

## Contributors

**Diana Wylie (guest editor)** is Professor of History at Boston University, specializing in the history of North and southern Africa and the 'Great Books' curriculum. She has lived and worked in Kenya, Algeria, Ghana, Botswana, South Africa and Morocco. Her latest books are *Art + Revolution, The Life and Death of Thami Mnyele, South African Artist* (Jacana, 2008) and *Enchantment, Pictures from the Tangier American Legation Museum* (TALIM, 2010).

**Andrew Bank (guest editor)** is an Associate Professor in the Department of History at the University of the Western Cape. He is the author of monographs on urban slavery at the Cape and the Bleek-Lloyd-/Xam research project, and the co-editor of books on the southern African portrait photographs of Gustav Fritsch and the collaborative anthropological work of Monica Hunter Wilson.

**Suryakanthie Chetty** is a lecturer in history at the University of Johannesburg. Her doctoral thesis, completed at the University of KwaZulu-Natal, focused on race, gender and liberalism within the Union Defence Force during the Second World War. Her recent publications have looked at white masculinity during the War as well as black nationalist movements in the same time period.

**Patricia Davison** is an Honorary Research Associate of both Iziko Museums and the Michaelis School of Fine Art at the University of Cape Town. In 2010 she retired from the position of Executive Director at Iziko Museums, responsible for collections, research, education and exhibitions. She continues to publish in the fields of material culture and museum practice.

**Sophie Feyder** is a doctoral student in the Department of African History at Leiden University. Her article is part of a larger interdisciplinary project called 'Photographic Traditions in South African Popular Modernities'. Her Masters dissertation completed in 2009 (Leiden University) focused on the history of popular photography among black urban communities in South Africa.

**Jennifer N. Fish** is Head of the Department of Women's Studies at Old Dominion University and a Research Associate at the Social Law Project at the University of the Western Cape. She is the author of *Domestic Democracy: At Home in South Africa* (Routledge, 2006) and co-editor of the collection *Women's Activism in South Africa: Working Across Divides* (University of KwaZulu Natal Press, 2009).

**George Mahashe** was born around Bolobedu in 1982. He first practiced photography as an assistant to a local roaming photographer. He has worked as a lecturer and practitioner in commercial photography. He has exhibited group and solo exhibitions in South Africa and abroad. Over the last few years he has been consolidating his interest in photography, anthropology and curating into a Masters degree in Fine Art at the University of Cape Town.

**John Edwin Mason** writes about South African history and the history of photography. As a photographer, he has published *One Love, Khoema Beat*, a book which documents the Cape Town New Year's carnival, and many photo-essays, especially about music and motor sports. He is Associate Professor and Associate Chair in the Department of History at the University of Virginia.

**Giorgio Miescher** is currently a Marie Curie Research Fellow at the University of Basel and the University of the Western Cape. He is working on a project concerned with the historical geography and visuality of the South African empire. He is the author of *Namibia's Red Line: A History of a Veterinary and Settlement Border* (New York, 2012) and co-editor of *Posters in Action. Visuality and the Making of an African Nation* (Basel, 2009).

**Eric Miller** is a Cape Town based documentary photographer who has worked widely in South Africa and many parts of Africa. His work has focused on social issues confronting communities across the continent and is more often than not used by activist NGOs and advocacy groups to further their messaging. In recent years he has divided his time between assignments, project work such as the GAPA Grandmothers, exhibitions, books and mentoring young photographers.

**Andrew Putter** is a Cape Town based artist. His work is represented in a number of public collections, including the National Museum of Ethnology in the Netherlands, the Museum of Modern Art in Helsinki, and the Parliament of the Republic of South Africa. In November 2012 Putter's work on 'Distance and Desire' will appear at the Walther Collection in New York, and in early 2013 on 'Land Matters' at the Smithsonian National Museum of African Art in Washington.

**Jo-Anne Smetherham** is an award-winning journalist with more than fourteen years' experience. She has worked for the *Cape Times*, *Ireland on Sunday* and the *Irish Independent*, and has contributed to many magazines including *Men's Health*, *Marie Claire* and *Weg!/Go!*. She now works in public relations.

**Kylie Thomas** currently holds an American Council of Learned Societies African Humanities Program Fellowship at the Centre for Humanities Research at the University of the Western Cape. She has published articles and book chapters on HIV/AIDS, violence, visuality and mourning in post-apartheid South Africa. She is writing a book on the work of South African women photographers.

**Paul Weinberg** is the Senior Curator of Visual Archives at UCT Libraries where he works with significant and valuable archives in photography and film. His curation of Martin West's Soweto photographs coincides with his own engaged interest in indigenous people and cultures in southern Africa.

**Annabelle Wienand** is a doctoral student in Visual and Art History at the Michaelis School of Fine Art at the University of Cape Town. Her Masters thesis was short-listed for the African Thesis Award in 2008. Her research is on contemporary South African photography.