



MEMORY AGAINST FORGETTING

the work of Ranjith Kally
a photographic journey through
both sides of South Africa's history

'Ranjith's work is extraordinary,
I found it very warm, a breath
of fresh air that, over a long period, has
retained particular senses and values'

DAVID GOLDBLATT

He captured iconic scenes, such as his portrait *Umkumbane*, which has come to symbolise the shimmering jazz age of African townships in the 1950s. When Miriam Makeba returned to Maseru, Lesotho, for a concert for black South Africans at the height of apartheid, Kally too ventured to Lesotho and returned home with a remarkable image of an exiled singer poised between joy and heartbreak. And in a series of unflinching portraits, he documented with probity the horror of the forced removals in Natal. In short, the wider appreciation of his contribution to our struggle for dignity needs to be remembered and fully embraced for current South Africans intent on honouring their past.

MARKET

- Anyone passionate about photography
- Those seeking to gain an intimate look at our history
- Readers interested in the significance of *Drum* magazine's coverage of SA culture during a time of heavy government censorship of the media
- People who want to know more about SA culture
- Followers of SA heritage
- Readers interested in the significant contribution of Durban's Indian population to political and social change in SA

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ABOUT THE AUTHOR

Durban-born RANJITH KALLY'S award-winning photographic career has spanned more than four decades. Much of his work was published in *Drum* magazine, where he worked between 1955 and 1985, and during this period he documented many of the key people and events involved in South Africa's struggle for democracy. As one of our country's most prolific photojournalists, his pictures, dating back more than sixty years, give us a glimpse into the tensions of the past and the events that shaped our future.

'A defining characteristic of Ranjith Kally is his lyricism – and his ability to capture the dignity of the downtrodden to whom he was drawn' – KALIM RAJAB

