

This book represents a sample of his striking images produced in an engagement of practices that, since the mid-1980s, he defines and has since manifested from the terrain of gender and cultural identity. Following an introduction which sets the later work in context, the book's main focus is a close look at the work of Peter Dink planting systems who have used the image to explore and extend the line of social identity. It charts their struggles to make the visible visible by using a 'third space' to cultural representation and to make their consciousness, their bodies and their subjectivities come into the frame. Images which they were produced - a new kind of photographic 'writing' of the self - or self-graphy.

The book includes the work of African, African American, South British, British-African, Afro-Cuban, American and other diaspora artists. The term 'self-photography' is used to describe their images since, which is considered to be a political and cultural act, a genre or a language category. It is a conscious act, whose alternate definition remains unsettled, but 'writing' or performance as though, in part, an essential about 'writing' as well as being, and subject to the continuous play of history, culture and genre. What makes it useful to compare the work of these photographers across their work, regardless of language is their common historical experience of being in a racialised world. The basic way in which they had refused that project is the difference which generated the title **Different**.

Resumo de Different

A study of black identity. It is a story, told in pictures and words, of contemporary black artists exploring issues of their own identity in photography.

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