

Centre for Humanities Research

University of the Western Cape

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UNIVERSITY of the
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Introduction

The Centre for Humanities Research of the University of the Western Cape undertook bold new steps to constitute new sites of humanities exchange in 2014. With this report we introduce the proposed Flagship in Critical Thought in African Humanities (FLACTAH) and report on the research of CHR in 2014.

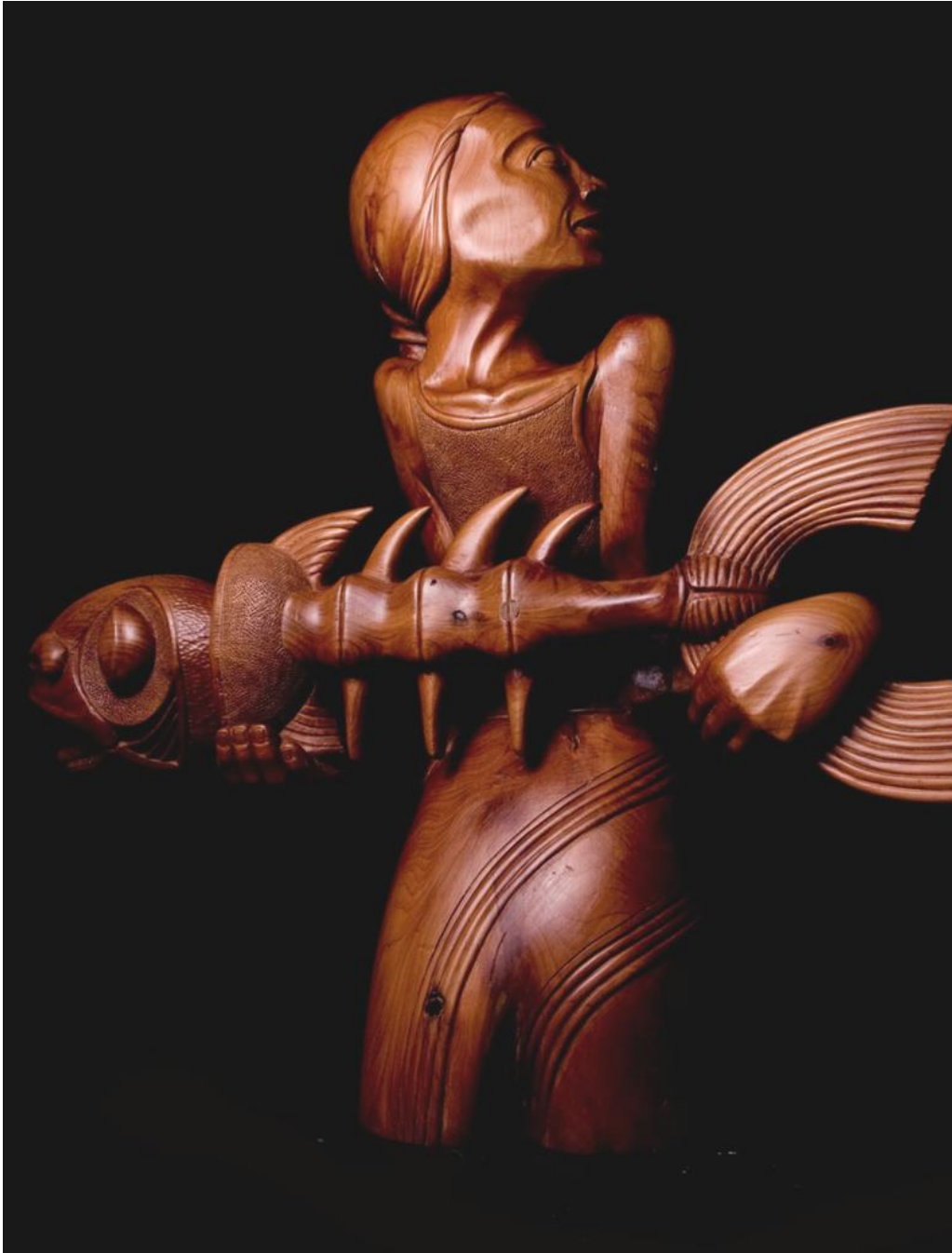
In a rapidly shifting social context of a post-apartheid society, the study of the humanities offers creative possibilities for dealing with the challenges of globalisation, rapid technological change, and the legacies of colonialism and apartheid. To this end, the Flagship on Critical Thought in African Humanities (FLACTAH) of the Centre for Humanities Research (CHR) at the University of the Western Cape (UWC) is unique in developing partnerships across and between institutions, particularly universities, schools, public arts projects, museums, archives and art galleries, and in nurturing future generations of humanities educators and cultural practitioners. To facilitate inter-institutional collaboration and partnership and to foster public engagement in the interest of building critical citizenry, FLACTAH's two satellite initiatives in Athlone and the former District Six will convene a public lecture series, and an arts education programme, through the establishment of the Dullah Omar Centre for Critical Thought in African Humanities and a Factory of the Arts. A humanities inquiry informed by location and history lends itself to asking

pertinent questions from the South that will have significant impact for locating intellectual traditions in Africa in a global discourse on the contemporary human condition. FLACTAH builds a humanities discourse that is responsive to nurturing non-racialism, and explores the relationship between the human and technology in our contemporary world, especially as this relates to rapidly transforming notions of society and politics. It also develops synergy between academic scholarship and cultural production and extends the reach of local and international humanities scholarship, as well as opportunities for arts education and cultural production, into communities on the Cape Flats.

The work of the CHR in 2014 helped to define the ideas contained in the flagship proposal to the National Research Foundation, the Andrew W. Mellon Foundation and the National Institute for Humanities and Social Sciences. Our activities were concentrated around four broad initiatives. These include the Andrew W. Mellon Distinguished Lectures in African Letters and Humanities, the Artist in Residence Programme, the Visiting Researchers Programme and the Annual Winter School. Coupled with the ongoing fellowship programme and seminar series hosted jointly with the Department of History, the CHR achievements in 2014 are unprecedented.

Opposite

Ndikhumbule Ngqinambi,
untitled, 2014.
Oil on canvas. 90 x 120 cm.
Collection: the artist



Winter School

Report on the Fourth Annual Winter School, *Race for the Humanities*, 7-11 July 2014, Paarl, Western Cape compiled by Drs. Ross Truscott and Maurits van Bever Donker.

The Fourth Annual Winter School, *Race for the Humanities*, held jointly between the University of the Western Cape (UWC), the University of Fort Hare (UFH) and the University of Minnesota (UMN), took place at Laborie Wine Farm in Paarl outside Cape Town between the 7th and the 11th of July 2014. The event offered, through the pedagogical act of the lecture, an opportunity to track genealogies of race, its reproduction through regimes of visibility and technologies of government, its dispersal in assemblages of nation and configurations of power, desire and political subjectivity, while attending to race as it has been anticipated and contested in the humanities. Hence the dual focus of the Winter School: race as an object of critique in the humanities, but also as something internal to the problem of its problematization. The task of bringing into focus this double vision of *Race for the Humanities* was carried out through a series of carefully crafted lectures by senior faculty at UWC (Premesh Lalu, Patricia Hayes, Suren Pillay, Ciraj Rasool), UFH (Gary Minkley), UMN (Helena Pohlandt-McCormick), as well as the Indian Institute of Technology (Sanil V), Jawaharlar Nehru University (Arunima G) and Rhodes University (Robbie

Van Niekerk). The lectures thus attended to race and the problem of its problematization at the level of *content*, but also through the *form* of the lecture itself, implicating the humanities in the displacements and dispersals of race that it has named and theorized.

At the 2013 Winter School, *Acts to Ground*, John Mowitt (then at UMN, now at the University of Leeds) and Sanil V staged a conversation on Michel Foucault's 1983-1984 College de France lectures, *The Courage of Truth*. Marking a continuation with that conversation, a key text for the 2014 Winter School was Foucault's earlier 1975-1976 lectures, *Society Must Be Defended*. These earlier lectures, a text in common for all in attendance, offered for the Winter School a suggestive charting of the idea of race in the shift from a territorial state to a population state, a shift from "race war" which began as an insurrectionary discourse at the end of the Middle Ages, to an art of liberal government in which society must be defended. For Foucault, "race war," emerging coextensively with history in its modern sense—no longer the praise of kings and the reestablishment mythical ties with Rome, but a form of "counter-history" told from the perspective of those subject to the sovereign's rule, for the first time prospective, offering "prophecies of emancipation" (p. 80)—

Opposite left

Mario Sickle, *Denied*, 2012.
Yellow wood / oak / dolf.
74 (h) x 73 (w) x 20 (d) cm.
Collection: the artist

Opposite right

Dathini Mzayiya, untitled, 2011.
Oil paint on skin.
150 x 94 cm.
Collection: the artist

bears a kinship with, but is to be distinguished from modern racism, “born at that point,” as Foucault puts it, “when the theme of racial purity replaces that of race struggle” (p. 81). At the very outset of the Winter School, then, through this text collectively read, although not in the same way, several related themes were put on the table: the long genealogy of race we still inhabit, and its prehistory; notions of liberation through which “race war” were inaugurated and through which race may be perpetuated; and the instability of this long genealogy of race, its latencies and unactivated potentialities, its structural ambiguities, “the hoarse songs of the races that clashed in battles over the lies and laws of kings, and which were after all the earliest forms of revolutionary discourse, become the administrative prose of a State that defends itself in the name of a social heritage that has to be kept pure” (Foucault, 2004, p. 83). Race, then, is not reducible to an abstract concept that can be instrumentally taught, explicated, unsettled, and undone, through the lecture alone. Rather, it seeps into the very conditions of the humanities and, as the brief for the Winter School suggests, shapes its primary methods of articulation. As such, the attendees of the Winter School were tasked with *reading* the lectures, precisely, and “against the grain” (Benjamin, 1940), in an effort to abide by the problem of race and the problem of its problematisation. Clearly no single lecture would be adequate to such a task and, in an effort to elaborate the complexities of this engagement, in what follows we frame our reading of the lectures and the responses to them along the lines of four thematics central to the CHR and the SARChI Chair in Social Change at Fort Hare University: “Social

Acts”; “Migrating Violence”; “Aesthetics and Politics”; and the “Becoming Technical of the Human”.

Social Acts

In his opening lecture for the Winter School, “Bruce Lee, Bantu Biko, Dollar Brand: Brothers with an Imperfect Timing, or Everybody was Kung Fu Fighting”, Premesh Lalu placed the question of the lecture at the heart of what it might mean to *act* in the post-apartheid social. In particular, Lalu suggested that it is the double articulation of “schooling” and “bioscope” that lends a grammar to the work of abiding alongside the “memory of the future” that the “student movement” sought to make possible. This is a grammar of the interval, of a Bergsonian dilation of time that might enable an alternate trajectory, one resistant to the closure of the interval by the naming of this movement as “violence” and as “anti-school”. As a desire for a return to the interval, Lalu brought his argument to bear on the “condition of the human as undulating sadness” where the human has already been folded into the “industrialization of memory”. For the humanities to be adequate to a social that might be resistant to the stamping of reified difference, Lalu suggested, it is this folding—a fold against the fold of duration—that must be worked against. It is this working against that Lalu located in the philosophical aphorisms of Bruce Lee.

Approaching the question somewhat differently, Robbie van Niekerk’s lecture, “The ANC Historically, and the Ideas of Social Democracy and the Public Good”, offered a reading of ANC political policy in such a way as to enable us to grasp recent policy events, such as the introduction of a National Health

Insurance (NHI) programme, precisely as acts. Arguing that the ANC, from Dr. Xuma forward, has always been a movement concerned with the quality of the social that might emerge after independence (as opposed to a purely independence oriented movement), van Niekerk argued that the real shift in ANC policy occurred in the years immediately after 1994. The lecture was not, however, a simple critique of the ANC's slide towards neoliberalism. Rather, it was concerned with reading the potentialities that were contained, sometimes latently, in the framing discussions and policies that constituted the ANC. The content of the initial policy positions were shaped by a concept of "public good" that leans toward the formation of a social democratic state. Given this context, van Niekerk suggested that the introduction of the NHI be read as one among many acts aimed at returning the ANC to a policy shaped by the public good—a good that hinged on a commitment to thinking and living non-racialism. Adding a degree of nuance to this rendering of the act, Luvuyo Ndzuzu, a Masters Fellow at UWC, asked a critical question in the final session of the Winter School: in a context where we see the formations of race saturating the social, where "race is being stubborn", how do we act? Perhaps, Gary Minkley and Helena Pohlandt-McCormick suggested, an effective act is to be found in a quasi-surrealist juxtaposition of images that produce a de-stabilising tension in the configuration of the social.

In their lecture, "Early 20th Century Critiques of Race: NRT, CST and the Nationalist Critique", Minkley and Pohlandt-McCormick offered a careful reading of the modes through which the Marxist critique (chosen as an exemplar among

many) of race, where race is jettisoned as representative of an instance of irrationality, in fact inscribed race as a latent condition of possibility that fundamentally came to mark the futures that that mode of struggle envisioned. The force of their lecture, however, was crystallized in the reading of a photograph in which the primary subject, Moses Twebe, unsettled the easy commemoration of his role in the Communist Party and the Liberation Movement through drawing a goat into the moment of his photographic representation. This act, which unsettled both the photographer (Gary Minkley) and many of those attending the lecture, forced a juxtaposition of an existence marked and lived by a particular construction of race and ethnicity (marking himself as black, rural, and Xhosa), with his iconic role as a marker of class struggle. In a sense, this act disturbed the clear waters of class struggle, allowing the undercurrents of race to become manifest.

Migrating Violence

While movement, as a question of thought, was introduced at the Winter School in Lalu's consideration of the interval, it was in Suren Pillay and Ciraj Rassool's two lectures that its connection to race was most carefully worked out. In his lecture on "Race, Violence, Population and the Law", Pillay developed the contention that race operates in the interstices of law, science, and governmentality as a technique of rule that fixes subjects in place, that marks them with autochthonous belonging. This is an argument echoed by Ciraj Rassool in his lecture "Displacements of race". To further develop this

Ciraj Rassool,
CHR Winter School,
Laborie, Paarl, 2014.
Photograph: Premesh Lalu



Suren Pillay,
CHR Winter School,
Laborie, Paarl, 2014.
Photograph: Premesh Lalu



argument, where race is a function as well as an epistemological condition, Pillay offered a genealogy of the Hamitic hypothesis. Citing a 1969 article by Edith Sanders in the *Journal of African History*, Pillay referred to the myth of the “negro-Hamite” that had, by the 17th Century, taken hold. During the 17th Century, “the Negro was seen as a descendant of Ham, bearing the stigma of Noah’s curse” (Sanders, 1969, p. 523), vindicating slavery as the fate of the sinful. The Hamitic hypothesis slowly lost purchase as science displaced theology in theorizing man’s place in the universe and Pillay underscored the key event of Napoleon’s invasion of Egypt and Syria in the late 18th century, accompanied by 400 ships, 46 000 troops, philologists, archaeologists and other scientists. The invasion led to the founding of Egyptology, but also presented an anomalous situation of remarkable African ingenuity and civilization, producing tempestuous exchanges between monogenists and polygenists wherein “the Egyptians emerged as Hamites, Caucasoid, uncursed and capable of high civilization” (Sanders, 1969, p. 527) and, as Pillay has put it in an earlier essay on the topic, “a gradual process of de-Africanizing Egyptians took place” (Pillay, 2004, p. 220).

The Hamitic hypothesis has, as Pillay pointed out, been central to understandings of the Rwandan genocide, the most influential being Mahmood Mamdani’s argument that it was Belgian intervention that produced Hutu as an autochthonous ethnicity indigenous to the land, Tutsi as alien Hamites descended from Noah’s curse. But the Hamitic hypothesis, in different renderings, also came to inflect Afrikaner nationalist claims to belonging, specifically, as Pillay noted, in G. Eloff’s

(1942) *Race and Racial Mixing*. Pillay's lecture, like that of Minkley and Pohlandt-McCormick's, produced a series of animated exchanges. Patricia Hayes worried about the coherence, neatness and simplicity of the formulation of colonial categories underpinning the Rwandan genocide. Paige Sweet and Isabelle de Rezende inquired into the emergence of race and ethnicity, within the frame of the Hamitic hypothesis, with and against other categories, most notably gender and class. To which Pillay responded that "Hamitic darkness is always darkness in relation to..." Indeed, the presence of gender categories within so called Hamitic languages came to index racial standing (Sanders, 1969). For Rassool, it is this relation that emerges as the current through which the spectre of race was internalised in the liberation movement.

Arguing that across the political spectrum of the liberation movements the structure of their unfolding was that of the classroom, Rassool, in his lecture, noted that the dominant trend (particularly in the Congress movements) was to treat race as an irrational and constructed category that could be dispatched to a question of scientific reality. What this critique misread, perhaps, was the precise mode in which the construct emerged out of the "native question" in the early 20th Century, and how it was made apparent through the performative separation that was the Bantustan system coupled with forced removals. The term "displacement" in Rasool's lecture, then, referred to a State that produced its categories of race around spatial displacements, but it referred, also, along lines resonant with Minkley and Pohlandt-McCormick, to a displacement of race in liberation discourse, perhaps precisely in its conception

of liberation and change. This visual space, a portrait of national and racial type constructed by the apartheid regime, took the country to school, engraining it with a racial sense that the liberation movements had repressed as the unreal, race becoming displaced into liberation discourse.

Aesthetics and Politics

It is precisely the grain of this visual space that Patricia Hayes, in her lecture "Aesthetics of Race and South African Colonialism in Southern Africa," rubs up against. Beginning with a discussion of George Baker's (1996) reading of the work of *Neue Sachlichkeit* photographer, August Sander, Hayes paid particular attention to what Baker underscores as the uncanny effect of Sander's chosen genre, portraiture. Attending to the losses of a world in decay after World War I, Sander's portraits, against his intentions, allegorize, "between narrativity and stasis," the decay of portraiture itself and all it stabilized within its frame. Hayes then moved to *Bush of Ghosts*, a collection of photographs taken between 1986 and 1990 by John Liebenberg during the 'border war' in Namibia. Hayes offered close readings of a selection of Liebenberg's photographs, focusing on the way race is both imaged and concealed, displaced while simultaneously fixed in place.

The image, then, in the invocation of aesthetics as a question of philosophy rather than consumption, draws into the frame, as it were, the potentiality of differing archives, of differing modes of reading that might ask after the apparent constellations of the social. Given the focus here on genre and its concealments, as well as on what Walter Benjamin called the

“optical unconscious,” this lecture offered what might be taken as a disruption of the form of the Winter School. The lecture format was a constitutive feature of *Race for the Humanities*, differentiating it from the format of previous years. Gary Minkley opened the Winter School signaling the potentially “authoritarian” structure of the lecture and, thus, its wager. Put crudely, is such a lecture as a frame for interrogating race, not always already, potentially, on the road to the very race thinking against which it so vehemently teaches at the level of content? That the lecture can be read differently, as an opening of a question rather than an instruction in an answer, does not detract from its potentially authoritarian structure that may bear a kinship with a formation within which race has been constituted, operating within the same libidinal economy, the same ways of seeing race, as race thinking. Crucial, however, was Minkley’s invitation to breach the structure, to “decentralize authority,” as Minkley put it on the opening day.

Such a reading is reinforced through a consideration of Minkley and Pohlandt-McCormick’s own lecture that brought the twin concepts of “empire” and “liberation” together to grapple with the idea of an “empire of liberation.” In the first part of the lecture, as noted above, Minkley reviewed 20th Century critiques of race in South Africa, both political and academic. Minkley and Pohlandt-McCormick suggested that the predicament out of which we have to think and imagine ourselves—their concept of the imagination drawn from Georges Didi-Huberman—is one in which the spectre of race is a product of precisely the over-determined and over-inscribed visions of liberation that have clamored for hegemony in the

post-apartheid. Their exemplar, as noted above, were the Marxist critiques of race, and their suggestion was that liberation, as theorized within this field, has produced an itinerary of a modern society that, in its haste to displace the irrationality of race with the rationality of class struggle, bears an undisclosed concept of race, a “stitching together,” as Minkley put it, “of race and class,” race sutured to class as its internal lining. Similar critiques were then offered of social history, apropos its figuring of the “native” subject, and of liberal history, particularly those that rendered race a return of frontier irrationality and the pre-modern.

In Pohlandt-McCormick’s part of the lecture, she turned to the scene of Dimbaza in the former homeland of the Ciskei, attending to the ways in which race is embedded, archaeologically as it were, in the various discourses of liberation to which it has been subject. Crucial to the framing of this lecture, and of the intervention that marked that of Hayes, is that Foucault (2004) speaks, in his lectures, of “totalitarian theories,” that is, of “all encompassing and global theories” (p. 6), which does not foreclose on their further deployment. “[T]hey can be used at the local level,” Foucault states, provided “the theoretical unity of their discourse is, so to speak, suspended,” its elements rearranged, “cut up, ripped up, torn to shreds, turned inside out, displaced caricatured, dramatized, theatricalized, and so on” (p. 6). It is interesting, then, that Minkley and Pohlandt-McCormick proposed montage as a way of reading the archive of Dimbaza, in a sense, doing precisely that: cutting it up, tearing it up, rearranging it, so as to restage a potential to act, to effect rupture. That race haunts the post-

apartheid is not, in their montaged reading of the archive of Dimbaza, a failure to have delivered on liberation; rather, the spectre of race has been internal to the promises and premises of liberation as such, of which humanities scholarship and pedagogy has been a part. To teach race, then, as a pedagogical act, may require not only apprehending the limits of ways in which race is produced within the grasp of the lecture—this is, perhaps, an aspect of the problem of the problematization of race, its formal unconscious, so to speak—but also marshalling the excess of its discourse, a dramatization and theatricalization, that may make possible the rearrangement towards which Hayes, Minkley and Pohlandt-McCormick gestured.

Becoming Technical of the Human

Race was grasped, through the pedagogical form of the lecture as a function, as an epistemological condition, and as a lived

experience, in short as a technology. As noted above, following an opening of the Winter School by Gary Minkley, the first lecture, held at the CHR at UWC, was given by Premesh Lalu. In his lecture Lalu suggested that art, rather than the traditionally constituted archives of the humanities, whether of historical documents or of canons, may offer a productive way to think through the problem of the problematization of race—a problematization that has overlooked race as a technology in itself. Lalu posed the following question of Bruce Lee's place in a post-apartheid history, asking after Lee's relation, in his belated arrival in Cape Town, to Black Consciousness. Rather than causal links, Lalu, gestured towards how this afterwardness, the *Nachträglichkeit* of Lee's arrival, might be read for the unconscious desire at work in a history of struggle in the 1970s and 80s. If there was perhaps an "absent cause" around which struggle was organized, Lalu proffered, it might well turn out to be the bioscope, not simply as institution but also as a grammar



The Rector and Vice-Chancellor,
Professor Brian O'Connell
cordially invites you to the inaugural lecture of
Professor Premesh Lalu
**The Trojan Horse and the
Becoming Technical of the Human**
29th October 2014
17h30 for 18h00
Library Auditorium, UWC
Please RSVP Franwin Strauss at fstrauss@uwc.ac.za
or Tel: 021 959 3677 by Monday, 20th October 2014

Faculty of Arts   CENTRE FOR HUMANITIES RESEARCH

Image: Willie Bester, "Trojan Horse III" (2007)

Invitation to Premesh Lalu's
inaugural lecture as professor,
Library Auditorium, UWC,
29 October 2014

for life, where weekly thousands encountered films wherein Lee assumed an “instructive role” in the “aesthetic education” given to student movements in Athlone. In all seriousness, Lalu asked, is there a filmic language of political struggle in the Cape flats of the 1970s and 80s?

It is the double articulation of “schooling” and “bioscope,” as Lalu put it, that lend a grammar to the work of remaining with the “memory of the future”, and that the movement sought to make possible. This, Lalu suggested, was a part of the “aesthetic education” received in Athlone, leading him to treat Athlone not as a geographical place, but as a space that exceeds its apartheid designation, as a dissonant note, perhaps a diabolical tri-tone at work in certain jazz assemblages, as the inspiration for “Mannenburg”. Athlone, for Lalu, is a complex political formation, whose note of sadness is not legible in the archive. The objective might be, as Lalu put it, to “find in sadness a thought that disturbs the thought of modernity,” sadness as a potentially normalizing impulse but also an unstable trope, leaving the humanities with the task of “bringing sadness into thought.”

Taking the question of race and technology further, Sanil V’s lecture, “Race and Technology”, was derived, as he explained, from a special issue of *Camera Obscura*, “Race and/as Technology.” The themes raised in this special issue, most notably race as a “tool of subjugation” (Chun, 2009, p. 10), were pursued in Sanil V’s lecture through Kant’s *Anthropology* and Foucault’s *Introduction to Kant’s Anthropology*. As he noted, Kant had more than an abiding interest in anthropology, having taught it for the majority of his career, and perhaps

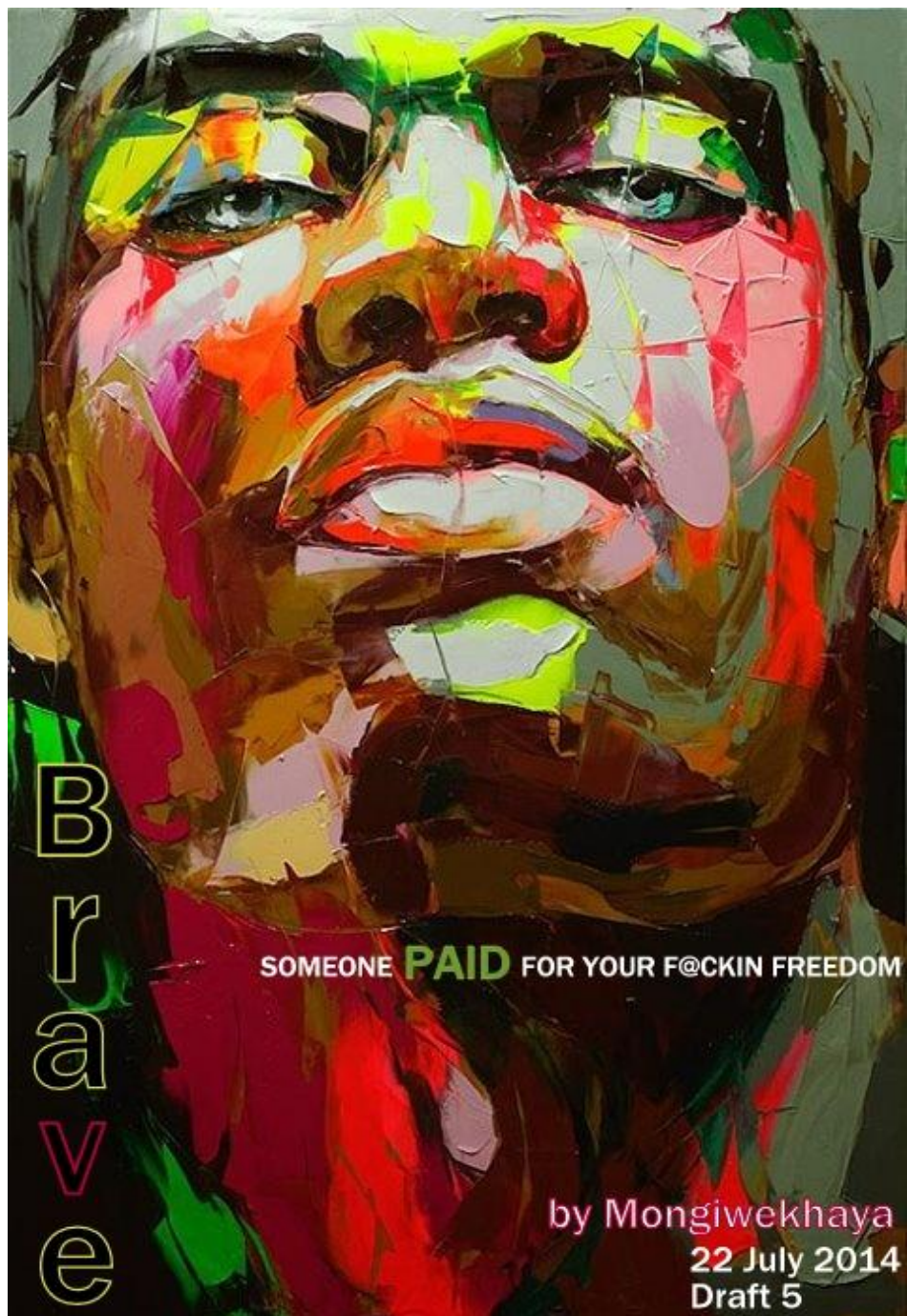
having utilized it as the distraction that created the condition of possibility for his own work as a philosopher. Drawing on Foucault’s (2008) reading of Kant, Sanil V noted that “the only true anthropology is a pragmatic anthropology, where each fact is placed within the open system of *Können* and *Sollen*” (p. 64). For Kant the *Anthropology* unfolds, as Sanil V put it, according to three thoroughly pragmatic questions: “What can I know? What should I do? And what shall I call forth?” Thus, “The art of knowing the interior as well as the exterior of man is therefore not, strictly speaking, a theory of elements but a Didactic: it does not discover without teaching and prescribing” (Foucault, 2008, p. 72). In short, it takes place in the realm of the lecture.

Arguing that the modern state has been an essentially racist state, undergirded by race as a generalized instrument through which the right to kill has been apportioned and carried out, Sanil V turned to a discussion of Grégoire Chamayou’s (2012) *Manhunts: A Philosophical History*, where the practice of hunting for men is traced back to ancient Greece, the manhunt as “the primal scene of conquest” (Chamayou, 2012, p. 9). Tracking down and exclusion, as Sanil V explained, operate as distinct but complementary operations within the manhunt: “technologies of predation” on the one hand, but also, crucially, a knowledge of the hunted on the other, which “explains why, by virtue of what difference, of what distinction, some men can be hunted and others not” (Chamayou, 2012, p. 2). The lecture outlined the three historically specific forms of manhunt that, for Chamayou, haunt the modern state: “The slave-master’s acquisition hunts, tyrannical sovereignty’s capture hunts, pastoral power’s exclusion hunts: thus, at the dawn of

modernity there were three well defined forms of cynegetic power” (p. 27). Rather than an archaic practice, at stake here is the persistence of “cynegetic power,” the ways in which hunting continues to condition and reproduce forms of domination. Weighing the various available approaches to the persistent echoes of the manhunt, the reverberations of this “primal scene,” Sanil V affirmed a sense of “organology” derived from Bernard Stiegler, as a structure through which feminist psychoanalysis and readings of “libidinal economy,” as well as Deleuze and Guattari’s materialist psychiatry and its concept of the body without organs, might be more productively read. The race for the humanities, then, the hunt to be man predicated on the differentiation of race, a constitutive dislocation located in the guiding articulations of the humanities, emerged at the Winter School in its final lectures as a question of technogenesis, opening onto some of the questions to be pursued in the 2015 Winter School titled, *Technically Speaking*.

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Hidden Voices

With an initial seed grant to the CHR at UWC, the broader scope of the project on 'Hidden Voices in Art and Music' was sharpened following a public consultation with arts practitioners and humanities scholars towards identifying how the project could best re-invigorate the discussion about the relationship between the arts and education in postapartheid South Africa.

Guided by the proposal to HSS Catalytic Project Steering Committee, the catalytic project appointed three artists in residence. The goals of the artist residencies were to provide for engagement with Humanities curricula in relation to arts practices and community arts initiatives; the development of three collaborative public arts projects encouraging research on the theme of hidden voices in the arts and music; and building inter-institutional collaborative relationships in the Humanities across universities, sites of public culture and artistic production.

"The Arts of Intervention" Workshop at the Absa KKNK Festival, April 2014

In line with project plans outlined in the first project report, an international workshop on the theme of "The Arts of Intervention" was convened in partnership with the African Critical Inquiry Program at Emory University, USA at the Absa

Klein Karoo Nationale Fees in Oudtshoorn in April 2014. The workshop brought together 25 practitioners, public arts managers, Humanities scholars and postgraduate students from UWC, Michaelis (UCT), Wits University and the University of Fort Hare in the setting of the 20th anniversary of the annual Absa Klein Karoo Nasionale Fees in Oudtshoorn. "The Arts of Intervention" named a topic that could open the questions raised by an arts festival that has attempted to address some of the pressing questions of the transition to a post-apartheid South Africa. Questions relating to non-racism and anti-racism, notions of institutional transformation particular to public culture, the politics of language and community, and scripts of nation and belonging in the arts were of particular interest to workshop participants. Indeed, a sobering and complicated perspective on the relationship of the arts and humanities to public institutions, politics and critique emerged in the deliberations of the workshop.

Participants observed that whilst much has shifted in contemporary debates on public arts, culture and education in the milieu in which artists now work, strategies developed over the past twenty years to unravel the legacies of apartheid in public institutions in South Africa need to be deepened and extended. Despite new institutional and political conditions public/private partnerships and neoliberal funding models are

Opposite left

Poster for *Brave*, a play by CHR artist-in-residence, Mongi Mthombeni. *Brave* will premiere at the Royal Court Theatre, London, in the near future.

Opposite right

Neo Muyanga, CHR 2014 artist-in-residence, performing at the Farewell Festival for retiring rector of UWC, Brian O'Connell, UWC, 25 October 2014. Photograph: Aidan Erasmus

Miki Flockemann, a participant in the African Critical Inquiry Workshop on The Arts of Intervention, attending an event at the Absa Klein Karoo Nasionale Kunstefees (KKNK), Oudtshoorn, Western Cape, 3-6 April 2014.
Photograph: Suren Pillay



Premesh Lalu and Cory Kratz delivering their papers at the African Critical Inquiry Workshop on The Arts of Intervention, Absa Klein Karoo Nasionale Kunstefees (KKNK), Oudtshoorn, Western Cape, 3-6 April 2014.
Photograph: Suren Pillay



shaping and constraining the work of art in the public sphere in unanticipated ways. In hosting these conversations between scholar-practitioners, artists, Humanities researchers in theatre, arts and music, and arts NGO practitioners under the rubric of “the Arts of Intervention” at the ABSA KKNK national arts festival, the workshop re-invigorated debates about the making of post-apartheid public institutions and the ways that the arts configure such remaking in productive ways.

Artists in Residence

Artist in Residence, Neo Muyanga’s fellowship was completed by the end of the first phase of the project. Muyanga has gone on to take up fellowships at Wits University and Duke University, USA to complete his operatic work. This report emphasises the individual contributions of artists in residence, Mongi Mthombeni and Emile Maurice during the second phase of the project.

Artist in Residence: Mongi Mthombeni

During the second phase of Mongi Mthombeni’s residential fellowship the multi-sited, collaborative community arts projects across urban and rural settings with which Mthombeni had been working during the first phase have emerged as key interventions in new approaches to community arts development. The significance of this in areas where creative work is often seen either within a primarily developmental logic or as secondary to the pressing socio-economic needs of communities bears further reflection.



The artist residence has been integral in bringing Mthombeni into contact with aspiring art-makers and performers around the Western Cape. Mthombeni observes that, “it has only been one year, but we have begun to have an impact on the lives of young people.

We use the imagination as a way to seed self-worth and motivation towards a different life. The communal experience of theatre-making is a powerful way for communities to address issues of segregation and social apathy ... inspiring young people to be leaders and creative thinkers.”

In addition to these arts and education project interventions, the second phase of the residency offered Mthombeni the opportunity to expand and extend his professional output in writing and directing for theatre, in puppetry and filmmaking. At the time of this report, Mthombeni’s residency portfolio includes:

- 1) Barrydale Parade and Show 2013 in conjunction with Handspring Trust

- 2) *Brave*, a newly completed play in conjunction with the Royal Court Theatre in London.
- 3) *Qhawe*, a professional production in conjunction with a young puppet theatre Company in Masphumlele township and the Handspring Trust
- 4) *Metatron Cube*, a short film
- 5) *Skillie Die Skilpad* (children’s show) in conjunction with Handspring Trust
- 6) Barrydale Parade and Show 2014 in conjunction with Handspring Trust

Brave

Brave is a new play completed by Mongi Mthombeni in May 2014 with support of the Royal court in London and through the CHR’s artist’s residency. *Brave* has the distinction of being one of six new South African theatre makers’ plays selected by the Royal Court Theatre, London. The reading was performed on 15 May, 2014 at the Royal Court Theatre and received critical acclaim in British arts columns. The reading was performed by

Mongi Mthombeni,
Preparation for Kagga's
Dream, Barrydale, 2014.

David Harewood (Actor in hit series *Homeland*) and Gary Carr (Actor from *Downton Abbey*). It was directed by Phyllida Lloyd (Iron Lady, *Mama Mia!*) and is likely to be staged fully by this director. We are working with Mthombeni towards staging a first reading of the play at the UWC Black Box theatre in October 2014, with acclaimed actor Tshamano Sebe in the lead role. *Brave* will premier at the Royal Court Theatre in the next 2 years.

***Qhawe, a Xhosa Fairytale* – A production of Masiphumelele Youth Development**

Masiphumelele Youth Development, formed by previous

members of Handspring Puppet Company produced a new play with the assistance and support of the Handspring Trust for Puppetry Arts and the Centre for Humanities Research, UWC. The new production, entitled, *Qhawe, a Xhosa Fairytale* is touring the Montagu Festival in mid-August and the Cape Town Fringe. This is a puppet show designed by Luyanda Nogodlwana of the Handspring Puppet Company who, besides his world renowned distinction as a genius puppet maker, is an emerging theatre-maker. The preview showings have met with huge success and support for the project is growing. The production has just received the Montagu Festival double gold award for its first public performance. The goal of Masiphumelele Youth

Left

Advert for *Qhawe*, a puppet play directed by CHR artist-in-residence, Mongi Mthombeni, and performed by the Ukwanda Puppet and Design Company (formerly Masiphumelele Youth Development Theatre Group). Photograph: Jonathan Jones



Right

A puppet made by Beren Belknap for the CHR, HandspringTrust, Net Vir Pret, Magpie Art Collective annual Parade and Performance, Barrydale, WesternCape, 14 December 2014. Photograph: Robyn-Leigh Swart



Development is to take the production created and performed by the group to theatre and puppet festivals around the world.

Metatron Cube

Mthombeni has written, directed and produced *Metatron Cube*, a short science fiction film, which will premiere in early 2015.

The financial support of the artist's residency has been crucial in supporting Mthombeni to continue working on its post-production during his productive and significant residency.

Skillie Die Skilpad

A young children's show, designed by Jill Joubert and the young leaders of Net vir Pret youth development company in Barrydale. This production will be touring to Montagu festival and performing at schools in and around Barrydale in the Western Cape in 2014 (See the report of the 2013 development and performance in the previous CHR report, November 2013).

Barrydale parade and show 2014

On Saturday the 2 of August, Mthombeni took a team of designers (through the support of the Handspring Trust) to Barrydale. There they workshopped a new show concept with the young leaders from the 2013 Barrydale parade and Net Vir Pret. The show and the parade premiered in Barrydale and Smitsville on the 15th of December 2014.

Residential Fellowship: Emile Maurice

At the time of this report, Maurice's residency portfolio includes:

- 1) The Nelson Mandela legacy exhibition
- 2) 'Interruptions' exhibition and book
- 3) CAP Digital Archive
- 4) Course on curatorship and DOCCTAH

Exhibition on Nelson Mandela's legacy

In December 2013, Maurice curated an exhibition on Nelson Mandela's Legacy that was shown first at the University of the Western Cape. Featuring photographs and local and international posters from the UWC-Robben Island Mayibuye Archives, the Visual Archives at the UCT library and the Oryx Media, with additional photographs from the Nelson Mandela Foundation and the National Archives of South Africa, the exhibition was accompanied by publications by Premesh Lalu and Suren Pillay and an interview with Premesh Lalu. Read alongside the exhibition, these interventions offered an important way to revisit and read Mandela's political and legal thought over the past forty years anew. Premesh Lalu, "Mandela is very much with us." *Economic and Political Weekly*, XLVII, 28 July (Delhi: 2013). Suren Pillay, "Nelson Mandela: Comrade." *Al Jazeera International*. Web. 15 December 2013. Premesh Lalu, exclusive interview by Ibrahim Tigli and Jalal Rayi on the passing of Nelson Mandela. *World Bulletin*. Turkey. December 2013.

Exhibition: 'Interruptions: Posters from the Community Arts Project Archive'

Following his curation of 'Uncontained: Opening the Community Project Archive' (2012-13) and the legacies of Nelson Mandela

exhibition (2013), Emile Maurice curated a third exhibition in 2014.

The exhibition, 'Interruptions: Posters from the Community Arts Project Archive' was shown at the Open Design Festival in Cape Town from 13 – 23 August 2014. The exhibition comprises about 70 resistance posters and consisted of both locally-made posters as well as those made by international anti-apartheid movements.

While many of the posters were made by a small band of artists, others were the products of 'ordinary' people who interrupted their usual roles in everyday life – as workers, shop stewards, students and representatives of youth, community, church, labour and civic organisations – to become artists,

makers of images. What all the posters represent is a challenge to apartheid dictates, in particular what could be said and communicated, and who could say it, within a system of apartheid prescription, proscription, control and restriction through repressive law. As such, they constitute a record of transgression of what may be thought and said under apartheid. And, in challenging the norms of apartheid, they articulate a visual aesthetic of creative and political interruption and the avowal of an egalitarian future.

One of the highlights of this project was an invitation from the Nelson Mandela Foundation to the CHR to a dialogue with visiting Chilean president, Michelle Bachelet on dealing with oppressive pasts. After the dialogue Premesh Lalu accompanied



Bachelet and participants in the conversation to the preview of the 'Interruptions' exhibition at the City Hall.

The exhibition was well received with reviews in the Cape Times, the Cape Argus and Business Day:

<http://www.bdlive.co.za/life/entertainment/2014/08/14/a-new-form-of-visual-citizenship>). Plans are afoot to have a version of the poster exhibition printed and dispatched to the University of Minnesota, a long-term partner of the CHR, for exhibition at the university's Weisman Gallery.

Emile Maurice is currently laying the groundwork for a book on the posters from the Community Arts Project Collection, housed at the UWC-RIM Mayibuye Archives, UWC.

The book is envisaged as a publication structured along

similar lines as, *Uncontained: Opening the Community Project Archive* edited by Heidi Grunebaum and Emile Maurice (Cape Town: CHR, 2012). Authors from universities, cultural organisations and NGOs will be invited to contribute a 'thought-piece' on posters from the Community Arts Project Collection. It is hoped that the texts will offer a variety of approaches and perspectives to re-vitalise the question of politics, the arts and everyday life in postapartheid South Africa.

Community Arts Project digital archive

Discussions are under way to develop and design the Community Arts Project (CAP) website for the CHR. The envisaged website would be an online digital archive featuring prints, posters, sculptures and paintings digitized from the CAP Collection, managed by the CHR, as well as biographical information on the artists concerned. Together, these projects constitute a range of instantiations and curated enquiries on the wider thematic of "Curating the Nation".



Opposite left

Premesh Lalu and Ciraj Rassool greet President Michelle Bachelet of Chile, Nelson Mandela Foundation Dialogue on Reckoning with Oppressive Past, Cape Town, 9 August 2014. Photograph courtesy of the Nelson Mandela Foundation

Opposite right

Opening of the exhibition, 'Interruptions: Posters from the Community Arts Project Archive', Open Design Festival, Cape Town City Hall, August 2014. Photograph: Suren Pillay

Left

CHR, Handspring Trust, Net Vir Pret, Magpie Art Collective Annual Parade and Performance, Barrydale, Western Cape, 14 December 2014. Photograph: Robyn-Leigh Swart

Course on curatorship and DOCCTAH

Emile Maurice is teaching a course in Curatorship as part of the Postgraduate Diploma in Museum and Heritage Studies, offered by UWC and Robben Island Museum. The course covers a number of topics pertinent to curatorship and also includes visits to various museums and heritage sites. In addition, Maurice is working with students on the production of their own exhibitions. Maurice has also been engaged with Derek Carelse in establishing a Factory of the Arts, a project of the CHR housed in the former premises of the Community Arts Project in District Six, Cape Town.

Student Research Support

In line with the project proposal to offer postgraduate student research support, two doctoral fellowships were awarded. Premesh Lalu secured permission for the awards to be made at doctoral instead of Masters levels. The two candidates awarded the fellowship are pursuing research projects directly pertinent to the concerns of the catalytic project on Hidden Voices in the Arts and Music. Alberta Whittle was awarded a doctoral fellowship for her project on cultural appropriations of body surface design from the African Diaspora and Lauren van der Rede was awarded a doctoral fellowship for her project on ghosts of genocide in postcolonial artistic and cinematic representation. Both candidates are in the first year of doctoral registration.

Publications and other outputs

Jonathan Jones, *When the Sea Came to the Karoo*. Documentary Film. (Urban Lung Productions, Centre for Humanities Research and Handspring Puppet Trust, 2014)

Heidi Grunebaum "Unstable Relations: Aesthetics, art and the fractured social in the postapartheid" in Ross Truscott and Maurits Van Bever Donker (eds), *Remains of the Social* (under consideration, Wits University Press).

Premesh Lalu, "Under Madiba's enormous shadow". *Cape Times*. 18 July 2013.

"Mandela is very much with us." *Economic and Political Weekly*, XLVII, 28 July (Delhi: 2013). Republished on the blogsite, Africa is a Country, New York. Translated into Spanish as "Cual es el legado del pensamiento de Nelson Mandela?" Universidad de Nacional San Martin, Buenos Aires, Argentina.

Premesh Lalu, exclusive interview by Ibrahim Tigli and Jalal Rayi on the passing of Nelson Mandela. *World Bulletin*. Turkey. December 2013.

Suren Pillay, "Nelson Mandela: Comrade." *Al Jazeera International*. Web. 15 December 2013.

We thank the Board of the National Institute for the Humanities and Social Science for the opportunity to convene this important catalytic project.



Ndikhumbule Ngqinambi, 2014. Ngqinambi is associated with the Factory of the Arts in District Six, a satellite of the CHR.
Photograph: Ignatius Mokoene. Courtesy of the artist



Aesthetics and Politics

Visual History

The funds generously facilitated by Mellon for 2014 through the Politics & Aesthetics research platform at CHR were utilized for purposes of postgraduate training and continuing research in Visual History, mainly concerned with photography.

Postgraduate module in Visual History

2014 had its full intake of students, normally capped at ten. The module combines intensive theory and practical classes, the latter run by professional photographer Eric Miller who teaches basic analogue photography with weekly photographic assignments, followed by digital work on computer. The class this year was very strong, with two outstanding students from the Africa Programme in Museum & Heritage Studies (APMHS) who produced excellent exhibitions at the Nelson Mandela Gateway as well as research projects, partly based on their photographic training but certainly theoretically informed by the course. Final projects showed that the emphasis on vision and violence in the theory classes produced excellent, original and meditative work on South African history, especially on District Six, Robben Island and feature films. Three of the strongest Visual History students will pursue some of these research areas in 2015 in the MA programme in History. In

addition to the normal quota of registered students, Visual History also allows a small number of non-registered students or faculty to attend the theory classes because there is no equivalent postgraduate course at any other South African higher education institution. In 2014 we were joined by Fernanda Almeida, MA graduate of University of Stellenbosch.

Research

The project continues to generate multiple research interviews at different levels of research. Digital voice recordings are transcribed in order to be utilized for immediate research publication purposes, teaching, and project archive development. In addition, in 2014 the project leader participated in the new Documentary Film



Opposite

Khaya Witbooi (right) discussing his work with Professor Jonathan Elmer from Indiana University, Greatmore Studios, Woodstock, Cape Town, 6 February 2015. Photograph: Emile Maurice

Left

Valmont Layne addressing participants in the African Critical Inquiry Workshop on The Arts of Intervention, Absa Klein Karoo Nasionale Kunstefees (KKNK), Oudtshoorn, Western Cape, 3-6 April 2014. Photograph: Suren Pillay

postgraduate module (English Department & CHR) which has enabled digital audio recordings to be used in the medium of film for the first time (see below).

2014 was a productive year for the development of several initiatives and in terms of publication. The activities and outputs of the project group in 2014 can be tracked as follows:

1. March 2014: an intensive workshop was held to prepare papers for publication in the proposed volume *Ambivalent. Photography & Visibility in African History* that brought contributors from the USA, Nigeria and Namibia. Most of the papers are by current or former PhD students at UWC or University of Fort Hare. Visiting



Jo Ratcliffe and Patricia Hayes speaking at the African Critical Inquiry Workshop on The Arts of Intervention, Absa Klein Karoo Nasionale Kunstefees (KKNK), Oudtshoorn, Western Cape, 3-6 April 2014. Photograph: Suren Pillay

Professor Jon Soske from McGill University in Montreal acted as discussant. Papers were revised and submitted at the end of 2014. After meeting with Wits University Press in August, a formal proposal is being submitted with two full chapters and it is expected that the full manuscript will be reviewed in 2015.

2. April 2014: a preliminary meeting took place to launch a new initiative called 'War Dialogues', bringing together several combatants and historians from the SADF and southern African liberation movements respectively, with a view to the sharing of archival and other documentary resources. Related interviews were conducted in Namibia in January and July 2014.
3. April 2014: the documentary photography collaboration between artist Jo Ratcliffe and Patricia Hayes for the publication *Borderlands* was presented at the African Critical Inquiry Project workshop at the KKNK in Oudtshoorn on 3-6 April. The artist and historian have generated, transcribed and edited a text for the publication from their interviews and conversations that were digitally recorded. Final editing was completed in September 2014 and the publication is due to appear in January 2015.
4. The project leader Patricia Hayes was a participant in the experimental open-format conference on 'Democracy as a way of life: forms, style and manners' at the Amerikahaus in Cologne, Germany, 3-4 July, foregrounding questions of democracy and aesthetics. This workshop was organized by Professor Till van

Rahden (Canada Research Chair in German and European Studies at University of Montreal) and Morphomata, Institute for Advanced Studies, University of Cologne, where Patricia Hayes holds a fellowship.

5. Project leader and PhD graduates in Namibia attended to official launch of the documentary film *Paths to Freedom* by Richard Pakleppa in Windhoek on 27 July, which uses considerable material researched by the group from the colonial photographic archive in Namibia. The film-maker has made available significant interview transcripts to the Visual History project.
6. The project leader attended the new documentary film course run by film-maker Francois Verster, based in the English Department. The purpose of attending this course and learning film techniques was to evaluate the thematic and theoretical correspondences with the Visual History postgraduate module that is based on photography. The training received has made possible the making of a pilot film that is based on the project in documentary photography's archive, using digital audio recordings in film for the first time.
7. Patricia Hayes presented two research papers at the University of Zimbabwe in October, and has been invited to organize a workshop for Zimbabwean postgraduate students on visual methodologies in 2015. This will involve bringing two postgraduate students from UWC to UZ for the workshop.
8. Following a seminar presentation on painted photographs by Professor John Pepper of Ramapo College

(USA), Visiting Fulbright Fellow in South Africa for 2014-15, project members were invited to the Intermedia Salon held on 30 October at the Joule Studio in Longmarket St, Cape Town. This brought together artists, designers, academics, gallerists and advertising experts in a cross-medium and cross-disciplinary workshop.

9. The year ended with presentation of Mozambican photographic research by the project group at the international conference on Critical Heritage Studies in Canberra, Australia, in December 2014.
10. Patricia Hayes continued work with leading scholars of photography Elizabeth Edwards (De Montfort University) & Jennifer Tucker (Wesleyan University) in the Series Editorial Board for *Photography/History: History/Photography*, whose first titles in this cutting-edge series are to be launched by Bloomsbury Publishers, London, in 2015.

Patricia Hayes Publications

Articles in accredited journals

Patricia Hayes, 'Nationalism's exile: Godfrey Nangonya and SWAPO's sacrifice in southern Angola', *Journal of Southern African Studies* (Vol 40, No 6 of 2014).

Patricia Hayes, 'An uneven citizenry of photography. Reading the political ontology of photography from southern Africa', *Cultural Critique* (forthcoming Issue 89 of 2014/5).

Articles in accredited books:

Patricia Hayes & Jo Ratcliffe, 'The Wars at the End of the World' in Jo Ratcliffe, *The Borderlands*, (Mexico City & Barcelona: Editorial RM, forthcoming 2015).

Patricia Hayes (forthcoming), 'The colour of history. Photography and the public sphere in southern Africa' in Sanil V. and Divya Dwivedi (eds), *The Public Sphere from Outside the West* (London: Bloomsbury, forthcoming 2015).

Patricia Hayes (forthcoming), 'Okomboni. Compound portraits and photographic archives in Namibia' in Christopher Morton and Darren Newbury (eds), *African Photographic Archives. Research and Curatorial Strategies* (London: Bloomsbury).

Patricia Hayes (forthcoming), 'Compound Nation: Migrant Worker Portraits in the Politics and Photography of 1980s Namibia' in Costanza Caraffa et al (eds), *Photo Archives and the Idea of Nation* (De Gruyter, forthcoming 2015).

Patricia Hayes, 'Everyday life in Soweto. The photography of Santu Mofokeng' in Clifton Crais & Thomas McClendon (eds), *The South Africa Reader* (Durham NC: Duke University Press, 2014).

Postgraduate Course on Documentary Film, 'Open Form, Open Text – Rethinking Documentary Film

Thirteen postgraduate students from a variety of disciplinary backgrounds participated in this fourteen week course convened by the Department of English and taught by internationally acclaimed documentary film maker, Francois

Verster. The course, part practical and part theoretical, reconsidered the idea of "documentary film" from both formal/aesthetic and political perspectives. It examined the ways in which tensions between reality, art and morality have been addressed in various South African and international films, and explored the role that formal innovation can play in this regard. Students were encouraged to draw on their academic training, creative backgrounds and personal perspectives to produce both written assignments and short documentary pieces. The especially interdisciplinary nature of documentary film was extensively explored with particular attention paid to the relationship between documentary and fiction, and to the moral considerations that consist in the tensions between the two. Theoretical analysis combined with free creative exploration was strongly encouraged. A number of "documentary propositions" were put forward for mutual further exploration. Theoretical discussions were as far as possible drawn from practical experience.

The course by its nature was a limited exposure to the immensely rich and complex field of documentary filmmaking, introducing students to the comprehensive technical, procedural and conceptual training that constitute more advanced studies in filmmaking. Important dimensions of documentary filmmaking were touched on with a very particular approach to documentary filmmaking explored and very particular questions raised. Filmmaking exercises were geared towards the time and means available. The course, however, was designed to open up possibilities and loosen boundaries around the idea of documentary film as a whole (to

explore what documentary film can potentially be and do), with the intention of stimulating students to further pursue the ideas, theoretical questions and practical skills acquired. The course consisted of two classes a week comprising two and half hour seminars and two hour film screening sessions, as well as Saturday morning practical workshops which were run through the semester. Compulsory and suggested readings and films anchored each seminar. In addition to producing visuals-only pieces, short audio documentary, and a short “obstructions” exercise, students were required to define and make a documentary piece of any length accompanied by a written assignment related to the final documentary piece.

African Programme in Museum and Heritage Studies

The African Programme in Museum and Heritage Studies has existed since 1998 as the most important site of education for South African and other African graduates in curatorship, preservation, collections management and heritage resources management, as well as other areas of Museum and Heritage Studies. From its inception, the emphasis has been on conceptual and intellectual training of a layer of new leaders in the fields of conservation, curatorship and critical heritage. The programme has also had the unintended consequence of being a base to fast-track the development of conceptual and research skills necessary for graduate study. The programme is offered at the Postgraduate Diploma (Honours equivalent) level, and over the last 6 years has also had a Master's qualification option. Most graduates have become employed in museums

and heritage institutions on the continent while a few have become scholars and educators at universities after completing doctorates.

During 2014, 7 students were supported by funds from the Mellon grant at the level of Postgraduate diploma and 3 students were at the MA level. The diploma students supported were Sam Longford, Ri'aad Dollie, Comfort Mtotha, Pulane Matoasele, Thabile Mcube, Lebohang Mahlatsi and Masa Soko. They each completed 4 courses: the Core Course: Issues in Museum and Heritage Studies, two semester-long electives and a compulsory Internship and Research module. In the electives, students were able to specialise in two streams: either heritage management and oral history or visual history and curatorship. All students completed an internship and research period that led to the completion of a Research Essay, and which in the case of Curatorship students, also led to the production of an exhibition. Most internships were conducted in relation to various aspects of work at Robben Island, including work on its history as a leper colony, its history of religion and worship amongst political prisoners, its history of labour amongst political prisoners, and the place of the rabbit in the ecology and cultural economy of Robben Island. In addition students also worked on District Six political biographies, and visually disabled student, Mahlatsi, conducted research at a range of museums and heritage sites in the city on issues of disability and access. Perhaps the highlight of the year was the opening of 4 exhibitions at the Gateway to Robben Island by Curatorship students, Longford, Dollie, Mtotha and Soko, on District Six activist Johnny Gomas, the wider cultural meanings and uses of



Top left

Installation photo of Comfort Tamanda Mtotha's student exhibition, 'I want to go home! Leprosy on Robben Island', Nelson Mandela Gateway to Robben Island, 2014.

The exhibition was produced for the curatorship module of the African Programme in Museum and Heritage Studies (APMHS). Photograph: Sam Longford



Top right

Baba Nhlaboze. 'Shoes for Sazi Veldman', prison regulation shoes, rabbit skin. Collection: UWC-Robben Island Museum Mayibuye Archives. The exhibit was shown on Ri'aad Dollie's student exhibition, 'Bunny Chatter: From Robben Island to Marikana', Nelson Mandela Gateway to Robben Island, 2014. The exhibition was produced for the curatorship module of the African Programme in Museum and Heritage Studies (APMHS). Photograph: Sam Longford



Bottom left & right

Installation photos of Sam Longford's exhibition, 'The Unfashionable Tailor', Nelson Mandela Gateway to Robben Island, 2014. The exhibition was produced for the curatorship module of the African Programme in Museum and Heritage Studies (APMHS). Photograph: Sam Longford



rabbits beyond issues of environment and conservation, histories and experiences of leprosy on Robben Island and labour and political imprisonment. The teaching and guidance of Curatorship lecturer, Emile Maurice is especially acknowledged.

At the M.A level, support was provided to Postgraduate Diploma graduates, Mary Mbewe, Luvuyo Ndzuze and Mwayi Lusaka. Mbewe has started researching aspects of the history of anthropology at Rhodes Livingstone Institute, Ndzuze has started work on chieftaincy in the Eastern Cape in relation to the work of the Nhlapo Commission and Lusaka has continued work on the contested area of heritage preservation at the Blue Stone Quarry at Robben Island. It is very pleasing that heritage, conservation and curatorial education was able to be strengthened during 2014. This has contributed positively to the overall pressures within the APMHS, CHR and Faculty of Arts to find ways to develop areas of aesthetic production and creativity to its graduate culture and research life.

Hostels, homes, museum: Memorialising migrant labour pasts in Lwandle, South Africa by Noëleen Murray (Geography Department and head of the UWC Arts Faculty's Cities in Transition research initiative) and Leslie Witz (History Department and CHR /ICGC Mellon Research Chair) was published by UCT Press in 2014. It is an account of the emergence and development of the first, and what was for many years the only, township based museum in the Western Cape province of South Africa. Since its inception the Lwandle museum has been closely tied with the African Program in Museum and Heritage Studies, having being started by one of

our students, Bongani Mgijima. Over the years many of our students have been employed by the museum and students and staff on the APMHS have contributed on an ongoing basis to the museum's research activities. The book itself draws upon the authors' close association with the museum since the late 1990s and locates its narrative in the debates around public history and the politics of representation in post-apartheid South Africa. It focuses on ways new museums are constructed, the tensions between museums and communities, ideas of heritage restoration, and the ways that orality and visuality are incorporated into museum exhibitions and collections.

The book project was supported through a two-year post-doctoral fellowship for Noëleen Murray at the Centre for Humanities Research. It was launched at the Lwandle Migrant Labour Museum on 17 August 2014 where the guest speaker was Ciraj Rassool, the Director of the African Programme in Museum and Heritage Studies. The ongoing museum work in Lwandle and the publication of the book were recognised by the Council for Museum Anthropology of the American Anthropology Association through the awarding of the Michael Ames Award for Innovative Museum Anthropology 'in recognition of the project's contribution to the discipline by offering new perspectives and critical reflections on co-creating museums and communities'. The award was made at the AAA meeting in Washington DC in December 2014 to Noëleen Murray who collected the award at the Smithsonian Museum of Natural History on behalf of the authors.



Left

Ale School of Fine Arts and IFA Conference on Future Memories,
Addis Ababa, Ethiopia
Photograph: Premesh Lalu



Right

Premesh Lalu, Heidi Grunebaum and John Soske, African Critical Inquiry Workshop on
The Arts of Intervention, Absa Klein Karoo Nasionale Kunstefees (KKNK), Oudtshoorn,
Western Cape, 3-6 April 2014.
Photograph: Suren Pillay



Left

Left to right: Alya Sebti, Jimmy Ogonga, Khwezi Gule, at the Future Memories Conference, Addis Ababa, Ethiopia, September 2014
Photograph: Premesh Lalu



Right

Tesfahun Kibru, Netsa Art Village, Addis Ababa, Ethiopia, 2014
Photograph: Premesh Lalu



Barrydale

Report on CHR, Handspring Trust, Net Vir Pret, Magpie Art Collective Annual Parade and Performance, Barrydale, Western Cape, 14 December 2014 compiled by Basil Jones and Adrian Kohler.

This was the fifth year of Handspring and CHR's involvement in the parade in Barrydale, which now ends in a performance in the grounds of the B.F. Oosthuizen Primary School. This year's performance, KAGGAN'S DREAM, was produced in association with Net Vir Pret.

The story involved a confrontation between a young man from Barrydale and a group of San hunter-gatherers, leading to a moment of personal reconciliation for the young man. Once again, Handspring co-founder, Jill Joubert designed a set of beautifully simple puppets and taught the Young Leaders both how to make them and how to lead the making process for the 150 participating children. Each child made their own puppet.

The two giant puppets, who led the two parades through town, were designed and made by Beren Belknap (the Eland) and Luyanda Nogodlwana (the Mantis). In recent months Beren has been co-ordinating the appearances of the 'Publicity Joey' for War Horse, whilst Luyanda has been co-ordinating performances of Qhawe, the play for puppets he wrote for his

theatre company The Masi Youth Group, which he founded with Ncedile Daki, (both former Handspring employees).

This year's event was artistically stronger than last year's for a number of reasons. The Jazz Monkeys, the band formed just before our parade last year has gone from strength to strength under the leadership of jazz musician and music teacher Gary Crawford. They are now earning a modest income doing gigs in the area and provided a strong musical backing for the performance this year.

CHR Artist in Residence, Mongi Mthombeni, was the Artistic Director and gave the whole project energy and focus in the months before December. Then (because he was touring to Brussels and Athens with "Ubu and the Truth Commission") Aja Marnawick took over. She was a tremendous positive force with all the sunny energy that one needs to pull off a play with over 150 children, giant puppets and a dozen speaking parts. Mongi and Aja were ably assisted by Kelly-Eve Koopman and the Young Leaders of Net Vir Pret who were more focused on the immense task than ever before.

We were fortunate that through the facilitation of Jacqueline Dommissie and Yvette Hardie of ASSITEJ, 60 learners from Barrydale were able to go to Cape Town to see the production of the "War Horse". This happened a week before

Opposite

Two giant puppets designed by Beren Belknap (the Eland) and Luyanda Nogodlwana (the Mantis) and used for the CHR, Handspring Trust, Net Vir Pret, Magpie Art Collective Annual Parade and Performance, Barrydale, Western Cape, 14 December 2014. Photograph: Helen Gilbert

the parade and provided the Young Leaders with a good deal of inspiration for their own show.

The main performers had radio lapel mics, the band had excellent amplification and there was simple but effective lighting. For the second year running, this was provided by Graeme Muir, chief financial officer of Altius, as part of their social investment programme. Graeme is a long-standing friend of Handspring's. He and Chris Thorburn adapted the Hofmeyr Theatre's lighting system into a touring rig for us back at the very start of our company 33 years ago.

The audience grew substantially in size this year, more-or-less doubling in number.

CHR, Handspring Trust, Net Vir Pret, Magpie Art Collective Annual Parade and Performance, Barrydale, Western Cape, 14 December 2014.
Photographs: Robyn-Leigh Swart





Top left & right

CHR, Handspring Trust, Net Vir Pret, Magpie Art Collective Annual Parade and Performance, Barrydale, Western Cape, 14 December 2014.

Photographs: Robyn-Leigh Swart

Bottom right

Building the set for the CHR, Handspring Trust, Net Vir Pret, Magpie Art Collective annual Performance, grounds of the B.F. Oosthuizen Primary School, Barrydale, 14 December 2014, Barrydale, Western Cape.

Photograph: Suren Pillay



Souleymane Bachir Diagne

Columbia University, New York



Gerard Sekoto, *Dancing Senegalese Figures* (1967)

Negritude, Postcoloniality and the Universal

International Guest Lecturers & Researchers

International Guest Lectures and Researchers: A.W. Mellon Distinguished Lectures in African Humanities and Letters

Souleymane Bachir Diagne

Souleymane Bachir Diagne is Professor in the Department of French and Romance Philology and the Department of Philosophy at Columbia University in New York. His field of research includes history of logic, history of philosophy, Islamic philosophy, African philosophy and literature. His latest book, *Bergson postcolonial. L'élan vital dans la pensée de Léopold Sédar Senghor et de Mohamed Iqbal* (Paris, Editions du CNRS, 2011) was awarded the Dagnan-Bouveret prize by the French Academy of Moral and Political Sciences for 2011. As a guest of the CHR, Professor Diagne presented a widely acclaimed lecture on "Negritude, Postcoloniality and the Universal", followed by discussions of his book on Senghor and Bergson. This text formed the core of the CHR's reading programme in the first part of 2014.



Alejandro Castillejo-Cuéllar

Alejandro Castillejo-Cuéllar is currently Associate Professor and Chair of the Department of Anthropology at the Universidad de los Andes (University of the Andes) in Bogotá, Colombia. He was a research fellow at the Institute of Advanced Study and Humboldt University in Berlin, Columbia University (New York), and at the Center for Study of Ethno-political Conflict, University of Pennsylvania. Professor Castillejo-Cuéllar offered a seminar titled "After the Traces of the Body: Violence, Ethnography and the Extra-Judicial Encounter in Colombia".



Nivedita Menon

Nivedita Menon is Professor in the Centre for Comparative Politics & Political Theory, School of International Studies at Jawaharlal Nehru University (JNU) in New Delhi, where she teaches Political Thought.



Her books include *Recovering Subversion: Feminist Politics Beyond the Law* (2004), an edited volume *Sexualities* (2007), *Seeing Like a Feminist* (2012) and *Power and Contestation: India since 1989* (2007), which she co-authored with Aditya Nigam. Professor Menon's lecture was titled "Feminist Dilemmas around Sexuality and Agency".

Mu-chou Poo



Professor Poo has worked and taught at Academia Sinica, Taipei, Taiwan University, University of California, Columbia University, Grinnell College, and is now Chair Professor of History at the Chinese University of Hong Kong. His publications include, among others, *Wine and Wine Offering in the*

Religion of Ancient Egypt (2014), and *In Search of Personal Welfare - A View of Ancient Chinese Religion* (1998). His publication, *Enemies of Civilization: Attitudes toward Foreigners in Ancient Mesopotamia, Egypt and China* (2005), is a work of comparative history and cultural consciousness that discusses how "others" were perceived in three ancient civilizations: Mesopotamia, Egypt, and China. Professor Mu-Chou Poo's lecture was titled "Rethinking Cultural Consciousness in the Ancient World".

Timothy Campbell

Timothy Campbell is Professor of Italian in the Department of Romance Studies at Cornell University, New York. In addition to authoring *Wireless Writing in the Age of Marconi* (Minnesota, 2006) and *Improper Life: Technology and Biopolitics from Heidegger to Agamben* (Minnesota, 2011), he has translated Roberto Esposito's *Bíos: Biopolitics and Philosophy* (Minnesota, 2008) and *Communitas: The Origin and Destiny of Community* (Stanford, 2009). Professor Campbell delivered a lecture titled "The Generosity of Mancus: Biopower, Neoliberal Gifts and Comedy".



Jon Soske

Jon Soske is Professor of Modern African History at the University of Toronto, Canada. He received a MA in Comparative Literature from the University of California, Berkeley, and a PhD in History from the University of Toronto. From 2009-11, he was a postdoctoral fellow at the Centre for Indian Studies in Africa and the Wits Institute for Social and Economic Research (WISER) at the University of the Witwatersrand in Johannesburg, South Africa. His first book project, *Boundaries of Diaspora: African Nationalism and the Indian Diaspora in 20th century South*



Africa, rewrites the history of the antiapartheid struggle by examining the interlacing histories of South Africa and India, especially in regard to the circulation and reconfiguration of ideas concerning race, nation, caste, and diaspora. Soske presented a seminar paper titled “The Impossible Concept: A Genealogy of the Non-Racial”, in the South African Contemporary History and Humanities Seminar series at the CHR.

Adam Sitze

Adam Sitze, Associate Professor of Law, Jurisprudence and Social Thought at Amherst College, Massachusetts, was A.W. Mellon Visiting Scholar in August 2014. Sitze led a reading group with PSHA fellows and faculty on his groundbreaking book on the Truth and Reconciliation Commission, titled *The Impossible Machine: A Genealogy of South Africa's Truth and Reconciliation*



Commission. Sitze also presented a seminar on his paper titled “Between Study and Revolt: Further notes on Emergency Continued” (on 8 August 2014). During his visit he held individual consultations with postgraduate students and fellows on their research and discussions with CHR faculty on future research and publication projects.



Fellowships

In 2014 we appointed 2 postdoctoral fellows, Maurits van Bever Donker and Paige Sweet; 6 doctoral fellows, Geraldine Frieslaar, Bianca van Laun, Nicole Ridgeway, Lauren van De Rede, Alberta Whittle, and George Agbo; and 4 MA fellows, Mwayi Lusaka, Mary Mbewe, Luvuyo Ndzuzo, and John Fleetwood. One of our doctoral fellows, Tyronne August, successfully completed his dissertation in 2014. In addition to these fellows, we also hosted a number of doctoral and postdoctoral fellows from the American Council of Learned Societies (ACLS), namely Mohammed Ademilokun and James Zotto as doctoral fellows, and Okechukwe Nwafor and Moses Tsenongu as postdoctoral fellows.

Achievements by Fellows

Publications

Agbo, G.E. "The Burden of Art Historical Memory and the Archival Interventions of an Artist" in Chijioke Onuora: Akala Unyi (Nsukka: Tuff Studio, 2014) 61 – 65.

Hussen, T.S. "Exploring 'Familiar' Spaces in Feminist Ethnographic Fieldwork: Critical Reflections of Fieldwork Experience in Gurage, Ethiopia", International Journal of

Political Science and Development, Vol. 2(1), 2014, 12 – 19.

Loperfido, G. "Integralismo culturale e xenophobia", Riccio, Bruno (ed.) Antropologia e Migrazioni. Rome: Cisu, 2014, 221-232.

Mbewe, M. "Museums and Children: "Discovering" the Discovery Room Concept at the Moto Moto Museum" in "Museum Co-operation 2014 Newsletter of the Comprehensive Museology Course", National Museum of Ethnology, Japan, 91-97. Available at <http://www.minpaku.ac.jp/sites/default/files/research/sc/training/museology/pdf/nl2014.pdf>

Ridgeway, N. "In Excess of the Already Constituted: Interaction as Performance". In: Tim Fawns, (Ed), *Memory and Meaning: Digital Differences*. Oxford, UK: Inter-Disciplinary Press, 2013.

Sweet, P. Annotated Bibliography and Editorial Advisor for Entry on "Clarice Lispector's A Hora da Estrela," Twentieth-Century Literary Criticism. Columbia: Gale Cengage Publishers. (Forthcoming, 2014)

Opposite

Left to right:
Isabelle de Rezende,
Alberta Whittle,
Premesh Lalu,
Paige Sweet,
Jessica Lehman,
Lauren van der Rede,
UWC campus,
25 October 2014.
Photograph: Aidan Erasmus

- Sweet, P. "Marking the Location: Creating a Space for Sexuality in Kgebetli Moele's Untitled." *ARIEL* (A Review of International English Literature): Special Issue on Experimental Writing in a Globalizing World. (Provisionally accepted; forthcoming, 2014).
- Truscott R. & Derek Hook, "Lessons from the postcolony: Frantz Fanon, psychoanalysis and a critical psychology of the postcolonial" in *Political Psychology in Europe and the World* (Palgrave, 2014, in press).
- Truscott, R. "A South African Story of Disavowal: Towards a Genealogy of Post-apartheid Empathy" in M. O' Loughlin (Ed.) *The Ethics of Remembering and the Consequences of Forgetting: Essays on Trauma, History and Memory*. (Maryland: Rowman & Littlefield, 2014, in press)
- Truscott, R. "Passing time, queering progress: A review of the Queer African Reader". *JENdA: Journal of Culture and African Women Studies* (2014, in press). Special Issue In Movement: Women in African and the African Diaspora. (Extended book review in journal).
- van Laun, B. "Of Bodies Captured: The visual representation of the Paarl march and Poqo in apartheid South Africa," *Social Dynamics*, vol. 40, no.1 (2014), 43-65
- Whittle, A. "Tension Torsion: Twenty Years On" *Art South Africa*, 4, 12, June 2014.

Publications in Process

- Sweet, P. "Marking the Location: Creating a Space for Sexuality in Kgebetli Moele's Untitled." *ARIEL* (A Review of International English Literature): Special Issue on Experimental Writing in a Globalizing World. (Provisionally accepted; forthcoming, 2014).
- Sweet, P. "Toward a Theory of Reading Punctuation: Experimental Poetics and Clarice Lispector's *The Passion According to G.H.*" *PMLA*. (Under review)
- Sweet, P. "Revising the Terms of Authorship: Reading Unmarked Quotation in Zakes Mda's *The Heart of Redness*." *Research in African Literatures*. (Under review)
- Sweet, P. "Does Literature Dream of the Commons?" *Cultural Critique*. (In preparation)
- Tigist, S. H. (Draft completed and submitted 3 February 2014), "Embodying Power through the "Maids Uniform": Critical Review of Photographs by Zanele Muholi and Mary Sibande", ed. Becker H. and Birgit Meyer "Performing the Rainbow nation", SANPAD
- Tigist, S. H. and Brown C. N. (Draft completed and submitted 16 July, 2014), "Girl on Fire": Doing Feminism in Hip-Hop culture? ed. Sanger N. and Moolman B. "African Feminist

Perspectives on Race, Racism and Ethnicity”, Pambazuka Press

Truscott, R. & Hook, D. (forthcoming). The Furies of Analysis: Psychoanalysis in the time of apartheid In D. Pick & M. Ffytche (Eds.) Psychoanalysis in the Age of Totalitarianism. London: Routledge. (Chapter in edited volume, final changes due September 2014 after two rounds of editorial review)

Truscott, R. (forthcoming). The Obscenity of the post-apartheid: Zef and melancholy nationalism. In M. van Bever Donker, R. Truscott, & G. Minkley (Eds.) Remains of the Social. Wits University Press. (Chapter in edited volume due for submission in March 2015).

Truscott, R. van Bever Donker, M. and Lalu, P. Awarded a research grant from the “Effects of Race” programme at the Stellenbosch Institute for Advanced studies (STIAS) for our project titled, “Desiring the Post-apartheid”, we are currently in the early stages of completing a book project.

van Bever Donker, M. Truscott, R., & Minkley, G. (forthcoming). Remains of the Social. Cape Town: Wits U. Press. (Edited volume due for submission for review in March 2015)

van Bever Donker, M. (forthcoming) *Texturing Difference: ‘Black Consciousness Philosophy’ and the ‘Script of Man’*,

Commonalities, Fordham University Press, book proposal submitted and accepted at the invitation of the series editor to the series “Commonalities”

van Bever Donker, M., Truscott, R., Minkley, G. “Traversing the Social”, in van Bever Donker, M., Truscott, R., Minkley, G. (eds), The Remains of the Social, Wits University Press, (Chapter in edited volume due for submission in March 2015)

van Bever Donker, M. “The Principle of Insufficiency”, in van Bever Donker, M., Truscott, R., Minkley, G. (eds), The Remains of the Social, Wits University Press, (Chapter in edited volume due for submission in March 2015)

van Bever Donker, M. (forthcoming) “African Communalism and the Contingency of Encounter”, in Minkley, G., Thakrar, J. Re-examining Community Engagement, in peer-review stage

van der Rede, L. “*Blood Diamond* as Trauma Narrative: Diagnosing Dia” is in the process of being submitted to *Current Writing*.

van der Rede, L. “Not Man’s Tragedy but Man’s Salvation - The Role of the Child in Neil Blomkamp’s *District 9*” is being submitted to *The Africa Cinema Unit Yearbook* (8/12/2014), upon invitation.

Conferences, Seminars, Appearances

Agbo, G. "Breaking This Unbearable Silence!" Workshop, Greatmore Studios, Cape Town (September 2014)

Fleetwood, T.J. "Stepping In and Out: Photographing Communities". Presentation with Thabiso Sekgala and Kalpesh Lathigra on their collaborative work *A Return to Elsewhere*. Brighton Photo Biennial, 3 October 2014.

Fleetwood, T.J. "From Factual to Fictive Communities". Presentation with Celia Davies and Kalpesh Lathigra on *A Return to Elsewhere*. Joburg Photo Umbrella, 10 Nov 2014

Fleetwood, T.J. and Celia Davies (Curators). *A Return to Elsewhere*, the collaborative work of Thabiso Sekgala and Kalpesh Lathigra on communities in Laudium, Marabastad, Brighton. Brighton, Oct 2014, Johannesburg, Nov 2014

Fleetwood, T.J. "Creating Spaces: Non-formal Art/s Education and Vocational Training for Artists in Africa: Between Cultural Policies and Cultural Funding", Goethe Institute, Johannesburg, 22 Oct 2014

Fleetwood, T.J. (Curator/Facilitator). "New Voices Masterclass", Joburg Art Fair, 19 – 22 Aug 2014. A closed portfolio reading for young Sub-Saharan photographers with both local and international curators.

Frieslaar, G. 'The Aura of the Archive: Innocuous charms, fevers and affliction' at the ICGC Mellon Emerging Scholars Workshop, 'Public History from the Global South', 13 October 2014

Frieslaar, G. '(Re)collections in the archive: Making and remaking the International Defence and Aid Fund archival collection', ICGC Brown Bag Seminar, 17 October 2014

Ridgeway, N. "Art as an Event of Insolent Freedom," at the Foucault: Beyond Sexuality Conference, March 27-8, 2014, Hofstra University, Long Island, New York

Ridgeway, N. "A Moral Scandal, In the Event of Thought," at the *American Comparative Literature Annual Conference*, April 4-7, 2014, New York, New York.

Sweet, P. Seminar Presenter. "Unquoting the Past: Authorship and Appropriation in Zakes Mda's *The Heart of Redness*." WISER Seminar Series, University of Witwatersrand, May 19, 2014.

Sweet, P. Panel Moderator and Presenter. "Authorship and Appropriation: Literature, History, and Appropriation Beyond Zakes's Mda's *The Heart of Redness*." Perspectives on Zakes Mda Panel. Texts, Modes and Repertoires of Living In and Beyond the Shadows of

Apartheid. African Literature Association Conference, April 9-12, 2014.

Sweet, P. Conference Presenter. "Authors and Afterlives: Literature, History, and Appropriation Beyond Zakes's Mda's *The Heart of Redness*," Intellectual and Informational Property Panel, American Comparative Literature Association Conference, March 20-22, 2014.

Tigist, S. H. with Prof. Desiree Lewis, on "New Media, Feminisms and Critical Knowledge Production", Feminist Creativities in an Age of New Media, conference organized by YWGSA from 23 and 24 June, University of the Western Cape.

Tigist, S. H. "Politics of Inclusion and Exclusion in ICT and Development: Reflection on the ICT4D Conference in Cape Town, South Africa", Network Inclusion Round Table 2014, conference organized by ITforChange from 29 September to 1 October, India.

Tigist, S. H. and Lewis D. "Qualitative Research Report for the Young women Govern South Africa Project", Women-Gov: Making Local Governance work for Women - Exploring new institutional possibilities, A South-South action-research project, IDRC.

Tigist, S. H. and Lewis D. "Quantitative Research Report for the Young women Govern South Africa Project", Women-Gov: Making Local Governance work for Women -

Exploring new institutional possibilities, A South-South action-research project, IDRC.

van Bever Donker, M. "The Principle of Insufficiency: Ethics and Community at the Edge of the Social", presented at the African Literature Association Annual Conference, Johannesburg, 9 – 12 April, 2014

van Bever Donker, M. "African Communalism and the Contingency of Encounter", presented at the African Studies Association Annual Conference, Indianapolis, USA, 20 – 23 November, 2014

van der Rede, L. "*Blood Diamond* as Trauma Narrative: Diagnosing Dia", presented at the English Department Seminar Series, University of the Western Cape.

A portrait of a man with glasses and a mustache, wearing a brown jacket. He is holding a pair of chopsticks in his mouth. The background is white with handwritten text in black ink. The text is arranged in a circular pattern around the man's head. The text includes: "I work", "cial worker", "for", "7am", "independent", "love", "more", "living", "refugee", "totally", "and", "living", "is a So", "at a home", "refugee", "totally", "and", "living", "I work", "cial worker", "for", "7am", "independent", "love", "more".

A portrait of a man with glasses, wearing a suit and tie, with various text fragments overlaid on the image. The text includes: "a wild refuge", "many years pass", "of body's", "Civilized German", "has metamorphos", "an cultural bur", "all along both", "my spare time", "working with", "political and", "and the", "ed and int", "ical points", "Dialogue and", "kation betw", "Judge of", "and", "Education", "policy", "Cultures", "I've alwa", "resser", "have pla", "have bee", "Social", "which is", "three", "Carmen", "Cultures".

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Faculty Achievements

Premesh Lalu

Publications in Process

The Virtual Stampede for Africa: Digitisation, Postcoloniality and the Archives of the Liberation Struggle, in Divya Diwedi and Sanil V (eds.) *The Public Sphere Outside of the West*, (Birmingham, UK: 2015).

Empire and Nation, *Journal of Southern African Studies* (forthcoming 2015)

Bruce Lee, Steve Biko, Dollar Brand: Brothers with Imperfect Timing or Everybody was Kung-fu Fighting, Storm Janse van Rensburg and Bonaventure Ndikung (eds.) *Giving Contours to Shadows*, Walther Konig Publishers, Cologne (forthcoming).

The Absent Centre: Homo Oeconomicus, postcolonial and the humanities after apartheid, in Paolo Israel, Annachiara Forte, Leslie Witz (eds.) *Out of History* (under review, HSRC Press).

The Trojan Horse and the Becoming Technical of the Human, in Maurits van Bever Donker, Ross Truscott, Premesh Lalu, Gary Minkley (eds.) *Remains of the Social* (under consideration, Wits University Press).
Translated into French, German, and Amharic

Conferences, Lectures and Seminar Presentations

The Trojan Horse and the Becoming Technical of the Human, Professorial Inaugural Lecture, 29 October, 2014.

The Trojan Horse and the Becoming Technical of the Human, Future Memories Conference, Alle School of the Fine Arts in Association with IFA, University of Addis Ababa. Ethiopia, 4 September 2014.

Bruce Lee, Steve Biko, Dollar Brand: Brothers with Imperfect Timing or Everybody was Kung-fu Fighting, Centre for Humanities Research and SARChI Chair in Social Change at the University of Fort Hare, Annual Winter School, 3-7 July 2014.

Bruce Lee, Steve Biko, Dollar Brand: Brothers with Imperfect Timing or Everybody was Kung-fu Fighting, Johannesburg

Opposite

Manfred Zylla, *Foreigner*, 2008. Acrylic on canvas. 200 x 400 cm.
Collection: the artist.
Work on long-term loan to UWC

Workshop in Theory and Criticism, District Six Museum,
15 July 2014.

Bruce Lee, Steve Biko, Dollar Brand: Brothers with Imperfect
Timing or Everybody was Kung-fu Fighting, Savvy
Contemporary and Neuer Berliner Kunstverein (n.b.k.),
Giving Contours to Shadows exhibition and roundtable,
25 -27 June 2014.

“Humanities and the Archive of apartheid”, 20 Years into
Democracy: South Africa and the Social Sciences, Wits
Institute for Social and Economic Research, University of
the Witwatersrand, 15 April 2014.

“Humanities after apartheid”, UHURU Lecture, Rhodes
University, 19 May 2014

Opening address, Manfred Zylla Exhibition “I want to Swim a
Thousand Miles”, Erdmann Contemporary, 12 March
2014

Public Appearances and Interviews and Opinion Pieces

“Doing History with the Craft of a Work of Art”, Caderno,
Videobrasil, 2015 [interview conducted by Tracy Murinik,
available in English and Portuguese]

“Teaching passive subjugation”, Mail and Guardian, 9 January
2015.

Suren Pillay

Publications

'Colonialism and the Politicization of Difference: review of
Mamdani's Define and Rule: Nativism as Political
Identity', *Journal of Settler Colonial Studies*, vol. 4, no.4,
2014

'The Prerogative of Civilized Peoples: Apartheid, Law and
Politics', *Comparative Studies of South Asia, Africa and
the Middle East*, vol. 34, no. 2

'The State Effect", Review of Akhil Gupta. *Red Tape:
Bureaucracy, Structural Violence and Poverty in India*,
North Carolina: Duke University (2012), in Kronos special
issue on Paper Regimes, 30: 13

'Marikana: The Politics of Law and Order in Post Apartheid
South Africa', *Al Jazeera International*, March

Writings for Economic and Political Weekly, 2014
Rock and Roti
June 19, 2014

Celebrating and Commiserating our 20 Years of Democracy in
South Africa
April 30, 2014

More than Tradition - Jazz in Cape Town
March 31, 2014

The Memory of Rocks
March 09, 2014

That Space between Places
February 04, 2014

One Dark Night and Freedom
January 15, 2014

Talks and Seminars

In the Wake of Marikana: Rethinking the Worker, Community and Citizenship in South Africa, Makerere Institute for Social Research, Kampala, Uganda, February

Keynote Address- 'Freedom and Race', Unisa Research and Innovation Week, Pretoria, Freedom, February

"The Humanities to Come: Rethinking the Humanities in Africa", Inaugural Meeting of the 'The Global Humanities Project; Columbia University Global Centre Mumbai, India, March

"The Marikana Moment and the Post-apartheid state: migrant-worker subjectivity and state violence", Unit for the Humanities at Rhodes University, Grahamstown (UHURU), April

"Then and Now: A Humanities and Social Sciences for Our Times", Academy of Science of South Africa Conference on Humanities and Social Sciences, Pretoria, June 2014

"Relevance and Reason: Higher Education and Popular Education", Young Women Govern-South Africa Project and ActITFem National Workshop Programme, Woman and Gender Studies, UWC, June

Panelist on discussion on the documentary 'Miners Shot Down', Dir. Rihad Desai, with Sakhela Buhulungu and Terry Bell, UWC, July

"Migrating Violence in South Africa: Marikana, Migrant, Labour: a conversation with Suren Pillay," the Centre for Place Culture and Politics, Graduate Centre, City College of New York, September

"Justice, Politics and Contemporary Social Movements", conference on South Africa 20 Years After Apartheid, Roosevelt Centre for Public Policy, Hunter College, New York, September

"Napoleon Confronts the Sphinx: A Lecture on Race and Genocide", Indexing the Human Seminar Series, Stellenbosch University, Dept. of Anthropology and Sociology, October

'Marikana and the New Political Subject', African Studies Association Annual Meeting 2014: Rethinking Violence, Reconstruction and Reconciliation, Indiana, USA, November

“‘University’, and the Universalization of Social Change’, panel on Social Justice and the University’s Role, 25th Anniversary Celebrations of the Interdisciplinary Centre for Global Change, University of Minnesota, November

Teaching

Suren Pillay taught a combined Hons/MA level course in the Dept. of Political Studies at UWC, titled ‘Violent Modernities’ in the second semester.

Heidi Grunebaum

Publications

“Through the looking glass: From South Africa to Palestine/Israel and back again” in Jon Soske and Sean Jacobs (eds.) *Apartheid Israel: The Politics of an Analogy*, ebook of Africa is a Country, 23 November 2014. Available at <https://africaisacountry.creatavist.com/apartheidanalogy>

“Landscape, Complicity and Partitioned Zones in *The Village Under the Forest*” in *Anthropology Southern Africa* Vol. 37, No 3-4, 2014

Publications in Process

“Unstable Relations: Aesthetics, art and the fractured social in the postapartheid” in Ross Truscott, Maurits Van Bever

Donker and Gary Minkley (eds), *Remains of the Social* (Under consideration, Wits University Press).

“And your grandfather’s grave is not the answer’: notes from the interstices of atrocity” in Fazil Moradi, Maria Six-Hohenbalken and Ralph Buchenhorst (eds), ‘Surviving Genocide’: On Remains and the Possibility of Representation” (Under consideration, Berghahn Books)

Talks and Seminars

“From ‘Uncontained’ to the Catalytic Project on Hidden Voices in Art and Music”. Paper presented at the “Arts of intervention workshop”, inaugural workshop of the African Critical Inquiry Programme at Absa KKNK, Oudtshoorn, 3-6 April 2014

“Landscape, Complicity and Partitioned Zones in *The Village Under the Forest*”. Paper presented at Department of Sociology and Anthropology seminar, UWC, 17 April 2014.

“Jewish Perspectives on Palestine/Israel”, public talk on panel with Professor Ilan Pappé, University of Stellenbosch, 31 July 2014

“Erasure, memory, accounts”, talk delivered via skype at Toronto Palestine Film Festival, 30 September 2014

“‘And your grandfather’s grave is not the answer’: notes from the interstices of mass violence”. Paper presented at

conference, “Surviving genocide: On what remains and the possibility of representation” at Max Planck Institute for Social Anthropology, Halle, Germany, 10-13 December 2014

Teaching

Grunebaum taught the “Historical Debates on the 1948 War for Palestine” module in the History Department’s undergraduate programme.

Leslie Witz: CHR/ICGC Research Chair

Talks and Seminars

“Come to Lwandle @the sea: A museum of the present” (with Noëleen Murray), KOSMOS Workshop on Urban Metabolisms, Humboldt University, Berlin, 4-6 August 2014.

“Lwandle at the sea: A migrant labour museum of the present”, University of Mauritius, Heritage Studies talk, 13 August 2014.

“Write your own history / Make your own museum: Producing and displaying the word after apartheid”, ICGC Distinguished Public Lecture, 14 October 2014.

“From Crisis to Social Acts: New Directions in the Humanities: ICGC/UWC Mellon Research Chairs 2012-13/2013-14/2014-15” (with Helena Pohlandt-McCormick (UMN)), ICGC Brown Bag Seminar, 24 October 2014.

“History in the stands: Heritage and the post anti-apartheid” (with Gary Minkley and Ciraj Rassool), University of Michigan, Ann Arbor, African History & Anthropology Workshop, 28 October 2014.

“A museum of the present in post-apartheid South Africa: Lwandle, public history and stories of development”, University of Minnesota, Duluth, History Department, 4 November 2014.

“From Write Your Own History to heritage formation in South Africa after apartheid: Producing oral histories as intangible”, Association of Critical Heritage Studies Conference, Canberra, 2-4 December 2014



Seminars & Colloquia

The Seminar in Contemporary History and Humanities is convened jointly by the CHR together with the UWC History Department. A format is followed where presenters submit papers in advance for prior circulation. After an initial introduction, a formal discussant provides critical comments before general discussion ensues. 2014 saw a very full programme with local and visiting scholars.

400 Suren Pillay	Migrating violence: Community, citizenship and belonging in post-apartheid South Africa
401 Desiree Lewis	Politics, freedoms and spirituality in Alaa Al Aswany's Yacoubian Building
402 John Soske	The impossible concept: A genealogy of the non-racial
403 Okechukwu Nwafor	The superfluous image: Obituary Photographs in South-Eastern Nigeria and the allure of public visibility
404 Lance van Sittert	Writing on skin: The entangled embodied histories of black labour

and livestock registration in Cape colony, c. 1860-1909

405 Luise White	"The last good white man left": Rhodesia, Rhonasia, and the decolonization of British Africa
406 Mari Ruti	The ethics of precarity: Judith Butler's reluctant universalism
407 Nadia Davids	Nadia Davids (author of <i>An Imperfect Blessing</i>) in conversation with Imraan Coovadia (no paper)
408 Nancy Rose Hunt	"Motion, and a nervous state"
409 António Tomás	Cabral and the postcolony: postcolonial readings of revolutionary hopes
410 Michael Neocosmos	"Constructing the domain of freedom: thinking politics at a distance from the state."
411 Wilma King	"Freedom's Struggle, Struggle for Freedom: Children in the Movements for Civil and Human

Opposite

Buntu Sixaba and Warhorse Puppet at a Special Farewell for retiring UWC Rector, Professor Brian O'Connell, performed by the Handspring Puppet Company, UWC, October 2014. Photograph: Aidan Erasmus

	Rights in the United States and South Africa, 1940-1990"
412 Adam Sitze	Between Study and Revolt: Further notes on emergency continued
413 Ciraj Rassool	Re-storing the Skeletons of Empire: Return, Reburial and Rehumanisation in Southern Africa
414 Bernard Dubbled	The future of home: housing projects in Glendale, KwaZulu-Natal
415 Roger Field	'Freud, Said and the Ancient and Classical Worlds'
416 John Pepper	Painting in the vernacular.
417 Etienne Smith	Contested knowledge and cultural affirmation in French West Africa: African voices in the <i>Bulletin De L'Enseignement en AOF</i> (1913-1958)
418 Katarina Jungar and Salla Peltonen	The politics of mapping: Homonationalism through African homophobia in Swedish media
419 Patricia Hayes	Taxing subjects: Colonial systems and African publics in the union of South Africa and northern Namibia 1929-46

420 David Gordon	Violence and Colonialism: Reconsidering the Congo Free State, 1885-1908
421 Isabelle de Rezende	Visuality, orality, textuality. "'...So the eye is surprised by the sudden appearance of a strange colour:' 'photographic desire,' anxiety, and knowledge in the texts of nineteenth century imperial explorers in Central Africa."
422 Alejandro Castillejo-Cuellar	After the traces of the body: Violence, ethnography and the judicial encounter in Colombia

Durban and Cape Town as Indian Ocean Port Cities: Reconsidering Southern African Studies from the Indian Ocean, CHR, 11-14 September.

Uma Dhupelia-Mesthrie (on behalf of the CHR) was a joint organiser of this workshop together with Isabel Hofmeyr (Witwatersrand University) and Preben Kaarsholm (Roskilde University). The conference was supported by the *Journal of Southern African Studies* as well as the CHR. There were fifteen papers organised around themes such as Slavery, Migration and Mobilities, Religious Circuits, Cultural Economies, Trade and Law Making and Smuggling. Each of these themes required participants to locate Cape Town and Durban within wider


Indian Ocean circuits. There were at least six international participants who came from the Universities of Basel, Roskilde, Bergen, Leicester, and from the Greenwich Maritime Museum. Others came from the Universities of Kwa-Zulu Natal, Witwatersrand, Cape Town and Johannesburg. Several members of the History Department at UWC were as discussants together with colleagues from English and Religious Studies at UCT. All participants agreed that discussants performed a very useful role in framing questions and as papers were pre-circulated the standard of discussions was high. The keynote address was delivered by Claire Anderson who is a leading scholar of the Indian Ocean with several books to her credit. Her address focused on the Carceral Archipelago of the Indian Ocean World and through the use of multiple archives wove together in a sophisticated tapestry the histories of prisons in the Cape, India, Australia and the Mascarene Islands. The purpose of the workshop was to bring South African historiography into closer conversation with Indian Ocean historiographies and papers succeeded in drawing connections between the various South African and Indian Ocean ports. A select number of papers (ten) will be published in the 2016 special issue of JSAS which Dhupelia-Mesthrie, Hofmeyr and Kaarsholm are editing.

The Centre for Humanities Research at the University of the Western
Cape and the Journal of Southern African Studies

invites you to the keynote address for the
Durban and Cape Town as Indian Ocean Port Cities Workshop by

Clare Anderson

**The Carceral
Archipelago
of the Indian
Ocean World:
The Cape, Mascarene Is-
lands, India and Australia**



Clare Anderson is Professor of History at the University of Leicester. She has had a long interest in British colonialism and her work has centred on travels in the Indian Ocean and prisons and penal colonies. She is the author of *Legible Bodies: Race, Criminality and Colonialism in South Asia* (Berg, 2004) and *Subaltern Lives: Biographies of Colonialism in the Indian Ocean World, 1790-1920* (Cambridge University Press, 2012) and has co-edited *Mutiny and Maritime Radicalism in the Age of Revolution: A Global Survey* (Cambridge University Press, 2013).

Date: 12 September 2014
Venue: District Six Museum,
25 Buitenkant Street, Cape Town
Time: 18:30
All welcome

Left

Poster advertising Clare Anderson's lecture, 'The Carceral Archipelago of the Indian Ocean World', District Six Museum, Cape Town, 12 September 2014.

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Cover Photograph

CHR, Handspring Trust, Net Vir Pret, Magpie Art Collective Annual Parade and Performance,
 Barrydale, Western Cape, 14 December 2014.
 Photograph: Robyn-Leigh Swart