

Abstract

This research report examines the notion of the photographic document as subjective register in contemporary South African visual culture. It provides a critical framework for considering my own photographic practice, which explores how photographs can be used to concretize emotion and to register the subjectivity of the photographer. In exploring this subjectivity, I consider the notion of truth-value in the photographic document, especially in socio-documentary photography, focusing on some examples from the South African ‘struggle’ tradition. I then look at the shift towards a personal approach in photography in South Africa, using the exhibition *Democracy’s Images: Photography and Visual Art after Apartheid* as a case study of these shifts towards the personal in South African photography. The show helps to locate my own work, which is highly invested in the personal. The notion of *affect* is unpacked in considerable detail since my own work focuses primarily on the evocation of emotional experience.

Declaration

I declare that this research report is my own unaided work. It is submitted for the degree of Masters of Arts in Fine Arts by Coursework and Research Report in the University of the Witwatersrand, Johannesburg. It has not been submitted before for any other degree or examination in any other university.

Natasha Christopher

_____ day of _____, 200__

*for
Costas
and for Tomás*

and in loving memory of my father

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DVD	DVD of the exhibition <i>River</i> held at the Sub-station gallery, Wits University, April 2004. The DVD includes the video <i>River</i> , the animation <i>Ghost Flower</i> , installation photographs of the exhibition, and images of the nine photographs on exhibition. DVD enclosed on inside of back cover.