



Centre for Humanities Research

*Flagship for Critical Thought
in African Humanities*
Annual Report 2021



UNIVERSITY of the
WESTERN CAPE



Centre for
Humanities
Research ■

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DIRECTOR'S OVERVIEW

The constraints and possibilities of pursuing the Centre for Humanities Research's (CHR) project to think the question of freedom adequate to the post-apartheid were raised in new ways under the conditions of the global pandemic and lockdown. Despite the ongoing challenges presented by the Covid-19 pandemic and associated restrictions, the CHR continued to realise its objectives through conducting research that places the CHR and UWC at the leading edge of humanities scholarship in South Africa and globally.

Convening a humanities inquiry that crosses, blurs and sometimes dissolves the disciplinary frames of the traditional Arts and Humanities, and with the momentum in programming for its new Greatmore Humanities Hub, the CHR has expanded its focus towards the invention of concepts and theories that articulate new scholarly and public expressions of the humanities across different scales for our increasingly complex times. This is a project that has long taken the institutional history and location of UWC as a ground from which to reinvigorate the Humanities, expressed in a commitment to renewing the promises of freedom that were wrapped in the forceful and yet tentative ideas, arts and cultural initiatives of the late Twentieth Century. This was an inquiry that was excavated through the CHR's historic 'Uncontained: Opening the Community Arts Archive' exhibition and book project (2011-2013). As the UWC arts collection, ART CONTRA APARTHEID avows, this was a promise to our society as well as to the world.

A critical aspect of the CHR's research leadership which actualizes the recommendations of the National Charter

for the Humanities and Social Sciences (2012) is located in the dual projects of situating its research in the University's publics and in relation to the University's postgraduate training programmes. This is done through the CHR's aesthetic inquiries as well as through its postgraduate fellowship programme conceived as a pipeline from Honours to Postdoctoral level. The fellowship programme is underpinned by a pedagogic method that entwines Wally Morrow's concept of "epistemic access" with racial transformation as jointly imperative for the transformation of Higher Education in South Africa. As the spine of the CHR's intellectual project, its postgraduate fellowship programme unfolds through a directed reading programme, annual winter school with national and international partners, workshops, seminars and public lectures, providing fellowship support across the faculty and exchanges with the CHR's international partners.

2021 marked the start of the second phase of the CHR's 15-year Flagship programme on "Critical Thought in African Humanities". In keeping with the University's commitments to the National Research Foundation, as part of the DSI NRF's designation of the CHR as a national Flagship in the humanities, the beginning of the second phase of the Flagship programme saw the CHR preparing to operationalize its continuing research projects and expand its aesthetic programmes through strategic local and international partnerships located and facilitated in the newly refurbished Greatmore campus (see Greatmore Precinct Operational Plan).



SUPPORT FOR POSTGRADUATE RESEARCH IN THE FACULTY

During 2021, the CHR continued to leverage its research projects to further its support of the postgraduate environment in the Faculty of the Arts and Humanities. In 2021 a total of 49 postgraduate and postdoctoral fellowships were awarded: 5 Honours fellowships, 13 MA fellowships, and 22 Doctoral fellowships, supplemented by 9 postdoctoral fellowships and researchers, as well as 7 artist residencies. All academic fellows in the CHR are registered in departments, who also receive the FTEs for these students' completions. In addition, the CHR supported the appointment of 5 researchers, 1 lecturer, a digital curator and 2 administrative positions, across the 15 research projects in the Centre, providing research depth and expertise to the broader Faculty

The CHR is pleased to report that it has secured new funding through the National Institute for the Humanities and Social Sciences (NIHSS), to be utilized in 2022 and 2023. The first is a Humanities Hub grant that supports the CHR's research into aesthetic theory and practice. This is a continuation of the NIHSS' decade-long support of this niche research area in the CHR. A second award, held by the CHR on behalf of the Faculty of Arts and Humanities, is a UWC NIHSS Postdoctoral Fellowship Programme on "A Practice of Postapartheid Freedom". This is a collaborative endeavor between the CHR's Associate Professor Maurits van Bever Donker (PI of grant), African Language Studies' Dr Sebolelo Mokapela (Co-PI) and the Desmond Tutu Centre's Dr Lee Scharnik-Udemans (Co-PI). The grant supports 10 postdoctoral fellows for 2 years each.

The Fellowship Programme in the Centre enhances the intellectual development of postgraduate students through engaging them in a cross-disciplinary set of reading groups, workshops, seminars and public lectures, and the Annual Winter School, supplemental to their discipline-specific training through departments. A key aim is to help fellows situate their studies within a global frame. Supplemental to the research programme of the CHR, the fellowship programme has nonetheless helped to shape the expression of that research project and has, in turn, also led to a re-shaping of the humanities higher education and arts landscape in South Africa through the production of a next generation of scholars. The strength of this

programme is noted in our completion rates, zero percent dropout rate, and above par completion rate relative to funding provided (25% of postgraduate enrolment in the faculty completed vs. 15% of postgraduate enrolment in the faculty funded), as outlined in the 5-year Self Evaluation Report completed as part of the NRF's review of the CHR and submitted to Faculty Board in 2021. In addition, as an analysis of one of our completed projects, reported on to the Mellon Foundation in March 2022, has shown in terms of completions and job placements: "Across the initial four years of the Transformative Constitutionalism grant, the project has funded 9 masters fellows, 5 of which have completed, 3 have submitted their dissertations and will complete during the course of the 1st semester of 2022, and 1 is still continuing with her studies.

The project has graduated one doctoral student, Dr Lauren van der Rede, who received a final year of funding towards her degree in 2018. In addition, the project has continued to support two further doctoral candidates, one of whom will graduate in 2022, and the second in 2023. At the postdoctoral level, the project appointed 7 full postdoctoral fellows, and one partial fellow. Of these fellows, Dr Nony is now tenured faculty at University College Cork; Dr Kondo is a lecturer of law at UWC and an Advocate of the High Court; Dr Scott is a next generation researcher in the CHR at UWC, Dr Lelliott is beginning a new appointment, tenure track, at the University of Witwatersrand; Dr Pinto de Almeida is a next generation researcher in the CHR and adjunct faculty in the Department of History at UWC; Dr Sitas is a Researcher at the African Centre for Cities at UCT; Dr Gortler is completing a postdoctoral fellowship at SOAS, London; and Dr van der Rede is tenured faculty at Stellenbosch University.





PEDAGOGIC AND RESEARCH ACTIVITIES

The Flagship programme constitutes the academic core around which the CHR's projects unfold. The programme hosts multiple workshops throughout the year, lectures, reading programmes, and the like, across several soft-funded research projects. While there were 15 such research projects in the CHR in 2021, all of these cohere around the three major research platforms of the Flagship, namely: an expanded focus on citizenship, justice and genealogies of theory that re-constellate received notions of difference as expressions of a more human face in the world; through an inter-disciplinary and inter-faculty attention to communicating the humanities in

an advanced research seminar that takes as its guiding concern the urgent need for a new language, one that allows us to think a difference in common; and the situating of this research initiative in local communities, both urban and rural, through our collaborative project on aesthetic education. These three platforms hold the golden thread of the initial platforms in the flagship on "becoming technical of the human", migrating violence", and "aesthetics and politics", respectively. The fourth platform is framed by the SARChI Chair in Visual History and Theory which situates its inquiry across these three major interventions.

Reading Programmes

The reading groups convened by the CHR Flagship have the aim of enabling and enriching the research of postgraduate and postdoctoral fellows in the centre, fostering dialogue between disciplinary questions and modes of working, and bridging the concerns of the various research platforms in the centre.

This year's general reading group, which began in March, considered how a collective readership at the CHR implies different layers of reading practices. How can we imagine, as part of a community of scholars, sustained practices of reading as a collective form of knowledge production? How can we bring together different practices of reading in relation to different scholarly archives? We discussed these questions and others by working through books, articles, novels, poems, performances, films and images.

Our theme for the 2021 general reading group, Fragment and Form, also oriented the 2021 Annual Winter School (see below), and the reading group primed research fellows and staff for that engagement later in the year. Texts in the primary reading group, which was convened by postdoctoral fellow Fernanda Pinto de Almeida with the support of Researcher and Manager in the CHR, Dr Maurits van Bever Donker, included texts like Ifi Amadiume's 1987 "Male Daughters, Female Husbands: Gender and Sex in an African Society" together with CHR Next Generation Scholar, Lwando Scott's 2021 article, "Inxeba (The Wound), Queerness and Xhosa Culture", and Souleymane Bachir Diagne's Ink of the Scholars, together with postcolonial feminist scholar, Ranjana Khanna's Algeria Cuts.



Six smaller reading groups were also run within the CHR. Archives, Metadata and Aesthetics was led by Next Generation Scholar, Dr Valmont Layne with CHR director, Heidi Grunebaum. Constitutional Revolutions was led by Next Generation Scholar, Lwando Scott. The Charlotte Maxeke Reading Group is a part of a research endeavour convened through the CHR Flagship's Factory of the Arts and the Laboratory of Kinetic Objects, in anticipation of the opening of the new CHR building in Greatmore Street Woodstock (CHR artists in residence, the Ukwanda Puppet and Design company, are working with our Flagship's artistic convener, Itumeleng Wa Lehulere and writer Buhle Ngaba, as well as a host of contributing artists and scholars, on a provocative re-imagining of the life and legacy of Charlotte Maxeke, a major symbolic figure in the history of the liberation struggle in South Africa). The Chair

in Visual History and Theory, convened, with the History Department, a reading programme on Forensic and Visual History. With the support of Dr van Bever Donker and Next Generation Researcher, Dr Ross Truscott, flagship fellows Kiashe Naidoo and Ali Ridha Khan convened a reading group on Black Consciousness and Neoliberalism which resulted in a conference panel with the Afro Asia research project, as well as in an edited volume that will be published. Finally, through the Transformative Constitutionalism and the Communicating the Humanities research platforms, the CHR has been convening a reading programme for researchers and staff in the Centre, as well as junior staff in the broader faculty, to help finalise 6 monographs that are aimed for publication in 2022 and 2023.

Seminars, Workshops, Lectures

New Archival Visions

The New Archival Visions project, led by Professor Patricia Hayes of the SARCHI Chair in Visual History and Theory at CHR, together with CHR researcher, Dr Valmont Layne emerged from the A.W. Mellon Foundation funded "Archival Planning Grant" as a second phase in establishing the intellectual, academic and infrastructural renewal of UWC's archives and archival precinct. The project aims to build academic leadership and archival management capacity towards laying the foundations for a modern university based archive; through DHET funded postdoctoral, doctoral, student curatorial and digital curatorial fellowships to nurture a next generation of scholars in archival and curatorial studies; to build strategic local and international partnerships; and to build public engagement and situate research. The project will support exhibitions introducing the broader community, including those who do not have easy access to inner city museums and galleries, to UWC's archival collections.

In a seminar hosted by Professor Jose Frantz, DVC for Research and Innovation, Professor Hayes and Dr Valmont Layne joined Dr Nancy McGovern and Dr Anthea Josias in presenting findings of a White Paper research process—a project initiated in 2018 with a grant from the Andrew W. Mellon Foundation. The findings are set to be published in the White Paper "UWC 2021–25: Revitalising Research Archives at UWC," which will offer an archival vision for UWC that considers our historic responsibilities for preservation and ethics and promotes critical engagement with documents from the liberation struggle through access and activation programmes. The panel of speakers addressed the status and complex responsibilities of existing archives on campus, highlighting the potential synergies between the enhanced digital infrastructure proposed in the White Paper on Archives with the broader university mandate to effect digital transformation across the campus in its new Institutional Operating Plan. Dr Josias (University of Michigan) is a co-author of the research paper, while Dr McGovern (Director of Digital Preservation, MIT Libraries) has offered invaluable assistance during the project. The session was moderated by Professor Mattia Vaccari, Director of eResearch, DVC: Research & Innovation Office.



Animations and Activations, 9 March 2021

On 9 March 2021, the CHR's Professor Jane Taylor and NIHSS special artist in residence fellow, Dr Aja Marneweck participated in the puppetry workshop, Animations and Activations with William Ellis (Department of Anthropology, UWC) and Marcus Neustetter as part of the Tri-Continental Partnership between the University of Missouri, the University of the Western Cape, and Ghent University. Marcus Neustetter presented on the process of the Imaginary Futures International arts project that took place in 2020, which both Taylor and Marneweck joined alongside interns from CHR partner, Net vir Pret. Animations and Activations is part of the project Academic Performance: Knowledge Production and Creative Procedures in University Teaching and Research (on the education and arts initiative the CHR has been engaged in with Net vir Pret, Handspring Puppet Company, Ukwanda Puppetry and Design Collective, and Magpie Collective in the village of Barrydale over the past ten years).

Mongane Wally Serote book launch, 11 March 2021

The CHR hosted a conversation with Mongane Wally Serote on the launch of his new epic poem *Sikhahlel' u-OR*. Dr Serote was in conversation with Mandla Langa (multi-award winning writer and cultural activist), Professor Ciraj Rassool (History, UWC), and Luli Callinicos (historian and educationalist). The event was hosted with UWC Press in conjunction with Kwela Books, and was moderated by Prof. Monwabisi Ralarala (Dean of Arts and Humanities, UWC) and Professor Heidi Grunebaum (CHR, UWC).



Neither Settler nor Native, 15 March 2021

With CODESRIA, the Other Universals consortium hosted a webinar on 15 March with Professor Mahmood Mamdani about his new book *Neither Settler Nor Native: The Making and Unmaking of Permanent Minorities*. Making the radical argument that the nation-state was born of colonialism, this book calls us to rethink political violence and reimagine political community beyond majorities and minorities. The webinar was moderated by Professor Suren Pillay (CHR, UWC) and Dr Godwin Murunga (CODESRIA). The panel of discussants included Dr Mshai Mwangola (African Leadership Centre), Professor Adom Getachew (University of Chicago), Dr Raef Zreik (Tel Aviv University), and Z. Pallo Jordan (Former South African Minister of Arts and Culture).





Ian Baucom Lecture, 12 April 2021

The International Relations Office, the CHR Flagship, and the DSI Centre of Excellence in Food Security, jointly hosted a lecture by Professor Ian Baucom. Baucom is the Buckner W. Clay Dean of the College and Graduate School of Arts and Sciences at the University of Virginia, and he discussed his latest book, *History 4 Degrees Celsius: Search for a Method in the Age of the Anthropocene*. The University of Virginia, Institute of the Humanities and Global Cultures, is a partner of the CHR, collaborating on questions of aesthetics, visibility, and politics in the re-articulation of the humanities globally.

Ambivalent: Photography and Visibility in African History

In May, the volume *Ambivalent. Photography and Visibility in African History*, edited by SARCHI Chair in Visual History and Theory, Prof Patricia Hayes and SARCHI Chair in Social Change, Prof Gary Minkley, was launched as a South African imprint with Jacana publishers, with the Chair and two authors participating in a well-attended online panel discussion hosted by Jacana.

After Cardenio

Prof Jane Taylor delivered a lecture as part of the Institute for Doctoral Studies in the Visual Arts Spring 2021 virtual residency. Taylor explored a range of topics, from digital doubles to prosthetics and puppetry, to her own theatrical work, *After Cardenio*.

Planetary Humanities, 24 and 25 June

Prof Premesh Lalu was invited to participate an international workshop on Planetary Humanities at Göttingen University. The workshop, on 24 and 25 June, explored the possibilities and potential parameters of a planetary academy in the Humanities. The workshop was designed to be exploratory, considering how such an academy of planetary humanities could be established and what it might look like. A key question at the outset was how to use digital technologies to exchange information and build knowledge bases without automatically feeding into the global marketization, even polarization, of data and knowledge.



Institute of the Humanities and Global Cultures, University of Virginia

On 23 September 2021 Professor Patricia Hayes gave a lecture titled, "Photographs and the Long Inception of Colonialism in Southern Angola," hosted by the Institute of the Humanities and Global Cultures (IHGC) at the University of Virginia. The lecture considered two separate photographic images from the Cuvelai floodplain located in what is now southern Angola and northern Namibia. "Both these images operate as a kind of prism to think about what might have converged in these spaces at that time, and the possible genealogies behind them. Given the 'micro-levels at which we encounter the past' through photographs, as well as the foreshortening of history that occurs by not taking 'the precolonial' seriously, can such photos help us to think about time differently and expand our spatial sense of Africa's deeper pasts?"

Recentring Afro Asia Conference

Several of the Centre's fellows and staff were involved in the Re-centering Afro Asia conference, which is supported by the Mellon funded Afro Asia consortium and hosted through UCT. The conference panel was on Afro Asia and Black Radical Thought, and included paper presentations by MA fellows Ali Ridha Khan and Kiasha Naidoo, Researcher in the CHR Dr Maurits van Bever Donker, and one of the participants in our weekly "black consciousness and neoliberalism" reading group, Dr Robert Kriger.

The Future of the University

A joint webinar of the Dahlem Humanities Center (Freie Universität Berlin) and the CHR, held on 25 October 2021. This webinar explored questions around "Institutions and postcolonial Freedom", "Practice and Pedagogy" and "Activating Research: The Cinematic, Archives and the Image", and including presentations by Prof Heidi Grunebaum and discussion by researchers and fellows at both institutions.

Other Universals Virtual Institute 2021 inquiry into The Question of the Political: Thinking Difference in the Aftermaths of the Colonial Political Economy

The CHR's Other Universals supranational project held a Virtual Institute spread across three weeks from November to December. The institute revolved around three key themes: The Question of the Political: Thinking Difference in the Aftermaths of the Colonial Political Economy, The Minority Question: Formations and Futures, and Aesthetics and Politics. Invited speakers and Other Universals Fellows presented at the Institute. Professor David Scott delivered the keynote address titled "The Conjecture of 1956" as part of the Other Universals inquiry into The Question of the Political: Thinking Difference in the Aftermaths of the Colonial Political Economy on 10 November 2021. Professor Thembinkosi Goniwe delivered the keynote address "A prolegomenon towards ukuNqakula as an Aesthetic and Political Location" as part of the Other Universals Virtual Institute 2021 inquiry into Aesthetics and Politics on 23 November 2021.





Annual Winter School on “Fragment and Form”

The annual Winter School in the Humanities, now in its eleventh year, is hosted by the CHR, and held in collaboration with the SARCHI Chair in Social Change, University of Fort Hare (UFH), and the Interdisciplinary Centre for the Study of Global Change (ICGC), University of Minnesota (UMN). The Winter School was organised under the theme of Fragment and Form.



Due to restrictions on gatherings, the Winter School unfolded through a blended form, beginning with a series of online student panels over August and September, which were followed by a series of lectures in October that participants engaged from Cape Town, East London and Minneapolis. The Winter School Student Panels, convened and organised by Postdoctoral Fellows and Convener of National and International Partnerships at the CHR, Dr Michelle Smith, are an opportunity for CHR, ICGC, SARCHI Chair faculty and fellows to join together to discuss student writing. They have been envisioned as an informal and conversational space for fellows to receive feedback, share resources, and spend time thinking together across our various research trajectories. The student panels were held on August 19, August 26, and September 2. The theme, Fragment and Form, was a continuation and culmination of thinking on the same topic in the online sessions of the CHR reading group and animated the three days of lectures and discussion.

To quote from the Winter School concept note, written by Maurits van Bever Donker and Ross Truscott:

“This pair of terms, “fragment and form,” asks to be read, then, as an opposition, much like “fragment and whole” or “content and form.” As an opposition, the “fragment” is what is left over in the formation of something, bits of stone chipped off in the sculpting of a human form, scraps on the workshop floor, a reflection effaced in the final draft it enabled. And yet, as has been experienced in the CHR core reading group in 2021, which has taken “fragment and form” as its guiding thread, the terms do more than oppose each other.”

They draw on Jacques Derrida’s thought to suggest that form and fragment “may always entail each other.” The concept note goes on to suggest that perhaps it is through reading the “margin” that form and fragment can be apprehended. To quote again:

“Rather than hearing this as a hailing from a Winter School committee to a “form,” a class, perhaps it might be heard as a transcription of the “double binds” in which the Humanities, as a field, is caught today, and, in this call, in this entrapment, we might begin to open possible futures for a more human face.”

See the student panel programme, the Winter School programme, and recordings of the lectures online:

<https://www.chrflagship.uwc.ac.za/winter-school-2021-fragment-and-form/>.

INTERNATIONAL PARTNERSHIPS AT THE GREATMORE HUB

The CHR Flagship's Greatmore Humanities Hub will articulate around four programmatic arms: Sound and Jazz, the Laboratory of Kinetic Objects, Documentary Film and an Advanced Research Seminar on "Invention of Concepts" which will cut across the three aesthetic endeavours. Conceived as "minor arts" the sonic, cinematic and kinetic, — sound, image and movement — the framing situates Greatmore's programmes in aesthetic education in a new genealogy that neither draws on traditional art school nor conservatory models but pursues a humanities inquiry whose arts enact a "redistribution" of the sensorium and exceed any disciplinary hegemony.

The CHR Flagship, working with the Office of International Relations, has finalised several MOI's, with discussions underway towards others, with key international partners, on the continent and further abroad, as it prepares to articulate its research project through the Greatmore Humanities Hub in Woodstock.

Key new partners, focusing on the research agenda of the greatmore Humanities Hub, include:

- the Käte Hamburg Research Centre Global Dis:Connect, Ludwig Maximilian University, Munich
- Dahlem Centre for the Humanities, Free University of Berlin,
- Africa Institute, Sharjah,
- Kenya Institute for Puppetry Arts, University of Nairobi,
- the Humanities Longroom Hub, Trinity College, Dublin,
- Deutschland Akademie der Kunst, Berlin,
- Deutschlandfunk Kultur Radio,

Longer term partners that will participate in the GHH, through ongoing and/or new endeavours:

- the ICGC at the University of Minnesota,
- the Jackman Humanities Institute at the University of Toronto,
- the SARCHI Chair for Social Change at the University of Fort Hare,
- the Global Gateway Network, University of Indiana,
- the Institute of the Humanities and Global Cultures, University of Virginia
- the Centre for the Study of Art and Philosophy, Santiago de Chile,
- the Centre for the Study of Developing Societies, Delhi,
- the Global Humanities Centre, UC Davis,
- Handspring Puppet Company and Net vir Pret in Barrydale

Partnerships in development:

- the Central Academy of Drama, Beijing,
- Cape Town TV"

While each of these collaborative research partnerships are at different stages of formalisation, the CHR is particularly excited to explore how these partnerships are able to be leveraged to support ongoing research in our Faculty, and the effectiveness of UWC as an anchor institution in the city more broadly.



Afrika Focus

Professor Heidi Grunebaum and Dr Maurits van Bever Donker have been appointed Editors-in-Chief of Afrika Focus, with Professors Annelies Verdoolaage and Inge Brinkman at Ghent University. It is an international peer-reviewed journal in African studies, published through Brill, and stemming from a collaboration between the Ghent Africa Platform, and the CHR. "Afrika Focus," as the journal describes itself, "promotes critical and worldly debates with Africa at the centre. It accepts scholarly contributions dealing with current trends and new developments at both empirical and theoretical levels, and encourages the submission of work from new generations of researchers based on the continent. The articles should offer original research and address the interdisciplinary readership of this well-established journal." Drs Lwando Scott, Phindi Mnyaka and Kelly Gillespie have been appointed to the editorial board, and Professor Patricia Hayes to the advisory board for the journal.



SITUATING RESEARCH IN UWC'S PUBLICS

Aesthetics after Colonialism

In 2021, the CHR embarked on an expanded artist in residence programme and research inquiry on "Aesthetics after Colonialism" funded by the National Institute for Humanities and Social Sciences Hub Programme with Prof Heidi Grunebaum as PI. Revisiting old debates on aesthetics, the conundrums of which could not but be carried into our present day, the project critically reflected with a next generation of artists and humanities scholars across the CHR's interrelated aesthetic projects on the relationship between art, aesthetics, archives and politics and their potential to animate a vision of freedom that remains wrapped, like a nugget or a song, in the complexity and promise of our current predicaments and situated across the Aesthetics and Politics, and the Becoming Technical of the Human research platforms. Through monthly artists' forums, a directed reading group on the ideas and worlds of Charlotte Maxeke and workshops in Cape Town with former CHR next generation scholar, Dr Thozama April, the project provided the intellectual foundation and aesthetic direction for the Charlotte Maxeke Puppetry project.

The Charlotte Maxeke Puppetry Project



The timely declaration by the South African presidency of 2021 as the Year of Charlotte Maxeke, coincided with an emerging enquiry on the life of Maxeke in the CHR. This has led to a special production based on the life and ideas of Maxeke. CHR artists Ukwanda Puppets and Designs Art Collective and script writer Buhle Ngaba (NIHSS Artist in Residence), with the CHR's Itumeleng Wa-Lehulere, Aja Marneweck, and Jane Taylor, are working on a puppetry production that will be a provocative re-imagining of the intellectual legacy of Charlotte Maxeke who, as an iconic figure of the liberation movement, has been rendered a flat figure with neither the complexity nor the worldliness that characterised her educational, intellectual, artistic or political endeavours. Ukwanda is working with convener of the Factory of the Arts and director of the production, Itumeleng Wa Lehulere and Buhle Ngaba, as well as a host of contributing artists, postgraduate fellows and scholars from the CHR in this endeavour to re-imagine the intellectual, artistic and political legacy of Charlotte Maxeke for the puppetry production. The enquiry is inspired by the scholarship of the CHR's next generation scholar, Dr Thozama April (now at the University of Fort Hare) and her powerful exploration of Maxeke's intellectual inheritance. April's unpacking of Maxeke's narrative extricates "women's political pasts from the dominant trends of the meta- narratives of women in liberation struggles on the continent" (April, 2012). Dr April's PhD in History at UWC was entitled "Theorising Women: The Intellectual Contributions of Charlotte Maxeke to the Struggle for Liberation in South Africa" and is a crucial reflection on questions and fragments of Maxeke's life outside of the meta narrative of figurehead and "mother of the liberation struggle". It significantly brings to light Maxeke's international creative and intellectual pursuits and her important influence within the Pan-Africanist thought and theory of the Black Atlantic as well as leading international thinkers and activists such as WEB du Bois.



Lead by artist in residence Buhle Ngaba, a bi-weekly program of online workshops took place over 6 Months (from June until November) with the Ukwanda Puppet Company, in order to develop the script, imagery and object play for the production on Charlotte Maxeke. As a director-scriptwriter, Ngaba's expert facilitation of online, zoom-based performance and imagery improvisation workshops provided a necessary playing ground for crucial explorations and testing of the materials of archive and history in the life of Maxeke. During this period Ngaba completed the first three drafts of the new draft script for the eventual production, provisionally entitled 'What A Native Girl Can Do' with reference to A.B Xuma's 1930 publication 'Charlotte Manye: What an Educated African Girl Can Do'.

From October to December 2021, various in-person script and performance workshops were held at the Theatre Arts in Observatory Cape Town. Convened by Dr Aja Marneweck and facilitated by Buhle Ngaba with Itumeleng Wa-Lehulere and Professor Jane Taylor as well as the Ukwanda Puppet Company, three three-day intensives were conducted involving script explorations, object play and discussions. There was also a research visit for the whole team to the Jackson Hlungwani sculptural exhibition at the Norval Foundation. In the last session Dr Thozama April journeyed from the Eastern Cape to join the team for a three-day script research intensive, and Professor Premesh Lalu also contributed to one of the sessions in an exploration of approaches to thinking through and with Maxeke as a pioneering female intellectual. In 2022, Neo Muyanga will take up a new NIHSS funded arts residency to join the Maxeke project as composer of the production's sound and music. The production will be performed at the Greatmore hub in November 2022.

Boschendal Plum Harvest Festival

With Dr Aja Marneweck convening and the central involvement of the Ukwanda Puppet and Design Collective (Siphokazi Mpofu, Sipho Ngxola, Luyanda Nogodlwana) the CHR's participation in the Plum Harvest Festival at Boschendal, 13 to 14 March 2021, inaugurated a new engagement in arts education with youth from the Dwars River Valley. Through a series of arts workshops, an exhibition of puppets and a puppetry performance was held under the direction of Ukwanda's Sipho Ngxola and Net vir Pret's Angelo Endley and performed by puppeteers from Ukwanda, Net vir Pret and Dwars River Valley youth participating with the puppets created in the arts.

Photographs of the exhibition, puppetry workshops and elephant puppet walk:

<https://www.chrflagship.uwc.ac.za/a-celebration-of-puppetry-at-the-boschendal-plum-festival/>





Commission Continua

CHR Artist in Residence Tony Bonani Miyambo confronts the momentous challenges facing theatre makers with his solo show, *Commission Continua*, performed online for the 2021 National Arts Festival. Conceptualised by Miyambo and Phala O. Phala, the show follows the history of South Africa's commissions of inquiry, laying bare the heart of the South African society's struggle for real change and reconciliation. *Commission Continua* interweaves affidavits, addendums, appendices, testimonials, submissions, draft reports, and reports. Bright Maluleke, played by Miyambo, is an employee who copies and archives official documents from the commissions. He does his best just to stick to his brief and ignore the content of the files, but this proves difficult when faced with all these pages giving an account of the most critical and catastrophic moments in South Africa's history. In the frugal setting of a photocopier, a microphone, and a loop station, he begins to give vent to his annoyance with the "paper jam." Miyambo was featured in an article by Janice Phiri for *City Press* in which he addresses the difficulties lockdown and Covid-19 restrictions have placed on the theatre. Speaking of the new silence of a theatre without an audience, and the struggle of adapting *Commission Continua* for online viewing, Miyambo nevertheless maintains hope that these dark times can yield new potential.



Hamlet at the KKNK 2021

Miyambo and fellow CHR Artists in Residence, Buhle Ngaba performed a live reading of Neil Coppen's adaptation of Shakespeare's *Hamlet* on 30 May 2021 as part of KKNK 2021. Miyambo played the role of Horatio and Ngaba the role of Ophelia. In addition, Ngaba and Bianca Amato were Associate Directors for the reading. This exciting online event was a rare opportunity to experience a professional, rehearsed reading of a work in progress. *Hamlet* had been scheduled to run at The Fugard Theatre in 2020, but the performance was cancelled due to the lockdown.





2021 Barrydale Puppet Parade and Performance

The 2021 Barrydale Puppet Parade and Performance is a filmed live puppetry performance directed by Sudonia Kouter and Angelo Endley with Puppetry by Herman Witbooi and Clarisa Jonas and music by Peter Takelo. The new piece entitled 'What A wonderful World' is inspired by a plants and personal-political narrative workshop held with the Reboot Eden puppetry team in November 2020 and facilitated by UWC Professor of anthropology William Ellis. Profesor Jane Taylor and Dr Aja Marneweck as well as artistic fellows, Siphokazi Mpofu, Luyanda Nogodlwana and Siphon Ngxola have continued their work on the parade in a mentorship and support capacity for the 2021 production, directed and created by Net vir Pret in its entirety. Siphon Ngxola lead a fantastic film and puppetry for video workshop with the Net vir Pret directing team and also filmed the performance of the project alongside Nataniel Pokwas and Charl Van Zyl, Net vir Pret's resident videographers. After a year of workshops, script development, puppet design, research development and film mentorship, Net vir Pret began the final filming process for the production in November. The final film was screened around the 16th December at venues in Barrydale as well as broadcast online as part of the annual Day of Reconciliation events in the village as well as a small public parade and performance of the new puppets created for the production.

Zeitz MOCAA and UWC fellowship programme

Zeitz MOCAA and UWC are pleased to announce a year-long fellowship programme developed to educate a new generation of art and museum professionals in Africa. Over the course of the 12-month programme, fellows will enroll in courses at UWC's History Department and at the CHR as fellows, while obtaining work experience at Zeitz MOCAA in the Curatorial, Collection Management, Art Education and Institutional Advancement departments. In addition to ensuring an academically rigorous scholarship in museums, heritage and contemporary visual theory, UWC will provide fellows with accreditation of a BA Honours degree on completion of the programme. Starting in 2022, the Museum Fellowship Programme aims to contribute towards a redefinition of curatorial practice as well as art history scholarship on contemporary art discourse from the continent. This pan-African museum fellowship programme is jointly supported by Zeitz MOCAA, Africa No Filter and AKO Foundation as funders. The Zeitz MOCAA and UWC Museum Fellowship Programme endeavours to foster knowledge production around curatorial practice, arts administration, and heritage management. It offers fellows exposure to museum practice facilitated by Zeitz MOCAA senior staff and is underpinned by academic rigour in contemporary art history scholarship by UWC's outstanding faculty in the field of humanities. Professor Ciraj Rassool of the Department of History, Director of the African Program in Museum and Heritage Studies at UWC, and CHR board member, states:



Cape Town is fast becoming a major global art centre and this Fellowship offers a rich exploration of the fundamental networks and systems that contribute to the city's art heritage and museum ecosystem. Our hope is that by merging scholarship on contemporary art production and circulation from Africa and its diaspora with a redefinition of heritage and museum practice, we will contribute to the next generation of skilled professionals looking to work within museums, galleries, art centres, private and public collection management, biennials, art publishing, festivals, universities and more.

The Fellowship, which begins in February 2022, is open to individuals who are citizens of an African country. It covers the costs of tuition, accommodation, basic health insurance and a monthly stipend. Travel and visa costs are excluded. Applications for the inaugural 2022 programme close on 30 September 2021. Five fellows from across the African continent will be selected to participate in the 12-month study programme.





WEEKLY SEMINAR SERIES AND PUBLICATION OUTPUTS

2021 papers in the monthly online Contemporary History and Humanities seminar

Seminar 546, 9 March 2021

Presenters: Prof Patricia Hayes and Dr Iona Gilburt (both CHR, UWC)

A discussion of their co-edited special issue of Kronos: Southern African Histories titled, "Other Lives of the Image."

Discussant: Dr Emma Minkley

Seminar 547, 20 April 2021

Presenter: Lebogang Mokwena (Sociology, New School for Social Research, NYC)

Paper title: *"Materiality, Museums, and the Production of History"*

Discussant: Prof Leslie Witz (Department of History, UWC)

Seminar 548, 18 May 2021

Dr Carolyn Laubender (Department of Psychosocial Studies, University of Essex)

Paper title: *"Travelling Analysis: Black Hamlet, Ethnopsychology, and the (De)Colonial Clinic in South Africa."*

Discussant: Dr Ross Truscott (CHR, UWC)

Seminar 549, 22 June 2021

Presenter: Dr Kim Gurney (UCT)

Paper title: *"Materiality, Museums, and the Production of History"*

Discussant: Prof Leslie Witz (Department of History, UWC)

Seminar 550, 17 August 2021

Presenter: Prof Rinaldo Walcott (University of Toronto)

A discussion of his book, The Long Emancipation,

Discussant: Prof Ciraj Rassool (UWC)



Staff Publications

Grunebaum, H. 2021 "Freeing the image and cinematic justice: Non-partitioned aesthetics in Kamal Aljafari's *Recollection*" in Brinda Bose (ed.), *Humanities Provocateur: Towards a Contemporary Political Aesthetics*. London and New Delhi: Bloomsbury.

Hayes, P, Lalu, P, Arunima, G. (Eds) 2021. *Love and Revolution in the Twentieth Century Colonial and Postcolonial World: Perspectives from South Asia and Southern Africa*. Palgrave Macmillan.

G. Arunima, Hayes, P, Lalu, P. 2021. "Love & Revolution: An Introduction". Hayes, P, Lalu, P, Arunima, G. (Eds) 2021. *Love and Revolution in the Twentieth Century Colonial and Postcolonial World: Perspectives from South Asia and Southern Africa*. Palgrave Macmillan

Lalu, P, Arunima, G. Hayes, P., (Eds) 2021. *Love and Revolution in the Twentieth Century Colonial and Postcolonial World: Perspectives from South Asia and Southern Africa*. Palgrave Macmillan.

G. Arunima, Hayes, P, Lalu, P. 2021. "Love & Revolution: An Introduction". Hayes, P, Lalu, P, Arunima, G. (Eds) 2021. *Love and Revolution in the Twentieth Century Colonial and Postcolonial World: Perspectives from South Asia and Southern Africa*. Palgrave Macmillan

Lalu, P. 2021. "Sadness, as such ..." Hayes, P, Lalu, P, Arunima, G. (Eds) 2021. *Love and Revolution in the Twentieth Century Colonial and Postcolonial World: Perspectives from South Asia and Southern Africa*. Palgrave Macmillan.

Scott, L. 2021 "Queering Africa: Bebe Zahara Bente's 'African' Aesthetics and Performance," in Cameron Crookston (Ed) *The Cultural Impact of RuPaul's Drag race: Why Are We All Gagging?*, Intellect publishers

Scott, L. 2021 *The Queer in Decolonial Times: RMF and the (Im)possibilities in Times of Uncertainty* in Jaco Barnard-Naude (Ed) *Decolonising the Neoliberal University*, Routledge



Scott, L. 2021 "Sex Between Men", in Tiffany Kagure Mugo and Kim Windvogel (Eds) *Touch: Sex, Sexuality, and Sensuality*. Kwela Books

Smith, M. 2021. "Another Image of Community" in *Kronos: Journal of Southern African Histories*.

Truscott, R. "Frontier Mail: The Liberal Subject and the Post Office in South African History", *Kronos*, Vol 47, No 1

van Bever Donker, M. (2021) 'Black South African autobiography after Deleuze: Belonging and becoming in self-testimony', [review] *Journal of Postcolonial Writing*.

Vice-Chancellor's Writer in Residence

Odendaal, A with Solani, N. and Mpumlwana, K. (Eds) *Robben Island Rainbow Dreams: The Making of Democratic South Africa's First National Heritage Institution*. Best Red

Postdoctoral Fellows

Bidandi, F. "Insights and Current Debates on Community Engagement in Higher Education Institutions: Perspectives on the University of the Western cape". *SAGE Open*, Vol 11, Issue 2

BUROCCO L., 2021. *Reflection on the Future and Past of Decolonization: Africa and Latin America*, *Third Texts*, <http://www.thirdtext.org/burocco-reflections>, 1st September 2021

BUROCCO, L., 2021. *Fascist Colonialism and Collective Amnesia: The Italian Colonial past and its legacy in the present Italia* (book chapter), in *Slavery, Colonialism, and Reparations*, edited volume published by the Institute for Pan-African Thought and Conversation (IPATC), University of Johannesburg, UJ. (forthcoming)

Gilbert, I. 2021. "The Phototextual Emergence of Hysteria: From the *Iconographie Photographique de la Salpêtrière* to J.M. Coetzee's *Slow Man*". *Kronos*, Vol 46 No 1



Pinto de Almeida, Fernanda. 2021. "Seeing with the 'Mother theatre': the sea and the cinemas of Cape Town's city centre." *Social Dynamics* 47, 1: 136-153.

Marneweck, A (2020). 'On the 10-year anniversary of the Barrydale Giant Puppet Parade South Africa: A conversation between parade creative directors Aja Marneweck and Sudonia Kouter' in *Applied Theatre Research*, Volume 8, Number 1, 1 July 2020, pp. 31-44(14)

Marneweck, A. (2021). 'Mobilizing a new Universal: The Walking art of Giant Puppetry' in *Manip: Le Journal De La Marionnette*. 66: April, May, June 2021. THEMMA, Paris.

Swati, A. 2021. "A manifesto to decentre theatre and performance studies". *Studies in Theatre and performance*, Vol 41, 2021, Issue 1: Towards Decentering Theatre and Performance Studies

Swati, A. 2021. "Walk in India and South Africa: notes towards a decolonial and transnational feminist politics". *South African Theatre Journal*, Vol 33, No 1.

Postgraduate Fellows

Udo, Nsima. *Visualizing the Body: Photographic Clues and the Cultural Fluidity of Mbopo Institution, 1914-2014* (book) *African Studies Collection*, vol.78

Walters, L. Has "decolonizing" become a white word used to tick Black boxes? In Elisa Erkelenz & Katja Heldt (Eds.) *Dynamic Traditions Global perspectives on contemporary music*. Donaueschingen Global. 2021
http://donaueschingenglobal.org/wp-content/uploads/2021/11/DEM21_reader_digital_150.pdf

Mandyoli, L. *The Tenacity of Gender Inequality: A higher education perspective*. Fifteenth Anniversary Edition, Policy and Practice, *Development Education Review*. The Center for Global Education. Full Issue 33 PDF.pdf

Tollon, F. and Naidoo, K., 2021. On and beyond artifacts in moral relations: accounting for power and violence in Coeckelbergh's social relationism. *AI & SOCIETY*, pp.1-10.



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