Photographies contestataires, usages contestés

Contestatory Photographs, Contested Usages—Through its use in colonial contexts, photography in Africa has been an instrument of scientific commodification, population and identity control as well as a means of coercion through images. What is photography’s role today in acts of protest, resistance and emancipation? Half-torn, effaced, barely legible, figures from the past re-emerge through retouched, recomposed images, staged and mobilized for struggles in the present tense. This issue takes account of the extraordinary malleability of photographic materials. In this digital age, a growing need to re-appropriate historic images is expressed through multiple forms of re-circulation, re-use, and transformation, often in contradiction with the intentions of their original producers.

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