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Titolo	Affective images : post-apartheid documentary perspectives // Marietta Kesting
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ISBN	1-4384-6786-9
Descrizione fisica	1 online resource (306 pages) : illustrations (black and white)
Disciplina	968.07
Soggetti	Post-apartheid era in mass media Documentary mass media - South Africa - History South Africa In mass media South Africa Politics and government 20th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references, filmography and index.
Nota di contenuto	Introduction -- Mapping context and place -- Affective images. Photographs of black suffering and violence -- Affective images in the "new" South Africa -- Burning questions. The "Burning man" -- The afterlife of Nhamuave's photograph -- Photographic speech acts. Migrant life and the image -- Documentary participatory photography and politics -- In/visibilities and reenactments. De-identification and multiplication. From documentary to fiction and back: District 9 -- Conclusion: affective images of belonging.
Sommario/riassunto	Affective Images examines both canonical and lesser-known photographs and films that address the struggle against apartheid and the new struggles that came into being in post-apartheid times. Marietta Kesting argues for a way of embodied seeing and complements this with feminist and queer film studies, history of photography, media theory, and cultural studies. Featuring in-depth discussions of photographs, films, and other visual documents, Kesting then situates them in broader historical contexts, such as cultural history and the history of black subjectivity and revolves the images around the intersection of race and gender. In its interdisciplinary approach, this book explores the recurrence of affective images of the

past in a different way, including flashbacks, trauma, "white noise," and the return of the repressed. It draws its materials from photographers, filmmakers, and artists such as Ernest Cole, Simphiwe Nkwali, Terry Kurgan, Thenjiwe Niki Nkosi, Adze Ugah, and the Center for Historical Reenactments.
