

David Goldblatt

Thirty-five years of photographs
Vyf-en-dertig jaar se foto's

April 1983 to January 1984
April 1983 tot Januarie 1984

An exhibition organized by the South African National Gallery
'n Tentoonstelling gereël deur die Suid-Afrikaanse Nasionale Kunsmuseum

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Exhibition venues/Vertoonlokale

South African National Gallery/Suid-Afrikaanse Nasionale Kunsmuseum
1820 Settlers National Monument/1820 Setlaars Nasionale Monument
Johannesburg Art Gallery/Johannesburgse Kunsmuseum
Pretoria Art Museum/Pretoriase Kunsmuseum
Durban Museum and Art Gallery/Durbanse Kunsmuseum

Foreword

The South African public is now accustomed to exhibitions of photography in our art museums. The serious attention that is given to the art by critics and curators has also helped, we trust, to educate the public to appreciate the fine artistic achievements that have been produced in the medium.

The present retrospective exhibition of the works of the leading photographer, David Goldblatt, places him in the company of the many august South African artists whose creative attainments have been celebrated by similar exhibitions in the National Gallery.

Some thirty-five years of intense activity by this artist have produced a very large body of work from which the present exhibition has been selected. It constitutes therefore, in a way, an interim report on this eminent photographer's achievement to date.

R. H. van Niekerk
Director

Voorwoord

Die Suid-Afrikaanse publiek is nou al gewoon aan fotografietoonstellings in ons kunsmuseums. Die erns waarmee kritici en kurators aan die kuns aandag skenk het ook, hopelik, bygedra tot die opvoeding van die publiek om die kunsprestasies, met behulp van die medium behaal, te waardeer.

Die huidige oorsigtentoonstelling van die werk van die fotograaf, David Goldblatt, plaas hom in die geledere van vele verhewe Suid-Afrikaanse kunstenaars, waarvan die kreatiewe prestasies deur soortgelyke tentoonstellings in die Nasionale Kunsmuseum gehuldig is.

Ongeveer vyf-en-dertig jaar van intense bedrywigheid van hierdie kunstenaar het 'n groot werksopbrengs gelewer, waaruit die huidige tentoonstelling geselekteer is. Dit vorm dus as't ware 'n voorlopige verslag van hierdie vooraanstaande fotograaf se prestasies, tot op datum.

R. H. van Niekerk
Direkteur

The Spirit of Goldblatt

David Goldblatt's photography is a body of work I hold especially dear. Its field is South African people and the evidence of their lives. I think I can best suggest the spirit of his approach by saying I believe his explorations are motivated by a quest: What is the human and moral truth of this society? And this is an expression of his fascination with the whole human mystery. Therefore, though he has an impassioned concern with the moral issues he can never be reduced to the narrowness of mere protest. His awareness goes far and subtly beyond the notorious features of our society, into the textures and range of experience. He can see into the intimate and innocent centres of personal life without losing his vision of our history and its accusations. Photography is at least as much a matter of creating images as of simply recording them, and unlike some, Goldblatt would not cite the "factuality" of the pictures in order to indemnify himself against responsibility (whether for the images he makes, or to the reality they reflect and impinge on): the element of organisation in his photographs, though restrained, is frank, yet he does not manipulate the visible world into evidence for a case, but allows it to yield its own meaning.

I am not at all saying that he retreats into a realm of aesthetic considerations from which he surveys the arena of conflict with merely curious indifference. Responsiveness is one of his chief characteristics. At times there is a satirical intent in the way he points his camera, at times a rueful humour, or admiration, or anger, or dismay, and he is never indifferent to the suffering he records, never separated from the human identity of his subject, never without compassion.

This sympathetic participation is revealed as much through what Goldblatt refrains from doing as through his positive choices. He never simplifies a moral statement, never sensationalises a situation. With rare exceptions he does not record crises, whether of action, violence or suffering. Sensitized to meaning, he prefers to render visible the quieter phases of existence, resorting at times even to a constructed stillness, a pose, in which something outside the moment may be distilled. The stillness eliminates the distraction of what is momentary (no, rather produces a tension with the moment, which can never be eliminated from living faces), and permits a transparent view of character. This only partly explains why so often, facing one of Goldblatt's portraits, in which not only is the person clothed but, frequently, surrounded by possessions, one is awed by the

Goldblatt se Besieling

David Goldblatt se fotografie is 'n terrein wat my besonder na aan die hart lê. Sy terrein is Suid-Afrika se mense en hul lewens. Ek dink ek kan ten beste die gees waarin hy sy werk benader, omskryf as ek sê ek glo dat sy verkenning besiel word deur die vraag: Wat is die menslike en morele waarheid van hierdie gemeenskap? En dit kenskets die bekoring wat die hele geheimenis van die mensheid vir hom inhou. Daarom kan hy nooit, ondanks die feit dat hy hartstogtelik met die morele aspekte gemoeid is, ingebind word tot die engheid van blote protes nie. Sy bewustheid strek ver en subtiel verby die berugte kenmerke van ons gemeenskap, tot in die teksture en verskeidenheid van ervaring. Hy kan 'n kykie kry in die intieme en onskuldige binnewerk van die persoonlike lewe sonder om daarmee ons geskiedenis en die aanklagte daarteen uit die oog te verloor. Fotografie is minstens eweveel die skepping van beelde as die blote vaslê daarvan, en anders as wat party mense sou doen, opper Goldblatt nie die 'feitelikheid' van die prente ten einde homself van verantwoordelikheid te probeer verskoon nie – verantwoordelikheid vir die prente wat hy maak of vir die werklikheid wat hulle weerkaats en aanraak: die element van 'organisasie' in sy foto's is openhartig ofskoon beheersd, maar hy manipuleer nooit die sigbare werklikheid om vir sy standpunt te getuig nie, hy laat die sigbare toe om sy eie verhaal te vertel.

Ek is nie besig om te sê dat hy homself terugtrek in 'n gebied van skoonheidsoorwegings van waar hy die strydperk met niks meer as nuuskierige afsydigheid bekyk nie. Ontvanklikheid is een van sy vernaamste eienskappe. By geleentheid is daar 'n satiriese inslag in die manier waarop hy sy kamera gebruik, soms 'n spytige humor, of bewondering, of woede, of verslaendheid, en hy staan nooit onverskillig teenoor die lyding wat hy vaslê nie, nooit afgeskei van die menswees van sy onderwerp nie, nooit sonder meeleving nie.

Hierdie simpatieke deelname blyk net so seer uit wat Goldblatt verkies om nie te doen nie, as wat hy positief kies om te doen. Hy vereenvoudig nooit 'n morele stelling nie, blaas nooit 'n situasie op tot iets sensasioneels nie. Op seldsame uitsonderings na fotografeer hy geen krisis in handeling of geweld of lyding nie. Uiteraard bedag op betekenis verkies hy om die stiller fases van bestaan sigbaar te maak: soms neem hy self sy toevlug tot beplande stilte, 'n pose, waarin iets van buite daardie oomblik herken kan word. Die stilte skakel die aandagafleiding uit van wat

feeling that an extraordinary kind of nakedness has been achieved.

He seems to be governed by the faith that the meaning of people's lives, their character or spirit, is made manifest in all their visible signs, the shape of their bodies, their features, their gestures, their clothes, their surroundings and possessions, their structures, the marks they leave on the earth around them. This is why he does not have to seek out what is exceptional. He is always aware that so much of what is amazing, mysterious, shocking, profoundly significant, inheres in the everyday.

Most of us are half-blinded by the sheer familiarity of the everyday, so there is a fragile fugitive quality in such images (time takes them imperceptibly from us at the very time that we take them for granted). By holding them in the photographic frame in the code of black-and-white, Goldblatt endows them with a powerful poignancy – we see what is familiar somehow for the first time – as well as making them available as information and bases for generalisations. And while his search is always for the wholeness of things, he can afford to give himself to minutiae, fragments, particulars, because the essence can be concentrated there. Similarly, while his concern is never with anything other than people, their individual or collective character, he frequently makes pictures without a human subject – and how much he makes us apprehend about the lives concerned when he shows us a sitting-room or bedroom, a wall across a stretch of naked veld, a little old shop, or a dog outside a block of flats. Many of his interiors, whether peopled or not, make us feel that we have been admitted to the sanctum that is the source or focus of action or passion.

He has a particular fascination with the images of aspiration. The people in many of his pictures are surrounded by objects, marks, decorations that imply not only what they are but what they have chosen to be and what they wish to be. Sometimes this element of self-image or dream is crystallised in pictures of possessions alone – a house, a half-built boat on a suburban lot. Often there is a distance and a tension between present circumstances and the aspirations, an ironic incongruity, and this results in a special wry poignancy not always remote from humour. The response can be more painful when the aspiration is too limited, too mean, or too stiflingly conventional.

The pursuit of character in its visible dimensions is not incidental to Goldblatt's South African consciousness but is the means by which he has chosen to express it, and this has a double appropriateness. It is appropriate that this moral concern, a concern about what happens to people in this anomalous society, should be expressed in his sensitivity to the way people have been moulded by their lives. And it is appropriate that a photographer who is philosophical should submit, and even

momenteel is (of liever, verskaf 'n spanning met daardie moment, wat nooit van lewende gesigte uitgewis kan word nie) en gee ons 'n deursigtige kyk op karakter. Dit verklaar net ten dele hoekom 'n mens so dikwels, wanneer jy voor een van Goldblatt se portrette staan waar nie net die persoon geklee is nie maar baie keer omring is van sy besittings, die angsgevoel kry dat 'n buitengewone soort naaktheid weerspieël word.

Hy skyn die geloof te huldig dat die sin in mense se lewens, hul karakter of gees, openbaar word in al hul sigbare kentekens, die vorm van hul liggame, hul gelaatstrekke, hul gebare, hul klere, hul omgewing en besittings, hul strukture, die merke wat hulle laat op die aarde rondom hulle. Dit is die rede waarom hy nie die uitsonderlike hoef na te jaag nie. Hy is altyd bewus daarvan dat so baie van wat verbasend, geheimsinnig, skokkend, uiters betekenisvol is, in die alledaagse aanwesig is.

Die meeste van ons is half-verblind deur die blote gewoonheid van die alledaagse, daarom is daar 'n tere voortvlugtige eienskap in sulke beelde (tyd beroof ons ongemerk daarvan juis op die oomblik wanneer ons hulle as vanselfsprekend beskou). Deur hulle in swart-en-wit in die fotoraam vas te lê, beklee Goldblatt hulle met 'n sterk skrynende ontroering – ons sien wat doodgewoon is, as't ware vir die eerste keer – en maak hulle tegelykertyd beskikbaar as inligting en uitgangspunte vir veralgemenings. En hoewel hy altyd op soek is na die geheelheid van dinge, kan hy homself veroorloof om die aandag toe te spits op kleinighede, brokkies, besonderhede, omdat die wesentlike dáárin saamgevat kan word. Ook: hoewel sy belangstelling nooit wegduaal van die mens, hul individuele of kollektiewe aard nie, maak hy dikwels prente sonder mense – en hoeveel gee hy ons nie te verstaan van die lewens wat daar gelei word nie, as hy ons 'n sitkamer of 'n slaapkamer wys, 'n muur oor 'n kaal stuk veld, 'n ou winkeltjie, of 'n hond buitekant 'n woonstelgebou. Baie van sy interieurs, met of sonder mense daarin, gee ons die indruk dat ons toegelaat is in die binneste heiligdom wat die bron of fokus van handeling of hartstog is.

Vir hom is daar 'n besondere bekoring in die beelde van strewe. In baie van sy prente is die mense omring van voorwerpe, tekens, versiersels wat nie net aandui wat hulle is nie maar wat hulle verkies om te wees en wat hulle wil wees. Soms is hierdie element van selfbeeld of droom saamgevat in prente net van besittings – 'n huis, 'n halfvoltooide boot op 'n voorstedelike werf. Dikwels is daar 'n afstand en spanning tussen die huidige omstandighede en die aspirasies, 'n ironies ongerymdheid, en dit loop uit op 'n ongewone meeewing, wat nie altyd van humor verwyderd is nie. Die reaksie kan pynliker wees as die ideaal te beperk, te kleinlik of te konvensioneel verstikkend is.

Die verkenning van karakter in sy sigbare vorms is nie 'n neweproduk van Goldblatt se Suid-Afrikaanse bewustheid nie

subjugate, his ideas to the complex and subtle minutiae of what is visible.

Appropriate and valuable. In a sense our public vision of our world has been asleep and blind to the full range and variety of experience. We are emphatically aware of certain ideas about what it is to be South African and they hold our thoughts in a stark dry cage, while we exclude from the definition those perceptions that are ambiguous or neutral as far as the issues are concerned. Goldblatt's approach brings both aspects of our reality together, and because of his double breadth, of scope and of response, his work goes some way toward supplying a tradition of full consciousness that has been lacking in this country.

He renders South African lives visible in the fullness of their complexity, thus implying their significance, not as mere sociopolitical counters but as "spirits". So while protesting against a shallow and fragmented culture, a brutal and brutalising system, disruption and deprivation, a whole apparatus of lies, he is simultaneously always affirming the potentiality, the richness and value of human life, qualities he can only reveal through the very images that support his protest. The implication is that the issues of life here have a universal import, and that to participate here, to witness here, is not to be wasted or lost. It is a profoundly consoling affirmation in a time when expectations of a slide into cataclysm and the collapse of meaning are rife, the more persuasive and marvellous in that it comes very often from looking straight at the evils those fears are based on and seeing them in the living context of the present.

LIONEL ABRAHAMS
Johannesburg, January 1983

maar die middel waardeur hy verkies om dit tot uitdrukking te bring, en dit is dubbeld toepaslik. Dit is toepaslik dat sy morele betrokkenheid, 'n betrokkenheid by die vraag wat van mense in hierdie gekloofde gemeenskap word, uitgedruk word in sy gevoeligheid vir die wyse waarop mense deur hul bestaan gevorm is. En dit is toepaslik dat 'n fotograaf met 'n wysgerige inslag sy idees ondergeskik, en selfs onderworpe, sal maak aan die verwikkelde en subtiele kleinighede van die sigbare wêreld.

Toepaslik en waardevol. In 'n sekere sin was ons publieke visie van ons wêreld aan die slaap en blind vir die volle strekking en verskeidenheid van ervaring. Ons is baie duidelik bewus van sommige idees van wat dit beteken om Suid-Afrikaans te wees en hulle hou ons gees gevange in 'n kaal, droë voëlkou terwyl ons uit die omskrywing daardie waarnemings wat dubbelsinnig of neutraal teenoor die betrokke geskilpunte is, uitsluit. Goldblatt se benadering bring albei fasette van die werklikheid byeen, en danksy sy dubbele trefwydte van spektrum sowel as van reaksie, vorder sy werk 'n entjie op die pad na 'n tradisie van 'n omvattende bewustheid, wat hier te lande nog nie bestaan nie.

Hy maak die Suid-Afrikaanse bestaan sigbaar in die oormaat van sy kompleksiteit: hy gee te kenne hoe belangrik dit is, nie net as blote sosio-politieke elemente nie, maar as 'geeste'. En aldus, hoewel hy beswaar maak teen 'n vlak en gebroke kultuur, 'n dierlike en verdierlikende stelsel, verskeuring en verlies, 'n hele apparaat van leuens, is hy gelyktydig steeds besig om die potensiaal, die rykdom en waarde van die mense te bevestig, eienskappe wat hy net kan blootlê deur middel van dieselfde beelde waarmee hy sy protes uitdruk. Die implikasie is dat die kwessie van lewe alhier universele sin het, en dat die kans om hier deel te hê, om hier te getuig, nie verkwis of verloor mag word nie. Dit is 'n diepe vertroosting, hierdie bevestiging in 'n tydsgewrig wanneer baie verwag dat ons op 'n glybaan na gewelddadige omwenteling en die ineenstorting van betekenis gaan beland, en daardie bevestiging is des te meer oortuigend en wonderbaarlik omdat dit telkens voortkom uit 'n onbeskroomde en onbevange blik op die euwels waarop die vrese gegronde is sodat hulle in die lewende verband van vandag beskou word.

LIONEL ABRAHAMS
Johannesburg, Januarie 1983

EARLY WORK



1. In the library Gardens, Johannesburg
1948 (479)



2. Mother and son, North Beach, Durban.
June, 1949 (12)



3. Family on North Beach, Durban.
June 1949 (12)



4. Man at Park Station, Johannesburg.
April, 1950 (534)



5. Father Trevor Huddleston visiting
squatters in Newclare, Johannesburg.
1952 (994)



6. Squatters camp, Newclare, Johannesburg.
1952 (1083)



7. Nyasa miners going home, Mayfair
Station, Johannesburg. December, 1952
(1212)



8. Stevedore, Durban. January, 1953
(1312)



9. Mother and child, Transkei. 1955
(1610)



10. Steven with bus. 1960 (A2145)



11. At a Shebeen, Yeoville.
December, 1960 (2561)

SOME AFRIKANERS



12. Railway shunter who dreamed of a
garden watered by his dam. Koksoord,
Randfontein. 1962 (4206)



13. Family at lunch, Wheatlands Plots, Randfontein. September 1962 (4907)



14. Plotolders, Wheatlands, Randfontein. September 1962 (5603)



15. Christmas-time, Kokskoord, Randfontein. 1962 (6419)



16. Making a coffin for the body of a neighbour's servant. Booths Plots, Randfontein. 1962 (6508)



17. At the Voortrekker Monument on the Day of the Covenant. 16 December, 1963 (9248)



18. At the 50th anniversary celebrations of the National Party: senior members of the Party. de Wildt, Transvaal. October, 1964 (A9134)



19. Commando escorting Dr. Verwoerd to the 50th anniversary celebrations of the National Party. de Wildt, Transvaal. October, 1964 (A9183)



20. Abandoned farmhouse, Marico Bushveld. December, 1964 (4/46)



21. Tant Nellie Haasbroek, Heimweeberg, Nietverdiend, Marico Bushveld. December, 1964 (2/79)



22. Oom At Geel, farmer, Marico Bushveld. December, 1964 (A9863)



23. Farmer's son with his nursemaid. Marico Bushveld. December, 1964 (A9941)



24. On the stoep of his farm workshop: Oom Flip du Toit. Marico Bushveld. December, 1964 (A9992)



25. On an old Transvaal farm near Fochville: the farmer's wife. 1965 (B500)



28. Farmers at a cattle auction, Vryburg. 1965 (B4210)



31. Encamped for the boeresport, Niet-verdiend, Marico Bushveld. 1965 (B8245)



34. A girl and her mother, Cradock. 1966 (C7311)



26. New Year's Day picnic, Hartebeespoort Dam. 1965 (B517)



29. Farmer Johannes van der Linde with his head labourer 'Ou Sam'. Near Bloemfontein. 1965 (B5815)



32. At a wedding on a farm near Barkly East. 1966 (C7006)



35. In the forenoon, Aberdeen. 1966 (C7655)



27. New Year's Day picnic, Hartebeespoort Dam. 1965 (B524)



30. A maid serves afternoon tea in Fairview, Johannesburg. December, 1965 (B7502)



33. Wedding on a farm near Barkly East. 1966 (C7019)



36. The farm Quaggasfontein, Great Karoo, near Graaff-Reinet. December, 1966 (4/460)



37. Farm labourer and farmer's son wait for the start of work. Near Oudtshoorn. January, 1967 (C8032)



40. A boy and his uncle, Die Hel. 1967 (2/3325)



43. An elder of the Dutch Reformed Church walking home with his family after the Sunday Service. George, Cape. January, 1968 (D9881)



46. Banksman's chair, No.3 North, Randfontein Estates. 1965 (4/69)



38. On Church Square, Pretoria. March, 1967 (D11)



41. Houses and church, Aberdeen. December, 1967 (4/600)



44. Sunday afternoon in the Magalies valley. January, 1976 (2/24429)



47. The Corner House, Simmonds Street, Johannesburg. May, 1965 (4/91)



39. Policeman in a café, Pretoria. 1967 (D863)



42. An elder of the Dutch Reformed Church walking home with his family after the Sunday service. Carnarvon, Cape. January, 1968 (D9810)



45. Sunday afternoon in the Magalies valley. January 1976 (2/24436)



48. Concession store, Knights. 1965 (4/144)

ON THE MINES



49. Greaser, No2 North winder, Randfontein Estates. 1965 (2/670)



52. Miner's bunk in a demolished compound, near Springs. July 1965 (2/1046)



55. Time Office clerks, City Deep, Johannesburg. 1966 (2/2873)



58. Shaft sinking: during 'blowing over' of shaft-bottom. President Steyn No.4, Welkom. 1969 (E9016)



50. Miner's cottage and slimes dump, near New Modder, Benoni. August 1965 (2/1037)



53. Concession store keepers, Rose Deep, Germiston. October, 1966 (C6008)



56. Shaft sinking: shackling a kibble, South Vaal. 1968 (E4207)



59. Shaft sinking: connecting hoses for drilling. President Steyn No. 4, Welkom. 1969 (E9019)



51. Winder House, Farrar Shaft, Angelo. July, 1965 (4/154)



54. 'Boss Boy', Randfontein Estates. November, 1966 (2/2379)



57. Shaft sinking: 'lashing' a kibble. President Steyn No.4, Welkom. 1969 (E7083)



60. Basuto shaftsinkers, President Steyn No. 4, Welkom. 1969 (2/4746)



61. Butch Britz, master sinker. President Steyn No. 4, Welkom. 1969 (2/4773)



64. Team leader and mine captain on pedal car, Rustenburg Platinum Mine. 1971 (2/7226)



67. Women at 39 Soper Road, Hillbrow. May, 1972 (2/9393)



70. Boy in a basement, Hillbrow. June, 1972 (2/A112)

JOHANNESBURG PORTRAITS



62. Pondo miners, mine compound, Carletonville. 1970 (2/6060)



65. Mr Simon Man-Mountain Mathonsi. Orlando Stadium, Soweto. February, 1970 (2/5851)



68. Ginger and friend, Twist Street, Hillbrow. June, 1972 (2/A89)



71. Man in an alley, Hillbrow. 1972 (2/A265)



63. Gang on surface work, Rustenburg Platinum Mine. 1971 (2/7212)



66. Miss Margaret Mcingana, Sunday afternoon, Zola, Soweto. October, 1970 (2/6547)



69. Waiter off duty, Hillbrow. June, 1972 (2/A95)



72. Mr and Mrs Isaac Giwu, Emdeni Extension, Soweto. August, 1972 (2/10547)



73. Mr Patrick Nkoane and Mrs Grieta Mphalele in her kitchen, Killarney, Orlando West, Soweto. August, 1972 (2/10650)



76. The playing fields of Tladi, Soweto. August, 1972 (2/10952)



79. Woman visiting her mother, Emdeni South, Soweto. August, 1972 (2/11376)



82. Mrs Queen Manyeki and her child, White City Jabavu, Soweto. 8 September, 1972 (2/11876)



74. Bed of Mrs Velley Phakati whose husband had gone away. 'Those who once met will meet again'. Soweto. August, 1972 (2/10748)



77. A coal merchant and his son. Tladi, Soweto. August, 1972 (2/10973)



80. Playground, Soweto. September, 1970 (2/11403)



83. Tsotsi with draad, White City Jabavu, Soweto. 8 September, 1972 (2/11899)



75. Mr George and Mrs Sarah Manyani, Emdeni Extension, Soweto. August, 1972 (2/10936)



78. Mr and Mrs Jackson Poni, Emdeni South, Soweto. August, 1972 (2/11358)



81. Mr Ephraim Zulu, Central Western Jabavu, Soweto. September, 1972 (2/11805)



84. Proprietors: Jabavu-Moroka Funeral Parlour, White City, Soweto. September, 1972 (2/11947)



85. Mr Frederick Jillie, migrant worker, Jabulani Men's Hostel, Soweto. 16 September, 1972 (2/12119)



88. Mrs Miriam Diale at her home, Orlando East, Soweto. 18 October 1972 (2/12886)



91. A man and a passing woman. Tladi, Soweto. November 1972 (2/13516)



94. Broomseller, Nancefield, Soweto. November, 1972 (2/13553)



86. Mofolo South, Soweto. September, 1972 (2/12409)



89. On a porch, Orlando East, Soweto. October, 1972 (2/12888)



92. Butchering a coal merchant's condemned horse. Tladi, Soweto. November, 1972 (2/13506)



95. Gathering of Jehovah's Witnesses, Jabulani Stadium, Soweto. November, 1972 (2/14129)



87. In a shebeen, White City, Jabavu, Soweto. 1 October, 1972 (2/12537)



90. A dustman on his day off, at home. Pimville, Soweto. November, 1972 (2/13366)



93. Young men with dompas, White City, Soweto. November, 1972 (2/13545)



96. Cup Final, Orlando Stadium, Soweto. November, 1972 (2/14218)



97. Drum Majorette, Orlando Stadium, Soweto. November, 1972 (2/14220)



100. A house painter at home with his family, Hillbrow. January, 1973 (2/1439)



103. Mr Willie Montjoy, Doornfontein. January, 1973 (2/14763)



106. A computer operator from Tsumeb on holiday in Hillbrow. March, 1973 (2/15471)



98. Couple from Krugersdorp, visiting Hillbrow. January, 1973 (2/14358)



101. A house painter at home on leave, Hillbrow. January, 1973 (2/1441)



104. The bed of Richard and Marina Maponya, Dube, Soweto. January, 1973 (2/14877A)



107. Girl at a rooming house in Hillbrow. March, 1973 (2/15600)



99. Detective at Highpoint, Hillbrow. January, 1973 (2/14370)



102. Mr J J Oosthuizen, Senior Township Superintendent, Senoane, Soweto. November, 1972 (2/14484)



105. A baby in a rooming house, Hillbrow. March, 1973 (2/14974)



108. A maid on Abel Road, Hillbrow. March, 1973 (2/15613)



109. Man in a flat in Windsor Park, Randburg. 1973 (2/15733)



112. Mr Teddy and Mrs Ruth Schneider, Linksfield Ridge, Johannesburg. 1973 (2/16027)



115. Engaged: Miss Vivienne Brasch and Mr Anthony Lewis, Sandton. June, 1973 (2/19019)



118. Circumcision initiate, Pondoland. 1975 (2-23167)



110. Mr Fleischman, Highlands North. 1973 (2/15763)



113. Miss Preda Fleischman, Highlands North. June, 1973 (2/16062)

TRANSKEI



116. Forest near Coffee Bay. 1975 (2-22949)



119. Circumcision initiate, Pondoland. 1975 (2-23186)



111. Mr J M Dippenaar, Bree Street, Johannesburg. 1973 (2/15790)



114. Man in plastic. King George Street, Johannesburg. 1973 (2/18777)



117. At a Transkei trading store. 1975 (2-23044)



120. Peasant woman at home. Coffee Bay. 1975 (2-23204)

PARTICULARS



121. The peasant woman's lamp. Coffee Bay. 1975 (2-23208)



124. Prostitute, Fordsburg. April, 1975 (2-21208)



127. Girl with purse. Joubert Park. April, 1975 (2-22277)



130. Woman resting, Zoo Lake. April, 1975 (2-22354)



122. At a trading store near Butterworth. 1975 (2-23935)



125. Child's nurse, Joubert Park. April, 1975 (2-22256)



128. Young man, Joubert Park. April, 1975 (2-22285)



131. Woman resting, Zoo Lake. April, 1975 (2-22435)



123. Widow, near Flagstaff. 1975 (2-24069)



126. Woman on a bench, Joubert Park. April, 1975 (2-22265)



129. Man sleeping, Joubert Park. April, 1975 (2-22294)



132. Woman in the city, Johannesburg. April, 1975 (2-22484)



133. Man sleeping, Joubert Park.
April, 1975 (2-22495)



134. Woman at a trading store,
Bomvanaland, Transkei. April, 1975
(2-22819)



135. Man at a trading store, Bomvanaland,
Transkei. April, 1975 (2-22826)



136. Woman carrying shellfish, Port St.
John's, Transkei. 1975 (2-23067)



137. Grandmother and child, Transkei.
1975 (2-23487)



138. Young woman going to a trading
store, near Flagstaff, Pondoland,
Transkei. 1975 (2-24041)



139. Couple at the Wilds, Johannesburg.
1975 (2-24176)



140. Man on a bench, Joubert Park. 1975
(2-24266)



141. Young woman sunbathing,
Johannesburg. 1975 (2-24342)

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142. Miss Tahera Karbelkar.
December, 1976 (4/2494)



143. Voorkamer of Miss Tahera Karbelkar.
December, 1976 (4/2499)



144. House on 24th Street.
7 December, 1976 (4/2458)



145. In the shop of D B Modi & Sons:
the proprietor's daughter.
January, 1977 (2/26564)



148. The Doctrats' bedroom.
February, 1977 (2/26774)



151. The Doctrats' shop after closure
under the Group Areas Act.
April, 1977 (4/2511)



154. Salvaging bricks from demolished
houses. 3 June, 1982 (4/2879)



146. A 14th Street trading family.
January, 1977 (2/26567)



149. Backyard, Vrededorp.
February, 1977 (2/27118)



152. Fence. May, 1977 (4/2525)



155. Madrasah, 23rd Street. 16 June, 1982
(4/2892)



147. Saturday afternoon: the cricket
commentary. January, 1977 (2/26666)



150. Taj Cinema. March 1977 (4/2507)



153. Where the shop of D B Modi & Sons
used to be. 31 May, 1982 (4/2867)



156. Contractor's office: the start of
housing for whites. 16th Street.
20 June, 1982 (4/2901)



157. Sunday morning: washing the car.
18th Street. 27 June, 1982 (4/2906)



160. The maid's room. July, 1969
(4-906)



163. Shop on Derby Road, Lorentzville.
December, 1973 (4-2170)



166. Synagogue, Mooli Street.
May, 1975 (4-2285)

PORT ELIZABETH



158. Port Elizabeth: for Athol and
Shiela Pugar. December, 1978 (2-27449)



161. 850 Dube, Soweto. October, 1970
(4-1033)



164. Newtown and the City. May, 1975
(4-2264)



167. House and Dutch Reformed Church,
Auckland Park. June, 1975 (4-2287)

JOHANNESBURG STRUCTURES



159. Café de Move-On. 1964 (4-43)



162. Pullinger Kop, Hillbrow.
February, 1971 (4-1051)



165. Yacht on 5th Street, Orange Grove.
May, 1975 (4-2282)



168. House on Derby Road, Bertrams.
June, 1975 (4-2302)



169. House, Doornfontein. August, 1975
(4-2306)



172. Stratford-on-Avon, Sandton.
4 December, 1980 (4-2792)



175. Street corner. 1979
(2-27675)



178. Saturday afternoon, Sunward Park.
1979 (2-27762)



170. House, Houghton. December, 1976
(4-2497)



173. Menu, Hillbrow. 14 September, 1973
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176. Window dresser. 1979 (2-27683)



179. Street corner. 1979 (2-27790)



171. Diningroom detail, Houghton. 1978
(4-2531)



174. Highveld near Johannesburg. 1978
(G 3518)



177. Garden in Witfield. 1979 (4-2568)



180. Hypermarket employee collecting
trolleys. 1979 (2-28148)

IN BOKSBURG Prints on loan from the
S.A. Photographic Gallery



181. Meeting of the Junior Town Council at the Town Hall. May, 1980 (2-28332)



184. Eyesight testing at Vosloorus Eye Clinic sponsored by Boksburg Lions Club. May, 1980 (2-28623)



187. Flag-raising ceremony for Republic Day. 30 May, 1980 (2-28650)



190. The Mayor's Parlour at the Town Hall. 12 June, 1980 (4-2695)



182. Jaycee course in effective public speaking. May, 1980 (2-28396)



185. Class in ballroom dancing: teacher Ted van Rensburg watches two pupils. Moth's Hall. May, 1980 (G 3867)



188. Afternoon in the pub of the Angelo Hotel. June, 1980 (2-28710)



191. Voortrekkers, Witfield. June, 1980 (2-28833)



183. Property developers' billboard, Sunward Park. May, 1980 (4-2684)



186. Before the fight: amateur boxing at the Town Hall. May, 1980 (G 4070)



189. Monthly meeting of the Vroue-Federasie. June, 1980 (2-28727)



192. Saturday afternoon bowls on the ERPM green. June, 1980 (2-28902)



193. Workers of the Progressive Federal Party checking voters' rolls. June, 1980 (2-28978)



196. Huisbesoek by Dominee S M van Vuuren of the NGK, Witfield. 17 June, 1980 (2-29226)



199. A girl and her mother at home. 21 June, 1980 (2-29380)



202. A suburban shopping centre. 2 July, 1980 (2-29567)



194. Patio. 19 June, 1980 (4-2700)



197. Huisbesoek by Dominee S M van Vuuren of the NGK, Witfield. 17 June, 1980 (2-29233)



200. Girl in her new tutu on the stoep. 21 June, 1980 (2-29388)



203. Methodists meet to find ways of reducing racial, cultural and class barriers which divide them. 3 July, 1980 (2-29575)



195. Pictures for sale at the roadside. June 1980 (2-29195)



198. Military funeral for two National Servicemen, boyhood friends, killed in the same action against SWAPO forces on the Namibia-Angola border. 18 June, 1980 (2-29296)



201. Miss Lovely Legs Competition: Saturday morning at the Hypermarket. (2-29513)



204. Meeting of the worker-management liaison committee of the Colgate-Palmolive Company. 10 July, 1980 (2-29772)

Biography



Biografie

David Goldblatt was born in Randfontein in 1930, the third son of Eli and Olga Goldblatt, who came to South Africa with their parents from Lithuanian Jewish communities, at the end of the last century.

Goldblatt became interested in photography while at Krugersdorp High School and after matriculation in 1948, wished to become a magazine photographer. However magazine photography was almost unknown in this country at the time and after trying for about a year to enter the profession he became discouraged and went to work in his father's men's outfitting shop in Randfontein.

While working in the business and taking a Bachelor of Commerce degree at Witwatersrand University, his interest in photography continued. Work was sold to *Picture Post* magazine in 1952.

After the death of his father in 1962, Goldblatt sold the family business and has since September 1963 devoted all of his time to photography. His professional work has been almost entirely out of the studio and has involved a broad variety of assignments for magazines, corporations and institutions in South Africa and overseas. His personal work, from which this exhibition is drawn, has for the most part consisted of a series of explorations of aspects of South African society. He is married with three children and lives in Johannesburg.

Exhibitions

- Johannesburg : Arena Theatre, Doornfontein; Carlton Centre; Market Photo Gallery; Witwatersrand University.
Cape Town : The Space; South African National Gallery (group shows).
Durban : Durban Art Gallery; Natal Association of Arts.
London : Photographers' Gallery.
Sydney : Photography Place.
Melbourne : National Gallery of Victoria.
Paris : Bibliothèque Nationale (group show).
Germany : Touring exhibit at various centres and at Ernst Leitz, Wetzlar.

Collections

- South African National Gallery, Cape Town.
Durban Art Gallery.
Johannesburg Art Gallery.
Bibliothèque Nationale, Paris.
Museum of Modern Art, New York.
National Gallery of Victoria, Melbourne.

Books

- On The Mines*, with Nadine Gordimer. Struik 1973.
Some Afrikaners Photographed. Murray Crawford 1975.
Cape Dutch Homesteads, with Margaret Courtney-Clarke and John Kench. Struik 1981.
In Boksburg. The Gallery Press 1982.

Portfolios

- Photography Year Book 1966.
Creative Camera International Year Book 1977.
Exile, Volume 4, Number 1, 1976.

David Goldblatt is in 1930 te Randfontein gebore. Hy was die derde seun van Eli en Olga Goldblatt, wat afgestam het van die Lutaase Joodse gemeenskap, wat saam met hulle ouers teen die einde van die neëntiende eeu na Suid-Afrika gekom het.

Goldblatt se belangstelling in fotografie het gedurende sy skooljare op die Hoërskool Krugersdorp begin en met sy matrikulasie in 1948 wou hy tydskrif-fotograaf word. Tydskrif-fotografie was toe feitlik onbekend in Suid-Afrika, en na ongeveer 'n jaar van pogings om tot die beroep toe te tree het hy moed verloor en in sy pa se mans-uitrustingswinkel in Randfontein gaan werk.

Terwyl hy in die besigheid gewerk en vir 'n B.Com-graad aan die Universiteit van die Witwatersrand studeer het, het sy belangstelling in fotografie voortgegaan. Werk is in 1952 aan die tydskrif, *Picture Post*, verkoop.

Met die sterfte van sy vader in 1962, het Goldblatt die familiebesigheid verkoop en hy bestee nou sedert September 1963 al sy tyd aan fotografie. Sy professionele werk is feitlik deurgaans buite die ateljee en dek 'n wye verskeidenheid opdragte vir tydskrifte, liggame en instellings in Suid-Afrika sowel as oorsee. Sy persoonlike werk, waaruit die tentoonstelling getrek is, het hoofsaaklik bestaan uit 'n reeks ondersoeke van aspekte van die Suid-Afrikaanse samelewing. Hy is getroud, met drie kinders, en is in Johannesburg woonagtig.

Tentoonstellings

- Johannesburg : Arena Teater, Doornfontein; Carlton-sentrum; Mark Fotogallery; Universiteit van die Witwatersrand.
Kaapstad : Die Ruimte; Suid-Afrikaanse Nasionale Kunsmuseum (groeptentoonstellings).
Durban : Durbanse Kunsmuseum; Natalse Kunsvereniging.
Londen : Photographers' Gallery.
Sydney : Photography Place.
Melbourne : National Gallery of Victoria.
Parys : Bibliothèque Nationale (groeptentoonstellings).
Duitsland : Reisende tentoonstellings op verskeie sentra, en Ernst Leitz, Wetzlar.

Versamelings

- Suid-Afrikaanse Nasionale Kunsmuseum, Kaapstad.
Durbanse Kunsmuseum
Johannesburgse Kunsmuseum
Bibliothèque Nationale, Parys.
Museum of Modern Art, New York.
National Gallery of Victoria, Melbourne.

Boeke

- On The Mines*, met Nadine Gordimer. Struik 1973.
Some Afrikaners Photographed. Murray Crawford 1975.
Cape Dutch Homesteads, met Margaret Courtney-Clarke en John Kench. Struik 1981.
In Boksburg. The Gallery Press 1982.

Portefuljes

- Photography Year Book 1966.
Creative Camera International Year Book 1977.
Exile, Volume 4, Nummer 1 1976.