



2015

CENTRE FOR HUMANITIES RESEARCH

University of the Western Cape

Centre for Humanities Research

University of the Western Cape
2015

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DST NRF UWC
Flagship on Critical Thought
in African Humanities



CENTRE FOR
HUMANITIES
RESEARCH

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Introduction



Top
Naledi Pandor, Minister of Science and Technology, at the Launch of the DST-NRF Flagship on Critical Thought in African Humanities of the CHR at UWC

Bottom
Patricia Hayes, SARChI Chair in Visual History and Theory, CHR, 2015 Winter School

In recognition of its achievements in Humanities research, publication and education since 2006, the Centre for Humanities Research (CHR) was selected as the national Department of Science and Technology and the National Research Foundation (DST-NRF) Flagship on Critical Thought in African Humanities in 2015. At the official launch of the Flagship in September 2015, Minister of Science and Technology, Naledi Pandor, expressed her wish that the flagship would see the CHR graduating to the position of a national Centre of Excellence in the Humanities in the next five years (<https://www.youtube.com/watch?v=YvmyDWtG-ho>). The Flagship on Critical Thought in African Humanities dramatically expands the research capacity and programmes of public engagement of the CHR. It supports various initiatives in bringing together arts practitioners and humanities scholars in a broader project of rethinking new critical models of arts and aesthetic education. With an additional grant from the National Institute for Humanities and Social Sciences aimed at supporting research programmes on arts education and an artist in residence programme, the Factory of the Arts seems set to take forward our stated commitment to the reconstitution of the study of the humanities in Africa. The Flagship also encourages an exchange of humanities research through an ongoing public lecture programme situated in the area of Athlone.

In addition to the Flagship award, the CHR has been awarded a four year grant of R17 000 000,00 for its research platforms on “Aesthetic Education and the Becoming Technical of the Human” and “Migrating Violence”. The grant will support the recruitment of four Next Generation researchers and scholars in the humanities and a further five Early Career Fellows, in addition to awards at Masters, Doctoral and Post-doctoral levels.

The CHR is proud to announce the first DST-NRF research chair awarded to Professor Patricia Hayes from the University of the Western Cape (UWC)’s Department of History in the area of Visual History and Theory. The SARChI Chair award is the first in the humanities at the University of the Western Cape and promises to elevate one of the leading programmes on visual history in South Africa.

By accepting the challenge of being the first Humanities Flagship, the CHR undertakes to commit itself to postgraduate education and research in the humanities, specifically by nurturing a next generation of scholars in the humanities and establishing the importance of the humanities in theorizing and understanding an increasingly

complex global condition. Drawn increasingly to the philosophy of Souleymane Bachir Diagne, and his recuperation of the Bergsonian idea of duration, the CHR continues to uphold its commitment to elaborating a concept of the post-apartheid. Such a concept is integral to alterations sought in the fate of the human, the transformation of public institutions, and the reorientation of subjectivity in a technologically determined present. Bergsonism, as opposed to Bergsonian thought, will help us cast a longer view and fuller grasp of the problem of difference in the psychic, social and technical futures of the human.

In the coming year, our research should begin to reveal the productivity of this line of inquiry, especially as it establishes the basis to think the temporality of the university caught, as it is, between competing demands of study and revolt, in which the work of thought must prevail. Beyond the university, we propose to take seriously the task of thinking African Art as philosophy, in which a new grid of humanist knowledge may help us think our way out of the predicaments of the African continent. Our research will abide by the need to rethink the question of political subjectivity in Africa, the shifting relations of the human to technology, and the ways in which aesthetic education may yet offer us an opportunity to study the relations between thought and movement. Already two edited volumes, *Remains of the Social* (in partnership with the SARChI Chair in Social Change at the University of Fort Hare), and *Out of History* (in partnership with the Department of History), and a posthumous publication of Jon Berndt's *Design for Change*, consolidates the research undertaken through the CHR since 2006. Two further publications titled *Ambivalent* and *On Love and Revolution* are in development. Several independent monographs are also in the pipeline, each promising to alter our grounding conceptions of political and disciplinary thought in South Africa. Much of the work of the CHR relates to the specific demands for curriculum transformation at universities, and the need to bring into view the larger frameworks of African political thought, especially the postcolonial projects of humanism, as critical to advancing the work of the humanities in Africa. Finally, we are set to finalise a teaching programme with our international partners in the United States of America (USA), Asia and Latin America on the problem of global apartheid. The first of these is developed with Professor Cesare Casarino of



Cesare Casarino, Cultural Studies and Comparative Literature, UMN, DOCCTAH Lecture



Poster for Premiere of *Dream of Shahrazad*, Documentary Film by Francois Verster

the Interdisciplinary Centre for the Study of Global Change (ICGC), which will be taught in two segments at the University of Minnesota and the University of the Western Cape in 2016 and 2017.

We began 2015 with the launch of Francois Verster's much celebrated and multiple award winning film *The Dream of Shahrazad* in February. The launch was followed by a discussion on the film with Francois Verster, Shamiela Meer, Layla al-Zubaydi (Heinrich Boell Foundation) and Hassan el Geretly (al Warsha Theatre Troupe, Egypt). Verster has been associated with the CHR and the Department of English at UWC where he teaches a documentary film class supported through the Andrew W. Mellon Foundation. This was followed by the inaugural public lecture hosted by the CHR's Dullah Omar Centre for Critical Thought in African Humanities (DOCCTAH) in Athlone, funded by the Andrew W Mellon Distinguished Lectures in African Humanities and Letters series. This inaugural lecture was delivered by Hassen el Geretly and Neo Muyanga titled "Performance and Social Change: From Cairo to Cape Town" (<http://www.chrflagship.uwc.ac.za/portfolio/lecture-in-african-humanities-and-letters-hassan-el-geretly-neo-muyanga/>).

DOCCTAH hosted three further public lectures. In May 2015, DOCCTAH invited South African musician Tina Schouw to speak on "Reflections on Music Making and Memory" at the former Hewat Teacher's Training College where she was educated. The third public lecture was given by Cesare Casarino (University of Minnesota) and was titled "Images for Housework: Expression, Representation and the Time of Housework in Gilles Deleuze's study of the Cinema", followed by Na'eem Jeenah on "The Crisis in Syria: A Question of Futures". As part of the CHR's ongoing distinguished lecture series, Durba Mitra (Fordham University, New York) delivered a lecture on "Sexuality and the new Science of Society in Colonial India", followed by Prof. G. Arunima's (JNU University, Delhi) "Am I what I eat? Citizen Dilemma's in Contemporary India".

During 2015, we were pleased to host several scholars in our various activities. For the 2015 Winter School, the CHR had invited Profs. John Mowitt and Jane Taylor (Leeds University), Sanil V. (Indian Institute of Technology, Delhi), Ute Holl (University of Basel), and Karen Brown and Helena Pohlandt McCormick (University of Minnesota). Keith Breckenridge's (Wits University) *Biometric State* was launched through the CHR

in partnership with the Department of History at UWC, and James Ogude (University of Pretoria) delivered the keynote lecture at the launch of the Flagship on Critical Thought. Bernard Dubbeld (Stellenbosch University) joined us for the seminar series as a discussant, and Lawrence Switzky and Veronica Ambros (University of Toronto) have joined us for the 2015 Barrydale festival, convened in partnership with Handspring Trust and Net vir Pret.

The most memorable highlight of the year was the launch of the National Flagship in the Humanities in September 2015. The event was widely covered in local and national television, radio and print media, drawing together about 350 guests from local and national partner institutions, and various public partners. We would be remiss not to mention the exceptional performances by Ukwanda Puppet Co., Handspring Puppet Co.'s demonstration of the *War Horse*, and the musical compositions by CHR artist in residence Reza Khota and guitarist Derek Gripper. Lectures and contributions by James Ogude, Itumeleng wa Lehulere, Mongi Mthombeni, Naledi Pandor, Gansen Pillay, Suren Pillay, Heidi Grunebaum, and Linda Mtwisha provided much room for discussion and debate about the core research directions of the Flagship initiative (<http://www.nrf.ac.za/content/podcast-nrf-uwc-flagship-critical-thought-african-humanities>).

The CHR's fellowship programme was the cornerstone of an ongoing inquiry on "aesthetics and politics" and "aesthetics and gender", the two reading and study circles organised by Dr Maurits van Bever Donker. Each week, selected fellows presented on prescribed readings, followed by lively discussion and debate. The reading groups have given shape to the various research platforms contained in the proposal for the formation of the Flagship.

Mary Mazimba and Mwayi Lusaka completed their Masters degrees, while Geraldine Frieslaar, Bianca van Laun, Aidan Erasmus and Lauren van der Rede have made significant progress on their respective dissertations. Erasmus and Van der Rede were selected for writing fellowships with the Interdisciplinary Centre for the Study of Global Change (ICGC) at the University of Minnesota, where they also participated in specialist graduate seminars related to their areas of research during the tenure of their writing fellowships. Maurits van Bever Donker and Ross

Truscott worked on preparing an edited volume titled *Remains of the Social* which is currently under review at the University of Witwatersrand Press. The volume is co-edited by van Bever Donker, Truscott, Lalu and Minkley. Former post-doctoral fellows, Paolo Israel and Annachiara Forte have worked with Leslie Witz in preparing an edited volume titled *Out of History*, which will be published by HSRC Press in 2016. Postgraduate recipients of Masters fellowships from this grant have also distinguished themselves in 2015 with three Masters fellows being granted the honour of the Dean's Merit Awards: Samuel Longford (Masters in Visual History), Ri'aad Dollie (Masters in Museum and Heritage Studies) and Comfort Mtotha (Masters Museum and Heritage Studies). Bianca Van Laun was appointed as lecturer in History under the Department of Higher Education and Training's nGap Programme. Former fellow, Riedwaan Moosage was also appointed to the nGap Programme in History. Geraldine Frieslaar has completed a first draft of her doctoral dissertation. Postdoctoral fellow, Paige Sweet is co-convening a symposium on "The Politics of The Copy", involving colleagues from UWC, UCT and Stellenbosch as well as filmmaker, Francois Verster.

Left to right
Frans Swanepoel, DVC Research and Innovation, UWC; Tyrone Pretorious, Vice Chancellor, UWC; Thandi Mgwebi, Dean of Research, UWC; Naledi Pandor, Minister of Science and Technology; Premesh Lalu, Director CHR DST-NRF Flagship on Critical Thought in African Humanities, UWC; Beverley Damonse, NRF; Priscilla Mensa, NRF; Gansen Pillay, NRF; Linda Mtwisha, NRF; Ramesh Bharuthram, Director of Special Projects, UWC.





Launch of the DST-NRF Flagship on Critical Thought in African Humanities of the CHR, UWC.



2015 Winter School



Prof Patricia Hayes, UWC; JB Shank, UMN;
Gabriale Payne, Doctoral Candidate, UMN;
Durba Mitra, Fordham University;
2015 Winter School

Under the rubric of ‘Technically Speaking’, the 2015 Winter School addressed ambivalences surrounding the question concerning technology as manifested in discourses of the humanities, focusing on how the dynamics of race, the university, art and technology impact the theorisation of the human. The various lectures took up questions on technology as a way to reorient the humanities towards thinking productively about *techné*, and the arts more broadly, and to revive analyses of postcoloniality, the postapartheid, and deindividuation. Hosted by the Centre for Humanities Research (CHR), the South African Research Chair Initiative in Social Change (SARCHI) at the University of Fort Hare, and the Interdisciplinary Centre for the Study of Global Change (ICGC) at the University of Minnesota, the 2015 Winter School provided the opportunity to consider the Eastern Cape and the possibilities that inhere in this vantage point as a space from which to theorize the social lived in the ‘wake’ of apartheid. In 2015, the Winter School was hosted by the University of Fort Hare, and held at The Edge, in Hogsback, overlooking the Amatola Mountains where successive colonial wars of dispossession were waged in the nineteenth century. But rather than a return to the frontier as a place or as a concept over which fierce intellectual struggles have been waged, the Eastern Cape was proposed, in a move that might allow us to shift the grounds of the critique of race, as a ‘hemispheric fault line’.

The Winter School opened with Sanil V’s lecture, ‘On Stiegler,’ picking up where he left off in his 2014 Winter School lecture, ‘Race and Technology’, wherein he had affirmed a sense of ‘organology’ derived from Bernard Stiegler. In his 2014 lecture, Sanil V. had passed through Kant’s *Anthropology*, which unfolds according to three thoroughly pragmatic questions: ‘What can I know? What should I do? And what shall I call forth?’ Leaning on Foucault’s ‘Introduction to Kant’s *Anthropology*’, Sanil V. sketched the ways in which knowledge of Man (i.e. anthropology, broadly construed) has come to hinge on the lecture. As Foucault reads Kant, anthropology is ‘not, strictly speaking, a theory of elements but a Didactic: it does not discover without teaching and prescribing’. While the constitutive function of the lecture for knowledge of human interiority was never far from his concerns, Sanil V. turned his attention this year to film, specifically the films of Federico Fellini, who, Sanil V. suggested, does with images what Stiegler does with concepts. Rather than objects in time, eroding or developing, Fellini produces

images of time passing, as images of time itself, time as duration. If human finitude has been fundamental to western modernity, Stiegler, as Sanil V. understands his philosophy, offers a more radical finitude made possible by cinema, where memory is impossible without impersonal cinematographic images. As Stiegler puts it in one of the texts prescribed for the Winter School, ‘without the objective image, despite what one might think, there is not, has never been, and will never be, a mental image’.

Paige Sweet followed by returning to concepts related to ‘Bios and *Techne*’ that she had explored at the 2013 Winter School, this time bringing the concepts to bear on gender, film and dispossession. Beginning with Teresa de Lauretis’s concept of the technology of gender opened the way to a discussion of how cinema reproduces gender through its technological address. Pressuring the ways that this paradigm provides an adequate theorisation of race as a technology, Sweet then turned to the work of Sylvia Wynter for a more robust analysis of how cinema functions as a representational apparatus of the Western world system. Following Wynter’s call to re-imagine freedom as emancipation from our present ethno-class, Sweet asked how Abderrahmane Sissako’s film, *Bamako*, raises questions concerning technologies of race and gender, alongside Judith Butler and Athena Athansiou’s theorisation of dispossession beyond the logic of possession. With *Bamako* as a way to refocus these concepts, Sweet argued that a provisional dispossessive ethics might be advanced that joins bios and *techne* in renewed modes of knowledge production and aesthetic practice oriented toward human, rather than ‘Man’s’ terms.

Presenting a provocative set of concerns related to ‘Simondon, German Media Studies, Kittler and the Archive’, Ute Holl approached the topic of technology and media within European thought. She focused especially on techno-aesthetics to examine how one interfaces with technology, and how these interfaces affect perception. Above all she was concerned with the modes of creativity that might join with technology in order to control our own technical environment. With Kittler’s concepts of signal and noise in mind, Holl considered how messages do not need to be understood in order to be processed. In such a system, she observed, meaning becomes redundant. For example, she discussed how it is possible to ascertain that a certain configuration of letters forms an English word without knowing what it says. Returning to Kittler, Holl elaborated on what this insight means for poetry,





Left to right
 Anaïs Nony, Doctoral Candidate, UMN; John
 Mowitt, Chair in Critical Humanities, Leeds
 University; Jane Taylor, Wole Soyinke Chair in
 Theatre and Performance, Leeds University, at
 Hand Spring Puppet Company Workshop

namely that poetry could also be analysed in terms of signal and noise, wherein it's meaning may be processed without being grasped. Her analysis lighted upon a decidedly non-deterministic notion of play, where perception is an incompleteness that opens towards other openings. Along these lines, she considered the logorhythms of Kleist and the way human affect is registered in its affects, which is expressed, for instance, in puppets.

It was Gary Minkley and Helena Pohlandt McCormick who most explicitly took up the challenge of theorizing from the Eastern Cape. Their lecture, “...have you got any ships that will sail into the Amatolas?” – The Eastern Cape as “hemispheric fault line”, turned things inside-out, as it were, inviting everyone onto the lawn just outside the room where we had been convening, overlooking the Amatolas, stimulating the imagination as much as an historical sensibility. The talk took as one of its provocations Foucault's final words in his lecture, ‘Of Other Spaces’, where he posits the ship as ‘the heterotopia par excellence’. Minkley and Pohlandt-McCormick asked that we attend to the ship in the history of the Eastern Cape, thinking about it not only as war-machine, bringing death to the Cape and its eastern frontier, but also, in Foucault's terms, as a ‘reserve of imagination’. And if, as Pierre Nora, among others, has argued ‘modern memory is, above all, archival’, Minkley and Pohlandt-McCormick posited the ship as archival technology, an exteriorization that makes memory possible, a memory of a future that never was.

Jane Taylor then delighted us with her lecture, ‘The Magic of Mimesis’, which traversed three scenes wherein technology not only mediates representation but conditions perception, inviting us to reflect on magical and scientific thinking. The first scene included a thirteenth century transcription of the third century ‘miracle’, performed by Saints Cosmos and Damian, the Christian physicians who replaced the cancerous leg of one of their patients with the leg of a Moor, an event painted many times since and, more recently, hailed as the first ‘transplant’. The second scene was Rembrandt's *Dr Tulp's Anatomy Lesson*, wherein the artist stages the question of human finitude through the hand of a dead thief. The third setting featured Stanley Kubrick's *2001 Space Odyssey*, focusing on the interaction between man and machine. With these three scenes—the first from the Middle Ages, the second from the Baroque period, the third from the late twentieth century—Taylor deftly showed that

technology is at the heart of perception. It was apt that she concluded her lecture with a reading from her novel, *The Transplant Men*, a fictional account of the first heart transplant, which occurred in South Africa. The transplant, in her reading, becomes a threshold of modernity. The figure of the transplanted organ recalls, etymologically, heterotopia, which is a medical concept designating tissue appearing where it usually would not. Taylor's talk accordingly evoked unanticipated resonances with Minkley and Pohlandt-McCormick's recourse to the heterotopia of the ship. Both readings recall Foucault's use of the concept at the beginning of *The Order of Things*, where he plots the slow displacement of classical mathesis with modern history.

Continuing with an experimental bent on the lecture form begun earlier in the day, Elliot James and Tia Simone-Gardner offered a mixed media and interactive space in which to discuss 'Spatializing the Technics of Black Conviviality'. Their presentation experimented with forms of dialogue to theorise the intersections of gender, space, queerness, and race in action, as it were. Their overarching aim was to explore the aesthetics and philosophical stakes of transmuting black rage to conviviality, which they defined as the places and spaces where blackness prospers. After an introduction modeled on mixing (the mixed tape, the sample, citation, call and response), James and Simone-Gardner asked, what happens when we constitute the classroom as a political space in which critical pedagogy is deployed to think about 'acts to the ground' (a call that doubled back to the theme of the 2013 Winter School). As one response, they staged a dialogic exercise in which they showed images by Lorraine O'Grady and Dread Scott, which they followed with a discussion that furthered their themes related to black conviviality, citation, the structuring of space and perception.

Anaïs Nony's presentation, 'Scanning Surveillance: Theorizing Race and Imagination in the Digital Age', included video installation art, which she used to investigate how surveillance affects race and the imagination. Nony began by considering the Althusserian thesis that ideology is not an imaginary representation of real conditions of existence, but of an imaginary relation of individuals to these conditions. She then suggested that Althusser's thesis may no longer be adequate to the modes of technological surveillance that saturate the world. On the one hand, as Nony argued through a reading of an installation by Thierry Kuntzel, we are not primarily hailed,



Ute Holl, University of Basel,
2015 Winter School



Arunima G, JNU, DELHI,
2015 Winter School

but rather scanned and inserted in algorithms. On the other hand, and focusing on the ‘imaginary relation’ in Althusser’s thesis, Nony’s talk shifted away from the imagination as an individual act and towards a concept of the imagination, framed in Stieglerian terms, wherein it is collectives that produce individuals and wherein the imagination is collection and collectivity is a practice. She wrapped up with a round of the surrealist game, ‘The exquisite corpse’, implicitly suggesting participants might tap into a collective engagement of the imagination.

With one eye on photography and another trained on the unseen, Patricia Hayes then offered some reflections under the title, ‘Wishful Seeing’. Borrowed from the photographer, David Goldblatt, the notion of ‘wishful seeing’ provided a way to think through photography as an intervention into ‘libidinal economy’, into what we value, invest in, are indebted and bonded to, as well as how we speculate imaginatively or financially. Hayes noted how Goldblatt sought to distance himself from ‘wishful seeing’, to make, with fierce objectivity, the logic of a scene evident, to see things for what they are. But where the notion of ‘wishful seeing’ might have Freudian undertones — dream images always operate as wish fulfillments, as Freud argued in *The Interpretation of Dreams* — Hayes guided her lecture through Goldblatt’s return to his discarded images and towards Walter Benjamin and Stiegler’s re-readings of Freud. She complemented her discussion of the visual with an exploration of its consequences for history. She pursued this through Ivan Vladislavic’s *Double Negative*, which was written with Goldblatt’s photography in mind but cast out of sight (Vladislavic claimed to have refused to look at the photographs while writing his novel — a claim Hayes disputed). Hayes navigated a series of thresholds, asking whether ‘wishful seeing’ had something to do with mimesis or documentary effect, or an effort to capture a draft of history, as with, for example, the dead letters in *Double Negative*, which, she suggested, posed the problem of readability in terms of the transmission of the past and the wishes, or beliefs, we bring to such images, notwithstanding their potential for deception.

A screening of Aryan Kaganof’s film, *Night is Coming: A Threnody for the Victims of Marikana* was followed by a response from Aidan Erasmus, drawing on his doctoral project on ‘The Sounds of War’. If, as Erasmus noted, Rehad Desai’s *Miners Shot Down* has been called ‘the film all South Africans should see’, *Night is*

Coming offers something like ‘the sound of death’. *Night is Coming* emerged after Kaganof was commissioned to film a conference on ‘Hearing Landscapes Critically’ at Stellenbosch University in 2013. Kaganof’s film registers his alarm at how conference participants’ neglected to mention Marikana, which was, in the filmmaker’s estimation, the ‘most grotesque blight on the South African landscape since the Soweto massacres of 1976 and Sharpeville before that’. The film shuttles between clips from the conference and shots of the Marikana strike and the massacre that followed. Erasmus asked that we grapple with the technologies of death’s sound: ‘If we consider *Night is Coming* as a project invested in attempting to film death, as the form of the threnody reminds us, the echo we hear—and perhaps the ‘wake’ in which we find ourselves—is the resonance of death as it *moves* and as it *vibrates*’. Thus, in one sense, ‘threnody’ in the film’s subtitle makes the film a lament. But focusing on and tuning into a silence at an academic conference, a silence about particular deaths that mark the post-apartheid landscape or, rather, that have not been adequately marked, ‘threnody’—etymologically derived from drone—is perhaps also the sound of the failure the film circles, the droning of the lecture as that deathly sound of silence.

John Mowitt began by giving a few remarks by way of summarising all the lectures that had taken place over the course of the week — a task he good-naturedly referred to as a ‘fool’s errand’. He then proceeded, by way of a contemplation on reading other people’s readings, to consider the kind of formal apparatus that is brought to bear on forms of reading, on the one hand, and the generativity of form, on the other. Titled, ‘No Strings Attached: Technics, Form, Politics’, the lecture explored a complex set of questions that unravel from Heinrich von Kleist’s short story, ‘On the Marionette Theater’, pursuing threads related to aesthetics, technics, reason and reading. Where Kleist’s text raises the issue of human consciousness, especially as it may express itself in art, subsequent readings of this story, such as one by Paul de Man, reflect on the way aesthetic formalisation follows on from the death of the author and requires that the reader attend to what the text *does*, as much as what it *says*. As Mowitt observed, following de Man’s reading of Kleist, consciousness’ loss is aesthetics’ gain, which leads to a politics of beauty rather than reason. By contrast, Derrida’s reading of Kleist’s story asks what puppets might say about sovereignty, not simply in a dialectical fashion, but rather as a provocation to meditate on technics, form, and sexual difference,



Durba Mitra, Fordham University,
DOCCTAH Lecture, UWC



Bianca van Laun, Doctoral Candidate, UWC;
Luvuyo Ndzuzo, MA candidate, UWC

where the logic of difference lies in the ungraspable terrain between puppet and master (or *bête* and sovereign, in Derrida's terms). Mowitt observed the way that aesthetic form arises in a singular encounter between a subject and the constraint that conditions its technical speaking, which is the very form — a singularity — that gives the other time. This, for Mowitt, is the very technics of that speaking. That is, no strings attached does not mean without condition, but *with* precisely those conditions that allow the political to manifest in what he referred to as the now-present, which is what we struggle with and struggle over.

In sum, the 2015 Winter School, organised under the theme *Technically Speaking*, emphasised the ways that questions of technology are integral to discussions of race, art, pedagogy and the human condition. Charted through various avenues that pertain to how technics and aesthetics provide new inroads for the humanities, the lectures inspired lively discussions on how knowledge is constituted in and through technology, as well as how aesthetics provides forms through which to reshape perception and embodied experience. Several presenters (Sanil, Sweet, Elliot and Simone-Gardner, Minkley and Helena Pohlandt McCormick, and Mowitt) explicitly engaged either questions of pedagogy or the form that the lecture might take. And several recurring motifs were evident across all of the presentations. A focus on the visual was especially pronounced this year with several lectures (by Sanil V., Sweet, Taylor and Erasmus) exploring film as a mode of inscription, that ambivalently reproduces or opposes discourses of the human, and other presenters (Taylor, Hayes, Nony, James and Simone-Gardner) discussing art and photography as forms that recursively constitute the human through technology. A number of lectures (by Sweet, James and Simone-Gardner, Minkley and Pohlandt McCormick and Mowitt) also examined how technologies of race and gender are co-constituted through aesthetics and place. Others analysed sound (Holl and Erasmus) and puppetry (Holl, Taylor and Mowitt), as well as time, memory and place (Sanil V., Minkley and Pohlandt McCormick, Taylor and Hayes). Along with the abiding concern with the image was a commensurate attention to form. Thought in relation to *techne*, the lectures explored the many ways that form bears on structures as much as manifest in rhythm and gesture. Likewise, in relation to aesthetics, form acts as an element that leaves its trace among all parts, which is as much the mark of difference as it is the sign of play.





Visiting Lecturers

Distinguished Lectures in African Humanities and Letters, Dullah Omar Centre for Critical Thought in African Humanities Lectures

Na'eem Jeenah, (Executive Director, Afro-Middle East Centre, Johannesburg)

Hassan el Geretly (al Warsha Theatre Troupe, Egypt)

Neo Muyanga (musician and composer)

Cesare Casarino (University of Minnesota)

Durba Mitra (Fordham University, New York)

G. Arunima's (JNU University, Delhi)

Tina Schouw (singer, song writer, musician, and author)

Winter School

John Mowitt (Chair in the Critical Humanities, School of Fine Art, History of Art, and Cultural Studies, University of Leeds)

Jane Taylor (Wolé Soyinka Chair of Drama and Theatre studies, School of English, Leeds University),

Sanil V. (Indian Institute of Technology, Delhi)

Ute Holl (University of Basel)

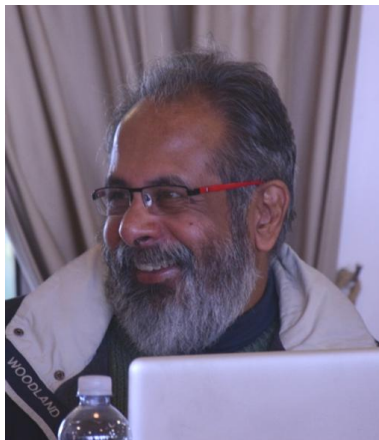
Karen Brown (Director, Interdisciplinary Centre for the Study of Global Change, University of Minnesota)

Helena Pohlandt McCormick (University of Minnesota)

Barrydale Parade

Lawrence Switzky (University of Toronto)

Veronica Ambros (University of Toronto)



Top, left to right
Sanil V, Hassan El Geretly, El Warsha Theatre
Troupe; fellows of the CHR

Bottom, left to right
Cesare Casarino; John Mowitt; Tina Schouw;
Neo Muyanga



Aesthetics and Politics

If a feature of the arts is its expressive capacity to open social and political, and existential and philosophical aspects of the contemporary human condition to the work of the imagination, then the rigours of humanities scholarship requires a different duration. The arts prompt scholarship to accomplish the work of critical humanistic thought, whilst grappling with the horizons opened by the creative imagination, a feature that arguably characterises most humanistic inquiry. In this, the generous A.W. Mellon Grant in Aesthetics and Politics has supported the CHR to secure its commitment to, a now established and growing, postgraduate and faculty research and curriculum programme in the creative arts in research, scholarship and applied work. Founded on important collaborations and partnerships established by the CHR with the Handspring Puppet Company, residential fellowships in curatorship, puppetry, performance and music and others, this productive intersection between humanistic enquiry, postgraduate research and applied practices in the creative and aesthetic disciplines are flourishing, in spite of not being available in teaching departments at the University of the Western Cape. A second year of systematic work in graduate teaching, research and a curriculum in the arts under the rubric of aesthetics and politics in the CHR has thus been productively and successfully enabled.

1. African Programme in Museum and Heritage Studies

The Museum Archive Fellowship was initially awarded to Michail Rassool for the creation of an archive on “Unlikely Arts” and “Aesthetic Education”. During the tenure of his fellowship, Rassool completed filmed interviews with artists associated with Vakalisa, these include Lionel Davis, Garth Erasmus, Mervyn Davids and Mario Sickle, as well as interviews with other various cultural figures in Athlone. The fellowship was subsequently awarded to Itumeleng Wa Lehulere, playwright, theatre director, writer and filmmaker, to pursue further research in this area, including filmed interviews and oral recordings with artists and theatre-makers in Langa, Gugulethu and Athlone, collecting posters books and book covers, music, photographs, artworks and ephemera for the Unlikely Arts project.

2. Visual History and Theory

This has been an intensely busy year for Visual History, culminating in the announcement by the Minister for Science and Technology on 2 September 2015 of the award of a National Research Foundation SARChI Chair in Visual History & Theory (Tier 1) for the project leader, Patricia Hayes. The award of a Chair to UWC in this field signals very positive recognition for the ongoing research activities and graduate teaching effort, which has been supported by the Andrew W. Mellon Foundation in the last few years.

3. Film Programme

In 2015 the CHR introduced a weekly film screening series hosted by postgraduate fellows of the CHR working on cinema, some of whom participated in the 2014 film. The screenings offer a curated selection of films which critically engage cinemas outside of the dominant grammars of film aesthetics. Screenings of post-revolutionary Iranian cinema and of films that raise the question of whether contemporary South African cinema is post-apartheid took place through the second semester of 2015.

Internationally acclaimed South African documentary filmmaker, Francois Verster, presented a postgraduate module on documentary filmmaking through the English Department and the CHR. In 2015, the CHR's collaboration with Verster included the hosting of the South African premier of his award-winning documentary film, *Dreams of Sharazad* at Ster Kinekor cinema, as well as hosting the film's central character and founder of the El Warsha Theatre Troupe in Egypt, Hasan el Geretly in a public conversation with musician and former CHR artist in residence, Neo Muyanga in Athlone. In its thoroughgoing exploration of the relationship between documentary and fiction film, the 2015 documentary film course included intensive student workshops with five other internationally renowned filmmakers on the theoretical, practical and technical challenges of editing, interview techniques, production management, film techniques and videography and sound production. Workshops were conducted by filmmakers distinguished by their specialisations in these areas. They include, Khalid Shamis, Mark Kaplan, Lauren Groenewald, Simon Wood, and David Daniel. A compilation of the short



Damian Samuels, Masters Fellow, CHR



Secretary Bird Puppet, designed by the
Ukwanda Puppet Company, Barrydale festival,
2015

films produced by participating postgraduate students and final research papers are being examined at the time of reporting. A selection of the best student films will be featured on the CHR's website in 2016.

4. The Handspring Project

Postdoctoral Fellowship

Maurits van Bever Donker was awarded the fellowship in 2014, the mandate of which was to build with faculty and participating postgraduate and postdoctoral fellows a theoretical and critical foundation in the research area of Aesthetics. Central to this was an examining of the concept's genealogy as a category of Western philosophy through which ideas of race have constituted the human subject. Critical debates that emerged through previous engagements with the scholarship of Souleymane Bachir Diagne, Salah Hassan, Valentin Mudimbe and Franz Fanon prompted a more systematic approach to a framing rationale, which van Bever Donker set to work.

In the first semester of 2015 the central concern of the reading programme in Aesthetics and Politics was to provide participants with a sense of the aesthetic that extends beyond the commonly held notion of the appreciation of art or form. The programme offered two separate itineraries for aesthetics as a concept. Firstly, beginning with Fanon, aesthetics was critically engaged as a form of judgement that holds a troubling implication for the question of the postcolonial, of race, of the project of, as Fanon phrases it, "setting a foot a new man", a concept of man that has already "left this European" concept of man behind. Souleymane Bachir Diagne and Aime Cesaire offered a critical element in shaping how such a new concept of the aesthetic might be formed alongside the second itinerary: a philosophical one of the concept, from Kant, that not only schematically traversed the concept of Man that Fanon and others sought to leave behind but also sketched the extent to which the question of aesthetics gives contour to the stakes of politics and the political.

The reading group for the second semester dealt with the theme of Aesthetics and Gender. It approached "aesthetics and politics" as an assemblage that is too often grasped as apparent. In order to trouble the coupling of these two terms – to trouble their distinctness, their joining, their unfolding – the reading group was asked to abide by a

question that is in itself troubled by, and troubling to, this coupling. Gender, it was suggested, can function as such a question. What happens to the second term in the title, Aesthetics ‘and Politics’ when the category of gender is placed *after* Aesthetics? In what sense can gender come *after* Aesthetics? Is it useful to think of gender as a third term that might intervene as a way to animate the preposition/copular ‘and’ after Aesthetics, and before Politics? Rather than producing a stable normative subject, the texts on gender selected for the second semester’s reading group destabilise the subject of the human, and the human as subject, in ways that opened aesthetics, gender, and politics to further questions and questioning. In this way, gender animated thought on the politics of the sensible, which may help to think about the frictions that have emerged through the earlier constellation of texts and conversations in the reading group on aesthetics and politics in the first semester. Selected texts included Ama Ata Aidoo, Judith Butler, Franz Fanon, Desiree Lewis and Julia Kristeva.

The work in this research thematic has led to further planning for the development and implementation of a graduate level seminar curriculum on Global Apartheid that will be taught between colleagues at the University of Minnesota affiliated with the ICGC and the CHR, at UWC. Following a series of intensive planning workshops in July 2015, a joint course was outlined and plans for a rotational delivery of the seminar were set in place to begin in 2016 at the University of Minnesota and 2017 at the CHR, UWC.

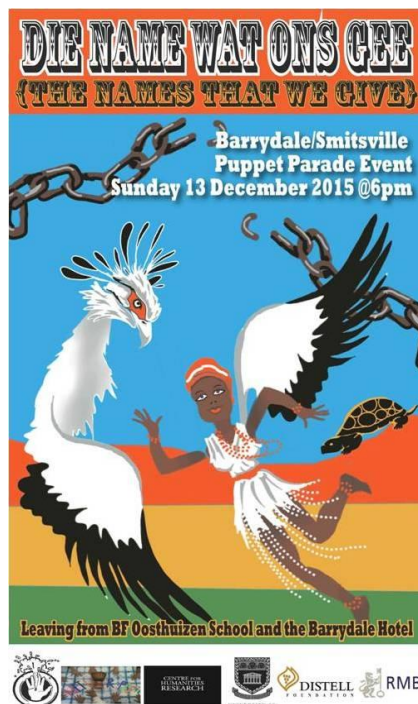
Masiphumulele and Barrydale workshops

The Masiphumulele workshops of 2015 with Ukwanda Puppet and Design Company (previously the Masiphumulele puppet group) and Mongi Mthombeni (artistic director of the company and CHR artist in residence) led to the completion of Ukwanda’s first major puppetry production entitled *Qhawe: A Xhosa Fairytale*. In July, the production was performed at the National Arts Festival in Grahamstown where it won the Standard Bank Ovation Encore Award. *Qhawe* was selected from a stellar selection of productions at the Grahamstown Festival. The award enables Ukwanda to produce a funded work that will be performed in the National Arts Festival Arena in 2016. Under the direction of CHR fellow in puppetry and performance, Mongi Mthombeni, *Qhawe* has since been invited



Barrydale Parade 2015

Mongi Mthombeni, Launch of the CHR DST-NRF Flagship for Critical Thought in African Humanities



Poster for Barrydale parade, 2015

to perform at various international theatre festivals.

Continuing to build on multi-sited, collaborative community arts education projects across the urban and rural settings of Masiphumulele, and Smitsville and Barrydale, Mongi Mthombeni has worked with Ukwanda and Barrydale participants to develop the annual puppetry street parade and performance with Net vir Pret, Handspring Trust and other project partners in Barrydale. The collaboration is now firmly established as a major site for alternative ways of thinking and practicing arts education. This year's upcoming Barrydale Parade and show concept was developed by the Net Vir Pret team, as was last year's. The performance for 2015 is titled, *Die Name Wat Ons Gee/The Names that We Give*. It consists of a site-specific community puppetry performance that seeks to remember, honour and celebrate the lives of the ancestors of our communities and the history of the Barrydale community of the Klein Karoo, who were forced into slavery and indentured labour in the farming districts of the Cape in the 1800's. Seen through the eyes of the *ancient-as-the-hills* Tortoise (Skilpad) and the young, impetuous Secretary Bird who has forgotten how to fly. The Secretary Bird struggles to find its passion for life and meaning in the world today. Skilpad takes us back in time on a journey of myth and mayhem, through foreign exotic lands, slave ships and perilous boat rides, to the Cape Colony where slaves were put to work under trying and difficult conditions. Amongst the devastating losses of homelands, communities and sacred names, which destroyed a sense of belonging and humanity, a young Malagasy slave woman called Pelamana and a Khoi man called Jantjie, strike up a friendship in their shared dream of freedom. Through their heroic story of emancipation, Secretary Bird finds the courage to not only face up to the truth of its past but to write its future story of freedom and self-love. A draft of the script was created in collaboration with the Barrydale youth and artists from Cape Town. Kelly-Eve Koopman worked with a team from Net vir Pret to write the script. Koopman and the team were supported by Khanyisile Mbongwa (Director of the Handspring Trust — key supporters of the initiative) and director Aja Marneweck.

Mthombeni has also achieved major successes in 2015, and his play, *I See You* (previously titled, *Brave*), will premiere in February at the Royal Court Theatre in London. Mthombeni's is the first South African play to be

selected for production at the Royal Court Theatre since Athol Fugard, John Kani and Winston Ntshona's *Sizwe Banzi is Dead*, in 1973. In addition, Macmillan Drama, an imprint of Bloomsbury will publish *I See You* in February 2016.



Ukwanda puppeteers at work making and testing puppets

SKIPPED GIH
IN SIDE VIEW

HEAD Polystyrene
NECK

Wood head
Joint

Fabric Skin

Structure Frame

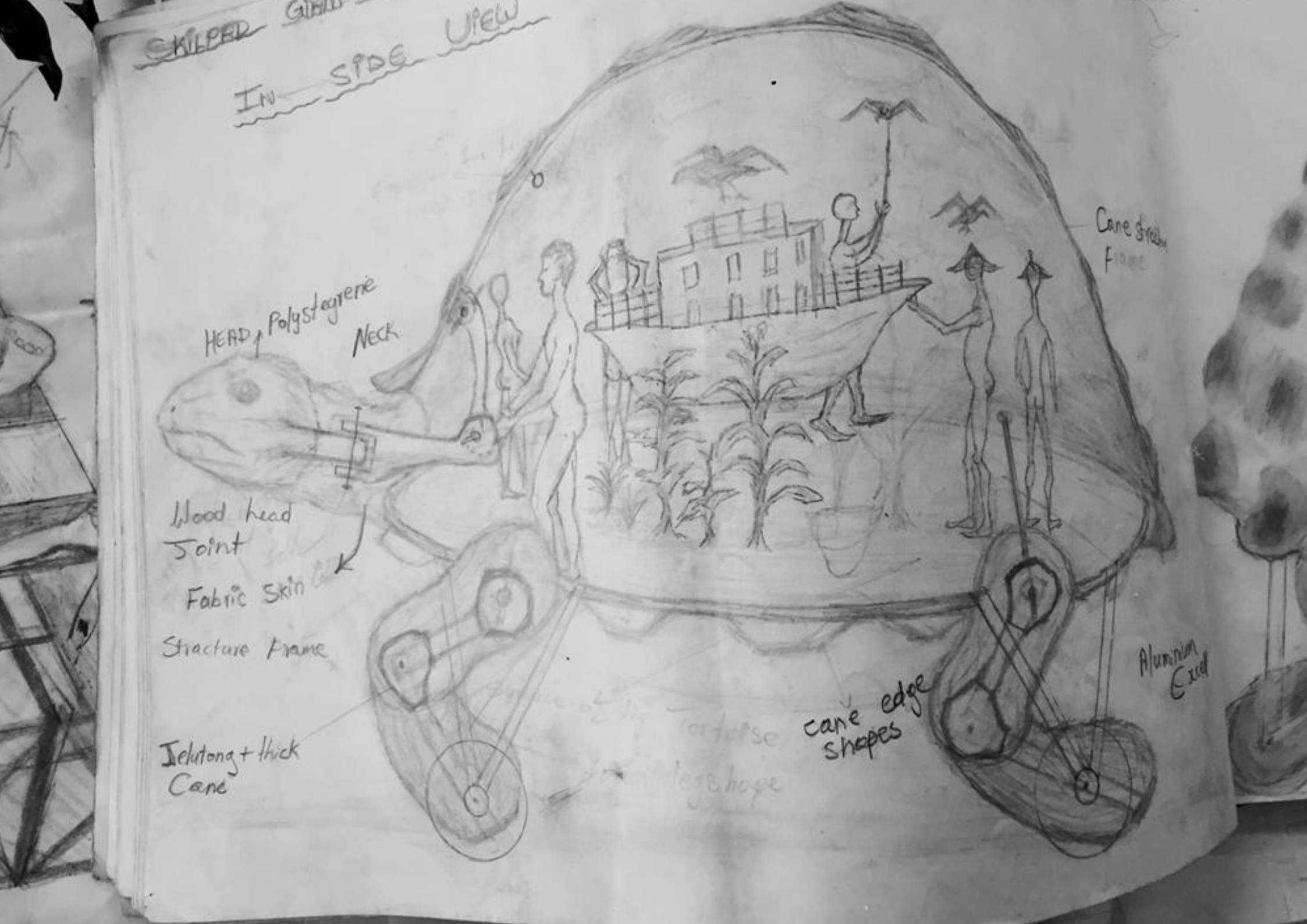
Ielutong + thick
Cane

Cane straw
Frame

Aluminum
Exel

cane edge
shapes

Simple of the Tortoise
legs hope



South African Contemporary History and Humanities Seminar Series

The weekly seminar series attracts high quality papers from academics both locally and internationally. Each week a pre-circulated paper is presented and an appointed discussant responds. Fellows are invited to serve as discussants for papers related to their areas of expertise. The seminar series, which has been in existence since 1993, provides an opportunity for fellows to also engage research outside of their immediate areas of work. The seminar series furthers the CHR's efforts to constitute an intellectual community made up of graduate students and faculty, and also establishes linkages with colleagues at other local and international institutions. The 2015 schedule included:

- 424 Screening and discussion of *Threnody for the Victims of Marikana*. A short film by Aryan Kaganof
- 425 Bheki Mngomezulu (UKZN) **"Histories less told: The role of Ingwavuma in South Africa's liberation struggle"**
- 426 Premesh Lalu (UWC) **"Between History and Apocalypse: *Stumbling*"**
- 427 Bimbola Oluwafunlola Idowu-Faith (Ibadan) **"Semiotics of ergodicity in the Experimental Space of digital literature"**
- 428 Kelly Gillespie (WITS) **"Against reconciliation: The politics of crime"**
- 429 Antina von Schnitzler (New School for Social Research, NY) **"Infrastructure, apartheid technopolitics, and temporalities of transition"**
- 430 Aidan Erasmus (UWC) **"The war song, and other interruptions"**
- 431 Leslie Witz (UWC) **"The dilemma label"**
- 432 William F. Ellis (UWC) **"'Ons is Boesmans,' (We are Bushmen): commentary on subject terminology from the southern Kalahari"**
- 433 Denise Toussaint (University of Johannesburg) **"Dada South? Reconsidering Art History globally. Ideas, chances and opportunities of an exhibition"**

- 434 Tamsyn Adams (Leiden) **“‘Every farmer needs a Kodak’: Unpacking the photographic collection of a Natal Midlands farming family, 1905-1954”**
- 435 Nafisa Essop Sheik (University of Johannesburg) **“Customary citizens and customary subjects: Marriage law and the making of difference in colonial Natal”**
- 436 Roger Field (UWC) **“The performance of racism and race: Three short films and a discussion”**
- 437 Mxolisi Dlamuka (UWC) **“Mass mobilisation, non-racialism and the politics of connectedness in Harry Gwala’s early politics 1942-1960”**
- 438 Andrew Hurley (Missouri) **“Public History and climate change: A view from St. Louis”**
- 439 Dörte Lerp (Cologne) **“‘Ruling Classes’ and ‘Serving Races’: Segregated Agrarian Labour Regimes in the German Empire (1884-1914)”**
- 440 Fernando Rosa Ribeiro (Brasilia) **“The Muslim and Portuguese Indian ocean: A reappraisal of connected cosmopolitanism in the early modern era”**
- 441 Marijke du Toit & Jenny Gordon (UWC) **“Photography through conversation: Jenny Gordon’s portraits of people and place in Southern Durban”**
- 442 Saul Dubow (Sussex) **“Racial irredentism, ethnogenesis, and white supremacy in high-apartheid South Africa”**
- 443 Martin Hall (UCT) **“Objects, images and texts: archaeology and violence”**
- 444 Melanie Boehi (Basel) **“‘White space’ at the Kirstenbosch national botanical garden”**
- 445 Andre Du Toit (UCT) **“ANC amnesty narratives: The myth of Mandela’s (secret) amnesty deal with ‘the generals’”**
- 446 Mingwei Huang (Minnesota) **“Hidden in plane sight: Everyday aesthetics and capital in Chinese Johannesburg”**



2015 Fellows

Research by the 2015 fellows focused on the dynamics of a democratic public sphere and the broader transformation of postcolonial societies. Critical to our fellowship selection process was an emphasis on how the respective projects cohered around research platforms in Aesthetics and Politics, Migrating Violence, and Museum and Heritage Studies. Those selected for the fellowship were asked to submit an essay on how their research related to national and international debates in the humanities. The aim of the fellowship programme was to broaden our understanding of next generation scholars to include those who take up leading positions in public institutions.

The fellowship programme has resulted in candidates making significant progress in their individual research projects. Damian Samuels completed a documentary film which was successfully launched in partnership with the CHR at UWC, the University of Cape Town UCT, Stellenbosch University, and elsewhere in the City of Cape Town. Lauren van der Rede was awarded a fellowship to the Interdisciplinary Centre for the Study of Global Change (ICGC) at the University of Minnesota for a period of four months where she took classes in the area of her research project. Riaad Dollie and Paige Sweet completed the documentary film class taught by Francois Verster. Dollie's film centred on his Robben Island Curatorial Exhibition, while Paige Sweet's film dealt with the "Art *contra* Apartheid" collection at UWC. The strength of the postgraduate programme of the CHR was a strong motivation for the decision to grant the CHR the first DST-NRF funded Flagship award on Critical Thought in African Humanities.

The 2015 cohort of fellows at the CHR included 2 postdoctoral fellows: Drs Paige Sweet and William Ellis; 5 doctoral fellows: Lauren van der Rede, Jacob Cloete, Fernanda Almeida, Geraldine Frieslaar, and Bianca van Laun; and 8 MA fellows: Ri'aad Dollie, Sam Longford, Damian Samuels, Mary Mbewe, Pulane Mahula, Comfort Mtota, Anthony Ambe, and Mwayi Lusaka. The participation of our Andrew W. Mellon fellows in the programmes of the CHR in 2015 has been outstanding. Whether in the structured reading programmes, the weekly South African Contemporary History and Humanities seminar series, the various visiting lecture programmes, or the Annual Winter School co-hosted with the ICGC at the University of Minnesota and the SARChI Chair in Social

Change at the University of Fort Hare, our fellows have not only been active attendees but have also contributed significantly to these events.

Postdoctoral Fellows

As usual, our postdoctoral fellows have been very active participants in our weekly programmes, providing valuable input in the Reading Groups, as well as participating in additional reading groups in Film Studies, organized by Paige Sweet, and in the weekly film screenings on Iranian and South African Cinema that were curated, respectively, by visiting fellow Negar Taymoorzadeh (University of Fort Hare) and MA fellow Damian Samuels. In addition to participating in these events, Paige Sweet has also made significant progress towards the writing of her monograph, and has published an article on “‘Making again, making over’ on ‘fake counterfeits’” in *The New Inquiry* and has an article on experimental writing coming out in early 2016 in *ARIEL*. Works in progress include an article “Toward a Theory of Reading Punctuation: Clarice Lispector’s *The Passion According to G.H.*” which is under review at *PMLA* and an essay on an art installation by Simon Gush titled “Red Assembly: the Renewed Work of Copies”. William Ellis, a Senior Lecturer in the Department of Anthropology at UWC, has used materials from the Reading Programme to rework sections of the undergraduate curriculum in his department. He has also published an article that was presented at the weekly CHR Contemporary History and Humanities Seminar, titled “Ons is Boesmans: commentary on the naming of Bushmen in the southern Kalahari” in *Anthropology South Africa*, and a chapter on “Simulacral, genealogical, auratic and representational failure: Bushman authenticity as methodological collapse” in an edited volume on *San Representation*. A report titled “Converting Heritage Sites into Centres of Learning”, to which Ellis made significant contributions, is due to be published by the Mapungubwe Institute for Strategic Reflection (MISTRA) in collaboration with the National Institute for the Humanities and Social Sciences.

Both Paige Sweet and William Ellis presented papers at local conferences. Sweet presented at a conference in East London titled *Red Assembly: Time and Work* and at the *Deleuze & Guattari and Africa: Southern*



Fernanda Pinto de Almeida,
Doctoral Fellow, CHR

Responses conference in Cape Town, while Ellis also presented a paper in the Anthropology and Sociology Department Conference, and attended the World Social Sciences Forum in Durban. Sweet also convened a one day workshop on “The Politics of the Copy”, in collaboration with postdoctoral fellows in the Department of English at UWC. Ellis and Sweet were both integral participants in the annual Winter School, dealing this year with the theme “Technically Speaking”, where Paige Sweet presented a paper on “Bios and Techne II: Technologies of Gender”.

Doctoral Fellows

Each of our doctoral fellows in the CHR have made strong progress in their research and writing, having had their research proposals approved by the Arts Higher Degrees Committee at UWC, and having made substantial progress towards the writing of their early chapters. One of our fellows, Geraldine Frieslaar, has successfully completed the writing of her dissertation, titled “(Re)collections in the Archive”, and has submitted it for examination. As participants in the reading programme, they have also each presented on a text, introducing it to the group and identifying key questions and issues in relation to the theme of the Reading Group. In addition to these achievements, Fernanda Almeida has had an article on “Framing Interior: race, mobility and the image of home in South African modernity” accepted for publication in the Journal *Social Dynamics*. Lauren van der Rede was awarded a Doctoral Writing Fellowship to spend a semester at the ICGC at the University of Minnesota, where she has presented her research in the weekly Brown Bag Seminar Series, as well as audited an upper level course in the English Department of the University of Minnesota. This fellowship has enabled her to sharpen her research, and has given her the space to make substantial progress on the further writing of her dissertation. Having found the Reading Group an especially challenging and invigorating experience, Jacob Cloete, in consultation with his PhD advisor, has embarked on broadening the scope of his doctoral research in relation to the question of the “politics of becoming”. He has completed one chapter of his dissertation and has made substantial progress on his remaining chapters in addition to participating in the World Social Sciences Forum in Durban in September, 2015. Bianca van Laun, having had her proposal approved in the previous academic year, has had a productive year of research,

visiting archives in Pretoria and Cape Town, as well as visiting the Missing Persons Task Team. In addition to furthering her dissertation, van Laun has also been appointed in the History Department as a Lecturer through the DHET's nGap programme.

MA Fellows

All of our first year MA fellows have made excellent progress in their studies, having completed the relevant course work components of their degrees and having submitted their research proposals to the Arts Higher Degrees committee. Two of our MA fellows, Riaad Dollie and Sam Longford, who are completing their studies in the “structured masters programme” (a combination of course work and dissertation) have done exceptionally well in their course work, having made the Faculty of the Arts Dean’s Merit List, with Longford taking the top position on that list. Both fellows have submitted their research proposals, completed their course work, and are making solid progress with their research. Both Dollie and Longford came into the MA programme through the African Programme in Museum and Heritage Studies and have continued their involvement with that programme in relation to the course on Curation, taught by Emile Maurice, as well as through developing exhibitions related to their current research. Masters fellows Mary Mbewe and Mwayi Lusaka have both successfully completed their studies, with Mbewe having graduated in September 2015 and Lusaka graduating in the beginning of 2016. Lusaka will also be continuing his studies at the Doctoral level. In addition to completing her MA, Mbewe also delivered a paper on “Contestations in documenting Sacred Ethnographic Objects” at the International Committee for Museum Documentation conference in New Delhi, India, in September 2015. Damian Samuels, completing his MA by Dissertation only, has had his research proposal approved by the Arts Higher Degrees Committee. In addition to continuing his research, Samuels also released a feature length documentary film titled *The Black Christ* in 2015, and curated a section of the weekly film screenings in the CHR that dealt with South African Cinema. All three fellows have been active participants in the Reading Group and the annual Winter School.



Shane Cooper, The Factory of the Arts



Faculty Achievements

Staff at the CHR were also invited to present at various national and international forums. Premesh Lalu presented lectures at the IFA gallery in Berlin, Columbia University and Barnard College, New York, University of Wisconsin, University of Toronto, Cornell University's Society for the Humanities, and at the invitation of the Stadtskuratorian in Hamburg, Germany. He also presented a public talk on the anniversary of the Siege of Sinton at Alexander Sinton High School in Athlone, and published a thought piece titled "What is the University for?" in *Africa is a Country* on 1 November 2015. Lalu was interviewed by South African radio and television on the launch of the Flagship, and by a Radio Student in Slovenia on student struggles in South Africa (<http://radiostudent.si/univerza/kaj-pa-univerza/hiper-informacijski-stroj>). Lalu's lecture on the Trojan Horse Massacre in South Africa was translated into French and German as part of the IFA's Future Memories initiative. A second piece titled "Dollar Brand, Steve Biko and Bruce Lee: Brothers with Imperfect Timing or Everybody was Kung-fu Fighting" was also translated into German and published in Storm Janse van Rensburg, Elena Agudio, Marius Babias and Bonaventure Ndikung's (eds.) *Giving Contours to Shadows* (Berlin: N.B.K. and Savvy Contemporary, 2015) (<http://www.future-memories.org/>).

As part of the Göteborg International Biennial for Contemporary Art (GIBCA), Premesh Lalu and Stefan Jonnson were in conversation with Tracy Murunik on History, Memory and Citizenry and their representation in art. The interview was part of the Biennial Collection, *In: A Story Within a Story* [ed] Elvira Dyangani Ose (Stockholm: Art and Theory Publishing, 2015). In 2015, Lalu published several articles in edited volumes and journals. These include "Empire and Nation" *Journal of Southern African Studies* vol. 41, no.3, June 2015, "The Virtual Stampede for Africa: Postcoloniality and the Archives of the Liberation Struggles in Southern Africa" in Divya Dwivedi and Sanil V (eds) *The Public Sphere from Outside the West* (UK: Bloomsbury Press, 2015). Articles approved for publication in December 2015 and January 2016 include, "Between History and Apocalypse: Stumbling," in *Journal of Arts and Humanities in Higher Education*, "Unlearning History: Europe in the Wake of African Political Thought", *Comparative Studies in South Asia, Africa and the Middle East*, "The Trojan Horse and the Technical Becoming of the Human," in Maurits van Bever Donker, Ross Truscott, Premesh Lalu and Gary

Minkley (eds.) *Remains of the Social* (under review), and “The Absent Centre” in Leslie Witz, Paolo Israel, Anachiara Forte (eds) *Out of History* (Cape Town: HSRC Press, forthcoming).

Prompted to think about the aesthetic and discursive grounds that produce the subject of complicity in film and art, Heidi Grunebaum delivered a keynote lecture in March, “Unseaming images: The limits and possibilities for reconfiguring albums of complicity” at the Visual Institute for Art and Design, conference on “Archival Addresses: Photographies, Practices, Positionalities” at the University of Johannesburg, and a talk on thinking complicity’s subject in the encounter between art and research at De-coloniser: Art and Research Laboratory for Social Change in Tel Aviv, in April. Grunebaum’s public presentations covered a range of topics including the social ritual of Maimouna and the practice of freedom at the Maimouna hosted by Jewish Voices for Peace at the District Six Homecoming Centre in April, a radio interview about a recent commemorative ceremony at Luby in Israel/Palestine on Radio 786 in May, a post-Tarawih Ramadan talk at Claremont Main Road Mosque on *Ta’ayush* (cohabitation/living together) and *Ta’aruf* (rapprochement/coming to know one another) in July, and on the Palestine Nakba and *Tikkun Olam* (repair of the world) at the Kairos 30th anniversary conference, “Dangerous Memory” at University of Johannesburg in August. *The Village Under the Forest*, the film Grunebaum made with Mark J Kaplan in 2013 screened on the South African cable channel 347 DSTV in March and through 2015 at independent cinemas, galleries, universities and community centres in Gaza, Tel Aviv, Bir al-Saba, Melbourne, Sydney, Washington, Boston, Ottawa, Calgary, Rome, Geneva, Nottingham, London and Berlin.

Grunebaum’s publications include “Unseaming images: The limits and possibilities for reconfiguring albums of complicity” in *Critical Arts: South-North Cultural and Media Studies* Vol 29, S1, 2015. 564-578; and an extended version of an earlier essay published as, “Reflections in a mirror: From South Africa to Palestine/Israel and back again” in Jon Soske and Sean Jacobs (eds.) *Apartheid Israel: The Politics of an Analogy* (Chicago: Haymarket, 2015). “No consolation: the poetics of lament and the insistence of complicity” will appear in the upcoming issue of *South African Journal of Music Studies* and “Between Nakba, Shoah and apartheid: notes on a

film from the interstices” is forthcoming in early 2016 in Fazil Moradi, Maria Six-Hohenbalken and Ralph Buchenhorst (eds.) *Surviving Genocide: On What Remains and the Possibility of Representation* (Surrey: Ashgate). Finally, Grunebaum is editor of Jon Berndt’s *Design for Change* to be published posthumously by Real Africa Publishers in 2016, with essays by John Higgins (UCT) and Patricia Hayes (UWC). Her creative publications include, ‘Love Notes for our Age’ in *New Contrast South African Literary Journal* (43, 3) 2015 and ‘After This’ in *Botsotso Contemporary South African Culture* (17) January 2016.

Suren Pillay was on Sabbatical for the 2015 academic year, during which time he was a Distinguished Visiting Professor, of the Advanced Research Collaborative Programme, in the Graduate Centre of the City University of New York. Pillay was invited to deliver several talks and papers on topics ranging from citizenship and governmentality, to decolonizing higher education; and on student movements in South Africa, throughout the year. He presented papers at New York University, the African Studies Association Annual Conference in San Diego, California, the City University of New York, Columbia University, and the New School for Social Research, as well as at the University of Cape Town and the Wits Institute for Social Research, Johannesburg. Pillay was also a mentor at the Social Science Research Council Next Generation Africa Fellows workshop in Addis Ababa, Ethiopia, and delivered papers at Addis Ababa University and at the Council for the Development of Social Science Research in Africa in Dakar. His publications include “Check Points and Counter-points, Edward Said and the Question of Palestine”, a chapter in an edited collection, *Apartheid Israel: The Politics of an Analogy*, and “Why I am no longer a Non-Racialist: Identity and Citizenship After Apartheid”, edited by Xolela Mangcu on *The Colour of our Future: Race After Apartheid*. Pillay also published a thought piece in the online forum *Africa is a Country* on “Decolonizing the University”.

Patricia Hayes presented a paper titled ‘Hamlet leaves. Betrayal and Portrayal in Colonial Namibia and the Cape, 1946-60’ at the international workshop, titled ‘Portraiture, its many manifestations and possibilities’, held at the Jawaharlal Nehru University (JNU), Delhi, India, 27-29 January 2015. This was followed by a seminar presentation called ‘Taxing subjects. Colonial systems and African publics in the Union of South Africa and Northern Namibia, 1929-46’, at the Indian Institute for Technology, Delhi, India, on 30 January 2015.

The draft paper ‘Taxing subjects. Colonial systems and African publics in the Union of South Africa and Northern Namibia, 1929-46’ was also presented as part of the ‘Indexing the Human’ (ITH) series of seminars at Stellenbosch University, on 13 February 2015.

An opportunity to present work from the Visual History Project’s proposed edited volume arose in February. Hayes gave an abridged version of the book’s Introduction, ‘Introducing Ambivalence. Photography and Visibility in African History,’ at the international workshop, entitled ‘Collections, Preservation, Dialogue. Vernacular photography – Africa and India’ held at WISER, University of the Witwatersrand, Johannesburg, 18-19 February 2015.

In response to an invitation to present research in virtual format, AW Mellon doctoral candidate George Emeko Agbo presented ‘Boko Haram: a new mode of war’ as a short film presentation, and Hayes presented a paper titled ‘The labour of photography: southern African migrant workers and colonial state registration systems (1946-60)’ as a sound recording to the international conference entitled ‘After Post-Photography. Cultural and visual studies in photography’, held in St-Petersburg, Russia, 15-16 May 2015.

At a specialised workshop entitled ‘New Historical Writing with Simmel on Image, Coagulation and Form’ at the Institute for Advanced Studies (IEA) in Paris, Patricia Hayes presented a paper ‘History and the “Materials of Life”: Namibian migrants and the Cape, 1946-57’, 28-29 May 2015.

Hayes and PhD candidate Rui Assubuji jointly convened a training workshop in Visual History at the History Department, University of Zimbabwe, Harare, on 12 June 2015. The workshop was very well-attended by both academic staff and postgraduate students. The workshop was preceded by intensive research visits to the

photographic collections held at the National Archives of Zimbabwe, which greatly facilitated ongoing research on Mozambique. Hayes also presented 'Exclusion and Inclusion in Mozambican photography, 1960s-90s' at the Indian Ocean Energies workshop, WISER, University of the Witwatersrand, Johannesburg, 23-25 July 2015. This paper will be developed further with co-author and PhD candidate Rui Assubuji for publication in 2016 with other workshop papers, edited by Isabel Hofmeyr and Sharad Chari. The article, 'Wishful Seeing: Value and Photography in the work of David Goldblatt', was published in David Goldblatt's catalogue in October 2015 with his new exhibition, *The Pursuit of Values*. The paper 'The Atlantic Ocean versus the Indian Ocean thesis of Indirect Rule? Migrants, geneological roots and transnational movement in southern Africa' was presented by Patricia Hayes at the international conference entitled 'Place and Mobility: People and Cultural Practices in Cosmopolitan Networks in Africa, the Atlantic and Indian Oceans', organised by Point Sud (Goethe University Frankfurt) and Stellenbosch Insitute for Advanced Studies (STIAS), Stellenbosch, 4-8 August 2015. A further new research paper titled 'Photography, Labour, and Production' was presented at the Red Assembly Workshop (*African Critical Inquiry Programme*), Ann Bryant Gallery, East London, 27-29 August 2015.

Finally, Hayes gave a public lecture at the Eisenberg Institute for Historical Studies, University of Michigan on 3 December 2015. The lecture is entitled 'Exit Hamlet. Betrayal and Portrayal in Colonial Namibia and the Cape, 1946-60'. This was followed by a post-graduate workshop on history-writing and visuality in the History Department, University of Michigan, on 4 December 2015.

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