



Centre for  
Humanities  
Research ■



DSI-NRF Flagship on Critical Thought in African Humanities

## Self-assessment report

2016 to 2020 and beyond

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May 2021

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## Foreword

The Centre for Humanities Research (CHR) at the University of the Western Cape (UWC) welcomes the opportunity to reflect on the significant outcomes of its first five years as the DSI-NRF Flagship on Critical Thought in African Humanities.

In this self-evaluation report, the CHR offers a narrative about how it set to work on proving the centrality of the humanities and the arts to thinking and elaborating the concept of post-apartheid freedom. Through the generous support of the DSI-NRF and as a Flagship in the humanities, the CHR was enabled to meet and exceed its obligations and empowered to demonstrate how the humanities might foster a model of education that would help to undo a pernicious strand of apartheid which has proven to be so pervasive in everyday life in South Africa.

In the pages that follow, you will learn about the systematic approach to this work in rural-urban communities, cutting across the angry divides of race, and through the divisions of gender and generation. You will discover a public programming through the

arts that brought large numbers of youth from rural and peri-urban areas into higher education. As you read our reflections, consider how this process of breaking up the geographies of apartheid translated into guiding a generation of early career scholars to orient their respective dissertations to addressing the overarching challenge of the CHR to outline a productive concept of post-apartheid freedom.

As you journey through the achievements of the Flagship, notice specifically how the Flagship provided training for a generation of early-career scholars through Winter Schools, reading programmes, and programmes in documentary filmmaking, aesthetic and visual studies, who have taken up academic appointments at UWC, UCT, Stellenbosch, Wits, Free State, and Fort Hare, as well as public institutions and universities in South Africa and beyond. Notice also how its interventions in the humanities established a national and international precedent for effectively combining arts practices and humanistic thought in a shared global project of

remaking the democratic public sphere.

We hope that the readers of this report will be emboldened by what has been achieved and moved to contemplate what has thereby been made possible.

The University of the Western Cape has affirmed the successes of the Flagship by elevating the humanities to a priority project under the leadership of the current Vice-Chancellor, Professor Tyrone Pretorius. In support of the work of the CHR Flagship and its programmes, the university leadership has since invested a DHET infrastructure grant towards a public facility that would help to consolidate the first phase of the Flagship and lay the ground for its second and third phases. With the second phase of the Flagship, UWC seeks to claim its rightful place in the public sphere and to foster local and international collaborations in the humanities and allied disciplines of life sciences, law, community and health sciences, and education.

## 1. Executive summary

### Direct outcomes of the Flagship

The CHR Flagship was conceived as a 15-year project with six major objectives which are set out in the founding “Flagship business plan and strategic planning document” (Lalu, December 2015). The pursuit of these objectives animated the work that produced a high level of performance from 2016 to 2020. The CHR Flagship has grown to become one of the largest and most productive centres for the humanities in the world.

A range of outcomes are directly attributable to NRF programme funding of the Flagship. In addition to these *direct outcomes*, a range of significant *leveraged outcomes* were also achieved (which are set out in the next page).

The direct outcomes of the Flagship are summarized in the table alongside. More detailed information on each outcome is provided in ensuing sections - the relevant page numbers are indicated in the table.

It should be noted that the Flagship’s programmes all respond to multiple objectives. For the sake of clarity and to avoid double-counting, the programmes and major areas of work have each been allocated to only one ‘best-fit’ objective.

Founding objectives	Programmes	Direct outcomes (2016 - 2020)
a. To nurture future generations of humanities educators and cultural practitioners;	<ul style="list-style-type: none"> <li>NRF fellowship programme</li> <li>Factory of the Arts</li> <li>Annual Winter Schools</li> </ul>	<i>Academic development:</i> <ul style="list-style-type: none"> <li>20 fellows pa; 90% Black (p. 22-26)</li> <li>31 events hosted (p. 44-47).</li> <li>5 schools; 938 participants. (p. 29-32)</li> </ul>
b. To extend the research of local and international humanities scholarship, and opportunities for arts education and cultural production, into humanities on the Cape Flats;	<ul style="list-style-type: none"> <li>Public lecture series</li> <li>Public and community arts programme</li> </ul>	<i>Public engagement:</i> <ul style="list-style-type: none"> <li>38 public lectures (p.40-43).</li> <li>11 events (p.48-53).</li> </ul>
c. To elaborate and expand ideas and perspectives about the post apartheid by engaging global currents of thought, debates, and cultural practice, in Africa and beyond;	<ul style="list-style-type: none"> <li>International research output</li> <li>International academic engagements</li> <li>International collaboration</li> </ul>	<i>Advanced research and academic standing:</i> <ul style="list-style-type: none"> <li>101 units (48%) of output abroad (p.77).</li> <li>11 major academic engagements abroad (p.78-79).</li> <li>10 major collaborations (p.80-81).</li> </ul>
d. To facilitate the exploration of the human condition in post apartheid South Africa and to explore the relationship between the human and technology in our contemporary world, especially as this relates to rapidly transforming notions of society, culture, and politics;	<ul style="list-style-type: none"> <li>Total research output</li> <li>Academic engagements (local)</li> <li>Inter-institutional collaboration (local)</li> </ul>	<i>Advanced research and academic standing:</i> <ul style="list-style-type: none"> <li>207 units of research output (p.56-58).</li> <li>20 formal SA engagements (p.59-61)</li> <li>14 major collaborations with South African HEIs. (p.27-28)</li> </ul>
e. To develop synergy; between academic scholarship, cultural production, and public institutions;		
f. To build a humanities discourse responsive to nurturing non-racialism.		

## 1. Executive summary

### Leveraged outcomes of the Flagship

In the table alongside, the leveraged outcomes of the Flagship are summarized in the same way as the direct outcomes (on the previous page).

We were able to significantly extend the pursuit of all the Flagship's objectives by leveraging additional support and resources. These gave rise to new programmes which were funded primarily by the Andrew W. Mellon Foundation (AWMF), UWC, the NRF SARCHi, and the universities of Toronto and Minnesota.

Founding objectives	Programmes	Leveraged outcomes (2016-2020)
a. To nurture future generations of humanities educators and cultural practitioners;	<ul style="list-style-type: none"> <li>• Broader fellowship programme</li> <li>• Next-generation scholars programme</li> <li>• International exchange programme</li> </ul>	<i>Academic development:</i> <ul style="list-style-type: none"> <li>• 60 fellows pa; 82% SA; 81% Black; 51% female. (p.33-37).</li> <li>• Developed 8 scholars (p.71-73).</li> <li>• 13 exchanges; 63 UWC participants (p.38-39).</li> </ul>
b. To extend the research of local and international humanities scholarship, and opportunities for arts education and cultural production, into humanities on the Cape Flats;	<ul style="list-style-type: none"> <li>• Archive of the Cape Flats</li> </ul>	<i>Public engagement:</i> <ul style="list-style-type: none"> <li>• Extended and supported the archive through partnerships and strategic acquisitions (p. 54-55).</li> </ul>
c. To elaborate and expand ideas and perspectives about the post apartheid by engaging global currents of thought, debates, and cultural practice, in Africa and beyond;	<ul style="list-style-type: none"> <li>• Visiting scholars, researchers, and students</li> </ul>	<i>Advanced research and academic standing:</i> <ul style="list-style-type: none"> <li>• Hosted 29 prominent international scholars (p. 64-70).</li> </ul>
d. To facilitate the exploration of the human condition in post apartheid South Africa and to explore the relationship between the human and technology in our contemporary world, especially as this relates to rapidly transforming notions of society, culture, and politics;	<ul style="list-style-type: none"> <li>• Greatmore Hub development</li> <li>• Hosting of the CHCI international conference</li> <li>• Enhancement of UWC's academic standing</li> </ul>	<i>Advanced research and academic standing:</i> <ul style="list-style-type: none"> <li>• Hub launched 2021; building due end-2021 (p. 74-76).</li> <li>• Hosted 380 international leaders in the humanities (p.82-83).</li> <li>• Contributed to all areas of the UWC IOP (p.84)</li> <li>• Reversed the decline in MA and PhD enrolments in the Faculty (p.85)</li> </ul>
e. To develop synergy; between academic scholarship, cultural production, and public institutions;		
f. To build a humanities discourse responsive to nurturing non-racialism.		



1. Executive summary

Flagship benefits to the NRF

The Flagship’s outcomes have had specific and meaningful impacts on the African humanities. These impacts represent the longer-term effects of the Flagship which are aligned with the mandate of the NRF.

The schematic alongside briefly sets out how the Flagship’s performance directly supports the strategic thrusts of the NRF.

If the Flagship on Critical Thought in African Humanities lived up to expectations, it would radically alter the focus and thrust of the humanities in South Africa, as well as providing an opportunity to reaffirm the humanities.

Naledi Pandor, Minister for Higher Education, 2 September 2015, NRF Launch Event

Flagship outcomes

Academic development



Humanities impacts

The graduate/faculty gap & curriculum

Public engagement



Public relevance of thinking the post-apartheid

Advanced research



UWC academic leadership

International standing



International leadership

What these outcomes and impacts mean for the NRF

The quantity and quality of our academic development programmes have been transformative. By 2020, 90% of our fellows were Black and 51% were female. This is especially noteworthy given that we have achieved a 100% graduation rate among our fellows. The Flagship has also contributed to the global discourse on re-thinking the humanities curriculum.

Through our range of public programmes, the Flagship has reached hundreds of academics and thousands of community participants. This intensive level of engagement has changed community trajectories and has infused an awareness of the humanities and the meaning of post-apartheid freedom that we are pursuing as a research objective.

The Flagship has contributed significantly to bolstering UWC’s academic standing. The Flagship thus stands out as an extremely cost-effective model for developing and sustaining humanities scholarship in South Africa in a way that positively feeds back to institutions of higher education.

The Flagship has been productive of a large quantity of high-quality research outputs. With almost 50% of outputs having been carried in international publications, and through its range of international engagements, the Flagship has attained international standing in the humanities.

## 1. Executive summary

### Looking ahead - sustaining the Flagship for the next five years

The CHR Flagship has produced outcomes beyond our initial expectations. In quantitative terms, the Flagship has produced and sustained a high level of outcomes in academic development, public engagement, advanced research, and international standing. The quality of these outcomes has also been of a high standard and is evidenced by the success of CHR researchers in publishing internationally, in the ability to attract international scholars, and in the large number of scholarly engagements abroad.

Just as important has been the qualitative effects on the lives of the hundreds of scholars who have passed through the CHR, and of the thousands who have participated in its community programmes. In all of these ways the Flagship has made major contributions to UWC's academic standing and to the standing of South African humanities scholarship.

By all accounts, Phase 1 of the CHR Flagship has been a resounding success and has emerged as one of the largest and most productive sites of the humanities globally. The CHR Flagship serves as a worthy model for how the humanities can function for the greater

good in an African context which is none the less engaged in the world.

The Flagship has developed a momentum and levels of academic excellence which have been hard-won over the past five years. The strategic challenge that we face now is to sustain these successes over the next five years in the face of challenging and changeable conditions.

The NRF funding of the Flagship (that is, programme and SARCHi funding of the Chair in Visual Histories) was the bedrock investment which we were able to leverage so successfully. This is evidenced by the fact that total NRF funding, which accounted for 54% of the Flagship's 2016 programme funding, accounted for only 25% by 2020 because of the leveraging effect.

It is in this light that the withdrawal of the AWMF from South Africa and the ongoing uncertainty around donor funding pose a threat to the sustainability of the Flagship.

We have every confidence that the NRF will respond appropriately to this self-assessment report.

The proposed formation of a humanities hub as a location for public lectures, scholarship, and the Factory of the Arts, will work in conjunction with a range of humanities centres and institutes towards reigniting interest in the humanities in a project of pedagogy aimed at nurturing future generations of educators and art practitioners, and building institutions of public culture and scholarship in South Africa.

Excerpts from the CHR business plan and strategic planning document, Prof. Premesh Lalu, Former Director of the Centre for Humanities Research at UWC, , December 2015

## 2. Becoming the Flagship

### Impetus

"Universities that are developing their research capabilities have only begun to receive attention from funders. The Flagship Programme aims to provide customised, innovative solutions and institutional support in a way that recognises the unique strengths and niche areas of public universities.

Governments and communities [face] new socio-political demands and concerns. It is the humanities that can and should provide the interdisciplinary focus that will support the search for new approaches and unique policy frameworks.

If the Flagship on Critical Thought in African Humanities lived up to expectations, it would radically alter the focus and thrust of the humanities in South Africa, as well as providing an opportunity to reaffirm the humanities."

Naledi Pandor, Minister of Science and Technology, 2 September 2015, NRF Launch Event

*The awarding of the Flagship in the humanities to the CHR at UWC is not a journey with a start or an end. The Flagship is not an event. We will revisit the success or failure of the Flagship in five years; whether it has delivered on the promise of training a next generation of humanists, what new knowledge has been generated, what were the research outputs, and what lessons can be drawn about the future of post-apartheid freedom from your work in fostering a democratic public sphere in South Africa.*

*Dr Gansen Pillay, National Research Foundation  
Interview with Ashraf Garda, SAFM (2 September 2015)*



Minister Naledi Pandor, CHR Flagship Launch, September 2015

## 2. Becoming the Flagship

### Vision

The Flagship project will run for 15 years from January 2016 to December 2030, with initial operational and fellowship funding from the DSI-NRF for the first 5-year period (2016-2020).

It constitutes a novel arena for scholarly exchange, artistic creation and public inquiry into African political subjectivity, art and society, and technology and the human.

It is designed to host scholars and students from South African universities, public institutions and national and international research bodies in a collaborative initiative to forge the next generation of humanities scholars, committed to the demands of building a post-apartheid South Africa.

The Flagship will work in a unique approach towards an idea of the post-apartheid that marks a departure from apartheid's constructions of difference while opening a space to re-imagine a future beyond the race, class, and gender cleavages that continue to bedevil South African society. This is a question of post-apartheid freedom.

The proposed formation of a humanities hub as a location for public lectures, scholarship, and the Factory of the Arts, will work in conjunction with a range of humanities centres and institutes towards reigniting interest in the humanities in a project of pedagogy aimed at nurturing future generations of educators, public institution and art practitioners in South Africa.

Excerpts from the CHR business plan and strategic planning document, Prof. Premesh Lalu, Founding Director of the Centre for Humanities Research at UWC, December 2015





## 2. Becoming the Flagship

### Historical backdrop

#### The prioritisation of the humanities at UWC

2015 was a watershed year for the humanities at UWC, and in South Africa more broadly. The CHR became a priority project in 2015 with the new Rector officially naming the humanities as a key strategic objective earmarked for institutional support during his term at UWC.

At this time, the CHR participated in constructing two national reports (by the Academy of Sciences of SA; and the Charter for the humanities and social sciences) on repositioning the humanities.

It was also in 2015 that the CHR director was invited to become a board member of the Consortium of Humanities Centres and Institutes (CHCI) as the first representative from Africa.

It is against this historical backdrop that the CHR was granted Flagship status in 2016.

#### Tracing the question that animates the CHR

Over the course of its history, UWC was pivotally involved in thinking and fighting for the ideal of a post-apartheid society.

In the 1980s specifically, UWC was at the heart of the deliberations on the new South Africa. The constitutional committee, coordinated by Dullah Omar amongst others, was based at UWC. So too were several key thinktanks related to the building of a future democratic system in South Africa.

The CHR was created in 2006, 10 years into a fledgling democracy, to understand the relationship between the humanities and the meaning of post-apartheid freedom. Less pressured by a policy orientation, the CHR was established to reflect on national and international conditions in a manner that would also orient UWC towards the future.

It is the unfolding of this enquiry that relinked the arts and sciences with public commitments that underpins the Flagship and its research programmes. The relevance of this enquiry has been borne out since then and has indeed become more pressing. Given its overall success as a research niche, UWC has consistently called on the CHR to help the institution in its focus on the human condition and its relation to a world of rapidly expanding technological resources.

#### Unfolding the long-term research programme of the Flagship

Addressing the question of post-apartheid freedom is a long-term undertaking of the CHR which was inflected – and intensified – by the conferral of Flagship status. It has been since 2016 that the CHR has produced its most impressive research results and graduate training, detailed in the report that follows.

The post-apartheid public sphere as a productive space of deliberation on the meaning of freedom, and the implication of “race”, discipline, and technology is at the core of the broad research programme of the Flagship.

The results of the Flagship have been achieved through the unfolding of specific research themes and programmes. These interrelated programmes are all directed to exploring, interpreting, discovering and making the meaning of the post-apartheid. In this way, the Flagship has held open a panoply of spaces for working to these ends and possible futures.

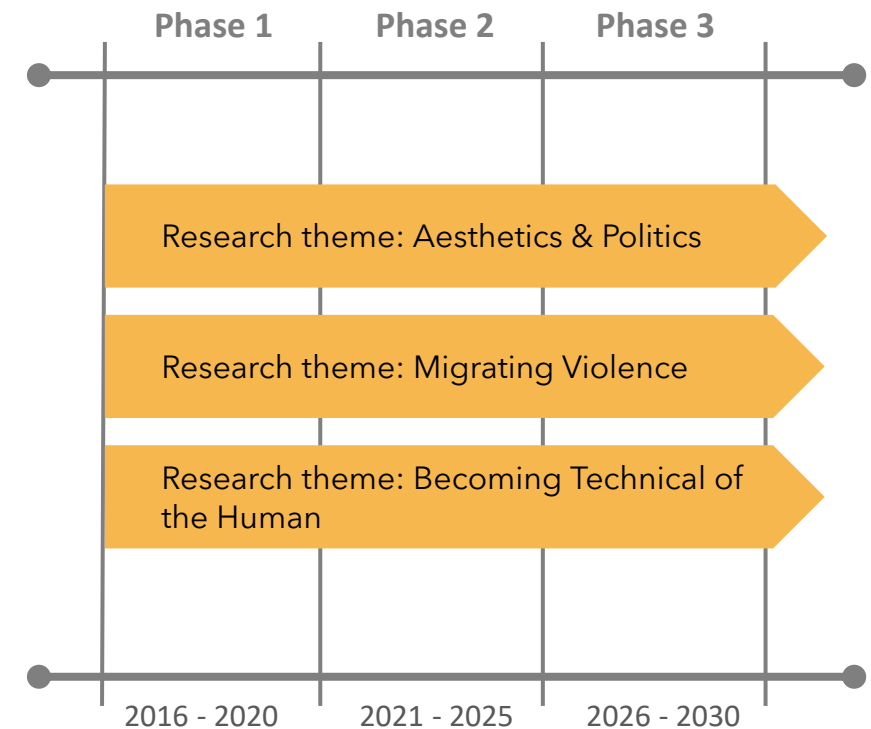
## 2. Becoming the Flagship

### 15-year roadmap: research question, objectives, and themes

The question  
of post-  
apartheid  
freedom

#### Objectives:

- a) to nurture future generations of humanities educators and cultural practitioners;
- b) to extend the research of local and international humanities scholarship, and opportunities for arts education and cultural production, into humanities on the Cape Flats;
- c) to elaborate and expand ideas and perspectives about the post apartheid by engaging global currents of thought, debates, and cultural practice, in Africa and beyond;
- d) to facilitate the exploration of the human condition in post apartheid South Africa and to explore the relationship between the human and technology in our contemporary world, especially as this relates to rapidly transforming notions of society, culture, and politics;
- e) to develop synergy; between academic scholarship, cultural production, and public institutions;
- f) to build a humanities discourse responsive to nurturing non-racialism.



### 3. Points of departure for the self-assessment report

#### The CHR as the humanities Flagship

The CHR as a whole bears flagship status and this underlies all its programmes. In this report we give a detailed account of the results of the broad research programme of the Flagship from 2016 to 2020. The intention is to describe these results comprehensively and in a way that reflects their relative weights.

#### The temporality of the Flagship - five years into a 15-year vision

The Flagship was conferred in September 2015 for an initial period of 15 years and planning is approached in five-year phases. The first phase from 2016 to 2020 is the focus of this report. The DSI and NRF provided funding of R3,2m per annum over this period. This funding, which was secured in advance and disbursed

annually, was the bedrock investment for the CHR which allowed it to raise significant additional funding to pursue the Flagship's objectives.

Since the Flagship is temporally stretched, the comprehensive assessment in this report describes its past achievements, its current state, and its future possibilities and potential.

#### The Flagship's objectives and dimensions of performance

The Flagship has 6 interrelated objectives which are disaggregated and represented in this report in terms of direct outcomes, leveraged outcomes, and impacts.

The DSI-NRF funding for Phase 1 produced significant direct outcomes and was also the condition for leveraging other funding which allowed the Flagship

to multiply these outcomes. Therefore, we represent both layers of outcomes in quantitative and qualitative terms.

These outcomes are traced further to describe the impact they have had on the humanities.

#### An emphasis on the long-term sustainability of the Flagship

This report is important for looking back over what has been achieved by the Flagship, and especially for considering the next phase of its unfolding.

In addition to giving a detailed account of actual achievements we also lay out our vision of the next five years of the Flagship and report on the bedrock investment that is needed to sustain it.

*The rise of CHR as a flagship of the humanities brought back memories of the earlier African hubs of intellectualism such as Dar es Salaam, Khartoum, Makerere and Ibadan Universities in the 1960s and 1970s.*

*Salah M. Hassan  
Goldwin Smith Professor  
Director, Institute for Comparative Modernities,  
Cornell University.*

## 4. Organisational context

### Organisational governance: steering committee and advisory board

The National Research Foundation (NRF) and Department of Science and Innovation (DSI) granted the CHR the first national Flagship award in South Africa in September 2015. The Flagship has two lines of accountability. At one level, it is accountable to the CHR Advisory Board chaired by the Dean of the Faculty of Arts, through which it reports to the UWC's internal structures. The Advisory Board is composed of academics from the Faculty of the Arts and Humanities at UWC and is chaired by the Dean of the Faculty. Given its national partnership commitments, the Flagship also reports to a steering committee comprising NRF representatives and representatives from public and research institutions. The board provides advice and guidance on the broader CHR Flagship and its projects. It presides over the annual fellowship selection process in the Centre. The Board is represented in the Steering Committee by the Chair of the Board as well as the PI of the Flagship and the Research Manager of the Centre. The Steering Committee is Chaired by the DVC R&I at UWC and has responsibilities for overseeing that Flagship commitments are met.

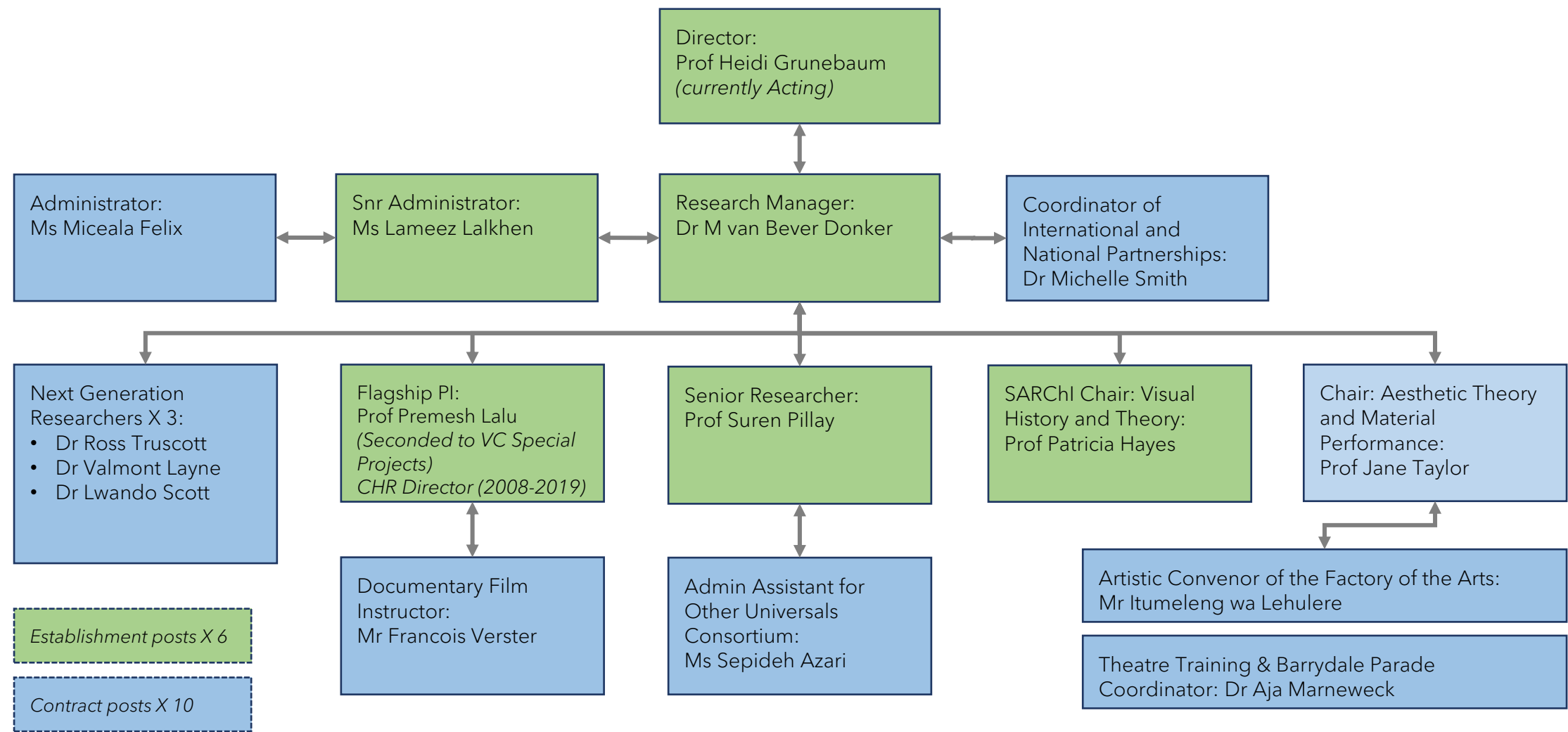
Steering Committee
Deputy Vice Chancellor, Prof Jose Frantz, UWC (Chair)
Director of Research, Prof Burtram Fielding, UWC
PI of the Flagship, Prof Premesh Lalu, UWC
Research Manager in the CHR, Dr Maurits van Bever Donker, UWC
NRF Representative, Mr Frank Mazibuko, NRF
CEO of the HSRC, Prof Crain Soudien, HSRC
Curator of New Media and Photography, Ms Ingrid Masondo, IZIKO National Gallery
Dean of Arts and Humanities, Prof Monwabisi Ralarala, UWC (Advisory Board Rep)
Former members: Director of African Studies, Prof Harry Garuba, UCT (deceased)

Advisory Board
Dean of Arts and Humanities, Prof Monwabisi Ralarala, UWC (Chair)
Director of the CHR, Prof Heidi Grunebaum (Acting)
Prof Premesh Lalu, CHR (seconded to the VC office)
Prof Suren Pillay, Senior Researcher in CHR, Deputy Dean Research
SARChI Chair in Visual History and Theory, Prof Patricia Hayes (Seconded to the CHR)
Dr Maurits van Bever Donker, Research Convenor and Manager in the CHR
Prof Ciraj Rassool, History Department, former Acting Co-Director of the CHR 2006 to 2008
Prof Leslie Witz, History Department, former Acting Co-Director of the CHR 2006 to 2008
Prof Tammy Shefer, HOD, Women's and Gender Studies
Dr William Ellis, Department of Anthropology
Prof Herman Wittenberg, HOD, Department of English



4. Organisational context

The current structuring of staff posts



## 4. Organisational context

### The staff of the CHR Flagship (as at January 2021)

#### Faculty and Administrator (establishment)



*Assoc. Prof. Heidi Grunebaum*



*Prof. Premesh Lalu*



*Prof. Patricia Hayes*



*Assoc. Prof. Suren Pillay*



*Dr Maurits van Bever Donker*



*Lameez Lalkhen (Admin)*

#### Faculty and Administrators (long-term contract)



*Prof. Jane Taylor*



*Dr Valmont Layne*



*Francois Verster*



*Dr Michelle Smith*



*Dr Aja Marneweck*



*Micaela Felix (Admin)*



*Dr Ross Truscott*



*Itumeleng wa Lehulere*



*Dr Lwando Scott*

## 5. Self-assessment of Phase 1 (2016 to 2020)

- 5.1. Introduction
- 5.2. Academic development
- 5.3. Advanced research
- 5.4. Public engagement
- 5.5. International standing
- 5.6. What this means for the Humanities

Our partnership with Premesh Lalu through the CHR and the Handspring Trust has transformed Net vir Pret beyond recognition and has led not only to the unlocking and nurturing of young talent in many different fields here in Barrydale but also to the raising of awareness in the general community of its own uniqueness and consequence. We thank you for your enthusiasm and unwavering support over so many years and wish you well for the future.

Derek Joubert and Peter Takelo, Net vir Pret, Barrydale

*Clockwise: Humanities Improved Conference, Souleymane Bachir Diagne Seminar, Ukwanda Meeting with Brussels University, Warona Schools Performance, Winter School 2018, Opening of the Uncontained Exhibition, Iziko National Gallery.*

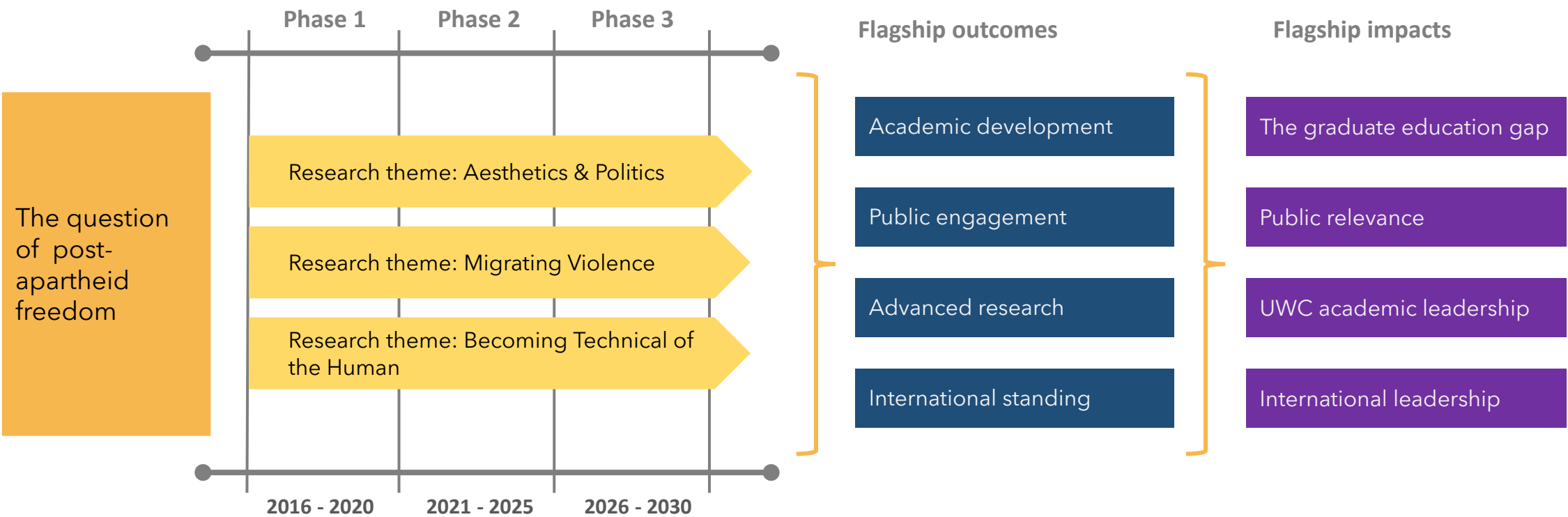




5. Self-assessment of Phase 1 (2016 to 2020)

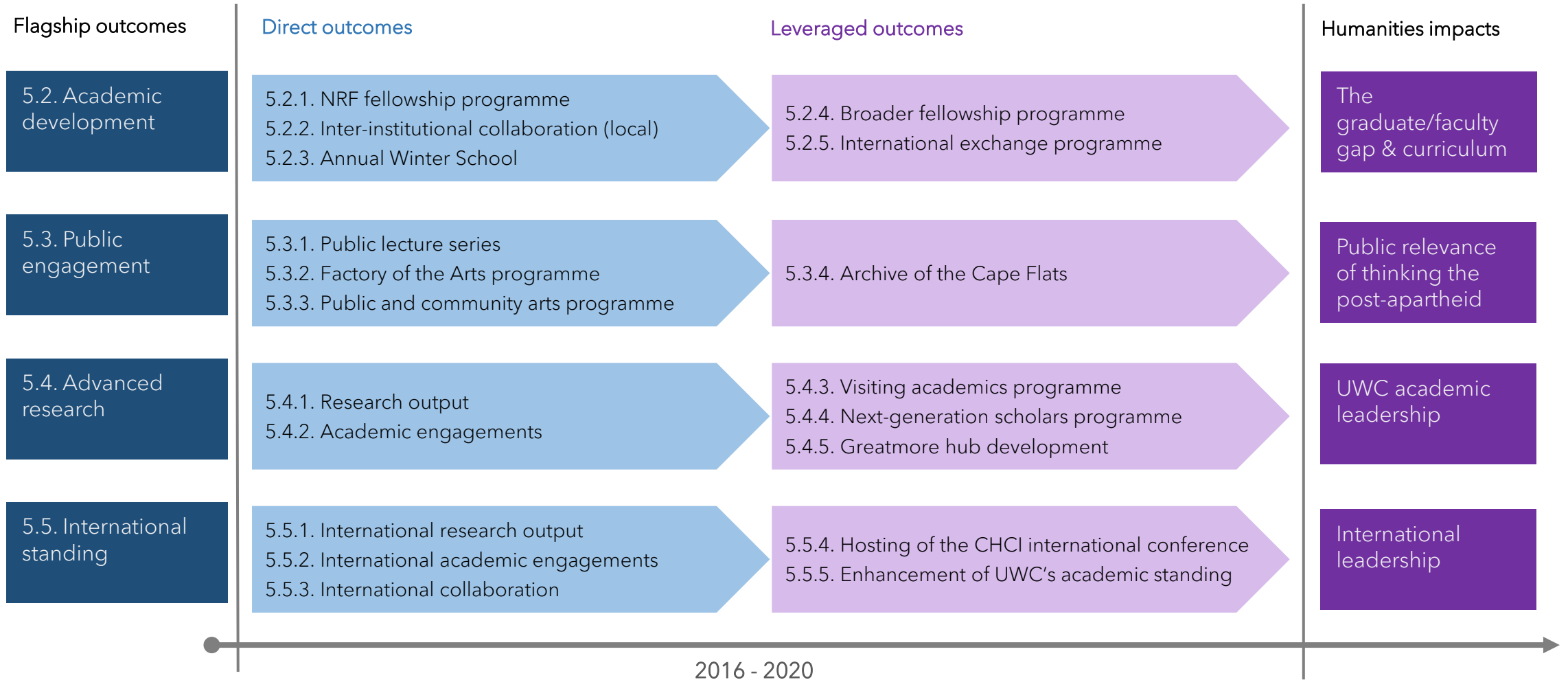
5.1. Introduction: 15-year roadmap - research question, themes, outcomes, and impacts

The objectives and themes of the Flagship are interrelated and are not amenable to reporting without translation. These objectives and themes are thus disaggregated into more specific outcomes and impacts which are represented in detail in this report. In this way, we seek to report as comprehensively as possible on the breadth and weight of what has been achieved over the first phase of the CHR as Flagship. It should be noted that all of these outcomes and impacts may be traced back to the Flagship Business Plan and Strategy (Lalu, December 2015).



## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.1. Introduction: Disaggregating the outcomes



Source: Flagship business plan and strategic planning, Lalu, December 2015

5. Self-assessment of Phase 1 (2016 to 2020)

5.2. Academic development

5.2.1. NRF fellowship programme: overview

Core to the CHR’s Flagship responsibilities towards the transformation of higher education, particularly at the doctoral level in South Africa, is the undertaking that fellows funded through the Centre produce above-threshold doctoral scholarship. This is in order to train and enhance a new generation of humanities scholars from designated groups who will be leaders in their respective fields, both locally and globally. The CHR Flagship fellows are drawn from across the disciplines in the humanities and social sciences and are placed into a reading and mentoring programme that encourages interdisciplinarity, creativity, professional excellence and rigorous research. Through our programme, our fellows are encouraged to become both experts within their field of study (disciplinary rigour) as well as conversant and fluent in interdisciplinary frameworks. Integral to this is the juxtaposition of our academic project with the artist in residence programme of the Flagship through mutual participation in reading groups and forums, as well as the annual winter school, workshops, and Reconciliation Day Parade.

The Flagship’s existing research partnerships with research institutes and figures both locally (hosting a SARChI Chair and collaborating with a second) and internationally with leading universities such as the University of Toronto, Ghent University, University of Minnesota, Trinity College Dublin, and the University of Chile Santiago, creates a framework in which our fellows are inducted into the most cutting-edge research in their fields. This network enables semester long research and writing residencies and artistic residencies, on the one hand, and on the other it brings leading researchers to South Africa in order to hold residencies in the Flagship. These allow fellows to receive mentorship and guidance globally and encourages engagement with scholars from diverse backgrounds and fields of study, enabling them to locate their work both in South Africa and globally. The strength of this doctoral programme which is a key deliverable of the CHR’s NRF DSI Flagship in the humanities can be seen in the quality of graduate that it produces, as well as in the statistical evidence about research outputs.

NRF-funded fellowships	2016	2017	2018	2019	2020
Artists in Residence	6	5	5	3	4
MA	4	5	7	5	7
PhD: Early Career Fellow	6	6	8	8	7
Postdoc	0	0	1	1	1
Total	16	16	21	17	19

Categorisations	2016	2017	2018	2019	2020
B	6	6	7	7	12
C	6	7	10	5	3
I	2	1	1	2	2
N/A	1	1	1	1	0
W	1	1	2	2	2
Total	16	16	21	17	19

% Black (B+C+I)	88%	88%	86%	82%	89%
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% F	39%	56%	45%	41%	40%
% M	61%	44%	55%	59%	60%

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.2. Academic development: Early Career Fellows

#### 5.2.1. NRF fellowship programme: PhD fellows

NRF Fellow (PhD)	Programme/Duration	Thesis title	Supervisor	Where they are now
Aidan Erasmus	DSI-NRF Early Career Doctoral Fellow	The Sound of War: Apartheid, Audibility, and Resonance.	Premesh Lalu	Contract Appointment in the Department of History, UWC.
Valmont Layne	DSI-NRF Early Career Doctoral Fellow	<i>Goema's</i> Refrain: Sonic anticipation and the Musicking Cape.	Premesh Lalu	Archives Project, UWC
Emma Minkley	DSI-NRF Early Career Doctoral Fellow	The Hand and the Head: The Handspring Puppet Company and the Arts Archive	Premesh Lalu and Jayne Taylor	Application in progress
Lauren van der Rede	DSI-NRF Early Career Doctoral Fellow	The post-genocidal condition: Ghosts of genocide, genocidal violence, and representation	Maurits van Bever Donker and Suren Pillay	Full-time lecturer, Department of English, Stellenbosch University.
Fernanda de Almeida Pinto	DSI-NRF Early Career Doctoral Fellow	Making sense of the bioscope: The experience of cinemas in Twentieth century Cape Town.	Premesh Lalu	Postdoctoral Fellow, CHR, UWC
Andrew Matthews	DSI-NRF Early Career Doctoral Fellow	Memory and the Short Story in the Narratives of Zoe Wicombe	Roger Field	Continuing, outside funding window
Reza Khota	DSI-NRF Early Career Doctoral Fellow	Tonalities: Reframing Histories of African Guitar Music.	Premesh Lalu	Current

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.2. Academic development: Early Career Fellows

#### 5.2.1. NRF fellowship programme: PhD fellows

NRF Fellow (PhD)	Programme/Duration	Thesis title	Supervisor	Where they are now
Zuko Sikhafungana	DSI-NRF Early Career Doctoral Fellow	Black Theatre Makers: Rethinking South African Theatre, its Spaces and Institutions	Jung-Ran Forte	Current
Luvuyo Ndzuzo	DSI-NRF Early Career Doctoral Fellow	The Bhunga building and the making of Public History in Eastern Cape from 1927 to 2017	Leslie Witz	Continuing (outside NRF funding window)
Sibongile Khumalo	DSI-NRF Early Career Doctoral Fellow	Queer Black Women in Theatre	Jane Taylor	Current
Phokeng Setai	DSI-NRF Early Career Doctoral Fellow	Evolution of Curatorial Practice on the Continent of Africa: A Lens into Contemporary Black African Curatorial Strategies	Jane Taylor	Continuing (outside NRF funding window)

**NOTE On Flagship Fellowships:** In each year, the NRF provided funding for 4 MA fellows and 5 Early Career Doctoral Fellows. In anticipation of completions and a commitment to seeing fellows to completion, the project supplemented the Flagship fellowship programme with funding from the AWMF. This allowed us to continue support of fellows who may have been outside of their NRF funding window but were near to completion of their degrees and to recruit fellows into the pipeline at an earlier stage, in anticipation of NRF funding positions becoming available.



## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.2. Academic development

#### 5.2.1. NRF fellowship programme: academic trajectories

##### Aidan Erasmus (History)

Dr Erasmus successfully defended his doctoral dissertation as an early career fellow on the DSI-NRF Flagship programme in the CHR (supervised by Prof. Premesh Lalu). Aidan participated in a global exchange programme with Sogang University in South Korea and was awarded writing fellowships at the Interdisciplinary Centre for the Study of Global Change (ICGC) at the University of Minnesota and the Jackman Humanities Institute at the University of Toronto. He is currently appointed as a contract lecturer in the Department of History at the University of the Western Cape where he teaches on the first year and honours programme and co-supervises several postgraduate students in the Department of History. Dr Erasmus has published in local and international journals, as well as in an edited volume produced through the Centre for Humanities Research. As a fellow, Dr. Erasmus was invited to co-convene one of the annual winter schools on the theme of Technology and the Human.

*Aidan Erasmus*



##### Zuko Sikhafungana (Anthropology)

Zuko began his affiliation with the Flagship as an honour's fellow on one of the broader research platforms in the Centre. A student with diverse research interests, as well as an emerging artist and filmmaker in his own right, Sikhafungana received special permission to participate in the Flagship's documentary film class while still an honours fellow, engaging strongly, and now developing his own short form documentary series on life during the pandemic while undertaking his doctoral studies as an Early Career Fellow in the Flagship. Zuko's Masters mini-thesis attempted to rethink the concept of "community" in "community arts" initiatives, the research for which included an extended period of fieldwork with Ukwanda Puppetry Collective.



*Zuko Sikhafungana*

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.2. Academic development

#### 5.2.1. NRF fellowship programme: academic trajectories

##### Sibongile Khumalo (Woman's and Gender Studies)

Sibongile Khumalo was awarded a Masters fellowship with the Flagship for her MA research (English) in eco-criticism and ecological aesthetics in the literary works of Chimamanda Ngozi Adichie. A perspicacious and strong humanities scholar, Khumalo was awarded an Early Career Fellowship with the Flagship to pursue her doctoral research on women, feminist ecology and African futures from a posthuman perspective. A very promising young doctoral scholar, Khumalo has become a thoughtful and incisive discussant in the CHR's general reading programme.

*Sibongile Khumalo*



##### Lauren van der Rede (English)

Dr van der Rede completed a doctoral fellowship as an early career fellow on the DSI-NRF Fellowship Programme in the CHR. She is currently appointed as a full-time lecturer in the Department of English at the University of Stellenbosch. Lauren was supervised by Dr Maurits van Bever Donker (principle) and Assoc. Prof. Suren Pillay (co-supervisor) from the Flagship and has since published aspects of her doctoral thesis in various national and international academic journals.

Before joining Stellenbosch, Lauren participated in the CHR's collaboration with Sogang University in South Korea and was granted writing fellowships with the CHR's international partners the ICGC at the University of Minnesota and the Jackman Humanities Institute at the University of Toronto. Dr van der Rede's research in Rwanda and Ethiopia, as well as her study of genocides and memorialisation in Poland were supported through the CHR. She was also a participant in the Consortium for Humanities Centres and Institutes African Studies Summer Institute held at Addis Ababa University in Ethiopia in 2019, alongside CHR fellows Drs Valmont Layne and Kim Gurney.



*Lauren van der Rede*

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.2. Academic development

#### 5.2.2. Inter-institutional collaboration (local)

Academic development is best measured in terms of the placement of fellows in academic employment at South African higher education institutions. Beyond the successful completion rates, fellows of the CHR Flagship have been appointed at UWC, Fort Hare University, University of Cape Town, University of the Witwatersrand, Stellenbosch University, University of the Free State and several public institutions. Several fellows have also taken up full-time academic positions at universities across the African continent (Ghana, Nigeria, Rwanda) as well as the USA, Europe (Ireland, Spain, Germany among others). Through its mentorship, the CHR has produced several academic leaders, including the current director of Michaelis School of Fine Art at UCT who is a graduate of the CHR programme. The international programming has significantly benefitted them in their new academic roles. To maintain the prestige of the Flagship award, the early career fellows who have passed through the programme have each been examined by leading scholars in the humanities internationally. The rigorous examination process is likely to lead to the publication of the respective dissertations as monographs in the foreseeable future.

Year	Collaboration	Description
<b>2016</b>	Annual Winter School in collaboration with SARChI Chair for Social Change at University of Fort Hare	Excluding International Partners, approximately 10 students and faculty from Fort Hare and 65 from UWC
	Re-Centering AfroAsia, a collaborative research project with UCT and the University of the Witwatersrand	2 MA, 2 PhD fellows from UWC (inter-institutional cohort of postgraduate fellows of approximately 15)
<b>2017</b>	Annual Winter School in collaboration with SARChI Chair for Social Change at University of Fort Hare	Excluding International Partners, approximately 10 students and faculty from Fort Hare and 65 from UWC
	Re-Centering AfroAsia, a collaborative research project with UCT and the University of the Witwatersrand	4 MA, 1 PhD fellows from UWC (inter-institutional cohort of postgraduate fellows of approximately 15)
<b>2018</b>	Annual Winter School in collaboration with SARChI Chair for Social Change at University of Fort Hare	Excluding International Partners, approximately 10 students and faculty from Fort Hare and 65 from UWC
	Re-Centering AfroAsia, a collaborative research project with UCT and the University of the Witwatersrand	2 Honours, 3 MA, 1 PhD fellows from UWC (inter-institutional cohort of postgraduate fellows of approximately 15)
	Other Universals, a collaborative national and international research project based at the Flagship involving UWC, UCT, and Wits in South Africa, as well as international partners from Ghana: Lagon, Addis Ababa, American University in Beirut, and the University of the West Indies	Multiple participants from different research projects in the Flagship, support for 2 doctoral fellows per year from each institution.

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.2. Academic development

#### 5.2.2. Inter-institutional collaboration (local)

The collaborative endeavours of the CHR Flagship has resulted in inter-institutional collaboration that have proven beneficial for a wide-range of academic institutions in South Africa. For example, Dr Bernard Dubbeld at Stellenbosch University was awarded a research exchange fellowship through the CHR's partnership with the ICGC at the University of Minnesota. Similarly, the CHR Flagship PI participated in the Integration syndicate with colleagues at the Universities of Cape Town and Stellenbosch over a series of ten workshops on urban futures in South Africa. The Mellon funded Afro-Asia project also brought together scholars from UWC, UCT, Wits, and UKZN in a multi-year programme of research and public performance under the leadership of Prof. Ari Sitas. The partnerships with humanities and social sciences initiatives at Fort Hare, Rhodes, and Wits through the winter schools and the African Critical Inquiry Programme (in partnership with Emory University in Atlanta, USA) has resulted in the funding of graduate fieldwork research. Finally, the project on Other Universals convened by Professor Suren Pillay has worked collaboratively with colleagues at Wits University and the University of Cape Town.

Year	Collaboration	Description
<b>2019</b>	Annual Winter School in collaboration with SARChI Chair for Social Change at University of Fort Hare	Approximately 10 students and faculty from Fort Hare and 65 from UWC
	Integration Syndicate Platform, a joint research project with the African Centre for Cities at UCT and the Centre for Complex Systems in Transition at Stellenbosch University	A series of monthly engagements with state, public, activist, academic, and NGO representatives on the post-apartheid city.
	Re-Centering AfroAsia, a collaborative research project with UCT and the University of the Witwatersrand	2 Honours, 2 MA, 1 PhD fellows from UWC (inter-institutional cohort of postgraduate fellows of approximately 15)
	Other Universals, a collaborative national and international research project based at the Flagship involving UWC, UCT, and Wits in South Africa, as well as international partners from Ghana: Lagon, Addis Ababa, American University in Beirut, and the University of the West Indies	Multiple participants from different research projects in the Flagship, support for 2 doctoral fellows per year from each institution.
<b>2020</b>	Annual Winter School in collaboration with SARChI Chair for Social Change at University of Fort Hare	Excluding International Partners, approximately 10 students and faculty from Fort Hare and 65 from UWC
	Re-Centering AfroAsia, a collaborative research project with UCT and the University of the Witwatersrand	1 Honours, 1 postdoc, fellows from UWC (inter-institutional cohort of postgraduate fellows of approximately 15)
	Other Universals, a collaborative national and international research project based at the Flagship involving UWC, UCT, and Wits in South Africa, as well as international partners from Ghana: Lagon, Addis Ababa, American University in Beirut, and the University of the West Indies	Multiple participants from different research projects in the Flagship, support for 2 doctoral fellows per year from each institution



## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.2. Academic development

#### 5.2.3. Annual Winter School: overview

The Winter School was convened out of a commitment to create a space for discussion, presentation and response to questions around the humanities, the philosophy of history and the challenges of critical theory. It is also committed to a sustained critical engagement with texts, theory and concepts; to exploring genealogies of thinking and critique; to the consideration of how individual work relates to these concepts and arguments; and to how text reveals itself to individual participants (how it relates to their work). Although sensitive to the possibilities of the present conjuncture of the post-apartheid, the Winter School remains committed to think[ing] beyond the geohistorical frameworks of the South African particular. All CHR fellows and artists in residence attend the Annual Winter School, which has been running since 2011, comprising lectures from visiting international scholars, postgraduate reading groups and workshops, and more recently, performances and screenings of artworks. The Winter School is convened together with the SARChI Chair in Social Change, University of Fort Hare and the Interdisciplinary Center for the Study of Global Change (ICGC), University of Minnesota.

The thematic focus and format of the Winter School shifts every year to accommodate the research interests of fellows and to consolidate research questions in common across institutional partners. Since its inception, the Winter School has covered themes such as “a crisis for the humanities?”; concepts such as “ground/grounded” and “acting/act” which developed into an edited collection on *The Remains of the Social*; the question of “Race for the Humanities” which sought to comprehend the strategies by which the problem of race has been anticipated and contested in the discourse of the humanities and, more succinctly, what it means to teach the debate about race in the humanities. The very urgent question of “What is the University for?” which was coupled with a public lecture series and that became the focus of a special issue on “The Idea of the University”. Throughout the years of its existence, and especially since the award of the Flagship, the Winter School has served as a context through which to expose graduate students to lectures and workshops with leading international scholars such as Gayatri Spivak, David Scott, Jim Chandler, Huey Copeland, Arunima G, John Mowitt, Sanil V, Nancy Luxon, Baidik Bhattacharya, Cesare Casarino, Rinaldo Walcott, and Elizabeth Giorgis.



Winter School 2016 and 2018

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.2. Academic development

#### 5.2.3. Annual Winter School: event reports

Year	Winter School Venue & Theme	Attendees
2016	<p><b>Theme:</b> "What is the University for?"</p> <p><b>Partners:</b> SARCHI Chair in Social Change, Fort Hare University; ICGC, University of Minnesota, Jackman Humanities Institute, University of Toronto;</p> <p><b>Description:</b> What is the university for? On the one hand, we hear a question about what the university is supposed to be doing now; and on the other, we hear a question about the university's standpoint. With the emergence of a new scripting of the university in the image of capital and its drive to accumulation, the question of what the university stands for seems to take precedence over the question of what the university is to be doing now. The demand of our 2016 workshop was not to reverse the orders of these questions but to realize that in South Africa today the opportunity exists to study both senses of hearing the phrase "what is the university for", in their very simultaneity, and at whatever speed. In such simultaneity the university may open itself to a future in which it more searchingly requires its students, faculty and workers to think ahead by asking what we should be desiring at the institutional site of the university.</p>	90
2017	<p><b>Theme:</b> The Humanities Improvised.</p> <p><b>Partners:</b> SARCHI Chair in Social Change, Fort Hare University; ICGC, University of Minnesota, Jackman Humanities Institute, University of Toronto;</p> <p><b>Description:</b> Focused on the question of "the humanities improvised", the Winter School was attached to the annual meeting of the Consortium for Humanities Centres and Institutes (CHCI) which was hosted by the CHR and was on the same theme. The proximity of these two events presented a unique opportunity for fellows from the CHR and our partner institutions to attend lectures by, and engage more closely with, leading scholars in the humanities globally. Given this opportunity, it was decided to invite as many students as possible from our partners across Africa to the Winter School, resulting in the CHR welcoming to and hosting in Cape Town for approximately 8 days, students and colleagues from the Ale School of Fine Art in Addis Ababa; Addis Ababa University, Ethiopia; the Makerere Institute for Social Research at Makerere University, Uganda; Nnamdi Azikiwe University, Nigeria; and the University of the Witwatersrand, Johannesburg; in addition to our usual partners. This was an incredible opportunity for our fellows to engage on a more substantial intellectual level and over a relatively longer period with faculty and students from across Africa.</p>	120

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.2. Academic development

#### 5.2.3. Annual Winter School: event reports

Year	Winter School Venue & Theme	Attendees
2018	<p><b>Theme:</b> After Technology.</p> <p><b>Partners:</b> SARChI Chair in Social Change, Fort Hare University; ICGC, University of Minnesota, Jackman Humanities Institute, University of Toronto;</p> <p><b>Description:</b> After Technology. Organised by graduate students from the Centre for Humanities Research, the ICGC and Fort Hare, it proposes a meditation on both the ways in which thinking with technology has left profound effects on thought, aesthetics, subjectivity and the very notion of the political. Occupying an ambiguous position in relation to technology, both as concrete manifestation in the world and as a conceptual register, scholars in the Humanities have begun to ask how we can begin to reckon with the world after technology and to envision a world beyond it. More than this, the 'after' of technology might be thought of not so much a marker of time as it is a marker of the dilemma faced by the study of technical objects and the constitution of the technical object as such. It is therefore also a call to work, or rather an instruction to tune into what we as humanities scholars produce, transduce, and desire our objects. This is, in short, a call for thinking of and creating technology per se, in ways that are reflexive of how we, as scholars, dedicate time to the labouring of this notion.</p>	90
2019	<p><b>Theme:</b> "Dissensus".</p> <p><b>Partners:</b> SARChI Chair in Social Change, Fort Hare University; ICGC, University of Minnesota, Jackman Humanities Institute, University of Toronto, Black Aesthetics Consortium (CHR, together with Northwestern University, Chicago and University of the Bahamas);</p> <p><b>Description:</b> The title for 2019 was "Dissensus", a term we drew from Rancière but as a point from which we departed rather than as something that ordered our intervention. Over the course of five days, we hosted three thematic inquiries that formed the core content of our pedagogic focus: "Sound and its Aftermath"; "Democracy: Genealogies, Concepts and Practices"; and "Art, Aesthetics, Politics." One day was set aside for each theme. The day started with a keynote in each theme, which framed the conversation for the day, and was followed by 6 presenters and 6 discussants organised across three panels. By meeting consecutively, all participants could sit in on the various thematic sessions and participate more fully across the platforms, allowing them to weave together cross-thematic insights into the broader theme of "Dissensus."</p>	100

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.2. Academic development

#### 5.2.3. Annual Winter School: event reports

Year	Winter School Venue & Theme	Attendees
2020	<p>Due to the Covid 19 pandemic, the planned retreat at Boschendal Farm was postponed, and the Winter School proceeded online via Zoom Webinars, on 21 August, 4, 14 and 25 September;</p> <p><b>Theme:</b> "Exodus, Movement, a/the People: Critical Thinking and the Collective".</p> <p><b>Partners:</b> SARCHI Chair in Social Change, Fort Hare University; ICGC, University of Minnesota, Jackman Humanities Institute, University of Toronto, Black Aesthetics Consortium (CHR, together with Northwestern University, Chicago and University of the Bahamas);</p> <p><b>Description:</b> In the title of this year's Winter School an echo of what inspired it can be heard, Bob Marley and the Wailer's classic, "Exodus." The displacement of Marley's "movement" – "Exodus / The movement of Jah people" – by the "critical thinking" in question might suggest a division of labour. The Winter School aims to provide a space in which precisely this division between manual and mental labour might be undone. We proceed on the assumption that every thought always entails a corporeal element, not merely its "raw material" but as its driving force. If there is no thought without "movement," nor can there be critical thinking without others. The global pandemic, which has required mass self-isolation, has for many borne the message that to think at all requires other people. Ideas are not formed, so it has been suggested, in contemplative isolation, and then relayed to others; communication is a basic condition of thought itself.</p>	538



*The Annual CHR Flagship Winter School in partnership with SARCHI Chair for Social Change, University of Fort Hare, and ICGC University of Minnesota*



## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.2. Academic development

#### 5.2.4. Broader fellowship programme: overview

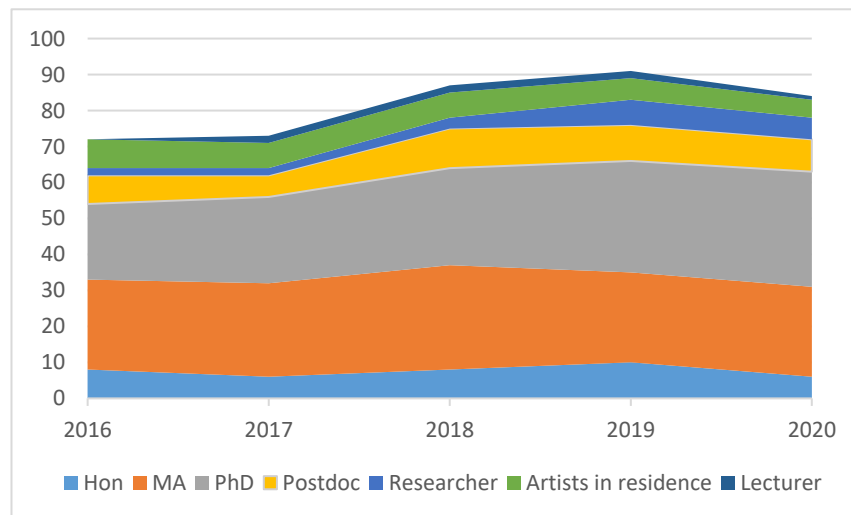
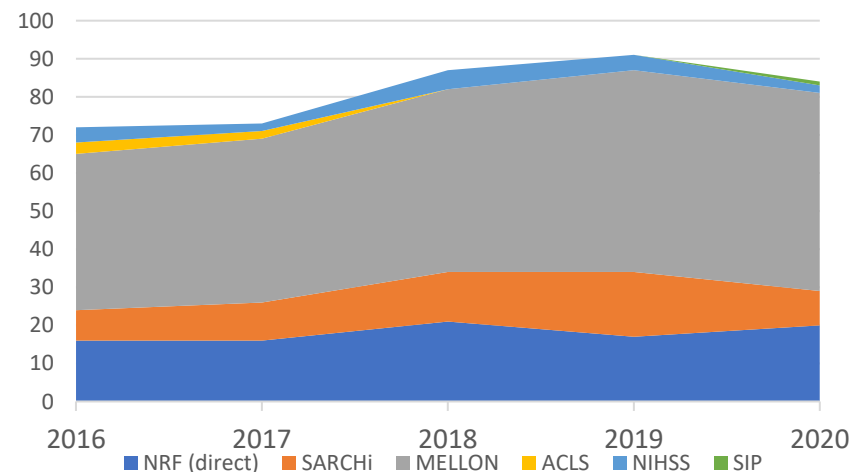
The Flagship incorporates one of the largest humanities fellowship programmes in the world. At its high point in 2019 this grew to 91 fellows. The NRF Flagship grant directly funded about 20% of these each year.

This core aspect of our approach to academic development has been especially productive at the PhD level and for the pursuit of advanced research.

With strong mentorship elements, graduates of the programme are prepared for academic appointments through being incorporated into supporting co-ordinating roles on various platforms and projects where they are inducted into the work of the university and aspects of curriculum design and public presentation.

<b>All fellowships by funder</b>	<b>2016</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>
NRF Flagship	16	16	21	17	20
ACLS	3	2	0	0	0
MELLON	41	43	48	53	52
NIHSS	4	2	5	4	2
SARCHI	8	10	13	17	9
SIP	0	0	0	0	1
<b>Grand Total</b>	<b>72</b>	<b>73</b>	<b>87</b>	<b>91</b>	<b>84</b>

<b>All fellowships by program</b>	<b>2016</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>
Hon	8	6	8	10	6
MA	25	26	29	25	25
PhD	21	24	27	31	32
Postdoc	8	6	11	10	9
Researcher	2	2	3	7	6
Artists in residence	8	7	7	6	5
Lecturer	0	2	2	2	1
<b>Grand Total</b>	<b>72</b>	<b>73</b>	<b>87</b>	<b>91</b>	<b>84</b>



## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.2. Academic development

#### 5.2.4. Broader fellowship programme: overview

The CHR Flagship has supported 78 graduates over the past five years from among its fellows. The CHR has been especially effective in helping to turn fellows into graduates. We take some pride in maintaining a very low attrition rate among our fellows. This approach to academic development requires long-term commitment and dedication.

<b>Graduated</b>	<b>2016</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>	<b>Total</b>
H	7	6	7	10	6	<b>36</b>
M	4	5	8	9	4	<b>30</b>
PhD	1	0	5	6	0	<b>12</b>
<b>Total</b>	<b>12</b>	<b>11</b>	<b>20</b>	<b>25</b>	<b>10</b>	<b>78</b>

<b>Dropped out</b>	<b>2016</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>	<b>Total</b>
H	1	0	1	0	0	<b>2</b>
M	3	1	1	0	0	<b>5</b>
PhD	0	0	0	0	0	<b>0</b>

<i>Dropout rate (Dropouts/Enrolment)</i>	7%	2%	3%	0%	0%
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Our academic development programmes have been transformative not only in academic terms but also in terms of addressing racial and gender imbalances in South African higher education. We have been able to do this without closing ourselves off to the world.

<b>SA fellows</b>	<b>2016</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>
B	26	20	23	31	33
C	11	20	25	22	17
I	4	3	5	5	6
W	11	10	11	13	13
<b>Total</b>	<b>52</b>	<b>53</b>	<b>64</b>	<b>71</b>	<b>69</b>

<b>International fellows</b>	<b>20</b>	<b>20</b>	<b>23</b>	<b>20</b>	<b>15</b>
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<i>% Black (B+C+I)</i>	79%	81%	83%	82%	81%
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<i>% SA</i>	72%	73%	74%	78%	82%
<i>% International</i>	28%	27%	26%	22%	18%

<i>% F</i>	47%	49%	47%	48%	51%
<i>% M</i>	53%	51%	53%	52%	49%

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.2. Academic development

#### 5.2.4. Broader fellowship programme: academic trajectories

##### Reza Khota (History)

Reza Khota was appointed as an artist in residence in jazz in 2016 in the Flagship's Factory of the Arts. A jazz guitarist, Khota's public experimental performances in cross-disciplinary improvisation with visual artist, Dathini Mzayiya were the subject of a major research article by sound scholar, John Mowitt in the Oxford Journal of Sound Studies. In 2018, Khota was invited to visit, perform and offer masterclasses at the Music Department at the University of Toronto as part of the Flagship's collaborative partnership with the Jackman Institute of the Humanities, University of Toronto. Khota's participation in the CHR's artists' forum, winter school and seminars led to his decision to pursue a research PhD in History on archives of African guitar and will drive the new music program of the Factory of the Arts at Greatmore.

Reza Khota



##### Boitumelo Papane (Political Studies)

Boitumelo Papane came to the Flagship through the CHR's honours recruitment programme. A Mellon Mays undergraduate fellow, Papane has been a very strong and consistent participant in the Flagship's programming, such as the annual winter school, and research endeavours. The Migrating Violence platform of the Flagship established a research project on Citizenship and Justice (funded through the AWMF) which supports the fellowship pipeline, as well as the creation of two permanent lecturer positions in Political Studies and Philosophy. The position in political studies has been filled, on a permanent basis, by Ayanda Nombila who is completing his PhD through the Makerere Institute for Social Research (Uganda), and a key member of the migrating violence research platform in the Flagship. Papane is part of a new collaboration through the Political Studies department at UWC with University West, in Sweden. Unfortunately, UWC and UW were not able to complete the joint degree framework on time for Papane to enroll in the joint degree. As such, she has shifted her registration to complete the MA (which was funded through the Flagship at UWC for one year) to UW, with the plan to return to UWC for her doctoral research.



Boitumelo Papane

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.2. Academic development

#### 5.2.4. Broader fellowship programme: academic trajectories

##### Thuthuzelekani Mvimbi (Political Studies)

Thuthuselekani Mvimbi was awarded a MA fellowship to pursue research on postcolonial urban politics of gentrification in Cape Town. Joining the CHR's pipeline of postgraduate fellows, Mvimbi was a Mellon-May undergraduate fellow as well as holder of the Social Science Research Council (SSRC) fellowship award. In 2021, Mvimbi was awarded a doctoral fellowship at the CHR to pursue his research interest in political philosophy and African political thought.



*Thuthuzelekani Mvimbi*

##### Dereline Marco (Film and Media Studies)

Dr Deriline Marco completed her PhD in Film and Television Studies abroad, joining the CHR as a postdoctoral fellow in 2016 and 2017 where she worked on research articles on South African cinema as historiography, and on cinema and gender. In 2018, Marco was appointed to a permanent position in the Media Studies Department at the University of the Witwatersrand where she teaches postcolonial African cinema, visual culture, critical race theory, South African cinema, and gender, media and cultural studies.



*Dereline Marco*

##### Bongani Ndhlovu (History)

Bongani Ndhlovu held a postdoctoral fellowship at the CHR in 2016 and 2017, with a focus on auto/biography and memory in the antiapartheid liberation movement, Ndhlovu's research has been concerned with the politics of heritage-shaping and museum-making, Ndhlovu currently holds a permanent appointment at Iziko South African National Gallery where he is Executive Director Core Functions. He has also served museums nationally as researcher, curator and manager with experience at KwaZulu-Natal Provincial Museums Service, as Chief Curator and then Manager for Ncome Museum, Director for Msunduzi/Voortrekker and Ncome Museums among others.



*Bongani Ndhlovu*

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.2. Academic development

#### 5.2.4. Broader fellowship programme: academic trajectories

##### Natasha Vally (Sociology)

Dr Natasha Vally held a Next Generation Researcher position at the CHR in 2017 and 2018 after completing a PhD at Wits University. Her research on Technopolitics and Social Grant administration in South Africa attends to the interplay between science and society. In 2019, based in part on the progress she made towards her monograph as well as the experience she gained as a junior next generation scholar in the CHR associated with the Flagship, Vally was appointed to a permanent position in the Department of Sociology at the University of Cape Town.

Natasha Vally



##### Thozama April (History)

With a focus on Women's and Feminist Historiography, Thozama April's doctoral dissertation was titled 'Theorising Women: The life of Charlotte Maxeke' and supervised by Premesh Lalu. April held a Next Generation Researcher position at the CHR from January 2016 to December 2019 where she was preparing a book manuscript based on and going beyond her doctoral dissertation for which she has just received a publishing contract with Jacana. April is working on a historiography of colonialism in the Eastern Cape and on de-colonial and nationalist thought. In 2019, April received the Charlotte Mannya Maxeke Award by the Charlotte Maxeke Institute in partnership with the University of South Africa for her 'groundbreaking research' in documenting the life history of Charlotte Maxeke. In 2020, April took up a permanent post at the University of Fort Hare. She is also historical consultant for a major new puppetry work by Ukwanda Puppetry Collective on the intellectual legacy of Charlotte Maxeke, inspired by April's doctoral dissertation, which will translate leading humanities research into the public domain through theatre and performance.



Thozama April



5. Self-assessment of Phase 1 (2016 to 2020)

5.2. Academic development

5.2.5. International exchange programme

Through the Flagship project in the CHR, UWC has secured international donor funding to support doctoral research as well as faculty residencies at international institutions such as the Universities of Minnesota and Toronto, as well as residential schools for doctoral students in Ethiopia and Chile and international research consortia based in Ireland, Chicago in the USA, and South Korea. These collaborations have resulted in students and faculty participating in exchange visits, conferences and residencies, as well as co-publications and jointly taught courses at the postgraduate level. This has been a key component of the graduate student pipeline in the Flagship that seeks to develop a next generation of humanities academics. The partnership exchanges has been bolstered by a dedicated appointment of Dr. Michelle Smith who leads the international programmes and the work of former CHR director in building global partnerships.

Year	International exchanges	To UWC; From UWC
2016	Flagship // ICGC at University of Minnesota	2 ; 1
		1 ; 3
	Flagship // JHI at University of Toronto	2 ; 4
		3 ; 5
2017	Flagship // ICGC at University of Minnesota	1 ; 2
		2 ; 1
	Flagship // JHI at University of Toronto	10 ; 9
		6 ; 8
2018	Flagship // ICGC at University of Minnesota	0 ; 2
		0 ; 2
	Flagship // JHI at University of Toronto	7 ; 1
		7 ; 5
	Flagship // Mahindra HC at Harvard University (Global Humanities Curriculum Project)	4 ; 1



Huey Copeland, Visiting Researcher, Northwestern University



Kofi Anan Centre Lecture, MacAlaster College

5. Self-assessment of Phase 1 (2016 to 2020)

5.2. Academic development

The Flagship PI’s role on the advisory board of the CHCI has enabled several key strategic African initiatives that has had a direct impact on the Flagship’s programmes. As one of the convenors of the Africa Humanities programme, the CHR was integrally involved in the CHCI collaboration with the College of Performing and Visual Art and the Center of African Studies at Addis Ababa University in Ethiopia in hosting the first CHCI Africa Graduate Institute on the theme “Africa as Method, Africa as Concept” in 2019. This has also been the frame through which the Flagship’s involvement as a co-organizer of the Global Humanities Institute on the Challenges of Translation, hosted by the Centre of Studies on Philosophy, Humanities, and the Arts at the University of Chile in Santiago, and in collaboration with Humanities Commons (UCI Commons, University of California Irvine), and the Oxford Comparative Criticism and Translation unit at the Oxford Research Centre in the Humanities, has been articulated.

5.2.5. International exchange programme

Year	International exchanges	To UWC; From UWC
2019	Flagship // ICGC at University of Minnesota	0 ; 3
		0 ; 3
	Flagship // JHI at University of Toronto	15 ; 4
		7 ; 5
	Flagship // IGHC University of Virginia	3 ; 1
		1 ; 0
2020	Flagship // Chile University of Santiago, GHI	4 ; 0
	Flagship // ICGC at University of Minnesota	1 ; 0
		0 ; 3
	Flagship // JHI at University of Toronto	5 ; 0
		3 ; 0



Global Humanities Institute, Challenges of Translation  
Santiago, Chile

5. Self-assessment of Phase 1 (2016 to 2020)

5.3. Public engagement

The Flagship was a key site of exchange between local and international scholars, artists in residence, and early career scholars. Several international publications reflect the concerns of the CHR in respect of its ambition to delineate a concept of post-apartheid freedom that outlines a programme for undoing the reign of race globally. Several of the publications that flow from exchanges convened under the auspices of the Flagship deal with the question of future of the university, the making of a democratic public sphere, and the global consequences of the making of modern South Africa for world systems. What is demonstrated in the many developments that result from the Flagship is the way it crafts a new condition for thinking across the hemispheres in the direction of a human condition in which the imperial career of philosophy is substantially reworked.

5.3.1. Public Lecture Series: list of events

Year	Public lecture details
2016	Brian Raftopoulos - "From Rhodes(ia) to Zimbabwe: Rhodes Must Fall, Post-colonial Politics, and University Transformation," (Democracy Peace Trust)
	Catarina Gomes - "In service of what? The University's Contemporary Conundrums" (Catholic University of Luanda, Angola)
	Dismas Masola - "The University and the limits of Knowledge for its own sake" (University of Louisville, USA)
	Elizabeth Giorgis - "Education or State Politics? Education in the Social Sciences and Humanities at Addis Ababa University" (Addis Ababa University, Ethiopia)
	Sabelo J Ndlovu-Gatsheni - "The Grammars of Change in South Africa Higher Education" (University of Pretoria)
	A Panel Discussion with Achille Mbembe, Judith Butler, Wendy Brown, and David Theo Goldberg "The University and its Worlds" (University of California, Berkeley)
	Aaron Kamugisha ""Sylvia Wynter's Black Metamorphosis and the World We Live In" (University of West Indies)



Artists Forum, Factory of the Arts. Greatmore



Love and Revolution Conference, Iziko Gallery



Thozama April and Gayatri Spivak, Winter School, 2017



## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.3. Public engagement

#### 5.3.1. Public Lecture Series

Year	Public lecture details
<b>2017</b>	Prof Gopal Guru "Indian Social and Political Theory: How adequate is its standpoint" (Jawaharlal Nehru University, India)
	Dr Vasileios Syros "Comparative Political Theory and Global Challenges" (Visiting Professor, Royal Netherlands Academy of Arts and Sciences)
	Book Launch, Awakenings: the Art of Lionel Davis, featuring a public conversation between Davis and Mario Pisario
	Nigel Gibson "Fanon: The question of Psychiatry and violence" (Institute for Liberal Arts and Interdisciplinary Studies, Emerson College, Boston, USA),
<b>2018</b>	Prof Richard Benson "Examining Malcom X: Educational Philosophies and Pan-Africanist Thought" (Assistant Professor, Spellman College, Atlanta Georgia)
	Biddy Partridge presentation of "Part 1: Two musicians in Johannesburg in the 1980s: Winston Ngozi Mankunku and Jimmy Cliff"
	Prof Anil Sooklal "South Africa's Hosting of the 2018 BRICS Summit (Deputy Director General: Asia and Middle East and BRICS Sherpa)
	Prof Elizabeth Giorgis "Revolutionary Mother Land Or Death: Art During the Socialist Military Regime, Famine, Nationalism and Socialist Identity" Addis Ababa University, Ethiopia.
	Rahul Mehrotra "Soft Thresholds" (Harvard University)
	Prof Cherif Keita "Using Film to Reconnect South Africa to Early Liberation Heroes" (William H Laird Professor of French and the Liberal Arts, Carlton College, Minnesota)
	Prof Shawn Michelle Smith "The Photography of History: Sally Mann at Antietam" (Professor of Visual and Critical Studies, School of the Art Institute Chicago)

### Revolutionary Mother Land Or Death:

Art During the Socialist Military Regime, Famine, Nationalism and Socialist Identity.



**Elizabeth Giorgis**

**DATE:** 10 July 2018  
**TIME:** 2pm  
**VENUE:** Room 2, Centre for Humanities Research, Old Library Building, University of the Western Cape

Professor Giorgis teaches Art Theory and Criticism in the Graduate School of the College of Performing and Visual Art at the Modern Art Museum: Gebre Kristos Desta Center at Addis Ababa University, Ethiopia. She is the editor and author of several publications among which are, Perspectives on Ethiopian Modernity and Modernism, and the only catalogue of contemporary art published in Ethiopia, "Gebre Kristos Desta: The Painter Poet."

**For more information**  
Please RSVP to Micaela at [centreforhumanitiesresearch@uwc.ac.za](mailto:centreforhumanitiesresearch@uwc.ac.za)  
[www.chrflagship.uwc.ac.za](http://www.chrflagship.uwc.ac.za)




Fernanda de Almeida, Early Career Fellow

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.3. Public engagement

#### 5.3.1. Public Lecture Series

Year	Public lecture details
2018	Panel discussion with David Scott, Samer Frangie and Aaron Kamugisha, "Marxism, Radical Traditions and the South: Reflections on "Stuart Hall's Voice"
	Prof Krista Thompson, Northwestern University, USA, Keynote Lecture for "The (visual) Subject" conference (Northwestern University)
2019	Prof Warren Crichlow "Visualizing Baldwin" (York University, Canada)
	Prof Patrick Baert "Intellectuals, Politics, Taboos" (Cambridge University)
	Prof Jordache Ellapen "Sex and the Profane: FAKA, Abject Erotics, and the Politics of Deviance in post-apartheid South Africa" (Assistant Professor of Feminist Studies in Culture and Media, University of Toronto)
	Prof Sara Guyer "Testimony and Truth Today" (CHCI President, University of Wisconsin, Madison)
	Prof Veit Erlmann "Lion's Share: Remaking South African Copyright" (Endowed Chair of Music History, University of Texas at Austin)
	Dr Saleem Badat "The South African Students' Organisation and the Black Consciousness Legacy" (Consulting Fellow at the AWMF)
	Prof Nauman Naqvi "Decolonial Aesthetic Force" (Assistant Professor of Comparative Liberal Studies, Habib Univeristy, Pakistan)
	Public conversation with Mamela Nyamza (Cultural Artist, South Africa)



*Yala Kisukidi, CHCI Annual Meeting, 2017  
CHCI Annual Meeting, Humanities Improvised  
Visual History Workshop*

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.3. Public engagement

#### 5.3.1. Public Lecture Series

Year	Public lecture details
2020	John Ricco, Moths to the Flame: Photography and the Capitolocene (University of Toronto)
	Domietta Torlasco, Rhythm beyond measure: Cinema and the Life of Images (Associate professor of Italian and Comparative Literature, Northwestern University, Chicago USA)
	Nancy Luxon, Public and Policing: Spies, Surveillance and colonial subjects in anti-colonial French Politics (Associate professor of political Science, University of Minnesota)
	Rinaldo Walcott, The Black Aquatic: On Water, Art, and Black Movement (Professor of Black Diaspora Cultural Studies, Women's and Gender Studies Institute, University of Toronto)
	Fadi Bardawil, Radical Disenchantment (Asian and Middle Eastern Studies, Duke University)
	Aditya Nigam, Decolonising theory: Thinking Across Traditions (Political Theorist, Centre for the Study of Developing Societies, Delhi)
	Behrooz Ghamari-Tabrizi, Foucault in Iran, Islamic Revolution after the enlightenment (Associate Professor of History and Sociology, Director of the Centre for South Asian and Middle Eastern Studies, University of Illinois, Urbana Champagne)
	Souleymane Bachir Diagne, In search of Africa(s): Postcolonialism and the Universal (Professor of French, Columbia University)
	Adom Getachew, Worldmaking After Empire (Assistant Professor, University of Chicago)



Judith Butler at CHR, Critical Theory Consortium Meeting

### Two Workshops on Missingness

#### Missing Subjects

**Dates:** 21 and 22 February 2018

**Hosted by:** Jackman Humanities Institute (University of Toronto) and Centre for Humanities Research and History Department, UWC

#### Missing and Missed: The Subject, Politics, and Memorialisation

A workshop hosted by: African Critical Inquiry Program (ACIP), NRF Forensic History Project and Centre for Humanities Research, UWC.

Wednesday, 28 February and Thursday, 1 March 2018

2 March 2018, "Attending to Skeletal Remains in Museum and University Collections," joint workshop with Iziko

Image by Imreman Chama: *Stitching/ Erasure*

For further details please contact: [missingworkshop@gmail.com](mailto:missingworkshop@gmail.com)

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.3. Public engagement

In keeping with idea that the effects of apartheid are registered beyond the grand ambitions of social engineering, the public arts initiatives of the centre engaged the problem of sense and perception that had been wrenched apart in everyday life in the name of petty apartheid. The arts therefore offer an opportunity for an aesthetic education that significantly rewrites the the processes of aligning academic research and the public belonging on the part of the university.

The Flagship allowed for a carefully orchestrated engagement with the arts of kinetic objects and the techne of improvisation in everyday life that offer us new perspectives on post-apartheid freedom. The Factory of the Arts has been particularly successful in breaking through the geographies of apartheid, both the metabolic rifts between rural and urban, but also the hardened group areas boundaries that define the relation between the urban and the peri-urban.

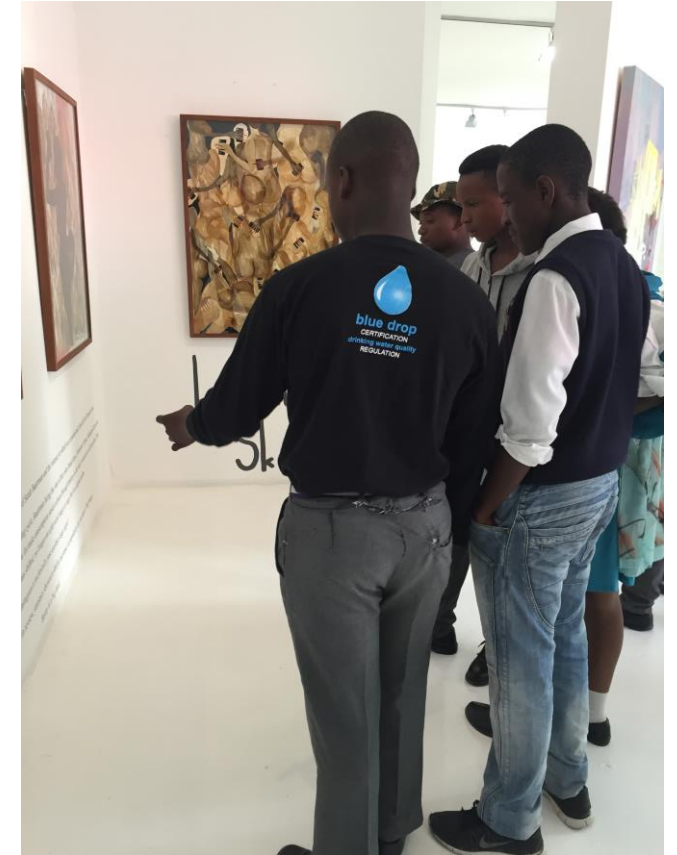
#### 5.3.2. Factory of the Arts programme

Year	Factory of the Arts events
2016	Artists in residence (Ukwanda, Reza, Dathini) participated in Art Week, prepared individual work, and convened experimental work with jazz musicians in the programme.
	Artist in residence, Mongi Mthombeni, premiers 'I See You' at Royal Court, London; later at Fugard Theatre in Cape Town.
	Artists in residence participate in Factory of the Arts production "From Mozambique to the Cape."
	Paul Grendon, <i>Usakos: Photographs Beyond Ruins</i> .
2017	Athlone in Mind Exhibition
	"Conversations series": Hilton Schilder in Conversation with jazz writer Atiyah Khan
	Robin D.G. Kelley (Gary B Nash Chair of US History, UCLA) "Jazz and the politics of Co-creation"
	Wolff, I "Pumflet Gladiolus" in Kemang wa Lehulere, Birdsong (Berlin: Hatje Cantz, 2017).





### 5.3.2. Factory of the Arts Programme





## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.3. Public engagement

#### 5.3.2. Factory of the Arts programme

The model of kinetic and improvised public arts championed through the Factory of the Arts of the Flagship allow for youth mobilities across apartheid's territorial divides. While opening lines of engagements between the public sphere and the university, and building relations across racial, gender and generational divides, it also created pipelines for rural youth to consider options in higher education beyond the entrapments of rural agricultural labour. The Barrydale project, which brought together youth from Masiphumulele and Barrydale, has resulted in the recruitment of sixty-six youth into higher education institutions in South Africa. What the arts have enabled is a vision for the reconstitution of the humanities that provokes a model of exchange with the public sphere, one that is ethically structured and politically consequential in dealing with the lasting effects of apartheid on South African society and those who endure the psychic legacies of systems of racial domination.

Year	Factory of the Arts events
2018	'Ne'er so much the Ape' - Written and directed by Jane Taylor, performed by Tony Myambo
	'Unbroken Silence' - directed by Artist-in-residence, Pumeza Rashe-Matoti
	Lionel Davis book signing and conversation with curators Tina Smith and Ayesha Price
	Public conversation with Louis Moholo
	Performance of 'Warona' by Ukwanda
	Performance of 'Ife and Bilal' (Kristy Stone was part of the performance)
	Performance of Pan Troglodyte (performed at Centre for the Less Good Idea)
	Jakes Gerwel Commemorative Celebrations (Rashid Lombard exhibition, Ukwanda puppetry short performance)
	Reza Khota Album Launch
	Itumeleng wa Lehulere, "The Man in the Green Blanket" (now, "Echoes from the Shaft"; theatre production interrogating the grounds of possibility of the Marikana massacre)
	Hosted the Memorial Day Festivities in partnership with the Jakes Gerwel Foundation at Greatmore Street
	Suren Pillay, photographic exhibition: 'Flows', LUNI Gallery, Woodstock Cape Town
	Film Screening: Whispering Truth to Power, panel discussion with director Shamiela Seedat, as well as Judge Albie Sachs and community representatives

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.3. Public engagement

#### 5.3.2. Factory of the Arts Programme

The formation of the Ukwanda Puppetry and Design Collective has been foundational for establishing partnerships with experienced artists and international partners to create the outlines of a model for arts education at a university that was previously not permitted by law to offer training in the creative disciplines.

The University of the Western Cape has strategically committed itself to incubate the project as one which helps to resituate the historically disadvantaged institution as indispensable to the success of political transition.

The current investment in the Greatmore Street facility will lead to a space of meeting between scholars and public arts practitioners that both builds relations across old structural divides and provide a space for imagining institutions of higher learning as spaces of public scholarship.

Year	Factory of the Arts events
2019	Performances of 'Warona' in Cape Town and the Grahamstown Arts Festival
	Mandla Mlangeni and Amandla Freedom Ensemble Live in Cape Town, Oratorio for a forgotten Youth
	Luis Gimenez Amoros, performance at Casa Labia Cultural Centre
	Tony Miyambo, Kafka's Ape (international tour, May to November: RSA, USA, Czech Republic and Dubai)
2020	Kitso Lelliot, The Humanities in Session: The Faculty of Sensing
	Reza Khota, The Humanities in Session: The Rite of Spring, arrangement for multitracked guitars
	Ukwanda collective at National Arts Festival, "The Lonely Sailor Report"
	Gurney, K Green Screen. Cape Town: Centre for Humanities Research.
	Lelliott, KL "291 years condensed into the same number of seconds [or] one day out there our paths might cross", three channel video installation at Braunschweig kunstverein, March 2020
	Fihla, C. Legae/Kayaletu sculptural works exhibited at the AVA Gallery, Cape Town, November 2020.



## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.3. Public engagement

#### 5.3.3. Public and Community Arts Programme: overview

How do the arts recalibrate thinking about the humanities in relation to public institutions, politics and critique? How could contemporary debates on aesthetics and politics offer new ways of thinking the subject of the human at the limits of the disciplines marked by apartheid and state oppressions? What conceptual elaborations may emerge out of an encounter between critical thought and multidisciplinary arts practices? And how may these provide for imagining new ways of being, of being in relation, and of modes of thinking that enact a post-apartheid sensibility?

It is through the Factory of the Arts and the Laboratory of Kinetic Objects that the Flagship has taken up these questions most forcefully. The Factory of the Arts provides a forum for artists in residence to practice and build their unique talents while creating spaces for interdisciplinary collaboration and study. Itumeleng wa Lehulere, South African theatre practitioner and artistic director and convenor of the Factory of the Arts works with Professor Jane Taylor to realise the vision of the Laboratory of Kinetic Objects (LoKO).

Year	Factory of the Arts events
<b>2016</b>	Barrydale Puppetry Parade ('Olifantland')
	Mongi Mthombeni, I SEE YOU (London: Bloomsbury, February 2016)
<b>2017</b>	Barrydale Parade, "Renosterbos"
	"Athlone in Mind", physical and digital exhibition
	"African Choir 1891 Re-imagined", a site-specific digital projection featuring image, text and sound premiered in Cape Town at the IZIKO South African National Gallery and the Cape Town Civic Centre.
<b>2018</b>	Barrydale parade "River and Redfin"
<b>2019</b>	Barrydale parade "The final Spring"
	Sikhafungana, ZW (playwright & director), The Crime Scene, performed at Theatre Arts Admin Collective, November, 2019.
<b>2020</b>	Barrydale parade, Reboot Eden
	Khota, R Insurrectoins iii: The Storming
	Lubinsky, T Marble Dust, solo exhibition at Künstlerhaus Bethanien, Berlin.





## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.3. Public engagement

#### 5.3.3. Public and Community Arts Programme: overview



5. Self-assessment of Phase 1 (2016 to 2020)

5.3. Public engagement

5.3.3. Public and Community Arts Programme: The Barrydale Project

The Flagship has been generative in the launching of several rural-urban projects in the arts. Following ten years of collaboration with the community of Barrydale, the Factory of the Arts has been invited into a partnership with a rural arts school in the Dwars River Valley that will focus on questions of slave heritage, public health, and overcoming the metabolic rift between town and country. In conjunction with faculties across the university, including the CoE for Food Security, and scholars working on drought resistance crops and public health, the Dwars River Project will both benefit from the experience of the CHR’s partnership with the Barrydale community through the Greatmore Street facility, and lead to the formation of a cross-faculty inter-disciplinary initiative in Advanced Studies. In this way, the aim of connecting the peri-urban setting of UWC to the rural and urban centre will offer a perspective on the university as a site for undoing apartheid’s geographies.

The Barrydale initiative is not just a

supplement to the research and scholarship of the Flagship. The project is inaugurating challenges to our Northern partners, for example, the University of Toronto, Berkeley, and Minnesota; who are keen observers of our practice as well as our research into the links between tertiary education and grassroots arts and educational activism. The CHR welcomes visitors annually from Royal Holloway University; from Berkeley, and from the University of Toronto, amongst others. The questions generated by our practice feed back into the research being undertaken at the Centre; and often challenge paradigms from the ‘global north’. The puppetry festival has a complex pedagogical and research purpose. Since the CHR has begun this collaborative project in Barrydale with Net vir Pret and the world-renowned Handspring Puppet Company, the number of high school learners entering higher education from Barrydale, and surrounding areas went from zero to more than sixty students.

Year	Public arts programme
2016	<p>Olifantland</p> <p>The 2016 Barrydale Puppet Parade and Performance Olifantland was a multilingual visual theatre show featuring five majestic life-size elephant puppets by Adrian Kohler from Handspring Puppet Company in collaboration with Ukwanda Puppet and Design Company. Olifantland was inspired by Lawrence Anthony’s novel The Elephant Whisperer, a story about re-connecting to these powerful, hugely intelligent creatures.</p> <p>Through Olifantland, we explored our ancestral connections to elephants and our own potential to tap into their highly developed emotional landscapes and sense of community and family. The performance also explored difficult narratives of land, heritage and history by asking pertinent questions about the deeper meanings of reconciliation. The story is especially timely given that science is only now bringing to light the almost magical capabilities of elephants to communicate between each other via subsonic frequencies over vast distances. They also contribute substantially to the health and growth of eco-systems and delineate the significance of the ancient migration routes across Africa over millennia.</p>



5. Self-assessment of Phase 1 (2016 to 2020)

5.3. Public engagement

5.3.3. Public and Community Arts Programme: The Barrydale Project

Year	Public arts programme
2017	<p>Renosterbos</p> <p>Renosterbos was a lively drama about poaching, and its consequences for both animal and human. The action shifted between a rural South African setting and an international destination where blood diamonds and embargoed horn and ivory are traded. The performers, from the Barrydale region, gave witty, sharp and intelligent performances that explore the contradictions around poverty, poaching and plunder. The puppets, designed and handmade by Ukwanda Puppet and Design Company, are expressive and complex beings. A sophisticated sound design communicates a complex range of rhino vocalisations.</p> <p>At the heart of the performance were three life-sized rhinoceras puppets. Renosterbos was dedicated in Loving Memory to Ncedile Daki, who was killed in a Cape Town township early in 2017. Daki was a particularly skilled puppeteer and puppet-maker who worked for a decade with Handspring Puppet Company, and who was one of the founding members of Ukwanda Puppet and Design Company. It had been his dream to do a parade with rhinos.</p>
2018	<p>River and Redfin</p> <p>The 2018 parade and performance was inspired by the desire to celebrate and reclaims the power, mythologies and awareness of the local River, the Klein Huis Rivier, that runs through the Tradouw valley, and its age-old significance to the people and animals of this scenic, fertile part of the Langeberg. Barrydale 2018 raised the plight of the highly endangered Redfin Minnow, a unique fynbos fish that is only found in the Barrydale region and which is fast disappearing.</p> <p>The precarious state of the Redfin Minnow is evidence of the environmental impact of irrational planning and economic practices of the Apartheid State that had a profound impact on the communities compelled to live in divided racially-defined spaces. Barrydale 2018 drew from an intensified public awareness of the vital importance of water, a precious resource that had been made all the more urgent in the Western Cape due to drought and water shortages, most notably in the City of Cape Town.</p>

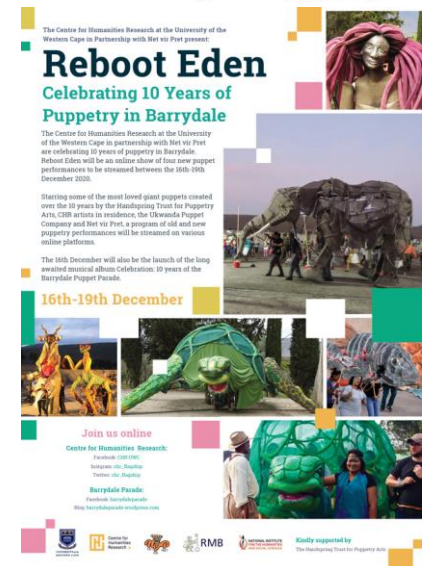


## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.3. Public engagement

#### 5.3.3. Public and Community Arts Programme: The Barrydale Project

Year	Public arts programme
2019	<p><b>The Final Spring</b></p> <p>The Final Spring employed giant puppetry, original electro-acoustic musical compositions and fantastical masked creatures in a large-scale creative production to explore the concerns of our global climate crisis and the immanent threats of ecological disaster to our planet. The Final Spring weaves an electrifying story of survival and hope in an Afro-futuristic world after a planetary ecological catastrophe, which wipes out all of humanity. Leaving only the most resilient and quirky of insects to survive in the post-apocalyptic landscapes of the Klein Karoo, the last bees and plants become the greatest treasures of our dying planet. The Final Spring invites us to imagine what the world will look like for our children and our children's children, if humanity continues on their course of overuse and abuse of the planet and its resources. The Final Spring asked us to look at our planet through different eyes, from the micro view of insects, whom we mostly ignore, but who are left to clean up the consequences of our actions.</p>
2020	<p><b>Reboot Eden</b></p> <p>Barrydale 2020 marked a celebration of ten years of puppetry in Barrydale. Given the enormous constraints around health and safety due to the Covid-19 pandemic, there was no parade and the performance moved online. Featuring some of the most loved giant puppets created over the 10 years by the Handspring Trust for Puppetry Arts, CHR Artists in Residence, Ukwanda Puppet and Design Company and Net vir Pret, a program of four new puppetry performances was livestreamed on the CHR Facebook page from 16-19 December. The programme included the launch of the long-awaited musical album Celebration: 10 years of the Barrydale Puppet Parade, in memory of parade musical co-director Gari Crawford, who sadly passed away on 14 November 2020. Past documentary films of the parade were also screened during the book. The four new performances were: Booi's Soul Searching adventures, Die Voetpad van die Vrou, Mnumzane, and Protect the Redfin. Ukwanda's Siphokazi Mpofu also presented a puppet-making workshop.</p>





## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.3. Public engagement

#### 5.3.3. Public and Community Arts Programme: The Barrydale Project





## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.3. Public engagement

In its initial phase, the Flagship was able to secure two public venues to conduct its public engagement activities, a lecture room at Cape Town College in Athlone (where Richard Rive wrote his novel *Emergency Continued* in the 1980s) and the second, an old church Chapel Street in Cape Town that was once the home of the Community Arts Project. Several public lectures were hosted in Athlone, including lectures by Hassan El Geretly (Egypt) in conversation with South African musician, Neo Muyanga, Tina Schouw on Memory Making and Music, Cesare Casarino on the importance of cinema in contemporary philosophy, Ivor Chipkin and Mncebisi Ndletyana on state capture, and Naeem Jeenah on the crisis in Syria. The Factory of the Arts in Chapel Street hosted several art weeks and school's outreach with Luhlaza and Chris Hani Schools of Education.

The venue also served as studio space for artists in residence Reza Khota, Dathini

Mzayiya, Paul Grendon, Grant Jurius, Chumisa Fihla, Tony Miyambo, Mandla Mlangeni, and Atiyah Khan. Unfortunately, both venues became difficult to secure in the long run, with Cape Town College requiring complex negotiations to book venues, and Chapel Street subjected to a series of burglaries in which we lost thousands of rand of equipment donated by Handspring Puppet Company. Subsequent public events with Louis Moholo and Mandla Mlangeni were held in Langa while lectures by David Scott (CHR Extraordinary Professor), Hilton Schilder (Jazz musician), Madelaine Fullard (NPA), and Robin Kelly (Visiting scholar) were held at Community House in Salt River and the Science Centre in Observatory. Exhibitions were held at Art B. Gallery in Belleville and IZIKO National Museums of Cape Town. While there is much enthusiasm for the public lecture series, the costs associated with venue hire have been prohibitive.

#### 5.3.4. Archive of the Cape Flats



The Centre for Humanities Research, University of the Western Cape, invites you to listen to

## LOUIS MOHOLO IN CONVERSATION

The Factory of the Arts in the CHR will be hosting a public conversation with jazz drumming great Louis Moholo at the Guga S'thebe Community Centre in Langa at 6:30 pm on June 8th 2018. Moholo has played with many of the greats, including The Blue Notes and Assagai. He has been playing in the local and international jazz scene since the 1970s.

**Date:** 8th June 2018  
**Time:** 6:30 pm  
**Venue:** Guga s'thebe King Langalibalele street Langa

**Featuring:**

- Louis Moholo (Drums)
- Reza Khota (Guitar)
- Abraham Mennen (Saxophone)
- Nick Williams (Bass)
- Fancy Galata (Vocal)

www.chrflagship.uwc.ac.za



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## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.3. Public engagement

#### 5.3.4. Archive of the Cape Flats





## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.4. Advanced research

#### 5.4.1. Research output: overview

Drawing on a substantial conclusion about the way apartheid worked in everyday life, the Flagship enabled us to engage in a more detailed study of the field of apperception. This is the barrier separating thinking from feeling that had been formative in the rise of psychology as a discipline in 1880s. Given that apartheid's genesis can be traced to an intellectual milieu honed in a laboratory which had exploited the resources of experimental psychology to produce ideas about race and population control, the aim of combining arts practices and scholarly research in the humanities and social sciences was an effort to explore the role of the arts and humanities in reversing apartheid's diabolical effects on the human subjects.

The arts and humanities in their combined effect could potentially help to relink sense and perception that apartheid wrenched apart, and provide a programme for the direction that education should be taking in contemporary South Africa. The results on the study of the arts and humanities have been extensively recorded in the numerous publications by researchers associated with the Flagship.

Published outputs	2016	2017	2018	2019	2020	Total
Book	3	7	4	1	-	15
Book chapter	8	17	3	5	7	40
Journal	18	13	20	24	17	92
Public discourse	1	3	5	2	5	16
<b>Total published</b>	<b>30</b>	<b>40</b>	<b>32</b>	<b>32</b>	<b>29</b>	<b>163</b>

Creative outputs	2016	2017	2018	2019	2020	Total
Exhibition	1	1	1	2	3	8
Film	2	4	4	-	2	12
Literary Arts	1	4	-	1	1	7
Music	-	-	1	3	2	6
Performance	2		1	5	3	11
<b>Total artistic</b>	<b>6</b>	<b>9</b>	<b>7</b>	<b>11</b>	<b>11</b>	<b>44</b>

<b>Total output</b>	<b>36</b>	<b>49</b>	<b>39</b>	<b>43</b>	<b>40</b>	<b>207</b>
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2021	Forth-coming	Grand Total
1	8	24
5	2	47
2	3	97
-	-	16
<b>8</b>	<b>13</b>	<b>184</b>

Notes:

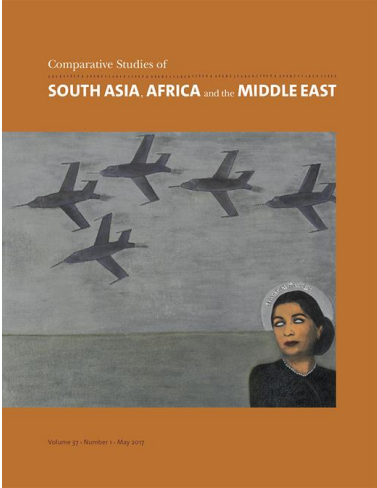
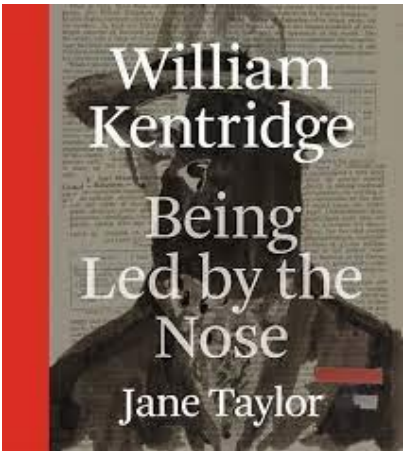
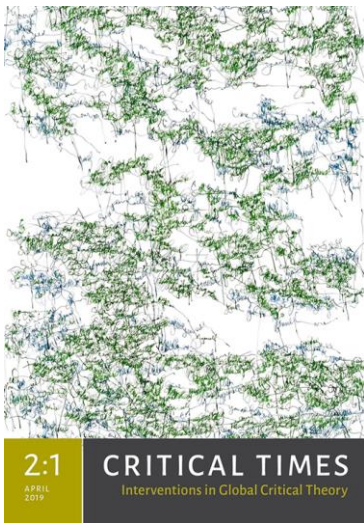
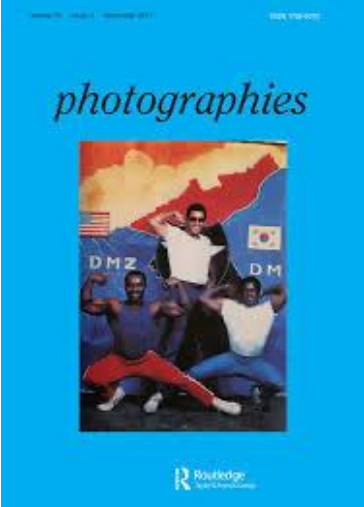
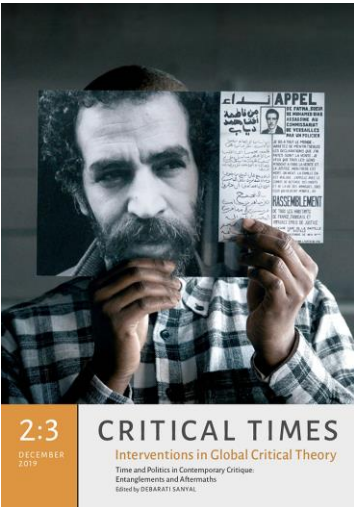
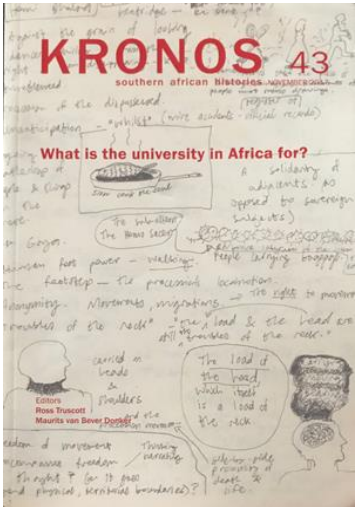
1. See Addendum I for the full list of publications.
2. See Addendum II for the full list of creative outputs.

5. Self-assessment of Phase 1 (2016 to 2020)

5.4. Advanced research

5.4.1. Research output: samples of research excellence

Sample of Books and Journals Featuring CHR Flagship Research



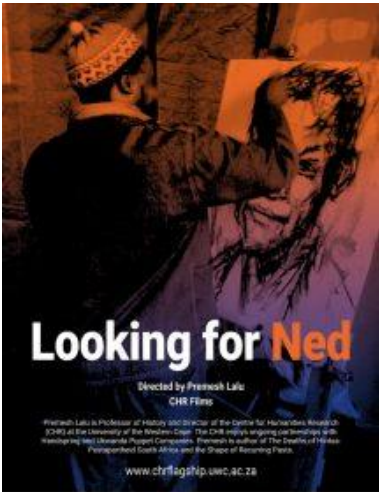


5. Self-assessment of Phase 1 (2016 to 2020)

5.4. Advanced research

5.4.1. Research output: samples of research excellence

Sample of Films



Sample of Graduate Interventions

### ICGC BROWN BAG SERIES

*20th and 21st Century Networks of Production: Seminal Exhibitions, Biennials and the Cultural Poetics of African Art*

Presented by: Phokeng Setai, ICGC Visiting Fellow  
Centre for Humanities Research, University of the Western Cape

Friday, April 16, 2021  
12pm-1pm CDT (Online)  
[Click here to join the talk](#)

The question of curating on the African continent has been widely debated in the field of the visual arts, with scholars such as Okwui Enwezor (2009) and Olabisi Silva (2017) arguing for the recognition of curatorial practice as a critical site of intellectual inquiry. However, these approaches have not adequately addressed the issue of the role of the curator in the broader field of contemporary African cultural production. In this talk, I analyze the issue of the expanded role of the curatorial practitioner with special attention to the curator as an agent of discursive knowledge production inside the framework of the Black-African and global art-world. I specifically problematize the role of curatorial practice in the context of notable cultural events marked in the historiography of the field of African art and cultural production. I will discuss the spurt of exhibitions (micro and macro-scale) dating back to the cultural festivals that started in the late 1960s to the more recent boom in African biennials in the 1990s, and place them in dialogue with the phenomenon of the neoliberalizing global art market and demand for African art and cultural production that continues into the present.

**Interdisciplinary Center  
for the Study of Global Change**  
UNIVERSITY OF MINNESOTA

For a full list of ICGC Events go to [icgc.umn.edu](http://icgc.umn.edu).  
For accessibility and other questions please contact  
Laura Bell at [icgc@umn.edu](mailto:icgc@umn.edu)

Sample of Performances



## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.4. Advanced research

Six of the early career fellows funded through the Flagship have produced dissertations that track the sensory effects of race in the aesthetic and political aftermaths of apartheid and colonialism. Several monographs, currently in progress or under review, detail the long engagement with the problem of post-apartheid freedom as understood through the centre's work. At the invitation of leading institutions across the world, the argument about undoing the legacies of apartheid through education have been presented to audiences both locally and internationally. Perhaps, the most carefully articulated version of this argument centred on lectures and publications related to the theme, "What is the University For?" With lectures by Maurits van Bever Donker, Ross Truscott, Premesh Lalu among others in Bologna, Luanda, and the USA, and publications in *Critical Times* at Duke University and the journal *Kronos*, the Flagship was able to articulate a consolidated sense of its research in various national and international scholarly settings.

#### 5.4.2. Academic engagements: invited keynotes & lectures

Year	Details
<b>2016</b>	April, Thozama. Keynote address at the Curriculum Strengthening Forum of Assessors and Curriculum Advisors of the Western Cape Province, 31 August 2016.
	Grunebaum, Heidi. Plenary presentation: 'De-segregating memory practices: Cleaning the graves at Lubya.' Invited paper presented at 'The Politics of Memory Practices' Conference, George Eckert Institute, Braunschweig, Germany, 21-24 February 2016.
	Premesh, Lalu. Distinguished lecture. "The Practice of Post-apartheid Freedom," Interdisciplinary Center for the Study of Global Change (ICGC), University of Minnesota, Minneapolis, USA, February 2016.
	Pillay, Suren. Keynote address: 'The short century.' Launch of the Institute for Creative Arts, Michaelis, UCT, entitled 'A 2016 Inheritance of Predicaments.'
<b>2017</b>	Lalu, Premesh. Lecture. "The Humanities as a Critique of Global Apartheid," AHNN 14th Annual Meeting of the Shanghai Forum, Shanghai, China, May 2017.
	Lalu, Premesh. Keynote lecture. "What We Can Learn from Charlie Chaplin," NOW (Netherlands Research Foundation), Smart Culture Conference, Amsterdam, Netherlands, 23 November 2017.
	Grunebaum, Heidi. Invited lecture. "Debates on the politics of memory and violence in South Africa in the 1990s", (29 March 2017) presented at Critical Thinking Workshop on Violence and Memory, Ukuthula Trust (Zimbabwe), held in Melville, Johannesburg, 27-30 March 2017.
	Grunebaum, Heidi. Invited lecture. "Multi-directional memory: current debates on memory practices in Palestine-Israel", invited lecture (30 March 2017) presented at Critical Thinking Workshop on Violence and Memory, Ukuthula Trust (Zimbabwe), held in Melville, Johannesburg, 27-30 March 2017.
	Pillay, Suren. One of four keynote addresses: 'Law versus law: The politics of law and colonialism.' Decolonizing the Law, Annual General Meeting, National Association of Democratic Lawyers, Pietermaritzburg, South Africa, March 2017.



## 5. Self-assessment of Phase 1 (2016 to 2020)

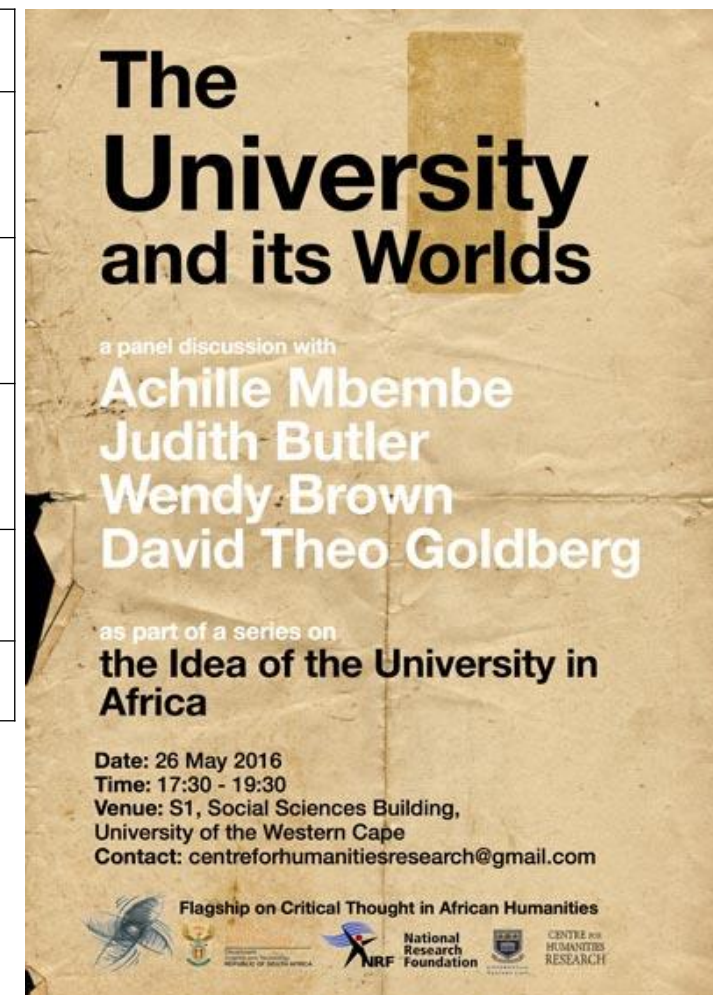
### 5.4. Advanced research

#### 5.4.2. Academic engagements: invited keynotes & lectures

Year	Details
2018	Lalu, Premesh. Keynote lecture. "Techne of Trickery: Race, Technology, Memory," International Roundtable at Institute for Global Citizenship, Beyond Blood and Skin, Kofi Annan Institute for Global Citizenship (IGC), Macalester College, Minnesota, USA, October 2018.
	Lalu, Premesh. Lecture. "History and the University after Apartheid," Decolonising Critical Theory: Decolonial Aesthetics and Epistemic Violence, Conference on Critical Theory in the Global South, Northwestern University, Chicago, USA, 30 November - 3 December 2018.
	April, Thozama. August 2018, Thozama presented a paper at the colloquium, "Intergenerational Dialogue" organized by the National Heritage Council in partnership with the Freedom Park and the Charlotte Maxeke Institute in Pretoria.
	10 October 2018, Oral History Association of South Africa, annual conference, Milnerton in Cape Town. Thozama April, panel discussion on, "Memory, Orality and the Lives of Winnie Mandela."
	25 May, Colloquium: Teaching Political Theory and Political Philosophy in Our Times'

*To translate apartheid into globality shares the problem of all translation: it is necessary yet impossible. Remains of the Social inhabits this problem brilliantly, moving from high theory to punk in Afrikaans, from the grand staging of the Moses of Michelangelo to the Moses Twebe Great Hall in subaltern Dimbaza, again and again, I was transported into what Lalu calls "the memory of the future." In this brief comment I will mention three: the careful unpeeling of "empathy," a word that plagues top-down philanthropy; the anguish of the last letters from Dimbaza to the International Defense and Aid Fund; and the murder of education as "the desire to learn" recounted in the very last chapter. A witnessing book, moving and instructive.*

*Gayatri Chakravorty Spivak, University Professor in the Humanities, Columbia University*





## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.4. Advanced research

#### 5.4.2. Academic engagements: invited keynotes & lectures

Year	Details
<b>2019</b>	Premesh Lalu opened the exhibition, “A Resilient Visionary: Poetic Expressions of David Koloane” at the Iziko South African National Gallery in Cape Town.
	Heidi Grunebaum, Jane Taylor, Itumeleng Wa Lehulere and former postdoctoral fellow Dr Dee Marco (now academic faculty in the Department of Film and Media Studies at Wits University), at the inaugural French-South Africa Science Days at the CSIR in Tshwane, Gauteng.
	Premesh Lalu. Lecture. “Race and its Uncanny Returns,” Global Africa: African and African Diasporic Studies in the Twenty-first Century Conference, Africa Institute, Sharjah, UAE, 12 – 14 March 2019.
	Premesh Lalu. Lecture. “The Humanities in the Era of Postcolonialism,” Positioning the Humanities in the 2020s Conference, Volkswagen Stiftung, Hanover, Germany, 10 – 12 September 2019.
<b>2020</b>	Premesh Lalu. Lecture. “Art and Apocalypse,” History teaches us... What Happens at the Edges, Symposium on William Kentridge’s Why Should I Hesitate, Zeitz MOCAA Museum, Cape Town, 27 October 2019.
	Premesh Lalu. Public lecture. “Theatrical Politics: Ubu and the Truth Commission Revisited,” Studies in Historical Trauma and Transformation, Stellenbosch University, Cape Town, 4 March 2020.



*Steven Freidman, Thozama April, Brian Raftopoulos, Subject of Citizenship Workshop*  
*Billy Kahora, Elizabeth Giorgis, Achille Mbembe, Gary Minkley, CHCI Africa Humanities Workshop.*  
*“On the Subject of Citizenship” Workshop, CHR, UWC*

## 5. Self-assessment of Phase 1 (2016 to 2020)

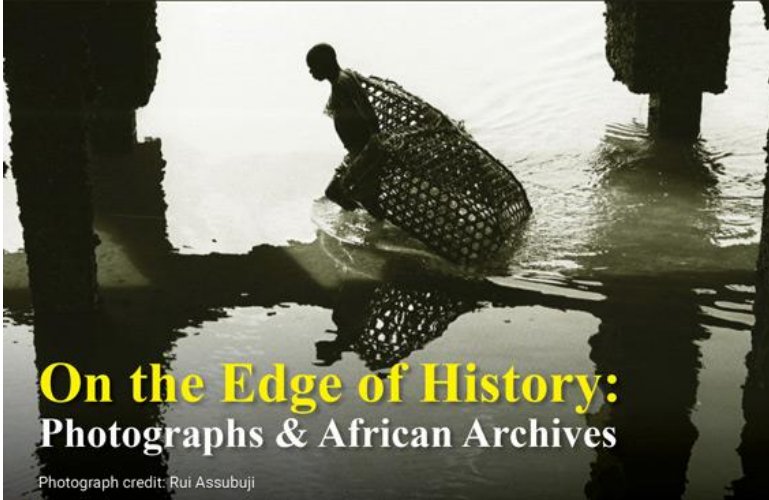
### 5.4. Advanced research

#### 5.4.2. Academic engagements: conferences hosted

The Flagship convened four international conferences on the theme of Love and Revolution in partnership with the SARChI Chair at the University of Fort Hare, Women's Studies Centre at Jawaharlal Nehru University in Delhi, and the ICGC at the University of Minnesota. The selection of papers from the conferences will be published by Palgrave MacMillan under the title *Love and Revolution in the Twentieth-Century Colonial and Postcolonial World* in 2021.

- 2016: Citizen and Subject; conference over 3 days included keynotes from Mamdani; leading to publication (in process for 2022).
- The (Visual) Subject, 22-23 September 2017, Keynote: Krista Thompson (Northwestern University).
- 2017: Violent Pasts and Violent Futures; CHR conference on the great lake's region in Africa.
- 2018: Subject Races; conference on hardening racial sensibilities in the Western Cape.
- 2018 On the Edge of History: Photographs and African Archives, 27-28 September 2018, Keynote: Shawn Michelle Smith.
- 2019: Migrants, Markets and the Modalities of Rule; Panelists for this event ranged from political anti-apartheid activists such as Mazibuko Jara, feminist sociology researcher and academic, Asanda Benya, to scholars from Sol Plaatje University in Kimberley. Among other things, the discussions touched on key mainstream South African discourses such as the interface between traditional power and local government within a democracy, and national/ethnic identity role in job creation and availability. In addition, the workshop provided a reflective session of the Marikana Massacre of 2012.
- 2019: CHCI Global Humanities Institute, Santiago de Chile, Convened by Centre for Philosophy and Art at University of Santiago, CHR Flagship, OCCT at Oxford University, Institute for the Humanities, UC Irvine.
- 2019: Other Lives of the Image, 3-4 October 2019, Keynote: Michael Aird.

The Centre for Humanities Research invites you to



**On the Edge of History:  
Photographs & African Archives**

Photograph credit: Rui Assubuji

**International Workshop on Visual History & Theory  
Centre for Humanities Research, UWC  
27 - 28 September 2018**

The workshop is concerned with the ways histories are written and assembled, and the materials used to narrate or analyze the past of the African continent, and the relationships between them. African history is dominated by texts and oral-based accounts. Images (particularly photographs) open another kind of discussion, because they organize time and space differently. What analytical opportunities does this open to us? Do photographs constitute a kind of historical unconscious, on the edge of history?

Papers will address these and other questions from archives previously unseen. The keynote lecture is by Shawn Michelle Smith, author of *At the Edge of Sight. Photographs & the Unseen*.

**Draft programme available.**

**For more information please contact Patricia Hayes**  
visualhistoryuwc@gmail.com



## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.4. Advanced research

#### 5.4.2. Academic engagements: conferences hosted

The Centre for Humanities Research invites you to

### The Subject Races: Populations, Classifications, Justice

**Presenters:**

**Professor Suren Pillay**  
(CfHR/University of the Western Cape):  
*Being Coloured and Indian After Apartheid: ambiguities of injustice and justice.*

**Dr. Jeremiah O Arowogbe**  
(Department of Political Science, University of Ibadan, Nigeria):  
*Autochthony, Line Systems and State Building in Nigeria.*

**Dr. James Muzondidya**  
(Research and Policy Consultant, Pact Zimbabwe):  
*The elephant in the corner: Race, Coloured identity and citizenship in post-colonial Zimbabwe.*

**Ms. Camalita Naicker**  
(Historical Studies, University of Cape Town):  
*Becoming South African Indian*

**Ms. Robyn Pasensie**  
(Department of Political Studies, University of the Western Cape):  
*Berber belonging in Northern Mali: A legacy of the Hamitic Hypothesis?*




**Three recent controversies have brought to the attention of many a politics often submerged by the imperatives of national unity in contemporary South Africa:**

The events at Sigalo in Mitchells Plain, and the debate about renaming Cape Town International Airport reminded us of the intensity of the racialized language that circulates between Coloured and African populations in the Cape.

Comments by the leader of the Economic Freedom Fighters, about Indian racism, has produced a number of responses—polarized by either their support for or denunciations of the comments he made. This panel discussion seeks to put these events in a historical context, illuminated by the comparative experiences of colonial rule across Africa.

**26 OCTOBER 2018**  
**2:00PM - 5:30PM**  
**ROOM 2, CENTRE FOR HUMANITIES RESEARCH, OLD LIBRARY BUILDING**  
**UNIVERSITY OF THE WESTERN CAPE**

**For more information**  
Please RSVP Micaela Felix at [centreforhumanitiesresearch@uwc.ac.za](mailto:centreforhumanitiesresearch@uwc.ac.za)  
[www.chrflagship.uwc.ac.za](http://www.chrflagship.uwc.ac.za)

## On The Subject of Citizenship

A colloquium marking 20 years since the publication of  
**Mahmood Mamdani's *Citizen and Subject***

18th - 20th August 2016

**Public Lecture**  
*South Sudan  
The Road to Civil War*  
**Mahmood Mamdani**  
18 August 2016  
6:30 for 7pm  
Library Auditorium, UWC


**Colloquium**

**Presenters:**

Mahmood Mamdani  
Abdelwahab al-Effendi  
Osman  
Nivedita Menon  
Kuang-Hsing Chen  
Karuna Mantena  
Partha Chatterjee  
Juan Obarrio

Siba N'Zatioula Grovogui  
Lyn Ossome  
Steven Friedman  
Lungile Ntsebeza  
Namila Matshanda  
Ari Sitas  
Mbongiseni Buthelezi  
Brian Raftopolous  
Suren Pillay

Flagship on Critical Thought in African Humanities



### OTHER LIVES OF THE IMAGE

Call for papers: International Workshop in Visual History & Theory



Image credit: Burning Museum, Cape Town

What survives in the image, often in spite of all, has been conceived in terms of *afterlife*. This workshop goes further to propose that there are multiple *other lives* at work that encourage new thinking around aesthetics, history and the present. This has implications for the re-reading and repositioning of many images, especially photographs that have been locked into certain kinds of framings, singular meanings, or formats. Such constraints might be the result of genre conventions, institutional practices and technological changes. Allowing for multiple other lives has implications for images not only as remediations, but as intermediate forms in terms of their proliferation and dissemination into other media, flowing into literature, cinema and art in ways of which we are not always conscious, and where they might frequently operate in excess of any original purpose. *Other lives* also allows for images that have become stalled or contained in certain formats that are increasingly difficult to access.

The workshop is inter-disciplinary. We invite participants to submit short abstracts that address the other (or potential other) lives that might be taken on by images, whether initially seen as ethnographic, documentary, family, scientific or other category.

Our **keynote speaker** is **Michael Aird**, School of Social Science, University of Queensland, author of *Brisbane Blacks*, *I Know a Few Words*, *Portraits of Our Elders* and co-author of *Wild Australia*, *Saltwater Country* and *Object of the Story*, who has worked extensively with photographic archives and Aboriginal histories.

**Venue:** Centre for Humanities Research, University of the Western Cape

**Date:** 3-4 October 2019

**Deadline for submission of abstracts:** 19 July 2019.

**Abstracts and inquiries:** Patricia Hayes at [visualhistoryuwc@gmail.com](mailto:visualhistoryuwc@gmail.com)

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.4. Advanced research

#### 5.4.3. Visiting academics programme: overview

The task of forging a concept of post-apartheid freedom rests on a concerted effort to critique the precedents of race that defined the rise of the modern university. More than setting off in search of a transcendental claim, the notion of post-apartheid freedom that defined the Flagship's processes of academic development sought to flip the conditions of constraints inherited from apartheid into conditions of freedom. This was a crucial point of departure, given that the CHR had undertaken an advocacy role on behalf of the humanities from within an institution created through apartheid's separate education programme. If post-apartheid freedom was to prove meaningful at all, it would need to be forged as a concept that opened onto the possibilities for the renewal of the university through the invention of the unprecedented.

The first port of call was to identify the strands of disciplinary and institutional forms of apartheid that drew on global precedents of modernity over two hundred years. The strands of racial thought that made up apartheid could be traced through the mythic precursors of apartheid, the scientific revolutions that followed the abolition of slavery in 1834, the birth of

behavioural psychology and life philosophies in the 1920s, and the rise of instruments of communication and control in the aftermath of the Second World War. Inspired by the writings of Silas Modiri Molema in the 1920s, we probed the limits of scientific and humanistic thought about the problem of race in the twentieth-century.

With such a expansive research agenda, we drew together some of the leading scholars in the world to test our ideas of post-apartheid freedom and to develop these ideas against competing constructions of the idea of the university, disciplinary reason, race, gender and generational conflict, post-colonial theory, and freedom. Threaded through the winter school programmes, international conferences and colloquia, and scholars in residence programme, and set against several iterations of a graduate course on global apartheid, the Flagship expanded both the empirical base to locate the meaning of apartheid's racial discourse in a global frame while developing our own ideas about the transformations of South African society.

Two crucial findings that were developed in relation to the visiting scholars programme are necessary to

highlight. The first is that the critique of apartheid has mostly attacked the problem of race at the levels of ideology and superstructure, thereby neglecting the problem of petty apartheid by which the instrumentalities of population control breached the psychic structure of everyday life and assaulted the senses by disaggregating its relation to perception. It is little wonder, that Verwoerd's priorities in respect of the dreaded system of Bantu Education has been one of the most intractable problems in the efforts to undo apartheid. The second relates to the global precedents that apartheid drew on to sustain its racial order, especially as these reflect the relations between myth and reason in a dialectic of the Enlightenment. It is the co-evolution of these two lines of inquiry that influenced the public programming of the Flagship and the dissertations of the early career fellows funded through the NRF. The theme of undoing apartheid will draw together the collaborative exchanges and dissertation research in a text by the outgoing director of the CHR, *The Techne of Trickery: The Myth of Race and the Undoing of Apartheid*, currently under review at Polity Press in the U.K.



## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.4. Advanced research

#### 5.4.3. Visiting academics programme: events

Name	Titles	Home institution	Country	Dates	Role at the CHR
Prof. Adam Sitze	John E Kirkpatrick 1951 Professor in Law, Jurisprudence and Social Thought	Amherst College	USA	2012 to 2016	Guest lecturer at the Annual Winter school, led postgraduate seminars and reading programmes on his research.
Prof. John Mowitt	Leadership Chair in Critical Humanities	Leeds University	USA	2012 to 2019	Guest lecturer at the annual winter school, Deans Lectures, and workshops.
Prof. Marissa Moorman	Professor of History, African Studies Program	Indiana University	USA	2013 to 2018	Guest lecturer at the annual winter school, and workshops.
Prof. David Scott	Professor of Anthropology; Extraordinary Professor, Centre for Humanities Research, UWC	Columbia University	West Indies	2013 to 2021	An extraordinary professor in the Flagship since 2018, Scott has delivered a lecture series resulting in a major publication and has offered public lectures and attended fellow's colloquia.
Prof. Souleymane Bachir Diagne	Professor of Philosophy, Chair of the Department of French & Romance Philology	Columbia University	Senegal	2014 to 2020	Presented a three-part lecture series in 2014, has maintained interaction with several research platforms in the CHR, gave a seminar in 2020.
Prof. Sanil Viswanathan	Professor of Philosophy	Indian Institute of Technology	India	2015 to 2018	Guest lecturer at the annual winter school and workshops.
Prof. Arunima Gopinath	Associate Professor, Women's Studies	Jawaharlal Nehru University	India	2015 to 2018	Guest lecturer at the annual winter school and workshops.

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.4. Advanced research

#### 5.4.3. Visiting academics programme: events

Name	Titles	Home institution	Country	Dates	Role at the CHR
Prof. Judith Butler	Maxine Elliot Professor of Comparative Literature	University of California, Berkeley	USA	2016	Part of the week-long Critical Theory Consortium meeting at UWC, also part of a public panel discussion on "The University and its Worlds".
Prof. Elizabeth Giorgis	Professor of Theory and Criticism at the College of Performing Arts, and Director of the Modern Art Museum	Addis Ababa University	Ethiopia	2016 to 2019	Guest lecturer at the annual winter school in 2016, 2017 and 2019.
Prof. Wendy Brown	Class of 1936 First Professor of Political Science	University of California, Berkeley	USA	2016	Part of the week-long Critical Theory Consortium meeting at UWC, also part of a public panel discussion on "The University and its Worlds".
Prof. David Theo Goldberg	Professor of Comparative Literature, Director of the University of California Humanities Research Institute	University of California, Irvine	South Africa	2016	Part of the week-long Critical Theory Consortium meeting at UWC, also part of a public panel discussion on "The University and its Worlds".
Prof. Siba Grovogui	Professor of International Relations and Law, African Studies & Research Center	Cornell University	Guinea	2016	Was part of an international symposium on Mahmoud Mamdani's "Citizen and Subject", participated in a series of public lectures on the Idea of the University.
Prof. Jacob Tropp	Professor of African History, African Studies	Middlebury University	USA	2016	Three-month residency offering workshops on African History.

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.4. Advanced research

#### 5.4.3. Visiting academics programme: events

Name	Titles	Home institution	Country	Dates	Role at the CHR
Prof. Neil ten Kortenaar	Professor Comparative Literature	University of Toronto	Canada	2016 to 2019	Guest lecturer at the annual winter school and workshops.
Prof. Achille Mbembe	Research Professor, Wits Institute for Social and Economic Research	Wits University	Cameroon	2016	Part of the week-long Critical Theory Consortium meeting at UWC, also part of a public panel discussion on "The University and its Worlds". Approximately 400 in attendance.
Prof. Qadri Ismail	Professor of English Literature	University of Minnesota	Sri Lanka	2016	Six-week teaching residency tied to the annual winter school.
Prof. Ian Baucom	Buckner W Clay Dean of the College and Graduate School of Arts and Sciences	University of Virginia	USA	2017 to 2018	Part of the CHCI Annual Programme in 2017, led a two-week long visit from Virginia University to the CHR in 2018.
Prof. Cesare Casarino	Cultural Studies and Comparative Literature	University of Minnesota	Italy	2017	Semester residency.
Prof. Okechukwe Nwafor	Professor of Art History	Nnamdi Azikiwe University	Nigeria	2017	A doctoral graduate from the CHR and participant in the first annual winter school, Nwafor was in residence for one month over the CHCI Annual Meeting and delivered a lecture at the winter school.

*Remains of the Social is nothing less than a kaleidoscopic critical philosophy of post-apartheid as it took shape in South Africa and as it reverberated across the globe ... this is political theory for the 21<sup>st</sup> Century – crossing hemispheres with ease, promiscuous in its scholarly touchstones, yet disciplined and pedagogical.*

*Wendy Brown, UC Berkeley*

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.4. Advanced research

#### 5.4.3. Visiting academics programme: events

Name	Titles	Home institution	Country	Dates	Role at the CHR
Prof. Homi Bhabha	Anne F. Rothenberg Professor of English and American Literature, Director of the Mahindra Humanities Center	Harvard University	India	2017 to 2019	Keynote lecturer at the CHCI Annual Programme, hosted by the Flagship in 2017, co-convenor of the Global Humanities Curriculum project with Prof Lalu, held a series of workshops in Cape Town on re-thinking the humanities doctoral curriculum.
Prof. Gayatri Spivak	University Professor and founding member of the Columbia Institute for Comparative Literature and Society	Columbia University	India	2017	Gave a lecture at the annual winter school, delivered the Keynote Address at the CHCI Annual Meeting, and engaged with postgraduate students of the CHR.
Prof. Rinaldo Walcott	Professor of Black Diaspora Cultural Studies, Director, Women and Gender Studies Institute	University of Toronto	Canada	2018 to 2020	Guest lecturer at the annual winter school and attended workshops.
Prof. Sara Guyer	Kellett Professor of English, Director, Centre for the Humanities; Director of the Consortium of Humanities Centres and Institutes	University of Wisconsin-Madison	USA	2019	Semester in residence as a research associate, presented a guest lecture and seminar.

*I have had the privilege to work very closely with Prof Premesh Lalu over the last ten years while he has been Director of the CHR and then the NRF Flagship at UWC. During this time, I have admired and often marvelled at his contributions, displaying outstanding leadership, unique vision, critical intellectual imagination and overwhelming dedication to this project. He has built a singular centre / flagship for the country and indeed the continent, while enabling collaborative participation at every juncture. Rather than becoming mired in notions of crisis, he has guided the humanities towards considerations of futures and offered all of us creative, communicative and innovative routes towards alternatives and possibilities for rethinking beyond apartheid and the post-apartheid.*

*Gary Minkley, National Research Foundation SARChI Chair in Social Change, Fort Hare University*



## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.4. Advanced research

#### 5.4.3. Visiting academics programme: events

Name	Titles	Home institution	Country	Dates	Role at the CHR
Prof. Warren Critchlow	Associate Professor, Faculty of Education	York University	Canada	2019 to 2020	Semester in residence on the Image, Sound, Movement research quadrant in collaboration with the University of Toronto, gave a public lecture on James Baldwin.
Prof. Kas Banning	Associate Professor, Cinema Studies Institute	University of Toronto	Canada	2019 to 2020	Semester in residence on the Image, Sound, Movement research quadrant in collaboration with the university of Toronto, participated in writing retreat.
Prof. Steve Akoth	Political Studies, Anthropology, Urban Studies	Kenyatta University	Kenya	2019	Taught a seminar series on urbanism and mobility.
Prof. Tom Asher	Anthropology, Urban Studies, Political Studies, Columbia World Projects	Columbia University	USA	2019	Taught a seminar series on urbanism and mobility.
Prof. Torlasca Domietta	Associate Professor of Italian and Comparative Literature	Northwestern University, Chicago	Italy	2020	In residence for the first semester of 2020 but was cut short due to global Covid-19 restrictions, presented a lecture on her current research and film project.
Prof. Cesare Casarino	Professor of Cultural Studies and Comparative Literature	University of Minnesota	Italy	2020	Semester residency.

5. Self-assessment of Phase 1 (2016 to 2020)

5.4. Advanced research

5.4.3. Visiting academics programme: events





## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.4. Advanced research

#### 5.4.4. Next-generation scholars programme: profiles

##### Dr Lwando Scott (current)

Dr Scott's research focus at the CHR is on what he loosely terms "queering the postcolony". Lwando is looking to develop this concept of "queering the postcolony" and incorporate, engage, challenge, and stretch concepts such as decolonisation, sexuality (queerness), gender, culture, and futurities within the post-colonial South African context. In some ways, this focus is a continuation of Lwando's work on "queer African lives" which has been the focus of his doctoral research. Lwando's doctoral research before coming to the CHR was on same-sex marriage in South Africa with the thesis title, "The more you stretch them, the more they grow": Same-sex marriage and the wrestle with heteronormativity. During the PhD years, Lwando was an

Innovation in Science Pursuit for Inspired Research Fellow at Ghent University in 2016/17. He was awarded the Yale-Fox Fellowship at Yale University in 2013/14. Lwando has been involved with the SHAWCO winter school program teaching 'critical sociology of volunteering' at UCT (2015-2019). He was also an assistant lecture in Diversity Studies at UCT. Lwando holds a Master of Science in Social Responsibility (2010) from St Cloud State University in Minnesota. Scott's work, academic and otherwise, is centered on advancing queer politics in South Africa. His work interrogates narrow definitions of "African-ness", definitions that seek to position African queer people as existing outside that "African-ness".



Lwando Scott

##### Dr Valmont Layne (current)

Valmont was an NRF Early Career Fellow and PhD Candidate at the Flagship project of the CHR. He worked with questions of social transformation and justice mediated through cultural space including research, curating, collecting and advocacy. His work has been located at different sites - on museum practice and social justice at the District Six Museum, with curating 'transformation' at the Klein Karoo National Arts Festival, and

with arts and rights-based research and policy advocacy at Arterial Network

Valmont Layne is currently a Next Generation Fellow at the CHR, where his research interests include music, sound studies, archives and heritage studies and histories of technology. He has also been integrally involved in a UWC project on the reimagining the archives of the liberation struggles held at UWC.



Patricia Hayes and Valmont Layne

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.4. Advanced research

#### 5.4.4. Next-generation scholars programme: profiles

##### Dr Ross Truscott (current)

A graduate of the University of Fort Hare where he worked with the SARChI Chair in Social Change, Dr Truscott first undertook two years of postdoctoral studies at the CHR before joining the Centre as a Next Generation fellow in 2016. He is currently employed on a four-year contract in the CHR through UWC funding. His research, grounded in critical social theory and psychoanalysis, reflects on the reciprocal, mutually constitutive relation between social institutions and psychic life, an undertaking that requires attending to the sociological and the philosophical, to their points of correspondence and tension. Most recently he has considered the relation between the postal system, as an apparatus of colonial discipline, and

conceptions of psychological interiority and deviance. The book manuscript on which he is working offers a critique of the discourse of empathy and its power relations. Tracing the history and the structure of the injunction to empathise, *The Order of Empathy* is most interested in the work of those who have critically reoriented the related notions of fellow feeling and cosmopolitanism from the perspective of the colonised. He is a co-editor of *Remains of the Social: Desiring the Post-apartheid* (Wits University Press, 2017, <http://witspress.co.za/catalogue/remains-of-the-social/>), an associate editor of *Psychology in Society*, an editor of *Kronos: South African Histories*, and is on the editorial board of *Social Dynamics*.

##### Dr Thozama April

Thozama April, a doctoral graduate of UWC's history department, returned to UWC to take up a Next Generation Scholar position at the CHR in 2016 after several years lecturing at Fort Hare university. She has now returned to UFH as a curator and lecturer. Dr April writes on Women and Feminist Historiography with a book project that examines 'Theorising

Women: The life of Charlotte Maxeke'. She is currently working on the broad historiography of colonialism in the Eastern Cape and on anti-colonial and nationalist thought. Dr April is continuing her collaboration with the Flagship through her participation as an advisor on the planned Ukwanda production of a theatre piece on Charlotte Maxeke directed by CHR Artist in Residence, Buhle Ngaba.



Winter School 2018



Winter School 2019



## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.4. Advanced research

#### 5.4.4. Next-generation scholars programme: profiles

##### Dr Kim Gurney

Kim Gurney works in an interdisciplinary way between writing, art practice and academic research. Her research curiosities include contemporary art, urbanism, the public sphere and media studies. She held an Andrew W Mellon Foundation Next Generation Researcher fellowship in the CHR for two years while also maintaining a long-standing affiliation as Research Associate in the African Centre for Cities at University of Cape Town. Kim is widely published including two recently authored books anchored to Johannesburg. *The Art of Public Space: Curating and Re-*

*imagining the Ephemeral City* (2015) traces performative art interventions to propose ideas around the commons, and *August House is Dead; Long Live August House!* The story of a Johannesburg atelier (2017) is a book of creative nonfiction. Her own art practice deals with disappearances of different sorts and makes restorative gestures, while engaging other practitioners through curatorial platforms. Kim's former occupation as a journalist and managing various newsrooms informs her interdisciplinary work through an abiding interest in current affairs and South Africa's Truth and Reconciliation Commission.

##### Note:

Dr Aidan Erasmus, Dr Lauren van der Rede and Dr Natasha Vally are also next generation scholars. Their brief biographies appear earlier on pages 25—26, and 37.

##### Dr Michelle Smith

Dr Michelle Smith is the Convener of National and International Partnerships at the Centre for Humanities Research (CHR) at the University of the Western Cape (UWC), a role she began in late 2015. Michelle works closely with the CHR's institutional partners in a range of collaborative projects—among her responsibilities is the organization of the annual Winter School in the Humanities, hosted by the CHR at UWC, with the SARCHI Chair in Social Change at the University of Fort Hare, the Interdisciplinary Centre for the Study of Global Change at the University of Minnesota, and the

Jackman Humanities Institute. Michelle graduated with a PhD in History from the University of Fort Hare in 2020. Her dissertation, titled "Ruin, Remains, Frame: Visual images of community, culture and race in three Eastern Cape Museums in South Africa", explores the relation between public history and visibility within three museums in the Eastern Cape: the South End Museum, the East London Museum, and the Red Location Museum. Bringing together museum studies and visual studies, the dissertation places three related concepts at the juncture of these two fields: ruin, remains, and frame. These three concepts offer lenses

through which to attend to the ways these museums have produced particular visualizations of 'community', 'culture' and 'race', each of them recalling apartheid through their visual representation of it, constituting what the dissertation calls a "mortificationary complex." Michelle has published articles in *Kronos: Journal of South African History*, and *Parallax*, and is currently working on publications that bring visual and public history into an encounter over the imaging of the apartheid past.

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.4. Advanced research

In 2016 the National Research Foundation (NRF) and the Department of Science and Innovation accepted a proposal from the CHR to create a model of collaboration across the arts and in a bid to undo the geographies of apartheid. The project would facilitate greater mobility to bridge urban and rural communities, while allowing for synergies between a nascent democratic public sphere and higher education institutions. For the University of the Western Cape, the project was a bold statement. From a university that had been refused the disciplines of the arts and was committed to imagining a post-apartheid future, a proposition was made for the indispensability of the arts to deracialise society and create new understandings about the persistent problems of race bedevilling the transition to democracy in South Africa.

Through experiments in Athlone and Chapel Street, Woodstock, and following vibrant partnerships forged between urban and rural divides, the NRF awarded the CHR a national flagship status to pursue the university's priority projects in the humanities. A core commitment of the flagship was to secure a facility to pursue its objectives. With an infrastructural investment supported by government, the university has begun the refurbishment of a derelict former

school building in Greatmore Street, Woodstock. The Greatmore Street initiative in Woodstock is testimony to the commitment of the university to build on its longstanding achievements in humanistic inquiry. Together with national and international partners that include Ukwanda Puppetry and Design Collective, the Handspring Puppet Company, documentary filmmakers, jazz musicians, and visual artists, a dynamic project was conceived to reimagine UWC as a university in the city and the world. The potential for bringing the arts and humanities into such a space of collaboration garnered the support of the National Institute for Humanities and Social Sciences, the A.W. Mellon Foundation, the National Research Foundation, the Consortium of Humanities Centres and Institutes, the Dullah Omar Foundation, and university partners across the continent and the world.

With the Greatmore Street initiative, the Centre for Humanities Research envisions an intervention that imagines a future beyond the constraints of the divided city. This opening of "the doors of learning" reinvigorates a vision for the university, inviting artists and scholars to build that future for UWC and the city together.

#### 5.4.5. Greatmore hub development



*International Partners Visits to Greatmore Street with Ilze Wolff, Jane Taylor and Itumeleng wa Lehulere*

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.4. Advanced research

#### 5.4.5. Greatmore hub development

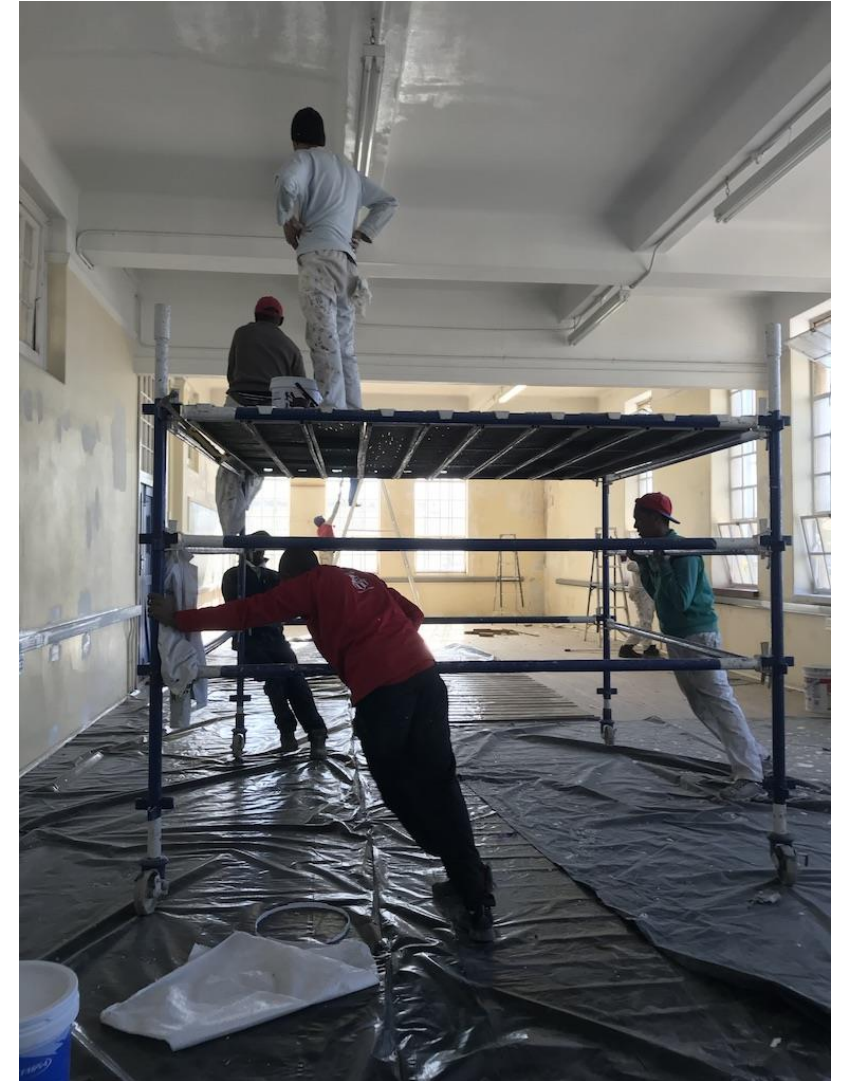
The Greatmore Street initiative coincides with the burgeoning of arts and humanities initiatives such as the Savannah Centre for Contemporary Arts in Ghana and the Museum of Literature Ireland (the MOLI) that aim to fuse scholarly research with public arts practices. As a highly regarded contributor to this movement, the Greatmore Street initiative of the Flagship in the CHR was unveiled at the international CHCI meeting in 2017. Leading humanities scholars and artists such as Isaac Julian were introduced to the UWC facility by Ilze Wolff, architect and designer of the Greatmore project. The visit extended an invitation to international partners to consider the UWC facility as a way to broaden international partnerships with African institutions.

Conceived as a space for public and scholarly exchange, the Greatmore facility consists of a laboratory of kinetic objects, a documentary film laboratory for a project on Communicating the Humanities, a music room and gallery, and a space to house projects associated with the SARChI Chair in Visual History and the CHR's local and international partnership exchanges.

With a significant infrastructure investment from the Department of Higher Education and Training championed by UWC Vice Chancellor, Prof. Tyrone Pretorius, and Institutional Planner, Mr Larry Pokpas, the facility will serve to connect our various rural and peri-urban projects through dedicated and adequately equipped workspaces. Greatmore will also serve as home to the Ukwanda Puppetry and Design Collective and will be the site for launching the group's next theatrical work for schools on the life of Charlotte Maxeke.

The Greatmore facility will also serve to harness relations across the arts, sciences, and social sciences by convening inter-institutional dialogue about the shared interests in the human condition.

The Flagship award by the DSI and NRF facilitated this expanded vision for the arts and humanities by inspiring greater collaboration between higher education institutions and the democratic public sphere in post-apartheid South Africa.



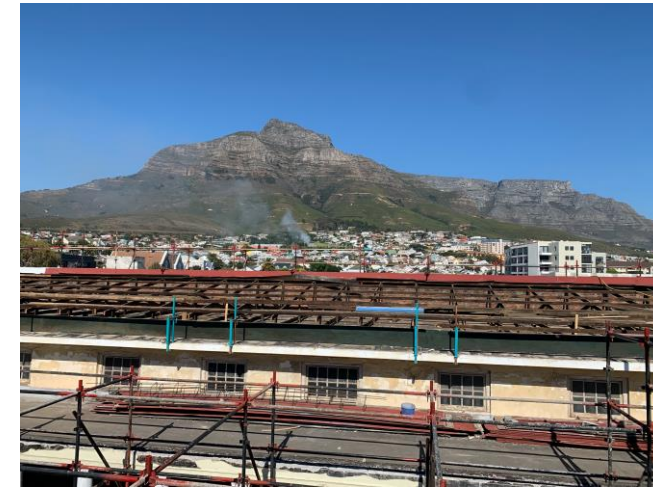


## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.4. Advanced research

The Flagship has offered the CHR and UWC an opportunity to break out of the stranglehold of apartheid planning. In return, the work conducted through its various local and international research collaborations, as well as its public arts programmes, the Flagship provided a framework for demonstrating the crucial role of the arts and humanities in undoing the violent legacies of apartheid in the everyday. As a priority project of the UWC vice-chancellor, the CHR Flagship was tasked with identifying and championing a construction of a massive public institution that will serve as a hub for the extending UWC's commitments to deracialising and democratising South African society. The Flagship allowed the CHR to enact its concept of post-apartheid freedom into a form that will involve generations of graduate students, researchers and artists in building public partnerships for the greater social good.

#### 5.4.5. Greatmore hub development





## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.5. International standing

#### 5.5.1. International research output

With the hosting of the international CHCI meeting in 2017, the CHR Flagship has emerged as a model for humanities centres across the world. It is currently identified as such in a proposal by the CHCI to the Swedish International Development Agency to fund the formation of five humanities centres across the African continent, including Mozambique, Tanzania, Senegal, Ghana, and Ethiopia.

Research emanating from the CHR Flagship has been widely cited in academic writing on the future of the humanities. As a result, 50 % of its total research is produced internationally. Many of the Flagships fellows contributed significantly to this body of research. Finally, several of the CHR's artists and graduate fellows have been invited to take up residence positions at our international partners in the USA and Canada. Key here is the quadrant of research collaborations established between the Flagship and the Jackman Humanities Institute at Toronto University in the areas of postcolonial literatures, film studies, and museum and public histories. In many respects, the Flagship has expanded international collaborative possibilities for UWC to include the natural and health sciences, law and education.

International publications	2016	2017	2018	2019	2020	Total
Book	2	4	3	-	-	9
Book chapter	6	5	3	3	5	22
Journal	13	3	11	18	9	54
Public discourse	1	-	1	-	-	2
Total published	21	12	18	21	14	87

International creative outputs	2016	2017	2018	2019	2020	Total
Exhibition	1	-	-	2	1	4
Literary Arts	1	1	-	1	-	3
Music	-	-	-	2	1	3
Performance	1	-	-	1	2	4
Total artistic	3	1	-	6	4	14

Total research	24	13	18	27	18	101
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2021	Forth-coming	Grand Total
2	5	14
5	2	30
-	2	56
-	-	1
7	9	103

- Notes:
- 1. International publications are identified in Addendum I.
  - 2. International creative outputs are identified in Addendum II.

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.5. International standing

#### 5.5.2. International academic engagements

The CHR Flagship has produced a compelling argument about the centrality of the humanities in undoing the legacies of race after apartheid, not only in South Africa, but globally. The humanities, as a discourse that places the university in direct relation to society, assumes a transnational orientation, not least because of the ways in which its emergence brushes up against concerns of national histories, while troubling the securities of what we assume to be common sense about the human condition. To this end, the humanities function as a self-critical constellation of knowledge formations that always also opens onto the future. In the interval between the past and a future that is not yet, the humanities offer us different conceptions of the world we live in, and which we might potentially seek to inhabit.

With this broad understanding, the CHR Flagship's particular contribution to elaborating a concept of post-apartheid freedom that is more than a reference to the experience of apartheid in South Africa brings it into conversation and dialogue with a range of academic and art projects around the world.

Engagements abroad	Year/Title/Host/Venue/Event
Conferences & seminars	2017, Premesh Lalu "What is the University for?", University of Toronto, Conference on the Humanities for the 21st Century
	2017, Premesh Lalu, panellist "Humanities from the South, Critical Theory Consortium, University of Bologna, Italy
	2018, Maurits van Bever Donker & Ross Truscott, "Critique, Invention, and Lost Objectives", presented at "Public Humanities: Thinking Freedom in the African University", Social Sciences Humanities Lab of the Catholic University of Angola, Luanda, September 21 to 25 2018."
	2019. Aidan Erasmus (doctoral fellow) & Maurits van Bever Donker, participants in the "Humanities Pedagogies Confronting Colonialism" conference, Utrecht University, Netherlands
	2019. Premesh Lalu, Co-convenor CHCI Africa Graduate Institute: "Africa as Concept and Method: Emancipation, Decolonisation, Freedom." As co-convenor of the Institute, Prof Lalu participated as contributor to a public panel discussion with Professors Ranjana Khanna, Rosi Braidotti, and Abdiwassa Abdilahi (Minister of Education, Ethiopia), Drs Serawit B. Debele, and Netsanet Gebremichael. The presentations can be accessed here: <a href="https://chcinenetwork.org/news/a-look-back-at-the-2019-mellon-africa-humanities-workshop-in-addis-ababa-ethiopia-1">https://chcinenetwork.org/news/a-look-back-at-the-2019-mellon-africa-humanities-workshop-in-addis-ababa-ethiopia-1</a>
	2019. Premesh Lalu, Sharjah Bienale; Africa Institute in March 2019 on the theme of "Global Africa: Africa and African Diaspora Studies in the Twenty First Century."
	2019. Premesh Lalu, with Maurits Van Bever Donker, Heidi Grunebaum and Nicky Rousseau, 2019 Consortium for Humanities Centres and Institutes (CHCI) Global Humanities Institute on the "Challenges of Translation" from July 15 - 26. This year's program, framed by the title "Theoretical Issues, Practical Densities: Violence, Memory, and the Untranslatable,"

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.5. International standing

#### 5.5.2. International academic engagements

A significant aspect of this discussion and dialogue has centered on our approach to the larger global debate on the future of the humanities, and what specifically in our view is a need to get beyond the limits of the perennial talk about the crisis of the humanities.

Ours is an effort to highlight an often-untapped potential with which the university and societies in transition have not adequately reckoned with in its efforts to build a world that is sustainable and livable. The internationalization efforts of the Flagship affords South African graduates and faculty an opportunity to learn from the larger preoccupations of humanities scholars and arts practitioners in the world.

To this end, the CHR hosts a cohort of leading local and international doctoral and post-doctoral fellows, with a significant proportion drawn from South Africa and elsewhere on the African continent, and a growing list of international visiting scholars eager to engage the CHR on its distinct perspectives on the humanities.

Engagements abroad	Year/Title/Host/Venue/Event
Guest speaker engagements	2017, Premesh Lalu "The Humanities and the Critique of Global Apartheid", Shanghai University
	Hayes, Patricia. Keynote lecture 'Dead Photographs' at the international conference 'Photographic Migrations', Photographic History and Research Centre (PHRC), De Montfort University, Leicester, UK, June 2017.
	2019, Maurits van Bever Donker, "Thinking in apartheid's wake: on community as limit", Ghent University
	Grunebaum, H. keynote address at the "Afrika Neu Denken" conference at the Goethe University in Frankfurt, Germany on "Dehumanisation of the Other --past and present"
	Premesh Lalu, plenary lecture at the Volkswagen Stiftung conference on "Positioning the Humanities in the 2020s."



CHR and Jackman Humanities Institute Postcolonial Literature Quadrant



5. Self-assessment of Phase 1 (2016 to 2020)

5.5. International standing

5.5.3. International collaboration

In addition to various local partnerships, the CHR has also established reciprocal and highly productive international partnerships with the Interdisciplinary Centre for the Study of Global Change (ICGC) at the University of Minnesota (UMN) focused on student and faculty exchange, the winter school, and the development of a postgraduate seminar on Global Apartheid; and the Jackman Humanities Institute (JHI) at the University of Toronto (UT). With both we have had long-term Mellon funded grants to support graduate and faculty exchanges.

The partnerships have been broadened to include the supranational research consortium with the Universities of Ghana-Lagon, Addis Ababa, Makerere, West Indies, the American University of Beirut, UCT and Wits, as well as the Global Humanities Institute with the University of Chile, Santiago, and Oxford University. Recent partnerships with Ghent University, VU Brussels, and Trinity College, Dublin have provided further expansion to the internationalization efforts of the Flagship.

Year	Inter-institutional collaborations	Number of people
2016	Maurits van Bever Donker (CHR, UWC), "Global Apartheid", joint postgraduate seminar taught for 2nd Semester at University of Minnesota	1; 20 participants from UMN
	Conference on Truth and Reconciliation, Toronto, Canada	8 faculty and fellows
2017	Baidik Bhattacharya (English, University of Delhi), "Literature after Criticism: Colonial Histories and Critical Methods", 2-week seminar at CHR	20 faculty and fellow participants
	Cesare Casarino, (Cultural Studies, University of Minnesota), "Global Apartheid", joint postgraduate seminar taught for 1st Semester at CHR	1; 20 participants across UWC Faculties, HSRC, and neighbouring universities
	Two workshops with University of Toronto in South Africa: Museums and public History; Documentary Film	3; approximately 40 participants
	Two workshops with University of Toronto in Canada: Museums and Public History; Literary Pedagogy and Decolonisation	9 faculty and 8 fellows from CHR



Refusal of light. Photographs and political funerals in 1980s South Africa

PATRICIA HAYES

Monday 5 November 2018, 4pm, Jackman Humanities Building, 10<sup>th</sup> Floor



Patricia Hayes is the National Research Foundation (NRF) South African Research Chair Initiative (SARChI) Chair in Visual History & Theory, based at the CHR, UWC. Her research background is in African History, with a focus on the southern African region and South Africa as a colonial power. She was co-editor of *The Colonising Camera* (1998) based on photographic research in the Namibian archives. Since 1995 she has lectured in History at the University of the Western Cape, and taught African history, gender & history, and visual history. She has held visiting fellowships in Brazil, UK, Germany, India and the USA. *Bath of Blood: Life & War in Namibia* with photographer John Liebenberg appeared in 2010, and she has numerous articles published on photography in the anti-apartheid period. She is co-editor of the forthcoming volume *Ambivalent Photography & Visibility in African History*. She is a co-editor (with Elizabeth Edwards and Jennifer Tucker) of the series *Photography/History: History/Photography* at Bloomsbury Academic.

**Refusal of light. Photographs and political funerals in 1980s South Africa**  
In certain parts of the world, substantial bodies of photographs that document events have become associated with normative ways of seeing historically. With its strong tradition of documentary photography and visually recorded turning-point events such as in Sharpeville or Soweto, South Africa offers a striking case in point. Research on photography during the anti-apartheid struggle in the 1980s highlights the documentation of social conditions, political demonstrations, police repression and above all political funerals. After apartheid, the period with its prolific photographic production has tended to be perceived rather homogeneously as 'political'. Art critics and historians have recently argued that such photography lends itself to grand narratives of national redemption after suffering. It has perpetuated a long-standing split - in a new configuration - between aesthetics and politics, resulting in an increasing dismissal of this work by such critics. This paper proposes a different approach that explores the rejects of anti-apartheid photography. The starting point is a photographer's confession: volumes of 'bad' and 'repetitious' photographs were produced especially at political funerals. Certain photographers failed to develop their films and put them aside indefinitely. This paper argues that much might be learned from photographs that did not cross the boundary into light, that pose a conceptual problem for the normative association of photography with visibility. In a country whose history of liberation is tied to iconic photographic tropes of racialised suffering and redemption in a modernist narrative of the emergence of the nation, the paper explores questions related to an underworld of the unseen.



5. Self-assessment of Phase 1 (2016 to 2020)

5.5. International standing

5.5.3. International collaboration

Year	Inter-institutional collaborations	Number of people
2018	Workshop with University of Toronto in South Africa: Truth and Reconciliation.	4 faculty; approximately 40 participants
2019	Workshop with University of Toronto in Canada: Truth and Reconciliation Commission	5 faculty and fellows
	Workshops with University of Toronto in South Africa: Museums and Public History; Puppetry workshop	4 ; approximately 40 participants in each
2020	Workshops with University of Toronto in South Africa: Literary pedagogy and decolonisation	4 ; approximately 30 participants



CHR Fellows and Artists in Residence, Exchange Visits to the ICGC, University of Minnesota



## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.5. International standing

Through its representation as an Advisory Board member of the Consortium of Humanities Centres and Institutes (CHCI), the Flagship was selected to host the organisation's 2017 annual meeting. Attended by 380 delegates from around the world, and convened alongside an NIHSS award-winning exhibition, *Athlone in Mind*, the conference was a highlight of the first five years of the DSI-NRF Flagship.

The 2017 annual meeting of the Consortium explored the multiple ways in which the jazz motif of improvisation enabled and facilitated the study of the humanities, not least in times of great social upheaval. Under the theme of *The Humanities Improvised*, the conference theme of the CHCI annual meeting hosted by the CHR aimed to gather artists, art commentators and humanists from the network of CHCI member institutions to reconceptualize the relationship between art and the humanities against the backdrop of a rapidly changing world of work, politics and technology. A key aspect of the conference held at the Castle of Good Hope took place against the backdrop of a shifting meaning of the public sphere. The *Humanities Improvised* was dedicated to thinking the humanities and the arts from the vantage point of Africa.

The 2017 CHCI annual meeting revisited the work of improvisation in a context where changes in work, politics and technology, as these impact on consciousness, memory and desire, grounds the study of the Humanities. The conference received much praise, including from Mariet Westerman, Vice President of the Andrew W. Mellon Foundation.

*I wish to thank you, most profoundly, for the fantastically successful CHCI conference. As colleagues at Mellon can confirm, we have not stopped praising the vigour of the program and the generosity of the Cape Town welcome extended to the largest CHCI annual conference attendance ever. Bravo! Your decision to Occupy the Castle was a stroke of genius, not only for its political resonance but also because it created sustained conference community in spaces from which people could not easily run away to go off and do other things. The integration of arts activities throughout was very meaningful, as was the opportunity you afforded people new to South Africa to enjoy a variety of substantial tours. Thank you for engaging so many students and emerging scholars in the organization of this scholarly feast. It will have been very important to them in so many ways, and surely pay off as they set off on their intellectual projects and professional trajectories. We know CHR will live up in spades to the quality of this offering the CHCI community.*

#### 5.5.4. Hosting of the CHCI international conference





## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.5. International standing

#### 5.5.4. Hosting of the CHCI international conference

The Flagship PI's representation on the Advisory Board of the CHCI has made possible collaborations with humanities centres and institutes across the world. With Annual meetings and bi-annual meetings with regional scholarly networks in the USA, Argentina, India, Germany, Ireland, South Africa, and Ethiopia, the CHR Flagship was able to build new and thriving partnerships. Through the consortium and following a meeting with approximately forty delegates from African institutions attending the CHR hosted 2017 Humanities Improvised conference, the CHCI has been invited to apply to SIDA for a grant to establish five humanities centres across the African continent. Prof. Lalu is a one of four convenors of the Africa Humanities initiative of the CHCI.

The 2017 CHCI conference heard lectures by, amongst others, Homi Bhabha, Isaac Julien, William Kentridge, Gayatri Spivak, Tim Murray, Elvira Dyangani, and Lisa Lowe amongst others. Jane Alexander was the festival artist for the conference, and it was the first time this body of work – concerned with questions of aesthetics, politics and the social constitution of fields of the sensible – had been exhibited in South Africa. Alexander's work formed an integral part of the *Athlone in Mind* exhibition, which was accompanied by a book and digital platform.

"Thank you for an excellent conference. I have been reporting back at Swedish International Development Agency (SIDA) about the very inspiring and interesting experience I had at the Humanities Improvised conference hosted by the Centre for Humanities Research at UWC.

It is great that the event indeed has led to international partnership possibilities, and it would be great to hear more about this development at some point."

Katri Pohjolainen, PhD

Senior Research Advisor Unit for Research Cooperation Department  
for Partnerships and Innovations



*Ari Sitas and David Theo Goldberg, CHCI Annual Meeting, 2017*



*Humanities Improvised Conference, August 2017*



*Isaac Julien and William Kentridge, CHCI Annual Meeting, 2017*

## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.5. International standing

The Flagship has contributed to the key strategic facets of UWC's Institutional Operating Plan (IOP) that are identified in the table to the right.

These substantive contributions have helped to bolster the Faculty of Arts and Humanities and the university as a whole. The Vice-Chancellor of UWC, together with the Institutional Planner, head of International Relations, and the DVC for Research were invited to visit the Flagship's international partners to explore inter-institutional partnerships. Following reciprocal visits by senior leadership at University of Virginia, Indiana University, University of Minnesota, Toronto University, University of Chicago, and Trinity College Dublin, UWC is set to expand its international programmes and research collaborations. International exchanges will be enhanced by a dedicated space allocated to host international researchers in the newly established Greatmore Street facility currently being refurbished by UWC on behalf of the CHR Flagship.

#### 5.5.5. Enhancement of UWC's academic standing

<b>Institutional strategic facets (UWC IOP)</b>	<b>Aspects to be driven at faculty/centre level</b>
1. Student Experience	1.3: Community engagement 1.4: Student mix, attraction & retention
2. Learning & Teaching	2.3: L & T excellence 2.4: Academic programming (PQM)
3. Research & Innovation	3.1 & 3.5: Post-grad PQM & support 3.3: Researcher productivity 3.4: Research partnerships
4. People Framework	4.1: Staff & leadership capacity building
5. Financial Viability	5.1: Grow & diversify revenue
6. UWC Standing & Profile	6.1: Strategic communication 6.5: Recruitment
7. Development of the Campus & Surrounds	7.3: Space usage & maintenance

5. Self-assessment of Phase 1 (2016 to 2020)

5.5. International standing

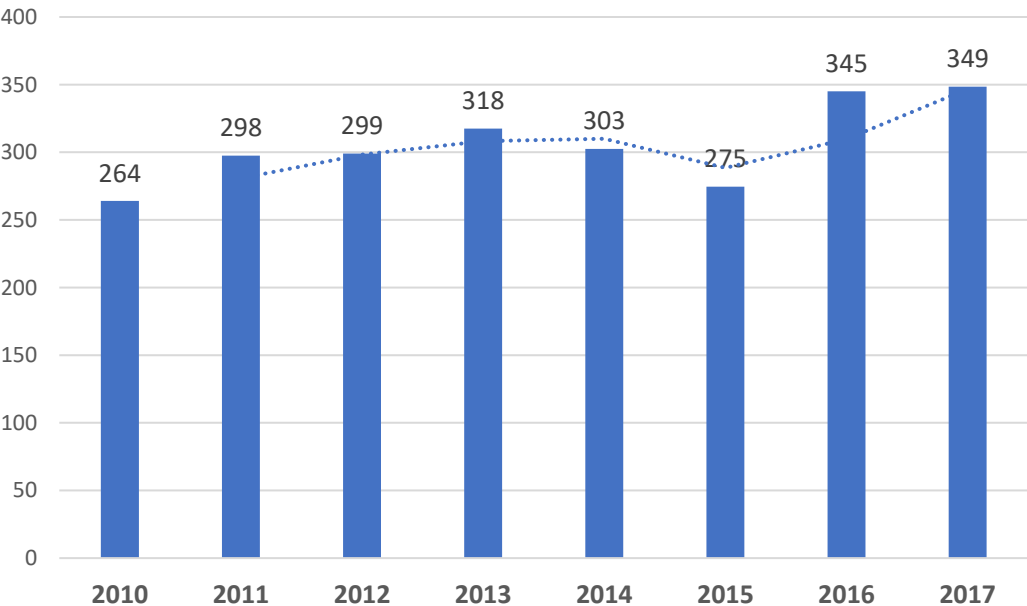
5.5.5. Enhancement of UWC’s academic standing

The Flagship has been attentive to the circumstances and standing of the university. UWC is the leading institution for undergraduate education in the humanities. However, this has not been the case for postgraduate education in the humanities. In 2014 and 2015, this situation deteriorated and the number of masters and PhD enrolments declined. The Flagship played an important role in reversing this worrying trend. Of the 70 additional M and PhD enrolments in 2016, 46 were funded through the Flagship. This number rose to 57 in 2020.

The Flagship has also contributed to UWC’s improved rankings:

- The global higher education analysts Quacquarelli Symonds (QS) World University 2019/2020 rankings placed UWC in the Top 1 000 universities in the world.
- The Center for World University Rankings (CWUR) rankings independently grades 20 000 universities - and included UWC in the Top 1 200 universities in the world in 2019 and 2020.
- UWC has placed in the top 800 in the the global Times Higher Education (THE) rankings every year since 2013 and has consistently been rated by THE as one of South Africa’s top eight universities.
- UWC has ranked among the top 200 in the Times Higher Education Emerging Economies Rankings every year since the inaugural ranking in 2014 - reaching a record 115th spot in 2020.
- In 2019 and 2020, Times Higher Education’s University Impact Rankings classified UWC as one of the top 200 universities with regards to research, outreach and stewardship of the United Nations’ Sustainable Development Goals.

Faculty of Arts annual enrolments: M & PhD



All Flagship fellowships	2016	2017	2018	2019	2020
MA	25	26	29	25	25
PhD	21	24	27	31	32
Total	46	50	56	56	57



## 5. Self-assessment of Phase 1 (2016 to 2020)

### 5.6. What this means for the humanities

In successive annual reports of the University of the Western Cape, the CHR is specifically acknowledged for its role in enhancing the local and international standing of UWC. This contribution can be gauged in relation to its strengthening of doctoral studies and intake, research outputs and publications, and internationalisation. The impact of the Flagship is traceable in the increase in graduate enrolments, publications, and international rankings since the DSI-NRF award. Especially noteworthy here is the Times Higher Education special mention of UWC as a university demonstrating the greatest potential for internationalisation in 2017.

Beyond internal assessments, the CHR has had a profound impact on public debates about the impact of the arts and humanities in overcoming the legacies of apartheid spatial planning. Under the auspices of the Flagship, the CHR has inspired a new model of interaction between humanities centres and

public scholarship that has become a norm in international humanities centres.

Perhaps, the most exemplary achievement of the Flagship is the graduation of leading early career fellows, each of whom has taken up academic appointments at leading South African universities. This, together with the graduation rates of fellows associated with the centre and its attention to demographic redress affirms the CHR's standing as one of the leading humanities formations in contemporary South Africa.

*It seems that aesthetic education is making a comeback these days. It is back in theory: witness Gayatri Spivak's 2012 *An Aesthetic Education in the Era of Globalization*, subject of a recent roundtable in PMLA.<sup>1</sup> And it is also back in practice: witness Premesh Lalu's exciting project at the University of the Western Cape, which seeks to supplement, even to displace, the role of political theory in shaping South Africa's future by way of an ambitious program of arts education.*

*James Chandler, *The Question of Sensibility*, *New Literary History*, 2018, 49: 467-492.*

*At the core of the questioning is, and this is the major contribution of the CHR, the racial remainder, the extraordinary ways in which 'race' remains even as dominance seeks to disavow its own power. The value of the critique is the recognition of insistent multiplicity and its currency for looking at the past, the present and the future. This bears directly on the decolonial discussion – its danger of recuperating the terms of imperialism's social – and the suggestion that there are other vantage points from which to think about what it means to be human.*

*Crain Soudien, "New Accents on the Social: Thinking on South African History at UWC," *South African Historical Journal*, 2018, 70:3, 603–618*

5. Self-assessment of Phase 1 (2016 to 2020)

5.6. What this means for the humanities

The graduate/faculty education gap & curriculum	Public relevance of thinking the post-apartheid	UWC academic leadership	International leadership
<p>The CHR Flagship has shown that it is possible to reverse the defensive attitude common to discussions about the future of the humanities. Through constituting an intellectual community of graduates and faculty, the CHR Flagship allowed for an exchange that was sufficiently open and equally systematised by an overarching pursuit of the meaning of post-apartheid freedom.</p> <p>Several leading scholars report on the quality of graduates who have passed through the Flagship, many of whom hold their own in national and international collaborative research projects. By linking individual projects to a broader query, the Flagship has prepared a generation of researchers for higher education service.</p>	<p>The Flagship has proven that the humanities are indispensable for undoing the legacies of apartheid, especially as it allows us to negotiate the realms of sense and perception in everyday life that apartheid wrenched apart.</p> <p>Through its public-academic partnerships, the Flagship has delved into the deep psychic predicament of rural and urban populations, offering us a way to turn to the arts to reverse the burden of the psychic breach enacted in the name of apartheid. More than simply focus on the local, the work of the Flagship has reflected on the persistent and uncanny returns of racial discourse in the world, and for which South Africa offers a crucial point of departure for transcending the tyranny of the rule of race.</p>	<p>The Flagship was the vehicle for ensuring that the humanities at UWC emerged as a priority project of the executive in the past five years. Reciprocally, the Flagship was entrusted to guide the university in its efforts to transcend its apartheid past and to locate its cherished anti-apartheid history at the heart of debates about deracialising society. While the Flagship allowed UWC to imagine its role in the larger city of Cape Town from which it had been largely excluded, it also facilitated UWC's efforts to link rural and urban communities. This has resulted in an inter-faculty project aimed at establishing educational offerings in agriculture, community health, and advanced studies.</p>	<p>Through its various international networks, the CHR Flagship has contributed significantly to UWC's internationalisation efforts. At present, there are plans to link the Flagship's international programmes in a consortium consisting of five international universities and five humanities projects from the African continent in South Africa, Mozambique, Dar es Salaam, Senegal, and Ghana. The international partners include Freie Universiteit Berlin, Trinity College Dublin, University of Virginia, Ghent University, and University of Santiago Chile. The CHR Flagship has board membership of the international Consortium for Humanities Centres and Institutes, and is actively involved in CODESRIA and the International Consortium of Critical Theory Programmes.</p>

## 6. Thinking ahead to Phase 2 (2021 to 2025)

6.1. A vision of the next five years

6.2. Greatmore as a space of possibility for advanced research



*The health of the humanities at the institutional site of the modern university is an invaluable indicator of the nature of the compact between the university and society, and a reliable measure of the university's critical attention towards a planetary sensibility.*



## 6. Thinking ahead to Phase 2 (2021 to 2025)

### 6.1. A vision of the next five years

The Flagship project is a commitment to the thinking the challenge of what freedom means in and for the world, after apartheid. At its centre is what it means to explore knowledge while recognizing traditions of received wisdom, to push beyond inherited epistemological and ideological presuppositions. As a necessarily plural formation that holds disciplinary, interdisciplinary and anti-disciplinary modes of inquiry at the core of its project, the Flagship and the CHR responds to the task of orienting the university and a new generation of graduate fellows towards thinking the world. The plurality that structures its inquiry enables it to abide by the motility of disciplinary edges with an epistemic attitude that eschews standpoints in the interests of itineraries of thought and elaboration of concepts. Through the pursuit and creation of a collegial space across disciplines and theoretical orientations, to support research on questions central to our times, the CHR Flagship lends itself to the invention of concepts and production of new knowledge adequate to that frame.

This, in turn, needs to be positioned in relation to the University's publics, so that humanities research can

be taken up in the public domain. We achieve this, in the CHR Flagship, by placing fellows and artists in a collaborative working and study environment, alongside scholars. The CHR Flagship has insisted on lending, translating, and offering ideas, collaboratively conceived, to situating the university at the cutting edge of knowledge formation. It has accomplished this, as this self-review has demonstrated, by directing focused and inventive inquiry towards renewing the pedagogic projects of academic disciplines, considering emerging research themes and expanding the range of research questions to enhance the training and openness of a next generation of scholars.

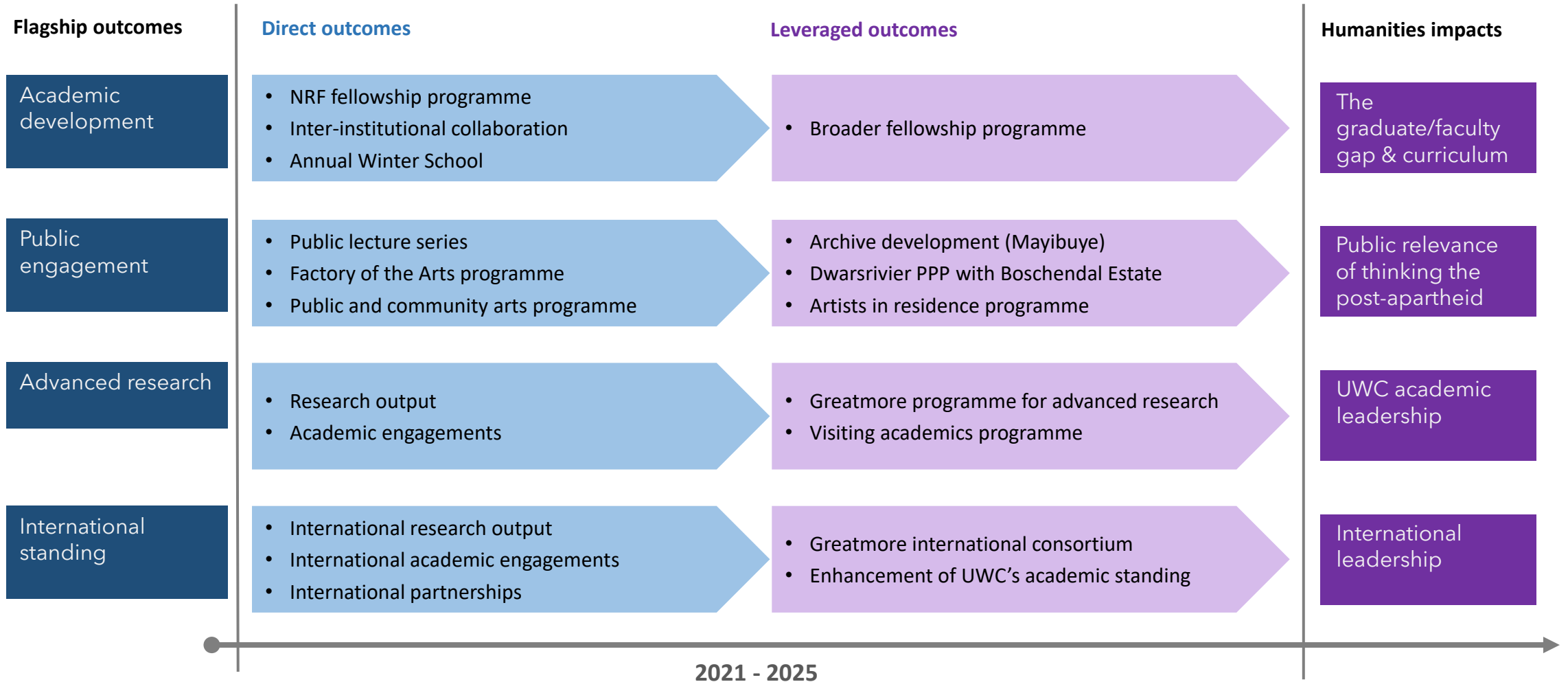
One such organising principle is derived from how the CHR Flagship's plurality lends itself to the invention of new concepts and theoretical formulations that might be adequate to the question of the post-apartheid as a question for the world. Committed to the idea of postcolonial and postapartheid freedom, the CHR Flagship recognises that unmaking received ideas of separateness passes through the predicaments of the past that pressure the future. The method through which the CHR

Flagship has set to work has been to revisit inherited ideas of the human, the senses, race, colonialism, time, power, economy, migrancy and movement. We have theorised these concepts in proximity to practices and archives of the arts, constellating the work of art as a constitutively vital force through which the unprecedented might emerge into view.

In the second phase, the Flagship project will further enhance this inquiry through an inter-disciplinary and inter-faculty attention to communicating the humanities in an advanced studies seminar that will take as its guiding concern the urgent need for a new language, one that allows us to think a difference in common; an expanded focus on citizenship and justice as expressions of a more human face in the world; and the situating of this research initiative in local communities, both urban and rural, through our collaborative project on aesthetic education. These three platform will hold the golden thread of the initial platforms on "becoming technical of the human", "migrating violence", and "aesthetics and politics", respectively.

## 6. Thinking ahead to Phase 2 (2021 to 2025)

### 6.1. A vision of the next five years



6. Thinking ahead to Phase 2 (2021 to 2025)

6.1. A vision of the next five years

Academic development

With the acceleration of multi-scalar changes to the conditions of life, of being human in the world and in relation to others, the CHR Flagship seeks to intensify and further sharpen its inquiry. Through its inquiries into thought on technology, the political, and the aesthetic, the Flagship enhances and activates its commitments to demonstrating the possibilities of how higher education institutions may be oriented, both in South Africa and globally, in the wake of apartheid and colonialism more broadly. The diminishing support for postgraduate studies in the humanities in South Africa, brought about through the Andrew W Mellon Foundation’s re-prioritisation of its international funding portfolios and the NRF’s transitioning of its postgraduate funding into a centralised system, is placing immense strain on our

capacity to maintain the successful pipeline of academic development that we have sustained thus far. The Flagship is exploring additional funding streams, although most international funding agencies are less concerned with developing and maintaining such a pipeline which, traditionally, has been the preserve of National Research Foundations. The CHR Flagship’s research inquiry stands at the core of its commitment to academic development, creating the conditions in which a next generation of academic can be pedagogically formed, open to the world and leading cutting-edge ideas in the humanities, and abiding by the question of the human in South Africa and Africa more broadly. This is expressed through the new iterations of the Flagship’s research platforms which place the future

of the PhD, as this is conceived of and taught in the humanities, and how this articulates into the world, at its core.

Through cohering many of its existing and emerging international partnerships, both on the continent and more globally, in a new humanities hub, the Flagship seeks to extend its programme of both securing international residencies for its pipeline fellows to enhance their studies through short term residencies, as well as to bring leading international scholars for longer term semester residencies at UWC so as to shape and more broadly expose a next generation of postgraduate student and early career faculty to new research and ideas.

Outcomes

- NRF fellowship programme
  - Inter-institutional collaboration
  - Annual Winter School
- Broader fellowship programme

## 6. Thinking ahead to Phase 2 (2021 to 2025)

### 6.1. A vision of the next five years

#### Public engagement

As a research priority at UWC, the CHR Flagship has overseen the development of a major arts and research facility as part of UWC's multi-sited campus plan. A key deliverable of the Flagship project, the Greatmore initiative, in the inner-city neighbourhood of Woodstock, allows for increased mobility across the apartheid divides that structure the life of the city. It will accommodate several of the projects already inaugurated by the CHR Flagship, namely: a Laboratory of Kinetic Objects, inquiries into concepts and practices of sound, image and movement, and an initiative on translations of the humanities; all projects into which postgraduate students in the university are

drawn. With dedicated exhibition, film, laboratory, photographic, music, specialist lecture, study and visiting scholar spaces, the Greatmore initiative enables the Flagship's research endeavour to be further translated into public domains and to be simultaneously pressed into new and urgent lines of inquiry.

The Flagship has taken a key leadership role in UWC's archives revitalization project which, in addition to developing a new archives precinct on campus, has prioritized the activation of archival and artistic collections through public programming, exhibitions,

engaging pedagogy, and visiting scholar and artist in residence programmes. The Greatmore initiative will enable UWC, through the Flagship, to position these important cultural and historical resources in the communities of Cape Town. The Flagship's Factory of the Arts project will also position the research of the flagship, its exhibitions and artistic productions, and the intellectual debate produced through its advanced research seminar, in the public domain through its high school pedagogies project and rural urban community collaborations.

#### Outcomes

- Public lecture series
- Factory of the Arts programme
- Public and community arts programme

- Archive development (Mayibuye)
- Dwarsrivier PPP with Boschendal Estate
- Artists in residence programme



## 6. Thinking ahead to Phase 2 (2021 to 2025)

### 6.1. A vision of the next five years

#### Advanced research

Over the next ten years, the thematic terrains of the Flagship’s work will be elaborated around the lines of inquiry, concepts, creation and practices that emerge in the deep dialogues envisioned for the Greatmore space. The thematically oriented work will unfold through an Advanced Research Seminar that will draw in scholars from an international consortium of Universities (FU Berlin, VU Brussels, Ghent University, Trinity College, Dublin, Virginia University and University of Chile, Santiago, and the Centre for Social Development, Delhi, that will work with partner

institutions on the African continent, including the Humanities Lab, Catholic University of Luanda, Nnamdi Azikiwe University, Awka Nigeria, American University Cairo, University of Rwanda, and the ZEITZ MOCCA in Cape Town, facilitated through the Flagship. The seminar will include visiting scholars, a taught component, public lectures, the international winter school, and international multi-site exhibitions. This impulse towards the continued education of our educators in a process that invites select postgraduate students into the conversation, will have

a bearing on the idea of the university and the education of its students, while revitalising an idea and practice of freedom that has been South Africa’s promise to the world. This seminar will utilize the advanced studies framework in order to more broadly influence and shape the currents of postgraduate and early career training in South Africa.

#### Outcomes

- Research output
- Academic engagements

- Greatmore programme for advanced research
- Visiting academics programme

## 6. Thinking ahead to Phase 2 (2021 to 2025)

### 6.1. A vision of the next five years

#### International standing

As our report has made clear with regard to the first five-year phase of the Flagship, the effective articulation of these three areas (academic development, public engagement, and advanced research) has the capacity to position both UWC and the broader humanities research of South Africa, in a frame that solidifies and expands our International Standing. The proposed consortium that will hold

the advanced research seminar brings together some of the leading research universities, both in the global North and South, in a common research agenda that will enhance the humanities both in South Africa and across the African continent. The precursors for the advanced studies research seminar were established in the global apartheid seminar and the global humanities curriculum

project convened in partnership with the University of Minnesota and Harvard University, respectively. This global study of the condition of the humanities, of the future of the PhD as a core aspect of humanities training, of the university, arts research and practices, promises to expand the horizons along which a practice of post-apartheid freedom may be articulated in society.

#### Outcomes

- International research output
- International academic engagements
- International partnerships

- Greatmore international consortium
- Enhancement of UWC’s academic standing

## 6. Thinking ahead to Phase 2 (2021 to 2025)

### 6.1. A vision of the next five years

#### 2021 publications

Lalu, P	Sensing Post-apartheid Freedom (Contracted to Polity Press, UK)
Nwafor, O	Aso Ebi: Dress, Fashion, Visual Culture and Urban Cosmopolitanism in West Africa. Ann Arbor: University of Michigan Press, 2021.
Grunebaum, H	"Freeing the image and cinematic justice: Non-partitioned aesthetics in Kamal Aljafari's Recollection" in Brinda Bose (ed.), Humanities. Provocateur: Contemporary Political Aesthetics. (London and New Delhi: Bloomsbury, 2021).
Lalu, P	"Sadness, as such..." in P.Hayes, A. Gopinath, and P.Lalu (eds) Love and Revolution in the Twentieth Century Colonial and Postcolonial World. Palgrave Macmillan, UK, 2021.
Lalu, P, Hayes, P., Gopinath, A (eds).	"Introduction" in P.Hayes, A. Gopinath, and P.Lalu (eds) Love and Revolution in the Twentieth Century Colonial and Postcolonial World. Palgrave Macmillan, UK, 2021.
Truscott, R	"African Institutions in Question" Catarina Gomes and Cesaltina Abreu (Eds) Public Humanities: Thinking Freedom in the African University, Codesria, Dakar, 2021.
Van Bever Donker, M	"Producing Concepts for the Possibility of Freedom". Catarina Gomes and Cesaltina Abreu (Eds) Public Humanities: Thinking Freedom in the African University, Codesria, Dakar, 2021.
Bidandi, F & Roman, NV	The responsibility of government and society towards social cohesion in South Africa: A Family perspective, Strategic Review for Southern Africa (publication later in the year). Bidandi, F. Ambe, A. & Mukong, C (2021). Insights and Current Debates on community engagement in Higher Education Institutions in South Africa: Reflection on the University of Western Cape, Sage Open.

#### Forthcoming publications

Berndt, J	Jon Berndt, Design for Change, edited by Heidi Grunebaum
Erasmus A & van der Rede, L	"Eddies and Entanglements: Africa and the Global Mnemoscape" in Jie-Hyun Lim, Eve Rosenhaft (eds.), Entangled Memories in the Global South: Mnemonic Solidarity in the Global Memory Space.
Grunebaum, H (Ed.)	Jon Berndt, Design for Change with introduction by Heidi Grunebaum and essays by Patricia Hayes, John Higgins and postscript by Jill Joubert..
Truscott, R	The Order of Empathy: Postcolonial Fellow Feeling
Van Bever Donker, M	Texturing Difference: Black Consciousness Philosophy and the Script of Man, Fordham University Press (under consideration)
Van Der Rede, L	Postgenocidal Conditions.
Taylor, J	"The History of Performance and the Performance of History" in Tracy C. Davis and Peter Marx (eds.) The Routledge Handbook of Theatre and Performance Historiography. (in press).
Taylor, J	"Home is Where the Heart Is" in Russel West-Pavlov and Merle Williams (eds.) Hospitalities: Transitions and Transgressions, North and South.
Nony, A	"Against Corporate Education" in The Moving Image (In press).
Truscott, R	"Frontier Mail: The Liberal Subject and the Post Office", Kronos
Truscott, R and van Bever Donker, M (Eds)	Social Dynamics Special Issue: Apartheid and the Unconscious.
Pillay, S (Ed)	The Subject of Citizenship, ZED. Bloomsbury Press.

## 6. Thinking ahead to Phase 2 (2021 to 2025)

### 6.2. Greatmore as a space of possibility for advanced research

With the awarding of the DSI-NRF Flagship award, the CHR undertook a systematic effort to work towards a public partnership programme that worked towards a larger commitment at UWC to build an integrated city. This perspective relates to both the experience of UWC and the communities that it serves.

Historically, UWC has largely been cut off from the urban fabric with few opportunities for its students to access opportunities of work and cultural life. Under the leadership of the current Vice-Chancellor, Professor Tyrone Pretorius, the university invited its research centres and institutes to ask what it would mean for an institution like UWC to turn its peri-urban location to the advantage of breaking up apartheid's spatial legacies.

To the extent that UWC sits midway between the rural districts of the Western Province and the Cape Town CBD, the process of constituting a campus that developed more proximate relations to communities of research. The VC's proposal to build UWC as a multi-sited campus inspired the CHR to pursue

initiatives that would help to link rural, peri-urban, and urban spheres through carefully planned research and public initiatives. This inaugural invitation by our leadership was a major impetus behind the CHR's Flagship application, which sought to use arts practices and humanities research to connect otherwise demarcated spheres of South African life and experience.

Greatmore is a consolidation of that vision, developed in relation to the Vice-Chancellor's office, the Institutional Planning Office and UWC's Finance Department. By breaking up the geographies of apartheid's hardening structural divides, the Greatmore initiative will seek to build possibilities for greater mobility across rural, peri-urban, and urban divides, while offering UWC an opportunity to offer to the city and the national debate a model for integrating cities that have been wrenched apart by the inheritance of apartheid.





## 6. Thinking ahead to Phase 2 (2021 to 2025)

### 6.2. Greatmore as a space of possibility for advanced research

While UWC has established dentistry schools in Mitchell's Plain and Tygerberg, and its School of Community and Health Sciences in the Belleville CBD, Greatmore will offer it a unique connection to the city through a dedicated space for the arts and humanities. Particularly crucial to this strategic thinking on the part of the university leadership is the work undertaken by the CHR in linking youth in Barrydale to Masiphumulele through programmatic interventions in the CHR at UWC. By means of a concerted developmental programme involving local communities, a total of sixty youth from the township of Smitsville have registered for higher degree programmes, including the first MA student, Dylan Hess, who will read for a degree in Linguistics at UWC. And the youth from

Masiphumulele, as can be gauged from this report, have developed into a very significant theatre company touring schools, and institutions of public culture both locally and internationally.

At the core of the Greatmore initiative lies the promise the CHR to develop a viable and dynamic model for building a deracialised postapartheid future through effective and sustainable partnerships with communities. With the recent investment of an infrastructure grant to support the CHR's work in humanities research and arts practices, the first phase of the promise made to the DSI-NRF's public partnership Flagship award is now on the cusp of being realized.

*We are excited by the achievements of the flagship and highly optimistic for its future-plans and would like to express our deep gratitude for the support received thus far from the DSI-NRF since the award of the flagship to the CHR in late 2015. The first five-year period of support for the flagship (from 2016 to 2020) has seen exceptional achievements from the CHR in terms of enhancing the discussion of university transformation at the levels of institutional cultures, graduate recruitment and training, public engagement and international partnerships. This has been instrumental in raising the profile of the humanities at UWC and of UWC globally, and shaping the humanities discourse locally, on the African continent, and further abroad.*

*Prof Jose Frantz, Deputy Vice Chancellor Research & Innovation, UWC  
Letter to the NRF in support of the Flagship, 28 October 2019*



## 6. Thinking ahead to Phase 2 (2021 to 2025)

### 6.2. Greatmore as a space of possibility for advanced research





## 7. Conclusion

The CHR Flagship produced outcomes beyond our initial expectations. In quantitative terms, the Flagship has produced and sustained a high level of outcomes in academic development, public engagement, advanced research, and international standing. The quality of these outcomes has also been of a high standard and is evidenced by the success of CHR researchers in publishing internationally, in the ability to attract international scholars, and in the large number of scholarly engagements abroad. The graduates of the programme have been appointed to academic and research institutions locally and internationally.

Just as important has been the qualitative effects on the lives of the hundreds of scholars who have passed through the CHR, and of the thousands who have participated in its community programmes. In all of these ways the Flagship has made major contributions to UWC's academic standing and to the standing of South African

humanities scholarship.

By all accounts, Phase 1 of the CHR Flagship has been a resounding success and has emerged as one of the largest and most productive sites of the humanities in the world. The CHR Flagship serves as a worthy model for how the humanities can function for the greater good in an African context which is also engaged in addressing the crises of the human condition in the contemporary world.

The Flagship has developed a momentum and levels of academic excellence which have been hard-won over the past five years. The strategic challenge that we now face is to sustain these successes over the next five years in the face of challenging and changing conditions of a post-pandemic world.

We have every confidence that the NRF will respond appropriately to this self-assessment report and wish to thank the DSI, NRF and DHET for their invaluable support.

Professor Premesh Lalu

13 May 2021

*Mahmood Mamdani, Michael Neocosmos and CHR Fellows  
Global Humanities Curriculum Meeting convened by CHR Flagship and  
the Mahindra Institute at Harvard University*











*CHR Flagship Factory of the Arts  
Photograph by Paul Grendon,  
CHR Flagship Artist in Residence*

Prepared with the assistance of:

Dr Maurits van Bever Donker (Research Manager)

For further information on the CHR Flagship, please visit our [website](#)

The CHR Flagship on Critical Thought in African Humanities wishes to thank the National Research Foundation; the National Institute for the Humanities and Social Sciences; the Andrew W Mellon Foundation; the Dullah Omar Foundation; the Volkswagen Foundation; and the Handspring Puppet Company and Net vir Pret for their continued support and partnership. We would also like to thank Nathan Sassman, Frank Mazibuko, and Malekgotla Finger from the NRF's Research Chairs and Centres of Excellence office at the NRF (as well as their numerous colleagues from the HICD and the GMSA) for their adept and deft custodianship of the Flagship programme. Prof. Tyrone Pretorius (Vice Chancellor, UWC), Prof. Jose Frantz (DVC Academic, UWC), Prof. Burtram Fielding (Director of Research: UWC), Prof. Brian O'Connell, Prof. Ramesh Bharuthram, Gasant Abadar and Anel Lewis (Institutional Advancement Office, UWC), Larry Pokpas and Nasima Badsha from the UWC Institutional Planning Office at UWC, and the staff and fellows of the CHR have all, in different ways, supported and participated in the project of the Flagship and deserve our thanks.

The work of the CHR Flagship would not have been possible without the continued support and engagement from colleagues in the Faculty of the Arts and Humanities at UWC, as well as our National and International partners. We would like to thank the SARChI Chair for the study of Social Change at the University of Fort Hare, Professor Gary Minkley, the Interdisciplinary Centre for the Study of Global Change at the University of Minnesota and the Jackman Humanities Institute at the University of Toronto for their productive engagement and collaboration on our research and pedagogical projects in the CHR Flagship. The NIHSS, the Andrew W. Mellon Foundation, and the Consortium for Humanities Centres and Institutes have been key partners of the CHR Flagship's projects, especially on the African continent. We also acknowledge the International Consortium of Critical Theory Programmes, CODESRIA, and our CHCI Mellon Global Humanities Institute partners -- Centro Interdisciplinario de Estudios en Filosofía, Artes y Humanidades (CIEFAH, Universidad de Chile), the Humanities Commons (UCI Commons, University of California Irvine), and Oxford Comparative Criticism and Translation at The Oxford Research Centre in the Humanities (OCCT-TORCH, Oxford University). Finally, we wish to thank Prof. Homi Bhabha and the Harvard University Mahindra Institute for the Humanities for partnering with the CHR Flagship on the Mellon-supported Global Humanities Curriculum project.

The CHR Flagship wishes to pay tribute to the late Ncedile Daki, Emile Maurice, and Paul Grendon who worked strenuously to build the vision of the Flagship.