Paulo, Brazil

**2013-14_ Earth Matters: Lands as
Material and Metaphor in the Arts
of Africa**
Smithsonian, National Museum of
African Art, Washington D.C., USA

2009_ Sculptures in the Landscape
Nirox Foundation, Johannesburg,
South Africa

**2004-5_ Personal Affects: Power
And Poetics In Contemporary South
African Art**
The Museum for African Art & the
Cathedral Church of St John the
Divine, New York, USA. Travelled to
Contemporary Art Museum, Honolulu

2004_ Tremor
Palais des Beaux-Arts,
Charleroi, Belgium

2004_ Ties That Bind
Durban Art Gallery,
Durban, South Africa

**2004_ Voice - Overs: Wits Writings
Exploring African Artwork**
Standard Bank Gallery, Johannesburg
and South African National Gallery,
Cape Town, South Africa

2003_ Red Eye
Durban Art Gallery,
Durban, South Africa

**2002_ Video Formes International
Video Festival**
Clermont Ferrand, France

2001_ Artists Against AIDS
Curated by Marilyn Martin and Kyle
Kauffmann, Boston, USA

2000_ Videobrasil
Sao Paulo, Brazil

**2000_ Contemporary South African
Landscape**
UNISA Gallery,
Pretoria, South Africa

**1999_ The New Republics Canada House
Gallery, London, UK**

1999_ Atelier Winners
ABSA Gallery,
Johannesburg, South Africa

1999_ Microwave
Hong Kong, China

1998_ Dreams and Clouds
Kulturhuset, Stockholm, Sweden

1998_ A Common Wealth of Art
National Gallery of Art,
Kuala Lumpur, Malaysia (video
installation)

**1997_ District Six Sculpture
Festival Cape Town, South Africa
(Installation)**

**1997_ 2nd Johannesburg Biennale,
opening performance, Cape Town,
South Africa**

**1996_ Colours: Contemporary Art from
South Africa**
Haus der Kulturen der Welt GmbH,
Berlin, Germany

**1995_ Sometimes: Histories of Time,
for Africus**
1st Johannesburg Biennale,
Johannesburg, South Africa.

Selected Awards

**2016_ Rockefeller Foundation
Residency award, Italy**

**2007_ Gateway Public Sculpture
Competition, Braamfontein,
Johannesburg, South Africa.**

**2001_ Civitella Ranieri Foundation
Fellowship, New York, USA**

**2000_ FNB Vita Awards Finalist,
South Africa.**

**1998-02_ Part of team that won
the competition to design the
New Legislature Buildings for the
Northern Cape, with Luis Ferreira da
Silva Architects, South Africa.**

**1998_ Finalist and award winner
Michelin International Art
Competition (video), Paris, France**

**1987_ Volkskas Atelier Young Artist
Award Volkskas Atelier Young Artist
Award (overall winner)**

**1985_ "Paperworks", N.S.A. Gallery,
Durban, South Africa,
(overall winner)**

**1985_ Natal Arts Trust, Natal
museums, South Africa (overall
winner)**

VÁRI Minnette



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1968, Pretoria, South Africa
Lives and works in Johannesburg,
South Africa

Selected Solo Exhibitions

2016_ Of Darkness and and of Light
Standard Bank Gallery,
Johannesburg, South Africa

2013_ Songs of Excavation
Goodman Gallery,
Johannesburg, South Africa

2012_ Revenant
Goodman Gallery,
Cape Town, South Africa

2010_ Parallax
Goodman Gallery,
Johannesburg, South Africa

**2009_ Time and Tide: An anthology
in video**
Goodman Gallery,
Cape Town, South Africa

**2008_ Goodman Gallery, Cape Town,
South Africa**

2007_ Minnette Vári
Goodman Gallery,
Johannesburg, South Africa

2007_ Vigil
Elga Wimmer Gallery in collaboration
with Serge Ziegler Galerie,
New York, USA

2006_ CHIMERA (black edition)
Exhibition and Workshop Residency,
Victoria H. Myhren Gallery,
University of Denver, Colorado, USA

2005_ Aurora Australis
Galerie Renee Ziegler, Zürich,
Switzerland

**2005_ Gallery Momo, Johannesburg,
South Africa**

2004_ Minnette Vári
Kunstmuseum Luzern/Art Museum
Lucerne, Lucerne, Switzerland

2003_ Minnette Vári
Corkin-Shopland Gallery, Toronto,
Canada

2003 Media Work

Jannotta Gallery, Hillyer Hall,
Smith College, Massachusetts, USA

2003_ CHIMERA (black edition)
Galerie Renée Ziegler, Art
Unlimited, Basel, Switzerland

2002_ Minnette Vári
Serge Ziegler Galerie, Zürich,
Switzerland

2001_ Minnette Vári
Serge Ziegler Galerie, Zürich,
Switzerland

2001_ Minnette Vári
Camouflage Art.Culture.Politics.
Brussels, France

2001_ Aurora Australis
Standard Bank Gallery, Johannesburg,
South Africa

1998_ Beyond The Pale
at the invitation of and supported
by the French Institute of South
Africa, Galerie d'Alliance
Française, Johannesburg,
South Africa

1992_ Painting and Language.
FIG Gallery,
Johannesburg, South Africa

Selected Group Exhibitions

2015_ Past Imperfect // Future Present
FADA Gallery,
Johannesburg, South Africa

**2014-15_ The Divine Comedy:
Heaven, Hell, Purgatory revisited
by Contemporary African Artists**
Frankfurt MMK, Frankfurt, Germany.
Travelled to SCAD Museum of Art,
Georgia, USA; Smithsonian National
Museum of African Art, Washington,
USA; Museo Reina Sofia, Madrid,
Spain; Correo Venezia, Venice;
Hayward Gallery, London, England

2014_ From Sitting to Selfie
Standard Bank Gallery, South Africa

2013_ États Limites
Le Centquartre, Paris, France

**2011_ The Underground, the Surface
and the Edges**
Michaelis Galleries, Cape Town,
South Africa

2010-11_ Afropolis. City, Media, Art.
Rautenstrauch-Joest-Museum -
Kulturen der Welt, Cologne,
Germany. Travelled to: Iwalewa-Haus,
Bayreuth, Germany

**2010-11_ VAF1. Contemporary African
Video Art**
organised through AGENCY: Art, Life,
Society. Yorkshire, UK

**2010-11_ Open End: An Exhibition
of Paintings**
Goodman Gallery,
Cape Town, South Africa

2010_ In Context
Goodman Gallery Projects, Arts on
Main, Johannesburg, South Africa.
Travelled to: South African National
Gallery, Cape Town

2009_ SPHÈRES 2009

Galleria Continua - Le Moulin,
Boissy-le-Châtel, France

2009_ The 10th Havana Biennale
La Havana, Cuba

2009_ Dystopia
Unisa Art Gallery, Museum Africa,
Johannesburg, South Africa and
Galerij Jan Colle, Ghent, Belgium

2009_ 5th Vento Sul Biennial,
Curitiba, Brazil

2009_ Périphériques
Curated by Kader Attia. Exhibition
as part of the Eternal Tour
festival, Centre d'Art de Neuchâtel,
Switzerland.

**2008_ The 5th Seoul International
Media Art Biennale**
Seoul, South Korea

2007_ CheckList, Luanda Pop
Curated by Fernando Alvim and
Simon Njami
Africa Pavilion, Arsenale, 52nd La
Biennale di Venezia, Venice, Italy

2007_ Diva Streets NYC
Digital and Video Art Fair, New York
City, USA

2007_ Luanda Triennial
Luanda, Angola

**2005_ International Biennale Of
Contemporary Art 2005**
National Gallery, Prague,
Czech Republic

2004_ La Allegria De Mis Suenos
First Seville International Biennial
of Contemporary Art, Seville, Spain

**2004-5_ Personal Affects: Power
And Poetics In Contemporary South
African Art**
The Museum for African Art & the
Cathedral Church of St John the
Divine, New York, USA. Travelled to
Contemporary Art Museum, Honolulu

**2004_ New Identities: Contemporary
South African Art**
Museum Bochum, Bochum, Germany

**2002_ Contributions from the Venice
Biennial**
Charlottenborg Udstillingsbygning,
Copenhagen

2001_ Plateau of Human Kind
La Biennale di Venezia, Venice,
Italy

1997_ Transversions
part of *Trade Routes: History and
Geography*
2nd Johannesburg Biennale, Museum
Africa, Newtown, Johannesburg, South
Africa

VICTOR Diane



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1964, Witbank, South Africa
Lives and works in Johannesburg,
South Africa

Selected Solo Exhibitions

- 2015_** *One Pound of Flesh*
Goodman Gallery,
Johannesburg, South Africa
- 2013_** *No Country for Old Women*
Absa KKNK Oudtshoorn, Oudtshoorn,
South Africa
- 2013_** Benefit Auction – Goodman
Gallery, Johannesburg, South Africa
- 2013_** *Tom Waits for No Man* show
curated by Gordon Froud, travelling
exhibition
- 2012_** *Ashes to Ashes and Smoke to Dust*
University of Johannesburg (UJ) Art
Gallery, Johannesburg, South Africa
- 2012_** *Recent work*
David Krut Projects, New York, USA
- 2012_** *This Place /displace*
The George Bizos Foundation Benefit
Auction, UJ Gallery, Johannesburg
- 2011_** *Fables and Folly*
Faulconer Gallery, Grinnell College,
Iowa, USA
- 2011_** *Collateral: printmaking as
social commentary*
Gus Fisher Gallery, University of
Auckland, New Zealand
- 2010_** *Transcend*
Goodman Gallery,
Johannesburg, South Africa
- 2010_** *Smoke Screen: Frailty and Failing*
David Krut Projects, Chelsea,
New York, USA
- 2008_** *Diane Victor*
Goodman Gallery,
Cape Town, South Africa
- 2006_** *Diane Victor*
Goodman Gallery,
Johannesburg, South Africa
- 2003_** *Diane Victor*
Goodman Gallery,
Johannesburg, South Africa

- 1994_** *Diane Victor*
Goodman Gallery,
Johannesburg, South Africa
- 1992_** *Diane Victor*
Goodman Gallery,
Johannesburg, South Africa
- 1990_** *Diane Victor Gallery on the
Market*, Newtown, Johannesburg,
South Africa

Selected Group Exhibitions

- 2015_** *What remains is tomorrow*
South African Pavilion, 56th La
Biennale di Venezia, Venice, Italy
- 2014_** *Earth Matters*
Bowdoin Museum of Art, Brunswick,
Maine, USA
- 2014** *From Sitting to Selfie*
Standard Bank Gallery, South Africa
- 2014** *Contemporary Art / South Africa*
Yale University Art Gallery, USA
- 2012** *Celebrating 20 years of artists
proof studios*
Johannesburg Art Gallery,
Johannesburg, South Africa
- 2011_** Contemporary prints from South
Africa – Museum of Modern Art, New
York City, USA
- 2010_** *Out of [south] Africa*
printmaking show, Highpoint center
for printmaking, Minneapolis, USA
- 2010_** *Peekaboo: Current South Africa*
Tennis Palace Art Museum, Helsinki,
Finland
- 2009_** *In Black and White*
Bell-Roberts Gallery,
Cape Town, South Africa
- 2009_** *Dystopia*
UNISA gallery,
Pretoria, South Africa
- 2004-5_** *Personal Affects: Power
And Poetics In Contemporary South
African Art*
The Museum for African Art & the
Cathedral Church of St John the
Divine, New York, USA. Travelled to
Contemporary Art Museum, Honolulu
- 1998_** *ROC Biannual of Drawing and
Printmaking*
Republic of China
- 1997_** *Eurovirus I-IV*
Carfax experience, 2nd Johannesburg
Biennale, Johannesburg, South Africa
- 1996_** *Contemporary South African Art*
Oslo National Museum of Contemporary
Art Oslo, Norway
- 1995_** *Rapture*
Dubbo Regional Gallery, Australia
and Adelaide Central Gallery,
Adelaide, Australia
- 1995_** *Edge*
Fringe Gallery, Johannesburg
Biennale, Johannesburg, South Africa
- 1995_** *Cunning Stunts*
Fringe Group show, Johannesburg
Biennale, Johannesburg, South Africa

- 1995_** *Volatile Alliances*
International Print Exchange,
Johannesburg Biennale,
Johannesburg, South Africa
- 1994_** *Art Contemporain d'Afrique du Sud*
Paris, France
- 1993_** *The Cleveland Drawing Biennale*
Cleveland, England

Selected Awards

- 2012_** KykNET Fiesta award. Beste
prestasie in visuele kuns vir
Innibos Feeskunstenaar & KKNK
Uitstallings, South Africa
- 2011_** Herrie Kanna award at ABSA
KKNK, South Africa
- 2009_** Festival artist – Aardklop,
Potchestroom, South Africa
- 2006_** Statutory award of MTG –
Krakow Print Triennial, Krakow
Poland
- 2006_** Finalist of the SASOL wax in
Art Award, South Africa
- 2005_** Gold Medal Award for Visual
Art – SA Academy of Arts and
Sciences, South Africa
- 2002_** WAM Sasol Wax Award winner,
South Africa
- 1999_** Vermont Studio center
residency – Vermont, USA
- 1998_** UNESCO residency – Vienna
Austria
- 1997_** Fellowship to the
Amperand Foundation, New York/
Johannesburg, USA/South Africa
- 1995_** Civic Theatre Commission,
Johannesburg, South Africa
- 1989_** Financial Mail/J & B
Rare Achievers Award for Art,
Johannesburg, South Africa
- 1986_** SASOL New Signatures
Competition, winner, SA Arts
Association, Pretoria, South Africa

VILLA Edoardo



PHOTO CREDIT: GOODMAN GALLERY ARCHIVE

Born in 1915, Bergamo, Italy
Died in 2011, Johannesburg, South Africa

Selected Solo Exhibitions

- 2004_** *Galerie Klatovy-Klenova*
Museo di Arte Contemporanea,
Klenova, Czech Republic
- 2002_** *Open-Air exhibition*
Campus of the University of
Pretoria, South Africa
- 2002_** *In the Piazza*
Merlose Arch,
Johannesburg, South Africa
- 2000_** *In the Garden*
Kew, Johannesburg, South Africa
- 1999_** *Museo Civico della Torre*
Treviglio, Italy
- 1995_** Goodman Gallery, Johannesburg,
South Africa
- 1992_** Goodman Gallery, Johannesburg,
South Africa
- 1991_** Standard Bank, Johannesburg,
South Africa
- 1989_** Goodman Gallery, Johannesburg,
South Africa
- 1988_** Guest Artists, Grahamstown
Arts Festival, South Africa
- 1981_** Goodman Gallery, Johannesburg,
South Africa
- 1973_** Goodman Gallery, Johannesburg,
South Africa
- 1972_** Goodman Gallery, Johannesburg,
South Africa
- 1971_** Goodman Gallery, Johannesburg,
South Africa
- 1970_** Ten-Year retrospective open-
air exhibition, Pretoria Art Museum.
Travelled to: Johannesburg Art
Gallery, Johannesburg, South Africa
- 1965_** Durban Art Museum, Durban and
Pretoria Art Museum, Pretoria,
South Africa

Selected Group Exhibitions

- 2004_** Duo with Cecil Skotnes,
Lanzerac Estate, Stellenbosch,
South Africa
- 2003_** *Past and present*
Aardklop Arts Festival, University
of Potchefstroom, South Africa
- 2002_** *Ambasciatore dell'arte
bergamasca nel mondo*
Treviglio Casa Rurale,
Bergamo, Italy
- 2001_** Exhibition at Carrara, Italy,
in conjunction with the biennial
exhibition of international
sculpture
- 2000_** Leslie Sacks Fine Art, with
Hannes Harrs, Los Angeles, USA
- 1995_** 5th Biennale de Sculpture de
Monte Carlo
- 1993_** National Museum Taipei, Taiwan
- 1985_** *Tributaries: a view of
contemporary South African art*
Museum Africa, Johannesburg, South
Africa. Travelled to venues in West
Germany and Austria
- 1985_** Goodman Gallery show, Jack
Gallery, New York, USA
- 1983_** *SA Sculpture*
Biennale of Valparaiso,
Valparaiso, Chile
- 1982_** South Africa Triennale,
Cape Town, Durban, Pretoria,
Johannesburg.
- 1980_** La Biennale di Venezia,
Venice, Italy
- 1972_** *Contemporary South African Art*
Athens, Greece,
- 1969_** Bienal de São Paulo,
São Paulo, Brazil
- 1964_** La Biennale di Venezia,
Venice, Italy
- 1959_** Bienal de São Paulo,
São Paulo, Brazil
- 1958_** La Biennale di Venezia,
Venice, Italy
- 1957_** Bienal de São Paulo,
São Paulo, Brazil

Selected Awards

- 2005_** Awarded Knight of the Order
Stella della Solidarietà Italiana,
Italy
- 2003_** ABSA Medal for lifelong
contribution to sculpture in South
Africa, Pretoria Arts Association
- 2003_** Premio Ulisse, Provincia di
Bergamo, Bergamo, Italy
- 1997_** Medaglia d'oro dei benemeriti
della cultura, Italian President,
Carlo Azelio Ciampi
- 1990_** Chancellor's Medal from
University of Pretoria, Pretoria,
South Africa
- 1986_** Pietersburg Centenary
Celebration gold medal
- 1979_** Gold Medal for Sculpture,
South African Academy of Arts and
Sciences, South Africa
- 1969_** Chamber of Mines gold medal,
Olivetti first Prize, Transvaal
Academy, Johannesburg
- 1959_** Honourable mention, Bienal de
São Paulo, São Paulo, Brazil
- 1957_** Honourable mention, Bienal de
São Paulo, São Paulo, Brazil

WAFER Jeremy



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1953, in Durban, South Africa
Lives and works in Johannesburg,
South Africa

Selected Solo Exhibitions

- 2014_ Strata**
Goodman Gallery,
Johannesburg, South Africa
- 2013_ Survey**
Wits Art Museum,
Johannesburg, South Africa
- 2009_ Structure**
KZNSA and Durban Art Gallery,
Durban, South Africa
- 2009_ Paradise**
Goodman Gallery,
Johannesburg, South Africa
- 2007_ Jeremy Wafer - Recent Work**
Goodman Gallery,
Cape Town, South Africa
- 2006_ Geography**
Sasol Art Awards Winner, Sasol
Gallery Johannesburg and Aardklop
Festival, Potchefstroom,
South Africa
- 2005_ Tropic**
Square Space Gallery, RMIT,
Melbourne, Australia
- 2004_ Measure**
Goodman Gallery,
Johannesburg, South Africa
- 2003_ Artfirst Gallery, London, UK**
- 2002_ FNB Vita Art Awards**
Goodman Gallery,
Johannesburg, South Africa
- 2002_ Survey**
Sasol Museum, University of
Stellenbosch, Cape Town,
South Africa
- 2002_ Survey**
Durban Art Museum,
Durban, South Africa
- 2001_ Goodman Gallery,**
Johannesburg, South Africa
- 2000_ Artfirst Gallery, London, UK**

- 1999_ The Thami Mnyele Foundation,**
Amsterdam, The Netherlands
- 1998_ Goodman Gallery,**
Johannesburg, South Africa
- 1996_ Cheltenham College of Art,**
Cheltenham, UK
- 1993_ Goodman Gallery,**
Johannesburg, South Africa

Selected Group Exhibitions

- 2015_ What remains is tomorrow**
South African Pavilion at the 56th
La Biennale di Venezia, Venice,
Italy
- 2015_ The Poetry In Between:**
South-South
Goodman Gallery,
Cape Town, South Africa
- 2009_ Sources: Contemporary Sculpture**
in the Landscape
NIROX Foundation,
Johannesburg, South Africa
- 2008_ Spier Contemporary**
Johannesburg Art Gallery,
Johannesburg, South Africa
(travelling)
- 2007_ Spier Contemporary**
Spier, Cape Town, South Africa
(travelling)
- 2007_ Light**
Bank Gallery, Durban, South Africa
- 2006_ Body of Evidence**
The National Museum of African Art,
Washington DC, USA
- 2006_ Group exhibition: Brande**
International Artists Workshop
Brande, Denmark
- 2004_ Tangentia**
international site specific art
project in Cato Manor, Durban, South
Africa
- 2004_ Insights**
National Museum of African Art,
Washington DC, USA
- 2002_ FNB Vita Art Awards (Finalist)**
Goodman Gallery,
Johannesburg, South Africa
- 1997_ Trade Routes: History**
and Geography
2nd Johannesburg Biennale,
Johannesburg, South Africa
- 1997_ The New Delhi Triennale**
New Delhi, India
- 1994_ Contemporary Art from**
South Africa
Galerie d'Esplanade, Paris, France
- 1991_ The Cape Triennale**
South African National Gallery,
Cape Town, South Africa

Selected Awards

- 2007_ The Sasol Wax Art Award,**
Johannesburg, South Africa
- 1989_ The Volkskas Bank Merit Award,**
South Africa
- 1987_ The Standard Bank National**
Drawing Prize, South Africa

WEBSTER Jessica



PHOTO CREDIT: ANTHEA POKROY

Born in 1981 Free State, South Africa
Lives in Johannesburg, South Africa

Selected Solo Exhibitions

- 2015_ Murderer**
Goodman Gallery, Johannesburg
- 2009_ I Knew You in this Dark**
David Krut Projects, Johannesburg

Selected Group Exhibitions

- 2013_ Working Title**
Goodman Gallery,
Johannesburg, South Africa
- 2010_ DKW Monotype Project**
DKW gallery,
Johannesburg, South Africa

WILLIAMSON Sue



PHOTO CREDIT: COURTESY OF THE ARTIST

Born in 1941, in Lichfield, England
Lives and works in Cape Town

Selected Solo Exhibitions

- 2016_ The Past Lies Ahead**
Goodman Gallery,
Cape Town, South Africa
- 2015_ Other Voices, Other Cities**
SCAD Museum of Art, Savannah,
Georgia, USA
- 2014_ There's something I must tell you**
Iziko Slave Lodge,
Cape Town, South Africa
- 2013_ ALL Our Mothers**
Goodman Gallery, Johannesburg and
Cape Town, South Africa
- 2012_ The Mothers: a 31 Year Chronicle**
Castle of Good Hope
Cape Town, South Africa
- 2011_ Voices**
Goodman Gallery,
Cape Town, South Africa
- 2009_ Other Voices, Other Cities**
Goodman Gallery,
Johannesburg, South Africa
- 2009_ The Truth is on the Walls**
Wifredo Lam Centre, Havana, 10th
Havana Biennale, Cuba
- 2007_ Hotels and Better Lives**
Wertz Gallery, Atlanta, USA
- 2005_ Hotels and Better Lives**
Goodman Gallery,
Johannesburg, South Africa
- 2004_ Messages from the Moat**
Castle of Good Hope,
Cape Town, South Africa
- 2003_ Sue Williamson: Selected Work**
Centre d'Art Contemporain,
Brussels, Belgium
- 2002_ From the Inside**
Goodman Gallery
Johannesburg, South Africa
- 2002_ The Last Supper Revisited**
National Museum of African Art,
Smithsonian Institute,
Washington D.C., USA

- 2001_ Can't forget, can't remember**
Iziko South African National
Gallery,
Cape Town, South Africa
- 2000_ Messages from the Moat**
Archive Building, Den Haag,
The Netherlands
- 1998_ Truth Games**
Goodman Gallery,
Johannesburg, South Africa
- 1994_ Out of the Ashes**
Fortaleza de la Cabana, 5th Havana
Biennale, Cuba
- 1994_ For Thirty Years Next to his Heart**
North Dakota Museum of Art,
Grand Forks, USA
- 1993_ The Last Supper Revisited**
Irma Stern Museum,
Cape Town, South Africa
- 1987-9_ A Few South Africans,** Visual
Art Resources of the University of
Oregon. Canadian and US tour
- 1985_ A Few South Africans**
University of Oregon, Eugene, USA
- 1981_ The Last Supper**
Gowlett Gallery,
Cape Town, South Africa

Selected Group Exhibitions

- 2016_ Senses of Time: Video and film**
based works of Africa, National
Museum of African Art, Washington
DC, USA
- 2016_ Lucy's Iris: Contemporary**
African Women Artists
MUSAC Museo de Arte Contemporáneo de
Castilla y León, León
- 2015_ Questao de Familia (Family Matters)**
Centro de Arte Helio Oiticica, Rio
de Janeiro, Brazil
- 2014_ Contemporary Art / South Africa**
Yale University Art Gallery, New
Haven, Connecticut, USA
- 2014_ Artevida (politica)**
Museu de Arte Moderna do,
Rio de Janeiro, Brazil
- 2014_ Striking Resemblance: The**
Changing Art of Portraiture
Zimmerli Art Museum, Rutgers
University, New Jersey
- 2013-15_ Distance and Desire:**
Encounters with the African Archive
Walther Collection
Ulm, Germany
- 2013_ Imaginary Fact: Contemporary**
South African Art and the Archive
55th Venice Biennale
- 2013_ My Joburg**
La Maison Rouge, Paris, France
- 2012-14_ Rise and Fall of Apartheid:**
Photography and the Bureaucracy of
Everyday Life
Curated by Okwui Enwezor with
Rory Bester
International Centre of Photography,
New York City, USA. Travelled to:

XABA Nelisiwe

Haus der Kunst, Munich, Germany;
Padiglione d'Arte Contemporanea,
Milan, Italy; Museum Africa,
Johannesburg, South Africa

2011_ 12th Istanbul Biennial,
Istanbul, Turkey

2011_ *Impressions from South Africa,
1965 to Now*
Museum of Modern Art,
New York City, USA

2010_ *Darkroom*
Virginia Museum of Fine Art,
Richmond, Virginia, USA

2010_ *Pierneef to Gugulective -
1910-2010*
South African National Gallery, Cape
Town, South Africa

2007_ *Apartheid: The South
African Mirror*
Center for Contemporary Culture,
Barcelona, Spain

2004_ *A Decade of Democracy*
Iziko South African National
Gallery, Cape Town, South Africa

1997_ *Alternating Currents*
curated by Okwui Enwezor and
Octavio Zaya
2nd Johannesburg Biennale,
Johannesburg, South Africa

1993_ *Incroci del Sud*
Fondazione Levi, Venice. XLV Venice
Biennale, and Sala Uno, Rome, Italy
and Stedelijk Museum, Amsterdam,
Netherlands

1992_ 9th Biennale of Sydney,
Gallery of New South Wales, Sydney,
Australia

1992_ 4th Havana Biennale, National
Museum of Art, Havana, Cuba



PHOTO CREDIT: SARAH HICKSON

Born in 1972 in Soweto, South Africa
Lives and works in Johannesburg,
South Africa

Selected Solo Exhibitions

2012_ *Uncles & Angels*
with Mocke J van Veuren, Goodman
Gallery Projects, Arts on Main,
Johannesburg, South Africa

Selected Group Exhibitions

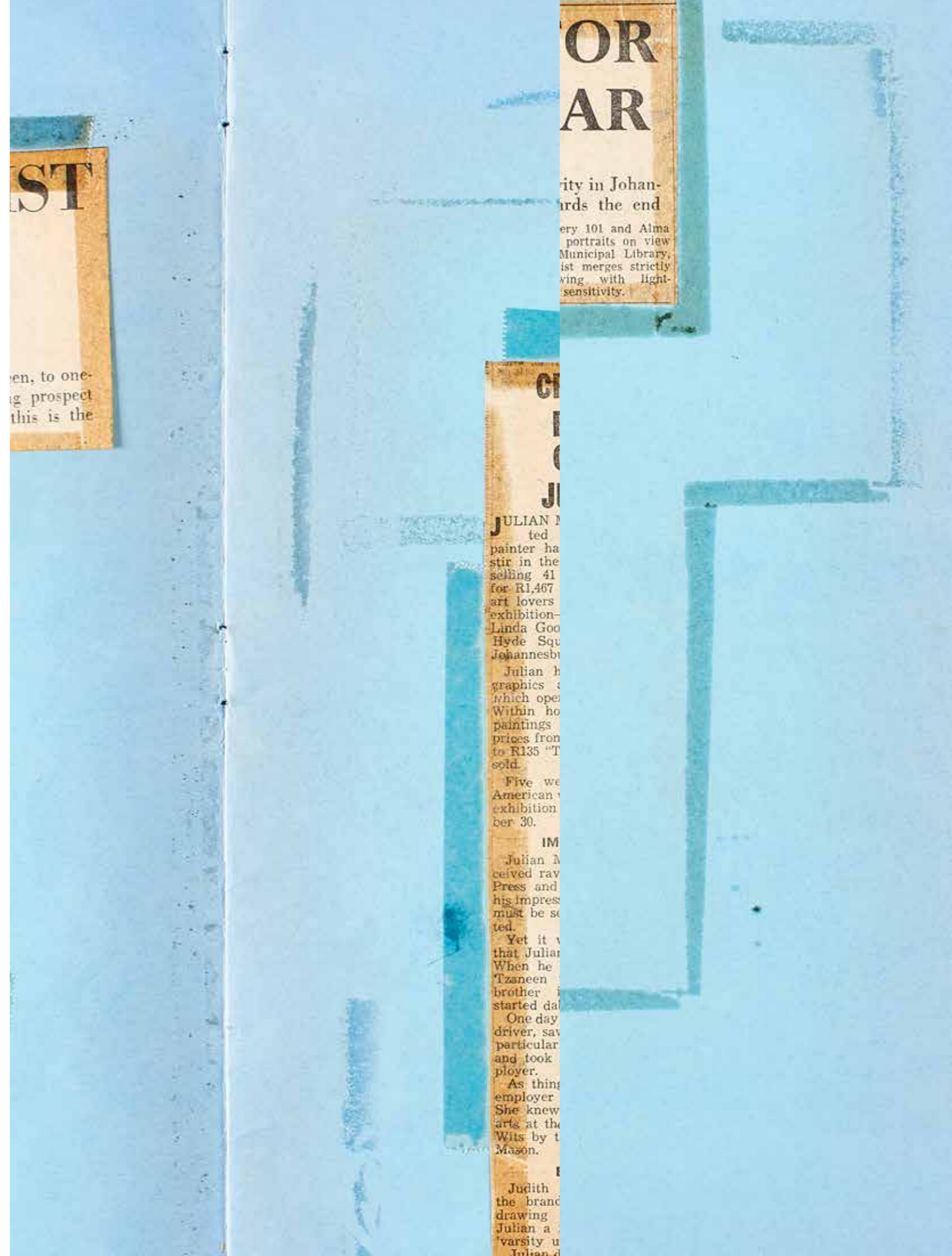
2013_ *Imaginary Fact: Contemporary
South African Art and the Archive*
South African Pavilion, 55th la
Biennale di Venezia, Venice, Italy

2013_ *Working Title*
Goodman Gallery,
Johannesburg, South Africa

2012_ *Advance/Notice...*
Goodman Gallery,
Johannesburg, South Africa

Selected Awards

2013_ FNB Art Prize



END NOTES

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CAPE TOWN & JOHANNESBURG

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LISA BRICE (pg 82): from 'Embracing Uncertainty', an interview by Godfried Donkor, *Art South Africa*, Vol.9.1, 2010
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SYDNEY KUMALO (pg 125): from *Revisions. Expanding the Narrative of South African Art*, by Ivor Powell, 2005
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SHIRIN NESHAT (pg 147): from an interview by Arthur C. Danto, *BOMB Magazine*, Fall 2000
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TRACEY ROSE (pg 154): from 'A Rose thorn in the flesh', by Percy Zwomuya, *Mail & Guardian*, March 2011
ROSENCLAIRE (pg 157): from 'A Performative Monument' by Lore Watterson & Lara Koseff, *Classicfeel Magazine*, September 2009
JACOLBY SATTERWHITE (pg 159): from 'The Digital Creator', by Rachel Small, *Interview Magazine*, December 2014
PETER SCHÜTZ (pg 160): from *Peter Schütz: An Eye on the World*, by Anitra Nettleton (ed), 2015
JOHANNES SEGOGELA (pg 162): from 'Curatorial Text' by Linda Givon, *Johannes Mashego Segogela. Devils, Angels and other Things*, 1995
THABISO SEKGALA (pg 165): from 'Heaven Can Wait' by Simon Njami, *Thabiso Segkala: Paradise*, by Christoph Tannert (ed), 2014
CYPRIAN SHILAKOE (pg 166): from *Cyprian Shilakoe* by Linda Givon & Karel Nel (eds), 1990
PENNY SIOPIS (pg 168): from 'Prima Facie. Surfaces as Depth in the Work of Penny Siopis' by Colin Richards, *Penny Siopis* by Kathryn Smith (ed), 2005
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Time."

15 1967

COLOPHON

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New Revolutions: Goodman Gallery at 50

Goodman Gallery Cape Town
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