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Nota di contenuto	New lines of sight: Perspectives on women and photography in Africa / Darren Newbury, Lorena Rizzo and Kylie Thomas -- A working woman's eye: Anne Fischer and the South African photography of Weimar women in exile / Jessica Williams -- Curating images, performing narratives: Women and photography in the Usakos old location / Lorena Rizzo -- Women photographers in Angola and Mozambique (1909-1950): A history of an absence / Ines Vieira Gomes -- 'Don't touch': Inheriting

the Deo Gratias Photo Studio in Ghana -- an interview with Kate Tamakloe-Vanderpuije / Rachel Ama Asaa Engmann -- Photographic representations of Tunisian women from the late 1940s to the present: A transgenerational palimpsest / Dora Carpenter-Latiri -- Some collaborative readings of personal and cultural photographs from Southern Africa in the 1980s / Bidy Partridge -- 'We own the night': Youth and self-fashioning in Fatoumata Diabate's *Sutigi* / Tina Barouti -- Photographs and memory making: Curating *Kewpie*: Daughter of District Six / Tina Smith and Jenny Marsden -- Beyond the frame: Zanele's Muholi's queer visual activism / Tessa Lewin -- Affective archives: Re-animating family photographs in the works of Lebohang Kganye and Thenjiwe Niki Nkosi / Marietta Kesting -- Visual currencies: Performative photography in South African contemporary art / Nomusa Makhubu -- Hela Ammar's *Tarz*: An affective and imaginative memory upon dispossession / Anna Rocca.

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Sommario/riassunto

"This vibrant collection explores women's multifaceted historical and contemporary involvement in photography in Africa. The book offers new ways of thinking about the history of photography, exploring through case studies the complex and historically specific articulations of gender and photography on the continent, and attending to the challenge and potential of contemporary feminist and postcolonial engagements with the medium. The volume is organised in thematic sections that present the lives and work of historically significant yet overlooked women photographers, as well as the work of acclaimed contemporary African women photographers such as Hela Ammar, Fatoumata Diabate, Lebohang Kganye and Zanele Muholi. The book offers critical reflections on the politics of gendered knowledge production and the production of racialised and gendered identities and alternative and subaltern subjectivities. Several chapters illuminate how contemporary African women photographers, collectors and curators are engaging with colonial photographic archives to contest stereotypical forms of representation and produce powerful counter-histories. Raising critical questions about race, gender and the history of photography the collection provides a model for interdisciplinary feminist approaches for scholars of art history, visual studies and African history"--

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