



CENTRE FOR HUMANITIES RESEARCH
Annual Report 2012

Centre for Humanities Research Annual Report 2012

Introduction

As part of the annual report of the Centre for Humanities Research for 2012, we would like to offer a perspective on our work that also sheds light of the milestones reached since its inception as a project of the Faculty of Arts in 2006. For the last six years the CHR has held seminars, public events, conferences and symposia on a wide range of subjects that intersect with and have grown out of the Centre's core research platforms which engage variously with questions of race, subjectivity, war and violence, aesthetics and politics. The Centre offers fellowships for researchers in the humanities and is a space of lively debate and critique, and host to important thinkers. The Centre has persistently raised the question of what it means to pursue research in the humanities in the post-apartheid context and has asked about what it means to defend such an endeavour. To this end much of the thinking generated through the work of the CHR has been translated, contested and taken up by the national debate about the place and form of the critical humanities in South Africa after apartheid. To this end, the CHR has consciously sought to articulate a view of the indispensability of a humanities inquiry in the larger frames of the university, especially one seeking to unravel the legacies of apartheid. Critical here is the way it has returned to its inaugural questions and unfolding research agendas by drawing explicit

connections across seemingly disparate research interests of faculty and associated fellows.

Since its inception in 2006, the Centre for Humanities Research has generated about **R17 649 000,00** in grants and donations, hosted 16 doctoral students, 6 masters students and a total of 27 postdoctoral fellows. Most fellows registered for higher degrees have completed their degrees within four to five years, while several are due to graduate by 2015. Over that same period, it has earned the faculty a total of approximately **R5 580 000,00** in publication subsidies (excluding graduation subsidies and articles in accredited books) and enhanced the profile of the University of the Western Cape in South Africa and beyond. In 2012, the CHR produced a total of fifteen articles, fourteen of which were accredited, two monographs published through international presses, and two non-accredited edited publications which received noteworthy praise in academic review articles in renowned international and local scholarly journals. The CHR also hosted two exhibitions of the CAP collection curated by Emile Maurice, one at Art.B gallery in Bellville and the other at the South African National Gallery in Cape Town. These were both accompanied by public launches, panel discussions, art training workshops with visual artists Garth Erasmus, Sophie Peters and Ricky Dyaloyi. In the case of the opening of the National Gallery exhibition which was attended by over 400 guests, a performance was staged by the world renowned Handspring Puppet Company called "I love you when you breathe". The Handspring event also served as a precursor to the fourth Love and Revolution Conference hosted jointly by the



CHR and partners at the University of Minnesota and the University of Fort Hare. Two sold-out concerts, titled, “Insurrections” at the Fugard Theatre in Cape Town combining musicians and poets from South Africa and India proved to be a major highlight of our work in 2012. The launch of the CD of the same name, in Delhi, India in early 2013 inaugurated the public announcement of the Ministry of Higher Education’s Humanities and Social Sciences Charter process. The year culminated in a major event with the Handspring Puppet Company and Net vir Pret in Barrydale, now in its third year that drew together expertise in theatre from the USA and Cape Town to work with rural youth to develop arts education possibilities in educational institutions with limited access to the arts. One result of this initiative is that the first group of students from Barrydale have now registered in the Faculty of Arts at UWC. The success of this initiative has resulted in important funding opportunities initiated through discussions between ourselves and the Provincial government for various projects in Barrydale. Beyond these achievements, the CHR has diligently pursued its core research project on the postcolonial critique of apartheid by exploring the intersections of knowledge and power as these impinge on the debate on the humanities in Africa.

Staff at the Centre for Humanities Research

Dr Premesh Lalu, Director of the CHR and Professor of History
 Dr Suren Pillay, Senior Researcher (promoted to Associate Professor in 2012)
 Dr Heidi Grunebaum, Senior Researcher

Dr Kylie Thomas, Convenor (on contract)
 Ms Lameez Lalkhen, Administrator
 Mr Emile Maurice, Curator-in-residence (fund-raised post)
 Mr Mark Van Niekerk, CAP project (fund-raised post)

Research Mentors

Prof. Brian Raftopolous Prof. Jane Taylor



Net vir Pret and Handspring Puppet Company at Barrydale Festival, December 16 2012

ICGC-CHR Andrew W. Mellon Research Chair 2012

Prof. Helena Pohlandt McCormick



Institutional Collaborations and Partnerships

The CHR consolidated its collaborations and partnerships with the Interdisciplinary Centre for the Study of Global Change at the University of Minnesota, and the SARChI chair in social change at the University of the Fort Hare through a signing of a university-level agreement and the announcement of the first appointment against the Mellon Foundation Research Chair in the Humanities. It has also strengthened its partnerships with the African Critical Inquiry Initiative at Emory University, University of Delhi, University of Cairo, Makerere University, and the University of Witwatersrand. Its doctoral and postdoctoral students represent the largest concentration of international students convened in any one centre at the University of the Western Cape.

Our partnership with the Interdisciplinary Centre for the Study of Global Change at the University of Minnesota continues to develop in very exciting new directions. We have implemented the joint research chair in the

humanities across the two institutions. We are also in the initial stages of planning a joint book series across the two institutions. And we have consolidated the inter-institutional exchange programme between the universities. The CHR continues to benefit from support for student and faculty exchanges to and from the University of Minnesota. Currently, several doctoral fellows and faculty members will be travelling to Minnesota for a three to four-month writing fellowship to complete dissertations and monographs. In 2012, the CHR awarded doctoral writing fellowships to Okechukwu Nwafor and Vilho Shigwedha (History), Steve Akoth (Anthropology) respectively for three months at the University of Minnesota. Faculty fellowships were also awarded to Dr Miranda Pillay (Religion and Theology). In 2013, Dr Steward van Wyk (Department of Afrikaans) will take up a writing fellowship at the ICGC at the University of Minnesota. In return, Professors Richa Nagar (Centre for Advanced Feminist Studies) and Naomi Scheman (Philosophy) will join us in the second semester of 2013 as visiting faculty from the University of Minnesota funded through a grant to the ICGC by the Andrew W. Mellon Foundation.

Publications

As part of its ongoing inquiry into the future of the postcolonial university in Africa, the CHR launched *Becoming UWC: Pathways, reflections and the unmaking of apartheid’s legacies*, edited by Premesh Lalu and Noeleen Murray. The book was launched at an event on 3 April 2012 by Professor Jakes Gerwel. The launch was attended

by about 300 guests and is the subject of a major review by UCT Deputy Vice Chancellor, Professor Crain Soudien. The review is due to appear in the forthcoming issue of the journal *Social Dynamics*. *Social Dynamics* also republished an opinion piece by CHR director, Premesh Lalu, with seven responses from leading scholars on the future of the humanities. Then in May 2012, the CHR hosted the Community Arts Project exhibition titled “Uncontained: Opening the Community Arts Project Archive.” The edited volume that accompanies the exhibition has been widely acknowledged as a major contribution to the debate on the future of arts education in South Africa. The volume is edited by Heidi Grunebaum and Emile Maurice. Both books have generated funds through sales at independent bookstores, the South African National Gallery, and through sales at the University. The UWC book has sold a print run of 500 copies. There has also been considerable international interest in both CHR publications.

Winter School

The annual winter school on the theme of Social Acts and the Subject of the Humanities drew together graduate students from UWC, Fort Hare and the University of Minnesota. We were fortunate to be joined by Professors John Mowitt and Ajay Skaria (University of Minnesota), Marissa Moorman from Indiana University. In addition to their respective contributions to the winter school, Professors Mowitt and Skaria participated in several public dialogues at UWC and at the District Six Museum on the question of religion, secularism and politics. A total of 34

delegates participated in the winter school. **See Appendix A for report on the Winter School by Sian Butcher, doctoral candidate in Geography, University of Minnesota, and ICGC fellow in residence at the CHR in 2013.**



Winter school July 2012

2012 Graduating Fellows

Vilho Shigwedha, PhD (UWC), “Enduring Suffering: the Cassinga Massacre of Namibian exiles in 1978 and the conflicts between survivors’ memories”.

Okechukwu Nwafor, PhD (UWC), “Photography and the Spectacle of Aso Ebi in Lagos, 1960-2010.”

Ngonidzashe Morongwe, PhD (UWC), Rural Women as the invisible victims of political violence: the case of Shurugwi District, Zimbabwe 2000-2008

Memory Biwa, PhD (UWC), “Weaving the

Past with Threads of Memory’: Narratives and Commemorations of the Colonial War in Southern Namibia.”

Bianca Van Laun, MA Cum Laude (UWC), “In the Shadow of the Archive: Investigating the Paarl Riot of 22 November 1962.”

International Visitors

The CHR also hosted several international scholars, including Professors Teena Purohit and Sanjay Krishnan from Boston University and Ina Kerner from University of Berlin for the first semester of 2012. The visiting fellows contributed significantly to the weekly reading groups in the CHR and in the weekly South African Contemporary History and Humanities Seminar. Other visitors included Professors Cory Kratz (Emory University) who gave the Annual Faculty of Arts Dean’s Lecture in October 2012, Arunima Gopinath (Delhi University), Behrooz Ghamari (University of Illinois, Urbana Champagne), Hamit Borzaslan (Ecoles des Hautes Etudes en Sciences Sociales, Paris) who delivered the Lineages of Freedom Lecture at the District Six Museum in October 2012, Martina Riecker (American University of Cairo), Cesare Casarino (University of Minnesota), Sanil V (Indian Institute of Technology, Delhi), Javed Majeed (Cambridge University), Isabelle De Rezende (University of Michigan), Jon Soske (McGill University, Canada), Isabel Hofmeyr (University of Witwatersrand), and Tanja Petrovic (Centre for Interdisciplinary Research, Ljubljana). Professor Helena Pohlandt-McCormick from the University of Minnesota was appointed as the first research chair in the inter-institutional

partnership with the CHR at the University of the Western Cape and the SARChI chair in Social Change at the University of Fort Hare. One of her aims for the Research Chair was an ongoing graduate seminar around theoretical and methodological questions of the archive that would make use of new communications technologies to bring graduate students at all three institutions into conversation with each other. She will also advise graduate students enrolled at the three partner universities throughout the two-year period, and attend to the advisory needs of several UMN students who will take up their own Mellon Fellowship residencies (part of their ICGC/Mellon graduate fellowships) at the Centre for Humanities Research at UWC during this time.



Opening of ‘Uncontained’ exhibition at Iziko SA National Gallery, October 2012

Professor McCormick’s research centers on the so-called Liberation Archives in South Africa, archives created during and in the struggle against apartheid but now increasingly drawn into nationalist agendas, a predicament heightened by the recently emergent challenge

to freedom of information in South Africa. Their return from exile in the 1990s and their not uncontroversial placement at UWC and UFH (the two probably most prominent but unevenly resourced historically Black universities in South Africa) provides a unique opportunity to link her own research to teaching (of archives, archival practices, historical methodology and a critical theory of archives) and to the intellectual project at the heart of the collaboration.



Opening of 'Uncontained' exhibition at Iziko SA National Gallery, October 2012

Reading Group Seminars

A core activity of the CHR remains the weekly reading group seminars. These provide a sustained and important forum for faculty, postgraduate and postdoctoral fellows to meet and discuss as a community, texts thematically organized around our research platforms. Throughout 2012 we ran two reading seminar group programmes which met weekly. The first of these took up the continuing CHR PHSA

interest in coloniality, race and knowledge production, with a specific focus in 2012 on the state of the Humanities generally, and in the global South in particular. The second additional reading group seminar focused in 2012 on the thematic of Political Justice and the Aftermaths of Violence. Co-ordinated by the CHR's Suren Pillay, Senior Mentor Brian Raftopolous and Nicky Rousseau (History Dept) this reading group provided a much needed space for critical reflection by scholars and policy researchers working in emergent fields of ethical and political practice in the contemporary world, such as Transitional Justice, New Humanitarianisms, Human Rights, and the hegemonic discourses through which languages of political salvation operate in the post Cold War world. It operated by discussing a combination of key texts, new scholarship, and work in progress by those who participated in the group, and also took up issues related to the Violence in Transition research project. The group also hosted scholars to address them on matters relating to research on violence, such as for example, a series of discussions on violence in the extractive industries of post apartheid South Africa in the aftermath of Marikana, with senior labour researcher Sarah Ryklief. The group also hosted scholars to talk about theoretical and conceptual questions that emerge from research in progress, such as a discussion with the renowned Columbia University anthropologist Prof. Rosalind Morris.

Love and Revolution Conferences

In January 2012, the CHR, with the help of Professor Patricia Hayes, Helena Pohlandt

McCormick and Arunima Gopinath, co-convoked the third Love and Revolution Conference in Delhi, India. The conference was convened in partnership with Delhi University, JNU University, the University of Minnesota, Fort Hare University and the University of the Western Cape. In October, we convened the final Love and Revolution Conference at the CHR, titled Affective Revolutions. The conference series will possibly culminate in an edited publication that will enquire into the hardening of political discourses in the postcolonial world after the Cold War, and examine how politics and political subjectivity is marked as distinct in the wake of newer scripts of globalization. At the heart of the inquiry, we have asked for a return to the philosophical encounter with affect and emotion as a basis for rethinking the subject of the humanities in the present. **See Appendix B for the report of the Love and Revolution conference in Delhi.**

"Não Vamos Esquecer? Dialogues on Mozambican History"

In August 2012, we hosted a conference on the writing of Mozambican historiography in partnership with the University of Minnesota and the Department of History at UWC. The workshop's objective was to reflect on the connection between historiography and nationalism in Mozambique, and to chart the emergence of new questions and pathways in Mozambican historiography. Key workshop themes were: the interface between intellectuals and political power; aesthetics and performance; contestations surrounding archives. The conference was attended by scholars from

Eduardo Mondlane University in Mozambique, Brazil and South Africa and will culminate in a special journal issue on Mozambican historiography planned for 2014. Participants included two guests from Mozambique – Joel Tembe, director of the National archives and Carlos Fernandes, a promising PhD graduate who has since joined the CHR as a postdoctoral fellow; renowned historian Jacques Depelchin; former Constitutional Court Judge Albie Sachs; and colleagues from UWC and UCT. The event was concluded by the inauguration of the Mozambique Art Collection curated by Emile Maurice for the UWC library and was hosted by Judge Albie Sachs and UWC Rector, Prof. O'Connell. The conference was organised by Rui Assubuji (doctoral student, UWC), Dr Paolo Israel (lecturer in History, UWC) and Drew Thompson (ICGC fellow, and CHR exchange fellow). It was made possible with support from the CHR, ICGC at the University of Minnesota, the UWC History Department and the Mozambican consulate in Cape Town.

Violence and Transition Project

The Violence and Transition project convened by Nicky Rousseau in partnership with Center for the Study of Violence and Reconciliation finalized its country-based reports on comparative research on violence, transition and gender in Kenya, Zimbabwe and South Africa. The Centre for Humanities Research, together with the Centre for the Study of Violence and Reconciliation has engaged in a project called Violence and Transition. This project was run by Nicky Rousseau, affiliate of the Centre and Senior

Lecturer in the History Department. It brought together researchers from Kenya, South Africa and Zimbabwe to produce a comparative study of violence during and after political transition in each country. The South Africa team consisted of Chiedza Chagutah (Masters student based at the CHR and in Women's and Gender studies); Godfrey Maringira (doctoral candidate based at CHR and in Sociology/Anthropology), Jasmina Brankovic (CSVR) and Kylie Thomas (CHR). The researchers focused on two key areas - sexual violence (masculinity and what has been termed 'corrective rape' and informal armed formations (ex-combatants, vigilantism and police violence). The Violence and Transition Project formed an integral part of the Centre for Humanities Research "Violence in the Aftermath of Political Conflict" reading group, which met every two weeks over the course of the year and engaged with critical texts on this subject. Masters research fellow Chiedza Chagutah has had a paper accepted for publication in the journal *Agenda* and other research conducted during the Violence and Transition Project is currently being prepared for publication. This includes a comparative article on sexual violence and political transition in Kenya, South Africa and Zimbabwe that seeks to fill a gap in the literature on violence and political transitions.

Research platform on Aesthetics and Politics -- The 'Uncontained' exhibition and book project

Since UWC acquired the Community Arts Project art collection in 2009, the CHR has engaged this historic body of artworks through curating and showing the works in the two 'Uncontained' exhibitions and by publishing the accompanying

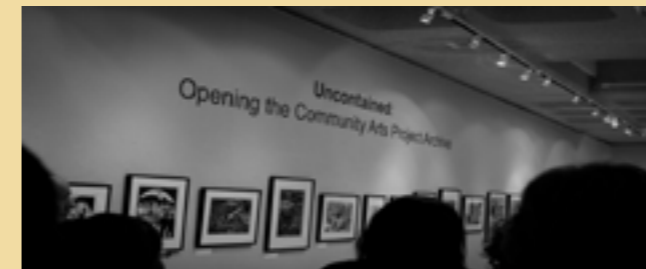


Opening of 'Uncontained' exhibition at Iziko SA National Gallery, October 2012

book. CAP and its artists gave an instantly recognisable artistic form to the anti-apartheid resistance regionally and internationally, the artworks represent a significant part of the visual vernacular that grew out of political struggle. Since these have come to be associated with and confined to anti-apartheid political struggle, often through the moniker of 'struggle' art, the 'Uncontained' project sought to explore the works as encompassing and animating aesthetic and thematic concerns that bring more contemporary questions to bear on the question of 'the political' and the creative arts. In addition to accessioning and curating the 'Uncontained' exhibition, Emile Maurice has conducted a comprehensive and annotated audit of artworks held in the UWC collection.

The book, intended to accompany the 'Uncontained' exhibition, emerged from a writing project to which 31 authors contributed 37 'thought-pieces'. The texts respond to a variety of the artworks in the exhibition as well as works from the CAP art collection not on show, and treat a wide variety of themes. The symbolic interplay between textual and visual

print enables a set of mutually interpretative conversations to emerge between authors' texts and the artworks. Contributing authors are academic scholars, in the main, and also acclaimed creative writers and public intellectuals from cultural organisations. The book unmoors critical discourse in the visual arts from any singular disciplinary domain in order to provoke questions that haunt the grounds of a post-apartheid society and polity. The questions the book raise attest as much to the enduring life and aesthetic power of artworks constrained by the generic labels of 'struggle' or 'township' art as by the potency of the works to revisit the question of what the 'human' means and remains in the wake of apartheid. In this, the 'Uncontained' project opens new possibilities for postgraduate and advanced research in the CHR's thematic platform on Aesthetics and Politics.



Opening of 'Uncontained' exhibition at Art.b gallery, May 2012

Cities in Transition Project (Subaltern Urbanisms)

In 2012 the Cities in Transition (CIT) research platform received renewed impetus in the CHR with the appointment of Noëleen Murray to lead this initiative in the Arts faculty. As a humanities based project, there have emerged prospects

for deploying analytical perspectives from across the humanities to examine and understand the (re)making and meanings of the city and to build an energised, excellent, distinct and sustainable research group in a new area of research focus at UWC. In addition to furthering the prior work around the questions of the university and the city - with the highlights undoubtedly being the CHR publication of *Becoming UWC, Reflections, pathways the unmaking of apartheid's legacy*, the special CIT seminars and continued collaboration with the Ghent Urban Studies Unit - 2012 saw substantial efforts made to establish a faculty-wide research network of academics and postgraduates. During 2012 scholarship from the project was presented in a number of forums: at the conference 'Urban Revolutions in the Age of Global Urbanism', Jakarta-Tarumanagara University; in the session 'Cities in Transition' at the 'Social Acts and the Subject of the Humanities', Annual Winter School of the Centre for Humanities Research (UWC), Sarchi Chair in Social Change (University of Fort Hare) and the Interdisciplinary Centre for the Study of Global Change (University of Minnesota); at the AZA Architecture ZA 2012 Biennial Conference entitled 'Re-scripting Architecture :Re-evaluating the Role of Architectural Practice'; and others. The CIT project hosted a number of Seminars at the CHR in 2012 including: two special seminars as part of the Department of History and Centre for Humanities Research, UWC, South African Contemporary History and Humanities Seminar seminars, and a range of talks, seminars and workshops on an occasional basis with: Sharad Chari (Urban Geographer based at the LSE), Brendan Bussy (Urban sound artist), Asaniel Mavugara (graduate student, Voortrekker Road),

Carson Smuts (Columbia University Digital Design), Jade Gibson (anthropologist and CIT Post-doctoral Fellow), Roos Houtniet (Dutch Film Artist), Victor Gama (musician and researcher, Angolan border project).



Opening of 'Uncontained' exhibition at Iziko SA National Gallery, October 2012

ACLS Fellows Programme

For the last four years the CHR has been part of the American Council of Learned Societies African Humanities Fellowship Program and has hosted scholars from across the continent. ACLS African Humanities Program Fellows are in residence at the CHR for three months, present their work at the Centre and participate in the Centre's activities. In 2012 we received a total of six fellows from across Africa.

South African Contemporary History and Humanities Seminar Series

Fellows participated in the popular weekly South

African Contemporary History and Humanities Seminar Series. The following seminars were convened since last reporting:

7 Feb: Christoph Rippe (Leiden University): The Uncertainty in Curation – Ethnographic Photographs and Objects from the Mariannhill Mission in KwaZulu-Natal (1880s-1930s)

21 Feb: Lorena Rizzo (University of Basel / UWC): Shades of empire – police photography in German South West Africa.

28 Feb: Ruth Watson (Cambridge): 'My Desire is to be the Possessor of all the Best Books in this World of Struggle': Respectability and Literary Materialism in Colonial Ibadan.

13 March: Felix Banda (UWC): Towards postcolonial orthographic designs: Speaking and writing across linguistic, ethnic and national boundaries in Southern Africa.

27 March: Monica Udvardy (University of Kentucky): Insatiable imaginings: The shifting identities of Mijikenda memorial statues (Vigango) stolen from Kenya.

10 April: Sophie Feyder (Leiden University): Lounge photography and the politics of township interiors: The Ngilima collection and the representation of the Black South African 'home', East Rand, 1950s

17 April: Christian A. Williams (UWC): Camp, Nation, History.

24 April: Teena Purohit (Boston University): The

Aga Khan Case: Religion and Identity In Colonial India.



2012 Zimbabwean Dialogue at District 6 Museum

8 May: Sanjay Krishnan (Boston University): V. S. Naipaul and Historical Derangement.

15 May: Giacomo Loperfido (CHR, UWC) : The Dragon's Eggs: Identity, time, and the politics of violence among neo-fascist young militants, Italy, late 70's.

29 May: Noëleen Murray (UWC): Building UWC: A Campus Apart

17 July: Ajay Skaria (University of Minnesota) Stumbling on Theological Secularism: Ghandi's religion before Hind Swaraj

24 July: Giorgio Miescher (UWC/University of Basil): Arteries of Empire: The materiality and visuality of South Africa's railway war of 1914-1915

31 July: Drew Thompson (University of Minnesota): Bearing Witness to war: The

photographic archive at Mozambique's National Photography School, 1982-1992

7 August: Christopher C. Fennell (University of Illinois): Racism and Resilience in a 19th century American heartland: New Philadelphia and the vagaries of prejudice

21 August: Paolo Israel (UWC): In Step with the Times: Mapiko Masquerades of Mozambique

28 August: Carolyn Hamilton (UCT): The Archives: Crises, Challenges and Methods

11 September: Jane Taylor (UWC): Hearing Voices

18 September: (Co- hosted with the Cities in Transition project): Shamil Jeppie (UCT) : Cars, Consumption, Craft... Cape Flats

25 September: Kathleen McDougall (Stellenbosch University): Excess of History: Dehistoricization, Menslikheid and Genealogical Records

16 October: Ivan Karp and Corinne A. Kratz (Emory University and Museum of International Folk Art): The Interrogative Museum



“Becoming UWC” seminar with Noeleen Murray and UWC Vice Chancellor, Brian O’Connell

Teaching and Senior Mentors

Although the core work of the centre is research colleagues at the CHR continue to teach various courses based on their research and areas of specialisation across the faculty. In 2012 Senior Researcher, Heidi Grunebaum taught a second year course on 1948: Historical debates in the War for Palestine in the History Department at UWC. Suren Pillay continues to offer his expertise to the Political Science Department, and has contributed to discussions in the departments of Religion and Theology, and Anthropology. CHR fellows, Christian Williams, Mauritz van Beven Donker, Riedwaan Moosage and Ruchi Chaturvedi, amongst others, have taught various classes across the faculty. Senior Research Mentors Professors Brian Raftopoulos and Jane Taylor continued to offer scholarly mentorship to doctoral fellows and faculty members working on doctoral dissertations.

Publications 2012

Monographs

Lorena Rizzo, *Gender and Colonialism: A History of Kaoko in north-western Namibia, 1870s – 1950*, Basler Afrika Bibliographien, 2012

Giorgio Miescher, *The Red Line: A History of a Veterinary Border in Northern Namibia* New York, Palgrave McMillan, 2012

Refereed and Accredited Publications for 2012:

Premesh Lalu, “Thinking Ahead!” *South African Historical Journal*, 63,4 December 2011 (issued in January 2012)

Premesh Lalu, “Where does sadness come from? Politics, potentiality and a possible humanities” *Journal of Asian and African Studies*, October 2012 vol. 47 no. 5 548-566

Premesh Lalu, “Still Searching for the Human” *Social Dynamics* 38,1 (2012)

Christian A. Williams, “Living in Exile: Daily life and international relations at SWAPOs Kongwa Camp”, *Kronos*, 37, 2011

Jeremiah O. Arowosegbe, “The making of an Organic Intellectual: Claude Ake, Biographical and Theoretical Orientations,” *Journal of African & Asian Studies*, 2012 Vol 11

Kylie Thomas and Louise Green, “The University in Question,” *Social Dynamics*, Vol 38(1). 2012

Maurits Van Bever Donker, “Ethical injunctions:

The University of the Western Cape in the face of the ‘here and now’” *Social Dynamics*, Vol 38 (2). 2012

Jesse Bucher, “The possibility of Care: Medical Ethics and the Death of Steve Biko,” *Journal of Asian and African Studies*, Vol 47(5) . 2012

Allen Isaacman and David Morton, “Harnessing the Zambezi: How Mozambique’s planned Mphanda Nkuwa Dam Perpetuates the Colonial Past,” *International Journal of African Historical Studies*, Vol 45 (2). 2012

Sergio Alloggio and Kylie Thomas, “Forgetting responsibility: Hannah Arendt and the work of (undoing) psychic resistance post-apartheid” *African Yearbook of Rhetoric*, Vol 3 (2) 2012

Giorgio Miescher, “Facing Barbarians: A Narrative of Spatial Segregation in Colonial Namibia,” *Kronos* no. 11, 2012

Giorgio Miescher, “Arteries of Empire: On the Geographical Imagination of South Africa’s Railway War, 1914-1915,” *Kronos* 11, 2012

Kylie Thomas, “Wounding apertures: Violence, affect and photography during and after apartheid,” *Kronos* 38, 2012

Michael Neocosmos, “Are those who do not count capable of reason? Thinking political subjectivity in the neo (colonial) world and the limits of history,” *Journal of African and Asian Studies*, Vol. 47, no. 5 Oct 2012

Jane Taylor, “The Oblique”, *Art South Africa* 11, 1, 2012



Ajay Skaria Deans Lecture, July 2012

Articles in peer-reviewed journals (not accredited)

Heidi Grunebaum, “The Time after the War: Notes on Historical Erasures and Post-apartheid Pasts” *Encounters: International Journal on Culture and Society* 5 Fall, 2012. Pp 185-196



Opening of ‘Uncontained’ exhibition at Art.b gallery, May 2012

Refereed chapters in edited collection

Heidi Grunebaum, "On the time-spaces of Zionist narratives: Reflections on the Jewish National Fund and the socialisation of Zionism in South Africa" in Na'eem Jeenah, ed., *Pretending Democracy: Israel, an Ethnocratic State* (Johannesburg: Afro-Middle East Centre, 2012)

Specialised publications

Heidi Grunebaum and Emile Maurice (eds.), *Uncontained: Opening the Community Arts Project Archive* (Cape Town: Centre for Humanities Research, UWC, 2012)

The introductory essay to this publication reflects on the significance of the CAP art collection for the work of rethinking the Humanities in contemporary postapartheid South Africa. The essay suggests a number of itineraries to think about the CAP artworks and their possibilities for charting new theoretical terrain in aesthetics, politics and the concept of the 'human'. The essay, by Heidi Grunebaum, Premesh Lalu and Jane Taylor is titled, "Uncontained -- Itineraries of thought on opening the CAP print collection". It was published in Heidi Grunebaum and Emile Maurice (eds.), *Uncontained: Opening the Community Arts Project Archive* (Cape Town: Centre for Humanities Research, UWC, 2012). The exhibition and book have been favourably reviewed in the Cape Times and the British based *Times Higher Education*.

Premesh Lalu and Noeleen Murray (eds.), *Becoming UWC: Reflections, Pathways and the Unmaking of apartheid's legacy* (CHR, 2012). The book was recently favourably reviewed by Sean Jacobs (New School for Social Research, New York) for H-Net Africa.



Net vir Pret and Handspring Puppet Company in partnership with CHR at Barrydale Festival, December 16 2012

Newspaper opinion pieces

Premesh Lalu, "Still Searching for the Human," *Mail and Guardian*, 22 February 2012

Premesh Lalu, "Time to topple SA's Ivory Towers?" *Cape Times*, 4 June 2012.

Premesh Lalu, "Academic publishing in South Africa," *Mail and Guardian*, 4 August, 2012

Suren Pillay, "Is Violence doing the Work of Politics?" *Cape Times*, 2 October 2012

Suren Pillay, "Marikana and the Politics of Law and Order in Post-Apartheid South Africa" *Al Jazeera International News Opinion Online*, Sept 22 2012

Suren Pillay, "South Africa Belongs to All who Live in It", *Cape Times*, 5 March 2012



Opening of 'Uncontained' exhibition, Iziko SA National Gallery, October 2012

International conferences and public appearances

Heidi Grunebaum was invited to present a paper and discuss another at "Ethnographic perspectives of transitional scenarios: perspectives from the global South", 17-19 May 2012, Wissenschaftskolleg zu Berlin, Berlin, Germany. The Centre for Humanities Research co-hosted, together with the Department of Social Anthropology, University of Stellenbosch a panel with David Theo Goldberg (UCLA), Saree Makdisi (UCLA), Akbar Abbas (UC Irvine) and Karim Makdisi (American University, Beirut) titled, "The Politics of Illegibility: Lessons from Lebanon". Heidi Grunebaum was respondent. The event was held at the University

of Stellenbosch (February 2012). Grunebaum presented a paper at a UWC English Department seminar (May 2012). In the same month she also discussed the 'Uncontained' book at GIPCA's 'Exuberance Project' Symposium, Hiddingh Campus, UCT. Grunebaum gave a talk titled, "Revisiting Complicity: Why we still need to speak about apartheid" at the Limmud Annual Conference, Protea Technopark in Stellenbosch (August 2012). She did the opening talk for the "Rewind" exhibition of works by Dathini Mzayiya and Gabrielle Goliath at Centre for African Studies Gallery, UCT (October 2012).



2012 Zimbabwean Dialogue at District 6 Museum



'Uncontained' exhibition at Iziko SA National Gallery, photograph by Mark van Niekerk



Opening of 'Uncontained' exhibition, Art.b Gallery, May 2012

Premesh Lalu was awarded the prestigious Copeland Fellowship in the Humanities at Amherst College, Massachusetts where he spent nine months of his sabbatical. While at Amherst, he was invited to present at a university forum on the theme of "The humanities from where I sit", and subsequently offered papers at the invitation of the Institute of Advanced Studies at the University of Minnesota on "The humanities in the age of techne" at Indiana University (April 2012) on "The critique of the digital humanities". While on sabbatical he was invited by the Nehru Library, Delhi, to present a paper at the third Love and Revolution Conference. "Where does sadness come from?" was read by Lalu at that conference in January 2012. A presentation entitled, "Homo Oeconomicus, nationalism and the subject of the humanities" was given at the 2012 CHR/Fort Hare/University of Minnesota Winter School, Melkbosstrand, July 2012. "The Absent Centre", was the paper Lalu read at the fourth Love and Revolution Conference on Affective Revolutions at the

Centre for Humanities Research, October 2012, whilst his public address on academic publishing at the Cape Town International Book Fair panel on academic publishing (Cape Town Convention Centre, June 2012) was also covered in the Mail and Guardian supplement on higher education in June 2012.

Suren Pillay read the paper, 'In the Archive of Insecurity' at the conference on "Dismantling Security" at the Center for Research in Arts, Social Sciences and Humanities, at Cambridge University, UK in June 2012. He read "Politics as Settlement: Rethinking Citizenship and the Colony" at the Seminar series of the Centre for Advanced Studies at Jawaharlal Nehru University, India in December 2012 and "Laughter and Hurt: A note on Criticism" at the third Love and Revolution Conference on, "Considering the Limits and Possibilities of Nationalist and Postcolonial Thinking", Jawaharlal Nehru Memorial, New Delhi, India in January 2012.

Appendix A Winter school 2012: some notes

Siân Butcher, Sept. 2012

In reflecting on this year's second UWC-Fort Hare-UMN winter school, on a rather isolated western edge of South Africa, I thought a useful way to walk through our time together might be via a conceptual glossary of sorts. I thought this might

a) be a way of highlighting the concepts that "animated our conversations" on the "the subject of the humanities" (John Mowitt, Session 1) - there were many other concepts, but these were the ones that we paused for, that we debated, that carried over into our dinner time conversations as I heard them
b) reflect the organizers' various point of departure: the first session was framed very helpfully around four concepts, presented by John Mowitt, Ajay Skaria, Marissa Moorman and Patricia Hayes
c) provide a reference point, or 'key', for other students keen to trace these concepts further
d) offer a format that lends itself to appending, easily re-formatting around additions
e) reflexively take on a system of classification in keeping with our present episteme, and organization of knowledge therein! But before sketching out this glossary, a brief description of the space and atmosphere. Unfortunately, I cannot comment on the reading groups the week prior at UWC with Professors Skaria and Mowitt, as I was still in transit. But the following

week, in Melkbosstrand, less than an hour's drive from Cape Town, we all assembled at the very comfortable African Sun hotel, close enough to the beach to see the wintry sea down some adjacent side streets. There were approximately 40 of us, I think: half from the host institution, and the rest from UMN and Fort Hare. It was super to meet the graduate students from the other institutions - although the informal conversations worked better for this than the formal session set aside at the end of the first day. We convened for approximately 3 sessions a day, with 3-4 papers presented in each themed session (some of which had been pre-circulated, others had not). An informal chair facilitated extensive discussion after each themed panel, responding flexibly to the demand for discussion. The winter school visiting profs from Minnesota - Ajay and John - took a particularly active role (very productively I thought) in these question-and-answer sessions. All of the proceedings were filmed and recorded. Conversations then spilled over into the various tea and meal breaks, over very generous portions of buffet-style food. It was in the long space between the final session of the day and dinner that we ambled down the side streets, onto the 'strand', and formed both relationships and positions in their most organic forms in response to the question of "think[ing] beyond the geohistorical frameworks of the South African particular" (*Winter School program*).

Now for the becoming-glossary! I have named

the concept, mentioned the papers and sessions in which I remember it being specifically deployed, and then tried to record some of the conversations had around that concept.

SUBVERSIVE GENEALOGIES [*Winter school programme; Noeleen Murray, Session 4; Premesh Lal, Session 7; Maurits van Bever Donker, Session 8*]: a guiding concept for the framing of the whole winter school, as a “subversive genealogy of the humanities” and the social sciences. This references the Foucauldian project of laying bare the conditions and institutions of knowledge production that shape our concepts and our practice as researchers in the “humanities” in deep historical context. Noeleen explicitly engaged this in her “subversive genealogy of the city”, and specifically the spatial disciplines that our episteme has allowed us to think the city through. The notion of subversive genealogies took us to other key framing concepts for the school - EPISTEME and TECHNE, and the relationship between them - that were perhaps more explicitly engaged with throughout the week. During one of the wrap up sessions on Wednesday, Ajay charted a subversive genealogy of subaltern studies’ subversion of “history from below”. The latter constitutes a history of the margin, without a critique of the concept or discourse of ‘history’, by inserting new content. Subaltern studies instead offered a distinctive questioning of universalism (capital, reason, governmentality), but argued that one cannot *not* accept the universalist narratives

of capital (their project was *not* about reifying pre-capitalist forms of kinship, etc.). Within this aporia, one thinks the subaltern SUBJECT as a negative, as a difference (Spivak). Every universalist narrative goes from 1 to 3, premised on this notion of transition. But these narratives never encounter 2. In fact, the segue from 2 to 3 does not always happen. Here, Ajay turned to Spivak and Levinas, and argued that it is from the moment of 2 that “measure” emerges, in order to delineate responsibility and justice. So, we cannot accept measure, but also have to understand its limits, and its relation to VIOLENCE (and here he juxtaposed Arendt and Fanon and on violence and measure). Ruchi followed this up with the question of how are we to rethink the category of the subaltern in relation to the ‘cannot not’, as “betwixt and between”. Ajay proffered two tasks in response: identifying the kinds and forms of subaltern politics (a kind of two-ness), and then thinking the politics of ourselves in relation to the first task. Maurits posited an embodied, tactile new humanism in becoming via Fanon’s subversion of Enlightenment humanism through the phenomenological experience of blackness.

TECHNE: [*John Mowitt, Session 1, Session 6; Ajay Skaria, Session 6*] It was on the final day that John provided a very helpful genealogy of the Greek “techne” or art & craft in careful distinction to knowledge and science. He referred us to Heidegger, and his “Question Concerning Technology”. Ajay reminded us that this piece

refuses a common understanding of technology as a means to an end (e.g. the chalice – which enables a certain sort of GIVING to occur). For John, Heidegger’s techne is about *how* one does something, especially in relation to producing or creating something. They are a set of principles that guide creating, that produce the natural worlds as something for enframing. This act of enframing can be dangerous (e.g. Heidegger’s e.g. of a nuclear power station). Techne is a way of thinking about making things for use, and thus refers to foundational principles in a much more private, domestic space than EPISTEME, but not so personal as that as aesthesis (a mode of perception of an event or sensation that individuals experience). Nor are the principles of techne the same as poesis (although they are not opposed to one another as Ajay reminds us). Poesis is about *revealing*, not enframing; an act that does not produce the bearer as user. Heidegger asked “what is it that allows these things to be related?” Techne, episteme, poesis, etc. Another Heideggerian question is “what happens to the bearer of creating in the act of creation?” What is missing for Mowitt from Heidegger’s discussion is the issue of *labour*, and here he turned to Marx & Engels, and vol.1 of *Capital*’s discussion of tools (as a supplement, a prosthesis to labour), and machines (as a joining of tools, and made up of the dead labour of those who made them). The machine then is transformative of the SUBJECT: into a worker. Thus, both Heidegger and Marx are interested in what happens to the subject in the

act of creating. Our discussions of techne ranged from the art of photography making, to the technical apparatus of the camera itself; to the material constructions of border fences, the act of writing and reading, map making, and the labour and craft done by self-builders in the peripheries of Maputo. How is the subject produced through this act of creating? Helena proposed the notion of a subjectivity of writing as proposed by Biko as a means to selfhood. Dave asked for an examination of our own craft as researchers. John responded: we do fieldwork, we teach, we write; we ask questions, we find problems, sometimes people try to solve them. What are the conditions under which we do these? How do we think a problem? How do we teach a problem? What is the role of the African UNIVERSITY or university in Africa in “the age of techne” (Premesh)? How do we read; what is the apparatus of reading (Helena)? How do these questions of techne connect with the epistemic – for example, Premesh unpacked the discourse of humanities in the university in Africa, and the biopolitical process by which certain peoples and knowledges are selected for study. How does techne connect to our epistemic ways of knowing the subject (as in pass photography), race and population, the city (architecture), or the past (in East London’s ruin scapes)?

EPISTEME: [*John Mowitt, Session 6; Ciraj Rassool, Session 2; Noeleen Murray, Session 4; Premesh Lal, Session 7*] John worked with TECHNE and episteme together, as appropriate to their origins

in Plato. In the original Greek, episteme is about knowledge and science (as opposed to doxa or common sense, or opinion); it is objectively about issues of public concern, matters of necessity. Most other engagements during the week took up the epistemic via Foucault, and his particular interest in the disciplines that operate within our episteme, and the disciplinary reason and discourses they produce (e.g. the spatial disciplines (Noeleen); administrative reason, the university and the discourse of the humanities (Premesh); the discourse of history (Ajay); law (Ngonizadshe; Suren); ethnology and psychoanalysis (Ross); the human (Mauritz)). These disciplines' relation to VIOLENCE was also a critical site of discussion, such as Ciraj's unpacking of the violent work that 'science' did in the Northern Cape to render the San body, and frontier space, knowable and conquerable to the metropole (and the forensic, archiving technologies deployed).

What are we to do with these disciplines, discourses and reason? Discard and dismiss them, or subject them to a subversive genealogical analysis? How might we critically grapple with the dualities that modern thought and systems of ordering rely on: between modernity and tradition; between hard sciences and social sciences; rural and urban; vernacular and high culture (Noeleen); some others that required further investigation: between masculine and feminine (Elliott); between nature and society, the human and non-human (Meryl). What is the nature of critique itself (Session 7)?

What are our objects of critique (John)? What does critique after apartheid look like – can it only take the form of rights discourse, or constitutional speak, or accusations of racialization of the issues (Suren)? What might it look like to critique instead “from the fence”, in between the polarities offered by the former, in light of the raw “colonial wound” Mignolo described (Suren).

ARCHIVES: [Ciraj Rassool, Session 2; Dave Morton, Session 4; Helena Pohlandt-McCormick, Session 7] are one site, practice and “predicament” (Helena) of our modern episteme that surfaced in various papers: from the bone archives of the Austrians (and the debate about whether these are objects or artefacts, or human subject remains), to the letter archives of the IDAF, and passport photos of the Namibian state during the South African occupation, or as Dave Morton described them “archives of houses, walls, furniture, gestures, small conflicts” amongst neighbours in the built environment. In Ciraj's critical participation in the return of San remains to the Northern Cape, he asks what an epistemic intervention around this moment might look like - one that prevents the Northern Cape from simply becoming one “big cemetery of racial science”. For him, the answer is through the constitution of institutions, and a transformed role for the museum. Helena asked for an interrogation of historians' DESIRE for the archival find – what is the draw, the enticement of this moment of potential discovery. She also drew attention to the circulation of

affect and creativity within the IDAF letters, despite its usual framing as a welfarist project.

SUBJECTIVITY: [John Mowitt, Session 1&6; Patricia Hayes, Session 1; Lorena Rizzo, Session 2; Ross Truscott, Session 5; Helena Pohlandt-McCormick, Session 7; Maurits van Bever Donker, Session 8] our conversations helped us move beyond a discussion of identity and identification (Lorena) to one of subject-formation, subjection, subjectification, and interpollation. From the subject as drum, as embodied (John), or disembodied (Ciraj), as an “it” when dead (Maurits), to that constituted through a performative apparatus (like passport photography (Lorena) or struggle photography (Patricia)) in racialized types. What does it mean to understand ourselves as “psycho-analytic subjects” (Ross), if psychoanalysis is issued from the same episteme as colonialism? On the closing day, John returned us to one of the cohering thematics of the winter school: “the subject of the humanities” – the bearer or agent of this thing called the humanities. How might we understand ourselves and think about ourselves as bearers of humanistic knowledge? What is the topos of this knowledge: its method (humanistic) and its epistemology, its way of thinking along the “wooded path”, getting from here to there, or via ends and means? He called for us to think the “topology of the subject” in relation to this. Ajay returned to the subject of subaltern studies (vs. that of “history from below”). Gary queried why the subject of ‘community’ in South Africa

always shorthands a poor black, and sometimes woman, subject. It is in the subject of community that good is seen to reside, where need lies, and intervention is required. Someone else asked about the “technosocial” – what is the materiality of the social, a la Latour. What is it to establish the self through the writing of words in a logocentric world (Helena)? Suren asked about the writer as a subject who needs to sit on the fence, rather than practice a “declarative naming” which is so popular in postapartheid South Africa, especially in relation to constitutionality.

VIOLENCE: [Ajay Skaria & Rustom Bharucha, July 5 reading group; Riedwann Moosage, Session 3; Ngonizadshe Marongwe, Session 3; Giacomo Loperfido, Session 3; Ruchi Chaturvedi, Session 3; Maurits van Bever Donker, Session 8; Heidi Grunebaum, Session 8; Suren Pillay, Session 8; Kylie Thomas, Session 8] while this had surfaced in the reading groups within the discussion of violence and laughter (Ajay), violence was one of the explicit framing concepts of session 3: from how to respond to political violence in Zimbabwe, and the possibilities for transitional justice offered out of African metaphysics rather than a human rights or redistributive discourse (Ngonizadshe); to the recourse to violence as “total destruction” and route to “new innocence” by young neofascist militants in 1970s Italy, in their critique of both liberalism and capitalism (Giacomo); to the “routinized violence”, the ““exceptional normal””

that Ruchi argued, via Ranciere, constitutes democratic politics on both the left and right, up against the limits of democratic equality in India (Ruchi). The discussion after this session revolved around the question of “What do we mean when we use the phrase ‘violence’”, and how do we think not only the violence of democracy but also of social relations within global capitalism (here, John drew on the example of the ‘team’ being deployed so vociferously under contemporary capitalism, and how even team members are purged in the process of competition - how does the logic of the ‘team’ invest left and right politics and deployments of violence?). How do we think the role of tactile violence in the becoming of man (Maurits via Fanon)? How can we think violence beyond the spectacular frame allowed by the TRC (Suren)? One question that was posed here - “How does one write violence?” - was taken up concertedly in the final panel (Session 8), in a conversation around the use of the affective and the aesthetic, and the politics therein of representation, positionality and ethics in writing, narrating, violence. What does it mean to aestheticize questions around trauma, violence and death through poetry, image, sound, film, etc. in a saturated aesthetic space on these issues in Africa? How are we interpolated by art in relation to violence? What repetitions do we enact? With what responsibility? We discussed the possibilities, the limits, the pitfalls of such approaches.

GIFT/ING: [*Ajay Skaria, Session 1*] Ajay led us through 3 moves in his discussion of gifting. First, he started from Gandhi’s critique of liberalism and humanism, and the categorical imperative’s notion of measure, which is critical to modern civility. This notion of measure, and the relationship between means and ends it relies on, is a form of sovereign power, and one that wrecks “the most profound violence” in the colony. Thus, for Gandhi this form of sovereignty must be rejected, and instead he proposes that of the warrior, who practices a certain equality - an immeasurable equality due to the warrior’s particular relationship with death. In this warrior practice another set of relations, beyond means and end, beyond measure become possible: here, Ajay is especially interested in the gift. The pure gift is the Other of sovereign power: while not a withdrawal of power, it undoes the liberal relationship between means and ends. Non-violence, and within that one’s submission to death, is the ultimate relinquishment of power that deploys any sort of means-ends relation.

JUSTICE: [*Ajay Skaria, Session 1; Ciraj Rassool, Session 2; Ngonizadshe Marongwe, Session 3*] While Ajay may not have explicitly talked about justice in his opening piece on gifting, the relationship between means and ends, and a justice based on measure, were both under question (e.g. Ngoni’s discussion of indigenous conflict resolution practices in Zimbabwe that acknowledge both the living and the living dead,

the material and the metaphysical dimensions of loss and reparations, that might constitute the basis of a new common sense around reparations) as well as strategically deployed in some sites (e.g. in Ciraj’s discussion of the return of San remains to the Northern Cape from the museums of Europe).

BIOPOLITICS & APARTHEID: [*Winter school programme; Premesh Lalu, Session 7; Suren Pillay, Session 8;*] This was very much connected to the epistemic engagements discussed above (e.g. in relation to the humanities, and the bio- and thanatopolitics of race in the colonial/postcolonial university (Premesh)) and threaded through many of the papers subliminally or explicitly. Suren was worried about the reduction of the problem of apartheid to simply that of racial discrimination – what about the *denationalization* of apartheid’s black populations? The frustrations, then, of the postapartheid project of transformation become less about the limited progress of deracialization, than the incomplete nature of sovereignty. A quote from the program makes the following provocation: “We ask that participants in the 2012 Winter School help us to reflect on our shared interests in the problem of apartheid, violence, and biopolitics... what might be gained from posing the question of apartheid in relation to other formulations and elaborations of biopolitics.” Heidi took up this provocation in relation to Israel/Palestine, and the destroyed village of Lubia, and the pine forest planted over it,

with some South African financial contributions.

TRANSITION: While Session 4 on the city deployed this concept in its title, “Cities in Transition”, this seemed to surface in many forms, not just strict relation to South Africa’s ‘transition’ to democracy, but in a more general sense of how might we problematize the movement from here to there (John), from colonialism to the postcolonial, from apartheid to the post-apartheid, from the rural to the urban, from subject to citizen, from ineligible to eligible financial subject (Ruchi’s read of Sian’s paper), from the suburbio to the city and back again. What does the “road to reconciliation” look like (Kylie)?

SOCIAL/ACTS: [*Winter school programme; Gary Minkley, Session 7*] Gary set out to “worry at this question of the social” – not to dismiss it, but to ask what are we invoking with the notion of the social through a genealogical approach. The notion of the “social” is possible because of a historical process. Following Mary Poovey, the social rests on a secular abstraction, and relies on a set of taken-for-granted assumptions that organize the public, labour and agents (as collectives, as separate from the political and the economic; as natural, ordered, systemic, law-abiding, classifiable, study-able). In terms of its contemporary uses, Gary distinguished between the social’s articulation with instrumental reason (e.g. in projects of the rule of law, poverty alleviation, development,

livelihoods, ‘community’) to produce measurable, quantifiable targets and outcomes for social change on the one hand; and the social’s take up as ‘social theory’ on the other. Here, the social is claimed as a matter of composition and experiment *not* order: it is about events, temporality, desire, contingency, the fugitive and fleeting, hyperfluid – the *other* of secular order. Gary seemed to propose charting a critical genealogy of both take ups of the ‘social’. John asked ‘who are the bearers of the social’? Ajay asked how one might think the social – its systematizing. “Even the outlaw has order.”

PERCUSSION: [*John Mowitt, Session 1*] this was a concept through which John helped us think the SUBJECT of the humanities, as embodied, with hands and mouth (the organs of labour (Engels) and the organs of language (Hegel)) - offering a means to think the relation between inner and outer, but also pushing us to confront the body as “drum”, as a technogenetic (?) subject. John deployed the concept of ‘hambone’ (in which the body of the performing artist becomes the drum), a practice which “reworks mouth and hand in a series of percussive pops”. And now I must read his book to understand this more!

INTO/NATIONS: [*Marissa Moorman, Session 1*] Moorman introduced this concept through her own work on imagining nation (not just resisting the colonial) through music and its performance in colonial Angola (“cultural

sovereignty [through music] acted as a template for political sovereignty”). She played with the notion of intonation as utterance, intonation as modulation, and intonation as into-nation (an insertion, an involvement) that loops back into the other meanings. Nation was everywhere in this retreat. From subaltern studies-style critique of nationalism, and nationalist narratives of history (Riedwann), to texts that dwell in the aporia of postcolonial state- and subject-formation - in the imaginaries of independence (Marissa, Drew, Dave); the role of the visual and the aesthetic in both producing the nation and the subject; race as an ordering principle in making the nation; claiming the state and a denied personhood (Lorena) and citizenship through place-making practices (Dave), violent “ordinary” practices (Ruchi) and the re-humanization of ‘objects’ (Ciraj); the violence of sovereign power (Ajay). The articulations between nation-un/making and violence were hashed out in relation to Italy’s young neo-fascists (Giacomo), Zimbabwe’s political parties in everyday rural life (Ngoni), and all of the papers of the final panel (Session 8).

VISUALIZATION & REPRESENTATION: [*Patricia Hayes, Session 1; Lorena Rizzo, Session 2; Giorgio Miescher, Session 2; Phindi Mnyaka, Session 4; Drew Thompson, Session 5; Kurt Campbell, Session 5; Heidi Grunebaum, Session 8; Kylie Thomas, Session 8*] Hayes’ departure point in the first session was the “surfeit of visualization and visual repetition” in South Africa, especially in the form

of photographic discourse and the “photographic complex of the political” that has dominated representations of the South African political since the 1980s. This surfeit can have depoliticizing effects, through its repetitiveness. This issue of repetition is one for further conversation; along with her notion of residues & deposits (deposits of memory, of pain). Heidi asked how one works with the oversaturated representational space that is the Israel/Palestine conflict, especially from within the documentary complex, or industry. Hayes’ departure point was apropos of the surfeit of engagement with the visual and the representational, and especially the photographic, in the papers shared at the retreat. From the photographer as “ruin gazer” in East London, arresting time through the image, constituting the historically meaningful, and facilitating the nostalgic circulation of Anglo-Saxon urban imagery after Republicification in South Africa alongside growing anxiety about white and English oblivion (Phindi) to the provocation of the photograph itself as a “ruin” (John). Visualization and race were also a point of discussion: from Hayes’ discussion of “the white DESIRE for deserving black suffering” and the possibility of salvation or redemption implicit within much documentary photographic representation of “white cop-black youth” variety; to the flexible racial coding of black boxer Jephtha in representations of him over time, and what an aesthetic and political project to reclaim those representations might look like (Kurt, Session 5, and his typeface). In

Drew’s discussion of the pursuit of anti-racism through Frelimo’s photographic project, he asked “what is the visuality of anti-racism?” (Session 5). Others distinguished between the different visualities, and *projects*, of anti-racism, non-racialism, and multiracialism. Kylie drew together different photographic representations of the “road” in South Africa – the road to death, to violence, to transition, to democracy, to reconciliation (Session 8). There were questions about the techne of photography (and especially one deployed by the state – Lorena; Drew), and what that both enables and disables, and how we as interpreters impute meaning. What about documentary film, and that complex? How does one use such a medium to represent ruins and their erasure over time and in time (Heidi)? What are our anxieties in doing so? Here, the discussion revolved around voice, positionality, reflexivity. What does performative representation enable and foreclose? What is a meditative space, vs. a critical space? Why was the visual, and vision, privileged in many of our presentations? Patricia reminded us that the AESTHETIC can be so much more than how something *looks* (its visuality) – it can be corporeal, affective, etc. as well.

DESIRE: after the 4-concept panel on Day 1, a discussion on desire ensued. Premesh asked about Stiegler’s discussion of desire in industrial capitalism; and whether desire took a depleted form in the postcolony, in the form of residues and deposits. John took this in the direction of

Heidegger's analysis of *TECHNE* and *poesis*, and what it might mean to read this outside the locus of Eurocentrism. In this context, we as *SUBJECTS* can be understood as very dependent on *techne* as well as kinship mechanisms (not instead of). While Heidegger is not very strong on desire - talking instead of need, will, hope - Deleuze and Guattari deploy the concept of "machinic desire", as well as drive (the extension of technogenesis - a concept I still am not sure I understand). He then juxtaposed desire and drive, will and needs, and interests. Desire lines came up in the discussion after Session 4, as Dave had drawn on Noeleen's collection deploying that concept. Here, John provided the example of Heidegger's wooded path - the way of getting from here to there; *TRANSITION*. How does one take desire seriously, e.g. in shifting the analysis from 'housing' to 'home' for example in Sian's paper? The desire for agency, in both our analyses and the postcolony, was raised by Ajay after Session 5: "one cannot not want agency" in the Spivakian sense. As Fanon reminds us, "the dreams of the colonized are muscular dreams". Here, Ajay thought it productive to move from a focus on agency to one on sovereignty. In thinking subaltern *sovereignty*, "We are tracking the muscular dream of a ruined agency." In Session 7, Premesh pointed to the tensions within the left's "desire for anti-racism" in the postcolonial university, without subjecting the very principles of race so foundational to the university to critique (due to lack of time, and push for 'action' in the developmentalist moment). John

asked if antiracism was a failed critique of racism.

EMPIRE: [*Lorena Rizzo, Session 2; Giorgio Miescher, Session 2; Ciraj Rassool, Session 2*] Session 2 and the discussion afterwards circled around the problematic of empire, and what work the notion of a South African Empire does. Much of this discussion was in relation to South Africa's northern 'frontier' or peripheral zones. Two papers discussed Namibian-South African relations over the 20th century, and South Africa's imperial geographic imaginations, in the sense meant by Edward Said (Giorgio), as embodied in material interventions in the landscape (such as the fence, the railway line, roads, architectural style) and constitutions of the political subject (Lorena). Close by, Ciraj tracked a transnational "Kalahari & Vienna itinerary" through following a set of human 'Bushman' remains, and the making of empire through subjects, objects, and science; and postcolonial restitution and the re-humanization of remains (here, John made the point about the rejoining of 'spirit and bone' in Hegel). But there was disagreement in the discussion after the session whether we could talk about South African empire with a big 'E' (Patricia); and how to make sense of the multiple moments of empire in South Africa - the Dutch, then the English, then postapartheid projects of democratic and capitalist expansion into the rest of Africa (Ciraj) and the world (as BRICS - Patricia); and the defence that the deployment of 'Empire' in our analysis can challenge a comfortable nationalist narrative and

neatly bordered historiography (Giorgio). There was concern that Empire didn't offer enough to this project (Premesh), and that it needed greater specificity (Noeleen). This also opened up the discussion around South African exceptionalism - is this something we want to shake or hold onto?

SPACE: [*Giorgio Miescher, Session 2; Ciraj Rassool, Session 2; Dave Morton, Session 4; Phindi Mnyaka, Session 4; Noeleen Murray, Session 4*] here, there were some calls to increasingly deploy a "spatial lexicon" to approach our questions (Giorgio), while at the same time taking cognisance of the disciplines through which that lexicon is refracted (Noeleen). Some provocative contributions around this included the notion of lines as space, space as material but also as imagined (Giorgio; Dave), the built environment as a means of mapping the territoriality of the South African empire (Giorgio), the relationship between place and the dead (and their bones) (Ciraj). How does one represent space, the city, the land - as ruin (Phindi); as conditioned by the limits of our spatial disciplines and their political deployment in the contemporary project of development (Noeleen)?

QUERIES

- universalism, and first, second, third (Skaria & Chaturvedi)
- archaeology vs. genealogy
- technogenesis, in relation to *techne*?
- sublation (Hegel), sublimation (Freud),

supplementation (Derrida)

e) *rebis* - the relationship between word and image

f) where is the non-human; how do we think 'the social' beyond a binaried form in opposition to nature

g) curious about the post-representational turn and how we are engaging that (or not)

THINGS TO READ

Foucault's Order of Things

Coetzee's Mind of Apartheid

Mowitz's Percussion

Stiegler on industrial capitalism and desire

Benjamin

Chatterjee

Zizek

Mignolo

W.J.T. Mitchell on Empire

Weber's Politics as a Vocation

Deleuze & Foucault on writing and reading

IDEAS FOR NEXT TIME

In addition to the format of this year,

- chairs could be discussants, allowing for more explicit reading of the papers against one another
- max. 3 papers per session
- everyone to pre-circulate papers and earlier; or at least post-circulate, so we can all have access to a copy
- Marissa's point about our discussion of a variety of archives but little discussion of methods

- fieldtrips built into the winter school (to an archive, to a monument, to a neighbourhood, to a museum, that is under discussion)

Appendix B

Report on Love & Revolution 3:

Nehru Memorial Museum and Library, New Delhi, 19-21 January 2012

The Delhi meeting was the third in a series of small conferences that explores new conjunctures under the rubric of love and revolution. The series has encouraged scholars to focus intensively on nationalist trajectories and postcolonial politics with the tools of affect theory, histories and philosophies of emotion, and a broadened concept of aesthetics. The potential remains very wide. The first conference was held in Cape Town in October 2010 at the University of the Western Cape, and the second at the University of Minnesota in March-April 2011. While the

Cape Town meeting positioned politics and affect in very productive ways especially for African scholars working on nationalism and radicalism, the Minnesota meeting ventured out in several theoretical directions, especially in terms of the neoliberal and revolutionary present. But it was not yet clear where these could go, and how they might be related, as the papers presented were very diverse. The Delhi workshop of January 2012

had the rare felicity of clarifying a number of these questions and posing new ones, demonstrating the advantages of a cumulative and consistent process of workshopping a core set of issues over time and bringing together scholars in different spaces. A fourth and final workshop will be held in Cape Town from 11-13 October 2012, concluding the series and moving into publication.

In Delhi, the small panel format with rigorous discussants simultaneously drew upon, and generated new critiques of, the foundational modernist historiographies of nationalism and labour especially in the two subcontinents of South Asia and southern Africa. These insights were extended elsewhere, to post-socialist former Yugoslavia in one instance, but with a frequent trans-regional interrogation of the tools that can most productively open up the affective side of politics, history, and law to generate new analytic openings.

The conference opened with a brief overview of the two previous meetings. An initial question posed at this early stage was how useful it is to make a distinction between emotion and affect in the mode of affect theory proposed by U.S. scholars such as Benedict Anderson, namely between more determinate and indeterminate feelings or 'intensities'. A compelling feature of the Delhi conference in fact was how this distinction emerged as rather superfluous to the elaboration of argument, and that understandings of the gradations of 'affect' itself (and their

political implications) might be more theoretically compelling. We shall return to that below. We preface the rest of this report by saying that it is impossible to represent the fullness of the discussion, and what follows is a selection of noted comments and thrusts in the dialogues between speakers, discussants and audience.

On the first day, the opening panel brought together the post-war (Sri Lanka) and the post-apartheid (South Africa), with Mohinder Singh as discussant. Malathi de Alwis spoke on layered memorial issues in the politics of reconciliation, and discussion emphasized how the two disasters in Sri Lanka have two moral frames. Suren Pillay traced some of the shifts that considerations of law bring to debates around political history and sentiment ('laughter and hurt') in South Africa. He explored Judge Albie Sachs' comment that the place of the writer is to sit on the fence (which later fed into a discussion of passion, dispassion, and compassion). Humour is necessary for democracy, it seems. Pillay argued that the over-determination of what *apartheid* was – human rights violations – has produced hegemonic accounts of what the *anti-apartheid* was in its turn.

The second panel (with Janaki Nair as discussant) invoked the family in Dalit and African labour historiographies. Sanal Mohan pointed to the impossibility of normative family histories, or the paradoxical need for an a priori patriarchy in order to construct such norms, in Dalit histories.

Patricia Hayes questioned the conundrum of hitherto undisclosed personal studio portraits of workers taken in a labour compound in South Africa's colony Namibia, in a photographic archive that is otherwise intensely and self-consciously political. Attention was focused on the spaces where sensibilities and alienations are shaped, as well as familial and social structures, such as the missionary compound in the case of Dalits in south India, and the labour compound in southern Africa.

Ross Truscott's paper (read in absentia) on 'The Joke in Postcolonial Whiteness' explored aspects of Afrikaner self-mockery after apartheid. Discussant Divya Dwivedi touched on the deadlock or 'lock' of unconscious work, notably in the ungrievable loss of apartheid. Difficult or dissonant emotions include melancholia, or 'interrupted mourning' in Freud's terms. Jean Allman's paper on the 'transnational Intimacies' of Africa's great revolutionary figure, Kwame Nkrumah, made allusions to Robin Kelly's book. *Freedom Dreams*. She interrogated the expectations of the women who surrounded and corresponded with Nkrumah. Their mutual letters are the site of much intensity, while his presidential persona followed a different script.

On the second day of the conference, there was increased concentration on the overt channelling of emotions by political movements. 'Outlaw' emotions were the focus of both Mallarika Sinha Roy's 'The Romantic

Manifesto' in the Naxalbari Movement, and Jon Soske's paper (read in absentia) on intimate knowledge and 'open secrets' within liberation movements in South Africa. The discussant Ruchi Chaturvedi pointed to the different political possibilities released by different kinds of love, whether marital, familial, or other, involving solidarities of like to like, or forging proximities and affinities in the case of the unlike.

Simona Sawhney inter alia returned to compassion (after Arendt) in her paper 'Reading Bhagat Singh Today'. Compassion is not unlike love, abolishing the distance between human intercourse, ranging from pity to solidarity. The themes around 'Eros and politics' continued in Kavita Panjabi's presentation on desire and armed struggle in Bengal in the 1940s, and here the discussant Prathama Banerji highlighted the retroactive force of emotions or 'interiority' in the wake of political struggle, which had come up as an issue of 'retrieving the self' elsewhere in the workshop. Politics requires an ascetic movement, where the ascetic empties himself (sic) in order to be purely political. But if this asceticism empties the self, the sentiments of love also intensify the self. With reference to solidarities, Banerji argued that comradely feelings enabled middle class activists to empathise with peasants in Bengal in the 1940s, but did not enable feminism. Are love and revolution homologous or oppositional, she asked? They can be both, but when the

two strands converge it becomes explosive.

Emotions are not only channeled into supporting movements but are sublimated into the nation-to-come, and vice versa, as Ciraj Rassool suggested in his paper on ultra-left politics in South Africa. Rajarshi Dasgupta dwelt upon the forms of emotional repression and self-denial in his 'Comrades in Love: A Fragment of Communist History in India', where he argued the ethos was ascetic and the undertones Protestant. According to Dasgupta, love is an affliction or a curse for the self-tortured Indian communist, eking out a miserable and precarious life, dissolving himself (sic) into the multiplicity, and all affect centered on family. The discussant G. Arunima drew a distinction between Eros as it features in interpersonal life and in the larger humanity, in other words between Eros and Agape. In both love and politics, she noted, there is an idea that the passions need to be regulated.

Speaking of liberation archives in South Africa from 1960, Helena Pohlandt McCormick discussed the emergence of unexpected relations between relatives of South African political prisoners and their correspondents in the United Kingdom through the International Defence and Aid Fund. The result is a sedimenting of layers of affect in the archive. Other sentiments, this time of colonial loss and haunting, were explored in Joseph Denfield's photographic archive from the provincial city of East London by Phindi Mnyaka (in absentia).

Baidik Bhattacharya as discussant pointed to the multiple constitutions of archives against very concrete political backgrounds in South Africa, that include exile, suffering or (in Mnyaka's case) imperial loss. He referenced the importance of the everyday and the exhortation to 'read along the grain' by Stoler, which he argued the latter had not sufficiently developed. Bhattacharya also commented on the dehumanization of public spaces. Discussion flowed back to Sri Lanka, and disorders that show outside themselves as it were, through cemeteries for example.

The final day of the conference opened with Tanja Petrovic's meditation on the ways socialism is remembered in Eastern Europe, specifically former Yugoslavia and specifically by workers (where industrialization was a socialist project), and the reductive public discourses leveled at this. She argued that affect matters, because its potential complexity transcends the confinement of feelings about socialism to the notion of nostalgia. The discussant here was Premesh Lalu. In the remembering of socialism, the question of what the museum does to politics is a compelling one, as is the issue (raised in another context by Sawhney) of how politics becomes a credible category in itself in the late 19th century.

In the final panel of the workshop, Uday Kumar presented a project on exposure, shame and self-articulation in C. Ayyappan's short stories, formulated around a concept of the 'darkroom

of social time'. Kumar proposed an extension of the discussion of affect, indeed a discussion of the struggle to process affect, going into very difficult terrain through the figure of the ghost. Kumar poses this as a kind of spectography (ghost photography), where the problem for Dalits is one of visibility. There are instances of improper exposure, resulting in forms of shame. The subject becomes split off by his awareness of this problem. As the ghost narrator in a sense brings displaced parts into some kind of rationalism, it hampers the subject from rearticulating with the world, producing 'impossible inhabitations'. The next presentation entitled 'Where Does Sadness Come From?' by Premesh Lalu engaged with the exhaustion that marks the end of nationalism. Nationalism dips into tragedy in order to complete its script, he argued, and in the anxiety and futility of the present, produces a history of sadness.

In his discussion of these two last papers, Sanil V. highlighted the passivity of the subject that emerges. In the constitution of the modern subject, he argued, Kant posited auto-affecting, the subject affecting itself, making itself receptive to input from the world. This implies a kind of passivity, from which the idea of affect comes. If one searches for intensity, he suggested, one has to go pre-personality, whereas politics wants impersonality of affect. Thus we have pre-personality, ranged against impersonality. This is what happens if we take affect and politics into the same frame. Between passion and the passive, he argued, is

the point of origin of desire. What is wanted is the moment before that desire: and is there agency possible in this passive? Sanil V. concluded by asking Lalu, who asks how the subject can get out of the tragic script, why he missed out Spinoza?

It is hoped that debates will continue in the final workshop in Cape Town. That Delhi was so successful in enabling certain breakthroughs, compatibilities and possibilities to emerge is due to a number of factors. First of all, without the close and meticulous support of the NMML as the host institution and its Director, Mahesh Rangarajan, the conference could not have taken place. The new regulations around international participation and clearance from Ministries required much attention and work with various Indian High Commissions to enable foreign participants to get visas in time. It is a symptom of the deepening of complications around international scholarly engagement at this time, and was a new experience for some participants. A few did not make it, and their papers had to be presented in absentia. The host institution was completely committed to providing an open space for critical engagement and innovation, and this was matched by an utter dedication to making sure all participants could participate. This event marks out the NMML as an effective, exciting and highly purposeful conference space, from which the Love & Revolution series has benefitted hugely. Thanks and acknowledgements are owed to the NMML.

A final word must be said concerning the tight and often brilliant programme organization. Dr G. Arunima of the Women's Studies Programme (now Centre) at JNU ensured only two speakers per panel on thematic or theoretical rather than geographical grounds, and selected excellent discussants that almost always raised the bar and facilitated the deepening of the discussion. It was inspired, disciplined and bold, and contributed to the unusual experience of a cumulatively satisfying and challenging conference experience that drew comment from most participants.

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