



RICHARD  
TAITTINGER  
GALLERY

TRANSMOGRIFIED - FRANCES GOODMAN

RICHARD TAITTINGER GALLERY

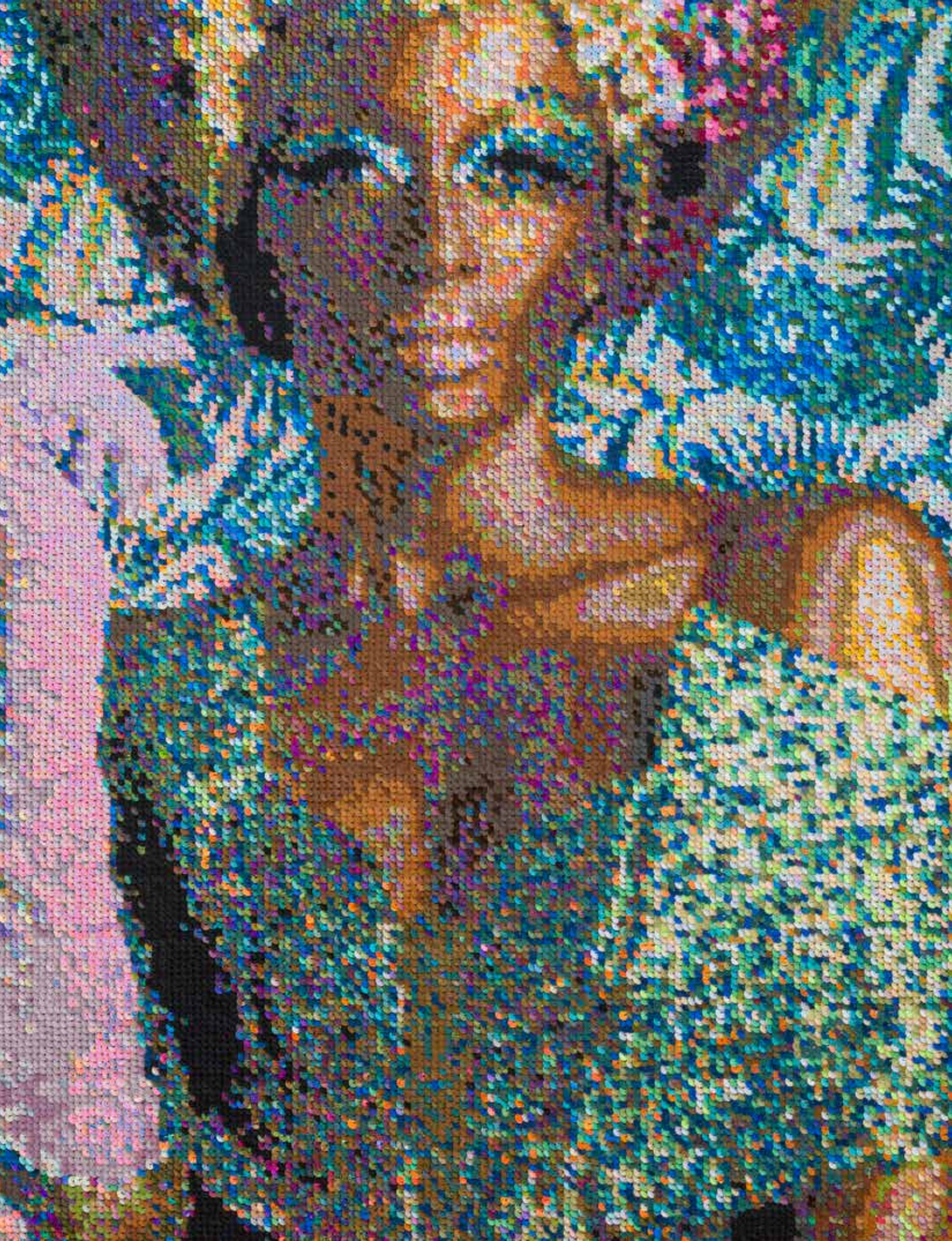


FRANCES GOODMAN  
**TRANSMOGRIFIED**



RICHARD TAITTINGER GALLERY





FRANCES GOODMAN  
**TRANSMOGRIFIED**



MAY 27 - JULY 24, 2021

RICHARD  
TAITTINGER  
GALLERY

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INGRIFIED  
Goodman

2021

inspires in a surprising or magical manner. That is the pro-  
both the subject matter of and the way I use my materials.  
ation at Richard Tuttle Gallery titled: Ingrified

©Proctor Goodman



• The use of the monochromatic palette was not in itself an opportunity  
for in the beauty industry, and how it was played out in the context of the  
franco era. The artist used a palette of colors that is a departure from  
The people with the best reputation to use the words of the painter  
work in fashion and design. However, all the best things can be helped.  
all to use the color in its palette, is instead, using the colors that is the  
yearly, approved or perhaps considered to represent all or just half the  
color, but the need to meet in changing concepts. The only reason for  
these product placement could be through the photos and models of a  
company products. There is also a lot of information and information. The  
one of the supplies is to be in the world of the artist's work.

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# THE ARTIST IS OMNIPRESENT

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Interview between Frances Goodman and Heather Zises, Founding Member  
of Ninth Street Collective and Editor of *50 Contemporary Women Artists*

**HZ: Congratulations on your third solo show with RTG! How is this exhibition different from *Rapaciously Yours* (2015) and *Beneath Her* (2017)?**

FG: I am so happy and relieved that my third solo exhibition "*Transmogrified*" has opened at RTG. The last year has been full of uncertainty so it is very gratifying to feel like I have achieved this milestone, especially as I am so proud of the works I have made. I think the first thing that comes to mind is how different the experiences of the other two exhibitions were to this one, how much I took for granted. I don't mean to diminish the other two exhibitions - every new body of work comes with its own emotional and physical challenges accompanied by times of inward-looking and questioning why and what I want to make work about, but there were so many new challenges to contend with during the pandemic that taught me lessons in patience and perseverance.

I think that the three exhibitions are different in that there is progression and growth within the works themselves and within me as an artist. *Rapaciously Yours* was one of the first exhibitions I had in New York, so it was an introduction of sorts: I exhibited a selection of works that said: "This is who Frances Goodman is". *Beneath Her* was more experimental: trying new mediums with the crochet work *Comfort Her* and working with the acrylic nails in a painterly fashion on a flat surface. It was also the first time I had really experimented and worked with sequins as 'paint'.

*Transmogrified* feels both considered and resolved whilst still being sexy and exciting to me. I understand the capabilities of the nail sculptures, I believe the sculptural forms themselves are more resolved and I have immersed myself in the process of working with sequins: I have spent three years learning, honing my techniques and growing as an artist and it has culminated in this exhibition. I have also spent so much time at home, online, just looking and absorbing what people are doing and making, so the works have a rich and vibrant quality to them.

**HZ: The pandemic brought about so many changes in the world in the past 14 months. In what ways has your practice changed? What have you learned you can do without? What have you learned you need no matter what?**

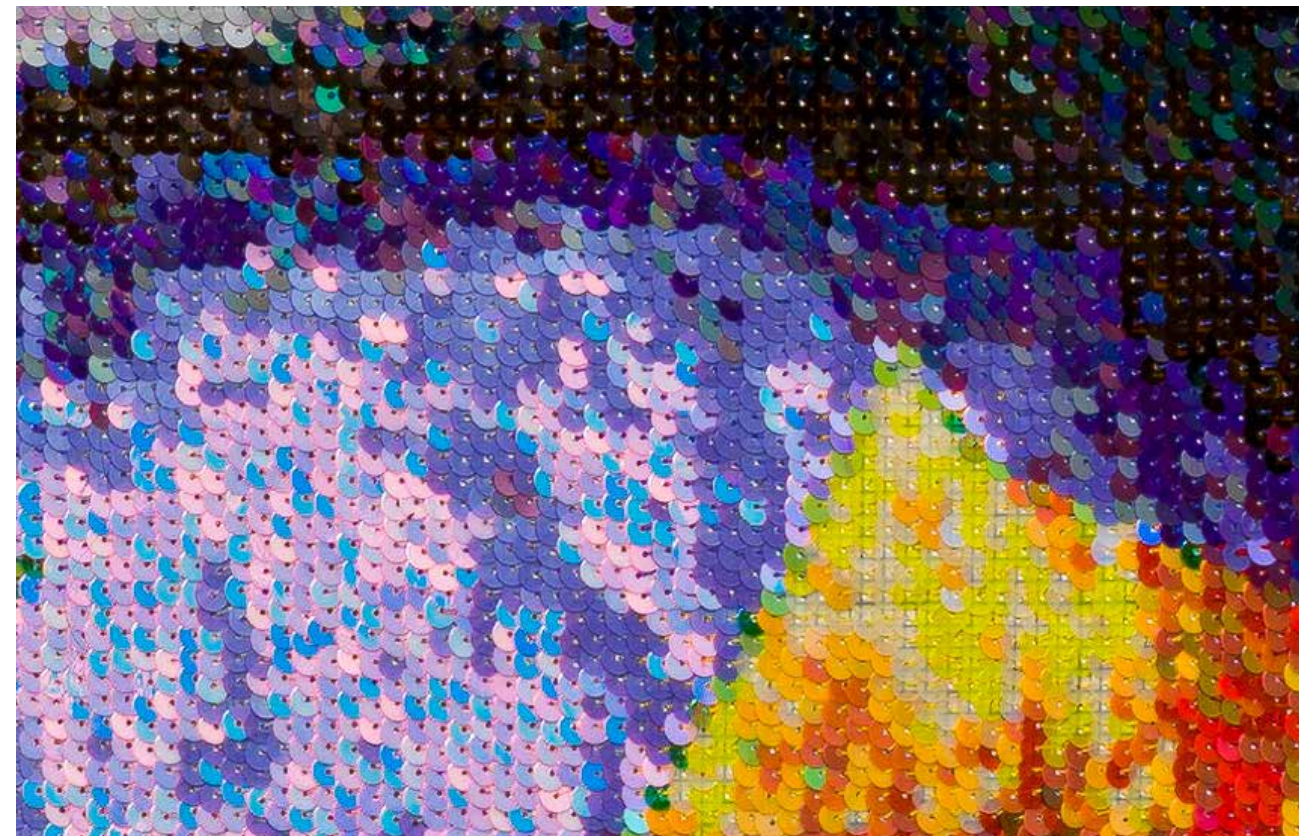
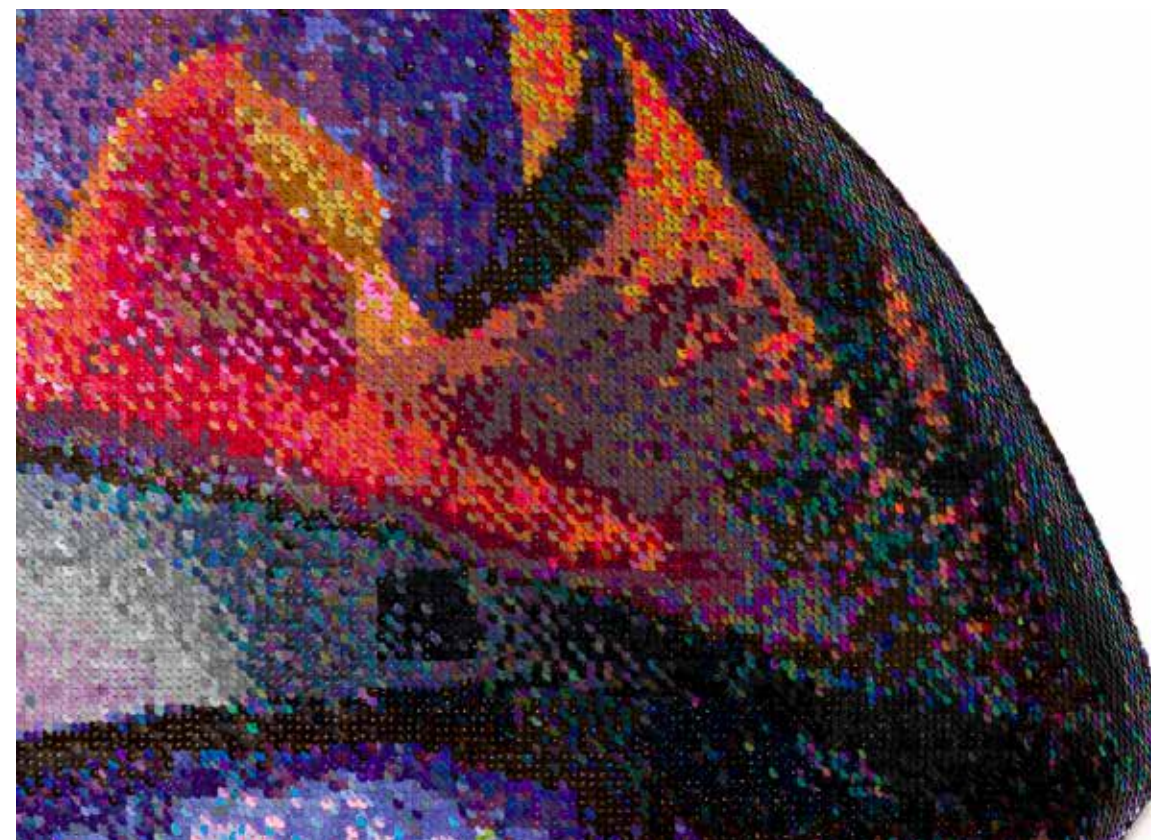
FG: I think my practice changed in many ways: I work with many different people to make my pieces, whether it be the participants in my photoshoots, the creative team that helps me realize the photos themselves or the embroiderers who painstakingly stitch the sequins onto the canvas and my assistants who help with me with my nail sculptures. The lockdown made it almost impossible to work with all of these people in the same way, so we had to find ways of evolving my practice that suited all the team players and kept everyone safe.

The most frustrating aspect of the lockdown was that my 'art supplies' and resources became harder to come by, so I had to learn patience as well as find new ways to work with the materials I could get a hold of and delve deeper into what I could achieve with them. It forced me to become more experimental and focused upon specific materials.

Most importantly it affected the way I researched and found inspiration for my work. Before the pandemic hit, I had always responded to what I saw and experienced in my immediate surroundings. During lockdown, I turned to social media platforms and entered into the digital rabbit holes of Instagram, Onlyfans, and Youtube to experience how they influenced our sense of self when in isolation.

I learned that I could live without things like materials and on-hand assistance in the studio if I could find new ways of working. The one thing I learned I could not live without was the act of making work itself and to the same extent having somewhere to put it, for example to exhibit it. I missed having an "audience" and the excitement of making a new piece for a show or a collector. I discovered I did not like making work in isolation, particularly knowing it was for me alone. The shutdowns made me realize how co-dependent my artmaking process is and how important it was to have my work received by an audience.





***Flaming Lips***

2021

Hand-stitched sequins, canvas, foam, MDF

37 5/8 x 55 1/8 x 4 3/8 in.

95 x 140 x 11 cm.

Edition of 3





**HZ: Let's discuss the origins of your interest in the sequin as a medium. Historically, women artists that employed shiny "craft" elements like glitter, glass beads, metallic fabric that come to mind are fellow 50 CWA artists Mickaelene Thomas, Marilyn Minter and Stephanie Hirsch, as well as Liza Lou, Lynda Benglis and Beverly Semmes. When did you first start using sequins in your work and what attracted you to them?**

FG: My mother is a dressmaker and quilter and taught me how to sew when I was growing up. As a result, I have always been drawn to craft and sewing techniques. I am perpetually inspired by and in awe of the time crafts-people, artists and designers spend on perfecting their techniques in order to make objects that are so easy on the eye - a magical transformation that is surreptitious and subtle, but also spectacular.

When I was studying art in the late 90's I became interested in surface and subtext, and how they can be a metaphor for life. As women, so many of us devote large amounts of time on improving our appearances, in hopes of looking a certain way in order to detract people from what lies beneath and to mask our true emotions: that things that are messy, uncomfortable and complicated. I started working with beads and sequins in the early 2000's because they were props that women used to adorn themselves with as a kind of camouflage or armor. I coupled these materials with the repetitive and time-consuming practice of hand-stitching in order to symbolize how our day-to-day routines and concerns can turn into obsessions and neuroses.

**HZ: Formally, there is a "magical", elusive aspect (as the namesake of your show implies) to using a medium like a sequin to make a painting. Their innate reflective, effervescent quality makes each composition fungible in the sense that they appear different in different light, not unlike makeup. How challenging would you say it was to capture this transformative process?**

FG: I often think of the sequins I use as "paint" and that I am a painter. I believe the main reason painting is so well respected and admired is because it is so hard to master; a painter can spend their whole life painting and still feel there is more to learn. Undoubtedly, making a great painting is a delicate recipe of skills, intuition and magic. Subsequently, the

same can be said of painting with sequins. I have been working with sequins for almost two decades now, and I have learned a lot about them as a medium and have come to understand the nature and idiosyncrasies of certain colors and finishes. There are some colors, such as a soft olive green or a dusty lilac, that I love putting in a work in unexpected places to lift the piece or surprise the eye, and there are other hues of orange and yellow that I am cautious of - they have a tendency to dominate or muddle a work. Sometimes I take risks, which don't pay off; and other times I play it safe and that doesn't work either. But then there are the times that a magical transformation takes place and I can't take my eye off the work, and that makes the challenging aspects of the process so worthwhile. They seem to develop their own rhythmic pulse by looking different every minute of the day.

**HZ: Sequins also straddle the fashion world by exploring the relationship between craft and fine art. I find it very fitting that you chose to recreate a tattoo in *Big Eyes, 2021* which have become icons of alternative culture. Tattoos are also obsessive forms of self-expression, similar to makeup, which taps into a visual depiction of an idea of oneself. That said, how important was it to you to recreate and include the tattoo in this work?**

FG: Speaking candidly, it was a surprise to me when the model came through dressed in her costume revealing these two intricate and wonderful octopus tattoos on each thigh. We instantly decided to embrace the moment and feature one of the tattoos. It was very important to me to capture the integrity of the design because, as you point out, tattoos are a form of self-expression that have exploded into mainstream culture over the last 20+ years.

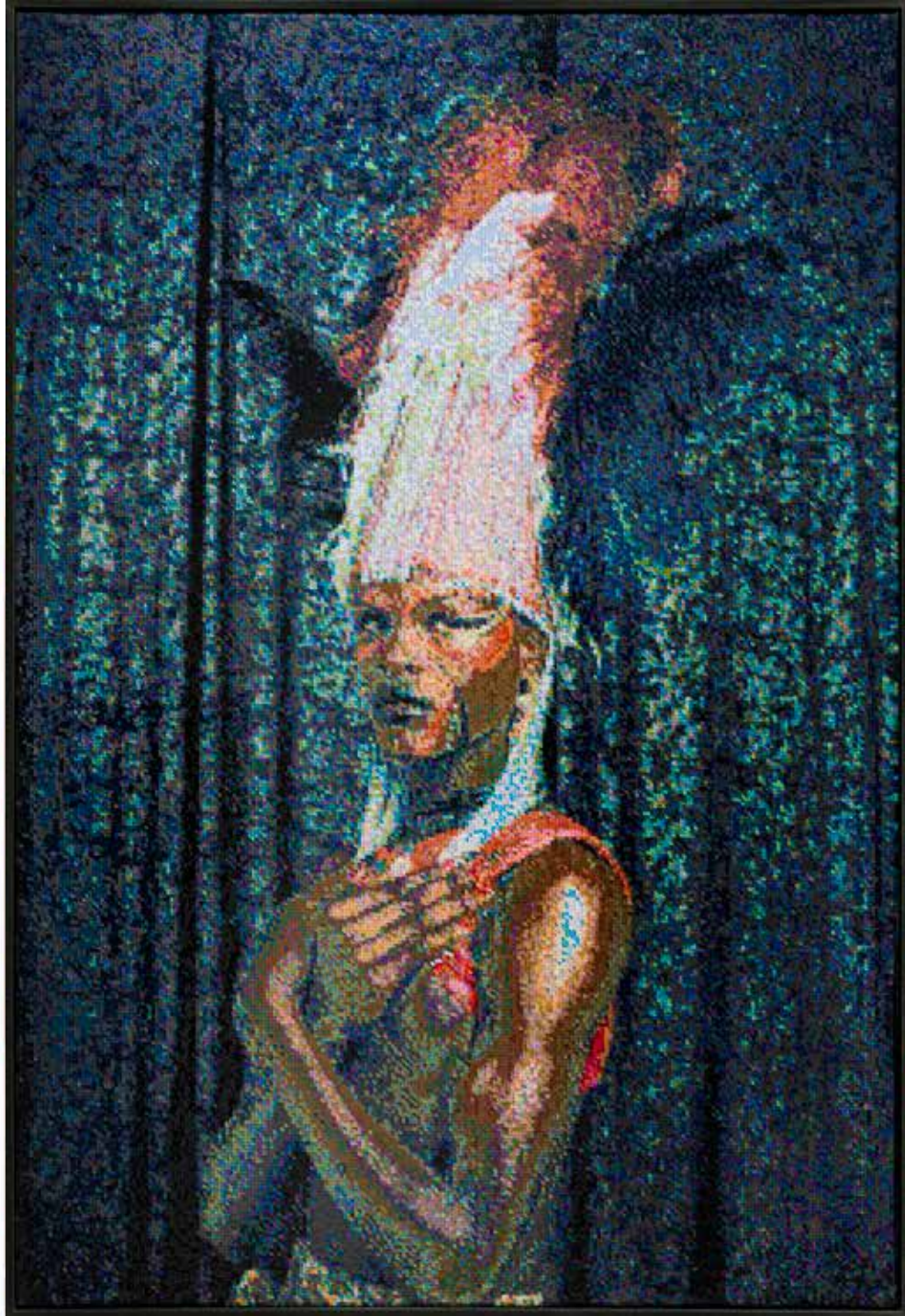
I think the unprecedented discovery of the model's tattoo was an example of how unexpected things can happen and how, if you are open to them, they can help transport a work to a new realm. In my opinion, that tattoo makes the composition much more compelling and 'real'. It has also made me think about tattoo culture and how it taps into a visual depiction of an idea of oneself. There may be more tattoos in my future sequin paintings!



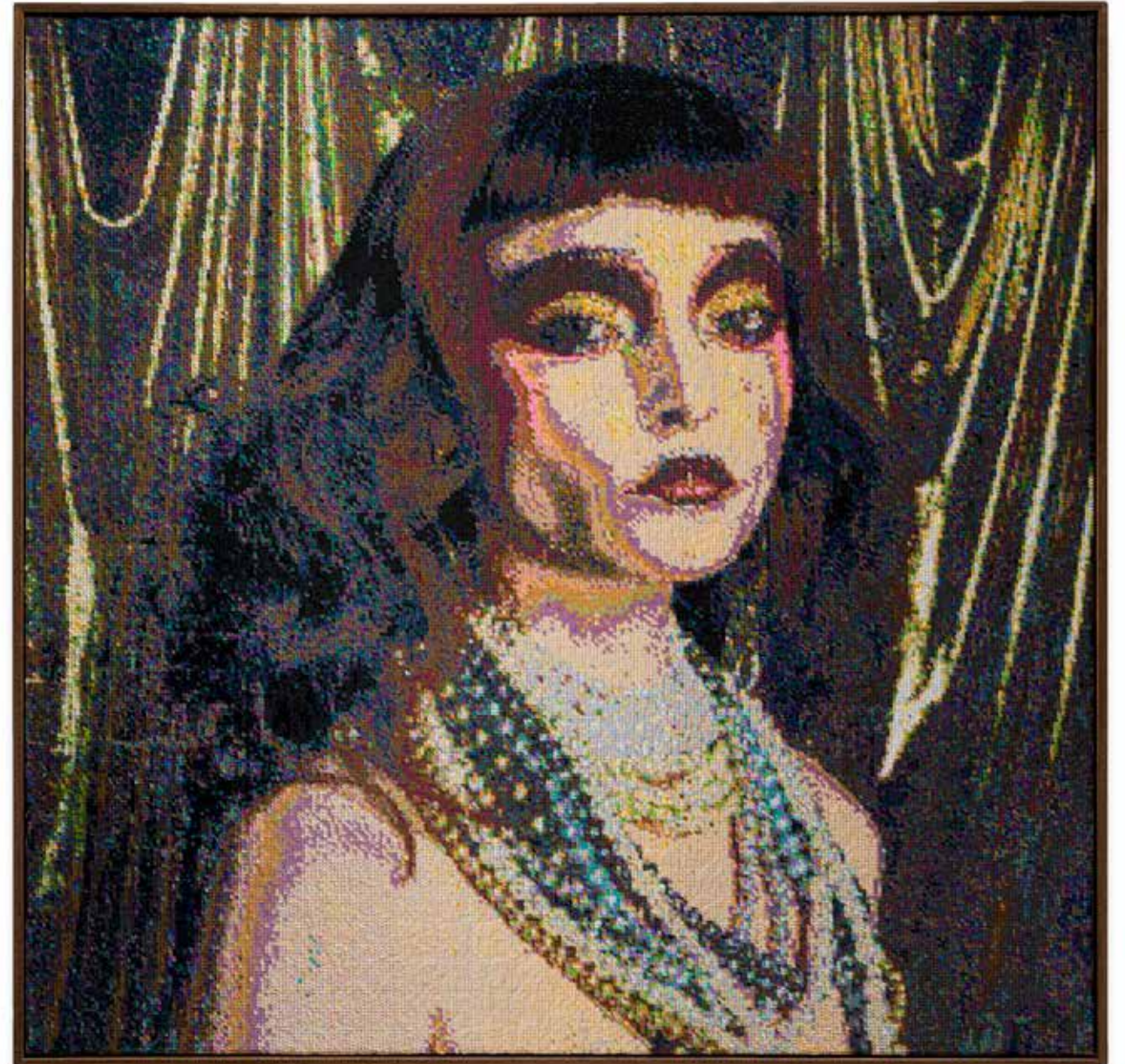


**Big Eyes**  
2021  
Hand-stitched sequins on canvas  
60  $\frac{7}{8}$  x 43  $\frac{3}{4}$  x 2  $\frac{3}{4}$  in.  
154.5 x 111 x 7 cm.  
Unique





**Extra**  
2021  
Hand-stitched sequins on canvas  
60 <sup>5</sup>/<sub>8</sub> x 42 <sup>1</sup>/<sub>8</sub> x 4 <sup>3</sup>/<sub>8</sub> in.  
154 x 107 x 11 cm.  
Unique



**Girl in the Pearl Necklaces**  
2021  
Hand-stitched sequins on canvas  
49 <sup>1</sup>/<sub>4</sub> x 48 x 2 <sup>3</sup>/<sub>4</sub> in.  
125 x 122 x 7 cm.  
Unique

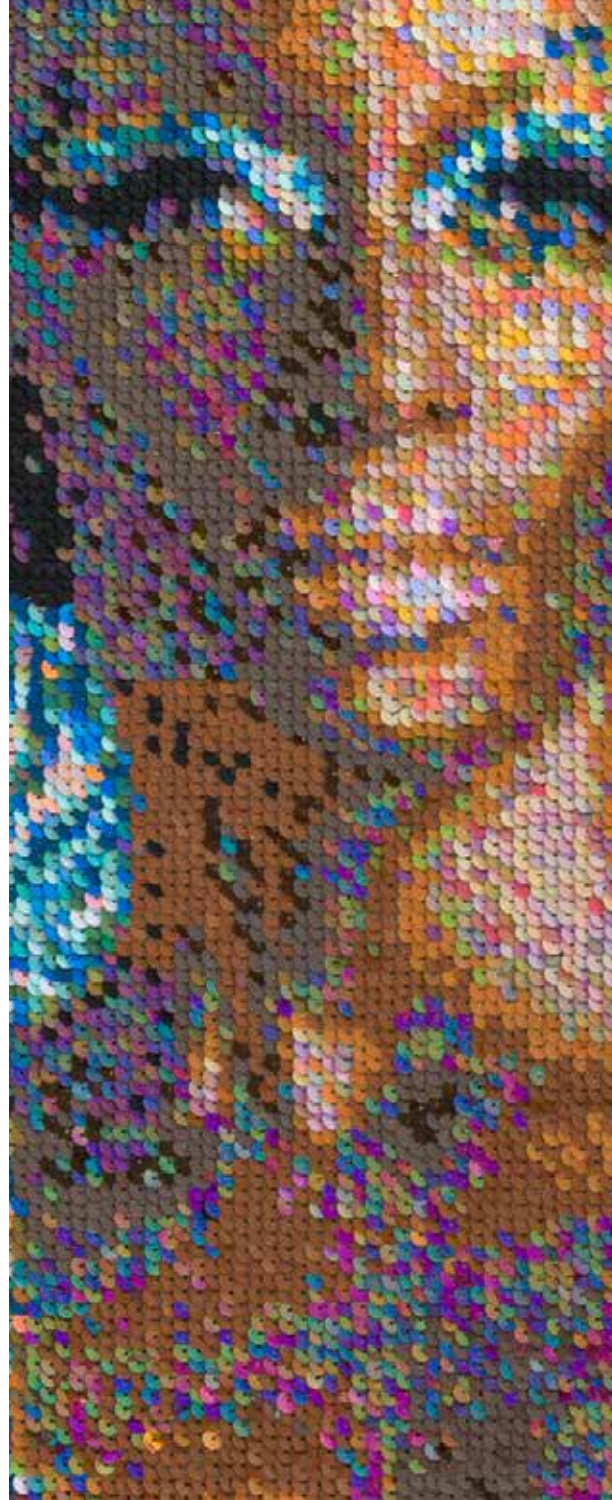




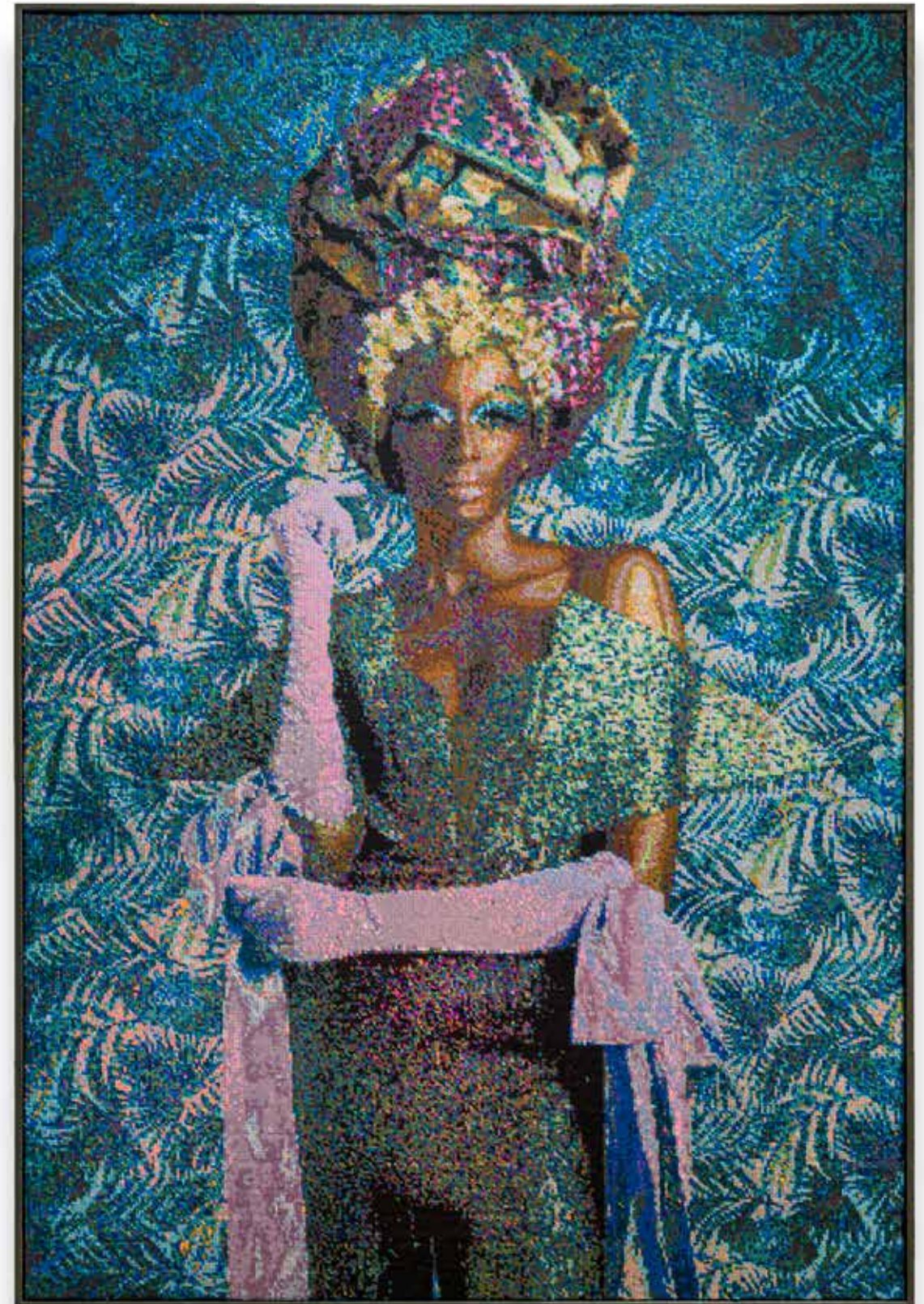








**Queen**  
2021  
Hand-stitched sequins on canvas  
78 <sup>3</sup>/<sub>4</sub> x 54 <sup>3</sup>/<sub>8</sub> x 2 <sup>3</sup>/<sub>4</sub> in.  
200 x 138 x 7 cm.  
Unique







*Dressed for a Cold Day Out*

2021

Hand-stitched sequins on canvas

55 1/8 x 37 3/8 x 2 3/4 in.

140 x 95 x 7 cm.

Unique



**HZ: The pandemic pushed the extreme makeover trend out of a niche culture directly into mainstream. I find that trend happens often with “new” or “innovative” initiatives. Such as Pointillism with Seurat or Cubism with Picasso, which eventually became widely accepted by the art world. Chronicling this subculture which takes place entirely in isolation recalls a more “feminized” style of art that renders the domestic/private space (i.e. Mary Cassatt, In the Loge) while simultaneously empowering The Gaze and the act of looking. When it comes to online culture, how much of a role do you think The Gaze plays here?**

FG: The Gaze and specifically The Female Gaze have always been core topics in my work. Historically women have not been empowered by the way they have been portrayed – as art critic John Berger wrote in 1972:

“Men act and women appear. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object – and most particularly an object of vision: a sight.”

I think that this power imbalance is one of the main reasons that artists who are women, identify as women and those that belong to minority groups often use their own bodies in their work. It is a way of asserting ownership and power over themselves and their image; how they choose to use their body and how they choose to be seen. I believe that is what is so important: intention, choice and ownership.

I also think that online culture has catapulted the ownership and manipulation of The Gaze even further – online platforms offer some kind of safety in their perceived privacy and anonymity, and they also allow people to break free of perceived ideas of who they should be and allow to them to explore who they would like to be more freely. The phone acts as a mirror and a fourth wall – separating and protecting the performer as they explore the very intimate act of self-discovery. There is complicity at play, which is interesting because watching becomes an act just as much as performing does. For me, social media and online platforms are all about The Gaze and exploring our preconceived notions of what The Gaze is, what a woman is, what a man is, what transgender is...etc.

**HZ: The *Lip Glitz* sculptures have a musical sensibility given the position of the lips around the mouth and their catchy titles like *Snarling Seduction* and *Flaming Lips*. They also have an ephemeral quality that recalls Instagram feeds with AR filters where one**

**can see themselves wearing different shades of lipstick. That said, how do you think information is digested through a “post-pandemic” lens when it comes to the position and location of the artwork? Not unlike a billboard on a highway in the middle of nowhere versus a crowded city, do you think there is more impact for the viewer when looking at a work in person on a gallery wall, or do you think there is more impact when viewing a work on a social media feed with captions and comments?**

FG: The sequin lips of the *Lip Glitz* series appear as inflated beauty spectres on the walls of the gallery mimicking the trending imagery of makeup blogs and Instagram feeds. These inflated disembodied lips have been central to the beauty canon for decades – they have always appeared in glossy magazines, advertisements and on billboards as the signifier of the desirable body: the unattainable mirage of perfection that teases and taunts us.

While growing up, I found myself seduced by the plump sticky pink and red lips in my older sister’s magazines. They represented maturity and adulthood, because being allowed to wear makeup, and particularly applying lipstick, symbolized the transition from girlhood to womanhood. Wearing lipstick was a rite of passage in the sense that you were no longer innocent; you were desirable and kissable.

As an adult woman, the mouth has come to symbolize so much more than feminine desirability to me. It is both a site of vulnerability and strength: a hole that can be violated and exploited but also an instrument for change and resistance. The mouth can shout, protest, spit and bite: it is the quintessential symbol of the uncontrollable feminine. The pretty shade of fuchsia that has been applied makes them no less dangerous; perhaps it makes them more so because they are so seductive and misleading.

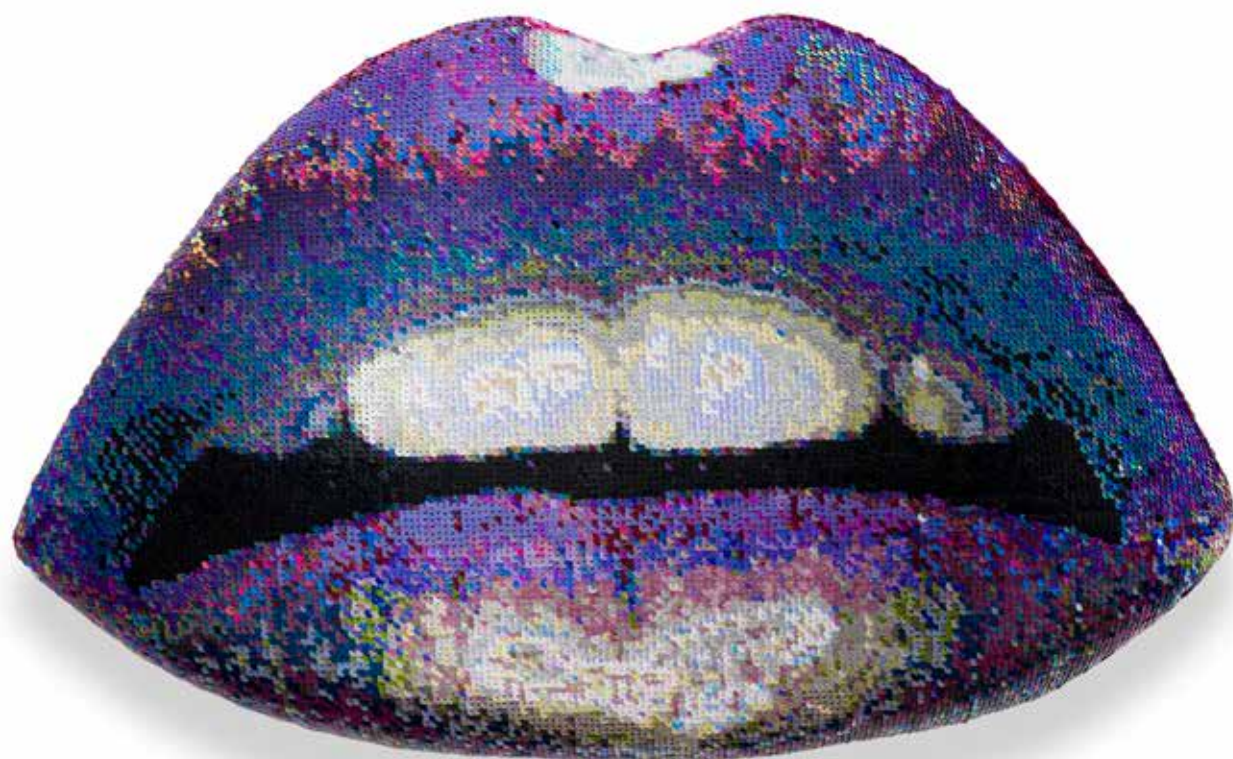
Conceptualizing and executing these emblems into enormous sequined reliefs that ripple and shimmer, and refuse to hold their form whilst remaining disembodied (w)holes, makes them both iconic and ironic. The lips may sit quietly and invitingly on wall but they are full of underlying tension: they have the latent potential to bite, lick, spit or kiss.

All of the works in this exhibition have a physical and tactile quality that can never be truly understood and appreciated as a photograph on a small screen. A good example of this is the engorged three-dimensionality of lips of the *Lip Glitz* series. The small screen acts as a virtual portal to transport one’s imaginary self to another place and time in our locked down lives, but it can never replace the experience of actually being with the works and how the light dances across them and plays with the viewer.









***Violet Dream***

2021

Hand-stitched sequins, canvas, foam, board

31 1/2 x 19 3/8 x 3 3/4 in.

80 x 49 x 9.5 cm.

Edition of 3



***Mmmm***

2021

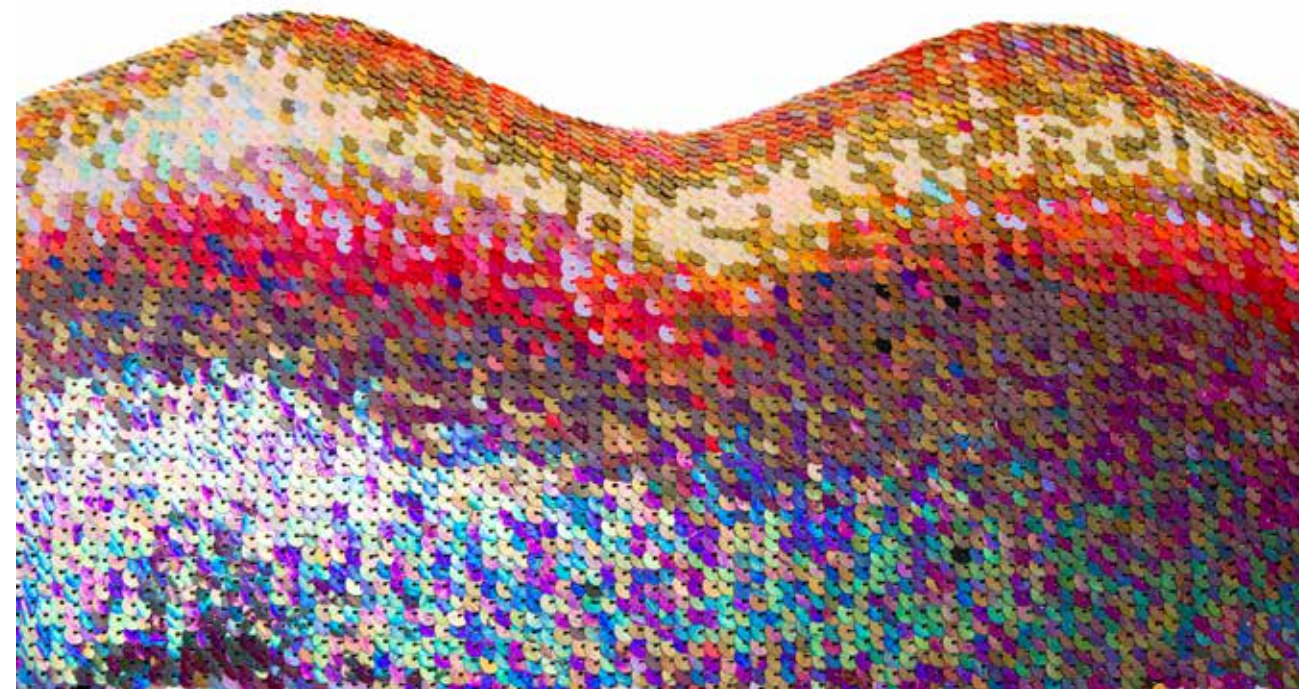
Hand-stitched sequins on canvas, foam, board

24 7/8 x 35 x 4 1/8 in.

63 x 89 x 10.5 cm.

Edition of 3





***Amber Allure***

2021

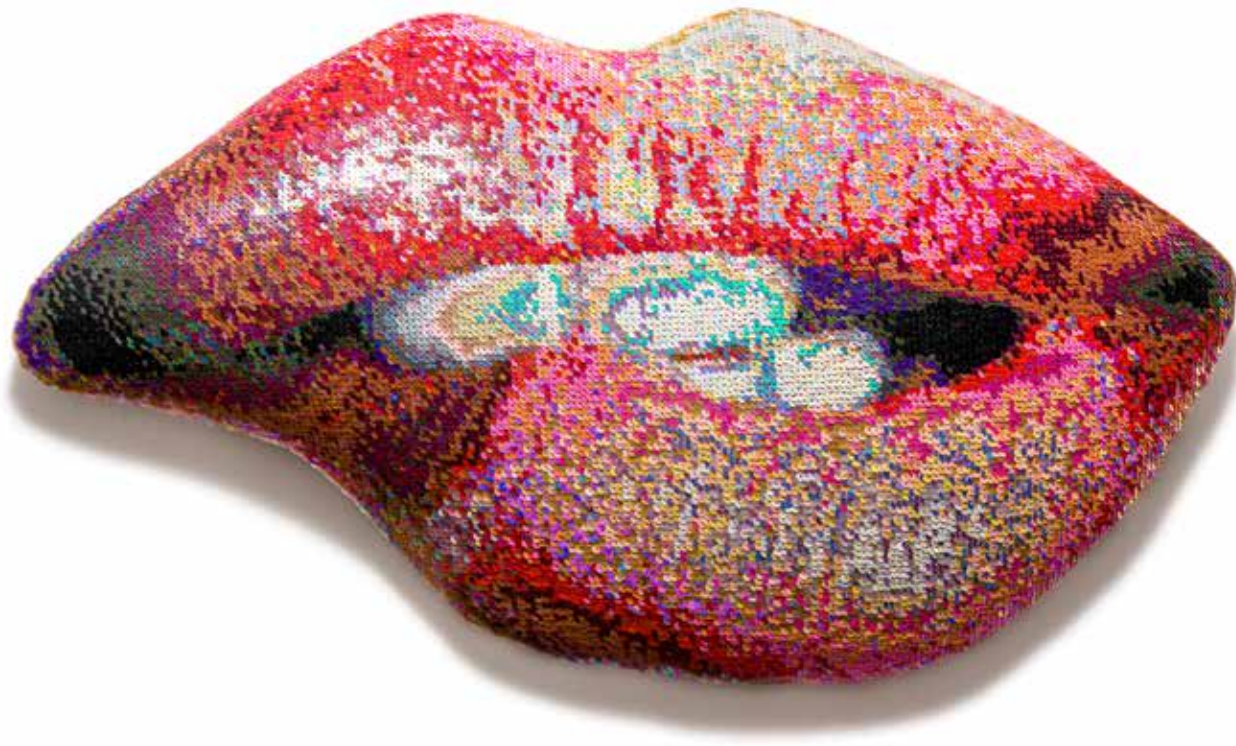
Hand-stitched sequins, canvas, foam, MDF

21 <sup>5</sup>/<sub>8</sub> x 37 <sup>3</sup>/<sub>8</sub> x 4 <sup>3</sup>/<sub>8</sub> in.

55 x 95 x 11 cm.

Edition of 3





***Tasty Tasty***

2021

Hand-stitched sequin on canvas and foam

14 1/2 x 26 3/8 x 2 3/8 in.

37 x 67 x 6 cm.

Edition of 3



***Snarling Seduction***

2019

Hand-stitched sequins, canvas, foam, MDF

42 1/8 x 29 1/2 x 3 1/2 in.

107 x 75 x 9 cm.

Edition of 3







**HZ: Your knotted sculptures made out of acrylic nails resemble twisted appendages that whip and slither the second you look away. Imbued with flinty titles like *Black Crackle* and *Super Maleficence*, they come across as symbols of cultural struggles that are unresolved and in need of detangling. It also makes the viewer wonder how deep the knots lay beneath the surface. What might this series say if it could speak?**

FG: Individually, each artificial fingernail used in the nail sculptures is a rigid, temporary, and dispensable object. When combined, they become organic, seemingly living forms that defy their inanimate composition. Pieces like *Incarnadine Brilliance* and *Black Crackle* take on the contours of a serpentine mating game, multiple attenuated bodies entangled in an ecstatic orgy.

Writer Fay Jackson wrote about these works after seeing them in person:

“While they appear sumptuous and seductive, the sheer variety of bright colours and tendrils result in an appearance that is somewhat frightening – these works possess a definite venomous quality, their shapes and shades confronting the viewer like a vivid warning sign. The term ‘aposematism’ refers to the appearance of an animal that warns its predators of its toxic nature. It’s advertising, in a way, for something that is beautiful, but inherently dangerous. The use of acrylic fingernails references this kind of intoxicating menace. Despite being an extension of the quintessentially attractive female body, nails can scratch and draw blood, especially during the throes of passion (or death). *Incarnadine Brilliance* and *Black Crackle* allude to this aggressive feminine archetype, their brightly-coloured scales a metaphor for the woman I seek to make work about and for: ‘alluring, assertive, repellent, sexual, and abject.’”

*Super Maleficence* and *Pink Proboscis* are in some respects mutations of these already mutated forms. The once tightly-intertwined ouroboros-like shapes have evolved into probing pernicious protusions. These insect or alien-like chromed sculptures turn their attention outwards: sniffing the air, investigating our world before they start slithering or flaying about, growing and colonizing their surrounds. These works, with their metallic wet sheen, have a latent kinetic tension and at times appear inquisitive, mischievous or even threatening by nature.

My sculptural series draws to mind Donna Haraway’s *Cyborg Manifesto* where she offers a utopian dream of a fusion between animal and machine in a monstrous world without gender and,

“Highlights specific problematic dualisms of self/other, culture/nature, male/female, civilized/primitive, right/wrong, truth/illusion, total/partial, God/man (among others). She explains that these dualities are in competition with one another, creating paradoxical relations of domination (especially between the One and the Other).” [[https://en.wikipedia.org/wiki/A\\_Cyborg\\_Manifesto](https://en.wikipedia.org/wiki/A_Cyborg_Manifesto)].

My new three-dimensional banners, made from chrome acrylic fingernails, reference another series of two-dimensional hand-stitched sequin banners from 2007 which were based upon sayings body builders repeated to themselves while training to motivate themselves to work harder and aim for perfection. The slogans emblazoned upon these sculptural banners have the throwaway snappiness of song lyrics. In fact, “Show me your teeth” comes from a song written by Lady Gaga who says it means: “Tell me the truth”, or perhaps, a little more naughtily, a reference to oral sex. According to the dictionary it means to “show you have power or authority.” I love how multiple meanings can be extracted from this work, which displayed alongside the sequin portraits could also be a call to smile for the camera.

My banner *A Smile to Hide the Pain* makes reference to the sequin pieces and the obsession people have with taking photographs or ‘selfies’ of themselves. It highlights the fixation people have with presenting a perfect façade, just as makeup can hide blemishes and a smile can hide sadness.

The text on the banners, rendered in chrome nails, reminds me of digital signage with their flickering, impermanent empty messages on constant repeat. Their reflective and shiny surfaces created by the nails laying side by side creates a distorted mirror effect, an endlessly imperfect micro-reflection of the viewer.





***Pink Proboscis***

2021

Acrylic nails, foam, fiberglass, and silicone

45 5/8 x 56 x 31 1/2 in.

116 x 142 x 80 cm.

Unique







*Show Me Your Teeth*  
2021

Chicken wire, batting, fiberglass, acrylic  
nails, silicone

69 <sup>3</sup>/<sub>8</sub> x 31 <sup>1</sup>/<sub>2</sub> x 14 <sup>1</sup>/<sub>4</sub> in.  
176 x 80 x 36 cm.

Unique









***Super Maleficence***

2021

Foam, wire, fiberglass, acrylic nails, silicone

67 <sup>3</sup>/<sub>8</sub> x 49 <sup>1</sup>/<sub>4</sub> x 32 <sup>1</sup>/<sub>4</sub> in.

171 x 125 x 82 cm.

Unique





***Incarnadine Brilliance***

2020

Acrylic nails, foam, fiberglass, and silicone

52 <sup>3</sup>/<sub>4</sub> x 28 <sup>3</sup>/<sub>8</sub> x 18 <sup>7</sup>/<sub>8</sub> in.

134 x 72 x 48 cm.

Unique







***A Smile To Hide the Pain***

2021

Foam, wire, fiberglass, acrylic nails, silicone

38 1/8 x 63 x 12 5/8 in.

97 x 160 x 32 cm.

Unique









***Black Crackle***  
2021  
Acrylic nails, foam, fiberglass, and silicone  
26 <sup>3</sup>/<sub>8</sub> x 31 <sup>1</sup>/<sub>2</sub> x 12 <sup>1</sup>/<sub>4</sub> in.  
67 x 80 x 31 cm.  
Unique









Frances Goodman, 2021

## FRANCES GOODMAN

**B. 1975, JOHANNESBURG, SOUTH AFRICA**  
**LIVES AND WORKS IN JOHANNESBURG, SOUTH AFRICA**

Frances Goodman is a multimedia artist born in Johannesburg, South Africa, who works with objects such as acrylic nails, false eyelashes, sequins, and jewelry to create sculptural and relief works.

By employing these materials and efforts, Goodman's artworks draw attention to popular culture definitions that narrow the possibilities of female identity to extremes of consumption, aspiration, obsession, desire, and anxiety. Though her work reflects a society in which objects can define and burden people, it also celebrates the use of these materials as symbols of empowerment.

Her humorously dark sculptures and installations suggest how both real and perceived self-conscious anxieties play a disproportionate role in governing women's lives. In her examination of beauty conventions and common material possessions, Goodman reveals both the self-imposed and external pressures to conform to societal expectation. Meanwhile, the glossy and sensual surfaces of her sculptures capture the underlying libidinal energy that motivates consumption with the gleaming, metallic glint of nail polish.

She obtained a Master's Degree in Fine Arts from Goldsmiths College at the University of London in 2000. Goodman holds a Laureateship from the Hoger Instituut voor Schone Kunsten (HISK) in Antwerp, Belgium. She was a recipient of the Cecily Brown Fellowship for Outstanding Woman Artists in 2014 and took part in The Fountainhead Residency Programme in Miami, USA, in 2015. Frances Goodman cemented her practice with the presentation of her debut solo exhibition, *Intimate/Inanimate Moments* in 2003 at The Process Room, Irish Museum of Modern Art in Dublin. She has since exhibited extensively in South Africa and internationally. Recent solo exhibitions include; *Uneventful Days* at SMAC Gallery in Cape Town in 2020, South Africa; *Spit/Swallow*, at Galleri SPECTA, in Copenhagen, Denmark, in 2018; *Beneath Her* at Richard Taittinger in New York City, USA in 2017 and *Rapaciously Yours*, Richard Taittinger Gallery in New York, USA, 2016; *Let Down Your Hair*, curated by Jennie Lamensdorf as part of the (TEI) Art-in-Buildings Programme in New York, USA; *Lick It*, Walgreens Art Windows, Art Center South Florida, in Miami, USA, all in 2015; and *The Sweetest Ride* at TM Projects, in Geneva, Switzerland in 2014.



## FRANCES GOODMAN

### BIOGRAPHY

B. Johannesburg, South Africa 1975  
Lives and works in Johannesburg, South Africa

### EDUCATION

2003 Laureate of the Higher Institute for Fine Arts, (HISK), Antwerp, Belgium.  
2000 Master of Arts Degree: Fine Art, Goldsmiths College  
University of London, London, UK.  
1999 Postgraduate Diploma, Goldsmiths College, University of London, London, UK.  
1997 Bachelor of Arts Degree: Fine Art, Honors, University of The Witwatersrand (WITS), Johannesburg, South Africa.

### SELECTED SOLO EXHIBITIONS

2021 *Summer Focus: Frances Goodman*, Galleri SPECTA, Copenhagen, Denmark.  
*TRANSMOGRIFIED*, Richard Taittinger Gallery, New York, USA.  
2020 *Uneventful Days*, SMAC Gallery, Cape Town, South Africa.  
*Viewing Room*, SMAC Gallery, Cape Town, South Africa.  
2019 CHART Art Fair (Gallery Specta), Kunsthall Charlottenborg, Copenhagen, Denmark.  
MiArt (SMAC Gallery), Fiera Milano City, Milan, Italy.  
2018 *Offstage*, SMAC Gallery, Johannesburg, South Africa.  
Dallas Art Fair (SMAC Gallery), Fashion Industry Gallery, Dallas, USA.  
*Spit/Swallow*, Galleri SPECTA, Copenhagen, Denmark.  
*Giant Nails*, Indigo Hotel, New York City, USA.  
2017 *Beneath Her*, Richard Taittinger Gallery, New York, USA  
2016 *Degreened*, SMAC Art Gallery, Cape Town, South Africa.

1:54 Contemporary African Art Fair (Richard Taittinger Gallery), New York City, USA.  
*Rapaciously Yours*, Richard Taittinger Gallery, New York City, USA.2015  
*Lick It*, Windows@Walgreens, ArtCenter/ South Florida, Miami, USA.  
*Let Down Your Hair*, Art-in-Buildings (AiB), New York City, USA.  
2014 *Nail Her*, Goodman Gallery, Johannesburg, South Africa  
*The Sweetest Ride*, TM Projects, Geneva, Switzerland  
2013 *Sub Rosa*, Goodman Gallery, Johannesburg, South Africa  
*Cars and Girls*, WHATIFTHEWORLD Gallery, Cape Town  
2012 *Touched*, (Art) Amalgamated, New York  
2011 *Goodman Garage*, Westdene, Johannesburg, South Africa  
*Forever*, NSA Gallery, Durban, South Africa  
*Till Death Us Do Part*, Goodman Gallery, Johannesburg, South Africa  
2010 *Keeping Up Appearances*, Aeroplastics Contemporary, Brussels, Belgium.  
2009 *Morbid Appetites*, Goodman Gallery Cape, Cape Town  
2008 *Careless Whispers*, Galleri Specta, Copenhagen  
*Young Guns*, Project Space, Aeroplastics, Brussels Art Fair, Brussels  
2007 *Wishful Thinking*, Goodman Gallery, Johannesburg, South Africa  
2005 *Petite Mort*, Goodman Gallery, Johannesburg, South Africa  
2004 *Wanting*, KULAK, University of Kortrijk, Belgium  
*David*, Gallery in the Round, SA National Festival of the Arts, Grahamstown, South Africa  
2003 *Intimate/Inanimate Moments*, The Process Room, Irish Museum of Modern Art, Dublin, Ireland.  
2000 *Frances Goodman and Moshekwa Langa at the Goodman Gallery*, Goodman Gallery, Johannesburg, South Africa. Johannesburg, South Africa

### SELECTED GROUP EXHIBITIONS

2021 **[upcoming]** "Ubuntu, a Lucid Dream", Palais de Tokyo, Paris, France.  
In Conversation, Everard Read, Cape Town, South Africa.  
2020 *Romancing The Mirror*, MOCA Jacksonville, Florida, USA.  
*MY BODY, MY RULES*, PAMM, Miami, USA.  
*CHART Decentralised*, Galleri Specta, Copenhagen, Denmark.  
*A Show of Solidarity*, SMAC Gallery, Cape Town, South Africa.  
*Matereality*, Iziko South African National Museum, Cape Town, South Africa.  
Investec Cape Town Art Fair (SMAC Gallery), Cape Town International Convention Centre (CTICC), Cape Town, South Africa.  
*Making of Ourselves*, BKHz, Johannesburg, South Africa.  
*Proto*, A4 Art Foundation, Cape Town.  
2019 *Africa Alive*, Galerie Osenat, Paris, France.  
Artissima (SMAC Gallery), Oval Lingotto Fiere, Turin, Italy.  
FNB Art Joburg (SMAC Gallery), Sandton Convention Centre, Johannesburg, South Africa.  
*Hoping, Longing, Dreaming*, Gallery SPECTA, Copenhagen, Denmark.  
Ampersand Foundation Award 21 Years Celebration Exhibition, University of Johannesburg Art Gallery (JAG), Johannesburg, South Africa.  
*Roosevelt Private Views*, Aeroplastics, Brussels, Belgium.  
1:54 Contemporary African Art Fair (Richard Taittinger Gallery), New York City, USA.  
*Delicate Industry*, Richard Taittinger Gallery, New York City, USA.  
*I Am... Contemporary Women Artists of Africa*, National Museum of African Art Smithsonian Institution, Washington, USA.  
*Material Insanity*, Museum of African Contemporary Art Al Maaden (MACAAL), Marrakech, Morocco.  
*GrowBox Art Project*, African Artists for Development (AAD) Incubator Programme, Zeitz Museum of Contemporary Art Africa

(MOCAA), Cape Town, South Africa.  
Investec Cape Town Art Fair (SMAC Gallery), Cape Town International Convention Centre (CTICC), Cape Town, South Africa.  
2018 *Communicate*, Galleri Specta, Copenhagen, Denmark.  
*Wish You Were Here*, SMAC Gallery, Cape Town, South Africa.  
FNB Joburg Art Fair (SMAC Gallery), Sandton Convention Centre, Johannesburg, South Africa.  
*I SEE YOU*, SCAD Museum of Art, Savannah, Georgia.  
*OFF-SPRING: New Generations* [Travelling Exhibition], 21C Museum, Lexington, USA.  
*Not A Single Story*, NIROX Foundation Sculpture Park in collaboration with the Wanås Foundation, Johannesburg, South Africa.  
*The Red Hour*, curated by Simon Njami, Dak'Art: African Contemporary Art Biennale, Dakar, Senegal.  
artmonte-carlo (SMAC Gallery), Grimaldi Forum Monaco, Monte Carlo, Monaco.  
Investec Cape Town Art Fair (SMAC Gallery), Cape Town International Convention Centre (CTICC), Cape Town, South Africa.  
*The Future is Female* [Travelling Exhibition], 21C Museum Hotel Cincinnati, Cincinnati, USA.  
2017 1:54 Contemporary African Art Fair (SMAC Gallery), London, UK.  
*All Things Being Equal*, Zeitz Museum of Contemporary Art Africa (MOCAA), Cape Town, South Africa.  
*X: Part III*, SMAC Gallery, Stellenbosch, South Africa.  
*Beauty and its Beasts*, Durban Art Gallery, Durban, South Africa.  
*Art Work: An Exploration of Labor*, Art-in-Buildings (AiB), Ghent, USA.  
*X: Part II*, SMAC Gallery, Stellenbosch, South Africa.FNB Joburg Art Fair, (SMAC Gallery), Sandton Convention Centre, Johannesburg, South Africa.  
Art Rotterdam (Galleri SPECTA), Van Nellefabriek, Rotterdam, Netherlands.  
The ARMORY SHOW (SMAC Gallery), Piers



	92 and 94, New York City, USA. Contemporary Istanbul (SMAC Gallery), Istanbul Congress Center, Istanbul, Turkey. <i>OFF-SPRING: New Generations</i> , 21c Museum Hotel Oklahoma City, Oklahoma City, USA. <i>Pop Stars! Popular Culture and Contemporary Art</i> , 21c Museum Hotel Louisville, Louisville, USA. CHART Art Fair, (Galleri SPECTA), Kunsthal Charlottenborg, Copenhagen, Denmark. <i>Le Jour Qui Vient</i> , curated by Marie-Ann Yemsi, Galerie des Galeries at Galeries Lafayette, Paris, France.		Museum of African Art, <i>Washington DC, USA</i> . <i>TWENTY: Contemporary Art from South Africa</i> , [Travelling Exhibition], curated by Gordon Freud & Hank Forman, Pretoria Art Museum, Pretoria, South Africa; University of Johannesburg Art Museum, Johannesburg, South Africa. <i>Money Makes the World Go Round</i> , Galleri SPECTA, Copenhagen, Denmark. Nirox Winter Sculpture Fair, Nirox Foundation Sculpture Park, Johannesburg, South Africa.		<i>Touched</i> , (Art)Amalgamated, New York City, USA. <i>Spring Open Studios</i> , International Studio & Curatorial Program (ISCP), New York City, USA. Art Brussels (Aeroplastics Contemporary), Tour & Taxis, Brussels, Belgium. <i>Fireflies</i> , Aeroplastics Contemporary, Brussels, Belgium. <i>Advance/...Notice</i> , Goodman Gallery, Johannesburg, South Africa.ca		FNB Joburg Art Fair (Goodman Gallery), Sandton Convention Centre, Johannesburg, South Africa. The ARMORY SHOW (Goodman Gallery), Piers 92 and 94, New York City, USA. <i>That's All Folks</i> , Bruges Stadhallen, Bruges, Belgium. Art Basel Miami Beach (Goodman Gallery), Miami, USA. <i>To Die For</i> , Tres Bien Shop, Malmo, Sweden. <i>Sphères</i> , (Goodman Gallery), La Moulin, Paris, France. Art Brussels (Aeroplastics Contemporary), Tour & Taxis, Brussels, Belgium.
2016	<i>The Future is Female</i> , 21c Museum Hotel Louisville, Louisville, USA. <i>Herselves</i> , Blueproject Foundation, Barcelona, Spain. <i>Summer Show '16</i> , SMAC Gallery, Stellenbosch, South Africa. <i>Forever</i> , BUBOX, Kortrijk, Belgium. <i>Defilages</i> , 100 Titres Gallery, Brussels, Belgium. FNB Joburg Art Fair (SMAC Gallery), Sandton Convention Centre, Johannesburg, South Africa. <i>UPSTART/STARTUP</i> , SMAC Gallery, Johannesburg, South Africa. Cape Town Art Fair (SMAC Gallery), Cape Town International Convention Centre (CTICC), Cape Town, South Africa.	2014	Art Basel Miami Beach (Goodman Gallery), Miami, USA. <i>The Remarkable Lightness of Being</i> , Aeroplastics Contemporary, Brussels, Belgium. <i>Divine Comedy: Heaven, Purgatory and Hell Revisited By Contemporary African Artists</i> , [Travelling Exhibition], curated by Simon Njami, Savannah College of Art and Design Museum of Art (SCAD), Savannah, USA; Museum für Mordern Kunst (MMK), Frankfurt, Germany. <i>TWENTY: Contemporary Art from South Africa</i> , [Travelling Exhibition], curated by Gordon Freud & Hank Forman, Turchin Centre for the Visual Arts, Boone, USA. FNB Joburg Art Fair (Goodman Gallery), Sandton Convention Centre, Johannesburg, South Africa. <i>Shop Front and Centre, Infecting the City:</i> Public Arts Festival, Cape Town, South Africa.	2011	<i>He! Bevoerd Bos (The Enchanted Forest)</i> , Sint- Maria-Aalter, Aalter, Belgium. <i>Not Human</i> , Nor Stone, Iziko South African National Gallery, Cape Town, South Africa. <i>EAT ME</i> , Goodman Gallery, Cape Town, South Africa. <i>Horizon 2</i> , CultuurCentrum Brugge, Bruges, Belgium. <i>El Mapa: Cartografias Criticas</i> , Medellín Museum of Modern Art, Medellín, Colombia. Art Dubai (Goodman Gallery), Dubai, UAE. The ARMORY SHOW (Goodman Gallery), Piers 92 and 94, New York City, USA. <i>Luxury and Degradation</i> , Galerie Tanit, Munich, Germany.	2009	<i>Beauty and Pleasure in South African Contemporary Art</i> , curated by Senele Wendt, The Stenersen Museum, Oslo, Norway. Art Basel (Goodman Gallery), Messe Basel, Basel, Switzerland. The ARMORY SHOW (Goodman Gallery), Piers 92 and 94, New York City, USA. FNB Joburg Art Fair (Goodman Gallery), Sandton Convention Centre, Johannesburg, South Africa. Art Brussels (Aeroplastics Contemporary), Tour & Taxis, Brussels, Belgium.
2015	<i>The 'F' Word: Feminism in Art</i> , The Untitled Space, New York City, USA. <i>LUSH</i> , SMAC Gallery, Stellenbosch, South Africa. <i>Princess in the Veld</i> , The Klein Karoo Nasionale Kunstefees (KKNK), Oudtshoorn, South Africa. CHART Art Fair (Galleri SPECTA), Kunsthal Charlottenborg, Copenhagen, Denmark. ARTISSIMA (SMAC Gallery), The Oval - Lingotto, Turin, Italy. <i>Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary African Artists</i> , [Travelling Exhibition], curated by Simon Njami, Smithsonian National	2013	FIAC (Foire Internationale d'Art Contemporain), (Goodman Gallery), Grand Palais, Paris, France. FNB Joburg Art Fair (Goodman Gallery), Sandton Convention Centre, Johannesburg, South Africa. The ARMORY SHOW (Goodman Gallery), Piers 92 and 94, New York City, USA. <i>Positive Tension</i> , WHATIFTHEWORLD Gallery, Cape Town <i>Fox with Issues</i> , Galleri Specta, Copenhagen	2010	<i>In Other Words</i> , Goodman Gallery, Johannesburg, South Africa. <i>Lust and Vice. The Seven Deadly Sins from Durer to Nauman</i> , Zentrum Paul Klee; Kunstmuseum Bern, Bern, Switzerland. <i>In Context</i> , Goodman Gallery, Johannesburg, South Africa. <i>Lingering Whispers</i> , The Crypt Gallery, St Pancras Church, London, UK. US, [Travelling Exhibition], curated by Simon Njami and Bettina Malcomess, IZIKO South African National Gallery, Cape Town, South Africa. <i>Keeping Up Appearances</i> , Art Brussels (Aeroplastics Contemporary), Tour & Taxis, Brussels, Belgium.	2008	<i>BB3 Being Here: Mapping the Contemporary</i> , [Travelling Exhibition], curated by Jan-Erik Lundström & Johan Sjöström, Bucharest Biennale, Bucharest, Romania; Bildmuseet Umeå University, Umeå, Sweden. Deadly Serious, Exprmntl Galerie, Toulouse, France. CHART Art Fair (Galleri SPECTA), Kunsthal Charlottenborg, Copenhagen, Denmark. Art Basel (Goodman Gallery), Messeplatz 1, Basel, Switzerland. SWAB Barcelona Art Fair (Galleri SPECTA), Fira de Barcelona, Barcelona, Spain.



ZA: *Young Art from South Africa*, Palazzo delle Papesse, Siena, Italy.  
 Art Rotterdam (Aeroplastics Contemporary), Van Nellefabriek, Rotterdam, Netherlands.  
 FNB Joburg Art Fair (Goodman Gallery), Sandton Convention Centre, Johannesburg, South Africa.  
 Spier Contemporary, Johannesburg Art Gallery (JAG), Johannesburg, South Africa.

2007 *About Beauty*, Goodman Gallery, Cape Town, South Africa.  
 Spier Contemporary, Africa Centre, Stellenbosch, South Africa  
 Art Basel Miami Beach (Goodman Gallery) Miami, USA.  
 CHART Art Fair (Galleri SPECTA), Kunsthal Charlottenborg, Copenhagen, Denmark.  
*Rare Essence*, Aeroplastics Contemporary, Brussels, Belgium  
*Making Waves*, South African Broadcasting Corporation (SABC) Art Collection Exhibition, Castle of Good Hope, Cape Town, South Africa  
*Lift Off II*, Goodman Gallery, Cape Town, South Africa.  
*Compulsions*, Galleri SPECTA, Copenhagen, Denmark.

2006 *Women: Photography and New Media: Imaging the Self and Body Through Portraiture*, Johannesburg Art Gallery (JAG), Johannesburg, South Africa.  
 Art Basel Miami (Goodman Gallery), Miami, USA.  
*Farrago*, Bernier Eliades Gallery, Athens, Greece.  
 Art Basel (Goodman Gallery), Messeplatz 1, Basel, Switzerland.  
*Nie meer*, Cultuurhuis de Warande, Turnhout, Belgium.  
*There and Back: Africa*, La Casa Encendida, Madrid, Spain.

2005 *Threat Zone*, Triangle Project Space, San Antonio, USA.  
*[prologue]new feminism/new europe*, Cornerhouse, Manchester, UK.  
 ART out of place, Norwich Castle Museum & Art Gallery, Norwich, UK.

2004 *Double Check. Re-Framing Space in Photography: The Other Space, Parallel Histories*, [Travelling Exhibition], curated by Marina Grzinic & Walter Seidl, Camera Austria, Graz, Austria.  
*Double Check. Re-Framing Space in Photography: The Other Space, Parallel Histories*, [Travelling Exhibition], curated by Marina Grzinic & Walter Seidl, Gallery of Contemporary Art, Celje, Slovenia.  
 Art Basel (Goodman Gallery), Messeplatz 1, Basel, Switzerland.  
*Your Heart is No Match for my Love*, No Name Exhibitions @ The Soap Factory, Minneapolis, USA.  
 Monument@Bornem, curated by Ruth Renders, The Regional Museum De Zilverreiger, Weert, Belgium.  
*Show Us What You're Made Of*, The Premises Gallery, Johannesburg, South Africa.  
*After Hours, In/Out*, Higher Institute for Fine Arts (HISK), Antwerpen, Belgium.

2003 *Distance of Memory*, Nairs House of Culture in Vulpera Tarasp, Nairs, Switzerland  
*Opzij van het Kijken*, Watou Art and Literature Festival, Watou, Belgium  
*Something About Love*, Casino, Luxembourg  
 Open Studios, Higher Institute of Skone Kunst, Antwerp, Belgium

2002 *VIPER Basel*, International Festival for Film, Video and New Media, [Travelling Exhibition], Kunsthalle Basel; Stadtkinko; Gare Du Nord, Basel, Switzerland.  
*Portrait*, Sound Space, De Appel, Amsterdam, Netherlands.  
*Sensing Sculpture*, Wolverhampton Art Gallery, Wolverhampton, UK.  
*Unprincipled Passions*, John Hansard Gallery, Southampton, UK.

**AWARDS AND RESIDENCIES**

2021 EKWC Ceramics Residency, Oisterwijk, Netherlands.  
 2020 Awarded Residency at Yaddo, New York,

2015 USA. Cancelled due to Covid.  
 Artist in residence, The Fountainhead Studios, Miami, USA.  
 2014 Artist in residence, Nirox Foundation Sculpture Park, Johannesburg, South Africa.  
 Cecily Brown Fellowship, Art Omi, New York City, USA.  
 2013 Artist in residence, Nirox Foundation Sculpture Park, Johannesburg, South Africa.  
 2012 Artist in residence, International Studio & Curatorial Programme (ISCP), New York City, USA.  
 2010 The Foundation GegenwART Bern, Bern, Switzerland  
 2008 The Ampersand Foundation Residency, Ampersand Foundation, New York City, USA.  
 2005 Artist in residence, Cité Internationale des Arts, Paris, France.  
 2004 Werkvbeurzen, Flemish Community, Belgium  
 2002 Ernest Oppenheimer Memorial Trust Scholarship, Johannesburg, South Africa.  
 IMMA Residency Programme (Artist's Work), Irish Museum of Modern Art (IMMA), Dublin, Ireland.  
 2001 Ernest Oppenheimer Memorial Trust Scholarship, Johannesburg, South Africa  
 2000 Visiting Arts Award for *JUNCTURE*, Visiting Arts, Edinburgh, UK  
 1997 Martienssen Prize (First Prize Winner) University of the Witwatersrand, Johannesburg, South Africa  
 Anya Millman Travel Scholarship, University of the Witwatersrand, Johannesburg, South Africa  
 Sculpture Merit Award, University of the Witwatersrand, Johannesburg, South Africa

**PUBLICATIONS**

2018 Gosslee, J and Zises, H. | 2018, 50 Contemporary Women Artists: Groundbreaking Contemporary Art

from 1960 to Now, Schiffer Publishing, Limited. Pennsylvania, USA.  
 2017 Goodman, F. | 2017, Beneath Her, Richard Tattinger Gallery, New York City, USA.  
 2016 Goodman, F. | 2016, Rapaciously Yours, Richard Taittinger Gallery, New York City, USA.  
 2013 Goodman, F. | Selected Works 2007-2013, WHATIFTHEWORLD, Cape Town, South Africa.  
 2010 Goodman, F. | Save Me From What I Want, Goodman Gallery, Johannesburg, South Africa.  
 2007 Goodman, F. | Selected Works 2000-2007, Goodman Gallery, Johannesburg, South Africa.

**COLLECTIONS**

Fondazione Fiera Milano, Milan, Italy.  
 Missoni Collection, Milan, Italy.  
 South African Reserve Bank Art Collection, Johannesburg, South Africa.  
 Zeitz Museum of Contemporary Art Africa (MOCAA), Cape Town, South Africa.  
 Matthais & Gervanne Leridon Collection, Cape Town, South Africa.  
 21c Museum Hotels, Oklahoma, USA.  
 National Museum of African Art at the Smithsonian Institution, Washington DC, USA.  
 Francis J. Greenburger Collection (The FJGC), New York City, USA.  
 The Pérez Art Museum Miami (PAMM), Miami, USA.  
 Martin Nielson Collection, Denmark  
 Rand Merchant Bank Corporate Collection, Johannesburg, South Africa.  
 South African Broadcasting Corporation (SABC) Art Collection, Johannesburg, South Africa.  
 University of South Africa (UNISA) Art Collection, Johannesburg, South Africa.  
 Joseph Kouli Collection, Paris, France.



## HEATHER ZISES, CURATOR AND EDITOR

Heather Zises is an accomplished editor and writer with focuses in content development and social media strategy. Her multi-award-winning book *50 Contemporary Women Artists* (Schiffer 2018)--which features Frances Goodman--is available at leading art institutions and university libraries. Heather is Director of Communications at The Magnusson Group where she manages digital marketing and social media campaigns for estate sales and online auctions. She is also a founding member of Ninth Street Collective, where she advises artists on professional development and conducts educational workshops. Additionally, Heather regularly moderates industry panels and guest lectures at museums and universities. Heather began her career at Pace Gallery and Phillips, where she curated numerous exhibitions and site-specific installations at galleries, art fairs, and alternative spaces worldwide. Raised in Boston, Heather graduated from Cornell University with a BA in English and has an MA in Art History and Connoisseurship from Christie's Education.

## ABOUT THE GALLERY

**RICHARD TAITTINGER GALLERY** was founded in 2014 by Richard Frerejean Taittinger at 154 Ludlow Street in a 6,000 sq. ft. space on 3 floors designed by studioMDA. A pioneer of New York City's Lower East Side art scene, today RTG is surrounded by cultural institutions including the New Museum, the International Center for Photography, and the Brant Foundation.

RTG represents a diverse roster of leading international artists at various stages of their careers covering every medium and photography. Working closely with museum curators, RTG has successfully placed works by its artists in over 24 prestigious museum collections. RTG advocates for price transparency and democratization of the art world showing artists from outside the traditional art world system together with established talents. In 2019 RTG launched a print program offering affordable works starting at \$500 to encourage collecting.

**RICHARD TAITTINGER GALLERY** supports artists attuned to ethical values, human rights, diversity, feminism and environmental issues.



Published by Richard Taittinger Gallery  
in conjunction with the exhibition

TRANSMOGRIFIED  
MAY 27 - JULY 24, 2021

**INSIDE FRONT COVER**

*Queen*  
2021  
Hand-stitched sequins on canvas  
60 7/8 x 43 3/4 x 2 3/4 in.  
154.5 x 111 x 7 cm.  
Unique

**INSIDE BACK COVER**

*Incarnadine Brilliance*  
2020  
Acrylic nails, foam, fiberglass, and silicone  
52 3/4 x 28 3/8 x 18 7/8 in.  
134 x 72 x 48 cm.  
Unique

**PHOTO CREDIT**

Courtesy of Frances Goodman  
Richard Taittinger Gallery  
Individual Artworks: Thakatha Art Reproduction  
Installation Views: Shark Senesac Photography

**ESSAYS**

Heather Zises ©2021

**DESIGN**

Ying Ting Chung  
Michelle Vassallo

**SPECIAL THANKS**

Tyrone Arendse  
Sharon Armstrong  
Clinton Bridgeford  
Jean Butler  
Charlotte Eyerman  
Tessa Ferreyros  
James D. Forbes  
Jeff Gelblum  
Anthony Goodman  
Janet Goodman  
Francis J. Greenburger  
Sahil Harilal  
Selina Hlohlolo  
Laleh Javaheri-Saatchi  
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Kathryn Mikesell  
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Jakobo Mokwena  
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Belinah Nakeli  
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Tumi Tumi  
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Aart Verrips  
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Heather Zises

