

GOODMAN GALLERY
CAPE TOWN

DID YOU EVER THINK THERE WOULD COME A TIME?

19 DECEMBER 2020 - 20 FEBRUARY 2021
37A SOMERSET ROAD, DE WATERKANT

However, we must deeply analyze each situation to avoid loss of time and energy doing things that we are not to do and forgetting things that we have to do.

Out of these two situations we can therefore hope to reach some kind of balance - a true humanity where power politics will have no place.

We must be able to place them at the disposal of the population of all the liberated areas whatever the difficulties we may face in so doing.

In other words the lack of common ground for solid identification is all the time manifested in internal strifes inside the group.

But they are wasting their time

The concept of independence was never known at these places.

We must be able to place them at the disposal of the population of all the liberated areas whatever the difficulties we may face in so doing.

Instead of involving themselves in an all-out attempt to stamp out racism from their white society, liberals waste lots of time trying to prove to as many blacks as they can find that they are liberal.

At the same time while they restrict their dealings with the masses, they try to become into this minority often at the cost of family or ethnic ties and always at great personal cost.

There is no place outside that fight for the artist or for the intellectual who is not himself concerned with, and completely at one with the people in the great battle of Africa and of suffering humanity

This is why to attribute, recognize or declare the identity of an individual or group is above all to place that individual or group in the framework of a culture.

In other words the lack of common ground for solid identification is all the time manifested in internal strifes inside the group.

The time is past when, in an effort to perpetuate the domination of people, culture was considered an attribute of privileged peoples or nations, and when, out of either ignorance or malice, culture was confused with technical power, if not with skin colour, or the shape of one's eyes.

everything they do is directed at finally convincing the white electorate that the black man is also a man and that at some future date he should be given a place at the white man's table.

In the thorough analysis of social structure which every liberation movement should be capable of making in relation to the imperative of the struggle, the cultural characteristics of each group in society have a place of prime importance.

These people realise now that a lot of time and strength is wasted in maintaining artificial and token

- artificial not in the sense that it is natural to segregate but rather because even those involved in it have certain prejudices that they cannot get rid of and are therefore basically dishonest to themselves, to their black counterparts, and to the community of black people who are called upon to have faith in such people.

At the same time while they restrict their dealings with the masses, they try to become into this minority often at the

Some people realise now that a lot of time and strength is wasted in maintaining artificial and token

Out of these two situations we can therefore hope to reach some kind of balance - a true humanity where power politics will have no place.



Shirin Neshat's work explores issues such as gender politics, cultural self-definition and religious authority in her work. Largely using female imagery, she examines political and societal change in Iran. For the artist, Iranian women embody this political transformation, so that "by studying a woman, you can read the structure and the ideology of the country".

Neshat occupies an influential and highly respected position in the international contemporary art world, not only for her formidable artistic talent but also for her long history as a writer and cultural worker. Her socially-based practice uncovers hidden histories and engages with marginalised lived experiences; constructing expanding visual archives which claim legitimate, visible spaces for her subjects. By proposing these different modes and perspectives of representation, Neshat's works serve as prime examples of the nexus of art and social activism.

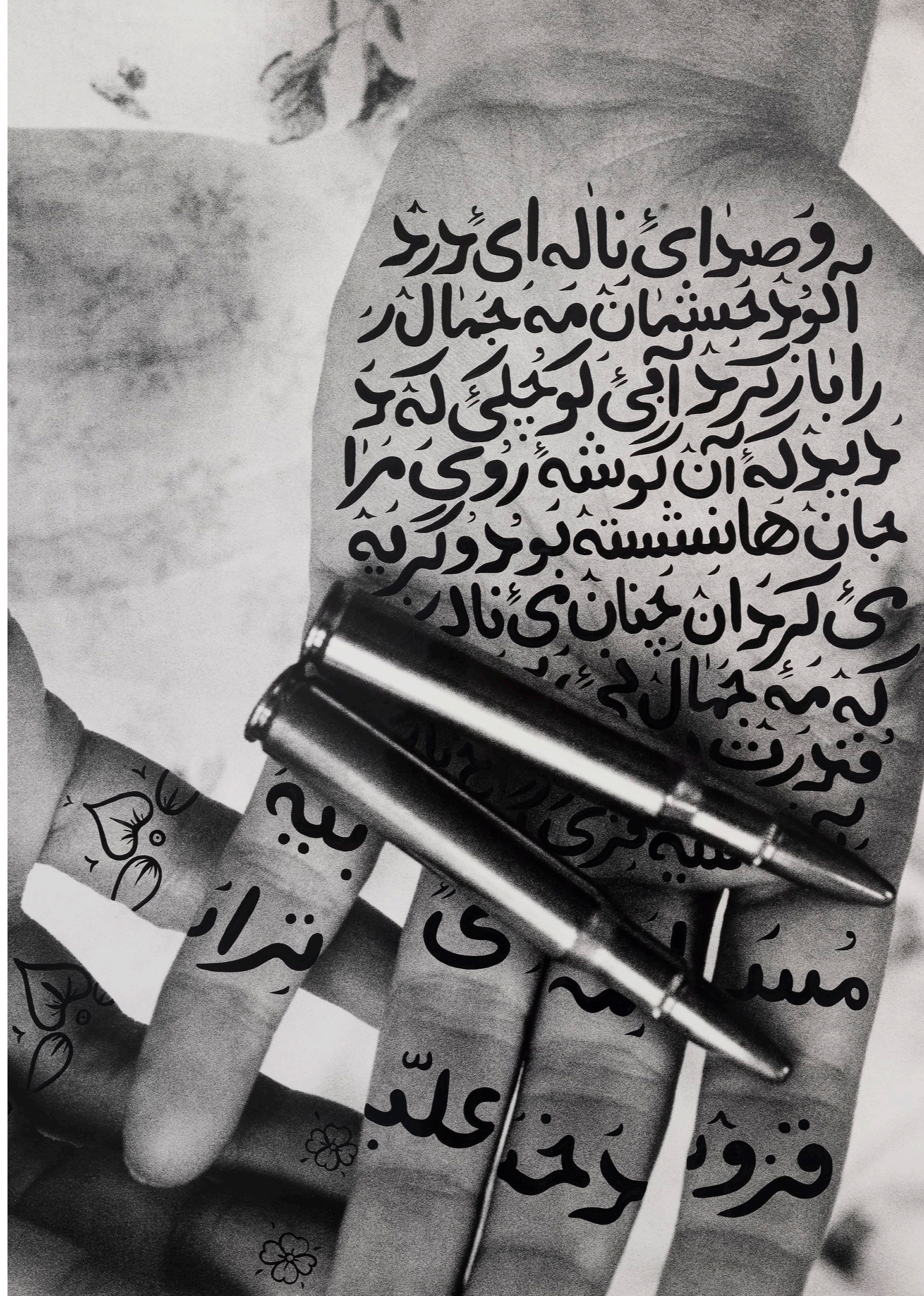
After her first trip to Iran after sixteen years of exile, eleven years after the Iranian Revolution, Neshat began capturing her first photographic body of work, entitled *Women of Allah*, which reflects on the ideology of Islam and the plight of women in her country. "I found myself both fascinated and terrified by the impact of the revolution," the artist writes, "... there was so much that I didn't understand that I desperately wanted to understand."

For the artist, *Women of Allah* was a way of grappling with the new circumstances in the theocratic Iran – especially as they affected women, who were now required by government dictate to where the veil in public. Far from presenting a monolithic, abiding portrait of Muslim womanhood, 'Women of Allah' reflects the shifting and contradictory ideologies that have been projected on the figure of the Iranian woman, both by their government and by the West. Neshat's staged images present veiled female figures, often performed by the artist herself, that can appear defiant, powerful, martial – and at other times, vulnerable, maternal, pensive.

Shirin Neshat

Moon Song (from 'Women of Allah' series), 1995
Ink on black and white RC print
107.6. x 157.5 cm (42.4 x 62 in.)
AP Edition 1 of 1

\$125 000
Quoted prices are exclusive of taxes, customs duties and shipping costs.



Pamela Phatsimo Sunstrum's multidisciplinary practice encompasses drawing, painting, installation and animation. Her work alludes to mythology, geology and theories on the nature of the universe. If someone was looking for extant portals to parallel universes, Sunstrum's paintings and works on paper would surely be one. Her work sits within the larger web of African futurists who similarly hone in on postcolonialism, neo-colonialism and transcultural identities.

Her works foreground her concern with metamorphosis and imagination as a lens through which multiple and often disparate layers of meaning, histories and forms can be simultaneously read. take the form of narrative landscapes that appear simultaneously futuristic and ancient, shifting between representational and fantastical depictions of volcanic, subterranean, cosmological and precipitous landscapes. In so doing, the artist's works consider imagination as a radical, contemporary praxis – one which, through thought, enables radical alterity within a reality, often perceived as fixed and univocal.

Sunstrum layers visual information using pencil and oil paint to create imagery that exists as a rich “collection of citations – building a code into the meaning of the work”. These citations include (post)-colonial portraiture as well as intertextual conversations with art historical works, such as Robert S. Duncanson's early 19th century romanticist landscape paintings. These references are further enriched by Sunstrum's experiences with nature and science, encompassing a developing journey of self-discovery:

“I like thinking of all forms of knowledge-seeking-systems – the so-called ‘hard sciences’ as well as cosmological, spiritual and mythical belief systems – in a non-hierarchical way and enjoy finding moments of coincidence between them. I think about contemporary theories in genetics; I think about ancestral archives; I think about shamanistic portals; I think about quantum physics; I think about divination; I think about bodies; I think about love. Being devoted to any one of these notions requires a certain leap of faith. I try to imagine how these leaps may allow us to confront hierarchies of power, or may generate new ways of gathering our story”

— Pamela Phatsimo Sunstrum, 2020

Pamela Phatsimo Sunstrum

Did you never think there would come a time?, 2020

Pencil and oil on wood panel

122 x 122 cm (48 x 48 in.)





Sue Williamson's *Postcards from Africa* is a series of new ink drawings based on postcards from the early 1900s, produced for residents and travellers in Africa as well as for collectors who had never set foot on the continent. These postcards, which peaked in popularity at that time, now contribute to understanding political and cultural changes in Africa as the rise of the new medium coincided with the expansion and consolidation of colonial rule. In Williamson's re-drawn scenes from these postcards, all the figures have been left out: a reference to the scourge of slavery, which saw 12.5 million people shipped from the continent to the Americas.

Sue Williamson

Postcards from Africa:

Paysage Senegalais avec des Indigenes, 2020

Indian ink on Yupo synthetic archival paper, museum glass
70 x 100 cm (27.6 x 39.4 in.)

\$15 000

Quoted prices are exclusive of taxes,
customs duties and shipping costs.





Alfredo Jaar's multidisciplinary artistic practice explores unequal power relations and sociopolitical divisions, as well as issues of migration and discrimination. Through his work, Jaar makes far-reaching connections in his works between the levels of ethics and aesthetics, and has become known as one of the most uncompromising, compelling, and innovative artists working today. Okwui Enwezor once said of Jaar that "his work represents one of the most developed commitments by a contemporary artist in the blatant embrace of the structural link between ethics and aesthetics, art and politics". Enwezor placed Jaar in the same alignment as Hans Haacke, Christian Boltanski, Thomas Hirschhorn, and Adrian Piper.

Written in 1927, *Other People Think* was delivered by Cage at the Hollywood Bowl where, then a student at Los Angeles High School, he won the Southern California Oratorical Contest. Although Cage was only 15 years old at the time, his essay frames a bold critique and portentous analysis of North and South American

relations, and continues to have incredible resonance and relevance to contemporary culture and politics. As a Chilean artist living in the United States 85 years later, Jaar still works with the imbalances of this historically stagnant relationship. Reintroducing this acute text to today's audience hopes to bring Cage's teachings, which have yet to be followed, back to light.

Alfredo Jaar

Other People Think, 2012
Lightbox with black and white transparency
152 x 152 cm (59.8 x 59.8 in.)
AP Edition 2 of 3

\$75 000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



Kapwani Kiwanga studied anthropology and comparative religion at McGill University. She has followed the program “La Seine” at the Ecole Nationale Supérieure des Beaux-Arts de Paris, and also works at Le Fresnoy (a French national center for contemporary art). She was artist in residence at the MU Foundation in Eindhoven and at the Box in Bourges.

Working with sound, film, performance, and objects, Kiwanga relies on extensive research to transform raw information into investigations of historical narratives and their impact on political, social, and community formation. The Paris-based artist’s work focuses on sites specific to Africa and the African diaspora, examining how certain events expand and unfold into popular and folk narratives, and revealing how these stories take shape in objects and oral histories. Trained as an anthropologist, Kiwanga performs this role in her artistic practice, using historical information to construct narratives about groups of people. Kiwanga is not only invested in the past but also the future, telling Afrofuturist stories and creating speculative dossiers from future civilizations to reflect on the impact of historical events.

Commissioned for Glasgow International, and later exhibited at the Toronto Biennial, Kiwanga’s *Soft Measures* series explores the idea of tectonic movement and continental drift. According to Kiwanga’s research, the African tectonic plate is slowly moving toward and above the Eurasian one, which is subducting at a rate of approximately two centimetres per year. A rock cradled in fabric hung on the wall further probes these thematic currents.

Using this tectonic shift as a starting point, *Soft Measures* suggests speculative fictions that stretch through deep geological time. Kiwanga conceived of the installation as a narrative in three acts, with the artworks becoming protagonists who, similar to the tectonic plates, either push closer or pull away.

Hung on serpentine rails, these soft sculptures suggest the coming together of the two tectonic plates until they collide. Works from the series, like “Strait”, utilise engraved Mediterranean granite and striped fabric, which is partially dyed on occasion.

Kapwani Kiwanga

Soft Measures: Strait, 2018
Carved granite and cotton
421 x 143 x 10 cm (165.7 x 56.3 x 3.9 in.)

€17 000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.





Ghada Amer is a multimedia artist whose body of work is anchored and informed by ongoing ideological and aesthetic concerns: the submission of women to the tyranny of domestic life, the celebration of female sexuality and pleasure, the incomprehensibility of love, the foolishness of war and violence, and an overall quest for formal beauty, constitute the territory that she explores and expresses in her artistic practice.

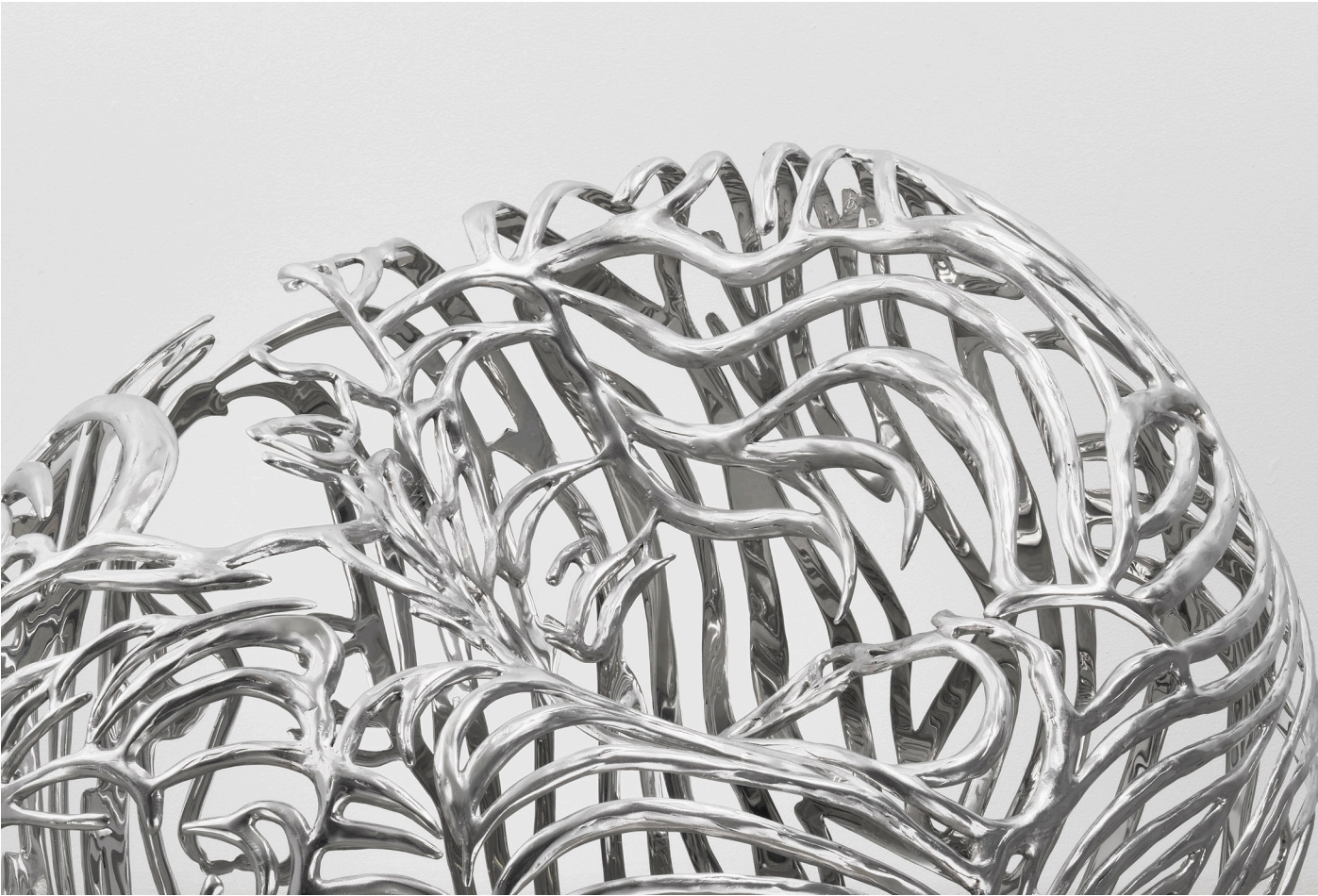
Amer's sculptures propose different ways in which the manipulation of line, shape, and colour can yield an infinite range of compositional and design effects, even within the limitations of a globular form. The women depicted in Amer's sculptures and paintings are not victims, rather, they pose self-confidently, giving their viewers a challenging look. Nudity never makes Ghada Amer's figures seem vulnerable or shameful, in Amer's practice, regardless of the medium, style and political demands, her figures assert themselves. With her images of self-confident women, Amer opposes institutionalised sexism.

Organic dimensions are underscored in the sculpture, *The Heart* (2012), whose title reiterates the animate. It affirms its bond with the body through the 'artery-like' frames of the structure which create architectural metaphors of the living body.

Ghada Amer

The Heart, 2012
Polished stainless steel
85.7 x 107.3 x 83.8 cm (33.7 x 42.2 x 33 in.)
Edition 5 of 6

\$180 000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



As an artist working mainly in photography and film, as well as collage and mixed media, Mikhael Subotzky engages critically with contemporary politics of (mis)representation. According to the artist, his work is focused on revealing the gap between what is presented (and idealised) and what is hidden, coupled with a desire to pull apart and reassemble the experience of contemporary existence. Essentially, his practice is concerned with the relationship between social storytelling and the formal strategies of image-making.

Through his colloquially named *Sticky Tape Transfers*, Subotzky peels away, penetrates and ruptures depictions of past and present South Africa to interrupt the surface of images and complicate their function. At the heart of his works and broader artistic practice is a person attempting to convey the evolving political nuances of his own position in relation to his subject, and to “scratch at the surface” of the vexed and complex terrain of his home country of South Africa and the world more broadly; to mine their historical scars, contemporary anxieties and future (dis)affinities.

“[The] Sticky Tape Transfers arise out of my continuing attempts to understand the relationship between the physical and representational structures of images. These works are derived from a wide variety of sources; scanned images from my book collection, sketches that I have made over the years, photographs I have taken, images from my personal history, photography guide books, encyclopedia’s and other found images.

The process of making these works is normally to scan and make inkjet prints of these source images and then work them together in collage, often combining them with censoring white-out tape and handwritten text excerpts. I then lay the pieces on the studio floor and cover their entire surface with J-Lar tape, a highly stable archival clear tape. Once this is done, I pull the tape away from prints, separating the ink of the prints (as well as anything that has been added to their surfaces) from their paper supports.

This process of separation is fundamental to the works. Much of my recent work has been concerned with the nature of the representational surfaces of photography. I have smashed the mounting glass of a variety of photographs in Retinal Shift as an attempt to draw attention to the surface of the photograph and get in the way of the viewer’s ability to consume this material without proper consideration of its relationship to the representation.”

— Mikhael Subotzky, 2014

Mikhael Subotzky

Sticky-tape Transfer 27 - Anger (or No Public Thoroughfare after a gas explosion at the Port Elizabeth train station), 2016

Pigment inks and J-Lar tape on cotton paper
Work: 201 x 257 cm (79.1 x 101.2 in.)
Frame: 209 x 265 cm (82.3 x 104.3 in.)

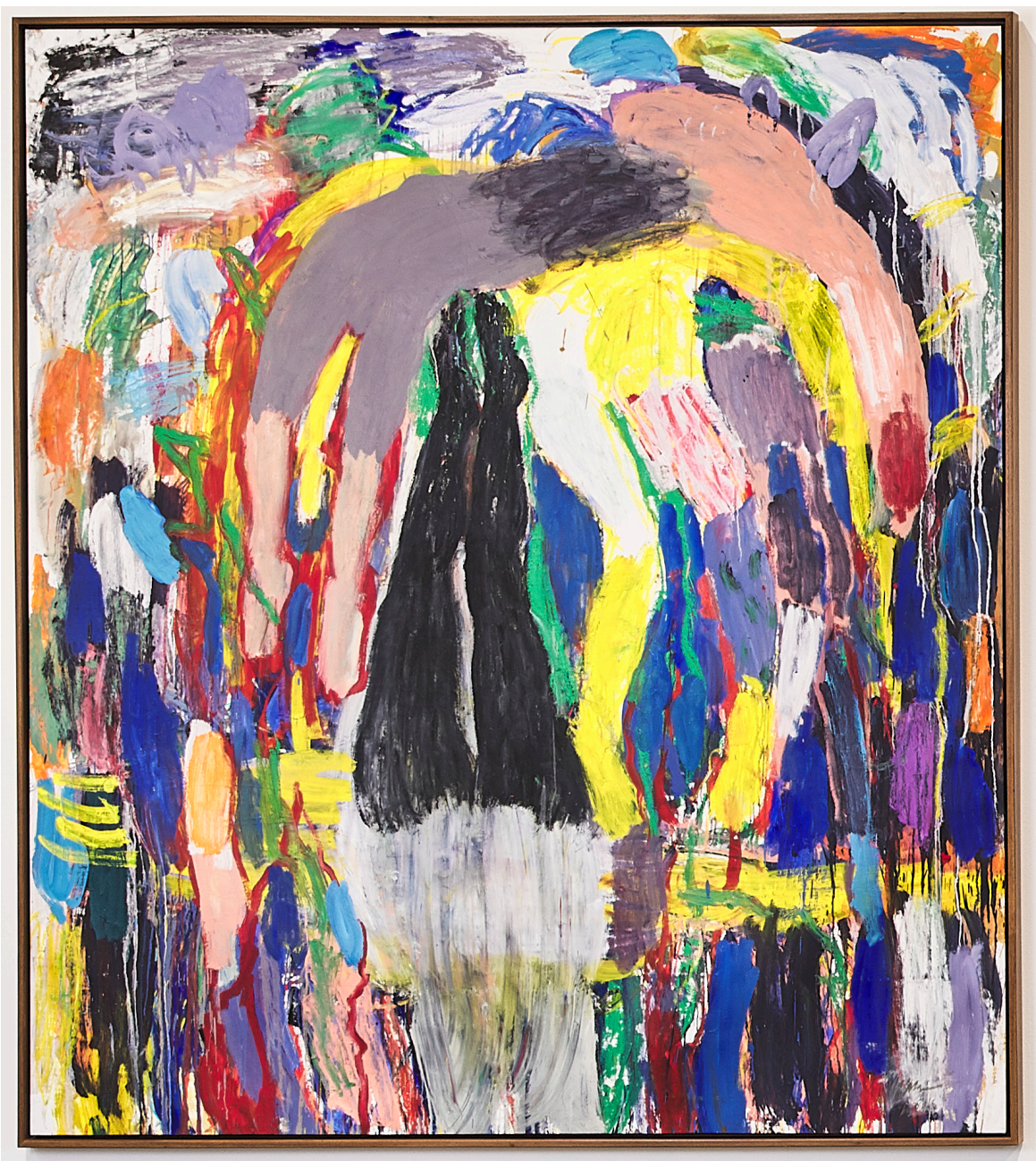
\$35 000

Quoted prices are exclusive of taxes, customs duties and shipping costs.





SUBOTZKY 2016



Misheck Masamvu uses painting and drawing as a way in which to investigate human existence and our relationship to the natural world. Central to his practice is abstraction, which the artist employs to explore “the language and politics of space”. While abstraction forms an integral part of Masamvu’s practice he does not let go of figuration completely. Rather, his figures appear within the abstracted space he creates, attesting to his continued belief in the narrative potential of painting. For the artist, his paintings are understood as marks of existence, pointing not only to the realities of his lived experience but also to mental and psychological space, where each layer of paint, or brushstroke on the canvas proposes a search to resolve conflicted experiences or decisions.

“I use both figuration and abstraction in my work because I am looking for a new alternative space – one that is against the forced ideology of government and the breakdown of the pursuit of humanity. For this, the symbolism of the landscape and the figure in constant states of entangled metamorphosis are important. I am aware of the communion of the body, the soil and spirit and am interested in how transfiguration

and memoirs of body and soul can evoke a real sense of vulnerability”, says Masamvu.

With a technique that is immediate and direct, Masamvu’s works consist of layered painted surfaces, abstracted forms and brushstrokes which are almost visceral and exist as remnants of the physical action of painting. In establishing a distinct abstract visual language, one gets the sense that multiple temporalities have been included in one picture plane and that beneath the surface of one painted image, an infinity of others exist. The outcome of which is a porous pictorial space, one that moves between representational clarity and rich, abstract abundance.

Misheck Masamvu

Chewed Memory, 2018

Oil on canvas

240 x 210 cm (94.5 x 82.7 in)

\$40 000

Quoted prices are exclusive of taxes, customs duties and shipping costs.





Trained as an architect in Bogotá, Mateo López work engages with cartographies, journeys and construction processes while grappling with themes of chance, encounter and time. His practice incorporates a conceptual approach to drawings and sculpture, as a way of conceiving and inhabiting the world – presenting visual expressions of autobiographical and fictional narratives, anecdotes and experiences.

Mateo López

***Sillas Núcleo (Two Chairs)*, 2020**
 Wood, turmeric and acrylic paint, varnish
 Work (each): 74 x 50 x 50 cm (29.1 x 19.7 x 19.7 in.)
 Suitcase: 50 x 50 x 10 cm (19.7 x 19.7 x 3.9 in.)

\$28 000
 Quoted prices are exclusive of taxes,
 customs duties and shipping costs.

For quite a few years I have been thinking about my role as an artist, the use and purpose of an artwork, as well as its activation and functionality.

Over time, I began using less rationality and more affection, emotion and hospitality as part of my approach to making art. That's why I usually include a gesture of hospitality in my exhibitions, such as a piece of furniture to sit or lay down on. The idea being to spend time and remind yourself that you are not there just to watch, you are an active part of it.

These two chairs, titled 'Sillas Núcleo', ... [t]hey are very simple chairs comprising six interlocked pieces. If you were to explode out all the individual pieces into their individual parts floating in the space, the chromatic Turmeric yellow might remind you of Hélio Oiticica's Grande Nucleo. This work is a homage, and a reference to Oiticica and that generation of artists experimenting with the idea of a radical approach to art.

— Mateo López, 2020.



Exploring and championing a breadth of mediums, such as animation, sculpture, performance and drawing, William Kentridge's complex creations are multifaceted in form, resonating with audiences through their unifying exploration of the very fabric of our existence. Revisiting and reacting to philosophical, historical or political tropes, Kentridge conjures myriad themes in his polymorphic works which are experimental and conceptually rich.

Kentridge proposes a way of seeing art and life as a continuous process of change rather than as a controlled world of certainties. He constantly questions the impact of artistic practice in today's world and has investigated how identities are shaped through shifting ideas of history, and place, looking at how we construct our histories and what we do with them.

William Kentridge's botanical drawings of trees are rendered in Indian ink on the pages of old encyclopedias, and attempt to capture the forms of trees indigenous to the area around Johannesburg. Using photographic references and drawing loosely in Indian ink, the plants are grown page by page - each page holding only a fragment of the whole. The complete botanical forms emerge more by recognition than by a pre-existing clarity as to what the plant must look like, as the pages are shifted, layered, torn, pieces added, marks added - until the tree reveals itself as complete.

Drawing from Waiting for the Sibyl (Comrade Tree, I report to you) is the latest addition to Kentridge's series of large scale ink drawings of trees and phrases on found paper. These drawings go hand in hand with his new opera project, *Waiting for the Sibyl*, which premiered at Teatro dell'Opera di Roma in September 2019. *Waiting for the Sibyl* was created in response to Alexander Calder's *Work in Progress* - the only operatic work created by Calder and staged at the Opera in Rome in 1968.

"I thought that the paper, the fragments of paper with which I have always expressed myself, were the right elements to start the dialogue with Calder". In Kentridge's mind, the floating papers immediately evoked the image of the Cumaean Sibyl, the priestess who wrote her prophecies on oak leaves. The floating papers, like loose leaves, with the prophesies written on them, are blown away by the wind.

William Kentridge

Drawing from Waiting for the Sibyl (Comrade Tree, I report to you), 2020
Ink wash, red pencil and collage on hemp and sisal fiber Phumani handmade paper, mounted on raw cotton
292 x 295 cm (115 x 116.1 in.)

\$750 000
Quoted prices are exclusive of taxes, customs duties and shipping costs.



Oh, to believe in another world

A BRIEF WEIGHTLESSNESS

THE WIND WILL CONSPIRE WITH

MY SILENCE IS HEARD

WEIGHT

UNDER OUR

YOU WHO BROKE

SUNLIGHT ON A LEAF

IS THIS NOT ENOUGH?

LOVELESS TIMES DRAWING NEAR

REVIVE ME

FROM WITHIN

LET ME LIVE MY DUE

ALL THE WORLD TO BE YOUR FATHER AND MOTHER



YOU WHO BROKE

SUN

IS THIS NOT ENOUGH?

LOVELESS TIMES DRAWING NEAR.

ALL THE WORLD TO BE YOUR FATHER AND MOTHER

• REVIVE ME •

• RIPENING FROM WITHIN •

• LET ME LIVE MY DUE •

THE PULL OF GRAVITY

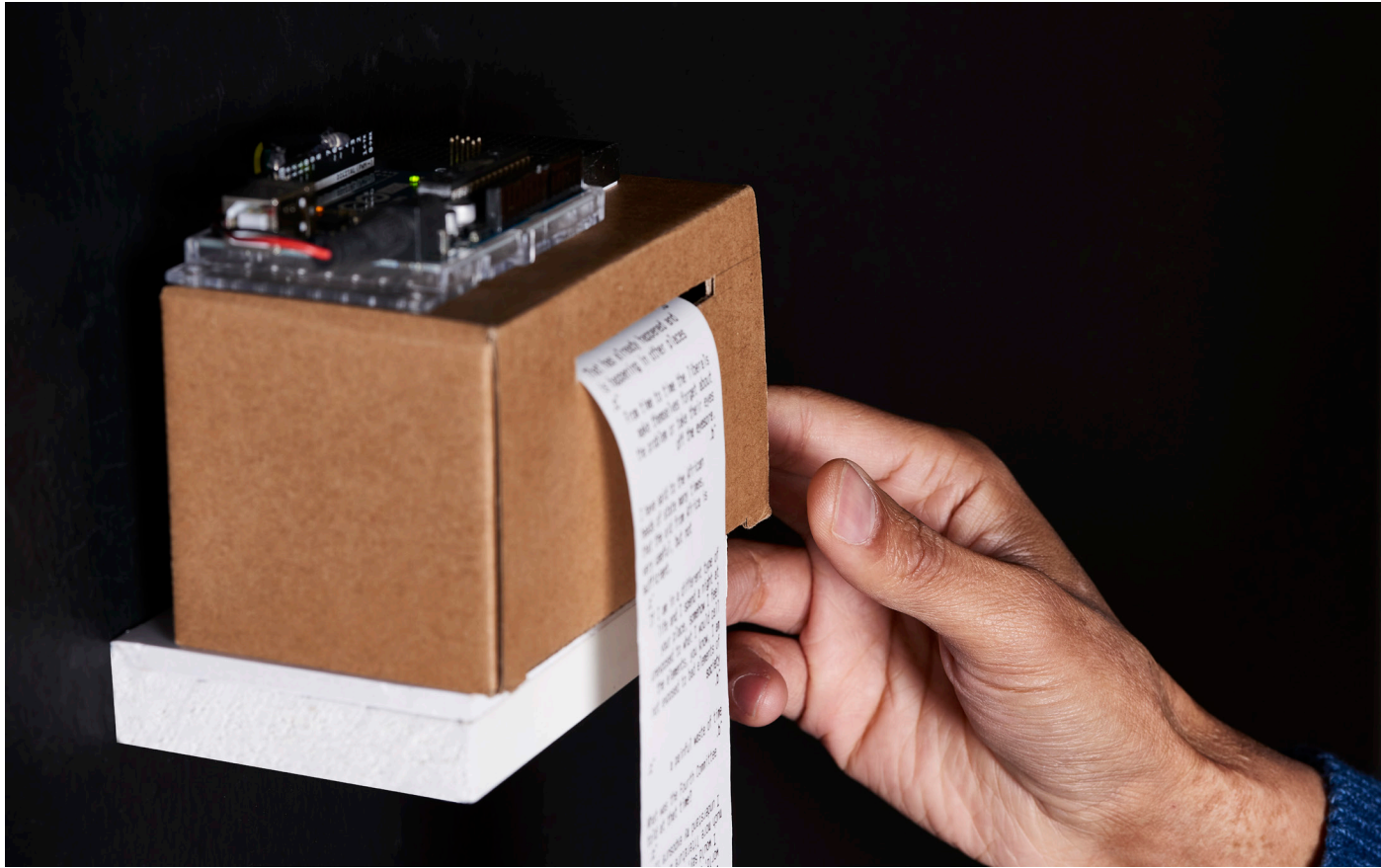
ONE TAKES ONE'S PAIN AND GROWS IT

• A SHADOW 65 YEARS OLD •

COMRADE TREE, I report to you

• A PEBBLE •

THAT WILL NOT BE TAMED



This is the penultimate work in the *biko* dialogues series. The works in the series simulate dialogues between Bantu Steve Biko (the leader of the South African black consciousness movement) and other global thinkers/dreamers/activists from the black consciousness tradition. These works are digital and physical systems designed to perform poetic conversations between Biko and his counterparts based on a series of keywords extracted from the written work these now dead activists left behind, in the form of interviews, autobiographies, academic theory, court transcripts etc.

The conscious always operates in relation to its own unconscious. These dialogue works are automated systems for approximating a kind of black liberation dreaming. Which is to say, they assume that the archive of black consciousness thought is also an archive of black sub-consciousness, and that by performing various automatic readings and writing operations on that archive we can reach toward that place of dreaming. These systems use the archive of black conscious literature (from these various activists) as source material for a dataset which is algorithmically recombined to produce new dialogues between Biko and his peers, which are then printed in real time as an endless receipt, which acts as a kind of record of these impossible conversations. Indeed these works are another kind of dream, where Biko and his peers had a chance to meet and talk and dream.

There are five dialogues in this series:

- Two versions of the 'biko.fanon' dialogue (with revolutionary French-Algerian psychiatrist Franz Fanon)
- A 'biko.cesaire' dialogue (with negritude poet Aime Cesaire)
- A 'biko.shabazz' dialogue (with African American radical activist El-Hajj Malik El-Shabazz - better known as Malcolm X)
- A final unmade 'biko.cabral' dialogue (with Guinean revolutionary Amilcar Cabral)

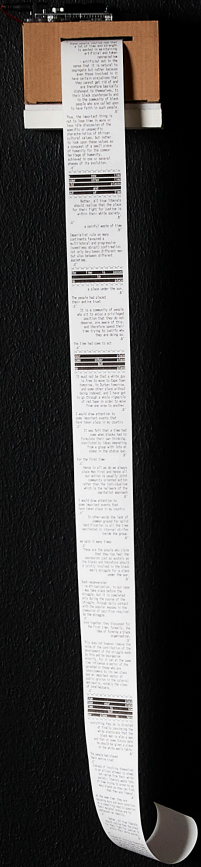
biko.shabazz (al.ways.means) stages a dialogue between black radical activist El-Hajj Malik El-Shabazz - better known as Malcolm X, and Steve Biko using the key words 'always' and 'means'. Always is further broken down into 'all' and 'ways'. These two words reference the ethical dilemma faced by all liberations struggles, and indeed all transformational movements, that is: what is the relationship between the end and the means, popularly phrased as "do the ends justify the means?". Ways and means also refers to the notion resources, in this case conceptual resources. Of course this dialogue occurs in the shadow of Malcolm X's famous statement - "I firmly believe that Negroes have the right to fight against these racists, by any means that are necessary".

Nolan Oswald Dennis

biko.shabazz (al.ways/means), 2019
Receipt printer and microcontroller
Variable dimensions

\$9 000

Quoted prices are exclusive of taxes, customs duties and shipping costs.





With *Near Distant (stone)*, Gerhard Marx continues the project of transforming visual certainties into new spatial imaginaries as he engages his interest in the construct or idea of 'distance'.

"If an encounter with an object is an encounter of presence, then the idea of distance would in some way propose an opposite encounter, an encounter with absence. Of course, there is an emotional root to an encounter with distance; distance is an open space for longing, an architecture for loss, a space of blurred certainty, an entry point to the sublime. The question, however, is to engage distance without it turning into nearness."

"I have started to see this project as being inherently political, a project of undoing; of unmaking categories; of unmaking the viewer's centrality as implied by perspective. Distance would dissolve the crisp outlines of things seen up close. In distance things can become awash, there is no clear point where one thing begins and another ends. Perhaps, I thought, I can undo the artifice of intimacy, build distance into objects, and let things become feral."

— Gerhard Marx, 2020

Gerhard Marx

***Near Distant (stone)*, 2020**
Cement and stone
61 x 61 x 51 cm (24 x 24 x 20.1 in.)

R200 000

Quoted prices are exclusive of taxes, customs duties and shipping costs.



JOHANNESBURG

163 JAN SMUTS AVE, PARKWOOD
JOHANNESBURG

T +27 (0)11 788 1113
jhb@goodman-gallery.com

CAPE TOWN

37A SOMERSET ROAD, DE WATERKANT
CAPE TOWN

T +27 (0)21 462 7573/4
cpt@goodman-gallery.com

LONDON

26 CORK STREET, LONDON, W1S 3ND

T +44 (0) 208 125 4065
ldn@goodman-galleryuk.com
www.goodman-gallery.com



TONY EAST
tony@goodman-gallery.com
+27 (0) 72 018 1293

ANTHONY DAWSON
ant@goodman-gallery.com
+27 (0)72 324 5321

OLIVIA LEAHY
olivia@goodman-gallery.com
+27 (0)76 852 1354