

re:think

a journal of creative ethnography

issue one: summer 2018

"Social Anthropology Dissertation Photographs 2017"

Becca Bolton, Damon Dailly, Hörn Arnarsdóttir

Vol 1, Issue 1, pp 54-58.

Getting Ahead: Investigating Volunteering Among British and Tanzanian Students

Becca Bolton



These photos were taken from my volunteer experience in Bwawani village, Morogoro. My time in the field in Cape Town was dominated by a multisensorial visceral experience of process. You could hear, see, feel and taste the processes of decolonisation, creative destruction under capitalism, and gentrification simultaneously. I hope these photos give a sense of this, and a sense of the ways in which this simultaneity implicated and unsettled my subjectivity. These photos were taken from my volunteer experience in Bwawani village, Morogoro Tanzania. They represent my day-to-day activities and includes my host family, my fellow volunteers and an example of the meetings we would have with the surrounding community. It was an incredibly unique and valuable time where I was investigating the aspirations of young volunteers from both the United Kingdom and Tanzania.



Managing 'The Situation': The Experience of Zimbabwean Migrant Workers in Cape Town

Damon Dailly



This offers commentary on the trend of Township tours, where Bookap is a dangerous community for many to live in, but tourists are compelled to go and take photos. I wondered, falling into this trope, taking photos of the beautiful Cape Malay architecture, when a guy on a moped stopped to ask me 'where is your tour group?! Find them before you get robbed!'



Cultivating Life in the Cemetery: Fossvogskirkjugarður as Heterotopia

Höfn Arnarsdóttir



I took this photo in Fossvogskirkjugarður, a cemetery in Reykjavik, where I worked alongside other young summer gardeners. Telling people in Scotland that I have worked several summers in a graveyard, I am met with disbelief bordering on shock, but in Reykjavik people comment on the luxury of working outdoors in and around nature. Fossvogskirkjugarður and its staff cultivate the cemetery as a public park, a natural oasis, a garden. In the emphasis on the cultivation of the cemetery, Fossvogskirkjugarður seems to become more than - or even contradict - the sense of a cemetery as a place of death, mourning, grief and respect. This small snapshot of Fossvogskirkjugarður inadvertently depicts a many of the heterotopian contradictions of life and death and nature and culture in the cemetery. The photo shows a row of graves in the old part of the cemetery, but what really prompted me to take this photo was the light through the trees and the seeds from the Aspen trees covering the paths like snow.