



Svea Josephy

TWIN TOWN

The Constructed View

Virginia MacKenny

Photographer Svea Josephy has a special affection for Vermeer's painting *View of Delft* c.1661-1664. Perhaps this is because it is a painting that has a particular relation to photography. It is generally accepted that Vermeer utilised the *camera obscura*¹ when he made his paintings although debate still exists as to when and how he did it. There is only one stylistic phenomenon in his paintings that has been generally accepted by researchers as clearly indicative of this. *The pointillés* or little spherical dots of impasto of paint found in some paintings, such as on the ship in the *View of Delft*, are deemed to be painted equivalents of the halation or "circles of confusion, diffused circles of light, that form around unfocused specular highlights in the camera obscura image" (Alpers 1983: 31-32)².

While some of the seduction of Vermeer's painting for Josephy might be attributed to its mimicking of photographic qualities there are perhaps other, more complex, reasons that she is drawn to it. Svetlana Alpers, in her book *The Art of Describing – Dutch Art in the Seventeenth Century*, does not see the painting merely as a copy after the effects of the camera obscura, but rather as an examination of the relationship of art(ifice) and nature. Alpers posits the idea that "this picture is at the meeting place of the world seen and the world pictured" (Alpers 1983: 35).

Vermeer's *View of Delft* sits at the interface of an interwoven set of representations. While it gathers some of its optical information from the camera obscura it is also a constructed³ panoramic topographical cityscape. The view Vermeer chose to depict was the harbour entrance to the city. Pepys, on his visit there in 1660, saw it as a modest entrance to a small and charming city with a "bridge and river in every street", but for the citizens of Delft this site "marked the point of departure to other cities, and to other countries ...to Flanders and Brabant, to France and England, and eventually to every corner of the known world" (Liedtke 2001: 25)⁴. Given that an important section of the VOC⁵ was based in Delft, it was, in essence, a key contributor to the Dutch colonial project, which extended deeply into South Africa.

This point is clearly relevant to Josephy's project *Twin Town* that takes as its starting point the linkages between cities in Europe and their colonial counterparts in South Africa⁶. Many towns in colonised countries were given names by settlers keen to retain links with the motherland and while their endeavours could never replicate the original cities, affiliation remains stated - as does dislocation.



Vermeer *View of Delft* c.1661-1664



Josephy *Delft, Netherlands (Vermeer's view)*



Josephy *The Hague, Netherlands (Mauritshuis)*

Josephy's images of contemporary Delft, both the original in the Netherlands and its twin in South Africa, an impoverished neighbourhood on the outskirts of Cape Town, mark her concern with transpositions from place to place. Vermeer's *View of Delft* thus forms a core locus for her concerns even as it figures in her exhibition *in absentia*. Indeed she has photographed the original painting in-situ at the Mauritshuis in The Hague. There she photographed it, set against the olive green embossed wallpaper and wooden wall panelling of the museum, partially obscured by a viewer in front of it. The inclusion of the viewer, with her back to us, is not incidental. Such a figure is often prominent in works by artists such as the German Romantic painter Casper David Friedrich where the foregrounding of an observer marks the act of viewing as a critical part of the image construction and its meaning.

This self-reflexive position is also apparent in another image Josephy took in Delft, Netherlands. Making direct reference to Vermeer's *View of Delft* she positions her camera approximately where Vermeer's *camera obscura* might have been. Delft is seen across the canal with the two-arched bridge and the spires of the city rising up in the distance much as in the original painting. Nothing much seems to have changed since Vermeer's day – no

skyscrapers, no large scale industry, only the odd car, telegraph pole, electric light, and traffic light mark the shift in time.

While this photograph situates her concerns in a historical continuum Josephy counters the reassuringly picturesque nature of this image by including other views of Delft, Netherlands and Delft, Cape Town, in her exhibition. Images depicting residential apartment blocks represent both of the Delfts' contemporary urban landscape. Such urban views do not differ all that much from country to country. One of the images is a close-up of the frontage of an apartment building with other apartments blurring slightly in the background. Photographed parallel to the picture frame the image seems relatively mundane until the building reveals itself as a fiction. The moment we notice the oversized scale of the earth or see the slight gap between the bottom of the building and the pavement we become aware that this is a model. Part of a mini town near Delft the building is perfect in many of its details yet visibly artificial.

Josephy's interest in artifice and construction is evident in her focus on places of sport and leisure in her selection of images. Swimming pools, sports stadia, basketball

courts and golf courses with their extravagantly green, aptly named fairways are, in a sense, naturalised through familiarity. Her inclusion of images of miniature villages, models or interventions that she locates in her travels amplifies her specific focus on the copy. Alerted by the title of her project we are made aware of doubling, but also displacement and the impossibility of exactitude in any act of mimesis. As if to caution the viewer against a quick assessment of what we see, peppered throughout the exhibition are a number of overt references to visual anomalies, a prompt to further scrutiny of what is represented.

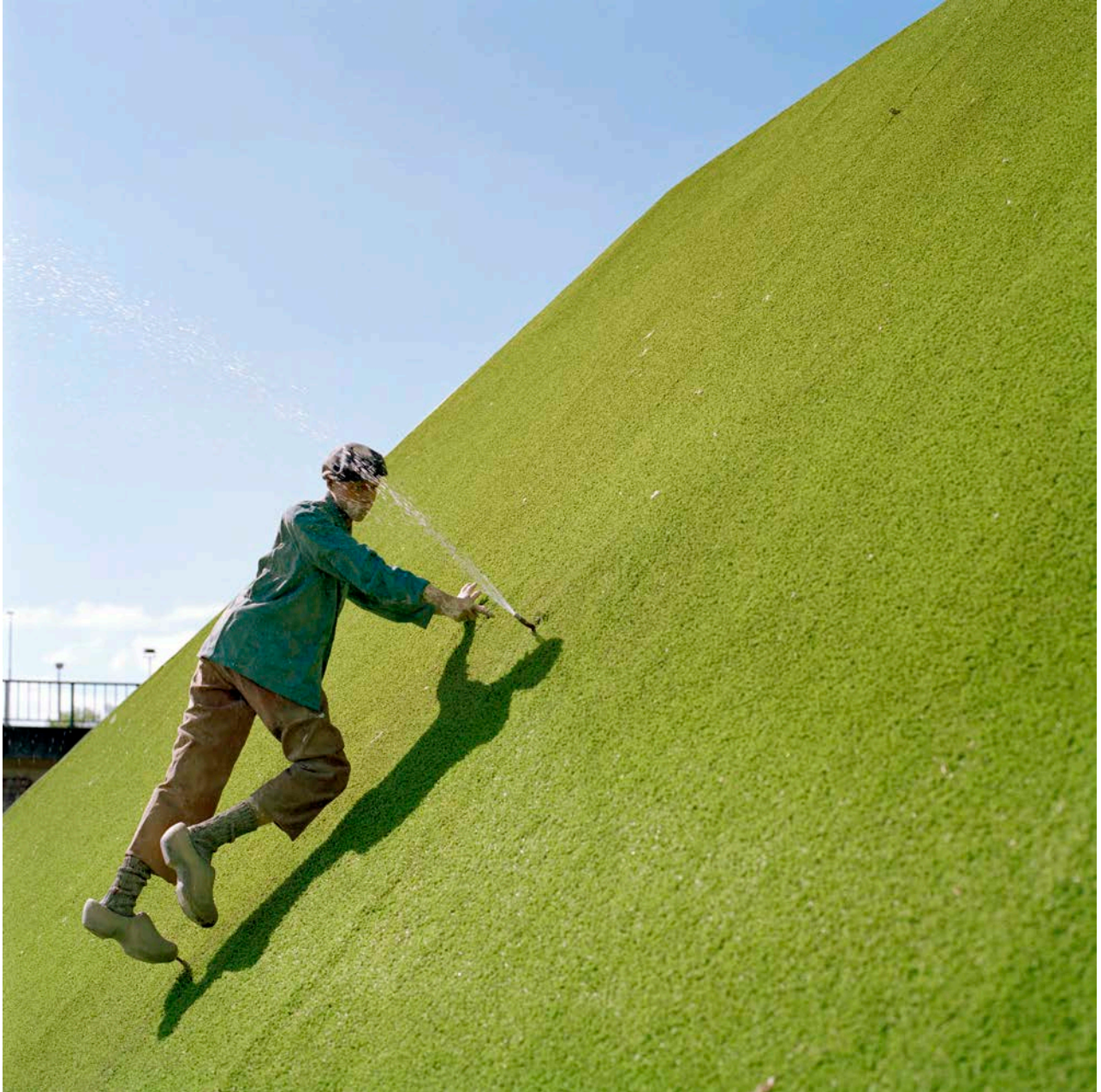
Josephy's images of Hanover Park in Hanover, Germany are a case in point. An ornamental garden with gravel paths and neatly structured manicured hedges Hanover Park is overt in its constructed nature. A mirror installed in the park allows a further glimpse across the gardens and reiterates the vision of regimented order imposed on nature. It is perhaps pertinent to note at this point that one of the tasks of topographical landscape painting in seventeenth century Holland was not only visual description, but also "mirroring presence" (Alpers 1983:157). In Josephy's image the mirror, with its apparent ability to reproduce the world as seen, replicates, albeit it in reverse, our view of things. In Hanover Park it also allows sight of what appears to be the reflection of a bird caught silhouetted in flight. However it is only on seeing Josephy's second photograph of the park with another mirror and another bird in the same place on that mirror that we are alerted to an additional layer of construction. Inserted on/in the reflective spaces of the mirror the image of the bird undermines our sense of surety. It mirrors, instead of presence, absence. Here the bird is merely a visual flight of fancy. In the same way the places with the same names that Josephy chooses to photograph are not mirror images of each other, but spaces that force an awareness of dislocation into the viewer's mind.

One of the oddest of these moments of disjuncture is contained in the image of the figure with his finger pointing at water spouting out of an unnaturally steep

smooth grassy bank. We quickly deduce he is Dutch by his clogs, but the function of his actions and the spike on his clog remains unclear. On closer inspection it becomes apparent however that he, too, is a model, the spike fixing him to the bank. He represents the story of the little boy, Hans Brinker of Haarlem, who saved Holland from flooding when he noticed a leak in one of the dikes that protected the lowlands and stuck his finger into it. He embodies narrative myth in a particularly interesting way, as his relation to construction is more complex than it first appears. Not only is he a model, but also, as it turns out, the legend of the brave Dutch boy is not Dutch, but American. It was a literary invention of an American writer Mary Elisabeth Mapes Doge (1831-1905) who had never even been to Holland when she included it in a book called *Hans Brinker or the Silver Skates* (1865). The tale of Brinker is as much an invention⁷ as the model depicting his story.

Josephy is interested in the inventions, constructions and reconstructions that make up our urban landscape - when nature becomes urbanised and the urban naturalised. She notes when trees are topiaried, when the beach turns out to be a swimming pool, or the tree a cell phone mast. Her viewing of the landscape is very different from nineteenth century photographers of landscape who tended to call their images "views" rather than landscapes. "View" was the term consistently used in the photographic journals of photographers in the salons in the 1860s as the descriptive category for landscapes (Krauss in Evans and Hall 1999: 199) and was a term perhaps utilised to reassure the viewer of the naturalness of the image. The term "landscape" was originally a painter's term derived from the vocabulary of seventeenth century Dutch painting that initially meant a picture of a view rather than the view itself. Hence, in landscape, as Josephy's photographs attest, the commonly held division between nature and culture is specious, given that all landscape, as image, is acculturated.

Landscape, as it is shaped by us, in turn shapes the way in which we order and understand the world. Imbuing it with meaning and reforming it in terms of desire and



The Hague, Netherlands (Madurodam), 2007, Light Jet Print 1000mm x 1000mm / 450mm x 450mm

memory, it signifies not only impositions of power and privilege, but also representations of gender, class, national identity and inner experience. This is overtly reinforced when the landscape is blatantly artificial.

While most of the places in Josephy's project originate in Europe, some originate in South Africa and have a double life in our own geographical context. Sun City, one of South Africa's premier holiday resorts, is a case in point. Josephy shows us the original at a point of early conceptualisation as an architectural model. Artificially illuminated it is encased in its glass box with its inverted image mirrored above it. A dark space sandwiched between the two lit surfaces, leads off into infinity. Sun City shines as it were in an imaginative locus before it exists in the real.

Sun City Resort, as built, hosts a variety of constructed experiences - the most elaborate of which is the Palace of the Lost City complex. A creation that is unabashed in its engagement with fantasy, the Lost City represents, as its own publicity states, a "world of Africa's jungles, cliff-tumbling gardens, streams, waterfalls, swimming pools". It hosts full scale elephants decorating its walkways, its own lagoon complete with wave machine and beach and a manufactured legend to support its existence. Apparently the Palace of the Lost City was built as the royal residence of an ancient civilization of South Africa, but was destroyed by volcano and earthquake and has now been restored to its former glory. This simulacrum is vague enough in its self-definition to encompass a host of possible lost cities. Evoking a myriad of stories from Rider Haggard's *King Solomon's Mines* and *She* to Prester John, the Lost City is a paradise thinly veiled, its illusion apparent to anyone who cares to look.

In Josephy's pictures of the Lost City the same gap occurs in its constructions as in the mini town near Delft. In Delft the buildings do not quite connect to the ground, and at the Valley of the Waves at the Lost City the constructed rocks do not sit into the sand of the man-made beach,

but are raised like a platform with a palpable space beneath them. This dislocation between imposition and ground makes the artificiality of the scene clearly evident, but does not seem to detract from the enjoyment of the holidaymakers keen to try out the 1.8-meter waves that can be created by the wave maker.

Hans Ulrich Obrist and Hou Hanru note in their catalogue for *Cities on the Move* the phenomenon of the "theme-parkization" of urban space that mixes cultural clichés and consumerism in contemporary Asian cities. While mirrored in a smaller scale in the South African context, what makes both Sun City and the Lost City particularly interesting for Josephy's project is how this urban manifestation of a mythical world is reincarnated in South African townships. Co-opted by the inhabitants of shantytowns, the names Sun City and the Lost City both embody and mark a shift away from the imagining of the utopian paradise. In these sprawling, makeshift spaces of survival, the enormous schism between desire and its manifestation is doubly apparent. Sun City, Cape Town is represented in Josephy's oeuvre by the side of a building constructed with unpainted board, situated in a dusty environment with bare and ruined trees blasted by the same sun that is enjoyed by the holiday makers. The Lost City, sitting in the middle of the sand dunes outside Cape Town, is truly a lost city - its inhabitants relegated to the fringes of the larger metropolis. Its name in this context, whether referencing the imaginary palace of Sol Kerzner's tourist mecca or simply, literally, descriptive, speaks of desire for another place beyond that which is experienced by those who live there. Similarly in Josephy's image of a double story building complete with balcony in the township of Egoli⁹ the space of aspiration becomes manifest. A veritable palace when viewed in the context of the generally single-story shantytown sprawl it is indicative that in each site of construction there is a desire to (re-) establish a vision.

It might be useful to conclude by noting that the seventeenth century astronomer Johannes Kepler was the

first person ever to employ the term *pictura* to reference the inverted retinal image. For Kepler “ut pictura, ita visio” or sight is like a picture (Alpers 36: 1983) a phrase that indicates the constructed nature of all vision and the impossibility of escaping representation. While the camera in Josephy’s hands becomes her tool of picturing, she in turns reflects/represents the ‘picturing’ of others. Presenting the dislocating slippage between different

realities, she examines how the names of places are co-opted and re-embedded, and how places influence other places, all with a specific eye to their innately constructed nature.

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NOTES

¹ Camera obscura - Latin: “dark chamber” Widely used in the sixteenth century it comprised a darkened room or box in which light enters a small aperture forming an inverted image on the opposite wall of whatever is outside. Through the use of mirrors this image could be traced. The camera obscura became a useful aid to drawing.

² Vermeer utilises these dots throughout many of his works to animate and add a tactile quality to his images. They do not always occur where the camera obscura might have projected them – even in the *View of Delft* there is debate about whether they were inserted later to convey a sense of water reflecting on the boats. Some of these pointillés are applied in the shadows of the boats, a place where they would not have occurred in a camera obscura projection as they are only visible on highlights or direct sunlight (Franits: 17-18).

³ Vermeer also took liberties with the dimensions of buildings in the painting for aesthetic effect (Franits 2001:17-18).

⁴ Anthony Bailey reiterates this point in his book *The View of Delft Vermeer Then and Now* when he states that the trade of Delft “connected it to the Maas River, the North Sea and the world beyond” (Bailey 2002: 108).

⁵ VOC stands for Vereenigde Oostindische Compagnie, literally the United East Indian Company, but better known as the Dutch East India Company. Established in 1602 it was a merchant trading company that dominated the sea trade routes between Europe and Asia for almost two centuries. When Van Riebeeck established the Cape colony in 1652 VOC ships stopped over in Cape Town to restock on their way to Asia.

⁶ Josephy’s project extends beyond the Dutch colonialism signalled by places such as Delft and The Hague in the Netherlands to Hyde Park and Lavender Hill (London, UK), Hanover (Germany), Athlone (Ireland) and Barcelona (Spain) amongst others. All are rearticulated in their new sites in the South African context.

⁷ Another statue erected in his honour in Spaarndam in 1950 was commissioned by the Dutch Bureau for Tourism to fulfil a demand by American tourists for some marker of his presence – the full story can be found on <http://www.thehollandring.com/hans-brinker-story.shtml>. It is likely that the one Josephy photographed outside Madurodam near The Hague fulfils the same function.

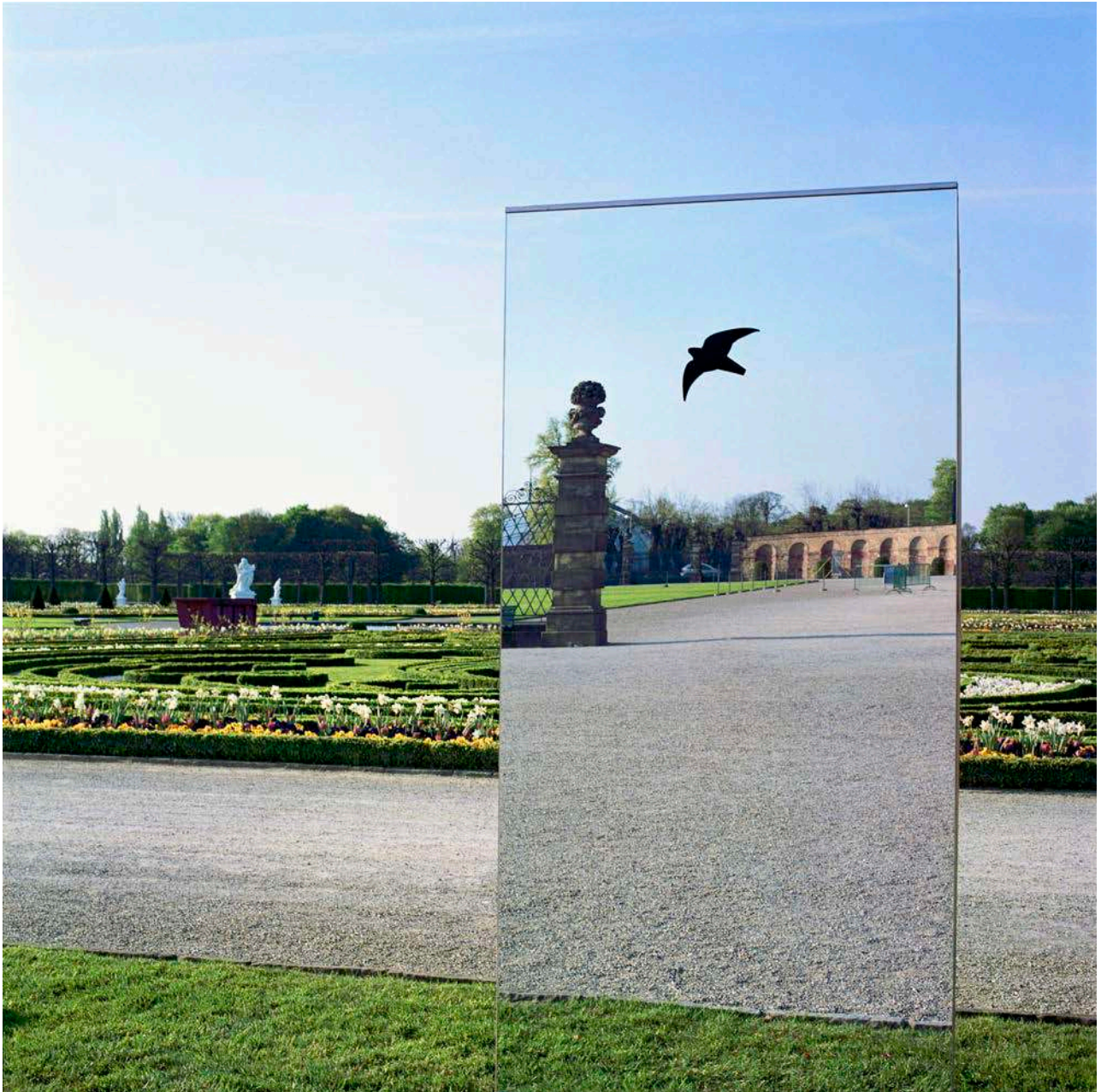
⁸ Egoli – city of gold

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Hanover, Germany (Park), 2007, Light Jet Print 1000mm x 1000mm



Hanover Park, Cape Town (Court), 2007, Light Jet Print 1000mm x 1000mm



Hanover, Germany, (amusement park), 2007, Light Jet Print 1000mm x 1000mm



Lost City, Cape Town (Mitchell & Plein), 2007 Light Jet Print 1000m x 1160mm



Lost City, Northern Province, 2007 Light Jet Print 1000mm x 1000mm



Barcelona, Spain (pool), 2007 Light Jet Print 1000mm x 1000mm



Barcelona, Cape Town (near N2) , 2007 Light Jet Print 1000mm x 1000mm



Lavender Hill, Cape Town (vygies), 2007 Light Jet Print 1000mm x 1160mm



Lavender Hill, London, (160), 2007 Light Jet Print 1000mm x 1000mm



Delft, Netherlands (South Delft), 2007, Light Jet Print 1000mm x 1000mm



Delft, Cape Town (sports field), 2007, Light Jet Print 1000mm x 1000mm



The Hague, Netherlands (Miniature Town), 2007 Light Jet Print 1000mm x 1000mm



Egoli, South Africa (Gauteng), 2007 Light Jet Print 1000mm x 1160mm



Egoli, Cape Town, (near Philippi), 2007 Light Jet Print 1000mm x 1000mm



Hanover Park (ox wagon), 2007 Light Jet Print 1000mm x 1000mm



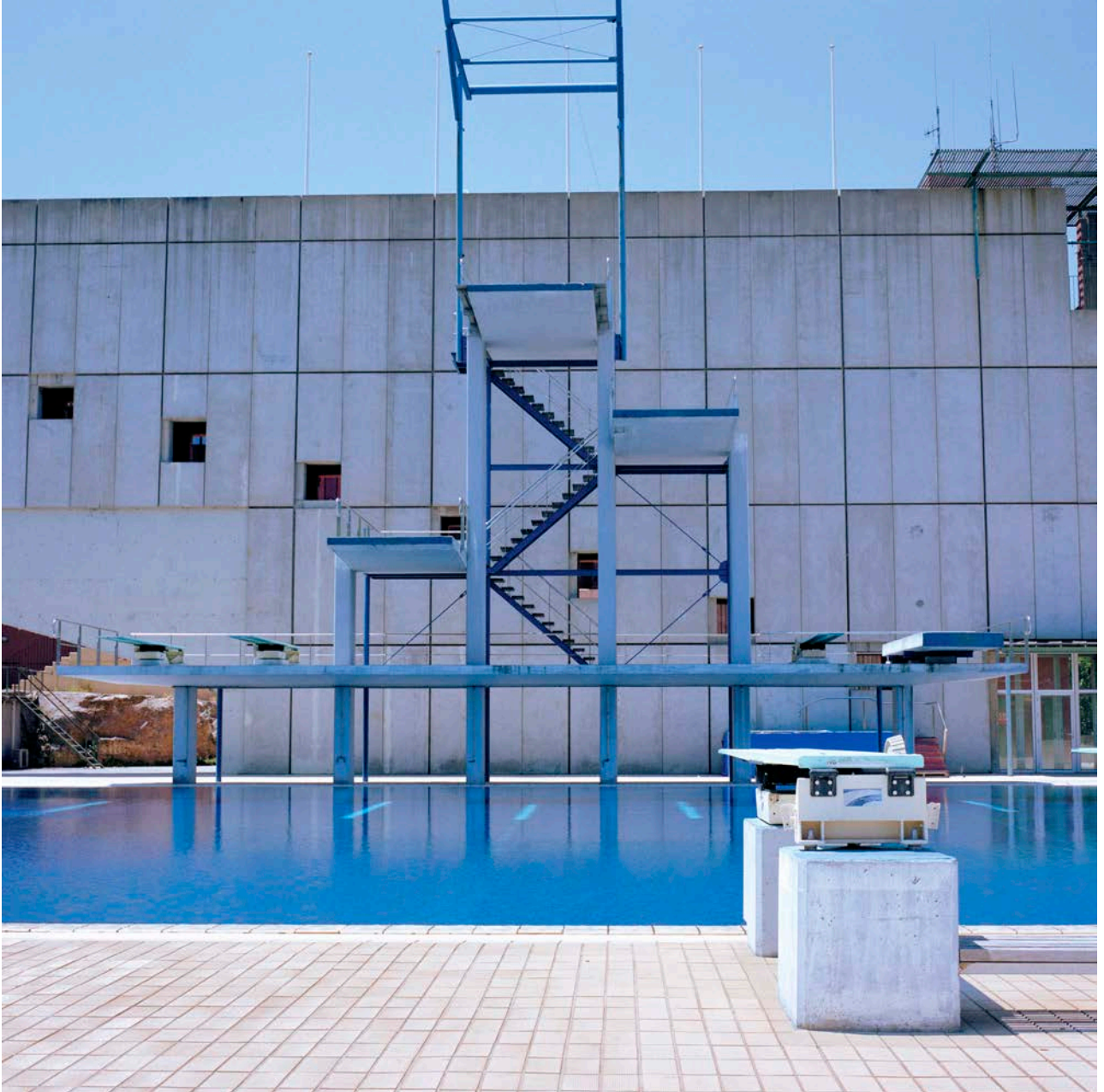
Hanover, Germany (Großer Gärten 1937), 2007 Light Jet Print 1000mm x 1000mm



Hyde Park, Cape Town (Mitchell & Plein), 2007 Light Jet Print 1000mm x 1000mm



Hyde Park, London, 2007 Light Jet Print 1000mm x 1000mm



Barcelona, Spain (diving pool), 2007 Light Jet Print 1000mm x 1000mm



Barcelona, Spain (Torre Calatrava), 2007
Light Jet Print 1000mm x 1000mm / 450mm x 450mm



Barcelona, Cape Town (settlement), 2007
Light Jet Print 1000mm x 1000mm / 450mm x 450mm



Barcelona, Spain (Olympic Stadium), 2007
Light Jet Print 1000mm x 1000mm / 450mm x 450mm



Barcelona, Cape Town (canal), 2007
Light Jet Print 1000mm x 1000mm / 450mm x 450mm



Athlone Town, Ireland (stadium), 2007
Colour photograph 1000mm x 1000mm / 450mm x 450mm



Athlone, Cape Town (stadium), 2007
Light Jet Print 1000mm x 1000mm / 450mm x 450mm



Athlone Town, Ireland (ATFC), 2007
Colour photograph 1000mm x 1000mm / 450mm x 450mm



Athlone, South Africa (south stand), 2007
Light Jet Print 1000mm x 1000mm / 450mm x 450mm

The Tyranny of Sameness

Andrew Lamprecht

Then the Lord rained on Sodom and Gomorrah
brimstone and fire from the Lord out of heaven; and
he overthrew those cities, and all the valley, and all the
inhabitants of the cities, and what grew on the ground.
But Lot's wife behind him looked back, and she became a
pillar of salt. And Abraham went early in the morning to the
place where he had stood before the Lord; and he looked
down toward Sodom and Gomorrah and toward the land
of the valley, and behold, and lo, the smoke of the land
went up like the smoke of a furnace. So it was that, when
God destroyed the cities of the valley, God remembered
Abraham, and sent Lot out of the midst of the overthrow,
when he overthrew the cities in which Lot dwelt.

Genesis 19:24-29 (RSV)

Their names may have been different but the crime
of their inhabitants was the same and they were thus
destined for the same fate: destruction. According to the
biblical story their sinfulness had angered God and He
destroyed all but the one righteous family: that of Lot.
Although the sins of Sodom and Gomorrah are only really
hinted at in the Hebrew Bible we generally associate these
twin cities with practices that, until recently, dared not even
be spoken of in polite society.

Perhaps polite society also dares not speak of some of
the things alluded to in Svea Josephy's Twin Town? The
places that we see paired in this new body of work are
very different but as Josephy has brought to our attention
with striking force they bear the same name. I am forced

to contemplate whether, like the Cities of Plain, these
twins too are not destined (or perhaps should be destined)
for the same similar fate: that of destruction. What form
this destruction takes and by whose hand is perhaps less
clear.

Destruction is entirely different from transformation.
Altogether it is more an act of anger and outrage than one
of discomfort or criticism. For example, one Hanover Park
is very different from the other. While few would argue that
people should be entitled to an agreeable common space
of peace and relaxation within an urban domain it strikes
me that it is possible that the one space can be seen to be
not just at odds with the other, but seen in a broad context
of political and social imbalances, perhaps also the result
of its twin's existence.

When looking at Josephy's current project I am struck by
the fact that by their frequently conspicuous difference her
twin towns show little to demonstrate how their inequalities
can be resolved. What trajectory could bring one up to the
standard of the other? Rather than necessarily desiring
such a conversion, I wonder how the other came to be as
it is and at what or at whose cost? Why is it now so much
the norm that Europe or wealth is the denominator of its
other? Why is it that the poor and under-resourced look to
the rich and privileged for their model so much more than
the other way around as it (at times at least) has been in
the past?

In my view what Josephy has presented here forces the viewer to note not just a superficial difference and contrast, highlighted through seemingly coincidental commonalities in onomastics, but more significantly the base of that contrast by means of economic domination and colonialism. In some cases it seems that people without power will use naming to make manifest a forward looking projection in naming their space after another desire. In cases where communities have named themselves after another, they seem to have empowered themselves by this means while at the same time forcing the question as to what is the source canon from which such comparisons may be drawn. This act of naming also ironically marks the current and former discriminations they suffer under by means of its choice of model.

When two spaces do share a similar appearance I am caused to take note that people, irrespective of current national identity or class share common concerns that may manifest in similar surfaces but may perhaps have other deeper roots. Even when what we are presented with seems to be empty of life, as in the two different Athlone stadia, we are thus reminded of this link, and in the specific case cited, causes one to question assumptions about wealth and access. It also poses the question of how services and resources are prioritised in different contexts. Place itself is textured by history and context, and space is haunted and activated by those who live and who have died in it.

These twins are not identical but rather like those while born at the same time and from the same parentage are dissimilar in appearance and manner. Like the trope of the favoured and disfavoured son so frequently found in the Book of Genesis, it is clear that their relative positions is the result of some deliberate choice by a higher power. In this case not by the will of God but by another will or perhaps even lack of will.

The difference of sameness and the shameful of difference is what are evoked for me by these photographs. How different then from many of her local peers is Svea Josephy's exploration of the inequalities that beset our society and how at odds she is with so much of the documentary and not infrequently exploitative crop of art photography we currently see masquerading as profound social commentary. I would argue that while she claims no special affinity or link with her subjects and as often as not makes it quite clear that she is a mere passer-by or visitor she nevertheless, through her uncanny juxtapositions, also expresses a solidarity with all her subjects. In seeing this series of works I cannot help but question both the roots and the results of my own acceptance and toleration of what I know to around me, whether in South Africa or abroad.

If the destruction I see presaged by this body of work does indeed come to pass it will be different from that of Sodom and Gomorrah. It will be something much more permanent. In that case, it was not the actual crimes of the people that were destroyed but the people themselves. What I see highlighted here is not sin per se but rather inequalities that breed all sorts of wrongdoing. For me Svea Josephy has highlighted certain things we take for granted and the assumptions we all live under and even embrace with willing acceptance. This dangerous embrace can easily lead to disparities that cannot be tolerated. Perhaps like Lot's wife we should turn back and take a long look at our former existence but perhaps our motivations will be different from hers.

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Lavender Hill (Design 2 Destroy), 2007
Light Jet Print 1000mm x 1000mm / 450mm x 450mm



Egoli, Cape Town (Pentecostal Church of Jesus Christ), 2007
Light Jet Print 1000mm x 1000mm / 450mm x 450mm



Lavender Hill, London (intersection), 2007
Light Jet Print 1000mm x 1000mm / 450mm x 450mm



Egoli, (Johannesburg), 2007
Light Jet Print 1000mm x 1000mm / 450mm x 450mm

Captions

Hanover Park

According to Sligsby and Coombe (2000: 14) Hanover Park is named to commemorate German settlers who farmed here from about 1884. However there is evidence to suggest that this name was derived from Hanover Street in District Six.

When residents of District Six were resettled to the Cape Flats after the demolition of their homes they were moved to areas such as Hanover Park, which apartheid era authorities had named after the areas they had left behind.

Hanover is the anglicised form of the German town Hannover, christened in the 11th century. According to Taylor (1898: 142) its original name Hanovere means “high shore” the town having been originally confined to the cliff, some twenty feet high on the bank of the River Leine.

Athlone

Athlone is situated east of Rondebosch. Athlone includes industrial (Athlone Industria 1 & 2) and commercial zones (Athlone CBD and Gatesville) as well as residential areas within the Athlone district, including: Manenberg, Gatesville, Belgravia Estate, Crawford and Hazendal.

According to Raper (1989: 16) Athlone was originally called West London. It was first renamed Milner after Sir Alfred Milner and subsequently renamed in honour of the Governor-General of the Union from 1924 to 1930, the Earl of Athlone. Major General Alexander Augustus Frederick William Alfred George Cambridge, 1st Earl of Athlone, was born Prince Alexander of Teck. He was a member of the British Royal Family, the younger brother of Queen Mary. He held the titles of a Prince of Teck in the Kingdom of Württemberg until 1917, when he relinquished his German titles and assumed the name Cambridge and was created Earl of Athlone.

Lost City

Lost City is the very last stop on the two-hour bus journey to Mitchell's Plain from Cape Town. Located in the Tafelsig vicinity it is on the very outskirts of the remote Mitchell's Plain, lost between the dunes. The area contains a mixture of low cost housing, RDP (Reconstruction and Development Programme) developments and informal housing. According to Erfaan Dramat the somewhat ironically christened Lost City was developed shortly after the completion of Sol Kerzner's Lost City (an African themed holiday resort). The area was settled from the mid 1980s onwards, initially as council rental housing and later in the form of self-build schemes.

Lavender Hill

Lavender Hill is one the appellations apparently derived from place and street names of District Six. These were given to the new areas in which people from District Six were resettled in the 1960s and 70s with almost malicious irony...in order to remind them of their plundered past (Rive 1990: 112).

Lavender Hill's housing was constructed between 1972 and 1974. It is unclear whether the Lavender Hill in London (Borough of Wandsworth) gave its name to the Lavender Hill in District Six, which in turn gave its name to the Lavender Hill on the Cape Flats.

Egoli

Egoli means “city of gold” and is a colloquial name for Johannesburg. The Egoli in Cape Town is an informal settlement near Philippi. According to A.B. Fransman of the Philippi Farm Workers Informal Development Committee Egoli stands for:

E – Evictions G – Gangsters O – Outsiders L – Liars I – Intruders.

This community was established in 1996 when the threat of the proposed ESTA (Extension of Security of Tenure Act) legislation caused local farmers to evict tenants and sell the land. Families who had lived on the farms settled on a local sports field.

Delft

Delft, founded in 1989, is a rapidly expanding community found within the Eastern District of the City of Tygerberg local authority. This community was originally established as an Integrated Service Land Project (ISLP) for Coloureds and Blacks. According to Raper (1989) Delft was named after the farm on which it was laid out, after Delft in the Netherlands. The town of Delft in the Netherlands has been so named since the 11th century and according to Taylor (1898: 106) it denotes the place besides a delf, which means a "ditch", or "canal" from delfan to "delve". Hemmed in on the east, south, north and west by the airport, N2, R300 and the Stellenbosch Arterial, Delft, Cape Town, is subdivided into five sections namely, The Hague, Rosendal, Voorbrug, Eindhoven and Delft South.

Barcelona

Barcelona, Spain, was initially known as Barcino, and founded according to Roman tradition, by Hamilcar Barca, about 237 B.C. (Taylor 1898: 60). Barcelona, Cape Town, is an informal settlement situated off the N2 near the airport and was apparently established in 1992, the year of the Barcelona Olympics. This event was widely publicised, as it was the first time South Africa was allowed to participate in the games after a 28-year suspension. Nelson Mandela watched South Africa's first multiracial team parade at the opening ceremony. Barcelona, Cape Town, is part of an area targeted as part of the N2 Informal Settlement Plan also known as the N2 Gateway.

Hyde Park

Hyde Park, Cape Town, is named after Hyde Park in central London [Personal Communication, Cedric Daniels, 21 08 2007]. Henry VIII acquired London's Hyde Park from the canons of Westminster Abbey who had held it since before the Norman Conquest. Some of the wealthiest residential areas in London surround Hyde Park.

Hyde Park, Cape Town, is a small informal settlement in Weltevreden Valley in Mitchell's Plain surrounded by modest low cost housing. It was established in the late 1990s. There is some debate amongst local inhabitants as to what the correct name of the area is. Fire and Solid Waste Services have the area down as Hyde Park, but it seems to have more recently been christened Khayamandi (Xhosa for "ice home").

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