

Goodman Gallery: A History of Continued Success

by

Samantha Cundill

A Thesis Presented in Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Approved October 2021 by the
Graduate Supervisory Committee:

Betsy Fahlman, Chair
Julie Codell
Maura Reilly

ARIZONA STATE UNIVERSITY

December 2021

ABSTRACT

In the fifty-five years since its founding in 1966, Goodman Gallery of South Africa has established itself as a renowned and commercially successful art gallery of contemporary African art. Established during the height of apartheid, Goodman Gallery was the only venue to show Black African artists amongst their white counterparts. As the art world and market has expanded globally, so has the role of commercial galleries in maintaining, creating, and establishing new international artists' work to be exhibited and sold. With the market becoming ethnically and culturally inclusive, the gallery has been a pioneer in embedding those goals in its mission since the beginning. Because it is unusual for commercial galleries to have a long commitment to confronting power structures, I will examine Goodman within a global context as both an anti-racist business and a space whose owner seeks equal representation in the art world by exhibiting new and established artists, including David Goldblatt, David Koloane, Sam Nhlengethwa, Sue Williamson, William Kentridge, Kapwani Kiwanga, Nolan Oswald Dennis, Shirin Neshat, and Alfredo Jaar. With an emphasis on its stated mission, I construct a narrative of the gallery as a critical space for social and political change within the growing interest of the Western market.

DEDICATION

This thesis is dedicated to my family for supporting me throughout my undergraduate and graduate years. To my grandparents, Howard and Shirley Grant, who will never know how they inspired me to pursue higher education in the arts. To my grandparents, Derek and Rosemary Cundill, whose stories of South Africa would, unknowingly at the time, lead me to write this essay. To the lives of the artists who started their careers at Goodman Gallery, and their continued legacy in the art world today.

Howard C. Grant, 4 March 1932 – 17 July 2010
Shirley A. Grant, 26 September 1933 – 9 March 2013
Derek E. Cundill, 2 December 1932 – 4 December 2020

David Goldblatt, 29 November 1930 – 25 June 2018
David Koloane, 5 June 1938 – 30 June 2019
Linda Givon, 2 August 1936 – 6 October 2020

“Each time a man stands up for an ideal, or acts to improve the lot of others, or strikes out against injustice, he sends forth a tiny ripple of hope, and crossing each other from a million different centers of energy and daring those ripples build a current which can sweep down the mightiest walls of oppression and resistance.”

Robert F. Kennedy

Day of Affirmation Address, University of Cape Town, South Africa

6 June 1966

ACKNOWLEDGMENTS

To my chair Dr. Betsy Fahlman, for supporting my ideas and pursuits with this project. Thank you for tirelessly pointing out all of my repetition throughout the various drafts I wrote, hopefully I learn one day! I know we can each recite parts of this paper verbatim with how many times we have each read through it; yet, your patience is much appreciated, especially during a year like 2020. To Dr. Julie Codell and to Dr. Maura Reilly, for their willingness to devote time to this project. All your edits have made this a better paper. Finally, to Dr. Joanna Grabski, whose guidance throughout my time as her Research Assistant was truly memorable and greatly appreciated.

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CHAPTER 1

INTRODUCTION

In the fifty-five years since its founding in 1966, Goodman Gallery of South Africa has established itself as a renowned and commercially successful art gallery of contemporary African art. Established during the height of apartheid,¹ Goodman Gallery was the only venue to show Black African artists amongst their white counterparts. As the art world and market has expanded globally, so has the role of commercial galleries in maintaining, creating, and establishing new international artists' work to be exhibited and sold. With the market becoming ethnically and culturally inclusive, the gallery has been a pioneer in embedding those goals in its mission since the beginning. Because it is unusual for commercial galleries to have a long commitment to confronting power structures, I will examine Goodman within a global context of both a commercial art gallery and a space whose owner seeks equal representation in the art world by exhibiting new and established artists, including Kapwani Kiwanga, Nolan Oswald Dennis, David Goldblatt, David Koloane, Sam Nhlengethwa, Sue Williamson, William Kentridge, Alfredo Jaar and Shirin Neshat. With an emphasis on its stated mission, I will construct a narrative of the gallery as a critical space for social and political change within the growing interest of the Western market.

My thesis will feature three chapters in which I explore the instrumental role of Goodman Gallery in creating and sustaining the interest of the art world in contemporary

¹ Apartheid, (Afrikaans: apartness/separateness) a political and social system of segregation based on race.

African and diasporic art and the role it plays in being a telling example of an anti-racist establishment. The first chapter, “Goodman Gallery’s Early Years and Continued Development,” will give a history of Goodman with an emphasis on specific apartheid laws, uprisings around the country and the world’s response, along with artists’ responses to Goodman’s Fiftieth Anniversary and their reasons why the commercial gallery has made it to this milestone. The Johannesburg branch is also crucial to understanding this particular city’s involvement in critical events during apartheid; the city’s unrest demonstrates the status of the space as a risk for Black artists and for all involved in the gallery’s function. The history of Goodman Gallery during apartheid and its involvement in social equality, along with more recent focus on African art’s prosperity, all plays a part in its continued success in pioneering the exhibition and sale of African and underrepresented artists’ works.

I deploy Maura Reilly’s *Curatorial Activism: Towards an Ethics of Curating* and her chapter “Tackling White Privilege and Western-Centrism,” to establish Liza Essers, a white woman and Goodman’s director, as an activist dealer who centralizes voices that have been marginalized or ignored by a Euro-US-centric system. Because of the initial interests of the founder Linda Givon (1936-2020), a white woman, Goodman Gallery acts within Reilly’s definition of curatorial activism.

In the second chapter, “Commercial Success and Maintaining the Market,” I introduce specific artists who represent the first generation of artists to show at Goodman, local talent it continued to foster, and the expanded roster under new directorship. The artists chosen are representative of the cultural and ethnic mix of the gallery through the

years: David Goldblatt, Sue Williamson, David Koloane, Sam Nhlengethwa, William Kentridge, Alfredo Jaar, Shirin Neshat, Kapwani Kiwanga and Nolan Oswald Dennis.

I will also investigate other galleries and institutions in South Africa and across the continent to confirm the reputation Goodman has as the pioneering gallery for the sale of African art. Exploring other galleries with the same socio-political instincts as Goodman in South Africa will create a narrative of the country's rich diversity in history, people, and culture. Due to the pandemic and the financial losses many businesses have faced, recent interviews are used with gallerists who saw an increase in international interest, based on accessibility of work through online auctions. With strong digital presences, African galleries find themselves connecting to a wider market, which indicates success for their represented artists as their name spreads to global buyers.

The third chapter, "Establishing a Presence in London," will take a closer look at Goodman's London gallery, a move allowing more artists to be shown internationally. Many interviews with Essers have emerged detailing her own desire to expand to an international location for the original mission to continue in a globalizing art world and market. I focus on Kiwanga, Williamson, Dennis and Jaar to support the idea of the gallery as an advocate for change by showing underrepresented artists through their 2019 opening exhibit, *I've grown roses in this garden of mine*. The artists' activism paired with those of the director, puts Goodman in an educational position in a country with strong political differences.

With commercial galleries increasingly aware of the political conditions of which they are a part, this study of Goodman Gallery explores the importance for art to be seen in a space openly aware of its surrounding environments. The gallery's history as a

critical social setting offers a platform for its significance in expanding its reach beyond the continent to London. In establishing an international presence, Goodman Gallery created another engaged space for change and becomes an example of an ant-racist commercial art gallery. Its roster of artists also allows the art world and the gallery goer to be exposed to a diverse body of works that represent different histories. The mission of Goodman Gallery since its inception and the continuation by Essers provide examples of long-term goals of cultural inclusion and globally engaged ideas of what art can do in creating history and what future scholars can study.

CHAPTER 2

GOODMAN GALLERY'S EARLY YEARS AND MAINTAINING THE MARKET

Founded in 1966 by Linda Givon (née Goodman), Goodman Gallery originally presented its first exhibition of contemporary art in Johannesburg (Figure 1).² Amidst a country in political and social unrest due to apartheid, the gallery established itself as a racially inclusive space within a hostile nation for artists with politically and socially engaged work, regardless of race. After graduating from the University of Witwatersrand, Givon travelled to England and pursued further coursework at the London School for Dramatic Art. Upon receiving a teaching and acting degree, she participated in a year-long internship at the Grosvenor Gallery. Not to be confused with the notable gallery established in 1877 in London by Sir Coutts Lindsay and his wife Lady Caroline Blanche Elizabeth Fitzroy, which closed officially in 1906, this new Grosvenor Gallery was founded by Eric Estorick, an American sociologist and writer, in 1960.³ At the time, the gallery showed mostly western and eastern European modern art, but also displayed prominent South African artists like Dumile Feni, Irma Stern, and Sydney Kumalo.⁴

Givon's internship gave her exposure to the business of the art world and the display of artists native to South Africa. Her experiences inspired her to open Goodman

² "About," Goodman Gallery, accessed September 10, 2019. <http://www.goodman-gallery.com/contact/index>

³ "About," Grosvenor Gallery, accessed April 8, 2020. <https://www.grosvenorgallery.com/about/>

⁴ Ibid.

Gallery just a few years later. Barely thirty years old, her establishment of the gallery protested apartheid laws of segregation and censorship. The Bantu Authorities Act, the Group Areas Act No. 41, the Population Registration Act No. 30, and the Reservation of Separate Amenities Act No. 49 divided people based on race and prescribed where they were allowed to live, work, and spend leisure time. Further, Black people were denied entry to national art museums by this policy of legally mandated separateness.⁵ The first exhibitions to show at Goodman Gallery featured Black and white artists, directly opposing government decree. The roster included local icons Cecil Skotnes and his pupils at Polly Street Art Center, sculptor Sydney Kumalo, and painter/sculptor Ezrom Legae. Other South African figures were painter/collagist David Koloane, Fook Island creator Walter Battiss, and his close collaborator mixed media artist Norman Catherine, and sculptor Edoardo Villa, self-taught artist Johannes Segogela, and painter/printmaker Robert Hodgins.⁶ Givon's keen awareness of racial injustices and the influence she had through her gallery, along with her position as curator for the SABC Art Collection (South African Broadcasting Corporation), inspired former colleague and exhibiting artist at Goodman Gallery Patrick Mautola to describe her as the woman "who changed the face of South African art."⁷ Upon her recent passing, Givon is remembered by Liza

⁵ Okwui Enwezor, "Rise and Fall of Apartheid," in *The Rise and Fall of Apartheid*, ed. Okwui Enwezor and Rory Bester (New York: Prestel Publishing, 2013), 23-24.

⁶ "Goodman Gallery," *South African History Online*, accessed June 22, 2020. <https://www.sahistory.org.za/place/goodman-gallery>

⁷ "Linda Givon: The Woman Who Changed the Face of South African Art," *Creative Feel*, accessed April 8, 2020. <https://creativefeel.co.za/2016/09/linda-givon/>

Essers as, “A true force of nature... The South African and African contemporary art world is hugely indebted to Linda for her vision and unwavering stewardship.”⁸

A Gallery Amidst Political Upheaval and Social Strife

The opening of the gallery came approximately eighteen years after the election of Afrikaner Nationalist Party leaders who implemented apartheid law in 1948. In 1959, more laws were created to restrict the freedoms of non-white South Africans by creating Bantustans, or Homelands, which extended the reach of racial segregation.⁹ These designated areas were the government’s way of creating a new social order, while maintaining full political control in a white South Africa.¹⁰ Each homeland was an ethnically and racially defined geographic area in which one “belonged.” Outside of these areas, residents had to carry a dompas, or identification paper, and if found without one in a white-only area, an immediate trial resulted in imprisonment or exile. Over the next fifteen years, around 3.5 million non-white citizens were forcibly moved to a Bantustan.¹¹

⁸ “Linda Ann Givon (2 August 1936 – 5 October 2020),” *Goodman Gallery*, accessed October 10, 2020. <https://www.goodman-gallery.art/linda-givon>

⁹ “The Homelands,” *South African History Online*, accessed August 5, 2020. <https://www.sahistory.org.za/article/homelands>

¹⁰ “The History of Separate Development in South Africa,” *South African History Online*, accessed August 5, 2020. <https://www.sahistory.org.za/article/history-separate-development-south-africa>

¹¹ “The Homelands,” *South African History Online*.

A year later marked the beginning of a decade that saw the worst consequences of apartheid's ruthless regime. In 1960, the Pan Africanist Congress took quite literally what the African National Congress had declared to be the "Year of the Pass."¹² With the ANC renewing an anti-pass campaign, the PAC scheduled a non-violent march throughout the town of Sharpeville on March 21.¹³ With the march eventually leading to the police station, the crowd chanted and held signs demanding passbooks be outlawed. However, after a policeman was pushed to the ground, officers began shooting into the crowd, killing over sixty-five people, and injuring well over 150.¹⁴ Known as the Sharpeville Massacre, this event sparked work strikes and demonstrations across South Africa's major cities, actions that resulted in more deaths and injuries, all at the hands of the police. A state of emergency was declared by Prime Minister Verwoerd, which allowed police to arrest and detain demonstrators without a proper legal inquiry.¹⁵ Due to the ANC and PAC's involvement in the demonstrations, the political organizations were banned from meeting. Based on the Suppression of Communism Act and the Internal Security Acts passed in the 1950s and the Unlawful Organizations Act passed in 1960,

¹² "Pass Laws and Sharpeville Massacre," *South Africa History Online*, accessed July 15, 2020. <https://www.sahistory.org.za/article/pass-laws-and-sharpeville-massacre>

¹³ "Sharpeville Massacre, 21 March 1960," *South Africa History Online*, accessed July 15, 2020. <https://www.sahistory.org.za/article/sharpeville-massacre-21-march-1960>

¹⁴ Ibid.

¹⁵ "Henrik Frensch Verwoerd," *South African History Online*, accessed July 16, 2020. <https://www.sahistory.org.za/people/hendrik-frensch-verwoerd>

the ANC and PAC fell into the category of parties seeking to bring political change through unlawful acts, as well as disturbing public order.¹⁶ With these two organizations illegal, members who remained in South Africa formed covert resistance groups to maintain the effort towards liberation. Underground operations continued in 1961, the ANC established an armed wing, Umkhonto we Sizwe, with Nelson Mandela as its commandant. Working with the PAC, Mandela and the ANC employed sabotage campaigns against the National Party.¹⁷ A year later in 1962, Mandela was arrested on the charges of sabotage;¹⁸ his actions fit within the recently expanded definition in South Africa based on the Sabotage Act No. 76, which was passed a few weeks earlier on June 27.¹⁹ A few months later, members of the ANC were arrested on the charges of treason for scheming to overthrow the government. During the Rivonia Trial, Mandela and his compatriots were sentenced to life imprisonment on Robben Island.²⁰ After the Rivonia

¹⁶ “Mandela and the South African Communist Party,” *South Africa History Online*, accessed July 16, 2020. <https://www.sahistory.org.za/article/mandela-and-south-african-communist-party>

¹⁷ “uMkhonto weSizwe (MK),” *South Africa History Online*, accessed July 16, 2020. <https://www.sahistory.org.za/article/umkhonto-wesizwe-mk>

¹⁸ Okwui Enwezor and Rory Bester, “1960-1969,” in *The Rise and Fall Apartheid*, ed. Okwui Enwezor and Rory Bester (New York: Prestel Publishing, 2013), 172.

¹⁹ Ibid.

²⁰ “Rivonia Trial,” *South Africa History Online*, accessed July 16, 2020. <https://www.sahistory.org.za/article/rivonia-trial-1963-1964>

Trial, the United Nations Security Council condemned and sanctioned the South African government.²¹

The increased segregation laws, violence against demonstrators, and the imprisonment of the freedom movement's leading champion, makes Goodman Gallery's opening in 1966 an event that endangered the welfare of all involved; imprisonment on charges in direct conflict with the state would mean a life sentence with no hope of release. Johannesburg remained a city with pivotal protests, artmaking, and the photographic documentation of life through struggle that caused the world to look reluctantly at South Africa and its laws that supposedly brought peace. Soweto, the southwestern township of Johannesburg where Black people were told to live, became an ultimate example of the oppression and violence of apartheid law. Black school children protesting the teaching of Afrikaans, spoken by white people, were openly fired on by police. Known as the Soweto Uprising, the devastation it caused the community with the death of many children and the injuring of others stirred an urgent movement towards the abolition of apartheid law.

Global Response

As global coverage of apartheid continued to increase, U.S. Representative Robert F. Kennedy was invited to deliver a speech at the National Union of South African Student's annual event protesting the government's implementation of apartheid law, The

²¹ United Nations, "The Question of Race Conflict in South Africa," in *Maintenance of International Peace and Security*, Chapter VIII, pg. 132, accessed July 16, 2020. https://www.un.org/en/sc/repertoire/64-65/Chapter%208/64-65_08-7-The%20question%20of%20race%20conflict%20in%20South%20Africa.pdf

Day of Affirmation.²² Held at the University of Cape Town, Kennedy addressed the group of students with a call to seek justice and equality for all. Citing similar happenings in the United States with the Civil Rights Movement, Kennedy made clear that the path to justice and equality would be uncomfortable, dangerous, and demanding of moral courage. Spurring on a younger generation of South African students, Kennedy left them with a clear message that even the smallest of ripples turns into a mighty current.²³

Kennedy remained in South Africa and travelled to Johannesburg, where he toured Soweto. With foreign recognition of apartheid's corruption and a youthful generation hungry for change, Givon's establishment of the gallery the same year as The Day of Affirmation fueled a purpose of revolutionizing the current system.

Other Art Spaces

The gallery was not the first arts space to be established in the middle of apartheid turmoil; liberal organizations and committees advocating for equal opportunity in education and the arts started as early as the 1920s, with artists like Ernest Mancoba, John Koenaeefe Mohl and Gerard Sekoto.²⁴ To combat the restricted and already limited

²² "Day of Affirmation Address, University of Cape Town, Cape Town, South Africa, June 6, 1966," *John F. Kennedy Presidential Library and Museum*, accessed July 19, 2020. <https://www.jfklibrary.org/learn/about-jfk/the-kennedy-family/robert-f-kennedy/robert-f-kennedy-speeches/day-of-affirmation-address-university-of-capetown-capetown-south-africa-june-6-1966>

²³ Ibid.

²⁴ "The Polly Street Era," *South Africa History Online*, accessed June 20, 2020. <https://www.sahistory.org.za/archive/polly-street-era>

participation of Black artists in schools and galleries, Johannesburg City Council and the Local Committee for Non-European Adult Education created the Polly Street Recreational Centre in 1949.²⁵ It soon became known as Polly Street Art Centre in 1952, led under the supervision of Cecil Skotnes.²⁶ During his time there, Skotnes supported the careers of many developing artists who represented township life and offered their own interpretation of Black identity in South Africa. Many of these artists, including Skotnes himself, would show at Goodman Gallery nearly fifteen years after the center opened. This pioneering anti-racist space is only one example of a committee or organization aiding in the development of young Black artists. The initial success of these opportunities for young artists amidst apartheid law soon changed with the new decade of the 1960s; acts put into place completely separating education, work, and leisure life for Black South Africans from cities to townships upset the continuation of such organizations in Johannesburg proper. Another experimental space was established in Soweto, known as Mofolo Art Centre, which persevered through the growing censorship of artists, and remains a working location for Black artists today.²⁷

Groundbreaking Exhibitions

With many artists from Polly Street becoming represented by Goodman Gallery in the late 1960s and continuing to show throughout the 1970s, the 1980s brought

²⁵ “The Polly Street Era,” *South Africa History Online*

²⁶ Ibid.

²⁷ “Mofolo Arts Center,” *South African History Online*, accessed June 20, 2020.
<https://www.sahistory.org.za/place/mofolo-arts-centre>

Goodman international recognition. In partnership with the Association of Artists of the World against Apartheid and United Nations Special Committee against Apartheid, an exhibition was held in Paris in 1983. The exhibition, titled *Art Against Apartheid*, featured an impressive list of contemporary artists which included Roy Lichtenstein, Claes Oldenberg, Donald Judd, Robert Motherwell, Sol LeWitt, Robert Rauschenberg, James Rosenquist, Christian Boltanski, Ernest Pignon-Ernest, Joe Tilson, Tom Phillips, Malangatana Valente Ngwenya, Larry Rivers, Gavin Jantjies and Pierre Soulages.²⁸ The success of *Art Against Apartheid* in Paris made it a desirable show for many internationally known museums; the exhibition travelled to Spain, Greece, Germany, the Netherlands, Japan, Korea, the Caribbean, the United States and Canada. The exhibition catalogue included Jacques Derrida's essay "Racism's Last Word" and plans for a museum dedicated to art against apartheid. Unfortunately, no such institution was ever realized; however, the collection of artworks in the exhibition were donated by the Association of Artists of the World against Apartheid to the South African government in 1995, and President Nelson Mandela saw that the works were housed in the archives at the University of the Western Cape.²⁹ This was a fulfillment of the promise of Ernest Pignon-Ernest and Antonio Saura, founders of the Artists of the World against Apartheid, that the first ever democratically elected government be the recipient of these artworks.

²⁸ "Art Against Apartheid Collection," *Centre for Humanities at the University of the Western Cape*, accessed July 19, 2020. <https://www.chrflagship.uwc.ac.za/media/galleries/art-against-apartheidcollection/#:~:text='Art%20against%20Apartheid'%20was%20an,Nations%20Special%20Committee%20against%20Apartheid>

²⁹ Ibid.

Two more exhibitions in the mid 1980s gave the gallery additional prominence; *Tributaries: A View of Contemporary South African Art* and *The Neglected Tradition: Towards a New History of South African Art (1930-1988)* featured artists who had long been showing works at Goodman. *Tributaries*, curated by Ricky Burnett and shown at what is now known as Museum Africa in 1985, was the first local Johannesburg institution to show Black and white artists alike, which included Leonard Matsoso, Robert Hodgins, Noria Mabasa, William Kentridge, Ezrom Legae and Pat Mautola.³⁰ *The Neglected Tradition* curated by Steven Sack shown at the Johannesburg Art Gallery highlighted Black South African artists who worked in traditionally Western painting practices.³¹

A City Built on Instability

The city of Johannesburg was a location for many notable happenings across the era of apartheid. Its history makes it no surprise that the city remained a hot spot of political activity. Established as a small mining village in 1886, Johannesburg soon became a boomtown once the news of gold reached western and southern South Africa, as well as Europe and America.³² Johannesburg is in the Transvaal (now Gauteng), a

³⁰ “Goodman Gallery,” *South African History Online*.

³¹ Brenda Danilowitz, “The Neglected Tradition: Towards a New History of South African Art, 1930-1988,” *African Arts* 23, no. 2 (1990): 94-96.

³² “Discovery of the Gold in 1884,” *South Africa History Online*, accessed January 6, 2021. <https://www.sahistory.org.za/article/discovery-gold-1884>

province fought over during the South African War,³³ between the British Empire and the Boer states, South African Republic, and Orange Free State. The British fought to make the Transvaal an independent state rather than an Afrikaner state, a move that would widen their control of South African territory, along with rich land rich with gold and diamonds. Tactics the British used to discourage the Boers from fighting were the burning of farmland, the slaughtering of livestock, and the interment of women, children, and Africans in concentration camps. With extremely high mortality rates in these camps, around 28,000 Boer civilians and 20,000 African civilians died from various causes, including malnutrition, unsanitary living conditions, and epidemics of measles and typhoid.³⁴ With their farmland destroyed, land forcibly taken, and families lost, this devastation would affect the development of the Transvaal well into the twentieth century.³⁵

³³ Also known as the Second Boer War or the Anglo-Boer War. The Boer War I refer to here was fought between 1899 and 1902. The First Boer War was much shorter, lasting just over 3 months, which resulted in a Boer victory.

³⁴ Fransjohan Pretorius, "Concentration Camps in the South African War?" *South African History Online*, accessed January 2, 2021. <https://www.sahistory.org.za/archive/concentration-camps-south-african-war-here-are-real-facts-fransjohan-pretorius-conversation>

³⁵ "Second Anglo-Boer War, 1899-1902," *South Africa History Online*, accessed January 2, 2021. <https://www.sahistory.org.za/article/second-anglo-boer-war-1899-1902>

Arguably, the city and the Transvaal's instability date back to early settlement and disputes between the British and the Boers.³⁶ As each group dispersed from the first Cape colony, conflict among colonists and Indigenous tribes like the Xhosa, Sotho, and Tswana arose. With imperialism inevitably comes violence; confiscating Black tribal land was often done with force by both the British and the Dutch.³⁷ Disempowerment of Black South Africans continued throughout the eighteenth and nineteenth, and early twentieth centuries, leading up to the apartheid era. Following the end of the war in 1902, the government started segregating whites from Blacks; disguised as a means to improve slum conditions closer to the city center, the Black population was relocated farther outside of the city to land which was used for sewage, hardly allowing for any type of sanitary home set-up or quality of life.³⁸ Segregation also applied to other people grouped into categories of Indians, Coloureds or poor whites, a tactic far too similar to the relocation of peoples during the Boer War.³⁹ These groups, with the exception of poor whites, would eventually be disenfranchised under apartheid law.

³⁶ Transvaal was the province's name, as well as the South African Republic, up until 1994 and the end of apartheid. The Transvaal was transformed into the present-day Limpopo, Mpumalanga, Gauteng, Kwazulu-Natal and North West Provinces.

³⁷ David Goldblatt, *South Africa: The Structure of Things Then* (New York: The Monacelli Press, 1998), 11.

³⁸ "A History of Soweto," *South Africa History Online*, accessed March 23, 2021. <https://www.sahistory.org.za/article/history-soweto>

³⁹ "Before Apartheid," *Facing History and Ourselves*, accessed March 23, 2021. <https://www.facinghistory.org/confronting-apartheid/chapter-1/introduction>

While politics dominated the instability of the city since its establishment, the land itself was perilous, with channels of mines underneath its surface. As late artist David Goldblatt described it, “Johannesburg has always been an unstable city; both in the sense geologically from the earth shifting from all the mining and from the sense of its political verities being unstable in the process of expecting change.”⁴⁰ With many of apartheid’s Bantustans and townships remaining, the city and its suburbs are a testament of what change has occurred and what has yet to occur. Despite a downtown scene with plenty of venues celebrating its diversity and culture, the city remains, while less segregated than before, sectioned by race and class.

The Gallery’s Spaces

Today Goodman has two more locations, one in Cape Town (Figure 2) and the other in London. Taking over in 2008, director Liza Essers expanded their representation from artists working and living on the continent of Africa, or in South Africa specifically, to those historically underrepresented by the art world. The new list adds artists Yinka Shonibare, El Anatsui, Grada Kilomba, Alfredo Jaar, Shirin Neshat, Carrie Mae Weems, Ernesto Neto, Tabita Rezaire and Candice Breitz, to name a few.⁴¹ With the original ideas of equal opportunity despite race and confronting power still at the forefront, Essers and the expanding roster of artists at Goodman Gallery continue the legacy of addressing social issues and inequalities still plaguing the (art) world today.

⁴⁰ “New Revolutions: Goodman Gallery at 50,” *Goodman Gallery*, accessed December 14, 2020. <https://vimeo.com/169682342>

⁴¹ “About,” Goodman Gallery.

A Space of Economics and Engagement

Celebrating its fiftieth anniversary in 2016, the gallery held a special exhibition called *New Revolutions*, which crossed over both the Johannesburg and Cape Town locations with artists that represented the legacy and the future of the gallery.⁴² *New Revolutions* was not only a celebration of artworks, but also the feat of a commercial gallery lasting half a century through political and social upheaval, liberation, and a potential closing. Accompanying the exhibition was a short film reflecting on the gallery's history; through a compilation of interview clips with artists, curators, and art professionals, each offered her/his own meditation on the role Goodman played in shaping South African art, history, and culture. Recently added artist Alfredo Jaar reflected on Goodman's role in South Africa as, "part of the DNA in the history of South African art."⁴³ Hans Ulrich Obrist, director of Serpentine Galleries in London, noted that, unlike most commercial galleries, Goodman "maintains a curated space that normally only museums do," adding to its impact.⁴⁴ Warren Siebrits, a curator and art collector, noted how impressive it is for a commercial gallery to reach fifty years; with the market

⁴² "New Revolutions: Goodman Gallery at 50," *Goodman Gallery*, accessed December 14, 2020. <https://www.goodman-gallery.com/exhibitions/cape-town-gallery-new-revolutions-goodman-gallery-at-50-cape-town-2016>

⁴³ Ibid.

⁴⁴ Ibid.

becoming much more complicated, especially in contemporary African art, a gallery that can maintain profit and also a strong social ethic is very uncommon.⁴⁵

According to critic Sean O’Toole, Goodman, along with other South African galleries, have adapted to the ever-changing market, thinking less of economics and more about cultural value. Essers stated that her reason for business is far beyond maximizing a return of effort but is to fulfil a role as a responsible patron of the arts in an environment with such a rich culture of art that has spurred social change. Artist Adam Broomberg and Whitechapel Art Gallery director Iwona Blazwick characterized Goodman’s curatorial work as being equally as pioneering and radical from the beginning through today to maintain its legacy as a space of conversation. Artists Nolan Oswald Dennis and Clive van den Berg appreciate Goodman’s willingness to include works that “might not necessarily belong in a gallery” while approaching “the unspeakable”⁴⁶ aspects of society. Siya Methmbu added, with a nation, a city and its citizens dealing with personal traumas, where else would challenging conversations happen than surrounded by others’ responses in the form of visual art? The city’s tension spurs creativity, and with the commitment of Goodman to its artists provides a safe space for their work to confront those tensions. Artists Gerhard Marx and Mikhael Subotzky felt like their work was truly supported by the gallery and Essers as partners; it is not just a gallery to send finished

⁴⁵ “New Revolutions: Goodman Gallery at 50,” *Goodman Gallery*, <https://vimeo.com/169682342>

⁴⁶ Ibid.

work to, but it allows their art practice to be more dynamic and productive.⁴⁷ Misheck Masamvu complimented the gallery for creating an incubation space for him and his work; while formal, it also allowed for organic mutation of his work.

Past and Present Adversities

Supporting artists has been one of the gallery's central focuses since 1966; yet the political climate before the election of President Nelson Mandela in 1994 did not allow for Black artists to be as vocal as they are today about the importance of racial equality. Artist David Koloane remembered the times when he was not allowed to walk around local Johannesburg galleries as a Black man, and he certainly would not be included on their rosters as an artist. Once Goodman Gallery was established, along with other spaces like Polly Street, that all changed. With oppressive laws in place, precautions needed to be taken for Black artists to safely show their work. Sam Nhlengethwa recalled people watching for police during gallery events; when an officer was spotted, Black artists and guests would change into white coats to pose as refreshment servers.⁴⁸ Not only did the artists need to be physically careful, but also mentally alert. How could work demonstrate strong opinion and emotion without being censored? Kagiso Pat Mautloa struggled with this; the visual message needed to be abstract without compromising meaning so "it would take a very intelligent policeman to realize the depth of the work itself."⁴⁹

⁴⁷ "New Revolutions: Goodman Gallery at 50," <https://vimeo.com/169682342>

⁴⁸ Ibid.

⁴⁹ Ibid.

According to William Kentridge, “A vital part of the gallery was physically sustaining artists who worked with the gallery or didn’t,” which is how Givon gained her reputation as an astonishingly generous woman.⁵⁰

The gallery found itself in the middle of a lawsuit with former President Jacob Zuma and the ANC. Brett Murray’s painting, *The Spear*, shows Zuma standing in a suit with his genitals exposed. Essers recognized that the gallery was fighting for a constitutional right for the freedom of expression, and through the process of challenging such censorship, she realized that freedom of expression comes with great responsibility.⁵¹ Zuma’s lawsuit against the gallery not only reiterated the idea of how complicated and challenging art is, but also revealed the measure to which the government censored the opinions of its citizens. Concerns of censorship dating back to the apartheid era resurfaced with the onset of the lawsuit. Curator Bongzi Dhlomo commented about the controversy, “The tables had turned; this was now a white artist being censored by the new regime, so protection for the rights of artists to comment on politics is key in any country. When artists stop commenting, it will be the death of the country.”⁵² David Goldblatt also felt the lawsuit was “a threat to the gallery to show what it considered to be a work of consequence.”⁵³ While not directly commenting on the

⁵⁰ “New Revolutions: Goodman Gallery at 50,” <https://vimeo.com/169682342>

⁵¹ Ibid.

⁵² Ibid.

⁵³ Ibid.

subject, Jaar considered galleries as a space of freedom: “Culture can affect change; that’s why culture is precious, that’s why galleries, art spaces are the last remaining spaces of freedom.”⁵⁴ If gallery spaces are compromised by censorship, without the freedom to comment, to challenge or to question, its status as an educational environment is gravely compromised. Murray, reflecting on his painting’s controversy and the gallery’s legacy during apartheid, noted, “Whether the gallery agreed to the subject matter or not, they took it on under very difficult and trying circumstances.”⁵⁵ The lawsuit against the gallery was eventually dropped, once Essers agreed to the ANC’s terms of removing the painting.

Global Dialogue

With a roster now including artists from many different countries (not just African), Goodman is positioned to be part of a changed global conversation. With South African artists showing internationally before the expanded roster, the discourse was about how Goodman represented and catapulted its artists into the global scene: “Opening up the dialogue internationally was a way of being a part of a broader conversation.”⁵⁶ Clive van den Berg observed that Goodman’s position is now a part of

⁵⁴ “New Revolutions: Goodman Gallery at 50,” <https://www.goodman-gallery.com/exhibitions/cape-town-gallery-new-revolutions-goodman-gallery-at-50-cape-town-2016>

⁵⁵ Ibid.

⁵⁶ Ibid.

the broader discussion about inequity, politics, and hope worldwide, rather than just in its native country. As Essers reflected on the market from the time she took ownership in 2008, she noted a consistency from the gallery's beginnings to present day: "It represented local South African artists which made sense at the time, but it was clear to me, looking at the international art market that it was time to open up that dialogue to other artists."⁵⁷ The integrity of Givon's original intent has been preserved, as artist Oliver Chanarin observed: "It's interesting because it is a local gallery while also being an international gallery, so it operates in a very local way with engaging in local South African culture and history but it also has a far reach."⁵⁸ Artist Ruby Onyinyechi Amanze added: "It's great to see Goodman and think of it as somewhat of a lighthouse on the continent when it comes to artistic practices. Not just on the continent but them being able to be visible globally which is extremely important for the conversation of what contemporary African means, whatever it means."⁵⁹ Chanarin and Amanze both find the gallery to still be a local place that supports local art, all the while being an international powerhouse that continues to develop the idea of contemporary African art in its many forms. Hank Willis Thomas, a Black American artist now represented by Goodman

⁵⁷ "New Revolutions: Goodman Gallery at 50," <https://vimeo.com/169682342>

⁵⁸ Ibid.

⁵⁹ Ibid.

Gallery, noted of his encounter with the director, “I was excited to have met Essers and show in South Africa because of the two country’s similar histories of race.”⁶⁰

Trying to push contemporary African art past a “fashionable moment,”⁶¹ as Essers described it, requires not just radical curating, but an understanding of the newest trends to find ways to continue engagement not just with art lovers, but also with activists, environmentalists, influencers, students, and the average citizen. Artist Harron Gunn-Salie found, “the Einsteins of the world are no longer in universities or elitist spaces, but around the world, on Instagram, off the continent. It’s brave institutions like Goodman that take these new ideas and ways of working and thinking on.”⁶² New perspectives and new dialogue in a wider global conversation is exactly what Goodman offers to artists off the continent and in the exhibition space they have developed since 1966. The new dialogue, propelled by Goodman’s Fiftieth anniversary in 2016 is ever evolving, developing new questions and answers. Considering this conversation has now lasted for more than five years at the gallery, and could have started much earlier, political, and social progress seems slow, but the artistic response is abundant.

⁶⁰ “New Revolutions: Goodman Gallery at 50,” <https://vimeo.com/169682342>

⁶¹ Kate Brown, “It Will Not Be a Passing, Fashionable Moment’: Goodman Gallery’s Liza Essers on Why the Art World’s Axis Is Tipping Toward Africa,” *artnet news*, accessed October 2019. https://news.artnet.com/art-world/goodman-gallery-liza-essers-frieze1663444?utm_content=buffer11ca7&utm_medium=social&utm_source=linkedin.com&utm_campaign=socialmedia

⁶² Ibid.

A Sense of Curatorial Activism

With Goodman and the world rightly fixated on eliminating discrimination, Givon, Essers, and the rest of the gallery team can be assessed under the idea of “curatorial activism.” This idea, conceived by Maura Reilly, is a term “designated to the practice of organizing art exhibitions with the principle aim to ensuring that certain constituencies of artists are no longer ghettoized or excluded from the master narratives of art.”⁶³ In her book *Curatorial Activism: Towards an Ethics of Curating*, Reilly focuses on artists of color, non-Euro-Americans, women, and queer artists.⁶⁴ Essers’ evolution of the gallery’s scope to a roster that includes underrepresented artists is comparable to the curatorial activists highlighted in Reilly’s book.

Reilly addresses the racism, sexism, and homophobia within the art world with staggering statistics, recounts of groundbreaking exhibitions, and curators that face these issues head on, a list that includes Okwui Enwezor, Simon Njami, Rosa Martinez, Camille Morineau, and others. While the work of these curatorial activists showcases underrepresented or unrepresented artists, its rippling effect is, and has already, caused conversations and challenged the practice of curating shows that do not foreground white male creativity as greatness. She ends her book with “A Call to Arms: Strategies for Change,” which lists responsibilities and opportunities, questions to ask, ways of

⁶³ Maura Reilly, *Curatorial Activism: Towards and Ethics of Curating* (New York: Thames & Hudson, 2008), 22.

⁶⁴ *Ibid*, 17.

speaking up and out, and offers hope of progress in changing a racially discriminatory system.⁶⁵

While interviewing for Goodman's Fiftieth Anniversary celebration and exhibition, Sue Williamson commented, "I'm not entirely comfortable with the idea of a completely African focus, of course I am very pleased that African artists are gaining more of an international acceptance, but I feel most African artists want to be accepted not just as this special kind of category."⁶⁶ Artist Ghada Amer has also considered the issue: "The problem is I always get labeled a woman, a feminist, a Middle Eastern, you always get labeled," she continued with a hint of sarcasm and an amusing laugh, "which is good because that means you always get to show."⁶⁷ What they want is acknowledgement as artists, without being labelled by gender, race, orientation or ethnicity.

Yet, this does not discount the role identity plays in artistic practice and creation, and, most importantly, everyday life. Reilly notes that while strides have been made in the art world for LGBTQ+, Black and female artists in major metropolitan areas, including Los Angeles, New York City, and London, this does not translate worldwide; life for a queer artist in the big city is totally different from one in Nebraska, or in a

⁶⁵ Reilly, *Curatorial Activism: Towards and Ethics of Curating*, 215.

⁶⁶ "New Revolutions: Goodman Gallery at 50," *Goodman Gallery*. <https://www.goodman-gallery.com/exhibitions/cape-town-gallery-new-revolutions-goodman-gallery-at-50-cape-town-2016>

⁶⁷ *Ibid.*

country where LGBTQ+ people are shunned, imprisoned, and murdered.⁶⁸ Reilly cited New York's Art Space curator Christian Rattemeyer's rejection of African and queer exhibitions to exemplify that exclusive shows are no longer necessary due to more artists' inclusion in contemporary galleries.⁶⁹ The Guerrilla Girls satirically responded to his choice through a letter challenging the idea of his post-ethnic thinking, and even suggested exhibitions never be held again due to the limitations of reading an artist's work under curatorial supervision.⁷⁰ The world is not even close to being post-feminist, post-Black, or post-queer, where specialized exhibitions do not exist because rights for these groups are obtained. Reilly writes:

Until Other artists have a far stronger foothold in the system and have achieved equality in representation, it is important that we preserve these exhibitions, spaces, curatorial positions, and labels such as "black," "woman," or "queer," even though we may recognize that they are inherently essentialist, ghettoizing, exclusionary, and universalizing, and dal to account for artists lived experiences.⁷¹

⁶⁸ *Curatorial Activism: Towards and Ethics of Curating*, 27.

⁶⁹ *Ibid*, 26.

⁷⁰ *Ibid*, 27.

⁷¹ *Ibid*, 29.

Keeping these labels for now is about visibility in the marketplace and in art history, according to Reilly.⁷² Categorized exhibitions relating to gender, orientation, race, or ethnicity are a way to rewrite art history by highlighting artists who have been ignored, which will essentially rewrite them back into the time periods from which they and their art came from. She calls this approach “area studies,” included in her “Strategies of Resistance”⁷³ for curatorial activists to rewrite and update the art historical canon.⁷⁴

While Reilly’s *Curatorial Activism* specifically highlights curators and exhibitions at museums, it does not, and should not, rule out the responsibility of commercial gallery directors. With strategies included in her *Call to Arms*, Reilly specifically calls upon galleries to start or continue showing, collecting and promoting Other artists.⁷⁵ Of the forty-seven artists represented by Goodman Gallery, sixteen are women. Out of these women, eleven are women of color. Out of the thirty-one men, nineteen are artists of color or represent the global South. While these numbers show a great diversity in race and ethnicity, women still make up only 34% of the roster.

⁷² *Curatorial Activism: Towards and Ethics of Curating*, 28.

⁷³ Reilly’s other strategies include Revisionism, an approach for a more inclusive canon that reclaims left out and forgotten figures. Relational Studies Exhibition as Polylogue, a relational method for curating that addresses the Western-centric and sexist ways of recounting history by exhibiting varied cultural artists whose work explores similar themes, highlighting then the differences between how each treat like motifs.

⁷⁴ *Ibid*, 23.

⁷⁵ *Ibid*, 219.

Response to the Year 2020

In the months following the outbreak of COVID-19, the gallery created an online program, called the Viewing Room, for exploring exhibitions with high resolution images, individual photos of works, gallery perspectives, video clips and audio from curators and artists where applicable. Harkening back to its legacy of reaching the public through programming and education during apartheid, Goodman took the same initiative during global lockdown to create a platform to enjoy artworks. Given opening the gallery spoke volumes about inclusivity and social and political change. In 2020, Essers released a statement about the importance of racial and cultural equality, and the governmental power that must come into question. Fifty-five years later, the world has been thrust into the same conversation.

Goodman Gallery recognizes its legacy and the role it played during apartheid and now amplifies its commitment to fight racism around the globe and within the art world and to confront the power structures that reinforce exclusive ways of thinking and living. With that goal mind, the gallery created the Reading Room where artists can share literature they found helpful, mindful and reflective during a time of heightened racial injustice, not only in the United States, but also in South Africa.⁷⁶ The Reading Room also allows curators and artists to post resources that supplement the works of their shows

⁷⁶ Goodman Gallery started consolidating this list of literature in response to the murder of George Floyd in Minneapolis, Minnesota. The gallery also acknowledges the murder of Collins Khosa, a Black man killed during the nation's lockdown by the South Africa's National Defence Force. To read more about these two events: <https://www.sowetanlive.co.za/opinion/columnists/2020-06-12-why-did-collins-khosas-murder-not-elicit-same-fury-as-floyds/>

found in the Viewing Room. With literature added by artists and curators, and exhibitions changing every two weeks, Goodman's online program offers a chance to enjoy art, while learning and considering thoughtful resources.

The global pandemic caused many businesses to close, declare bankruptcy, or let go of their employees: the art world was particularly affected by the reduction of sales. Major museums took big financial losses and small galleries unable to pay rent left owners and artists with financial instability. Juggling the gallery's expansion to London and that financial effort, along with the devastating outbreak of the virus and of racial injustices, Goodman collaborated with a few of its artists to find ways to give back. While no information is available about the losses the gallery may have experienced, Goodman started selling limited edition blankets made by Broomberg & Chanarin, Noland Oswald Dennis, Reza Farkhondeh, Ghada Amer, and Samson Kambalu in support of the Witkoppen Health & Welfare Clinic, which serves more than 1 million people in Johannesburg's most economically desperate communities. Each artist produced 50 editions of their blanket design, each costing £500 (\$640), with the entirety of the proceeds going to Witkoppen Health Clinic. Essers drew inspiration from that: "Having served as a vital non-discriminatory space for artists during the apartheid years, Goodman Gallery will seek to draw inspiration from this profound legacy in this time of crisis."⁷⁷ Carrie Mae Weems started a separate campaign called RESIST COVID/ TAKE

⁷⁷ Gareth Harris, "Goodman Gallery is Selling Artist-Designed Blankets to Raise Funds for a Johannesburg Clinic," *The Art Newspaper*, March 27, 2020. Accessed May 11, 2020. <https://www.theartnewspaper.com/news/south-african-gallery-pledges-profits-of-new-fundraising-initiative-towards-johannesburg-clinic>

SIX! which spotlights the Black, brown, and Indigenous communities most affected by the virus. Weems' efforts through public art projects, public messaging, and billboards encourages proper safety protocols like social distancing and discussion around ongoing social inequity, causing minority communities to suffer the most through the pandemic.⁷⁸

In addition to all these initiatives, the London gallery held an exhibition titled *Living Just Enough*, along with a film series created by Black creatives and artists that “seeks to acknowledge and contextualize the current global reckoning with white supremacy and structural racism led by the Black Lives Matter movement.”⁷⁹ Much like the artist designed blankets, 10% of the sales from the exhibition were donated to the Black Lives Matter organization and Witkoppen Clinic.⁸⁰

⁷⁸ In July 2020 when Weems started this campaign, she was still listed as an Associated Artist on Goodman Gallery's website. As of November 2020, she is no longer on that list.

⁷⁹ “Group Show || Living Just Enough,” *Goodman Gallery*, accessed October 7, 2020. <https://www.goodman-gallery.com/exhibitions/london-gallery-group-show-living-just-enough>

⁸⁰ “Living Just Enough at Goodman Gallery,” *Artsy*, accessed October 7, 2020. <https://www.artsy.net/show/goodman-gallery-living-just-enough/info>

CHAPTER 3

COMMERCIAL SUCCESS AND MAINTAINING THE MARKET

Goodman functions dually as an exhibition and retail space, selling the work of the forty-five artists it represents, regularly displaying their work at high-profile fairs, including Paris and London Photo, Frieze New York and London, Art Basel, and FNB Art Joburg.⁸¹ Such a variety of venues not only allows the gallery to sell artworks, but to generate interest among market stakeholders in the talent of contemporary African, diasporic, and underrepresented artists.

As a result of the COVID-19 pandemic, the gallery has updated its website to include a comprehensive list of artworks for sale from each of the artists in its stable. Pre-pandemic, such works could not be viewed online, but now they are all viewable online, with prices available on request. The art world has endeavored to navigate the pandemic safely by moving classes, auctions, art fairs, and exhibitions online, Goodman adapted its existing procedures for their business and their artists to remain profitable and visible.

Artists Representing the Multi-Generational Roster

Goodman has been a crucial starting point for many artists since its opening in 1966 and adding already internationally known figures has only increased the reputation of the gallery. The artists I will specifically discuss represent different stages in the gallery's continued development and personify its commitment to maintaining a diverse roster. Highlighting those whose work was first shown at Goodman, along with artists

⁸¹ "Art Fairs," Goodman Gallery, accessed September 10, 2019. <http://www.goodman-gallery.com/exhibitions/artfairs>

added more recently, will solidify the gallery's credibility not just as a starting block, but as a place where the artists' work will be catalysts for change. Givon worked with South African artists who began as locally exhibited figures and then became globally recognized ones, including David Goldblatt (1930-2018), William Kentridge (b. 1955), Sue Williamson (b. 1941), and David Koloane (1938-2019). These four represent the grounding figures of apartheid-generation talent whose success enabled the gallery to nurture opportunities for emerging artists. One younger, local talent was Sam Nhlengethwa (b. 1955), known in South Africa as "one of the country's most celebrated artists."⁸² He has used the township of Ratanda as his inspiration, drawing from its distinctive culture and crowded streets.

From the beginning, Givon's activism allowed for artists to openly express their experiences during apartheid. Part of these expressions were works of Township life by Koloane and Nhlengethwa, that referenced the Black South African experience. Unlike Goldblatt's documentary photographs of displaced life, Koloane and Nhlengethwa lived within the poverty-stricken areas. Their installations at Goodman are essential to understanding marginalized Others from first-hand witnesses. Under the control of the Nationalist government, there were limited opportunities to peacefully protest the harsh regime; township art displayed on the walls of Goodman Gallery and in places like Polly Street, offered such spaces.

⁸² "Sam Nhlengethwa II Interiors Continued," Goodman Gallery, accessed February 7, 2021. <https://www.goodman-gallery.com/exhibitions/london-gallery-sam-nhlegethwa-interiors-continued>

Essers expanded her predecessor's roster to those off the continent, introducing Shirin Neshat and Alfredo Jaar. In film, photography, and installation, these artists explore human suffering, belonging, and exile. Representing Iran and Chile, they offer a broadened perspective of histories equally plagued by Western Othering. Paired with the gallery's activism and their own, Neshat and Jaar add prestige and a wealth of experience to the space.

Fostering local talent in Nolan Oswald Dennis and diasporic artist Kapwani Kiwanga, Essers' stable now includes the next generation. Both use their Blackness as a tool to create their work, like Koloane and Nhlengethwa. For Dennis, Black consciousness allows him to explore material and metaphysical conditions of decolonization. Similarly, Kiwanga's Afrofuturism explores a world rid of white supremacy, freeing Black voices from oppression. In raising historically silenced voices, Essers' activism reflects Givon's in reimagining a world void of racial inequity.

South Africa's Cultural Hubs

Goodman Gallery is not the only space that offers a context in which emerging or established South African and international artists can create and collaborate. Johannesburg and Cape Town are important artistic centers for these types of galleries, each using language similar to Goodman's purpose, with the goal of art bringing change: SMAC, Blank Projects, Everard Read, and Kalashnikovv galleries each devote space to critically engaged work by regional artists. They also seek international and local collaboration to sustain a market network that supports both the gallery through sales and the artist's practice.

These cities are also home to South Africa's largest art fairs, FNB Joburg and Cape Town Art Fair. Such events boost income for the city through the tourists and museum professionals they attract. The multiple gallery's recent successes in these large events grows a local market and keeps African works on the continent. During the 2019 Johannesburg fair, Goodman, along with SMAC, Blank Projects, Everard Read, and Kalashnikovv, all had profitable showings, selling many of their represented artists' work. Specific amounts for each artwork were not given; however, Goodman was able to "more than cover costs" of operation by the end of the first day.⁸³ The other galleries sold works ranging from \$3,000 to \$68,000.⁸⁴ While these prices may seem low compared to European paintings sold at Sotheby's, the current affordability of contemporary African art allows for the market to remain steady during economic recession or pandemic. After fairs were cancelled or postponed in 2020, M. J. Turpin, co-founder of Kalashnikovv, is hopeful for market growth based on lower prices: "I think the African market will be far more resilient, if not robust, in returning immediately to an upward trajectory," with the "increasing focus and attention from internationals based on more bang for their buck mentality and buying strategies."⁸⁵

⁸³ Naomi Rea, "Art Joburg, Overhauled with a New Owner and Business Model, Makes the Case for Johannesburg as the Capital of Africa's Art Scene," *artnet news*, accessed May 5, 2021. <https://news.artnet.com/art-world/art-joburg-african-art-market-1653268>.

⁸⁴ Ibid.

⁸⁵ Naomi Rea, "Will the African Art Market's Recent Rise Withstand the Shutdown? Dealers Say There's Reason for Hope," *artnet news*, accessed May 5, 2021. <https://news.artnet.com/market/african-art-market-shutdown-1894228>

Complementing these commercial galleries are larger institutions like Zeitz MOCAA, the Iziko South African National Gallery, the Norval Foundation, the Wits Art Museum, and the Johannesburg Art Gallery, whose collections range from painting and native beadwork and artifacts to modern sculpture and contemporary installations, sourced from Britain, Europe, and Africa. While many different histories are included in these collections, each institution is particularly attentive to representing the diversity of South African art. Many of these places also have residency and educational programs, along with the commitment to make their spaces welcoming to the community.

South Africa's Largest Cities

Goodman maintains locations in the two largest cities in South Africa, with Johannesburg's population about 5,926,668 and that of Cape Town's 4,709,990.⁸⁶ The demographics of Johannesburg are 76.4% are Black African, 12.3% are white, and 5.6% are Coloured.⁸⁷ In Cape Town, 42.4% are Coloured, 38.6% are Black African, and 15.7% are white.⁸⁸ These statistics show that while Black African is the dominant people group in both cities, the gallery locations are within predominantly, and historically, white communities. Based on the designation of groups under apartheid law, Coloured is used

⁸⁶ "World City Populations 2021," *World Population Review*, accessed March 10, 2021. <https://worldpopulationreview.com/world-cities>

⁸⁷ "Johannesburg Population 2021," *World Population Review*, accessed March 10, 2021. <https://worldpopulationreview.com/world-cities/johannesburg-population>

⁸⁸ "Cape Town Population 2021," *World Population Review*, accessed March 10, 2021. <https://worldpopulationreview.com/world-cities/cape-town-population>

in census number gathering, remaining as the category of people of mixed race and who is not a member of the nine main tribes found in the country or does not come from a family of all white, Asian, or Indian descent.

The Johannesburg gallery is in the Parkwood neighborhood, a northern suburb that is a hub for galleries, cafés, and shops, and is surrounded by larger homes, golf courses, and parks. While apartheid laws of segregation have been abolished, the effects of these restrictions still resonate, especially in areas like Parkwood. North Johannesburg, where Goodman's location is, was once reserved as a white residential area and it remains populated by many upper-class white citizens.⁸⁹ Due to the laws when Givon first established the gallery and the dangerous political climate, her choices for an art space were limited. Choosing an area restricted for whites made Black artists vulnerable to passbook laws, which restricted movement between communities. Depending on which township, homeland or workplace artists travelled from, the commute was anywhere from an hour to three hours by train or foot. The disparities between where white and Black people lived was a direct result of how the Nationalist government categorized the people of the country.

The Cape Town gallery is in De Waterkant, which is the city center neighborhood located right on Table Bay and neighbored by Gallery MOMO, WORLDART, Zeitz MOCAA, and Iziko South African Museum. It is also surrounded by shops, eateries, and other art galleries. Within the last year, the space recently moved down the road from its

⁸⁹ Ivan Turok, "Urban Planning in the Transition from Apartheid: Part 1: The Legacy of Social Control," *The Town Planning Review*, Vol. 65 No. 3, 1994, pgs. 244-246.

Woodstock address to another trendy neighborhood, possibly to be closer to other well-respected art establishments. De Waterkant is directly next to the historic neighborhood of Bo Kaap, where slaves, workers, and migrants lived as early as the 1700s.⁹⁰

Capitalizing on the unique architecture and vibrantly colored houses that line the streets of Bo Kaap and similarly in De Waterkant, it has quickly become desirable real estate. It prides itself as an opened-minded community with many residents being openly gay.⁹¹

Despite being next to a richly diverse neighborhood, the city center communities have experienced a degree of gentrification, with boutiques and artisan coffee shops taking over historic buildings that were once highly segregated.

Contemporary African Art Galleries Across the Continent

Goodman Gallery has an admirable reputation for representing the commercial gallery scene in Southern Africa, yet it is not alone in its priority of growing the reach of emerging and recognized contemporary talent abroad. Based on the availability of information and on Africa's many regions, a diverse list of galleries has been chosen to highlight the potential of the growing African market. Within the recent successes of art fairs and galleries online, Goodman can be positioned in a larger continental context.

Before the mandatory shutdowns in 2020, art fairs like 1-54 in Marrakesh, at which many of Africa's top commercial galleries show at, sustained the market by

⁹⁰ "Bo Kaap," *South Africa Venues*, accessed March 10, 2021. <https://www.sa-venues.com/attractionswc/bo-kaap.php>

⁹¹ "De Waterkant," *Love, Cape Town*, accessed March 10, 2021. <https://www.capetown.travel/de-waterkant/>

attracting collectors and museum representatives. Held between February 20-23, Morocco saw its largest ratio of African establishments since it started back in 2013, hosting twenty galleries, fourteen of which were based on the continent. The weekend also welcomed 6,000 collectors and museum staff members from the Tate Modern, Centre Pompidou, and the Smithsonian.⁹² The attendance was well over what founder Touria El Glaoui expected, comparing the beginnings of the fair to today: “It is unbelievable to see the progress since 2013 in terms of the visibility of artists from the African continent. We still have a long way to go but this is night and day compared to when we originally started 1-54.”⁹³ With Marrakesh’s art scene buzzing before lockdown, hopefully excitement will translate over to the next fair, whenever that can be safely held.

Later in the year, galleries needed to find a way to make up for the loss of public exhibitions and auctions. Turning to online formats for events proved financially successful for many spaces, attracting a new buyer pool. Nairobi’s Circle Gallery hosted Kenya’s first online art auction. Since its inception in 2012, the gallery has held sales attracting international and local buyers, but none at the magnitude of the virtual event held in October 2020; thirty-seven works were on sale, 90% were sold, and the profits

⁹² Naomi Rea, “Collectors Flock to the 1-54 Art Fair in Marrakesh as the Demand for African Art Soars, Sparking Concerns About a Masterwork Exodus,” *artnet news*, accessed May 5, 2021. <https://news.artnet.com/market/1-54-marrakesh-2020-1784178>

⁹³ *Ibid.*

were over Ksh14 million (\$128,000).⁹⁴ While this profit margin may seem small compared to a Western market, the directors and artists of Circle are anticipating a steady growth in interest of East African art. Afriart Gallery in Kampala, Uganda saw collectors buying work online, ranging between \$2,000 to \$20,000.⁹⁵ Although those investing were foreign buyers, the gallery remained in business during the pandemic's economic crisis. Founder Daudi Karungi did not see sale to any local collectors, however, which he says is due to new priorities of where to spend or save money, based on financial losses during the pandemic shutdowns.⁹⁶

Others are optimistic of prioritizing strong online sales programs to maintain profits during unsettled times. Aissa Dione, founder of Galerie Atiss in Dakar, Senegal, is prepared to initiate “a sophisticated online strategy, as an alternative means of projecting the gallery and reaching markets beyond its geographical location” to maintain market interest.⁹⁷ Valerie Kabov, director of First Floor Gallery in Harare, Zimbabwe, hopes the resilience of the region and “flexibility and adaptability” of “unpredictable conditions

⁹⁴ Kari Mutu, “Kenya’s First Online Auction Almost Sells Out, Brings Big Relief to Industry,” *The East African*, accessed March 12, 2021. <https://circleartagency.com/kenyas-first-online-art-auction-almost-sells-out/>

⁹⁵ Naomi Rea, “Will the African Art Market’s Recent Rise Withstand the Shutdown? Dealers Say There’s Reason for Hope,” *artnet news*, accessed May 5, 2021. <https://news.artnet.com/market/african-art-market-shutdown-1894228>

⁹⁶ Ibid.

⁹⁷ Ibid.

and crises”⁹⁸ helps the space survive the financial predicament many find themselves in. Collectors also enjoy the affordability of prices, which she says is due to the “under-explored and growing segment”⁹⁹ of the African market. MOVART in Luanda, Angola, is confident in new systems that would allow a collector to visualize artwork from the gallery on their own walls. Janie Bilbao observes: “This pause has been an accelerator for new technologies and remote investment” which is critical to her business surviving in a country that has yet to fully recover from 2014 oil crisis. Commercial galleries need to embrace different ways of operation that allow for growth and profit to remain open.

Based on the prosperity of these galleries within an unstable year, contemporary African art’s future locally and globally is bright due to the increasing investment of African collectors, while at the same time museums are seeking to diversify their collections. Yet, worries of an artwork “exodus”¹⁰⁰ arise with the interest of European or North American “secondary markets.”¹⁰¹ As the African market turns global, many works end up in collections at large museums in cultural capitals like London, Berlin, New York, or Los Angeles, which artists value for visibility. While there are many

⁹⁸ Rea, “Will the African Art Market’s Recent Rise Withstand the Shutdown? Dealers Say There’s Reason for Hope,” *artnet news*.

⁹⁹ Ibid.

¹⁰⁰ Rea, “Collectors Flock to the 1-54 Art Fair in Marrakesh as the Demand for African Art Soars, Sparking Concerns About a Masterwork Exodus.”

¹⁰¹ Ibid.

benefits to reaching international cities, artist Jean David Nkoti is concerned about African culture being everywhere but Africa: “Right now we are having this conversation about restitution, about how all of our heritage is outside the continent. We could find ourselves in a similar situation where all the best works by Africans will be in Europe.”¹⁰² He is already frustrated that he must “get a visa, leave my country, and pay an entrance fee to a foreign museum”¹⁰³ to see objects sculpted by his ancestors. Nkoti is troubled by the possibility of African works being purchased by Western collectors who will display them in private or public collections, or resell them for a much higher price, exploiting the profit difference between primary and secondary markets. A way countering this cultural exodus is African collectors establishing locations to share their investments in local talent. Amadou Diaw, a Senegalese collector, founded Musée de la Photographie in Saint-Louis, Senegal, and Moroccan collector Othman Lazraq established MACAAL (Museum of African Contemporary Art Al Maaden) in Marrakesh. Lazraq sees his role as an investor as more than buying stock; sharing his collection in a museum setting hopefully inspires others in similar positions to do the same.¹⁰⁴ Gallerists like Cécile Fakhoury also help curb this with locations in Côte d’Ivoire and Senegal: “Opening in Dakar was a statement. I wanted to be clear that I am going to develop on

¹⁰² Rea, “Collectors Flock to the 1-54 Art Fair in Marrakesh as the Demand for African Art Soars, Sparking Concerns About a Masterwork Exodus.”

¹⁰³ Ibid.

¹⁰⁴ Ibid.

this continent. This is why I'm going to fairs on the continent and building a network of collectors from places like Morocco, Nigeria and South Africa."¹⁰⁵ Gallerists are taking every opportunity to show and sell homegrown talent to local collectors so works of African excellence can be enjoyed by others across the continent.

¹⁰⁵ Rea, "Collectors Flock to the 1-54 Art Fair in Marrakesh as the Demand for African Art Soars, Sparking Concerns About a Masterwork Exodus."

CHAPTER 4

ESTABLISHING A PRESENCE IN LONDON

In October 2019, Liza Essers expanded the gallery's locations from Johannesburg and Cape Town to London's fashionable Mayfair neighborhood. Such growth was essential to maintain and grow the interest in African art while also being a canny means to continue the original mission of the gallery within an international scheme. As a commercially successful space, Goodman Gallery's roster of emerging and internationally represented artists paired with its move to London makes it a platform for the market to recognize new artists, profit as a business while maintaining a critically engaged, anti-racist space.

The London Gallery

The new location is on Cork Street (Figure 3), a historic thoroughfare which has recently undergone a revitalization project, allowing businesses and art galleries to claim storefronts in the redeveloped buildings. Cork Street was once home to the Mayor Gallery, founded in 1925, and one of the first spaces in England to show Surrealist, Abstract Expressionist and American Pop art.¹⁰⁶ The year 1936 brought the London Gallery, a space where Surrealist art would also be shown, with artists including Yves Tanguy, Kurt Schwitters, Max Ernst, and Man Ray.¹⁰⁷ Other exhibitions included the work of Piet Mondrian and Oskar Kokoschka. Peggy Guggenheim opened her gallery,

¹⁰⁶ "History," Cork Street Galleries, accessed March 3, 2021. <http://corkstgalleries.com/history/>

¹⁰⁷ Ibid.

Guggenheim Jeune the same year, which held shows by Salvador Dali and Wassily Kandinsky.¹⁰⁸ Following World War II, many others like Gallery Roland, Piccadilly Gallery, and Browse & Darby, all established spaces to show Art Nouveau and Symbolists, Secessionists and German Realists, and Color Field artists. Significant figures in art, including Jean Dubuffet, Robert Rauschenberg, Cy Twombly, Jean-Michel Basquiat, Keith Haring, Claes Oldenberg, and Eva Hesse all made appearances on the historic street. In 1985, the Grey Organisation, an artist collective, vandalized Cork Street by splashing grey paint across gallery windows to show their disdain for the unstimulating French and English paintings being shown.¹⁰⁹ Despite the Grey Organisation's hostility to traditional art, the street has a rich history of introducing avant-garde artists studied by students today. While the list is not racially diverse, nor does it include many women, the rebuilding of this historic street is an opportunity to sustain a culture that shows Black, female, LGBTQ+, and underrepresented artists.¹¹⁰

With its location's reputation as a fashionable neighborhood with designer label shops, upscale dining, theatres, and galleries, and only three miles from the Tate Modern, Tate Britain, the Victoria and Albert Museum, and Kensington Palace, places that record

¹⁰⁸ "History," Cork Street Galleries.

¹⁰⁹ Ibid.

¹¹⁰ Most recently, the galleries that just established space on Cork Street now have to deal with the economic impact of COVID-19. With exhibitions mid-install or de-install, many galleries remain as they were with ongoing lockdown rules and restrictions in England. Yet, many galleries decided to introduce online exhibitions, allowing visitors to experience works through images with all the same text they may find on the gallery wall.

well over 450,000 visitors a year, Goodman Gallery has positioned itself in an environment with exposure to potential clients, collectors, wealthy Londoners, and tourists. But its new location is more than simply a strategic placement within an already established neighborhood, however, as Essers observes: “Having a physical location in London grows the gallery’s impact on the global ecosystem for the long term, ensuring the spike in interest for African and diasporic art stretches beyond a ‘fashionable moment’ and into the history books.”¹¹¹ Essers hopes to provide a diverse body of artists for whom future art historians can expand the traditional canon through recognizing non-white voices.

I’ve grown roses in this garden of mine

Goodman’s London inaugural exhibition, *I’ve grown roses in this garden of mine*, featured artists representative of many different countries whose works explore a collective of painful memories, while creating an environment in which to imagine the possibilities of healing. The title of the exhibition is taken from Gabrielle Goliath’s *This song is for...*, a sensory piece about pain and restoration for victims of rape.¹¹² The exhibition included artworks from major contemporary and younger artists recently added to the roster along with those who have shown at Goodman for years. The works highlighted were by Kapwani Kiwanga, Sue Williamson, Nolan Oswald Dennis, and

¹¹¹ Kate Brown, “It Will Not Be a Passing, Fashionable Moment’: Goodman Gallery’s Liza Essers on Why the Art World’s Axis Is Tipping Toward Africa.”

¹¹² “*I’ve grown roses in this garden of mine*,” Goodman Gallery, accessed October 26, 2019. <http://www.goodman-gallery.com/exhibitions/1077>

Alfredo Jaar, and represent different generations and the diversity of Goodman's roster. Sue Williamson and Nolan Oswald Dennis reflect the original desires of Givon to foster Black and white South African talent. Kapwani Kiwanga and Alfredo Jaar represent Essers' contributions to include diasporic and global South artists.

Kiwanga's *Rumours that Maji was a lie...* (Figure 4) is a mixed media installation visualizing the methods of colonial resistance during one of the continent's largest uprisings during the Maji Maji War against German colonialists between 1905 and 1907.¹¹³ The piece is a unit of eight shelves, which display maps, photographs, plants, and other objects, along with two projected videos on the surrounding gallery walls. She highlights the traditional healer Kinjeketile, who inspired the uprising of East African soldiers by promising immunity to German ammunition by turning the bullets into water droplets.¹¹⁴ Most significantly, with her background in anthropology, Kiwanga examines how this historical event and Kinjeketile is exhibited in European ethnographic displays.¹¹⁵ Beyond the example of the Maji War, her work challenges the categorization and organization of history in museum presentations.¹¹⁶

¹¹³ "Rumours that Maji was a lie..." Goodman Gallery, accessed March 21, 2021. https://www.goodman-gallery.com/store/shop?ref_id=38001

¹¹⁴ Eliah S. Mwaifuge, "German Colonialism, Memory and Ebrahim Hussein's Kinjekitile," *International Knowledge Sharing Platform*, Vol. 4. 28 (2014), 41.

¹¹⁵ "I've grown roses in this garden of mine," Goodman Gallery.

¹¹⁶ "Rumours that Maji was a lie..." Goodman Gallery.

District Six: Museum Case #1, Constitution St. (Figure 5) is Sue Williamson's series of twenty-two found objects set in resin which she displayed on white shelves. The fragments come from the contentious District Six, a former neighborhood of apartheid which saw the displacement of all non-white residents due to the Group Areas Act of 1950.¹¹⁷ Taking what was left of the razed buildings and businesses years after demolition in the sixties and seventies, she immortalized the life the neighborhood once knew. Williamson commented, "The pieces both celebrate the liveliness of the community that once was and are also an indictment of a society which allowed a community to be destroyed until there was nothing left but inert fragments."¹¹⁸ Like ancient artifacts from early civilization, Williamson displays these "fragments of a community which was very much alive only fifteen years before the piece was made."¹¹⁹

Dennis' *no conciliation is possible (compensation set)* (Figure 6) is a wallpaper installation with chalk drawings and found objects. His work uses system specific diagrams to explore a Black consciousness of space¹²⁰ to understand multiple realms of the political, technical, spiritual, and psychological, for the healing of oppressive

¹¹⁷ "District Six is Declared a White Area," *South Africa History Online*, accessed March 19, 2021. <https://www.sahistory.org.za/article/district-six-declared-white-area#footnote-4>

¹¹⁸ "District Six: Museum Case #1, Constitution St," Goodman Gallery, accessed March 19, 2021. https://www.goodman-gallery.com/store/shop?ref_id=15608

¹¹⁹ Ibid.

¹²⁰ "I've grown roses in this garden of mine."

histories. His diagrams resemble star charts, using direct inspiration from the International Astronomical Union constellation charts and the South African Astronomical Observatory planisphere of star patterns.¹²¹ Like tracking stars, *no conciliation is possible* maps placement/displacement, colonization/decolonization, and the systems that create those opposing concepts.

Teach Us To Outgrow Our Madness (Figure 7) is Alfredo Jaar's remembrance of the bombing of Hiroshima. Originally written in W.H. Auden's poem "Night Falls on China," and used by the Japanese writer Kenzaburō Ōe as the title for some of his writings, Ōe reflects on personal and national trauma, and the collective memory of the event.¹²² The use of neon deviates from literal representation; compared to his photographs of the aftermath of the Rwandan genocide, trauma is remembered and memorialized through words. Without physical and visual representation, Jaar allows each viewer to imagine her/his own history of the event.

These four artists who have exhibited their work at Goodman, share a particular interest in visualizing geopolitics, an idea that has greatly affected the global South through colonization, and more specifically South Africa. The concept examines how politics and international relations is influenced and controlled by, and/or attributed to, the Earth's geography. This is not a new interest to Goodman Gallery; Givon was very

¹²¹ "Astrologer Monisha Holmes and Artist Nolan Oswald Dennis on the Zodiac and Black Liberation," *Art in America*, accessed March 21, 2021. <https://www.artnews.com/art-in-america/interviews/nolan-oswald-dennis-monisha-holmes-black-liberation-zodiac-1202673932/>

¹²² "Teach Us To Outgrow Our Madness," *Goodman Gallery*, accessed March 22, 2021. https://www.goodman-gallery.com/store/shop?ref_id=30022

aware of the voice artists had surrounding the politics of apartheid, particularly the removal and displacement of non-white citizens. Geopolitics and the gallery's more overt claim to be a place of confrontation simultaneously work towards the goal of social change. Black consciousness and Afrocentrism are also themes that persist throughout the gallery's history; dating back to the first exhibitions with David Koloane, Sydney Kumalo, and Dumile Feni, these ideas were expressed to initiate personal and social realization and confront a society dominated by white Nationalists.¹²³ Afrocentrism allowed artists like Koloane to reclaim their own history, as well as everyday life, through being active "participants rather than as marginal and on the periphery of political or economic experience."¹²⁴ Such reclamation through artistic expression reiterated Black experiences as valuable, in a time when neo-colonialists were saying otherwise.

A key theme of *I've grown roses in this garden of mine...* is personal and collective healing. With many different cultures represented with pasts of national trauma, racism, oppression, and colonialism, Essers emphasizes the importance of a space where different nationalities can share similar histories through the vehicle of art. Specifically for the United Kingdom, Essers explains: "It's important to enter London and Europe at this time, where there is a rising tide of right-wing nationalism. We can

¹²³ "Goodman Gallery," *South Africa History Online*.

¹²⁴ Midas Chawane "The Development of Afrocentricity: A Historical Survey," *Yesterday & Today*, No. 16 (December 2016), pg. 78.

play a role in confronting it.”¹²⁵ The art of Kiwanga, Williamson, Dennis, and Jaar help challenge the political climate present in London and the United Kingdom.

Kiwanga and Dennis specifically represent a generation of African or diasporic artists who are finding international success. Both artists recently showed at the Berlin Biennial and had exhibitions at the South London Gallery (Kiwanga), Irish Museum of Modern Art (Kiwanga), and the Kunsthalle KAdE (Dennis). With shows also in major cultural hubs on the European continent including Munich, Barcelona, Zurich, Paris, and Basel, they are now placed within a wide international scene with high visibility close to the cities and institutions in which they have been shown. Their continued representation at the London venue allows for their work to pervade the contemporary art world by finding permanent locations in Europe, while also highlighting the earliest goals of Givon and Essers’ more recent interests. Essers’ hopes to propel African art beyond a fashionable moment, and Kiwanga and Dennis’ international representation provides the gallery with the opportunity to not only nurture the careers of stable artists, but to also profit through the sale of their artworks. With Essers’ efforts of equal representation in the art world and market through artists like Kiwanga and Dennis, the expanded London location offers them an international position to show and sell their work.

Williamson and Jaar represent an older, established generation of artists with their work well represented in collections across the globe. Focused on social injustice, activism, and human suffering, each artist offers a unique perspective as a witness to the

¹²⁵ Kate Brown, “It Will Not Be a Passing, Fashionable Moment’: Goodman Gallery’s Liza Essers on Why the Art World’s Axis Is Tipping Toward Africa.”

trauma their art discusses. By incorporating Jaar's work into the gallery and continuing to represent Williamson, they create secondary witnesses¹²⁶ to past histories that a viewer would have also (hopefully) learned about in school or through family stories. A teachable younger generation also allows for anti-racist mindsets to perpetuate much more than art history.

2020 and 2021 Exhibitions

In a year where most every space shut its doors, Goodman managed to exhibit shows online with works of many different media, themes of reclamation, racial reckoning, and personal and social repair. Many of these works were created during lockdown while others are from the artists' existing bodies of work. 2020 started with the final weeks of Alfredo Jaar's *25 Years Later*, a commemoration of the Rwandan Genocide, and his visit to the nation after the horrific event. The show following was Shirin Neshat's *Land of Dreams*, a collection of portraits and video installation analyzing the United States under the Trump administration.¹²⁷ More photography was exhibited with selections from David Goldblatt's most extensive photo series, along with Jabulani Dhlamini's *the everyday waiting*, featuring work documenting South Africans living in Soweto during quarantine, and Sam Nhlengethwa's *Interiors Continued*. The next installment included Mateo López *Make Do and Mend*, focusing on the idea of repair,

¹²⁶ Jens Andermann and Silke Arnold-de Simine, "Museums and the Educational Turn: History, Memory, Inclusivity" *Journal of Education, Media, Memory, and Society*, Vol. 4, No. 2 (2012), 2.

¹²⁷ "Shirin Neshat || *Land of Dreams*," Goodman Gallery, accessed March 19, 2021. <https://www.goodman-gallery.com/exhibitions/london-gallery-shirin-neshat-land-of-dreams>

and Pamela Phatsimo Sunstrum's *Battlecry*, a collection of work exploring mythological archetypes. *Living Just Enough* was a group show in direct response to the racial reckoning and the global pandemic from a range of artists' perspectives in many different media.

The year 2021 opened with the final week of David Koloane's ... *Also Reclaiming Space*, work from the apartheid and post-apartheid era which had not previously been shown in the United Kingdom. Ghada Amer's *In Black and White*, challenged Middle Eastern cultural and religious roles of women in painting and embroidery. *the ones that stayed* was ruby onyinyechi amanze's response to being quarantined in paper and layered drawings. Following these three installments was Misheck Masamvu's *Talk to me while I'm eating* with large-scale action paintings and pencil drawings explored his own humanity in a country torn by political pursuits of control. The most recent exhibition is Sue Williamson's *Testimony*, featuring works from the mid 1990s and the ongoing series, *The Lost District*, started in 2016.¹²⁸

The exhibitions in the gallery's first full year of operation not only presented work created during lockdown, but also introduced and reintroduced artists to the United Kingdom. Williamson, Dhlamini, Masamvu, Nhlengethwa, and Koloane all had solo exhibitions for the first time in the United Kingdom. Sunstrum, Ahmer, amanze, López, Goldblatt, and Neshat exhibited in London for the first time in years, even decades. With many artists now inserted into the storied Cork Street scene, Goodman reiterates its

¹²⁸ "Sue Williamson | *Testimony*," Goodman Gallery, accessed March 19, 2021. <https://www.goodman-gallery.com/exhibitions/london-gallery-sue-williamson-testimony->

position as a revolutionary space for underrepresented artists. The numerous solo and group exhibitions Goodman was able to host delivered artwork for online viewing that commented on the world's socio-political situation, while also moving towards the goal of equality in representation for all races and identities.

Gallery Connections

Goodman is surrounded by other galleries who also exhibit African art and have locations in South African and Europe. The Serpentine Galleries, located within Kensington Gardens, is adjacent to the Mayfair neighborhood. Its director, Hans-Ulrich Obrist, praised Goodman during the celebration of their fiftieth anniversary, noting its consistently curated gallery floor, which often only museums have. He also noted the gallery's willingness to introduce an international location, allowing for dialogue to continue off the continent and onto a global scale. Everard Read is South Africa's oldest commercial space, with locations in Johannesburg, Cape Town, and most recently London and Franschhoek, the South African wine country.¹²⁹ Located farther west of city center in Chelsea, South African talent is recognized throughout London by the two galleries. Stevenson is another first established in Cape Town, expanded to Johannesburg and then Amsterdam. With representation in two nations that have histories of colonization in South Africa, perhaps artists who critically engage such pasts will open new discussions. Also in Mayfair, Tiwani Contemporary was established in 2011. Introducing African artists to the city, Tiwani represented Kapwani Kiwanga early in her

¹²⁹ "About," Everard Read, accessed March 29, 2021. <https://www.everard-read-capetown.co.za/gallery>

career.¹³⁰ With these connections, Goodman's network of potential partners for future collaboration extends to other neighborhoods of London as well as mainland Europe.

¹³⁰ "Contact," Tiwani Contemporary, accessed March 29, 2021. tiwani.co.uk/contact/

CHAPTER 5

CONCLUSION

From its inception during the height of apartheid to 2021, Goodman Gallery has seen the liberation of South Africa and the present global racial reckoning. Throughout these fifty-five years, Givon and now Essers have maintained a stable that serves the purpose of the gallery to challenge and destabilize power structures that have alienated non-white people. Their continued efforts as a commercial space have successfully diversified collections internationally by establishing a reputation as an anti-racist gallery.

As a business dependent on profit, Goodman must strike a balance between operating within, while simultaneously decentralizing the Euro-US-centric art market. Critical business decisions, like where to open another gallery space to choosing artists to represent, play a part in achieving this goal. Exhibiting artists like Kapwani Kiwanga, Nolan Oswald Dennis, Sue Williamson and Alfredo Jaar, Goodman has successfully established itself as a force for social and political change that stands by its artists and the complex perspectives they bring.

Continuing operation in all its locations and the future art fair seasons only adds to the gallery's possible power as an agency to alter the art world's view of the smaller market valued African works. Goodman can present a multitude of voices of artists whose experiences and cultural histories inform their work. In the coming years and as the world readjusts its empathies, Goodman stands as an equal opportunity space that provides perspective and learning through various mediums of art.

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