In memoriam

Rory du Plessis

School of the Arts, University of Pretoria, Pretoria, South Africa.

rory.duplessis@up.ac.za (ORCID: https://orcid.org/0000-0001-8907-9891)

Beschara Karam

Image & Text expresses our deep sadness at the passing of Beschara Karam. Beschara served on our Editorial Board for over a decade and her contributions were instrumental in shaping the journal. As a scholar, Beschara published three articles in *Image & Text* and her research demonstrates her intellectual curiosity, as well as her masterful command of feminist theory, trauma studies and Afrofuturism. In the article, 'Subverting the gaze: the voyeuristic, fetishised spectacle of Karl Lagerfeld's *Pirelli Calendar* (2011)', Beschara analysed how the calendar sexually objectified the models and provided a reading of the photographs by engaging with Laura Mulvey's theorisation of the male gaze (Karam 2013). In 'William Kentridge's *Monument* (1990) as counter-monument and the embodiment of negative aesthetics', Beschara made a significant contribution to the study of Kentridge's work by analysing how they operate as counter-monuments (Karam 2016). In 2019, Beschara with her husband, Mark Kirby-Hirst, guest edited a themed section on the film, *Black Panther* (2018). The themed section highlighted the film's contributions to cinematic history, as well as how the film offers a tool for decolonising our world. Beschara's research will lay a foundation for future generations and her legacy will live on in the scholarship of *Image & Text.*

Published by

SCHOOL OF THE ARTS
UNIVERSITY OF PRETORIA
FACULTY OF HUMANITIES

Creative Commons Attribution 4.0 International (CC BY 4.0)

Rest in Power
Beschara
and may your texts
call us to
Live in Power.

May the texts
become our *dentata*
to castrate the male gaze –
With his way of looking
that commodifies the observed
as a calendar of pleasure,
that disrobes her of dignity,
makes her skin shudder,
robs her of safety,
And her face,
drained of Theia's radiance,
now recoils in vulnerability.

May the texts
be our foundation stone
for raising counter-monuments
to make visible our nation's wounding.
The abomination
cut into us,
cankered our skin
and scorched our eyes to see
in white and black.
It ruled over how we relate to one another,
it decreed
who I am and
who you are.
It butchered our past
and enslaved generations.

In our counter-monument,
we grieve what apartheid stole from us,
we weep for our ancestors,

and the wounding
now becomes a commandment
for us to stand as guardians of equality.

May your texts,
charged with the zeal of Afrofuturism
give us the power to imagine
and to dream
an Africa
where we practice
hope for tomorrow and
greet freedom as a
promise that rises
in today's actions, thoughts and deeds.

Beschara,
may your words
become our words.
May your words
write our worlds to come.

References

Karam, B. 2013. Subverting the gaze: the voyeuristic, fetishised spectacle of Karl Lagerfeld's *Pirelli Calendar* (2011). *Image & Text* 21(1):30-53. https://hdl.handle.net/10520/EJC144600

Karam, B. 2016. William Kentridge's *Monument* (1990) as counter-monument and the embodiment of negative aesthetics. *Image & Text* 27(1):75-101. https://hdl.handle.net/10520/EJC193390

Karam, B & Kirby-Hirst, M. 2019. Guest editorial for themed section *Black Panther* and Afrofuturism: theoretical discourse and review. *Image & Text* 33:1-15. https://dx.doi.org/10.17159/2617-3255/2018/n33a1