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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front Cover; Copyright; Contents; Foreword; Walking movements; ... just passing through...; On Walking; Running; The open field Some notes on the figure of walking in African film; The hooks of history Three films; Greetings Mr Prez; Lines of Wind & Next Week; Images of and in migrating practices; Pictures from here for the people over yonder Photography in migratory circuits; Going home Illegality and repatriation South Africa - Mozambique Jodi Bieber; Traces of African migratory identities in the photographic space; Black Streets (EKI) The quest for greener pasture Migrating images Totemism, fetishism, idolatryArriving home and moving on The photographs of Lisl Ponger in Bamako; To France or wherever The Blue Notes and exile in Europe; Family portrait; Dialogues, struggles with ambivalences, family and history; Conversations Fragments of an oral history of Malian photography; Presence and absence in Sokona Diabate's Portrait de famille; Ambiguous gestures, ambivalent images Migratory aesthetics and contemporary photography; Where is home?; Odd futures Thenjiwe Nkosi in conversation; We won't move Space for indeterminacy, coexistence, mixing, in-betweennessThirty Minutes of Amnesia; Applied pressure; A Walk in the Night Breaking the lines of force in postcolonial African narratives; Waiting Daily rhythm in

a time of loitering bylaw enforcement; Bridging movement binaries through time A description of a work in progress; Bibliography on walking and related subjects; Contributors; Acknowledgements; Index; Back Cover

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Sommario/riassunto

Shoe Shop is an anthology and an experiment in imagining different paths, speaking in different tongues ? on Africa, movement, public art, migration, beauty: considering an innate humanity. The book has been shaped to create a space for transformation and fluidity, for care, and for the sole pleasure of movement. It is a site for loitering, waiting, but also for doubt and reserving a space to enquire. The book begins with the struggle with the ideas that surround public art in South Africa. Public space remains difficult. Historically, 'land' is the point of original trauma and injustice. Tod

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