

**Picture Theory:  
An interaction with the work  
of David Goldblatt.**

A4 Arts Foundation, Cape Town  
Oct '18 - Jan '19

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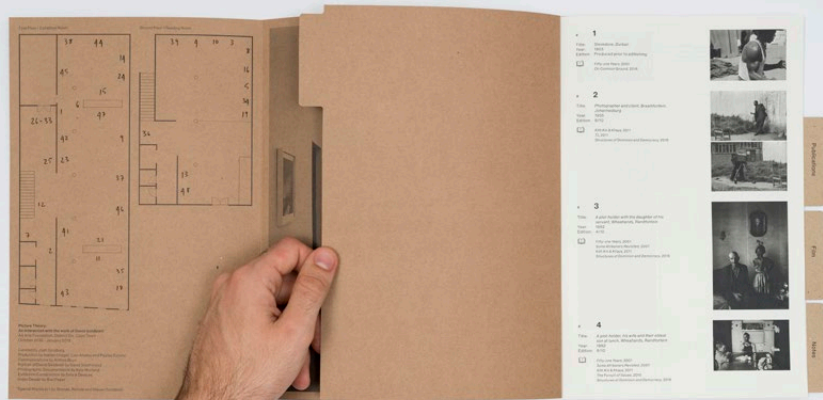
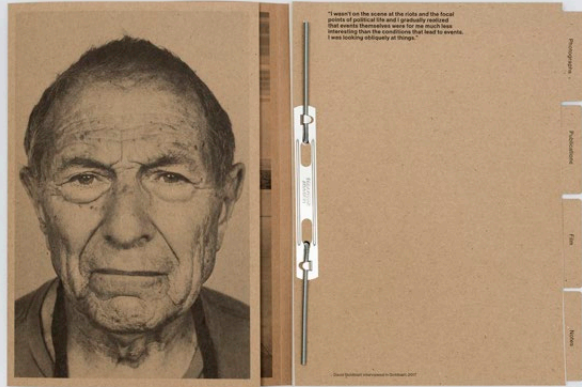
A4 Arts Foundation, Cape Town  
Oct '18 - Jan '19

Photographs

Publications

Film

Notes

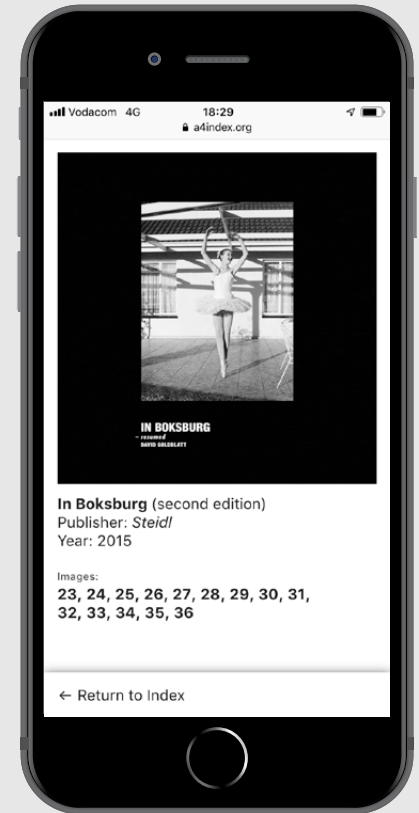
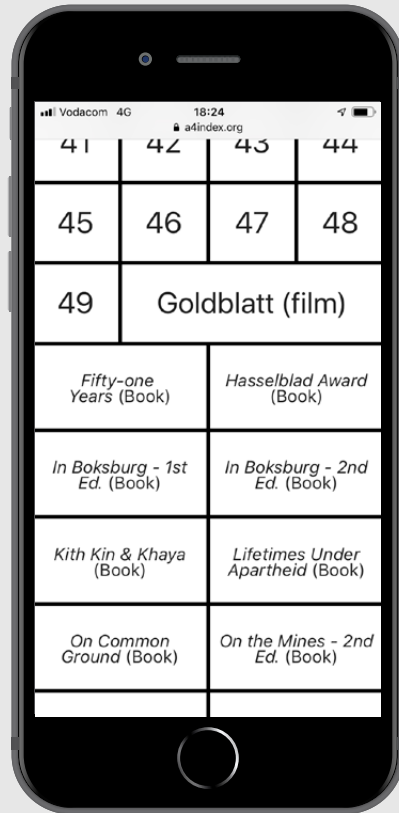












# Goldblatt

A Documentary  
Directed by Daniel Zimbler

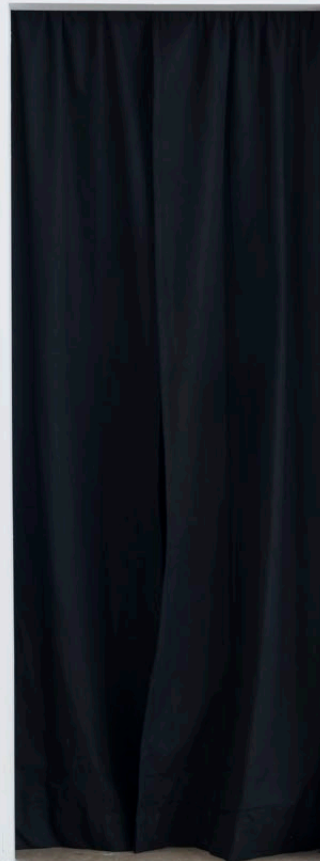
Running Time  
- 80 min

Screening Times  
- 10:00  
- 11:30  
- 13:00  
- 14:30  
- 16:00



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**Picture Theory:**  
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David Goldblatt



In 2015, director Daniel Zimber and I set out to make a film on David Goldblatt (1930 - 2016) that could offer an intimate view into his practice. David worked for more than six decades as a social cartographer, mapping South African life through photography.

It was a daunting task, to represent a master of the lens, through the lens. But David softened that challenge. He was remarkably generous with his time and thoughts, offering complete on-the-record access, staying clear of editorial influence and retaining an indifference toward the film's form. He was an ideal subject.

During our time with him - whether in his home in Joburg, in the Karoo in search of a picture, in his camper somewhere on the N1, or installing an exhibition - our aim was to find the impetus behind his projects, the pressures that shaped them and the idiosyncrasies of his various processes.

We also wanted to know what was missing. What were the photographs he had not yet taken? What did he still wish to accomplish? What was desired relative to what was demanded?

David's recent passing brings these questions to the fore in a different way. Rather than asking what is missing, perhaps more pertinent is asking what have we missed? What were we not able to see that perhaps, now, we can. What new learnings are possible now that his archive is complete?

This exhibition deviates from the convention of presenting David's images bound by their original essays. Rather, the show uncouples images from their chronological and contextual sources and seeks unexpected relationships across decades and series.

David spoke regularly of his desire to "have new eyes" to see beyond the bounds of his accrued knowledge and experience. Picture Theory is an attempt to bring "new eyes" to Goldblatt's oeuvre, offering space to wander through the photographs, as one would a landscape, seeking out resonances that might compel one to stop and to "make a picture".

I'm not sure what David would say about this experiment. I'd hope it would be something similar to his remark following the premier screening of the film, "I don't not like it".

- Josh Ginsburg

Picture Theory



Photographs

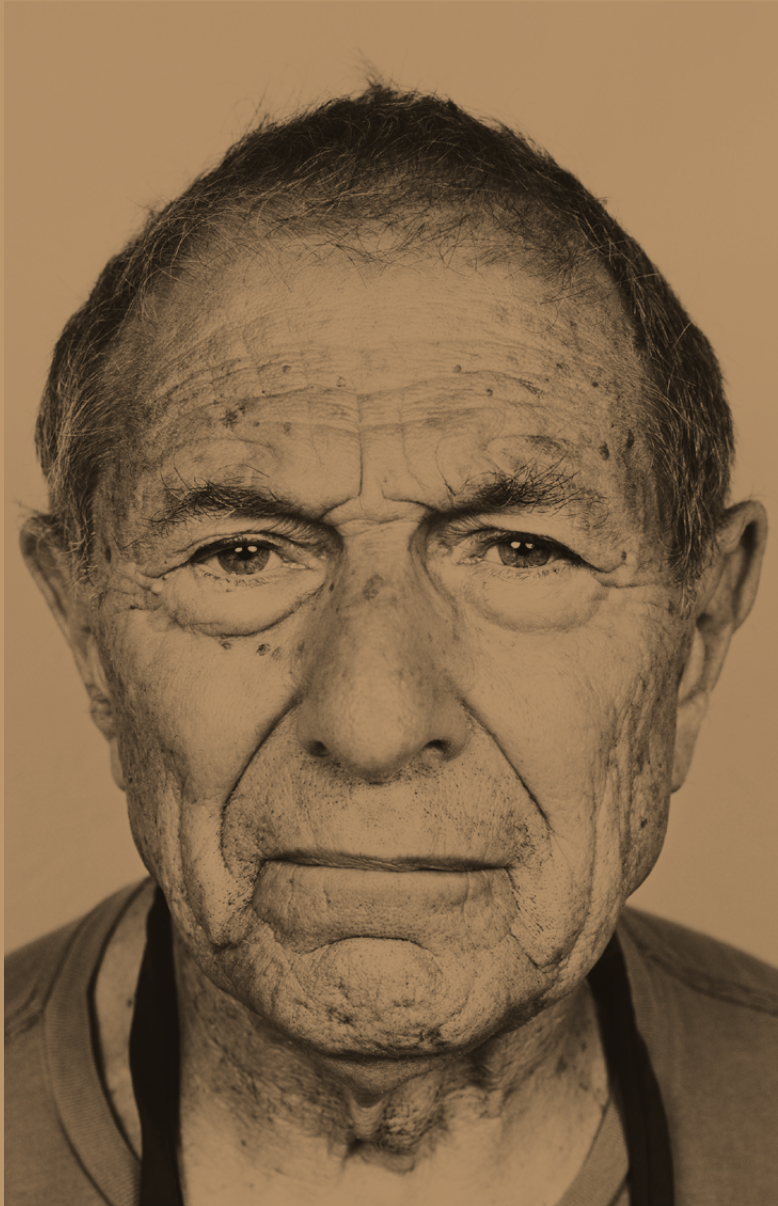
Publications

Film

Notes

# Picture Theory: An interaction with the work of David Goldblatt.

A4 Arts Foundation, Cape Town  
Oct '18 - Jan '19



"I wasn't on the scene at the riots and the focal points of political life and I gradually realized that events themselves were for me much less interesting than the conditions that lead to events. I was looking obliquely at things."



- David Goldblatt interviewed in *Goldblatt*, 2017

Photographs

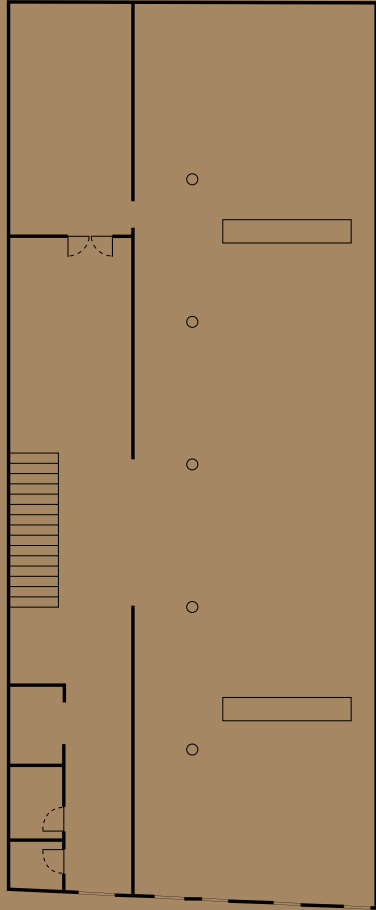
Publications

Film

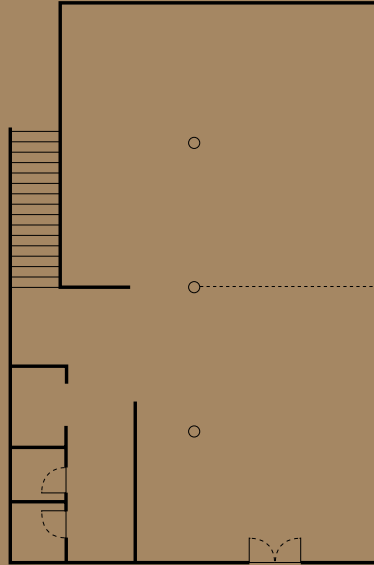
Notes



First Floor / Exhibition Room



Ground Floor / Reading



**Picture Theory:**  
**An interaction with the work of David Goldblatt**  
 A4 Arts Foundation, District Six, Cape Town  
 October 2018 – January 2019

Curated by Josh Ginsburg  
 Production by heeten bhagat, Lian Anstey and Paulos Eshetu  
 Communications by Anthea Buys  
 Portrait of David Goldblatt by David Southwood  
 Photographic Documentation by Kyle Morland  
 Exhibition Construction by Sets & Devices  
 Index Design by Bad Paper

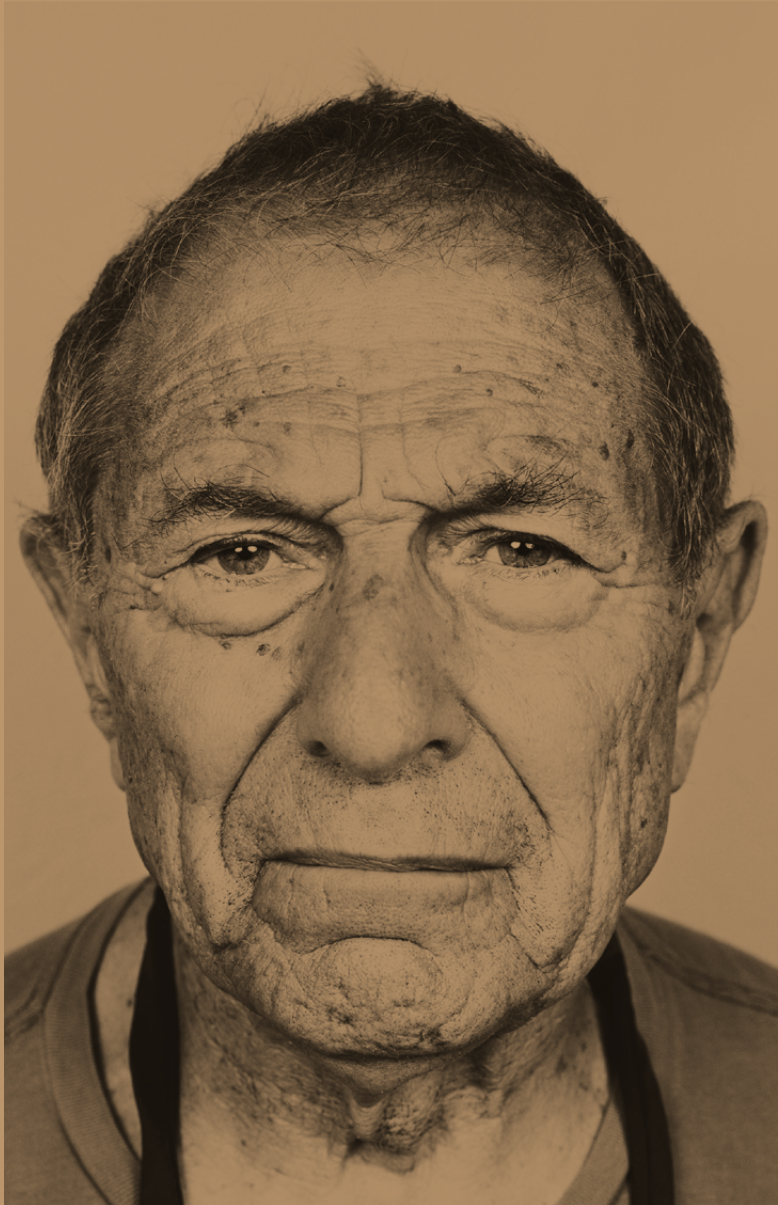
Special thanks to Lily, Brenda, Ronnie and Steven Goldblatt



“I was  
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– David



"I wasn't on the scene at the riots and the focal points of political life and I gradually realized that events themselves were for me much less interesting than the conditions that lead to events. I was looking obliquely at things."



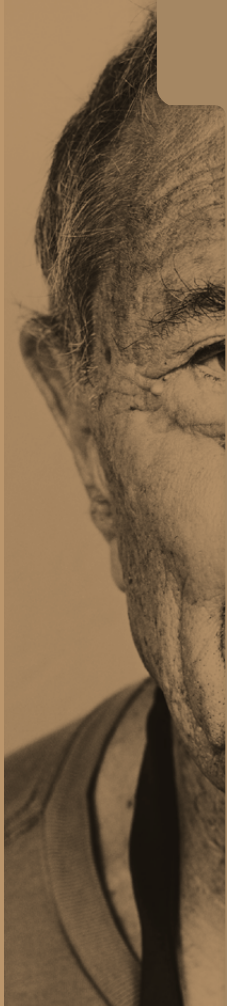
- David Goldblatt interviewed in *Goldblatt*, 2017

Photographs

Publications

Film

Notes



# **1**

Title: *Stevedore, Durban*  
Year: 1953  
Edition: Produced prior to editing



*Fifty-one Years*, 2001  
*On Common Ground*, 2018



# **2**

Title: *Photographer and client, Braamfontein, Johannesburg*  
Year: 1955  
Edition: 8/10



*Kith Kin & Khaya*, 2011  
*T.J.*, 2011  
*Structures of Dominion and Democracy*, 2018



# **3**

Title: *A plot-holder with the daughter of his servant, Wheatlands, Randfontein*  
Year: 1962  
Edition: 4/10



*Fifty-one Years*, 2001  
*Some Afrikaners Revisited*, 2007  
*Kith Kin & Khaya*, 2011  
*Structures of Dominion and Democracy*, 2018



# **4**

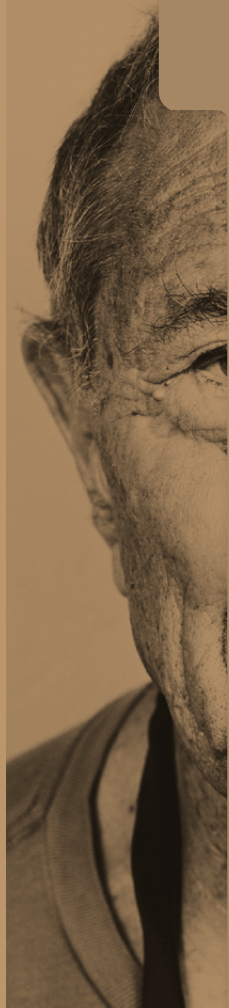
Title: *A plot-holder, his wife and their eldest son at lunch, Wheatlands, Randfontein*  
Year: 1962  
Edition: 6/10



*Fifty-one Years*, 2001  
*Some Afrikaners Revisited*, 2007  
*Kith Kin & Khaya*, 2011  
*The Pursuit of Values*, 2015  
*Structures of Dominion and Democracy*, 2018







# 5

Title: *The commando of The National Party stalwarts which escorted prime minister and National Party leader Hendrik Verwoerd and his wife Betsie to the party's 50th anniversary celebrations at de Wildt, Transvaal*  
Year: 1964  
Edition: 7/10



*Fifty-one Years*, 2001  
*Some Afrikaners Revisited*, 2007  
*Kith Kin & Khaya*, 2011  
*Structures of Dominion and Democracy*, 2018



# 6

Title: *Evening exodus on West Street: Blacks going for trains in Soweto, Whites in their cars to the suburbs, Johannesburg*  
Year: 1964  
Edition: 8/8



*Fifty-one Years*, 2001  
*Kith Kin & Khaya*, 2011  
*TJ*, 2011  
*The Pursuit of Values*, 2015



# 7

Title: *Cafe de Move-On, Croesus*  
Year: 1964  
Edition: Produced prior to editing



*TJ*, 2011  
*The Pursuit of Values*, 2015



# 8

Title: *Picnic at Hartebeespoort Dam on New Year's Day, Transvaal (North-West Province)*  
Year: 1965  
Edition: 5/10



*Fifty-one Years*, 2001  
*Some Afrikaners Revisited*, 2007  
*Kith Kin & Khaya*, 2011  
*Structures of Dominion and Democracy*, 2018  
*On Common Ground*, 2018



# 9

Title: *Miners' bunks in the abandoned Chinese compound, so called because it probably housed indentured Chinese labourers between 1904 and 1910, after which it accommodated black miners. Simmer & Jack Gold Mine, Germiston*  
Year: 1965  
Edition: 5/10



*Lifetimes Under Apartheid*, 1986  
*Fifty-one Years*, 2001  
*Kith Kin & Khaya*, 2011  
*On the Mines (second edition)*, 2012  
*Structures of Dominion and Democracy*, 2018



# 10

Title: *Farmers at a cattle auction, Vryburg, Cape Province*  
Year: 1965  
Edition: 3/10



*Fifty-one Years*, 2001  
*Some Afrikaners Revisited*, 2007  
*Kith Kin & Khaya*, 2011





# **11**

Title: *"Lashing" shovels retrieved from underground. Every grain of sand in the yellow tailings dumps that made the Witwatersrand landscape and every grain of gold that made its wealth, came from a rock off a black man's shovel underground. Central Salvage Yard, Randfontein Estates, Randfontein*

Year: 1966  
Edition: 6/10



*On the Mines (second edition), 2012*  
*Structures of Dominion and Democracy, 2018*



# **12**

Title: *Homage to Federico Fellini: while in traffic*  
Year: 1967



TJ, 2011



# **13**

Title: *Policeman in a squad car on Church Square, Pretoria (Tshwane), Transvaal (Gauteng)*

Year: 1967  
Edition: 1/10



*Fifty-one Years, 2001*  
*Some Afrikaners Revisited, 2007*  
*Kith Kin & Khaya, 2011*



# **14**

Title: *The last of the bigger rocks has just been dropped into a kibble. Now with shovels, the team 'lashes' (load) the small stuff into the kibble*

Year: 1969  
Edition: 6/10



*Lifetimes Under Apartheid, 1986*  
*Fifty-one Years, 2001*  
*Kith Kin & Khaya, 2011*  
*On the Mines (Second Ed.), 2012*  
*Structures of Dominion and Democracy, 2018*



# **15**

Title: *Margaret Mcingana who later became famous as the singer Margaret Singana, Zola, Soweto*  
Year: 1970  
Edition: Produced prior to editing



*Lifetimes Under Apartheid, 1986*  
*Fifty-one Years, 2001*  
*Kith Kin & Khaya, 2011*  
*TJ, 2011*  
*The Pursuit of Values, 2015*  
*Structures of Dominion and Democracy, 2018*



# **16**

Title: *Drum majorette, Cup final, Orlando Stadium, Soweto*  
Year: 1972  
Edition: 3/10



*Fifty-one Years, 2001*  
*Kith Kin & Khaya, 2011*  
*TJ, 2011*  
*Structures of Dominion and Democracy, 2018*  
*On Common Ground, 2018*



# **17**

Title: *Ephraim Zulu watering his garden, 179 Central Western Jabavu, Soweto. September*  
Year: 1972  
Edition: 3/8



*Lifetimes Under Apartheid, 1986*  
*TJ, 2011*  
*The Pursuit of Values, 2015*  
*On Common Ground, 2018*



# **18**

Title: *Young men with dompas (an identity document that every African had to carry), White City, Jabavu, Soweto*  
Year: 1972  
Edition: 3/10



*Lifetimes Under Apartheid, 1986*  
*Fifty-one Years, 2001*  
*Kith Kin & Khaya, 2011*  
*TJ, 2011*  
*The Pursuit of Values, 2015*  
*Structures of Dominion and Democracy, 2018*





# **19**

Title: *Bus stop, Derby Road, Lorentzville, Johannesburg. December*  
Year: 1973  
Edition: 8/10



*Fifty-one Years*, 2001  
TJ, 2011  
*The Pursuit of Values*, 2015



# **20**

Title: *Woman Going To The Trading Store Holding Money Under Her Blanket, Flagstaff, Transkei*  
Year: 1975  
Edition: 9/10



*Fifty-one Years*, 2001  
*Particulars (First Ed.)*, 2003  
*Particulars (second edition)*, 2014



# **21**

Title: *Woman smoking, Fordsburg, Johannesburg*  
Year: 1975  
Edition: 8/10



*Fifty-one Years*, 2001  
*Particulars (First Ed.)*, 2003  
*Particulars (second edition)*, 2014  
*Structures of Dominion and Democracy*, 2018



# **22**

Title: *In the garden of Felicia and Sydney Kentridge, Houghton, Johannesburg*  
Year: 1978  
Edition: 1/10



TJ, 2011



# **23**

Title: *Spec housing and children on the veld at Parkrand*  
Year: 1979  
Edition: 2/10



*In Boksburg (First Ed.)*, 1982  
*Fifty-one Years*, 2001  
Kith Kin & Khaya, 2011  
*In Boksburg (second edition)*, 2015



# **24**

Title: *Saturday afternoon in Sunward Park, Boksburg*  
Year: 1979  
Edition: 4/8



*In Boksburg (First Ed.)*, 1982  
*Fifty-one Years*, 2001  
Kith Kin & Khaya, 2011  
*In Boksburg (second edition)*, 2015  
*On Common Ground*, 2018  
*Structures of Dominion and Democracy*, 2018



# **25**

Title: *On the corner of Commissioner and Eloff Streets*  
Year: 1979  
Edition: 4/8



*In Boksburg (First Ed.)*, 1982  
*Lifetimes Under Apartheid*, 1986  
*Fifty-one Years*, 2001  
Kith Kin & Khaya, 2011  
*In Boksburg (second edition)*, 2015  
*Structures of Dominion and Democracy*, 2018



# **26**

Title: *Saturday morning at the corner of Commissioner and Trichardt Streets, Boksburg*  
Year: 1980  
Edition: 3/10



*In Boksburg (First Ed.)*, 1982  
Kith Kin & Khaya, 2011  
*In Boksburg (second edition)*, 2015





# **27**

Title: *At a meeting of the Voortrekkers in the suburb of Whitfield, Boksburg*  
Year: 1980  
Edition: 2/10



*In Boksburg (First Ed.)*, 1982  
*Fifty-one Years*, 2001  
*In Boksburg (second edition)*, 2015  
*Structures of Dominion and Democracy*, 2018



# **28**

Title: *A girl and her mother at home, Boksburg*  
Year: 1980  
Edition: 2/10



*In Boksburg (first edition)*, 1982  
*Fifty-one Years*, 2001  
*In Boksburg (second edition)*, 2015  
*Structures of Dominion and Democracy*, 2018



# **29**

Title: *At a meeting of the Worker-Management Liaison Committee of the Colgate-Palmolive company, Boksburg*  
Year: 1980  
Edition: 6/10



*In Boksburg (First Ed.)*, 1982  
*Lifetimes Under Apartheid*, 1986  
*Fifty-one Years*, 2001  
*Kith Kin & Khaya*, 2011  
*In Boksburg (second edition)*, 2015



# **30**

Title: *Methodists meet to find ways of reducing the racial, cultural and class barriers that divide them*  
Year: 1980  
Edition: 4/10



*In Boksburg (First Ed.)*, 1982  
*Lifetimes Under Apartheid*, 1986  
*Fifty-one Years*, 2001  
*Kith Kin & Khaya*, 2011  
*In Boksburg (second edition)*, 2015



# **31**

Title: *Saturday morning at the Hypermarket: Semi-final of the Miss Lovely Legs Competition*  
Year: 1980  
Edition: 8/8



*In Boksburg (First Ed.)*, 1982  
*Lifetimes Under Apartheid*, 1986  
*Fifty-one Years*, 2001  
*In Boksburg (second edition)*, 2015  
*On Common Ground*, 2018  
*Structures of Dominion and Democracy*, 2018



# **32**

Title: *In a family outfitter store, Boksburg*  
Year: 1980  
Edition: 1/10



*In Boksburg (First Ed.)*, 1982  
*In Boksburg (second edition)*, 2015



# **33**

Title: *Hypermarket employee collecting trolleys, Boksburg*  
Year: 1980  
Edition: 4/10



*In Boksburg (first edition)*, 1982  
*Kith Kin & Khaya*, 2011  
*In Boksburg (second edition)*, 2015  
*Structures of Dominion and Democracy*, 2018



# **34**

Title: *Girl in her new tutu on the stoep*  
Year: 1980  
Edition: 8/8



*In Boksburg (first edition)*, 1982  
*Lifetimes Under Apartheid*, 1986  
*Fifty-one Years*, 2001  
*Kith Kin & Khaya*, 2011  
*In Boksburg (second edition)*, 2015  
*Structures of Dominion and Democracy*, 2018





# 35

Title: *Dancing-master Ted van Rensburg watches two of his ballroom pupils, swinging to a record of Victor Sylvester and his Orchestra, in the MOTHS' Hall at the old Court House, Boksburg*

Year: 1980  
Edition: 2/10



*In Boksburg (First Ed.)*, 1982  
*Lifetimes Under Apartheid*, 1986  
*Fifty-one Years*, 2001  
*Kith Kin & Khaya*, 2011  
*In Boksburg (second edition)*, 2015  
*Structures of Dominion and Democracy*, 2018



# 36

Title: *Before the fight: amateur boxing at the Town Hall, Boksburg*

Year: 1980  
Edition: 5/10



*In Boksburg (First Ed.)*, 1982  
*Fifty-one Years*, 2001  
*Kith Kin & Khaya*, 2011  
*In Boksburg (second edition)*, 2015



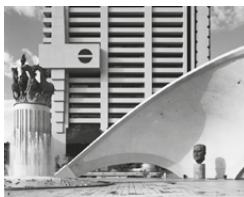
# 37

Title: *The monument at left celebrates the fifth anniversary of the Republic of South Africa. The one at right is to J G Strijdom, militant protagonist of White supremacy and of an Afrikaner republic, who died in 1958. At rear is the headquarters building of Volkskas ('The People's Bank') founded in 1934 to mobilise Afrikaner capital and to break the monopoly of the 'English' banks. Pretoria*

Year: 1982  
Edition: 5/10



*The Structure of Things Then*, 1998  
*Fifty-one Years*, 2001  
*Kith Kin & Khaya*, 2011  
*The Pursuit of Values*, 2015  
*Structures of Dominion and Democracy*, 2018



# 38

Title: *Sitting next to each other, strangers often become intertwined in sleep*

Year: 1983  
Edition: Produced prior to editing



*The Transported of Kwandebele (First Ed.)*, 1989  
*The Transported of Kwandebele (second edition)*, 2013  
*The Pursuit of Values*, 2015



# 39

Title: *Fifteen-year old Lawrence Matjee after his assault and detention by the Security Police, Khotso House, de Villiers Street*

Year: 1985  
Edition: 2/8



*Lifetimes Under Apartheid*, 1986  
*Fifty-one Years*, 2001  
*Kith Kin & Khaya*, 2011  
*TJ*, 2011  
*The Pursuit of Values*, 2015  
*On Common Ground*, 2018



# 40

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

Year: 1986  
Edition: 5/8



*The Structure of Things Then*, 1998  
*Fifty-one Years*, 2001  
*Kith Kin & Khaya*, 2011  
*Structures of Dominion and Democracy*, 2018



# 41

Title: *A new shack under construction, Lenasia Extension 9, Johannesburg*

Year: 1990  
Edition: 7/10



*The Structure of Things Then*, 1998  
*Kith Kin & Khaya*, 2011  
*TJ*, 2011  
*Structures of Dominion and Democracy*, 2018



# 42

Title: *Domestic worker's afternoon off, Sunninghill, Sandton*

Year: 1999  
Edition: 8/10



*Kith Kin & Khaya*, 2011  
*TJ*, 2011  
*The Pursuit of Values*, 2015  
*Structures of Dominion and Democracy*, 2018





# **43**

Title: *Freedom Square: here, in the time of apartheid, on 26 June 1955, under harassment by the police, some 3000 people of all races, from all over South Africa, gathered in a Congress of the People and adopted the Freedom Charter, a template for the governance of a non-racial, democratic South Africa. The Charter became the basis of South Africa's democratic constitution. Kliptown, Soweto, Johannesburg*

Year: 2003  
Edition: 7/10



TJ, 2011  
*The Pursuit of Values*, 2015  
*Structures of Dominion and Democracy*, 2018



# **44**

Title: *Boorgat is die Antwoord, De Brak, on the Fraserburg-Sutherland road, Western Cape*

Year: 2007  
Edition: 6/10



# **45**

Title: *At Kevin Kwanele's Takwaito Barber. Lansdowne Road, Khayelitsha, Cape Town*

Year: 2007  
Edition: 8/10



*Regarding Intersections*, 2014



# **46**

Title: *Deserted farm. Holgatsfontein in the Leeukopspan area, between Britstown and Vosburg, Northern Cape*

Year: 2008  
Edition: 3/10



*Regarding Intersections*, 2014



# **47**

Title: *The sports field, Merweville*

Year: 2009  
Edition: 5/10



*Regarding Intersections*, 2014



# **48**

Title: *Refugees from Zimbabwe and refugees from Xenophobic attacks on the Witwatersrand given shelter in the Central Methodist Church, Johannesburg*

Year: 2009



Kith Kin & Khaya, 2011  
TJ, 2011  
*The Pursuit of Values*, 2015



# **49**

Title: *The dethroning of Cecil John Rhodes, University of Cape Town, Cape Town*

Year: 2015  
Edition: 4/10







**"I suppose photography has been for me a vehicle, a justification, a reason or a license for doing things that were impermissible or not easy in our society. Without a camera I didn't have a good reason for going to Soweto in 1970 or 1972 and spending months there. But with a camera, I was for the first time able to expand my experience of other peoples lives in South Africa."**

- David Goldblatt interviewed in *Goldblatt*, 2017

Publications

Film

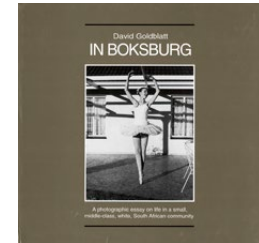
Notes



## In Boksburg (first edition)

Publisher: *Gallery Press*  
Year: 1982

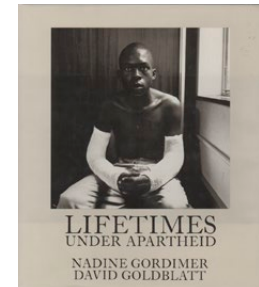
# **23, 24, 25, 26, 27, 28, 29, 30, 31,  
32, 33, 34, 35, 36**



## Lifetimes Under Apartheid

Publisher: *Alfred A. Knopf*  
Year: 1986

# **9, 14, 15, 17, 18, 25, 29, 30, 31,  
34, 35, 39**



## The Transported of Kwandebele (first edition)

Publisher: *Aperture*  
Year: 1989

— Available on request

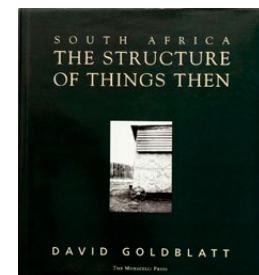
# **38**



## The Structure of Things Then

Publisher: *The Monacelli Press*  
Year: 1998

# **37, 40, 41**



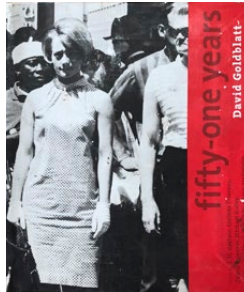


## Fifty-one Years

Publisher: *Museu d'Art Contemporani de Barcelona / Actar*  
Year: 2001

— Available on request  
— Accompaniment to exhibition, 'Fifty-one Years'  
— Curated by Corrine Diserens and Okwui Enwezor

# **1, 3, 4, 5, 6, 8, 9, 10, 13, 14, 15, 16, 18, 19, 20, 21, 23, 24, 25, 27, 28, 29, 30, 31, 34, 35, 36, 37, 39, 40**

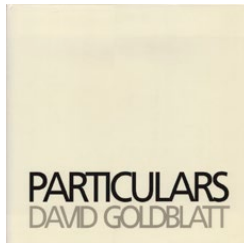


## Particulars (first edition)

Publisher: *Goodman Gallery*  
Year: 2003

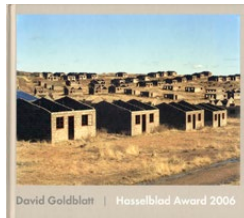
— Available on request

# **20, 21**



## Hasselblad Award

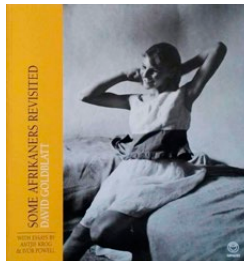
Publisher: *Hasselblad Centre / Hatje Cantz*  
Year: 2006



## Some Afrikaners Revisted

Publisher: *Umuzi / Random House*  
Year: 2007

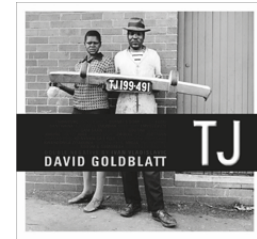
# **3, 4, 5, 8, 10, 13**



## TJ

Publisher: *Umuzi / Random House*  
Year: 2011

# **2, 6, 7, 12, 15, 16, 17, 18, 19, 22, 39, 41, 42, 43, 48**

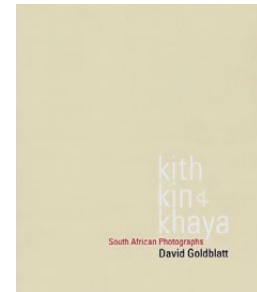


## Kith Kin & Khaya

Publisher: *Goodman Gallery*  
Year: 2011

— Published on occasion of 'Kith Kin & Khaya - South African Photographs', Jewish Museum, New York

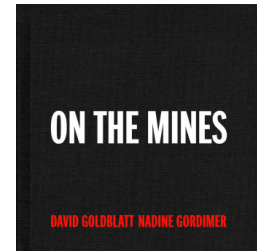
# **2, 3, 4, 5, 6, 8, 9, 10, 13, 14, 15, 16, 18, 23, 24, 25, 26, 29, 30, 33, 34, 35, 36, 37, 39, 40, 41, 42, 48**



## On the Mines (second edition)

Publisher: *Steidl*  
Year: 2012

# **9, 11**



## The Transported of Kwandebele (second edition)

Publisher: *Steidl*  
Year: 2013

# **38**



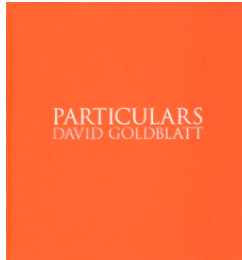




## Particulars (second edition)

Publisher: Steidl  
Year: 2014

# 20, 21



## Regarding Intersections

Publisher: Steidl  
Year: 2014

# 45, 46, 47



## In Boksburg (second edition)

Publisher: Steidl  
Year: 2015

# 23, 24, 25, 26, 27, 28, 29, 30, 31,  
32, 33, 34, 35, 36

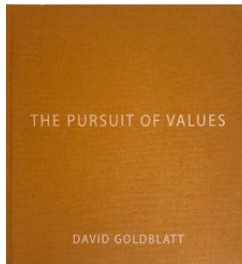


## The Pursuit of Values

Publisher: Standard Bank / Goodman Gallery  
Year: 2015

— Published on occasion of 'Pursuit of Values' at the  
Standard Bank Gallery, Johannesburg  
Curated by Neil Dundas and Nikki Berriman

# 4, 6, 7, 15, 17, 18, 19, 37, 38, 39, 42,  
43, 48

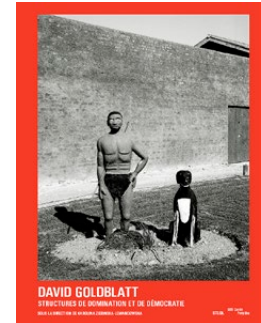


## Structures of Dominion and Democracy

Publisher: Steidl  
Year: 2018

— Published on occasion of 'Structures of Dominion  
and Democracy' at the Centre Pompidou, Paris  
Curated by Karolina Ziebinska-Lewandowska

# 2, 3, 4, 5, 8, 9, 11, 14, 15, 16, 18, 21,  
24, 25, 27, 28, 31, 33, 34, 35, 37,  
40, 41, 42, 43

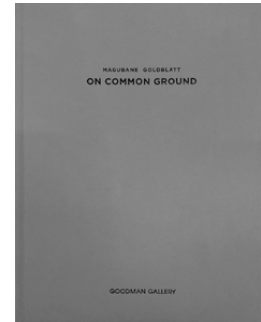


## On Common Ground

Publisher: Goodman Gallery  
Year: 2018

— Published on occasion of 'On Common Ground' at  
Goodman Gallery, Johannesburg  
Curated by Paul Weinberg

# 1, 8, 16, 17, 24, 31, 39



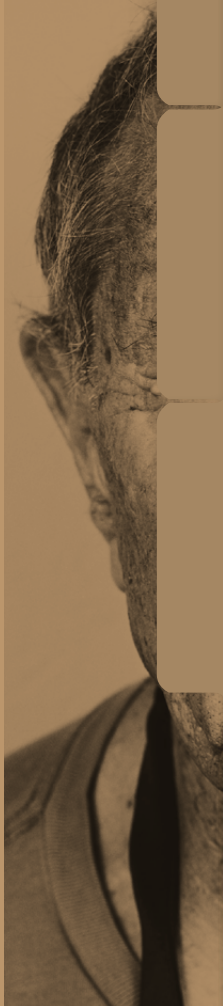


**“The situation in South Africa during the years of Apartheid permeated everything I did. But every now and then, I longed to be able to take a photograph of a landscape, and like Edward Weston, not care a dam about who owned that land, who used it, how they got it. But you could never quite evade that kind of question here.”**

- David Goldblatt interviewed in *Goldblatt*, 2017

Film

Notes



## Goldblatt

Director: Daniel Zimble  
Producers: Liza Essers  
Josh Ginsburg  
Executive producer: Liza Essers  
Co-executive producers: Brenda Goldblatt  
Wendy Fisher  
Camera: James Adey  
Kyle Morland  
Daniel Zimble  
Archival cameras: Greg Marinovich  
Clifford Bestall  
Editors: Khalid Shamis s.a.g.e  
Daniel Zimble  
Music: Qasim Naqvi  
Colourist, vfx, online: Yoav Dagan s.a.g.e  
Post production studio: Tint Post Productions  
Sound design, final mix: Guy Steer  
Sound studio: Rechord  
Archival researcher: Gail Behrmann  
Music licensing: Kerry Friedmann  
Security: George Khosi  
(Hilbrow Boxing Club)  
Additional sound: Gary Morris  
James Webb  
Live drums: Kevin Gibson  
Recorded by: Simon Ratcliffe  
(Sound & Motion, Cape Town)

Appearances: Omar Badsha  
Neil Dundas  
Lily Goldblatt  
Nadine Gordimer  
Mark Haworth-Booth  
Ashraf Jamal  
William Kentridge  
Mokhete Khoda  
Queen Monyeki  
Zanele Muholi  
Marlene van Niekerk  
Sean O'Toole  
Ivor Powell  
Jo Ractliffe  
Ibrahim Salie  
Paul Weinberg

A Goodman Gallery production  
in association with A4 Arts Foundation  
A Studio Merge film

Image: David Goldblatt with Ibrahim Salie,  
Fietas, Johannesburg 2017



### Score remix by Qasim Naqvi

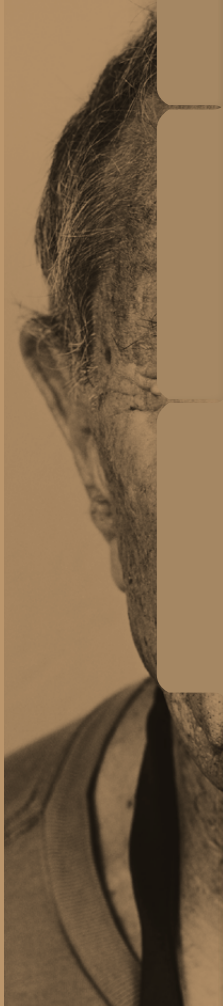
Qasim Naqvi was commissioned to compose an original score for the film *Goldblatt*. The palette and pulse of Qasim's contribution became a key element in the making of the film.

For this exhibition, Qasim adapted the score into a soundscape intended to accompany navigation of the exhibition.

The piece is a 15 minute loop with no defined beginning or end.

*Qasim Naqvi is a drummer, composer, and member of the group Dawn of Midi. Qasim writes chamber and electronic music in Brooklyn, New York and works on a variety of projects as a freelance composer and drummer. He is represented by Erased Tapes Publishing.*





**"I've taken the liberty of writing down something I read. This is a quote by Marcel Proust, 'The voyage of discovery is not in seeking new landscapes, but in having new eyes.'"**

- David Goldblatt lecture in *Goldblatt*, 2017



In 2015, director Daniel Zimble and I set out to make a film on David Goldblatt (1930 - 2018) that could offer an intimate view into his practice. David worked for more than six decades as a social cartographer, mapping South African life through photography.

It was a daunting task, to represent a master of the lens, through the lens. But David softened that challenge. He was remarkably generous with his time and thoughts, offering complete on-the-record access, staying clear of editorial influence and retaining an indifference toward the film's form. He was an ideal subject.

During our time with him - whether in his home in Joburg, in the Karoo in search of a picture, in his camper somewhere on the N1, or installing an exhibition - our aim was to find the impetus behind his projects, the pressures that shaped them and the idiosyncrasies of his various processes.

We also wanted to know what was missing: What were the photographs he had not yet taken? What did he still wish to accomplish? What was desired relative to what was demanded?

David's recent passing brings these questions to the fore in a different way. Rather than asking what is missing, perhaps more pertinent is asking what have we missed? What were we not able to see that perhaps, now, we can. What new learnings are possible now that his archive is complete?

This exhibition deviates from the convention of presenting David's images bound by their original essays. Rather, the show uncouples images from their chronological and contextual sources and seeks unexpected relationships across decades and series.

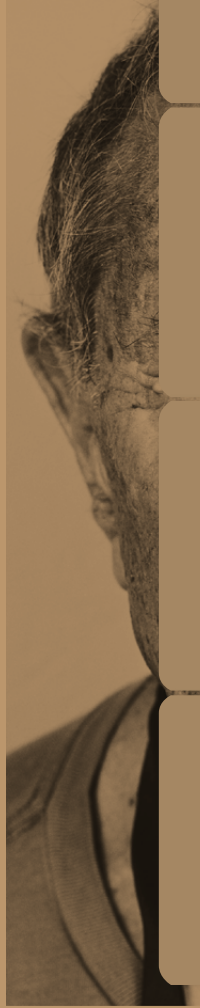
David spoke regularly of his desire to "have new eyes": to see beyond the bounds of his accrued knowledge and experience. Picture Theory is an attempt to bring "new eyes" to Goldblatt's oeuvre; offering space to wander through the photographs, as one would a landscape, seeking out resonances that might compel one to stop and to "make a picture".

I'm not sure what David would say about this experiment. I'd hope it would be something similar to his remark following the premier screening of the film, "I don't not like it".

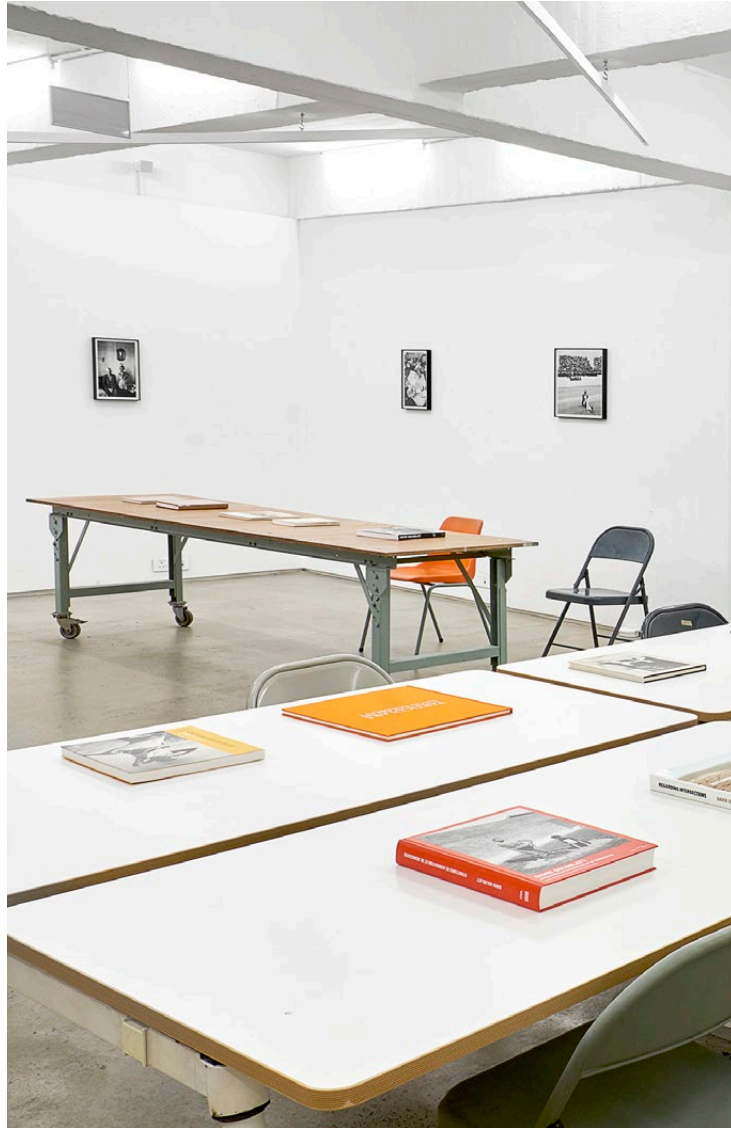
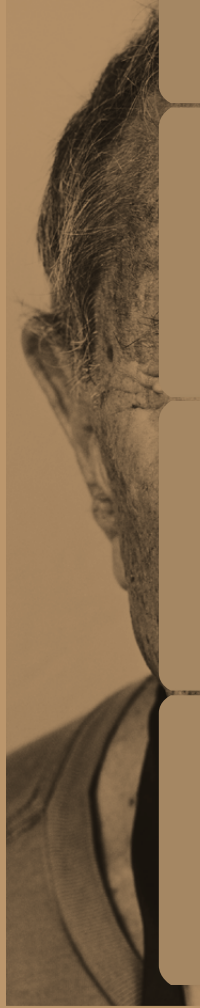
- Josh Ginsburg

#### Special thanks

Private collection:	1, 7, 15, 38
Private collection:	12
Private collection:	41
Private collection:	48
Goodman Gallery:	44, 46, 47
Wendy Fisher:	2-6, 8-11, 13-14, 16-37, 39-40, 42-43, 45, 49









Home studio and mobile studio



Contact sheet for Drum majorette (1972) #16

Outside Laingsburg, Karoo, Western Cape





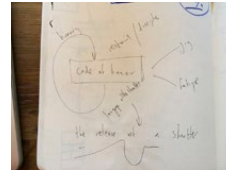


"I asked quite deliberately for a hard hat from a miner that had seen a lot of service in the mine. And this came from a shift boss on one of the gold mines. Every scratch, in this hard hats surface, comes from scraping what would have been his head, but was in fact the hard hat, under the roof of the working that he was in. So there is a lot of very hard experience, engraved if you like, in these scratches, on this hard hat."

David Goldblatt interviewed in Goldblatt (2017)



Noting 'secret service' sticking out at a march



Notes from documentary process

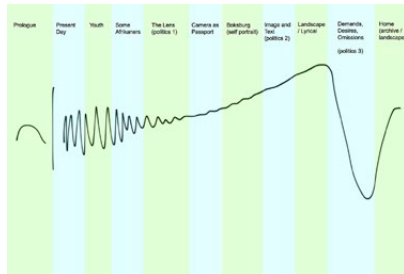


David and publisher Gerhard Steidl, Johannesburg 2016.





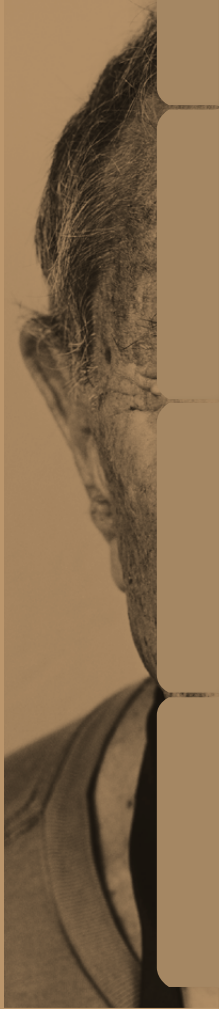
David and Ibrahim Saïe, Fietas, Johannesburg, 2017



Early diagram of documentary flow. Revised significantly for final film.



Unpublished images from David's study of the dying mines of the Witwatersrand, home studio, 2016







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[www.badpaper.co.za](http://www.badpaper.co.za)