

Index

Page indicators which refer exclusively to illustrations are in italics (e.g. 276). Indicators which refer to plates are in bold italics (e.g. 38), and represent plate numbers. The index is filed letter-by-letter (so, e.g. 'Weathervane' files before 'We Face Forward'), and in sequences of subheadings, proper names file last.

- Aboriginal people: Australia, 23, 24,
25–6
women, 29–30
- Adams, Robert, 93, 97–8, 99–100
- Adams, Suze, 103–16, **14–16**
- aesthetics and content, 96–7
- affect: notion of home, 232, 236
- Afrapix, 63n1
- African Centre for Migration &
Society (ACMS), 343–4, 345,
348
- agency, 98n27, 167, 230, 265–6
fiction, 255n7
sex workers, 351
- Alexandra Handal, 264
- Annica Karlsson Rixxon, 260
- Emily Jacir, 228–9
- Stephanie Gould, 299–300, 301
- Tracey Derrick, 172
- University of the Fraser Valley
Lens of Empowerment project,
299–300, 301
- Yassaman Ameri, 145, 151, 153
- Ahmed, Sarah, 231n8, 232
- Akhtar, Salman, 349
- albumen prints, 142
- alcoholism, 165, 166–7
- al-Islami, Pari Shaykh, 147–8
- Ameri, Yassaman, 139–54, **22**
- Amouzou, H el ene, 183–95
- Ana, 358
- Anderson, Benedict, 255, 256–7
- Angola: Jo Ractliffe, 47–61
- Annika by the Sea* (Rixon), 257–60
- apartheid, 18, 20, 49, 63–77
Svea Josephy, 314–15, 317–19,
320–1, 322
- Arab American cultural identity,
158, 163
- archaeological spaces, photographs
as, 140–1, 151–3
- archaeology: Prestongrange, 334–5
- Arnold, Marion, 237–50, 369,
33–6

382 Home/Land

- art galleries, modernist: whiteness, 128
- Ashcroft, Bill, 66n11, 311
- Asiadé* (Robenne, choreographer), 208–12
- As Terras do Fim do Mundo* (Ractliffe), 47–54, 57–60
- At Sea* (Brundrit), 83–4, 9
- Atkinson, Brenda, 66, 75–6
- atmosphere: dance, 207–8
- attic motif, 185–6
- Aung San Suu Kyi, 238
- Australia
history, 23–39
Aliza Levi, 223–6
Denise Ferris, 89–100
- Austria: Karen Frostig, 41, 43–6
- Auton, Michelle, 306, 42
- autophotography, 9
- Ayisi, Florence, 361–7, 51–3
- Azoulay, Ariella, 328–9, 332, 333, 339, 340, 341
- Bachelard, Gaston, 121, 122
- Baer, Ulrich, 74–5
- Balancing Act* (Mangalanayam), 80–2, 8
- Balletföreställning* (Robenne), 206–8
- 'Bang Bang Club', 310
- barriers, looking through: Alexandra Handal, 261–2, 263
- Barthes, Roland, 209–10, 256–7
- Bartlett, Fredric, 247
- Batchelor, David, 97
- Batchen, Geoffrey, 33, 38
- Bawsey pits, 239
- bayt*, 155, 163, 164
- Beattie, John Watt, 32
- becoming
Suze Adams, 107–8, 114, 115–16
Yassaman Ameri, 153–4
- becoming-denizen, 254, 258, 264–5, 266, 268
- Being and Having* (Opie), 153
- being and instrumentalism, 135, 137
- belonging, 10, 11, 12–13, 255n6, 260–1, 264–6, 328
- autophotography, 9
- community, 335–6, 337
- imagined communities, 6–7
- LGBTI people: South Africa, 270n3
- sex workers: Johannesburg, 349
- Alexandra Handal, 262–3, 264
- Andrea Shaker, 157, 162–3
- Annica Karlsson Rixon, 260
- Denise Ferris, 92, 94, 97–8, 99
- Emily Jacir, 235
- Fiona Tan, 132
- Florence Ayisi, 362, 363, 366
- Hélène Amouzou, 183
- Home/Land conference
(Loughborough, 2012), 4–5
- Marion Arnold, 237–8
- Nicky Bird, 335–7, 339, 341
- Suze Adams, 103, 108–10, 115–16
- University of the Fraser Valley
Lens of Empowerment project, 301
- Virginia Woolf, 253, 254, 264
- Beneath the Surface / Hidden Place*
(Bird), 325–7, 333, 337–41
- Bennett, Jessica, 302, 43
- Berger, John, 167, 168–70, 175–6
- Bergson, Henri, 243
- Beseda*, 216
- Best, Susan, 30, 36
- Beyond the Barricades*, 63–4
- Bhabha, Homi, 230–1
- Bird, Nicky, 325–7, 331, 333–41, 47–9
- Black Smoke Rising* trilogy (Searle), 20–1, 3–5
- bodies and places, 107–16
- body *see also* embodied subjectivity
Emily Jacir, 228–9
as material: Francesca Woodman, 190

- books, 223–6
 Iranian gender distinctions,
 146–7, 148, 149
Books on a White Background (Levi),
 223–6, 30
 border crossings, 19
 borders, 18
 Braidotti, Rosi, 245
 Brennan, Anne, 33
 Brink, André, 76–7
 Brooks, Geraldine, 90n4, 93
 Brundrit, Jean, 6, 17n1, 18, 79,
 83–4, 274, 280–7, 9, 38
 building and dwelling, 129–33, 137
 Burns, Nancie, 333
 Butler, Susan, 93–4
 Cameroon: International Women's
 Day, 361–7, 51–3
 Campaign to End Hate (South
 Africa), 271n5
 Campany, David, 326
 Canada: citizenship, women and
 nation, 289–307
 Canadians: concept of 'nation', 4
 canals, 83, 84
 Cape Town, 21
Carnal Thoughts (Sobchack), 110–12,
 113
 Caruth, Cathy, 51
 Casey, Edward S., 107
Castlemilk Lads, The (Marzaroli),
 327–8, 329–30
 Castro-Leal, Nancy, 274
 Cézanne, Paul, 248
Change of Tongue (Krog), 76
 childhood: belonging, 254
 children
 female factories: Australia, 32n22
 violence against: South Africa,
 280
Children playing by the Hennops River
 (Edelstein), 68–70
Chromophobia (Batchelor), 97
 cigarettes: Iran, 148, 149–51
 citizenship, 254n4, 255n6, 264–5,
 266, 328–9, 350, 356
 cosmopolitanism, 312
 imagined communities, 7, 256–7
 impaired, 332, 339–40, 340–1
 LGBTI people: South Africa, 269,
 270n3, 271
 political communities, 336n28
 women, 2–3, 4–5, 8, 11, 12–13,
 14, 94, 253–66
 sex workers: Johannesburg,
 349, 350
 Alexandra Handal, 263–4
 Anna Robenne, 218, 221
 Annica Karlsson Rixon, 257–8
 Ariella Azoulay, 332, 339–40
 Berni Searle, 18
 Denise Ferris, 92, 94
 First Nations, Canada,
 289–307
 Florence Ayisi, 362
 Hélène Amouzou, 183, 193–5
 Karen Frostig, 41, 42–3
 Menika van der Poorten, 198
 Nicky Bird, 327, 332–3,
 339–40, 340–1
 Virginia Woolf, 254
Citizenship: Feminist Perspectives
 (Lister), 193–4
 citizenship studies, feminist, 3
 Ciurysek, Sarah, 6, 79, 85–7, 290,
 294–5, 295–6, 299, 300
 class: Rosy Martin, 118
 Clément, Nicolas, 185
 climate change, 89–90, 100
 clothing: Anne Ferran, 34–6
Cloud Island (Tan), 134
 Cohen, Anthony, 336–7
 Colas, Dominique, 194–5
 cold, dancing in the, 211, 212
 collectivity, 264
 women: Annica Karlsson Rixon,
 259–60
 colonial women: Australia, 23, 26,
 29, 30, 34–6, 38

- colonialism
 legacy, 83–4
 place names, 310–23
 colour: Sue Ford, 27–8, 28–9
Colour Me (Searle), 18
Colour of Snow, The (Ferris), 92, 95
Communion (Adams), 104, 106,
 114–16, 14–16
 community
 discourse of, 335–7
 University of the Fraser Valley
Lens of Empowerment project,
 301
 Confidence, 343, 353, 354, 355
 consciousness: Marion Arnold, 238,
 241–4, 247, 248
Conversing with Pane 2 (Searle), 18
 copies: Svea Josephy, 312–13,
 317–18, 319, 323
Copy, Archive, Signature (Derrida),
 312
 cosmopolitanism, 312
Country of My Skull (Krog), 76
Country we want to live in, The
 (Human Sciences Research
 Council of South Africa),
 269–70, 271
 cross-dressing, 143, 146–7, 148, 151
 cultural identity, Arab-American,
 158, 163
 cultural landscape, 98
 D'Alessio, Stefano, 45
dance grecque d'après les monuments
figurés, La, 205–6
 dance history, 201–22
 dance-writing, 222
 Davies, W. H., 239
 deaf lesbian and bisexual women:
 'Photo Voices' project,
 273–5, 276, 288
Dear Mary (Ciurysek), 85–7
 de Kock, Eugene, 68, 76
 Delanty, Gerard, 335–6
 demolition, 330–2, 337–8
 denizen, becoming-, 254, 258,
 264–5, 266, 268
 denizen ecology, 266
 Denzin, Norman, 356
 Derrick, Tracey, 165–76
 Derrida, Jacques, 312
 diaspora
 Iranian, 140
 Irish, 177–80
 diasporic condition, 238–9, 241,
 245, 247, 248, 249
 difference, production of, 312–13
 digital montage, 325, 339, 340
 Dilthey, Wilhelm, 232
 displacement: Emily Jacir, 229–30,
 235
 Distiller, Natasha, 280–7, 38
 documentary
 struggle *see* struggle photography
 white male domination, 63n1,
 66n11
 documentary photography
 national identity, 257
 victim status of subjects, 166–7
 Alexandra Handal, 262–3
 Emily Jacir, 233
 Jillian Edelstein, 67
 Jillian Edelstein, Jo Ractliffe and
 Renzske Scholtz, 77
 Market Photo Workshop,
 Johannesburg, 344n4
 Svea Josephy, 310, 313
 Tracey Derrick, 166, 167, 170, 172
 University of the Fraser Valley
Lens of Empowerment project,
 298, 299, 300–1
 domesticity: Alexandra Handal, 263
 domestic work and 'preserving', 130
 Domoslawski, Artur, 48n2
 duration, 246
 dwelling, meanings of
 Fiona Tan, 122, 127, 129, 130–2,
 133, 135, 136, 137
 Martin Heidegger, 122, 129–30,
 132–3, 134, 136–7

- Suze Adams, 107–8, 110n10, 113, 114
dwelling (theme), 12
- Earth, Planet: home, 237–8
EarthWorks (Derrick), 165–8, 169, 170–6
- Edelstein, Jillian, 66, 67–70, 71, 73, 77
- Edinburgh, 327–8
- Eishi, 144, 149–51
- elders: Stó:lō culture, 300
- elegy, photography as, 90, 157
- El-Haj, Abu, 152
- Elkins, James, 126–7, 127–8, 129
- embodied subjectivity, 5, 6, 264, 266
Alexandra Handal, 262–3, 264
Annica Karlsson Rixon, 258, 260
Marion Arnold, 239, 241–2
Roland Barthes, 256, 257
Suze Adams, 107–16
Virginia Woolf, 253–4
- Emmison, Michael, 347
- Empire Writes Back, The* (Ashcroft, Griffiths and Tiffin), 66n11
- empowerment
University of the Fraser Valley
Lens of Empowerment project, 299, 302
'Working the City' project, 353
- Empty House* (Tan), 121–2, 123–7, 128–9, 130–2, 133–7, 20–1
- England: belonging: Virginia Woolf, 254
- enlargement of photographs: Sue Ford, 27
- Entre le papier peint et le mur* (Amouzou), 189, 190
- environment, industrialisation and, 134–7
- environmental propaganda, 89–90
- Enwezor, Okwui, 123
- equality: women, 13–14
- Escobar, Arturo, 315–16
- ethical engagement: University of the Fraser Valley
Lens of Empowerment project, 300
- ethno mimesis, 353
- Eurasians: Sri Lanka, 197–200
- exclusion, spectatorial, 126, 127–8
- exile
demolition of homes, 331–2
homeland, 157, 234–5
Andrea Shaker, 157
Anna Robene, 201, 216
Emily Jacir, 229–30, 233, 234–5
- Hélène Amouzou, 183–4, 187, 189–90, 192
- Karen Frostig, 41
Yassaman Ameri, 153, 154
- Exiled Memory* (Frostig), 41, 7
- exoticisation, 234–5
- families with lesbian mothers: South Africa, 280–7, 288
- family photographs: Jean Brundrit, 281–2, 283, 285
- Fanon, Frantz, 226, 312
- farm workers: South Africa, 165–6, 167–8, 169, 170–2, 174–6
- female factories: Australia, 24, 30, 31–2, 36–8
- Female House of Correction (After John Watt Beattie)* (Ferran), 32
- feminism, 13–14
- feminism, freedom and, 265–6
- feminisms, 14
- Ferran, Anne, 23, 30–38, 39
- Ferris, Denise, 89–100, 10–13
- fiction, imaginative
citizenship and nation, 255–6
freedom, 266
- fictions of belonging
Alexandra Handal, 264
Annica Karlsson Rixon, 260
- fire: image, 20–1
- Fischer-Lichte, Erika, 207–8
- Five Perpetrators* (Edelstein), 68

- Flooded Tree, Derwentwater* (Godwin), 246
- Floor, Willem, 150–1
- flora, Australian: Sue Ford, 27, 29
- Fokin, Michel, 221
- Folkteatern, Gothenberg, 213
- Ford, Sue, 23, 25–31, 39, 6
- Foster, Hal, 30
- Foucault, Michel, 309, 317
- 'fourfold', the, 132–3, 137
- Foxbar, Scotland, 325–7, 337–41, 47, 49
- fragmentation, 76–7
- Fraser, Virginia, 25, 29
- Fraser Valley, 289–307
- freedom and feminism, 265–6
- Fried, Michael, 127–8
- Frostig, Karen, 41–6, 7
- Fry, Roger, 248
- Fugitive Pieces* (Michaels), 163
- Gabriel, Teshome, 361
- Gauteng Province, South Africa, 345
- Gay and Lesbian Memory in Action (GALA), 273–5, 276
- genealogy, female: Suze Adams, 114
- Generations* (soap opera), 272
- genocide, legacies of, 41–6
- geographic discourse: Svea Josephy, 310–23
- geopolitics, Mediterranean, 18–20
- Giblett, Rod, 99
- Gilbert, Alan, 346
- Gilmore, Leigh, 231
- Glasgow: Red Road, 327–8, 329–30, 333n23
- Glen Coe, 328
- Godwin, Fay, 246
- Goedgedacht Agricultural Resource Centre, 176
- Goldblatt, David, 50, 64n4
- Gool, Benny, 20
- Göteborgs Aftonblad*, 216
- Gothenberg: dance, 201–2, 203, 206–16, 220, 221–2
- Gould, Stephanie, 290, 294–5, 295–6, 297–301
- graffiti, 314, 315, 322
- Great Trek, The, 65
- Grenville, Kate, 24–5, 38–9
- grief: homeland, 155, 157
- Griffiths, Gareth, 66n11
- Grosz, Elizabeth, 264, 265–6
- gryphaea*, 108, 109, 110
- Hague, The, 319
- Handal, Alexandra, 261–4, 37
- Hanover Park, Cape Town and Germany, 319
- Hardman, Shirley, 290, 292–5, 296, 299, 300
- Harvey, David, 312, 322
- hate crimes towards lesbians: South Africa, 270–1, 272, 278
- Heidegger, Martin, 107, 122, 129–30, 132–3, 134–5, 136–7
- Hennops, River, The* (Scholtz), 72
- heterosexuality: South Africa, 270–1
- heterotopia, 317, 319
- highland clearances, 328
- Hillbrow, Johannesburg, 344n3, 348–59
- Höfer, Candida, 127–8
- Holmes, Jonathon, 32
- Holocaust, 41–6, 74–5
- home
- imagination and the, 121, 126–7
 - meanings of, 93, 103–16
 - safe refuge, 238
 - self-representation and notion of, 231–6
 - sex workers: Johannesburg, 349
 - Florence Ayisi, 362
- home, imagined* (Shaker), 158, 24, 25
- home. not home* (Shaker), 156, 159, 160, 161, 162, 23
- Home and Away* (Searle), 18, 1
- Home from Home* (Josephy), 310, 320, 321

- Home/Land conference
(Loughborough, 2012), 3,
5–6, 79, 302, 303, 304
- homeground* (Ferris), 94
- homeland
imagined, 155–64
place of origin, 238
significance of, 1
- Homer, Sean, 210
- homophobia: South Africa, 269–71,
272, 273, 274, 275–7, 278,
288
- homosexuality: television soap
operas, 272
- hooks, bell, 116, 362
- house arrest, 238
- Huggan, Graham, 234–5
- Hugo, Pieter, 170
- Human Being Died that Night, A*
(Madikizela), 76
- Human Sciences Research Council of
South Africa, 269–70
- Hunt, Trina, 305
- Hyde Park, Cape Town and London,
314, 45
- identity
ambiguities, 339
citizenship and, 194–5
community and, 336–7
Eurasians of Sri Lanka, 198
home and, 103, 104, 105n5, 155,
157–8, 163, 231, 265
imagery and, 328, 337
landscape as, 328
lesbian: South Africa, 269,
272–88
migration and, 230–1, 349; *see*
also specific artists
national, 20, 41, 152, 194, 257,
261, 264
place and, 3, 5, 240–1, 255, 265,
311–12, 312–13, 339
self-portraiture, 230
Andrea Shaker, 157–8, 163
Annica Karlsson Rixon, 257,
259–60
Berni Searle, 17, 19–20
Charlotte Rea, 267
Emily Jacir, 230, 233, 235–6
Fiona Tan, 122
Florence Ayisi, 364, 52
Francesca Woodman, 190
Hélène Amouzou, 183, 194–5
Jean Brundrit, 84
Karen Frostig, 41
Marion Arnold, 241, 247
Mo White, 180
Nicky Bird, 336–7, 339, 340–1
Roland Barthes, 257
Suze Adams, 103, 104, 108, 114,
115
University of the Fraser Valley
Lens of Empowerment project,
296, 301, 302
Yassaman Ameri, 147, 152
- ideology: landscape photography,
92, 93
- If Walls Could Speak* (Frostig), 42
- Iketlong, 351–3
- illusion and reality: Svea Josephy,
319
- imagination, home and the, 121,
126–7
- imagined communities, 255–7, 258,
259, 261, 264
- Imagined Communities* (Anderson),
255, 256–7
- imagined homeland, 155–64
- immigration, hostility to, 20
- impaired citizenship, 332, 339–40,
340–1
- Indigenisation: Canada, 290, 292,
293–4, 298, 301
- industrialisation and environment,
134–7
- informal economy: South Africa,
345–6
- Inheritance, The* (Ameri), 140,
142–54, 22

- instrumentalism and being, 135, 137
- International Women's Day:
Cameroon, 361–7
- interviews, narrative, 346, 348, 351–3, 354, 356, 357
- Inujima, 134, 135–7
- Iranian diaspora, 140
- Iranian women, 139–54
- Irigaray, Luce, 114, 115
- Irish diaspora, 177–80
- Isidingo* (soap opera), 272
- Israeli-Palestinian conflict, 228
- Jacir, Emily, 227–36, **31–2**
- Jalali, Bahman, 150
- James, William, 242
- Janik, Jennifer, 303–4, **41**
- Japan: Charlotte Rea, 266–8
- Jerusalem: Alexandra Handal, 261
- Johannesburg, 343–4, 345, 348–59
- Jones, Gail, 92
- Jorge, Vitor Oliveira, 152–3
- Josephy, Svea, 309–23, **45–6**
- Jussim, Estelle, 92, 93
- Kammeraat, Judy, 274
- Kanneworff, Poul, 208
- Kapuściński, Ryszard, 47, 48–9, 55
- Karlsson Rixon, Annica, 257–60
- Khanoom, Molook, 143, 146–9, 150
- Kitchen Accounts* (White), 177–80, **26**
- knowing: Yassaman Ameri, 153–4
- Kosovo, Balkans and Cape Town, 322–3
- Krog, Antjie, 76
- Kyoto: Charlotte Rea, 266–8
- Lacan, Jacques, 209–10
- Lagerlöff, Margaretha Rossholm, 203
- lake pictures: Marion Arnold, 239–49, **33–6**
- land, 238
- landscape
contested concept, 105n5
as identity, 328
Tracey Derrick, 172–6
- Landscape* (Reisch), 328
- Landscape as Photograph* (Jussim and Lindquist-Cock), 92, 93
- landscape photography, nature of, 92, 94n18, 99–100, 341
- Lather, Patti, 212
- Lavender Hill, Cape Town and London, 314–16
- Lebanon, 155–64
- Lefebvre, Henri, 310–11
- Lens of Empowerment, The* (project), 3–6, 79, 289–307, **39–43**
- lesbian identity; South Africa, 269, 272–88
- Lety, 351, 352–3, **50**
- Levi, Aliza, 66, 223–6, **30**
- Levin, Mikael, 75
- Levinas, Emmanuel, 313
- 'lieux de mémoire', 232–3
- light: Hélène Amouzou, 185
- Lindquist-Cock, Elizabeth, 92, 93
- Lister, Ruth, 193–4, 260–1
- literacy: Iranian women, 147–8
- literature and trauma, 51
- Living Mountain, The* (Shepherd), 246–7
- locating (theme), 12–13
- Location of Culture, The* (Bhabha), 230–1
- longing
Andrea Shaker, 155, 157, 161, 163
Suze Adams, 108, 109–10, 115
see also belonging
- Lorraine, Tamsin, 112
- loss: Hélène Amouzou, 185
- Lost City, South Africa, 316–19, **46**
- Lost to worlds* (Ferran), 23, 30, 31–2, 36–8
- Loughborough, 3, 5–6, 79, 84, 297, 302, 303, 304
- Lovet-Lorski, Robert, 218–19
- Luanda: Jo Ractliffe, 47, 54–6

- MacDougall, David, 362–3
 Madikizela, Pumla Gobodo, 76
 Major, Susan, 306
 Malloway, Frank, 289
 Mangalanayagam, Nina, 6, 79, 81–2, 8
Mara Crossing, The (Padel), 248–9
 Market Photo Workshop (MPW), 343–4, 348
 Marshall, Thomas, 349
 Martin, Rosy, 117–20, 17–19
 Marzaroli, Oscar, 327–8, 329–30
 ‘masculine objectivity’: Svea Josephy, 313
 Massey, Doreen, 105n5
 Matthee, Rudi, 150
 McKenzie, Ray, 330
 McMahan, Marie, 26
 McTaggart, Jan, 325, 326, 336, 337–40, 341, 47, 49
 Mediterranean geopolitics, 18
 Meinig, D. W., 98
Melt (Ferris), 89–90, 91
 memory, 7, 232–3
 home and, 3
 notion of home, 232–3, 236
 Andrea Shaker, 157, 159, 163, 164
 Emily Jacir, 233, 235, 236
 Florence Ayisi, 362, 367
 Hélène Amouzou, 183
 Jillian Edelstein, 67, 77
 Jo Ractliffe, 48–9, 51, 76, 77
 Karen Frostig, 41–6
 Marion Arnold, 238, 241, 245, 247–8
 Menika van der Poorten, 197
 Mo White, 180
 Nicky Bird, 338, 339, 341
 Renzske Scholtz, 72, 77
 Rosy Martin, 117
 Suze Adams, 103, 105, 110, 115
 Mendieta, Ana, 108–10
 Menegnon, Martina, 45
 Meskimmon, Marsha, 98
 methodology, photographers’, 328–9
 Michaels, Anne, 163
 Michals, Duane, 191
 migrants, urban: South Africa, 345–6, 351, 353–4
 migrating (theme), 12
 migration, 253
 feminisation of, 192
 home and, 248–9
 psychosocial process, 349
 Andrea Shaker, 157, 162–3
 Anna Robenne, 216, 218, 221
 Berni Searle, 18–20, 21
 Emily Jacir, 229–36
 Hélène Amouzou, 183–90, 192–3, 195
 Mo White, 177–80
 Mintlyn Woods, 239–40
 Mirbeau, Octave, 243
 Mitchell’s Plein, 314, 317–19, 45–6
 Mofokeng, Santu, 64n4, 167
 Mohanty, Chandri, 315
 Mohr, Jean, 167, 168–70, 175–6
 Mombassa, Monica, 359
 Monks, Aoife, 203n9
 montage, digital, 325, 339, 340
 Morden, 117–20
 Mordkin, Mikhail, 208–9
 Morisot, Berthe, 243
 Morrison’s Haven, 333–5, 48
Mot l’juset (Robenne), 213–14, 215, 220
 ‘(M)other Families’ project (Brundrit and Distiller), 280–7, 38
 motherhood: lesbians: South Africa, 275–7, 278–87
 mountain: image of sublimity, 97, 99
 mourning: homeland, 155–7
 moustaches: Iran, 148–9
 Mthethwa, Zwelethu, 167, 170
 Muholi, Zanele, 278
 Mull, 106–7, 114–16
 multiculturalism: British citizenship, 333
Mute (Searle), 18, 19–20

myth

- Angola as place of: Jo Ractliffe, 48–51, 54, 56
- citizenship and nation, 254, 255–6, 256–7, 264–5

mythic homeland

- Alexandra Handal, 262–3
- Virginia Woolf, 264

Mythologies (Barthes), 256–7*Nadir* (Ractliffe), 56n20

Najmabadi, Afsaneh, 150

- narrative interviews, 346, 348, 351–3, 354, 356, 357

nation

- imagined community, 255–7, 258
- inappropriate concept, 4
- see also* citizenship

National House of Traditional Leaders, 275–7

national identity, 20

nation-state

- citizens, 340
- imagined community, 6–7

naturalisation, 254n4, 255–6, 257, 264, 265, 266

Ndebele, Njabulo, 49, 167

N'dimlo PAR photovoice project', 278–80, 288

Neidecker, Lorine, 93

New York: Anna Robenne, 218–19, 220–1, 222

New York Evening Post, 220*New York Times, The*, 218

Ngqulunga, Brian, 70, 73

Nolte, Jacqueline, 289–92

nomadic remembering, 245

No Parking Without Permission (Handal), 261–4, 37

Nora, Pierre, 232–3

Of Being and Becoming (Adams), 108–13, 114

Öhman, Martin, 216–17, 218, 220

Olsson & Hammarqvist (photographers), 213

O'Neil, Maggie, 346, 347, 353, 356

Onlookers leaving the site of an exhumation, Vlakplaas, near Pretoria, March 1998 (Edelstein), 70, 71, 73

Opie, Catherine, 153

Orientalism (Said), 234

originality: Svea Josephy, 312–13, 317, 323

otherness

- cosmopolitanism, 312
- Andrea Shaker, 157
- Karen Frostig, 41, 42–3

Padel, Ruth, 248–9

Pale Blue Dot, 237

Palestine: Emily Jacir, 228, 230

Palestinians

- concept of 'homeland', 4
- Jerusalem, 261

Parcours des Erinnerers, 44, 45*Paris Match*, 256, 257, 260

Parramatta, 24

Participatory Action Research (PAR), 273, 353

participatory photography, 344n6, 346, 348, 349, 354–5, 355–6, 357

Perisher Valley, 89–100

Perma figure (Ferris), 99–100, 111

Pfahl, John, 97n20

photo-documentary: Alexandra Handal, 262–3

photo-essays, 8–9

photograms

- Anne Ferran, 34–6
- Sue Ford, 27, 28

photography

- affective power, 2, 8
- identity and, 7
- social engagement, 9

photojournalism, 63n1

phototherapy, 9

- photovoice projects, 273–88, 346–7, 348
- 'Photo Voices' project, 273–5, 276, 288
- place, home as, 105
- place names
- colonialism, 310–23
 - Canada: Stó:lō Territory, 292–3
 - South Africa, 310–11, 314–15, 316, 319, 320–3
- Poetics of Space, The* (Bachelard), 121, 122
- Polish heritage: Jennifer Janik, 303–4
- political act, landscape photography as, 92, 93
- Poorten, Menika van der, 197–200, 27–9
- portraits
- Anne Robenne, 204, 205, 209, 213–17, 219, 220
 - Annica Karlsson Rixon, 257–60
 - Hélène Amouzou, 183, 184–95
 - Jean Brundrit, 281–2, 283, 285, 38
 - Jessica Bennett, 43
 - Mandy Klepic, 44
 - Menika van der Poorten, 197–200, 27–9
 - Natasha Distiller, 281–2, 283, 285, 38
 - Nicky Bird, 326, 333–4, 336, 337, 47, 49
 - Sue Ford, 26–30, 6
 - Tracey Derrick, 167–72, 174, 175
 - Yassaman Ameri, 142–54, 22
- see also* self-portraits
- postcards, artists', 205
- postcolonial discourse and art, 234
- Postcolonial Exotic, The* (Huggan), 234–5
- post-colonial experience: women, 14
- postcolonial place naming, 311–12
- postcolonial theory, 311
- post-feminism, 13–14
- postmodern simulation: Svea Josephy, 313
- pregnancy: lesbian motherhood: South Africa, 281, 283
- preserving and building, 129–33
- Prestongrange, 333–5
- Principles of Psychology, The* (James), 242
- print media: nation: imagined community, 256–7
- production: technical skills: University of the Fraser Valley *Lens of Empowerment* project, 300
- prostitutes, Iranian, 142–5
- public spaces, memory, 41–6
- punctum*, 209–10, 257
- racism, 20
- Ractliffe, Jo, 47–61, 66, 67, 74, 75–6, 77
- Raeff, Marc, 216
- rape, 351–2
- corrective, 270–1, 272
 - threatened, 280
- Rea, Charlotte, 266–8
- real, the: corporeality, 209–10
- reality and illusion: Svea Josephy, 319
- reflection, 241–50
- refuge, 18, 19
- Reinartz, Dirk, 75
- Reisch, Michael, 328
- Rendell, Jane, 240–1
- Renov, Michael, 298n7, 300
- residential schools: Canada, 290–2
- Resort* (Ferris), 94–6
- responsibility: viewer, 328–9, 330, 341
- restoration: Inujima, 135–7
- Right to be Present* (Menegnon and D'Alessio), 45
- Robbins, Francis V., 220
- Robenne, Anna, 201–22
- Robinson, Denise, 28

- Rodger, Johnny, 330–2
 Rokni, Mina, 142
 Ronderbosch Common, 21
 roots, 327
 Rosen, Astrid von, 201–22
 Rosenberg, Eric, 51
 Rosler, Martha, 166–7
 Ross, Tasmania, 32, 36
 Roulleau-Berger, Laurence, 192, 193
 Rubinstein, Ida, 209
 Russian folk song and dance, 216
- Sagan, Carl, 237
 Said, Edward, 234
 Saltzman, Lisa, 51
 Sambuichi, Hiroshi, 136
 Sanasarian, Eliz, 147–8
 Sankey, Gina, 305
Sarah Thornhill (Grenville), 24–5, 38–9
 Sauer, Carl O., 98n27
 Sbu, 349, 350, 358
 Schluter, Otto, 98n27
 Scholtz, Renzske, 66, 67, 70–4, 77
 schools, residential: Canada, 290–2
 Schreiner, Olive, 64
Scorched Earth: Conflict Zones (Josephy), 310, 311, 321–3
 Scotland: Nicky Bird, 325–7, 331, 337–41
 Scottish National Portrait Gallery, 327–8
 Searle, Berni, 17–21, 1–5
Secure the Shadow (Ferran and Brennan), 33
Seeking Refuge (Searle), 18, 19
 self, unity of the: Emily Jacir, 231, 233, 235–6
 self-portraits
 Emily Jacir, 230
 Francesca Woodman, 190–1
 Hélène Amouzou, 183, 184, 185–95
 Michelle Auton, 306, 42
 ‘Working the City’ project, 348, 354
 see also portraits
 self-representation, 230–6
 sex workers: South Africa, 343–59
Shades of Grey: Glasgow 1956–1987 (Marzaroli), 329, 330n16
 Shadid, Anthony, 160, 161
 shadow: Jungian representation, 223
Shadow portraits (Ford), 23, 26–30, 6
 Shaker, Andrea, 155–64, 23–5
 Shepherd, Nan, 246–7
 Shorty, 359
 silence: Jo Ractliffe, 52–3
 Singer, Merryn, 66
 Sisonke Sex Worker Movement, 343–4, 347, 350–1
Sitto, 158–9, 162–3
 Siwes, Darren, 31
 Skinner, Charles, 54–5
 Smith, Andrea, 303, 39
 Smith, Bernard, 24
 Smith, Laura, 306, 40
 Smith, Philip, 347
 Smyth, Ailbhe, 312
 snow, 89–100
 soap operas: television: gay and lesbian characters, 272
 Sobchack, Vivien, 110–12, 113, 115
 social engagement: photography, 9
 Soldaat, Beverly, 278–80
 S’ólh Téméxw, 292–3
 Sontag, Susan, 90, 157, 166
 South Africa, 18, 20–1, 49, 63–77, 83, 108–10, 165–76
 families with lesbian mothers, 280–7, 288
 homophobia, 269–71, 272, 273, 274, 275–7, 278, 288
 lesbian identity, 269, 272–88
 sex workers, 343–59
 women photographers and men photographers, 63–4
 Aliza Levi, 223–6
 Svea Josephy, 309–23

- South Africa: The Cordoned Heart*, 63–4
- South African Sign Language, 273–4
- South African women: Angolan war, 48
- South Africans: concept of 'nation', 4 space
- Iranian women: Yassaman Ameri, 145–6
 - transparent: imperialism, 310–11, 316, 323
 - Svea Josephy, 310–11, 313–14, 316, 317, 320, 322, 323
- spatial metaphors, 240–1
- speaking back, 66, 67, 83, 234
- spoliation, 134–5
- Sreberny, Annabelle, 362
- Sri Lanka, 197–200
- staring, 240, 241–2, 245, 248
- Stó:lō, 289–307, 39–44
- Stora teatern, Gothenberg, 201, 206–13, 216
- Story of an African Farm, The* (Schreiner), 64
- storytelling: Stó:lō culture, 300
- struggle photography, 74, 77, 167, 310
- subjectivity
- sexed, 5, 9, 11
 - Denise Ferris, 92, 93–4
 - Jillian Edelstein, 67
 - Jo Ractliffe, 76
 - Suze Adams, 111, 113
 - see also embodied subjectivity
- suburbia, 117–20
- suitcase motif, 187
- Swartland, 165–76
- Sweden
- Anna Robenne, 201–18, 220, 221–2
 - Annica Karlsson Rixon, 257–8
- Symbolic Construction of Community, The* (Cohen), 336–7
- Tan, Fiona, 121–37, 20–1
- tattoo, 162–3
- technology and environment, 134–7
- television: soap operas: gay and lesbian characters, 272
- terrain (theme), 11–12
- Terreno Ocupado* (Ractliffe), 47, 54–6, 61
- text with image: photovoice, 278, 280, 281, 282, 288
- theatrical events, photographs as, 203
- Third Worlds: Model Cities* (exhibition), 320
- Thobejane, Kgosi Setlamorago, 277
- Three Guineas* (Woolf), 265
- Tiffin, Helen, 66n11
- time
- Alexandra Handal, 261–3
 - Fiona Tan, 123–4, 127
 - Marion Arnold, 242, 243–4, 245–6, 247–8, 249
- Time and Free Will* (Bergson), 243
- Tlhabi, Redi, 280n18
- To Forget* (Rea), 266–8
- To the Lighthouse* (Woolf), 243, 248, 249
- Toboggan* (Ferris), 91
- Tobogganers* (Ferris), 97–9, 12
- Too close to home?* (Martin), 119, 120, 17–19
- transnational feminist scholarship, 5
- transparent space: imperialism, 310–11, 316, 323
- trauma
- place, 65, 74–5, 77
 - Jo Ractliffe, 51, 54, 74
- Trauma and Visuality in Modernity* (Saltzman and Rosenberg), 51
- Triangle Project (South Africa), 278–80
- trust: indigenisation, 301
- truth, regimes of: Svea Josephy, 310
- Truth and Lies* (Edelstein), 67–70, 71
- Truth and Reconciliation Commission (TRC): Canada, 290n1, 292n2

- Truth and Reconciliation
 Commission (TRC): South Africa, 65, 67, 68, 76–7
- Truth Veils exhibition, 18
- Twin Towns (Josephy), 309–20
- tyres: Berni Searle, 20–1
- Unclaimed Experience* (Caruth), 51
- Undercover* (Ferris), 92–4, 10
- undressing, professional, 203–5
- University of the Fraser Valley, 6, 10, 289–307
- University of Witwatersrand, 343–4
- urbanisation: South Africa, 345–6
- utopia, heterotopia and, 317
- Vienna Project, The* (Frostig), 41–6
- viewer: responsibility, 328–9, 330, 341
- View from Aalwynkoppe, Vlakplaas, 2011* (Scholtz), 73
- viewing position: *Lost to worlds* (Ferran), 36–8
- Viltzak, Anatole, 220, 221
- visuality and trauma, 51
- Vlakplaas, 49, 64–77
- Vlakplaas: 2nd June 1999 (Drive-By Shooting)* (Ractliffe), 49, 74, 75–6, 77
- Vox Populi* (Tan), 122–3
- Voyager 1 (space probe), 237
- Waiting* (Searle), 18
- ‘Walking in Beauty’, 294
- Warner, Marina, 50
- water
 Fay Godwin, 246
 Marion Arnold, 239–42, 244, 245–8, 249–50
 Suze Adams, 112, 113, 115
- Waves, The* (Woolf), 243
- Weathervane* (Ferris), 96–7, 13
- We Face Forward. Art from West Africa Today* (exhibition), 190, 191
- Weinberg, Paul, 63n1, 64n4
- Wells, Liz, 97n20, 98, 328–9, 332–3, 339, 340, 341
- What Photography Is* (Elkins), 126–7, 127–8, 129
- Where Are You From?* (Poorten), 197–200, 27–9
- Where We Come From / (Im)mobility* (Jacir) 227–36, 31–2
- White, Mo, 177–80, 26
- wilderness photography, 99
- Wilding, Elisabeth, 44
- ‘woman’: advertising, 259
- women
 citizenship and nation, 193–5, 253–66
 violence against: South Africa, 280; *see also* hate crimes towards lesbians: South Africa; rape, corrective words and images by, 1–2
- Women, the Arts and Globalisation* (Arnold), 238–9
- Women2003* (exhibition), 258–9
- Woodman, Francesca, 190
- Woolf, Virginia, 242–5, 248, 249, 253–4, 256, 264, 265
- Working the City (photo research project), 343–59
- World Federation for the Deaf Congress (2011), 274, 275
- Wretched of the Earth* (Fanon), 226
- xenophobia, 20, 345, 351
- Yack, Bernard, 135, 136
- Yanagi, Yukinori, 136
- Yeoman, John, 333
- Young, Iris Marion, 130, 133
- Young, Julian, 132–3
- Zainichi community, Kyoto, 266, 267–8