



.COURTESY.

COURTESY OF.
VISUAL DOCUMENTATION.
ARTISTS AND ARTWORKS.
NEWS* AND NARRATIVES.

*This list does not mention news photographs in particular because of their commodification of their visual narrative and therefore the indifference of their makers. Although the boundary between commodity and historical document is in many examples rather blurry and redifinable through time and space. This affects quite some photographs used in this disseratation, which is not discurssed but herewith acknowledged.

MARY	SIBANDE
SANTU	MOFOKENG
SUSAN	WOOLF
SABELO	MLANGENI
ERNEST	COLE
SIMON	GUSH
DAVID	GOLDBLATT
PETER	MAGUBANE
AI	WEIWEI
ELI	WEINBERG
SUE	WILLIAMSON
YINKA	SHONIBARE
NAN	GOLDIN
MUSA	NXUMALO
TRACEY	ROSE
WENDA	GU
SIEMON	ALLEN
JANE	ALEXANDER
KAY	HASSAN
THABISO	SEKGALA

LERATHO	SHADI
ZANELE	MUHOLI
GISÉLE	WULFSOHN
SENZENI	MARASELA
LALLA	ESSAYDI
HENTIE	VAN DER MERWE
LEBOHANG	KGANYE
MIKHAEL	SUBOTZKY
DILLON	MARSH
ANDREW	TSHABANGU
MPHO	MOKGADI
JO	RACTLIFFE
GUY	TILLIM
IMRAAN	CHRISTIAN
ALF	KHUMALO
HAROON	GUNN-SALIE
PAUL	WEINBERG
O	T
H	E
R	S
M	E
D	I
A	
R	H
O	D
E	S
M	U
S	T
T	F
F	A
A	L
L	L

**.MARY
SIBANDE.**

SERIES:

Long Live the Dead Queen.

The Purple Shall Govern.

© Mary Sibande. Courtesy of
Gallery MOMO.



Collage of images of *Sophie*.
Designed by the author for this
dissertation.

No. 1 / Page 16



I am a Lady.

2009

Digital print on cotton rag matte
paper; 90 x 60 cm



*They don't make them as they
used to.* 2009

Digital print on cotton rag matte
paper; 90 x 60 cm

No. 19 / Page 26; 47; 64; 78; 134

No. 25 / Page 30; 47; 64; 78; 128;



The wait seems to go on forever.

2009

Digital print on cotton rag matte paper; 90 x 60 cm

No. 8 / Page 19; 22; 47; 64; 78;
84



I put a spell on me.

2009

Digital print on cotton rag matte paper; 90 x 60 cm

No. 10 / Page 24; 47; 64; 78



I wish you were here.

2010

Details of mixed media installation

No. 63 / Page 46



Lovers in Tango. 2011

Mixed media installation (Fibreglass and 100 % cotton fabric)

944 x 632 cm

No. 64 / Page 48



Lovers in Tango.

2011

Mixed media installation; detail.
(Fibreglass and 100 % cotton
fabric) 944 x 632 cm

No. 65 / Page 48



Lovers in Tango.

2011

Mixed media installation (Fibreglass and 100 % cotton fabric)
944 x 632 cm

No. 66 / Page 48



Caught in the Rupture.

2010

Digital print on cotton rag matte
paper; 90 x 60 cm

No. 69 / Page 47; 64; 78



Silent Symphony.

2010

Digital archival print; 90 x 60 cm

No. 70 / Page 47; 64



I Decline. I Refuse to Recline.

2010

Mixed media installation; life size

No. 67 / Page 47; 124



Her Majesty, Queen Sophie.

2010

Digital print; 90 x 60 cm

No. 68 / Page 47; 64; 78



Sophie- Ntombikayise.

2009

Mixed media installation; life size

No. 71 / Page 50



A Reversed Retrogress, Scene 1.

2013

2 life-size mannequins (100 % cotton fabric, fibreglass and resin)
4m diameter x 15 cm

No. 72 / Page 50; 82; 134



Terrible Beauty.

2013

Digital pigment print;

1118 x 1130 cm

No. 73 / Page 49; 82



The Admiration of the Purple Figure. 2013

Digital pigment print;

1500 x 1105 mm

No. 74 / Page 49; 82



Sophie Merica.

2009

Mixed media installation;

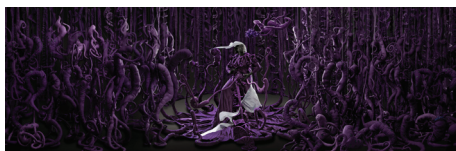
detail 2.

No. 77 / Page 51



2013 Standard Bank Young Artist
for Visual Art Mary Sibande.

No. 89 / Page 59; 62



A Terrible Beauty is Born.

2013

Digital pigment print;

1100 x 3250 mm

No. 75 / Page 49; 86



Sophie Merica.

2009

Mixed media installation;
detail 1.

No. 76 / Page 52



Installation of the series *Long Live the Dead Queen*, during the FIFA World Championship in Johannesburg; 2010.

No. 105 / Page 72



Installation of the series *Long Live the Dead Queen*, during the FIFA World Championship in Johannesburg; 2010.

No. 106 / Page 72; 74; 130



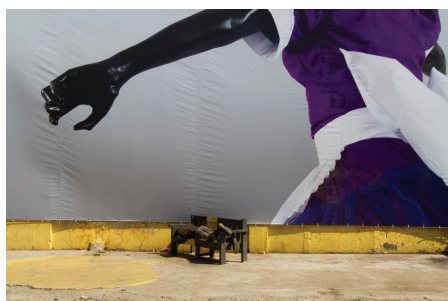
Installation of the series *Long Live the Dead Queen*, during the FIFA World Championship in Johannesburg; 2010.

No. 107 / Page 72; 74; 134



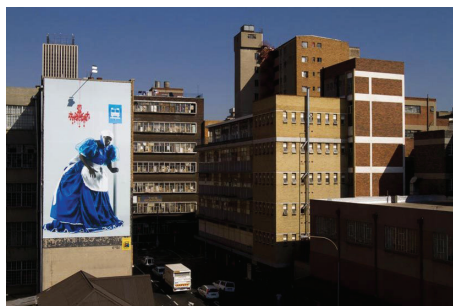
Installation of the series *Long Live the Dead Queen*, during the FIFA World Championship in Johannesburg; 2010.

No. 108 / Page 72; 74



Installation of the series *Long Live the Dead Queen*, during the FIFA World Championship in Johannesburg; 2010.

No. 111 / Page 72



Installation of the series *Long Live the Dead Queen*, during the FIFA World Championship in Johannesburg; 2010.

No. 112 / Page 72; 74



Installation of the series *Long Live the Dead Queen*, during the FIFA World Championship in Johannesburg; 2010.

No. 109 / Page 72



Installation of the series *Long Live the Dead Queen*, during the FIFA World Championship in Johannesburg; 2010.

No. 110 / Page 72



Rubber Soul.

Installation detail I. 2011
Cast resin, fiberglass, cotton,
tulle, and rubber.

No. 118 / Page 80



Rubber Soul.

Installation detail II. 2011
Cast resin, fiberglass, cotton,
tulle, and rubber.

No. 119 / Page 80



Rubber Soul.

Installation detail III. 2011
Cast resin, fiberglass, cotton,
tulle, and rubber.

No. 120 / Page 80



Rubber Soul.

Installation detail IV. 2011
Cast resin, fiberglass, cotton,
tulle, and rubber.

No. 121 / Page 80

**.SANTU
MOFOKENG.**

SERIES:

Township Billboards

© Santu Mofokeng

Source:

www.santumofokeng.com



*Dove Lady 4, Orlando East,
Soweto. 2002*
Silverprint

No. 2 / Page 18



Right Now! 2015
Digital pigment print; 101 x 235
cm

No. 123 / Page 82; 134



The Reign. 2010.
Mixed media installation;
life-size

No. 166 / Page 140; 141



Winter in Tembisa.
1991
Silverprint

No. 3 / Page 18



Dove Lady 1, Diepkloof Zone 3.
2002
Silverprint

No. 4 / Page 18



Democracy is forever, Pimville.

2004

Selenium toned silver print



Y'ello Freedom, Diepkloof, Zone

6. 2004

Selenium toned silver print

No. 5 / Page 18

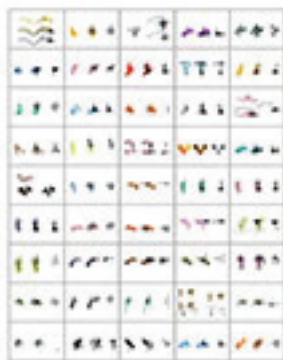
No. 6 / Page 18

**.SUSAN
WOOLF.**

THESIS: *South Africa Taxi
Hand Sign.*

University of the Witwaters-
rand, Johannesburg, 2013.

© Dr. Susan Woolf



Dictionary Grid. 2013

Digital inkjet print on hahnemüh-
le, 96cm x 123cm.

No. 7 / Page 20; 22



*Eyes-wide-shut, Motouleng Cave,
Clarens. 2004*
Silverprint

No. 9 / Page 24

.ERNEST
COLE.

BOOK: *House of Bondage*

A Ridge Press Book, Random House, New York. 1967.

© Ernest Cole Family Trust



Chapter: *For Whites Only*
Black woman scrubbing whites-only stairway. 1958-66

No. 11 / Page 12; 128



Chapter: *For Whites Only*.
Without caption.



Apartheid Signs.
1958-66

No. 12 / Page 26

No. 16 / Page 26



Chapter: *The Cheap Servant*
*On duty, servant dresses in unpre-
tentious cap and apron. She must
never go bareheaded during work
hours.*

No. 196 / Page 124



Chapter: *For Whites Only.*
Without caption

No. 17 / Page 26



Chapter: *Police and Passes*
Young boy is stopped for his pass as white plainclothesman looks on. Checks go on in the townships too.

No. 41 / Page: 35; 38; 102; 132



Chapter: *The Cheap Servant*
After wroking all week in modern kitchen, servant returns to her own, with no hope of making it any better.

No. 184 & 185 / Page 124



Chapter: The Cheap Servant

Living in her 'kaya' out back, servant must be on call six days out of seven and seven nights out of seven. She lives a lonely life apart from her family. In white suburbs there are no recreation centers open for black servants.

No. 182 / Page 124 & No. 195 / Page 128



Chapter: The Cheap Servant
Entertaining Friends is done outside garden walls, since employers do not want strange 'boys' and 'girls' on their premises.

No. 194 / Page 128



Chapter: The Cheap Servant
Servants are not forbidden to love. Woman holding child said, „I love this child, though she'll grow up to trat me just like her mother does. No she is innovent.“

No. 193 / Page 128



Chapter: *The Cheap Servant*
She lives on edge of opulence, while her own world is bare. Newspapers are her carpet fruit crates her chairs and table.

No. 187 / Page 124 & No. 191 / Page 128



Chapter: *The Cheap Servant*
Servants are given boysmeat, cheapest cuts available.

No. 192 / Page 128



Chapter: *The Cheap Servant*
Servants' quarters atop a luxury apartment house in northern Johannesburg. It is against the law for black servants to live under the same roof as their employers.

No. 183 / Page 124

**.SABELO
MLANGENI.**

SERIES:

Invisible Woman (1-3) &

At Home (4-6)

© Sabelo Mlangeni



Invisible Woman III. 2006

Gelatin silver print

23.3 x 35 cm

No. 20 / Page 28



Unkomoziyophuza. 2007

Silver gelatin hand print

27 x 27 cm



Home Path. 2007

Silver gelatin hand print

27 x 27cm

No. 78 / Page 56

No. 79 / Page 56; 130



Invisible Woman I. 2006

Gelatin silver print

23.3 x 35 cm

No. 21 / Page 28



Invisible Woman II. 2006

Gelatin silver print

23.3 x 35 cm

No. 22 / Page 28



Umalusi. 2007

Silver gelatin hand print

24 x 36 cm

No. 80 / Page 56

**.SIMON
GUSH.**

STILLS:

Lazy Nigel. 2015 (1-6)
HD video, stereo sound,
DVD (endless copies)
Duration 11 min 39 sec

© Simon Gush

No. 23 / Page 27



**.DAVID
GOLDBLATT.**

© David Goldblatt.
Courtesy of Goodman
Gallery.



*Racially segregated beach areas
and the boundary between them.
Strand, Cape. 16 April 1983.*

No. 24 / Page 30; 58; 62



Second Avenue. Houghton. 2006



*Remnant of a hedge planted in 1660 to keep the indigineius Khoikhoi out of the first European settlement in South Africa.
Kirstenbosch, Cape Town, Cape.
16 May 1993*



*A farmer's son with his nursemaid. Heimweeberg, Nietver-
dland, 1964*

No. 103 / Page 67; 70



*Location in the sky: the
servants' quarter of Essanby
House
Jeppe Street, Johannesburg,
Transvaal. 4 April 1984*

No. 133 / Page 100; 102



*A commando escorting the prime
minister and leader of the Natio-
nal Party. Transvaal. 1964*

No. 164 / Page 112; 114



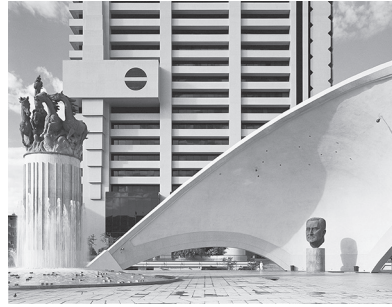
*The maids room: in the backyard
of a suburban house
Johannesburg, Transvaal. 24
July 1969.*

No. 190 / Page 126



*Memorial to Cecil John Rhodes,
dedicated on 5 July 1912
Cape Town, Cape. 20 November
1993.*

No. 163 / Page 112; 114



*Monuments to the Republic of
South Africa and to J.G. Strijdom,
with the headquarters of Volks-
kas Bank on Strijdom Square.
Pretoria, Transvaal. 25 April
1982.*

No. 165 / Page 112; 114

**.PETER
MAGUBANE.**

© Peter Magubane



*Europeans Only, a young girl with
her nanny. 1956*

No. 26 / Page 32; 102

.AI
WEIWEI.

© Ai Weiwei



The Chinese artist holds up a thermal blanket during his visit on the Greek island of Lesbos. 2016

No. 27 / Page 32; 130

.SUE
WILLIAMSON.

© Sue Williamson. Courtesy of Goodman Gallery, Johannesburg and Cape Town.



For Thirty Years Next to His Heart. 1990
182.9 x 261.6 cm

No. 42 / Page 36; 38



People walk past an art installation by Chinese artist Ai Weiwei that uses life vests worn by refugees to wrap the pillars of the concert hall Konzerthaus Berlin in Germany, on Feb. 14, 2016.
Clemens Bilan / Getty Images

No. 28 / Page 32



In a controversial portrait, Chinese artist Ai Weiwei has recreated the game-changing photo of drowned Syrian toddler Alan Kurdi. 2016
Rohit Chawla/India Today

No. 29 / Page 32

**.ELI
WEINBERG.**

© Eli Weinberg,
UWC Robben Island Museum Mayibuye Archives,
Figure 6.14 Page 295.



Nelson Mandela burning his passbook on March 28, 1960, in protest of the Sharpeville Massacre.

No. 44 / Page 36; 38

.YINKA
SHONIBARE.

SERIES:

Scramble for Africa (1-4)

Diary of a Victorian Dandy
(5-9)

© Yinka Shonibare



Scramble for Africa. 2003
14 life-size fiberglass manne-
quins, 14 chairs, table, and Dutch
wax printed cotton.
Courtesy James Cohan Gallery,
New York and Stephen Friedman
Gallery, London. © Art21, Inc.

No. 46 / Page 40



Scramble for Africa. 2003
14 life-size fiberglass manne-
quins, 14 chairs, table, and Dutch
wax printed cotton.
Courtesy James Cohan Gallery,
New York and Stephen Friedman
Gallery, London. © Art21, Inc.

No. 49 / Page 40



*Diary of a Victorian Dandy: 11.00
Hours*. 1998
© Victoria and Albert Museum,
London.

No. 91 / Page 66



Scramble for Africa. 2003
14 life-size fiberglass mannequins, 14 chairs, table, and Dutch wax printed cotton.
Courtesy James Cohan Gallery, New York and Stephen Friedman Gallery, London. © Art21, Inc.

No. 47 / Page 40



Scramble for Africa. 2003
14 life-size fiberglass mannequins, 14 chairs, table, and Dutch wax printed cotton.
Courtesy James Cohan Gallery, New York and Stephen Friedman Gallery, London. © Art21, Inc.

No. 48 / Page 40



Diary of a Victorian Dandy:
14:00 Hours. 1998
© Yinka Shonibare/ Victoria and Albert Museum, London.

No. 94 / Page 66



Diary of a Victorian Dandy:
17:00 Hours. 1998
© Yinka Shonibare/ Victoria and Albert Museum, London.

No. 92 / Page 66



Diary of a Victorian Dandy: 2100 Hours. 1998
© Yinka Shonibare/ Victoria and Albert Museum, London.

No. 93 / Page 66



Diary of a Victorian Dandy: 03.00 Hours. 1998
© Yinka Shonibare/ Victoria and Albert Museum, London.

No. 95 / Page 66



Trixie on the cot, New York City. 1979

No. 51 / Page 42



Heart-Shaped Bruise, New York City. 1980

No. 52 / Page 42

.NAN
GOLDIN.

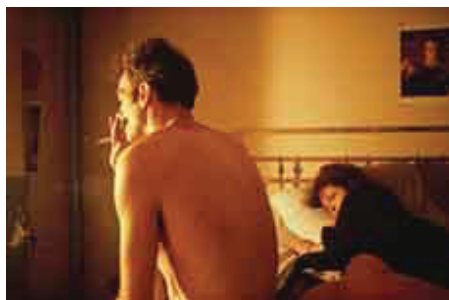


SERIES:
Ballade of Sexual Depen-
dency. 1986

© Nan Goldin

Jimmy Paulette and Tabboo! in
the bathroom, NYC. 1991

No. 50 / Page 42



Nan and Brian in Bed.
1981

No. 53 / Page 42

.MUSA
NXUMALO.

SERIES:

In/Glorious, 2015

© Musa Nxumalo.
Courtesy of SMAC
Gallery.



Untitled (11).

2015

Gicleé print on hahnemüle photo
rag; 59.5 x 87 cm

No. 54 / Page 42



Untitled (12).

2015

C-Print; 59.5 x 87 cm

No. 57 / Page 42

.TRACY
ROSE.

PART OF:

2nd Johannesburg
Biennale, South Africa
1997.

© Tracey Rose. Courtesy of
Goodman Gallery.



Santu „Fela Gucci“ Ramaisa (2).
2010/2012

Gicleé print on hahnemüle photo
rag; 59,4 x 84,1 cm.

No. 55 / Page 42



Untitled (8).
2015

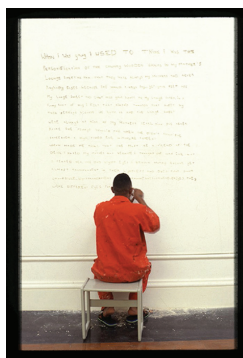
C-Print; 59.5 x 87 cm

No. 56 / Page 42



Span II. 1997
Digital print in pigment inks on
100% cotton rag paper
65 x 91cm

No. 58 / Page 44



Span I. 1997
Digital print in pigment inks on
100% cotton rag paper
65 x 91cm

No. 59 / Page 44

.WENDA
GU.

PART OF:
2nd Johannesburg Biennale,
South Africa 1997.

© Gu Wenda



*United nations-poland monu-
ment: hospitalized history muse-
um. 1993*

No. 61 / Page 44

.SIEMON
ALLEN
&
JANE
ALEXANDER.

PART OF:
2nd Johannesburg Biennale,
South Africa 1997.



La Jetée. 1997
Graft, 2nd Johannesburg Bienna-
le, South African National Galle-
ry, Cape Town, VHS videotape,
steel. Photo: © Michael Hall

No. 60 / Page 44

.KAY
HASSAN.

PART OF:
2nd Johannesburg Biennale,
South Africa 1997.

© Kay Hassan



Shebeen.
1997

Mixed media installation

No. 62 / Page 44

.THABISO
SEKGALA.

SERIES:
Homeland (1, 2, 4)

Second Transition (3)

© Thabiso Sekgala. Courtesy
of Goodman Gallery.



Landmark, Troya, former Kwan-
debele: 2009

Colour photograph on fire paper
60 x 60 cm.

No. 81 / Page 56; 130



Untitled. 2010

From the Series: Homeland.

No. 82 / Page 56



Mmadume kgafeli. 2012
From the series Second Transition.

No. 83 / Page 56



Seriti Se.
Performance and installation
@ Galerie-Wedding, Berlin
opening: September 3, 2015

No. 87 / Page 60; 62; 122; 134



Seriti Se.
Performance and installation
@ Galerie-Wedding, Berlin
opening: September 3, 2015

No. 88 / Page 60; 62; 122



Semotlhase, former Bophuthatswana. 2009

Color photograph on fibre paper
30 x 30cm.

No. 84 / Page 56

**.LERATHO
SHADI.**

PERFORMANCE:

Seriti Se (1-3)

*Mosako Wa Nako Giving
Contours to Shadows (4)*

© Leratho Shadi;
photographs: © Erik Dettwiler



Seriti Se.

Performance and installation
@ Galerie-Wedding, Berlin
opening: September 3, 2015

No. 90 / Page 62; 122



*Mosako Wa Nako Giving Con-
tours to Shadows.*

Performance/installation @ Neue
Berliner
Kunstverein Berlin, May, 2014

No. 117 / Page 75; 76

.ZANELE
MUHOLI.

SERIES:

Massa and Mina(h).

© Zanele Muholi. Courtesy of
Stevenson, Cape Town and
Johannesburg



Massa and Mina(h) III.
2008

I herewith acknowledge that Zanele Muholi did decline the usage of her images in this dissertation.

No. 96 / Page 68: 70



*From the Series: Massa and
Mina(h) III.*
2008

.GISÈLE
WULFSOHN.

© Gisèle Wulfsohn. Used
with permission from the
Photographic Archive at the
Special Collections Library,
University of Cape Town.

No. 99 / Page 68; 70



Massa and Mina(h) I.
2008

No. 97 / Page 68; 70



Massa and Mina(h) II.
2008

No. 98 / Page 68; 70



Maid, madam and dog go for a walk, Plettenberg Bay.
1986

No. 100 / Page 67; 70; 124



Lighting the Friday night candles while domestic worker stes the dinner table, Johannesburg. 1987

No. 102 / Page 67; 70; 128



*Domestic Worker and employer,
Plettenberg Bay. 1987*

No. 188 / Page 124



*Domestic Worker and child in
park, Johannesburg.
1986*

No. 189 / Page 124

.SENZENI
MARASELA.

SERIES:

*Theodora in
Johannesburg (1-4)*

*Ibali Lam, Searching for
Gebane (5-8)*

© Senzeni Marasela



*The homeless in front of St.
Alban's Church. 2003*

*From series: Theodora comes to
Johannesburg.*

No. 113 / Page 72; 74



Domestic Worker, Johannesburg.
1986

No. 101 / Page 67; 70; 128



Domestic Worker and her child in park, Rustenburg.
1987

No. 186 / Page 124



From series: *Theodora in Johannesburg.* 2003/06

Digital print in pigment ink, on cotton rag paper 50 x 75cm

No. 116 / Page 72; 74



From series: *Theodora in Johannesburg.*

Archival colour print

No. 114 / Page 72; 74



Theodorah in Johannesburg,
2005

No. 115 / Page 72; 74



Ibali Lam, Searching for Gebane.
2013

No. 124 / Page 84



Ibali Lam, Searching for Gebane.
2013

No. 127 / Page 84



Courtesy of the Trustees of
the British Museum.

Image ©Lalla Essaydi
Photo ©Birmingham Museums Trust



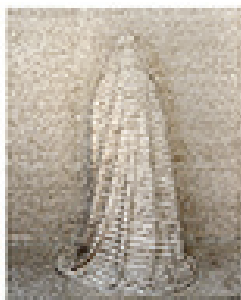
Ibali Lam, Searching for Gebane.
2013



Ibali Lam, Searching for Gebane.
2013

No. 125 / Page 84

No. 126 / Page 84



Les Femmes du Maroc, 2005 CE

No. 122 / Page 80

.HENTIE VAN DER MERWE.

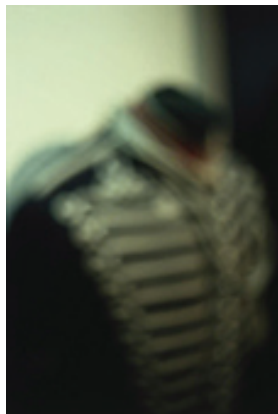
SERIES :

Trappings. 2000/2003

© Hentie van der Merwe.

Source:

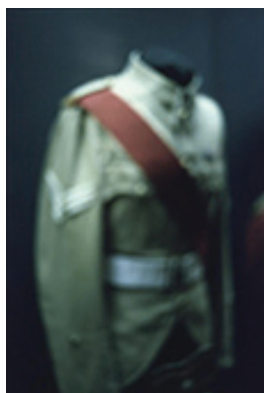
<http://www.hentievandermerwe.co.za/photography/trappings-20002003/>



Transvaal Horse Artillery

Laserchrome print, mounted on aluminium and framed behind glass.

No. 128 / Page 88



Transvaal Scottish (8th Infantry)
Sergeant (1945-1951)

Laserchrome print, mounted on aluminium and framed behind glass.

No. 132 / Page 87



WWI Service Jacket, Lieutenant

Laserchrome print, mounted on aluminium and framed behind glass.

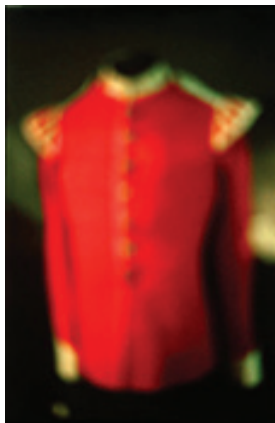
No. 130 / Page 88



*Cape Town Highlanders, Officer
(1903-1913)*

Laserchrome print, mounted on aluminium and framed behind glass.

No. 129 / Page 88



*Cape Mounted Rifles (Dukes),
Bandsman (1913-1926)*

Laserchrome print, mounted on aluminium and framed behind glass.

No. 131/ Page 88

**.LEBOHANG
KGANYE.**

SERIES:

Ke Lefa Laka

Heir - story.

© Lebohang Kganye.

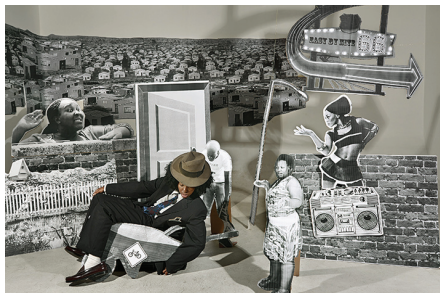


Pied Piper.

2012

Inkjet print on cotton rag paper,
64 x 90 cm.

No. 134 / Page 99; 102; 132



The Wheelbarrow.

2012

Inkjet print on cotton rag paper
64 x 90cm

No. 135 / Page 99; 102



The Last Supper.

2012

Inkjet print on cotton rag paper,
64x90cm

No. 136 / Page 102



Street Party, Saxonwold.

2012

No. 138 / Page 104; 130



Wendy House VI (0357), 2009

LightJet C-print, diasec mounted
and framed in a unique wooden
frame (frame to be produced)
216.7cm x 170cm (incl. frame)

No. 139 / Page 104



.MIKHAEL
SUBOTZKY.

SERIES:
Security. 2005-2009

© Michael Subotzky. Courtesy of Goodman Gallery.

The Alarm.

2012

Inkjet print on cotton rag paper,
64 x 90 cm

No. 137 / Page 102



Wendy House II. 2009
Unique C-print in artist's frame
216.7cm x 170cm (incl. frame)



Wendy House II. 2009
Unique C-print in artist's frame
216.7cm x 170cm (incl. frame)

No. 140 / Page 104

No. 141 / Page 104



Gatehouse, Illovo, Johannesburg.
2008
C-print mounted on Dibond
124 x 151.5cm

No. 142 / Page 104



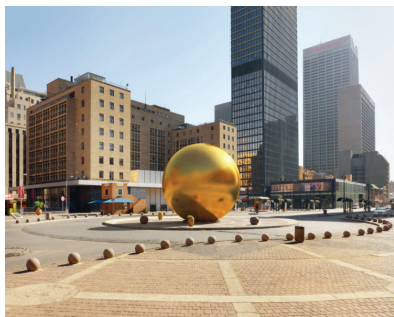
Wendy House V. 2009
Unique C-print in Artist's Frame
216.7 x 170cm

No. 143 / Page 104

.DILLON
MARSH.

SERIES:
For What It's Worth

© Dillon Marsh. Courtesy of
Gallery MOMO.



Gold Central Rand.
2015
Inkjet Print on Hahnemühle
Photo Rag, 100 x 125 cm

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Wendy House V.
2009

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West Rand Gold Field - 102 million troy ounces.
2015
Inkjet Print on Hahnemühle Photo Rag, 100 x 125 cm

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Tweefontein Mine, Concordia (1887 to 1904), 38,747.7 tonnes of copper extracted.
2014
Digital Print, 100 x 125 cm

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**.ANDREW
TSHABANGU.**

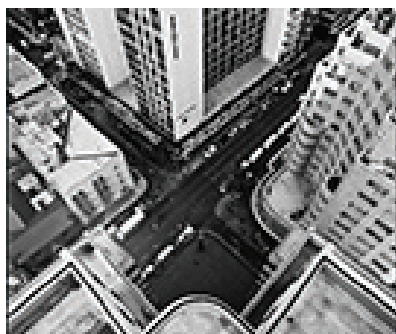
*SERIES:
City in Transition*

© Andrew Tshabangu. Courtesy
of Gallery MOMO.



Carring Brazier.
2004

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*Corner Joubert and Jeppe
streets.*
2015
Giclée on Photo Fiba Matte,
Paper size 60x60 cm



ABSA Tower
2015, Giclée on Photo Fiba Mat-
te, Paper size 60x60 cm

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No. 151 / Page 106

.MPHO
MOKGADI.

*SERIES:
IN SITU*

© Mpho Mokgadi.
*at ROOM Gallery, Johannesburg
2016.*



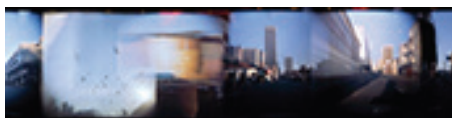
Sanlam Marble Tower.
2015
Giclée on Photo Fiba Matte,
Paper size 60x60 cm

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.JO
RACTLIFFE.

*SERIES :
Johannesburg Inner City Works.
2000 - 2004*

© Jo Ractliffe. Courtesy of Stevenson, Cape Town and Johannesburg.



*Jeppe St cnr West St FERREI-
RAS-DORP; Market St cnr Kort St
MARSHALTOWN; Marshall St
JOHANNESBURG CENTRAL*
Pigment print on cotton paper
50 x 200cm

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King George St JOUBERT PARK.

Pigment print on cotton paper

50 x 200cm



King George St; Twist St JOUBERT PARK.

Pigment print on cotton paper

50 x 200cm

No. 153 / Page 107 & 108

No. 154 / Page 107 & 108

**.GUY
TILLILM.**

SERIES :
Jo 'burg. 2004

© Guy Tillim. Courtesy of
Stevenson, Cape Town and Jo-
hannesburg.



*Highlands Street HIGHLANDS;
Percy St YEOVILLE.*

Pigment print on cotton paper
50 x 200cm

No. 155 / Page 107 & 108



*Commissioner St; Sauer St JO-
HANNESBURG CENTRAL; Sau-
er St cnr Bree St NEWTOWN.*

Pigment print on cotton paper
50 x 200cm

No. 156 / Page 107 & 108



*View of Hillbrow Looking North
from the Roof of the Mariston
Hotel*

Pigment print on paper, 35.3 x
52.4 cm

No. 157 / Page 110



*View of Hillbrow Looking North
from the Roof of the Mariston
Hotel*

Pigment print on paper, 35.3 x
52.4 cm

No. 158 / Page 110



*The View from an Apartment in
Jeanwell House overlooking the
intersection of Nugget and Prit-
chard Street*

Pigment print on paper, 43.6 x 65,
5 cm

No. 159 / Page 110



*The View from an Apartment
in Jeanwell House overlooking
the intersection of Nugget and
Pritchard Street*

Pigment print on paper, 43.6 x
65, 5 cm

No. 160 / Page 110

.ALF
KHUMALO.

© Alf Khumalo



They will never kill us all.
Uitenhage 1985

No. 177 / Page 119



Mubelo at the Bar He Runs in a House in Joel Road, Berea
Pigment print on paper, 35.3 x 52.4 cm

No. 161 / Page 110



Mubelo at the Bar He Runs in a House in Joel Road, Berea
Pigment print on paper, 35.3 x 52.4 cm

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**.IMRAAN
CHRISTIAN.**

© Imraan Christian

Source:
https://i-d.vice.com/en_au/article/feesmustfall-protests-photographer-imraan-christian-documents-south-africas-born-free-generation-uprising



Untitled.
2015

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**.HAROON
GUNN-SALIE.**

PART OF: *Exhibition History after Apartheid*, Goodman Gallery 2015.

© Haroon Gunn-Salie. Courtesy of Goodman Gallery.



Soft Vengeance (Paul Kruger).
2015
Reinforced urethane
138 x 132 x 45cm

No. 178 / Page 122



Soft Vengeance (Cecil John Rhodes), 2015
Reinforced urethane; variable

No. 181 / Page 122

**.PAUL
WEINBERG.**

Source:
Life, in real time - Photo blog
for Public Culture in Africa,
2014.

<http://sashaganeles.tumblr.com/>
© Paul Weinberg



Soft Vengeance (Carl von Brandis). 2015
Reinforced urethane
115 x 82 x 89cm

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Soft Vengeance (Jan van Riebeeck). 2015
Reinforced urethane
198 x 117 x 43cm

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Untitled.
1986

No. 197 / Page 128



Untitled.
1986

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.OTHERS.



Bus Stop.

© BaileySeippel gallery/BAHA

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On 9 August 1956, 20,000 women staged a march on the Union Buildings in Pretoria to protest against the proposed amendments to the Urban Areas Act.
Source: sahistory.org.za



Beach sign, Apartheid.

© Keystone/Getty Images

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No. 18 / Page 26



Apartheid signs come down at train stations, not dated.
 © Ambrose Peters / Sunday Times / PictureNet



Sign beware of natives. 1956
A sign common in Johannesburg.
 © Three Lions/Getty Image

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No. 15 / Page 26



Black South Africans are pictured burning the passbooks they were forced to carry which stopped them accessing white only areas during the apartheid.
 ©The LIFE Image Collection
 Getty

No. 43 / Page 36; 38

.MEDIA.

Source:

various websites, news articles
and reports on the `Refugee
Crisis`.

The content of the source the pic-
tures come from is not a reflec-
tion of my use of them.



*Europe Shaken by Worst Refugee
Crisis Since World War II*

October 19, 2015

© George Martin Fell Brown /
World Events

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*Thousands of migrants cross the
Mediterranean Sea every year
from North Africa in hopes of
reaching Europe.*

© Migrant Offshore Aid Station
(MOAS)

No. 33 / Page 34



*Up to 10,000 refugees crossed the
border at Peshkhabour on Satur-
day, bringing the total number to
20,000.*

© UNHCR

No. 34 / Page 34



Source:
<http://www.europeanmovement.ie/just-the-facts-europes-migrant-crisis/>

No. 31 / Page 34



Hundreds of migrants who arrived by train at Hegyeshalom on the Hungarian and Austrian border walk the four kilometers into Austria on September 22, 2015 in Hegyeshalom, Hungary.
 © Christopher Furlong/Getty Images

No. 32 / Page 34



Refugees crossing into European countries anywhere they can away from official borders creating chaos and disorder.
 © AFP/ Attila Kisenbeck

No. 35 / Page 34



A boat packed with migrants.

© Madrid Loves Refugees Facebook page.

No. 36 / Page 34



Syrian refugees passing on the Syrian side of the border crossing Akcakale, in Sanliurfa province, southeastern Turkey.

© Getty Images

No. 37 / Page 34



No title.

© Italian Navy / Massimo Sestini

No. 38 / Page 34

**.#RHODES
MUSTFALL.**



The statue of Cecil Rhodes sits on the University of Cape Town. Rhodes, who died in 1902, bequeathed the land for the campus.

© Schalk van Zuydam/AP

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Royal Marines from HMS Bulwark help rescue migrants stranded on a boat 30 miles off the Libyan coast, on 7 June 2015.

© Rowan Griffiths/Daily Mirror/PA

No. 39 / Page 34



No title.

Source: Facebook/ UCT: Rhodes Must Fall.



A student wears a sticker calling for the removal of a statue of Cecil John Rhodes from the campus of the University of Cape Town.

© Reuters/Mike Hutchings

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No. 169 / Page 118



No title.

© Italian Navy / Massimo Sestini

No. 170 / Page 118



No title.

© RODGER BOSCH/AFP/Getty Images

No. 171 / Page 118



No title.

Source: <https://thestarlitpath.com/2015/04/01/rhodes-must-fall-a-blessing-in-disguise/>

No. 172 / Page 118



No title.

Source: <http://www.thedailyvox.co.za/a-spectacular-culture-of-dissent-has-descended-upon-the-young/#prettyPhoto>

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Students surrounded the statue of British colonialist Cecil Rhodes, as it is removed from the campus at the Cape Town University, Cape Town, South Africa. 2015.
© Schalk van Zuydam/AP

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Banner displayed by UCT students.

© Shireen Hassim #RhodesMust-fall

No. 173 / Page 118

SPECIAL THANKS TO:

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Sam Turpin who managed with the Family Archive for his mothers`
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SABELO MLANGENI

LEBOHANG KGANYE

