

GOODMAN GALLERY

50%

ART BASEL MIAMI BEACH  
DECEMBER 4 TO DECEMBER 6 2020

## UPTOWN SOUTH, OVR: MIAMI BEACH

NOVEMBER 19 TO DECEMBER 6 2020

### *Uptown South*

Adler Beatty

34 E 69th St, New York

From November 19 2020

(11-5pm, Tuesday-Saturday)

Goodman Gallery is delighted to announce that our Art Basel Miami Beach presentation will be available to view online on OVR: Miami Beach as well as in person at Adler Beatty in New York.

This collaboration marks an exciting opportunity to view key artists represented by Goodman Gallery - a pre-eminent gallery on the African continent since 1966 - bringing new and historic works by contemporary African and Diasporic artists as well as artists hailing from the Global South.

At this time of a global pandemic, with many national borders closed and social divisions further entrenched, this group presentation, titled *Uptown South*, has been curated with the unique kinship of Johannesburg and New York in mind.

*Uptown South* features works that speak to the longstanding cultural affinity and global exchange between the two cities, which have a shared status as economic and cultural centres of their respective regions. This connection has historically seen a two-way exchange of ideas and artists over the decades. Featured artists have either spent time in these regions or make artwork that taps into themes around this relationship.

Among a generation of South African artists who sought exile in New York as a safer space in which

to make their voices heard was Ernest Cole - South Africa's first Black front line photographer - who exposed the brutal realities of apartheid to the world. Goodman Gallery is proud to present a historically significant selection of rare vintage prints by Cole, taken while on assignments in the US in the late 1960s and early 1970s. Through these photographic assignments, Cole was "confronted by the very different, new expressions and fights for freedom taking place on the streets of New York and simultaneously, the depressing evidence of familiar racial segregation and inequality still visible in the early post-Civil Rights era rural south" (Ty-mon Smith, critic).

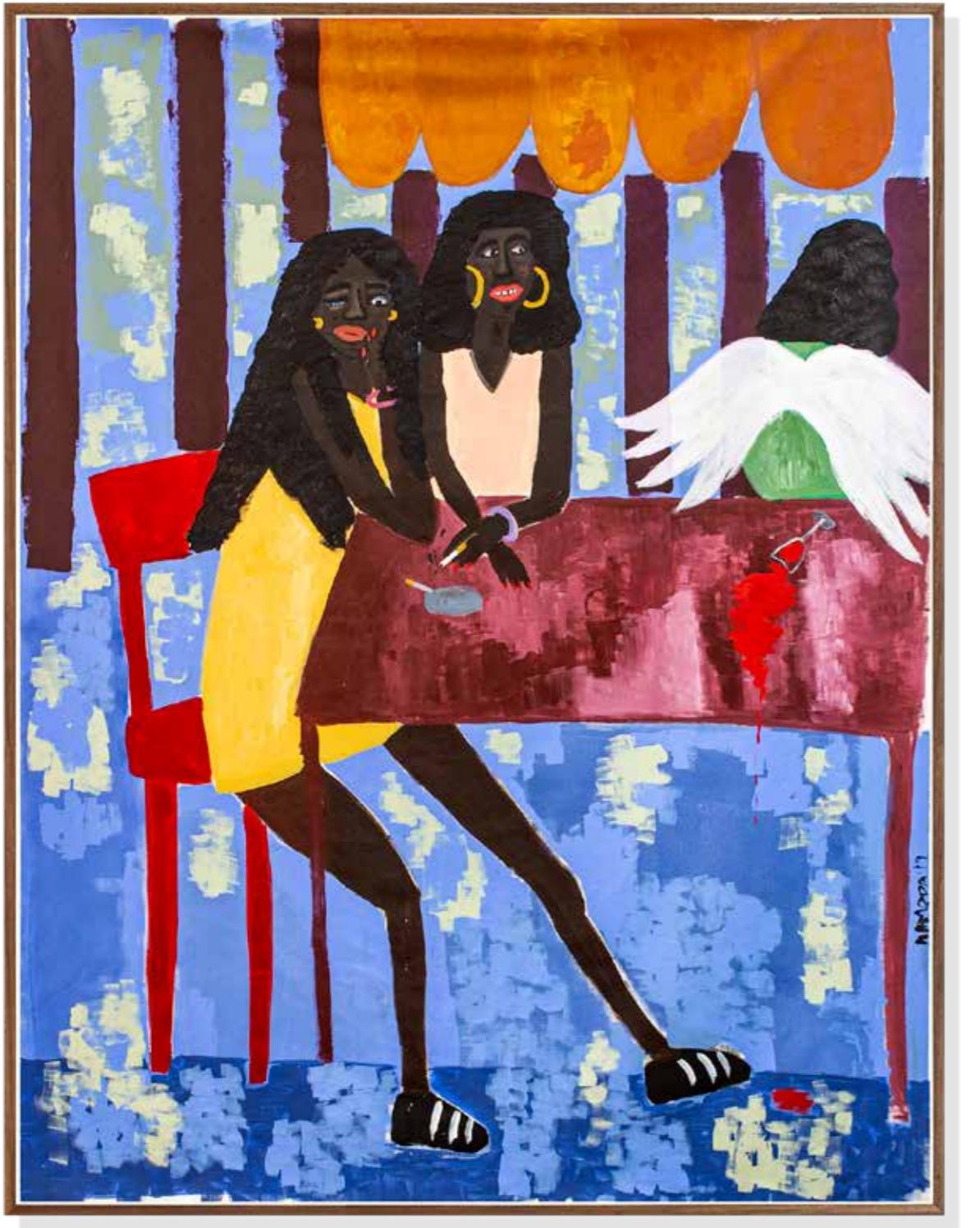
### Selected highlights:

Cassi Namoda's evocative paintings of Southern Africa, including post-colonial scenes of Mozambique, produced in Long Island, New York; Hank Willis Thomas's retro-reflective works which revisit archival photographs from South African political history, created in Brooklyn, New York; Sam Nhlengethwa's signature collage-paintings, which reference Jazz traditions from both sides of the Atlantic, created in Johannesburg.

**ruby onyinyeche amanze, Kudzanai Chiurai, Ernest Cole, Nolan Oswald Dennis, David Goldblatt, Alfredo Jaar, William Kentridge, Misheck Masamvu, Cassi Namoda, Shirin Neshat, Sam Nhlengethwa, George Pemba, Faith Ringold, Yinka Shonibare CBE, Pamela Phatsimo Sunstrum, Hank Willis Thomas and Naama Tsabar.**

### Adler Beatty

34 E 69th St, New York



Cassi Namoda is a painter and performance artist who explores the intricacies of social dynamics and mixed cultural and racial identity. Capturing scenes of everyday life, from mundane moments to life-changing events, Namoda paints a vibrant and nuanced portrait of post-colonial Mozambique within an increasingly globalised world.

The foreground is dominated by Maria, a recurring character in Namoda's narratives, which are often set in Mozambique during the Portuguese occupation. Maria is a multi-dimensional character and an "expanded metaphor for life in post colonial Mozambique", say Namoda.

#### Cassi Namoda

138611

*Three Maria's not so new in the city*, 2019-2020

Acrylic on canvas

76 x 58 in - 193 x 147.3 cm





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#### Cassi Namoda

138612

*Maria's second week in the city*, 2019-2020

Acrylic on canvas

58 x 73 in - 147.3 x 185.4 cm





Widely considered as South Africa's first Black front line photographer, Ernest Cole chronicled the brutal realities of apartheid South Africa in candid photographs by obscuring his camera in a lunch pail or item of clothing.

Escaping South Africa, Cole arrived in New York and published the critically acclaimed "House of Bondage", 1967 which was a sensation internationally exposing the criminality of the apartheid regime.

Cole's archive was rediscovered after 40 years having died in obscurity. Amongst his effects, were his American vintage prints unseen since their time of production. Commissioned by the Ford Foundation, Cole undertook research documenting the American North and South, from the perspective of a man who endured Apartheid. These extremely rare, vintage prints unveil the life of ordinary African Americans in Harlem or Alabama.

**Ernest Cole**

136305

**Block Party**

(from *Deep South/New York City Life*), circa 1973

Vintage silver gelatin print

Image: 8 x 12 in - 20.3 x 30.5 cm





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**Ernest Cole**

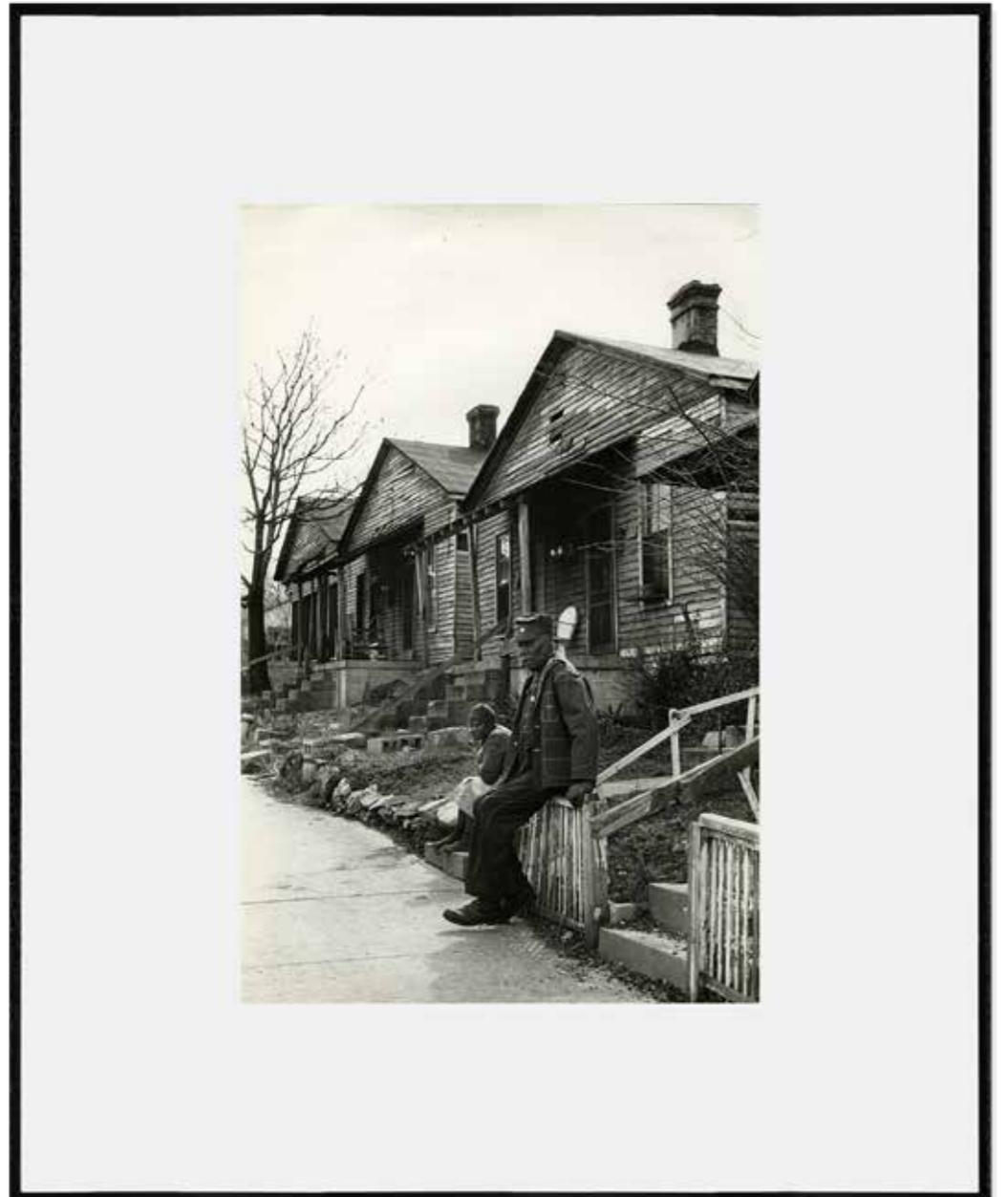
136303

*A Funeral Service in a Baptist Church at Lowdes County, Alabama (from Deep South/New York City Life)*, circa 1973

Vintage silver gelatin print

Image: 8 x 12 in - 20.3 x 30.5 cm





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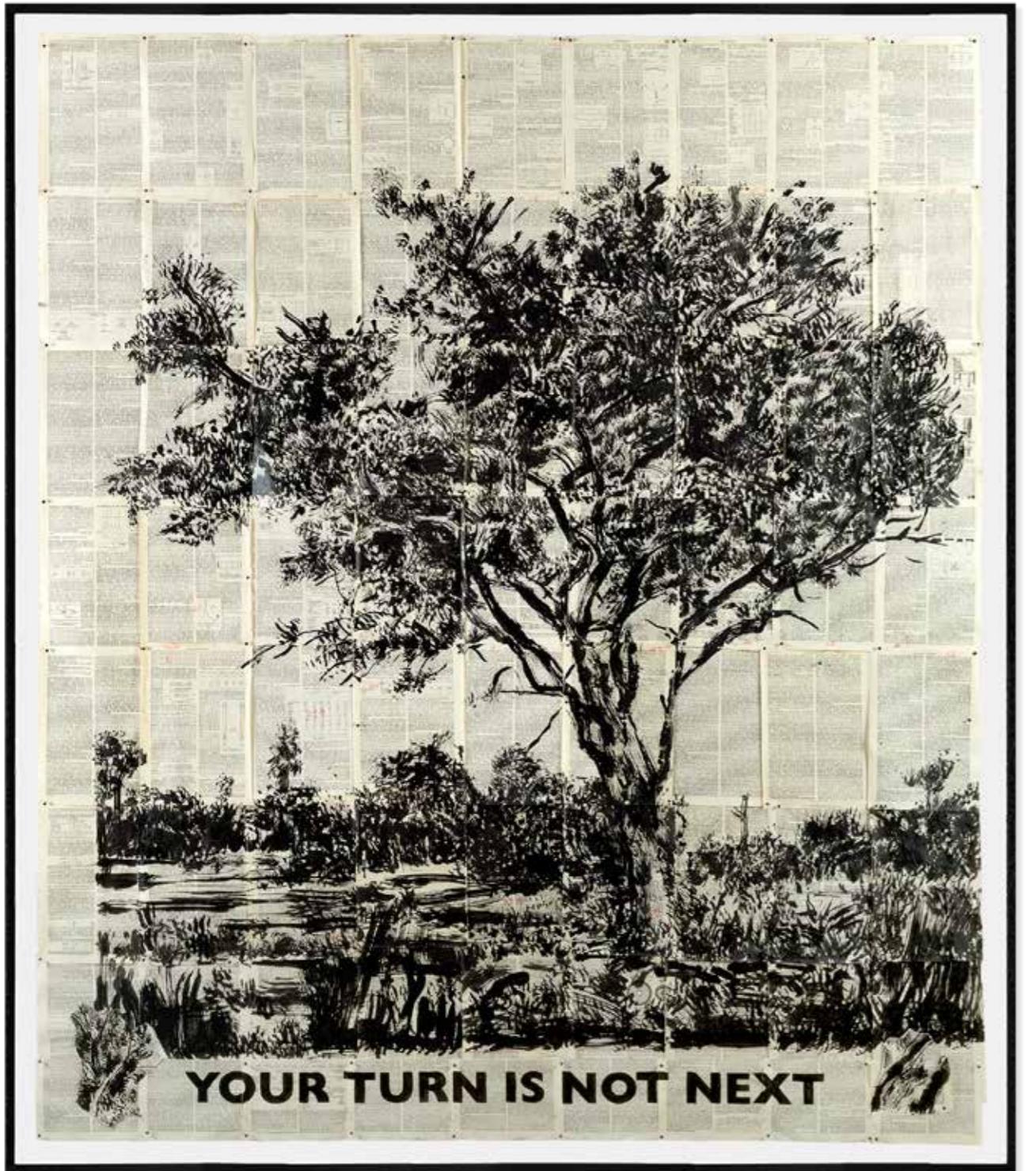
136304

*Nashville, Tennessee (from Deep South/New York City Life)*, circa 1973

Vintage silver gelatin print

Image: 12 x 8 in - 30.5 x 20.3 cm





'Your Turn is Not Next' forms part of a series of large composite ink drawings that Kentridge created in preparation for his new opera, Waiting for the Sibyl, which premiered at Teatro dell'Opera di Roma in September 2019. The opera 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. Waiting for the Sibyl follows the story of the Cumæan Sibyl, a priestess who wrote her prophecies on oak leaves. Sibyl would leave a pile of the oak leaves at the mouth of her cave from which people would seek the oak leaf with their fate or fortune. Inevitably, a gust of wind would blow the leaves out of order, leaving the seekers uncertain as to whether they chose their fate or the destiny of another.

**William Kentridge**

134520

*Untitled (Your Turn Is Not Next)*, 2019  
Indian ink on found pages  
71.1 x 60.1 in - 180.5 x 152.6 cm



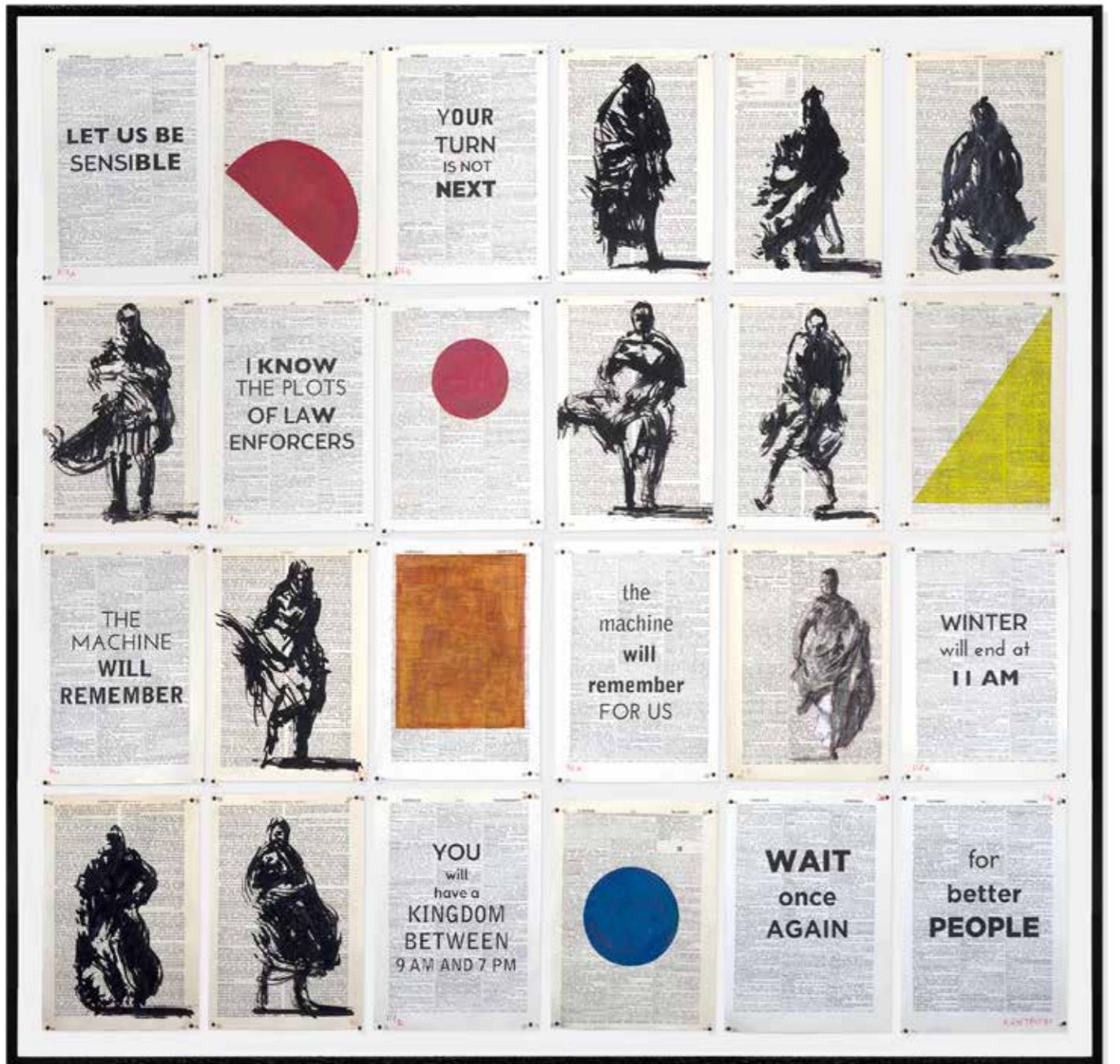


William Kentridge's latest flip book film is created from material produced in preparation for the chamber opera, "Waiting for the Sibyl", which premiered at Teatro dell'Opera di Roma in September 2019. The chamber opera was created in response to Alexander Calder's "Work in Progress", the only operatic work created by Calder, originally 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", says Kentridge. In his mind, the floating papers immediately evoke the image of the Cumaeian Sibyl, the priestess who wrote her prophecies on oak leaves. The floating papers, like loose leaves, with the prophecies written on them, are blown away by the wind, leading to a confusion of the fates.

#### William Kentridge

137066  
*Sibyl*, 2020  
 9 minutes, 59 seconds  
 Single channel HD film  
 Edition of 9



'Let Us Be Sensible' forms part of a series of large composite ink drawings that Kentridge created in preparation for his new opera, Waiting for the Sibyl, which premiered at Teatro dell'Opera di Roma in September 2019. The opera 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. Waiting for the Sibyl follows the story of the Cumæan Sibyl, a priestess who wrote her prophecies on oak leaves. Sibyl would leave a pile of the oak leaves at the mouth of her cave from which people would seek the oak leaf with their fate or fortune. Inevitably, a gust of wind would blow the leaves out of order, leaving the seekers uncertain as to whether they chose their fate or the destiny of another.

**William Kentridge**

136385

*Composite from Waiting for the Sibyl (Let Us Be Sensible)*, 2020

Indian ink, pencil and charcoal drawings on found pages

4.1 x 47.6 in - 112 x 121 cm





'Bird 1' is an example of Kentridge's early exploration in the medium of bronze. Made in the same manner as the game of puppets he would play with his children on their birthdays, where puppets are created out of found objects around the house, these bronzes are born out of improvisation and a way of working without expectation or the pressure of an end result.

**William Kentridge**

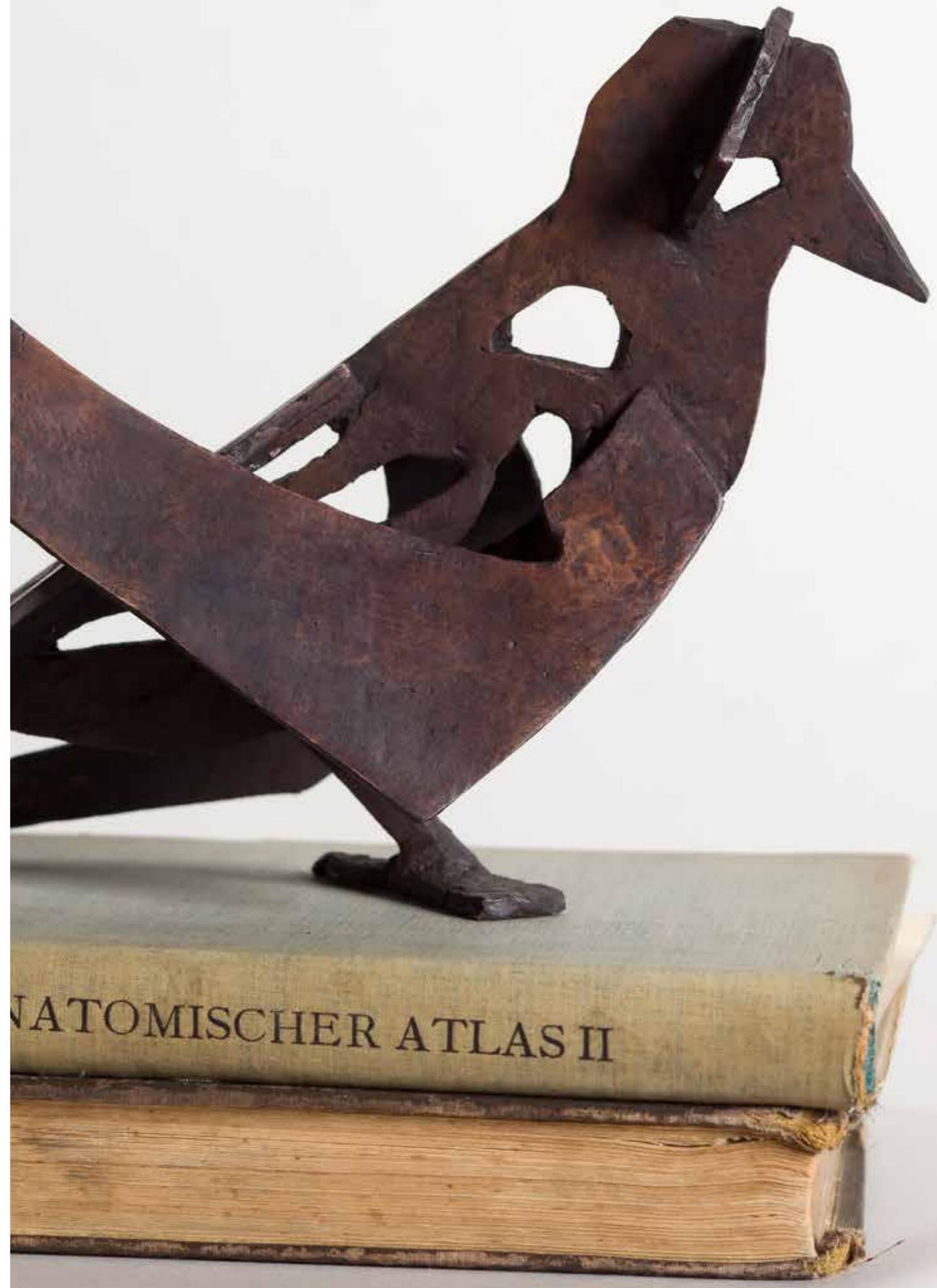
137349

*Bird 1*, 2012

Bronze

11.8 x 13 x 9.8 in - 30 x 33 x 25 cm

AP





'Sister Fan' is part of a series of sculptures titled the Three Sisters. The sculptures are characterized by a maneuver of formal deception; experiments in 'tompe l'oeil'. Although the objects are cast in bronze, Kentridge, in collaboration with the painter Stella Olivier, are able to evoke the character of ephemeral materials such as cardboard, tape, cloth or newspaper. Another exercise in visual illusion and perception can be seen in Rebus, where rotating graphic forms cast in bronze, are resolved as different silhouetted images depending on the orientation of view.

**William Kentridge**

115400

*Sister Fan*, 2016

Bronze, oil paint

13 x 20 x 12.2 in - 33 x 51 x 31 cm

Edition 5/9



Margaret Mcingana recently featured in Goldblatt's first major exhibition in London since the 1980s, at Goodman Gallery London in June this year. The photograph of Margaret Mcingana forms part of Goldblatt's 1972 photographic essay on Soweto, a township west of the city created by the government to warehouse black people serving the white population in Johannesburg. Soweto would later become the epicenter for the 1976 uprising, which gave renewed impetus to the anti-apartheid struggle. Goldblatt's photographs of Soweto capture everyday acts, from sports and religious gatherings to domestic scenes, shopkeepers and children at play. Influenced by the work of photographer Bruce Davidson, Goldblatt used a large format camera which forced a slow and formal approach to his subjects.

"Originally, I would draw a crowd of children. There was absolutely no way I could be a fly on the wall. Then I realised that I had to go there with a camera on a tripod and simply declare myself – let happen what will. The photography was invariably within the crowdedness and compression of matchbox houses and treeless, narrow streets. On winter days the place was enveloped in a pall of smoke and grey dust. I would drive back into the spaciousness and clean air of Joburg's northern suburbs. Under the canopies of thousands of trees, I would drive past houses serene in their grounds. And to the comfort of home. Nothing in all of my life made me more sharply aware of the power of apartheid and of what it meant to be Black or White, then this simple transition."

David Goldblatt

### David Goldblatt

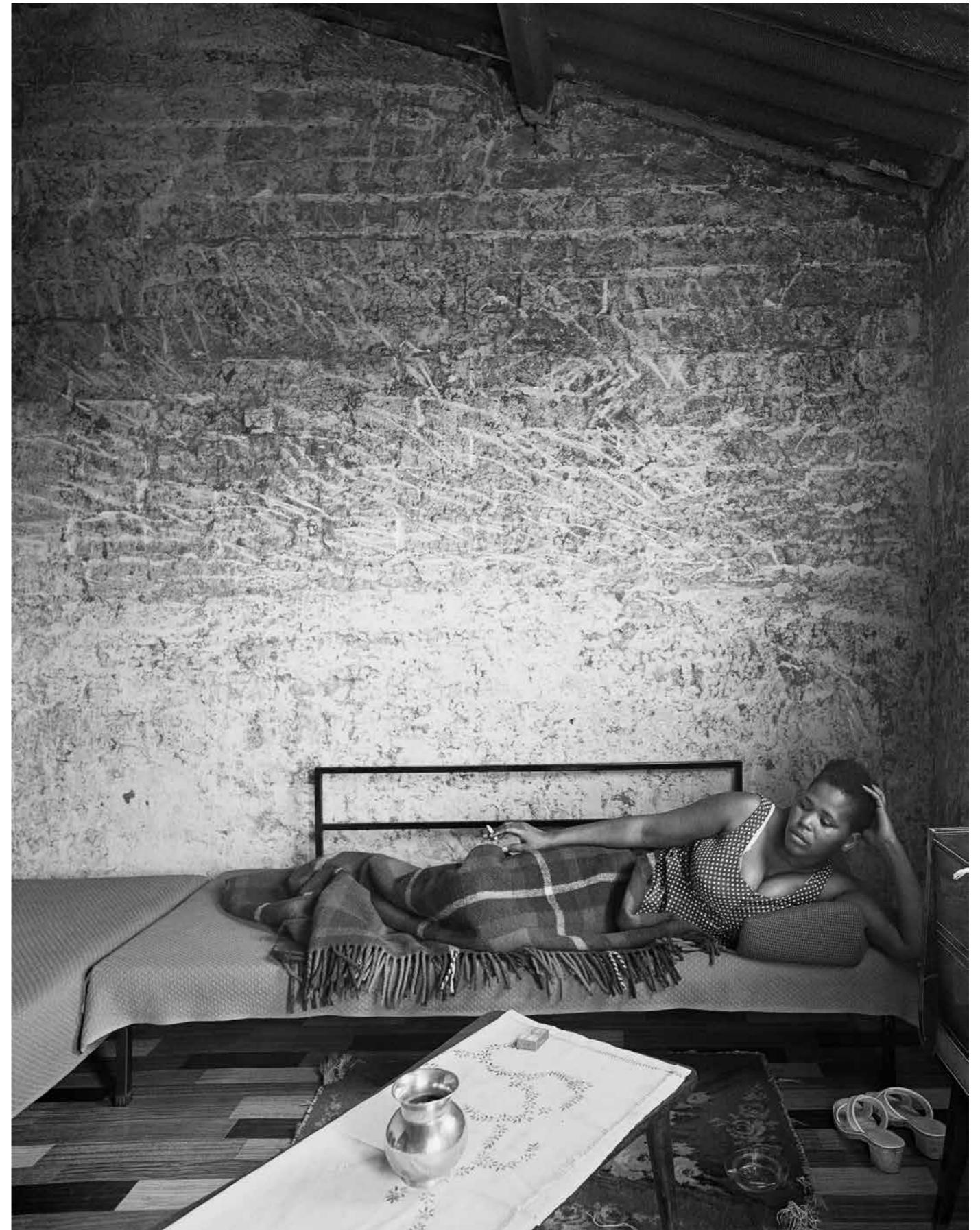
79010

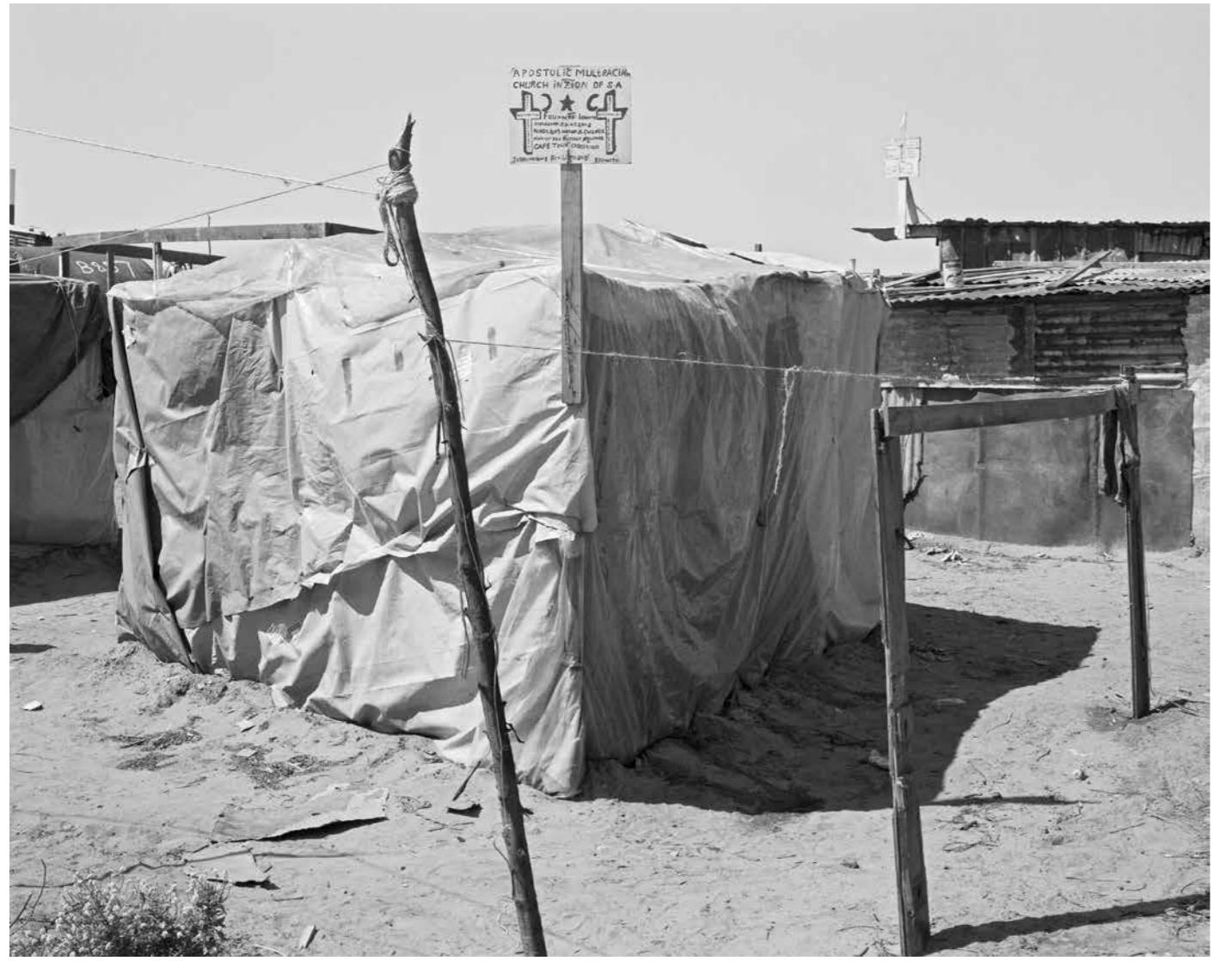
*Margaret Mcingana, who later became famous as the singer Margaret Singana, at home, Sunday afternoon. Zola, Soweto, October 1970*

Silver gelatin print on fibre-based paper, dibonded

Image: 19.7 x 19.7 in - 50 x 50 cm

Edition 5/8





The Apostolic Multiracial Church in Zion of SA, forms part of Goldblatt's most expansive photographic essay, *Structures of Dominion and Democracy*.

Goldblatt writes, "embedded in the bricks, mud, stone, wood, plastic, cardboard, steel, aluminium and concrete of all the structures in South Africa are choices we and our forebears have made. No building, shack, skyscraper, road, township, walled estate, dorp, city, monument, sculpture, artwork, computer, cellphone or, indeed, anything made by humans, can exist but for choices that gave rise to it and others that are a condition of its continued existence."

"Structures are eloquent of the needs, preferences and values of those who made and use them, and of the ideologies upon which their beliefs and lives may have been contingent. When structures cease to exist, their footprints may yet declare much about who and what brought them down. Congealed in innumerable structures and not a few ruins throughout South Africa is the accumulated evidence of who we were, and are. Like geological accretions in the cooling crust of the earth, it tells of the long era of baasskap: of dominion by whites out of which we have come. And it tells of this new time, precariously that of democracy, in which there is much that is redolent of dominion, though by whom is not at all clear."

**David Goldblatt**

90710

*The Apostolic Multiracial Church in Zion of SA.*

*Crossroads, Cape Town*, 11 October 1984

Silver gelatin hand print

Image: 8.7 x 6.1 in - 22 x 15.5 cm

Frame: 18.7 x 16.7 x 1.6 in - 47.5 x 42.5 x 4 cm





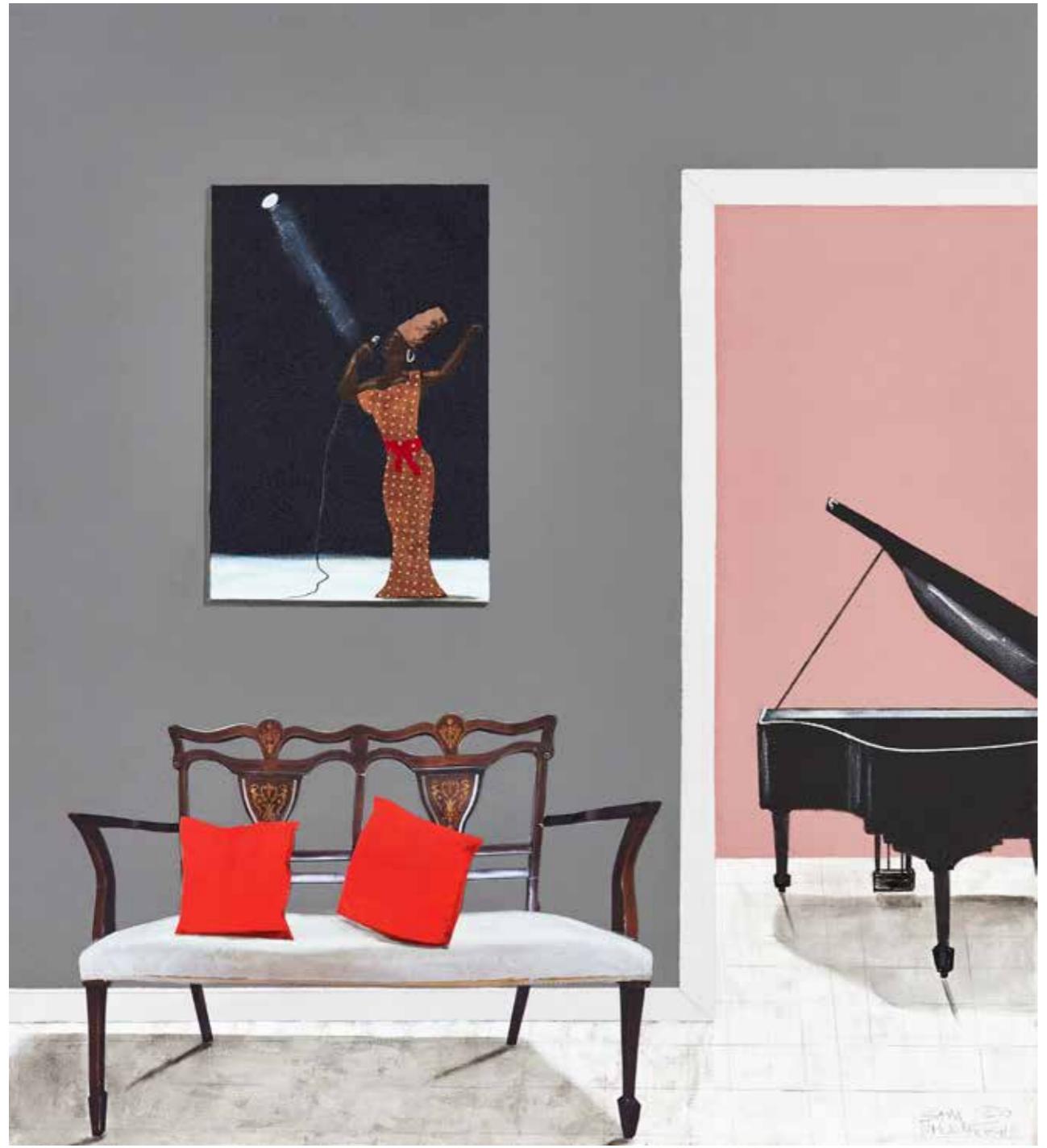
George Pemba painted a range of subjects: portraits of individuals from a variety of backgrounds, images drawn from Xhosa and Sotho traditions, and landscapes. He is, however, best known for his township scenes. His subject is the poignant social realism of township life - through what could, superficially, be perceived as a simplistic reflection of life in the New Brighton Township and Eastern Cape surrounds. He painted the harsh story of life in a South African township at the height of Apartheid's oppression.

As a social historian Pemba interpreted the customs and living conditions of township dwellers of the Eastern Cape during apartheid, revealing processes of modernization in which a resilient black culture survives extreme oppression. The paintings, however, were not couched in the socialist realism of revolutionary 20th century propaganda art, but rather in an impressionistic style in keeping with the trends set by Eastern Cape artists such as Dorothy Kay, with whom Pemba painted in the 1950's.

#### George Pemba

121847  
*The Rehearsal: Umbhorho*, 1987  
Oil on board  
15.2 x 20.9 in - 38.5 x 53 cm





Over the course of his career, Sam Nhlengethwa's ongoing Interiors series has become an important space for the artist to pay various tributes, bringing cultural icons into conversation with his practice and each other. The painting-collage works comprise an eclectic constellation of references and are presented together as their own contained interior space.

The suite of painting-collages that make up this recent series, Interiors continued were made under the unique circumstances of a nationwide lockdown, confining the artist to his home studio but with his family surrounding him. Work such as 'Dark Grey Wall I' carry direct references to Nhlengethwa's personal domestic space in this unique time.

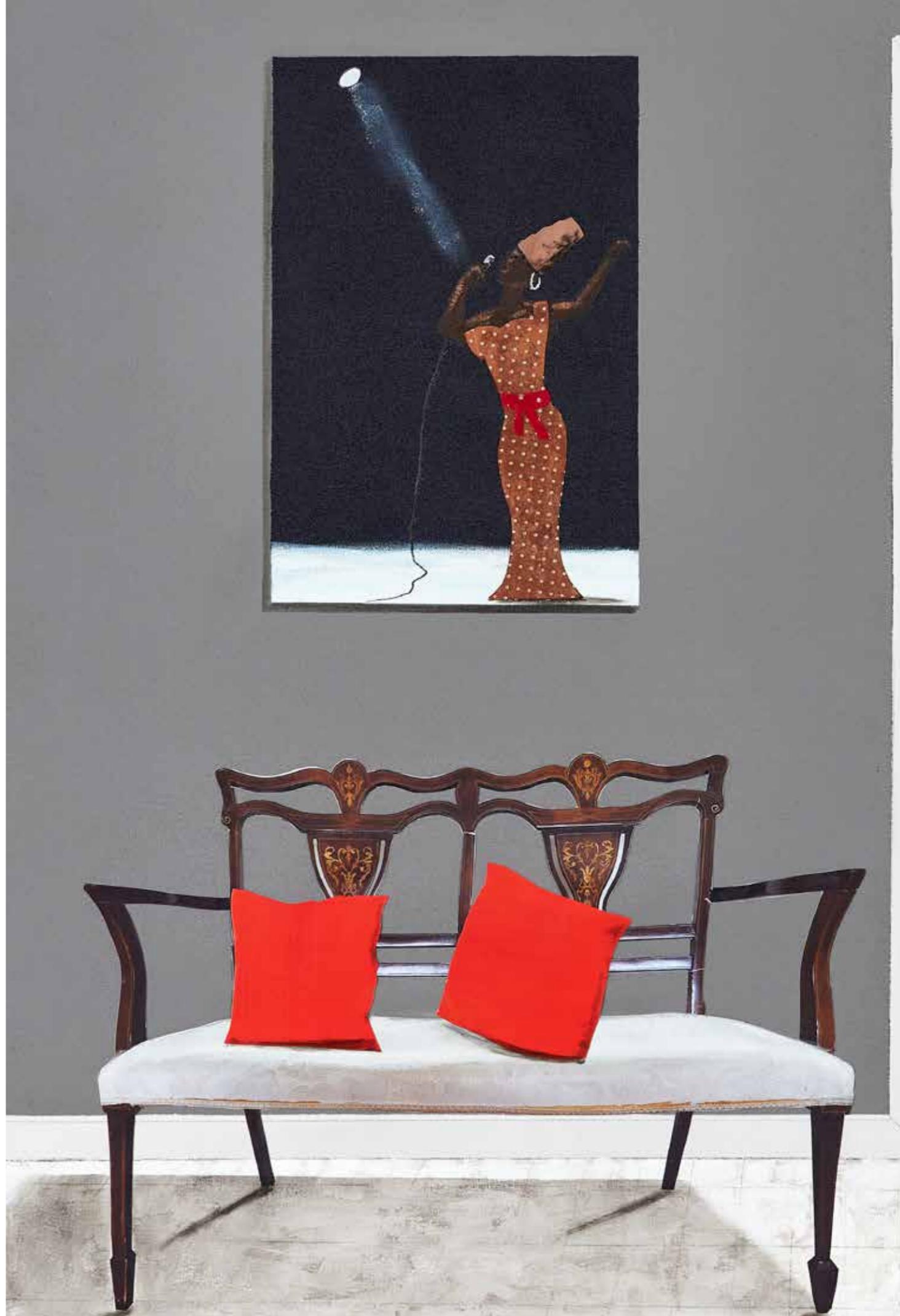
#### **Sam Nhlengethwa**

138608

*Dark Grey Wall I*, 2020

Collage on canvas

35.6 x 39.6 x 3.9 in - 100.5 x 90.5 x 10 cm





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The suite of painting-collages that make up this recent series, Interiors continued were made under the unique circumstances of a nationwide lockdown, confining the artist to his home studio but with his family surrounding him. Work such as 'Dark Grey Wall II' carry direct references to Nhlengethwa's personal domestic space in this unique time.

#### **Sam Nhlengethwa**

138609

***Dark Grey Wall II*, 2020**

Collage on canvas

35.6 x 39.6 x 3.9 in - 100.5 x 90.5 x 10 cm





Over the course of his career, Sam Nhlengethwa's ongoing *Interiors* series has become an important space for the artist to pay various tributes, bringing cultural icons into conversation with his practice and each other. The painting-collage works comprise an eclectic constellation of references and are presented together as their own contained interior space.

The suite of painting-collages that make up this recent series, *Interiors* continued were made under the unique circumstances of a nationwide lockdown, confining the artist to his home studio but with his family surrounding him. Work such as 'The red couch' carry direct references to Nhlengethwa's personal domestic space in this unique time.

#### Sam Nhlengethwa

138190

***The red couch***, 2020

Mixed media on canvas

51.2 x 43.3 x 3.9 in - 130 x 110 x 10 cm



In much of his artistic practice, Kudzanai Chiurai has been concerned with the cyclical contradictions of the so-called post-colony as a site of struggle, liberation, conflict, and patrimonial autocracy. His works often address aspects of Pan-Africanism and the history of colonial resistance in Africa that are often disregarded.

In an interplay between text and image, Chiurai employs a revisionist strategy to disrupt what he refers to as 'colonial futures' – embedding alternative memories into history that remedy the omissions inherent to the colonial project.

As a series, titled 'Drawings and Paintings from the Radical Archive', Chiurai's new works pay homage to posters generated for the purpose of inciting public into political action in what is now remembered as the turbulent 1970s of Rhodesia-Zimbabwe.

By excavating these press-to-public posters and rendering them as paintings, the artist calls to attention the meditative processes required of both the painter and poster designer. The timelessness of the slogans and anthems appearing in the original posters is reiterated within Chiurai's collage as a painful echo of their continued relevance in present day protest actions.

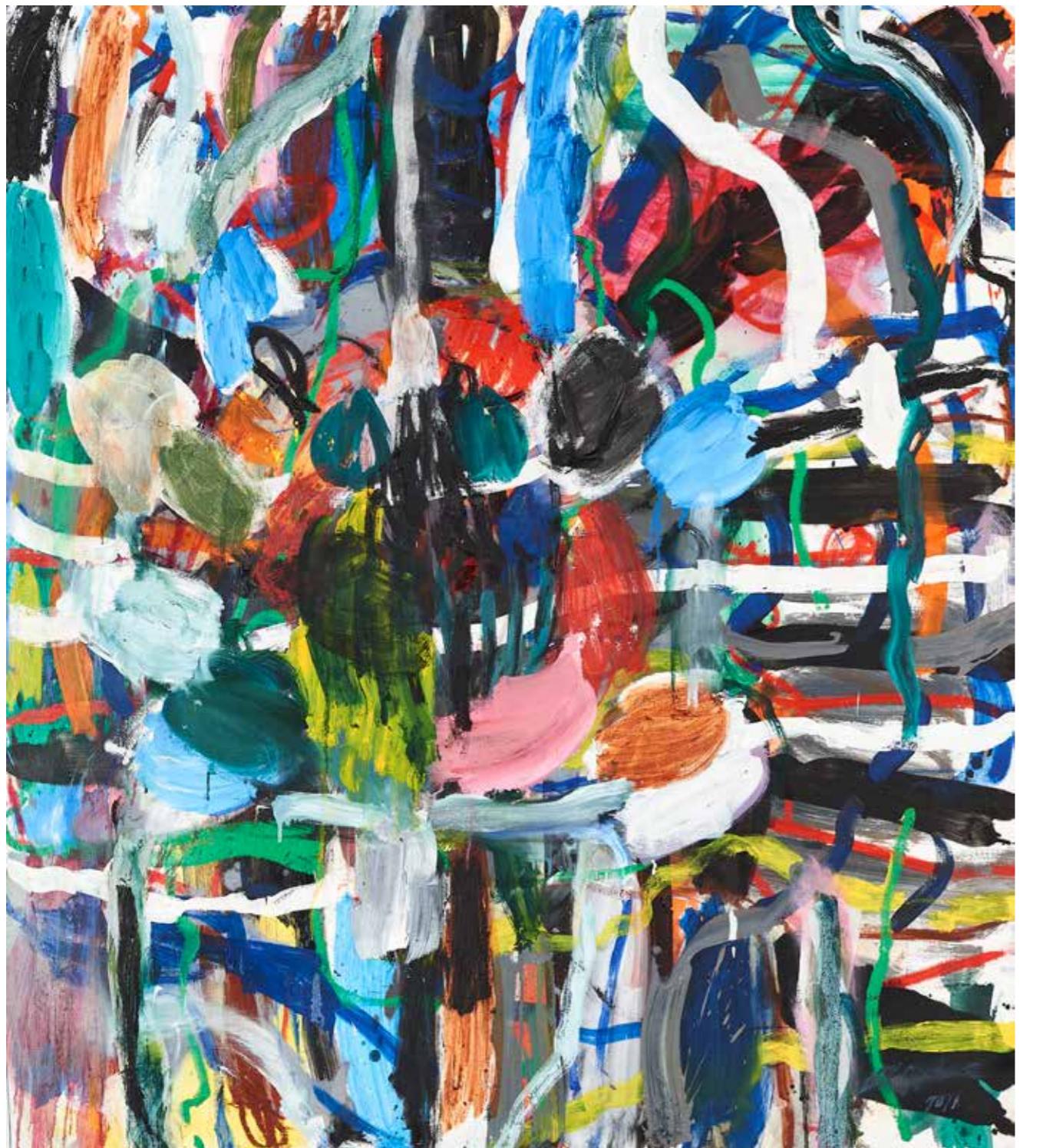
In so doing, the artist and works highlight the role of cultural unity and division, biopolitics, and intersections of identity, in creating the intensely multi-faceted nature of postcoloniality within Africa.

### Kudzanai Chiurai

135810

**Untitled XVII (Thinking of the Wicked)**, 2019  
Mixed media on Saunders archival cotton rag paper  
49.2 x 39.4 in - 125 x 100 cm





Oscillating between abstraction and figuration, Misheck Masamvu's works allow him to address the past while searching for a way of being in the world. His layered painted surfaces and brush-strokes, which are almost visceral, exist as remnants of the physical act of painting and give the sense that multiple temporalities have been included in one picture plane. Beneath the surface of one painted image, an infinity of others exist. Masamvu's work often depicts figures in nature. Through abstraction, Masamvu's figures appear in the midst of metamorphosis, absorbed by teeming landscapes which become metaphors for how we might throw off the shackles of history and adapt to a new way of interacting with the world.

**Misheck Masamvu**

125226

*Inspection*, 2018

Oil on canvas

58.7 x 51.6 x 1.2 in - 149 x 131 x 3 cm





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**Misheck Masamvu**

125225  
*Seamless*, 2018

Oil on canvas

63 x 53.5 x 1 in - 160 x 136 x 2.5 cm



This work is a map for the Rhodesiana series, (2017-ongoing) series of drawings started with 'The Last Rhodesian' set and continuing with a new set of drawings and animation to be exhibited in February 2021.

'Rhodesiana: Interspace index' collates spatial, material and spiritual histories of the world after Cecil J Rhodes: the reverberations and disfigurement of the world in the name of Rhodes and especially the resistance and refusal of that world. The series title 'Rhodesiana' references a nostalgic field of study of Rhodes and his legacy. This series appropriates this title to name a counter-narration of that history and to frame a very personal project of unthinking Rhodes.

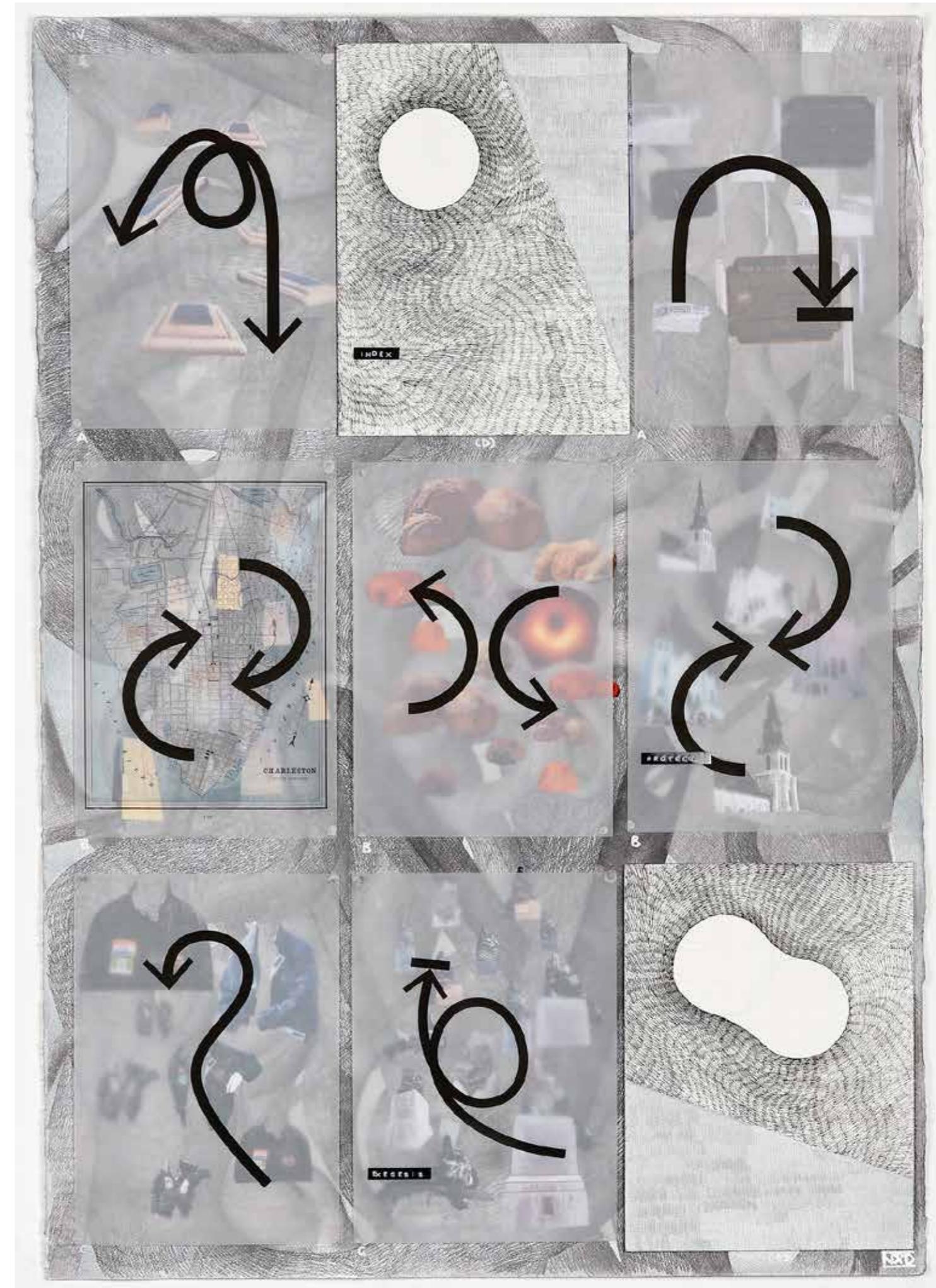
'Rhodesiana: Interspace index' is an abstract record of the places and events entangled in this history. Each grid element of this work refers to a drawing in the series , thus the subtitle

'interspace index'. Each grid element collages images that reference an event in the Rhodesian project. These images are obscured by opaque sheets of paper each with marked directional arrows, these arrows form a vocabulary for the unspeakable horror and promise of history. The two ink drawings in the grid are animation frames of a single hole splitting into two: an abstract study of decolonial multiplicity. The composition floats on a field of pencil and charcoal drawings which suggest a turbulent organic mass - a drawing language evoking our common internal and nervous bodies.

### Nolan Oswald Dennis

138336

*rhodesiana: interspace index*, 2020  
Pencil, ink and collage on paper  
28 x 39.4 in - 71 x 100 cm



Shirin Neshat's photographic series 'Women of Allah' examine the complexities of women's identities, both through their personal and public lives. The series also explores notions of femininity in relation to Islamic fundamentalism and militancy in her home country of Iran. This is done both through the lens of Western representations of Muslim women and through the more intimate subject of personal and religious conviction.

This particular image was one of only a few taken by Neshat in Iran during one of her last trips. She was inspired by photographs from the Qajar period, which tended to have similar backdrops.

### Shirin Neshat

136285

*Untitled, from Women of Allah series, 1995*

LE silver gelatin print

Work: 60 x 40 in - 152.4 x 101.6 cm

Frame: 65.5 x 42.5 in - 166.4 x 107.9 cm

Edition 2/3 + 1 AP





Hank Willis Thomas has often explored similar ideas by incorporating a wide range of historical sources that he transforms in order to create an experimental approach to image-making that reflects his broader investigation of the historical and cultural apparatuses surrounding issues of race, gender, and identity today.

In his retroreflectives series, Thomas frequently utilises photographs that document civil rights struggles as the foundation of his work – transforming the raw material of past social struggles, from the civil rights movement to anti-apartheid demonstrations, into his own primary sources for current cultural conflicts. As he explains, “I’m fascinated with how our history and our understanding of the world actually shifts, so I think of history as a moving target”. In so doing, he not only helps re-frame the past as ever relevant, but also offers moments of contemporary agency and resistance.

#### Hank Willis Thomas

124014

**To life abundant (blue and gold on white)**, 2018  
Screenprint on retroreflective vinyl  
65.5 x 42.5 in - 86.4 x 133.3 cm

Source image DRUM Magazine. Copyright  
BAHA



Variation without flash



Variation with flash



'Work On Felt' is an ongoing series of work where raw industrial felt is transformed into modifiable stringed instruments, realising works that are between the sculptural and the sonic. By the addition of carbon fiber, piano strings and guitar tuning pegs, the felt gains new features that contradict its natural characteristics. Through their visible materiality and size these works engage the body, to be touched, activated, felt. One is immediately confronted with their minimal design and then given a chance to directly engage with the work itself by plucking the strings, creating sounds from them. Tightening or loosening the strings changes the degree of the bowing of the sculptures and the sound they make. The transformative nature of the work is such that the appearance of the sculptures, their erectness or flatness, directly corresponds to the pitch they produce. Tsabar has been interested in the shift within a given physical space and field of reading that can happen through music and sound. Once activated Tsabar's works' legibility changes, as does the distance between object and subject -when the viewer activates the work, they breach the borders between their own body and the artwork. At once constituting both an intimate and performative relationship with the works and space, Tsabar does not want to present her viewer with work that should be admired only for its visual formal qualities. "I don't like authority, to be framed - restricted," says the artist.

"These works break the borders that were set for them. They do this by possessing the potential to expand to a different field of action; they are in constant states of transition."

**Naama Tsabar**

134610

*Work on Felt (Variation 8), Bordeaux*, 2016

Industrial felt, carbon fiber, epoxy, wood, guitar tuner, piano string and amplifier

Work: 75 x 65.5 x 35.5 in - 190.5 x 166.4 x 90.2 cm





In Ancestors Part II, Ringgold depicts a group of multiracial children dancing together, hand-in-hand, alongside text that describes an accompanying song for a “world at peace” filled with “love not hate”. Following on from a series of quilts the artist began making in the 1980s, this most recent work serves as a counterpoint to our current divisive society, echoing Ringgold’s approach to encouraging diversity and harmony through her work.

“It is a Story Quilt series that looks back to the people who came before us and tells their stories which might otherwise be forgotten. I’m very inspired by my ancestors and have revisited this subject matter throughout my career from the Ancestors performance pieces of the 1970s to the Coming to Jones Road Part II Story Quilts from the early 2000s. My motivations have remained consistent — I have always wanted my work to reflect me and my experience.”

Faith Ringgold quoted in The Fantastic Life of Faith Ringgold (<https://hyperallergic.com/477794/the-fantastic-life-of-faith-ringgold/>)

### Faith Ringgold

138170

*Ancestor's Part II*, 2017

Acrylic on canvas with fabric border  
57 x 62 in - 144.8 x 157.5 cm





'Planets in My Head' is a series of sculptures by Shonibare set against the current context of global anxiety about the planet. The sculptures all incorporate a globe-like form in the position of a head, which ties into the idea of breaking with traditional and established Western canons of knowledge. This concept is illustrated using the figure of children in the sculptures, who all bear Western tools which subvert our ideas around a European-inspired understanding of the world. These figures have seemingly departed Earth, entering other galaxies where they may resist the formalisation of knowledge that the West has set up. In turn, the sculptures re-imagine our dominant bodies of knowledge to create a new globalised perspective.

**Yinka Shonibare CBE**

134296

*Planets in my Head, Young Navigator*, 2019  
Fiberglass mannequin, Dutch wax printed cotton  
textile, sextant and globe  
47.2 x 23.6 x 23.6 in - 120 x 60 x 60 cm





In 1985 Alfredo Jaar traveled to Serra Pelada, Brazil and discovered an open cast mine, a prodigious pit dug by human hands, the result of a massive influx of self-employed miners to a remote part of North East Brazil. The promise of gold lured more than 80,000 self employed miners away from their homes to work in treacherous conditions. Over the course of several weeks, he documented these miners and their backbreaking work in the mammoth crater. It was on these bare, muddy, terraced slopes that Jaar photographed and filmed what was to become Gold in the Morning.

**Alfredo Jaar**

134400

***Gold in the Morning (f6)*, 1985**

Lightbox with colour transparency

12 x 18 x 5 in - 30.5 x 45.7 x 12.7 cm

Edition AP 1/1

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