NEW MISSION STATEMENT

The South African Centre for Photography endeavors to:

Promote a broader understanding of the medium of photography in all its forms, nationally and on the continent, and to foster the development of its practice, teaching, scholarship and criticism through the establishment of sustainable programmes and exhibitions.

Promote photography through local, national and international exhibitions as well as related events.

Promote photography as a means of expression through formal and informal educational programmes and by establishing links with institutions and partner organisations.

Run pilot projects and skills-based training programs, placing special emphasis on developing communities and create sustainable models that can be used elsewhere.

Establish, maintain and grow a database of southern African photographic information.

Establish an online and physical library.

Maintain and expand a photographic print collection.

Network and dialogue with photographers, curators, collectors, writers, publishers and researchers.

Establish relationships with our counterparts worldwide.

Contribute towards setting and protecting industry standards.
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THE 4TH CAPE TOWN MONTH OF PHOTOGRAPHY

EMERGENCE & EMERGENCY
In support of MoP4
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Emergence and Emergency, the theme of MoP4, suggests the paradoxical character of societies in transition: growth and destruction, calamity and opportunity. South Africa is still extricating itself from the tenacious hold of apartheid and its ramifications, emerging from its isolation to become part of a globalised world. Both locally and internationally, we are faced with unprecedented crises that demand new and extraordinary ways of being and doing in order to meet the challenges we are confronted with. We are, in many ways, ‘on the brink’ with both its positive and negative implications. In this terrifying and exciting landscape, fresh, dynamic photographies have been emerging. MoP4 sets out to give them exposure.

The challenge in South Africa after the first democratic elections in 1994, for many photographic image makers (as well as artists working in other media), was to find new and worthwhile purposes and processes for making photographic work. Social documentary in some form or another had been the paradigm for almost half a century, the dominant genre in photography. The search for new territories to negotiate that could be as profound and as meaningful as those of exposing apartheid and instigating social change, meant establishing new identities as image makers in order to express from a confident stance. Finding new subject matter, issues, and genres within the medium to engage in, without losing the small place they had gained in international contexts, was daunting. The world seemed even further locked in the colonial or post-colonial views of what constituted an African and South African artistic identity than they, themselves, had been.

This meant recontextualising and relabeling older conceptions of how photographers had seen themselves and how they were seen by the world. From 1995 with the Johannesburg Biennale through the exhibitions to commemorate ten years of Democracy in 2004, until the Africa Remix exhibition, (2005-2007), these issues have been interrogated both textually and visually by artists, curators and art historians, who have rethought and rewritten the history of artistic output in Africa and South Africa, as well as those of the African diasporas. Berni Searle’s video pieces in the 2008 exhibition, Recent Works, range from installations made during this period of redress, such as Traces 1999 and Still 2001, to video works such as Alibama, which seem to embody the shift from confrontations that challenge the imposition of identity constructs, to more delicate recognitions of personal heritage in distant historical sequences.
The photographic world has, meanwhile, seen a worldwide universal commercial crossover to digital technology, which has affected the status of photography as a means of capturing singular experience, locking time and ‘proving fact’. With the ability to distort and change appearance, clone and erase two dimensional matter, and work on layered transparent existences, the definition of photography as a document of actual experience had already begun to shift by the 1990s. International historians have been writing about post photography and the end of photography as the world knew it, for almost two decades.
The internal and external changes in the very politics and techniques that define photography have driven South African image makers to evolve within personal as well as within national and world contexts. Molding a dynamic and multifaceted photographic identity (which acknowledges and deals with African and South African histories and political consciousnesses, as much as it sees and foresees its place within world issues, international art contexts and investigations into the self), has been an encompassing impulse for artists, historians and curators alike in the past thirteen years.

The move towards finding more personal subject matter has also softened the boundary between documentary and fine art photography worldwide, personalizing photo reportage and moving it’s ‘constructs’ for viewing it’s statements from the press media into the gallery.

The South African photographic artists exhibiting in Emergence and Emergency, the 4th Cape Town Month of Photography, have contributed work varied in genre, style and intent, and encompassing literal, figurative or conceptual approaches. Some have taken their subject matter from national and global Emergency, while others have chosen to represent Emergence as a symbol of optimistic and constructive elements within personal or world contexts. These photographic portrayals seem to balance the anxiety present, with stories of endurance and escape, as in Melinda Stuurman’s Letecia, as well as offering fresh perspectives, as in Graham Abbott’s Positive Negative and Changing Perspectives, a group show by ten members of a documentary workshop mentored by Paul Weinberg.
Bodies of work such as David Lurie’s Fragments from the Edge, Santu Mofokeng’s intimate portrayal of absence and loss through AIDS in Child Headed Households and newcomer, Kim Ludbrook’s confrontationally violent Burning Man, root the festival in the serious social issues facing South Africa. Other more conceptual statements, such as Barbara Wildenboer’s Present Absence, Absent Presence, and Jean Brundrit’s Wish You Were Here, take the viewer on a more conceptual journey through an engagement with the iconography of absence, yearning and loss.
The affirmation of the human spirit is particularly evident in this festival. Henk Mulder celebrates the material - free body beyond his own aging flesh, in macro self portraits, while Antonia Steyn celebrates ‘historical’ women, playing with the boundaries between myth and legend, fiction and fact. Jenny Altschuler uses layering effects of digital technology upon portraits of her father, to convey the partnership of human frailty and the infinite soul, while student Danica Smidt plays ‘light games’ with her own father using the analogue medium and technique of ‘Painting with light’.

The youngest photographers on the festival, the Greyton primary school creators of My Life, articulate their vision of their simple home and community environments in a positive tone. Quite differently, the late Neville Dubow exhibits the play of conceptual and visual games, in order to tease and subvert preconceived notions on about the properties of the ‘photograph’ itself.
The current South African photographic climate is much the same as the international one, with conceptualists, story tellers, self expressionists and documenters alike, expressing a complex understanding of shared reality and associated fictions that make up personal experience. The resulting photographic presence is as complex as that of its international counterparts in Europe, the USA and Britain.

The Triennial festival provides a rare platform for communication between local photographic communities, inviting inter-regional exchange, circulation and dialogue. It places itself within the global photographic arena and supports the current positioning of South Africa as a world cultural site and hub of photographic vision and practice.
GOING
GOING
GONE.... Photo Auction of the Decade

It is only with the generosity of the following photographers and their donated works to the South African Centre for Photography in May 2008 that this catalogue is possible. The photographs were auctioned on the S. A. Centre's event, The Photo Auction of the Decade. These photographs are showcased on the next few pages of this catalogue. The South African Centre for Photography, therefore, thanks all these photographers for their generous support.

"A tremendous shattering of tradition" (Walter Benjamin)

The sea brought photography to South Africa and the rest of the African coastline, in the wake of 19th century merchant and colonial empires. The daguerreotype traveled quickly across this liquid frontier to Brazil and India, and reached Durban via the island of Mauritius in September 1846.

It is fitting, perhaps, that this maritime space should bring a new way of looking, for the mercantile exchanges it carried had also contributed to the industrial revolution and ensuing mechanical possibilities that led to the camera. Allan Sekula’s Fish Story speaks of the sea and its excess, bringing different ways of imagining to-and-fro, tied in with different knowledges that changed with capitalism and the mechanization of making pictures.

Few people had access to the camera when it first arrived on the subcontinent with Jules Léger at Algoa Bay on the schooner Hannah Codner. Very soon Léger exhibited a handful of settler portraits and some colonial scenes, all described in a Grahamstown journal in November 1846 as ‘beautiful, wonderful, interesting’. His associate William Ring moved to Cape Town with the equipment, but was less successful. By 1851 however, three daguerrotypists of note, Carel Sparmann, William Waller and John Paul, were doing good business. With the adoption of the wet plate, the next ten years of photography in South Africa were characterized by expansion. The studios of S.B. Barnard and F.A.Y. York were the most renowned, with a clientele of notables and charged with public commissions. York photographed the Governor Sir George Grey’s last public act in the Cape, the laying of a foundation stone at the Somerset hospital in 1857. York also photographed the building of the Breakwater and prison nearby at the waterfront docks.
Thinking of Sir George Grey and the Breakwater prison brings to mind another kind of photography. This arises from the establishment of colonial government, and control over the indigenous people of South Africa. Grey is most notorious for his role in the destruction of the Xhosa chiefdoms, in the wake of the cattle-killing of 1856-7 in the Eastern Cape. A famous image resulting from the cattle-killing episode is that of the prophetess Nongqawuse and the young Nonkosi, taken in 1858. The young women were taken captive and dressed haphazardly before being put before a camera in King William’s Town. Nongqawuse’s spiritual aura is strangely translated by the same camera Walter Benjamin later accused of ‘eliminating’ aura. According to Benjamin, writing in the shadow of fascism and mass culture in 1930s Germany, photography has two propensities: firstly it makes a plurality of copies out of one unique existence, and secondly it reactivates the object reproduced. This all leads to ‘a tremendous shattering of tradition’. It is provocative to transpose the argument to the African continent and its photographic archive. We must first acknowledge that ‘tradition’ was being shattered in almost every other way. Because of emerging colonial photographic rituals marking subjugation and power, however, and the British culture of documentation that put emphasis on archives, we also have the birth of a new tradition. Against a background of so much other loss, we cannot know what re-assemblies of ‘tradition’ might occur as Nongqawuse’s haunting replica comes out of the filing cabinet.

This was by no means the only photographic capture. John Tagg has argued that the history of photography ‘has no unity. It is a flickering across a field of institutional spaces’. As such, photography should not be studied in isolation. In southern Africa in the late 19th century, photography is related to the history of exploration, colonization, knowledge production and captivity. David Livingstone, who had his portrait taken in Cape Town in 1852 before setting out on his travels, took a photographer with him. William Chapman’s later stereoscopic photographs in South West Africa were more successful, and the naval photographer Hodgson produced excellent photographs when he accompanied Palgrave on his 1876 Herero mission for the Cape government.

In a nexus of which the prison was part, an important body of photographs of /Xam bushmen was generated in 1871. These men were taken out of the Breakwater prison for purposes of linguistic study by Wilhelm Bleek and Lucy Lloyd. When they were photographed at the prison, Professor Huxley’s anthropometric guidelines were followed. This was a rather different proposition from Mikhael Subotzky’s recent work in Pollsmoor prison in Cape Town, with very different relationships involved. Subotzky justified his prison subject matter by pointing out that so many people’s lives are affected by it. This is true now, and was then. Indeed there is a long and complicated tradition of prison photography in South Africa. One further example will suffice for the 19th century: Gustav Fritsch’s portraits of African leaders held on Robben Island. It seems that as political captives filtered to Robben Island prison or exile elsewhere, they were also filtered by the camera.

The colonial moment does not seal off more ambiguous or alternative readings of these older images. Some ‘portraits’
have a kind of double effect: many viewers today find them honorific, and then realize they were repressive. But they can flicker back as well, as the personal force or dignity shines through the prison or anthropometric backdrop. Michael Aird’s work with Aboriginal photographs in Australia suggests that often it does not matter, families will come and seek them out in the museum. In South Africa as well, people have enlarged and hand-coloured identity photographs of older relatives into remarkable family portraits. The plasticity of the medium allows this.

It was not simply the white elite who sought their portraits in the late 19th and early 20th centuries. Santu Mofokeng’s project on the ‘Black Photo Album’ delves into remnants of family photographs in Soweto; Indian ‘passenger’ immigrants brought the practice with them to Natal, and doubtless many city and small town studios attest to the old existence of black archives. From 1937 for example, the Van Kalker Studio in Woodstock, Cape Town, photographed generations of families who, even after apartheid’s forced removals in the 1960s, made their way back along a visual seam to the studio to continue the tradition.

Photography was thus embedded widely in South Africa, as it went from war to Union in 1910. One of the most remarkable photographers to emerge in a new nexus of mining, labour, ethnography and aesthetics was Alfred Duggan-Cronin. He moved from extraordinary figural and ethnographic studies on the Kimberley diamond mines, to field visits where he photographed the historic sites from which the arteries of migrant labour originated.

Pictorialism was by this time very popular, reflecting European trends, with regular salons from 1906. These showed little awareness of the growing urban presence of black South Africans. Two accomplished modernist photographers who engaged in growing corporate and industrial commissions, as well as ethnographic and (perhaps) early documentary photography, were Constance Larrabee and Leon Levson. Social anthropologist Ellen Hellmann also used photography in her study of African families living in the city. But a platform emerged in the 1950s which allowed for the new and dynamic expression of a cohort of black photographers.

**SECRET**

“How dare you try to do this and keep it a secret...” (Eric Miller, Afrapix)

Drum magazine launched a generation of talented black writers and photographers. The latter included Alf Khumalo, Bob Gosani, Ernest Cole and Peter Magubane, with German immigrant photographer Jürgen Schadeburg an important stylistic influence. In their representation of popular urban life, they portrayed worlds that were extraordinarily animated, vivid and ineluctably modern. The magazine in toto set the tone for glamour, desire and consumerism. Its major talent belonged to
this Drum decade, but the photographers continued with more serious assignments and projects into the 1960s and beyond. Both Bob Gosani and Ernest Cole famously photographed the notorious practice of tauza, nude body inspections of migrant workers and prisoners.

The most sustained and remarkable body of documentary work however appeared in Ernest Cole’s House of Bondage, published abroad after the photographer ‘exiled himself’. As the title suggests, it ripped open the belly of the apartheid beast by making visible the multifaceted challenges people confronted in their daily lives. Peter Magubane followed with much courageous photojournalist work before and after the 1976 Soweto student uprising and state crackdown, until he too was obliged to work abroad. Both Sharpeville and Soweto resulted in the banning of political activity and organization, which made committed photojournalism a dangerous undertaking. The world famous photograph of Hector Peterson, the first victim of the Soweto shootings on 16 June 1976, effectively ended the working career of the photographer, Sam Nzima.

The Hector Peterson image became iconic, and it is relevant to the rest of this essay to ask why. Nzima’s picture has often been compared to the Pieta. A very strong theme which emerges in South African photographic icons of the apartheid era is an ostensibly Christian one, involving martyrdom and the suffering of the innocents. The appetite of the west for similar images during the 1980s, discussed below, shows how profoundly and reductively the impact persisted globally.

On a different trajectory through the 1970s, and working professionally on various magazines and corporate assignments, David Goldblatt began publishing his own powerful thematics in On the Mines (1973), Some Afrikaners Photographed (1975), and In Boksberg (1982). This was the beginning of an immensely influential and nuanced oeuvre that continues to expand and shape the visual understandings of a changing South Africa today. His preoccupations over time include the impact of mining, the class and race fragilities of whiteness, the generic nature of South African modernization, built structures and their human inscriptions, and landscapes with their historical inscriptions. Goldblatt acted as mentor to many younger photographers, and by his insistence on photographic rigour and coherence of theme, he both nurtured and debated with the overtly politicized generation of the 1980s.

A key figure in the emergence of this 1980s generation was Omar Badsha, an artist, activist and trade unionist in Durban. Badsha started photography as an educational tool in the trade unions, but increasingly used it to record a ‘visual diary’ of the social and political worlds in which he moved. The Leica enabled a loose, accessible style that allowed Badsha to explore the micro-worlds hidden by apartheid: people lodged in the cracks produced by the contradictions of capitalist growth, the ‘scars of modernity’. Together with Paul Weinberg, Cedric Nunn and Peter Mackenzie, Badsha co-founded the progressive photographic collective and agency, Afrapix, in 1982. This followed the highly charged photographic and political debates at the Festival of Culture and Resistance held in Botswana. These photographers were already immersed
in political, educational and trade union work – a new set of institutional spaces for photography. Cedric Nunn points to the fact that the ‘documentary project’ emerged before the big mobilizations of the mid-1980s: ‘you consolidate culture, and you develop resistance. And so when the resistance began then we began documenting that as well. But we actually predated the resistance.’ Lesley Lawson also worked from the very early 1980s and in worker and alternative education, especially in her photographic work on women: ‘[W]hat I was interested in really was ordinary people’s lives… it was political because of the nature of South Africa, and because ordinary people’s lives were so embattled. And also at the same time, in that period, so heroic, in a way’.

Such photography was inserted into diverse institutional fields and uses, such as worker and alternative education, and community activism. But the visual economy was expanding. From the mid-1980s, as South African images received heightened global attention, full-time professional photography became viable. The landscape was changing; South Africa became ‘the land of the violence.’ Nunn comments: ‘We started out as activists… ironically, what happened is that the more successful we [Afrapix] became, the more people we attracted. … And it was quite a sexy way to make a career for yourself, you know’.

Afrapix was formed in 1982, and the United Democratic Front was launched in 1985. This constituted a large front for trade union, student, church, youth, women’s and civic organizations. In a sense Afrapix replicated some of the organizational dynamics it was photographing in the mass democratic movement, though unlike many others they sought to generate their own income. The full cohort of Afrapix photographers by the mid-1980s included Steve Hilton-Barber, Guy Tillim, Chris Ledochowski, Rashid Lombard, Paul Alberts, Joseph Alphers, Ben Maclennan, Santu Mofokeng, Pax Magwaza, Jeeva Rajgopaul, Rafs Mayet, Paul Grendon, Anna Zieminski, Gill de Vlieg, Eric Miller, Deseni Moodiar, Zubeida Vali and numerous others. The predominant themes in the photography were forced removals, marches, meetings, rallies and later, of course, funerals. Mobilisation and repression loomed large as issues, but so did the contradictory social conditions under apartheid. This included in-depth work such as Paul Weinberg’s study of the effects of militarization on bushmen in illegally-occupied Namibia. An excellent sense of the range of documentary at the time is conveyed in the publication for the Second Carnegie Commission Inquiry into poverty and development, The Cordoned Heart (1986). This was followed by a second Afrapix publication, Beyond the Barricades (1989).

One of the priorities for photographers was of course exposure, pure and simple. A good example is Eric Miller’s photograph of Cosatu House in Beyond the Barricades. It concerns the police occupation of the headquarters of the largest labour organization in the country, in Johannesburg in 1987. Miller recalled being fuelled by anger. ‘It’s partly this, **** you people! How dare you do this shit and then try and keep it a secret sort of thing.’ There were moments when Afrapix photographers found openings which they fully exploited. It had the capacity to produce what Elizabeth Edwards calls ‘the first transcript of
history’. There is the history of photography, but there is also the photography of history. I think that this is where ‘documentary’ has been underestimated. For the history it produces has immeasurable influences, and inter-ocular effects that enter the art world, among other things. As South African photography now enters the art galleries in a serious way, we should remember it is not the first or the last presence of photography. For example, William Kentridge appears to have incorporated Miller’s image years ago in Ubu and the Truth Commission, his own artistic re-enactment of the disempowerments of apartheid.

PROXIMITY

“[D]ominant social relations are inevitably both reproduced and reinforced in the act of imaging those who do not have access to the means of representation themselves.” (Solomon-Godeau)

A complex chain of events was taking place in the photographic economy. Visuality works in reciprocal ways. It is ‘not merely a by-product of social reality but actively constitutive of it.’ Badsha commented at the time: ‘We are ... in competition with the multi-national news and feature agencies whose main interest in this country is financial.’ Gideon Mendel remarked on this shift in the mid-1980s: ‘A lot of people began doing photography as a commitment to the political struggle ..., but I think also those images were becoming valuable commodities.’ This is echoed by Mofokeng: ‘There was a kind of understanding that you belonged in a community and ... we’re fighting the same purpose. Within there was competition too. Who’s making money? Who’s not making money? ... In time that broke Afrapix’.

Professionalization became one of the key debates within Afrapix by the mid-1980s. A number of emergent photographers were able to get employment with the news agencies, such as Associated Press, Reuters or Agence France Press. This in fact enabled them to supply Afrapix with many images at the same time. Afrapix in turn sent a package each week to support networks in Europe, to organizations such as the International Defence and Aid Fund (IDAF) in London, which disseminated them to further solidarity groups and student organisations. Such audiences had an impact on the kinds of images that went into circulation. The specifics are very revealing. Paddy Donnelly, who prepared photographs for public use from the growing collection at IDAF in the late 1980s, describes how the tendency was for a single story, namely ‘the state as total aggressors and people as victims’. These were the market forces, as it were, of solidarity politics in the west:

You’d have people coming in looking for blood. They were looking for hard, hard-assed pictures ... And there was a lot of appalling state violence that was happening and those basically were pictures that people were fixed on. And they certainly were the pictures that people could organize a picket around or get a meeting around. You needed that sort of imagery.

The pressure was felt keenly inside the country. Santu Mofokeng relates how he came to understand the problem: ‘If I show
a picture of a policeman it’s a good picture. If I show pictures of two policemen it’s even better... this is how I came to categorize the work I was doing at the time ...if I show three policemen then that’s front page ... it was bad white, good black. Not in so many words'.

Clearly, as South Africa became big news from the mid-1980s onwards, market forces through the press, and outside interests, had started to dictate the kinds of photographs that ‘sold’. This signaled a hardening and proliferation of certain kinds of photography. For example, speaking of his own trajectory into the late-80s, Gideon Mendel offered this self-critique:

And whenever there was a protest or a march I felt I had to go and photograph, just in case something dramatic happened. It was a real waste of film, so much, I just got too many funerals and protests ... when I really should have been trying to look beneath the surface of what was happening. ... I was repeating myself over and over and over again.

Guy Tillim put it very succinctly: ‘When I think about my work in the 1980s, I feel some regrets, we were circumscribed by quite unified ways of thinking’. Chris Ledochowski spelt it out very explicitly:

We were propagandists for the struggle. I spent four years in those COSATU meetings since its launch. ... What photos have I got to show for it? Reels of boring footage. You wait two hours for one amandla! and maybe by then you might have nodded to sleep and you miss the shot. The main shot, the Badsha or Weinberg type photo. Because we all were influenced by those archetypal shots.

He added that captions also became stereotyped: ‘What is that picture of Crossroads all about? What is Crossroads? I mean if you are going to write a proper caption for this situation it’s going to take you two weeks!’ This last statement raises the issue of close knowledge (or lack of it) about the communities and places that were getting intense photographic attention. There were two related problems, firstly the social distance between the photographer and the photographed, and secondly the huge gulf between the world audience of viewers and the photographed.

A number of photographers address the first problem by pointing out that in the 1980s, as members of a progressive collective such as Afrapix, political proximity overcame class and race differences to a large extent. In Cape Town for example, Eric Miller argues that people on the Cape Flats saw photographers as fighting on the same side, the United Democratic Front, and gave them access and even protection. But the furore around Steve Hilton-Barber’s exhibition in Johannesburg, concerning Sotho male initiates, showed that many South Africans felt photographers were intrusive, powerful interlopers. In this case Hilton-Barber was accused of using a position of privilege to expose secret ritual practices that were not intended for public consumption. It was in a sense an early attempt to take documentary into the art gallery. But taking the paradigm
of exposure into such a dense, closed cultural field left Hilton-Barber himself uncomfortably exposed.

A more sustained way of overcoming the problem of distance between photographers and photographed was through the training of local, young township photographers. Afrapix ran many workshops to this end. In the post-mortem discussions around the difficulties in Afrapix by 1990, this training agenda was seen as clashing with the need for professionalization in the face of international competition. In fact, the problems were more complex than this.

Related to proximity, there was also a move by some white photographers to photograph ‘their own communities’. Encouraged by David Goldblatt, Lesley Lawson and Jenny Gordon at different times both photographed the more vulnerable white sectors, the supposed beneficiaries of apartheid. The benefits were racial, yes, but in terms of class, less so. Such photographers dramatically pinpointed this. In addition, a woman-centred even feminist agenda was apparent amongst the minority of women photographers in Afrapix. Lesley Lawson and Gill de Vlieg in particular photographed women and gender issues, or foregrounded women in their bigger compositions, as in de Vlieg’s iconic funeral photograph in which women firmly anchor the demonstrative Desmond Tutu.

But the problems of distance, despite insider positions or strong political identification, did not go away. Probably this was inherent in the way photography effects multiple displacements. Santu Mofokeng recalls for instance a seminal moment in his career. A comment was written in the Visitors’ Book at a small exhibition he mounted in Johannesburg, saying ‘Making money with blacks’. It gave him pause. ‘But the one thing I realize, I’m making pictures in the township but they get consumed in the north. They are made in the south but they are not communicating, which is another criticism too’.

Many south African photographers were chafing against the metropolitan class implications of networks into which their work was being inserted. For some it was became a long struggle to forge a non-metropolitan visual episteme and aesthetic. The implications of consumption had an impact on creativity, and individuals responded in different ways.

Chris Ledochowski is very insistent about what the majority of South Africans wanted from photography: ‘[T]hey don’t see themselves in black and white looking all dismal and that’. Many younger township residents in fact associate black and white photographs with poverty. Most people, quite simply, want ‘beauty’. This means colour. Ledochowski’s long experience in the Cape Flats, where he encountered both a desire for hand-coloured portraits (an old photographic tradition for which the Van Kalker Studio was famous) and ephemeral popular art, made him rethink his entire photographic practice. He transformed a number of his well-known black and white photographs into entirely different works, by treating them in the same way as hand-coloured portraits. ‘But you force the viewer, you force them. That’s my aim, you see. Just like I did with those coloured-in things. I forced you to look at this photo that is so dismal but coloured you have to look at it in a different
light, you see. It can actually be quite beautiful’.

Santu Mofokeng had another approach, which he terms the metaphorical or fictional biography. ‘I’m not interested in showing how the African must live, or coloured people, or whatever. … It’s fiction, it’s a metaphor about my life, things that interest me’. He began with the surfaces and spaces of the everyday, people’s relationships with the things that make up their worlds, material objects, all the time controlling the play of light very carefully.

In terms of the idiosyncracies of life in the eighties whereby we want to show that apartheid is bad, I’m making pictures of ordinary life. Football, shebeen, daily life. … When the world becomes tired of seeing … sjamboks or whatever, they come to you they start to ask what is daily life like?

It is not so much people’s relationships with each other, but with the objects that surround them in the ghetto, their landscapes, that are given an atmospheric spin. It is not quite certain what is going on, there is something unstable, unresolved. A number of Mofokeng’s urban photographs are reminiscent of the surrealist notion of terrains vagues, which Andre Breton called a ‘wasteland of indecisiveness’. Chance juxtapositions of street posters and reality have a ‘nagging pointlessness’.

Andrew Tshabangu, though very different and coming from a younger cohort of Soweto photographers, also takes the realist genre into terrains that are more imprecise. ‘I don’t see myself as a documentary photographer. I see myself as a photographer. Not as an art photographer. When I photograph my attitude was that my approach was more documentary but the process and the editing is totally different than the documentary’. Tshabangu states firmly that when he photographs, he photographs for himself. ‘I’m not trying to change things. I don’t make social comments’.

CONCLUSION

When Nelson Mandela was released from Pollsmoor Prison in February 1990, it heralded the end of a major phase in South African photography. In retrospect, and even at the time, many photographers mark it as the moment when the photographic economy shifted, with international competition putting pressure on the culture of solidarity. By 1992, Afrapix had folded. Photography was tied very closely, it would seem, to historical events.

But I want to suggest two things. Firstly, there are big photographic continuities in the longer trajectory of time. Ledochowski’s fifteen years’ work in the Cape Flats, and Cedric Nunn’s long-term family history called Bloodlines, both originated in the 1980s. Goldblatt’s method of systematically pushing at fuckall landscapes as he calls them, amplifying the frame to incorporate
more layers of time, make constant references to a much deeper pastness.

Secondly, the documentary archive in South Africa does not simply become the ‘detritus of lapsed passion’. People cannot quite leave what is called ‘documentary’ behind, even those who claim to have departed from it. Powerful traces of political awareness, economic dynamics, socially affected landscapes and above all, empathy with – or at the very least, dignified reference to - human subjects, inflect post-apartheid sensibilities on one level or another. I want to insist that photography now could not have happened without the documentary impetus of the 1980s, which was the breeding ground for a number of contemporary photographers. The need to mark the social in some way persists, the need to get into closer proximity with those on the receiving end of history.

There are formal aspects to this argument. The technique and aesthetic apparent in Gideon Mendel’s photograph of Treatment Action Campaign demonstrators, probably the best toyi-toyi photograph ever taken, takes a familiar genre to new levels. The protest song and dance toyi-toyi was massively photographed in the 1980s, but is incorporated here into bigger contexts of the politics of health in Africa. Visually, it is difficult to imagine any other toyi-toyi photograph which (perhaps ironically in this case) conveys such rolling, boiling movement and political force. According to Mendel, toyi-toyi is:

[O]ne of the hardest things to photograph... Because there’s a combination of things. The noise and the sound and the emotion of the singing, ... the sound gets you in your chest, gets you in your heart, you think you’re taking great pictures... It’s something I learnt. ... But taking that [TAC] picture is probably the product of years of earlier experience, ... I think I knew I was looking for a strong, positive picture. ... I had to be very cerebral, to make that image.

It is doubtful Guy Tillim could have taken the African photographs he did after 1994, without coming from the Afrapix generation. Moreover, it is doubtful he could have taken the South African urban photographs he did recently about inner city tenements in Johannesburg, without having first photographed the postcolonial ruins of Angola and the Democratic Republic of Congo. He more than most has bridged the temporalities between then and now, between Africa and South Africa, by keeping close to the human beings who cross those lines. As he himself puts it, he has gone from being a documentary photographer, to being a ‘photographer of interesting spaces’.

It might be that many photographers had de facto gone meta-documentary before the big shift. There remains a need to open the documentary debates very wide in order to render a different perception, as opposed to the simple anti-documentary line that many have internalized since the 1990s. Trashing ‘documentary’ makes it easy to get a liberating sense of unfixing oneself as a photographer. If we look at the genesis of documentary as a genre, there were complex discourses around it from the start. Lugon describes the naming of the genre from the late 1920s as the coming of a ‘multiple notion’. Very diverse
works qualified. Despite South African self-critiques, the Afrapix generation have a very ambiguous unity, especially as their work extends into the present.

There is no doubt that documentary was considered the appropriate genre from the early 1980s and even before. The imperatives of the 1980s, the agendas of visibility if you like, evoke terms like exposure, truth-telling, reality, documenting, recording, showing, educating – in the face of the lies (often called distortions), concealment and violence of the state. But documentary has its problems. What is fascinating is the way South African photographers were taking a full documentary turn in the 1980s at the very time it was falling from grace in Europe and North America. Some would say that events compelled South African photographers to do so. But parallel documentary debates have unfolded locally in South Africa as auto-critiques within photographic circles, and have become especially articulate in recent years with the clarity of hindsight.

In fact since 1994 the term ‘documentary’ has solidified in a particular way in South African contexts, partly as a functional mechanism to distinguish between the apartheid then and the post-apartheid now. It was relevant then, but is often seen to be limiting now. If the risk then was physical, with all the dangers attendant on exposing injustice and brutality – which Enwezor characterizes as ‘heroic documentary’ – the risk now is possibly more personal, introspective, enigmatic and intellectual. Women photographers seem to find it easier to broach some of these intimate dangers than male photographers. Jo Ratcliffe, Jodi Bieber, Lien Botha, Zanele Muholi and Lolo Veleko testify eloquently to this in their work.

The simple dichotomy, however, this separation of eras, masks over many photographic continuities. Also, the nature of peace is such that it brings its own turbulence and unresolved conflicts, its new manifestations of old public poverties and sufferings. The explosion of the HIV/AIDS epidemic in southern Africa represents, most ironically perhaps, a challenging synthesis of the two photographic poles: how to represent ‘universal’ human suffering on a political and social plane so that something will be done, together with the intimacies and implications of sexuality, anxiety and death on the most individual, familial level. It is not simply, objectively a broken landscape, but many broken subjective landscapes.

As photography flickers out of the old institutional space of the media into the new regime of the art gallery, commercial interests still abound. Photographers remain with the dilemma of the gulf they create between the audiences looking at their work, and the people and issues they photograph. In a more ideal world, of course, it would be sufficient for the Santu Mofokengs to follow their most creative method, which is very simple. ‘I just most of the time I stay on my own and I dream about what I need to do, and I do it’.
Tauber’s early English patent kept the calotype under strict control, but the French daguerreotype spread without inhibition after 1839. Marjorie Bull and Joseph Denfield, Secure the Shadow. The Story of Cape Photography from its beginnings to the end of 1870 (Cape Town: Terence McNally, 1970), Chapter 1.

Allen Sekula, Fish Story (Rotterdam & Düsseldorf: Richter Verlag, 1995), p 43.


The photograph was taken by Durney. See Helen Bradford, ‘Framing African Women’ in Kronos, Vol 30, 2004. My argument here takes a different turn to Bradford, who does not ask what later audiences who identify with Nqawawuse’s history might see in a visual record that physically identifies the prophetess.


Particular informants were also photographed in studio and other settings.


See Jill Johnson and Peter Magubane, Soweto Speaks (Johannesburg: Donker, 1979).

The phrase comes from John Roberts, The Art of Interruption (Manchester: Manchester University Press, 1998), p 9. Badsha’s work includes Letter to Farzanah (Durban: Institute for Black Research, 1979); Imijondolo (Durban: Afrapix, 1985); Imperial Ghetto (Maroaleng: SAHO, 2001). Omar Badsha was also interviewed by the Project in Documentary Photography, located at the University of the Western Cape. All interviews cited in the essay arise from this research, which is funded by the National Research Foundation of South Africa.

Cedric Nunn interviewed by Farzanah Badsha, Johannesburg, July 2002.


Cedric Nunn interviewed by Farzanah Badsha, Johannesburg, July 2002.

Omar Badsha and Francis Wilson, South Africa. The Cordoned Heart (Cape Town: Gallery Press, 1986); Beyond the Barricades. Popular Resistance in South Africa (New York: Aperture, 1989). Staffrider and other journals such as Full Frame also encouraged the more considered photo-essay approach.

Eric Miller interviewed by Patricia Hayes, Cape Town, 5 August 2002.


Peter Magubane did not suffer the same fate when he published similar photographs in his first post-apartheid publication, Vanishing Cultures of South Africa (Cape Town: Struijk, 1998).


Andrew Tshabangu interviewed by Patricia Hayes, Farzanah Badsha and Mdu Xakaza, Johannesburg, 24 July 2005.

Dai Vaughan, For Documentary (Berkeley: University of California Press, 1999), p 41.


Guy Tillim interviewed by Patricia Hayes, Farzanah Badsha and Natshe Becker, Cape Town, 14 May 2003.


EXHIBITIONS
Photography can be negative as well as positive. Part of my exhibition uses black and white negatives printed as negatives but referring to a positive way of seeing life. A photographer has the power to tell the same story in an image using a positive or a negative outlook, a personal bias, a personal propaganda. The same with my particular subjects who have chosen to create a positive future for themselves, against an otherwise negative past and long period of childhood experience. It is a powerful tool that we use to get our message across. Both my subjects and I have realised that the only way as individuals that we can make a change, is by changing the perspective of how we see things. My negative process reverses the usual view of life in order to achieve a more sublime effect from a harsher reality. I have been working with My life, an organization that helps street children to have a new chance at life by giving them a new perspective. All my subjects in this series are ex street children.
Livestock

Arlene Amaler-Raviv / Dale Yudelman

Livestock is the title of a collaboration between photographer Dale Yudelman and painter Arlene Amaler-Raviv. The show explores the role of money and the effect it has on daily life on the African continent. Bartering of cattle is the first recorded trade in Southern Africa. Cattle was central to traditional Africa in matters ranging from ceremonial rituals to the measure of wealth and status. The people were in control of their livestock and their wealth.

Africa today is valued in terms of money, determined by international economies and stock markets. The people of Africa are no longer in control of their wealth and destiny. Africa’s future is a commodity on the international stock markets. Each Southern African currency’s intricate design and patterning serves as a background for the painted mark. The notes, worn and torn, have passed through so many hands, giving feedback of the history, memories and human lives.
I am faced with my complex relationship with my father, as a daughter and as an addicted image maker, at a time when he himself is aware of and immersed in the natural journey on the brink of this world. In partnering him to record that which centrally themes his life physically through daily rituals of emergency, as well as the processes and rituals that philosophically and spiritually cause transcendence, I cross brinks of privacy and emotional safety, entering both photographically and psychologically places of vulnerability. I am challenged in the face of my own mortality and aging processes as well as the possibilities of loss of my loved one. Yet I am enthralled and captivated by the intensity of the inner spirit, the balances between the material and the non concrete experience of existence as well as the partnership of human frailty and extreme confidence in the immortality of the soul.
Michael Hall is interested in juxtapositions and narrative photographic sequences, aiming to encourage his viewers to ask questions about what humans are doing to harm our planet. Roger Young depicts people and places South African; these images seem to summon collective memory in people whose home this land is, while providing empathetic insight for viewers to whom the scenes are foreign. Jac de Villiers has created a series of images called ‘Restaurant at the end of the world’ which depicts the dignity of ‘arid life’. Brendon Bell and Inge Prins experiment with still life - Bell digitally manipulates his own photographs to create new fantasy environments inhabited by objects we know, many of which refer to aspects of South African history. Prins’s smoke series on the exhibition, is like a meditative poem on the passing of time and the subtlety of light, as if the smoke is photographed as still life.
‘Ambiguity’ is a collection of photographs of private moments seen in public and captured during my travels through Africa, in countries such as Zambia, Kenya, Madagascar, Ethiopia, Djibouti. The series strives to portray stillness in a complex world of chaos and ambiguity by freezing one moment of certainty, or clarity in the photograph. I am attracted to the intimate moments where people retreat into their thoughts, their own personal sanctuaries, and reminisce over the past or reflect on the unknowns of the future. I have tried to express visually the fleeting moments where nothing else seems to exist for the subject beyond the simplicity of the now. That stillness, for me, is the opposite of ambiguity. Ambiguity (noun), vagueness or the uncertain meaning.
Construct

Roger Ballen / Lien Botha / Jacques Coetzer / Abrie Fourie / Nomusa Makhubu
Bernie Searle / Dale Yudelman
South Africa has a long and rich history in documentary photography. Many of its practitioners are internationally known. Historically the medium of photography provided a representational document with the fixed referent of reality. For this exhibition the curators wanted to uncover photographers working in and through the medium in an innovative way. Each artist featured contributes a unique visual vocabulary. They challenge the traditional stereotype of photography by pushing the shifting boundaries of the medium. Works selected for this exhibition needed to enquire into notions of construction, deconstruction and/or reconstruction. An often-featured subject matter is self-representation. Lien Botha, Nomusa Makhubu and Jacque Coetzer feature themselves literally, whilst Abrie Fourie for example uses metaphor to reference personal identity. Some of the artist’s in the exhibition capitalise on the medium’s ability to collapse time and place. This is illustrated most clearly in the works by Dale Yudelman, Barbara Widenboer, Jacques Coetzer and Lien Botha. Roger Ballen uses photography to record their staged constructions. The conceptual and creative process is premeditated and happens before the photograph is taken. The way in which the photographers use the medium was the primary curatorial focus. An installation that unlocked the potential dialogues between the different works was also imperative. CONSTRUCT: At the Castle of Good Hope is an abridged version of CONSTRUCT: Beyond the Documentary Photograph - a travelling museum exhibition curated by Heidi Erdmann and Jacob Lebeko currently on show at the Durban Arts Gallery until 31st January 2009.
Talking Images
Biocafé Live Exhibitions At CityVarsity School of Media and Creative Arts

The Biocafé Talking Images began in 1999 as a series of live exhibitions co-ordinated by Jenny Altschuler as a context for photographers to show work in progress to other photographers. Over the past nine years these evenings have presented many bodies of work in digital projections accompanied by the photographer’s introductions and supporting explanations. Dialogue between the audience and the authors has generated many interesting discussions about the medium and meaning of photography. Jenny Altschuler will present three evenings at the Biocafé, showcasing video presentations, interviews of photographers and portfolios of work in digital slide.

6TH OCTOBER 6:30PM
Exhibition Opening at 6:30pm after which Talking Images will begin.
Tribute to Neville Dubow
Garth Stead: Die Dag Is Vaag Voor Jou
Interview with David Goldblatt

13TH OCTOBER 7:30 FOR 7:45
Nic Bothma: Benn Loxo Du Taccu
Richard Mark Dobson: The Crest Hotel short video
Roger Lucey: The Road to Then and Now video
Madge Gibson: The Security Hut Project
Roger Bosch: Landmine
Adele Gordon: Faltering Steps
20TH OCTOBER 7:30 FOR 7:45

Marie- Stella von Saldern: The Miracles of Lourdes
George Hallet: A retrospective talk about his life including his current exhibition “Made in France”
Michael Wyeth: The Base Revisited
Mark Oppenheimer: The process of Unravelling and Reconstructing.
Merge - an ongoing series of five collaborative exhibitions beginning with the theme of water and set to change every 3 months - five photographers examine five elements - each from their own unique perspective. The participants of this group show met in the 1980’s and worked for various news media during the most turbulent years of the apartheid era. Since those days their career paths have diverged although their personal friendships have endured. The elements: water, fire, air, earth and aether are commonalities in the experience of our humanity; influencing: cultural and spiritual geographies, social climate and natural ecologies. In the exploration of these powerful themes, a portrait of the times and environments in which we experience these forces is set to evolve.
Frieda’s on Bree / 15 Bree St / 2nd Oct - 31st Dec 2008 / Mon – Wed 6:30 am – 4pm, Thurs – Fri 6:30am - 8pm contact: daleyboy@iafrica.com
‘Benn loxo du taccu,’ a Senegalese saying in Wolof meaning ‘One hand can’t clap.’ Africa is stereotypically portrayed as a continent of war, famine and disease, yet what is not so often communicated is the humility and beauty of the African heart. This series of photographs from West and Central Africa gives us a glimpse into the enduring human spirit. Sometimes in the darkest places, in dire times, the brightest lights start to shine. The African spirit is such a light which reflects relief and meaning in harsh surroundings. In the fraction of a second it takes to photograph, we see a glimpse of this spirit which we can reflect on and celebrate.
“Changing Perspectives set out to be a kind of course mentorship for those interested in documentary photography. For many in the course it offered an opportunity to develop existing and ongoing projects. It has gone way beyond that – it is a refreshing perspective on the city by a committed group of photographers, exploring its people, environment, both social and natural”. - Paul Weinberg, course mentor.
The League of Ahistoric Anachronistic Photographers Specialising in Obsolete and Archaic Processes
This exhibition forms part of the group’s ongoing research around the contemporary relevance and re-appropriation of labour-intensive early photographic processes, especially those that fall outside of mainstream silver-gelatin printing. The individual photographers’ images not only share a time-consuming work methodology, but also thematic overlaps regarding broader concerns with identity, gender, sexuality and history.

AVA / 35 Church St, Greenmarket Square / 15th Sept - 3rd Oct 2008 / Mon - Fri 10am - 5pm / Sat 10am - 1pm / contact: +27 21 424 7436
What we describe as ‘the self’ is comprised of so many facets, all of which come together in assisting us in our universal existence. One could be referring to the body, mind or even the more spiritual, esoteric aspects of ourselves, but in essence the self is the vessel with which we navigate through this human experience. With so much external stimulation and activity, endurance and understanding proves difficult enough at the best of times. As a result one is constantly folding in on ones self in an attempt to understand ones own perception of events and their emotional value, weather this is done through introspection or external exploration, or both.
“My work comes from inner exploration of childhood fears, nightmares, fever hallucinations, and personal history reconstructed under the guise of resurrected and dusted off silent film and antiquated movie set installations. Photos from my grandmother’s early years dancing in Vaudeville, a grandfather who dabbled in whaling and told tall tales, and a host of other colorful characters are a part of the history pool I fish from. Curious as to what happens in the gaps of the stories, what isn’t caught on film and what isn’t openly discussed, I create my own fill-in scenarios.”

-Clifton Childree

“As part of my bridge in my global journey (having worked on two previous MoP festivals), to the United States where I am director of a gallery, Locust Projects, I have chosen to present Clifton Childree’s Dream cum true. Coming from South Africa, where the balances of power in political and social arenas has always been tightly held in place, even in the photographic portrayal of realities, I am attracted to Childree’s loosening of the power structures, and poking fun at the reversal of roles.”

- Claire Breukel
CityVarsity School of Media and Creative Arts: Beneath The Surface

Work by students and past students. Curated by Jenny Altschuler and Rima Geffen
This exhibition by past and present photographic students of the CityVarsity School of Media and Creative Arts, Cape Town promotes the search for a vision beyond the superficial experience of reality. It showcases selected works in series and single images on a number of topics. The particular curation by Jenny Altschuler and Rima Geffen, leading lecturers of the Diploma in Professional Photography, highlights the student work that expressesses an emotional or psychological representation of the subject, rather than a documentary one, whether it be the self or the photographer’s relationship to the world outside him/her self.
Emerging work by photography students at Cape Peninsula University of Technology, up to fourth-year bachelor’s level. The content is a varied reflection of personal development reflected in the emergency of youth interacting with their environmental challenges presented across the ethnic and cultural spectrum. Coherence emerges through visual exploration from the desolation of the Moordenaars Karoo to ethereal time-exposures morphing a landscape to Martian and the smoldering aftermath of a shack fire.
Ephemeral, is an intimate photographic account of the wild Orchid – a most beautiful and, secretive plant that exists fleetingly within the fragile Fynbos areas in the Western Cape. Wild Orchids are under threat. Appreciation of their species may produce concerned preservation of their species. Therefore my series is created as a siren serenade, to attract and draw the viewer in to the images, portraits of the blooms, in order to fall in love with the subject and so wish for their preservation. I have purposely created very large, dramatic portraits of the orchids, intentionally evoking intrigue, magic and mystery as part of my seduction.
De Clermont is a British born photographer residing in Cape Town. With a BSc in Architecture, de Clermont studied photography on a post graduate level. As snapped states, de Clermont is interested in “the visual currencies of group identity and formation” and “investigates middle-class rituals and the effects of the global on the local”.

Her first exhibition, ‘Life After’, opens at João Ferreira Gallery on the 3 September and at artSPACE on the 20 September. Her work will be part of a group show entitled ‘Human Animal’ at the Trustman Gallery in Boston from 6 October - 6 November. Her work features in the prestigious UNISA collection.
This project is a deeply personal record for myself – an acceptance of people living in different circumstances and their choices that they make on how they live their lives. Most of the women that I met are in prison because they needed to put bread on the table for their families or they are caught up in the traditional patriarchal system of power and gangs that comes from our long history of exploitation.
The unique history of our people and South African social reality has been fore-grounded in the ‘struggle photography’. Apartheid documentary reportage was primarily executed in black and white by a number of esteemed individuals, both African and European. Unfortunately, the specific agendas of photographers had not left much room for the interpretation and reflection of individual African identity. With the renaissance of post-1994 in full swing, we felt it necessary to turn to our neighbours and in taking colourful portraits of them, attempt to reflect what is special and unique about our common heritage.
The Crest Hotel
Richard Mark Dobson
I remember the Crest Hotel way back in the 70’s. In fact it was from this hotel that I gathered my first impressions of our newly adopted land, South Africa.

Emigrating here with my parents from England in January 1975, I was 12 years old when we arrived at the door of the Crest after a short cab ride from the austere Jan Smuts airport.

Upon arrival at this comfortable 3 star hotel, a stone’s throw from the bustling boulevards of Hillbrow, I was awestruck by the views from our 12th floor window. Glittering skyscrapers and a zillion apartments surrounded us on all sides; our hotel it seemed was at the epicenter of all this glitz, with its lively terrace and sparkling pool. For the two weeks that we lived in Hillbrow at the Crest while my father sought rented accommodation in the leafier northern suburbs, I gathered impressions of this ‘Americanized’ metropolis, admiring its scale & lofty buildings, sensing its economic presence and buzz, all the while searching out the exotica of black faces to remind myself that I was in Africa after all.

Certainly during those first few weeks while strolling past the café & bakeries and soda pop joints of Pretoria and Kotze streets on balmy summer evenings, I could see clearly that this was the abode and playground for a predominantly white cast. I saw lots of happy white faces! An illusion of blissful living. An illusion of harmony and human equality. Yes this was a place of happy shiny white people, and I, the little white kid who’d just stepped off a plane in Africa from England, was entranced.

32 years later, I return to the Crest, still entranced but for different reasons. The place has changed, the city has changed, the country has changed and I’ve changed.

My life since those early days in Hillbrow has been a tangle of different paths. South Africa began to lose its shine for me as I plodded through my Transvaal education curriculum and began to understand the mechanisms of apartheid South Africa. I left disillusioned for good in 1983, and lived in London, Paris, New York, Hong Kong, Bangkok over the ensuing years, developing my sense of detachment, displacement, feeling neither European nor South African nor Asian, and unable to settle anywhere for long, never committing to a country or its cause.
Certainly South Africa and Africa continues to draw me in ways that other places don’t. But they also repel me in disturbing ways too. Here I can feel utterly euphoric and totally depressed at the same time. A great sense of pride one day and an absolute sense of shame the next. I have a love for South Africa and its people high above many others, but also profound feelings of apathy, dislike and even, dare I say, contempt?

This internal malaise continues today, even though it’s been 10 years since my return to South Africa from Hong Kong in the mid nineties. I came back to watch South Africa crawl triumphantly from the dark days of Apartheid. I came here to rejoice, but instead of rejoicing, I heap praise and scorn on this country from one day to the next.

Possibly it’s a big character flaw, and I’m aware of this, but I’m not feeling alone in my thoughts, since I hear similar sentiments all around me every day living in this country, on this continent.

The Crest Hotel:

The Crest Hotel therefore is my personal attempt to join dots, and answer pertinent questions to my own sense of failed idealism and dislocation. Projected through the presence of others, The Crest after all is where my journey to South Africa began. For many presented here today though, this is where their journey will end, or has ended already. It’s where their relationship with South Africa is coming to an end too, but certainly did not begin.

As an artist/photographer I intend to explore further themes or locations that I hope will allow me to investigate my dual relationship with this country as well as with my country of birth, England, and how the two sit incongruously side by side within my own psyche. The Crest is where I choose to begin this investigation.

Richard Mark Dobson (Bangkok 5 August 2008)
This exhibition allows the viewer a small taste of the huge variety of interests which Dubow used the medium to explore. From conceptual sequences to atmospheric portrayals of architectural spaces, this cameo of Dubow's huge photographic portfolio pays a tribute to an important figure in the art historical, fine art and architectural spheres. First an architect, a profound critic, a dynamic lecturer and a writer of note, his work as a photographer became his most preferred medium. This excellence was recognised and at his peak had a solo exhibition in Paris in 1990 and was awarded Standard Bank Guest Artist in 1992 for his portfolio Sequences, Series and Sites, 1972 - 1992. This was first recognition of photography as an artform in South Africa.

A prolific and important South African photographer has passed on. His continued input and valuable presence will be missed for many years to come.

Jenny Altschuler
For the SA Centre for Photography

SkyLight Gallery at the CityVarsity School of Media and Creative Arts / 32 Kloof St / 6th - 31st Oct 2008 / contact: 021 488 2000 or 0837406543
Few places capture the imagination so comprehensively, so vividly, as where land meets sea. The spirit of the coast is compelled together with culture, the one shaping the other (Crang 2005:1), thereby forming a unique aspect of the natural world that reflects our yearnings, playing an intricate role in history as hegemonic site of contestation between man, nature and culture (Du Toit 2002:1). The purpose of this study, then, is to offer a personal phenomenological encounter, through photographic means, of the Eastern Coast of South-Africa, a multifaceted and interconnected ecosystem under duress due to unchecked socio-economic development, primarily, recreational and residential (Du Toit 200:1). Through this intrusion, and in an effort to subdue and control nature, Western culture holds the attitude that nature is an object and resource for exploitation (McNary 2002:4). This representation of man’s perceived superiority to nature comments on how nature is separate from man in our insensible quest to overpower and defeat (Jussim & Lindquist-Cock 1985:10).
This body of work is that of a journey, a passage through time from generation to generation, it follows members of my family as well as characters from the life and times of the visual story, which begins from the turn of the century. It is a personal body of work which focuses on my outlining, of a fractured timeline: a fragmented glimpse, strange memories, thoughts and moments relating to my family and as said before the life and times in which they lived. The body of work will solely be related to South Africa.
Hasan & Husain Essop

Our body of work questions global and local hegemonies. We explore the influence of Western popular culture and the distorting effects it has on existing religions and cultures. Internal conflicts are expressed through performance. Most importantly, our work originates from a history that is confined to a specific area, a faith that is universally shared and a critical understanding of the media and modern technology. As twin brothers we share an identity, a personality and a family. This unique bond that we share enables us to confront and address similarities and differences within a personal and a global context and open up debate around religious, cultural and social correspondences and conflicts.
“The real voyage of discovery consists not in seeking new landscapes but in having new eyes.” Marcel Proust

Landscapes are viewed and experienced in different ways. And so a Landscape becomes subjective. According to me the value of a scenic beauty like a landscape is in the relationship it has with the viewer. Sight; smell; touch; these senses become important in this relationship, since it is the only way we can experience beauty.
Parallel Layers
Rima Geffen

This series attempts to look at past and present as snapshots inserted into the mind album. Places of childhood safety are revisited both physically and psychologically. Ambiguous realities create scenes of danger and discomfort, layered in contrast with parallel happier moments relived.
Despite South Africa’s evolution out of apartheid and its international holiday destination status, we continue to struggle with internal chaos stemming from poverty and ignorance. The ‘security hut project’ addresses South Africa’s ‘band aid’ solution to an intrinsic problem; where government and corporates have failed, local communities are stepping up and taking charge – forging kinship where least expected.

The ‘security hut’ project depicts a gridlock of privately run security huts, manned 24/7 by security guards, paid for and supported by the local communities. The hut system, manned by non-nationals, creates a community within a community, with its own set of complexities and concerns....
Faltering Steps Towards Democratic Schooling

Adele Gordon

This exhibition attempts to reveal the complexity of the relationships embracing school communities in rural areas as well as the opportunities and constraints facing rural students, their families and teachers. The images cover two time periods: the first set was made twenty years ago on schools on farms and small holdings near Johannesburg, at a time of mass mobilisation against Bantu Education. The second shows schools in the former Bantustans during 2003 and concentrate on the lifestyle of rural communities, children’s well-being, current political influences, and the teaching and learning environment. All represent rural South Africa - farms and villages in former homelands.
It was as a tourist that I first visited Grenada in the West Indies. For the next fifteen years I made frequent trips to photograph an island yet fully to experience the impact of “First World” development. Throughout the Caribbean, tourism has meant drastic changes to every aspect of island life: economic, social and cultural. My project is a personal, impressionistic, visual account of a Caribbean that is rapidly “disappearing”. I have tried to capture the quotidian life of Grenada; its work, its recreation, its rituals, both religious and secular.

Online at www.photocentre.org.za
‘My Life’ project began in 2006. The young pupils of the Grade V class at Greyton Primêr in Greyton (average age 11), were led in a creative project by Diana Segal, who decided to try out a photographic project. Each child was given a disposable camera, some basic instruction and the encouragement to go out and record their lives over the following fortnight. What transpired was an unexpectedly honest and loving look at the lives, families and friends around them. The innocent and straightforward snapshot method of shooting gives an unexpectedly intimate and profound slant to the otherwise difficult and humble lives.

65 prints were enlarged and mounted for an exhibition during Greyton ‘Rose Festival’ that year. This was seen by almost a 1000 people. Earlier in 2008 the My Life exhibition showed at the Heresford Photography Festival in England alongside photographs by local high school children. Mop4 is showcasing this special body of work as a central theme to series of workshop with school children, hoping that the new groups will be positively influence by the directness and willingness of these young photographers to uncover their dearest connections to their identity and their selves.
Exchanging my highly charged life in London in 1974 for the peaceful tranquility of the Pyrenees mountains in South Eastern France was a blessing. I added farming to my active photographic career. In the stillness of the mountains I found time to observe my surroundings and contemplate the lives of those living in neighbouring villages. Without the looming deadlines of London and the brutality of life under Apartheid insanity, I discovered an inner peace of mind in my relationships with the people and the landscapes of the region. A whole new way of life unfolded that embraced peasant farmers, bullfighters, wine makers, teachers, priests, hunters, fishermen, musicians, writers, dancers, intellectuals and artists.
Then and Now

This collection comprises photographs taken both before and after South Africa’s transition to democracy, the contrasts - and the continuities - between the earlier and later work. The result is a fascinating record of a country in conflict and then in a state of rediscovery. Almost all of the photographers were members of Afrapix, the collective photo agency that played a pioneering role in documenting the struggle against apartheid in the 1980s and early 1990s.
David Goldblatt / George Hallet / Eric Miller / Cedric Nunn / Guy Tillim / Paul Weinberg
Graeme Williams / Gisele Wulfsohn

Iziko Castle of Good Hope / 2nd - 31st Oct 2008 / Open Daily 9am - 4pm / contact: 082 935 5522
This project is an exploration or experience of light and structural organization in the urban environment. ‘Kairos’ and traditional street photography are linked conceptually through a process of thinking and reacting, thus reinforcing a format of looking at and experiencing urban space.
Man With A Camera: Out Of The Past

Daniel Harris

A collection of snapshot photography emerging from lost family albums and presented as a film noir inspired flashback narrative to South African urban life.
The Debut Girls
Leah Hawker

This work explores notions relating to issues of gender. The work comments on changing views of gender identity, historic conventions and traditional points of view. The work utilizes stereotypical images of women to depict a perceived duality between beauty and restriction.

These 5 works were inspired in part by iconic images of religious saints, martyrs and images of women from myth and legend as rendered in historic works of art. I see the figures in such imagery as beautified, fashioned and adorned with meaning - many of the same issues being dealt with then as we deal with currently.
1994 saw South Africa emerging out of the years of isolation with the closure of the apartheid era. The new “rainbow nation”, under the gentle leadership of Nelson Mandela, celebrated the opportunities for growth and progress promised by this new age of equality and peace in a democratic South Africa.

Fourteen years later, though the people of South Africa can lay claim to their ideological freedom, the shine of democracy’s promises has worn off. Today, the youth of South Africa find themselves disenfranchised: the economic situation of the emerging generation inhibits them from following the dreams they believed would be real possibilities. Hence, they find themselves in a state of emergency, disillusioned and disappointed, despite being born into a world of apparently endless opportunity.

These photographic portraits of young South Africans attempt to address this situation. The images reveal the difficulty of reconciling the psychological chasm between what has been promised and the lack of opportunity presented by the actual circumstances. Each portrait captures a moment of anger or sullen disappointment in a landscape of dilapidated buildings and social degeneration, in which youth communities confront the tatters of their hopes often turning to drugs and violence to express this emotional desperation. These are the emerging South Africans that represent our current state of emergency.
Sometimes a place or experience can leave you scarred. Sudan did more than that. It didn’t just brush my surface, it crept under my skin. It left me deeply etched, with experiences I will never forget. I first ventured to this African country’s troubled Darfur region in October 2004. Back then I was working as a journalist with a national daily newspaper based in Johannesburg. I never guessed that I would one day be back in Sudan, this time as a photographer. My selection images for this exhibition aims to share my experience of the place and people encountered during those six months I was there as a visual storyteller.
This body of work began as an investigation into the lives of the cart horses and their relationships with their owners. These horses work around the industrial areas within Cape Town. Horse and Cart scrap metal collectors have been around for a long time, they pick up steel scrap metal and then sell it off to scrap yards.

Originally starting in District Six, they were ousted with the forced removals during Apartheid, and are now spread all around Cape Town, working in Vanguard Drive, Airport Industria, Observatory, and other industrial areas.

These horses are working hard with their owners, living in the back yards in poverty. Seeing the plight of these horses and their owners throughout the years has upset me. I have decided to expose and present their situation, through photography, in the hope that more can be done to assist their dire situation.

An organization called The Cart Horse Protection Association, is using the images to promote some subsidy for these people and their cart horse work.
Commonplace Vol.1
Emile Kotze

“I speak of the things that are there, anywhere and everywhere – easily found, not easily selected and interpreted.” - Robert Frank

The idea of place has fascinated many that engage with the manner in which society structures meaning and identity in and around a specific geographic space. However, it was not until I revisited a small photograph of my sixth birthday and realised the uniqueness that was held in that description of experience and place, that I realised the only constant in this seemingly mundane world is a disparate similarity. It started me on a path of discovery of the ordinary and everyday that surrounds us in which I found extraordinary things that I never noticed before. A mundane world, filled with the complexity and beauty that only lives lived therein could hold, oftentimes with a slight urge to humour the observant, a vernacular that does not seem to encapsulate the essence of this experience. All of these depictions speak of the events and quality of our lives in the fragmentary world; a visual comment on the beautiful irony that is to be found within the mundane and it is this 'uncommon beauty' that I attempt to freeze and present for the viewer’s pleasure.
For the last three years I have been collecting images of signs, murals, billboards and informal messaging in an attempt to understand the manner in which visual images are used to represent the advocacy messages of the HIV/AIDS campaigns and “challenge” viewers to engage. Together with the formal campaigns co-authored by the government and large NGO’s there is a spontaneous emergence of informal AIDS messaging spreading across Africa, the continent with the highest number of people living with HIV and AIDS.

My hanging Mobile displays pairs of photographs back to back with images of HIV/AIDS messaging and alternate signs or an image of a graveyards allowing an association to develop. In contrast to the generally sanitised “Ad” speak of government AIDS awareness drives, these allegorical messages speak the language of the people and are often directly aimed at high risk groups such as migrant labourers or truck drivers.
My idea for the Emergence and Emergency exhibition is very much around life/death, positive/negative in all situations. To depict that no matter how dark or negative a situation seems at that point in time, either to oneself or to the outside world, there is always something positive – a lesson learnt, moving over to the afterlife, rebirth within oneself, that happens. Out of an emergency there is an 'emergence' born – spiritual, regaining self respect, taking back ones life after being abused. For how can there be any light when there is no dark?
Structures tell us much about the balances of affluence, stability, security and society’s priorities. The suburban landscape is an ever changing and ‘developing’ visualisation of where a society is, that is to say where it has come from and to where it is moving. In the process of spending the last two years documenting many of Cape Town’s most interesting township landscapes, we have compiled an archive of over 40,000 images of contemporary daily life within the city’s mainly Xhosa speaking communities. Throughout this project we have continually returned to the issue of housing and of the land.
And Then Suddenly...
Anneke Laurie

In this body of work I embarked on the age-old quest of finding the Self. As is often the case with visual works more questions are asked than answered. Perhaps finding the right questions could be more valuable than finding answers. The questions that became part of the process of photographing these images started from the basic ‘What is it to be alone?’ and progressed to ‘Is it possible to be alone?’; ‘Who is lurking around me, threatening my peace and safety?’ and ended up in surprisingly fundamental questions such as ‘What/who is left of myself when everybody has left?’ Besides the personal aspect of exploring and seeking out loneliness/solitude, I intend through these images, in showing absence, to challenge photography’s power to imply past and future presence.
In times of war and peace people dance...

Belly dancing, is an ancient dance form, a way of celebrating women's femininity, and a dance form becoming more and more popular in South Africa. This art form has valuable healing benefits for the psychological growth and well being of women, giving them an opportunity for an expanded sense of communication, as if they are given a poetic voice, a new range of mobility, an expanded singing range or a pair of wings to fly.

This series portrays the belly dancer Urshulah, in the process of transformation between the mundane self and the unlimited self, in a state of bliss. A dancer’s ability to transcend time and place and her own limitations and touch something eternal: the place where normal behaviors and assumptions don’t apply; the place of emotional awareness and of vulnerability to The Beyond; the Place of transformation.
Notwithstanding the fact that most images today are merely a collection of computer information, the recent xenophobia attacks in South Africa have been recorded and will remain in our minds for future generations – captured on digital files.

Rather like the still images of violence during the Apartheid years, these recent images of the many demonstrations against the state, the evictions of families from illegally occupied land and terrible xenophobic attacks must be viewed and never forgotten.

The painful viewing process will allow us to take a mental snapshot of those hotter moments in our history and will thus equip us with a moral compass with which our country and its people can be steered, in a direction set out some fourteen years ago by the likes of Nelson Mandela.
Cape Town mirrors many of the problems facing other African cities and cities in the developing world. How does this surplus humanity improvise survival in the city? My body of work is an attempt to distill my experience of these fragments of life – of unfinished stories – on the precipice beyond the edge of Cape Town. It is a study in informal survival, in a world of unstable, sprawling squatter camps, “informal settlements”, garbage hills, and the sand dunes of the Cape Flats, where urbanisation has been disconnected from industrialization and even from economic growth.
ek sê my broe, al daai dinge moet jy los
want daai geld kan gegaan het vir die week se kos
en as ek jy is, dan kry ek my 'n pos
dan gaan ek eerder om die hoek om 'n pyp te rook
maar daai dinge sal nie werk nie
dit maak jou ook nie sterk nie
jy's uitgedraai en jy gaan ook nie meer kerk nie
jou ma jou pa hulle altwee kry swaar
want sonder 'n job is alles deurmekaar
die rente die lig die water gaan op
ek sê my broe vergeet van daai stop
die dop moenie hop tot daai ding
doen eerder iets goed om geld in te bring
want 'n ding wat stink is glad nie reg
ja 'n ding wat stink moet jy try om te beveg
want daai ice-cream
daai suckers
daai wyn en daai dagga –
maak jou lekker dronk
en smyt jou in die tronk
nou ek ken 'n ander klonk
hy rook hom net dronk
hy was nog baie jonk
toe beland hy in die tronk
heelwat 'n gangster en 'n main ou
om dood te maak vir hom was baie gou
hy was 'n vuil kat
net nat geslat
altyd kwaai gejat
en uitgevat
pyp rook is rof en om te moor
Holland is rooi want hy hang alweer slange
hy t gedink hy was 'n man
met 'n gun in sy hand
maar toe die boere hom vang
toe moet hy gaan mang
bolle wange in gevange
love songs en gesange
dit is sy eie ding want hy hang alweer slange
kyk nou wat gebeur met jou want binne
in de mang
word jy 'n vrou – jy word gewê – getê
cause love is in the air
as jy iets wil hé dan moet jy gaan té
sit jou brain in 'n rat
en begin te dink
wanneer gaan jy try
om te understand
hy is jou broe en sy is jou sister
enemies – daais 'n ding van gister
ons het jou uitgeskei!
vròt vertel
but one way my bra
jy's nog one way my pé!!

Charlene
November 2005
The Durban beachfront is an intersection of transitions: spacial, social, demographic, historic, temporal, elemental. The beachfront is where sea joins city, with all the associated recreations. Along the beachfront, once reserved for whites only, the transition of the new South Africa is underway. Over this new South African scene, the old buildings, faded past their glory, still dominate the architectural landscape. Some of the buildings are monstrosities, others are simply outlandish. But the transition is inescapable: the Orange has been demolished, the Point district is the target of redevelopment. Amidst these transitions – at the centre of them all – remains something simple, guilt-free, pleasurable: a morning on the beach.
The words DAY and NIGHT put into play for me, the spheres of light and dark, certainty and uncertainty, the seen and unseen, and bring with them a disordered entourage of fears, hopes and desires. As South Africa emerged its dark history, I hoped and for a while believed, that we had entered a new era, one of light and transparency: the Madiba days, all the radiant hope embodied in the concept of the rainbow nation. But the clarity of that time eludes me now, and the contemporary moment seems as a kind of eerie twilight to that bright day – the terrain has become uncertain, nothing is unambiguous, and in the dusk, hope engages in a running battle with doubt and fear. Inspired by the need to frame this atmosphere of disquiet and angst, my images attempt to describe a new kind of territory: landscapes that open more questions than they answer.
This series documents the city as a transitory space. The city is a non fixed location, made up of transitory compositions and juxtapositions of city objects, buildings and beings. This in turn mirrors me, an ephemeral being in motion. I too move about the city in a manner that expresses that this is not home. Being in flux has its own unspecified anxieties, those that relate to lack of solidity, silent social distances and transient conversations. The camera allows me to grab hold of these temporary situations, therefore my photography expresses those brief moments that are escapable and yet destined to be.
Frustration

Nan Melville

I have lived in New York for 25 years, returning annually to my homeland, South Africa, for many reasons, and proudly taking note of progress often. New York is not a place without its difficulties and I’ve had my own frustrations with the play out of my life there at times. I often find myself yearning to return to live here, in South Africa, encouraged by those forward steps, especially in social relations. This year, while in the country, during the xenophobia rising - I felt frustration more than anything else. Frustration that in a country with much progress - here was suddenly a possibility of a huge backward step and the anxieties and reactions to this could be seen in people’s expressions everywhere. Beautiful beaches, such as Fish Hoek have the frustration of the trek fishermen who sit and wait because of the drastic decline of fish and the now very restrictive laws against them. People seem more irritated during their everyday shopping at the outlet and scratching up the money to shop!

Yet I also became aware of the strong resistances to a backward slide. There are those such as Mamela, a wonderful, positive dancer, who performs for school children in a projects that encourages sharing of issues including problems and frustration. There are those such as the volunteers helping out in groups at refugee “temporary camps” during this time. Finding the key to difficulties, as well as to frustration, is a path to at least endurance. It also is a step towards facing issues and, perhaps by working together, a start towards overcoming them. I have also been encouraged by the strengths and the sense of humour that I came across during this time.

Online at www.photocentre.org.za
I often choose to photograph at the time of day which hides and reveals. Sunset and sunrise seems to cause mysterious atmosphere where I can imagine and project into the spaces. I love the outdoors and find that solitude and peace seems to be enhanced when people disappear into silhouettes and shadows.
Leaving behind a place a friend or even a state of mind mustn’t necessarily be understood as an ending. The same moment something ends, something new begins. In the series “Departure” reasons are explored for the recent leaving of my close friends from South Africa. At the time of being photographed each person was about to leave their comfort zone and stood on the verge of entering a new place. The accompanying words are kept deliberately in their original form and come from the subjects themselves. They serve as a record of time and change. As does the chosen setting, the subjects posture and their outer apperience. The details convey information about each individual’s inner process. Inhabiting a country which pends between emergence and emergency where many are caught in separate, or between dual worlds, loathe to let go of any one, due to fear, ignorance and a reluctance to be outside our own comfort zone.
This series of 10 works mourns the loss of parents from AIDS in an intimate and thought provoking experience of the children and households which they had taken care of. The photographs are not of ailing parents, emaciated bodies or physically compromised patients, yet the sense is contained of continued suffering, emptiness of heart and certainly of an emotionally and economically compromised society. It is an endless subject, one already vastly portrayed, yet Mofokeng chooses to tread lightly, caressing the situation, insisting that it must be acknowledged, supported in mourning by the greater society. This is a story about ailing subjects and the characteristics of the disease, but from the vantage point of those left behind.

Jenny Aitschuler
Having inhabited this body on this earth for a few score years I chose as my subject self-portraits of this body indicating parts both worn and preserved by the aging process.

Through a photographic search and thought processes led in a workshop entitled The Extended Body, (led by Jenny Altschuler in 2007), I felt safe enough to explore and register my aging processes. Once I had accepted portraying this decay of the material body, my visual journey of transcending beyond mortality began. The final images see a bodiless connection to this universe, the material free body.

“The process of photographically magnifying by 3X the life size of his subject matter, also contributes to the feel of outer space, the huge eternity, and extends beyond the earthly lived experience. An association is conjured with an immortal cycle. The inference here is that the persona, the soul, the real pulse of life, lives on past the deterioration of the body, becoming part of the whole that continues past death.” Jenny Altschuler 2007

Foot-Lose In The Galaxy
Henk Mulder

Iziko South African Museum / Company Gardens / 24th Sept - 24th Nov 2008 / Open Daily 10am - 5pm / contact: 021 481 3805 or 082 935 5522
I left South Africa in 1995 and in the following ten years returned intermittently on short visits. I eventually came home to settle in January 2005.

It was on one of those visits that I found myself swimming at Durban’s North Beach. I remember the water being really warm and misty and the light being clean and sharp. I remember the seabed being uneven which caused the waves to break back on themselves in a totally unexpected and unpredictable fashion. I remember seeing my mother waiting patiently for me on the beach sand. This vision of my mother reminded me of when our family used to head down to the coast from the Transvaal for our December holidays.

But the vision had changed. She was no longer one of the “designated only’s”. Neither was I – something from which I had developed intense personal guilt. The impending waves were treating us all the same. The sea swirl energy made no distinction. We were tossed, dunked and regurgitated into, upon, with and next to each other. We were giddy with disorientation.

No guilt, no embarrassment. Just long awaited fun and positive sun sparkles in all our eyes. I realize these moments do indeed exist.
Rebel Chic

Eric Miller

A challenging and unconventional look at the soldiers of the Lords Resistance Army of Northern Uganda. The LRA has wrought havoc in the region for over 20 years as they have engaged in a barbaric civil war that has destroyed the social fabric of Northern Uganda.

The exhibition revolves around a looped video speech by Agnes Ocitti, abducted age 15 by the LRA to become a child soldier. Ocitti subsequently escaped, and describes her experience and her feelings towards the soldiers of the LRA such as those portrayed in the images around her.

Ocitti, now a qualified human rights lawyer, presents a poignant personal view of a struggle that has destroyed tens of thousands of lives in the region. Photographer Miller has maintained contact with Ocitti over the last 12 years since her dramatic escape, and the exhibition raises issues that are currently critical, as LRA leader Kony vacillates about signing a peace treaty in the face of warrants issued against him by the International Criminal Court.

The exhibition will open with a panel discussion at the African Studies Centre Gallery, University of Cape Town, on 29 September 2008 from 13h00-14h00, and will run up to and including October 7th 2008.
In addition to exploring broad philosophical questions the project raises specific issues related to the nature of gender identity and interpersonal relationships. It is in part a visual exploration of Margaret Fuller’s idea that “Male and female represent the two sides of the great radical dualism. But in fact they are perpetually passing into one another. Fluid hardens to solid, solid rushes to fluid. There is no wholly masculine man, no purely feminine woman.” As our relationships grow we discover more about our friends and lovers. We strip away our partners’ layers as the intimacy of the bond grows. We tell each other stories from our childhoods and discuss our views on politics, religion and sexuality. This process of mutual unraveling provides us with an opportunity to revise how we view ourselves, one another and the world around us.
Cellular phone (Nokia 5200) photographs. These haunting, indistinct photographs aim to challenge the process of heritage documentation by focusing on background characters found in ready-made media images.

"The interesting thing about Bystanders is the ambiguity between innocence and failure to act. And in a larger context, it makes one aware of the unseen trauma of events and how the trauma of witnessing events permeates the general psyche"

- Tanya Poole

Muti Gallery / 3 Vredehoek Ave / Oranjezicht / 8th Oct - 30th Nov 2008 / Open Daily 10am - 4:30pm / contact: mpelser@gmail.com
The bone of contention with regard to photography has always been representation, i.e. how are Africa and Africans portrayed in photography. As an Black African I took upon myself the challenge of documenting other Black Africans from the point of view of seeing a part of myself in each one of them.
At a first glance these familiar landscapes evoke the old South African landscape paintings of the “Cape School” of 1800’s. But a closer look reveals different visual layers and the images become more complex. There are hints of painted backdrops, fake rocks and in places, glimpses of reptiles. We are looking into the little vacuumed landscapes behind a layer of glass in the National History museum world. Daar is ‘n slang in die gras (there is a snake in the grass) is an old Afrikaans idiom, which suggests that there everything is suspiciously not as it seems. In a subtle way, this is a commentary on the South African historical landscape – a fabricated world for display that was irrevocably treacherous.
Kaleidoscope: The Butterfly Effect

Sharon Peers
Edward Lorenz coined the term “Butterfly Effect” in the early 1960s. Based in Chaos Theory and sensitive dependence on initial conditions, the concept of the butterfly effect is frequently referred to in popular culture in terms of the novelty of a minor change in circumstances causing a large change in outcome.

The human race currently finds itself in a global state of emergency - green house gasses, carbon emissions, etc. – a predicament of the effects of inconsideration and lack of respect for the natural order and balance required for this planet to exist.

Our emergence requires us to look into our kaleidoscope of behaviours that have caused these imbalances, to realise and become a part of the sensitivity required for earth to exist.
The xenophobic attacks that swept across South Africa in May 2008 served as a catalyst for my embarkation on a photographic exploration of life on the streets of Cape Town, as seen from the interior of my car, during rainy outbursts.

I remain with the dichotomy of being the insider, yet isolated in the confines of my vehicle, protected, safe in my car cocoon. My separation, by the glass, away from the outsiders, whose lives are in such upheaval increases my awareness of the great divide between the life of an insider and an outsider. I ride away with a mixture of gratefulness that I am not out there, but also a sense of anxiety about the future, my own and of those whose present is so compromised and wounded, and not having the comfort I do inside the cocoon of safety.
The State of Freedom is an exhibition of studio portraits of Zimbabweans living in South Africa. The idea behind this exhibition is to provide a free and open medium for each of the people represented to share their stories, opinions and beliefs on the situation in Zimbabwe as well as their experiences of the recent current of xenophobia in South Africa. The State of Freedom is a collaborative project in the sense that each of the people represented have a say in the manner of which their faces appear in the final representations. In short, the exhibition aims to create a dialogue between subject and photographer. I have chosen to use a television screen to act as a symbol for the media. My intention is to make the viewer aware of the role of the media in creating representations, stories, caricatures, stereotypes etc. Another intention is to encourage the viewer to explore and question the agendas of the different forms of media that feed us information on a daily basis. The television screen also acts as a device to highlight the fact that most people in our modern society only engage with certain social issues such as politics, violence, or xenophobia through their television screens, and therefore digest or compartmentalize these pre-packaged representations into fact, without taking the time to seek firsthand experience (where possible) or weigh-up a spectrum of views and opinions.

Iziko Castle of Good Hope / 2nd - 31st Oct 2008 / Open Daily 9am - 4pm / contact: 082 935 5522
This diverse Group Show utilises the representation of the body as a metaphor for renewal and regeneration in the context of the socio-political dynamic. As a generation in the process of transition from both a turbulent and traditional past, the artists visually explore the physicality of self and the psychological relationship between body and identity. The diversity of the images reveals the responses of the individual, and the juxtaposition of these images of the subtle alongside the overt and from the external to the internal portrayal, places one of the canon’s of photographic imagery, the nude, in a new context.
Santimano’s work stems from his longstanding visual interest in documentary and reportage photography. These works are single images taken at different times during his long career as a socially concerned photographer.
Stigma is a fear-based mind set. It can be inflicted upon oneself or others and is done out of the intension to gain security. But essentially only makes the given condition worse. It leads to denial of reality, and in this delusional state, can become destructive to the point of death or serious injury – mentally or physically. The nine stories presented in this display, are examples of what could be happening to you, the viewer, your friends or your loved ones. No one will know until we have created an environment of acceptance and compassion, where all can feel safe to openly speak of challenges they face.
Robin Sprong The Outsiders South Africa is a country of great diversity, rich in history, people and culture. A country that is undergoing enormous change and socio-political reform. South Africa is a very open minded place but has chosen to neglect a certain minority. The outsiders of the new South African landscape are a group of non-emerging street folk, these people exist all around us and most of us choose not to be confronted by them. A community who are not seen as human beings yet each one has their own individual story of circumstances and choice. This exhibition aims to look behind the surface and discover the character of these “Outsiders” and reveal the faces of the streets to the public.
This show focusses on two of Shore’s seminal series: American Surfaces and Uncommon Places, along with his more recent work including his iPhoto books, which use print-on-demand technology. Shore’s early colour photography, from the 1970s, was amongst the first colour photography to be included within the canon of fine art. He was fourteen when he sold three prints to the Museum of Modern Art; he was the youngest person and second living photographer to have a solo show at the Metropolitan Museum of Art. Although seemingly taken in snapshot style, reflection reveals that they are carefully constructed compositions. While his early work was roundly condemned by contemporary critics, in its sharp deviations from the black-and-white photographic art conventions of the time, it is now regarded as having a significant impact on the trajectory of contemporary photography and has influenced countless contemporary photographers, from Andreas Gursky to Nan Goldin.
Despite dividing income brackets, many South Africans are leveled in the category of facing suppressing factors which oppose the realization of their dreams, forced to survive challenging hurdles in an environment which promises little more than an uncertain future. This is the theme which transpires through my photographs.
Hierdie foto-reeks is geskiet om 'n storie oor straatkinders in Kaapstad uit te beeld. Die National Alliance of Street Children skat daar tans sowat 60 000 kinders landwyd in strate in ons stede en dorpe leef. Om die koerantweergawe van die storie op die meesinvloëwyse aante bied virdieburger.com se multimedia-blad, is 'n klankgreek van die verslaggewer Llewellyn Prince se onderhoud met 'n oud-straatkind saam met die beelde van Die Burger-fotograwe Garth Stead, Lulama Zenzile en Francois Nel gebruik as 'n fotovideo (audio gallery). Die titel slaan op 'n aanhaling uit Prince se gesprek met Allerease Olanrewaju, 'n oud-straatkind. Olanrewaju werk deesdae as onderwyser en is behulpsaam by die skuiling “Ons Plek”.

The National Alliance of Street Children estimates that 60 000 children currently live on the streets nationwide. This series of photographs was shot to illustrate the condition of children on the street in Cape Town. It is a multi-media piece as well as a feature story which has also been showcased in Die Burger newspaper. An excerpt of reporter Llewellyn Prince’s recorded interview with ex-street child Allerease Olanrewaju was used as a sound track to the sequenced images by Die Burger’s picture editor, Garth Stead, supported images by Lulama Zenzile and Francois Nel. The story was presented online at www.dieburger.com. The title is derived from a quote by Allerease describing the bleak existence of many kids. She now works as a teacher and supports “Ons Plek”, a shelter working with street kids.
Berni Searle’s exhibition will feature a number of major new video works and photographic prints. Her work draws on the particularities of her own cultural heritage, invoking the rituals and traditions that persist through generations and continue to bind communities together long after the circumstances of their genesis have passed or been forgotten. Yet the lyrical, abstracted nature of her visual imagery ensures that her work transcends the specific and extends to global themes such as belonging and displacement, nationalism and xenophobia.

MICHAEL STEVENSON

Michael Stevenson Gallery / Ground Floor, Buchanan Building, 160 Sir Lowry Rd / Woodstock / 4th Sept - 11th Oct 2008 / Mon - Fri 9am - 5pm, Sat 10-1pm
contact: sophie@michaelstevenson.com
Youssef Nabil’s exhibition brings together hand-coloured photographs of celebrities and friends, self-portraits, and scenes staged over the past 15 years. Born in Cairo, Nabil studied literature and began producing his photographs while still living there. In this time he took many glamorous portraits of singers and stars such as Natacha Atlas, Naguib Mahfouz, Youssra and legendary belly-dancer Fifi Abdou. Nabil’s preoccupations with fame, sex, loneliness and death are immediately apparent in his photographs. Many of his famous sitters are photographed asleep, in the realms of dreams and rest, far from their public personas. Or Nabil photographs them in a glamorous manner befitting their fame, often set against a pale blue background, his gentle hand-colouring removing the blemishes of reality. In his staged photographs he creates scenes that recall Arabic cinema of the 1950s where the heroes and stars act out the broken dreams of love, life and sex. Interspersed throughout the series are self-portraits in liminal spaces on the edge of consciousness where he is seemingly unaware of the presence of the camera.
Metaphors for unscaleable challenges and impossible victories; the pinnacles of achievement for explorers; symbols of fear, supremacy, uncertainty and the impossible to the average man, these monumental silhouettes lace the horizon of the Southern Cape. They also represent areas that have been and in some ways still are free from the reach of man, beyond roads, power lines and the sound of the combustion engine, but for how long?

The Outeniquas is a body of work that portrays the mountains I have frequented since childhood. Mountains have always afforded me freedom from daily routine, spaces of solitude beyond the structure of society. Here I escape and walk and see and discover. When I look up at the rock face and breathe the crisp air I am fully alive. When I stand still at the edge of a precipice, high above the earth, I am at peace.

However, each time I return to the mountains it seems that another house has been built, another tract of trees felled, another road has been bulldozed. These vast spaces and fragile plains are shrinking, and their significance to our environment is being ignored and glossed over by the wanton, the profligate and the powerful.
Emergence: from Latin emergere “bring to light”. The process of coming into existence or prominence. The process of becoming visible after being concealed. (Oxford Dictionary of English)

The exhibition aims to “bring to light” an obscure collection of mythical and historical women of South Africa’s past. Through ‘fictional portraiture’ the characters are portrayed in a modern and current setting, commenting on our diverse heritage and histories. The classical genre of portraiture is used to explore the boundaries between myth and legend, fiction and fact, subject and object. The characters were chosen for the different female archetypes that they represent. Some of the characters include: a legendary Bree street brothel owner, a mermaid of the desert, a cross dressing doctor, a serial killer, a child who sacrificed her life to save the life of her brother and more. This was not an attempt to be true to history but a free interpretation of our history and its relevance in a current society.
Letecia is my neighbour and my friend. Using Tik is the way Letecia achieves her bliss in her world of hardship. In front of me, in front of her dear ones, Letecia disappears from the world, while the hardships and all that is also alright in her world also all disappear from her. This series does not judge or place Letecia’s life’s choices in any exterior context. It attempts to share in the intimacy of her experience both negative and positive from her own point of view.
“There is none pain so great as the memory of joy in present grief” Aeschylus. (Greek Playwright)

Swings embody the innocence of my childhood.
They are a reminder of simplicity and of joy.
Looking back, I try to remember how it was all so easily found.
Body language is an important part of communication. It can constitute to 50% or more of what we are communicating using gestures instead of sounds, verbal language or other communication. A fascinating area in the nonverbal world of body language is that of spatial relationships, or proxemics, the study of man’s appreciation and use of space. As a species, man is highly territorial but we are rarely aware of it unless our space is somehow violated. Spatial relationships and territorial boundaries directly influence our daily encounters. The main focus of this photographic body of work is to examine the spatial relationship between couples.
Interior Relations explores the deep fault lines between the country’s public democratic ideals and the ongoing racial and economic inequality that circumscribes the lived experiences of many black South African women. Many of the contradictions evident in South Africa’s transition to democracy are encapsulated within white households that employ black and coloured domestic workers, often housing them in segregated living quarters on their property. These households, simultaneously private spaces for employers and public spaces for the employees, are ultimately political spaces where race, class and gender inequalities are negotiated. Interior Relations is a portrait series focused specifically on female domestic workers - nannies and maids - who continue to embody this daily repertoire of inequalities.
“Home sweet home” visualizes the proverbial sun as the dream and hope of a better future, obtainable from the harsh and un-scrutinizing reality of urban life. It depicts the reality of urban living and suggests more than depict the absence of hope and strive for a better future.
These images are frame grabs from film clips recorded around Cape Town in 2003 and 2004. The spontaneous, loose capture of visual data with a video camera, allowed me to slow down and pursue the elusive, fleeting moments, on the periphery of my vision, but in the centre of my awareness.

The selected frames seek to resonate within the viewer, a sense of my personal and reflective view of Cape Town while aiming to create an emotional rather than literal representation of time and place.
The town of Lourdes, where in 1858, a 14-year-old local girl is believed to have experienced an apparition of the Blessed Virgin Mary showing her the spring of healing waters in the remote Grotto of Massabielle, has developed into a major place of Christian pilgrimage. Thousands of ailing pilgrims and their family members from all over the world come to this sanctuary every year in the hope of spiritual as well as physical healing and consolation.

My images are a documentation of some of the moments I witnessed on my journey to Lourdes, a place where values, such as humility and humanity are more important than status and education; a place where miracles do happen, but may go by unnoticed at the time. These miracles are impossible to represent in figures and statistics but the numbers of sick people on this pilgrimage are on the increase, their hopes and enthusiasm generated by stories, word of mouth, from those who have found healing and/or consolation.
A re-visit of the urban landscape of the 1980’s.

These works are an exploration of change in an urban context. They portray only what was, in two moments, a moment recently passed and more distant moment passed, two slices of time that play off each other. The face of the city changes slowly and insidiously over time. We recognize that change, but soon forget the old as we live in the new. To revisit some old images taken in the past in the 1980’s and then to re-shoot those same scenes now in the present, gives context to the change, be that change for the better or worse, small or large.
Present Absence / Absent Presence

Barbara Wildenboer

Melancholy and associated feelings of anxiety and longing are all emotive states which have been instrumental in both the realization and reading of my practical work. I emphasize the role of emotion and personal experience in locating meaning and am interested in the expressive qualities of melancholy, specifically with regard to the manner in which it occasionally emerges as part of the narrative conveyed by creative work. In this regard I am specifically interested in the relationship between emotion and language. My concern has been with the emotional qualities that are embedded, not only in the material, but also in conceptual aspects of the work. I believe that certain emotive qualities can be experienced, or at the very least recognized, on either a sensory or a psychological level. Key thematic concerns that run through my work, include the perception and experience of presence and absence, a preoccupation with the ephemeral, as well as underlying ideas of futility and disquiet.

Emphasis is placed on the dual nature of the photograph as acting as both a presence and absence of its referent. The misleading intermingling of perceived presence and distance is meant to produce characteristics that signal loss, death and absence.
Since 1994, the city of Cape Town has started the process of ‘opening up’ and emerging as a democratic city in many ways. This transformation can be seen in the many physical changes taking place to building structures in the inner city residential, business and recreational areas. The old seems to be showing the effects of time and endurance but also making way for the new, and in part being reclaimed and revitalized to accommodate a new identity. As a photographer, my visual concern is with the visible surface of the city, its skin. As with the skin of the body, the city layers that I deal with are the physical, textural exterior that weathers with time, change, and the effects of the city’s endurance of man and nature’s use of it. But it also displays its new energies, vitality and the reconstruction that comes with changing ideas and societies, and with natural cycles of reconstruction. These are the formations that build new identity by transformation. I engage with the physicality that makes up the material of the cityscape: walls, structures, shapes, spaces, concrete, paint, brick, rust, peel and scratches. My compositions are the found formations of these different textures and colours of the layers of the city’s surfaces.
Black or white. Dark or light. Good or bad.
Up or down. Internal or external. Objective
or subjective. Rational or irrational. Social or Psychological. Spiritual or emotional. Past or Future. Happy or sad.

Certainty becomes confusion. Duality becomes multiplicity. Unconscious becomes conscious.
Crisis becomes opportunity.

Black and white. Dark and light. Good and bad.

Breakdown becomes breakthrough.
Coincidences become synchronicities.
Emergency becomes emergence. Confusion becomes mystery.
Half of these photographs were made during the first few days after my grandmother passed away. The other half were made over the last 2 years during which time both my son and my nephew were born.

Initially taking pictures was an instinctive response to mourning. It was my first real encounter with mortality; my own or other’s. There was an overwhelming urge to say something substantial which I simply could not – cannot - fully articulate. But although I felt constantly struck dumb by the simple force of finality, there was a richness and an intensity of feeling that I had never experienced before.

And now babies seem to be everywhere and with them a similar richness and intensity which is not that dissimilar in some ways. In many cases one might be surprised to find out which of these images were taken when and they thus reflect the amplification of feeling that occurs within a family around the big events in life.

For me they are a reminder of our mortality and thus also a reminder to live fully now.
Carnival Portraits

Juhan Kuus

People have never understood the need for the expression of the voice inside that must get out. The photography that I do is but an outer expression brought to light of what it is that is my soul. This is true. The reason of why I do what I must I have never really understood. My only excuse is that I must, I do not know why; all I know is that I must.

Perhaps the closest that I can come to it all is to refer to my notebook, rough notes made while waiting my turn to be seen at the Oudtshoorn clinic this week.

Let me copy my words from my reporters notebook. Rough ideas to perhaps flesh out at a later time. This is what I wrote as I looked about me at the poor and the pensioners all ahead of me in the queue (I had been there for the bleeding stomach ulcer and the flu)

Just some random thoughts to work on later. Sunday morning and I am in the fortunate position of still lying in bed, laptop on my lap, warm blankets, the radio playing, the great South African pianist Steven de Groot (a little bit of Chopin, the number one - live - Cape Town symphony orchestra), my new dog Kelly stretched out on her blanket on the floor.

...What we are about as concerned humanities photographers, documentary photographers, is the minutiae of life, ultimately of history itself...

...We are about: call it a darkness that is rendered to light...
WORKSHOPS, MASTERCLASSES AND WALKABOUTS 2008
THE SOUTH AFRICAN CENTRE FOR PHOTOGRAPHY IS DEDICATED TO CREATING PROJECTS FOR EVOLVEMENT OF VISUAL LITERACY PROGRAMS, AND OFFERING EDUCATIONAL WORKSHOPS IN THE PHOTOGRAPHIC MEDIA. 2008 HAS SEEN A NUMBER OF MOST SUCCESSFUL ENDEAVORS IN THIS AREA.

THE AWARD FOR THE MOST PROMISING WORKSHOP LEADER AND MOST SUCCESSFUL PROJECT LED GOES TO

Noluthando Camngca
FOR HER WORK AT BISHO HIGH SCHOOL IN THE EASTERN CAPE

This schools Programme, run by Noluthando Camngca at the Bisho High School in the small town of Bisho in the Eastern Cape, began in July this year. The South African Centre for Photography formed a partnership with the school for Ms. Camngca to design a visual literacy and beginners' photography module that she herself would have benefited from in the high school where she herself studied for matric.

Equipped at this early stage of the project with back issue South African magazines of all kinds, 3 donated point and shoot digital cameras and a 20 week course outline which she designed, this fine young photographer and teacher intends to make a difference in her home town community’s understanding of the visual sensibilities. Noluthando Camngca is a graduate of the Diploma in Professional Photography from CityVarsity School of Media Art in Cape Town with majors in photojournalism, and teaching photography in 2007. Having served her practical workshop component for the teaching module at CityVarsity with 19 and 20 year old 1st year students of photography, Ms. Camngca is well equipped to handle high school first time image makers.

THE STUDENTS:
Amava Kamana (Grade 11, Female) / Xaba Buyiswa (Grade 11, Female) / Nqayi Inga (Grade 12, Female)
Gala Phumeza (Grade 12, Female) / Makana Zimbini (Grade 11, Female) / Siyasanga Ngumla (Grade 12, Female)
Mapisa Mihlali (Grade 11, Female) / Nongemane Phiwo (Grade 11, Male) / Yanga Pita (Grade 11, Male)
Sikelela Ndesi (Grade 11, Male) / Nobambo Lokwe (Grade 11, Female)
“11 students, male and female, from ages 15 - 17 in Grades 11 and 12, eager to learn about the world of Photography and the visual language. These students are from various backgrounds but live in the same region. In these classes students learned about the anatomy of the camera, Digital Photography, exposures, framing, light, colour and how can they use all of these components to tell a story or express themselves. They also learned the differences between a cameraman (at the street corner) and a photographer speaking through images. In teaching all this I used text books, magazines, referred to other professional photographer’s images and our own photographs.

“The students were given digital cameras to go and explore their photographic ideas at their various homes. The classes took place after school at 14:15 sometimes till even till 16:00. I would also like to thank Jenny Altschuler and Rima Geffen their continued mentorship, and the South African Centre for Photography for their support and sponsoring of this programme, as well as photographic Repair Centre and Cameraland for their cameras, memory cards and batteries with chargers.

“I thank the Principal Mrs. Majorman for allowing me to teach in this wonderful school and Mr. Nenzani, my former History teacher who is now vice principal, who supported me in my mission of developing young minds, hoping that this is a start of a beautiful and fruitful relationship.”

- Noluthando Camngca
MoP4 WORKSHOPS AND PRODUCT EXHIBITIONS

THE HAPPY MOBILE WORKSHOP
The Happy Mobile workshop, in which children were to create mobiles, use photographs as references for ideas and their own statements, was conceptualized by Shani Judes of Word of Art and Jenny Altschuler of The South African Centre for the 4th Cape Town Month of Photography. This workshop was partnered and run by Cape Africa Platform and the Iziko Museums Education team. The mobiles created are combinations of 5 boxes, each of which was created by one child and strung together as a team of ideas. After the exhibition the mobiles will be donated to children’s homes around the peninsula.

OUR WORLD, MY LIFE
This Schools Photography Workshop Programme which opened earlier in September, also has an exhibition component which runs at the Iziko SANG Annexe. A Grade 8 workshop with donated cameras by the South African Centre for Photography, the workshop devised and run by Hanna Lowenthal of Cape Africa Platform, Kathy Coates and Ayesha Price of the Iziko Education Team. It is drawn upon the expressive and positive energied My Life Exhibition as a reference point for a further set of personal responses to the world from the point of view of the child. The partnership of the My Life exhibition, which has just returned from the renowned Heresford Photographic Festival in England, and this new set of visual responses to the world, has now become Our World, My Life.
Exhibition alongside the *My Life* exhibition / Annexe of the Iziko South African National Gallery / October 2008

contact: 021 476 4660, 021 481 3810 or 021 467 4669
THE SACP IS DEDICATED TO OFFERING EDUCATION PROGRAMMES THROUGHOUT THE YEAR.

During the past year the South African Centre for Photography has rejuvenated its mission with new education programmes as high profile on its agenda. Workshops, exhibition walkabout partnerships with photographers and galleries, short course programmes and visual literacy exchange evenings showcasing photographers’ work in progress have run with success.

THE EXTENDED BODY
A workshop by Jenny Altschuler. This ran as a 4 month weekly lecture and workshops series on the history and discourses surrounding the photography of the human body. The sessions centred around the explicit idea of breaking cliché that most people are stuck with when facing making an image about the human body and inspiring new horizons. The course highlighted that the parameters of the body do not begin and end with the flesh, the bones and physical characteristic. Non-material elements of feeling, thought, energy and life force also make up the persona of the human being. The series ended in an exhibition of work produced by participants to the workshops. The 1st series was run at the Dutch Centre in Pinelands from August to November 2007, for the Cape Camera Club long time photographers and new members.

ASSISTANTS’ PART TIME EVENING COURSE
During November 2007 and August 2008 Shani Judes ran 2 successful 5 week courses offering an assistant’s grounding to enable participants to understand more about the Cape Town Photographic industry and photographic assisting within it. Participants were encouraged to be able to recognize and familiarize themselves with studio equipment, accessories, procedures, terminology and the expectations of any photographer they would be assisting. The participants, who had to already have a basic understanding and knowledge of photography, visited professional equipment and hiring facilities and a professional commercial studio. They received a basic introduction to digital capture systems used in studio environments. Advanced Digital Workshop with Robb Anderson started on Wednesday 30th July, and ran through August to the 10th September, 2008. This evening short course addressed the hot-topics and critical path processes of the modern photographer, covering the basics of Colour Management, Image Management, Digital Processing and Corrections, Photoshop Retouching Basics and Image Output.
ADVANCED DIGITAL PHOTOGRAPHY WORKFLOW

Robb Anderson

Digital Photography: introduction and the core differences from film
Colour Management: basic theory and practical implementation
Digital Processing and Corrections: RAW image processing, both in Adobe Lightroom and Photoshop CS3
Photoshop Retouching Basics: finalising an image, including cropping, dodging and burning, colour enhancement, portrait retouching, noise removal and sharpening
Image Output: saving and sending your images, the do's and don'ts
Image Management: managing your massive library of digital images, using Adobe Lightroom

PHOTOGRAPHY UNTRANSLATED

A workshop run by Buyaphi Precious Mdledle, with photographers from the Iliso Labantu Photographers Township Group. Demystifying photographic language and looking at the direct and practical visual elements that make up this medium. A hard working work ethic will be promoted and a conscientising of the photographer towards considering the subject’s rights, honor and personal space more carefully. The aim of the workshop is to generate awareness of personal and general reasons for making photography one’s medium, with a view to establishing an understanding of one’s intuitive and conscious reasons for taking on this medium. Integrity and ethical considerations around being a photographer will be discoursed. The workshop runs from July through October 2008, with two wrap up sessions happening in October, during the 4th Cape Town Month of Photography festival.

ONLINE PROJECTS

During 2008, Jenny Altschuler began a series of on-line challenges to Facebook members. After Dark: Sojourns in the Night was a 4 month project, curated from the South African Centre for Photography's facebook site. Participants were encouraged to develop concepts and images in series along the lines of the theme. They were encouraged to post their images on the After dark site for in-depth critique by Altschuler who took on an online mentorship role towards a deadline. The final outcome was a digital slide sequence presentation by 18 photographers, some in far away parts of the world, which took place in the BIOCAFE at CityVarsity, as part of the Talking Images LIVE EXHIBITIONS.

Room: A second online project is still ongoing. The Room theme has taken a little longer to co-ordinate. Critiquing has just begun and with an extended deadlines of December 2008, for a final showing.

Project Brief: The set or series (10-20 images) should hang together in a consistent engagement with one concept around the theme: ROOM - elbowroom, latitude, leeway, margin, play, scope, potential, place to live, sleep, a four walled area, personal private space, public shared enclosure. Out door area, space to breathe, play, expand, Expanse etc. Images can be uploaded onto the FaceBook site from 15 May. The page for the upload can be found on the SA Centre for Photography's Facebook profile.
WALKABOUTS 2008
FOR UPCOMING WALKABOUTS SEE WWW.PHOTOCENTRE.ORG.ZA

25 FEBRUARY 2008
Student afternoon walkabout with David Goldblatt through his Intersections Intersected Exhibition. Learn from the Icon of Photographers. Monday February 25 2008 at the Michel Stevenson Contemporary Gallery, De Smidt Street, Greenpoint.

20 MARCH 2008
Student afternoon walk and chat this Thursday with Dale Yudelman through i am... his current exhibition of photographic works. Hear the inside information about the ideas, intentions and techniques used in the conceptualising and production of the body of work. Ask questions get some answers. 1:15 for 1:30 at The Photographers Gallery ZA, 63 Shortmarket Street

9 APRIL 2008
Walkabout with SACP and Pieter Hugo of Hugo’s Exhibition Messina Musina at the Iziko National Gallery.

14 MAY 2008
The WALKABOUT PORTFOLIO is pleased to invite everyone to our May Walkabout in this series. The walkabout will be led by the curator, Pam Warne, around the exhibition Reality Check at the Iziko National Gallery in the Company Gardens.

28 MAY 2008
Walkabout with Curator, Joost Bosland, around the exhibition titled The Art Of Attracting And Deflecting Attention, at the Michael Stevenson Contemporary in Woodstock.

AUGUST 2008
Discussions with Guy Tillim around his sensibilities, thoughts and motivations behind the making of this body of images in his exhibition, Avenue Patrice Lumumba at the Michael Stevenson Contemporary in Woodstock.
PHOTO HIRE IS A PROUD SUPPORTER OF THE MONTH OF PHOTOGRAPHY
### MoP4 EVENTS

**BIOCAFÉ TALKING IMAGES EVENING SESSIONS**

**WITH PHOTOGRAPHERS OF NOTE**

The Biocafe @ CityVarsity School of Media and Creative Arts
32 Kloof Street, Gardens

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td><strong>MON 6 OCTOBER 6PM</strong></td>
<td>Opening of Exhibitions by Michael Wyeth, Rima Geffen, Georgina Karvellas, Irene Mey, Jackie Murray and a cameo tribute exhibition of 12 work by the late Neville Dubow in the Biocafe and Skylight Gallery. 7:15 - 7:35pm A Tribute to Neville Dubow by the South African Centre for Photography delivered by Hayden Proud. 7:40 - 8pm Garth Stead: Die dag is vaag voor jou 8 - 8:20pm Madge Gibson: The Security Hut Project 8:30 - 9:30pm An interview with David Goldblatt by Pam Warne</td>
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<tr>
<td><strong>MON 13 OCTOBER 7 FOR 7:15PM</strong></td>
<td>7:15 - 7:35pm Nic Bothma: ‘Benn isoxa du taccu’ 7:40 - 8pm Adele Gordon: Faltering Steps 8 - 8:20pm Roger Bosch: Landmine 8:30 - 9:30pm Roger Lucey: Paul Weinberg’s The Road to Then and Now Video (with questions and answers after)</td>
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<td><strong>MON 13 OCTOBER 7 FOR 7:15PM</strong></td>
<td>7:15 - 7:45pm Michael Wyeth: The Base Revisited - Musicians and the atmosphere of the 1980’s club 7:45 - 8pm Mark Oppenheimer The Process of Unravelling and Reconstructing - The Body 8:10 - 8:30pm Richard Mark Dobson The Crest Hotel Video-dystopia-Joburg 8:30 - 8:50pm Marie-Stella von Saldern: The Miracles of Lourdes - Faith Healing Pilgrimage in France 9:00 - 9:30pm George Hallet: an interview of Hallet about his life including his current exhibition “Made in France” 9:30 - 10:00 Jeremy Jowell our natural world.</td>
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**IZIKO CASTLE OF GOOD HOPE WORLD LAUNCH**

Date not confirmed by the time of going to print. For enquiries / information contact 082 7711656 or 021 480 7151

(7 OR 8 OCTOBER)

6pm World Launch of the Roger Lucey: The Road to Then and Now Video - Paul Weinberg, David Goldblatt, George Hallett and various other photographers on the Then and Now Exhibition will be present - discussions

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**IZIKO SA NATIONAL GALLERY SUN 12 OCT / 11AM**

Walkabout of Stephen Shore: Colouring American Photography In the Company Gardens (Entry from Hatfield St)

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**IZIKO SA MUSEUM SAT 18 OCT / 11AM**

[This event depends upon the arrival of Sergio Santimano (one of our international guest artists) by this date. Please call 0829355522 after 2 Oct for confirmation]

Sergio Santimano Interview by Patricia Hayes and a walkabout of his work: Terra Incognito

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**IZIKO SA MUSEUM SUN 19 OCT / 11AM**

LAUNCH of MoP4 CATALOGUE 1pm Special walkabout and discussions of the work on show. Some of the photographers will be there to personally engage with the audience. Work on show by Barry White, Pieter Bauermeister, Garth Stead, Nic Bothma, Raquel de Castro Maia, Colin Stephenson, Henk Mulder, Ian van Coller, Jenny Altschuler, Sergio Santimano, George Hallett and Santu Mofokeng. 2pm You are invited for drinks and the Launch of the MoP4 Catalogue 1st floor Large MoP4 Gallery.
## Evening Sessions

**Georgina Karvallas**
- Tues 14 Oct 5:30pm - 8pm
- Single Masterclass: *Studio Lighting for Portraiture*
- Venue: The PhotoBlock
- Karvallas will cover:
  - Lighting for Portraiture: Directions of light
  - Using a studio flash
  - Key light/ background
  - Power intensity of flash
  - Where do stand
  - Importance of teamwork

**Bryan Traylor**
- Wed 15 Oct 5:30pm - 7:30pm
- Single masterclass
- Venue: Pixel Foundry
- Traylor will cover:
  - Answering a brief
  - Demonstrate product lighting
  - (bottle/round object)
  - Shooting to computer
  - Calibrate monitor
  - Work flow / output / storage Lighting: Flash-Tungsten-natural light

## Daily Masterclasses

### The Apprentice

- **Jenny Altschuler**
- Led by Photographers of Note (for those with some prior photographic knowledge)

<table>
<thead>
<tr>
<th>EVENING SESSIONS</th>
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| Wed 15 Oct 5:30pm - 7:30pm | Single masterclass |
| Venue: Pixel Foundry |
| Traylor will cover: *Answering a brief Demonstrate product lighting (bottle/round object) Shooting to computer Calibrate monitor Work flow / output / storage Lighting: Flash-Tungsten-natural light*

### Daily Masterclasses

- **Sue Hillyard**
- Tues 21 Oct 9:30am - 12:00pm
- Single Masterclass: *Portraiture*
- Venue: Iziko SA Museum
- Assignment set to be critiqued next Tues 28 Oct

- **Garth Stead**
- Wed 22 Oct 9:30am - 12:00pm
- Single Masterclass: *Social Stories*
- Venue: Iziko SA Museum
- Assignment set to be critiqued next Wed 29 Oct

- **Jenny Altschuler**
- Thurs 23 Oct 9:30am - 12:00pm
- Single Masterclass: *Creating meaning with blur & depth of field* (Looking at positive uses of these otherwise hindering tools)
- Venue: Iziko SA Museum
- Assignment set to be critiqued next Thurs 30 Oct

### Jenny Altschuler & Buyaphi Precious Mdledle
- Fri 31 Oct 9:30am - 12:00pm
- Venue: Iziko SA Museum
- Participants to bring 10 images each, digital or film, in work prints for critique. Critical elements and constructive critique will be given with commendations / suggestions for improvement.

### Jenny Altschuler
- Leader - to be confirmed
- Fri 31 Oct 9:30 - 12:00
- What makes a winning Picture? Critical elements and constructive critique of prints by participants.
Cinema Of The Voyeur: Photography in Movies

This festival has been curated by filmmaker Daniel J. Harris who will be in attendance to introduce the 1st week of films screened at 6:15pm. Daniel J. Harris’ exploration of cinema in his found snapshot series Man With A Camera: Out of the Past can be seen at Mano’s 36 Main rd Green Point from the 1st October.

At The Labia On Orange / 17th - 23rd Oct / bookings: 021 424 5927

REAR WINDOW (1957)
Directed by Alfred Hitchcock / Starring James Stewart, Grace Kelly, Raymond Burr
Hitchcock’s classic tale of voyeurism and murder about a wheelchair bound photographer who spies on his neighbors from his apartment window and becomes convinced one of them has committed murder.
Labia on Orange / Screen 2 / Friday 17th at 2:00pm / Monday 20th October at 6:15pm

PEEPING TOM (1960)
Directed by Michael Powell / Starring Karlheinz Bohm
Legendary English director Michael Powell ruined his illustrious career (The Red Shoes) with Peeping Tom, a disturbing film about a repressed pin up glamour photographer who murders his subjects to film their dying expressions of terror!
Labia On Orange / Screen 2 / Friday 17th at 6:15pm / Monday 20th Oct at 2:00pm

AVANT-GARDE FILM SERIES 1 (TWO FILMS): ESSENTIAL VIEWING FOR PHOTOGRAPHY AND ART STUDENTS!
Labia on Orange / Screen 2 / Saturday 18th October at 2:00pm / Tuesday 21st October at 6:15pm / Thursday 23rd October at 6:15pm

LA JETEE (1962)
Running time 28 mins. Chris Marker’s classic sci-fi short remade by Terry Gilliam as Twelve Monkey’s. The most famous unseen short ever made, comprised entirely from stills. Not to be missed!

THE MAN WITH THE MOVIE CAMERA (1929)
Running time 68 min. Dziga Vertov’s magical silent documentary of the day in a life of the Soviet Union. Vertov, a Leninist propagandist filmmaker made the most astonishing experimental imagery years 50 years ahead of his time.
AVANT-GARDE SERIES 2: ESSENTIAL VIEWING FOR ARTISTS, PHOTOGRAPHERS AND STUDENTS!
Labia on Orange / Screen 2 / Saturday 18th October at 6:15pm / Tuesday 21st October at 2:00pm
A one and half hour collection of avant-garde and experimental films from 1894-1935 made by some of the most famous names in 20th century art and photography along with a series of unseen early shorts from the first decades of cinema. Filmmakers include Man Ray, Marcel Duchamp, Fernand Leger, Hans Richer and Paul Strand.

BLOW UP (1966)
Directed by Michelangelo Antonioni starring David Hemmings, Vanessa Redgrave
A mod fashion photographer believes he has photographed a murder. Antonioni's swinging London 60's never looked so good!
Labia On Orange / Sunday 19th October at 2:00pm / Wednesday 22nd October at 6:15pm

WAR PHOTOGRAPHER (2001)
Directed by Christian Frey
A documentary about James Nachtwey legendary combat photographer. "In some ways Mr. Frei's portrait is exceptionally intimate, allowing us almost literally to see the world through Mr. Nachtwey's eyes. Much of "War Photographer," was recorded by a tiny video camera fastened to the body of Mr. Nachtwey's still camera, putting the audience somewhere near his right ear with an excellent view of his busy right index finger. The paradox of being immersed in the horrors of war and deprivation while at the same time remaining outside them, is central to the work he does. Mr. Frei's documentary begins with a well-known quote from Robert Capa: "If your pictures aren't good enough, you're not close enough." (AO Scott NY times)
Labia On Orange / Sunday 19th October at 6:15pm / Wednesday 22nd October at 2:00pm

THE EYES OF LAURA MARS (1978)
Directed by Irving Kershner / Starring Fay Dunaway
From a screenplay by John Carpenter, Fay Dunaway stars in this camp classic about a fashion photographer who sees visions of a serial killers murder through her lens. "Utilizing the actual photography of fashion god Helmut Newton, Kershner has exquisitely captured the 1970's New York fashion and disco scene. The scenes of photo shoots are particularly fun to watch, with one scene portraying a burning car crash in Columbus Circle in which the models, clad in garter belts and fur coats cat-fight before the camera. The ingenuous use of 'real' models add the precise amount of vacuity necessary to make the surreal shot work. Another photo shoot involves a model dead from a gunshot to his heart lying in a pool surrounded by exotically dressed disco-dancing models and a throbbing disco beat." (IMDB)
Labia On Orange / Monday 20th October at 6:15pm / Thursday 23rd October at 2:00pm
ARTISTS’ BIOGRAPHIES
GRAHAM ABBOTT
Abbott has been a photographer for 25 years, based in Cape Town for the last 15 years having built four photographic studios and the first equipment rental business in town. His passion for photography started with documentary photography, with his dream to become a war photographer, but after a few years the shortage of money made him return to South Africa and amerce himself into the world of advertising. He is also teaching photography to street kids and passing on skills which give him great satisfaction.

JENNY ALTSCHEULER
Altschuler is the curator of the 2008 Cape Town Month of Photography and is the current Interim Director of the South African Centre for Photography. From the 1980’s until the present day Altschuler has been a prolific photographic artist and social portraitist as well as curating photographic exhibitions and exhibiting her own personal photographic work nationally and internationally over the past 25 years. Altschuler is Head of Photography at CityVarsity, School of Media and Creative Arts, Cape Town, and has been an educationalist for over 25 years, already running visual literacy workshops at community art Centres while still a student. She is currently studying for her Masters of Fine Art in Photography at UCT.

AMALER-RAVIV ARLENE
Born in Johannesburg, Amaler-Raviv studied at the University of the Witwatersrand where she received a BA in Fine Arts. In the 70’s she was involved in art education, workshops, teaching and teacher training programmes. During the 1990’s, she lectured at the University of Pretoria and assisted in the curatorship of the exhibition of ‘Africa meets Africa’ at the Museum of Ethnology in Rotterdam, the Netherlands. During her career, the artist has collaborated with other artists like Dale Yudelman and her work and installations have been exhibited worldwide.

ROGER BALLEN
Roger Ballen was born in New York City in 1950 and has lived in Johannesburg South Africa for almost 30 years. The change from being a documentary based photographer to an artist was a gradual process that occurred over quite a long period of years.

ANDREW BARKER
Andrew Barker is based in Cape Town. Working almost exclusively with old-fashioned large-format cameras, he is one of a few who do not use any digital equipment or processes. He admires Czech master Josef Sudek, and, like him, aims to depict ordinary people, objects and places in a way that radiates light, showing his viewers what is beautiful. “I don’t think of myself as an artist, merely as someone who’s searching” (Leadership 2002).

BRENDAN BELL
After studying BA Fine Art (1978) and gaining his MA [History of Art] (1986) at the University of KwaZulu-Natal, Bell became involved in education and curatorial work at art museums. He is currently Director of Tatham Art Gallery, Pietermaritzburg. He restarted art making in the late 1990s, working with gouache and collage at his kitchen table. A number of research trips to Sweden for a project on the Rorke’s Drift Art and Craft Centre, and revisiting his domestic environment, resulted in numerous digital photographs and ideas. His ‘constructed collages’ are computer-generated digital images which attempt to extract order and meaning from cultural and sensory overload.

ROGER BOSCH
Bosch began his professional career as a freelance news-photographer when violent outbreaks began in Johannesburg in 1990. He became a member of the Afrapix photo agency, covering mostly political events. After moving to Cape Town in 1993 he continued to freelance in a mixture of journalistic and commercial photography.

PIETER WILLEM BAUERMEISTER
Bauermeister is a Cape Town based photojournalist working as a freelancer since 1999. His clients are predominately the AFP, EPA, AP, Reuters, Bloomberg News, The Guardian News Paper and the Galbe Photo Agencies.

RUVAAN BOSHOFF
Boshoff began his photographic career in 1982 while doing compulsory national service in Namibia. He joined The Star newspaper in Johannesburg and was later appointed as picture editor at the Sunday Star. In 1990, after running a restaurant in Mozambique for a while, he returned to South Africa and joined The Sunday Times where he worked at the Johannesburg Head office, Port Elizabeth and Cape Town
bureaus. After 2004 he set off on a freelance career, shooting for various South African and International glossy magazines, newspapers and photo agencies.

LIEN BOTHA
Born in 1961 in Gauteng, Botha is a full time artist living and working in Betties Bay, South Africa. Over the past 17 years she has produced consistent bodies of lens-based work, including her award winning series Boxing Days. Botha is the only South African artist whose work has been selected for the Natural World Museum touring exhibition, which opened at the Museum of New Zealand Te Papa Tongarewa in 2008.

NIC BOTHMA
Born in South Africa in 1969 Nic Bothma is a professional photojournalist and has worked in over 60 countries over the last 17 years. Accolades include the African press photographer of the year 2004 and 2007. Winner of the International Ischia Award for journalism in 2005. In the USA in 2007 he won the Society of Professional Journalist’s Sigma Delta Chi Award, the National Headliner Award and the National Press Photographers Association award. Nic is the West Africa chief of photography for the international news picture service, European Pressphoto Agency (EPA) and is based in Cape Town, South Africa.

JEAN BRUNDRIT
Brundrit lives and works in the Cape. She is an acclaimed artist who works primarily in photo-based media and has exhibited both nationally and internationally over the past many years. She is currently Head of Photography at the Michaelis School of Fine Art, University of Cape Town.

SEAN BROWN
S.B. is born in Johannesburg received his education at Parkview Junior, JHB, and then in the UK to undergrad level, and again back in SA and UCT for a Masters. He was employed formerly in the international development sector and now at UCT in the field of HIV and AIDS education.

CAPE PENINSULA UNIVERSITY OF TECHNOLOGY
Previously housed at Peninsula Technikon and now within the unified Cape Peninsula University of Technology’s Faculty of Informatics and Design, the Photography Department started in 1982. Students study all aspects of photographic theory, application and business with the intention of becoming professional photographers. Students exit after three years with a National Diploma, four years Bachelor of Technology, or five years Masters, in line with other Universities of Technology throughout the country. We arguably have students representing the widest ethnic and cultural divide of all photography schools in South Africa.

CANDICe CHAPLIN
South African born Chaplin holds a diploma in Professional Photography from City Varsity School of Media Arts in Cape Town. Attaining student of the year in 2007. Chaplin’s special interest lies in Fine Art. She lives and works in Cape Town. City Varsity School of Media and Creative Arts.
This exhibition by past and present photographic students of the City Varsity School of Media and Creative Arts, Cape Town, curated by Jenny Altschuler and Rima Geffen, leading lecturers of the Diploma in professional Photography.

CLIFTON CHILDREE / LOCUST PROJECTS
Clifton Childree’s “Dream-Cum-Tru” is presented by Locust Projects which has its base in Miami, the United Stated of America. Childree’s film work draws upon slapstick comedy and the history of black and white film, as well as the turnaround of social roles in society.

JACQUES COETZER
Jacques Coetzer was born in 1968 in Kimberley. He now lives and works in Pretoria, South Africa where he also completed his BA in Fine Art at the University of Pretoria. This multimedia artist is represented in the collections at the South African National Gallery, Sasol, Sanlam and the Royal Netherlands Embassy.
KATHY COATES
Coates was born in Leeds, England and emigrated to South Africa in 1981. She received her Batchelor of Fine Art degree at the University of Cape Town in 1985 and a Master of Technology (Fine Art) from Durban University of Technology in 2002. She has spent many years dedicated to education in formal and community arts programmes in Limpopo, Gauteng, Kwa-Zulu Natal and has now returned to the Western Cape, where she is working at Iziko South African National Gallery as an art educator. She is a member of Voyage Ensemble, an art collective of migrating and South African artists who address issues of Xenophobia, and other human rights issues. She has also curated many exhibitions and published several books and articles. With the Month of Photography, she has collaborated through Iziko and Cape Africa Platform on a photographic exhibition of learner’s artwork which is exhibiting in the Annexe Gallery throughout October.

NICKY COOPER
Cooper is a Cape Town based Photographer and educator. She is currently the director of Photography at the Cape Town School of Photography.

VANESSA COWLING
Cowling graduated from the Michaelis School of Fine Art (UCT) with a B A Honours in 1998. She specialized further at the International Center of Photography in New York, where she spent a number of years followed by periods in London and Edinburgh. Currently, Vanessa freelances and lectures at the Michaelis School of Fine Art (UCT) and the Cape Town School of Photography. She had her first solo exhibition in 2005 during the Cape Town Month of Photography and has exhibited in numerous group shows. Struik publishers have recently published her first book of travel photographs, West Coast cederberg to sea. (2006)

RAQUEL DE CASTRO MAIA
De Castro Maia, obtained her ND Honours in Fine Art at NMMU. She currently lives in Knysna, owns and runs a creative design studio, and is working toward a masters using the medium of photography.

ARAMINTA DE CLERMONT
Clermont is a British born photographer currently residing in Cape Town. With a BSc in Architecture, de Clermont studied photography on a post graduate level. Her first exhibition, ‘Life After’, opens at João Ferreira Gallery on the 3 September and at artSPACE on the 20 September. Her work will be part of a group show entitled ‘Human Animal’ at the Trustman Gallery in Boston from 6 October - 6 November. Her work features in the prestigious UNISA collection. ‘Life After’ will be showing in October at the Joao Ferreira, 80 Hout Street for the month of Photography.

TRACEY DERRICK
Derrick is a freelance photographer focusing on social documentary projects. Living outside Malmsbury on a farm, Derrick works mainly in black and white. She has exhibited nationally and internationally and has been the recipient of numerous photographic awards during her career. Her work is frequently published in books and she has been involved in numerous adult education books as well as a book on alternative religions in South Africa for schools. At present Derrick is studying for a masters degree at the Michaelis School of Fine Art, University of Cape Town.

JAC DE VILLIERS
Very established as a commercial photographer, Cape Town based de Villiers specialises in photographing people. In 2004 he was commissioned by the Desmond Tutu Peace Trust to take portraits for The Hands That Shape Humanity Project, a photo essay of eminent people all over the world. For the Lens Magic exhibition at Tokara, Jac is showing another narrative series of eight photographs: The Restaurant at the end of the World. It actually exists, an hour’s drive from Kamieskroon, Namaqualand, in the rugged, ancient topography of this area.

JABULANI DHLAMINI AND WITNEY M. RASAKA
Both artists live in townships in Gauteng and are currently students of photography at the Department of Visual Arts and Design at the Vaal University of Technology. Their work projects a positive and colorful view of their township neighbours.

CHRISTELLE DUVENAGE
Duvenage lives in Vereeniging and is studying photography at the Department of Visual Arts and Design at the Vaal University of Technology.
RICHARD MARK DOBSON
Dobson was born in Bradford West Yorkshire in 1963. He emigrated to South Africa in 1975, but left after his matriculation in 1982 back to London to study graphic design. For financial reasons he couldn’t finish his studies and began working in an art shop. His interests in photography lead him to Duncan Sim, whom he assisted for the following years. Four years later he found himself experienced enough and opened his first studio in Hong Kong in 1989. In the following years he did extensive traveling in Asia and China, shooting for a number of international corporate and editorial clients. His work has appeared regularly in international publications. He is currently based in Cape Town.

NEVILLE DUBOW
Neville Dubow was Emeritus Professor of Fine Art at University of Cape Town, a former Director of the Michaelis School of Fine Art at University of Cape Town, a former Dean of the Faculty of Art and Architecture at University of Cape Town, the Founder Director of the University of Cape Town Irma Stern Museum. He was a multi-disciplinarian who trained in art and architecture, an author, critic and lecturer, with a special field of interest in the relationship and integration of Art and Architecture. He wrote and lectured extensively on art, architecture and photography and their inter-relationships. He was a former member of the Board of Trustees of the SA National Gallery and chair of its Acquisitions committee. He travelled extensively and held visiting professorships in England, America and Israel. He received grants from the Carnegie Corporation, Oppenheimer Foundation and Lady Davis Trust. A photographer in his own right, with a particular interest in sequential imagery, his work has been recognised by the award of Standard Bank Guest Artist at the Grahamstown Arts Festival, 1992. A retrospective exhibition of his work toured all major national art museums. He is represented in major South African and International collections. At his death, his research interests were focused on the dynamics of memory, memorials and monuments and their representation in art and architecture. Recent publications include IMAGING THE UNIMAGINABLE : Holocaust Memory in Art and Architecture.

IAN GUSTAV ENGELBRECHT
Engelbrecht produces both fine art and commercial work. He graduated in 2007 from Ruth Prowse Fine Art College with a diploma in Photography and was awarded a distinction and the departmental prize. He was selected an emerging artist and given a stand at the design Indaba 2008. His work has been published in a number of One small seed issues.

GREG ENGLISH
Greg English has worked in the image-making arena for the past 25 years. Starting as a newspaper photographer in South Africa’s troubled 80’s, as anti-apartheid activists and police clashed, he learned how to obtain key images under unfriendly conditions. English then moved into US wire-service and US magazine work based in London, Dubai, Cyprus and Los Angeles and covered most major international news events. In 1994 he became a London based TV cameraman, and has shot news, documentary and short films for over 200 clients worldwide including CBS 60 Minutes, Discovery & NBC. His awards include an Associated Press Award for excellence in news photography, World Press Photo Award and National Headline Award for coverage of the Gulf War.

HASAN AND HUSAIN ESSOP
Hasan and Husain Essop were born in Cape Town in 1985. They graduated from the Michaelis School of Fine Art at the University of Cape Town in 2006 with Bachelors of Fine Art degrees, majoring in Printmaking and Photography respectively. Exhibitions include Spier Contemporary 2007 at the Spier Estate, Stellenbosch and Johannesburg Art Gallery, ‘The Loaded Lens’ (2007) and ‘Power Play’ (2008) at Goodman Gallery Cape, The Johannesburg Art Fair and Art 39 Basel. They are represented in the Johannesburg Art Gallery, Durban Art Gallery and the Spier collections as well as in local and international private collections. In a documentary series by Rory Bester and Hedwig Barry, one episode is devoted to their creative process. The Essops are represented by the Goodman Gallery.

ODENDAAL ESTHERYSE
Esterhuyse is a final year student of the Diploma in Professional Photography at CityVarsity School of Media and Creative Arts, Cape Town. He is also an upcoming musician travelling nationally on an ongoing basis to promote and showcase his band. Esterhuyse’s photographic works, shown in two different exhibition in this festival, one at 3rdi Gallery called Time, and the other, titles Landscape, at the Castle of Good Hope, are highly conceptual.
ABRIE FOURIE
Fourie was born in 1969 and currently lives and works in Berlin, Germany. Having been included in exhibitions in Johannesburg, Cape Town, Colombia, Belgium and Berlin, Fourie was nominated for the FNB Vita Art Award in 2002.

RIMA GEFFEN
Geffen achieved her Masters of Fine Art at the Virginia Commonwealth University, Richmond VA, specializing in Art History, Printmaking and Photography. She then became a professor of Fine art and Photography at VCU and also taught at other USA locations. Over the past 4 years she has exhibited in the USA and has won awards for her photography. This is her second photographic exhibition in Cape Town. She currently lectures photography full time at CityVarsity School of Media and Creative Arts, Cape Town, in both 1st and 2nd year programmes.

MADGE GIBSON
Madge Gibson obtained a MDP from the University of Stellenbosch and a BA Photographic Art from the University of Wales, Newport, in 1999. Her Honours dissertation was based on 'The increasing literacy of photography in the public eye' looking at the work of artists such as Jo Spence (PhotoTherapy), Cindy Sherman, Robert Frank, Sebastiao Salgado, Barbara Kruger and Martin Parr. She has exhibited in Wales and London. Her commercial work has covered a range of documentary and other projects including shooting of promotional material for recording artists and animators. Her personal work includes travel photography and photographic art. Gibson is currently a well known corporate headhunter in South Africa.

ADELE GORDON
Adele Gordon is an educationist who for many years has taken photographs of schools and their communities. She taught photography for many years at 'Phototeach', a Johannesburg-based organisation established to teach unemployed youths and adults.

TESSA FROOTKO GORDON
Born in Johannesburg in 1952, Tessa Frootko Gordon is a freelance photographer and photo- illustrator based in Boston, USA. She studied photography at the School of the Museum of Fine Arts, Boston, The Art Institute of Boston, with graduate study at Rhode Island School of Design. Frootko Gordon has won numerous awards for her Grenadian photographs. She is currently working on a book about Grenada, which will include photographs, illustrations and mixed media journals.

DAVID GOLDBLATT
Born in Randfontein in 1930, Goldblatt became a full-time photographer in 1963 and has done professional work for magazines, corporations, advertising agencies, and other institutions in South Africa and abroad since then. He has also created a major body of personal work, comprising a series of critical explorations of South African society, which has been widely exhibited and published in book form. In 1989 Goldblatt founded the Market Photography Workshop in Johannesburg, which has provided young South Africans, many from disadvantaged backgrounds, with an entrance to photography. In 2001 he received an honorary doctorate in fine arts from the University of Cape Town. In 2006 he won the Hasselblad International Foundation Award in Photography. At the same time as exhibiting at this festival, Goldblatt also has a solo exhibition at the Museu de Serralves in Porto, Portugal. He will shortly be exhibiting at Galerie Paul Andriesse in Amsterdam (25 October - 6 December 2008) and will be included on Universal Archive: The condition of the document and the modern photographic utopia at the Museu d’Art Contemporani de Barcelona (MACBA) (23 October 2008 - 18 January 2009), travelling to the Museu Berardo, Lisbon (9 March - 3 May 2009)

DAVID GUR
Gur began his career as a freelance news photographer. Based in Tel Aviv, he covered the ongoing conflict in Israel between 1976 and 1980. Gur moved to South Africa in 1980 and joined the Rand Daily Mail working as a photojournalist until 1984. In 1985 he began working for the movie industry and covered more than forty feature films over the last 20 years. Gur’s personal work of theatre productions have been exhibited in Jerusalem, London, Tokyo and Johannesburg.

MICHAEL HALL
Although born in Durban, Hall’s family moved to Australia when Michael was 6, and returned when he was 16. All but 2 years of school were in Sydney, the last two being in Durban. After starting Architecture at Durban University, he moved to Natal Technikon, where he took the full time national diploma of Photography. Hall worked as a designer in an Industrial Fibreglass industry for a few years, but has effectively worked as
professional photographer since college. His studio in Cape Town is called Michael Hall Photography. In his own creative photography, he is interested in pattern and rhythm, the way detail and texture in Nature creates rhythm. This interest links with his passion for the environment, and concern that humanity is destroying it.

GEORGE HALLETT
Born in Cape Town in 1942, Hallett became fascinated with photography while growing up in the fishing village of Hout Bay. After taking a British correspondence course in photography, he photographed District Six before its destruction under apartheid as a freelancer. From 1970 onwards he lived and worked in London, Paris, and Amsterdam, where he formed close ties with South African exiles. After his return to SA in 1994, he photographed the first democratic elections at the invitation of the ANC. He was later commissioned to record the Truth and Reconciliation Commission process. He is based in Cape Town, where he pursued a wide range of photographic activities including two major photo essays on the Bo-Kaap, as well as Red Cross Children’s Hospital. Hallett’s work has been widely exhibited, both internationally and in South Africa. He has also initiated and compiled numerous photographic books. He is strongly committed to passing on his skills to younger people, and has taught photography at American, British, European, and South African institutions.

SIMON HARRIES
Harries lives in Van Der Bijl Park, Gauteng. He is currently a student of Photography at the Department of Visual Arts and Design of the Vaal University of Technology.

DANIEL J. HARRIS
Filmmaker Harris was born in Cape Town in 1964. He graduated from Michaelis School of Fine Art. Originally trained in animation, he has worked on television shows as a background painter, including ‘The Simpsons’ and ‘The Ren & Stimpy Show’. He subsequently wrote and directed the American independent feature ‘The Bible’ and ‘Gun Club’, has directed shorts and produced documentaries. Harris is also curating the Labia Film festival for Photographers and photography lovers, Cinema of the Voyeur: Photography in Movies, for MoP4.

LEAH HAWKER
Born in 1983 in Cape Town, Hawker completed a diploma in photography at The Ruth Prowse School of Art in 2005. Since then she works as a freelance photographer and lectures part-time in photography at The Ruth Prowse School of Art, Woodstock.

SUE HILLYARD
Born in 1955, Sue Hillyard obtained her National Higher Diploma in Photography from the Natal Technikon in 1994 after going back to her studies while being a successful professional photographer and educationalist. She has worked in many fields of photography, from being a freelancer and clinical medical photographer, to being head of Photography at Ruth Prowse School of Art. She currently runs workshops and visual literacy locums, as well as photographing as an artist in her own right. Hillyard will run the portrait workshop for the Month of Photography 2008.

DAMON HYLAND
Hyland was born in Cape Town in 1977. After receiving a diploma in Business Computing he started assisting fashion and commercial photographers and has been freelancing as a commercial photographer since 2005. His clients include The Jupiter Drawing Room, Ogilvy, FoxP2, Old Mutual, Meltz, Sanlam, Nedgroup, Builders Warehouse, Truworths, Fidelity Bank, Eden Island, Shoprite, Musica, Robben Island Museum, Cosmopolitan, Elle, Shop, Clicks Club, Sarie Bride, Mens Health Living, Astore, Golf and Wein magazine.

ILISO LABANTU
Iliso labantu group members are Mandla Mnyakama, Lindeka Qampi, Lusindiso, Maxhele, Lindele Mbontsi, Lulekwa Mbadamane, Thobile Nompunga, Kenneth, Sihlali, Sibhulele Tom, Vusile, Massie and others. The group, facilitated by English photographer and mentor Alistair Berg, has spent the last two years documenting many of Cape Town’s most interesting township landscapes. In the process they have compiled an archive of over 40,000 images of contemporary daily life within the city’s mainly Xhosa speaking communities.

ALICE INGGS
Alice Inggs is one of the participating photographers in Changing Perspectives.
SVEA JOSEPHY
Josephy is an artist who has an interest in historical processes, gender issues, landscape and constructed realities. She is also writer whose research interests include Southern African photography and contemporary lens-based practice. She is currently a lecturer in Fine Art (Photography) at the Michaelis School of Fine Art, UCT.

SHANI JUDES
Shani Judes has recently started her own company with Ricky Lee Gordon, called Word-Of-Art, which offers youth marketing solutions, and is involved in photography, urban art, design & illustration. Shani works with local artists, for the most part, acting as manager/agent. After studying (Professional Photography at City Varsity, Cape Town) Shani gained experience in the photographic industry by assisting photographers, setting up exhibitions and working for Jan Verboom at Roodebloem Studios as assistant manager. Shani takes the most pride in her philanthropic projects with which include exhibiting “Positive or Negative - You Decide” at Month of Photography 2002, taking stills for ‘Uthando Labatwana’ (for the love of our children)- a documentary on the Rape Crisis Centre in Khayellitsha, and working with Robin Sprong on a photographic project for the Red Cross children’s Hospital. Shani is at presently the conceptualizer of ‘The Happy Mobile Project’ for MOP in connection with Iziko Museums, in aid of brightening the lives of terminally ill children. Apart from managing photographer Russell Smith, Shani takes on the occasional commission for events, is an avid photographer and is currently experimenting in the design side of things.

YAZEED KAMALDIEN
Yazeed Kamaldien is a Cape Town-based journalist and photographer. He has lived and worked in various countries. His journalistic experience includes working at newspapers, magazines and community radio stations.

CHRIS KIRCHHOFF
Chris Kirschloff lives in Parkview, Johannesburg. He is currently involved in documenting issues around Democracy, land rights, development, HIV/AIDS and the digital divide for both non-governmental organizations and various media organizations. His work has been exhibited in Europe, Australia, the United States, Tunisia and South Africa.

GEORGINA KARVELLAS
Georgina Karvellas began her career working as an assistant to the famous portrait and wedding photographer, Anne Fisher, in 1961, after which she freelanced nationally and internationally on the fashion and commercial photography industry producing top class work for magazines, theatre stalls and major clients. During the 80s she presented major exhibitions in South Africa. A solo exhibition, Commissioned Work and other Vanities, was held in Johannesburg’s Market Theatre Photo Gallery. Jo’burg by Night, a joint exhibition with the famous photojournalist, Rodney Barnett, was also held at the Market Theatre Photo Gallery. Karvellas has directed music videos and advertising commercials as well as shooting stills which was her core business, one of which was featured in the 1997 Vita Art Now, in the Johannesburg Art Gallery. Her interview footage for the Ingrid Jonker documentary 2007. She has also spent much of her career shooting stills for national publications such as Leadership and Siyaya, Femina, Marie Claire, House and Leisure, Food and Home. In 2002 Georgina joined the CityVarsity Photographic department team, where is currently employed, leading up the Studio and artificial lighting component.

EMILE KOTZE
Kotze is a Vereeniging based photographer, studying at the Department of Visual Arts and Design at the Vaal University of Technology.

ANNEKE LAURIE
Laurie received her Photographic education and her degree from the Department of Visual Arts and Design of the Vaal University of Technology. Her photographic bodies of work have been exhibited nationally. She currently lectures in Photography at the Department of Visual Arts and Design of the Vaal University of Technology.

KOOS LOOIJESTEJN
Koos was born in 1982 in the Netherlands where he spent most of his life. He has always been interested in photography and joined the Photo Team of the students associations of the faculty of Industrial Design for Engineering in 2004, where he is currently studying. In 2006 he joined a course at the Culture Center of the Delft University of Technology. In July 2008, he participated in the documentary workshop “Taking pictures, Telling stories” led by Paul Weinberg at The Documentary Centre. The photographs he is exhibiting for MoP4 are from this workshop.
GERDA LOUW
Louw holds a BA Ed and a BA (honours) Afr. Degree. She is currently living in Melkbosstrand, using her photographs mostly for reference for her paintings. Louw’s main Interests are people and their relationships to one another.

KIM LUDBROOK
Ludbrook is the regional photo editor Africa for the International News Agency, EPA Photo. He works mostly on hard news issues like the fall of Sadam Hussein in Iraq and the aftermath of the Tsunami in 2005 in Asia, only naming two. He is also covering the main sports events like the past World Cup in Germany, the Olympics and so on. He has held numerous solo exhibitions including Bikers, Sub Cultures and Mandela Portraits. His work has been published in numerous photography books, as well as photography magazines. In his spare time he lectures on Photojournalism.

DAVID LURIE
Born in Cape Town. He studied economics, politics and philosophy and taught philosophy at the University of Cape Town. He has lived in London since 1980 when he worked & undertook research in the Department of International Relations at the London School of Economics. A self-taught photographer, he began doing documentary projects part-time in 1990 and full-time in 1995. Lurie’s work has been widely published in magazines and he has exhibited in the United Kingdom, Europe, the United States, Australia, South Africa and the Middle East. He is the recipient of numerous awards including Pictures of the Year International; the World Understanding Award for Cape Town Fringe: Manenberg Avenue is where it’s Happening; Nikon (UK); Ilford Pro Photo (SA); and Arts Council of Great Britain Grants. He has worked closely with Side Photography Gallery (Newcastle-upon-Tyne), which commissioned several of his South African exhibitions as well as ‘Struggling to Share the Promised Land’ on the Israeli-Palestinian conflict. In 1993 the Getty Museum (Los Angeles) commissioned the exhibition ‘South Africa’s Black Middle-Class’.

NOMUSA MAKHUBU
Makhubu was born in 1984 in Sebokeng, South Africa, Makhubu is currently reading towards her Masters in Art History after having completed a Bachelor of Fine Art at Rhodes University in 2007. Makhubu was a finalist in the Sasol New Signatures 2007 and lives and works in Grahamstown.

CRAIG MASON-JONES
Mason-Jones is a freelance documentary photographer, doing I.T. work to pay the bills. The Sea and the City project is an ongoing love-affair. Mason has been photographing for many years. He has successfully exhibited solo shows in the past Cape Town Months of Photography.

ANDREW MCILLERON
Born in 1969, Mcilleron obtained a diploma in Jewellery design and worked as a goldsmith before working in the photographic field. He is currently working as a professional advertising photographer since 2000. His clients include Ogilvy, Jupiter Drawing room, TBWA Hunt Lascaris, Volkswagen, General Motors, Old Mutual, Mercedes Magazine, Simonsburg Cheese, Black Label, Sonnenberg Hoffman Galombic and the corporate research foundation (Leading Managers Book). Since 2005 he is part owner of Curve Space Photographic Studio, Cape Town. He has exhibited in Cape Town since 2004.

BUYAPHI PRECIOUS MDEDELE
Mdledle is a Johannesburg based independent photo documentarian. Having completed his diploma in professional Photography at CityVartix School of Media Arts under Jenny Altschuler, he went on to run workshops in various communities. He is currently workshop leader for the South African Centre for Photography and lecturing part time at CityVartix School of Media Arts, Cape Town. He is also running a South African centre for Photography documentary workshop for the Iliso Labantu group of photographers. Mdledle will be workshop and walkabout leader during the 4th Cape Town Month of Photography 2008 as well as having a body of work presenting in the Emergence and Emergency exhibition in the Allemans Barracks of the Castle of Good Hope.

AYESHA PRICE
Price is a visual art educator, based within the Iziko Museums Education and Public Programmes Department. She has conducted and designed various visual art programmes and projects since 1994 for amongst others: the Children’s Art Centre, the District Six Museum, the British Council and the Goodman Gallery Cape.
NAN MELVILLE
Born and raised in Kimberley, Nan obtained a BA at Rhodes University in English and Speech and Drama. She taught these subjects in Cape Town along with running the photographic club and doing volunteer teaching and directing with various schools and the EOAN group. Her interest in photography and dance and drama led her to a post of photographer at PACT in Gauteng. Another passion is travel and Nan has spent the past 21 years in New York as a freelance photographer - mainly in the field on performing arts where she works for The New York Times, The Juilliard School, Lincoln Center and many others. She takes every opportunity to visit as many far-flung places as possible. Melville returns to South Africa every year for the special South African details she so loves.

BRUCE MEISSNER
Meissner attended the Documentary workshop led by Paul Weinberg titled Taking Pictures: Telling Stories at the Centre for Documentary Studies, University of Cape Town. He is exhibiting work at the Cape Offices Gallery, in the exhibition Changing Concepts, for Mop4.

JESS MEYER
Born in Germany in 1982, Meyer is an international photographer working in a global capacity. After extensive travelling, she moved to Cape Town in 2002 where she studied for a Diploma in Professional Photography at CityVarsity School of Media Arts. Back in Germany by 2005, she carried on studying digital media management until 2008 and working as a freelance photographer. She is currently based in Cape Town working for the South African Centre for Photography on the 4th Cape Town Month of Photography 2008, and photographing her own projects.

IRENE MEY
Born on 18 August many moons ago in the Western Transvaal, she set out to become a pharmacist, but was forever taking pictures. Even long before she had a camera! Two years ago she joined a photographic club in her home town, and, without any formal training, she discovered the diversity and joy of photography. Her present professional decision is to open a photographic business and work as a full time photographer.

ERIC MILLER
Miller was born and raised in Johannesburg. He became increasingly aware of the power of the media and its misuse by the apartheid state, after studying psychology, and began to use his camera to explore events and realities on ground level. In the mid-1980s he joined Afrapix, and began to document the struggle against apartheid. He has also worked extensively as a photojournalist in Africa. Among other things, he has covered the Rwandan genocide, famine in Sudan, and post-conflict reconstruction in Liberia. His work has been published in Time, the New York Times, and leading European newspapers and magazines. He has also worked for the UN, the World Bank, Amnesty International, the Red Cross, and other NGOs. His work has also been exhibited in Africa and overseas. Miller also mentors and trains aspirant photojournalists.

MANDLA MNYAKAMA
Mnyakama was born in 1971 in the Eastern Cape. After finishing school in 1977 he moved to Cape Town where he studied at the Community Arts Project in Woodstock. He soon discovered that his main interest was in documentary oriented photography. In the years following he took part in many different courses, including creative writing and journalism. He begun writing and photographing for the newspaper. For the past nine years he has been working as a photojournalist for many different newspapers.

SANTU MOFOKENG
Santu Mofokeng’s photographic career had its genesis in 1973 when, still in high school, he started capturing with his first camera, the mainly celebratory moments of the inhabitants of Soweto, Johannesburg. In the mid-1980s Mofokeng joined the Afrapix Collective. At an early stage he exhibited an independent approach and a vision that differed from many of his peers, swiftly moving away from what fellow Afrapix photographer Lesley Lawson called ‘the aesthetics of flags and fists’. His images of everyday life in the townships, he has explained, ‘are about struggling, but are not Struggle images’. Highly respected as a photographer in South Africa, Mofokeng has received acknowledgement not only locally but also in the international art world, and has been the recipient of numerous awards. In 1991 he won the Ernest Cole Scholarship, which provided him with the opportunity to study at the International Centre for Photography in New York. He was recipient of numerous international photography awards. Santu Mofokeng has exhibited extensively in Europe and participated in international travelling exhibitions such as Insight: African Photography 1940 to the present, The Short Century (2001) and Africa Remix (2004/5).
HENK MULDER
Mulder received his first camera, a “Baby Brownie”, using size 127 film at the age of ten and thereafter a Kodak 620 folding camera. At the end of std. 8 he won ten pounds and with his father’s added contribution he bought a Kaloflex TLR camera with incredibly sharp lenses. Sport & action photographs won him a scholarship to the Famous Photographers School in the USA at the end of 1960 with tuition as part of the award, but due to unfortunate circumstances he couldn’t utilise the full opportunity. Mulder uses all types of cameras from Olympus XA, Nikon, Mamiya 330, Hasselblad and Sinar to create the results he envisages. Photography has been his passion for over 50 years. Mulder’s interest is in the micro life realm of nature as well as having interests in landscape and architecture. He has been a member of CTPS (Cape Town Photographic Society) for more than 23 years and during his tenure as president close co-operation and ties were established between the amateur & the professional photographer & their associations in the Western Cape area.

JACKIE MURRAY
Jackie Murray recently returned from working abroad for 12 years to take up a post as photography lecturer at the Stellenbosch Academy of Design and Photography. Murray worked as a freelance photographer for UK based aid agencies, NGO’s and community organisations. The assignments covered a broad range of issues such as adult mental health and housing in England, child trafficking and prostitution in India, disability in Zambia and street children in the Ukraine. Currently she is concentrating on developing a new photography department at the Academy and on expanding her production to include the moving image.

MY LIFE – THE GRADE V CLASS OF GREYTON PRIMÊR IN GREYTON
The ‘My Life’ project began in 2006. Diana Segal, working with the Grade V class at Greyton Primêr in Greyton (average age 11), gave each child a disposable camera, some basic instruction and the encouragement to go out and record their lives over the following fortnight, resulting in some amazing images. 65 of these were enlarged and mounted for an exhibition during Greyton ‘Rose Festival’ that year. This was seen by almost a 1000 people, including a ‘Sunday Times’ journalist who returned to Greyton to interview some of the children, showcasing a two-page spread of photos and an article in the Sunday Times as well as more images on their website. The BBC subsequently carried a dozen or so images on their website …. and so it went on and on! Earlier this year the Heresford Photography Festival showcased 25 of the images.

YOUSSEF NABIL
Youssef Nabil was born in 1972 in Cairo, and currently lives and works in New York. He was awarded the Seydou Keita Prize for portraiture at the 2003 Biennial of African Photography in Bamako, Mali. He has previously had solo exhibitions at Michael Stevenson, Cape Town, and the Third Line Gallery in Dubai, in 2007; the Rencontres Internationales de la Photographie in Arles, France, in 2003; at the Centro de la Imagen, Mexico City, in 2001. His work has featured on numerous curated exhibitions including, in 2008, Far from Home at the North Carolina Museum of Art; and, in 2006, Arabiske Blikke at the GL Strand Museum in Copenhagen; Word into Art at the British Museum, London; and Nineteen Views: Contemporary Arab Photography at the Centro Andaluz de Arte Contemporáneo, Seville, Spain. Nabil’s first collection of photographs, Sleep in My Arms, was published by Autograph A&B, London, and Michael Stevenson in 2007.

CEDRIC NUNN
Cedric Nunn was born in Nongoma in KwaZulu-Natal in 1957. He began photographing in the early 1980s, largely to document the realities of apartheid which he believed were being ignored by the mainstream media. In more recent years he has focused on documenting social change, particularly in rural areas. He was a member of Afrapix, and set up an Afrapix agency in Durban. Since then he has worked as a freelance photographer, and has also pursued personal projects. He has been based in Johannesburg since 1993. His work has been widely published and exhibited, both in South Africa and abroad, and he has organised and curated major photographic exhibitions for both public and private sector institutions. He has participated in numerous cultural exchanges between South Africa and other countries, and has addressed a number of international workshops and conferences. From 1998 to 2000 he served as director of the Market Photography Workshop in Johannesburg. He teaches and mentors local and foreign photography students, and serves on the board of the Bensusan Museum of Photography in Johannesburg.
OBIE OBERHOLZER
Only very recently did Obie Oberholzer begin digital photography as a serious medium, after decades of using only medium format film. Renowned for his technical excellence, innovative and quirky, uncompromising way of viewing his subject matter, this inimitable photographer hails from a small farm outside Pretoria, where he was born in 1947. Oberholzer studied graphic design at Stellenbosch University in the late 1960s, and photography at the Bavarian State Institute of Photography in Munich, Germany in the early 1970s, returning there for his Masters in Photography. He has produced numerous books documenting his exploits through the African interior. Apart from being an influential photography lecturer at Natal Technikon and Rhodes University, he has worked for Deutsche Condor Film.

MARK OPPENHEIMER
Born in Johannesburg in 1983, Oppenheimer holds a Bachelor of Arts Degree, a Bachelor of Law degree as well as a Bachelor of Social Science Honours in Philosophy from the University of Cape Town. He has assisted photographers Eldad Rafaeli and Eyal Landesman in Tel Aviv, building photographic sets, photographic designing and curating exhibitions. He has worked as a photographer for the University of Cape Town campus paper Varsity. He worked as an accredited photographer at a number of international concerts, including Coke Fest and the Cape Town Jazz Festival. He is running his own freelance photographic business since 2004. He has exhibited in Cape Town and received photographic honors on various occasions.

SHARON PEERS
Peers combines her career as a gallerist with that of a photographer, relishing the stimulation afforded to alternate the hats of both creator and director. Having read a BA in social sciences through unisa, her interest in art and fascination with the philosophical, psychological, social and spiritual aspects of human nature, together with an innate respect for the planet and all life force and the majesty of natural design, is reflected in all aspects of her life and work. Since 1999 she has been exhibiting in cape town.

MONIQUE PELSER
Pelser was born in Johannesburg in 1976. She completed a course at the Market Photo Workshop, Johannesburg, in 1996, and worked in the media before embarking on her fine art studies at Rhodes University in 2001. In 2006 she completed her MFA. Working across a range of lens-based media including photography, video and stop-frame animation, Pelser is a practicing and nationally exhibited contemporary fine art photographer who has shown work as a finalist on the 2004 Brett Kebble Art Awards and has participated on various select group shows in Johannesburg and in Grahamstown. In 2006 and 2007 her master’s submission Roles was exhibited nationally. She is currently working as a lecturer in fine art photography at Wits University.

MALCOLM PHAFANE
Phafane lives in Sharpville, Gauteng. He is a student of photography at the Department of Visual Arts and Design at the Vaal University of Technology.

INGE PRINS
Prins was born in Pretoria in 1977. The now Cape Town based photographer received her Bachelor of Arts with a major in Photographic Arts at Rhodes University in 2000. From 1997 to 2000 she has been assisting local South African photographers. In 2000 she worked at Studio One as the studio manager, started travelling and working internationally as for various photo productions as an assistant. After returning to South Africa in 2005, she became In-house photographer for SARIE Magazine and has been freelancing in Cape Town since 2006. Her work has been exhibited widely around South Africa since 2001. Her aims are to reflect her own identity as a South African woman and to explore the boundaries between photography and reality.

RUTH PROWSE ART SCHOOL OF ART
This is a student group presenting photographic work around issues with the body and beyond.

ROSE RAMSAY
South African journalist Ramsay did her BA in Politics, English and Economics at UCT, Cape Town and received her Honors in Journalism from Wits University in 2002. She has worked as a freelancer on various newspapers and magazines from 2001 on. In 2003 she presented the weather on a news TV channel and has been working as a journalist for eNews on ETV since 2006. For personal interest she took part at a Documentary Photography course at Michaelis School of Fine Art in 2008.
DAVE ROBERTSON
Dave is well known for his hand-painted photographs of everyday scenes in the townships and rural areas of Southern Africa. Robertson’s work is inspired by our rapidly transforming society. He sees his work as an opportunity to challenge the culture of intolerance and believes his work helps to bridge the gaps between diverse cultural groups. He has exhibited his work in several galleries in Europe and South Africa and is represented locally by the Focus Contemporary Gallery in Cape Town. Robertson has freelanced in the film industry for over twenty years, working as an art director on TV dramas and music videos. During the last ten years he has art-directed over fifty international commercials and several music videos. He has exhibited nationally and internationally since 1998.

BRETT RUBIN
Brett Rubin currently lives in Cape Town, where he works as a fashion, portraiture, commercial and street photographer. He was born in Johannesburg in 1982, and moved to Cape Town in 2001 to study a Film, Media and Visual Studies degree at UCT. He won the UCT photographer of the year award in 2004. In 2005, after graduating, he opened Street Heart photography studio. Street Heart is a fashionably aware, yet socially conscious brand that focuses on quality and integrity, while also supporting emerging creative talent. The name Street Heart was predominantly inspired by Brett’s passion for the mastery and elegance of classic black and white street photography. In 2006 Brett held his first exhibition entitled “The Dark Night Of The Soul” at the Exposure Gallery. This was a series of fashion images exploring themes such as loneliness, alienation, infatuation and the isolation of the soul as it seeks for the pathway to higher consciousness. In 2007 Brett spent 2 months in New York, and in mid 2008 Brett held an exhibition at the Royale Eatery on Long Street entitled “Wide Awake in New York:: an exhibition of street photography from the city that never sleeps. Brett’s work always aims to convey a sense of curiosity, amazement and/or amusement with contemporary human existence.

TREVOR SAMSON
Trevor Samson started photography part time after leaving school. After completing a three year apprenticeship in photolithography he joined the Rand Daily Mail newspaper in Johannesburg. Samson later worked for the Star Newspaper and then Agence France Presse covering news for eight years. Samson presently freelances for a variety of editorial and corporate clients and is based in the Conservation Village of Scarborough, just outside Cape Town.

SERGIO SANTIMANO
Sérgio Santimano of Goan was born in LM, now Maputo in 1956. He initiated his photographic career in 1982 at the ‘Domingo’ newspaper under Ricardo Rangel. From 1982 to 1983 he worked as an assistant in a Lisbon news agency. From 1983 to 1988, he produced and published work for the national and international press, covering the war, famine, and political issues, at AIM. Among many other photographic achievements and projects, Santimano has been a regular contributor to ‘Revue Noire’ and the prestigious Portugese news magazine ‘Grande Reportage’, from 1992 to the present, as well as being contributing member to Swedish photo bureau ‘Bazaar/Phoenix’. He has freelanced in Mozambique for the United Nations and NGOs, covering demobilisation, demining, refugees, and educational and environmental issues. He is currently living in Maputo with assistance from the Swedish Institute for Development Assistance SIDA for the purpose of expressing his solidarity with and helping stimulate the renaissance of AMF.”

DAMIEN SCHUMANN
Schumann found an interest in photography while travelling through the Middle East and Asia from 2001 to 2004. In December 2003 he recorded his journey when hitch-hiking from Cape Town to Ramalla (Palestine). The recognition gained through this series’ exhibit granted him a scholarship at Ruth Prowse School of Art in Cape Town. Since then he has been working for multiple organisations. One of his main subjects is the lifestyle and living conditions surrounding TB and HIV. Today he is working as a freelance photographer specialising in proactive campaigns focusing on research, education and awareness. His work has been exhibited nationally and internationally.

BERNIE SEARLE
Searle was born in Cape Town in 1964, and continues to live and work there. This is her fourth solo exhibition at Michael Stevenson, following Crush in 2006, About to forget in 2005, and Vapour in 2004. Since Crush in 2006, Searle has had survey exhibitions at Johannesburg Art Gallery (2006) and the Contemporary Art Museum, University of South Florida (2006), travelling to the Krannert Art Museum, University of Illinois (2007). She was one of three artists selected for the annual New Photography exhibition at the Museum of Modern Art, New York (2007). Her work has featured on numerous group exhibitions in the past year, including Black Womanhood: Images, Icons, and Ideologies of the African Body at the Hood Museum of Art, Dartmouth College, USA; Apartheid: The South African Mirror at the Centre de Cultura Contemporania, Barcelona; and Global Feminisms at the Brooklyn Museum, New York.
ROBIN SPRONG
Born in 1973 in Cape Town, Sprong has been photographing landscapes for the past 4 years. After a long working relationship with Lomography AG in Vienna and London he decided to focus on subjects that were more attuned to his passion for landscape. He has worked on several commissions over the past few years including Getty Images, Red Bull, Levi’s, Cape Town Tourism as well as for the Cape Town City Council as one of the selected photographers for the Olympic Torch Relay. Spring’s works appear throughout South Africa in reception areas of big companies, retail outlets, boardrooms and many private residences.

STEPHEN SHORE
Shore’s early color photography, from the 1970s, was amongst the first colour photography to be included within the canon of fine art. He was fourteen when he sold three prints to the Museum of Modern Art; he was the youngest person and first living photographer to have a solo show at the Metropolitan Museum of Art. Shore captures the tempo, palette and artefacts of the 1970s American cultural landscape, using visual tropes to author critical examinations of society. While his early work was roundly condemned by contemporary critics, in its sharp deviation from the black-and-white photographic art conventions of the time, it is now regarded as having a significant impact on the trajectory of contemporary photography and has influenced countless contemporary photographers, from Andreas Gursky to Nan Goldin. The show is Shore’s first solo exhibition in South. It will focus on two of Shore’s seminal series: American Surfaces and Uncommon Places, along with his more recent work including his ibooks, which use print-on-demand technology.

ANTONIA STEYN
Steyn was born in South Africa in 1978. In 1999 she attended a part time course in photography at the Ruth Prowse School of Art. In 2000 she received a BA in Cum Laude in Afrikaans, Dutch and English literature at UCT in Cape Town. She has been a photographic assistant to various local and international photography and works as a full time professional photographer in portraiture, fashion and advertising photography.

GARTH STEAD
South African born photographer, Stead holds a BA in English Literature and Classical Civilization. In 1990 he was a cruise ship photographer and manager of two boats. From 1996 - 1999 he worked as a photojournalist for the Cape Times. Stead won the Fuji Press Award in that time. From 1999 - 2004 he as a stills photographer for Pulse Crew, working on numerous famous American Movie sets. He is currently working for Die Burger.

COLIN STEVENSON
Stephenson is a young professional photographer and graphic designer with an academic background in Fine Art. He is the director of a photography and design studio boutique in George in the Western Cape. Over the past 12 years Stephenson has developed personal bodies of Southern African and European landscape imagery. In his work he explores and embraces both the traditional analogue and the experimental digital approaches to photography. Currently he is completing an Honours degree in Fine Art Photography through NMMU. His area of study explores the personal reinterpretation of the purist approach to landscape photography in a digital age.

BERNARD STERK
Sterk has studied for the past 6 years at various prestigious institutions. He is dedicated to both the moving and the still image.
2001 - 2003 Diploma in Photography from Roc Ost Nederland
2004 - 2006 Diploma in Film & Television and Production Techniques from CityVarsity School of Media and Creative Arts.
2007 Advanced Diploma in Cinematography from CityVarsity School of Media and creative Arts.

MELINDA STUURMAN
Stuurman is a final year student of the Diploma in Professional Photography at CityVarsity School of Media and Creative Arts. Her interest both in the highly constructed spaces of the studio and artificial lighting as well as in the natural immediacies of the social and community environment and story telling. Photojournalism is where she enters her current project Letecia, however the story told is Stuurman’s as well her subject’s. Stuurman takes us on her constructed interpretation of Letecia’s journey using the TiK drug. Stuurman has been studying photography for many years, working to put herself through various courses. Her graduation with a diploma will be a huge financial and educational coup. She has received the position of top student during the past semester. Stuurman will be the first member of her family to have a post school qualification.
GUY TILLIM
Guy Tillim was born in Johannesburg in 1962. He completed a degree in commerce at the University of Cape Town, but turned to full-time photography instead. In 1986 he joined Afrapix. He worked for Reuters in South Africa and for Agence France Presse in the run-up to the first democratic elections in South Africa in 1994. From 1990 onwards Tillim broadened the scope of his work to Africa and elsewhere. He worked on assignment for various international publications, but also pursued his own projects, resulting in a number of major documentary essays. From 1998 onwards he has increasingly concentrated on his own work. He now lives in Cape Town. Tillim’s work has been exhibited throughout the world, and is held in various permanent collections.

TISANI
Tisani’s home is in Johannesburg where she was born and raised. Upon completion of her matric, she moved to Cape Town where she studied and completed a BA in Film and Media Production at the University of Cape Town. She is currently in her final year of her diploma in Professional Photography at CityVarsity School of Media and creative Arts.

SANDY TOLOSONA
Sandy Tolosana was born on a Boland farm, went to school in Cape Town and lived in the UK, Holland and Spain before joining UCT where she worked for the next 25 years. At the same time she studied towards an Honors’ degree in African Studies and a Masters in Public Health. When her 3 children left home, she settled in Riebeek Kasteel and now works for the Asbestos Relief Trust at the UCT Lung Institute. Sandy’s interest in photography began in 2006 when she bought a Canon IXUS60 digital camera to take on a painting and cycling holiday in France. She has not stopped taking photos since.

MICHELLE VAN ASWEGEN
Van Aswegen lives in Vanderbijlpark and is studying photography at the department of Visual Arts and Design, Vaal University of technology, Gauteng. She is interested in portraying relationships and the psychological reasonings underlying the choices made in the use of the physical language of the body.

IAN VAN COLLER
Van Coller is assistant Professor for Photography at the Montana State University in Bozeman. He studied Photography at the Technikon Natal in Durban in 1991 and received his BFA in Photography at the Arizona State University at the Department of Art and Art History Temple in Arizona in 1996. He accomplished his MFA at the University of New Mexico at the Department of Art and Art History in Albuquerque, New Mexico in 2003. Van Coller was a board Member at the Elizabeth Wakeman Henderson Charitable Foundation from 2002 to 2006. In 2006 he visited the College of Arts and Architecture Research and Creativity Block Grant, Montana State University and received a Scholarship and Creativity Grant, The Garden Path, at the Montana State University and MSU Award for Excellence (Mentor) in 2008. The artist was represented by the Museum of Fine Arts, Santa Fe, New Mexico, the University of New Mexico, the Magnifico Artspace in Albuquerque, NM, New Mexico State University, Las Cruces, NM, The Art Museum of Southeast Texas, Beaumont, TX, Lamar University, Texas and the Scottsdale Museum of Contemporary Art. He had exhibited in numerous shows worldwide and his work has its place in many public and corporate collectives all over the world.

CRISTOF VAN DER WALT
Van der Walt was born in 1982 in South Africa. He received his degree in Photography “Cum Laude” from Tswane University of Technology in 2006. He has been professional photographic assistant and digital operator since then. He is based predominantly in Amsterdam in The Netherlands. His work experience ranges from locally based photographers in Johannesburg and Cape Town to internationally acclaimed photographers in Europe.

PAULINE VAN DER WILT
Van der Wilt is a final year student in the Diploma in professional Photography course at CityVarsity School of Media and Creative Arts. Her work for the festival looks at global loneliness.

ADRIENNE VAN EEDEN
Adrienne van Eeden is a Cape Town based artist, writer and educator. She was born in 1980 and obtained her BA and MA degrees in Fine Art from the University of Stellenbosch. Her photographic work often encompasses a cross-over between digital technology, analogue surveillance footage, pinhole photography and alternative historical processes. Select cyanotype impressions from the Fall collection are on exhibition. Fall is, in many ways, about the disciplining and transformation of the local environment and involves the systematic documentation of leaf specimens from particular tree species (collected from historically significant or socially interesting places) that were introduced into South Africa as both direct and indirect effects of Dutch and British colonial enterprises.
MARIE STELLA VON SALDERN
Saldern was born in Germany in 1985 and came to South Africa in 2001. After finishing her Matric she completed the course “Professional Photography” at City Varsity in Cape Town in 2006. Since then she has been working both in South Africa and Germany as a freelancer and is currently working as a movie stills photographer for the BEO film production in Austria.

MICHAEL VAN ROOYEN
Van Rooyen was born in 1981 in South Africa. He studied web design at City Varsity in Cape Town in 2000, followed by studies in graphic design and art direction at the red & yellow School of advertising until 2003. In 2006 he began studying Digital Photography and moved towards Creative Photography in 2007 at the School of Photography in Cape Town. He has been working in Art direction and graphic design at different companies since 2000 and is currently freelancing in Cape Town.

PAUL WEINBERG
Weinberg was born in Pietermaritzburg in KwaZulu-Natal in 1956. He began to study law but turned to photography. He was a founder member of Afrapix, the collective photo agency that played a key role in documenting resistance to apartheid in the 1980s. From 1990 onwards he increasingly concentrated on feature rather than news photography. He has worked on assignment for newspapers, magazines, and non-government organizations. He has produced a large body of work examining people, cultures, and human environments ‘beyond the headlines’. Much of his photography has dealt with indigenous people and land issues. His images have been widely exhibited and published. He has taught photography at the Centre of Documentary Studies at Duke University in the United States, and holds a master’s degree in photography from the same university.

GRAEME WILLIAMS
Williams was born in Cape Town in 1961. He studied geology and statistics, but chose instead to work as a freelance photographer. After working in London he settled in Johannesburg in 1988. He worked for Reuters, covering resistance to apartheid and the movement towards ANC rule. Since South Africa’s transition to democracy he has increasingly concentrated on personal projects and magazine work. He worked on assignment for numerous local and international publications. Williams’s work has been shown worldwide and is held in a number of permanent collections. He has photographed two books: The Floor (1996) and The Inner City (2000). Similarly, his latest colour work focuses on the details of people’s lives as a means of exploring change - and the lack of change - in South African society.

BARRY WHITE
White holds a national Diploma in Art & Design in Graphic Design from the P.E. Technikon. He worked as a photographic assistant for Dan Roberts in 1979. In 1980 he set up his own studio in Cape Town. From 1986 to 1989 he joined Ogilvy & Mather Rightford searle-Tripp and worked as an in-house photographer. Since 1989 he has been working as a freelancer in advertising, specialized in motor cars. His commercial photographs have earned several international and local awards, a gold lion at Cannes in 2001 and inclusion in the British Design and Art Direction (D+AD) annual in 1995 with 2 different ads being the highlights for me.

LAURIANE WOOLLATT
Woollatt attended the workshop, Changing Perspectives at the Centre for Documentary Studies under mentor, Paul Weinberg. The work show in this festival was produced during this workshop.

GISELE WULFSOHN
Wulfsohn is a Johannesburg-based freelance photographer, specializing in portraiture and documentary work. Her main areas of interest are gender issues, education, and health, particularly HIV/AIDS. In the early 1980s she worked at the Star newspaper and Style magazine. In the mid-1980s she joined Afrapix. In 1994 she was commissioned by the Independent Electoral Commission to document the first democratic elections in South Africa. She has worked on assignment for numerous local and international publications and non-government organizations. Since the late 1980s she has documented various HIV/AIDS awareness initiatives. She has also produced two major photographic essays combined with interviews on issues surrounding HIV/AIDS which have been widely exhibited and published.

BARBARA WILDENBOER
Born in 1973 Wildenboer lives and works in Cape Town, South Africa. She completed her master’s degree in Fine Art in 2007. Wildenboer is a conceptualist and uses historical processes and techniques. Since completing her masters she has participated in several group exhibitions, amongst them ABSA L’Atelier 2008.
SEAN WILSON
Wilson was born in Cape Town, SA. He holds a BA of Arts, English Literature and Psychology from UCT. He received a postgraduate diploma in African Studies in 1996. He then studied advanced photography at the Ruth Prowse School of Art in Cape Town until 1998. Wilson gained his experience in photography as an assistant from 1998 on. In 2004 he opened a fine art printing lab in Woodstock. He has been lecturing digital imaging at the Ruth Prowse School of Arts since 2007. He has also been producing both fine art and commercial photographic works since 2004. His work has been shown nationally since 1999.

MICHAEL WYETH
Born 1952 in Cape Town. Wyeth has a diploma in Graphic Design from the Michaelis School of Fine Art, University of Cape Town, majoring in creative photography. He has exhibited in the past in some selected exhibitions in Cape Town. Currently Wyeth owns and runs a graphic design and photography commercial business in Cape Town, while working on his own fine art projects.

ROGER YOUNG
Roger Young was born in Johannesburg in 1948, but currently lives in near Calitzdorp. He has taken chances on motorcycles, the ponies, his best friends and love, and chosen art to be his life experience. He thinks the uncertainty of life is its true adventure, and wishes those wearing the clothes of false ideals and destructive attitudes would undress and respect the planet. Apart from capturing his environment through the camera lens, he works as a sculptor and wood-carver, making furniture, and painting.

DALE YUDELMAN
Dale Yudelman’s career in photography has led him through two eras of South African history as well as across several continents. He began photographing at a young age under the tutelage of his father and was barely out of his teens in 1979 when he landed a job as staff photographer at South Africa’s largest daily newspaper The Star. This was a time of intense social and political turmoil and Yudelman worked simultaneously on press photography for The Star and his own personal body of work “Suburbs in Paradise.” Taken in and around the suburbs of Johannesburg between 1979 and 1985. This series communicates the reality of life in South Africa under Apartheid with a poetic, metaphorical vision quite distinct from reportage. In 1986 Yudelman left South Africa, working as a freelance photographer first in London and then in Los Angeles. He returned to the newly democratic South Africa in 1996. He has worked collaboratively with painter Arlene Amaler-Raviv, creating multi-media images addressing a wide range of social issues – and their most recent work ‘Live Stock’ which is showcased in this festival, was exhibited at the 8th Havana Biennale, Cuba and Henie Onstad Kunstsenter, Oslo, Norway. Yudelman’s photographs from his ongoing series ‘Reality Bytes’ have been featured in numerous shows in South Africa, Europe and the USA, as well as his newer series, I am first shown in 2008 in Cape Town.
THE CALLSHEET & THE FILMMAKERS GUIDE TO SOUTH AFRICA CREATIVE SHOWCASE ARE PROUD SUPPORTERS OF THE MONTH OF PHOTOGRAPHY
Barry White - Diptych Longmarket Street from the series: Time Passed 1980's - 2008