

Figures Amp Fictions Contemporary South African Photography

[#South African photography](#) [#contemporary photography](#) [#African art photography](#) [#visual storytelling South Africa](#) [#modern South African artists](#)

Explore the vibrant world of contemporary South African photography, delving into captivating narratives of 'Figures and Fictions.' This collection showcases innovative visual art and the unique perspectives defining modern South African cultural expression, offering a compelling journey through its diverse artistic landscape.

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Figures & Fictions

Presents images, with a focus on figural photography, produced between 2000 and 2010 by 17 South African photographers: David Goldblatt, Santu Mofokeng, Guy Tillim, Pieter Hugo, Zwelethu Mthethwa, Berni Searle, Jodi Bieber, Terry Kurgan, Zanele Muholi, Hasan and Husain Essop, Roelof van Wyk, Graeme Williams, Kudzanai Chiurai, Sabelo Mlangeni, Jo Ractliffe, Mikhael Subotzky, and Nontsikelelo Veleko.

Landscapes between Then and Now

In Landscapes Between Then and Now, Nicola Brandt examines the increasingly compelling and diverse cross-disciplinary work of photographers and artists made during the transition from apartheid to post-apartheid and into the contemporary era. By examining specific artworks made in South Africa, Namibia and Angola, Brandt sheds light on established and emerging themes related to aftermath landscapes, embodied histories, (un)belonging, spirituality and memorialization. She shows how landscape and identity are mutually constituted, and profiles this process against the background of the legacy of the acutely racially divisive policies of the apartheid regime that are still reflected on the land. As a signpost throughout the book, Brandt draws on the work of the renowned South African photographer Santu Mofokeng and his critical thinking about landscape. Landscapes Between Then and Now explores how practitioners who engage with identity and their physical environment as a social product might reveal something about the complex and fractured nature of postcolonial and contemporary societies. Through diverse strategies and aesthetics, they comment on inherent structures and epistemologies of power whilst also expressing new and radical forms of self-determinism. Brandt asks why these cross-disciplinary works ranging from social documentary to experimental performance and

embodied practices are critical now, and what important possibilities for social and political reflection and engagement they suggest.

Darkroom

Photography and video are powerful tools for shaping perception and effecting change, as is convincingly portrayed through the images in this catalogue. Featuring the works of sixteen South African photographers and video artists from 1950 to the present, the catalogue was conceived to accompany the exhibition of the same name at the Virginia Museum of Fine Arts. The cultural and political turbulence of South Africa has lent particular urgency to the role of these media. The eight sections of this catalogue explore a broad spectrum of social and aesthetic themes that have not been brought together in this way before in the United States or abroad. Darkroom focuses on four generations of artists, including those who lived and worked primarily in South Africa during the apartheid era (1948-1994) and a younger generation that has gained wide international prominence since apartheid's end. The title refers to both literal and metaphorical dark rooms: the actual place where photography and video is made or seen; the artistic isolation created by apartheid; and the psychological and physical hardship of making meaningful work under threat of imprisonment, torture, and exile. The images appear as they are organized in the galleries: eighty-six photographs, eight photo-based installations, and six video installations. The artists include native South Africans and long-term South African residents from Germany, the United States, and England. Contributing Artists: Roger Ballen * Ian Berry * David Goldblatt * William Kentridge * Peter Magubane * Thando Mama * Senzeni Marasela * Santu Mofokeng * Zweithu Mthethwa * Robin Rhode * Tracey Rose * Jürgen Schadeberg * Berni Searle * Andrew Tshabangu * Nontsikelelo Veleko * Sue Williamson Distributed for the Virginia Museum of Fine Arts

Photography in and out of Africa

This book offers a range of perspectives on photography in Africa, bringing research on South African photography into conversation with work from several other places on the continent, including Angola, the DRC, Kenya, Mali, Morocco, Nigeria, Ethiopia, and Eritrea. The collection engages with the history of photography and its role in colonial regulatory regimes; with social documentary photography and practices of self-representation; and with the place of portraits in the production of subjectivities, as well as contemporary and experimental photographic practices. Through detailed analyses of particular photographs and photographic archives, the chapters in this book trace how photographs have been used both to affirm colonial worldviews and to disrupt and critique such forms of power. This book was originally published as a special issue of *Social Dynamics*.

Double Negative

A senior photography introduces a young man to the intricacies of photography. 'If,' he says, 'I try to imagine the lives going on in all these houses, the domestic dramas, the family sagas, it seems impossibly complicated. How could you ever do justice to something so rich in detail? You couldn't do it in a novel, let alone a photograph.' The novel follows the young man's broken path, as he goes overseas, finds a career, and then comes back to a changed Johannesburg. In the process, the book develops an ever-widening perspective not only on change in the country, but also on questions to do with seeing and being seen. It brings into sharp focus South Africa's recent history and the difficulty of depicting it. *Double Negative* was first published in November 2010 in *TJ/Double Negative* as the fictional companion to David Goldblatt's book of Johannesburg photographs titled *TJ*

Women and Photography in Africa

This collection explores women's multifaceted historical and contemporary involvement in photography in Africa. The book offers new ways of thinking about the history of photography, exploring through case studies the complex and historically specific articulations of gender and photography on the continent, and attending to the challenge and potential of contemporary feminist and postcolonial engagements with the medium. The volume is organised in thematic sections that present the lives and work of historically significant yet overlooked women photographers, as well as the work of acclaimed contemporary African women photographers such as Hélé Ammar, Fatoumata Diabaté, Lebohang Kganye and Zanele Muholi. The book offers critical reflections on the politics of gendered knowledge production and the production of racialised and gendered identities and alternative and subaltern subjectivities. Several chapters illuminate how contemporary African women photographers,

collectors and curators are engaging with colonial photographic archives to contest stereotypical forms of representation and produce powerful counter-histories. Raising critical questions about race, gender and the history of photography, the collection provides a model for interdisciplinary feminist approaches for scholars and students of art history, visual studies and African history.

Portraiture and Photography in Africa

Beautifully illustrated, *Portrait Photography in Africa* offers new interpretations of the cultural and historical roles of photography in Africa. Twelve leading scholars look at early photographs, important photographers' studios, the uses of portraiture in the 19th century, and the current passion for portraits in Africa. They review a variety of topics, including what defines a common culture of photography, the social and political implications of changing technologies for portraiture, and the lasting effects of culture on the idea of the person depicted in the photographic image.

Photography in Africa

Gives an ethnographic account of the complexities of the use of photography in Africa, both historically and in contemporary practice.

Contemporary African Photography from the Walther Collection

"One of the most imaginative minds at work in South African literature today."--Andre Brink Originally part of a collaborative project with photographer David Goldblatt, *"Double Negative"* is a subtle triptych that captures the ordinary life of Neville Lister during South Africa's extraordinary revolution. Ivan Vladislavic lays moments side by side like photographs on a table. He lucidly portrays a city and its many lives through reflections on memory, art, and what we should really be seeking. Ivan Vladislavic is the author of a number of prize-winning fiction and nonfiction books. He currently lives in Johannesburg, South Africa.

Double Negative

"Featuring approximately 250 works by over thirty artists from across the African continent, *Snap Judgements* presents a range of highly individual artistic responses to the unprecedented changes now taking place in Africa and provides new insight into the increasing role of the visual arts within the global cultural community. In addition to introducing audiences to the multiple imaginations and voices that constitute today's African artists, the book explores ways that this body of photo-based art arises from the dialectic of African aesthetic values and Western influences."--BOOK JACKET.

Snap Judgments

Since 2015, French photographer Cyprien Clément-Delmas and South African photographer Lindokuhle Sobekwa have collaborated to create a portrait of Daleside, a small Afrikaner suburb south-east of Johannesburg, South Africa. Daleside, in the Gauteng Province, once had a predominantly white population and is isolated in the industrial outer suburbs of Johannesburg. Its separation has resulted in Daleside's residents becoming increasingly inward-facing, and in the space of a decade it has become an isolated ghost town with a dwindling population consisting of mostly mine workers and smallholders. Commissioned by Rubis Mécénat through their *Of Soul and Joy* programme, the resulting photographs provide a counterpoint--Clément-Delmas's images show dignified figures whose dreams are at odds with reality whereas Sobekwa's landscape portraits show no such escapism. Looking beyond the deep-seated Black/white binary, they depict the poverty afflicting Black and white residents alike as forgotten members of society stuck in a dead end. Contrary to his expectations of what he might find there, Sobekwa came face to face with the reality of Black and white residents experiencing the same poverty out of eyeshot of the tightly-guarded houses of the wealthy. In *Daleside: Static Dreams*, the images by each photographer are presented alongside each other in a foldout book so they can be read individually or as pairs.

Daleside: Static Dreams

The first comprehensive overview of South African photographer Jo Ractliffe's politicized landscape portrayals Looking back over the past 35 years, this book brings together images by Ractcliffe (born 1961) from major photo-essays, as well as early works that have not been seen before. Described by Okwui Enwezor as "one of the most accomplished and underrated photographers of her generation,"

Ractliffe started working in the early 1980s, and her photographs continue to reflect her preoccupation with the South African landscape and the ways in which it figures in the country's imaginary--particularly the violent legacies of apartheid. In 2007 she extended her interests to the war in Angola and published three photobooks on the aftermath of that conflict and its manifestations in the South African landscape: *Terreno Ocupado* (2008), *As Terras do Fim do Mundo* (2010) and *The Borderlands* (2015).

Jo Ractliffe

A world-renowned photographer travels to tell the story of the people of the Kalahari.

The San of the Kalahari

A vibrant photographic anthology that presents the work of a generation of image makers who are forging new visions of Africa. *Africa State of Mind* gathers together the work of an emergent generation of photographers from across the continent, exploring Africa as a psychological space as much as a geographical one. Both a summation of new photographic practice from the last decade and a compelling survey of the ways in which contemporary African photographers are engaging with ideas of "Africanness," *Africa State of Mind* is a timely collection of those photographers seeking to capture the experience of what it means to "be African." Presented in four thematic sections—"Hybrid Cities," "Inner Landscapes," "Zones of Freedom," and "Myth and Memory"—each part presents selections of work by a new wave of African photographers who are looking both outward and inward: capturing life among the sprawling cities of the continent, turning the continent's history into the source of resonant new myths, and exploring questions of gender, sexuality, and identity. With over 300 photographs by more than fifty photographers, *Africa State of Mind* is a mesmerizing survey of the most dynamic scenes in contemporary photography and an introduction to the creative figures making them.

Africa State of Mind

The Walther Collection' is one of the most prominent international collections of African photography. This three-volume work represents the culmination of the collection's multi-year exhibition and publishing program, investigating African photography and video through the themes of portraiture, landscape, and the historic archive. 3 Vols. in slipcase: Vol. I: Events of the self : portraiture and social identity. Vol. II: Appropriated landscapes. Vol. III: Distance and desire : encounters with the African archive.

Contemporary African Photography from The Walther Collection

With a population of nearly seventeen million, Lagos, the former capital of Nigeria, is not only the largest city in Africa but also one of the most densely populated cities in the world. Full of contrasts and contradictions: the enormous increase in population leads to challenges in infrastructure and yet rapid advancements in creative industries. A silent social reawakening is emerging with photography, technology, and new media playing significant roles. The first and, to date, only international art festival of photography in Nigeria, LagosPhoto Festival was initiated in 2010 in this richly vibrant center. A platform on which the development of contemporary photography from Africa and a wider community is established and fostered. As testified to by the images, their African stories are bubbling over with vitality, a zest for life, and the dynamics that deny those proponents of Afropessimism, clearly underscoring a sense for the continent's progress. Festival: LagosPhoto Festival, Lagos 17.10.-21.11.2015 (Quelle: www.hatjecantz.de).

Africa State of Mind

When twenty-nine-year-old Lola Watson unexpectedly inherits a rambling house in the suburbs, she thinks her life just couldn't be more perfect—until her new neighbors make her their "project," a heartbroken high school friend crashes indefinitely at her house, and her younger sister announces she's getting married, on Lola's thirtieth birthday. Suddenly Lola's not so keen on her newfound domestic bliss. But when she meets handsome, mysterious Ryan Moriarty, Lola dares to hope she's found the perfect guy to one-up her sister and add a little spice back into her life. Karen McQuestion deftly blends romance and comedy in this delightful romp where love is discovered in the most unexpected of places.

Africa Under the Prism

An innovative new anthology exploring how science fiction can motivate new approaches to economics. From the libertarian economics of Ayn Rand to Aldous Huxley's consumerist dystopias, economics

and science fiction have often orbited each other. In *Economic Science Fictions*, editor William Davies has deliberately merged the two worlds, asking how we might harness the power of the utopian imagination to revitalize economic thinking. Rooted in the sense that our current economic reality is no longer credible or viable, this collection treats our economy as a series of fictions and science fiction as a means of anticipating different economic futures. It asks how science fiction can motivate new approaches to economics and provides surprising new syntheses, merging social science with fiction, design with politics, scholarship with experimental forms. With an opening chapter from Ha-Joon Chang as well as theory, short stories, and reflections on design, this book from Goldsmiths Press challenges and changes the notion that economics and science fiction are worlds apart. The result is a wealth of fresh and unusual perspectives for anyone who believes the economy is too important to be left solely to economists. Contributors AUDINT, Khairani Barokka, Carina Brand, Ha-Joon Chang, Miriam Cherry, William Davies, Mark Fisher, Dan Gavshon-Brady and James Pockson, Owen Hatherley, Laura Horn, Tim Jackson, Mark Johnson, Bastien Kerspern, Nora O Murchú, Tobias Revell et al., Judy Thorne, Sherryl Vint, Joseph Walton, Brian Willems

Beaufort West

Understanding the process and culture of self-identification

Economic Science Fictions

"Photography is often believed to witness history or reflect society, but such perspectives fail to account for the complex ways in which photographs get made and seen, and the variety of motivations and social and political factors that shape the vision of the world that photographs provide. This book develops a critical historical method for engaging with photographers to try and understand how they viewed the work they were doing, and examines the place of photography in a post-apartheid era. Based on interviews with photographers, editors and curators, and through the analysis of photographs held in collections and displayed in museums, this research addresses the significance of photography in South Africa during the second half of the twentieth century"--Cover

Burdened by Race

A COMPELLING STORY CELEBRATING THE RESILIENCE OF TWO WOMEN AS THEY NAVIGATE WHAT REMAINS A STRONGLY PATRIARCHAL NIGERIA "I absolutely loved his book. Nwabulu and Julie are incredible, fully formed and fully flawed, characters that walk straight off the page and nestle in your heart as you read on." Simon Savidge, *The Frank Magazine* Nwabulu has been a housemaid since the age of ten but her dreams of becoming a typist are never weakened by the endless chores she is tasked with by her employers. She has fallen in love with a rich man's son. Julie is a modern woman, educated and independent. She has no intention of becoming love-struck Eugene's second wife but allows herself to enjoy his extravagant gifts. When dramatic events force Nwabulu and Julie into a dank room, the two women relate the stories of their contrasting experiences as they await their fate. Set against four decades of Nigerian history, *The Son of the House* is a stunning debut pulsing with vitality and intense human drama.

Defiant Images

A visual exploration of London's most intriguing square mile captures Soho's essence--from seedy to sublime, and everything in between. During a time of development and change that has the potential to transform the unique character of London's Soho, this book delves into the area's storied past as a place of disobedience and eccentricity. Opening with a look at Soho through the years, this book includes archival images of Suffragettes learning Jiu-jitsu in a Soho gym, David Bowie preparing to record at Trident Studios, and Francis Bacon drinking at the French House. The book then presents the work of photographers who have shed light on Soho's many faces through the decades, including Kelvin Brodie, Clancy Gebler Davies, Corinne Day, William Klein, and Anders Petersen. Also featured is a new series of work by young, up-and-coming photographer Daragh Soden, whose images were specially commissioned by The Photographers' Gallery for this project. These streetscapes and portraits are by turns intimate and haunting, visceral and vibrant, nostalgic and provocative. Throughout the volume, texts narrate a social history marked by subculture and controversy. This book captures Soho as a refuge for marginalized, pioneering, and unconventional people.

American Book Publishing Record

Popular Mechanics inspires, instructs and influences readers to help them master the modern world. Whether it's practical DIY home-improvement tips, gadgets and digital technology, information on the newest cars or the latest breakthroughs in science -- PM is the ultimate guide to our high-tech lifestyle.

The Son of the House

The tranquility of Mars is disrupted by humans who want to conquer space, colonize the planet, and escape a doomed Earth.

Shot in Soho

When Fallon and aspiring novelist Ben meet and fall in love the day before Fallon's cross-country move, they vow to meet on the same date every year, until Fallon suspects Ben is fabricating their relationship to create the perfect plot twist.

Popular Mechanics

* Instant NEW YORK TIMES and USA TODAY bestseller ** GOODREADS CHOICE AWARD WINNER for BEST DEBUT and BEST ROMANCE of 2019 ** BEST BOOK OF THE YEAR* for VOGUE, NPR, VANITY FAIR, and more! * What happens when America's First Son falls in love with the Prince of Wales? When his mother became President, Alex Claremont-Diaz was promptly cast as the American equivalent of a young royal. Handsome, charismatic, genius—his image is pure millennial-marketing gold for the White House. There's only one problem: Alex has a beef with the actual prince, Henry, across the pond. And when the tabloids get hold of a photo involving an Alex-Henry altercation, U.S./British relations take a turn for the worse. Heads of family, state, and other handlers devise a plan for damage control: staging a truce between the two rivals. What at first begins as a fake, Instagramable friendship grows deeper, and more dangerous, than either Alex or Henry could have imagined. Soon Alex finds himself hurtling into a secret romance with a surprisingly unstuffy Henry that could derail the campaign and upend two nations and begs the question: Can love save the world after all? Where do we find the courage, and the power, to be the people we are meant to be? And how can we learn to let our true colors shine through? Casey McQuiston's *Red, White & Royal Blue* proves: true love isn't always diplomatic. "I took this with me wherever I went and stole every second I had to read! Absorbing, hilarious, tender, sexy—this book had everything I crave. I'm jealous of all the readers out there who still get to experience *Red, White & Royal Blue* for the first time!" - Christina Lauren, New York Times bestselling author of *The Unhoneymooners* "*Red, White & Royal Blue* is outrageously fun. It is romantic, sexy, witty, and thrilling. I loved every second." - Taylor Jenkins Reid, New York Times bestselling author of *Daisy Jones & The Six*

The Martian Chronicles

In this book, eminent scholars explore the term 'Bushmen' and the relationships that gave rise to it, from the perspectives of anthropology, archaeology, comparative religion, literary studies, art history and musicology. Topics as diverse as trophy heads and museums, to the destruction of the Cape San, and appraisals of 19th-century photographic practices are examined.

Documentation Abstracts

The girl who wouldn't die ... hunting a killer who shouldn't exist. He's the perfect killer. Unstoppable. Untraceable. He thinks. CHICAGO, 1931. Harper Curtis, a violent drifter, stumbles on a house with a secret as shocking as his own twisted nature - it opens onto other times. He uses it to stalk his carefully chosen 'shining girls' through the decades - and cut the spark out of them. 'It's not my fault. It's yours. You shouldn't shine. You shouldn't make me do this.' CHICAGO, 1992. they say what doesn't kill you makes you stronger. tell that to Kirby Mazrachi, whose life was shattered after a brutal attempt to murder her. Still struggling to find the attacker, Kirby's only ally is Dan, an ex-homicide reporter who covered the case and now might be falling in love with her. As Kirby investigates, she finds the other girls - the ones who didn't make it. the evidence is ... impossible. But for a girl who should be dead, impossible doesn't mean it didn't happen ... 'strong contender for the role of this summer's universal beach read ... loaded with acrobatic twists' New York times

9-Nov

Drawing Futures brings together international designers and artists for speculations in contemporary drawing for art and architecture. Despite numerous developments in technological manufacture and computational design that provide new grounds for designers, the act of drawing still plays a central role as a vehicle for speculation. There is a rich and long history of drawing tied to innovations in technology as well as to revolutions in our philosophical understanding of the world. In reflection of a society now underpinned by computational networks and interfaces allowing hitherto unprecedented views of the world, the changing status of the drawing and its representation as a political act demands a platform for reflection and innovation. Drawing Futures will present a compendium of projects, writings and interviews that critically reassess the act of drawing and where its future may lie. Drawing Futures focuses on the discussion of how the field of drawing may expand synchronously alongside technological and computational developments. The book coincides with an international conference of the same name, taking place at The Bartlett School of Architecture, UCL, in November 2016. Bringing together practitioners from many creative fields, the book discusses how drawing is changing in relation to new technologies for the production and dissemination of ideas.

Red, White & Royal Blue

Rami Elhanan și Bassam Aramin trăiesc aproape unul de celălalt – ei totuși sunt complet diferiți. Rami este israelian. Bassam este palestinian. Păi cu a de înmatriculare a lui Rami este galben. Păi cu a de înmatriculare a lui Bassam este verde. Rami face cincisprezece minute cu mașina până în Cisiordania. Același drum îi ia lui Bassam o oră și jumătate. Ambii băieți și-au pierdut fiicele. Fata de treisprezece ani a lui Rami, Smadar, a fost ucisă într-un atentat sinucigaș în timp ce se ducea să-și cumpere cărți împreună cu prietenele ei. Fiica lui Bassam, Abir, în vârstă de zece ani, a fost ucisă cu un glon de cauciuc de un membru al poliției de frontieră în fața colii. În buzunar avea o buclă de dropsuri pe care nu apucase să le mănânce. Rami și Bassam au fost crescuți și se urăsc unul pe celălalt. Ei totuși devin cei mai buni prieteni. În acest roman epic – numit după un poligon cu un număr de laturi infinit numărabil –, Colum McCann străbate secole și continente, realizând o esență în care timpul, arta, istoria, natura și politica alcătuiesc o tapiserie de prietenie, dragoste, pierdere și apartenență. Muzical, plin de forță, delicat și ambiguu, Apeirogon este romanul vremurilor noastre. „Apeirogon nu seamănă cu nici o carte pe care ați citit-o vreodată ... Veți descoperi o formă narativă fără precedent și profund autentic. Vă pot spune doar atât: citiți cartea lui McCann. Este o carte importantă.” Michael Cunningham „McCann face o echilibristică perfectă între viață și artă; scriind cu un lirism și o empatie extraordinară, surprinde modul în care se propagă atât efectele provocate de violență și durere, cât și frumusețea și puterea miraculoasă a prieteniei și a iubirii, a curajului și a adevărului.” Booklist „Un apeirogon este un poligon cu un număr infinit de laturi – iar cartea transcendentă a lui Colum McCann este plină de sute de segmente emoționale care îndeamnă la reflecție. McCann transformă aceste realități crude în ficțiune captivantă, și o face cu o imensă forță poetică.” Independent „Orbitor... hipnotic... sfâșietor și fascinant... Pe lângă strălucirea caleidoscopică a narațiunii, aceasta este și o poveste profund umană.” San Francisco Chronicle

Journal of a South African Zombie Apocalypse

The Truth and Reconciliation Commission was established to investigate more than thirty years of human rights violations under apartheid. Jillian Edelstein returned to her native South Africa to photograph the work of this committee and was present at some of the most important hearings, including that of Winnie Mandela. In Truth and Lies, portraits of those who testified are accompanied by their stories. The result is a powerful and moving record of the atrocities committed under apartheid and the fight to make the truth known.

Saturday Review of Literature

Of French and Malagasy stock, involved in South African politics from an early age, Alex La Guma was arrested for treason with 155 others in 1956 and finally acquitted in 1960. During the State of Emergency following the Sharpeville massacre he was detained for five months. Continuing to write, he endured house arrest and solitary confinement. La Guma left South Africa as a refugee in 1966 and lived in exile in London and Havana. He died in 1986. A Walk in the Night and Other Stories reveals La Guma as one of the most important African writers of his time. These works reveal the plight of non-whites in apartheid South Africa, laying bare the lives of the poor and the outcasts who filled the ghettos and shantytowns.

Choice

