



GOODMAN GALLERY
ART BASEL 2021

SEPTEMBER 24 - 26, 2021
BOOTH R12

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For Art Basel 2021, Goodman Gallery presents works by

GHADA AMER
CANDICE BREITZ
CARLOS GARAICOA
DAVID GOLDBLATT
NICHOLAS HLOBO
ALFREDO JAAR
KAPWANI KIWANGA
WILLIAM KENTRIDGE
GERHARD MARX
MISHECK MASAMVU
SHIRIN NESHAT
YINKA SHONIBARE CBE
PAMELA PHATSIMO SUNSTRUM
HANK WILLIS THOMAS
SUE WILLIAMSON

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GHADA AMER

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.

From afar Amer's *ANOTHER BLACK PAINTING* (2019) reads as an abstract work rendered in rich black colour. On closer inspection, the work depicts a repeated motif of a woman's outline in black thread stitched onto a black painted surface. The repeated figure merges with the background in certain places, then re-appears elsewhere to create an important visual interplay between the abstract appearance of the canvas and its figurative elements, inviting parallels between the linearity of thread and painted brushstrokes. The effect is a visual and intellectual tension between visibility and invisibility, both of the subject depicted and the material 'objecthood' of the work itself. In this work, Amer points to traditions of abstraction and the canon of painting, historically dominated by men, and practices of needlework often designated as "women's work". *ANOTHER BLACK PAINTING* directs audiences to look, and look again, and question whether we can rely on vision alone.



***ANOTHER BLACK PAINTING*, 2019**
Acrylic, embroidery and gel medium on canvas
Work: 149.9 x 182.9 cm / 59 x 72 in.

\$ 250,000
Quoted prices are exclusive of taxes,
custom duties and shipping costs

GHADA AMER

The transgressive erotic embroideries, which brought Amer to prominence in the 1990s, depict forms with the delicacy of needle and thread. The choice of this subject matter, rendered using thread and acrylic paint, speak to Amer's interest in subverting assumptions related to the roles and attributes assigned to women, rejecting both religious-driven laws that govern women's bodies as well as second-wave feminist ideas that reject expressions of conventional femininity as an avenue to empowerment.

"I wanted to paint with embroidery. I was speaking about women with a medium for women, and it made the speaking stronger and more present." - Ghada Amer



Small Leaves - RFGA, 2014
Acrylic, embroidery and gel medium on canvas
91.4 x 106.7 cm / 36 x 42 in.

\$ 150,000
Quoted prices are exclusive of taxes,
custom duties and shipping costs

CANDICE BREITZ

When it is shown in full-scale, *Digest* is a multi-channel video installation that consists of 1,001 videotapes, which Breitz has permanently buried in polypropylene video sleeves. Each of the sleeves is emblazoned with a single verb excerpted from the title of a film that was in circulation during the era of home video, then painstakingly coated in black acrylic abstraction. In each case, the *Digest* verb faithfully appropriates and reproduces the font that was used on the original VHS cover. The tapes are arranged on shallow wooden racks, evoking the display aesthetics of video rental stores. The content carried on the concealed videocassettes will remain forever unrevealed, leaving viewers to speculate regarding what footage is being preserved within this extensive archive. Parallel to the production of the larger installation (the *Digest Archive*), a limited number of smaller unique works was conceived. Each of the smaller works draws on verbs catalogued in the archive, to propose an open-ended narrative via the selection and juxtaposition of particular verbs. In this instance, the five chosen verbs evoke the violence that has been visited upon those who have been subject to colonialism, invasion, occupation, political domination and various forms of expropriation across history: To capture, to divide, to conquer, to control, to possess.... For Breitz, the verbs are collectively descriptive of "the things that white people have done and continue to do."



***A History of White People*, 1934-2020**

Excerpted from the '*Digest Archive*'

5-Channel video installation:

Wooden shelf, 5 videotapes in polypropylene sleeves, paper and acrylic paint

Shelf : 24.4 x 100 x 7.5 cm / 9.6 x 39.4 x 3 in.

Tapes: 20.3 x 12 x 2.7 cm / 8 x 4.7 x 1 in.

Unique installation

Photo: Saverio Cantoni

€ 40,000

Quoted prices are exclusive of taxes,
custom duties and shipping costs

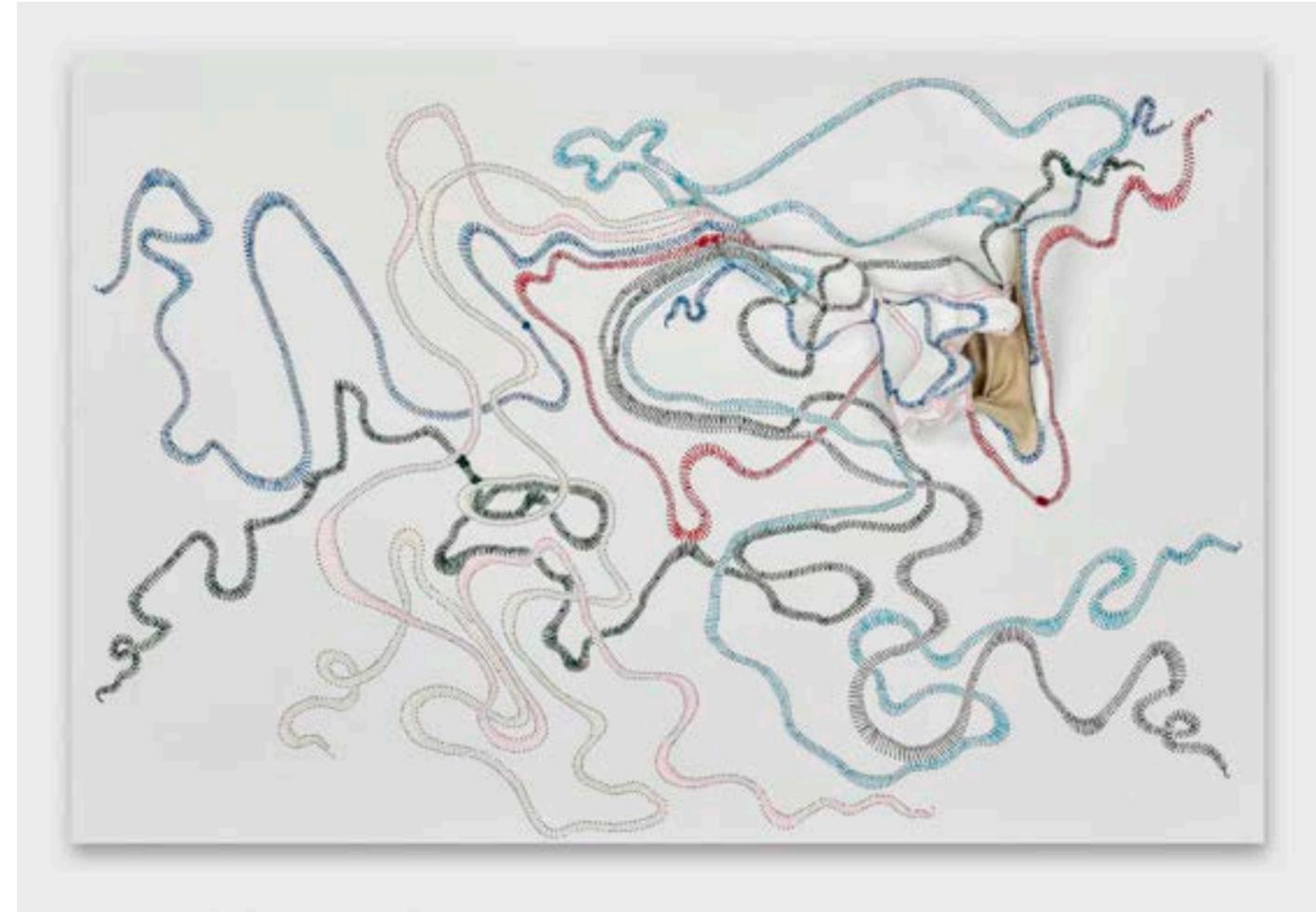


Installation view | Candice Breitz, *A History of White People*, 1934-2020

NICHOLAS HLOBO

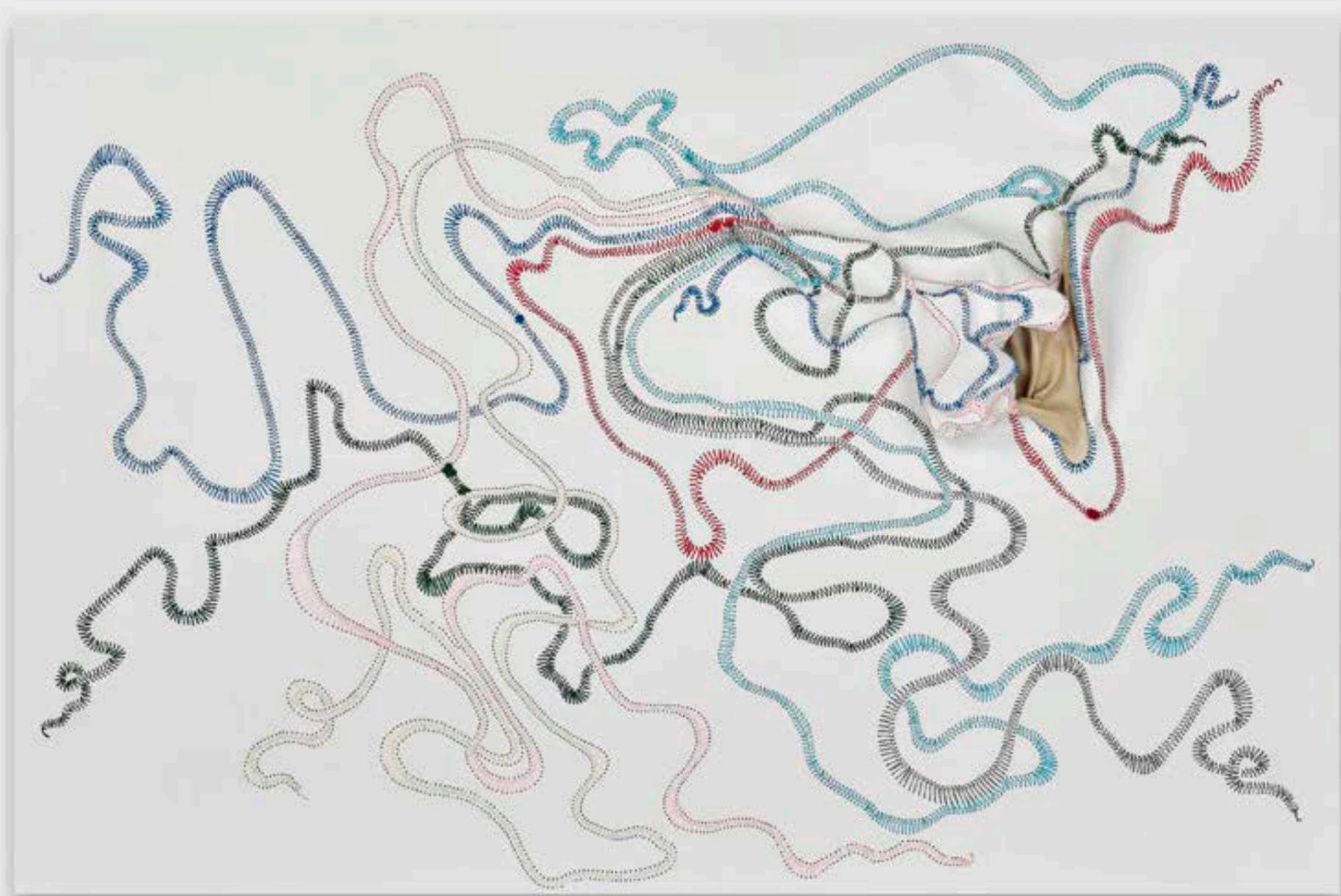
Working with various found objects and materials — leather, rubber, bronze, ribbons, copper and brass — Nicholas Hlobo considers his artistic practice to be a kind of autobiography through which he articulates a sense of self. Through an obscured grammar within a language of abstraction, Hlobo explores his psychological, emotional and spiritual journey. “My work is about my journey, how I relate to myself and to the outside world. I’m very curious about the invisible, intangible and incomprehensible aspects of that journey and there is always a slipperiness to the process of figuring it out”, says Hlobo.

Hlobo uses materials that have resonance to his personal memories, he explains; “Materials are found and used as a way to add more layers to the narrative. And how they are intervened with forms a part of becoming a language that tells the story. Found objects have their own stories with various patinas depending on where they come from.” In *Unomalanga*, loosely translated as the sun goddess, Hlobo uses ribbons and leather on cotton canvas. As a coproduct from cattle, leather has personal significance to the artist. Within the isiXhosa culture, cattle are considered sacred and the Kraal, where they are kept, is revered as a spiritual site. The work references the sanctity of the animal and reflects on the sun through its feminine qualities.

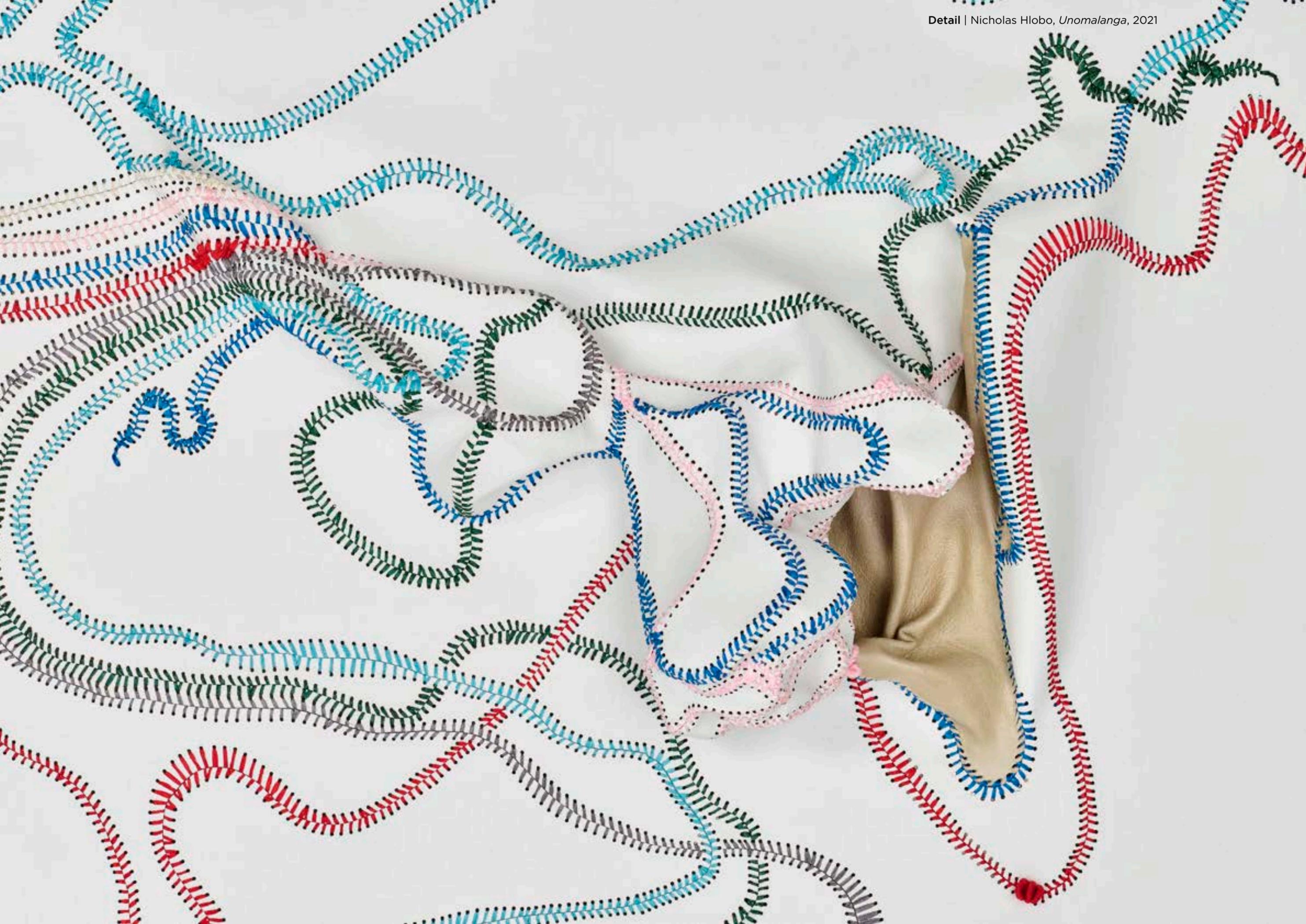


Unomalanga, 2021
Coloured thread and paint on canvas
Work: 120 x 180 cm / 47,2 x 70,9 in.

\$ 150,000
Quoted prices are exclusive of taxes,
custom duties and shipping costs



Installation view | Nicholas Hlobo, *Unomalanga*, 2021



CARLOS GARAICOA

Carlos Garaicoa is one of Cuba's most significant contemporary artists. Through a multidisciplinary approach, Garaicoa addresses issues of culture and politics with a reflexive lens into architecture, urbanism and history. His work has been included in the Biennials of Havana (1991-2019), São Paulo Biennale (1998, 2004, 2010), the first Johannesburg Biennale (1995) as well as the Venice Biennale (2005, 2009, 2018), among others. In his essay, *Between Apparatus and Subjectivity: Carlos Garaicoa's Post-Utopian Architecture*, Okwui Enwezor described his practice, "Garaicoa is perhaps one of the most significant artists of his generation to develop a sustained aesthetic and analytical framework that would fuse the heritage of modern Cuban art and its complex political structure."

Garaicoa's practice is underscored by an understanding of spatial conditions embedded in physical and social networks. Even when it is rendered on a two-dimensional surface, as with his photographs and drawings, the work draws attention to corporeality as well as the manner in which space is produced and inhabited.

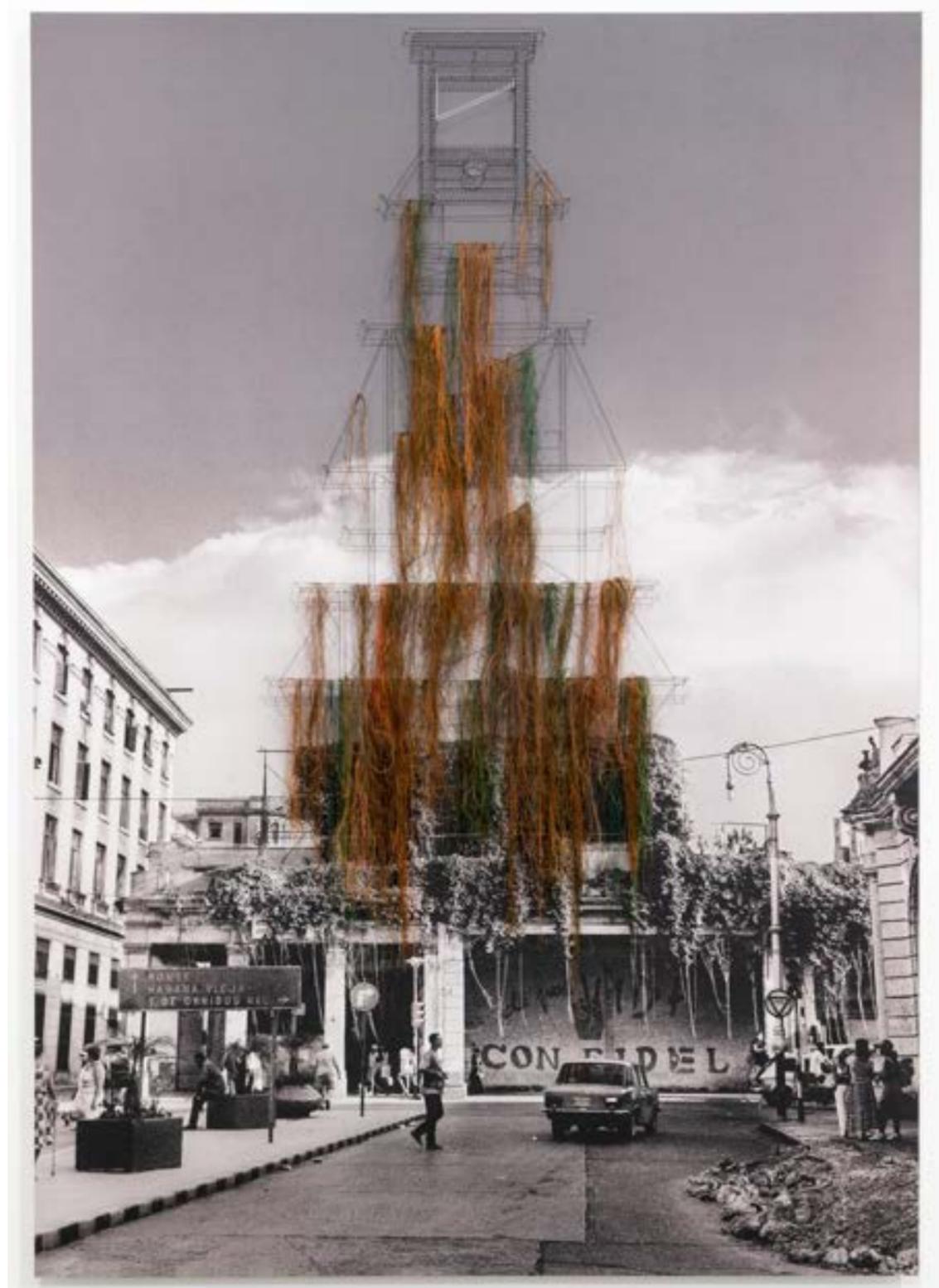
For various years, Garaicoa has been working on a series of black and white mural photographs of different buildings in Havana integrated with thread drawings. In his work, what may seem at first glance as diametrical opposition produces generative intrapsychic tensions that can be explored and reconfigured —cityscape against nature, history against futurity, reconstruction and ruination— sitting squarely at the centre of these tensions.

Sin título (El otoño del patriarca) / Untitled (The Autumn of the Patriarch), 2021

Pins and thread on lamda gator
178 x 124 cm / 70 x 48.8 in.

€ 50,000

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



DAVID GOLDBLATT

David Goldblatt chronicled the structures, people and landscapes of his country from 1948 – through the apartheid regime and into the democratic era – until his death in June 2018. Goldblatt's photography examines how South Africans have expressed their values through the structures, physical and ideological, that they have built. In 1989, Goldblatt founded the Market Photography Workshop in Johannesburg. In 1998 he was the first South African to have a solo exhibition at the Museum of Modern Art in New York. In 2001, a retrospective of his work, David Goldblatt Fifty-One Years began a tour of major international galleries and museums. He was one of the few South African artists to exhibit at both Documenta 11 (2002) and Documenta 12 (2007) in Kassel, Germany. He has held solo exhibitions at the Jewish Museum and the New Museum, both in New York.

“In a self-reflexive gesture, a pair of images from 1955 documents an itinerant photographer and his client. Visible in the images are an old-fashioned camera and tripod with cloth cover, and a man in a baggy suit who laughs and sways charismatically, as though dancing to music before the lens.” - Rachel Kent, chief curator MCA



Portrait photographer and client, Braamfontein, 1955
Silver gelatin print on fibre-based paper (diptych)
Framed overall size: 50 x 70 cm / 19,7 x 27,6 in.
Edition of 10

\$ 50,000

Quoted prices are exclusive of taxes,
custom duties and shipping costs



DAVID GOLDBLATT

Goldblatt spent years taking photographs of Johannesburg – of the white areas of the city centre, the comfortable suburbs and the townships on the outskirts of the city. He was engaged in the conditions of society and the values by which people lived, rather than the climactic outcomes of those conditions. He intended to discover and probe these values through the medium of photography.

“Johannesburg is not an easy city to love. From its beginnings as a mining camp in 1886, whites did not want brown and black people living among or near them and over the years pushed them further and further from the city and its white suburbs. Like the city itself, my thoughts and feelings about Joburg are fragmented. I can’t easily bring a vision or a coherent bundle of ideas to mind and say, ‘That’s Joburg for me.’ Over the years I have photographed a wide range of subjects, each was almost self-contained, a fragment of a whole that I’ve never quite grasped.”

— David Goldblatt, 2017



Young man, Soweto, Walking the 'madam's' dog, Hillbrow, June 1972
Silver gelatin print on fibre-based paper
Image: 29.9 x 29.9 cm / 11.8 x 11.8 in.
STD 2/10

\$ 25,000

Quoted prices are exclusive of taxes,
custom duties and shipping costs

DAVID GOLDBLATT



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
Image: 45 x 34.3 cm / 17.7 x 13.5 in.
AP 1/2

\$ 25,000

Quoted prices are exclusive of taxes,
custom duties and shipping costs

DAVID GOLDBLATT



Young man, Soweto, 1972
Silver gelatin print on fibre-based paper
Image: 50 x 50 cm / 19.7 x 19.7 in.
STD 1/10

\$ 25,000
Quoted prices are exclusive of taxes,
custom duties and shipping costs

ALFREDO JAAR

Alfredo Jaar's multidisciplinary artistic practice explores unequal power relations, sociopolitical divisions, as well as issues of migration and discrimination. Through his work, Jaar makes far-reaching connections between art and politics 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".

Other People Think is a homage by Jaar to John Cage, created in 2012 on the occasion of Cage's Centennial. Written in 1927, "Other People Think" is one of Cage's earliest writings, delivered by him 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, Jaar hopes to bring Cage's teachings back to light.

***Other People Think*, 2012**

Lightbox with black and white transparency

50 x 50 x 10 cm / 19.7 x 19.7 x 3.9 in.

Edition of 10

\$ 28,000

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



ALFREDO JAAR

Serra Pelada is an opencast mine, a prodigious pit dug by human hands, the result of a massive influx of self-employed miners to a remote part of northeastern Brazil. The promise of gold lured more than 80 000 garimpeiros from their homes and families, to a life of arduous labour in hazardous conditions. In 1985 Alfredo Jaar traveled to Serra Pelada, and over the course of 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*.

The resulting images are a stark portrayal of Promethean repetition; the treacherous, daily descent of the men down the slippery walls and the clambering back up, laden with sacks of sodden earth. Beyond the graphic representation of their toils, the works reveal the humanity of the miners and their suffering. Jaar provides a portal into a hidden and unfamiliar place, dramatic in its scale and topography. In giving 'visibility to those our world denies it to', Jaar invites us to examine the social, cultural and political motivations for their labour.

The work counterbalances the great, faceless demand of the industrialised world with a profusion of faces: the faces of those, in the developing world, who supply. Jaar is known for his uncompromisingly frank documentary imagery, as well as his public interventions. He describes himself as a project artist, preferring to spend extended periods in the field, rather than being sequestered in a studio. He explains, "I do not create my works in the studio. I wouldn't know what to do. I do not stare at a blank page of paper and start inventing a world coming only from my imagination. Every work is a response to a real-life event, a real life situation."



***Gold in the Morning (a1)*, 1985**

Lightbox with colour transparency

30.5 x 45.7 x 12.7 cm / 12 x 18 x 5 in.

AP 1/1

\$ 24,000

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

WILLIAM KENTRIDGE

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.

Dapple, 2021

Ink wash, red pencil and collage on hemp and sisal fiber Phumani handmade paper, mounted on raw linen, metal brackets and glass cups
252 x 238 cm / 99,2 x 93,7 in.

\$ 625,000

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





Detail | William Kentridge, *Dapple*, 2021

WILLIAM KENTRIDGE

William Kentridge's latest flipbook 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 Cumaean 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.



***Sibyl*, 2020**

Single channel HD film

Variable Dimensions

Edition of 9

Vimeo: <https://vimeo.com/396947490/b07729ef9e>

\$ 385,000

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



WILLIAM KENTRIDGE

Kentridge was invited by the Salzburger Festspiele to be the creative director of a new production of Alban Berg's opera, *Wozzeck* which premiered in Salzburg in the summer of 2017. He produced a number of charcoal drawings that were used as projected backdrops in the critically acclaimed production.

Kentridge chose to set the opera, based on the 1837 Buchner play of the same title, at the time of "The Great War" in Europe, as he found the play "a premonition of the war to come". The aesthetic of this production is characterised by bleak landscapes, denuded of their trees and scarred by shell craters. Kentridge was inspired by documentary photographs, which depict the ravaged battlefields of Flanders. He explains that the opera had "to meet a material for it to take fire - with *Wozzeck*, it's the roughness of charcoal drawing. So all of the projections are made out of charcoal drawings and there's something in the graininess of the drawing itself that echoes both with the music, obviously, but also with the world that it's depicting - of things transforming, of sounds under the earth." Since the Salzburg premiere, the opera has been performed at the Sydney Opera House in 2019 and will next be seen at the Metropolitan Opera, New York and Toronto, thereafter.



***Drawing from Wozzeck (6)*, 2016**

Charcoal and red pencil on Velin Arches Cover White (440gsm)

121 x 160 cm / 47.6 x 63 in.

\$450,000

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

WILLIAM KENTRIDGE

Untitled (1912 Portrait), 2017

Bronze

40 x 35 x 30 cm / 15.7 x 13.8 x 11.8 in.

Unique

\$ 220,000

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



WILLIAM KENTRIDGE

Shadow Figure IV, 2016

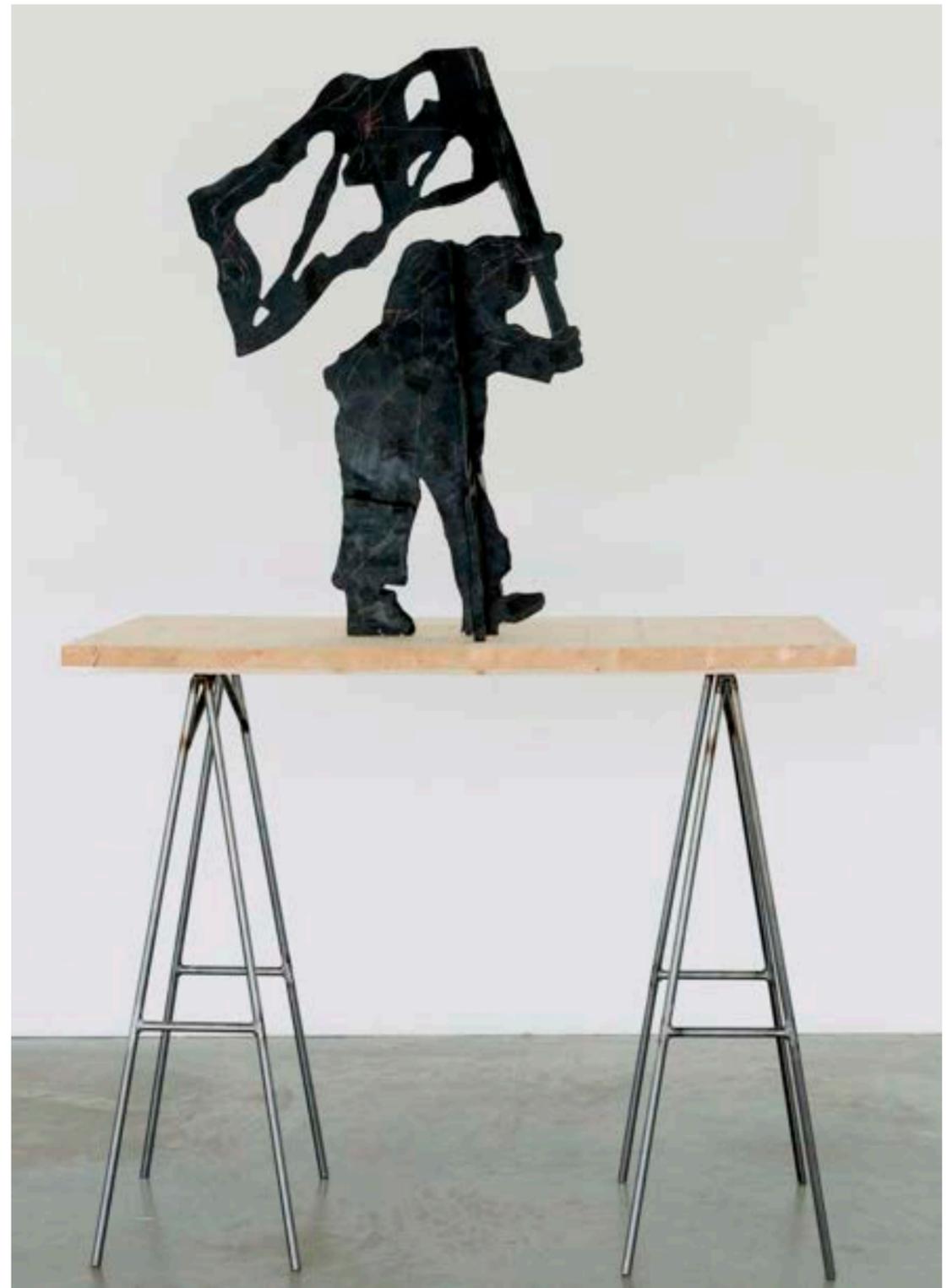
Bronze, oil paint

70 x 100 x 60 cm / 27.6 x 39.3 x 23.6 in.

STD 5/8

\$ 160,000

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



WILLIAM KENTRIDGE



Jug, 2012

Bronze with green patina

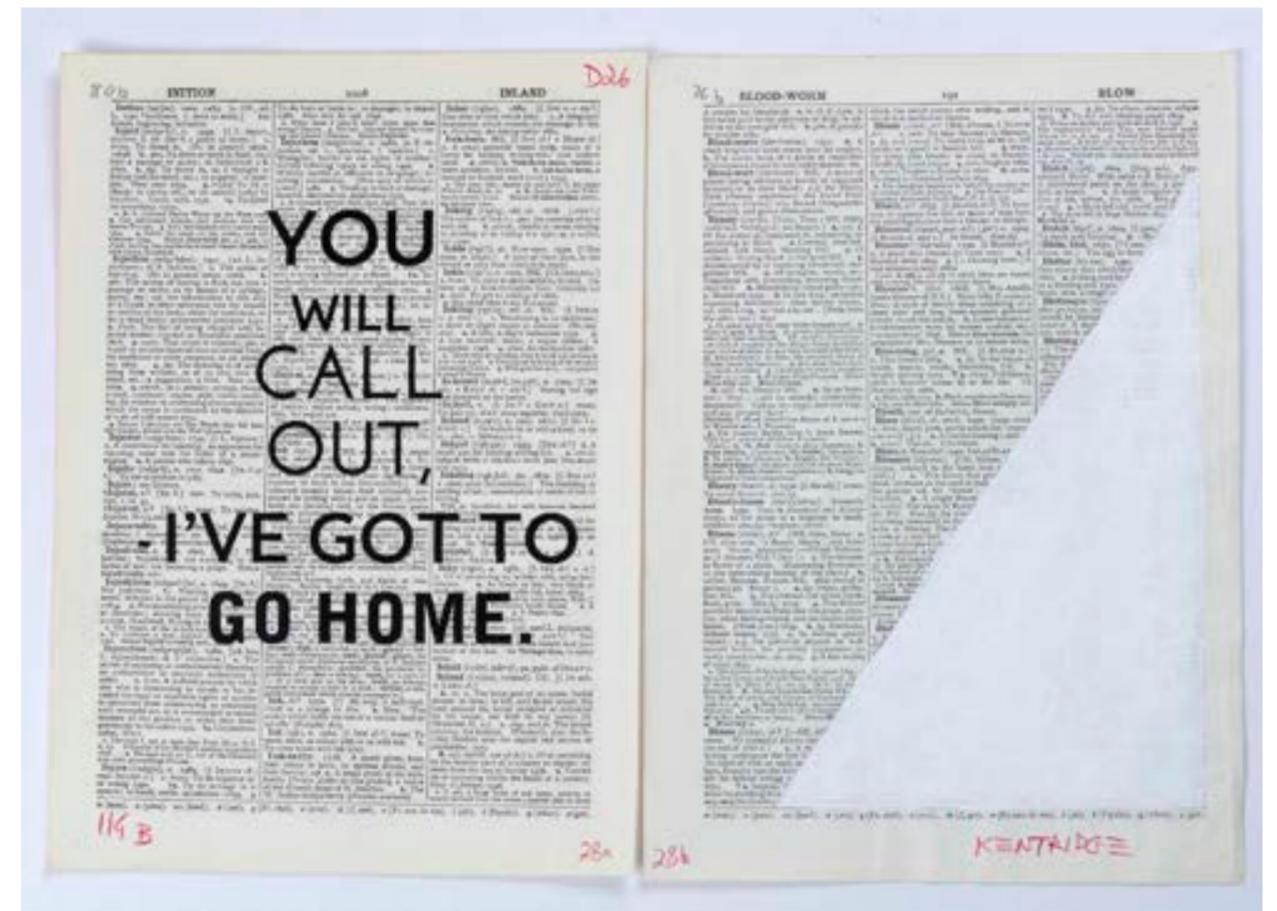
23 x 16.5 x 25 cm / 9 x 6.5 x 9.8 in.

AP 3/5

\$ 32,000

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

WILLIAM KENTRIDGE



Drawing for Sibyl (You will call out, "I've got to go home"), 2019

Acrylic and digital print on found pages

27 x 38 cm / 10.6 x 15 in.

\$ 9,100

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

WILLIAM KENTRIDGE



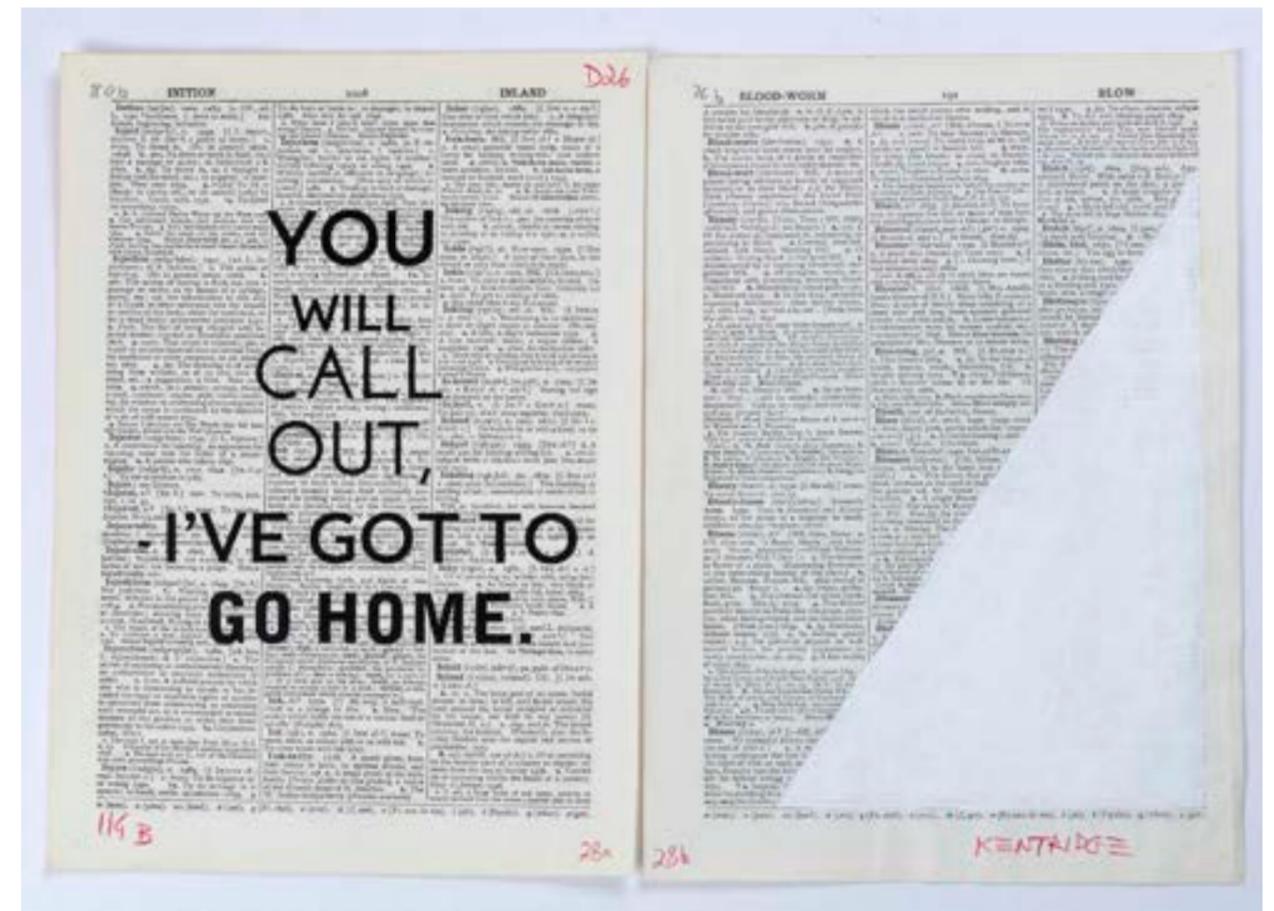
Drawing for Sibyl (Repelier, Repression), 2019

Indian ink on found pages
27 x 38 cm / 10.6 x 15 in.

\$ 9,100

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

WILLIAM KENTRIDGE



Drawing for Sibyl (Resist), 2019
Acrylic and digital text on found pages
27 x 38 cm / 10.6 x 15 in.

\$ 9,100
Quoted prices are exclusive of taxes,
customs duties and shipping costs.

KAPWANI KIWANGA

Working with sound, film, performance, and objects, Kiwanga relies on extensive research to transform information into investigations of historical narratives and their impact on political and social systems.

Kiwanga's interest in the historical and symbolic effect of materials is demonstrated through an arrangement of steelworks covered in sisal fibre. The golden spun fibre, harvested from the botanical plant *Agave sisalana*, is typically used for rope and twine. Kiwanga first encountered sisal whilst travelling through rural Tanzania where this flowering plant is a primary export commodity. Fascinated by the fibre's colour (yellow and gold) as well as the rhythmic rows of the crop, Kiwanga came to learn more about the plant in relation to Tanzania's political, economic and social history.

"The agave cactus was first brought illegally to Tanzania by German plantation owners who began to develop the crop on a large scale," Kiwanga explains in an interview from her new book published by Kunsthaus Pasquart, elaborating further; "At the time of Tanzanian independence, plantations that had once been privately owned were nationalised, in an attempt to assure Tanzania would be economically self-sufficient. Sisal was meant to play an economic role in the country becoming an independent socialist state. Ujamaa socialism failed, for many different reasons, but when the price of sisal plummeted on the world markets it contributed to this as it adversely affected prospects of financial resilience."

Sisal #5, 2021

Sisal fibre on square solid hanging units with hidden fixing
Variable Dimensions: Approx size - 220 x 150 cm / 86,6 x 59,1 in.

€ 35,000

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



Example detail from Sisal #2

KAPWANI KIWANGA

Kapwani Kiwanga's research-based practice brings to light materials used to entrench social, political and economic power structures as well as the artefacts used by those who have learned to circumnavigate these obstacles. Her work often draws attention to systems of surveillance and control that are embedded within architectural spaces as a way to influence behaviour. Kiwanga connects these systems to histories of surveillance used against black Americans from the time of slavery and the Jim Crow era to more modern technologies used to track citizens.



Hazy Blue, 2018

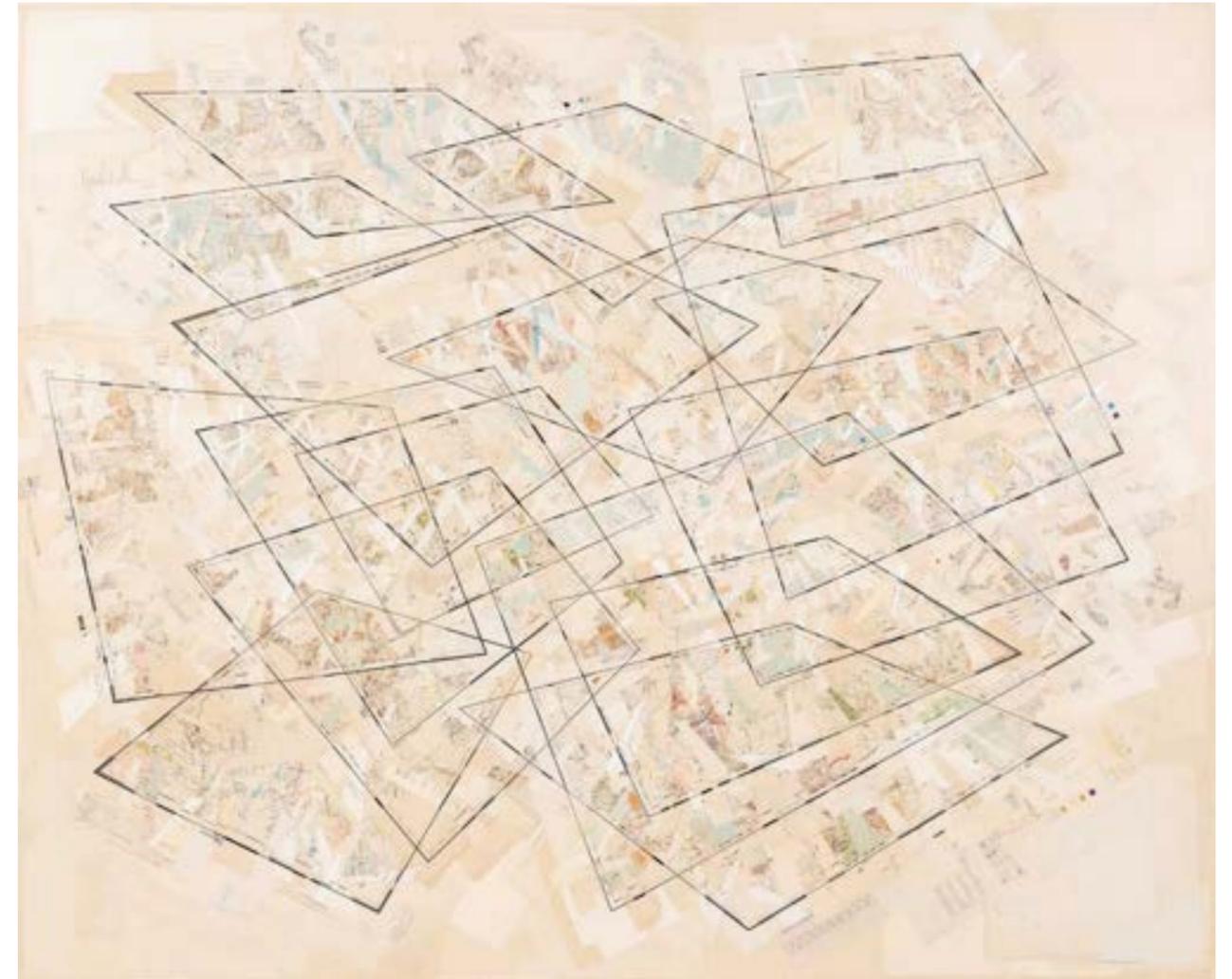
Shadecloth, wood and fluorescent light
31 x 132 x 21 cm / 12.2 x 51.9 x 8.3 in.

€ 15,000

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

GERHARD MARX

With this body of work, 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



***Raft Cartography*, 2020**

Reconfigured map fragments on canvas
180 x 220 cm / 70.9 x 86.6 in.

\$ 30,000

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

GERHARD MARX



Stones, 2020

Reconfigured map fragments on canvas
100 x 120 cm / 39.4 x 47.3 in.

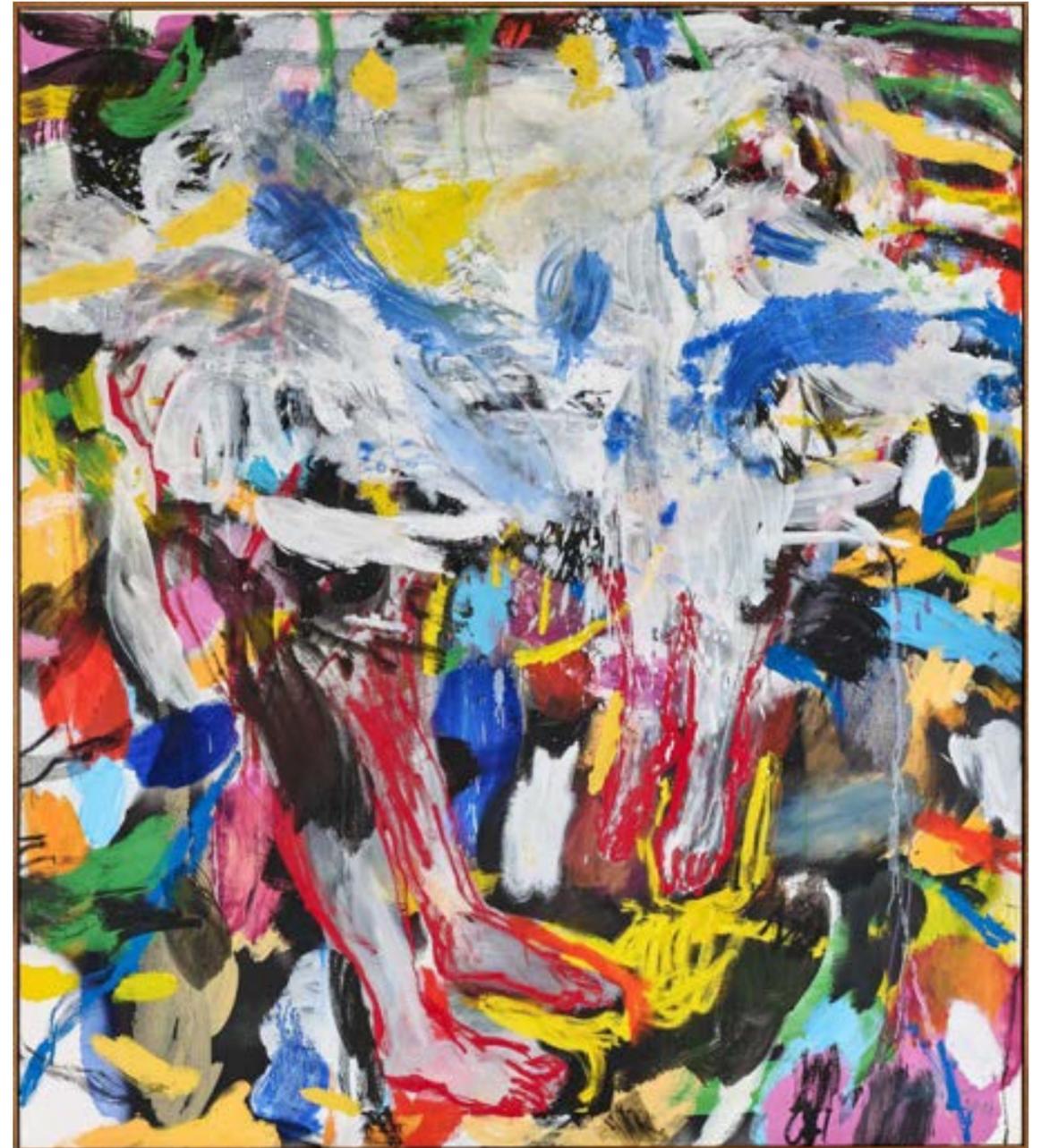
\$ 13,000

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

MISHECK MASAMVU

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.



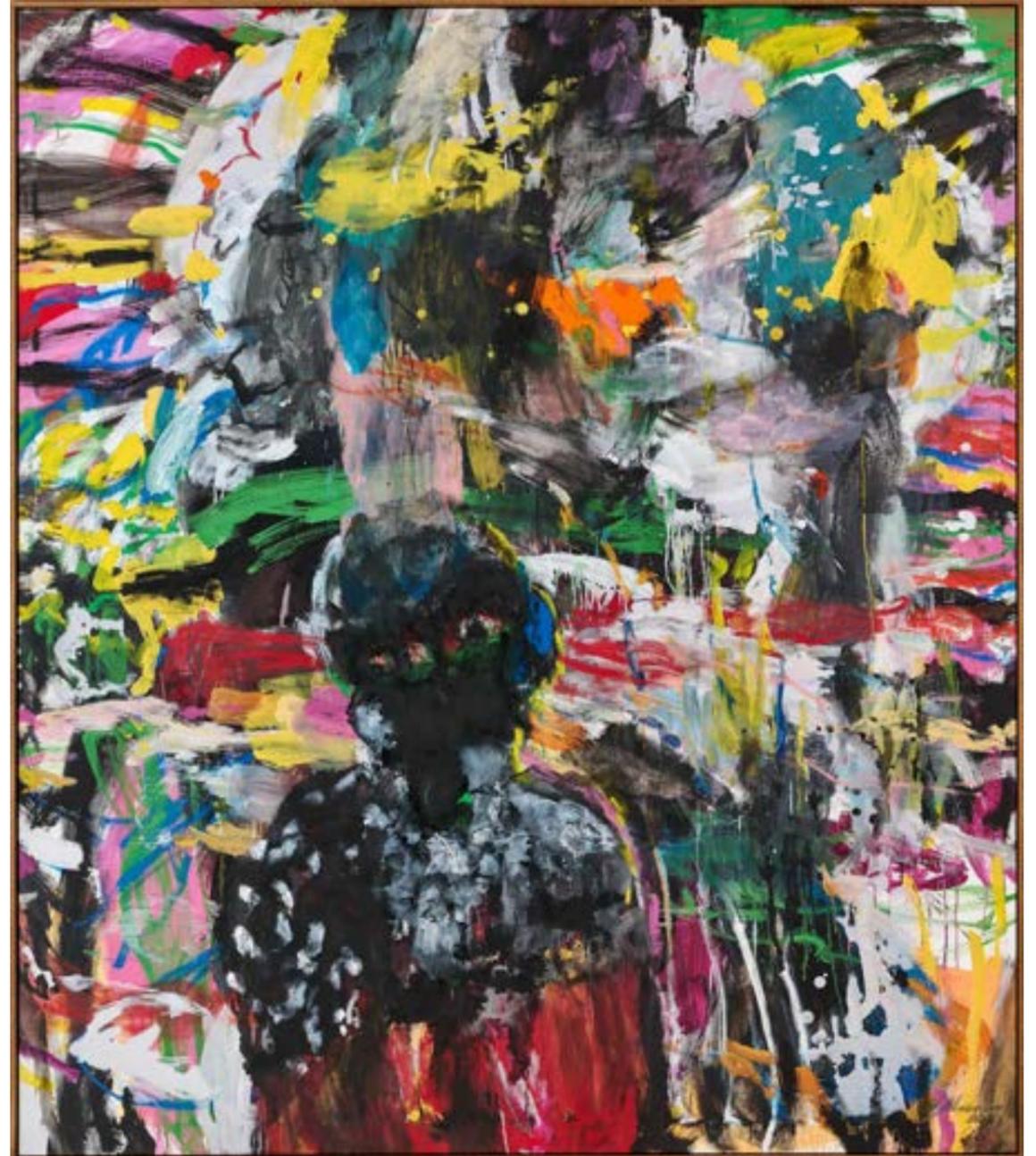
Off the Chain, 2021
Oil on canvas
200 x 176 cm / 78.7 x 69.3 in.

\$ 35,000
Quoted prices are exclusive of taxes,
custom duties and shipping costs



Installation view | Misheck Masamvu, *Off The Chain*, 2021

MISHECK MASAMVU



Going, Going... Gone, 2021
Oil on canvas
195 x 169.9 cm / 76.8 x 66.9 in.

\$ 35,000
Quoted prices are exclusive of taxes,
custom duties and shipping costs

SHIRIN NESHAT

Shirin Neshat explores issues such as gender politics, self-definition and religious authority in her work. She examines the political and societal change in specific geographies, particularly in Iran. For the artist, Iranian women embody 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 theocratic Iran – especially as they affected women, who were now required by the government to dictate where to wear 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.



Moon Song, from Women of Allah series, 1995

Black and white print and ink
107.6 x 157.5 cm / 42.4 x 62 in.
AP 1/1

\$ 125,000

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

SHIRIN NESHAT



“Untitled”, from Women of Allah series, 1994
Ink on black and white RC-print
27.9 x 35.6 cm / 11 x 14 in.
STD 2/10

\$ 70,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.

YINKA SHONIBARE CBE

Over the past decade, Shonibare has become well known for his exploration of colonialism and post-colonialism within the context of globalization. Working in painting, sculpture, photography, film and installation, Shonibare's work examines race, class and the construction of cultural identity through a sharp political commentary of the tangled interrelationship between Africa and Europe and their respective economic and political histories. Shonibare uses wry citations of Western art history and literature to question the validity of contemporary cultural and national identities

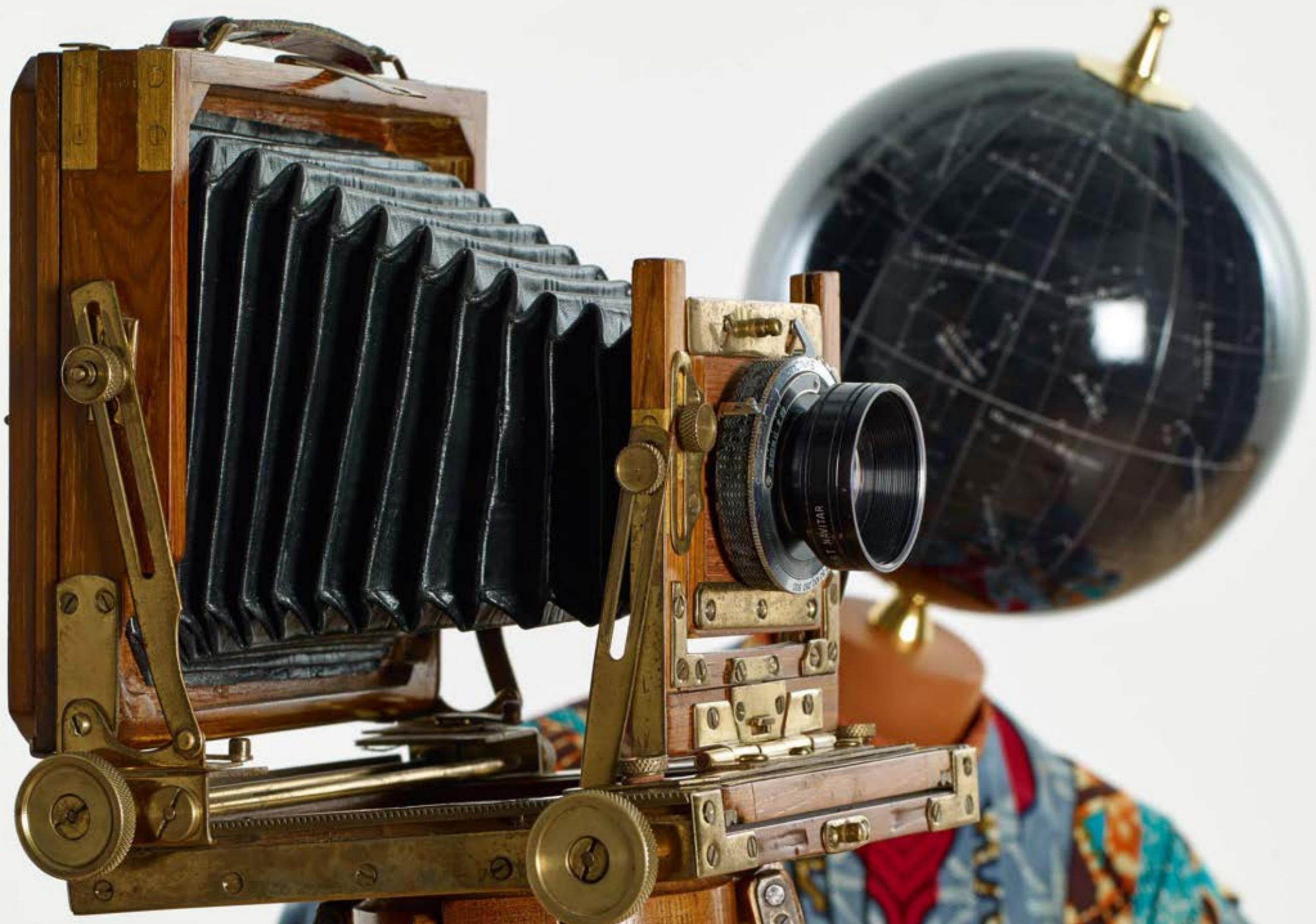
Planets in My Head is a series of sculptures set against the current context of global anxiety about the planet. The sculptures all incorporate a globe-like form in the position of a head, which ties into the idea of breaking with traditional and established Western canons of knowledge. This concept is illustrated using the figure of children in the sculptures, who all bear Western tools which subvert our ideas around a European 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.

***Planets in my Head, Young Photographer*, 2019**
Costumed figure sculpture , camera and tripod
134 x 114 x 75 cm / 52.8 x 44.9 x 29,5 in.

£ 125,000

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



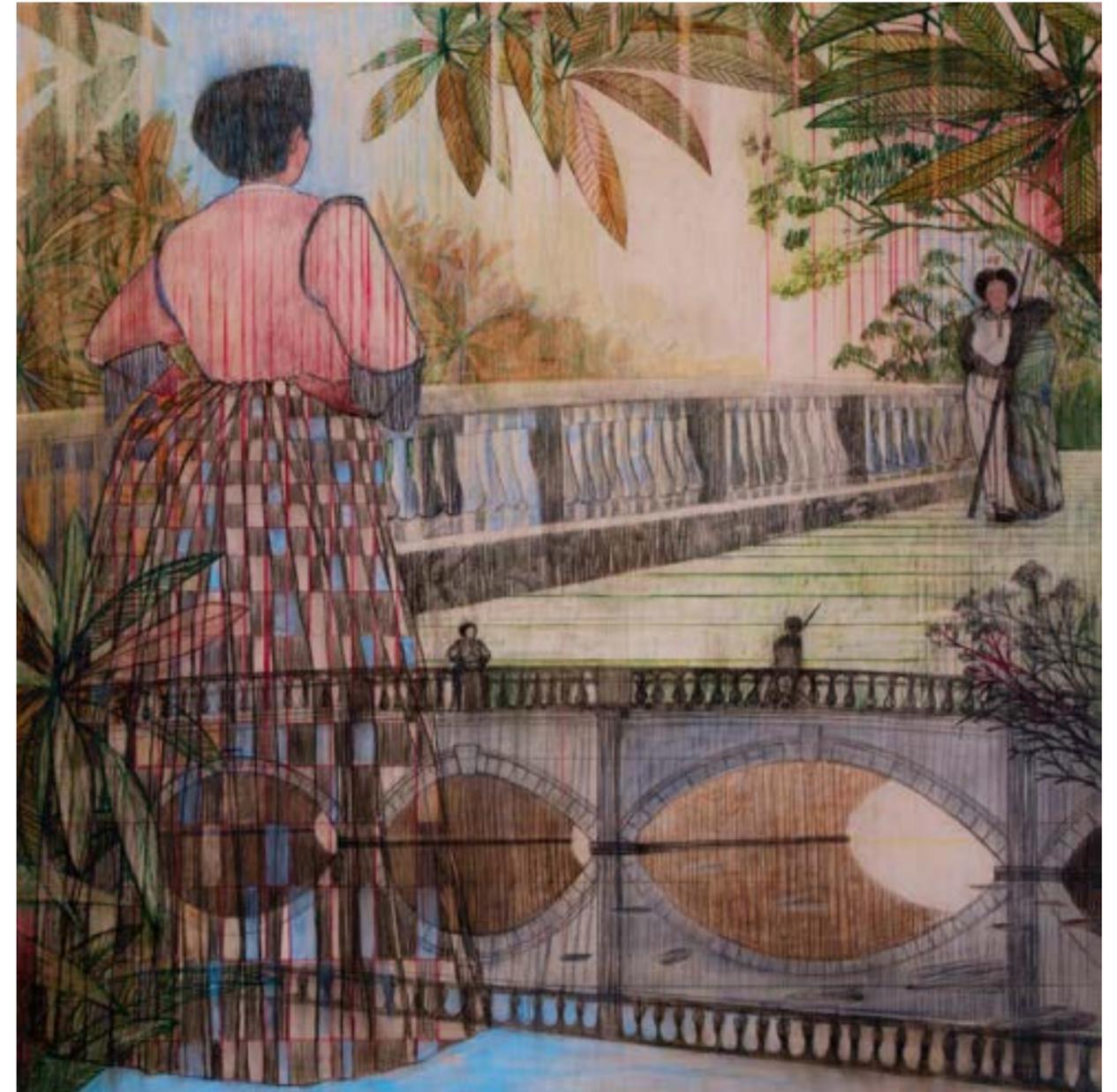


PAMELA PHATSIMO SUNSTRUM

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. Her work sits within the larger web of artists 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. Often, her works 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 considers imagination as a radical, contemporary praxis – one which enables radical alterity within a reality, often perceived as fixed and univocal.

“The Bridge” depicts an opening scene of a narrative Sunstrum is building across several panels in the studio. The scene portrays an encounter between two characters as a prelude to a larger narrative. She explains; “I have been very curious about classic cinematic techniques – the prolonged crossfade as an interesting visual tool for conveying narrative and insisting upon a particular kind of stylized drama.” The first figure on the bridge represents a returning traveller coming back from far away with spoils of war and baggage accumulated along a long journey. The second figure takes the role of the sentinel whose job it is to receive the ones who come from far away. The work draws attention to the tension between these two figures while also allowing a possibility of relations as a result of the encounter.



***The Bridge*, 2021**

Pencil and oil on wood panel
101.5 x 101.5 cm / 40 x 40 in.

\$ 50,000

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



HANK WILLIS THOMAS

Hank Willis Thomas incorporates a wide range of historical sources that he transforms through an experimental approach to image-making. His work is an investigation of historical and cultural apparatuses surrounding issues of race, gender, and identity today.

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 primary sources to draw attention to 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 reframe and remember the past but also offers moments of agency and resistance.



To life abundant (white on white), 2018
Screenprint on retroreflective vinyl. Source image
DRUM Magazine. Copyright BAHA
86.4 x 133.3 cm / 34 x 52.5 in.

\$ 38,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.

SUE WILLIAMSON

Truth Games (1998), is an interactive series of works in which the artist highlights a series of cases brought before South Africa's Truth and Reconciliation Commission (TRC). As an activist, Williamson closely followed the TRC hearings and was directly involved with one of the cases.

Truth Games brings together courtroom photographs of accusers and defenders, positioned across from one another and divided by an image reflecting the crime, with all imagery and text drawn directly from newspaper accounts of the hearings. Phrases given in evidence are printed on perspex slats, piecing together accusation and defence. Faced with the terrible truths of apartheid brutality broadcast by the TRC hearings, many white South Africans said 'I did not know'. *Truth Games* allows viewers to engage directly with the work, sliding the slats over the images to reveal what is beneath.

Many people, including Graca Machel, still believe that the plane crash which killed her husband, Mozambican President Samora Machel, was in some way provoked by the SADF. At the TRC hearing into SADF operations, ex-head General Magnus Malan asserted that he had never given orders for such operations.



Truth Games: Graca Machel - provoked disaster - Magnus Malan, 1998

Laminated colour laser prints, wood, metal, plastic

84 x 121 x 6 cm / 33 x 47.6 x 2.4 in.

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\$ 45,000

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