

David Goldblatt

Structures of Dominion and Democracy

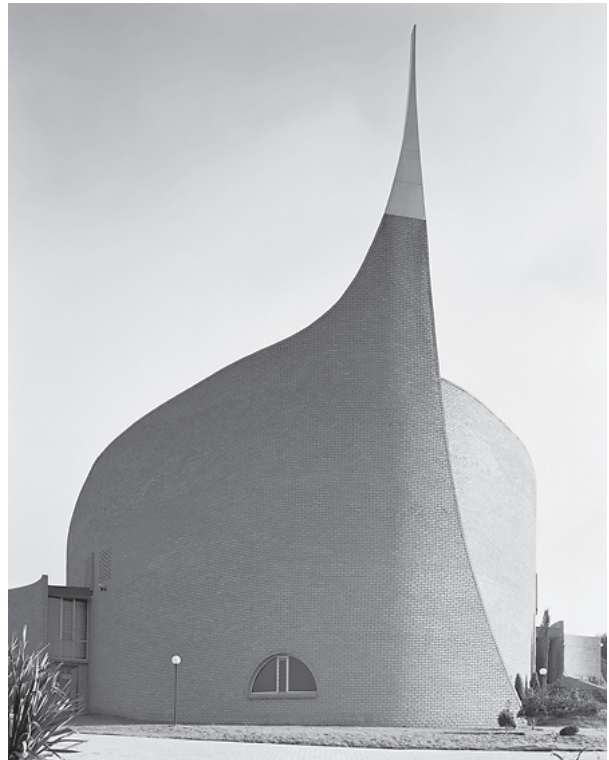
September 6 - October 18, 2014

Opening Saturday 6 September 2014, 6 - 8 pm

Marian Goodman Gallery, Paris is very pleased to present an exhibition of photographs by David Goldblatt. The show is dedicated to the series "Structures", one of the major body of works by the artist described by the writer Nadine Gordimer as "an extraordinary visual history of a country and its people."¹

Since the 1980s David Goldblatt has been travelling in every province of South Africa and photographed monuments and buildings, public or private, secular or religious, built from the colonial era with the idea that the architecture reveals something about the people who built them.

"For as long as building or structures is, it may « tell » something of the needs, imperatives and values of those who put it there, of those who used it, and of the ideologies upon which their beliefs and lives may have been contingent.»²



Black and white photographs from the series taken in the 80s and 90s have been shown in an exhibition at MoMA in 1998 entitled "South Africa : The Structure of Things Then". Since then David Goldblatt has taken new images of buildings built after apartheid.

« In the 1980s and 90s I photographed structures that we South Africans had made during the Era of Baasskap, that time, from about 1660 until 1990, in which Whites gradually came to exert dominion over all of South Africa and its peoples. It was the values we had expressed in those structures that I sought and attempted to elicit in photographs and text.*

Beginning in 1999 - five years after the first democratic elections that brought the African National Congress led by Nelson Mandela to power - and continuing into the present, I have engaged in a similar photography of some of the structures that have emerged with our democracy and that I believe are expressive of values in this new, still nascent and yet in many ways old way of being in our society.

The photographs exhibited at the Marian Goodman Gallery are from these two separate yet intimately connected bodies of work, Dominion and Democracy..»³

GALERIE MARIAN GOODMAN



David Goldblatt's recent work continues to explore the structuring of public and private life as depicted in series like « *On the Mines* » (about the Witwatersrand gold mines in the 60s), « *The Transported of KwaNdebele* », « *Intersections* », « *Particulars* », etc. with many corresponding publications.

David Goldblatt was born in 1930 in Randfontein near Johannesburg. He was the recipient of several prestigious awards such as the ICP Infinity Lifetime Achievement award in 2013, Henri Cartier-Bresson award in 2009 and the Hasselblad award in 2006. His work has been exhibited in many important museums. Between 2001 and 2003, a major retrospective « David Goldblatt fifty-one years », with more than two hundred photographs, travelled in the United States and Europe. (AXA Gallery in New York, Museu d'Art Contemporani in Barcelona (MACBA), Witte de With – Center for Contemporary Art in Rotterdam, Centro Cultural de Belem in Lisbon, Museum of Modern Art in Oxford, Palais des Beaux-Arts in Brussels and Lenbachhaus in Munich). In Paris, the Fondation Henri-Cartier Bresson presented an exhibition of works from his project « *TJ* » in 2011.

During the opening reception, the gallery is pleased to host the book launch of « Photographers' References : David Goldblatt », a book of conversations between David Goldblatt and Baptiste Lignel.

¹ Nadine Gordimer, « Sudden Life, Never Seen or Suspected Before: David Goldblatt's photographs », in *Fifty-on years. David Goldblatt*, Macba, Barcelone, 2001

² David Goldblatt, « Structures », text published in the frame of the exhibition « Home Land », The Market Theatre Gallery, Johannesburg, 1987.

* Afrikaans for mastership or White domination.

³ David Goldblatt, juillet 2014

captions:

- Domestic worker's afternoon off, Sunninghill, Sandton, Johannesburg. 23 July 1999.
Black and white silver print. 86 x 110 cm.

- Dutch Reformed Church, completed in 1984, Quellerina, Johannesburg. 3 November 1986.
Black and white silver print. 86 x 110 cm.

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GALERIE MARIAN GOODMAN

DAVID GOLDBLATT

Structures of Dominion and Democracy

September 6 – October 18, 2014

Structures of Democracy (ground floor)

1.



Here, on 26 June 1955, under harassment by the police, some 3000 people from all over South Africa, representing many organisations, adopted the Freedom Charter, which inspired the constitution of post-apartheid democratic South Africa. Freedom Square, Kliptown, Soweto, Johannesburg. 10 December 2003.

Digital Print on 100% cotton rag paper

Image: 140 x 173 cm

Frame: 148 x 181 cm

Edition of 10

Inv.# 9754

2.



Covering what was formerly Freedom Square, the Walter Sisulu Square of Dedication commemorates the Congress of the People and the signing of the Freedom Charter in 1955. Kliptown, Soweto, 22 June 2006

In 1955, when this was an open piece of ground that came to be known as Freedom Square, some 3000 people gathered here in a Congress of the People, and signed the Freedom Charter, a draft constitution for South Africa, free of apartheid. In commemoration of that event this structure was completed in 2005 at a cost of R160 million. It was said by the judges to have been "...chosen for its bold scale and... exemplary potential to change Soweto into a city". Fearing that tourists might confuse Freedom Square with Freedom Park in Pretoria, this was officially named the Walter Sisulu Square of Dedication.

Digital Print on 100% cotton rag paper

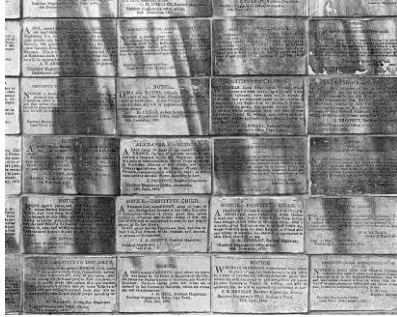
Image: 140 x 173 cm

Frame: 148 x 181 cm

Edition of 10

Inv. #16119

3.



Detail of a memorial to children "We are still here", consisting of copies of advertisements that appeared in the Cape Government Gazette. Longmarket pedestrian mall, Cape Town. 11 March 2012

Between 1841 and 1921 some 7000 children were advertised as destitute in the Gazette. If not claimed by someone able to support them they were indentured as labourers. Memorial by Lovell Friedman and Leora Lewis. Installed in 2011.

Silver gelatin photograph on fiber-based paper

Image: 86 x 110 cm

Frame: 94 x 118 cm

Edition of 10

Inv. #16123

4.



Unveiled in 2007, this memorial to those who died of HIV/AIDS related diseases was conceived by Dr Ivan Toms and Soraya Elloher. Mitchell's Plain, Cape Town. 13 September 2013

Silver gelatin photograph on fiber-based paper

Image: 86 x 110 cm,

Frame: 94 x 118 cm

Edition of 10

Inv. #16121

5.



Street traders and the colonnade of the Walter Sisulu Square of Dedication, Kliptown, Soweto. 7 February 2014

There was almost no consultation with the Kliptown community before this structure was built. It has failed to draw in the communities of Kliptown and Soweto. Its many facilities stand largely unused. Most street traders prefer the sidewalks and the ground to the artfully articulated platforms on which the architects meant them to display their wares.

Silver gelatin photograph on fiber-based paper

Image: 86 x 110 cm

Frame: 94 x 118 cm

Edition of 10

Inv. #16120

6.



On August 16 2012 South African Police shot striking mineworkers of the Lonro platinum mines, killing 34 and wounding 78 in seemingly wild shooting without good cause. The men were shot, some with their hands up in surrender, within a radius of about 300 metres of this little hill on which they met. Beyond is the Lonro smelter, which stood idle during the strike. Marikana, North-West Province. 11 May 2014

Most workers on South African mines have been Black migrants whose bargaining power in relation to the very powerful mining companies has been weak. Trade unions, for many years forbidden to Black workers, gained recognition in the dying days of apartheid and made modest gains for their members. But in recent years their leaders in the National Union of Mineworkers became tame, while corporate executives and shareholders enjoyed super-profits. The aggressive Association of Mineworkers and Construction Union swept to power in 2012 demanding a living wage for rock drillers on the platinum mines.

The men came out in what became a five month strike that severely affected the economy. They made substantial though not the hoped for increases. A commission of enquiry into the events of August 16 has not yet been concluded.

Silver gelatin photograph on fiber-based paper

Image: 86 x 110 cm

Frame: 94 x 118 cm

Edition of 10

Inv. #16142

7.



The City, The Firewalker and the aftermath of copper cable theft. Queen Elizabeth bridge, Johannesburg,. 29 December 2011.

The 11 metre sculpture by William Kentridge and Gerhard Marx depicts one of the women often seen on Joburg streets carrying a brazier with live coals on her head. She will set it up on a city sidewalk where she will roast yellow mielies (corn) or sheep heads for sale to passersby.

The scattered paving stones result from an electric cable connecting these lampposts being tied to a rope hitched to the back of a pickup which then ripped the cable out of the ground for the theft of its copper wire.

Silver gelatin photograph on fiber-based paper

Image: 86 x 110 cm

Frame: 94 x 118 cm

Edition of 10

Inv. #16143

8.



Miriam Mazibuko waters the garden of her RDP house for which she waited eight years. It consists of one room. Her four children live with her in-laws. Extension 8, Far East Alexandra Township, 12 September 2006

Faced at the end of apartheid with a massively depleted economy and the need for vast improvements in the socio-economic landscape for millions of people deprived by earlier policies, the new government undertook a far-reaching Reconstruction and Development Programme (RDP). One of its principal objectives was the provision of mass housing. Between 1994 and 2010 2.4m RDP houses were built. The effectiveness of the programme was severely undermined by corruption in the awarding of contracts and poor quality in hundreds of thousands of delivered houses.

Digital Print on 100% cotton rag paper

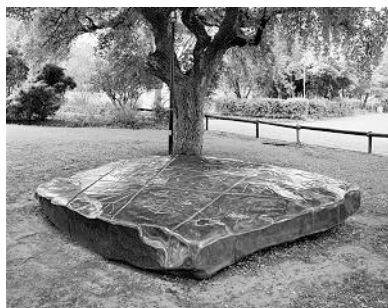
Image: 86 x 110 cm

Frame: 94 x 118 cm

Edition of 10

Inv. #16146

9.



The Thinking Stone, 32 tons of granite sculpted by Willem Boshoff. University of the Free State, Bloemfontein. 14 March 2013

This is one of a number of works commissioned by the university in response to an incident in 2007, in which Afrikaner men students were alleged to have urinated into the food of some Black workers. The focus in this Sculpture-on-Campus project is to “set up...site-specific artworks that promote a greater understanding, respect and appreciation of cultural differences and to instil a sense of belonging in all staff and students”. Petroglyphs and texts in six languages referring to “rock” are engraved in the sculpture.

Silver gelatin photograph on fiber-based paper

Image: 86 x 110 cm

Frame: 94 x 118 cm

Edition of 10

Inv. #16145

10.



Women's Monument, Union Buildings, Pretoria. 1 November 2013

On 9 August 1956 some 20,000 women marched through Pretoria to present a petition to the prime minister, JG Strijdom, objecting to the law under which they were now compelled to carry “passes.” Neither he nor any of the people working under him accepted the petition. On 9 August 2006, this memorial to the March, was unveiled in the amphitheater where the women gathered. It is now closed to the public. The monument was executed by Wilma Cruise and Marcus Holmes.

Silver gelatin photograph on fiber-based paper
Image: 86 x 110 cm
Frame: 94 x 118 cm
Edition of 10
Inv. #16144

Structures of Dominion (lower gallery)

1.



Kite flying near Phuthaditjhaba, Qwa Qwa, 1 May 1989.
1989

The man of this house had worked for a Free State farmer until told that he was no longer needed. He was now a driver for one of the factories at Industriqwa (sic) in the cluster of buildings in the background. This was one of the bantustan development areas to which the government tried, by means of substantial tax and financial concessions, to lure industrialists. There was very limited success. With the collapse of apartheid most of the bantustan industrial enterprises closed down.

Silver gelatin photograph on fiber-based paper
Image: 86 x 110 cm
Frame: 94 x 118 cm
Edition of 10
Inv. #8510

2.



South-east wing of a hostel for Black male workers erected during apartheid as part of a scheme to make Joburg city and suburbs white, Alexandra Township, 1 June 1988.

“Alex”, established early in the 20th century, was one of the few areas of Johannesburg in which Black people could own property in freehold. In 1963 the government announced that as part of its plan to make the cities “white”, family accommodation and freehold rights in Alex were to be abolished; Alex was to become a township of single-sex hostels for workers, six for men, six for women, each housing 2500 people. As the cost of apartheid grew beyond the ability of the government to pay for it and of the willingness of its international bankers to finance it, only three were built: two for men and one for women.

Silver gelatin photograph on fiber-based paper
Image: 86 x 110 cm
Frame: 94 x 118 cm
Edition of 10
Inv. #16151

3.



Luke Kgatitsoe in his house, bulldozed in February 1984 by the government after the forced removal of the people of Magopa, a black-owned farm, which had been declared a "black spot," Ventersdorp district, Transvaal. 21 October 1986

The once prosperous farm, which the community had owned since 1912, was then leased by the state as grazing to White farmers.

Silver gelatin photograph on fiber-based paper
Image: 33 13/16 x 43 1/4 in. (86 x 110 cm)
Frame: 37 x 46 7/16 in. (94 x 118 cm)
Edition of 8
Inv. # 16159

4.

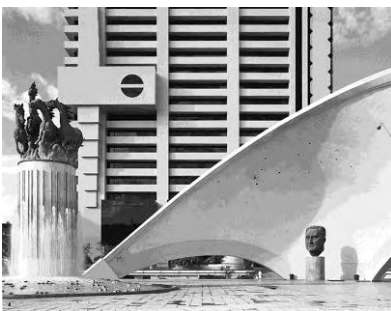


Encampment of *swerwers*, nomadic farmworkers, on the road to Philipstown, Northern Cape, 30 December 1986.

The foragers and the pastoralists, the San and the Khoi once roamed freely over these lands. Their descendants, the *swerwers*, camp in the corridors between farm fences and roads. Their men are expert at the hand-shearing of sheep. But work is scarce and some farmers prefer the Xhosa, who work best with electric shears. When they are trekking, the *swerwers* live off what they can hunt and fish and sometimes on road-kill.

Silver gelatin photograph on fiber-based paper
Image: 86 x 110 cm
Frame: 94 x 118 cm
Edition of 10
Inv. #16148

5.



Monuments to the Republic of South Africa (left), the late prime minister, JG Strijdom (right), and the headquarters of Volkskas Bank, Pretoria. 25 April 1982

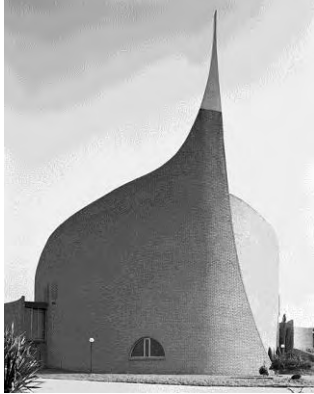
In the early 1970s Pretoria's old Market Square was given over to an opera house and to these structures symbolic of the Afrikaner struggle for national domination. Four "fiery horses" representing the four provinces, celebrated the fifth anniversary of the Republic declared under the leadership of apartheid's architect, HF Verwoerd, in 1961. A 3.6 meter head commemorated the late JG Strijdom, "Lion of the North," former prime minister and militant protagonist of Afrikaner domination. The remainder of the site was designated for commercial use and put up for bid. The only bid was from Volkskas, the "people's bank" founded in 1934 to mobilize Afrikaner capital and break the monopoly of the "English Bank."

At about 3 a.m. on 31 May 2001, the 40th anniversary of the Republic, the Strijdom head fell through the floor on which it stood, into a parking garage below, and was shattered. Two homeless people sleeping nearby were slightly injured. There was

no evidence of sabotage.

Silver gelatin photograph on fiber-based paper
Image: 86 x 110 cm
Frame: 94 x 118 cm
Edition of 10
Inv. #16147

6.



Dutch Reformed Church, completed in 1984, Quellerina, Johannesburg, 3 November 1986.

The architect, Koos Reynecke, told me, “I grew up on a mission station in Botswana where I helped my father build low-cost churches with local materials and unskilled labour. I learnt...that the extreme of cost-saving is the rondavel. It gives the largest area surrounded by the shortest wall. The cheapest way to build around a given volume would be to build a ball. The nearest to that is a perfect circle...built to the height of its diameter.” Church congregations with very limited budgets wanted cathedral-like height and large seating capacity. Reynecke gave them this by building low walls at the back and sides, and by using curved elements behind the pulpit he was able to give height using only bricks and no reinforced concrete. “The high wall of Quellerina would have to have been four times thicker had it not been curved.”

Silver gelatin photograph on fiber-based paper
Image: 86 x 110 cm
Frame: 94 x 118 cm
Edition of 10
Inv. #16154

7.



Ozzie Docrat's shop after its forced closure and before its destruction under the Group Areas Act, Fietas, Johannesburg 1977

Fietas had been declared a White Group Area and the Indians, many of whose families had lived there since the 1890s, had to get out. Ozzie Docrat said to me, “When it comes to Fietas... it hits me very badly...I was 19 when I went into the shop. I built it up... .It became the best known shop in Fietas. Except for clothing and textiles I stocked from a pin to an anchor. But it was not only a shopping place. It was a meeting place. Especially in the evening when people came back from work. When there was a cricket or rugby match – in those days there were only radio commentaries - they all used to come in to listen. I had blackboards outside and I used to put the score up there. Trams and buses used to pass... Sometimes the tramdriver would stop his tram and come over and say, “Change your board! They're tree wickets down'... The customers were my friends. The shop gave me a lot of living.”

Silver gelatin photograph on fiber-based paper

Image: 86 x 110 cm
Frame: 94 x 118 cm
Edition of 10
Inv. #16156

8.



Racially Segregated beach areas and the boundary between them, Strand, Western Cape, 16 April 1983.

This whole area was previously reserved for Whites. But the area reserved for Coloureds was found to be too small for the numbers visiting there in summer. A “neat” solution was found by now declaring the area to the left to be for “All Races”. This would “cover” Coloureds, Blacks and Indians without having to provide separate amenities for each, while allowing Whites to continue enjoying that to which they had previously been entitled - mainly walking their dogs in that area. If this made nonsense of the “principles” of apartheid it was permissible because it was decreed so. No lawyer was able to tell me how high in the sky or how far out to sea, the restrictions and the border went.

Silver gelatin photograph on fiber-based paper
Image: 86 x 110 cm
Frame: 94 x 118 cm
Edition of 10
Inv. #16153

9.



Die Heldeakker, The Heroes' Acre: cemetery for White members of the security forces killed in 'The Total Onslaught. The war against forces in Southern Africa, Ventersdorp, Transvaal. 1 November 1986.

There were two graves. Hennie Labuschagne was 24 when he was killed during the “unrest” of the 1986 in the Port Elisabeth township of KwaZakhele. Vicky Olver was 20 when he died at Oshiwelo, South West Africa, in what the government called “The Total Onslaught” by SWAPO, the ANC and their Angolan and Cuban allies seeking to wrest control of the South West Africa from South Africa and to bring majority rule to South Africa. The inscription above the gate is from Die Stem, the Afrikaans national anthem, “We are for you South Africa”.

Silver gelatin photograph on fiber-based paper
Image: 33 13/16 x 43 1/4 in. (86 x 110 cm)
Frame: 37 x 46 7/16 in. (94 x 118 cm)
Edition of 8
Inv. # 16160

10.



Sculpture by political prisoner Japhta Masemola, commemorating the first and the most recent political prisoners on "The Island", Robben Island, 16 July 1991.

The first was the Khoi chief Autshumato, marooned here by the Dutch in 1658. The most recent - symbolised by the sculpture's modern underpants - were Blacks and Coloureds of the ANC, PAC, SWAPO and other anti-apartheid and liberation movements. (Whites were held in other South African prisons.) The sculptures were made by Japhta Masemola, a founding member of the PAC. He had a talent for making things from scraps - including animal snares that brought food to supplement their meagre diet, keys to cells and a life jacket for a planned but never executed escape. Common-law prisoners, held here after the release of the politicians, made weapons from the armatures of the sculptures which were then destroyed by the prison authorities.

Silver gelatin photograph on fiber-based paper

Image: 86 x 110 cm

Frame: 94 x 118 cm

Edition of 8

Inv. #8842

11.



**SL S BLANKES
EUROPEANS ONL
Bus stop, Derby Road, Lorentzville, Johannesburg.
December 1973**

Silver gelatin photograph on fiber-based paper

Image: 86 x 110 cm

Frame: 94 x 118 cm

Edition 10/10

Inv. #16157

12.



Mother and child in their home after the destruction of its shelter by officials of the Western Cape Development Board Crossroads, Cape Town, 11 October 1986.

Apartheid influx control made this woman and her home an "illegality" in Cape Town. Accordingly officials destroyed her brushwood and plastic shelter. After they were gone, she rested a while longer and then began to rebuild her "house". The child slept on.

Silver gelatin photograph on fiber-based paper

Image: 86 x 110 cm

Frame: 94 x 118 cm

Edition of 10

Inv. #16158

13.



'Cape Dutch' house, Agatha, Tzaneen district, Transvaal, 10 April 1989.

The gracious poise of many old Cape Dutch homesteads cannot be said to have been achieved in this grossly exaggerated version of "Cape Dutch" some 1600 kilometres from the Cape. Nonetheless it appears to embody ancient Afrikaner values: the archetypal homestead in the limitless land; the notion that "On the great farms each man fled the tyranny of his neighbour's smoke"*. Only, this was not a farmhouse. This was "spec" housing in "authentic Cape Dutch" style by a property developer on a rural "viewsite".

*C W de Kiewiet, 1950, *A history of South Africa*, London, Oxford University Press

Silver gelatin photograph on fiber-based paper

Image: 86 x 110 cm

Frame: 94 x 118 cm

Edition of 10

Inv. #16149

14.



A domestic worker's afternoon off, Sunninghill, Sandton, Johannesburg. 23 July 1999

Silver gelatin photograph on fiber-based paper

Image: 86 x 110 cm

Frame: 94 x 118 cm

Edition of 10

Inv. #16122

15.



Landscape with lavatories, Frankfort Resettlement Camp, Frankfort Ciskei, 12 July 1983.

The people of Mgwali were farmers whose lands had been given to their ancestors in 1857 as a reward for their loyalty to the Crown in the Frontier Wars. By 1983 the community had grown to 5000 people. They had schools, shops, churches, a clinic, dams, livestock and cultivated fields. In 1983 they were informed by the apartheid government that they were a "black spot" and accordingly would have to move to this Closer Settlement Camp where houses, fields and grazing were not provided, but some 1500 lavatories were. They resisted and eventually the removal was cancelled.

Silver gelatin photograph on fiber-based paper

Image: 86 x 110 cm

Frame: 94 x 118 cm

Edition of 10

Inv. #16152