

Inés Europa Crespo Estesó

**JÜRGEN SCHADEBERG'S WORK DURING THE FIFTIES AND SIXTIES AND  
HIS TEACHING ROLE IN DRUM**

**JÜRGEN SCHADEBERG'S WORK DURING THE FIFTIES AND SIXTIES AND  
HIS TEACHING ROLE IN DRUM**

Inés Europa Crespo Estesó  
Bachelor Thesis  
Spring 2015  
Visual Design  
Oulu University of Applied Sciences

## ABSTRACT

Oulu University of Applied Sciences  
Visual Design

---

Author: Inés Europa Crespo Estesó

Title of thesis: Jürgen Schadeberg's work during the fifties and sixties and his teaching role in Drum

Supervisor: Heikki Timonen and Paco Castells

Term and year when the thesis was submitted: Spring 2015      Number of pages: 45

---

This thesis introduces the reader to the concept of Documentary Photography and presents its earliest references on this field. The research also explores the most important facts and exponents of South African photography during the Apartheid period to end in the magazine Drum and in its first photographer and picture editor Jürgen Schadeberg.

The aim of the thesis is that through the analysis of the documentary film that comes with the thesis, the reader will know about the figure of Jürgen Schadeberg and his work during the fifties and sixties. Just arrived from Germany, the young photographer landed in South Africa and saw the rise of Apartheid that brutally divided the population in blacks and whites. Eventually he started to work as a photographer for the magazine Drum, the only one aimed at the black population. Through Drum, Jürgen Schadeberg made a unique portrait of black society, its cultural events, its sports icons, its life and its political protests; it should be pointed out that no other publication captured the rise of the fight of the Anti-apartheid movement.

The idea of the documentary film that complements this research is to offer a walk by Jürgen Schadeberg's work during the fifties and sixties highlighting the context he found there, and how he pictured the South African society of that time. The piece will go through Drum, the jazz, and the unique portrait he made to Mandela. Moreover it will offer a close portrait of the photographer and a deep reflection on photography concept.

This thesis, aimed at all the people interested in photography, presents an analysis of Schadeberg's work and experiences in South Africa, but also a research about his role as a mentor of the first generation of black South African photographers, now many internationally acclaimed.

---

Keywords: Jürgen Schadeberg, Photography, Documentary Photography, Apartheid, Drum, South Africa

## INDEX

|     |   |    |
|-----|---|----|
| 1   | INTRODUCTION .....  | 5  |
| 2   | DOCUMENTARY PHOTOGRAPHY .....   | 7  |
| 2.1 | Referents from the beginning to the sixties .....                                 | 8  |
| 3   | BRIEF INTRODUCTION TO AFRICAN PHOTOGRAPHY .....                                   | 11 |
| 4   | SOUTH AFRICAN SOCIAL AND CULTURAL CONTEXT DURING THE FIFTIES AND SIXTIES.....     | 13 |
| 5   | PHOTOGRAPHY DURING THE SOUTH AFRICAN APARTHEID .....                              | 16 |
| 6   | DRUM: THE MAGAZINE .....  | 19 |
| 6.1 | To be the voice of those who have no voice.....                                   | 20 |
| 6.2 | Culture and politics in Drum .....  | 20 |
| 6.3 | Drum's crew .....   | 21 |
| 7   | DOCUMENTARY FILM: THE MOMENT CAPTURED, A DOCUMENTARY ABOUT JÜRGEN SCHADEBERG..... | 24 |
| 7.1 | Introduction: Are you ready? .....  | 26 |
| 7.2 | Germany: We are not allowed to talk about it.....                                 | 26 |
| 7.3 | South Africa, social portrait.....  | 28 |
| 7.4 | Drum: the creation of a black identity .....                                      | 34 |
| 7.5 | Jürgen Schadeberg's teaching role on Drum .....                                   | 38 |
| 7.6 | Nelson Mandela, the portrait of a leader.....                                     | 41 |
| 7.7 | Photography conception.....   | 44 |
| 8   | CONCLUSIONS .....   | 48 |
| 9   | REFERENCES .....  | 50 |

# 1 INTRODUCTION

This thesis you are about to read tries to offer a brief panoramic of the concept of Documentary photography, focusing in a specific time and place, South Africa during the fifties and sixties. After stating this background, the research focuses on the photographer Jürgen Schadeberg and his role in the magazine Drum.

In South Africa, in 1950, the rights of the black population were increasingly being cut back and the government introduced very rigid apartheid laws that brutally separated the people into “whites” and “non-whites”, this last group considered as inferior, and totally marginalized from the social, political and economic spheres of power or decision. A 19-year-old Schadeberg, landed in that context, just arrived in South Africa from Germany. Eventually he started to work for Drum, stated nowadays as one of the most important South African publications of all times.

This thesis is aimed at all the people that could be interested in the documentary world. I truly believe that this could be a very useful document for all students who try to learn about the basics of documentary photography. Often books about documentary photography go through the most popular tendencies and, in the implicit selection of information, places or authors are usually totally isolated. This happens sometimes with the study of African photography and its references, that could just be found in very specific (and sometimes difficult to find) bibliographies. So without the pretension of being a guide about African or even South African documentary photography, this thesis would present to the reader some names and coordinates he can continue to investigate.

The methodology I followed to do this research started by gathering the theoretical background based on bibliographies to draw the most important lines about South African cultural and social life, to create in the reader’s mind an impression not based in prejudices but in specific quotations and facts from people that lived that moment or have deeply researched it. As this thesis is not specifically about South Africa, I will just point the most important facts that related with photographic or social environment, could somehow be reflected in Schadeberg’s work or could help to understand it.

Once the reader will have in mind the contextual background, through the analysis of documentary film that accompanies this thesis, we will analyse the work of the photographer Jürgen Schadeberg during the decades of fifties and sixties and his concept of photography.

This study and the documentary film, a part of analysing and highlight the talented work of the photographer during that time, has the goal to investigate about his influence in South African photography and especially about his role as mentor of some of the most important and internationally well-known photographic talents of the country.

## 2 DOCUMENTARY PHOTOGRAPHY

Documentary photography could be defined through three coordinates: context, responsibility and subjectivity.

Artist lives immersed in specific cultural, social and political circumstances that are inevitably reflected in his work. As Fischer declares, an artist can only express the experience what his time and social conditions offer. (Fischer 1995, 65); and work that comes from personal observation and experience is direct, real and breath-taking.

From the context in which you are living, you are engaged somehow with your community and you have a role there which brings us to the second of the coordinates; Larry Towel states: It is our responsibility to do something because we live here. It is an ethical issue of conscience (Bogre, 2012, 9). The concept responsibility is literally shared with Giles Duley, war photographer, who says:

For me, documentary photography has always come with great responsibility. Not just to tell the story honestly and with empathy, but also to make sure the right people hear it. When you photograph somebody who is in pain or discomfort, they trust you to make sure the images will act as their advocate. (Duley, quote, non-dated)

Working with people, the photographer has to be very conscious on who he is portraying, and what consequences the pictures are going to have; an interesting idea is asserted by Susan Sontag:

To photograph people is to violate them, by seeing them as they never see themselves, by having knowledge of them that they can never have; it turns people into objects that can be symbolically possessed (Sontag 1973, 10).

So documentary photography is not passive and pictures are not innocent captures of reality, their aim is to persuade, to show and sometimes, to teach. It should be pointed out that the word documentary comes from *docere*, originally Latin word for *teach*. The main point of documentary photography is not just representing, but also provoking a reaction, focused to make a change.

Sebastiao Salgado, who considered himself as documentary photographer, states that one of the most important goals of documentary photography is to share what you portray, to produce this change.

Everything that happens in the world must be shown to the people around the world, this is the function of the vector that the documentary photographer must have, to show one person's existence to another (...) To show and provoke the debate and to see how we can go ahead with our lives. (Bogre 2012, 9)

One of the debates in photography is focused on the last of the coordinates, the subjectivity. The selection of information and the point of view already denotes subjectivity. Moreover, the photographer reflects also himself in his work, so his picture will be at the same time a window to see the world and a mirror to see the world of the own author.

Sometimes this emotion, criticised by some photographers or theorist, is exactly what motivates activist photographers. Robert Frank declares:

What I see made me angry, and I want to maintain that anger because the photograph itself is not the end. It is only the first step in a process to enforce change. If I pacify my anger, my job is impossible (Bogre 2012, 7).

So engaged in their own context; responsible with the communities where they belong and with the people they are portraying; and adding also their point of view, and emotions; documentary photographers are in charge to denounce and visualise the problems of the modern world, Bogre declares:

More than ever before, the world needs professional photographers to record the issues threatening our planet, to be the moral whiteness of the evil that man still is capable of doing to man. (Bogre 2012, 12).

## **2.1 Referents from the beginning to the sixties**

The term Documentary was not applied to photography till the beginning of 1900's, even though the idea of using the camera to document places, people and objects dates to the very early invention of photography. Before the birth of photography, the common men could just see the events that happened next to him. Thanks to the power of the camera, a new regard to the world opened and the universe became smaller. The early photographers went to explore and capture



views of distant, exotic places that could be visited only by the adventurous. One of the first photographers was John Thompson. In his work *Illustrations to China*, published in 1873, we can see more than 200 pictures showing portraits and daily live scenes. Another example is William Hooper, who went to India in 1876 to shoot the first Famine.

If the first attribute of the documentary photography was its ability to convey the truth about the real world, its second was its ability to communicate the photographer's comment on that truth (Life time Editors 1973, 13).

So it was immediately recognized by photographers and social activists as a great tool for people who wanted to denounce social injustices.

The term documentary becomes popular when referring to the social photography reform in EEUU, in the 1930's. The most important representatives of this reform were the photographers Jacob Riis and Lewis Hine who turned photography into a study of the human condition. Newhall describes their photography as:

Their photographs were rooted in social issues (poverty, horrific living conditions, child labour) but the photographers knew they needed to elicit emotion from their viewers, because they understood that an emotion provokes action. They also understood that for an emotion to be valid the photograph must present and represent actual facts in a vivid and credible manner (Newhall 1964, 142).

The introduction of photography in the traditional press changed the vision of the people. The word is abstract, but the image is a concrete representation. The power that camera has to reproduce the external reality presented it, as Freund states, the most impartial and reliable procedure to reproduce social lives (Freund 2006, 7). Photography defines the concept of visual mass media, and provokes the substitution of the individual portrait, to the collective portrait. But at the same time, what was supposed to be an objective tool becomes a way of propaganda and manipulation.

Because of that, more than any other media, photography has the aptitude to express the needs and wishes of the ruling class and to interpret it in its own way the events of social life.

The lens, supposedly impartial, allows all the possible deformations of reality, because the character of the image is determined each time for the operator's way to see and the requirements of the one who ask for the picture (Freund 2006, 8).

Through the Depression of the 1930's, the war years of the 1940's and into the post war recovery

period, documentary photographers roamed the world to capture social reality. These photographers included artists like Smith, Lange or Evans who viewed human suffering and despair, but also the inner strength, dignity and transcendent hope of the subjects.

Photography offered for the first time to the civilian viewer the chance to see what war was really like. Before, war was reflected in most artistic representations as heroic and symbolic. But first war photographers captured a raw and full of detail reality which initially publishers did not want to publish for fear of offending viewers. Authors like Fenton, Robertson or Jabez Edwin, established the importance of war photography. The corpses in the fields, the trenches, the mutilated soldiers and the suffering were shown now to the people. However, the pictures that we could see from that war are mostly all recreations that photographers had to do due to the limitations of the first cameras, which still needed long exposures and big and very sensitive equipment.

The role of the first press pictures was to illustrate articles; the birth of magazines like Life or Picture Post in the fifties gave the pictures the role to tell stories themselves. Based on the style of previous German magazines like Berliner Illustrierte or the French Vu, they created a new way of photojournalism and developed a business structure for them.

With the popularization of photography in the press, new photo agencies were created. The photographer Robert Capa, motivated by the aim of controlling the selling of his own pictures, founded Magnum Agency. Some of the photographers that were part of this cooperative were Cartier- Bresson, David Seymour, Ernst Haas or Marc Riboud. For them, photography was not just a way of earning money, but also a way to express their own feelings and their ideals.

### 3 BRIEF INTRODUCTION TO AFRICAN PHOTOGRAPHY

In its more than one hundred and fifty years, photography has left an amazing archive of human identity, its presences and absences. Nevertheless, as Clare Bell states, seems that all this diversity was reserved for the European civilization, while all the African societies were treated like just one (Bell 1996, 10).

Ethnographic and scientific works and photo albums made during the first half of the XXth century, drew and propagated the image of Africa to the rest of the world, tending to present the people and their communities like raw data or shows, related with this, Bell states: "The photograph became an essential tool to further scientific observation and to fulfill voyeuristic yearnings"(Bell 1996, 10).

These first images, with their implicit information selection and social and political alignment, played a critical role in the propagation of the colonial myths about Africa.

The representations of the African social reality available before the Independence period were entirely made by European photographers such as Constance Larrabee.

In 1940, the European occupation was falling apart. In Senegal, photographers such as Salla Casset and Meïssa Gaye started which will constitute a generation of professionals that set up their studios to satisfy the growing demand of a new urban class that wanted to be portrayed with family and friends. Seydou Keïta and Malick Malibé, from Mali, worked in the same direction. They both produced a series of incredible images that presented the flourishing and self-conscious modernity of an African population that was in the top of the decolonization.

These photographs supposed a turning point between the colonial photography, focused in the African society as an exotic specimen to investigate; and the post-colonial photography, that focused in the individual, now urban subject.

Many remarkable works were done by Agbojelou (Benin), Augustt (Côte d'Ivoire), Mama Casset (Senegal),Gaye (Senegal), Keita (Mali), Moumoune Koné (Mali) and Youssuf Traoré (Mali). Claire Bell states that the photographs show the euphoria and the disappointment, the pride and the insecurity, the confidence and the contradictions of this period of transformation. (Bell 1996, 10). Their portraits are descriptions of individuals, and social identities.

The increasing interest over the decades in documenting the diversity and contradictions of African life was stronger in South Africa. Proof of that are the iconic snapshots of well-known photographers such as Goldblatt, or the Drum crew, led by Jürgen Schadeberg and his students like Peter Magubane, Bob Gosani or Ernest Cole.

## **4 SOUTH AFRICAN SOCIAL AND CULTURAL CONTEXT DURING THE FIFTIES AND SIXTIES**

From the moment the Dutch arrived and established a trade trading post in the Cape of Good Hope in 1652, South African history has been a history of occupation, colonial robbery and fight for self-determination. The introduction of apartheid in 1948 yielded a group of laws that allowed the forced removals and the physical breaking up of people along racial lines. These laws gave rise to the total segregation of the population that remained divided in “whites” and “non-whites” and besieged any sign of cultural or national identity shared by the blacks.

The electoral victory of D. F. Malan’s National Party in May 1948 represented the beginning of the apartheid period, it should be pointed out that South Africa was far away from social equality back then. The main difference that meant the start of the National Party’s government was the institutionalization of a legislative body that made possible, now by law, the segregation, the racism and the brutality. This separation was not just institutional, but also physical, what they called the “pass laws” facilitated the work of creating separate racial zones to control the movement of the population. For instance, the residents of Sophiatown, Johannesburg suburb, immortalized in Drum magazine, were subject to forced removals.

The Black population could not circulate through white areas where they lived before; and neither go into stores or other leisure venues, including public transports or public places like beaches and parks. Moreover, they had restricted circulation hours with curfews, which meant the arrest of the ones who roamed through the streets after the stipulated time. This physical segregation had the aim of confining the black population to rural areas to avoid their transformation in the urban middle-class. In addition, the schools switched English for vernacular languages, and stopped teaching mathematics.

All that, as Darren Newbury declares, with the goal of a “retribalization” and the production of a cheap labour force, but not totally illiterate (Newbury 2009, 6).The government also used the Communism act, to restrict the political organizations and forbid the activities of groups like the African National Congress. The Black population was totally isolated of the public eye, was not allowed to vote, to open any kind of business or to own any kind of property.

The apartheid legislation not only managed the public life of the black population, but also interfered in the private life, with laws that prohibited sex and marriage between people of different racial groups, showing here their fear of miscegenation, a clear threat to the puritan ideology that they proclaimed.

As a response of these degrading and humiliating laws with the “non-white” population (because it included not just blacks but also Indians and other ethnic minorities), various resistance groups bloomed in the beginning of the fifties, that was the case of the African National Congress.

The intensification of discrimination motivated the African National Congress (ANC), to develop the Defiance Campaign in 1952, a peaceful resistance plan that included the public disobedience. The 21<sup>st</sup> of March 1960, demonstrators were concentrated in Sharpeville to protest against the denigrating measures of the government and the pass laws. The police fired upon the protesters and killed 89 people, all of them blacks. This tragic episode caused a big commotion and the government, declaring the emergency state, arrested more than 18.000 demonstrators, including almost all the ANC and ACP leaders. In 1963, Mandela was arrested and condemned to a life sentence with other members of ANC.

Referring the cultural outlook and derived from the legislation commented before, different ethnic groups were forced to develop their cultural activities in institutions racially separated. Culture was carefully monitored and censored, with different laws increasingly oppressive, to avoid the consciousness-raising of the masses. Cultural spaces were controlled to prevent the flow of ideas and the state intervened constantly in the most popular artistic manifestations of the moment: posters, leaflets, films, theatre and photography.

In spite of this politics, various artists and activist forged an independent and vibrant culture in a clandestine way. The early 1950 were a moment of intense black cultural creativity, centred particularly in Johannesburg. This fertile environment, described by Newbury in the following quotation, provided an eloquent medium with which to portray the social and cultural landscape of urban black South Africa.

The combination of urban working class cultural resistance and middle class achievements gave a distinctive quality to Drum and its photography (Newbury 2009, 6).

Miriam Makeba is undoubtedly one of the most international South African referents of all the times. During a tour through EEUU with the Manhattan Brothers, in front of the United Nations,

she gave a speech exposing to the world leaders the truly reality of the South African population.

Here a small fragment:

“Would you not resist if you were allowed no rights in your own country because the colour of your skin is different from that of the rulers, and if you were punished for even asking for equality. I appeal to you, and to all the countries of the world to do everything you can to stop the coming tragedy. I appeal to you to save the lives of our leaders, to empty the prisons of all those who should never have been there.” (Miriam Makeba 1936, Speech at the United Nations)

It should be noted that the black population situation was totally marginalized from the gaze of the world, and that the Apartheid system was well received by many European countries.

Nowadays South Africa is not recognised by the apartheid but for the courage and determination of its fight for liberty, in the introduction of the book Culture from another South Africa, Serote, South African writer and poet, express:

It is not only the fact that we have taken up arms and are ready to die and kill for freedom which has catapulted us onto the lap of the world. It is that, as we do so, as we seek to define freedom, we become part of humanity, because our history of struggle for freedom expresses the culture of normal human beings (Serote 1989, 13)

## 5 PHOTOGRAPHY DURING THE SOUTH AFRICAN APARTHEID

South African documentary photography and photojournalism are delimited historically and geographically for the apartheid. Due to the injustice lived by the population, documentary style became the predominant genre and photography was used at the service of news and reportages in the ideological fight against the system.

A good starting point in the South African history of photography is the fifties decade. The influences of photographic magazines like Life and its new reportage style arrived to the African continent. These influences, combined with the popular resistance culture, were the background of the magazine Drum. The immediacy and the range of the South African popular culture, Ghana, Nigeria and Central and East Africa resounded in the pictures of its photographic department. Photography was a critical component in Drum, the images illustrated stories about politics, religion, crimes, entertainment and social, sport or cultural events. The representation of black politics was relatively new in the fifties. When Schadeberg photographed the ANC conference in Bloemfontein in December 1951, he was the only photojournalist to do so. Equally important is the way in which photography interacted with the apartheid, trying to avoid the censorship.

In the darkroom of Drum and under the mentoring of its first photographer, Schadeberg, were gestated a base of photographers such as Bob Gosani, Alf Khumalo, Peter Magubane or Ernest Cole, whose international acclaim goes beyond the magazine success. Drum photo crew were able to reflect the apartheid injustices and to portrait their own communities. The role of Drum supporting these photographers and in the diffusion of their work was crucial for the creation of a collective identity of the African society.

Contemporary to the previously mentioned photographers, was Eli Weinberg. Native from Lithuania, Weinberg was a trade unionist and activist who recorded the political events of the time. Weinberg was a member of ANC and the communist party, he was arrested multiple times, spent most of his life in prison and he exiled to Tanzania, where he died. His contribution remains an indispensable chronology of the struggle against apartheid of that period. Weinberg, active part of political associations, concentrated in making a political declaration of the moment. As Paul Weinberg points out, it is important to note a difference in style and content between the



Drum photographers and Weinberg. Weinberg was a recorder who looked at political events and people, while the DRUM photographers reflected the culture as well. (Weinberg 1989, 61)

Photographers like Goldblatt or Mofokeng, natives also from South Africa, worked in the eighties long after the Drum photographers. Their work presents images that combine the daily nature, and the urgency of the political, economic and social events that happened in the rural areas or the suburb towns.

Constance Stuart Larrabee, born in England, grown in South Africa, joined the modernist aesthetic with a pure approach to the subject. She was internationally recognised by her war work as a correspondent for the magazine *Libertas*, her tribal photographs from Ndebele, and her portrait of the South African black urban class from the latest forties. Also internationally known, is the photographer Leon Levson, his portfolio is described as a one of the first examples of the alignment of photography with political activism. After the war period, Levson started to portrait the rural and urban black population of South Africa.

The dominant photography tendency in Europe tended to a naïve and not critic humanism. Nevertheless this photography was not popular in South Africa, where its value as a means to take to a visual sphere questions related to society and politics remained.

During the seventies, and after a decade of violent repression and imprisonment, a new photographic movement arise; it portrayed facts such as forced removals, internment without trial, and the conditions on which workers had to live and work. Photography took ideologically position and polarized even more, the camera became more than ever a tool to evidence the coherence and the fight against the system, a perfect radiography on South African Photography offers Weinberg in the following quotation:

*The camera doesn't lie" –In our country the camera lies all the time. Photography cannot be divorced from the political, social and the economic issues that surrounded us daily. As photographers we are inextricably caught up in those processes- we are not objective instruments but play a part in the way we choose to make those statements. The photographers show South Africa in conflict, in suffering, in happiness and in resistance. Social documentary photography is not, in our view, neutral. In South Africa, the neutral option does not exist- you stand with the oppressor or against them. The question we pose is how to do photographers hit back with their cameras? (Weinberg 1989, 64)*

This resistance photography was the main interest of Afraprix Collective. Afraprix and his photographers worked during the 80s to visualize the culture of the struggle and played a vital

function in mobilizing local and international reaction against the racism and repression that the majority of the people were suffering. The collection of Afrapix collective is a detailed portrait of the violence of everyday situations. Nevertheless, photography had more points of focus than politics. South African society also experienced a profound social change. Johannesburg population increased from 1936 to 1948 to the point of doubling its size.

As Newbury refers, this new environment provided a rich mix of subject matter for photographers. Urban poverty, the growth of informal squatter settlements, and the work of social reformers all came under the scrutiny of the camera; so too did the black culture of the city, the township streets, the illegal brewing of alcohol, gang culture and the various musicians, politicians and sport figures to rise to prominence. (Newbury 2009, 5)

## 6 DRUM: THE MAGAZINE

Drum came to be Africa's leading magazine and unquestionably the most successful and oft-written about black African publication of all time. (*Woodson 1988, V*)

After consulting various resources to the elaboration of this thesis, it has been impossible to find a description of South Africa during the fifties and sixties where Drum does not appear. This is even more plausible when we are referring to photography from this time, this importance was not expected as it is seen in the following quotation.

Few if any of the writers and journalists who contributed to Drum would have imagined that their articles would become part of the world of libraries (*Sampson 1988, V*).

A considerable rise of population, the increasing of the literacy rate and a strong rural exodus to the population to urban areas, make the chaotic Drum editorial emerge. But it was not the only one that wanted to take profit of the growing demand of information, and it founded rivals such as Bona and Zonk, that also wanted to attract the readers through the colour and photography.

Drum magazine established a paradigmatic case in the fifties in South Africa, blacks and whites sharing tables in the frenetic editorial office, and working elbow to elbow. Sampson describes Drum office as:

The drum office in Johannesburg in the early fifties (...) was a scene of almost continual activity and confusion. It was the only office at that time where blacks and whites sat next to each other, sharing the same typewriters, drinking out of the same tea-cups (*Sampson 1988, V*).

Anthony Sampson, one of the first editors of the magazine, states that Drum was one spontaneous achievement, where different talents of black writing congregated in the office of the magazine attracted by icons such as Henry Nxumalo. The office did not present any visible order, everybody worked at the same level, without hierarchies or divisions.

## **6.1 To be the voice of those who have no voice**

Drum was born at the beginning of the fifties under the name of The African Drum. During its first numbers, it published numerous articles about tribal art, music, customs, African folktales, and poetry. But, the scant of sales and support that the magazine received, made the editors notice that South African class, in the middle of their urbanisation process, was not interested in reading about their tribe traditions, but about a portrait of their time and circumstances.

Drum was created with the aim of becoming the means of expression of artistic and literary aspirations of black population.

Drum's aim is to be the voice of those who have no voice. Drum's task is to put forward the views and feelings of those who have no constitutional method to express their views and often no outlet for their feeling but a cry. To be the voice of those who have none is not merely a service to our whole community. Revolutions are not made by free speech; they are built up over long years by its repression.

Drum was not forged as a political magazine, but with the intention to portray all the aspects of black life. Because of that, it was necessary to pay attention to the growing and effervescent political scene. This portrait was not easy and had to face the censorship and repression, Duma describes the atmosphere:

In some of his confrontations with the police he could have been treated like a common criminal and there would have been a justification in those days, to shoot him. The journalist and photographers of that time knew the risks they were laying themselves open to when they started exposing the uncomfortable truths about our society and country (Duma 2005, 17)

## **6.2 Culture and politics in Drum**

The visual register of the black cultural manifestations was by this time limited, not to say non-existent. Drum became an important innovation in the press panorama and fought against the limited visual stereotypes spread by the white media.

Drum offers an inventory of the black urban cultural life of the fifties; literally, hundreds of personalities were immortalized in its pages: musicians, such as The Manhattan Brothers, Hugh Masekela, singers as Miriam Makeba, and Dolly Rathebe, boxers as Jake Ntuli.

Contrasted to the joyful images of celebrities and artists; was the portrait of Johannesburg's underworld. Inherited from America, the figure of the gangster was clue in the pages of Drum. Notable to illustrate this idea is the collection "the Americans" by Gosani, published in 1954.

Drum provides an indispensable photographic record of the mass mobilisation and political protest that accompanied the introduction of repressive apartheid legislation. Just to mention some of them, the magazine gave detailed media coverage to the 1952 Defiance Campaign, the signing of the Freedom Charter in Kliptown in 1955, and the 1955 and 1956 women's march on the Union Buildings in Pretoria.

It should be pointed out that there was not any other magazine that reflected the rise of the anti-apartheid movement, as Drum did. There were some small political magazines or pamphlets, but they were quickly forbidden by the apartheid.

### **6.3 Drum's crew**

*The writers and journalists who worked in Drum have been projected as the centre of a black literary renaissance and the voice of an era. (Newbury 2009, 81)*

By this time, there were just a few opportunities for black journalists and the magazines which focused in black audience, were in fact controlled economically and ideologically by white people. Nxumalo became very popular because of his very direct and cutting journalistic style. Less than a year after the birth of Drum, lots of African black writers like Can Themba, Nat Nakasa and Todd Matshikiza joined the publication. Drum group was formed by very creative writers that had a personal style, full of metaphors and quotations to classic writers like Shakespeare.

Humour was one important ingredient to the Drum's recipe of success; some articles published during the early 1950s criticize the Apartheid system through an ironic attitude, thanks to the high educational level of the writers that were able to expose the absurdities of the system playing with metaphors and play on words. Newbury points out that the importance of Drum photographers, has been out of the point of analyse:

*In Drum generation, photography has been largely absent from the discussion, except for the occasional mention of the power of particular images or the quality of individual photographers. (Newbury 2009, 82)*

Drum photography was the result of the social context of 50s and the creative potential of post war photography. Two lacks of prejudices were the perfect coordinates for Drum photographic development. First of all, Jürgen Schadeberg, his first photo editor, did not share any of the prejudices of the white South Africans. The fact that Schadeberg was educated in Germany, in the cradle of photographic magazines, brought a fresh photojournalistic style, possible also to light cameras like Leica. Secondly, the lack of tradition in documentary, provide a total freedom to photography in Drum, limited of course by the censorship of the regime.

Although Schadeberg felt more attracted by documentary photography, the editorial guidelines from Sampson and Stein, favoured the creation of a varied mixture of photographic styles, which included the social portrait of Sophiatown population, the studio pictures of the cover-girls and the stories illustrated with short photo sequences.

Drum editor Anthony Sampson writes, No article could be effective without photographs, which were our main weapon ( Sampson 1956, 118).

A part from his picture editor Jürgen Schadeberg, the photographers Bob Gosani, Peter Magubane, Alf Khumalo and Ernest Cole, were part of the photographic department in Drum.

Gosani, joined the publication as a picture assistant in 1952, brought by his uncle Henry Nxumalo, but rapidly became one more of the photographers. His most famous work was *Tauza dance*, a series of pictures that show the humiliating dances that prisoners in the prison The Fort were forced to do, in front of the regard of the guards.

Magubane, firstly hired as a driver of the magazine, took part of the photographic crew in 1955, he is considered one of referents of South African photography. Magubane's photo essay is dominated by observational documentary images and a high number of powerful portraits. Magubane suffered the pressure of the apartheid system, had various accidents with the police and was arrested and spent 568 days in solitary confinement.

Another important referent of Drum's photographers in the sixties was Alf Khumalo, originally a writer; he was also in charge to picture his own written work. He brought to his photography a reporter's keen eye for detail as well as determination.

The group became bigger, with new photographers like Ernest Cole, Victor Xashimba, Gopal Naransamy, Chester Maharaj, GR Naidoo and others.

These photographers became the heart of the movement of resistance photography, because of the images they created and because of the inspirational effect they had on other photographers.

But not just for that, also, as Newbury declares:

Drum was crucial to the development of black photojournalism in South Africa, providing a training ground, and connecting photographers such as Peter Magubane, Bob Gosani and Alf Kumalo to the international world of photojournalism. (Newbury 2009, 9)

## 7 DOCUMENTARY FILM: THE MOMENT CAPTURED, A DOCUMENTARY ABOUT JÜRGEN SCHADEBERG.

Once the concept of Documentary photography is stated, and a panoramic on South African Photography and Drum magazine has been done, it is the moment to focus on one of his most important referents, Jürgen Schadeberg.

Jürgen Schadeberg, born in Berlin in 1931, took his photography studies in Germany and through family connections landed in South Africa in 1950, where he joined the Drum crew of 2 people – Bob Crisp as an editor and Henry Nxumalo as writer - as a picture editor/freelance photographer. His work from that period constitutes a whole cultural, social and political South African radiography. In 1964, because of an unbearable pressure, he moved back to Europe, where he captured some of the most important events of the 20<sup>th</sup> Century, like the Swinging London, the construction of Berlin Wall or May 68<sup>th</sup> citizen protests. He has edited over 30 photographic books, distributed and awarded all over the world. With his partner Claudia, they set up The Schadeberg Movie Company. The Schadeberg talent is not limited to photography; they have produced 15 documentaries about South African history. Jürgen has made solo exhibitions in the four continents, and he is still actively taking pictures, going to exhibitions, giving conferences and teaching seminars.

I have had the chance to meet him personally, to go to his house and record a serial of conversations where he goes through different events and situations lived after more than sixty-five years taking pictures to people. Gathering all this talks and footage of the time spent together, I made a documentary film, *The Moment Captured* (Inés Europa Crespo, 2015)

The idea of the documentary is to offer a walk by Jürgen Schadeberg's work during the fifties and sixties highlighting the context he found there, and how he pictured the South African society of that time. The piece will go through Drum, the jazz, and the unique portrait he made to Mandela to end with his conception of photography nowadays.

I had the chance to interview also Claudia Schadeberg, the wife of Jürgen and documentarist and editor herself. She offers a very interesting portrait of Jürgen that is now defined not by himself



but by a person who he shares the life with. I truly believe that Claudia's words present him in a very special way that it has not been seen before.

The footage is established into two parallel stories, first of all, the one that introduces you the character, and presents his daily live routines. The second function of the footage is a little bit more subtle, and tries to tell the story of a picture, from the moment it is taken, to the moment it is presented in the final exhibition.

The images offer to the spectator an itinerary that depart from where Jürgen is taking the pictures at the market, then he looks for the negatives, then the viewer can have the privilege to see the analogic process of developing the film in the darkroom. He is also allowed to see the crates where Schadeberg stores many frames ready to be sent all over the world for the exhibitions. The voyeuristic eye will also be present while he is editing the pictures with his assistant in the computer and when they are having a look on the hundreds of pictures already printed and meticulously ordered by name and year.

Out of the study, and the comfort of the house, we travel with Jürgen to a process that is usually not shown, the preparation of the exhibition, the design of the room, the order of the pictures and the hanging of them. And to end with, the documentary film shows the end of the process, the presentation of the exhibition, that gathers all the public and present the interaction between photographer and audience.

## **7.1 Introduction: Are you ready?**

The documentary film starts with a black screen and the voice over of the photographer saying "Are you ready?" the team gives a positive answer. These sentences that appeared spontaneously in the shooting, have a very thought function in the final editing. This strategy wants to evidence the presence of the shooting team, even if they will remain out of the frame, they are there. It wants to directly address the viewer and present them the situation sincerely, this is not fiction, this is documentary genre, and we are here, recording. It also introduces the character as a very close and spontaneous person.

After that, the documentary film offers an introduction made by music and images where we can see the character interacting in the community where he is living now. After travelling all over the world during more than sixty years, Jürgen and his family decided to make the last stop in Barx, a small village in the middle of a valley, in Valencia, Spain; a very tiny village that gathers the bravest cyclist who reach the peak of the mountain. All the neighbors go out in the street the market day, so they can walk around the main street and see some little street shops where they can find plants, kitchen utensils, clothes and food. As he did before in South Africa, or in the South of France, Jürgen gets really involved in the communities where he lives and tries as much as the language allows, to speak with the people, share and learn with them.

## **7.2 Germany: We are not allowed to talk about it.**

Through the sound and archive images of military marching the spectator directly move to some specific time and space coordinates, Germany in the pre and war period.

Jürgen was born in 1931; he used to live with his mother in a small apartment in a middle class suburb of Berlin. Sounds from Germany come still to his mind; radio, train station and public places were inundated by the orchestral music of Wagner; and the military proclaims of Hitler and Goebbels hit the consciences of the people. "Who is this crazy man, he is mad, he is always shouting to everybody?" he asked to his mother, "You mustn't talk about it, we are not allowed to talk about that" was the answer.

In 1941 he was asked to go to march and join the young folk, in his own words "like boy scouts but like Nazi propaganda", where they were taught to shoot, to march, and had to listen to "the

evil Russians and all this anti- Russian propaganda”. The documentary film points out some anecdotes that highlight his very active character and non-conformist spirit.

Witness of the bombing over the years, and frustrated about the old teachers that were at the school, Jürgen decided to start learning photography encouraged by a photographer, friend of his mother, who made portfolios for actresses. At the age of eleven, in 1942 and during a bombing, Jürgen took his camera and went to portray the atmosphere of the shelter. There were different bunkers for the people from middle and lower class. Music, dances and jokes were the background of the one from the low class, while the one from the upper class had an atmosphere of tension and silence. The picture (Image 1) shows a group of people sitting, lighted by what seems to be a fireplace; the light and the shadows draw their figures. In the front, one of them is playing a piano accordion and some of them are clapping in the background. The regard is directly focused to the person who is in the middle of the picture; he stares at you, the viewer, with a tender smile.



*Image 1. Berlin Air Raid- Shelter, Jürgen Schadeberg, 1941.*

In spite of being the first picture of Schadeberg, it already condensates some important features of his following photography; well composed and playing with the strength of shadows, it is raw and direct, but without any kind of drama at the same time.

Passionate about the power of the camera and from the very beginning with the aim of portraying people, Jürgen started his Photography studies in Berlin; there he learnt all the basics about the photographic process. Then he went to Hamburg and started working as an apprentice for the German Press Agency where he went through all the different departments improving his technique.

The Berliner Illustrierte, considered one of the pioneers in documentary photography magazine, was closed down by the Nazis in 1931, so photographers started a migration that took them through Paris, and London, to finally end up in New York. There, new-born magazines like Life or Look, were waiting for photographers to tell and report what they had seen. His first aim was to follow them, but to get visa and money to go was not easy, and as Jürgen declares, Germans were not very popular at that time, so through family connections he decided to go to South Africa.

### **7.3 South Africa, social portrait**

I asked, “World is big, why South Africa?” he answered, “First of all you should ask someone who is nineteen years old why do they want to go and see the world?”

Expecting to find a wild South Africa projected by the Western imaginary, where people live with lions, giraffes, and elephants; he found what he would have never imagined; the same racism of which he was running away from Germany.

When I arrived, I took the train from the Cape to Johannesburg, I got out and saw there was a taxi there, so I went there and the guy said “No, you cannot come into this taxi, this is for black people, I will get into troubles, this is not allowed”. So I had to go somewhere else and take the white taxi. You see what I mean? Everything was separated, even the lift, the post office, or the benches in the parks. (Jürgen Schadeberg, Interview, April, 2015)

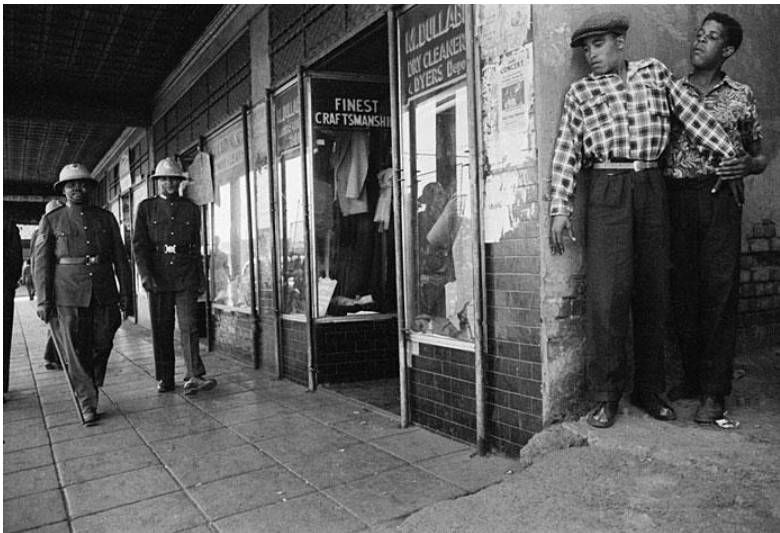
Most of the South Africans even if they were liberals, or very democratic, they were still affected by the conditioning towards black people, their body language, their speech, they talk to blacks with a superior voice, they thought that a black person was inferior, and was not allowed to look at their eyes or had to get out of their way and let them pass.

Even though, he stayed and tried to work as a freelance photographer. Sophiatown, was very lively and racially mixed, but it was also very overcrowded and there was lot of poverty.

He was in the country just for two weeks when he travelled to see the asbestos mines where black people started complaining to him about the problems that they had due to the long working hours and the bad conditions in the mine, lots of them had lung problems and they were coughing blood, so when he came back to Johannesburg, he started investigating, and wrote an article, illustrated with the pictures he had taken. He tried to send this article to be published in South African newspapers but nobody cared about them, saying that they were just “natives”. So then he decided to send it to Europe and America and surprisingly he got the same answer.

Through his lens, Jürgen saw how apartheid system increasingly introduced brutal laws to divide society in what they called “non-Europeans” and “Europeans”; white people called themselves Europeans even if had been living in Africa for more than four hundred years.

“These two didn’t have their passes” the photographer states.



*Image 2. Avoiding the Pass, Jürgen Schadeberg, 1955.*

With a balanced composition, the previous picture (Image 2) represents this separation in a perfect way, in one third of the frame, the authority; in the other, a couple of men, hidden behind a wall trying to run away, it is a photograph that transmits insecurity, instability, and touches directly the viewer’s conscience.

Next picture (Image 3) is one of the most iconic photographs of Jürgen's collection from this period. Three black men sit in the ground in front of a big graffiti that states "We won't move". This graffiti is a citizen response against the government intention to demolish the suburb of Sophiatown, and was taken during the forced removals of black population living there, the slogan "We won't move" was stated by the ANC.



*Image 3. We Won't Move, Jürgen Schadeberg, 1955.*

Through the magazine *Drum*, Jürgen had the chance to be, as Albie Sachs points, in the wrong place at the right time (Sachs 2013, 9). He made a unique portrait of political and social events such as the Sharpeville Massacre.



Image 4. *The Sharpeville Funeral*, Jürgen Schadeberg 1960

This picture (Image 4) as the rest of the ones that Schadeberg took during the funeral, are sober, serious, distant; but also powerful and tragic; the different elements of the picture are playing with the diagonal line that gives vigour to the frame; the lorries carrying the corps, the holes in the ground, and the people waiting in a row to say the last goodbye to 186 people that were killed to protest for equality. The distance from where the picture was taken, make the people so small, no recognizable faces or names, no matter who they are, because they could have been each one of us, because it is not an individual situation, problem, injustice or fight, it is a common one. When asked why he chose this further point of view, he answered that it was the only one where you can see all the graves, the holes in the ground, so you could appreciate the high number of people that had died in this tragic incident.

Another important event portrayed by Jürgen was the demonstration of the Treason Trial in 1955. The police did not like Drum crew to work around to show to the people the cruelty of the system, so they acted forcefully to stop them taking pictures. The police did not want to be photographed, especially by a black person, that made it even worst:

*I had a young photographer who was working with me, called Peter Magubane. They were demonstrating, when the police started hitting the people. They really hated to see a black photographer, it was even worse than a white photographer, so they drove Magubane into a corner and started beating him. I could take it anymore and I jumped on top of them and started shouting and kicking and so on, so we were both arrested. (Jürgen Schadeberg, Interview, April, 2015)*

The whites did not like the idea that Schadeberg mixed and worked with black people, but the black people were delighted there was some white person that took interest in their affairs.

*I didn't have any problems with black people; I only had problems with white people. .*  
(Jürgen Schadeberg, Interview, April, 2015)

The oppression and racism are shown in Schadeberg's pictures as a part of the social portrait but it was not his only point of interest; the daily life in Johannesburg and Sophiatown was especially attractive for Schadeberg's eye. In spite of the poverty and the bad living conditions in which black people were forced to live, they were still vital and had their ways of entertaining.

*People are strong enough to overcome misery and poverty and still be happy; what helps is when people are together and if people stay together, they stay strong.* (Jürgen Schadeberg, Interview, July, 2014)

Scenes of the everyday life are immortalized in Schadeberg's portfolio, but not just from black people; thanks to his condition of white and foreigner, Jürgen was allowed to picture also the South African white world, sports and cultural events, parties, or just street scenes, make a whole panoramic of South Africa in the fifties and sixties. Always with his camera hanging to not miss anything, he was able to take paradigmatic pictures like the following one.



Image 5. The pennywhistlers with Lemmy "special" Mabaso, Jürgen Schadeberg, 1953.



Black musicians were not allowed to transit through white areas and to perform in front of white audience. Nevertheless, this penny whistle boys, played with little handmade instruments to win some pennies. Blacks and whites in the same picture it is already an incredible fact, but whites interested in a black cultural activity, even if it is something as spontaneous as kids playing in the middle of the road, it is even more surprising, and shows the coexistence between societies and the cracks of the censorship. This picture (Image 5) captures a special fraction of time, and shows an incredible naturalness, movement, positivism and strength, hiding completely the presence of the photographer.

Africa has something that really catches Schadeberg's attention, especially its people. More than fifty years after the date he took his first photographs, Jürgen decided to go back to South Africa, and find the people that he photographed once. The man that you can see in the picture below (Image 6), is the kid that was in the centre of the previous picture.



*Image 6. Lemmy 'Special' Mabaso, Jürgen Schadeberg, 2003*

This is an incredible ethnographic challenge that shows how important people is for Schadeberg; evidences also that he really believes that documentary photography should have an impact in society. The book the Fifties People of South Africa is not just a collection of pictures, but a personal portrait of a part of the society that was not portrayed before. The book includes close

shots and a little description for each of the participants; it was an incredible discovery for the white society which was amazed that this entire people and its cultural activity existed at that time. But the most important is how black people felt when seeing those pictures, this was like a life portfolio, the proof that they were also there, the proof that they also produced art, and culture; the proof that they resisted.

*What happened to black people, when they looked at the book and the exhibition, they saw this as their own history, their own life, their own portfolio. So I began to realise that when you photograph about society and about people, you photograph the personal history of the particular society, of those particular people, what they look like. (Jürgen Schadeberg, Interview, July, 2014)*

#### **7.4 Drum: the creation of a black identity**

*They didn't know what documentary magazine was and they didn't know what I was talking about, they were using those big cameras with flash lights, so when I came there hanging my little Leica over my shoulder, I looked for work and the head of a photographic department of a newspaper said to me "If you come to South Africa with this miniature camera, you haven't got a hope in hell ever getting a job". (Jürgen Schadeberg, Interview, April, 2015)*

Eventually, almost by chance, he found Drum, or Drum found him; people said to him, "You should not work with them, it is just for blacks, you are going to get into trouble". When he arrived there, the magazine had just started, there were just three people there in one room, one of them Henry Nxumalo, and they started to do investigative reportages for the magazine.

The documentary film highlights the reportage they did in a prison called the Fort to denounce the maltreatment that the prisoners were suffering. They could have just gone there, ask some questions and wrote the article, but this was not Nxumalo's style. So they invented an excuse for him to be arrested, and he write the article from the inside. Jürgen kindly reminds the workflow with Nxumalo, and how they laughed while working. Jürgen points out the courage as one of the most important characteristics of a good journalist and he establishes a link with the situation nowadays, when lots of journalists and photographers have died trying to document conflicts like the Arab spring. Schadeberg, when asked for the role of Drum, answered:

*Black people, they had their events, but there was no way they could communicate to each other, also people had no way to tell their personal stories, they had no voice. Drum was the voice for black people and created for them a group identity". (Jürgen Schadeberg, Interview, April, 2015)*

The magazine had to face more problems than the censorship; Drum was very poor, first of all Jürgen worked on Drum as a freelance, getting a very small amount of money for any published picture.

*If I was lucky, I had ten pictures published in a month. Then I got some extra money for doing the picture editing, the design of the layouts, and the productions, looking after the printing. So I didn't have so much leisure time. (Jürgen Schadeberg, Interview, April, 2015)*

Photography had a major role in Drum magazine, the high diversity of languages, and different public, made editors decide to tell the stories through the photographs:

*We tried to tell pictures stories. We looked at Life magazine, glossy, beautiful, and we tried to do the same but it was not possible because of the poor quality, we couldn't even use some of the pictures if they were visually more complicated. (Jürgen Schadeberg, Interview, April, 2015)*

The magazine was printed in a second hand press bought from India, so quality was very poor. Moreover, they did not have anybody, except Jürgen, who could control the quality of the printing paper and the design of the papers.

*I had to have lot of imagination and improvisation to somehow get over this, to produce images that are simple and easy to see and print reasonably well and not produce too complex images in poor quality paper. (example of cover in Image 7). (Jürgen Schadeberg, Interview, April, 2015)*



Image 7. Dancing at the Ritz, Jürgen Schadeberg, 1951

Sophiatown, originally a mining camp, gather lot of people from all over the African continent, moved by the desire of becoming rich; so there, they started to emerge little groups of young boys who played music on the street. These little groups became better, got themselves good instruments and, influenced by the jazz and gangster admiration that was coming from EEUU, they baptized themselves with American names and started making concerts all over. This is how the whole movement of African township music developed.

*I did pictures of African musicians, rehearsing, performing and they were happy doing that, because it was one form of escaping from the Apartheid, where they could express themselves freely. Jazz became a form of defiance; it was something they could do better than the whites. (Image 8) (Jürgen Schadeberg, Interview, April, 2015)*



*Image 8. The Jazzolomos, Jürgen Schadeberg, 1953*

Hundreds of personalities were immortalized in Drum's pages; extremely relevant for the South African culture was the singer Miriam Makeba, mentioned before due to her revealing speech in front of the UN and immortalized in this powerful portrait. (Image 9)



*Image 9. Miriam Makeba, Johannesburg, 1955*

But it was not just about enjoying African jazz, Schadeberg had to face various direct conflicts with the police. Once he wanted to take “beach photographs” of the actress, singer and model Dolly Rathebe (Image 10). In the middle of the photo shooting, the police appeared accusing them of contravening the Immorality act, which prohibited relationships between blacks and whites and arrested them.



*Image 10. Dolly Rathebe, Jürgen Schadeberg, 1949*

### **7.5 Jürgen Schadeberg’s teaching role on Drum**

There were very good writers in the magazine, but there were no photographers. Africans had never had the opportunity to learn photography, or to have access to the equipment, and white photographers would never have worked for Drum.

*We needed more than one photographer, and also, we needed African photographers to go into African situations. So it was necessary for me to find black talent, Africans, who*

*were enthusiastic, and help them, teach them, show them, mentor them, get them a camera and guide them into becoming been able to photograph for the magazine Drum. So after a year or two, I got a few very good photographers together and I build up a photographic department, they were very good, very exceptional, outstanding international photographers. (Jürgen Schadeberg, Interview, July, 2014)*

The real need of people who could help Schadeberg in taking pictures for the magazine and that participate in the whole photographic process, motivated him to start teaching young blacks to become photographers. But analogic processes were more difficult than the ones we have today.

*I taught them photography bit by bit; It took a few years before I built up a photographic department. I started first with the developing of the films, and making prints, so going to the whole process. And it is not like now with the digital cameras, because you couldn't see the picture at the back of your camera. You had to know what you were doing. (Jürgen Schadeberg, Interview, April, 2015)*

As most of the black South African population did not have at that time any background related with art concepts, design or photography, he started from the basics. And he taught them composition, structure, movement, distances, design and the selection of time.

The two first members of this photographic department and the two first students of Jürgen were Peter Magubane and Bob Gosani, key referents of photography in South Africa.

Peter Magubane started working as a driver; he became interested in photography, so as he drove with the writers, he asked if he could take some pictures. Schadeberg gave him a little reflex camera and took him into the darkroom, to show him how to develop films and print. Some months later he started taking pictures for Drum. In the introduction to his book *Magubane's South Africa*, made some statement about Jürgen:

*He was very good at picture taking and very strict to those like me who were learning. At the time journalism was unknown among blacks. Those of us who worked on Drum were fortunate because some of the people on the magazine were prepared to teach us. Jürgen Schadeberg used to let me make thirty prints, forty prints, at a time. I did not mind because I knew that I was learning. He was a professional photographer, trained also in layout and display; he had the ability to teach, with the urge to do so, and the capacity to inspire others to work with him. (Hopkinson 1981, Hatje Cantz 2009, 67)*

Gosani arrived to the office when he just turned seventeen, he was the nephew of Henry Nxumalo, he brought him there and asked "Can we do something with him?". He started working

with the telephone but he could not handle it, then he tried as a messenger boy, but he could not find the places where he was supposed to go. So Schadeberg took him also into the darkroom, and after about six months he started taking very good pictures, he was very good.

An interesting point appears when he is asked about the style of this photographers and the influence of his teaching.

*I think I made I mistake and I taught them my style, and I shouldn't have done this. Later on I was teaching and I tried to teach people not my way of taking pictures, because people had to develop their own character and personality. When you are teaching I think the right way to do it is not to teach them your way of thinking. But well, they were my first students. (Jürgen Schadeberg, Interview, April, 2015)*



Image 11. Jürgen Schadeberg at Drum, Jürgen Schadeberg, 1955

In the picture above (Image 11), we see a very young Schadeberg in the center, checking the film that has just been developed, surrounded by Magubane and Gosani.

*Schadeberg had no fear of talent or rivals and encouraged them and others who were later to become famous, such as Alf Kumalo or Ernest Cole. Documentary photographer Struan Robertson wrote that Schadeberg's central role as guide and committed instructor cannot be underestimated. He not only brought together the first generation and thus established the tradition of black photographers in journalistic and documentary work, but also influenced many white photographers as well. In addition there was the cheerful and open atmosphere at Drum. (Hopkinson 1981, Hatje Cantz 2009, 12)*

After spending 14 years in South Africa, 1950 – 1964, Jürgen returned to Europe for 20 years, where he focused on his teaching role, through various forms and workshop experiences. He



taught photography and filmmaking in the Central School of art and design. Talking about photography, Schadeberg defines it as:

Photography is a craft you only learn by doing it. You don't learn by talking about it, reading books, or listening to lectures. In most colleges there's a great deal of talk and very little doing. A good photographer could be someone who'll put his or her whole life into photography. This is all that matters. Do they work? Have they done anything serious—or are they hoping for an easy option or attracted by the glamour? (Hopkinson 1981, Hatje Cantz 2009, 70)

Herbie Yamaguchi, acclaimed Japanese photographer, explains how important for him was to meet Jürgen. During 1975 Schadeberg was teaching in London, in a project called “the Quality of life”, where some photographers were picked up to study and live together in a converted warehouse in London Bridge. This house was totally equipped for the students to take pictures and develop their projects.

For three years Jürgen led us in the right direction and showed us how to put the photographs together for the exhibition. Also Jürgen was very flexible, keen and powerful about photography. Privately he took me out to show me how to snap people in town and how to compose the scene in front of my camera. After all that I realized Jürgen generally loved people so much. Now looking back at my London days, I see that without his help and kindness I would not have achieved my ambition to become a professional photographer. I sincerely thank Jürgen's broad mind for having accepted me as a member of the group. And I hope Jürgen's works will be spread all over the world to be appreciated. His photographs certainly have much of love towards people on the earth.

The expert and demanding teaching of Schadeberg, was the key in the development of the first black referents of South African photography. Jürgen taught acclaimed photographers such as Magubane, Gosani, Kumalo or Cole, from the very basics, and introduced them concepts of composition and design. Black South African photojournalism, before almost inexistent, bloomed in the office of Drum, with young black photographers that wanted to denounce the injustices that their communities were suffering. Jürgen continue nowadays teaching and inspiring students all over the world. (Hopkinson 1981, Hatje Cantz 2009, 70)

## **7.6 Nelson Mandela, the portrait of a leader**

*The most important thing that Nelson Mandela has done is to avoid South Africa turning into a bloody revolution. Anybody that goes to prison for twenty seven years for his beliefs would be very angry, and he was not, he was constantly asking for negotiation.* (Jürgen Schadeberg, Interview, July, 2014)

Jürgen met Nelson Mandela for the first time in a convention of the ANC congress in Bloemfontein in 1951. As the documentary film shows, Jürgen used to meet with Mandela in a bakery that was also a clandestine alcohol shop, and there, they talked about society and life.

Schadeberg carried on photographing Mandela from time to time till he got imprisoned in 1964. After his liberation from 1990 onwards he took several of his most popular portraits. Jürgen and Mandela established over the years a strong relation and the African leader invited him in his house in Soweto for a New Year's Eve party – his first as a free man (Image 12). The photographer describes that night as one of the funniest he has spent, remembering things from the apartheid period with Mandela and the other ANC leaders, telling anecdotes about life in and outside the jail. “When people stay together, they stay strong”, he declares.



*Image 12. Jürgen and Claudia Schadeberg and Nelson Mandela, South African, 1990.*

More than forty years separate the following pictures, the first was taken in the demonstrations of the Treason Trial (Image 13); the second one, it is part of Mandela's reportage after being elected first black president in South Africa in 1994, after his imprisonment for more than twenty seven years (Image 14).

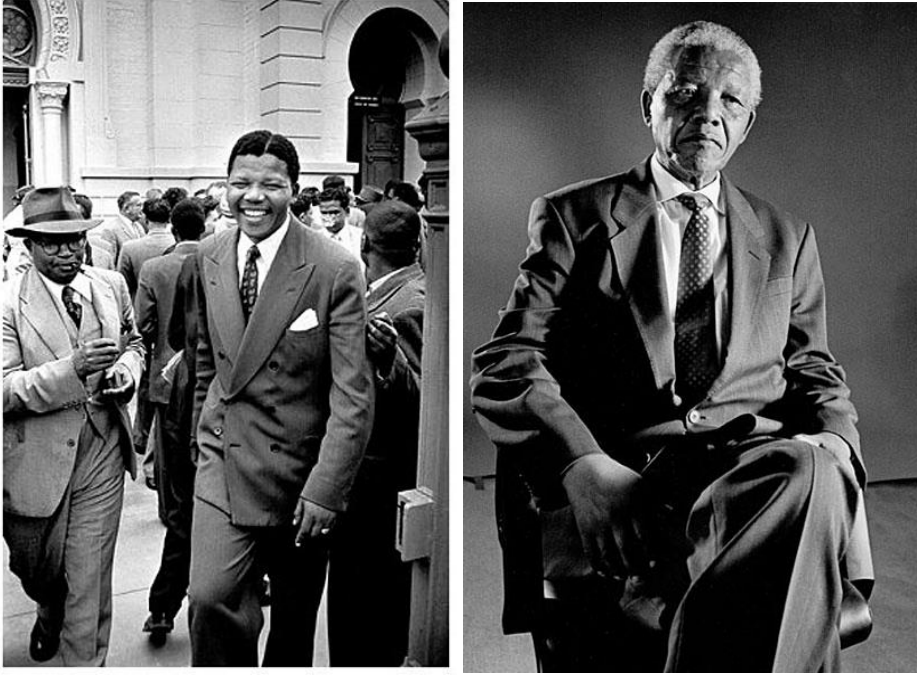


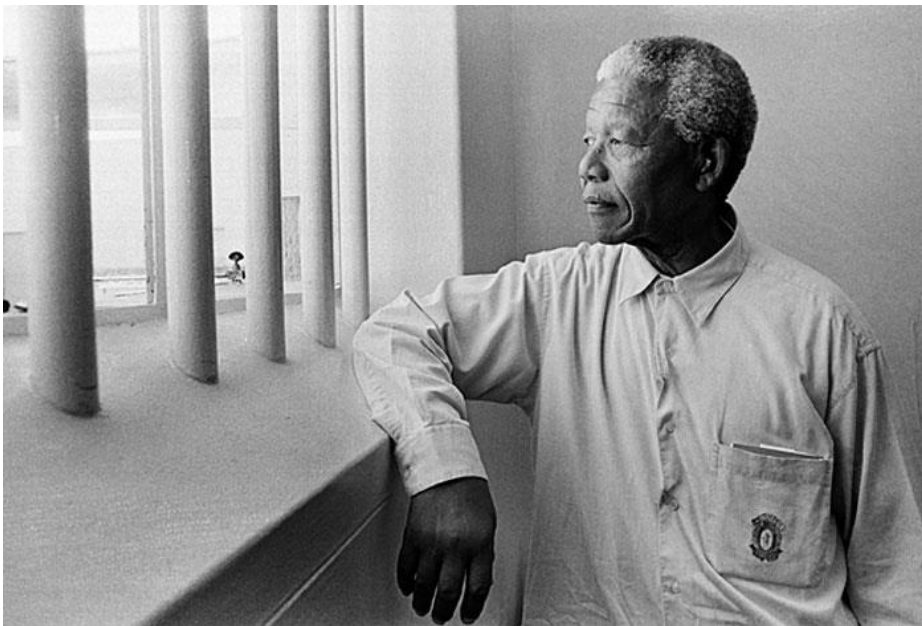
Image 13. Nelson Mandela during the Treason Trial, JS, 1958 / Image 14. South African president Nelson Mandela III, JS, 1995

You can really see the change between them and together offer a great metaphor of time. In the first one, a young Mandela walks in the middle of group demonstrators, active, part of the fight, positive; he would be jailed some days after. In the second one, a mature Mandela, inside a set up studio and lighted in a way that evidences the passing of the time; he states serious, motionless, looking out of the frame, with a thoughtful countenance.

The following picture is considered one of the most acclaimed pictures that Jürgen took during the period and it is already part of our common social knowledge. In 1994, Mandela comes back to revisit Robben Island, in the fourth anniversary after his liberation. And he posed for a crew of photographers in the cell where he spent more than eighteen of the twenty seven years that he was in jail for political reasons. Jürgen was witness of this special moment and Madiba offered him a picture that is now part of the history. He revives memories of the moment as if it was yesterday, and his speech is sincere, touching.

*He walked there and he stood by the window, and he looked out, and I started taking pictures. And I suddenly saw something, he had been in that cell for seventeen years, and I saw something in his face, that seventeen years were going through, at least now he is out of it. And when I said "thank you very much", he turned and he gave me a little smile, it was a different smile, normally he gave a big smile, but it was different smile altogether, was totally coming back, he was away somewhere. (Jürgen Schadeberg, Interview, April, 2015)*

The photograph (Image 15), in black and white, contrasts the colour of Mandela's skin with the white of the bars, the wall and his shirt. The leader is strategically placed in one half of the frame, looking through the bars, to an out of frame that the spectator is not able to see. An out of frame where he had probably looked thousands of times during the time he spent there; key glance to the past, and a reflection to the actual situation, the rights already achieved and the ones that are still missed. This picture is itself a metaphor of freedom, of an extraordinary person that spent half of his life captive to fight for the liberty of a whole society.



*Image 15. Nelson Mandela's return to his cell on Robben Island IV, Jürgen Schadeberg, 1994*

This picture has been declared as one of the fifty most memorable pictures of the 20th century, and it is a very important frame, an icon that will help to remember the story behind, the repression and the success of the pacific fight.

## **7.7 Photography conception**

The last episode of the documentary film is about Jürgen's conception of photography is at the same time divided by different topics that will be here analysed.

Firstly, Schadeberg states a definition of photography based in a coordinate, time. So for him, photography is history, and once it has passed it is gone forever.

I found that photo means history. It is different from paintings, you paint over a period of time, and as you paint, you are influenced by your mood. Photography does not, it is instant, and therefore is totally different. (Jürgen Schadeberg, Interview, July, 2014)

As Jürgen states, photography allowed the average people to see the real image of the war, the suffering in the trenches and the death, so this caused an impact to the society. A part from history, photography becomes a powerful educational tool:

I hope we learn something, we still have wars today, and they might be even bloodier, that means that maybe we haven't learnt anything but I hope we have. (Jürgen Schadeberg, Interview, July, 2014)

Jürgen's pictures escape from drama and sensationalism, however today photojournalism seems to be on the hunt for the blood and tears. Children covered by blood next to the corps of their families, traffic of women that became sexual slaves, people killing each other, people that had lost it all crying in front of their devastated houses, and a long etcetera is the nowadays panorama in the media. We see it every day, and what you see every day becomes a routine, so you are not impacted anymore. Is this a reason to stop showing reality through the media? Hiding this situation to the eye of the average people, is going to change the drama of the people that suffers every day from conflicts caused mostly by the human race? As a photojournalist, when asked: What do you think of the current photography? Should the horror explicitly be shown to cause an impact on the audience?

*At the moment you have a lot of blood and horror around the world, and people killing each other for no apparent reason, for some religious reasons or whatever, so obviously the news will be covering it, and the magazines will be looking at it, sometimes maybe it is a bit much, that you see it every day, so you can become numb, so you accept it eventually, but I think that is our big problem in the world. I think you can't get away from it, we have to face it. (Jürgen Schadeberg, Interview, July, 2014)*

Of course the media have to make coverage of all the happenings in the world, so as said before, you can only react if you are aware of the situations. But how this coverage has to be done? As described in the definition given for documentary photography, lots of photojournalists think that documentary photography comes from emotion, subjectivity or even anger. But for Jürgen, as a photojournalist you can never participate in any organization. That is the main difference between photojournalism and activist photography.

If you do, you lose your independence totally, the independent thinking, free thinking, and free perception. You have to react as an independent person. I have never been involved. I mean I understood the anti-apartheid movement, and I gave them pictures which they used for their own propaganda, I've never been part of it. (Jürgen Schadeberg, Interview, July, 2014)

After this, he presents what in my opinion is one of the most important lessons I have learnt during this process, and it really comes from a huge wisdom and experience of profession.

You can only show what is happening, and then the right or the wrong will come up by itself. (Jürgen Schadeberg, Interview, July, 2014)

Through some of the quotations from the documentary film we can try to build the receipt of a good picture: the right time, the selection of the right moment, and the correct composition, are some of the ingredients to get a picture with magic. But how to do it? Reacting to the situations.

The best thing is not to think, to just react to the situations, you think before you go a little bit, and afterwards you might think, you think about what you have missed. But when you start picturing you haven't got time to think, if you think you miss your pictures. (Jürgen Schadeberg, Interview, July, 2014)

Anyway, there is not a real recipe for the perfect picture. If your pictures are beautiful, the audience will experience an instant reaction, not related with any technical parameter, and without need of any single word. Linked with that, a very interesting critic to the art industry is also reflected in the documentary film:

If your picture is a beautiful picture, you understand it immediately. You don't need somebody to tell you it is because of this or because of that, what they do in this art magazines, they talk about it and talk about it and they invent words for this, and it doesn't make sense to anybody, but people say, "they are very clever", and they do that because galleries want to make lots of sales, and in order to sell them, you have to justify them, and in order to justify them, you have to talk about them to people that visually don't understand. (Jürgen Schadeberg, Interview, July, 2014)

Claudia Schadeberg, even though she is on screen just some minutes, plays a main role in the documentary film. She discovers Jürgen's talents, till the moment unknown by the viewer, as for instance, his skills as a filmmaker and scriptwriter. But one of the most crucial interventions comes when she states a sentence that encapsulates Jürgen's photography in a very synthetic and poetic way:

He has said he enjoys giving pleasure to people, photos give pleasure to people, I think he wants to capture the truth and the humanity of situations and the realism. (Jürgen Schadeberg, Interview, July, 2014)

## 8 CONCLUSIONS

In conclusion, Jürgen's photographs taken during the decades of fifties and early sixties in South Africa, play a double role. First of all as representation, pictures give entity and memory to people because things that are represented will remain. A whole black cultural effervescence existed and resisted and it is now available for the ones who want to remember, because someone portrayed them. Secondly, they helped in the creation of an identity, by joining all the cultural and political manifestations, values, and ideals and show to the black population that there were people that fought, and that a change was possible.

Jürgen Schadeberg's pictures are made for people; pictures that are able to reflect the joy and the union even in the worst moments without adding sentimentalism, or anything else but what happens in front of the camera; pictures that hide the presence of the photographer and present "the truth and the humanity" in the most pure sense, without make up or post production; so these are pictures that make history. And it is not just the result which is incredibly pedagogical, but also the process and the way to approach people, because Jürgen will take the same interest in Mandela as in a homeless that lives in the Johannesburg's streets, in Mick Jagger, or in an old woman living in a tiny village in the south of France; and this is exactly what makes him exceptional, his sincere interest in people's live and stories and his honest way to photograph them; without any extra pretension, but immortalizing reality and life.

By need or by vocation, Schadeberg played a crucial role in the education of photographers that are the key in the history of documentary photography in South Africa, and are now internationally acclaimed such as Gosani, Magubane or Cole. Constant and demanding teacher, Jürgen showed them the art of photography from the basics, and taught them how to react and look, to portray a world full of injustices. South African photography owes a big part of its visual identity to Schadeberg, and the way he mentored the first generation of black South African photographers that portrayed the suffering but also the life and joy of their communities, when nobody else wanted them to take pictures, and when nobody else could have guided them in that way.

I want to point out at the end of this thesis that Schadeberg's work has been recently internationally recognized, but fame or recognition is not what he is looking for. After more than sixty years of taking pictures, Schadeberg is still active, has always projects on the go, and he is



always trying to learn from the others. The time I have had the chance to spend with him has been incredibly inspiring and motivating. He is an exceptional person who approaches you with incredible kindness and respect, and who teaches something in every word, without any pretension, but sharing.

At the end of one of our skype meetings I said to him, "To conclude with, I want you to state what your contribution to South African photography was. - I don't know." he answered. I said "Ok, so I will state it myself". This was my aim, and here is my thesis.

## 9 REFERENCES

### BIBLIOGRAPHY

BOGRE, M. (2012). *Photography as Activism. Images for social change*. Oxford: Focal Press – Elsevier.

CHAPMAN, M. (ed.) (1989). *The Drum decade: stories from the 1950s*. Pinetown: University of Natal Press.

ECO, U. (1992). *Cómo se hace una tesis*, Barcelona, Gedisa.

FISCHER, E. (1985). *La necesidad del arte*. Translated by J. Solé-Tura. Barcelona: Península.

FREUND, G. (1993). *Photography and society*. Boston: David R. Godine Ed.

GOSANI, B.; MUTLOATSE, J.(ed) , MASIZA, J.(ed); HAY-WHITTON, L. (1993). *Tauza, Gosani's people*. Bedfordview: Mutloatse Arts Heritage Trust.

NEWBURY, D. (2009) *Defiant images: photography and apartheid South Africa*. 2<sup>nd</sup> Edition. Unisa: UNISA Press.

SAMPSON, A. (1983) *Drum. An African Adventure and afterwards*. London: Hodder and Stoughton Ed.

SCHADEBERG, J., MORA, F. J., CUETO J. L., PÉREZ, D., (2014). *65 Documentando la vida. Jürgen Schadeberg, Archivo personal*. Valencia: Editorial Universitat Politècnica de València.

SCHADEBERG, J. (2013). *Jürgen Schadeberg. South Africa. Six Decades*. Braamfontein: Unisa, Dalro

SCHADEBERG, J. (2012). *Jürgen Schadeberg, Zu Besuch in Deutschland 1942 – 2012. Fotografien*. Berlin: Mitteldeutscher Verlag.

SCHADEBERG, J. (2007) . *Jürgen Schadeberg. Photographies*. Ostfildern: Hatje Cantz.

SCHADEBERG, J. (2001). *The black and white fifties, Jürgen Schadeberg's South Africa*. Menlo Park: Protea Book House.

SONTAG, S. (1973). *On photography*. New York: Rosetta.

STEIN, S. (1999). *Who killed Mr Drum?* London: Corvo Ed.

THE EDITORS OF TIME-LIFE BOOKS. (1971). *Documentary Photography*. Verona: Time- Life.

GODIMER, N.; SEROTE, M.W.; MAKEBA, M.; WEINBERG, P. et al. (1989). *Culture in Another South Africa*. London: Zed Press

WELLS, L. (Ed) (1997). *Photography. A Critical Introduction*. London: Routledge.

WOODSON C. D., Foreword by SAMPSON A. 1988. *Drum. An index to "Africa's leading magazine" 1951-1966*. Wisconsin: The board of Regents of the University of Wisconsin.

## ARTICLES

KRANTZ, L. D. *Politics and Photography in Apartheid South Africa*. [Consult: 15 April 2015]

<<http://www.sahistory.org.za/archive/politics-and-photography-apartheid-south-africa-david-l-krantz> >

TORREGROSA, J. F. (2010) *Modelos para el análisis documental de la fotografía*. Documentación de las Ciencias de la Información. Vol- 33, 329-342.

WYLIE, D. (2012) *Introduction to special issue: Documentary photography in South Africa*. *Kronos* [online], vol.38, n.1, pp. 09-21. ISSN 0259-0190.

<<http://www.scielo.org.za/pdf/kronos/v38n1/02.pdf> >

ROSLER, M. () *In, around and afterthoughts (on Documentary Photography)*

<[http://everydayarchive.org/awt/wp-content/uploads/2014/01/rosler-martha\\_in-around-afterthoughts.pdf](http://everydayarchive.org/awt/wp-content/uploads/2014/01/rosler-martha_in-around-afterthoughts.pdf) >

"South Africa: Black and white" en *Leica Magazine*, LFI 4/2008, pags 6-19.

<<http://Jürgenschadeberg.com/press/sablackwhite.pdf>>

## WEBGRAPHY

JÜRGEN SCHADEBERG. Jürgen Schadeber's Personal Web Page  
<<http://www.Jürgenschadeberg.com/index.html> > [Consult: March 2015]

DRUM <<http://drum.co.za/> > [Consult: March 2015]

## AUDIOVISUAL RESOURCES

"The Economist - South Africa Under the Apartheid". Youtube < <https://www.youtube.com/watch?> > [Consult: 10<sup>th</sup> March 2015]

Miracle raising in South Africa in History Channel

<<http://www.history.co.uk/shows/miracle-rising-south-africa> > [Consult: 20<sup>th</sup> March 2015]

Mandela, Long walk to freedom. (audiobook) – Youtube  
< <https://www.youtube.com/watch?v=jW9FAK4hFfM>> [Consult: 17<sup>th</sup> April 2015]