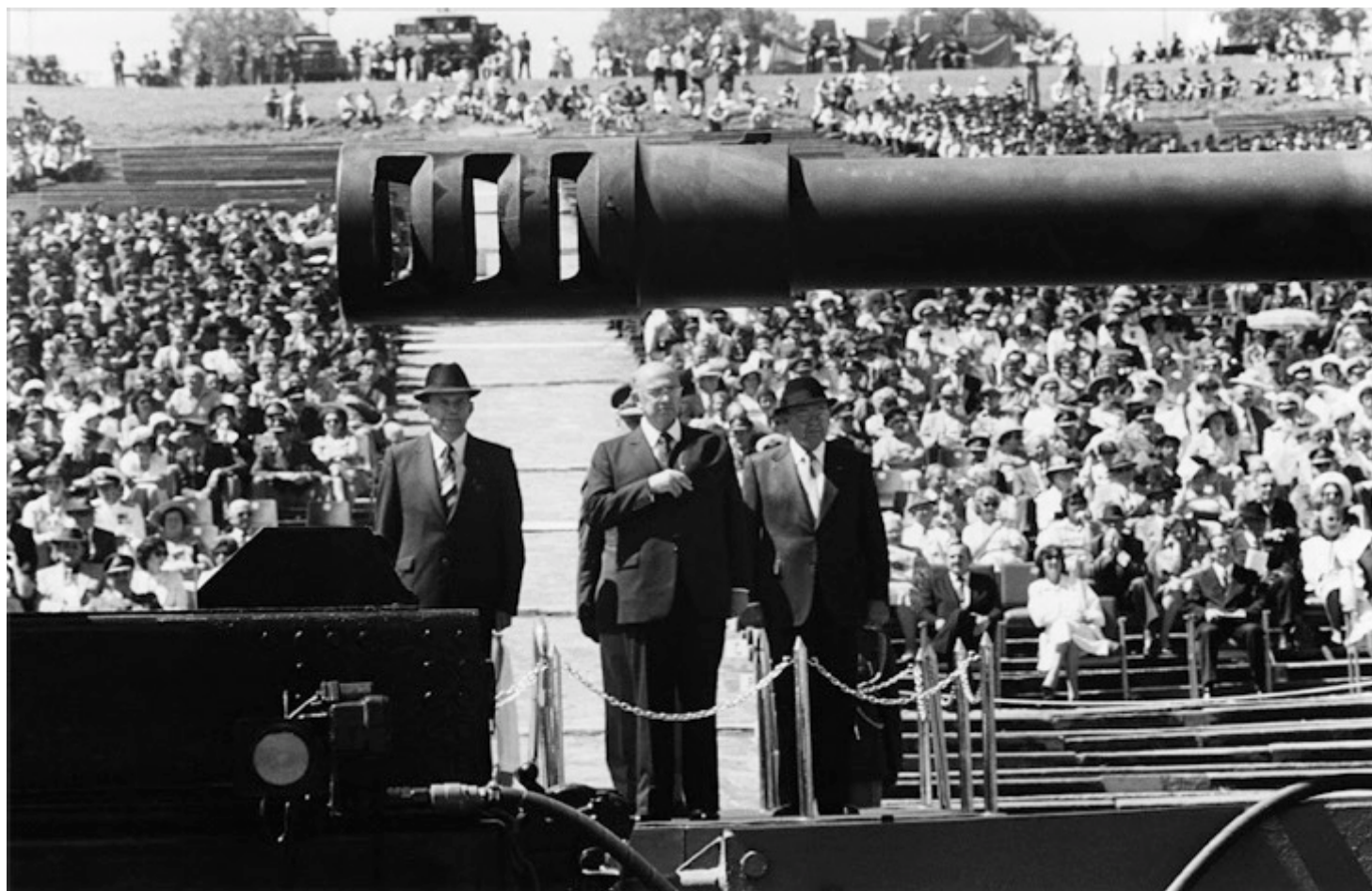


## Caught Up in History





















# Taking Sides

**“Many of us had worked collaboratively in various collections during the anti apartheid struggle period where our images were part of exhibitions on human rights, women children, the labour movement and other aspects of South African society at the time. Those of us who actively documented the unfolding events and the deeper fabric of our society in the 80’s often referred to ourselves as the “Taking Sides” generation. We were unabashedly partisan saw “the camera as a weapon against the system” as I wrote once then, somewhat embarrassingly on reflection.”**

*Then and Now*





# Staffrider

Volume Three Number One June 1980

Price-R1.00 (incl. GST)



**Zimbabwe ~ Struggle and Celebration**

## AMANDLA

Mariam Tlali's new novel  
an excerpt.

## June 1976

Poems of Remembrance

## Fikile

The Staffrider Profile

## Gallery

Paul Stopforth

## Reviews

Jazz Inspiration  
Juluka, Allahpoets  
Roger Lucey  
Malombo at Vanwyksrust

## Poetry

Wole Soyinka  
Pacific Poets  
Chirwa Chiyea  
Charles Mungoshi  
Farouk Stemmet  
Lebenya Mokheseng  
Molahlehi waMmutle  
Heather Bailey  
Mafika Gwala  
and many others

## Stories

John Gambanga  
Paul Hotz  
Chris Chapman  
Xolile Mavuso  
Joel Matlou

## Still riding

CYA, MALIMO, PEYARTA  
DINOTSHI, KHAULEZA,  
MPUMALANGA ARTS,  
GUYO BOOK CLUB,  
MEHLODI

**Special Feature:**

## Rastaman in Zimbabwe



“Culture” – art, photography, writing, theatre was an avenue for resistance and political expression at the very repressive worst period of Apartheid

“Critics claim that artistic resistance is ineffective. But to those same people I ask, why do authoritarian states consistently go after artists and writers? They are silenced, killed, jailed and exiled, because artists articulate the experiences and conditions of their communities, of various classes, genders and races. It’s because they mobilise people.”

Andries Olifant, editor of Staffrider

Workers have a right to receive a  
**LIVING WAGE**



Labourers have mowed your fields and you have cheated them. Listen to the wages that you kept back calling out. Realise that the cries of those who gather in your crops have reached the ears of the Lord of Hosts. James 5: 4

# WORKER

We demand safe and

healthy working conditions.

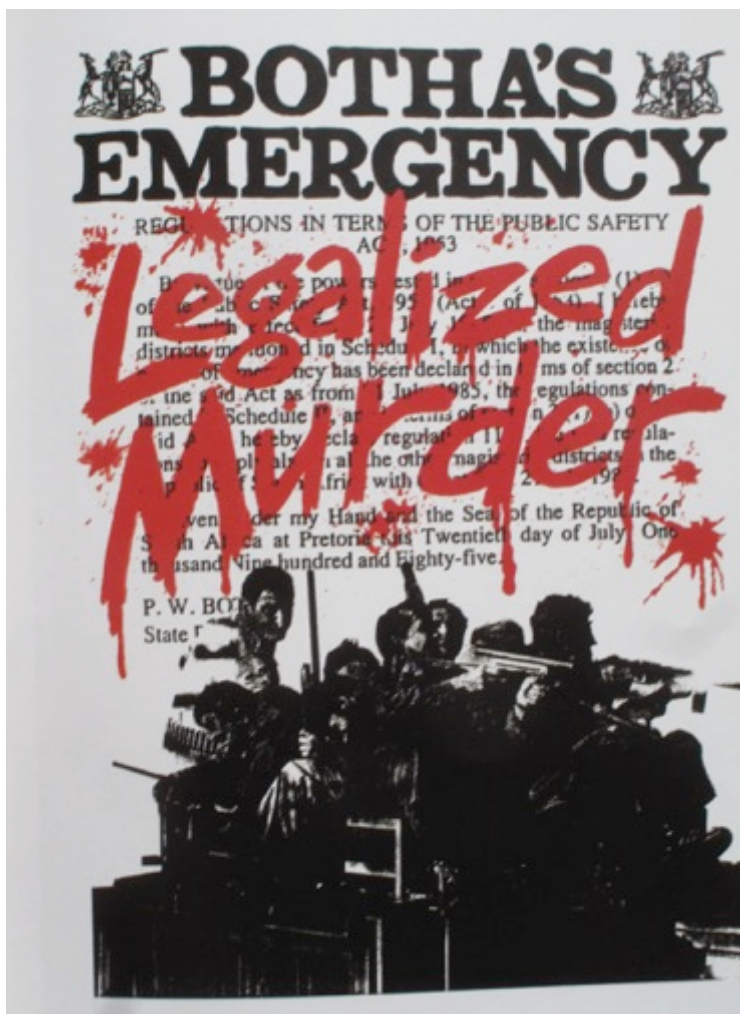


**SUNDAY**

**"Your body, you know, is the temple of the Holy Spirit." 1 Corinthians 6:19**



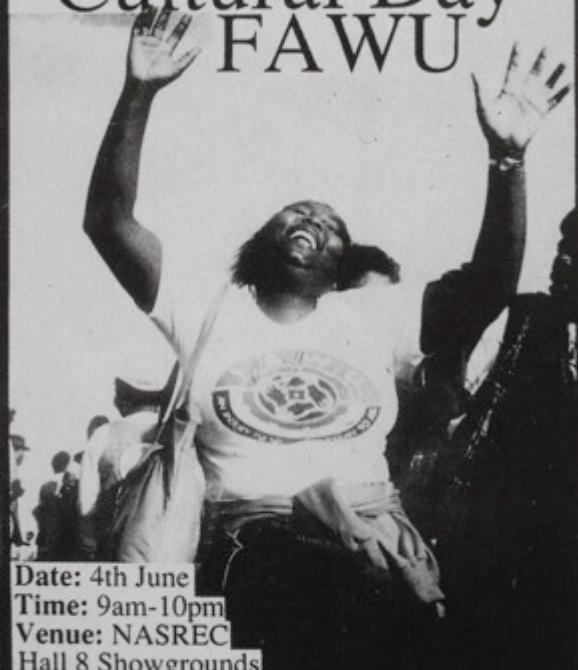








# Cultural Day FAWU



**Date:** 4th June  
**Time:** 9am-10pm  
**Venue:** NASREC  
Hall 8 Showgrounds  
**Donation:** R5

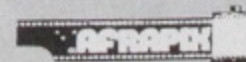
**Choirs/Bands/Speeches/Plays/Poets/Dance**



# CHILDREN ON THE FRONTLINE



an exhibition of south african children  
st georges cathedral 17th-20th dec '87  
free the children alliance



# Collective Exhibitions

- Cordoned Heart
- Beyond the Barricades
- Annual Staffrider Exhibition
- Crossroads
- Children on the Frontline
- Human Rights
- Women
- Domestic Workers



**1980's**

**the concept of an 'archive' was a  
precarious concept**

- **Raid of Afrapix and Afrascope**







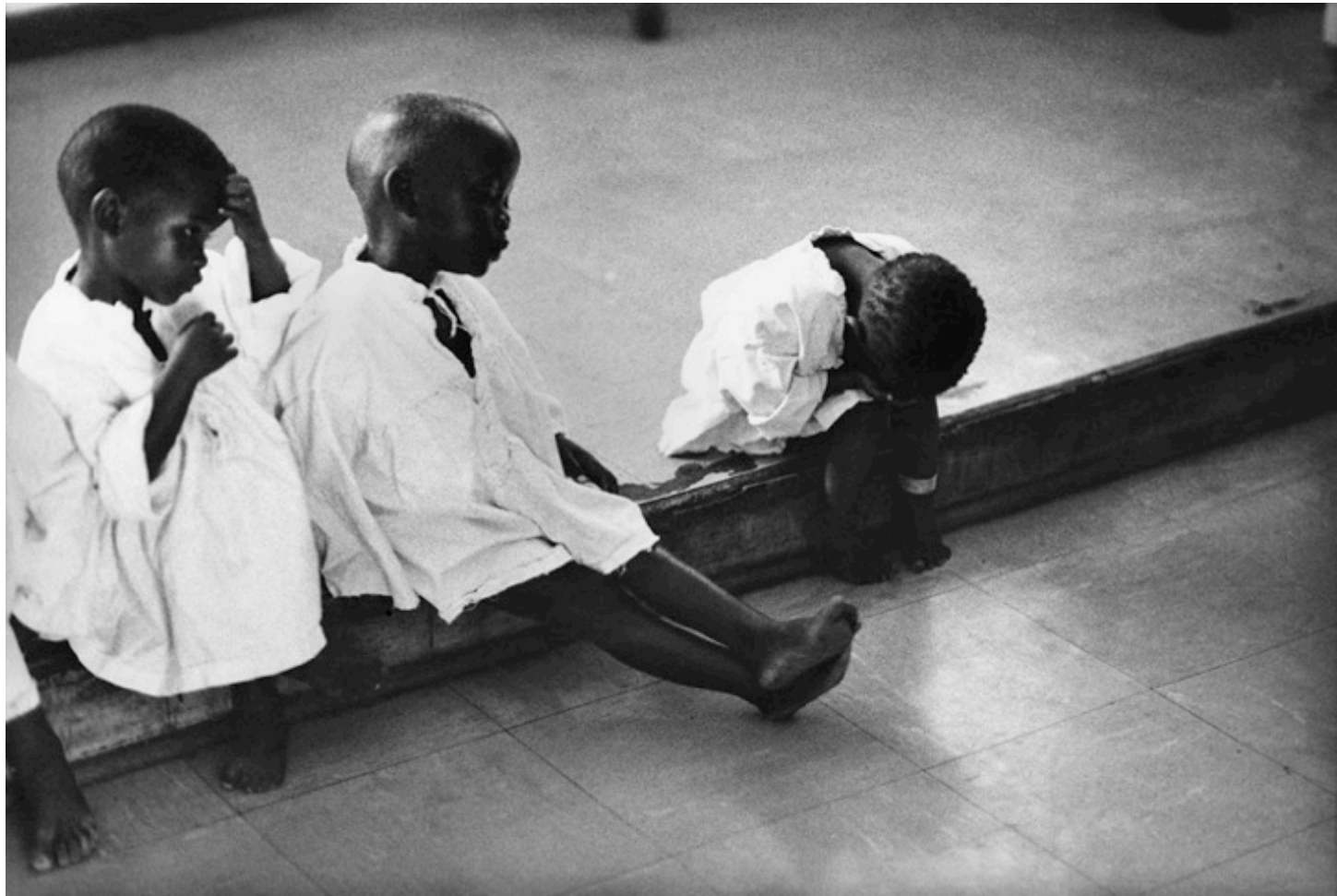
# SOUTH AFRICA THE GORDONED HEART

## **Twenty South African Photographers**

Edited by Omar Badsha

Introduction and Text by Francis Wilson

Foreword by Bishop Desmond Tutu

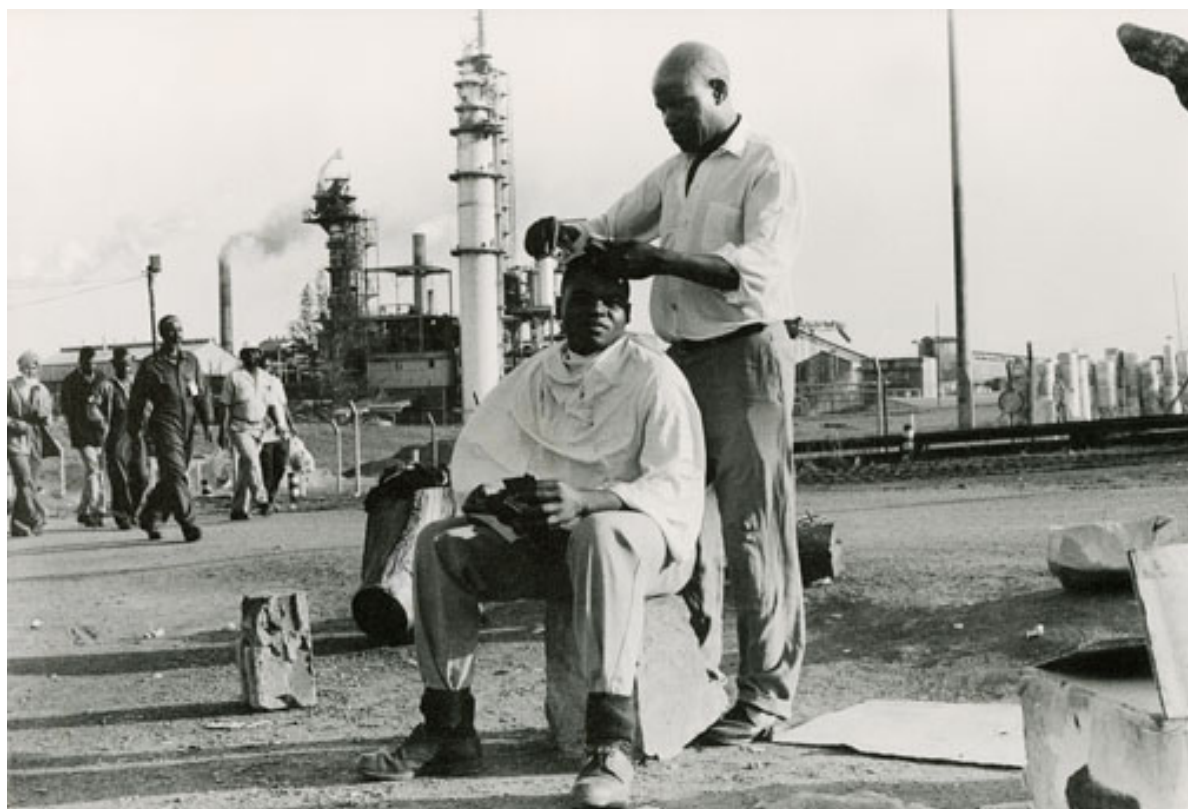






























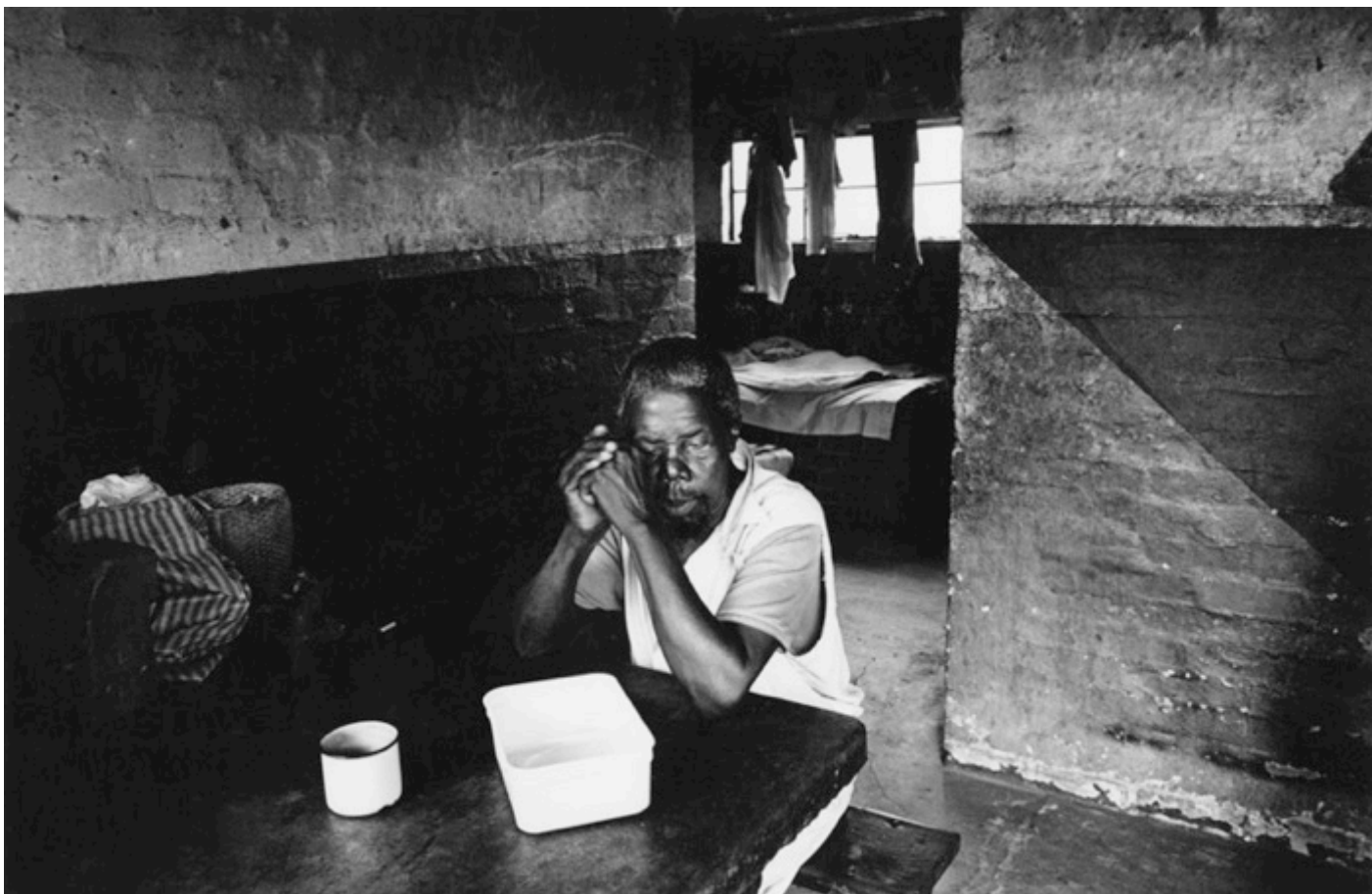






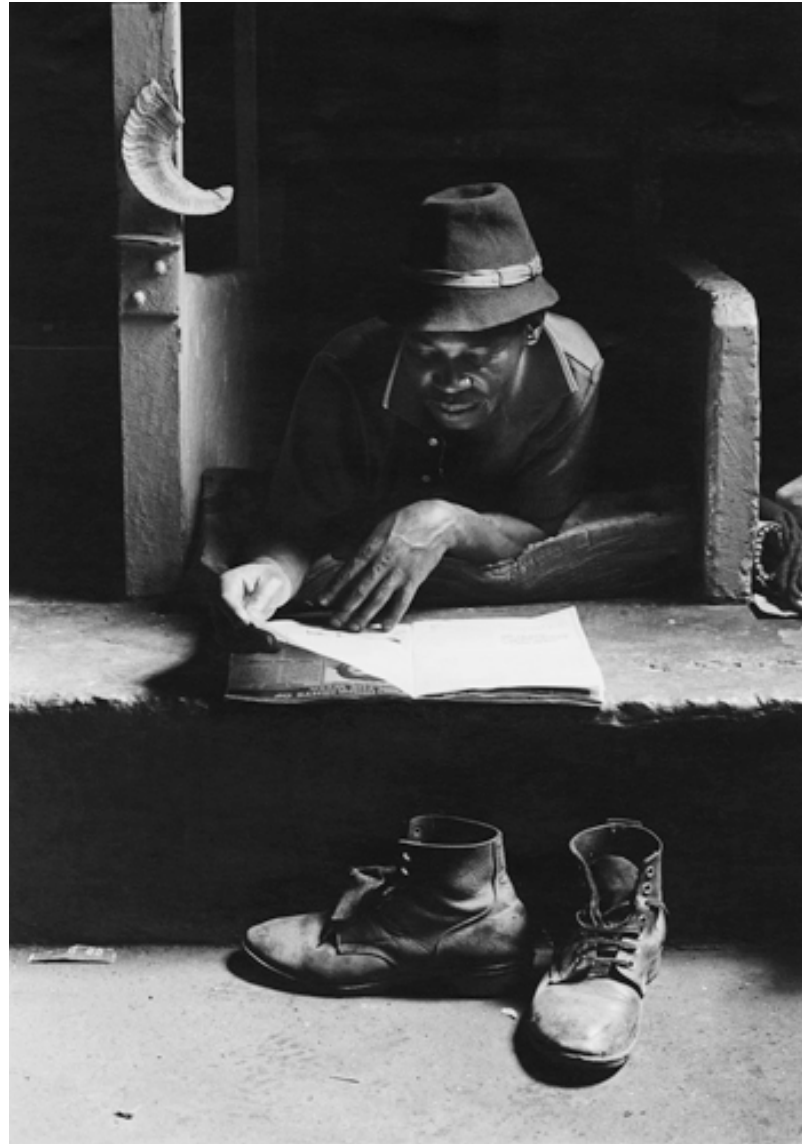




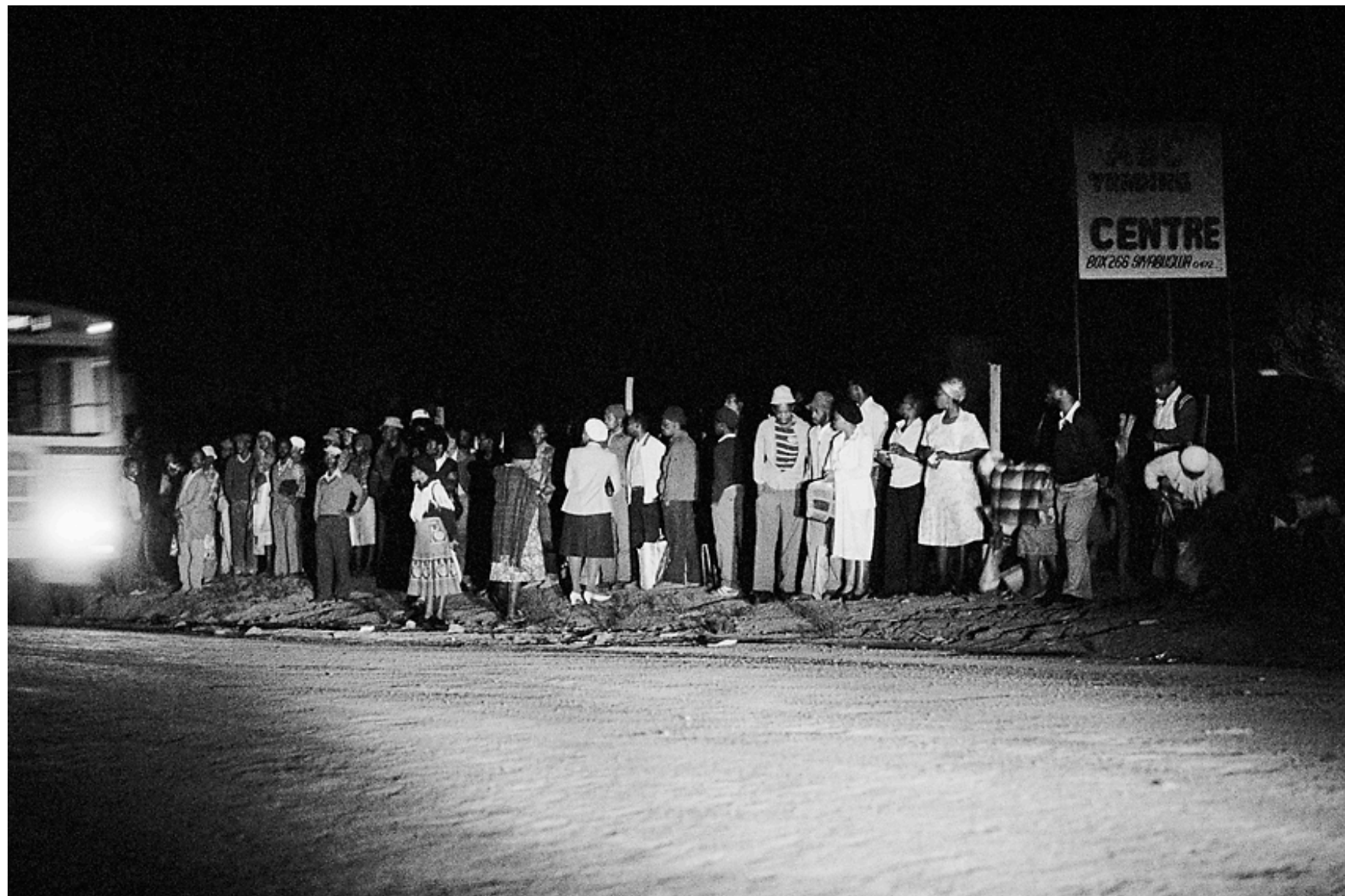






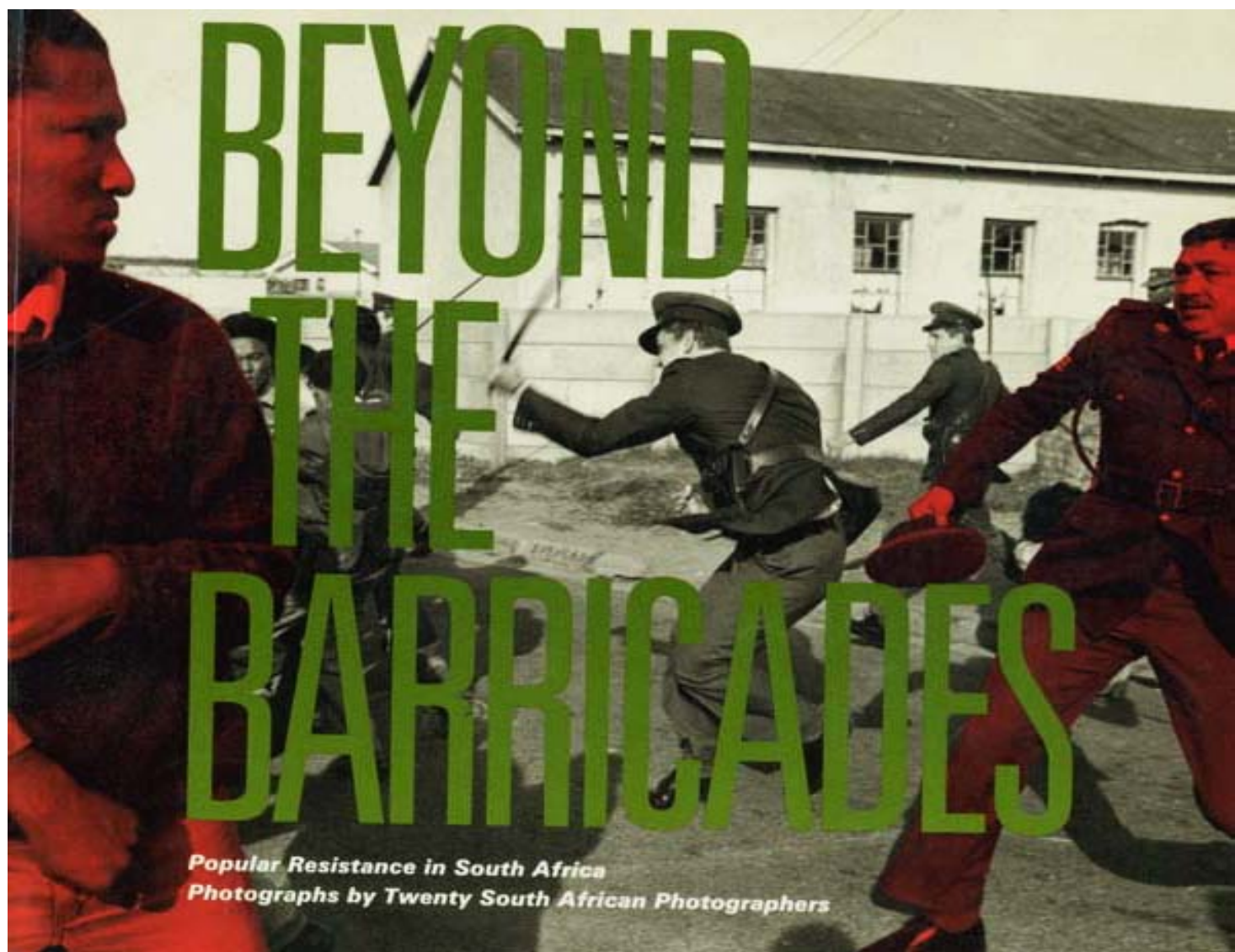












*Popular Resistance in South Africa*  
*Photographs by Twenty South African Photographers*





























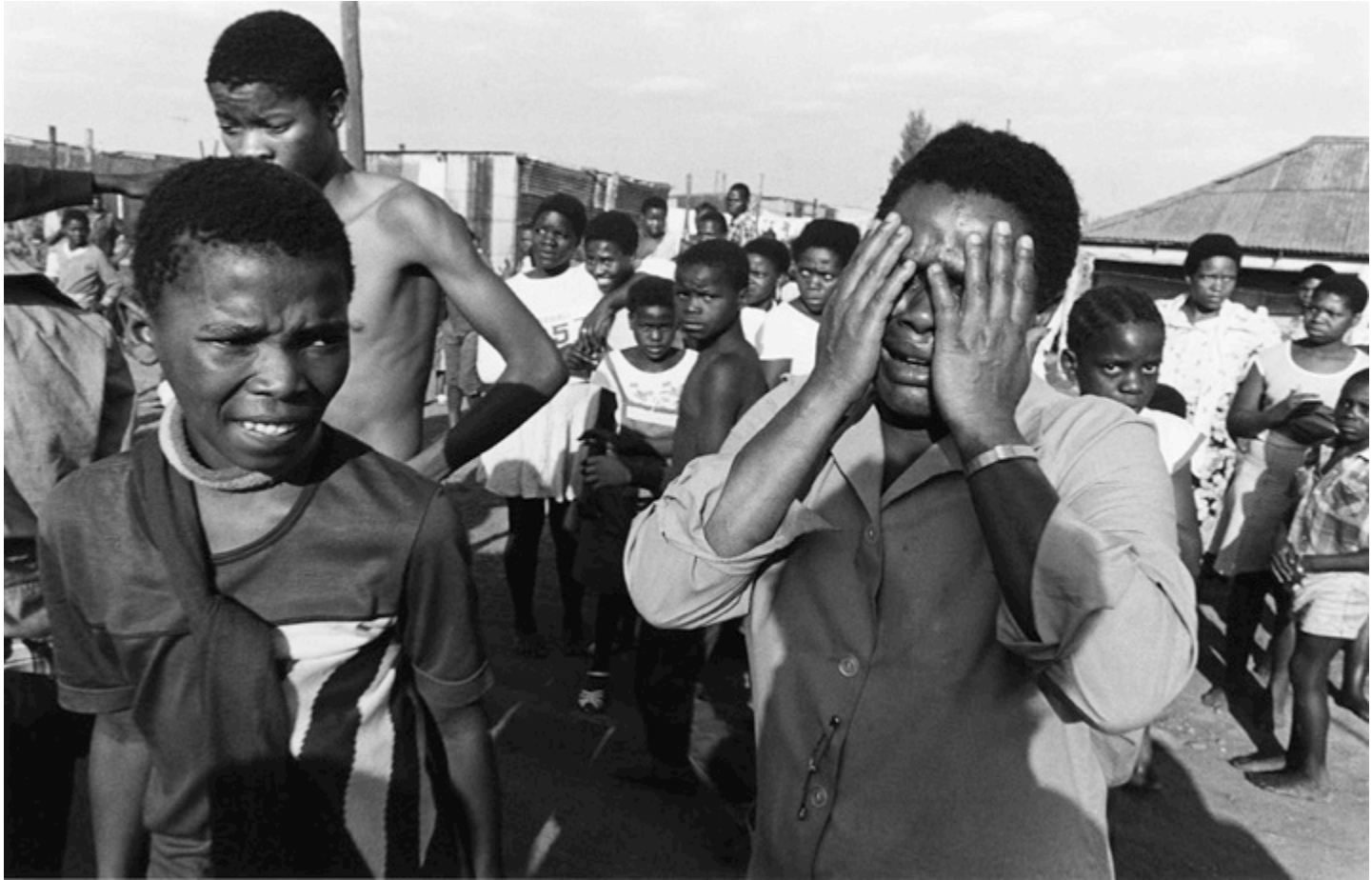


























# The Parrallell Archives















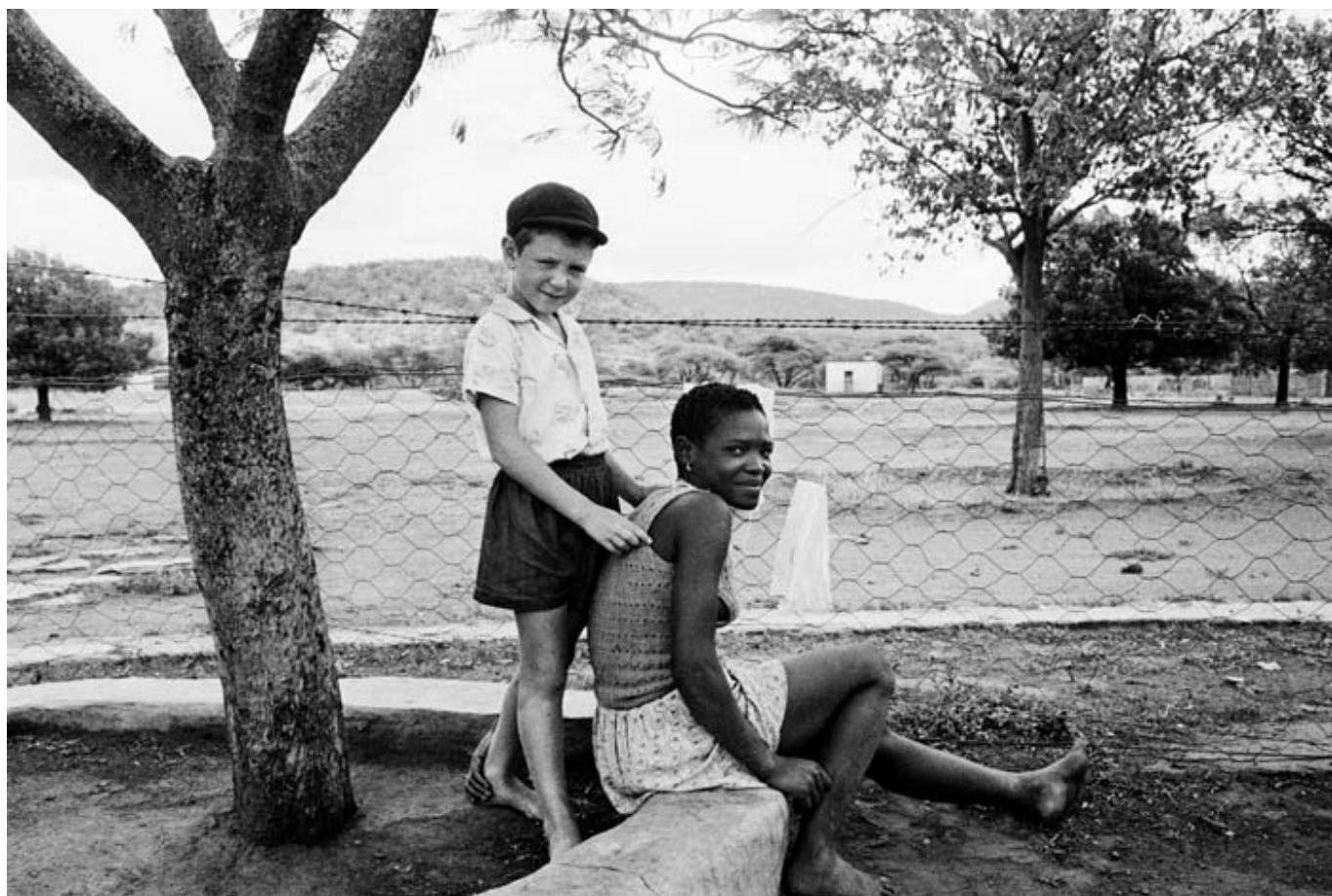






































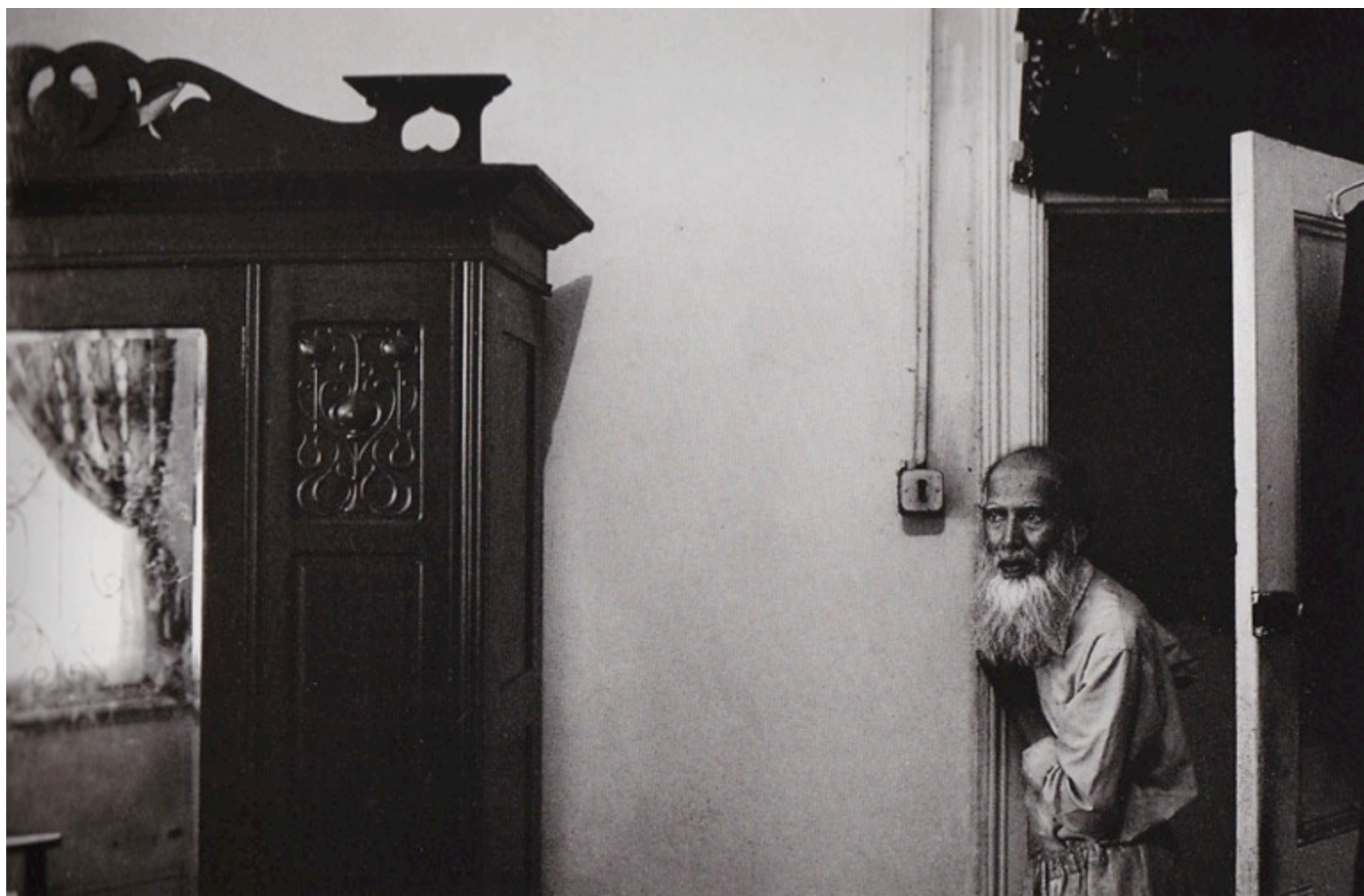




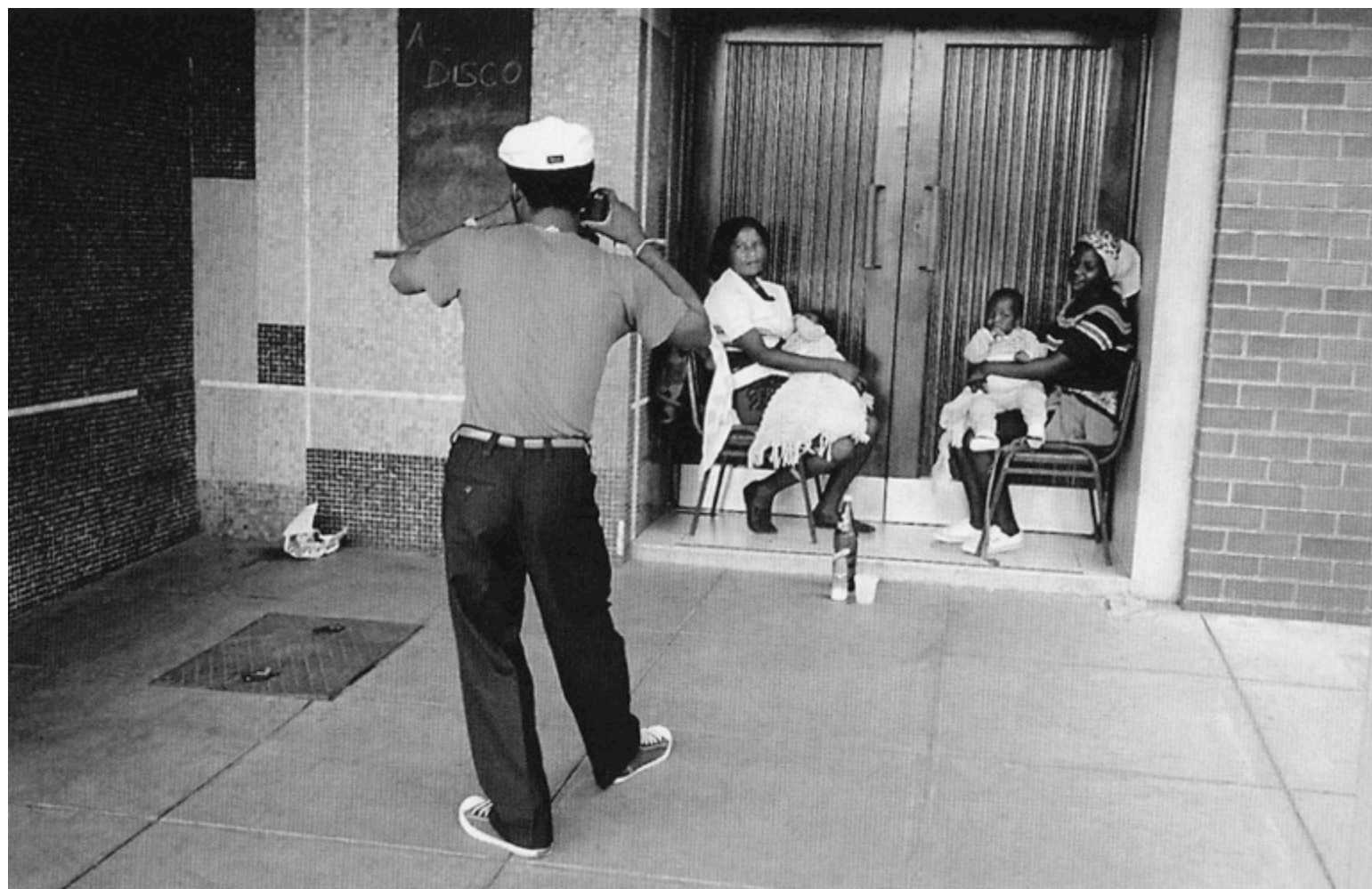


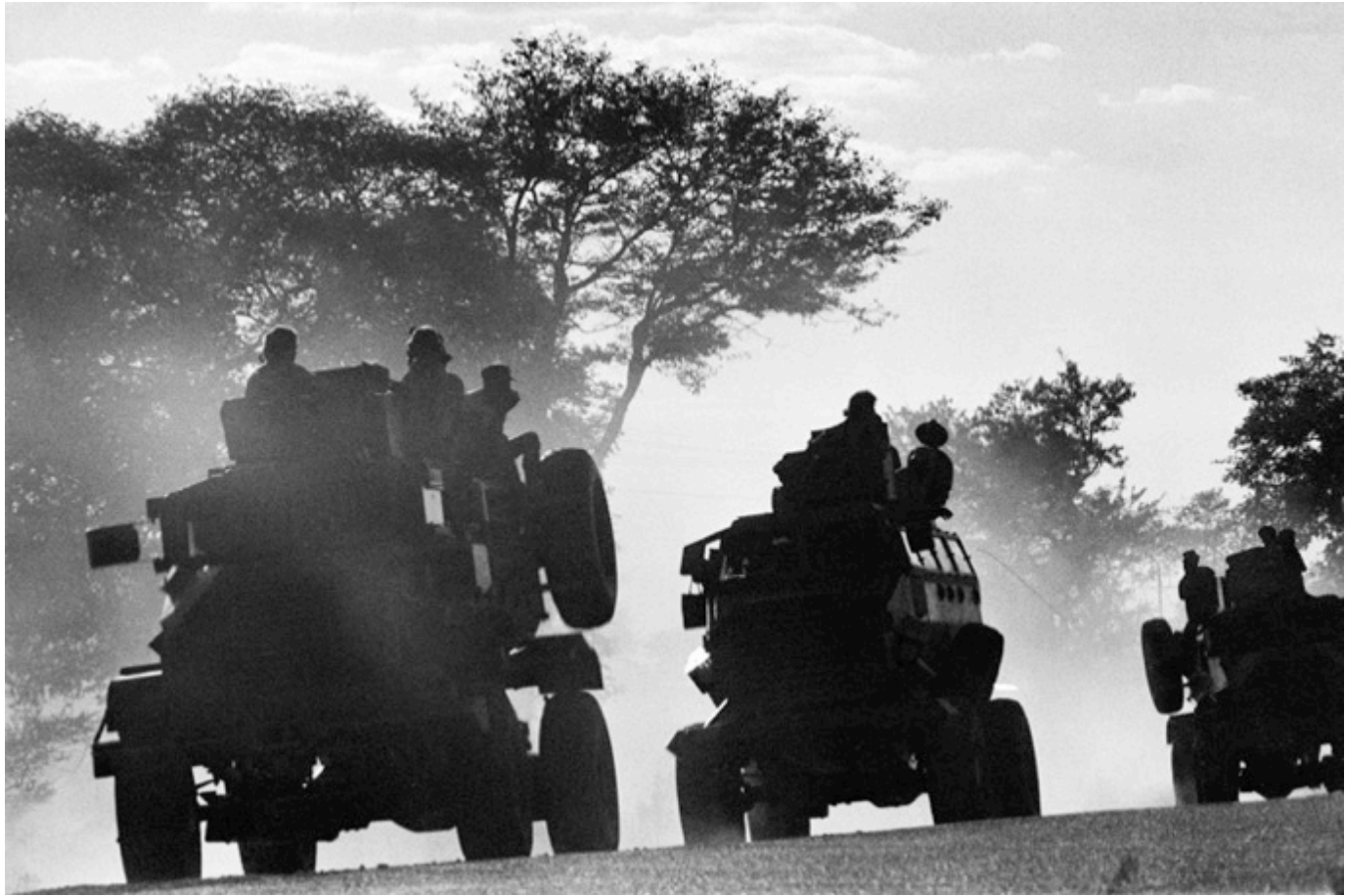








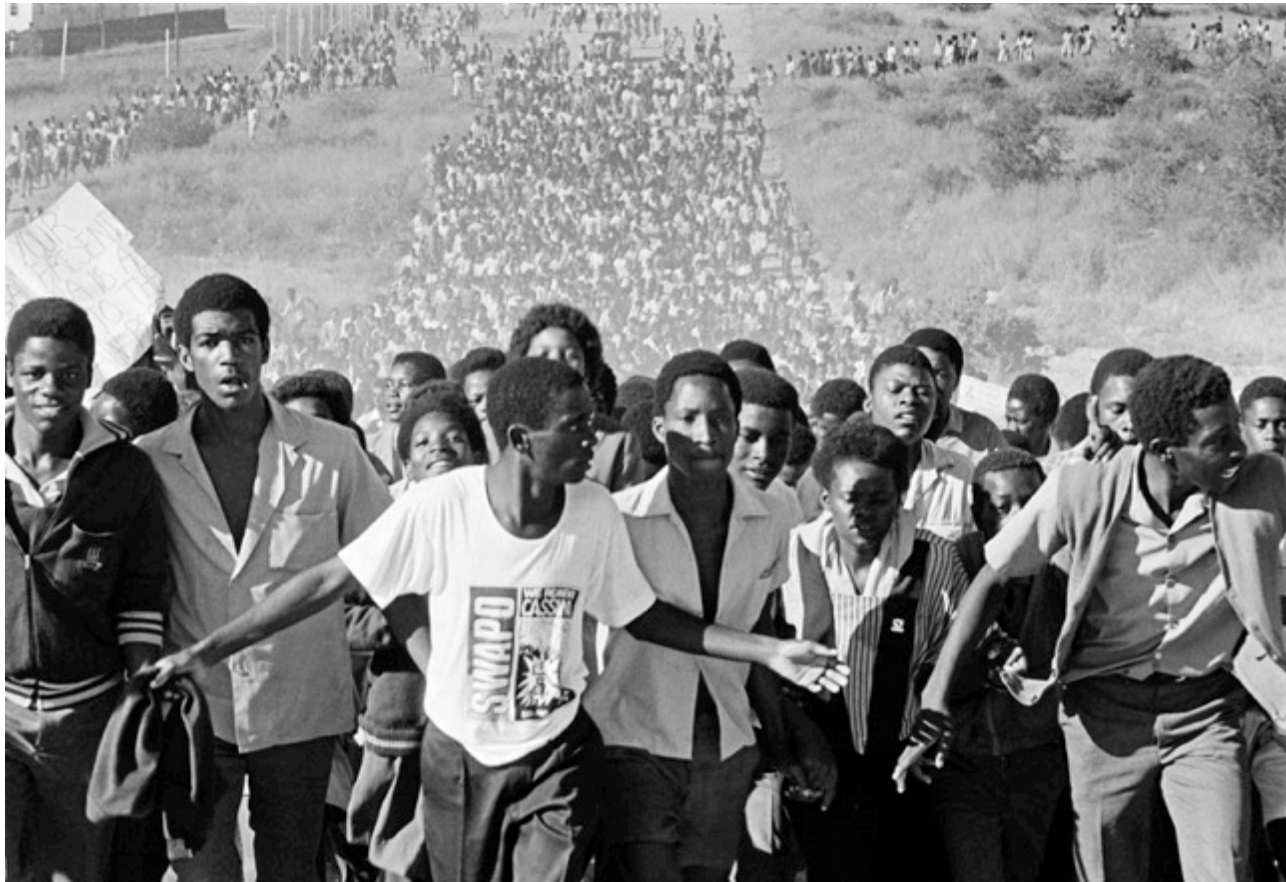










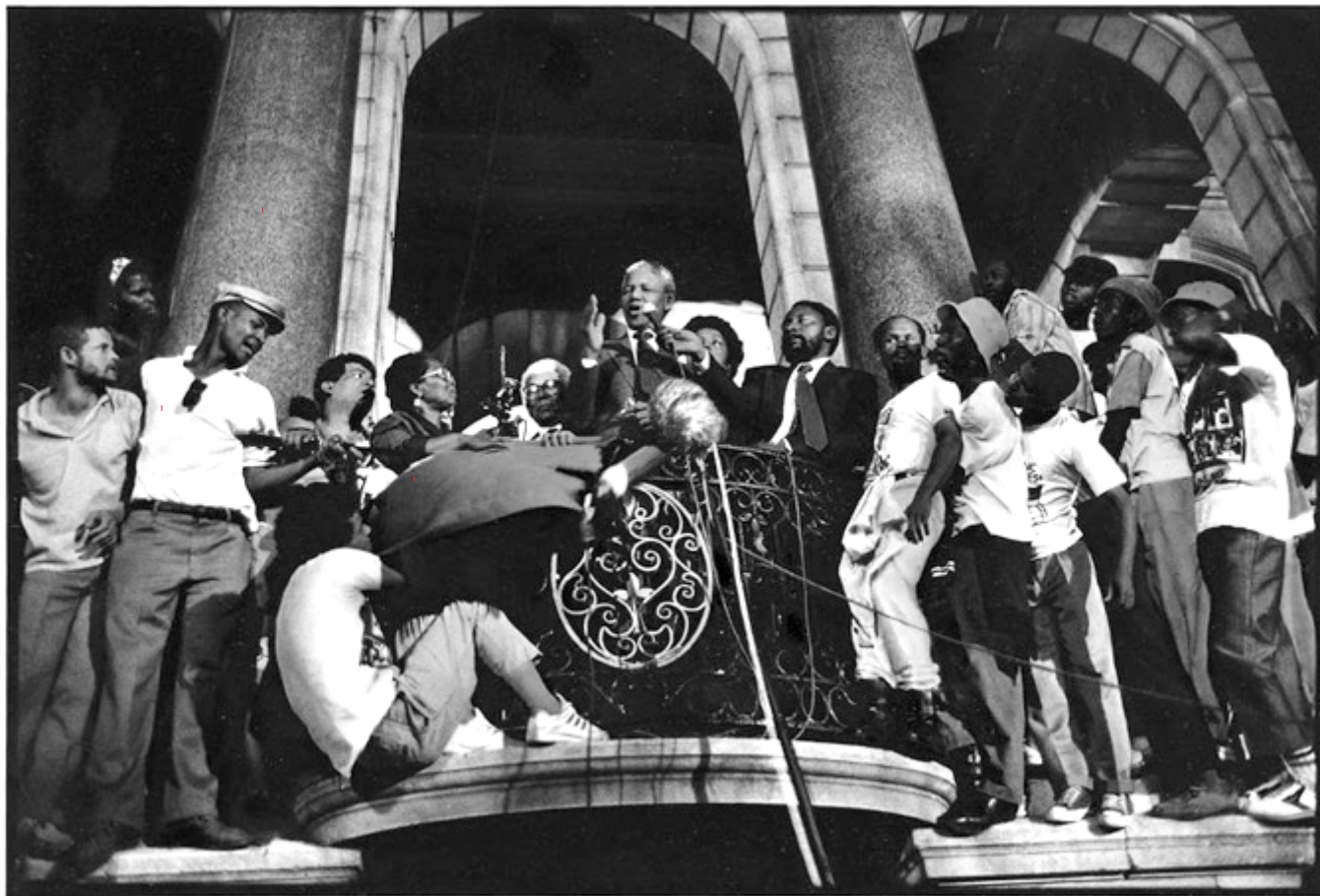












# Narratives/ Interpretations and Misinterpretations

‘Struggle Photography’ – reduction of a nuanced movement

Overcoded, didactic public message - Svea Josephy

Service of news reportage and ideological struggle vs apartheid – Okwui Enwezor

Township residents doubly oppressed by the system and by their representation – Zwelethu Mthethwa

Urgent and declamatory – Godby

Documentary made a contribution to culture in precarious times – Joyce Ozyński

Each image published was a victory – Sachs and Ozyński



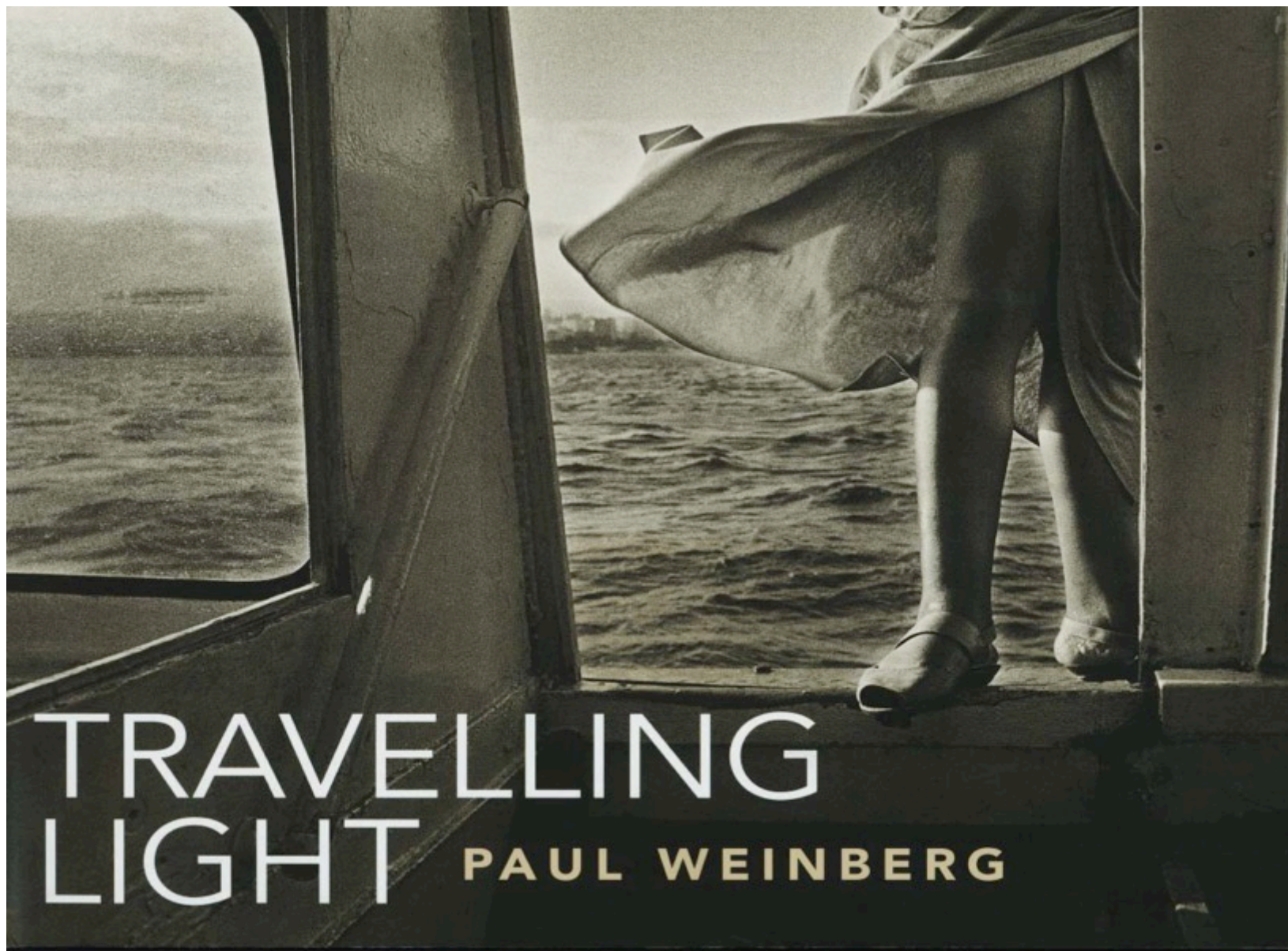
# Defiant Images – Darren Newbury

Europe, USA vs South Africa



Unlike Europe and the United States of America, where during the 1970s and 1980s documentary photography had been 'problematized to the point of paralysis', in South Africa there persisted a strong sense of its value as a means of commenting on issues of social and political importance within a visual public sphere. At the same time the charge of naïve and uncritical humanism that had been levelled at documentary photography elsewhere did not apply.'

Darren Newbury, *Defiant Images*



# TRAVELLING LIGHT

PAUL WEINBERG

Between the cracks, life continues with its pain and joy. During the “dark days”, apartheid shadowed me on all these journeys. It was always there consciously or not. It was in the lines of people’s faces or in the fascist bravado of military parades. Agricultural shows and numerous events echoed their presence. But it was the people I was looking at – watching how they reflected themselves and how I absorbed their reflections, how they danced with reality, how they made light in a dark space, how they embraced each other at great risk.





























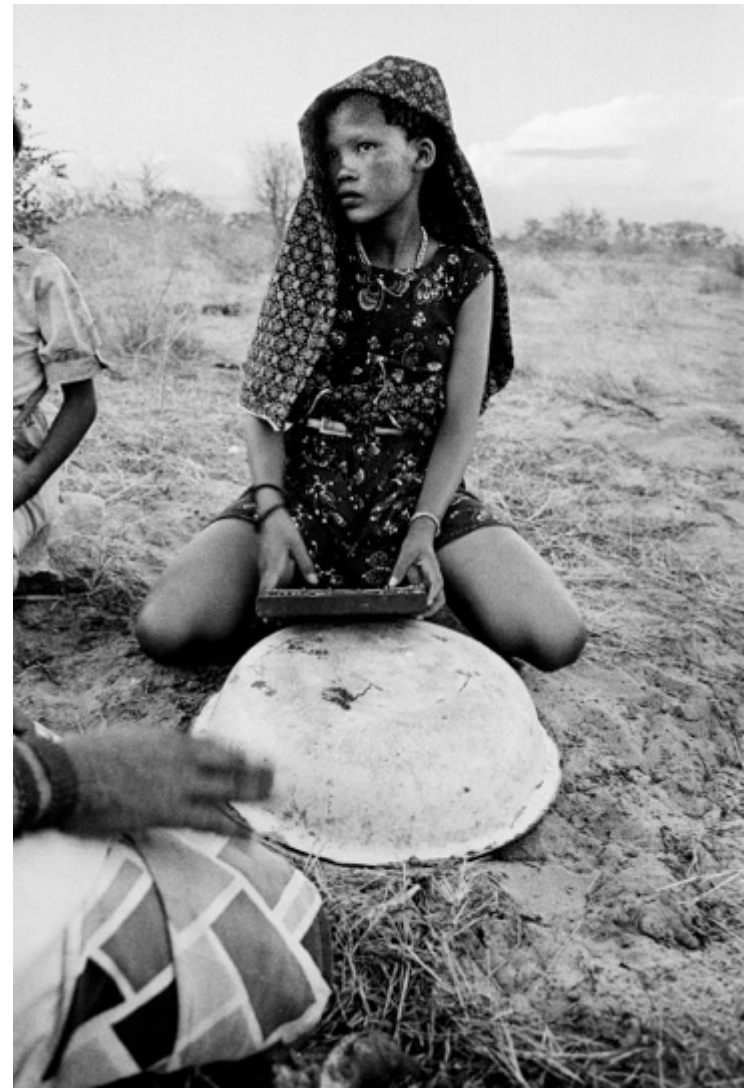












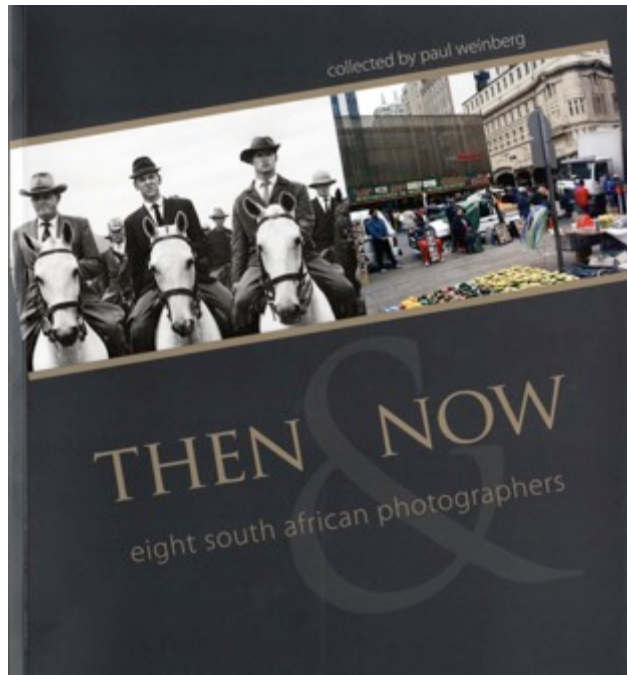






## Spectacular vs Ordinary





## THEN

*I don't speak about creativity – it's not part of my vocabulary – but simply to work, to take photographs that were, as far as I could make them, penetrating of that time and the circumstances in which we lived, that was my concern..*

*David Goldblatt*

**An anthology exhibition, film and book of work from eight photographers who worked during the apartheid period and in the post apartheid period.**

## NOW

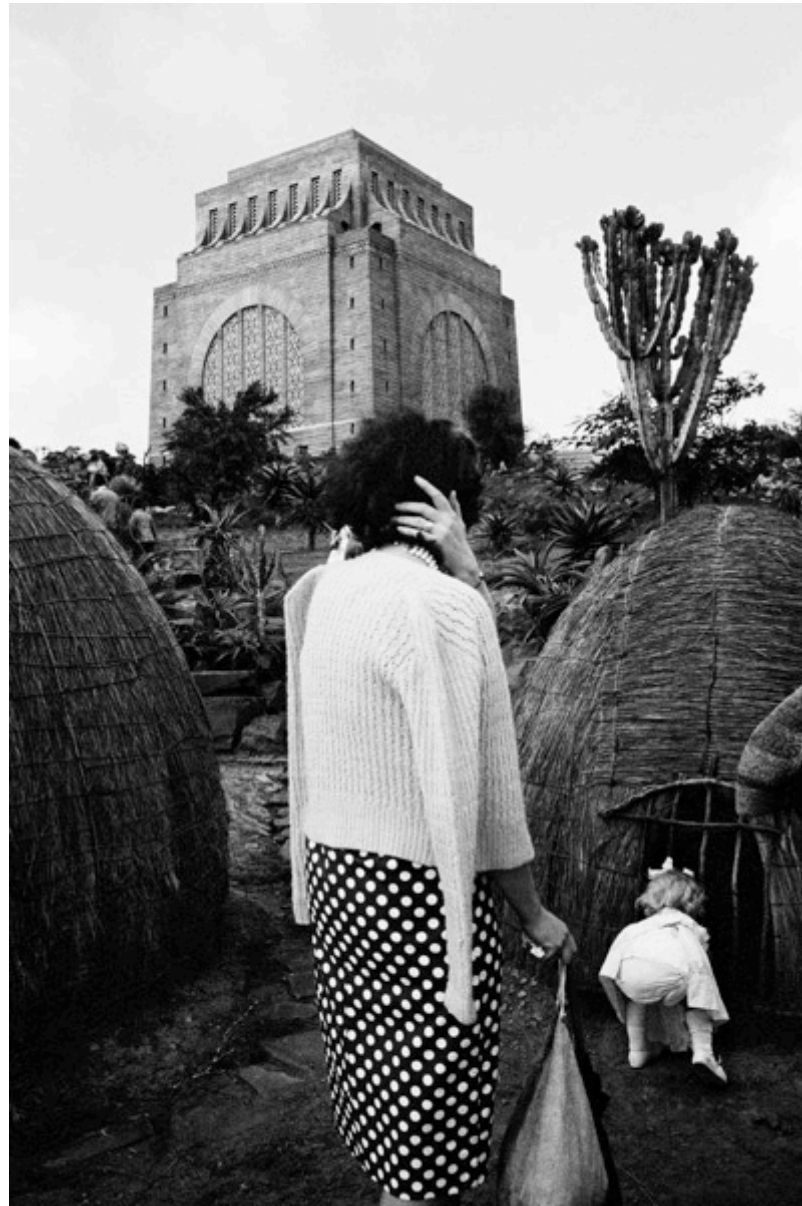
*During the apartheid years my primary concern was with values: what our values were, how we had arrived at them, and particularly how we expressed them. And once you start with that line of thinking, there is no break, there is a continuation. I am still concerned with what our values are, and how we are expressing them.*

*David Goldblatt*

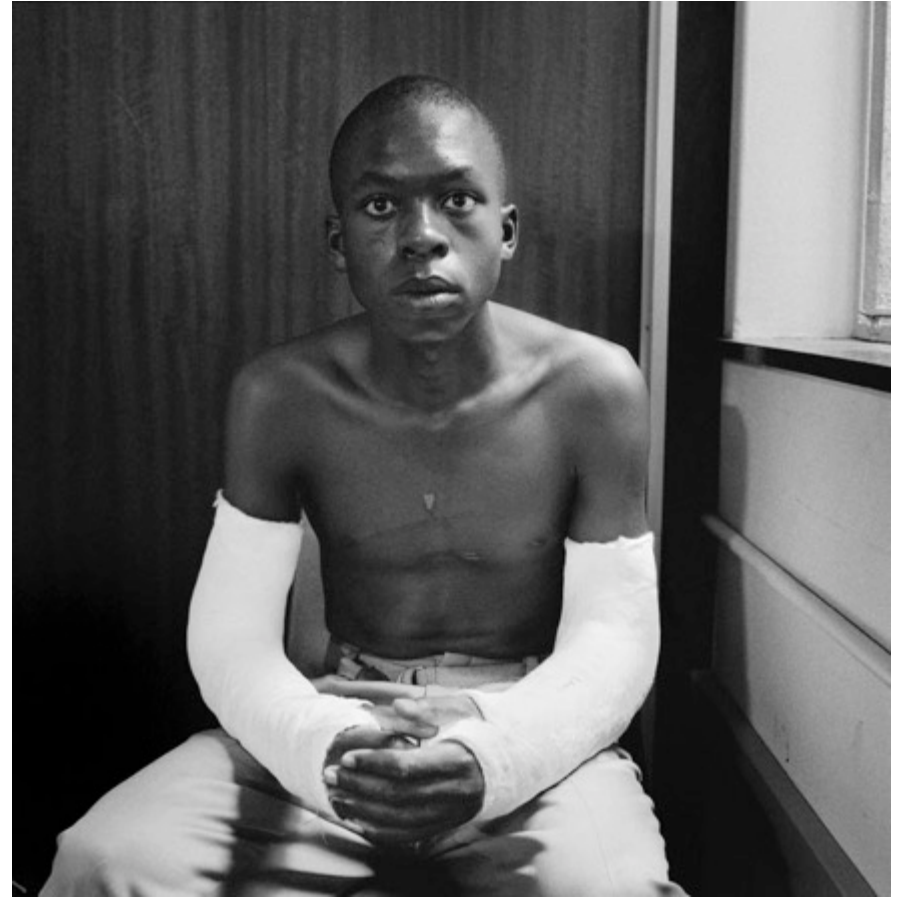


**David Goldbaltt**

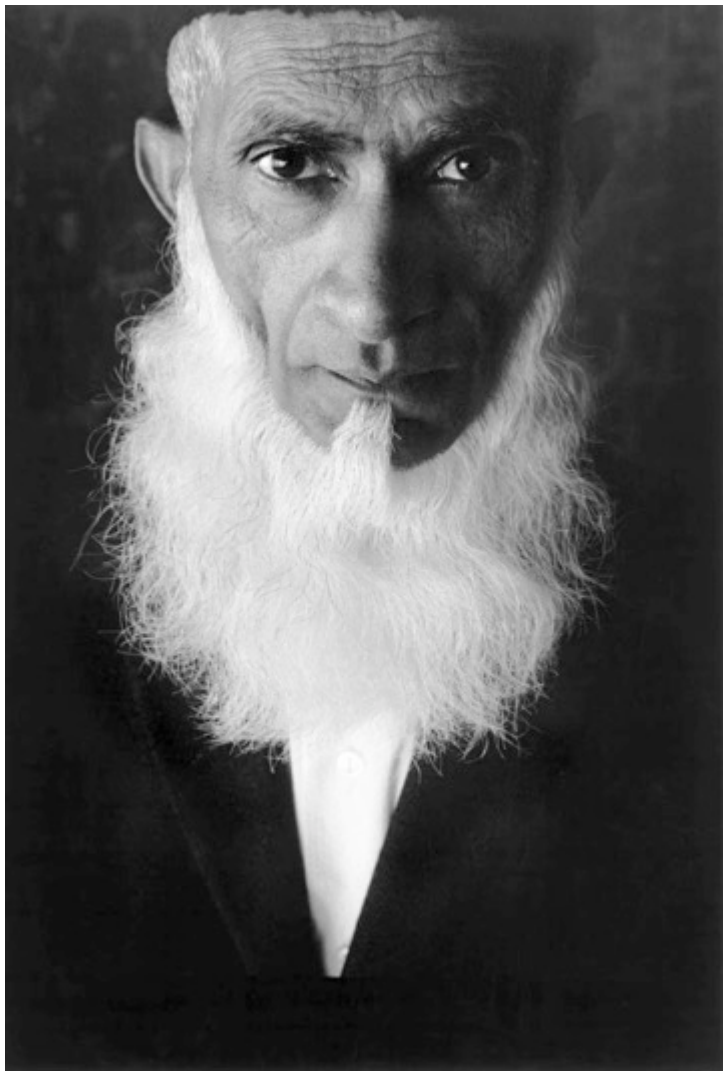












**George Hallett**





**Cedric Nunn**









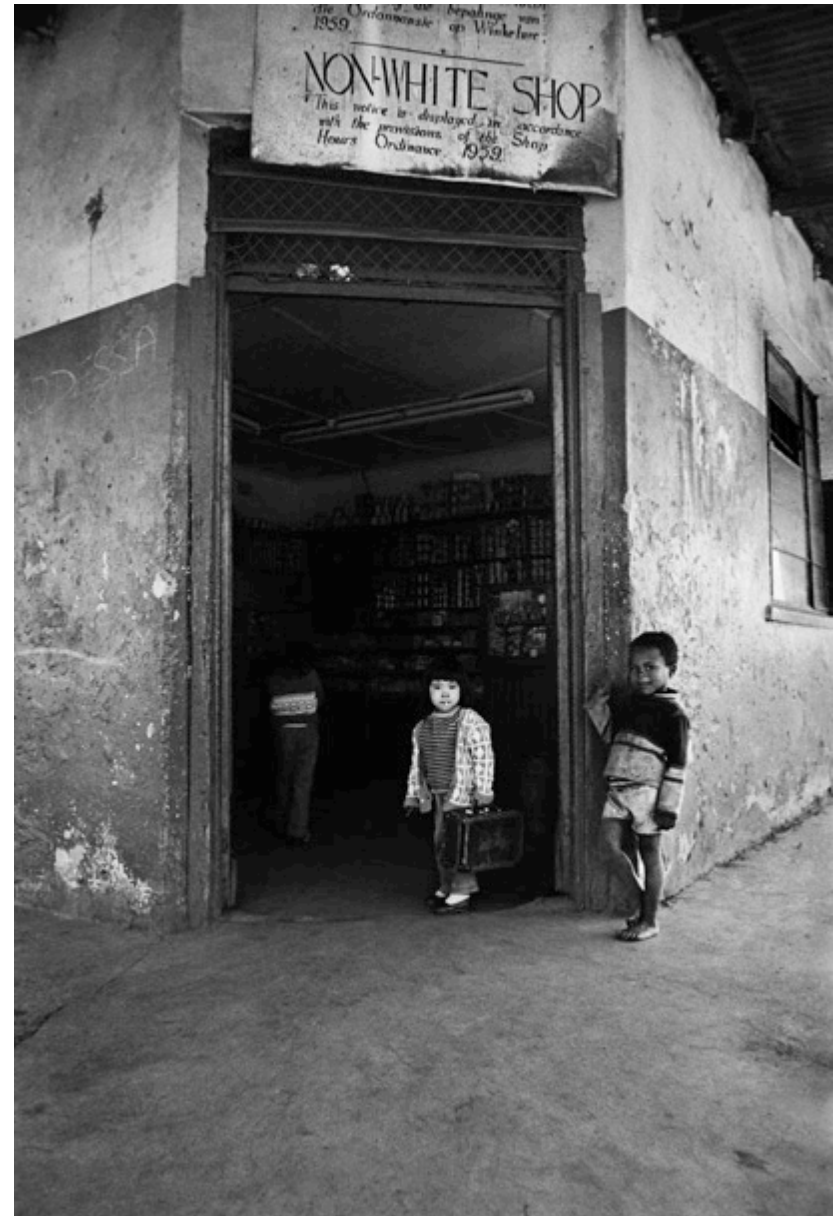
**Guy Tillim**





## Paul Weinberg

*“Photography became an integral part of how I was seeing the world; it gave me a passport to travel across the divides that were so prevalent at the time, and I used to go on all sorts of trips off the beaten track. I would enter the townships, hitch-hike, catch trains – anything that would break the mould of white and black, and whatever kept us divided. **And the camera gave me a wonderful opportunity to explore and try to understand the world around me.**”*

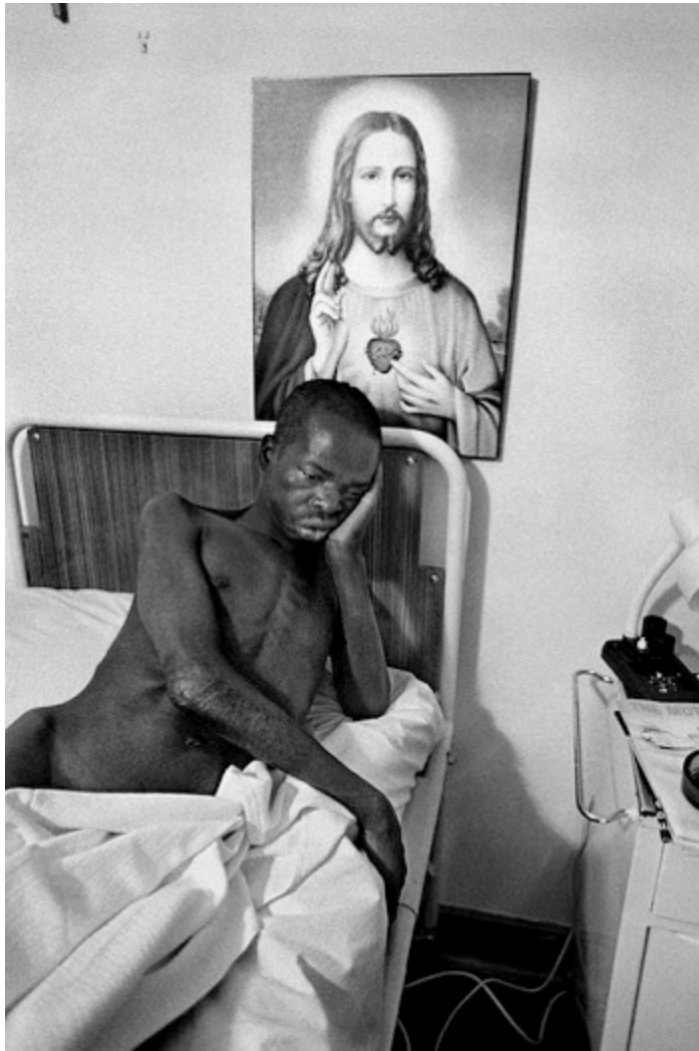






**Graeme Williams**





## Gisele Wulfsohn

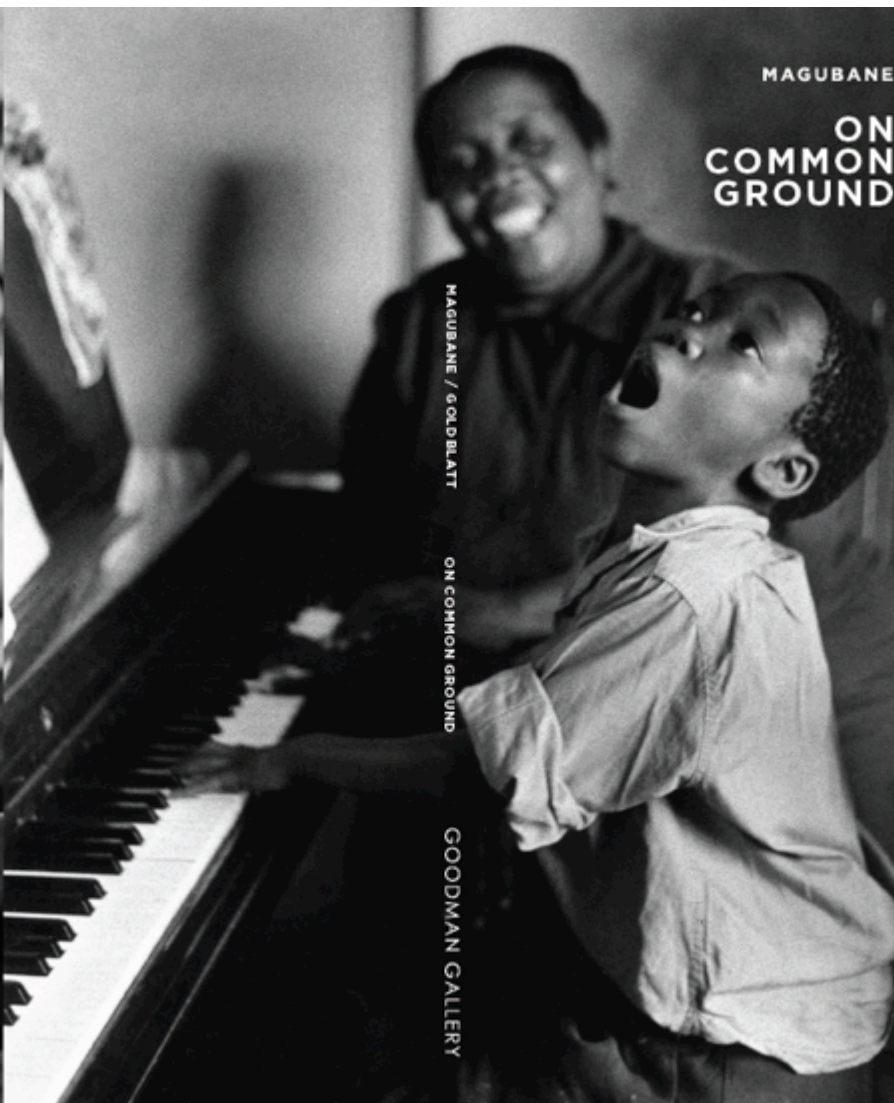








GOODMAN GALLERY



MAGUBANE / GOLDBLATT

ON COMMON GROUND

GOODMAN GALLERY

MAGUBANE GOLDBLATT  
**ON  
COMMON  
GROUND**



GOODMAN GALLERY



Peter Magubane, at the funeral of Chief Ample Mayisa. A suspected vigilante who had been identified as one of those who were responsible for the death of Chief Ample Mayisa was killed. Shortly after taking this photograph, Magubane intervened and saved the mother and daughter of the victim from certain death. He won the Robert Capa Award for courageous journalism for this act, Leandra, January 1986

Photo by Paul Weinberg

I was able to carry my gun – the camera was my gun.

I was able to kill apartheid with my gun. I was prepared to die, to liberate this country with the pictures that came through my lens because I was liberating myself. I was dealing with issues that were affecting me. I could show the world how apartheid functioned, how oppressed people lived.



David Goldblatt with his 4x5 rig at the first rally in Soweto after Nelson Mandela's release from jail. Goldblatt said that the photographs didn't work and they have never seen the light of day, Nasrec Stadium, February 1990

Photo by Paul Weinberg

During those years (Apartheid) my prime concern was with values – what did we value in South Africa, how did we get to those values and, in particular, how did we express those values? And once you start on that line of thinking, then it's a continuation, there's no break.

After apartheid I'm now concerned with how we are expressing our values now, what are our values? I'm as disgusted by some of the values we have now as I was with some of the values we had under apartheid.



*“Something in reality takes me. It arouses, irritates, beguils. I want to approach, explore, see it with all the intensity and clarity that I can. Not to purchase, colonise or appropriate, but to experience its **isness** and distil this in photographs.”*

David Goldblatt

*“Some of us have to use our pens, some of us use our cameras to tell the story. My camera is my mouthpiece for liberation of the people. I wanted to expose the system of apartheid and the world heard my cry.”*

Peter Magubane





*Young coal yard workers, at night, c1990*  
Silver Gelatine Print  
42 x 59,4 cm  
Edition of 10

*Coal yards of Soweto. A young coal yard worker with his best friend, c1990*  
Silver Gelatine Print  
42 x 59,4 cm  
Edition of 10

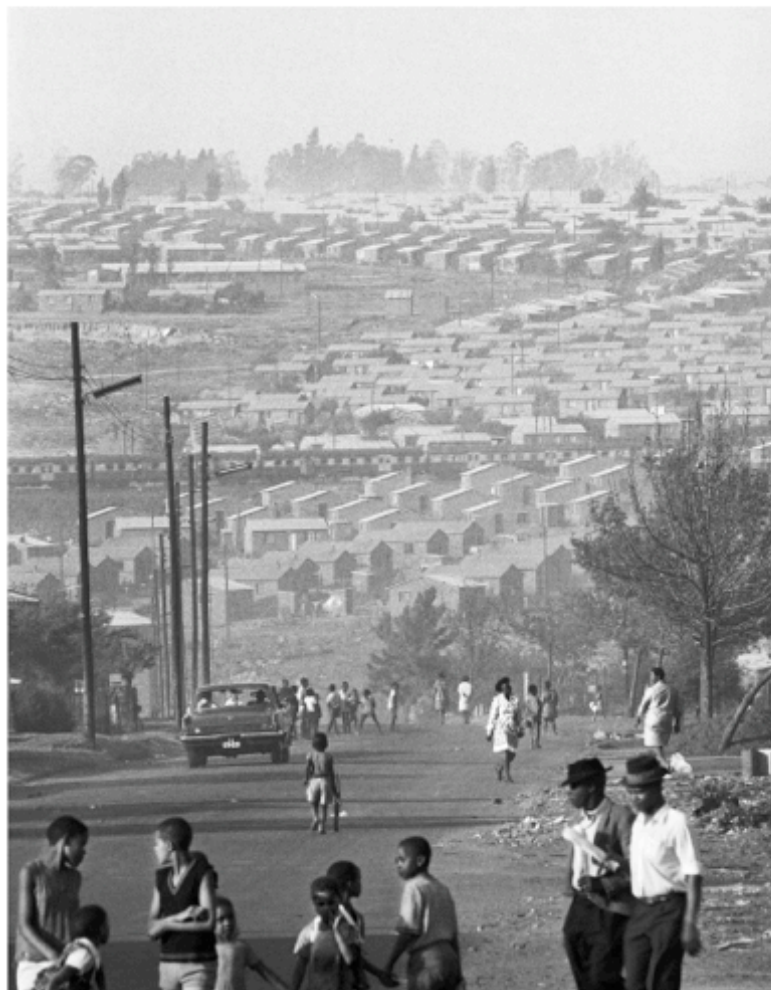


*South-east wing of a hostel for Black male workers erected during apartheid as part of a scheme to make Joburg city and suburbs white. Alexandra Township, 7 June 1998 (4\_5385), 1998*  
Silver gelatin photograph on fibre-based paper  
30 x 40 cm  
Edition of 10

*Abraham Tllope with one of his arrangements and his deckchair, Newtown, 14 August 1990 (4\_6617), 1990*  
Silver gelatin photograph on fibre-based paper  
30 x 40 cm  
Edition of 10



*An enterprising businessman in Diepkloof, Soweto, set up a trampoline for the children. They paid 2 cents for a given number of jumps, date unknown.*  
Silver Gelatine Print  
42 x 59,4 cm  
Edition of 10



*Meadowlands from Mafola, Soweto (2\_12400), September 1972*  
Silver gelatin photograph on fibre-based paper  
27 x 34 cm  
Edition of 10



*Zionist Church baptism ceremony, Soweto, date unknown*  
Silver Gelatine Print  
42 x 59,4 cm  
Edition of 10

*Children have to be satisfied with simple toys in Black areas of Apartheid South Africa - A hoop made out of a bicycle wheel in Soweto, date unknown*  
Silver Gelatine Print  
42 x 59,4 cm  
Edition of 10



*Cup final, Orlando Stadium, Soweto 1972 (Z\_14218), 1972*  
Silver gelatin photograph on fibre-based paper  
30 x 40 cm  
Edition of 2

*Drum majorette, Cup final, Orlando Stadium, Soweto 1972 (Z\_14220), 1972*  
Silver gelatin photograph on fibre-based paper  
30 x 40 cm  
Edition of 10



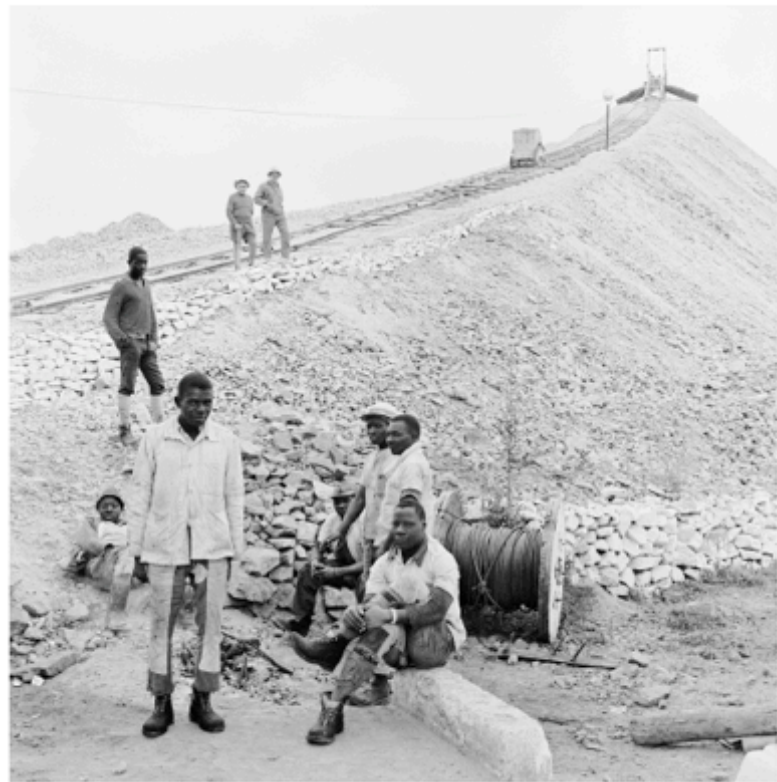


*Fighting bullets with stones. This young man was shot dead soon after this photograph was taken, Alexandra Township, 1976*  
Silver Gelatine Print  
42 x 59,4 cm  
Edition of 10





*This is our new world. Read the morning newspaper for the new generation - Beeld, billboard, Broomfontein, October 1976 (4\_2421), 1976*  
 Silver gelatin photograph on fibre-based paper  
 45 x 36 cm  
 Edition of 10



Gang on surface work, Rustenburg Platinum Mine, Rustenburg. (Z\_7212), 1971  
Silver gelatin on fibre-based paper  
x cm  
Edition of 10



Spanner-man at the end of the shift, Western Deep Levels Gold Mine, Carletonville, 1970 (Z\_6072), 1970  
Silver gelatin photograph on fibre-based paper  
30 x 40 cm  
Edition of 10



Wenela is a private organisation in Johannesburg that recruits farm and mine labour in all tribal areas. They line up naked for a medical check up which is very offensive to Africans. Men are brought to the Wenela centre and screened because the mine only want the strong ones. Nobody pays much attention to how old the recruits are. (Magubane, P. Magubane's South Africa: New York, Knopf publishers p 78)

*Mine recruits humiliated by being forced to strip naked for tuberculosis examination, Witwatersrand, 1968*  
Silver Gelatine Print  
42 x 59.4 mm  
Edition of 10



I never asked for names. It made them nervous and so I just took the picture, said thank you and left...They are my people too. We are all South Africans and we've got to try to be closer. You are openly accepted by the Afrikaner of today. You don't have to be a well-known person for them to accept you. They liked me. They called me the 'Zulu Boer'. (during the Terreblanche murder trial in Ventersdorp, 1996?)

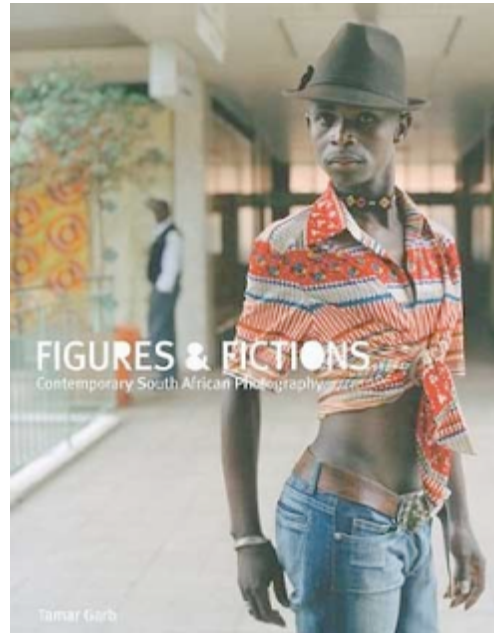
*Father and Daughter, Parys, Free State, c1980*  
Digital Print on archival cotton rag paper  
42 x 59,4 cm  
Edition of 10



Serving Afrikaners in my father's clothing store I came to appreciate the language and the people. I got a sense of the complexity. Around Randfontein there were a lot of plots, and I would drive out there and stop, knock on a door and ask if I could come in and take photographs, or watch what they were doing in the fields. There was this strong sense of earth, a kind of spiritual generosity, and at the same time a fundamental racist attitude, and it often came out in the most contradictory ways. There was this contradiction of a physical closeness between Afrikaners and black people, and yet a deep-seated fear and sometimes hatred. I tried in various ways to pin these things down in photographs.

*Child with a replica of a Zulu hut at the Voortrekker Monument, on the Day of the Covenant, Pretoria (J\_9048), Dec 1963*  
Silver gelatin photograph on fibre-based paper  
30 x 40 cm  
Edition of 10





The mystery of South Africa is how such a small country can produce such a large number of internationally recognized photographers. *Figures and Fictions* explains why this has happened, placing contemporary South African practice (especially documentary practice) in a political and historical context and also helping us expand our understanding of what photography can be and how it can get under the skin of those who view it.—Colin Pantall

