



The Centre for Humanities Research of the University of the Western Cape presents the Annual Meeting of The Consortium of Humanities Centers and Institutes

# HUMANITIES IMPROVISED

10 - 13 August 2017

Castle of Good Hope, Cape Town

## Speakers

Homi Bhabha	Sarah Mosoetsa
Elvira Dyangani	Tim Murray
Elizabeth Georgis	Suren Pillay
David Theo Goldberg	Berni Searle
Sara Guyer	Alya Sebti
Isaac Julien	Ari Sitas
William Kentridge	Gayatri Spivak
Yala Kisukidi	Jane Taylor
Premesh Lalu	François Verster
Achille Mbembe	

## Exhibition

"Athlone in Mind"  
Curated by Kurt Campbell



Photograph by Paul Grendon  
2016 Photographer in Residence, Factory of the Arts, CHR, UWC

Top: The Greatmore Building in Woodstock (photograph by Paul Grendon)

Bottom: Poster for CHCI "The Humanities Improvised" 2017 annual meeting hosted by the CHR (Photograph for poster by Paul Grendon of the annual Barrydale Puppet Performance and Parade)

**Centre for Humanities Research (UWC)**  
**DST/NRF Flagship on Critical Thought in African Humanities**  
**2017 Annual Report**

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## **Overview**

The CHR began 2017 on a sombre note with the tragic passing of one of our fellows, Ncedile Daki from the Ukwanda Puppetry and Design Collective. Daki was a cherished member of our community, and his death left in its wake a sense of demoralisation and deep grief from which we are yet to recover. Nevertheless, we persevered with the support of a stellar team of fellows and partners to achieve some extremely significant milestones in the consolidation of our goals.

Such milestones were specifically recorded in the areas of the publication of research, graduate fellowship support, consolidation of national and international collaborations, and enhancement of our public arts projects.

Firstly, in 2017, the CHR submitted 38 accredited research publications, two edited volumes and a full-length monograph on the world-renowned artist, William Kentridge. The publication of an edited volume titled *Remains of the Social: Desiring the Post-Apartheid* in collaboration with the SARChI Chair in Social Change at the University of Fort Hare, Professor Gary Minkley, brought together scholars from local and international institutions, fulfilling our commitment to foster inter-institutional collaborations in the humanities. This was preceded by the publication of a collection of essays published under the title *Out of History*, drawn from the first twenty years of the South African Contemporary History and Humanities Seminar hosted and edited collaboratively with the Department of History at UWC.

Secondly, since its promotion to the status as national flagship under the intellectual leadership of the director, Premesh Lalu, the CHR now supports a total of 77 graduate fellows, researchers and artists in residence, two research chairs, three researchers at professorial level, one academic research convenor, one full-time administrator, and four next generation scholars. We are pleased to report that one of the next generation appointments, Dr. Maurits van Bever Donker, was promoted to a full-time position as Research Manager in the CHR from March 2017. Two early career scholars, Ayanda Nombila and Ryan Nefdt, were appointed to teaching positions in Political Science and Philosophy respectively. One of our postdoctoral fellows, Dee Marco, will join the Department of Media Studies at Wits University, while Dr Bongani Ndhlovu was appointed at

the Northern Flagship of Ditsong of the Department of Arts and Culture. Thozama April (Next generation fellow), Kate Highman (post-doctoral fellow), Valmont Layne (doctoral fellow) were awarded writing fellowships with our partner institution, the Interdisciplinary Centre for the Study of Global Change, at the University of Minnesota, while several faculty members and fellows from English, Xhosa, Foreign Languages, History, Anthropology and the CHR participated in one of five research networks between the Jackman Humanities Institute at the University of Toronto and the CHR at UWC. The Museum and Heritage Studies meeting, the comparative Truth Commissions group, and the “Decolonising the Curriculum” of the Literature Group were each convened at the University of Toronto in 2017. A second round will be convened at the CHR in 2018, while the Image, Music, Sound research network will be hosted at the University of Toronto. Finally, Lauren van der Rede was awarded a CHR research grant to conduct research on sites and museums of atrocity in Rwanda and Ethiopia.

Thirdly, the CHR hosted the annual meeting of the international Consortium for Humanities Centres and Institutes on the theme of the Humanities Improvised, preceded by a two-day Winter School on the same theme. The shape of the conference, through the intellectual and research connections that it drew between the humanities and aesthetic education, was determined through the impact of the research platforms on Aesthetics and Politics and Aesthetic Education and the Becoming Technical of the Human that are led by Prof Lalu. As a member of the CHCI board, Prof Lalu was well placed to ensure that the annual meeting produced an intellectual body of work and an intervention into the humanities in Africa along the lines explored through the CHR over the last 10 years. A brief video of the conference can be viewed via this link:

<http://www.chrflagship.uwc.ac.za/portfolio/chci-meeting-documentary/>

The conference was attended by more than 300 delegates from around the world, including speakers such as Homi Bhabha, William Kentridge, Gayatri Spivak, Yala Kisukidi, Achille Mbembe, Isaac Julien, Tim Murray and Elizabeth Giorgis, amongst others. The publication of ongoing research and the CHCI conference bookend major developments in the CHR that combine our epistemological interest in the question of the humanities and the concept of postapartheid freedom on the one hand, and on the other, the project of locating UWC at the core of the debate on aesthetic education locally and globally. Leading scholars characterised the gathering as a major accomplishment for the global humanities.

Professor James Chandler, the Barbara E. & Richard J. Franke Professor of the Humanities and Director of the Franke Institute for the Humanities at the University of Chicago said the following about the conference, “I’m sure you have been deafened with thanks and praise this week, but let me lend my voice to the choir. Everyone I talked with was blown away by our week in Cape Town, and especially by your genius in putting the



The 2017 annual CHCI meeting themed around "The Humanities Improvised" hosted by the CHR at the Castle of Good Hope, Cape Town

whole thing together so shrewdly and effectively. Nearly everything that happened dramatised humanities improvisation in some impressive way, not least the improvised Zeitz MOCAA Museum visit on Sunday.” Katri Pohjolainen, the Senior Research Advisor at the Swedish International Development Cooperation Agency (SIDA) was equally congratulatory in her assessment of the conference, “Thank you for an excellent conference. I have been reporting back at SIDA about the very inspiring and interesting experience I had. The event indeed has led to international partnership possibilities. It would be great to hear more about this development at some moment.” Finally, the Vice-President of the Andrew W. Mellon Foundation, Dr Mariet Westermann wrote glowingly about the conference, “As Saleem Badat can confirm, we have not stopped praising the vigour of the programme and the generosity of the Cape Town welcome extended to the largest CHCI annual conference attendance ever. Bravo! Your decision to “Occupy the Castle” was a stroke of genius, not only for its political resonance but also because it created sustained conference community in spaces from which people could not easily run away to go off and do other things. The integration of arts activities throughout was very meaningful, as was the opportunity you afforded people new to South Africa to enjoy a variety of substantial tours.”

The conference embodied and performed all the elements of the methodologies, sequences and intellectual processes that have distinguished the CHR as a productive and thoughtful site of inquiry in the humanities globally.

In 2017 the CHR continued to build its strengths in the areas of visual theory and arts practices. The CHR hosts the DST/NRF SARCHI Chair in Visual History and Theory, which runs an annual International Workshop drawing in diverse international scholars of visual culture. The keynote speaker at the 2017 workshop on The (Visual) Subject was Krista Thompson, author of numerous works on African-American and Caribbean aesthetics. The CHR Flagship has also developed its work in the wider areas of aesthetics, political theory and humanities, through several projects funded by the Andrew W Mellon Foundation (Aesthetic Education and the Becoming Technical of the Human; Laboratory of Kinetic Objects; Citizenship and Justice), as well as further establishing its partnership with the Interdisciplinary Centre for the Study of Global Change (ICGC) at the University of Minnesota (UMN), the Jackman Humanities Institute (JHI) at Toronto University, and the SARCHI Chair for Social Change at the University of Fort Hare (UFH). One particular area of increasing interest has to do with the connections between the still and moving image in art making as well as in documentary film, and the expressivity of life that takes place in the animation of the still into the moving (puppetry arts, as one instance of this). A critical element in these partnerships has been the ability to send graduate students to the various

partner institutions in order to take part in workshops, present papers, and have writing fellowships. As part of this endeavour, the CHR has hosted several workshops and colloquia on the questions of documentary film, literature and translation, as well as museum and heritage studies and the history of truth commissions, with the latter being closely joined to an emerging field of study in forensic history. These questions and workshops have led to the CHR Flagship becoming a key contributor to a global partnership and research project on “Mnemonic Solidarities” convened by the Critical Global Studies Institute at Sogang University in Seoul, South Korea. At the same time, the Flagship is a partner in the Global Humanities Institute on translation convened by Professor Pablo Oyarzun at the National University in Santiago, Chile. This project is poised to open a collaborative inquiry into aesthetic education, political subjectivity and migrating violence parsed by the theoretical productivities of translation as a trope through which to investigate the convergent forces of globalisation and post-totalitarian political changes.

### **Next Generation Programme**

The Next Generation Programme of the Flagship supports a range of emerging scholars, funded primarily through the Andrew W Mellon Foundation, who show both a commitment to furthering the study of the humanities in South Africa, as well as the potential to strongly shape their field of research in the coming years. This programme is an integral part of the CHR’s advanced studies focus, the academic direction of which is provided by Prof Lalu. The Flagship has appointed several researchers, two lecturers, a convenor of international partnerships, as well as five promising doctoral fellows (funded through the DST/NRF Flagship Grant), through the programme.

Dr. Thozama April joined the Flagship as a Next Generation Researcher in 2016. Her work at the Flagship includes the following: research, teaching, community engagement and rendering administrative support to various platforms and research activities in the Centre. She assisted in the compilation of the CHR Research Report for 2017.

Thozama April chaired the Gayatri Spivak Seminar at the Winter School, held at UWC in 2017. In September 2017, she participated in an exchange programme, a partnership between UWC and University of Minnesota and spent three months in the US where she conducted further research on Charlotte Maxeke, the first black South African woman to obtain a bachelor’s degree in the USA in 1901. Her forthcoming book is an extension of her PhD thesis and it is due for publication in 2018.

Dr. Natasha Vally joined the CHR as a Next Generation Scholar at the start of 2017. Her work, while touching on aesthetics, broadly construed, is located squarely within the concerns of the research platform on the Becoming Technical of the Human, considering state social assistance at intersections of the public, the private, the technological, and the institutional.

In the first half of 2018, Dr. Vally will be finalising a book proposal informed by research from her PhD dissertation on South African social grants. Reworking her doctoral research into a book happens to coincide with important changes to social assistance in South Africa. Starting from September 2017, the Department of Social Development began insourcing – that is publically coordinating and/or implementing – the administration and payment of social grants. This moment is vital to the story of privatisation of social grants from 2012, its genesis and its ultimate failures, as well as to understanding what future social grant infrastructure in South Africa may be.

Given these shifts, she has begun additional research that includes a combination of observational, interview, and media-based research into the new phase of grant payments and administration. She began observational research in Gauteng at three grant pay points in November 2017 and will extend some of these initial perceptions into more thorough ethnographic engagement at pay points and Post Offices (the proposed new payment sites) in the Western Cape in 2018. This ongoing research will inform journal articles in 2018 as well as form part of the material for the book manuscript from which she will continue to present draft chapters at seminars and workshops throughout 2018.

Michelle Smith is the convener of International Partnerships and, as such, she was, during 2017, integrally involved in the organisation of the Winter School, the CHCI conference, the South-North Dialogue between the University of Toronto (UT) and UWC, the Other Universals workshops, as well as all scholar exchanges between the Flagship and its partner institutions. That is, her work traverses all research platforms at the Flagship. Given the scale of the CHCI international conference, and the expansion of the Winter School, this is a considerable workload. Michelle worked closely with both administrative and academic staff members in organising these events, with much of the praise heaped on the Flagship after the events due largely to this collaborative effort.

Due to the immense time that the CHCI conference took, Michelle was granted time from October to December 2017 during which she was able to work solely on the final stages of her PhD in History registered at the University of Fort Hare. Her doctoral study looks at three Eastern Cape museums and analyses the production of the apartheid past in different kinds of postapartheid museums (a provincial museum, a community museum, and a museum that monumentalises the struggle), and the ways in which objects, photographs,

and texts intersect in the exhibitions of these museums, the way meaning is made at the nexus of, and interaction between, these forms of display. In 2018, she aims to participate more closely in the museum and heritage quadrant of the UT-UWC partnership, presenting draft chapters of the study prior to submitting before the end of the year.

Dr Ross Truscott was appointed as a Next Generation Researcher in 2016. We are excited to report on the long-awaited publication of *Remains of the Social: Desiring the Post-Apartheid* (Wits University Press), which is co-edited by Truscott. In 2017, he also co-edited, with Maurits van Bever Donker, the special issue of *Kronos* on the question of the university in Africa. Between these two introductions – to *Remains*, and to “What is the University in Africa For?” – there are a number of shared themes, most notably, and this is particularly pronounced in the special issue on the university, the relation between the psychic and the technological, which, in 2018, Ross will be pursuing further in his own writing, specifically with regards to orders of affect and early modern histories of media technology.

In 2018, Ross will continue as one of the four editors of *Kronos*, though he will play a more minor role as one of the other editors assumes responsibility for the annual special issue. In addition, he has been appointed as an editor of *Psychology in Society. PINS*, a Department of Higher Education and Training accredited, peer reviewed journal, has operated since the early 1980s as a critical voice within Psychology and as a bridge between the discipline and the Humanities more generally. As one of the editors, he has plans for a special issue on questions of psychology and technology. He will also continue as a member of the editorial board of *Social Dynamics: A Journal of African Studies*.

In terms of his own writing in 2017, Ross submitted an article titled, “Postality: The Dream of a Royal Road” to *Cultural Critique* (University of Minnesota Press). The article links the constitution of modern subjectivity and the nineteenth century technological reforms of the postal service, and offers a postcolonial reading of Freud’s 1900 *The Interpretation of Dreams*. The paper is still under peer review, but it will form a methodological opening chapter to the monograph on which he is working, *The Order of Empathy: Postcolonial Fellow Feeling*, offering both a way of reading psychoanalysis within histories of media technologies, and a way of reading psychoanalytically for the technological materialities of the psychic life of postcoloniality.

In 2017, Ross completed a draft of the penultimate chapter of his book manuscript, a chapter that returns to the collection of letters published as *Not Either an Experimental Doll*. In 2018, he will be working on the final chapter, which offers a reading of a neuroscientific experiment on postapartheid empathy. If there is a certain scientific common sense that governs the experimental procedure – some would call it an “experimentality” – the chapter will attempt a history of what is taken for granted here, namely, the technological

supplementation, even substitution of human sense perception. For this, the chapter returns to Francis Bacon's seventeenth century *Novum Organum* and the scene of what came to be called the scientific revolution. A draft of this will be presented at Duquesne University in Pittsburg in September at the annual Affective Archives research collective meeting, of which Ross is a contributor.

The writing of these articles and chapters was greatly helped by presenting draft versions of the arguments. Ross presented a paper, "The possibility of a postapartheid empathy: The impossibility of post-apartheid empathy," at Exploring Intergroup Empathy and its Limits: An Interdisciplinary Symposium, organized by Pumla Gobodo-Madikizela between 4 and 5 May 2017 at the Stellenbosch Institute for Advanced Studies. He also presented early drafts of "Postality" at the Affective Archives research group meeting at Birkbeck College, London in June, and at the Contemporary History and Humanities Seminar at the Centre for Humanities Research in September. As a part of the "Re-Centering Afro-Asia" project, he also participated in a panel at the annual conference. The title of the panel was "Towards pre-colonial futures: On teaching pre-colonial African history." This presentation rehearsed much of the argument staged in the introduction to the special issue of *Kronos*.

An emergent aspect of the Flagship's cultivation of a next generation of scholars is an Andrew W Mellon Foundation research project on Citizenship and Justice which aims to rethink the understanding of both political theory and philosophy in the South African academy. As part of this project, which falls under the broad research theme of migrating violence convened by Prof Suren Pillay (one of the four themes that cohere the research projects of the CHR), the Flagship supports two contract academic staff at the lecturer level, divided between Philosophy and Political Studies. These appointments contribute towards a potential cohort of younger scholars available for permanent academic appointments at South African universities, including UWC. In 2017 the Flagship was fortunate to be able to appoint to the Department of Philosophy, Dr Ryan Nefdt. Dr Nefdt completed a PhD in Philosophy at the University of St. Andrews in the United Kingdom. He also holds a Masters in Science from the University of Amsterdam, and a Masters and undergraduate degrees (all cum laude) in Philosophy from the University of Cape Town. He has held visiting scholar positions at Yale University, Michigan (Ann Arbor) and Austin Texas. The second appointment, in the Department of Political Studies, is Mr Ayanda Nombila, who is currently completing his PhD at the Makerere Institute for Social Research, under the supervision of Professor Mahmood Mamdani. Mr. Nombila has a Masters Degree from the University of the Western Cape, and is a young scholar of great promise, working on the intellectual traditions and debates among scholars in the postcolonial period in Africa, within forums such as the Council for Social Science Research in Africa.

In addition to the appointment and support of next generation scholars as outlined above, the Flagship also seeks to cultivate younger scholars through its Early Career Fellows programme funded by the National Research Foundation under the academic leadership of Prof Lalu. Through this doctoral fellowship, the Flagship has been supporting five doctoral fellows from designated groups, namely Aidan Erasmus, Emma Minkley, Fernanda Pinto de Almeida, Lauren van der Rede, and Andrew Matthews. Each of these fellows has made strong progress with their degrees, with Erasmus, de Almeida, and van der Rede, due to submit in 2018. In addition to working on their dissertation research, the Early Career Fellows are brought into the organisation and planning stages of inviting scholars and organising workshops and conferences. This enables them to both gain a greater insight into the intricacies of this aspect of academic work, as well as to build networks with scholars from around the world. The Early Career Fellows have been tasked with taking the lead in planning the 2018 Annual Winter School in conjunction with our partner institutions.

### **Artist in Residence Programme**

A further pillar in the task of inducting a new generation of scholars and arts practitioners into debates on the humanities, is the Artist in Residence programme funded by the National Institute for the Humanities and Social Sciences, the National Research Foundation, and the Andrew W Mellon Foundation. In 2017, Luyanda Nogodlwana (initially involved with the Flagship as an artist in residence) was appointed in a training capacity as a technical specialist on the Laboratory of Kinetic Objects grant, and designed the puppets for the Annual Reconciliation Day Parade: this was a key shift as uKwanda Puppetry & Design Collective have now taken over the design function from their mentors, the Handspring Puppet Company. In significant ways, this marked a 'coming-of-age' for the young and emergent puppet company. This past year was a time of technical maturation. There were a number of specific design challenges: while aluminium had been used for the spine of the elephants in 2016 because of its strength and lightness, this wasn't possible for the rhinos in 2017 for budgetary reasons. Budgetary constraints also meant that the rhino design used 'skirts' rather than legs - as had been the case with the elephant designs for 2016. This anti-naturalistic theatrical design convention (the 'grass skirt') is used in puppetry from Mali, and Handspring had initially learned the technique when they had worked on the collaborative Malian/South Africa production, *Tall Horse*. The modification involved time-intensive work. An additional area of creative growth arose from creating the puppet 'skins': Ukwanda sought advice from their mentor, Adrian Kohler and Handspring's costume-maker, but made and fitted the skins themselves. The company was trained to dye the fabric – in future, Ukwanda will be able to do this without outside assistance. This is a period of induction, as



Top: Early stage production of mechanical structure for Rhino puppets in the uKwanda studio (Photograph by Derek Carelse) Centre and bottom: Scenes from the annual Barrydale Puppet Performance and Parade (Photographs by Reza Khota)

Adrian Kohler, a world-class technician and artist, transfers his capacity to this next generation.

Designing and building the puppetry mechanism was a major challenge: Ncedile Daki, the member of uKwanda killed early in 2017 in an attack, had been the company's mechanical expert, and uKwanda sorely felt his absence with this aspect of puppet-making. However, they managed to develop mechanisms for the rhinos which were both sturdy and practical for the manipulators. uKwanda Puppetry & Design Collective are constantly being developed as creative artists through the puppet-making process. They are also being trained to become a free-standing performance company and arts education group.

Another shift in 2017 was the increased responsibility for training puppeteers in Barrydale. This time, uKwanda had sole responsibility for this task. The company has noted the growing skill and confidence of the young Barrydale community puppeteers. This is the result of the ongoing relationship with them over some years now. A new group of aspiring puppeteers from McGregor, with no previous experience of working with giant puppets, had to be incorporated into the production. A theatre group, The MotherTongue project, also collaborated with uKwanda on staging and dramatisation techniques for storytelling. The Barrydale model is now being replicated as an arts education model across an increasingly broad community. It is evident that uKwanda is being developed in an ethos in which aesthetic enquiry is integral to their educational and community engagement.

#### *Artist in Residence: Reza Khota*

Reza Khota is an artist in residence in jazz who has been an integral member of the community of ideas at the CHR. He has had a very productive and creative year, giving performances with his quartet as well as with Argentinian composer Camilo Angeles, and Malawian Video artist Samson Kambula. It is pleasing to note that Khota has enabled the creative growth of our fellows: he collaborated with PhD candidate Kristy Stone on an audio-visual project for the "Afro/Asia project" steered by Ari Sitas. He performed with guitar maestro Derek Gripper at the CHCI conference hosted by the CHR; and recorded several albums with local artists. He was actively engaged in the Factory of the Arts, and also participated with the young rural jazz musicians from the Barrydale Parade. He has been an eager participant in the Factory reading group and has indicated his interest in engaging in further academic enquiry.

He recently participated in a research and performance visit to Toronto. He has outlined a proposal for a collaboration with jazz musicians and indigenous performers across the traditions in Canada and South Africa. He had an opportunity to perform with several Canadian musicians who have articulated a strong interest in working with us in Cape Town. He ran a master class for Jazz students at Toronto University's music department, and

proposes that a small group of musicians be given the opportunity to travel to Toronto, with a view towards performing as a unit, and a focus on presenting repertoire based on musical traditions like Goema, Marabi, Kwela, Mbaqanga, as well as Cape jazz roots.

It is immensely rewarding to note the compounding impact that these various domains are having upon one another. Rather than being competing interests; the variety of arts activity is being structured into the scholarly programme and is having multiple benefits across the various outlets. There is, further, a project emerging around a concept of “the African Guitar” which reconsiders the stringed instrument, and Khota is leading us in thinking about the shape of such a proposal.

### *Exhibition Development and Digitisation*

A key exhibition which the CHR had been working for several years was the installation “Unlikely Arts”. As we noted in our 2016 report, the passing of Emile Maurice required that the Unlikely Arts exhibition be placed on hold. Following Maurice’s passing, we invited Dr Kurt Campbell to curate the exhibition along with a digital platform. Campbell is a digital artist, curator, theorist and lecturer at Michaelis School of Art, UCT. He is also a doctoral graduate of UWC, supervised by Premesh Lalu and recipient of the CHR and the Interdisciplinary Centre for the Study of Global Change’s (ICGC) Mellon doctoral fellowship to the University of Minnesota (UMN). The Athlone in Mind exhibition with print and digital book edited by Senior Researcher in the CHR, Associate Professor Heidi Grunebaum and Campbell, and the continuing digital platform were a landmark intervention in contemporary and new media arts featuring some of South Africa’s most prominent visual, digital and installation artists.

With Campbell on board and Grunebaum leading the project, the Unlikely Arts exhibition was reconceptualised to stage a more expansive inquiry in aesthetics and politics at the intersection of the theoretical concerns that have been shaped through the cycle of this grant. We returned to a consideration of the places associated with the production of ideas through the arts as spaces from which to think about the aesthetic reconfiguration of the postapartheid. In the 1970s and 1980s, Athlone, for example, functioned as a crossover space where apartheid’s mode of producing and policing its forms of difference were regularly transgressed in a social world constituted around cinemas, libraries, film societies, civic organisations, political organisations, religious formations, youth formations, and schools. The traces of the ideas and imagination created in these spaces and social worlds which also nourished the struggles against apartheid are utterly indiscernible now. Rather than take Athlone as a destination from which traces of those worlds could be recuperated, the Athlone in Mind project sought to engage it as a question. Leading visual artists with intellectual, conceptual, biographical and artistic connections to Athlone and its surrounds

were invited to produce contemporary art works responding to the provocation of what it would mean to imagine Athlone otherwise, as a question. Writers who were invited to contribute essays to the book accompanying the exhibition responded to a similar provocation. The development of the digital platform with the exhibition and book likewise opened a way to think about the townships of the Cape Flats as sites of thought and aesthetic imagination that both exceed and reconfigure apartheid's spatial and social determinations (see [www.athloneinmind.com](http://www.athloneinmind.com)).

Internationally acclaimed and award-winning video artist, Berni Searle created a single channel video projection blending drone footage of the Cape Flats, Google earth images, and highly detailed ground level close-ups. Filmed over Athlone, the footage on the ground belied any referential capacity to suggest association to Athlone. 2015 Standard Bank Young Artist Award winners, Hasan and Husain Essop produced a series of large format high resolution digital photographic images, including themselves in the images composed so as to estrange familiar localities in Athlone from the narratives in which they are conventionally framed. 2016 Sasol New Signatures Competition award winner, Zyma Amien created a 35m<sup>2</sup> room-sized suspended installation called "groundless". Amien's installation prompted a rethinking of the spatial, social layers of place, home and memory for the afterlives of forced removals. Assembled entirely from cement castings, individually made from the original parquet floor taken by a family known to the artist after being force-removed to Athlone. Amien's installation was lit to capture the shimmer of cement producing an effect of fluidity which intensified the sense of 'groundlessness' created by the suspended installation. Amien's work suggested ambivalence, uncertainty, the impossibility of dwelling described by Edward Said in *Reflections on Exile*.

CHR Artist in Residence, Dathini Mzayiya created an installation piece for the exhibition with original wood table tops from discarded school desks, a re-assembled wheelchair and other found objects on a wooden base. Taking his inspiration from the student boycotts and marches in Athlone in the mid-1980s as well as from scholar Adam Sitze's discussion of Richard Rive's novel, *Emergency Continued* in his paper, "Between Study and Revolt" presented at a seminar at the CHR in 2015, Mzayiya's installation explored the idea of postapartheid public schooling as a 'disabling' project evoking a Rancierian inflection to the installation. The social partitioning of the sensible, Mzayiya's piece suggested, involves a pedagogical 'deformation' of the school student. Kemang Wa Lehulere, co-founder of the Gugulethu, and winner of Deutsche Bank's 2017 Artist of the Year amongst other international and national awards, created an installation of crates with bone castings and mass produced porcelain dog ornaments. Its centrepiece was a speaker set into a tyre from which a voice recording looped in constant replay. The voice was that of Wa Lehulere's aunt whom the artist interviewed at her home in Gugulethu and who spoke of

life in Athlone, including regular outings to the cinema before being forcibly removed to Gugulethu. Wa Lehulere's installation deployed the sensorial field of the sonic to investigate the fragmentary nature of recollection as an implicit critique of the insufficiency of social history to register what remains inaudible. The exhibition was installed in the richly symbolic space of the old military recruitment rooms at the Castle of Good Hope to coincide with the CHCI annual meeting.

If the artworks explored the fluidity of thinking place, not as a destination but as a question, the essays in the book explored the question discursively. Gabeba Baderoon's essay delves into the aesthetic remaking of place connecting the sensual and sensory evocations of memory and loss to a different conception of the temporal. Her essay deploys a poetic sensibility to think about place, and the place of Athlone in such a sensibility, through a reflection on geological time, of arboreal time in which there are beginnings and endings, but no origins. Music scholar, Lindelwa Dalamba challenges the geographical and identitarian claims implicit in the constitution of 'Cape jazz' and points to more aesthetically dense, geographically dispersed and imaginatively expansive itineraries of thought and movement in her essay on jazz. Michail Rassool, an archival research fellow, draws on his filmed interviews with artists, writers, musicians, cultural activists and figures from Athlone, Langa and Gugulethu associated with Athlone's arts scene in the 1970s, 80s and 90s as a basis for his essay on Athlone as a 'journey of the sensible'. Premesh Lalu's contribution posits Athlone as the proper name under which jazz and cinema reorient concepts of memory, time and politics towards a more open and less overdetermined horizon of possibilities than inherited scripts of place and history suggest. Kurt Campbell offers a curatorial statement on the exhibition whilst Heidi Grunebaum's essay stages the conceptual itinerary of the project more broadly.

The digital platform that Campbell developed stands as a new engagement to prompt imaginings of space beyond inherited modes of partitioning and ascribing place to 'community'. The digital platform allows for imagining space 'otherwise' in a virtual reconfiguration of apartheid's spatial designations. The exhibition deployed a number of i-Beacon transmitters circulating the website, exhibition and book to anyone in possession of a smart phone. i-Beacons are small battery-powered sensor devices that wirelessly communicate and transmit data to apps on mobile devices using Bluetooth technology. The augmented reality application allowed selected video and audio clips of the artist talking about their works to appear on smartphones when positioned in close proximity to images in the book with the AR mark authored by a free downloadable software application. Subsequent to the de-installation of the show, Campbell has been invited by the international journal, *Arts*, to be guest editor of a special issue of the journal titled, "New

Media Art and the South African Social" with Grunebaum invited by the journal's managing editor to submit a research article for the special issue.

The CHCI annual meeting (included below as part of the CHR's public lecture programme) offered a gift of timing, a major opportunity for staging the Athlone in Mind project. Athlone in Mind stands as a culmination of the CHR's aesthetic inquiry into the work of art for humanities scholarship that was initiated with its earlier *Uncontained: Opening the Community Arts Project Archive* exhibition, book and digitisation project curated by the late Emile Maurice. As a major area of the Aesthetics and Politics curriculum and research initiative, Athlone in Mind drew from the experimental and speculative methods of aesthetic education which catalysed the establishment of the Factory of the Arts, formulations underpinning the Mellon funded Aesthetic Education and Becoming Technical of the Human and new area of aesthetic inquiry inaugurated with the Mellon funded establishment of the Laboratory of Kinetic Objects and Chair in Aesthetic Theory and Material Performance.

If the CHCI conference offered an opportunity to enact the CHR's methodology in a multi-sited and expansive way, it offered the opportunity, alongside Athlone in Mind, for the premier of *The African Choir 1891 Re-imagined* as a multi-media installation shown simultaneously at the IZIKO South African National Gallery and the Cape Town Civic Centre Main Concourse. Presented by Autograph ABP in partnership with composers Philip Miller and Thuthuka Sibisi and curated by Renée Mussai, the *African Choir 1891 Re-imagined* was presented as digital projections featuring image, text and sound. The installation is based on the African Choir's first tour to Victorian England in 1891. It comprised five songs re-created by the composers from the original nineteenth century concert programme along with twenty photographic portraits of the original members of the choir re-discovered in London at the Hulton Archive after 125 years. The twenty portraits were exhibited as large-scale portraits surrounded by a 30-minute immersive multi-channelled sound recording of a contemporary choir. The original fourteen-member African Choir that toured abroad was drawn from mission stations and church choirs in the Eastern Cape. Its members included the likes of Charlotte Maxeke, her sister Katie Makanya and Paul Xiniwe who would later be associated with various efforts in social and political reform in South Africa.

This re-imagining of the Athlone in Mind exhibition provided the opportunity for an iteration of its aesthetic and conceptual itinerary to be explored through a performance of a new work in progress developed by the uKwanda Puppetry & Design Collective (associated with the Handspring Puppet Company and the LoKO platform). Staged at Guga S'thebe in Langa, uKwanda performed an excerpt of the new work called "Mothers Fathers Daughters Sons". Set in Masiphumelele, with dramaturgy by Mongiwekhaya, the new work deals with the moral dilemmas faced by parents when children are vulnerable to predatory actions of adults in their everyday world.

As part of the expanded development of the Community Arts Project area of this grant, a series of public conversations on unlikely arts with jazz musicians were convened by the Factory of the Arts in 2017. *Conversations* are a way to convene, record and archive public conversations with the art and thought of iconic jazz musicians. *Conversations* consists of live interviews with each artist, interspersed with performance and improvisation, in front of, and in interaction with an audience to encourage more serious study of the work, art, thought and experience of jazz musicians in shaping how we understand the world. The first *Conversations* event in May 2017 was with multi-instrumentalist and composer Hilton Schilder. From his early days in the *goema* punk band The Genuines, and up to his later solo work with indigenous instruments, Schilder has been a consistently influential figure on the national music scene. The second public *Conversations*, co-hosted with Tshisimani Centre for Activist Education was with US historian Robin D.G. Kelley titled “Jazz and the Politics of Co-creation”. In a lively public conversation that included film and audio clips, Kelley re-enacted the argument in his book, *Africa Speaks, America Answers! Modern Jazz in Revolutionary Times* showing how jazz has been a co-creation born out of different conversations and collaborations between musicians from different continents, backgrounds and aesthetic influences.

## **RESEARCH CHAIRS**

*NRF SARChI Chair in Visual History & Theory, Patricia Hayes*

This platform is organised around two main activities each year, postgraduate teaching and research. The postgraduate module in Visual History took place in the first semester (February to June). In the theory section of the module students were introduced to visual theory, histories of photography, and critical questions relating to African visibility. Parallel to these classes, seven photography workshops with digital cameras were conducted, and the students were introduced to their photographic site in Voortrekker Road. The platform is attempting to develop a research and photographic focus around this site, which extends for 17 kilometres from Salt River to Bellville and has been in decline since the 1970s. In 2016 a selection of photographs was curated into an exhibition shown at the District Six Museum, called *Voortrekker Gateways*. The emphasis of this exhibition was the actual street, its external facets, structures and textures, as well as portraits of subjects working or living in the road. In 2017 the emphasis moved to the interiors, with students engaging shop owners and employees as well as residents and transient presences to convey a more abstract sense of the things, forms and colours of the road. This exhibition is entitled *New Jerusalem* and has been exhibited in the main public and conference venue at the CHR. In both 2016 and 2017 students produced some excellent research papers for the module, but the

photographic work of 2017, in fact, seriously surpassed that of the previous year. One reason for this is the access the 2017 students had to the 2016 exhibition, which drove the students to find new subject matter and improve on the previous work. The project will follow the same process in 2018, and build up both research and photographic archive on the road to the point where a book and substantial exhibition will result by 2020. The work of two student photographers was included in the Arts Faculty student journal *Writing 360 Degrees* at the end of 2017.

Research is ongoing by the Chair and Fellows in Visual History. One PhD student George Emeka Agbo graduated in March 2017, and one MA student Liezl Gevers submitted her MA thesis and will graduate in 2018. Various research trips and conferences took place. A mini-workshop on portraiture and subjectivities was organized at CHR in March for doctoral students and the post-doctoral fellow to present their current draft chapters. The platform participated in a joint workshop with the University of Toronto's Jackman Humanities Institute film quadrant (which has since been reorganised as the quadrant in Image, Sound, Movement). More activities with Toronto are planned for 2018-19. Patricia Hayes participated in the After Post-Photography conference in St Petersburg in May, and was the keynote speaker at the De Montfort University (UK) international photography conference on photographic migrations in June. She presented research at the ACASA (Arts Council of the African Studies Association) biannual conference in Accra, Ghana, in August. In October she attended an international workshop on photojournalism at the University of Johannesburg hosted by VIAD (Visual Innovation Arts & Design). The SARChI Chair also brought two graduate students to different conferences where they presented papers (UK and Ghana) that were very well received.

A highlight for this platform is the annual international workshop that we conceptualise and organise. A small committee of fellows, curators and alumni put together an exciting programme entitled *The (Visual) Subject* which brought together scholars of photography and art from the USA, Russia, UK, India and other African countries. The keynote speaker was Professor Krista Thompson from History of Art at Northwestern University (USA) whose lecture on photographic disappearances in Jamaica set the tone for an intriguing set of panels and rich discussions. The workshop coincided with the opening of the Zeitz MOCAA Museum in Cape Town, as well as the *African Voices* sound and photographic exhibition at the South African National Gallery, which extended the various discussions from the workshop.

Publications in 2017 include two accredited articles by Patricia Hayes in the special issue on 1980s global photography of *Photographies*, and in the special issue of *Kronos* called What is the University For? The volume *Ambivalent: Photography and Visibility in African History* underwent revisions and readers' reports are due late January 2018. This

edited volume represents new scholarship by graduates and fellows of Visual History from the past ten years. Editing work on a new volume called *Love and Revolution* commenced with colleagues G. Arunima and Premesh Lalu, whose draft Introduction was presented for public discussion at the Seminar in Contemporary History & Humanities at the CHR in November. This volume should appear in 2020. The 2016 postdoctoral fellow, Aubrey Graham, has three accredited articles from her fellowship period due for publication in 2018. Current fellows at PhD and MA level achieved the following outputs in 2017: one book chapter (peer-reviewed), one short film (screened at Encounters Film Festival), one comic book (public launch in Cape Town), and participation in two group photography exhibitions (galleries in Cape Town and Johannesburg respectively).

*AWMF Chair in Aesthetic Theory and Material Performance, Jane Taylor*

The Chair has developed ongoing links with Stellenbosch, UCT and Rhodes, and is developing the Laboratory of Kinetic Object's (LoKO) distinctive enquiry into the character of the arts and humanities intersection. This is increasingly significant given the place of the global art market in an era of economic perversity. There are few spheres as successful as the arts in inflating value. Our objective is to ensure that the question of the human remains at the heart of the arts enquiry, and that it does not resolve itself into a question of economy. Integral to this has been LoKO's increasing engagement in defining national arts initiatives. The Chair is curating, for the artist/director William Kentridge, a season of his public arts incubator, "The Centre for the Less Good Idea" and will be sharing artists' events between that Centre and the CHR. Several of the artists in residence have been invited to make new performance pieces for the Centre for the Less Good Idea, and this thus becomes a forum for testing the hypothesis of the interface between creative and scholarly research modes.

The Chair participated as a mentor at the workshop hosted by the SARChI chair in Social Change at the University of Fort Hare, with students from Fort Hare University and the CHR, in a series of theoretical discussions about "Sound," presenting research on Voice. "Sound" is an enigmatic medium in that it partakes in the materiality of arts practice while it is inherently immaterial. Several students at the CHR are exploring such propositions; and the enquiry into puppetry arts, ventriloquism, and the technologies of recording, all bolster that set of discussions.

We have brought performance to the Guga S'thebe community Centre in Langa; and have been integral to workshops at the Factory of the Arts at the CHR. In such terms, LoKO is strengthening and deepening the Mellon platforms on Aesthetic Education and the Becoming Technical of the Human through strengthening links between the university and its context within the metropolitan city.

**Public Arts Engagement:**

LoKO has developed several strong links with the CHR Factory of the Arts. This strengthens the core partnership with our artists in residence. Via bi-monthly meetings the artists in residence are getting focused access to the scholarly work ongoing at LoKO in the CHR. The joint discussions have included workshops about museology and the exhibition of artefacts from slave archives; as well as a workshop on teaching arts to the hearing-impaired. These events draw in a dedicated group of artists: some from the Artists' residencies and some from the broader community of Woodstock and Cape Town.

The Barrydale Festival: the culmination of theory and practice is realised through the ongoing annual Barrydale Parade and Festival. This is a very substantial undertaking each year, in which Handspring Trust, uKwanda Design and Puppetry Collective, the CHR, Net vir Pret and the Magpie Art Collective all together work toward the mounting of a significant public performance in the rural community of Barrydale. This year LoKO hosted several visitors and participants from the University of Toronto. The performance was dedicated to our colleague Ncedile Daki, from uKwanda, who was shot and killed in the first quarter of 2017. The Barrydale Parade is a multi-tiered initiative with many partnerships and complex dimensions. There is good photographic and video documentation of the Parade and the performance. LoKO also this year invited colleagues from the Mother Tongue theatre project at UCT to draw in youth from the rural community of McGregor. As a result, we reached an additional 200 farm children through the programme. What was particularly satisfying this year was that we invited our artists in residence to become involved in the teaching and training of the school performers. Acting and music coaching was made available; and in this way the intellectual work developing in the community of our artists in residence became a resource for the children of Barrydale. We also had the opportunity to take a group of Barrydalers and CHR artists on a site visit to a Rhino breeding reserve in the Karoo; and this has fed into discussions about environmental activism and conservation.

These ongoing projects with an environmental orientation situate the CHR in significant ways in relation to the national conversation about the anthropocene. The ongoing water crisis in Cape Town is a sobering reminder of the significance for human societies of a world-order that is not thoughtfully regarded. The commitment we make to species diversity is ultimately a commitment to the well-being of the human, because we cannot fully anticipate the significance of each integer in the complex matrix of the 'live.' There is a profundity in watching the human performer staging the life-force of the animal; and it provides a complex metaphors of our engagements with diversity.

## **Pedagogical Projects**

### *Graduate Courses and Reading Programme*

In 2017 the CHR issued its first international call for Visiting Scholars to be in residence at the CHR as part of its Advanced Studies programme. The CHR committee reviewed a large pool of applicants, being able to offer 3 one-month-long residence awards. Two of the 2017 Winter School lectures were presented by visiting scholars in residence at the CHR, Brinda Bose and Baidik Battacharya. Bose (Centre for English Studies, Jawaharlal Nehru University), Battacharya (Department of English, University of Delhi), and Jan de Vos (Department of Philosophy, Ghent University) were visiting scholars at the CHR during August and September 2017. In addition to Winter School lectures, they participated in the everyday life of the CHR, giving seminar papers in the weekly Contemporary History and Humanities Seminar Series and offering focused presentations on their respective research projects to CHR fellows (De Vos gave a guided reading session on a text by Alan Turing, often considered the father of computer science and artificial intelligence; Battacharya gave a short course in reading titled, *Literature after Criticism: Colonial Histories and Critical Methods*). All three are accomplished scholars and their research projects each offer interventions directly into the questions posed by *Aesthetic Education and Becoming Technical of the Human* platform.

During the first part of 2017, the CHR also hosted Cesare Casarino, Professor of Cultural Studies and Comparative Literature at UMN in Minneapolis. Prof Casarino and Dr Maurits van Bever Donker (former Next Generation Scholar, now Research Manager in the CHR) co-taught a graduate seminar on Global Apartheid. As was noted in the proposal for the research project on *Aesthetic Education and Becoming Technical of the Human* in 2016, recent reports on higher education have underlined the need for critical engagement and thought involving scholars and publics in contemporary South Africa that places the question of the postapartheid in a larger international frame of legacies of slavery, colonialism and racial domination. The Global Apartheid course was a direct intervention into this need insofar as it asked what it would mean to understand the contemporary capitalist world system as a system of “global apartheid.”

This question was prompted by what may seem a historical paradox: on the one hand, official, legal, historical experiences of apartheid in South Africa rapidly started breaking down in 1990 and finally was abolished in 1994 with the advent of a much-celebrated constitutional democracy. On the other hand, during approximately the same period (i.e., from 1989 to 1991), the political hold of the Cold War on world politics began unraveling (following the fall of the Berlin Wall), the first post-Cold-War war (“Operation Desert Storm”) was waged, a “New World Order” (as then U.S. President George H. W. Bush – invoking Winston Churchill – called it) was established, and an exponential leap in

the globalisation of capital took place that has ushered in a planetary order increasingly characterised by racialised separations and divisions (often marked by the proliferation of physical walls and borders of all sorts) between rich and poor, between the privileged and the disenfranchised, between humans whose life and safety must be protected at all costs and humans who are entirely expendable and who can be killed or let die with impunity. In short, at the same time that apartheid was officially abolished in South Africa, apartheid (or a variation on that theme of racialised separation, oppression, and exploitation) went global. Or, stated differently, had in fact apartheid been global all along? Was modernity, among other things, a project of apartheid from the very start? In short, the seminar course addressed these questions – as well as the apparent paradox generating it – by examining the complex relations between sovereignty and biopolitics in modernity and by situating apartheid as central to the intersection of sovereignty and biopolitics.

The course drew on the participation of CHR fellows, but also from students outside the CHR, and by academic staff members from various departments such as law, and the Human Sciences Research Council. It ran from March to May 2017, and, as part of its itinerary, marked the launch of the book, *The Remains of the Social*, in which the editors – three of whom are at the CHR – grapple with the concept of “global apartheid.” Casarino also gave two seminar papers in the Contemporary History and Humanities Seminar Series, each of which offered a more expansive philosophical exposition of the readings set out in the course, with a first paper on the work of Henri Bergson, and a second, on Baruch Spinoza. A special issue of the journal *Cultural Critique* (University of Minnesota Press) is currently being compiled together by Casarino and van Bever Donker on the question of “global apartheid” to which several leading and emerging scholars will contribute essays, including Bose who was in residence at the CHR in 2017.

### *Reading Programmes*

The structured reading programmes in the CHR Flagship are organised according to the broad thematics of “aesthetics and politics”, “becoming technical of the human”, and “political theory and migrating violence”. This year, the reading programme in political theory and migrating violence was organised along two thematics. In the first semester, the programme read texts on the question of ‘hospitality’, which involved thinking about the relationship between ethics and politics in relation to migration and immigration. In the second semester the register shifted to thinking about the question of the ‘indigene’, and to explore texts that helped to clarify the debates about who ‘belongs’ in relation to the nation and its postcolonial predicaments. This structured reading programme also incorporated films and documentaries into its discussions, and conducted one session in memory of the

pioneering Zimbabwean scholar, Sam Moyo, in relation to his work and the idea of an intellectual generation, and what it means to reproduce a distinctive intellectual community.

The reading programme on the *Becoming Technical of the Human* was convened, in 2017, through the offering of a course on the concept of “global apartheid”. For Aesthetics and Politics, the reading programme was offered through a new research project in the Flagship on kinetic objects and material performance under the title of the Laboratory of Kinetic Objects (LoKO) and under the direction of the Andrew W Mellon Chair in Aesthetic Theory and Material Performance, Prof Jane Taylor. The structured reading programme and performances cut across the range of research on the subject-object continuum, drawing on psychoanalytic traditions, exchange theory, philosophy, political economy, and poetics. It has also expanded the threshold for the delivery of research. Several graduate students are working in making research available through film, performance, installation and academic publication supported through the technical, expressive expertise cohered in the laboratory. The dual orientation of these discussions linked explicitly the broader discussions about *Aesthetic Education*, as we scrutinised the ways in which the object world has occupied the spaces of human desire; providing at times a metaphoric, but at times a constraint on the potentialities of representation. Baudrillard has made a strong case: The system of objects has become more coherent than the system of needs.

#### *Public lecture programme*

Crucial to the goals of the CHR is the re-working of the “north-south axis” and a re-suturing of connections between the university and its publics with a view to enhancing the project of democratic transformation and non-racialism. In previous years the CHR hosted a series of ongoing public lectures in partnership with the Dullah Omar Foundation, civic bodies, and schools in the neighbourhood of Athlone on the Cape Flats, including a lecture series on *The Idea of the University in Africa*. The lectures covered the contemporary history of universities in Zimbabwe, Angola, Ethiopia, and South Africa. The public presentations, and a selection of lectures delivered at the 2016 Winter School, have been published in a special issue of *Kronos: Southern African Histories* (No 43, November 2017), the journal hosted by the CHR and the History Department at UWC.

Edited by Ross Truscott and Maurits van Bever Donker, this special issue of *Kronos* is comprised of 13 contributions (11 lectures reworked into essays, one review essay, and one book review), including a substantial introductory article that offers a meditation on an aporia that *techne* presents for the humanities of the neoliberal university of excellence in Africa. Tracking a set of debates on the university in Africa, the introductory article gestures towards a postcolonial critique – note, critique, close reading, not criticism – of decolonisation discourse as it has played itself out in debates on higher education since

October 2015. Rather than foreclose on the Africanisation of the university, the special issue – the introduction and the 12 other contributions, despite their marked heterogeneity – proposes the African university as an undertaking of invention rather than recovery. Hence the epigraph to the issue, drawn from Fanon: “Let us leave this Europe... Let us endeavour to invent...” The special issue serves to gather together a lively set of public lectures and ongoing debates on the future of the university and the fundamental role of the humanities in it.

Over the course of the 2017 academic year, the CHR has been associated with a range of public lectures and events that have aimed to contribute towards reviving a postapartheid public sphere. It is worth noting four lectures that intervened directly into the above themes. “*Conversations*” is a new series of public dialogues with artists and their legacies, convened by the Factory of the Arts of the CHR, and Tshisimani Centre for Activist Education. The first event hosted multi-instrumentalist and composer Hilton Schilder, who was in conversation with jazz writer, Atiyah Khan. As a part of the same series, on Friday 23 June, Robin D. G. Kelley, the Gary B. Nash Chair of US History at the University of California, Los Angeles, gave a presentation titled *Jazz and the Politics of Co-creation*. Leading Fanonian scholar, Nigel Gibson also gave a lecture in March at Tshisimani, in association with the CHR, shortly before his Contemporary History and Humanities seminar on the 28<sup>th</sup> of March. The CHR was also associated with the launch of *Awakenings: The Art of Lionel Davis* on the 13<sup>th</sup> of October 2017 at the District 6 Museum, where Davis was in conversation with Mario Pisario, moderated by Andrew Lamprecht.

While much emphasis has been given to creating a space of open debate and critical inquiry in and around the CHR, those working within Aesthetic Education and Becoming Technical of the Human have also engaged in conversations within South Africa, on the continent, and abroad. It is worth highlighting that Director of the CHR, Premesh Lalu delivered a lecture in June 2017 on “The Humanities and the Critique of Global Apartheid” in Shanghai, followed by a lecture titled, “What is the university for?” at the Conference on the Humanities for the 21st Century at the University of Toronto. He also attended the first Critical Theory Consortium meeting at the University of Bologna, Italy, as a respondent for a panel on Humanities from the South, and as a former co-editor, with Leticia Sabsay, of the consortium’s Critical South series published through Polity Press (read more on the Critical South Book Series at Polity Press here:

<http://directory.criticaltheoryconsortium.org/publications/critical-south/>).

#### *CHCI Annual Meeting: “The Humanities Improvised”*

The CHR hosted the Annual Meeting of the Consortium for Humanities Centers and Institutes (CHCI) between 10 and 13 August 2017, the first to be held on the African

continent. A major international event attended by representatives from Humanities centers and institutes from across the world, the conference, titled *The Humanities Improvised*, explored the multiple ways in which improvisation has enabled and facilitated the study of the humanities, not least in times of great social upheaval. This theme formed a key component of the CHR's public lecture programme in 2017.

The CHCI conference heard lectures by, amongst others, Homi Bhabha, Isaac Julien, William Kentridge, Gayatri Spivak, Tim Murray and Jane Taylor. Jane Alexander was the festival artist for the conference, and it was the first time this particular body of work – concerned with questions of aesthetics, politics and the social constitution of fields of the sensible – had been exhibited in South Africa. Alexander's work formed an integral part of the *Athlone in Mind* exhibition, which was accompanied by a book and digital platform, led by CHR Senior Researcher, Heidi Grunebaum, together with former doctoral fellow in the CHR and current faculty member at Michaelis Art School at UCT, Kurt Campbell. Joined to this, as a continuation of *Athlone in Mind's* exploration of jazz and musical interventions into the constitution of the social (see the article by Lindelwa Dulambe in the exhibition catalogue), the *African Choir 1891 Re-imagined*, a site-specific digital projection featuring image, text and sound premiered in Cape Town at the IZIKO South African National Gallery and the Cape Town Civic Centre. The installation is based on the African Choir's first tour to Victorian England in 1891 that included luminaries such as Charlotte Maxeke and Katie Manyi. These exhibitions formed an integral part of the CHCI programme, as well as that of the annual Winter School, which sought to gather together artists, art commentators, academics and public intellectuals to reconceptualise the relationship between art and the humanities, against the backdrop of a rapidly changing world of work, politics and technology.

#### *“Open Form/Open Text: Rethinking Documentary Film” Postgraduate Course*

In 2017 the Documentary Film Residency was expanded to develop the intellectual connections between its area of work as a postgraduate course and the quadrant on Film in the Jackman Humanities Institute (University of Toronto) and CHR partnership (funded by the AW Mellon Foundation). Francois Verster, convener of the Documentary Film Postgraduate Course at the CHR and Julie Macarthur (University of Toronto) co-organised the workshop on 'Theory and Practice in Documentary Filmmaking and Photography' from 18-20 April 2017 out of which a productive series of discussions ensued relating to the conceptual areas of concern shared between the film course and the quadrant. These areas were expanded and reoriented to critically revisit the often intuitive distinction between film and photography or movement and stillness which is much less clear upon closer

examination. The quadrant has been reoriented to treat the phenomena of stillness, movement and sound in a range of image-making productions to consider the cultural and political uses of still and moving images and how these shape social and psychological workings of affect, historical memory, and identification. The expanded quadrant thematics reflect a deepening research interest from graduate students, faculty and artists in residence in areas of the cinematic, techne, the image, the sonic and movement. These areas of research expressed in the reframed quadrant thematics, in turn, have informed the conceptual areas developed in a new grant recently awarded to the CHR by the A.W. Mellon Foundation for an Artists in Residence Fellowship Programme in Sound, Image and Music.

### *North-South partnerships*

With the imposition of structural adjustment policies in Africa since the 1980s, the pervasive tendency has been to only perceive academic, artistic, and intellectual exchange as occurring on a North-South axis, with the South providing raw data, as it were, and the North providing theory. One of the key aims of our research platforms has been to both rethink and, through international institutional partnerships, reconstitute a different kind of working relationship.

During March, the museum quadrant of the partnership held a conference on Museums, Publics, and the Work of Activism, allowing scholars, curators, activists, and artists to think through questions of public humanities and public history in Cape Town. A follow up meeting of the museum quadrant was held in November, with Ciraj Rassool, Nicky Rousseau, William Ellis, and three graduate students travelling to Toronto. During these meetings the group discussed the different ways in which South Africans and Canadians have approached and understood questions of public history, community, indigeneity, activism, advocacy, and engagement. In addition, the group engaged with exhibitions and curators at York University, the Art Gallery of Ontario, the Power Plant, the Onsite Gallery and the Royal Ontario Museum. Finally, the group also joined the Museum Studies class at the University of Toronto on a field trip to Hamilton to engage with exhibitions and questions of cultural production.

As a part of the same partnership, at the end of April the CHR hosted scholars from the University of Toronto for the Theory and Practice in Documentary Filmmaking and Photography workshop, bringing together filmmakers, photographers, and scholars interested in these mediums. The two-day gathering thought through questions of theory and practice as it pertained to multiple aspects of filmmaking and photography. The partnership also saw a symposium on Literature, Pedagogy and Decolonisation in Toronto between the 16<sup>th</sup> and the 18<sup>th</sup> of November. The symposium was premised on the belief that teachers and students of literature in both places have many things in common – the forces we are

responding to are global in nature – but that we will learn best by listening to each other’s local stories and personal experiences. As part of the symposium David Palumbo-Liu of Stanford University delivered a keynote address, entitled “Worlding the University.” In 2018, the Truth and Reconciliation quadrant of the partnership is scheduled to hold a meeting, following a rich set of engagements on transitional justice in 2016.

### *Annual PSHA Colloquium*

The annual Program for the Study of the Humanities in Africa colloquium (the end-of-year event for fellows at the CHR to present their research to a community of scholars) assumed a somewhat different shape in 2017, different, at least, to the past few years. This is due in part to the increased number of fellows and artists in residence at the centre (it is simply no longer possible to hold the same sort of event), but also due to a conscious shaping of the event by fellows. Held on 1 December 2017, the colloquium took the form of an informal discussion – chairs were arranged in the new CHR seminar room in a circle so as to constitute a space not of presentation, but of conversation – where each fellow gave an account of their year in research or creative production. The end-of-year colloquium closed with a very moving performance of *The Unbroken Silence*, a play by Pumeza Rashe-Matoti, CHR artist in residence in theatre, performed by Ayavuya Cekiso, Zinzi Nogavu, Gugu Mrali and Belinda Masuka. The play, still being worked out and worked through, addresses issues of gender-based violence, and the performance was followed by a discussion between the director, the performers, and CHR fellows and staff. As an end to what was a very busy, demanding year for all in the CHR, it was a unifying way to draw things to a close for the summer recess. In 2018 the CHR will engage with its advance doctoral fellows so as to re-imagine the PSHA colloquium in a more suitable format given the increased number of fellows in the Centre. The plan is hold several smaller colloquia throughout the year through which different fellows will each receive an opportunity to present their current research to faculty and fellows of the CHR. It is hoped that this will allow for a more manageable space enabling a greater discussion of fellow’s current research.

### **Report on the 2017 Winter School: “The Humanities Improvised”**

The 7<sup>th</sup> Annual Winter School was held at the Centre for Humanities Research (CHR) at the University of the Western Cape (UWC) from the 8<sup>th</sup> to the 13<sup>th</sup> August 2017. It was hosted in partnership with the South African Research Chair Initiative Chair in Social Change (SARChI Chair) at the University of Fort Hare (UFH) and the Interdisciplinary Centre for the Study of Global Change (ICGC) at the University of Minnesota (UMN), and was joined for the second consecutive year by new partners at the Jackman Humanities Institute (JHI) at the University

of Toronto (UT). The Winter School is made possible by generous grants from the South African National Research Foundation and the Andrew W Mellon Foundation.

Focused on the question of “the humanities improvised”, the Winter School was attached to the annual meeting of the Consortium for Humanities Centres and Institutes (CHCI) which was hosted by the CHR and was on the same theme. The proximity of these two events presented a unique opportunity for fellows from the CHR and our partner institutions to attend lectures by, and engage more closely with, leading scholars in the humanities globally. Given this opportunity, it was decided to invite as many students as possible from our partners across Africa to the Winter School, resulting in the CHR welcoming to and hosting in Cape Town for approximately 8 days, students and colleagues from the Ale School of Fine Art in Addis Ababa; Addis Ababa University, Ethiopia; the Makerere Institute for Social Research at Makerere University, Uganda; Nnamdi Azikiwe University, Nigeria; and the University of the Witwatersrand, Johannesburg; in addition to our usual partners. This was an incredible opportunity for our fellows to engage on a more substantial intellectual level and over a relatively longer period with faculty and students from across Africa.

The intensive lecture format of the Winter School drew on visiting scholars to the CHR, Brinda Bose (Jawaharlal Nehru University) and Baidik Bhattacharya (University of Delhi), who also taught a short seminar on literature and postcolonial theory in the week after Winter School and spent substantial time meeting with graduate students and discussing their work. The other lectures were presented by Renate Ferro (Cornell University), Ana Paulo Ferreira (UMN), John Mowitt (University of Leeds) who also took part in a smaller sound and music research group that met at Fort Hare University after Winter School, Gayatri Spivak (Columbia University), and Okechukwe Nwafor (Nnamdi Azikiwe University). The return of Nwafor to the CHR in order to provide a key lecture to the Winter School was especially significant as he was one of the original doctoral participants in the inaugural Winter School that was jointly hosted by the CHR and the SARChI Chair in 2011. Participants in the Winter School also attended the opening of the “African Choir 1891 Re-Imagined” exhibition at the Iziko South African National Gallery and the “Athlone in Mind” visual and digital exhibitions at the CHCI meeting, as well as performances by Tony Bonani Miyambo, Reza Khota, and the uKwanda Puppetry & Design Collective.

### ***The Humanities Improvised***

A central concern in the framing of the Winter School was a desire to place the question of improvisation at the centre of the critical humanities, both as concept and as practice: the aesthetic emerging here as a name for this improvisation. While the annual meeting of the CHCI explored the multiple ways in which improvisation has enabled and facilitated the

study of the humanities, not least in times of great social upheaval. The Winter School supplemented this exploration with a slightly slower and more in-depth discussion around key concepts and texts, taught by our participating scholars. Critical to this was the student-organised Reading Group programme that took place in the weeks leading up to the Winter School at each of our partner institutions.

Under the theme of “The Humanities Improvised”, the annual meeting and Winter School gathered together artists, art commentators and humanities scholars so as to think the re-conceptualisation of the relationship between art and the humanities against the backdrop of a rapidly changing world of work, politics and technology. As such, the Winter School enabled a forum through which to think more carefully the areas of connection and touch between the research platforms on aesthetic theory and practice, on the one hand, and political theory and justice, on the other. The CHCI annual meeting and the Winter School explored these shifts against the backdrop of an African and South African context where debates about nationalism, decolonisation, neocolonialism, postcolonialism, globalisation and neoliberalism have found complex expression and contestation in burgeoning arts initiatives across the continent, producing possibilities for new models of aesthetic education and cultural critique. This intervention revisited the work of improvisation in a context where changes in work, politics and technology appear to have reorganised the repertoire of consciousness, memory and desire that grounds the Humanities. In the midst of the widening chasm between being and becoming, the Humanities in its improvisational mode may reach beyond a process that only archives and preserves foundational narratives.

The Humanities, when placed in a longer duration of such artistic forms such as jazz, cinema or the work of art, allows us to set forth in anticipation of the new, and enables more questions for humanities inquiry. The study of the Humanities in turn might offer itself as a practice of thought adequate, appropriate and necessary to the demands of a world in flux.

### ***The Winter School***

For the 2017 Winter School we invited our fellows and partners to participate in a two-day series of lectures, together with colleagues from our partner institutions across the African Continent, on the question of the Humanities Improvised. The participants in Winter School 2017 were also automatically registered for the CHCI meeting, and took part in the lectures and exhibitions attached to it. Through the CHCI meeting, Winter School participants were able to attend lectures by Isaac Julian, Homi Bhabha, William Kentridge, Gayatri Spivak, and Tim Murray, among others. Each of these plenary lectures articulated a connection between the improvisation of work and the improvisation of human subjectivity, whether this was through a discussion of the development of an artistic practice (Kentridge, Julian) or the problem of the refugee as a question for being in the world located as a function of

movement (Bhabha, Spivak). Common to these separate and yet not distinct interventions into the question of the humanities improvised was a consideration of the work of the critic, of the reader as, itself, improvisational, even to the extent to which it produces an archive (Murray). Indeed, it was the practice of deciphering the legibility of these improvisational categories that was expressed in the mode of the exhibition: the digital, visual, and auditory instantiation of the aesthetic (Cf. Grunebaum and Campbell, *Athlone in Mind*, 2017).

In addition to the presenters of the plenary sessions, the annual meeting also hosted panel discussions and smaller lectures from figures such as Jean-Pierre Bekolo (Cameroon), Elizabeth Giorgis (Ethiopia), and Achille Mbembe (South Africa and Cameroon). The CHR's 'Athlone in Mind' exhibition curated by Kurt Campbell, with a print and digital book (edited by Grunebaum and Campbell) and continuing digital platform were a landmark intervention in contemporary and new media arts featuring some of South Africa's most prominent visual, digital and installation artists (Kemang we Lehulere, Jane Alexander, Zyma Amien, Berni Searle and others). Along with 'Athlone in Mind' – a project that examines the aesthetic imagining of how place might be produced as a question rather than destination – "The Humanities Improvised" annual meeting included a curated selection of arts performances, film screenings and exhibitions by CHR artists in residence, by the AWMF Chair in Aesthetic Theory and Material Performance, Jane Taylor, and other participating artists as part of and alongside the panel presentations and plenary sessions of this major international gathering of humanities scholars, centres and institutes. Participating in this broader programme that situated the aesthetic at the core of humanistic inquiry allowed our fellows and other Winter School participants to encounter the possibility of what thinking with the aesthetic might produce, of the possibilities and futures it might make available.

The speakers for the 2017 Winter School were invited to present lectures on the theme of "the humanities improvised" and to hold question and answer sessions with fellows on their current research. The first day of winter school consisted of three lectures followed by discussion, as well as the opening ceremony for the "African Choir 1891 Re-Imagined". The first lecture was delivered by Visiting Scholar in the CHR, Prof Brinda Bose, on the question of "The Aesthetic and the Erotic", and was moderated by postdoctoral fellow Dereline Marco. Through developing a reading of Arundhati Roy's literature, Bose posited the notion of the "anti-novel" as a mode of aesthetic improvisation that might be adequate to the fracturing of the self that conditions lived experiences in the world. Writing, and more pointedly the work of reading, for Bose, in its shattered expression of the self, has the potential to hold open a space for difference through not fully scripting and reducing subjects to one. The erotic, especially its non-normative expressions, enables this to the extent that it

presents more vulnerable subjectivities as more than simply that which must be saved. It is the potential to open this space that Bose named in the concept of the anti-novel.

In a similar mode, Renate Ferro asked how improvisation could be understood as a politically astute theoretical mechanism through which to lay hold of that which was intended to order and control, so as to set it to work against this grain. In her lecture on “Archival Accumulations”, Ferro suggested that having a critical concept of the archive was not adequate in itself. Rather, it was necessary to grasp how that site itself accretes a certain capacity to work against its own formation. Through reading “empyre”, a digital archive based at Cornell University, Ferro suggested that the soft skinned space of the archive could be seen to be turned beyond its restrictive condition. In the discussion period after her lecture, moderated by Senior Researcher Heidi Grunebaum, there was much debate around the critique of the archive from historians, as well as the work of forgetting as being primary to the practice of memory from those working in psychoanalytic theory. Ultimately, what Ferro posited through reading a digital archive, was the concept of “theory by all means” as Souleyman Bachir Diagne has named it in his reading of the literary and philosophical work of Senghor.

If Bose and Ferro both posited a sense of improvisation that turns the interpellative weight of disciplinary normativity against itself, and sets it to work in the interests of a greater democracy, then Ana Paulo Ferreira’s intervention was to locate improvisation as playfulness, as ludic in its response to power. In her lecture on “Ludic memory for Angola’s future”, Ferreira offered a reading of postcolonial Lusophone literariness as a space that facilitates what she calls “lived memory”. This is memory with a poetic quality, not quite pure invention, and yet not encumbered with the strictures of archival authority. It was this playfulness that Okechukwe Nwafor located in his opening lecture for the second day of the Winter School on “Revisiting discourses of postcolonial modernism in Nigerian Art”. For Nwafor, the use of theory and methods often considered to be European, and therefore consigned to the waste pile of mimicry, was in fact an attempt to work these methods against their own grain where necessary, and at times demonstrated these to be useful tools for the work of producing a postcolonial African sensibility. Through discussing a short YouTube video of a street artist that performed a critique of gender based violence in his particular city by those in power, Nwafor was able to demonstrate how it was possible to play (in the sense developed by Ferreira) with both cultural norms, expressions and theoretical interventions, so as to produce new possibilities for thought. That the result of this street performance was incarceration, served to highlight the gravity and seriousness of the play involved. In the discussions on both these lectures (moderated by SARCHI Chair in Social Change Gary Minkley, and Research Convenor in the CHR Maurits van Bever Donker, respectively), what was most forcefully brought forward by fellows was the attempt

to think local specificities in relation to theoretical and political interventions, both international and local. This work, Nwafor suggested, was precisely what we might mean by reading.

Baidik Bhattacharya, in his lecture “After World Literature”, argued that it is the work of the humanities to produce “a non-coercive renegotiation of desire” (Spivak). It is this possibility that is at stake, according to Bhattacharya, in the distinction between world literature and postcolonial literature. Drawing on the work of scholars such as Edward Said, Bhattacharya suggested that if literature holds a peculiar space in the production of a modern subjectivity intertwined with colonialism, particularly through how it produced concepts of subjectivity fixed to place, then the return of that spatial fixity in world literature is a problem. Postcolonial literature, as an approach to reading the play of the text, works against this fixity in its attention to the potentialities of this play. This is not about carefree encounters and articulations, it is not exactly ludic, but rather has to do with a practice of abiding by multiplicity, a practice that might be named an aesthetic education.

Following Bhattacharya’s affirmation of postcoloniality as a particular positioning within the world that enables an improvisation of the human adequate to the demands of our present, John Mowitt developed a concept of the ambient humanities in his lecture on “Jamming”. Playing with this term, Mowitt suggested that here is both a practice of the human – to jam, to improvise – and a marker of what makes the human, precisely, human. Within the flows of desire that constitute the world (Deleuze and Guattari) the animal represents a jamming of those flows, a concretion into an organism out of flow. What the ambient humanities might allow (and Mowitt means ambient both in terms of sound and in connection with its root which joins it to a concept of being ambidextrous, a concept he jams by insisting on left-handedness) is the unsettling of a space for subjectivation, a playing with flows rather than a fixing in place, a stuttering, rather than a clear articulation.

On this note, Gayatri Spivak entered into our Winter School discourse. Rather than presenting a lecture, Spivak talked through the contents for her recently published collection of essays *Aesthetic Education*. This was an incredibly lively event, deftly moderated by next generation researcher Thozama April, during which Spivak attempted to engage our fellows and to answer the questions posed from the audience. Indeed, if there was improvisation in the Winter School, it was most clearly put into play in this moment, where Spivak took her cue entirely from the students in attendance, answering directly, often in language that itself generated further question, in such a way that the discourse became a play around meaning, around the humanities, and what the humanities might mean today.

## SOUTH AFRICAN CONTEMPORARY HISTORY AND HUMANITIES SEMINAR:

The Seminar in Contemporary History and Humanities has been running for many years as a joint seminar of the History Department and the Centre for Humanities Research. It has a regular and lively audience of both faculty and graduate students, whose attendance is normally in the range of twenty to forty people and sometimes more. The seminar is run according to the long-standing rule whereby a presenter's paper is pre-circulated and a formal discussant is appointed. Those who attend the seminar have access to the paper in advance and it is considered as read. The presenter is only allowed five minutes to introduce their paper, and the discussant presents comments for up to 20 minutes. Questions from the audience then follow, with the presenter allowed ample time to respond. This mode of seminar engagement is retained because it produces a much higher quality of discussion than the more usual practice of presenters reading their paper for up to an hour, followed by short questions from the audience. This also gives graduate students the opportunity to read the paper and prepare questions well in advance.

In both semesters of 2017, the seminar was able to take advantage of the presence of various international scholars in Cape Town. Cesare Casarino and Shai Gortler were present as fellows on the Minnesota partnership, for example. Opportunities arose from the CHCI meeting *The Humanities Improvised* at the Castle in August (Jan de Vos), and for the international workshop *The (Visual) Subject* organised by the NRF SARChI Chair in Visual History & Theory (G. Arunima). Other visiting scholars also took advantage of the venue and the excellent reputation of the seminar to present their new research for rigorous discussion.

The seminar is in the process of expanding its convening committee to include a younger generation of faculty, namely two members of the History Department which is the co-host of the series. In 2018 the convening committee will consist of four faculty in total, with a view to extending the reach of the seminar.

### SEMINAR PROGRAMME: FIRST SEMESTER 2017

- 28 February    Monica Fagioli (Department of Anthropology, The New School, USA). Tbc:  
**State-building and techno-politics in Somaliland.** Discussant Derek Powell (Dullah Omar Institute for Constitutional Law, Governance and Human Rights, UWC).
- 3 March        Aubrey Graham (SARChI Chair Visual History & Theory, CHR, UWC).  
**Hostile visual encounters: fighting to control photographic meaning in the DRC's digital age.**  
Discussant Phindi Mnyaka (History Department, UWC).

- 7 March Ulrike Lindner (History Department, University of Cologne, Germany). **The different reception of Jacob Marengo in Namibia and Germany.** Discussant Patricia Hayes (CHR, UWC).
- 14 March Shai Gortler (University of Minnesota). **'Freedom within the walls'. Thomas Mott Osborne's participatory panopticon.** Discussant Ross Truscott (CHR, UWC).
- 28 March Nigel Gibson (Institute for Liberal Arts and Interdisciplinary Studies, Emerson College, USA). **Fanon: the question of psychiatry and violence.** Discussant Maurits van Bever Donker (CHR, UWC).
- 11 April Cesare Casarino (Cultural Studies & Comparative Literature, University of Minnesota), **Gramsci's Bergson.** Discussant Michael Neocosmos (UHURU, Rhodes).
- 18 April MID-SEMESTER BREAK
- 25 April Andre du Toit (Political Studies (Emeritus), UCT). **'Cleaning the Slate of Distrust and Burying the Past?': The Vance Mission and the (Dis-)appearance of the 'Amnesty Question' on/from the Agenda of the Transitional Negotiations and in internal ANC discussions on the way to the "Record of Understanding" in mid-1992.** Discussant Annette Seegers (Political Studies, UCT).
- 2 May Cesare Casarino (Cultural Studies & Comparative Literature, University of Minnesota), **Grammars of Conatus: Or, on the Primacy of Resistance in Spinoza, Foucault, and Deleuze.** Discussant Ryan Nefdt (Philosophy, UWC).
- 9 May Asanda Benya (Sociology, UCT). **Women miners and mining spaces.** Discussant Dee Marco (CHR, UWC)
- 16 May Dan Magaziner (History Department, Yale University). **The Foundation of African Architecture: Education and Possibility in the 1960s.** Discussant Koni Benson (History, UWC)
- 23 May Todd Cleveland (History Department, University of Arkansas). **The re-articulation of local values, strategies, and social relations: African soccer migrants across the Portuguese colonial empire.** Discussant Ciraj Rassool (History, UWC).
- 30 May Roger Levine (History, Sewanee, USA). **Lived racism in segregation-era South Africa: a research agenda and a case study.** Discussant Marijke du Toit (Teaching & Learning, Arts Faculty UWC)
- 6 June Premesh Lalu (CHR, UWC). **The practice of postapartheid freedom.** Discussant Natasha Vally (CHR, UWC)

13 June Natasha Vally (CHR, UWC). **Insecurity in South African Social Security: Waiting and Technopolitics in Social Grants.** Discussant Heidi Grunebaum (CHR, UWC).

#### SEMINAR PROGRAMME: SECOND SEMESTER 2017

- 22 August Jan de Vos (Dept of Philosophy & Moral Science, Ghent University). **Digital Doomsday. A perspective from the pathology called Europe.** Discussant: Jane Taylor (CHR, UWC).
- 5 September Ross Truscott. **The dream of a royal road. Post colonial psychoanalysis.** Discussant Roger Field (English, UWC).
- 12 September Fernando Rosa (English, Stellenbosch). **Travelling Spirits and the Civilisation de l'universel: Apotropaic Writing and the Myth of Disenchantment.** Discussant Shahid Vawda (Social Anthropology, Wits).
- 19 September Jonathan Cane. **Civilising Grass.** Discussant Phini Mnyaka (History, UWC).
- 26 September G. Arunima (Women's Studies, Jawaharlal Nehru University, Delhi). **Lover as Interlocutor: On Translating Rosy Thomas's Biography, Ivan Ente Priya CJ.** Discussant Fiona Moola (English, UWC).

#### MID-SEMESTER BREAK

- 3 October Oliver Tappe (Global South Studies Centre, Cologne, Germany). **Historical trajectories of Vietnamese labour mobility.** Discussant Faisal Garba (CHR, UWC).
- 7 November Alirio Karino (UC Santa Cruz, USA). **Shades of flesh: ethnographic postcards and oceanic racecraft.** Discussant Patricia Hayes (CHR, UWC).
- 14 November G. Arunima, Premesh Lalu & Patricia Hayes. **Love and Revolution: an Introduction.** Discussant Paolo Israel (History, UWC).

#### List of Visiting Scholars in 2017

1. Baidik Bhattacharya (English, University of Delhi) • Gave paper on 'After World Literature' at 2017 Winter School • Gave a mini-seminar on 'Literature after Criticism: Colonial Histories and Critical Methods'

2. Brinda Bose (English Studies, Jawaharlal Nehru University) • Gave paper on 'The Aesthetic and the Erotic' at the 2017 Winter School
  
3. Cesare Casarino (Cultural Studies and Comparative Literature, University of Minnesota) • Co-taught a programme on 'Global Apartheid: A Genealogy of Biopolitical Sovereignty' with Dr Maurits van Bever Donker.
  
4. Ana Paula Ferreira (Spanish and Portuguese, University of Minnesota) • Gave paper on 'The Ludic Memory for Angola's Future: A Case Study on Postcolonial Lusophone Literariness' at the 2017 Winter School
  
5. Renate Ferro (Art, Cornell University) • Gave paper on 'Archival Accumulations' at the 2017 Winter School
  
6. Carlos Forment (New School of Social Research and Instituto de Desarrollo Humano, Buenos Aires) • Gave a graduate seminar and workshop on 5 May 2017, under the auspices of the 'Citizenship and Justice: Rethinking Political Theory and Political Philosophy' project.
  
7. Elizabeth Giorgis (College of Performing and Visual Art, Addis Ababa University) • Gave paper on 'African Art as a Political Philosophy' as part of special lecture series on 'The Humanities Improvised'
  
8. John Mowitt (School of Fine Art, History of Art and Cultural Studies, University of Leeds) • Gave paper on 'Jammin' at the 2017 Winter School
  
9. Okechukwu Nwafor (Nnamdi Azikiwe University, Nigeria) • Gave paper on 'Revisiting Discourses of Postcolonial Modernism in Nigerian Art' at the 2017 Winter School
  
10. Gayatri Spivak (English and Comparative Literature, Columbia University) • Gave a paper on 'The Humanities Harnessed' at the 2017 Winter School
  
11. Francois Verster (Independent Filmmaker) Has given an annual documentary filmmaking course, supported by the Mellon Foundation. • Co-led collaborative workshop on 'Theory and Practice in Documentary Filmmaking and Photography' as part of the 'Aesthetic Education: A South-North Dialogue' collaboration with the Jackman Humanities Institute, University of Toronto, on 18-20 April 2017, at the CHR

## Publications for 2017

The Flagship has had a very strong year in terms of accredited publications:

Heidi Grunebaum and Kurt Campbell (eds.), *Athlone 'in Mind'* (Cape Town: Centre for Humanities Research, UWC, 2017).

Heidi Grunebaum, "A question of place." In Heidi Grunebaum and Kurt Campbell (eds.), *Athlone 'in Mind'* (Cape Town: Centre for Humanities Research, UWC, 2017), 1-9.

Heidi Grunebaum, "Between Nakba, Shoah and apartheid: Notes on a film from the interstices." In Fazil Moradi, Maria Six-Hohenbalken and Ralph Buchenhorst (eds.), *Surviving Genocide: On What Remains and the Possibility of Representation* (London and New York: Routledge, 2017), 209-234.

Heidi Grunebaum, "Unseaming images: The limits and possibilities for reconfiguring albums of complicity." In Leora Farber and Claire Jorgensen (eds.), *Critical Addresses: The-Archive-In-Process* (Johannesburg: Jacana Press, 2017), 73-84. (Originally published in *Critical Arts: South-North Cultural and Media Studies*, vol. 29, 2015).

Patricia Hayes, "Photographic publics and photographic desires in 1980s South Africa." *Photographies* vol. 10, no. 3, Special Issue on 1980s Photography, Autumn 2017.

Premesh Lalu, "The trojan horse and becoming technical of the human." In Maurits van Bever Donker, Ross Truscott, Gary Minkley, and Premesh Lalu (eds.), *Remains of the Social: Desiring the Postapartheid* (Johannesburg: Wits University Press, 2017), 249-274.

Premesh Lalu, "Between history and apocalypse: Stumbling." In Heidi Grunebaum and Kurt Campbell (eds.), *Athlone 'in Mind'* (Cape Town: Centre for Humanities Research, UWC, 2017), 42-56. (Originally published in *Arts and Humanities in Higher Education*, vol. 15, no. 1, 2016).

Premesh Lalu, *Searching for Ned*, short film produced for the CHR's Open Form Open Text documentary filmmaking course, screened at the Encounters 19 Documentary Festival in June 2017.

Suren Pillay, "The humanities to come: Thinking the world from Africa." *Comparative Studies in Africa, Asia and the Middle East*, vol. 37, no. 1, 2017.

Suren Pillay, "Why South Africa and Rwanda matters, differently." In Kate Levko-Everett, Rajan Govender, and Don Foster (eds.), *Rethinking Reconciliation* (Pretoria: HSRC Press, 2017).

Jane Taylor, *William Kentridge: Being Led by the Nose* (Chicago: University of Chicago Press, 2017).

- Jane Taylor, "Of Hypocrisy." In Milija Glohovic (ed.), *Performing the Secular* (London and New York: Routledge, 2017).
- Jane Taylor, "Occupational hazards." *Kronos: Journal of Southern African Histories*, 43, Special issue on the question, "What is the university in Africa for?" 2017, 126-136.
- Ross Truscott and Maurits Van Bever Donker (eds.) *Kronos: Journal of Southern African Histories*, 43, Special issue on the question, "What is the university in Africa for?" 2017.
- Ross Truscott and Maurits Van Bever Donker, "What is the university in Africa for?" *Kronos: Journal of Southern African Histories*, 43, special issue, "What is the university in Africa for?" 2017, 5-41.
- Maurits van Bever Donker, Ross Truscott, Gary Minkley, and Premesh Lalu (eds.), *Remains of the Social: Desiring the Postapartheid* (Johannesburg: Wits University Press, 2017).
- Maurits van Bever Donker, Ross Truscott, Gary Minkley, and Premesh Lalu, "Traversing the social: An introduction." In Maurits van Bever Donker, Ross Truscott, Gary Minkley, and Premesh Lalu (eds.), *Remains of the Social: Desiring the Postapartheid* (Johannesburg: Wits University Press, 2017).
- Ross Truscott, "The return of empathy: Post-apartheid fellow feeling." In Maurits van Bever Donker, Ross Truscott, Gary Minkley, and Premesh Lalu (eds.), *Remains of the Social: Desiring the Postapartheid* (Johannesburg: Wits University Press, 2017), 65-91.
- Maurits Van Bever Donker, "The principle of insufficiency: Ethics and community at the edge of the social." In Maurits van Bever Donker, Ross Truscott, Gary Minkley, and Premesh Lalu (eds.), *Remains of the Social: Desiring the Postapartheid* (Johannesburg: Wits University Press, 2017), 225-248.

### **CHR fellows publications**

- Aidan Erasmus, "To the technical media themselves: A review essay of Wolfgang Ernst's *Sonic Time Machines*." *Kronos: Journal of Southern African Histories*, 43, Special issue on the question, "What is the university in Africa for?" 2017, 194-201.
- Aidan Erasmus, "Re-cover: Afrikaans rock, apartheid's children and the work of the cover." In Maurits van Bever Donker, Ross Truscott, Gary Minkley, and Premesh Lalu (eds.), *Remains of the Social: Desiring the Postapartheid* (Johannesburg: Wits University Press, 2017), 172-194.
- Missiaen O. and A. Vande Capelle, A Centre for the Periphery, UWC in Woodstock, Ghent University.
- Mwayi, Lusaka, "Memory, oral history and conservation at Robben Island's bluestone

- quarry." *South African Historical Journal*, vol. 69, no. 4, 2017, 583-597.
- Mwayi Lusaka, "Memorialising Kamuzu Banda through Fanon." *The Sunday Times/Kamuzu Day Supplement*, May 14, 2017.
- Mwayi Lusaka, "The 1964 'Cabinet Crisis': A Note to Honourable Ministers." *The Nation*, Independence Day Supplement, 6 July, 2017.
- Mwayi Lusaka, "MacCracken: A life of Making Malawi history live." *Weekend Nation*, Saturday 9 December, 2017.
- Derilene Marco, *I Afrikaner* (film review). *African Studies Review*, vol. 60, no. 1. 2017, 245-247.
- Ziyaad Rahman and Duvan Botha, *Siti Watu: Descendants of Africa* (Cape Town: Awali Comics, 2017).
- Ziyaad Rahman, *Interview with Aunty Anthea*, short film produced for the CHR's Open Form Open Text documentary filmmaking course, screened at Encounters 19 Documentary Festival in June 2017.
- Daniela Gachago and Pam Sykes, "Navigating ethical boundaries when adopting digital storytelling in higher education." In Grete Jamissen, Pip Hardy, Yngve Nordkvelle, and Heather Pleasants (eds.), *Digital Storytelling in Higher Education*, edited by (London: Palgrave Macmillan, 2017), 91-106.
- Pam Sykes, *Louise's Miracles*, short film produced for the CHR's Open Form Open Text documentary filmmaking course, screened at the Encounters 19 Documentary Festival in June 2017.
- Ilze Wolf, *Unstitching Rex Trueform: The story of an African factory* (Rome: L'Erma di Bretschneider, 2017).
- Ilze Wolf, "Introduction." In Masixole Feni, *Drain on our Dignity* (Johannesburg: Jacana Media, 2017).
- Ilze Wolff, "Pumflet Gladiolus." In Kemang Wa Lehulere, *Birdsong* (Berlin: Hatje Cantz, 2017).

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The CHR began 2017 on a sombre note with the tragic passing of one of our fellows, Ncedile Daki of the Ukwanda Puppetry and Design Collective. We dedicate this Annual Report in memory of a wonderful puppeteer and human being.

Ncedile Daki, in blue jeans and white long-sleeved shirt, is pictured immediately to the right of the giant Ukwanda puppet, "Slyza Tsotsi".