Catalogue

2016
Fourthwall Books was established in Johannesburg in 2010 by designer Oliver Barstow and editor Bronwyn Law-Viljoen. Back then we had one simple goal in mind: to publish art and artists’ books, photography books and books on architecture and the city (Johannesburg in particular) that we ourselves would like to own; books that were out of the ordinary—provocative, experimental, well designed, interesting to read, gratifying to hold and look at. We’re still pursuing that goal, though perhaps with a little more clarity than before and also having learned a few important things about books along the way.

In these first six years of our existence, we have published 33 books and won five prestigious awards: the 2010 Jane Jacobs Best Urban Book Award (New York) for *Writing the City into Being*; the 2011 Antalis Book Design Award for *Fire Walker*; the 2015 Jan Rabie Rapport Prize for Non-Fiction for *Nagmusiek*; the 2015 Kyknet Rapport Prize for Fiction for *Nagmusiek*; and most prestigiously of all, the 2016 Eugene Marais prize for *Nagmusiek*. 
Hanging on a Wire, Photographs by Sophia Klaase
Edited by Rick Rohde and Siona O'Connell

Foreword by Zoë Wicomb, with essays by Rick Rohde, Virginia MacKenny, Timm Hoffman, Ben Cousins and Siona O'Connell
Published in 2016
ISBN 978-0-9922404-3-1
Hard cover
Full colour
180 pages
250 × 210 mm
ZAR 480.00 incl VAT
In 1999, Rick Rohde, a Research Fellow of the Centre of African Studies at the University of Edinburgh, joined a long-term research project in the village of Paulshoek in Namaqualand, the aim of which was to understand and record the socio-economic and environmental history of the area. Some residents of Paulshoek were invited to contribute to the project through a photographic documentation of the life of the village. One of these photographers was Sophia Klaase, whose striking images of her family and friends became the subject of an exhibition fourteen years later. Klaase’s images stood out for their intense and idiosyncratic representation of life in a materially impoverished community, and for their frank exploration of Klaase’s own relationship to her environment. Her photographs and this book demonstrate the intellectual and aesthetic rewards of true collaboration and sustained investigation, and introduce a new name into the tradition of South African documentary and vernacular photography. Klaase’s work is the cornerstone of this richly layered study of Paulshoek and its environs.
Hââbrê, The Last Generation, by Joana Choumali, the joint winner of the 2016 Fourthwall Books Photobook Award.

Hââbrê is a series of portraits of people who represent perhaps the last generation to bear the ritual scarification associated with a number of ethnic groups in various parts of West Africa. These lush images, shot in Choumali's studio in Abidjan, are accompanied by excerpts of interviews conducted by Choumali with her sitters, which reveal a range of responses to scarification, from pride to ambivalence and even outright rejection of the facial markings. These portraits and texts examine the complex role of tradition in an urban setting such as Abidjan and suggest the shifting nature of the concepts of beauty and identity.

Joana Choumali was born in Côte d'Ivoire in 1974. She studied graphic arts in Casablanca, Morocco, and then worked as an art director in an advertising agency before embarking on her photographic career. She lives and works in Abidjan.
Commonplace
Tamsyn Adams and Sophie Feyder

Published 2016
ISBN 978-0-9922263-8-1
Hard cover
Full colour
204 pages
254 × 216 mm
ZAR 700.00 incl VAT
Commonplace presents two different family-owned photographic collections. The Drummond-Fyvie collection belongs to a white, English-speaking farming family from Estcourt in KwaZulu-Natal, covering 150 years of the family’s history. The Ngilima collection is the combined work of Ronald Ngilima and his son Torrance, ambulant black photographers who photographed life in the black, coloured and Indian communities living around Benoni, east of Johannesburg, in the 1950s.

The book began as two separate research projects at Leiden University in which Sophie Feyder and Tamsyn Adams were considering the importance of private photographs for understanding the past and our relationship to it. What kinds of stories and histories do such pictures convey that are different to the stories contained in the iconic images of our collective history, they wondered? And if one were to compile a history of South Africa using private photographic material—family albums, studio photographs, hand-coloured portraits, framed wedding photographs—what would it look like? Commonplace goes some way to answering this question.

The images in these two very different collections reverberate with the larger political and socio-economic forces at play in the country, but they also invite us to acknowledge the quiet, non-sensational family stories taking place at the margins of—even in spite of—the ‘struggle narrative’; and to consider the ways in which private photographic collections provide insights into family and community life in South Africa.

Sophie Feyder was born in Brussels and grew up in New York and Luxemburg. After a degree in political science at Sciences Po (Paris), she spent a year studying photography in Berlin. In the course of her MPhil at Leiden University, she was able to bring together her interests in photography and African history in a dissertation on early black popular photographers in South Africa. This project eventually became the topic of her PhD research at Leiden. She met Farrell Ngilima during her first fieldwork trip to Johannesburg in 2008. They’ve been collaborating closely ever since. She is currently living in Brussels.

Tamsyn Adams was born in Zimbabwe and moved to South Africa as a child. She completed a fine art degree at the Durban University of Technology in 1997 before moving to London for what was meant to be a two-year stay. Ten years on, she had completed an MA in cultural studies at Goldsmiths College, University of London, and begun her PhD at the University of Leiden. Her family’s collection of photographs has been an ongoing influence in all of these endeavours.
Up Up: Stories of Johannesburg’s Highrises

Edited by Nele Dechmann, Fabian Jaggi, Katrin Murbach and Nicola Ruffo
Photographs by Mpho Mokgadi

Published in 2016
ISBN 978-3-7757-4093-7
Soft cover
Full colour
320 pages
270 x 190 mm
ZAR 725.00 incl VAT
**UP UP: Stories of Johannesburg’s Highrises** presents a selection of buildings in the inner city of Johannesburg. The focus here is on tall modernist towers that quickly became iconic in the architecture of the city. Witnesses to profound shifts in the political history of the metropolis, the skyscrapers have themselves endured immense changes. They are documented here in two ways: firstly, through historical facts, floor plans, archival records and contemporary photographs of their formal architecture; and secondly, through reportage, interviews and essays. This book is the first to document Joburg’s skyscrapers and it offers new insights not only into these classic buildings, but also into contemporary urban life in South Africa.
The Johannesburg Gas Works
Edited by Monika Läuferts le Roux and Judith Mavunganidze

With essays by Clive Chipkin and Alexander Opper
Published 2015
ISBN 978-0-9922404-2-4
Hard cover
Full colour
100 pages
240 × 310 mm
ZAR 435.00 incl VAT
The Johannesburg gas works is a familiar and spectacular industrial landmark in the city. Its dramatic holding towers and red-brick Victorian factories are close to the campuses of two universities and within site of the Brixton Tower and the buildings of the SABC. Manufacturing at the site came to an end several years ago and now gas is piped into the towers to be pumped out into the surrounding neighbourhoods for business and residential use. In recent years the gas works has attracted interest from architects, students, historians and the general public but its now-derelict buildings remain a mystery to most.

This new book, the first comprehensive publication on the site, tells the story of the gas works and the manufacture of gas in Johannesburg, beginning in 1927. It includes essays that explore the architectural significance of the building, the story of gas production in Johannesburg, the role of gas workers in the industrial development of the city, and the possible futures for the site. Maps, drawings and photographs take the reader into the heart of the factory as it was decades ago and as it is today. The Johannesburg Gas Works is an important contribution to the industrial and architectural history of the city.

Monika Läuferts le Roux and Judith Mavunganiidze are heritage consultants who founded their company, tsica heritage consultants, in 2008. They have worked in Johannesburg doing heritage and architectural surveys, heritage impact assessments and historical reports. Their main focus and interest over the years has been in industrial heritage. They published a paper on the topic and have plans to establish an industrial heritage route and museum in Johannesburg. They have been appointed the heritage consultants for the City of Johannesburg’s Corridors of Freedom development project.
Sometimes I Make Money
One Day of the Week
Lisa King

With an essay by Sean Christie
Published 2015
ISBN 978-0-9870429-5-8
Hard cover
Full colour
92 pages
203 x 254 mm
ZAR 400.00 incl VAT
The Zimbabwe Stock Exchange (ZSE) was, until its recent digitisation, one of the last remaining manual call-over stock exchanges in the world. It was a contradictory and anachronistic place, in which, each day for 45 minutes, 20 traders haggled across wooden desks, dealing mainly in agricultural and mineral commodities. The ZSE seemed to have been left behind by the rest of the world, but some argue that its traders are the unsung heroes of the Zimbabwean economy who can be credited with keeping things afloat during the extraordinary years of hyperinflation.

Lisa King made photographs in the ZSE from 2011 till its migration to digital technology in 2014. Her project is a reflection on the physical and symbolic space that it occupies in Zimbabwe. It is also a portrait of the people who participated in this rare form of exchange.

Her photographs explore the anachronistic environment of the ZSE and, along with Sean Christie's incisive essay, suggest that the ZSE reminds us of the ways in which technology reflects transformations in socio-political landscapes. Sometimes I Make Money One Day of the Week is one of the few documents that record and reflect on this unique, history-making space.

Lisa King was born in Harare, Zimbabwe in 1980. She graduated from the University of Cape Town with a BA in Film, Visual and Media Studies. She worked as an art director and picture editor before moving into full-time photographic practice. In 2012 she participated in the NOOR master class and the Photography and Narrative class at the Salzburg International Academy of Fine Arts. In 2013 the independent British publisher, Oodee, included her project Ghanzi in their POV series. She is currently completing postgraduate studies at the Wits School of Arts, Johannesburg. Sometimes I Make Money One Day of the Week was named ‘juror’s pick’ in the 2014 Daylight Photo Awards.

Zimbabwe-born Sean Christie has been writing for newspapers, journals, books and magazines since 2007, including the Mail & Guardian, African Cities Reader and Neue Rundschau. He was awarded the Open Society Initiative for Southern Africa Fellowship in Foreign Policy in 2011, and his work has been recognised with the Thelma Tyfield Prize for fiction (2001) and the Caxton Press Writer of the Year Award (2010). Christie won the 2014 CNN African Journalist of the Year Award. He lives in Cape Town.
HandBook
South African Artists
Gary Schneider

With an essay by Bronwyn Law-Viljoen
Published 2015
ISBN 978-0-9922263-8-1
Hard cover
Full colour
172 pages
248 x 201 mm
ZAR 560.00 incl VAT
In 2011, on a trip to South Africa for an exhibition, Gary Schneider began a series of handprint portraits of South African artists. Having grown up in South Africa, which he left in 1977 at the age of twenty-three, Schneider realised that this would not be an overview of South African art but rather a way to reconnect with a country that still has an enormous influence on his work. On several subsequent trips, he travelled widely to make handprint portraits in Johannesburg, Cape Town, Port Elizabeth, Grahamstown and Durban. Included in the book are seventy-seven handprint portraits. Each imprint is a record as singular and individual as a fingerprint but, at the same time, free of all the usual markers of physical identity.
Waiting
Jason Larkin

Published 2015
ISBN 978-0-903796-51-1
Swiss binding
40 pages
295 × 330 mm
ZAR 235.00 incl VAT
While living in Johannesburg, British photographer Jason Larkin was struck by the ever-present reality of people waiting. He was drawn to those who sought shelter from the harsh summer sun by positioning themselves in the shade. Here the features of individuals are obscured, leaving only the subtlety of posture and the details of place. Omitting any reference to the purpose or outcome of each wait, Larkin simply records, beside each image, the duration of the wait.

Jason Larkin is internationally recognised for his long-term social documentary projects, environmental portraiture and landscape reportage. He lived in Johannesburg from 2011 to 2013. He is the author of Cairo Divided, After The Mines and Tales From The City Of Gold.
Platinum
Jason Larkin and Jack Shenker

With isiXhosa translation by Lulu Mfazwe-Mojapelo
Published 2015
Card sleeve
Full colour
4 posters
40 pages
252 × 215 mm
ZAR 160.00 incl VAT
Platinum is a mini-publication by photographer Jason Larkin and writer Jack Shenker. It examines the Marikana massacre and the physical and political context of the communities of South Africa’s platinum mining industry. Breaking with traditional photobook format, Platinum combines large-format posters and an incisive, wide-ranging essay in English and isiXhosa. This timeous publication explores the build up to and the implications of one of the most critical events in South Africa’s recent history.

Jason Larkin is a British photographer, internationally recognised for his long-term social documentary projects, environmental portraiture and landscape reportage. Jason lived in Johannesburg from 2011 to 2013. He is the author of Cairo Divided (with Jack Shenker), After the Mines, Tales from the City of Gold and Waiting. He has received numerous awards, including a Pulitzer Centre for Crisis Reporting grant, the Renaissance Photography Prize and the PDN New Portraiture Award. Cairo Divided, a freely distributed bilingual newspaper exploring the capital’s rapidly mutating urban landscape was nominated for the Deutsche Börse and Prix Pictet photography awards.

Jack Shenker is a writer based in London and Cairo. Formerly Egypt correspondent for the Guardian newspaper, his work has covered Gaza, Central Asia, Southern Africa, the US, the UK and the Indian subcontinent, and been published in a wide range of newspapers and magazines. He has won several international awards, including the Amnesty International Gaby Rado Award for Excellence in Human Rights Reporting and the 2011 Foreign Press Association award for Environment Story of the Year. He was long-listed for the Orwell Prize for political journalism. In 2012 his investigation into the deaths of African migrants in the Mediterranean was awarded news story of the year at the One World Media Awards, where he was also shortlisted for Journalist of the Year.
Wake Up, This is Joburg Series
Mark Lewis and Tanya Zack

*Wake Up, This is Joburg* is a series of ten books by Tanya Zack and Mark Lewis about the city we hate to love but do anyway. The books tell the stories of ten ordinary, interesting, odd or outrageous denizens of the city of Johannesburg. Some are newly arrived, some are long-time residents, but all have found a way to inhabit urban space in unusual ways, carving out a living—and a life—in an alternative economy, flying by the seat of their proverbial pants, or working the same job in the same building for decades. All are, in their own ways, survivors: of the dramatic changes that the city has seen in the last twenty years, of successive waves of xenophobia, of political upheaval here and in countries elsewhere on the continent. Some have simply not moved in decades, preferring to sit things out and watch the city transform on their doorstep, making the most of what it brings them. *Wake Up, This is Joburg* is about that thing you can’t quite put a finger on when you tell people why you live here.

Mark Lewis started photographing professionally in the early eighties in London, where he worked as a fashion photographer, publishing work in *Face, Vogue* and *Interview* magazines, amongst others. More recently he has worked in documentary, with a specific focus on the African continent, freelancing for German and other European publications. He has photographed workers in Swaziland, the city of Mogadishu and ship breakers in Bangladesh. His work has been widely published and exhibited. Recent solo exhibitions include *Wake Up, This is Joburg*, Fourthwall Books, Johannesburg (2014 and 2015), and *The Grande Hotel Beira*, Gallery MOMO, Johannesburg (2013).

Tanya Zack is an urban planner who holds a PhD from the University of the Witwatersrand. Her work experience includes policy development, research, writing, project management and facilitation of community participation. Her clients have included the City of Johannesburg, the Department of Housing (now Human Settlements) and Urban LandMark. She has operated as an independent consultant since 1991 and straddles academic research and practice. Her recent consulting work, research, publication and creative writing centres on the inner city of Johannesburg. This includes work on migrant spaces and in particular on the spatial and economic shifts in an Ethiopian entrepreneurial location in the inner city.
From her bed in a small Hillbrow apartment, Birthial Gxaleka runs an NGO and shelter. Her tenants all share her one-bedroomed space, sleeping and living on a large raft of beds that leaves only a narrow corridor of standing room. At any one time, there are up to thirty-four residents, because it is rare for Birthial to turn anyone away. Each person wants to make their way in the world: find a job, reconnect with lost family, get access to healthcare, or simply secure a decent place to sleep. They all have stories to tell. Some are of short-lived success, violence or loss, and others are about moving up in the world from this unusual starting place. But the stories all have this in common—Birthial’s no-nonsense generosity and hard-nosed pragmatism. In Birthial’s flat, getting on with things requires assessing one’s attachment to privacy, ownership and belonging. It probably also demands a thick skin and a good sense of humour.
Anstey’s was once the tallest residential building in Africa and remains the pinnacle of art deco in Johannesburg. It has seen the various transformations of the inner city: from a fashionable and abundant era of glamorous shop fronts and teahouses, through tense periods of shabbiness and decay, to heady times of mixed cultural influences. Now, artists, families of modest means, tailors, photographers, sculptors, trade unionists and street traders live alongside one another in this space. Writer Tanya Zack and photographer Mark Lewis take us inside Anstey’s to share with us the anecdotes, the memories, the views, the objects and the connections that make this so much more than just ‘home’ in the inner city.
They're a familiar sight in Johannesburg—a procession of people, usually men, balaclavas drawn over faces against the cold, hauling mountains of recyclable stuff on homemade trollies across the suburbs. Writer Tanya Zack and photographer Mark Lewis track several of these entrepreneurs, following them for miles from their homes in the city, to the lucrative dustbins of Parkwood, Melville and Windsor, to the waste depots, and back home. In *Good Riddance*, Zack and Lewis give us more stories about the people whose livelihoods form another important layer of the economic fabric of the city.
Under the Mooi Street off-ramp is an overflow rank for taxis waiting between peak hours to ferry people between the inner city and Zola, Soweto. Here entrepreneurs cater all day to the needs of drivers from an array of mobile and stationary stalls, selling food and snacks, socks, window wipers, mobile phone attachments and bumper stickers. Writer and urban planner Tanya Zack and photographer Mark Lewis tell a story of the micro entrepreneurs who operate in this taxi waiting zone. It’s a Joburg story about the multiple business opportunities to be found under a highway on a leftover piece of urban land.
Senga Mutombo led her seven Congolese brothers to Johannesburg. She is now a regular trader in the Yeoville market but also, in her own way, the centre of a trade network that spans sub-Saharan Africa in a lattice of low-end globalisation. In Inside Out, writer and urban planner Tanya Zack and photographer Mark Lewis trace a story of food and other commodities traded and retailed informally across South Africa’s borders by people like Sengo, using the same principles as multinationals, but with no formal credit or banking facilities.
In the nondescript working class suburb of Turffontein, which has always hosted migrants, a restless outsider artist is at work transforming his home into a veritable castle of lights, turrets, murals, manikins and stairways. He is an obsessive collector of ‘waste’, but also an entrepreneur whose property is home to 17 rent-paying households. Writer and urban planner Tanya Zack and photographer Mark Lewis dig up another story of a remarkable citizen of the city who has spent most of his life transforming 500 square metre patch of urban soil.
Writer and urban planner Tanya Zack and photographer Mark Lewis present a startling story of entrepreneurship and survival in the city. Their text and images take us to uitval grond and to a condemned building, where a thriving commercial network has its start before branching out to various corners of Johannesburg. The butchers and traders and entrepreneurs who have made this business uniquely theirs, speak of the hardships of their work in the meat trade and the occasional rewards of making it on their own. It’s a story not just about an interesting and tough line of work, but about business connections and how to get things done, how to operate below the radar and, against fairly tough odds, how to make things work.
The catalogue for the South African pavilion at the 56th International Art Exhibition of la Biennale di Venezia features the work of Willem Boshoff, Mohau Modisakeng, Haroon Gunn-Salie, Jeremy Wafer, Nandipha Mntambo, Robin Rhode, Gerald Machona, Brett Murray, Diane Victor, Jo Ractliffe, Serge Alain Nitegeka, Warrick Sony, Mark Lewis and Angus Gibson.
Cemetery
Raimi Gbadamosi

Published 2015
Soft cover
Black and white
44 pages
300 x 211 mm
ZAR 130.00 incl VAT
Published on the occasion of Cbadamosi’s 2014 exhibition of the same name at the Johannesburg Art Gallery, *Cemetery* is a collection of essays on the subjects of death, dying, cemeteries and hauntings. The central work of Cbadamosi’s exhibition is a list of names of writers, artists, musicians and others who have had an influence on his own work and thinking.

Raimi Cbadamosi is an artist, writer and curator. He received his doctorate in Fine Art from the Slade School of Fine Art, London. He is a member of the interdisciplinary research group, AfroEuropeans, University of Leon, Spain and the Black Body group, Goldsmiths College, London. He is on the editorial board of *Third Text*, and the boards of Elastic Residence, London and Relational, Bristol.
2nd Hand Reading
William Kentridge

Published 2014
Hard cover, dust jacket
Full colour
800 pages
270 × 190 mm
ZAR 900.00 incl VAT
2nd Hand Reading began life as a film constructed from a succession of drawings made in 2013 on the pages of old books—a second-hand reading in which books are translated into a filming of books. It is both a narrative—it begins at the beginning and will eventually get to the end—and an acknowledgement of the necessity of repetition, inconsistency and the illogical. Kentridge has made many flip books, but this is his most ambitious, and attests to a long interest not only in film but in the relationship between drawing, photography and film-making.

William Kentridge’s work has been exhibited at Documenta, Kassel, the Museum of Modern Art, New York, the Albertina Museum, Vienna, Jeu de Paume, Paris, and the Musée du Louvre. His production of Mozart’s The Magic Flute was presented at Théâtre Royal de la Monnaie in Brussels, Festival d’Aix and La Scala in Milan. In 2013, he directed Shostakovich’s The Nose at the Metropolitan Opera. His video and sound installation, The Refusal of Time, made for Documenta 13, was presented at MAXXI, Rome (2013) and travelled to other international venues. A survey exhibition of his work opened in Rio de Janeiro in 2012. In 2010, he received the Kyoto Prize. In 2011, he was elected as an Honorary Member of the American Academy of Arts and Letters, and received an Honorary Doctorate from the University of London. In 2012, he presented the Charles Eliot Norton lectures at Harvard University and was elected a member of the American Philosophical Society and of the American Academy of Arts and Sciences. Also in that year, he was awarded the Dan David Prize by Tel Aviv University, and named Commandeur des Arts et Lettres by the French Ministry of Culture and Communication. In 2013 he was awarded an Honorary Doctorate by Yale University.
Winner of the 2015 UJ Prize for a Debut Novel, *Nagmusiek* is a startling addition to contemporary South African fiction and biography. The book is both a scholarly study of the Afrikaans composer Arnold van Wyk and a work of fiction in which the author/biographer—who is and is not Stephanus Muller—highjacks his own literary undertaking. It is an extraordinary meditation on the art of biography, on South African classical music under the apartheid regime, and on the complicated relationship between life and fiction. This is an important book, a profoundly scholarly undertaking that will be a vital contribution to the field of Van Wyk studies in South Africa, but at the same time a groundbreaking work of experimental fiction.

Stephanus Muller was raised in the Karoo and studied music and musicology at the Universities of Pretoria, South Africa and Oxford. He teaches musicology at the University of Stellenbosch, where he is also the founder and head of the Documentation Centre for Music (DOMUS). He has published research and essays on many South African composers and is the co-editor of *A Composer in Africa: Essays on the Life and Work of Stefans Grové* (2006) and *Gender and Sexuality in South African Music* (2005).
After the Mines

Jason Larkin

With an essay by Mara Kardas-Nelson
With isiZulu translation by Thandiwe Nxumalo Kunutu
Published 2013
ISBN 978-0-9870429-3-4
Newspaper format
Full colour
32 pages
375 × 265 mm
ZAR 85.00 incl VAT
In this incisive and wide-ranging photographic project, British photographer Jason Larkin explores the vast waste dumps created by Johannesburg’s gold mining industry. Larkin’s sensitive images of life on and around the city’s incongruous man-made hills shed light on some of the most challenging questions facing South Africa today—the legacy and future of the mines, environmental degradation, service delivery and the housing crisis. An essay by Mara Kardas-Nelson considers the complex debates amongst environmentalists, government entities and communities about the future of the mine dumps.

Jason Larkin (b.1979, UK) trained as a photographer in London and has worked extensively in the Middle East and Africa. He won the Arnold Newman New Portraiture Award in 2011, and in 2013 his publication Cairo Divided was nominated for the Deutsche Börse and Prix Pictet photography awards. He has participated in numerous photography festivals, and has exhibited at the Brighton Photo Biennial, the Farnsworth Art Museum in Maine, and the Flowers Gallery in London.

Mara Kardas-Nelson is an award-winning journalist who has written for South African and international publications on such subjects as HIV/AIDS, acid mine drainage, the plight of farm workers, and the pharmaceutical industry.
Slow Fires
Dan Wylie and Roxandra Dardagan Britz

Published 2013
ISBN 978-0-9870429-4-1
Soft cover, dust jacket
Full colour
53 pages
229 × 152 mm
ZAR 295.00 incl VAT
In recent decades, writers, environmentalists and activists of every stripe have sought to remind us that we can no longer think of humans as separate from the natural environment, that an ethical life is one that considers the rights of humans and animals together. In this series of 24 poems and 24 etchings, Dan Wylie and Roxandra Dardagan Britz marry gritty politics with voices of animal consciousness. This is a dark but compassionate meditation on our fragilities in a world predominantly predatory, toxic or indifferent.

Roxandra Dardagan Britz is an artist and printmaker. She was born in Harare, Zimbabwe in 1962 and graduated with an MFA from Rhodes University, Grahamstown, South Africa in 1988. She lives and works in Grahamstown. Her work frequently explores themes of violence, displacement and loss, especially in relation to the political and social decline of Zimbabwe since 2000. Many of her etchings act as social commentary, and are rooted in a strong belief in social justice.

Dan Wylie teaches English at Rhodes University, Grahamstown, South Africa. He has published two books on the Zulu leader Shaka (Savage Delight: White Myths of Shaka and Myth of Iron: Shaka in History, both UKZN Press), Dead Leaves: Two Years in the Rhodesian War (UKZN Press), and several volumes of poetry. Most recently, his interest is in Zimbabwean writing, and ecological concerns in literature. In 2004, he founded the annual Literature & Ecology Colloquium, and edited the collection of essays, Toxic Belonging? Identity and Ecology in Southern Africa (Cambridge Scholars Press). His latest publications are Elephant and Crocodile (both Reaktion Books).
Breyten Breytenbach,
A Monologue in Two Voices
Sandra Saayman

Published 2013
ISBN 978-0-9870429-4-1
Soft cover, dust jacket
Full colour
97 pages
229 × 186 mm
ZAR 300.00 incl VAT
In this beautiful book on the work of Breyten Breytenbach, Saayman argues that writing and painting form two manifestations of one and the same creative force in Breytenbach’s oeuvre. *A Monologue in Two Voices* brings important new insights to our understanding of the work of a major South African artist, arguing for a re-evaluation of the relationship between text and image throughout Breytenbach’s oeuvre.

Sandra Saayman is senior lecturer in South African literature and culture studies at the University of Réunion Island, and senior research fellow at the Faculty of Humanities, University of Johannesburg. She obtained a PhD in literature in 2003 at the University of Poitiers, France, for a thesis entitled *Texte et image: la littérature de prison de Breyten Breytenbach*. Her research focuses on the role of the visual arts in literary texts and, more generally, on the relationship between text and image in the public space.
Hotel Yeoville was a participatory public art project, conceptualised and directed by artist Terry Kurgan, and based online and in the public library of the old suburb of Yeoville in Johannesburg’s inner city. Kurgan developed the project in collaboration with a diverse group of people working across a range of disciplines. It comprised a website (www.hotelyeoville.co.za), a photo wall and a series of booths in which members of the public were invited to offer stories about themselves through mapping, video, photography and text. Over the course of a year, Hotel Yeoville came to represent an intimate and multi-layered document of a segment of this diverse community, most of whom are immigrants from across the African continent. Its stories are a small but unusual record of the complexities of everyday life in a rapidly evolving city. The book presents new critical perspectives on contemporary artistic research and practice, and is a remarkable documentation of the complex negotiations—between artists, residents, consultants and audience—that brought the work into being.
Figuring Faith: Images of Belief in Africa
Edited by Fiona Rankin-Smith

Published 2011
ISBN 978-0-9869850-6-5
Hard cover, dust jacket
Full colour
288 pages
240 × 190 mm
Out of print

The book documents and extends an exhibition of the same name, shedding light on the ways in which art interprets, exemplifies and challenges belief and ritual.
Jong Afrikaner: A Self-Portrait
Roelof Petrus van Wyk, with a play by Stephanus Muller

English and Afrikaans
With translation into English by Michiel Heyns,
and into Dutch by Riet de Jong-Goossens
Published 2012
ISBN 978-0-9869850-8-9
Hard cover, dust jacket
Full colour
296 pages
320 × 370 mm
ZAR 900.00 incl VAT

Since the end of apartheid, many young Afrikaners have embraced
a plural narrative and personal identity in place of the narrow,
state-sanctioned nationalist identity that apartheid had fashioned
for them.

Young Afrikaner: A Self Portrait presents portraits of an urbanised,
creative, engaged group of Afrikaners, challenging preconceived
ideas about Afrikaner identity and values and how Afrikaners see
themselves in the world.

Roelof Petrus van Wyk grew up in a conservative Afrikaans
community. His artistic practice resides in the space between
art and architecture and his work has been exhibited locally and
internationally, most recently on Figures and Fictions at the V &
A Museum, London. He holds a B. Architecture degree from the
University of Pretoria (cum laude 1995).
The legendary Eoan Group, formed in the 1930s, was the first amateur company in South Africa to perform dance, theatre and grand opera, often to packed houses in Cape Town’s best concert halls. During their artistic peak, from the 1950s to the 1970s, Eoan was extremely popular amongst opera lovers, but because of South Africa’s racial policies, could not perform with white opera and ballet companies and had to suffer the many indignities of segregation. Nonetheless, Eoan remains a vital part not only of the performance history of classical music and opera in South Africa, but also of the rich cultural heritage of District Six in Cape Town.

Through extensive interviews with former Eoan members, and rich visual and archival material, this book, the first on the history of the group, makes a unique contribution to South African music history. It illustrates not only how difficult it was for many people to work in the classical arts during the apartheid years, but also how music and the arts can bring meaning to the lives of communities and individuals.
The South African photographer Cedric Nunn began working professionally as a photographer when he was twenty-five. It was 1983 and South Africa was entering one of the darkest periods in its history. Nunn had joined the agency and collective Afrapix, determined to make images about life in South Africa that he was not seeing in the media. Three decades later, Nunn is firmly established as one of South Africa’s most important photographers. His work has ranged widely across the South African physical and political landscape and he has photographed rallies, funerals, and, in the early 1990s, the momentous political events surrounding Nelson Mandela’s release from prison. Nunn is deeply sensitive to the complexity of life lived in southern Africa. His work in rural areas does not paint a picture of a pastoral idyll but notes the hardships brought on by migrant labour, farm evictions, drought and overgrazing, feudal relationships, and government-fomented factional and tribal rivalries. At the same time, in both his rural and urban images, he notices the small joys of home and community, the nuances of family ties and loyalties, and the extraordinary resilience of ordinary people.
No, It Is
William Kentridge

Published 2012
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Full colour
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Out of print

The 600 drawings in this flip book were made on the pages of old, found books.
For the last decade David Southwood has been observing, participating in and photographing the Milnerton flea market. In that time, he has seen subtle changes in one of the many ‘grey zones’ of Cape Town, where a growing number of peripheral characters—mainly poor whites and recent migrants into South Africa—seek to earn a living through trade in second-hand goods. Milnerton Market has emerged from Southwood’s intense engagement as a powerful record of a single community on the fringes of a society in flux.

On one hand, Milnerton Market simply bears witness to the hodgepodge life of things. But on the other, it explores the implications of the redistribution of resources by a new democratic government in the early 1990s, a process that did very little to alleviate the destitution of many. The geographic and symbolic ‘in-betweenness’ of the site of the market—it is not sea, not city, not industrial, not prime property—and of the vendors themselves, perched on rickety deck chairs, suggests an uncomfortable unity of political rhetoric and acceptable public memory.
Pinky Promise is a powerful and thought-provoking book by the late photographer Pierre Crocquet about childhood sexual abuse and healing. The book enters difficult and risky terrain, and breaks new ground by including the stories of victims and perpetrators of child sexual abuse. Three intense years of photography and frank interviews with the participants in the project—five victims and three perpetrators—are distilled into seven extraordinary stories of abuse, survival and healing. Pinky Promise presents these stories with sensitivity, a robust stance on sexual offences, and a desire to understand a social ill that has South Africa in its grip.

Pierre Crocquet was born in 1971 in Cape Town, and grew up in Klerksdorp, a conservative farming and mining town west of Johannesburg. He studied photography at the London College of Printing. Crocquet returned home in 2001, and his early photographic work focused on life in South Africa and on the African continent. By his third book, Enter Exit (Hatje Cantz, 2007), his images had become concerned with the existential rather than the physical being and environment of his subjects. Although Crocquet’s subjects are South African, his images are not bound by geography. They explore universal human experiences, but at the same time do not lose sight of the particularities of individual lives and contexts.
In 2009, William Kentridge and Gerhard Marx were commissioned to make a public sculpture for the City of Johannesburg to be installed in time for the 2010 Soccer World Cup. The sculpture is based on a drawing by Kentridge of a woman street vendor—known colloquially as a fire walker—carrying a burning brazier on her head. The eleven-metre-high figure would take her place at the foot of the Queen Elizabeth Bridge on a site formerly used by informal traders and taxi washers, and close to the busy Metro Mall and Taxi Rank.

Eschewing the bronze monumentalism of traditional public sculpture, Kentridge and Marx devised a figure made up of steel plates that resolves into a coherent image from one vantage point only. A pedestrian passing the sculpture has only a momentary view of the striding woman before the sculpture ‘fragments’ into its constituent black and white parts. *Fire Walker* represents not a grand public office-bearer, but an ordinary citizen whose survival depends on her ability to negotiate often-contested urban terrain.

Far more than being about a single artwork, this book participates in the myriad conversations and debates on the meaning of public art. The essays prise open critical questions about public space in Johannesburg; Oliver Barstow’s interviews with the various collaborators on the sculpture reveal the complexities and challenges of creating such a massive work in so short a time; and the images by John Hodgkiss of the making of the sculpture, alongside two photo essays suggest the metaphorical power of *Fire Walker* as well as the fragile hold of street vendors over their small share of city space.
Writing the City into Being spans more than a decade of work on Johannesburg. It is both an unflinching analysis of the characteristics of an extraordinary city and a work of imagination—a bringing of the evasive city into being through writing.

Johannesburg has become a touchstone in critical thinking on the development of the twenty-first-century city, attracting scholars from around the world who seek to understand how cities are changing in the face of urban migration in all its myriad forms and the inflow of foreign capital and interest. Bremner is at the forefront of this scholarship. Her intimate knowledge of the city makes this a deeply personal but authoritative collection of essays.

Writing the City into Being is an important book for those seeking to understand cities in a rapidly changing and fragmenting world and Bremner is an extraordinary guide to the city of Johannesburg, and one of its most incisive commentators.

Writing the City Into Being was the winner of the 2011 Jane Jacobs Urban Communication Award, New York.