Humanities and Social Sciences Awards 2017

Celebrating Excellence in the Humanities and Social Sciences

BOOK • CREATIVE • DIGITAL
Children of a bitter harvest
Child labour in the Cape winelands

Being at Home
Race, Institutional Culture and Transformation at South African

Conserved Spaces, Ancestral Places
Conservation, history and identity among Term Settlers in the Sundays River Valley, South Africa

Urban Governance in Post-apartheid Cities
Modes of Engagement in South Africa’s Metropoles

A Far-Away War
Angola

Antjie Krog and the Post-Apartheid Public Sphere
Speaking Poetry to Power

American Intersections

Explorations

Battleground
Michael Godby

From Man to Man
or Perhaps Only –

Declassified

Place of Thorns
Black political protest in Kromstad since 1976

Suspended

South Africa’s insurgents
Citizens on dissent and the

The victoria Mxenge housing project
Women building communities through social activism and informal learning

Homeless Wanderers
Movement and mental illness in the Cape Colony in the nineteenth century

Outposts of Progress
Joseph Conrad, Modernism and Post-colonialism
# CONTENTS

**Message from CEO** 4

**Chairpersons & Judges by category** 5

- Digital Humanities 6
- Creative Collections 8
- Books: Non-Fiction 13
- Books: Fiction 20

**Motivation & Reviews** 24

- Digital Humanities 26
- Creative Collections 32
- Books: Non-Fiction 58
- Books: Fiction 100
What an exciting and a special privilege to host the second Humanities and Social Sciences Awards as the National Institute for the Humanities and Social Sciences (NIHSS). The Call for Book, Creative Collections and Digital Contribution opened in November 2016, covering works for the period of January 2014 to December 2015. Again, the humanities and social sciences (HSS) community embraced us and submitted 21 Books: Non-Fiction; 14 Books: Fiction; 14 Creative Collections and three (3) Digital Contribution.

Second year in their instalment, the 2017 Humanities and Social Sciences Awards present an opportunity for us, and the entire HSS community, to learn and grow.

Indeed, much work needs to be done to identify, support and promote new South African voices, authors and stories in the Humanities and Social Sciences. New partnerships will need to be developed to prioritise books and creative collections that promote African languages. Of course, we have to encourage significant creative HSS outputs within the Creative Collections and Digital Contribution space.

The NIHSS has begun to undertake, in partnership with individual scholars, publishers and universities this necessary work of transforming our HSS landscape and contribute towards building a truly post-apartheid South Africa.

It is encouraging to note that the 2017 HSS Awards entries express a diverse wealth of passionate, at times poignant, South African stories in all their varied artistic forms. New voices and publishers came to the fore, indeed proving that the humanities and social sciences are alive and well. These Awards breathe life to the ideas expressed in the Humanities Charter to increase the recognition afforded to book and creative outputs; reposition these scholarly contributions as having public-value; and increase their appreciation and the role they play in building sustainable social cohesion and the re-imagining of the humanities and social sciences. They are a catalyst designed to provide a necessary platform for the celebration, recognition and honour of outstanding, innovative and socially responsible scholarship that enhance and advance the fields of HSS.

It has been an honour to work with the 33-esteemed scholars who were judges and the majority of whom deliberately chose to recommit to this journey, second time around. The judging panels were led by the distinguished chairpersons, namely Ms Joyce Myeza (Digital Collections); Mr Thembinkosi Goniwe (Creative Collections); Prof Shireen Hassim (Books: Non-Fiction); and Prof Pumla Dineo Gqola (Books: Fiction). A special thank you to all judges for your outstanding and unwavering commitment in our collective quest to dynamise and nurture our journey of celebrating and giving special recognition to the exceptional HSS individuals and community. The rigour with which you applied yourselves in adjudicating these Awards, once again ensured a credible and I hope, a meaningful process for all of you.

Thank you to all the entrants, the 2017 HSS Awards would not be possible without your submissions. We are grateful that you continue to toil, helping to shape the new HSS landscape and casting a shining light on our very own South African stories. Your superb work and contribution to the HSS scholarship community is a breath of fresh air. This is especially so during challenging times in higher education and the publishing world, as well as the declining environment of funding for the HSS.

As the Institute, the HSS Awards have certainly energised us to carry on with the critical work of supporting outstanding HSS scholars, authors, playwrights, poets, artists, curators and publishers whose collective contributions benefit humanity.

We remain committed to the cause of advancing the transformation of our HSS community, universities and greater society.

We are enthused to be part of the collective HSS community, from the tip of Southern Africa, to play a meaningful role that will see the HSS claiming its rightful space here at home, within the continent and the world at large. Let us celebrate our outstanding HSS scholars who are stimulating and contributing to serious critical work, while authentically telling South African stories that are shaping our new ways of knowing.

Prof Sarah Mosoetsa
Chief Executive Officer
CHAIRPERSONS & JUDGES
BY CATEGORY
Joyce Myeza

Library Director and Part-Time Lecturer, University of KwaZulu-Natal

Building on her Master of Science degree in Library and Information Science from Simmons College, Boston, Massachusetts, United States of America, Joyce Myeza is currently working towards a Doctorate in Business Administration from Bath University, United Kingdom. She has more than 20 years’ experience as a cataloguer, subject librarian and campus librarian.

Her roles have included Higher Education Interest Group Chair for the Library and Information Association of South Africa, IFLA Africa web editor and Massachusetts Black Librarian web editor. Myeza was KwaZulu-Natal Librarian of the Year in 2006, second runner-up in South African Librarian of the Year in the same year and held the Simmons College Merit Award for 2007 to 2009. She was a Fulbright Scholar and Ford Foundation Fellow.
Prof Chaka Chaka

Associate Professor: Department of English Studies, Unisa College of Human Sciences

Prof Chaka Chaka has lectured at four South African universities, in language studies, language and education, computer-mediated communication (CMC), electronic learning (e-learning), computer-assisted language learning (CALL), mobile learning (m-learning), mobile-assisted language learning (MALL), learning and teaching through text and instant messaging (especially online social network messaging), digital humanities, language learning and big data management. Other subjects include Web 2.0 learning/Mobile Web 2.0 learning, Web 3.0/Mobile Web 3.0 learning, Semantic Web learning/Mobile Semantic Web learning, online genre and discourse analysis, knowledge management (KM) and learning organisation (LO).

He has published book chapters on most of these research areas and journal articles on certain areas.

Dr Thoko Mnisi

Lecturer: Higher Education Training and Development Unit, University of KwaZulu-Natal

Dr Thoko Mnisi lectures the ‘technology for higher education pedagogy’ module and supervises Masters and PhD students in her area of interest. She is a trained digital archiver and completed her Masters dissertation - titled ‘Beyond data production: Exploring the use of a digital archive in addressing HIV-related stigma with educators in two rural schools in KwaZulu-Natal’ - from a digital archive she had built. Based on the archive, she also published two papers: ‘Giving life to data: University-community partnership in addressing HIV and Aids through building digital archives’ and ‘Learning to use visual data to “save lives” in the age of Aids’.

Dr Mnisi’s PhD in Education also used digitised stories, exploring their social uses in addressing HIV and Aids-related stigma. A paper followed, titled ‘Digital storytelling: Creating participatory space, addressing stigma and enabling agency’. She has coordinated books, conference proceedings and creative contributions for the annual Department of Higher Education and Training (DHET) Research Output Reporting at the University of KwaZulu-Natal and was also a judging panellist for the first Humanities and Social Sciences Awards.
Thembinkosi Goniwe

Visiting Researcher, Wits School of the Arts

Thembinkosi Goniwe is an artist and art historian who has lectured in fine art and art history at the University of Cape Town, University of Witwatersrand, University of Fort Hare and Vaal University of Technology. He holds a Masters degree in Fine Art from the University of Cape Town and a Masters degree in Art History, and is currently completing his PhD (2015) from Cornell University. His artworks have been exhibited locally and internationally and he has contributed essays to various publications.

Coral Bijoux

 Educator, artist, museum curator

Coral Bijoux began her 25-year-long skills development and art education career as a teacher in Johannesburg, having qualified in the mid-’80s. In 1997, she was an arts and culture curriculum adviser for the Gauteng Education Department and was later involved in developing a corporate collection and accompanying art education programme. She served as a director of an arts organisation in Newtown, working on national skills development and accreditation initiatives for art and craft organisations. Other roles have included senior manager for capacity development at iSimangaliso Wetland Park, initiation, raising R3.2 million for and management of a three-year art programme; co-curation of the Ugozi l’wentembende-Spirit of the Long Rope exhibition at Johannesburg Art Gallery; and establishment of the Voices of Women Museum, which houses an extensive collection of women's narratives and artworks.

Research projects have included the National Art Centre evaluation and the National Art Bank project, and her work, titled ‘Conversations between two women’, was featured in a public exhibition at a niche gallery in Austria. She is currently working on an extensive manuscript museum showcasing the work of the late Prof Mazisi Kunene.

Melissa Goba

 Chairperson: Arts and Culture Trust

Melissa Goba has worked extensively in the visual arts, her primary interest being popular culture and its global relationship to Africa. She has written for publications such as Art South Africa, Elle and Spana! and has consulted on Sam Nhlengethwa’s monograph, Percy Konqobe’s exhibition catalogue, the 2010 FIFA exhibition catalogue, titled ‘SPace: Currencies in contemporary African art’, and Linda Anne Givon’s retrospective catalogue.

She has curated projects such as Jive Soweto! (a homage to Sipho ‘Hotstix’ Mabuse and Soweto), MTN New Contemporaries, Domestic and Space. She has served as a curatorial assistant for the world famous performance artist Marina Abramovic.

Goba has consulted on Murray & Roberts' fledgling art collection, which features exclusive works by South African women artists; the Standard Bank Young Artist, Absa L’atelier, Sasol Wax Award, Johannesburg Art Gallery Collection, Telkom Art Collection, Venice Biennale and the Joburg Fringe.

She has served on various competition panels, including the Public Art Programme Commission initiated by the City of Johannesburg through the Gauteng Arts, Sports and Recreation Department.
Creative Collections Judges

Dr Khangela Hlongwane

Unit Head Museums and Galleries: Art, Culture and Heritage

During the 1980s, Dr Khangela Hlongwane was involved in theatre studies under James Mthoba at the Federated Union of Black Artists (FUBA) in Johannesburg. He was also associated with the Soyikwa Institute of African Theatre and acted in various plays by leading playwrights. He was also a tutor of African theatre history, theatre technician and tour manager for local and international tours.

At the University of Witwatersrand, Hlongwane completed an MA in public culture, social movements and collective action, and biography and society, with a thesis titled ‘To independence now! Tomorrow the United States of Africa: The story of Zephania Lekoame Mothopeng (1913 to 1990)’, and then achieved a PhD in Heritage, with a dissertation titled ‘The historical development of the commemoration of the June 16, 1976 Soweto students uprisings: A study of re-representation, commemoration and collective memory’.

Previously chief curator of the Hector Pieterson Memorial and Museum, Soweto, and co-editor of ‘Soweto 76 - Reflections on the liberation struggles’, Hlongwane’s work has been published in journals such as the Pan African Journal and Safundi: The Journal of South African and American Studies.

Dr Zoliswa Fikelepi-Twani

Head of Department and Senior Lecturer: Western music history, world music and African music, University of Fort Hare

Dr Zoliswa Fikelepi-Twani graduated with a PhD in Musicology from the University of Witwatersrand, having previously studied for degrees and a diploma in music and education at Rhodes University and the University of Pretoria. Over 28 years, she has served at universities such as Walter Sisulu, Nelson Mandela and Fort Hare as a senior lecturer, researcher, external examiner, music adjudicator and evaluator of academic programmes.

She is also an accredited training assessor with TEAM consultants and holds project management accreditation from Cheryl Carter and Associates. She is an adjudicator in many musical genres for several organisations, churches and government departments, including the National Choir Festival, the South African Tertiary Institutions Association choral music competitions and the Marimba Education Foundation for the Soweto International Marimba Festival.

Her research follows an interdisciplinary approach - music and values, music and language, music and politics, and music and identity, with a book chapter on music and renewal of identities in a South African prison. She has published articles in national and international journals, and peer-reviewed conference proceedings.
Kgafela Oa Magogodi

*Lecturer in creative writing and directing, Wits School of the Arts*

Poet, band leader for spoken word and music outfit, Marabele; playwright and stage director, Kgafela Oa Magogodi’s recent activities have included writing Song of Nongoma, and co-writing and musical direction of Book of Rebellations. With student writers and cast, he developed Smallanyana Skeleton at Wits Theatre. Noord, for which he headed script development, won the Adelaide Tambo Award for human rights at the National Arts Festival.

Kgafela’s theatrical work has taken shape over a decade of experimental workshops on professional stages and at arts institutions, and of directing student casts at Wits University Drama School, New York University and the Market Theatre Laboratory. Through poetry writing and performance workshops, he has coached budding stage artists to express themselves with great effect - mixing character, storytelling, interpretive dance and political text. His work as a mentor was acknowledged when Dom Gumede was named Naledi Awards 2016 best director for Crepuscule, staged at the Market Theatre.

Prof Jyoti Mistry

*Filmographer*

Prof Jyoti Mistry has taught at New York University, University of Vienna and Arcada University of Applied Science Polytechnic in Helsinki. Her filmography includes films, documentaries and film installations, and her research focuses on cultural policy, questions of identity and multiculturalism. Mistry has also worked as a photography and film curator. Her film ‘Le boeuf sur le toit’ premiered at the Durban International Film Festival and forms part of a new installation project that comprises four installations that explore various facets of urban and city life. Her work, 09:21:25, was part of Weltraum: Die Kunst und einTraum, an exhibition at the Kunsthalle, Wien, commemorating man’s 50th anniversary of space travel. The installation of 'itchy city' from her highly acclaimed film ‘i like what I like’ was part of the exhibition Afropolis in Cologne.

Her publications include ‘Seeing communities out of context: Notes on a photographic exhibition’ in Images and Communities: The Visual Construction of the Social; ‘Johannesburg: Vocabularies of the visceral and expressions of multiple practices’ in African Cities Reader, and ‘The eighth muse: Sport and film, sport on film’ in Sport versus Art.
Dr Sibongiseni Mkhize

Chief Executive Officer: South African State Theatre

Dr Sibongiseni Mkhize holds a Doctorate in History from the University of Witwatersrand and has served as CEO of the Market Theatre Foundation and Robben Island Museum. He has published articles in local and international historical and heritage journals, and has also contributed book chapters.

In addition to his passion for the governance of the arts or ‘the art of governance’ as it relates to heritage and performing arts institutions, he is an historian, with particular interest in South Africa’s 20th century socio-economic and political history, oral history, biographical studies, heritage and the transformation of traditional governance structures.

Thembela Vokwana

Musicology Lecturer: Department of Art History, Visual Arts and Musicology, Unisa

Thembela Vokwana began his music training in his home province of Eastern Cape. His academic interests centre on South African musical cultures and he researches choral, opera and popular music. He has given local and international lectures, seminars and conference presentations on South African music. His numerous scholarships include Fulbright, the National Arts Council bursary and the Oppenheimer Memorial Trust for overseas study.
Prof Shireen Hassim

Professor of Political Studies, University of the Witwatersrand

Prof Shireen Hassim has written and edited several books, including ‘No shortcuts to power: Women and policymaking in Africa’ and ‘Go home or die here: Violence, xenophobia and the politics of difference in South Africa’. Her book ‘Women’s organisations and democracy: Contesting authority’ won the Victoria Shuck award for best book in women and politics from the American Political Science Association. Her latest book, on the ANC Women’s League, has just been published.

Prof Hassim is a member of the Editorial Advisory Committee for UN Women, as well as academic expert of the Section 6 Committee of the Commission on Gender Equality. She sits on the boards of the Human Sciences Research Council and the Council of the University of Witwatersrand. She is a member of the Academy of Science of South Africa.
Dr Neo Lekgotla laga Ramoupi

Senior Researcher: Research, Monitoring and Evaluation Directorate, Council on Higher Education

Dr Neo Lekgotla laga Ramoupi is a cultural pan-Africanist historian who is currently African Humanities Programme (AHP) Fellow of the American Council of Learned Society (publishing a book on Robben Island) and a grant recipient of the National Institute for the Humanities in the Social Sciences (coordinating a team writing a book about the Robben Island Museum).

Dr Ramoupi has a BA with majors in history and political science, a BA History Honours, a Higher Diploma in Education and an MA History degree.

He has served as a researcher and oral historian in the Research Unit of the Heritage and Resources Department at Robben Island Museum. His community-engagement research on Robben Island earned him the Ford Foundation International Fellowship that took him to Howard University in Washington, where he attained a PhD with African history major and minors in southern African history, African studies and public history.

Dr Ramoupi’s work has been published in several journals and includes ‘The ties that bind’: African-American consciousness of Africa through culture and sports’ and ‘The black man in the white man's court: Mandela at Wits University, South Africa, 1943-1949’.

Prof Hendrik Kotzé

Dean of the Faculty of Arts and Social Sciences, Stellenbosch University

Before his appointment to dean in 2003, Prof Hendrik Kotzé was a professor and the chair of the Department of Political Science at Stellenbosch University, where he taught research methodology, public policymaking and comparative political behaviour. He holds degrees from Stellenbosch University, Manchester (UK), Unisa and the University of Johannesburg, and lectured at the two last-mentioned of these. He has been the principal investigator in South Africa for the World Values Survey Association since 1990 and has conducted seven elite surveys in South Africa and Africa.

Prof Kotzé has authored/co-authored four books, edited six others and written more than 80 academic articles on comparative politics. He has also supervised 12 PhD students and 62 MA students in political sciences. Previous roles have included editor of Politikon, the South African Political Studies Journal, and president of the South African Political Studies Association. Currently, he is a research associate at the Centre for International and Comparative Politics, Stellenbosch University, and is researching democratic consolidation in South Africa and value change at the elite and mass level in Africa.
Prof Mokgale Makgopa

Dean: School for Human and Social Sciences, University of Venda

Prof Mokgale Makgopa joined the University of Venda in 1996 and became a full professor in May 2010 at the School of Human and Social Sciences, which comprises six departments, two centres and one institute. He is an alumnus of Unisa, where he completed his Doctorate in Philosophy and Literature, and of Stellenbosch University. He is a renowned international scholar in African literature, indigenous knowledge systems (IKS), sociolinguistics, onamastics and folklore.

Prof Makgopa is a C3 National Research Foundation-rated researcher in language, literature and folklore, and his folklore book ‘Todi ya batlogolo’ is prescribed for Grade 12 learners. He has presented 60 papers to regional and international conferences in recent years, travelling extensively through Africa and across the globe. In the last five years, Makgopa has supervised 50 honours students, promoted 22 Masters students and supervised 15 PhDs. He is an external MA and PhD examiner for University of Limpopo, University of South Africa, Rhodes University, Stellenbosch University, University of KwaZulu-Natal and the University of Botswana, and is a member of several academic associations.

Dr Mantoa Motinyane-Masoko

Head of African languages and senior lecturer in African languages and linguistics, University of Cape Town

Having received her PhD in Linguistics from University of Florida in Gainesville, Dr Mantoa Motinyane-Masoko’s interest in multilingualism and language issues strengthened when she headed the Language of Medicine Programme at the University of Cape Town. She has published a number of articles on child language development and multilingualism in the workplace.

She is currently the chairperson of the African Languages Association of Southern Africa, a position she has held for four years. Dr Motinyane-Masoko is also a catalytic project leader working with a team of researchers from four institutions in South Africa.
Prof Molly Brown

Head: English Department, University of Pretoria

Prof Molly Brown studied at Rhodes University and the University of London before completing a DLitt at the University of Pretoria. Brown’s research interests are medieval and early modern romance and its contemporary manifestations in popular fantasy, particularly so-called indigenous or postcolonial fantasy. She is currently Vice President (International) of the Tales After Tolkien society, which promotes the academic study of medievalism in popular culture, and also heads a faculty research theme on children and stories at the University of Pretoria.

She is a National Research Foundation-rated researcher and has published in both local and international journals, including The Lion and the Unicorn. Her most recent publication is a chapter in ‘The middle ages in popular culture: medievalism and genre’, edited by Helen Young and published in the Cambria studies in classicism, orientalism and medievalism series. She has supervised more than 20 MA and PhD students in her field and has judged awards such as the Olive Schreiner prize for poetry, the Katrien Harries best illustrated children’s book award and the Herman Charles Bosman award for the best locally published novel written in English.

Prof Tholene Sodi

Full Professor and Head: Department of Psychology, University of Limpopo

Prof Tholene Sodi, a registered clinical psychologist, is a part-time professor at Sefako Makgatho University (SMU), teaching ethics to clinical psychology Masters students. He holds an Honours degree in Psychology from the University of the North (University of Limpopo), a Masters degree in Clinical Psychology from the University of Witwatersrand, and a PhD (Psychology) from the University of Cape Town. He has served on a number of statutory organisations, including the Health Professions Council of South Africa (HPCSA) and the National Health Research Committee, and is currently a South African Medical Research Council (SAMRC) board member and President-Elect of the Psychological Society of South Africa (PsySSA).

Prof Sodi has prepared several journal articles and conference proceedings, and has presented more than 60 papers nationally and internationally. A member of the editorial board of the Journal of Psychology in Africa, he has also been a reviewer for a number of local and international journals. He is a National Research Foundation-rated researcher, whose awards include University of Limpopo Vice-Chancellor’s award for best established researcher in the School of Social Sciences and the PsySSA award for mentoring and developing students, psychologists or colleagues.
Prof Russel Viljoen

Professor of History and Chair: Department of History, University of South Africa

Prof Russel Viljoen’s main area of research is 18th century colonial South Africa, with reference to Khoikhoi studies. He is a National Research Foundation-rated researcher and studied at the University of Western Cape and, later, Leiden University, The Netherlands, where he obtained his doctorate. He completed an MBA with Unisa in 2013.

Prof Viljoen is the author of ‘Jan Paerl: A Khoikhoi in Cape colonial society, 1761-1851’ and has published several articles in peer-reviewed journals and book chapters on 18th and 19th century South Africa, pertaining to colonial and indigenous societies. He is the editor of African Historical Review, a peer-reviewed, accredited academic journal, and editor of the ‘Hidden histories series’, a special publication series of Unisa Press.

Prof Nhlanhla Mkhize

Dean and Head: School of Applied Human Sciences, University of KwaZulu-Natal

Prof Nhlanhla Mkhize is a psychologist and the co-principal investigator of the South African Research Ethics Training Initiative (SARETI), a collaborative, multidisciplinary research ethics programme of the University of KwaZulu-Natal and the University of Pretoria. Prof Mkhize teaches a module on African ethics, with reference to African philosophical underpinnings to ethics and touching on the interface of culture, health and illness. He has co-chaired and facilitated many workshops and symposia on the ethics of health-related research, and has delivered keynote addresses nationally and internationally on indigenous knowledge systems (IKS), morality/ethics and the self.

The first to introduce undergraduate modules on African psychology in the country, Prof Mkhize is also involved in research on the meaning of fatherhood for African males. His research and publications focus on African psychology, African ethics, Ubuntu and IKS.
Prof Pamela Maseko

*Associate Professor at the School of Languages: African Language Studies, Rhodes University*

Prof Pamela Maseko’s research interests are sociolinguistics, literary studies, with a focus on the historiography of isiXhosa literature, and applied language studies. Her most recent work comprised two volumes co-edited with Jeff Opland and published by the University of KwaZulu-Natal Press in 2015. They are ‘William Wellington Gqoba: Isizweesinembali – Xhosa histories and poetry’ and DLP Yali-Manisi: Limbalizamanyange – historical poems’.

Prof Fred Hendricks

*Emeritus Professor, Rhodes University*

Prof Fred Hendricks was formerly Dean of Humanities at Rhodes University, President of the South African Sociological Association (SASA), Founding President of South African Humanities Deans’ Association (SAHUDA), and Founding Editor of the African Sociological Review. Currently, he is Associate Director of the African Humanities Programme (AHP), Chief Editor of the Journal of Contemporary African Studies (JCAS) and roving mentor for the NIHSS.
Prof Hlonipha Mokoena

Associate Professor and Researcher: Wits Institute for Social and Economic Research, University of Witwatersrand

Prof Hlonipha Mokoena received her PhD from the University of Cape Town in 2005. Prior to joining Wits, Prof Mokoena was associate professor in anthropology at the Columbia University in New York. She is the author of ‘Magema Fuze: The making of a Kholwa intellectual’, which is about Magema Magwaza Fuze, the first Zulu-speaker to publish a book in the language.

Prof Jessica Murray

Professor: Department of English Studies, Unisa

Prof Jessica Murray’s research focuses on feminist and queer theory, and literary representations of gender and sexuality. She has published her research widely in local and international journals and has been a recipient of the Unisa Chancellor’s Award for excellence in research. As a Commonwealth Scholar, she obtained her PhD from the University of York. She is currently a National Research Foundation-rated scholar and a National Institute for the Humanities and Social Sciences mentor.
Prof Pumla Dineo Gqola

Professor: Department of African Literature, University of Witwatersrand

Prof Pumla Gqola joined the University of Witwatersrand in March 2007, after having worked as focus area leader: OpenSpeak at the Meraka Institute, managed by the Council for Scientific and Industrial Research (CSIR) and chief research specialist: Societies, Cultures and Identities Programme at the Human Sciences Research Council (HSRC). Prof Gqola was a senior lecturer at the University of Free State’s Department of English and Classical Culture until August 2005 and has also worked in the Academic Development Programme and English Department of the University of Cape Town, and in the Language Development Unit at the Cape Technikon.

Her research involves slave memory in the African world, black consciousness literature, womanism and feminist literary studies, postcolonialism, post-apartheid public culture and African feminist sexualities. She teaches undergraduate and postgraduate courses on African continental and diasporic literatures. She also (co)teaches a postgraduate course on gender and media. She has supervised postgraduate work on media, gender, race and sexualities, and on her research areas. Her latest book, ‘Rape’, was a winner in the 2016 Sunday Times Literary Awards.
Dr Sindiwe Magona

*Motivational speaker, author, poet, playwright, translator, storyteller and actor*

Dr Sindiwe Magona retired to South Africa after more than two decades at UN Headquarters, New York. She has written two autobiographies - ‘To my children’s children’ and ‘Forced to grow’. She has also written ‘From Robben Island to Bishopscourt: The autobiography of Archbishop Emeritus Njongonkulu Ngungane’; three collections of short stories, one of which was named among Africa's 100 best books of the 20th century; four novels, one of which was shortlisted for the 2009 Commonwealth Writers’ prize for best Africa region book. The German translation of ‘To my children’s children’ is required reading for a high-school diploma in the Hesse district of Germany, while one of her novels, ‘Mother to mother’, is prescribed reading for South African Grade 10 pupils. Dr Magona has also published more than 120 children’s books.

Her radio plays have been heard on SAFM and Bush Radio and ‘Mother to mother’ has been staged locally and internationally.

Her writing has appeared in The New York Times, New Internationalist, The Tribune, Cape Times, and Cape Argus. She won the English Academy of Southern Africa’s 2016 gold medal and was a TEDx speaker in 2016.

Diana Ferrus

*Writer, poet, performance poet and storyteller*

Diana Ferrus's Afrikaans and English works have been published in various collections, among them prescribed texts for high school pupils. Diana Ferrus Publishers, which focuses on publishing the works of activists and writers from previously disadvantaged communities, has published many of her works, including her first Afrikaans poetry collection ‘Ons kom vandaan’. Ferrus co-edited and published a collection of stories about fathers and daughters, ‘Slaan vir my ’n masker, vader’ in 2006. She is a founder member of the Afrikaanse Skrywersvereniging (ASV), Bush Poets (all female poets) and Women in Xchains (grassroots female writers).

Ferrus is internationally known and acclaimed for her poem about Sarah Baartman, who was paraded as a sexual freak in Europe. Diana’s work continues to have a bearing and influence on race, gender, class and reconciliation matters.
Prof Nhlanhla Maake

Author, formerly University of South Africa

Prof Nhlanhla Maake holds a BA Hons (University of Witwatersrand), Hons BA (Unisa), MLitt (University of Strathclyde, Scotland), MLitt (University of Keele, England), DLitt et Phil (Unisa) and a Certificate in Higher Education Management (University of Witwatersrand).

He has held lectureship, professorial and management positions at the University of Witwatersrand, University of London (School of Oriental and African Studies), University of Pretoria, Vista University, North-West University, University of Limpopo and University of South Africa, and fellowships at Aarhus University in Denmark, Yale University in the US, Ernest Oppenheimer Fellowship and Distinguished Scholar at University of Witwatersrand. He was admitted to the Golden Key International Honour Society and was a National Research Foundation-rated scholar.

Prof Maake writes in English and Sesotho and has published 20 fiction and six non-fiction books, book reviews, encyclopedia entries, radio plays, study guides, poems, accredited articles, academic, polemic and position papers. He has won awards for radio script writing, literature and English translations. He has adjudicated on several awards judging panels.

Prof Andries Oliphant

Professor, University of South Africa

Prof Andries Oliphant's research areas include comparative literary theory and SA literature, with an emphasis on postcolonialism and cultural policy. He chaired the Ministerial AINVOrts and Culture Task Team and was a co-writer on the White Paper on Arts, Culture and Heritage. He also worked on the National Strategy for Social Cohesion and Nation Building Department of Arts and Culture and the Diagnostic on Social Cohesion and Nation Building National Planning Commission.

Prof Oliphant has edited Staffrider magazine for the publishing house of the Congress of SA Writers and is currently a co-editor of the Journal of Literary Studies. He was the founding editor of Baobab: South African Journal of New Writing and sits on the editorial boards of Alternation, Scrutiny2 and De Arte. He was the founding chair of the Arts and Culture Trust and a member of the South African Book Development Council and the reference panel for the White Paper on Arts, Culture and Heritage.
Thando Mgqolozana is a Mandela Rhodes Scholar, a recipient of the Golden Key International Honour for Scholastic Achievement and, in 2010, was one of Mail & Guardian’s Top 200 Young South Africans. He previously has worked as a researcher at the Human Sciences Research Council.

Mgqolozana is the author of ‘Hear me alone’, ‘A man who is not a man’, which was long-listed for the International IMPAC Dublin Literary Award, and ‘Unimportance’. He founded the Abantu Book Festival and was named among the New African’s 100 Most Influential Africans in 2016.
MOTIVATIONS & REVIEWS
South African History Online (SAHO), a non-partisan people’s history project, was founded by Omar Badsha and registered as a non-profit Section 21 organisation in June 2000. Its objective was to address the biased way in which South Africa’s history and heritage, and those of Africa, are represented in the country’s educational, cultural and heritage institutions.

SAHO set out to write and promote a new history through a comprehensive online popular history website, which is an open-source platform, and to establish a multifaceted and integrated education programme to promote research, and strengthen the teaching and learning of history and the telling of stories of ordinary people.

The organisation's tagline, 'Towards a people history' captures the essence of the organisation's mission statement.

SAHO's flagship project is its website, which comprises a vast archive and repository of articles and educational resources for schools. The articles on the website are acknowledged for their accuracy, and are properly referenced and linked to a growing archive of documents, journal articles, online books, images and videos.

The website is used extensively by students and scholars, and its most notable achievement is its reconfiguring of the colonial and apartheid archive to make new knowledge freely accessible.

The site contains almost 50,000 documents, books, images and videos, and about 7,000 biographies. In 2016, the site attracted almost 5-million visitors and had more than 10-million page views.

The site's content is written by a small team of dedicated researchers, supported by student interns and academics from local and international partner universities as well as community-based history groups. The general public is encouraged to contribute. SAHO's long-term aim is to build an African-wide history and education portal.

Alongside its website, SAHO has an innovative, multipronged history education programme that includes:

- Online publication of the school's history curriculum material, which is free and downloadable. All the lessons are linked to the archive of material on the rest of the website.
- The production and dissemination of books, exhibition information and other resources for use by history teachers in schools.
- The Chief Albert Luthuli Young Historians Oral History Project run in partnership with the Department of Basic education Tertiary Institutional Partnership and Student Internship Programme.

SAHO runs a very successful research, publications and internship and archive project with a number of local and international university history and social science departments, in the interests of promoting the humanities.

'This website promotes history education through the use of technological innovation.

The importance of capturing history cannot be stressed enough, as history promotes awareness of the root causes of the vast inequalities and poverty, which are partly the outcome of the legacies of apartheid.

SAHO writes and promotes new history through a comprehensive online popular history website that is an open-source platform. Education community members are active participants in the research, teaching and learning of history.'

'Collaboration with other institutions of higher learning, schools and organisations. Archiving for future generations. Not for profit, but driven by a commitment to preserve the heritage of the country. Alternative platform for facts check.'

'This submission contributes to the existing body of oral history knowledge. In addition, it is a well packaged website.'
Digital Humanities

http://www.sahistory.org.za/
Digital Contributions

Byderhand 2015

GREYLING, FRANCi

Byderhand 2015 was presented as a word arts production at the 2015 Clover Aardklop National Arts Festival in Potchefstroom. As an interactive reading experience, the production entailed four sub-projects, involving different sites, genres and target reader groups. It was the first time that a project of this kind had been attempted at a festival, and it provided a whole new experience for festival goers. Access to the different parts of the production was available free of charge.

For the production creation, an interdisciplinary space was created, characterised by creativity and experimentation, and by a participatory, accommodating, dynamic and exploratory spirit. Established and emerging writers and artists were invited to participate, creating original, site-specific work. The digital processing of the texts included audio recordings of poets reading their work, typographical animations and musical settings of poems, the creation of accompanying visual artwork and film material, and programming. The multimodal text productions were published on a customised platform, with user-friendly interfaces designed for the different sub-projects. More than 80 writers, artists, designers, programmers, researchers and assistants were involved, all of whom have attachments to Potchefstroom.

Readers accessed the multimodal texts on their mobile phones with QR-codes made available at the various sites. The arts festival production as a whole was very well received, being awarded the ATKV-Aartvark Prize for innovative and groundbreaking production work. In their award motivation, the judges mentioned the effective use of the site-specific publication possibilities offered by digital technology. The merits of the project were further acknowledged in the form of a North-West University (NWU) institutional award for creative outputs.

The potential of site-specific literary experiences and the success of the initial experimental production are confirmed by continuing local and international interest in the project and by invitations received to host similar productions at other localities. Continuation of the project thus far includes the permanent installation of the Byderhand Tuinverse production in the NWU Botanical Gardens, translation of the poems into English and Setswana to make them accessible to a larger audience, and a new garden poetry project at the Breytenbach Cultural Centre in Wellington. The project also expanded to various educational purposes. Research outputs include a colloquium on digital literature held in 2016, several conference papers, peer-reviewed articles and a project website. Planning is currently underway for an automated platform and digital application that will enable user communities to create and publish similar projects of their own.

‘The Byderhand project targets youth and entails the exploration of digital literature, especially site-specific digital literature. Her research focuses on the creation of multimodal narratives, site-specific digital literature, children's literature and alternative publishing possibilities. Her creative publications include children's and young adult books, short stories, poetry, artists' books, radio drama and a website for the promotion of Afrikaans children's literature.’

‘Provides alternative forms of literature. Uses visual tools for educational purposes. Advances the promotion and preservation of an indigenous language. Promotes the culture of reading.’

‘This submission contributes to the existing body of oral history knowledge. In addition, it is a well-packaged website.’
Digital Humanities

http://www.byderhand.net/
Autshumato: empowering South African languages through technology

WILDRICH, FOURIE

The Autshumato project is strengthening the official South African languages by developing and making available free translation and terminology software and services for anyone to use. The project is proudly sponsored by the Department of Arts and Culture and developed by the Centre for Text Technology (CTexT®) at North-West University. A recent output of the project is the Machine Translation Web Service (MTWS), through which anyone can obtain automatic translations of sentences, documents and web pages using one of the available machine translation (MT) systems. CTexT® is continuously developing new MT systems to expand on the already available systems, which include English into Afrikaans, English into isiZulu, English into Sepedi, English into Setswana and English into Xitsonga. The systems are built for the government domain and outperform similar systems in the domain. These services have recently been made available as an android app freely available on Google Play Store.

Although MT systems are not perfect, they can increase the translation speed of a professional translator and can provide an individual with necessary information written in a language with which he or she is not familiar. This, in turn, provides better access to information for all South Africans.

The MTWS is only one of many outputs and the Autshumato range of tools is being adopted by a growing number of translators in the government domain, including Parliament. The CTexT® team supports them by running a helpdesk service and holding training workshops, such as the February 2014 workshop held in Cape Town for translators in Parliament.

‘This is important software with language translation tools. Although the tool is quite useful, the way it is presented in this context does not cover broadly the sense of scholarship. The software is unique but, as it stands, the submission seems to be marketing the software rather than its social and academic uses.’

‘Great project, which promotes African languages. Opens possibilities for the integration of African languages into technology for use by different communities.’
What is Autshumato?

Autshumato is a project which is funded by the South African Department of Arts and Culture. The aim of the project is to develop, release and support open-source translation technologies to aid in the translation process to ultimately provide more access to information for every South African. The project was initiated in 2007 and the outputs include:

- Machine translation (MT) systems for automatic translation between several South African language pairs,
- An Integrated Translation Environment (ITE),
- A Terminology Management System (TMS),
- Machine Translation Web Service (MTWS),
- Research published concerning the development of the MT systems, and
- Various other tools, corpora and resources for the official South African languages.

Autshumato software is released on SourceForge.net and corpora are available from the Resource Management Agency (RMA). The project is named after Autshumato, a chief of the Goronhaconas who served as an interpreter and postmaster general in the Cape in the 1900s. By naming the project after him, we hope to increase knowledge of this influential South African and to promote his legacy. To read more about the project, see the latest news and obtain the releases, visit [http://autshumato.sourceforge.net](http://autshumato.sourceforge.net)

What is MT?

MT happens when a computer attempts to automatically translate a provided text from one language into another. The search for accurate MT systems is an ongoing quest. Such systems have proved to be very beneficial in the modern global village as they allow people to communicate without extensive knowledge of each other’s language.

What can I expect from MT?

MT is not perfect and cannot replace skilled human translators. It can however aid in the translation process to ensure more consistency and can speed up the process by providing possible translations. Computers are not effective in determining the context of a text and, as such, most errors found in MT translations are context errors.

Best Visual Art

Sculpture

Art Place Death; Thresholds of Anxiety

VON MALTITZ, ADELHEID

From 2013 to 2016, I have actively participated in national art exhibitions and competitions. I have also participated in two travelling international exhibitions. I have been consistently selected among the top 100 South Africans to participate in both ‘Barclays L’Atelier’ and ‘Sasol New Signatures’, both well-established competitions in South Africa. In 2014, I was named runner-up for the latter, which places me second nationally. I have also applied and been accepted for exhibitions and been invited to participate. This year I was invited to create a body of work in Hertzog Square in Bloemfontein during the arts festival.

By entering and participating in art shows, I have published my creative outputs in a way that has been primarily peer reviewed by a judging panel of renowned artists. My work has then been made available to the public and further published in catalogues.

My body of work forms part of my studio research for my PhD in Fine Arts. It explores the transformation quality of the dynamic threshold in places associated with death. I collect samples of earth form roadside shrines for use in my artworks. This material refers to the trauma at these places, but also the healing potential the place offer the bereaved. Roadside shrines and the site-specific earth from these private sacred places in the larger public domain are dynamic threshold places, as the bereaved identified them as the last place of life. They usually embody trauma and healing simultaneously. And my creative research explores this occurrence in a larger context.

Due to the clear focus, four-year time span and peer review process that my work has undergone, I believe I am on the correct path to establishing myself as a visual artist and that I have advanced and enhanced the humanities, specifically the visual arts in South Africa.

‘The submission indicates that this subject has been a developing body of work and area of interest for the artist. The action of collecting natural materials and evoking meaning associated with them or with the spaces from which they come is not new. The artist has, however, mutated this idea further by “bottling” it and preserving this notion of death associated with earth, dust and bone, treating it as well as a healing device. In the South African context, healing takes on an entirely different meaning and is associated with forgiveness. Whether that is the artist’s intention is not clear, although she speaks of healing for the bereaved. The work provides context for interrogation around death, which in itself is a frightening concept for most people. She has considered contemporary examples of roadside shrines or memorials created by ordinary people. Death then is a constant reminder of our fallibility. The interface between public spaces and private bereavement is noted in her trajectory. It becomes a recognisable stance in dealing with bereavement, which is a great equaliser and one we all recognise. It may enable easier discussion on the topic. We can then engage on many levels with this work.’
Creative Collections

Best Public Performance

Theatre
Heart of Redness
MUYANGA, NEO AND FLEISHMAN, MARK

The production of Heart of Redness was first performed in The Fugard Theatre, Cape Town, in 2015 through a collaboration between Cape Town Opera and Magnet Theatre. Central to the artistic vision is an exploration of the ways in which classically trained voices (opera) and physical theatre can come together in one artistic product. Fundamentally, it is a cross-disciplinary work – disrupting the boundaries of traditional opera to include African traditional and choral singing, shaking this up even further with Magnet’s signature emphasis on the body and physical image. It stretches the borders of what we would consider to be opera and theatre, musicals and physical theatre. The end result is a truly African opera with original music by Neo Muyanga, directed by Mark Fleishman. It has elements of the operatic, elements of the choral, elements of the traditional. Overall it is hard to define and package neatly under a single unambiguous descriptor. And that is exactly what we were trying to achieve – something in-between that takes cognisance of various styles without settling comfortably into any one. The work is unsettling for audiences – those expecting opera the way it is supposed to be are challenged to incorporate the physical theatre performers; those expecting physical theatre are confronted with heightened vocal work and choral singing that is reminiscent of opera, but not entirely operatic. According to Barry Smith, Opera Magazine January (2016), “this work has made a telling contribution to emerging indigenous South African opera” and in the words of William Fourie in Muziki: Journal of Musical Research in Africa (2015): “In undoing the simplistic representation of South African subjectivity, Muyanga and Fleishman not only captured the essence of Mda’s novel, but they unlocked the potential for rethinking the trajectory of South African opera.” In our opinion, this is a work that not only succeeds artistically, but that contributes to a project of research into what it might mean to make opera in an African context that is particular to this context. In addition, it forms part of a research project into how translations from one medium (the novel) can succeed in another medium (music theatre/opera) with all the complexities, aesthetically and methodologically, that this involves.

‘The work received favourable reviews after its performances at the Artscape, for example. It is a unique contribution that fuses related art forms neatly. However, the main criticism of the libretto as sung and performed is that the storyline is not well depicted, particularly the transition from the red ochre lifestyle to the more modern lifestyle after the killing of the cattle from Nongqawuse’s prophecy. The regalia is simply contemporary even when traditional songs are sung, and that does not add artistic or creative value to the production.’

‘An artistic piece. The novel showcases innovative ways in which genres of opera and storytelling are merged.’

Arguably, the simple scoring and attention to the voice make opera more accessible and this results in the message being delivered with more clarity. I trust this was the case in the actual theatre production, as it is not clear from the submitted DVD.’

‘The submission comprises an excerpt of about 13 minutes of the production. It aspires to be a libretto and is based on (or occasionally looks back to) the theme of the destruction of the Xhosa kingdom as in Nongqawuse’s prophecy.’
Best Public Performance

Theatre
Heading Out
LEPERE, REFILOE

Heading Out explores the life of a voice-hearer who confronts her voice. The play was first performed at the Rattlestick Theatre in New York City (2013) and later at the Wits Theatre in Johannesburg (2014). Using performance as a lens, the play asks: ‘How do we perform our identities?’, ‘How do different performances illuminate how the world functions?’, and ‘How do the continually shifting scripts that guide our behaviour give us insight into the nature of power and the way it plays out in public?’
The catalogue (and exhibition) ‘Battleground’ was designed as an applied scholarship to challenge preconceptions of the function of art in the colonial project. Both the timing, in the first phase of the #RhodesMustFall protest movement, and the location, at the National Arts Festival, Grahamstown, the site of the struggles depicted in the drawings, made the conditions of the project particularly fraught.

Contrary to still general popular belief, Bell’s drawings cannot be seen as neutral, objective reporting of the historical events of the War of the Axe, 1846. As a government land surveyor, Bell was fully aware that the war was being waged to dispossess Xhosa-speaking peoples of their land and his official job was to authorise this process in issuing new title deeds etc. Unofficially, his drawings served to legitimise this process by representing the Xhosa as unworthy of their land in applying contemporary racial theory to suggest their innate inferiority, and irresponsible, particularly in their supposed susceptibility to alcohol: the catalogue documents the history of these and other prejudices in the colony.

The catalogue has contributions from two experts in their field that have direct reference to the Wars of Dispossession as experienced by the Xhosa. Jeff Peires, the leading historian of the Eastern Cape, writes the narrative of the War of the Axe. And Rod Hooper-Box describes the weapons that were used by the colonial forces during this war. The muskets, pistols and swords are illustrated extensively, both to indicate the superiority of colonial armaments over indigenous weapons in an uneven conflict and to give a sense of the brutality of warfare at this time.

The final part of the catalogue presents contemporary accounts of these historical wars by both black and white artists. Many South African artists today are concerned with the issue of land, and explore the experience of settlement and dispossession, obviously with a very different sensibility from Bell’s. They also maintain that in these wars, land itself experienced - and continues to bear witness to - the atrocious violence enacted on it. Similarly, artists today no longer see battle as in any way heroic, but rather lament the peculiar masculinities demanded in those times, and the appalling casualties experienced on both sides. But artists recognise that these wars were also the portals to modernity where individuals and whole groups of people were separated from tradition and precipitated into a new and uncertain world.

The application in the catalogue of art historical and art critical scholarship to both challenge preconceived readings of Bell’s colonial project, and trace the issues evident in that archive into their present manifestation is recognised in reviews, in ‘African Arts’ (UCLA), the leading American scholarly journal, and ‘De Arte’, the leading South African art historical journal. It is also explored in the opening address by Dr Nomusa Makhubu at the second iteration of the exhibition at Stellenbosch University Gallery.

'A significant contribution to British colonial history in SA, particularly understanding of visual representation and construction of colonial stereotypes of Africans through the artistic medium of drawing. The data specifically on Bell’s artistic representation and construction of stereotypes should add to existing knowledge on the subject, but problems and stereotypes in colonial practices are not a new revelation, and nor does this submission provide compelling insights into these stereotyped and dispossessed African subjects. Instead, we learn more about the brutal history of the colonised, their power and triumphs.'

'The interpretation of the frontier wars, or any wars of resistance for that matter, is a contentious subject. Michael Godby’s presentation of Charles Bell’s drawings takes the latest historical debates into consideration. What Godby does skilfully and with a degree of sensitivity is to situate Bell’s work in its particular historical context. The work makes a significant contribution to the existing body of knowledge and introduces new ways of understanding the frontier wars. Although artistic interpretations of wars are not new, Godby’s approach is refreshing. It forces the reader to explore new ways of understanding the conflict and other wars of resistance that took place in the 19th century in the geographical area that later came to be known as South Africa.

'The book is a unique contribution that is worthy of serious consideration for the prize. It definitely contributes immensely to advancing the knowledge of practitioners in the humanities and social sciences.

'It demonstrates, without doubt, creative accomplishment and a promise of future excellence.'
BATTLEGROUND

Michael Godby

Charles Bell’s Drawings of the War of the Axe, 1846, in Historical Context and in Relation to Recent Representations of the Frontier/Wars of Dispossession.
We live in an economically vibrant time in which economical emancipation and political freedom are equally important. The submitted artworks make critical reference to post-millennium economic demands of mineral resource profiting against the backdrop of humanitarian living conditions and salary parities. My artworks make sincere conscience of for social injustices.

The submission, therefore, contributes to the discourse on mining of South African resources at the expense of exploited mineworkers who directly contribute to the social economy ecosystem.

They highlight the plight of miners and their loud outcry for salary increments, which unfortunately ended up in a massacre at Marikana Hill at the hands of their employers.

With the metaphoric depiction of the topsy-turvy mining helmet, I portray the sad absence of the killed miners whose families lost chief bread widows and were left widows and orphans forced onto the streets to survive.
Since 1999, the Stellenbosch-based piano duo TwoPianists, consisting of Stellenbosch University professors Luis Magalhães and Nina Schumann, has done much to promote chamber music in South Africa and abroad. This submission to the NHISS is on behalf of the TwoPianists duo, and covers as creative outputs (a) the recording and release of the album American Intersections (recorded between 8 and 10 September 2014), and (b) the international and local concert engagements supporting that release (between 1 January 2014 and 31 December 2015). The local concert engagements are particularly pertinent, as they served the dual purpose of introducing unusual and infrequently performed musical repertoire to South African audiences, and familiarising those audiences with the sonic possibilities of the piano duo as a chamber music genre. Since its release, American Intersections has received unprecedented international attention, including a review in the American Record Guide and a full feature article in the standard-setting Gramophone, a specialist periodical for classical music recordings.

The local concerts in support of this recording exposed audiences to both the chamber music idiom (the piano duo) and to works rarely performed on South African stages. These concerts included engagements in major urban centres, such as Pretoria, Durban and Cape Town; traditional musical venues, such as Stellenbosch and George; and crucially, rural towns not regularly exposed to artists of international calibre, such as Montagu, Mossel Bay, Stilbaai and McGregor. As such, the local tour enabled TwoPianists to reach traditionally neglected audiences, while at the same time expanding the horizons of classical music in South Africa through the exploration of a novel modernist repertoire. International engagements included performances at the Cleveland Museum of Arts and the University of Austin (USA), Duisburg (Germany), and the Casa de Musica in Portugal. American Intersections thus promoted South African art music performance on international as well as local stages.

‘The creative work brings in a unique perspective of chamber music through two pianos in the South African and world repertoire. The international and national tours and masterclasses by the pianists open new avenues and inspiration for the diverse cultural groups that have heard this music. Taking professional piano playing and chamber music to the most rural communities provides an excellent example of ensuring that existing knowledge is understood by the vast and diverse majority of South Africans and the global communities. This is, for me, a bold and brave demonstration of creativity that surpasses traditional boundaries.’

‘The recording presents a variety of American piano music, showing a broad array of influences. The playing and presentation, and the sequence of pieces and choice of numbers to add in the overall album, makes for exciting listening.’

American Intersections celebrates the diversity of American music in the 20th century, from the neo-romanticism of Samuel Barber to that most influential of American art music developments, minimalism. The title points toward one of the most commented-upon facets of American musical life: the fact that the country is a melting pot of musical cultures, a crossroads of musical traditions, a colourful tapestry of diverse sounds. American Intersections features composers working against the backdrop of an increasing tendency toward modernism in European art music. Yet we find the direct influence of Latin-American and Southern American music; we find direct engagement with the blues tradition, with its origins in the West African slave population; we find a continuation of romanticism alongside the modern minimalist style that no composer today can ignore. There is music inspired by daily life at hotels, music that is overtly political and music that engages with the European tradition and forges it into something totally original. Furthermore, this is music that shares a fundamental characteristic of South African cultural life, in that it is a product of a multicultural and diverse society.
American Intersections

Nina Schumann
Luis Magalhães
I am a South African flautist/musician who is passionate about promoting South African composers and their compositions. I have been a permanent part-time lecturer at the University of Cape Town since 2003. My aim with this CD project was to document South African flute compositions. The project was sponsored by the AW Mellon Foundation, with additional funding from UCT.

The recording contributes to our cultural heritage by immortalising this music so that present and future generations of musicians and music lovers have access to it.

It is also a reference for music students and teachers - most of the works have never been recorded, which made students (and teachers) reluctant to study them as they did not know how they sounded.

Furthermore, the recording is a sort of ‘business card’ that can help to establish a connection between South African and foreign musicians and composers. I wanted to promote the music locally and abroad and a recording was the best way of distributing it.

I gave several workshops and performances in South Africa (University of Stellenbosch, University of Cape Town, University of North West, Nelson Mandela Municipality University, Rhodes University; GIPCA Institute, Hugo Lambrechts Music Centre, Beau Soleil Music Centre) and Europe (Paris – Maison Heinrich Heine, Maison du Portugal – André de Gouveia, International Flute Festival – Paris 2016, University of Music and Performing Arts – Vienna, Cardiff University).

All of the works on the recording was performed at these concerts and workshops. I also worked with scholars and students in workshops, introducing them to the compositions and composers and studying the works with them.

I worked closely with all the living composers whose works I performed, including Prof Hendrik Hofmeyr (UCT), Prof Peter Klatzow (UCT), Prof Alexander Johnson (UP), Paul Hanmer, Braam du Toit and Paul Loeb van Zuijlenberg. Other composers featured on the recording include Stefans Grové, Roelof Temmingh and Hubert du Plessis.

Due to the vast repertoire written for the flute by South African composers and the limited funding, I was unable to include all South African compositions for flute and piano in this initial recording. My aim is to continue my project independently and to include the younger generation of composers, including Bongani Ndodana Breen, Robert Fokkens, Adrian More and Martin Watt etc.

‘The work is of a high artistic and academic standard, as it brings to the fore rarely heard flute music, which is a unique contribution to the classical repertoire. However, it also showcases an aspect of South African music that appeals only to academics, professional flautists and lovers of classical music.’

‘This particular production is very timely, specific and possibly one of the few of its kind.

It presents modern flute art music by South African contemporary composers and played by leading South African chamber musicians. Most outputs of this nature showcase the more “prestigious” instruments, for lack of a better expression, such as the violin or piano or even the symphony orchestra. Here, the various abilities of the flute are explored and displayed with remarkable success. In addition, this extensive presentation presents flute music in ways that allow for further reflection and scholarly pursuit on the flute as a solo instrument.’
Explorations
South African flute music
Liesl Stoltz
Jessica Denyschen has been working as an arts entrepreneur and filmmaker in Johannesburg for just over 10 years. Denyschen, in collaboration with veteran dance writer Adrienne Sichel, launched The Ar(t)chive, South Africa’s only dedicated and comprehensive dance and physical theatre archive, at Wits School of Arts in 2012.

This project is the first of its kind in the country and on the continent, servicing the industry in multiple ways. The Ar(t)chive provides highly specialised research support through consultations, access to a vast range of video and archival materials on South African physical performance, networking and industry-connecting activities, curriculum support through teaching materials for under- and postgraduate students and the production of events, interviews and historical discussions. The Ar(t)chive boasts several impressive collections by contributors such as Robyn Orlin, Sylvia Glasser and the late Mercedes Molina. It actively collects, archives and digitises collections and related data for academic and creative research, preservation of dance heritage and creation of dance legacy.

In fulfilling one of the mandates of the archiving project, Denyschen and head researcher Sichel develop and present industry relevant events/performances/workshops and dialogues. In 2015, The Ar(t)chive produced BodyTech as part of the Fak’ugesi African Digital Innovation Festival, its most impressive event since the project officially launched. BodyTech explored the relationship between the performing body and technology in a South African context and consisted of three components:

- A historical overview of how performing arts practitioners have worked with technology and performance in their work. This panel-led discussion boasted some of the most prolific names in the contemporary dance arts scene: Robyn Orlin, Steven Cohen, Nelsiwe Xaba, Jeannette Ginslov and Desiree Davids etc.

- An experimental workshop offered by dance and arts photographer Rob Mills and dancer Kristin Wilson exploring the use of image projection and layering as means of a collaborative choreographic tool rather than an imposition. This workshop was open to students and professional practitioners.

- The creation of an original new work, Portal: A Prequel, a collaboration between multiple-award-winning dancer/choreographer Athena Mazarakis and engineering firm Bushveld Labs to create a work transcending the traditional or overused roles of technology in performance and find new ways of thinking about this relationship. What transpired was a live, digitally interactive performance in Johannesburg, which was then live-streamed to an international audience through partners, MANY Studios, in Glasgow.

What makes BodyTech and its performative element Portal: A Prequel unique is its holistic approach to investigating the topic of technology and the performing body. This is accomplished through engaging the pioneers in this field in discussion about their past and current work, offering a workshop for practitioners to re-imagine and innovate with available and accessible technology, and finally through the commissioned performance, which presents new possibilities through collaboration. BodyTech was a highly innovative way to present and explore technology and performance.

‘This collaborative work by Jarryd Bekker, Athena Mazarakis and Daniel de Kock explores an emerging approach in the performing arts that sees the intersections of body, movement and technology.’

‘Innovative use of media and the body.

New ways of articulating dance, movement and technology in the fields of art making, where participants crossed over thresholds, integrating ideas in innovative ways. It appears that the results were interesting for the varied audiences. BodyTech has demonstrated unique ways of integrating various fields and is attractive to young or progressive audiences. There is an element of promise of greater things. The work opens up new conversations within the HSS field as it embraces elements of technology and established dance movement that engages one in contemporary forms of communication. Set in street spaces in Braamfontein Johannesburg, where control over one’s context is negligible, it is a work that is as experimental as it is tentative, crossing boundaries while anticipating possible technological problems over which one seldom has control.’
Badsha is a South African artist and photographer who is, according to the Iziko South African National Gallery, ‘one of the country’s most celebrated social documentary photographers and cultural activists … a member of the post-Sharpeville generation of activist-artists who … wrestled with the challenges that black artists and academics faced in a period of intensive repression during apartheid’.

In 2015, the National Gallery hosted a retrospective of Badsha’s work, comprising more than 50 works from his early years, selected from about 200 drawings, woodcuts, mono-prints and sculptures, and almost 200 photographs selected from a number of seminal books and documentary projects worked on since 1976. The exhibition has travelled to Durban (Badsha’s home town) and Johannesburg’s Museum Africa, where it remains currently.

It has been hailed as the most significant body of work of an artist, photographer and cultural and political activist who has exhibited extensively, published and curated numerous groundbreaking exhibition and books, but who has remained since the dawn of democracy outside the South African commercially driven cultural landscape.

Badsha is known for his work as a documentary photographer, but his work as an artist is little known other than when it was exhibited in community and trade union circles in the 1960s and early 1970s. In the early 1970s, he set aside his work as an artist and became an activist at the forefront of the revival of political organisations. In 1973, he was a leader in the establishment of the new black trade unions.

The exhibition Seedtime has drawn attention to his pioneering work as one of a small but influential group of black artists. The exhibition has been running for the last two years and has been seen by thousands of visitors, particularly schoolgoers and university students. As part of the exhibitions tour, several panel discussions have been organised at which international and local academics and artists participated.

‘Seedtime is a significant contribution to the history of visual culture and documentary photography in South Africa, as it tackles diverse themes of politics, social, cultural and history, including practices of everyday life and the ordinary. Its scope covers diverse communities, cultural groups and geographic locations around South Africa, albeit with a strong focus on KwaZulu-Natal. Seedtime does not promise future excellence, but demonstrate thorough accomplishment of an individual who has dedicated his creative and activist work to art, politics, culture, developments and transformation in society.’

‘This is a very good contribution to the histories of South African people, their struggles and everyday lives. It presents anew the history of this country so that the people will not forget their journey to the present moment.’
The photographic installation MaBareBare presented at the 10th Bamako Encounters international African photography biennale contextualises nine years of creative engagement with my imagining of Khelobedu. The series is made up of engagements with the colonial archive, using artistic practice, anthropological fieldwork and storytelling. It explores what it means to engage the colonial archive, an institution mandated to create sources to justify a specific version of history in the future through custodial practices that establish local knowledge as subjective knowledge needing contextualisation. While these custodial practices persist, the rise in creative engagements by artists with archives has put pressure on methodologies of producing history by openly employing play and imagination, producing compelling imaginaries that portray past events’ complexities. This is supported by critiques from African studies, which expose the role of imagination in the creation of the colonial archive, challenging its truth claims. I use this space to present a fluid glimpse of Khelobedu.

The series takes Khelobedu, cultural production by and about Balobedu created over the last 400 years, as its main object of interaction. Balobedu, who occupy northeastern Limpopo, are constituted by an allegiance to a rainmaker currently under the dynastic name Modjadji. In the 19th century, the dynasty of the rain queens sparked a series of rumours and myths of an immortal woman whose power is likened by Europeans to that of Pandora, a murderous queen who used trickery to maintain control over a large part of the then unexplored Transvaal. What is interesting about the myth surrounding Modjadji is the discovery that the myths were not just mere fantasies by feverish Europeans in the mosquito belt, but an elaborate plot by a military-less Modjadji facing a well-organised army of Europeans and disgruntled neighbours. The Modjadji myth was tailored to appeal to a fantasy-crazy European audience through the use of fast-spreading travel writings and the ever-available photographic archive that could be used to illustrate even the most unimaginable fantasies.

In Dithugula tša Malefokane (2012), I explore the photographic residue of two anthropologists working in Bolobedu, choosing to show their photographs not as sources in the production of history, but as fragile analogue objects that require a certain degree of complicity to produce. In Etcetera! Etcetera! (2014), I explore how my inability to tell a narrative about a group of Balobedu who went to Berlin in 1897, because of a saturated interest in the missionaries active in Bolobedu within the missionary archive, manifested as a rant that exposes the complexity of telling a Lobedu situated story. In InBetween, I use the rephotographed archive of the wider missionary project in Transvaal to contextualise the power of the photographic document in foregrounding the subjectivity of indigenous communities in shaping the missionary project.

‘The write-up on the project provides important insights into its intention and rationale, as well as contribution to existing body of knowledge/understanding of the representation of Balobedu people in archival photographs. The use of colonial archives and photographic exploration of the relationship between time and the image is not persuasive and doesn’t demonstrate any uniqueness or novelty. This deficit might have to do with the poor reproductive quality of the artistic images submitted.’

‘The notion of time in relation to African contemporaneity was tackled in an interesting way.’
GEORGE MAHASHE
MalheuBare/Telling Time (2006 - )


Born in 1963 near Bakbeda –  
Living between Cape Town and Johannesburg
Gae Lebowa-Fieldworks is one of the latest manifestations in a series of researches and exhibitions now collectively referred to as MaBareBare. The series is centered on George Mahashe’s fascination with the recorded imaging and imaginings of Balobedu over the last 200 years, as well as the creative possibilities presented by the many expressions of photography found in, and inspired by, the colonial archive. In this archive, Balobedu is well represented, particularly in archives such as that of anthropologists EJ and JD Krige – the Krige photographic collection housed in Iziko Museums’ social history department, as well as the archive compiled through German missionary Fritz Reuter (Evangelical Archives Berlin - ELAB), who facilitated a delegation of Balobedu’s participation in the Transvaal exhibition held in Berlin, Germany, in 1897. These archives include photographs, annotated albums, photographic slides, postcards, printing press mock-ups, sound recordings, missionary diaries, letters and administrative reports. While Gae Lebowa-Fieldworks focuses on the use of colonial archives in research, it stresses, conceives of and presents the colonial archive’s positions as being a part of an oral tradition, or indigenous archive, that is still active in Balobedu today. In this form, Gae Lebowa-Fieldworks manifests as a series of fieldtrips back to Balobedu after a four years’ absence spent studying in Cape Town and travelling. These fieldtrips retrace my original fieldtrips to Balobedu, which included conversations with my great-grandmother and numerous visits to some beer drinks and some Balobedu orators. In this leg, it aims to set up a series of conversations with high school students, encouraging them to use their time, while still based in Balobedu, to discover their heritage and inviting them to use the available archives to stimulate dialogue about Khelobedu with their grandparents and the wider community.

These fieldtrips involved discussions with grade nine creative arts students and grade ten history students from three high schools: Kgapan in Ga-Kgapan (Balobedu’s location), Mahuletja in Medingen (former German mission station) and Masalanabo in Khehlakoni (Balobedu’s capital). I introduced them to ideas gained over four years of working with research, creative and contemporary art, anthropology and the archive and to strategies I have used in the production of my own work on Balobedu’s heritage, which have manifested as Gae Lebowa-2010 (photographic exhibition), Dithugula tša Malefokana, seeing other people's stories and telling tall tales-2012 ( installation and journal article) and ‘A four-year obsession with Balobedu, photography and anthropology-2012’ (multimedia installation). My engagements with the students focused on my take on the relationship of the archive, history making and the creative arts.

‘MaBareBare notebooks (Gae Lebowa-Fieldworks) deals primarily with the photographic representation of Balobedu over the past 200 years and is a reimagining of the colonial archive. Included in the Balobedu archive are photographs, annotated albums, photographic slides, postcards, printing press mock-ups, sound recordings, missionary diaries, letters and general administrative reports. Without doubt, this work contributes to the existing body of knowledge and understanding. Furthermore, it presents the story of the colonial representation of the Balobedu in an interesting way. It advances and opens new avenues in the HSS field. The presentation of the archive as a manifestation of an active oral tradition or indigenous archive is fascinating and opens new ways of looking at memory, history and the archival record. Although the work can be challenging, it’s worth acknowledging, as it demonstrates creative accomplishment. George Mahashe’s work deserves scholarly recognition.’
With her earliest work, Penny Siopis established herself as one of the most talented and challenging visual artists in and beyond South Africa. Penny Siopis: Time and Again engages in a variety of ways with her work of the past 35 years. A conversation between the artist and the editor, Gerrit Olivier, unfolds throughout the book, giving the reader fascinating insights into her work methods, her strong interest in form and different genres, her theoretical concerns and her views on the socio-political position of art.

The first chapter, by Achille Mbembe, on her latest work, considers how creation takes hold in the wake of loss. Siopis’s abiding interest in what she calls ‘the poetics of vulnerability’ manifests in a tension between materiality and image, and coalesces with her explorations of history, sexuality, race, memory, estrangement and violence in her paintings, installations and films. The themes of her works such as Patience on a Monument, Pinky Pinky, Shame, My Lovely Day, Obscure White Messenger and Communion, are explored in commentaries by TJ Demos, Jennifer Law, Njabulo Ndebele, Sarah Nuttall, Griselda Pollock and Colin Richards. A conversation between Siopis and William Kentridge illuminates the trajectory of their own work and that of South African art.

The elegant design of the book showcases what Alessandra de Angelis calls the ‘incredible beauty’ of Siopis’s work. The vibrant imagery is testimony to Siopis’s ability to combine profound ideas with forms that have a visceral impact on the viewer. As suggested by the title, this book is a stitching together of memory and the promise of return, of loss and creation in a process of perpetual renewal.

“Penny Siopis: Time and Again is the result of close and sustained collaboration between Gerrit Olivier and Penny Siopis. Olivier’s interviews with Siopis and the reproductions of her work form the core of the book. They should be deemed the co-authors of the work.”

‘A most welcome publication, which provides instructive theoretical articulations on Penny Siopis’s work spanning more than three decades.

Articulated, engaged and contextualised are Siopis’s thematic ideas, scholarship, artistic innovations or discoveries, all demonstrating her contribution to visual art practices in the field of humanities and social sciences. The editor and contributors enrich the publication, equally illuminating and complicating Siopis’s oeuvre, in this way rendering the submission a unique contribution, creative and an intellectual accomplishment deserving the award.’

‘Penny Siopis’s work, Time and Again, explores the subject of the visceral impact of the first moment of seeing. It deals with issues of form, content, genre, theory and imagination. Themes such as completeness, incompleteness, form and formlessness are explored through the medium of art and enhanced by the contributions by other artists, art historians and sociologists. Siopis has already produced a large body of knowledge and this book makes a significant contribution to the knowledge and understanding of the subject of being, hence the title. The book, rich in imagery and Siopis’s signature colourful paintings, definitely provides new and innovative ways of looking at existing knowledge and understanding of visual art. The book advances the humanities and opens new ways of approaching the subject of the mundane and the everyday. Her fascinating use of newspapers as an art form demonstrates uniqueness and novelty in her contribution. As stated earlier, Siopis is an accomplished artist, so the book does not demonstrate just future excellence, but her mastery of her art and the wealth of experience she has amassed over the years. She has delicately and effectively used feminism, Marxist Leninism and psychoanalysis as part of the presentation of her work. The book is worthy of a prize.’
Penny Siopis
South African beadwork has a rich and diverse history and is abundantly represented in the beaded art pieces in the Wits Art Museum collection. Some works date back to the 4th century, but most date from the 19th to the 21st centuries. Currently numbering more than 9 000 items, the three major collecting areas of classical, historical and contemporary African artworks are broad in their geographical range and deep in some local areas of specialisation.

Paying homage to this collection, Beadwork, Art and the Body, is a compilation of essays by scholars who have researched and written about the traditions, practices and aesthetic forms of beadwork in southern Africa. The book covers an expansive history of beadwork in South Africa from the 19th century to the contemporary moment.

The beadwork featured includes Sotho, Tsonga, Xhosa and Zulu speakers, ending with a focus on fashion designer Laduma Ngxokolo, whose work has been inspired by Xhosa beadwork. Questions of ethnic affiliation and beadwork patterns are explored in relation to the different aesthetic forms of beadwork and its use as a marker of identity and status in and beyond communities.

Beadwork, Art and the Body challenges some long-held misconceptions regarding the nature of tradition, addresses gender bias, and acknowledges the aesthetic creativity of African beadwork.

‘The catalogue makes the effort to portray the works by positioning beadwork as an art form.’

The photographic representations, however, are much the same as in many such catalogues. The last chapter introduces the contemporary uses of traditional beadwork but, to a large extent, it deals with historical and traditional practices of beadwork collecting that are interesting as they convey historical content, but have only just touched on its contemporary production and application.’
The stories in Children of a Bitter Harvest document moments in the lives of children who worked in the heart of South Africa’s wine industry between 1996 and 2010, framed by the uprisings on farms at the start of 2013. The book is made up of more than 100 interconnected flashes, or fragments of stories, taken from the lives of farm workers, farmers, child workers, human rights lawyers and ordinary people affected by the agricultural industry in the Western Cape.

The children in the book are no longer children; they are young adults in a new South Africa, which offers them certain freedoms to overcome the shackles of race and class domination. However, without the kind of radical economic and social restructuring that would make this possible, all of the children represented in the book remain extremely poor adults. The author documents how, for these children, their child labour of the 1990s inevitably gave way to adult labour and powerfully demonstrates that the breath between childhood and adulthood is as tender as it is tenuous. South Africa is a nation that has managed to end the brutality of apartheid, but is also a nation that has yet to replace brutality itself. This book has been read by scholars of children and child labour from many parts of the world, been set as core material in university classroom teaching, and has attracted media attention on radio, television and film platforms. The literary concept of using flashes in this ethnography has been reproduced by students and colleagues in the field of anthropology, and the book is noted as the first experimental scholarly text in South African anthropology that breaks with the classic monograph cannon.

The book raises critical questions about the persistence of slave-like conditions in the agricultural sector, told through the stories of young children and young adults who grew up as workers on farms and who continue to live as wage labourers in the context of post-apartheid agricultural forms of servitude, debt bondage, and race and class exploitation. It cracks open the myth of South African democracy and transformation and in this sense, as a scholarly work, resonates with the most powerful popular expressions of dissatisfaction with the slow pace of transformation in the form of land restitution and fair wages among agricultural workers in the lucrative wine industry.

‘The submission does contribute to the existing body of knowledge related to child labour and vicissitudes that go with it. It proffers a new and innovative way of looking at child labour through the vistas of flash ethnographic fragments.’

‘In this monograph, short stories are presented that document moments and experiences of child labour in the Western Cape’s wine industry between 1996 and 2010. The strength of the book lies in the unique form of writing (known as “flash ethnography”) that the author introduces. This is an innovative way to narrate the painful stories of the children. The book definitely contributes to the body of knowledge and can, thus, justifiably compete for a prize.’

‘Anthropological research work in the wine fields of South Africa. The book and research are very much in keeping with the disciplinary expectations of ethnographic fieldwork and analysis.’
Children of a bitter harvest
Child labour in the Cape winelands

Susan Levine
BEING AT HOME: RACE, INSTITUTIONAL CULTURE AND TRANSFORMATION AT SOUTH AFRICAN HIGHER EDUCATION INSTITUTIONS

Author: Tabensky, Pedro; Matthews, Sally (editors)  
Publisher: UKZN Press  
Year: 15/01/01  
Language: English

This timely book appeared in 2015, a year marked by the rise of nationwide student movements calling for curricular reform (or, more generally, ‘decolonisation’). It has been clear to the editors for some time that South Africa offers an ideal space to reconceptualise the very idea of what it is to be a university. This book thinks through some of the most pressing issues related to this much needed reconceptualisation guided by the general question of whether and how universities can be welcoming to all.

Given the context, it is not surprising that the book has been warmly received and much engaged with throughout the country and internationally. We were invited to launch it in Grahamstown, Johannesburg, Bloemfontein and Cape Town. At each site, there was heated discussion about how we can transform our universities. At the Johannesburg book launch, Eusebuis McKaiser, who chaired the launch, had the following to say:

‘The reason why I love this book is that the timing is absolutely amazing. It is not just another academic book. This is a book that deserves an audience that looks as diverse as you look, because it is written in such a manner that it is engaging, it is lucid, you do not need a doctorate from Oxford University to understand it, and it affects all of us.’

In addition to contributing to public discussion about the important question of higher education transformation, the book also makes a contribution to broader scholarly debate about race and about the role of universities. The contributors included prominent international scholars writing on race, such as Lewis Gordon and Paul Taylor. In this way, the book was enriched by outside perspectives, and, through these and other international contributors, the book is well poised to contribute to scholarly discussions about higher education outside of South Africa.

‘The publication of this book is timely, in view of the Rhodes Must Fall and the Fees Must Fall movements that have gripped the country in the past two years or so. It is also telling that the main focus of the book is Rhodes University, although there are several implications for higher education in general in South Africa. The authors examine, in very critical ways, the idea of a university, an African university, and the various forms of possibilities that exist, or can exist, in such a university. Transformation, institutional culture, Africanisation of the curriculum, affirmative action, instrumentalism and various forms of equality/inclusivity (including gender inclusivity) are some of the key themes that are tackled in the book. The book manages to balance the personal narratives (stories) and some empirical and philosophical analyses of what it means to be a university in South Africa in the post-Apartheid era.

The book succeeds in enriching the ongoing debates on the transformation of the humanities in general, and should make a good read for a variety of audiences.

The diversity of the authors is a welcome intervention in a book of this nature. The unique contribution of the book is its contribution towards our efforts to envision the African university anew.’
Being at Home

Race, Institutional Culture and Transformation at South African Higher Education Institutions

Edited by Pedro Tabensky and Sally Matthews
The book is an ethnography and history of the farm workers who live in and around the Addo Elephant National Park. The creation of conserved areas has attracted considerable controversy due to the high levels of disruption experienced by local populations.

As is the case in the Addo Park, local inhabitants (farm workers) have not only suffered social and economic changes due to their displacement from the new park, but also a symbolic obliteration from the representation of conserved landscapes.

The book tells a deeper story - how the historical relationships among farm workers, owners and conservations have unfolded, and produced a dynamic, hybrid frontier zone, which is uniquely South African.

The author engages with the themes of conservation, frontiers, labour and diaspora to focus attention on how more marginalised struggles of identity and place can hold more prominence in post-apartheid South Africa.

The author locates these recent displacements in a history of some 300 years of social conflict over land in the frontier-like Sundays River Valley, the scene of many bitter disputes between farmers, labourers and conservationists. Conserved Spaces, Ancestral Places tells how the historical relationships among residents in the Valley have produced a dynamic, uniquely hybrid zone - which has played a central role in shaping race relations in this region of the Eastern Cape, and in South Africa. The author has aimed for a more subtle and deeper reading of the agrarian and environmental history in the Eastern Cape than provided by conservation authorities, and carries important implications for the policy and practice of protected areas in South Africa as it relates to international experience.

‘This is an innovative work in that it looks at the social and human impact of a nature conservation initiative: the expansion of the Addo Elephant Park. It treats its subject holistically and carefully details the social and ritual significance of lost spaces to the communities that once had easy access to them.’

‘The text is detailed, informative and quite profound. The author sounds like one of the farm labourers and what she presents is, thus, an insider perspective. It is the ultimate ethnographic document.’
CONSERVED SPACES, ANCESTRAL PLACES

Conservation, history and identity among farm labourers in the Sundays River Valley, South Africa

Teresa Connor
The book is about youth fighting for freedom and a state's retaliation. It is about the young not consenting to the kind of adulthood on offer under a particular political dispensation. It is about negative forms of the governance of children and about the violence of the state. It is about the labour of youth in the work of war and their reach for ethics despite experiences of pain and betrayal.

It is a dual study of the Truth and Reconciliation Commission (TRC) and 14 young activists who fought in the small town of Worcester in Western Cape. The focus was to learn more about the part played by the young in securing the end of oppression.

It is an ethnography that microscopically examines with young activists and their experiences just after the end of the struggle. The book represents a serious and detailed analysis of years of engagement with young people through the lens of the anthropological discipline and it draws on philosophical, historical and psychological understandings.

It is a contribution to the archive on the role of youth in achieving democracy. I set out to discover from the TRC more about the young activists’ commitment over time, their political consciousness, their development, their ethics, their actions and the consequences of their involvement.

In following the Commission’s human rights hearings, I was interested in learning about the character of urban conflict and the relationships between leaders and protesters and whether these ties held up over time. I was interested in a particular layer of leadership among the young – those recognised within communities as local leaders.

After some time, it was clear that the Commission’s deliberations were not plumbing the experiences of the young activists and that there was more to be learnt from a different kind of ethnography.

Therefore, I worked in Zwelethemba with 14 young men and together we sought to depict their fight as they described it in retrospect. The scene was a request to remember. The invitation to remember in conjunction with others was an invitation to each of the men to examine his life. In our meetings, the men seemed to be engaged in the condition of being wounded, so that a certain balance of reason and emotion could be achieved in the service of remembering.

It is well known that the government’s security forces gave the young who joined the struggle no quarter and meted out cruel treatment to them. However, little is known about the efforts the young made to sustain the momentum of the fight or about the stretches of time during which many were active; what they endured on every day; the nature of the battlefield; how much they depended on relationships with families, peers and community members; how their commitment was tried; what the stakes were of success and failure; and what was achieved in terms of growth and what paid in terms of harm. These matters are examined in the book.

‘The book does make a significant contribution to the humanities and social sciences in South Africa.

Although the author addresses a topic that has been the focus of many writings, the style of the presentation and the depth of analysis make the book a valuable source. It opens new avenues to understand the evil of apartheid and the consequences that this colonial project has on South Africa. The scars of the apartheid system have continued and will continue to manifest in the psyche of many South Africans. The book succeeds in highlighting some of these harsh realities.’

‘War in Worcester recounts the contribution of 14 black young male activists and their role in the struggle against apartheid during the 1980s. It transpired in an era when the youth, as individuals and as a collective, stood at the forefront of the political struggle for freedom and social change. The study reframes rural struggles through different lenses and seeks to reconstitute and redefine the conversion of individual memory into national memory. Through their lives are mirrored the contribution of many thousands of rural and urban children, who, in their own significant or insignificant way, added value in creating a different South Africa. Seemingly forgotten by mainstream history, the author succeeds masterfully in recapturing the hidden history and hidden voices of ordinary South Africans and mainstreams their story into the broader South African narrative challenging apartheid. By means of brief biographies profiling children, it stays clear of the political elite of the struggle and introduces new and often forgotten personalities into the consciousness of South Africans. In so doing, the author reinforces how ordinary people, in this case children, sacrificed their immediate futures at the time for a better and politically equal South Africa. The story line reminds readers of the pain, punishment, suffering, humiliation, torture, separation and imprisonment endured by children and, thus, adds new insight into the world of a child political activist.’
THE MIRROR IN THE GROUND: ARCHAEOLOGY, PHOTOGRAPHY AND THE MAKING OF A DISCIPLINARY ARCHIVE

Author: Shepherd, Nick
Publisher: Jonathan Ball Publishers
Year: 15/01/01
Language: English

The Mirror in the Ground is a curated book of 12 visual essays, drawing on photographs from the collection of the South African archaeologist AJH ‘John’ Goodwin (1900 to 1959). Based at the University of Cape Town (UCT), Goodwin was a formative figure in the development of South African, and African, archaeology.

The collection of material relating to his life and work is housed in the manuscripts and archives division of the UCT library, and consists of manuscripts and typescripts, field notebooks, and a voluminous correspondence, as well as thousands of photographic prints, negatives and glass plates.

The photographs from the Goodwin collection speak of a number of significant themes in the founding and disciplining of archaeology as a knowledge project in the first half of the 20th century. These include the role of fieldwork and the emergence of a conception of the archaeological field, the unacknowledged role of black co-workers in the development of the discipline, the status and meaning of settler science in South Africa in the first half of the 20th century, and a developing notion of archaeological aesthetics and the role of the visual imagination. They also speak of hidden histories of racial science, epistemic violence and the contested appropriation of human remains.

Situated at the intersection between archaeology, visual studies and African studies, The Mirror in the Ground is theoretically innovative in opening a set of questions around the deep inscription of colonial ideas and ways of working in disciplines such as archaeology. It does this not in an abstract or polemic fashion, but through a set of closely focused case studies. This makes the book intensely relevant to a set of unfolding debates at UCT around the coloniality of disciplinary knowledges and institutional frameworks. It is fitting that a pioneering scholarly contribution to these debates should be grounded in a critical appraisal of the work of John Goodwin, one of the founders of African studies at this university.

The Mirror in the Ground was designed and published as a joint project involving the Centre for Curating the Archive at UCT and Jonathan Ball Publishers. As well as being published in hard copy and as an e-book, an online version of the book designed by Niek de Greef is currently available as partial content, and will be open-sourced in April 2016. An exhibition, The Mirror in the Ground, opened at the Centre for African Studies Gallery in May 2015, to coincide with the launch of the book, and ran until June. The exhibition was curated by Siona O’Connell and Nick Shepherd, with assistance from student curators Michelle Mlati, Ticha Muvhuti and Amber Knox.

‘Human archaeology in southern Africa has since its beginnings been implicated in the projects of evolutionism and biological racism. Nick Shepherd’s delvings into the underground of the discipline are part of an honourable effort to save archaeology from its past, an effort that starts with recognizing dig sites for what they have always been: the sacred ground of the dispossessed. The Mirror in the Ground offers us a fresh way of looking at the photographic archive, with a commentary as moving and compassionate as it is unsettling.’

‘Theoretically innovative and empirically grounded, this fascinating book interrogates the visual constitution of archaeological practice and dissects two powerful collateral devices of colonial modernity, the photographic and the archaeological, demonstrating their mutual becomings. It also makes a profound commentary on the archival impulse, urging us to reflect on the archive fever of disciplinary fields such as archaeology. It is free of jargon, and written in a highly evocative, almost poetic style, which makes it immensely readable. The short chapters have a thematic coherence and autonomy but are at the same time held together by a tight, compelling argument. The visual material is stunning and the layout superb, making this an aesthetically and sensorially gripping artefact. A great book, bound to become an important intervention.’ – Yannis Hamilakis, author of Archaeology and the Senses: Human Experience, Memory, and Affect (OUP, 2013).

‘The appeal of this superb book is its immediacy, its intimacy. The beautifully written texts that accompany the photographs (not just mere glosses but powerful invocations to see them otherwise) provoke the violence of looking and knowing that modernity deployed worldwide as neutral cognitive devices. This book is not about past events but about the world as we now know it.’ – Cristobal Gnecco, editor of Archaeologies: Journal of the World Archaeological Congress.

“The Mirror in the Ground: archaeology, photography and the making of a disciplinary archive”, “This book is an important addition to emergent work that critically re-engages the archives by looking at the personalities who assembled it, their collaborators or partners who in most instances are in the margins of the very archive. It adds to new ways of engaging the archives by looking at its biography and related actors/authors as well as the complex ways in which it continues to play the role in letting the past speak in the present. The book grapples with questions of power.”
THE MIRROR IN THE GROUND
archaeology, photography and the making of a disciplinary archive

Nick Shepherd
Foreword by Pippa Skotnes

“A fresh way of looking at the photographic archive, with a commentary as moving and compassionate as it is unsettling.”

JM Coetzee
ANTJIE KROG AND THE POST-APARTHEID SOUTH AFRICAN PUBLIC SPHERE: SPEAKING POETRY TO POWER

Author: Garman, Anthea
Publisher: UKZN Press
Year: 15/01/01
Language: English

In this book, I present an analysis of the forces in play around who populates the public intellectual sphere and what ideas gain currency. I argue that the oft-featured public language of ‘crisis’ points, not to the overt dangers being espoused, but to a crisis of what constitutes the authority to speak in public, and to be a proxy for those who cannot or do not speak.

To give substance to the argument that debates are evidence of a deep anxiety about authority and legitimacy, I focused on one particular public figure in South Africa, Antjie Krog, the poet, journalist and author, who for four decades has elicited a public hearing for her ideas.

The book investigates and puts forward an understanding of how Krog, as a white Afrikaner, came to have (and maintain) a platform in public, despite dramatically shifting social and political circumstances. The book takes Edward Said’s ideas about public intellectual representation, and his much-repeated phrase ‘speaking truth to power’, as an important starting point for analysing Krog’s role, and playfully, but significantly, evolves it into ‘speaking poetry to power’.

This reformulation of the Said concept then allows for contributions that are aesthetic or affective or emotive to be considered as important in negotiating understanding, reconciliation and restitution in a conflictual, transitional, political space.

Although set primarily in the years of the Thabo Mbeki ‘intellectual presidency’, it speaks to the present moment full of irresolution, in which we have succeeded in deracialising politics and business and the elite strata of society in South Africa, but have not succeeded in crafting a democracy expansive enough not to have to rest on an underclass of subaltern citizens who have no voice and get no attention unless they use methods guaranteed to secure newspaper headlines.

My work on this book about Antjie Krog taught me to move away from normative ideas of how the public sphere should work and to think of the South African public sphere as particularity full of its own features in peculiar combination.

It also argues for taking seriously the idea that emotion is as legitimate an expression in the public domain as rationalisation - perhaps even more so, given the denial of humanity and intelligence built into our particular forms of rational discourse, which we employ not to listen but to control the direction of debate and to deflect the tough stuff. The Krog study showed me just how personal the political can and should be. It also showed me that to resort to writing and art as political contribution is not mere sublimation (as Sigmund Freud would have it), but integral to struggle, agency and being human.

While Garman has been working on Krog as a public figure for some time, an extended monograph from this scholar on this subject is long overdue. Garman’s approach to Krog studies (by focusing on her role as a public intellectual) offers an innovative angle on a well-researched author.
Non-Fiction Books

ANTJIE KROG AND THE POST-APARtheid PUBLIC SPHERE: SPEAKING POETRY TO POWER
ANTHEA GARMAN
In the past two decades, economic and demographic changes across the globe have emphasised the importance of big cities in relation to the creation of wealth, but also in relation to societal development. The performance of cities and the quality of life they offer, however, depend to a significant extent on how they are built and rebuilt, how services are delivered, and how conflicts of interest are mediated - in short, how local agency plays out. Against this background, the international debate on urban governance asks questions about key urban role-players, strategic alliances, and cooperation across different sectors and spatial scales.

In the volume of essays Urban Governance in Post-apartheid Cities: Modes of Engagement in South Africa’s Metropoles, the editors take this debate to South Africa with two aims: to employ this heuristic concept to gain a better understanding of the many urban challenges that post-apartheid cities are still facing, and to contribute to the international debate by providing a South African lens for a broader trend in metropolitan development. The volume inspects the causes of and possible answers to current urban questions, but especially looks at who is involved in generating the challenges and in finding responses to them. More so, it shows how these issues are handled and overcome in South Africa. This is a timely undertaking, the New South Africa having celebrated its 20th birthday a year before the edited volume appeared.

What makes this book special is the carefully chosen mix of contributors and topics, as well as the criteria that each of the 16 substantive chapters would be original and based on rich empirical material. We included only distinguished South African and international scholars, and organised a thorough review process with experts in the respective fields. The structure of the collection ensures that every aspect of urban governance (the vision and role of the state, interactions with community-based organisations and non-governmental organisations, and the weight of the private sector, as well as the ways in which place and space have determined the nature of engagements) is captured in the four parts of the book. The edited volume was put together with both a South African and an international audience in mind, while also making sure that the text is accessible and inspiring for academics and practitioners. The objective, therefore, was to write in an accessible yet scholarly way, using diagrams where relevant.

The resulting product goes beyond capturing the state of the art in one of the most crucial fields of social research for South Africa’s future (as the country urbanises and politically diversifies) - it also provides a richness of conceptual ideas that contribute to making it a rewarding read beyond South Africa and beyond this particular time. All this has contributed to a very positive reception by the target audience.

‘Urban centres, or in South African terminology city metropoles, smaller cities and towns are important sites where government representatives on all three levels meet and interact with a variety of groups interested in the urban environment. The concept of urban governance gives an understandable content on the interaction of these various stakeholders. In a country that until recently enforced its racial ideology on all levels of society, the challenges that the apartheid legacy created for these stakeholders in the cities and towns are complex and unique. In the 17 chapters of this book, academic experts and researchers - mainly from South Africa and Germany - describe the challenges and priorities of the urban landscape and its periphery on the three different levels: the level of the state, the citizens of these cities and the private sector. In this timely collection of articles - the first of its kind in present-day South Africa - the concept of urban governance is a description of a particular way of understanding the complexities of steering urban development. According to lay and academic reviews of this work that were also consulted, this collection of articles, covering urban governance as a theme, makes a unique contribution to our understanding of the dynamics and complexities of managing big cities and towns in the democratic era of South Africa.’
Urban Governance in Post-apartheid Cities
Modes of Engagement in South Africa’s Metropoles

Edited by Christoph Haferburg & Marie Huchzermeyer
The war in Angola during the 1970s and 1980s became one of the most destructive wars in southern Africa in recent times, with consequences still felt throughout the region. Numerous actors became embroiled in this conflict that followed the Angolan war for independence. Among others there were the USA (via the CIA), South Africa, the Republic of Cuba, Russia (then Soviet Union) and, to a lesser extent, East Germany.

A Far-Away War: Angola, 1975-1989 is the first work in South Africa that deals with the perspectives of the other actors in the war. Numerous works were published in South Africa that described and attempted to analyse the Angolan war, and the military strategies and tactics of the war from the side of the old South Africa and the then South African Defence Force (SADF). These works mostly attempted to rationalise the war and to defend the notion of South Africa’s involvement.

A Far-Away War: Angola, 1975-1989 is a fresh, path-breaking work, a first in its class. Its originality lies in the fact that it brings together the perspectives of other political and military actors in that drawn-out war. The history of SWAPO’s liberation struggle sets the background. The militarisation of South African politics and its disastrous effects in the region deserve attention.

The most telling part of the book is the detailed contribution on the role of the Cuban volunteers in Angola and Soviet interpreters in defence of Angola’s independence against the destructive South African incursions, which, in effect, evolved into an offensive semi-permanent involvement in Angola, unconventional and conventional operations included. The role of the then Soviet interpreters and level of their involvement receives ample attention. A Far-Away War is the first book in South Africa to tell the other side(s) of the story on this destructive era. It allows for multiple voices to speak and so contributed to a wider understanding of the war and advances the current knowledge base through new cutting-edge research on a violent period in southern Africa’s history.

The work also sets the background for how the war played out and eventually assisted in the attainment of independence for Namibia and the negotiated transition in South Africa. Another important area in which the work adds value to current knowledge on the war and its outcomes is the exhaustive bibliography of hundreds of works published on the war. Up to date, it is the most extensive bibliography on the Angolan war and the so-called border war (Afrikaans: grensoorlog) ever published. The publication is accompanied by numerous photos, maps and archival materials from the Cuban and Russian archives never published before in South Africa. Numerous reviews in academic journals, South African newspapers and southern African and foreign newspapers testify to its success.

“This book takes a fresh look at a central war in apartheid South Africa, the invasion of Angola. This was a war that was more controversial than most, and invited international attention in novel ways because it was so centrally tied to the Cold War, not just to apartheid. This book looks at accounts of SADF as well as resistance fighters with special attention to Cuban and Russian fighters.’

“The book is an important scholarly contribution because it includes the long-drawn-out rebellions of the former Portuguese territories of Angola and Mozambique, the brutal Rhodesian “Bush War” for Zimbabwean liberation, the international involvement of the Cubans in the Angolan war, the fight for the independence of Namibia and the struggle in South Africa. Secondly, a plethora of books has been published by former SADF members over the last two decades that are based largely on personal recollections. Fairly few have been based on careful historical research. The result is that Angolan war has been presented depicting events from the South African perspective.

“This, alone, makes A Far-Away War an enormously treasured contribution.’
Non-Fiction Books

A Far-Away War

Angola
1975-1989

Editors
Ian Liebenberg
Jorge Risquet
Vladimir Shubin
With South Africa’s Insurgent Citizens, Julian Brown mounts a powerful, polemic argument against that sort of despair. Politics is alive and well in South Africa if you know where to look. Brown reveals a new kind of politics, in the streets and the courtrooms, a politics created by a new kind of citizen, one who is neither respectful nor passive, but insurgent.

South African politics, Brown argues, may be fractured - but it's in those very cracks that a powerful new movement is beginning to grow.

South Africa’s Insurgent Citizens tells the stories of activists and communities that have forged their own identities through struggles with the state after the end of apartheid. It showcases the agency and activities of the poor, and shows how their stories and struggles are shaping South Africa's politics - both today, and for the foreseeable future.

Brown aims to encourage readers to rethink their understandings of South African politics, and to place the insurgent actions of South Africa’s citizens at its heart.

The book outlines a story of politics founded on the disruption of existing governing structures and habits, and uses this story to describe and explain cases of protest and disruption across South Africa. It also examines the processes by which local communities and community organisations engage in other forms of politics alongside public protests - through engaging with the local state, running for office in elections, and using the courts to sue recalcitrant bureaucracies. It argues that these actions should all be seen together, as part of an insurgent democratic politics driven by South Africa’s citizens - and that this vision of politics being made from below should be at the heart of our visions for the future.

Brown teaches political studies at the University of Witwatersrand. He was educated at the University of Natal and Oxford University. He is a member of the Wits History Workshop.

He is the author of The Road to Soweto: Resistance and the Uprising of 16 June 1976 (Jacana, 2016) as well as of a number of scholarly articles on South African politics, history and socio-legal studies. He completed a DPhil in Modern History at the University of Oxford in 2009.

'This is a theoretically astute book that offers a cogent set of insights into South African democracy post-1994.'

The book suggests that the disruptive protests that have characterised the past two decades in South Africa are a reflection of strength and possibility for South African democracy, rather than of its failings. South Africa’s “insurgent citizens” are the actors most central to the political task of building democracy, as they make claims that are central to a strong rather than a weak democracy. The book offers a positive reading of service delivery protests, among others, as part of the trajectory of making rights real. Insurgent citizens are not passive or respectful, but passionate and demanding.'

'By not focusing less on the law and order side of politics but giving an alternative account of politics that focus on “disruption” of order, Brown makes an interesting and unique contribution to our understanding of the political situation in South Africa. By using the frameworks of Jacques Rancière, he provides a new window on protest politics in South Africa. Although this approach is not fully post-Marxist, it opens a new window on how traditional politics are disrupted by a focus on inequality in the society. An approach, stressing the inequality of the society, which is “disrupted by the eruption of multiple acts of insurgent politics”, makes it a fairly unique and novel contribution to how we understand “political agency among poor communities in South Africa today”, as sociologist Thiven Reddy put it in a short “praise” for the book.'
Non-Fiction Books

SOUTH AFRICA’S INSURGENT CITIZENS
ON DISSENT AND THE POSSIBILITY OF POLITICS

JULIAN BROWN
THE VICTORIA MXENGE HOUSING PROJECT:
WOMEN BUILDING COMMUNITIES THROUGH
SOCIAL ACTIVISM AND INFORMAL LEARNING

Author: Ismail, S
Publisher: UCT Press
Year: 15/02/11
Language: English

The book is a longitudinal, qualitative case study of a group of urban, homeless South African women who organised themselves into the Victoria Mxenge Housing Association and exhibited extraordinary agency, securing land, building more than 5 000 houses and becoming leaders of a housing social movement.

The research is unique in that it traces the organisation over more than 10 years during a time of considerable social and political change. This longitudinal perspective is its major strength, as is the focus on the experiences of marginalised, black women.

The book foregrounds the voices and interpretations of the women, capturing their everyday experiences with insight and sensitivity. In contrast to many post-apartheid ‘snapshot’ narratives, this perspective enables an extraordinarily rich, contextualised, multilayered and multifaceted picture of place, organisational structures and processes, identities and change.

I provide a nuanced description and analysis of how the association negotiated conflicting political discourses and gender politics as it shifted from a development organisation into a social movement and then into a service provider. My particular theoretical contribution to the field has been the unique way in which I have brought together popular and radical adult education theory (Freire, Gramsci and feminist popular pedagogy) as well as feminist research methods. These two have often been kept separate and I have brought them together in an original way in my book.

Drawing on feminist scholarship and social theory on teaching and learning, I explore the complexities of changing relationships and positions within community organisations and between community organisations and the state. The book considers the impact of these organisational shifts on learning. It documents the ways in which the women learn in both explicit and tacit ways, the situated nature of their learning, their methods of organising and the ways in which they come to question patriarchy. It highlights the value of local and traditional knowledge, experiential learning and learning in an informal context, and illustrates how the women relate to and interact with knowledge. However, it does not romanticise. It illustrates the ways in which many of these forms of learning are disrupted when the organisation moves from advocacy to delivery, and, in so doing, explores both the limits and possibilities of popular education.

The book reflects an insider perspective on grassroots politics, community organisations and radical education in South Africa. Nevertheless, it is always in dialogue with international debates from the north and the south. It is written in a manner that makes it accessible and relevant locally and internationally, in academic circles, as well as in community organisations. This is a feat not easy to achieve. It has been well-received and reviewed in popular community fora and adult education journals. It makes a major contribution to the debates about popular education and the relationship of community organisations to the state. It also represents an important historical documentation of a significant social movement.

‘This book is a solid contribution to grounded research. It follows a community project through a cycle of transformation from non-governmental organisation to social movement to service provider, and adds to the literature on developments in civil society activism in the post-apartheid era. It expands on the notion of active citizenship and shows the ways in which this has been articulated on the ground in a grassroots movement.’

‘An empowering, powerful and inspiring account of the struggles and determination of poor semi-schooled African women.

In the context of decolonised South African education, the author provides us with a good example of how defining education in Western terms only can cripple or fail to hear the voices of the unheard. A brilliant piece of work.’
SALMA ISMAIL

THE VICTORIA MXENGE HOUSING PROJECT

Women building communities through social activism and informal learning
HOMELESS WANDERERS: MOVEMENT AND MENTAL ILLNESS IN THE CAPE COLONY IN THE NINETEENTH CENTURY

Author: Swartz S  
Publisher: UCT Press  
Year: 15/01/01  
Language: English

Set against the background of the lunatic asylums of the British Empire, with a focus on men and women identified as insane in the Cape Colony during the period 1890 to 1910. Homeless Wanderers describes experiences of both incarceration in jails and hospitals, and the restless (and often fruitless) search for appropriate and containing care. Its major theme, therefore, is the movement of the insane: in and out of jails, asylums and families; in and out of the colony by land or sea; and journeys by ship, cart, train or horse. It tracks as well a variety of restrictions on movement, in the form of jail cells and lunatic asylum wards, legislation, regulation and surveillance. The monograph organises itself around the theme of movement as a way of subverting and interrogating one theme, dominant in histories of psychiatric institutions: that of stasis, of being immobilised, shackled and locked in. The argument positions the insane as being expressive of and expressing violent movement, and the institutions dealing with these patients as porous, changeable, impermanent and also full of movement. Homeless Wanderers moves between inner turmoil and individual suffering, through to journeys of individuals through jails and into lunatic asylums, and finally to a wider landscape of suffering in immigrant and colonised communities. In interrogating the colonial response to the insane from all walks of life – attempts at regulation, mixed with haphazard provision and neglect – Homeless Wanderers offers a sharp commentary on the ways in which colonialism both caused and erased trauma.

Using the archives of the British Colonial Office, the administrative and patient records of lunatic asylums, the scientific publications of doctors, correspondence about lunacy and public health legislation, documents from resident magistrates and district surgeons, census reports and court records, as well as personal accounts and biographies, the author has drawn a richly evocative portrait of the insane and their treatment during a time of rapid social change, migration and war, which in itself gave rise to questions of identity and belonging, emotional tumult and many moments of madness. The archive with which Homeless Wanderers grapples is dispersed, elliptical and ambiguous; in her reading of it, the author presents a new approach to scholarly work on colonial hospitals and asylums. She also offers a method of reaching beyond the surface of lunatic asylum archives, and into the lives of the families and communities struggling to offer care to their insane.

‘This books addresses a deeply humanitarian issue, namely how the British Colony of Cape Town dealt with human beings classified as insane (mentally ill) during the period 1890 to 1910. The author has delved into the archives, the records of patients that are kept in the asylums, as well as census and court records, to paint an excellent picture of the condition of the insane, during this time period, and what we can learn from this experience, in the present.

Books of this nature are rare in South African psychology and contribute immensely to our understanding of one of the most vulnerable conditions, during a period of colonial injustice.

Archival and documentary research is rare in psychology; it enabled the researcher to undertake an investigation into human experiences that would have otherwise not been possible. This is one of the key distinguishing features of the book - the novelty of the research approach, in the discipline concerned.’

‘This is a very useful book that exposes the harsh conditions under which people with mental illness lived. Although it focuses on what was then known as the Cape Colony, the book is of relevance today as it exposes the violent and inhumane conditions to which people with mental illness were exposed. The author has succeeded in using a wide range of sources (patient records, scientific publications, census reports, personal accounts etc) to build a compelling narration on how people with mental illness were treated in the Cape Colony many years ago. The book definitely provides new and innovative ways to understand the violations of the human rights of those suffering from mental illness. The author’s candid and extensive engagement with the ethical issues that are posed by the use of the patients’ records is compelling. This she did in the first pages of the book to sensitise the reader about the difficult ethical and moral dilemmas that are associated with a subject matter of this nature.’
HOMELESS WANDERERS

Movement and mental illness in the Cape Colony in the nineteenth century

SALLY SWARTZ
This book draws its title from Joseph Conrad's short story, ‘An Outpost of Progress’, which represented the responses of a European to colonial settler assumptions about progress and backwardness. His novella is written in the light of his experience of Europeans in Africa at the end of the 19th century. The 13 essays in this collection engage directly with the ways in which Conrad's fiction explores and problematises the notion of ‘progress’, not only at the time when he was writing but now, more than a century later.

Although the relationship between modernist and postcolonial literature has been theorised since the late 1980s, the uniqueness of this book is that it brings these debates to Africa for the first time.

The book is edited by international Conrad scholars Fincham, Hawthorn and Lothe, each of whom is also a contributor to the collection. Opening the volume with remarks about Alexander Pope's mock-heroic poem ‘The Rape of the Lock’ (1714), the editors comment:

‘If we look from three different temporal perspectives at what we now represent as the First World exploitation of the Third World - 1714, 1897, and today - there are both shifts of emphasis and common threads. The dark hints about cultural and spiritual impoverishment in Pope's poem are little more than a faint shadow cast over the overwhelmingly optimistic view of Britain's past achievements and future prospects.

‘Progress seems assured, domestic conflicts and external challenges notwithstanding. By the time that Conrad writes An Outpost of Progress - using his own direct encounter with the processes of exploitation in the Congo and elsewhere - the fear of cultural and spiritual impoverishment has moved to centre stage. Along with it is something lacking in Pope's poem, and also, to a large extent, in his culture: a realisation of the horrors involved in the processes of wealth extraction in and from places such as the Congo.

‘Moreover, for Conrad these two elements are connected: to loot riches from the peoples of Third-World countries, moral scruples and spiritual principles must be suppressed and denied. Conrad's tale is also noteworthy for the way in which it confronts a question that events in Europe in the first half of the 20th century would pose in unavoidable intensity: how is it that “perfectly insignificant and incapable individuals, whose existence is rendered possible only through the high organisation of civilised crowds”, can become functioning cogs in a system of appalling cruelty?

The 13 essays in this collection from authors in Germany, the UK, Norway, South Africa, France, Israel and Hong Kong exhibit a wide range of theoretical responses in their treatment of language, culture, history, writing and genre. But of crucial significance to them all is ‘the way Conrad insistently combines ethics and aesthetics. [This], perhaps more forcefully than any other feature of [his] work, establishes a link between his seminal contribution to modernism and his remarkably strong position within postcolonialism’.

‘The submission does contribute to the existing body of knowledge, especially to Conrad scholarship. Combining modernism and postcolonialism in the treatment of Conrad scholarship has an innovative slant in and of itself.

‘Outposts of Progress locates Conrad's work within the complexities of modernism and postcolonialism. The chapters within it revisit core debates around Conrad's oeuvre and use contemporary theorists to cast new light on novels written a century or more ago. The volume is particularly important because Conrad's work raises issues of racism, exploitation and unbearable cruelty.

The way in which we understand his novels reflects our current understanding of these issues as well. Our world illuminates the literary one and the literary world, in turn, encourages us to reassess our lived realities. The multiple approaches taken in this volume co-exist rather than conflict, and the volume as a whole stresses that what one sees and how one sees it are always determined by the cultural matrices in which both readers and texts are unavoidably embedded. Some of the essays touch on Achebe's famous rejection of Conrad's racism and this, too, is located in a specific cultural moment, emphasising, as the whole volume does, the multiplicity of perspectives and playful juxtapositions that are so characteristic of post-modern criticism.’
It is a pleasure for me to nominate Dorothy Driver’s edition of Schreiner’s last novel, ‘From Man to Man or Perhaps Only’, (FMTM) for an award. Although it may sound perverse to be nominating a novel for a scholarly work of non-fiction, let me emphasise that it is the edition in its totality that is being nominated.

Driver’s work is the culmination of nearly 20 years’ research on four continents, which not only applies the best and latest Schreiner research to the solution of a particular research question (‘is it possible to recover sympathetically the text of an important Schreiner novel, which she did not live to see in print?’) but, also in the form of scholarly footnotes, provides the fruit of applied research on nearly every page. Driver’s 37-page introduction coupled with her five-page ‘Note on the text’ (more detailed version available in the online edition) provide a happy combination of the often-separated scholarly disciplines of literary criticism and textual criticism: the first persuasively suggests – in the light of virtually everything that is now known about Schreiner (including the massively important Olive Schreiner Letters Online [OSLO] of Stanley and Salter) – how Schreiner might have wanted her favourite novel to be read, while the textual notes indicate how much the flawed first edition (published after Schreiner’s death by her husband) was in need of a sympathetic and rigorous overhaul.

In addition, the section entitled ‘Genesis’ allows the reader to follow at first hand the evolution of Schreiner’s thinking about her novel from her early teens onwards.

The novel is of great intrinsic worth: Driver quotes Harmel’s (1995) opinion that FMTM ‘is Schreiner’s finest work and the greatest achievement of South African literature’ and herself argues that the novel ‘attains a maturity beyond (Schreiner’s) powers in African Farm. Driver continues by drawing attention to the novel’s ‘more passionate, searching and ambitious engagement with the possibilities of change (in class, race, and gender relations)’. On page xiv of her introduction, Driver argues:

‘Schreiner longed for a transformed South Africa, and, indeed, a transformed world. Since transformation, for her, meant an “enlarged and expanded humanity” and the “full use of the highest capacities of all its members” (Woman and Labour [1911] 149 and 164), it required radical reform of labour relations, race relations and sexual relations.’

Referring to the probable source of the phrase ‘From man to man’, Driver glosses this as: ‘Charity, caritas, compassion, caring: for Schreiner these are the forms of protectiveness by which “man” may be transformed’.

Perhaps never has the land of Schreiner’s birth been more in need of a caritas that transcends all the inherited barriers of the past: Driver’s edition of FMTM, read, studied, taken to heart, has the potential not only to ‘develop new understanding of a topic in the humanities’: it has the capacity to deepen and radicalise our understanding of the very word humanity itself.

‘Olive Schreiner’s last unfinished novel is less well known than it ought to be, partly because it has frequently been out of print and in fact has never been published alone in South Africa before. Dorothy Driver’s new edition uses Schreiner’s 1911 typescript of the first six chapters to correct long-standing errors in the published text and draws on Schreiner’s letters to offer an alternative ending to the one proposed by Schreiner’s husband, who initially prepared the work for publication. Driver’s work thus aims at the recovery of a key text by an important South African author. She draws on letters to illuminate Schreiner’s intentions and makes a real contribution to our understanding of Schreiner’s last novel. It is delightful to see an edition nominated for the NIHSS prize, in that the painstaking, but vital, work done by editors often goes largely unrecognised in South Africa.

The attention given to this work may highlight the need for us as South Africans to annotate and preserve our literary heritage.’
FROM MAN TO MAN
or Perhaps Only —

OLIVE SCHREINER

Edited by Dorothy Driver
DECLASSIFIED - MOVING BEYOND THE DEAD-END OF RACE IN SOUTH AFRICA

Author: Maré, Gerhard
Publisher: Jacana Media
Year: 14/01/01
Language: English

Twenty years after the end of apartheid, race still continues to play a role in South African society. Now, however, it is a black majority government that is demanding and maintaining race thinking, in an effort to redress the discrimination of the past.

Both the Employment Equity Act and the Black Economic Empowerment Act, for instance, use the racial categories of apartheid to achieve their ends, but the demand to classify people racially extends beyond business to many other areas of life.

Ironically, in a society that is constitutionally committed to non-racialism, race thinking and race classification have been carried forward unthinkingly from our past. Not only does the rationale for such continuation not address the real concerns of our society, but the system of classifying carries inevitable seeds of conflict within itself. What is more, the classification of fellow human beings into races remains a crime against humanity, no matter what justification is offered.

‘This book is undoubtedly one of the best to come out of SA in the post-1994 period. It contributes to our body of knowledge in detailed and profound ways, challenging existing ways of thinking about race as well as existing policies about race. It provokes us to rethink about the ideals of non-racism, in a context where race thinking continues almost unabated in a democratic South Africa.

‘It is a tour de force of critical scholarship, encouraging us to be bold enough to consider alternatives to the taken-for-granted assumptions about the existence of races and the complexities around race-based discrimination and (significantly) capitalist exploitation.

It advances our understanding by linking together practices, policies and pieces of legislation and then placing them in the context of the everyday life of race, racism and race thinking.

‘Maré evokes an immediacy to the text by relating his own personal journey in race consciousness. He asks very awkward questions about the enduring reality of race and he proposes a way out of our current impasse, with full recognition of just how limited the scope is for such an alternative in the face of the overwhelming reality of the casual acceptance of the very existence of races. But he does all of this while not portraying a lazy “colour-blindness”.

‘This book examines the way in which race operates in contemporary South African society and finds that South Africans remain enthralled to perceptions of race and racial classification as meaningful indicators. Maré argues, like many liberal sociologists before him, that race and class are poorly distinguished in South Africa. What is new is that he applies what is, in some ways, classical Marxist analysis, not to apartheid South Africa but to our post-apartheid society. By detailed analysis of particular events or legal battles, Maré makes a horrifying case for how “racialism”, as he calls it, is still used in damaging and almost ludicrously self-serving ways in contemporary society. It does not really present clearly developed alternatives to problems of how to address inequality without viewing it through the lens of race. It seems to me to be a courageous work that might have the potential to open new ways of thinking about our society.’
Moving beyond the dead end of race in South Africa

GERHARD MARÉ
PLACE OF THORNS: BLACK POLITICAL PROTEST IN KROONSTAD SINCE 1976

Author: Moloi, Tshepo
Publisher: Wits University Press
Year: 15/01/01
Language: English

Kroonstad, Place of Thorns by Tshepo Moloi is a landmark study that examines the tumultuous and often fractious politics in Kroonstad's black townships. In spite of the town's relative obscurity, the author demonstrates a rich tradition of civic and political life in its townships and provides a persuasive explanation for the violence unleashed in the 1990s after decades of relative political ‘aquiescence’.

Based on scores of life history interviews, the book illustrates a shift in the political mood from 1976 onwards. Inspired by the philosophies of black consciousness and the congress movement, students developed a radical attitude and they spearheaded and shaped political protests in the townships up to the 1990s. However, tensions between the local civic associations, and regional and national ANC leadership ultimately cost the ANC the first democratic local government elections in Kroonstad. As a work of revisionist history, this book showcases South Africa's nuanced liberation history that unfolded in smaller, less known places.

The book is essential reading for scholars and students, and everyone interested in the South African liberation history, 'local' histories, political mobilisation and protests.

Given that the most convulsive upheavals from the mid-1970s through the 1980s and 1990s took place in the main metropolitan areas, historians and social scientists have tended to ignore smaller towns. By examining Maokeng in Kroonstad, the author reveals that the pattern of urban black political protest and resistance in the latter half of the 20th century is considerably more layered than an earlier historiography has suggested.

'This book is a significant contribution to the existing body of knowledge on social and political movements in the more remote, smaller urban areas of South Africa.'

Its approach is almost entirely narrative, relying on oral interviews to excavate a detailed account of the intricacies in the politics of protest running up to the first democratic elections based on universal franchise. The strength of the book is simultaneously also its main weakness. The reliance on memory and individual agency in the cauldron of struggle is not sufficiently placed within an overarching context of contestation. The book has many individual protagonists and quite a few political organisations, yet very little analysis is provided on how these relate to each other and how the national struggles mesh with the local. In the end, the very many stories in this book are enriching.'

'In this book, Moloi is breaking ground as far as South Africa's untold, marginalised and neglected struggle and liberation history and her story. Books on the history of Kroonstad are silent on political activism in the black townships. Place of Thorn makes a significant contribution to trying to understand black people's experiences and responses to apartheid from a local perspective. Thus, Moloi’s publication of Kroonstad history fills a research gap that has been in existence since the 1985 city council of Kroonstad commissioned a book that celebrated the 130 years of Kroonstad's life. Place of Thorns is important for several reasons; firstly, it is written and told by an eyewitness, a participant; secondly, this participant was born and lives in Kroonstad; meaning that he speaks the language of his Kroonstad community, Setswana, as a Motswana person.

'Language remains relatively unexamined by scholars of race and identities, yet it plays a crucial role in the construction of racial and ethnic identities. Language is often overlooked as an analytical concern in research on race, yet it is nonetheless central to how race is culturally understood.’
PLACE OF THORNS
BLACK POLITICAL PROTEST IN KROONSTAD SINCE 1976
TSHEPO MÔLOI
DOMINANCE AND DECLINE: THE ANC IN THE TIME OF ZUMA

Author: Booysen, Susan
Publisher: Wits University Press
Year: 15/01/01
Language: English

As Jacob Zuma moves into the twilight years of his presidencies of both the African National Congress (ANC) and of South Africa, this book takes stock of the Zuma-led administration and its impact on the ANC.

Dominance and Decline: The ANC in the Time of Zuma combines hard-hitting arguments with astute analysis. Booysen shows how the ANC has become centred on the personage of Zuma, and that its defence of his extremely flawed leadership undermines the party’s capacity to govern competently, and to protect its long-term future.

Following on from her first book, The African National Congress and the Regeneration of Power (2011), Booysen delves deeper into the four faces of power that characterise the ANC. Her principal argument is that the state is failing as the president’s interests increasingly supersede those of party and state. Organisationally, the ANC has become a hegemon riven by factions, as the internal blocs battle for core positions of power and control.

Meanwhile, the Zuma-controlled ANC has witnessed the implosion of the tripartite alliance and decimation of its youth, women’s and veterans’ leagues. Electorally, the leading party has been ceding ground to increasingly assertive opposition parties.

And on the policy front, it is faltering through poor implementation and a regurgitation of old ideas. As Zuma’s replacements start competing and succession politics takes shape, Booysen considers whether the ANC will recover from the damage wrought under Zuma’s reign and attain its former glory. Ultimately, she believes that, while the damage is irrevocable, the electorate may still reward the ANC for transcending the Zuma years.

This is a must-have reference book on the development of the modern ANC. With rigour and incisiveness, Booysen offers scholars and researchers a coherent framework for considering future patterns in the ANC and its hold in political power.

“This is an excellently researched book that takes stock of the Zuma presidency and expounds on the relationship between his leadership and the fate of the ANC and, by extension, of the country. It is analytically strong and opinionated. It brings together material from opinion polling with more abstracted discussions of political parties and the state.

This is very much a classic political science book that stands as an invaluable documentary of our times.”
Non-Fiction Books

Susan Booysen

DOMINANCE AND DECLINE
THE ANC IN THE TIME OF ZUMA
 REGARDING MUSLIMS: FROM SLAVERY TO POST-APARTHEID

Author: Baderoon, Gabeba
Publisher: Wits University Press
Year: 14/01/01
Language: English

How do Muslims fit into South Africa’s well-known narrative of colonialism, apartheid and post-apartheid?

South Africa is infamous for apartheid, but the country’s foundation was laid by 176 years of slavery from 1658 to 1834, which formed a crucible of war, genocide and systemic sexual violence that continues to haunt the country today. Enslaved people from East Africa, India and South East Asia, many of whom were Muslim, would eventually constitute the majority of the population of the Cape Colony, the first of the colonial territories that would eventually form South Africa.

Drawing on an extensive popular and official archive, Regarding Muslims analyses the role of Muslims from South Africa’s founding moments to the contemporary period and points to the resonance of these discussions beyond South Africa. It argues that the 350-year archive of images documenting the presence of Muslims in South Africa is central to understanding the formation of concepts of race, sexuality and belonging.

In contrast to the themes of extremism and alienation that dominate Western portrayals of Muslims, Regarding Muslims explores an extensive repertoire of picturesque Muslim figures in South African popular culture, which oscillates with more disquieting images that occasionally burst into prominence during moments of crisis. This pattern is illustrated through analyses of etymology, popular culture, visual art, jokes, bodily practices, oral narratives and literature.

The book ends with the complex vision of Islam conveyed in the post-apartheid period.

‘This is a timely, innovative and unique book since it looks at the intersecting histories of slavery, Islam and the literary/visual tradition of the picturesque.

The author has picked topics as varied as cookbooks and poetry to show the many different ways in which the presence of “Malays”/Muslims/“Coloureds” has reflected the ambiguities of visibility vs invisibility. It is an excellent contribution to postcolonial literature on race, culture, religion and identity.”

‘The book, which deals with how Muslims have been caricatured in South African media, is very comprehensive in its scope, dating back from the days of slavery in the Cape, to the present. The author has delved deeply into the archives, in the process unearthing and analysing documents that would have otherwise been forgotten. It is the type of scholarship that is lacking in the humanities in South Africa. The author contributes to our understanding of the complexities of race dynamics in South Africa, showing how things have changed, and yet remained unchanged at the same time. Painful to read at times, but something we cannot avoid reflecting on, if we are to move forward.’
Non-Fiction Books

Regarding Muslims
from slavery to post-apartheid
GABEBA BADEROON
CHURCH OF STRANGERS: THE UNIVERSAL CHURCH OF THE KINGDOM OF GOD IN SOUTH AFRICA

Author: Van Wyk, Ilana
Publisher: Wits University Press
Year: 15/01/01
Language: English

The Universal Church of the Kingdom of God (UCKG), a church of Brazilian origin, has been enormously successful in establishing branches and attracting followers in post-apartheid South Africa.

Unlike other pentecostal charismatic churches (PCCs), the UCKG insists that relationships with God be devoid of ‘emotions’, that socialisation between members be kept to a minimum and that charity and fellowship are ‘useless’ in materialising God’s blessings. Instead, the UCKG urges members to sacrifice large sums of money to God for delivering wealth, health, social harmony and happiness.

While outsiders condemn these rituals as empty or manipulative, this book shows that they are locally meaningful, demand sincerity to work, have limits and are informed by local ideas about human bodies, agency and ontological balance. As an ethnography of people rather than of institutions, this book offers fresh insights into the mass PCC movement that has swept across Africa since the early 1990s.

Harry Englund of the University of Cambridge describes it thus: ‘A well written, rich and provocative contribution to the study of Christianity and urban life in contemporary Africa. Van Wyk’s central argument - that the Universal Church of the Kingdom of God (UKCG) in Durban offers its members a ‘technology’ rather than a social organisation – is highly original and likely to cause considerable debate inside and outside of academia.’

Englund’s colleague, David Lehmann, adds: ‘In what is by far the most profound and wide-ranging study of one of the world’s most challenging and disconcerting religious phenomena, Ilana van Wyk has produced a truly engrossing work of ethnography. Some of the case material is deeply distressing, but the analytical fruits will be with us for a long time to come.’

Isak Niehaus of Brunel University notes van Wyk’s superb analysis of a new kind of church, which ‘teems with anthropological insight’. ‘Her monograph contributes significantly to the study of Christianity in South Africa,’ he says, ‘building upon classical works such as Bengt Sundkler’s Bantu Priests and Prophets and Jean Comaroff’s Body of Power, Spirit of Resistance.’

‘The author presents a new and unique perspective on the relationship among history, anthropology and religion. The author’s account of the establishment of the Universal Church resonates with what is currently taking place in South Africa, notably the mushrooming of churches claiming to offer countless services for members, including “miracles” and special powers. This leaves worshippers with the difficult task of choosing whether or not to leave their existing churches for the new ones. This text clearly opens new avenues in the HSS field for further research. Many researchers in religion, history and anthropology would greatly benefit from a text such as this.’

‘From time immemorial, human beings have sought to explain their life conditions with reference to powers beyond themselves, and this includes salvation through the intervention of the gods or other supernatural powers. This book is a penetrating analysis of how the pentecostal churches and, in particular, the Universal Church of the Kingdom of God, of Brazilian origin, has risen over the past three decades, and, in the process, is taking hold of the imagination of many followers in the greater Durban and other areas in South Africa. This the church has achieved by redefining the relationship between God and human beings, and also by emphasising the role of sacrifice (material offerings) to achieve God’s (material) blessings. The book contributes to our understandings of the human condition, especially the vulnerability of humans and the quest for meaning. The book explores religious and spiritual issues that fall outside the mainstream of (dominant) religions in Africa, thus explaining the plight of many peoples, whose realities are otherwise marginalised.’
A CHURCH OF STRANGERS
The Universal Church of the Kingdom of God in South Africa

ILANA VAN WYK
THE COLOUR OF OUR FUTURE: DOES RACE MATTER IN POST-APARTHEID SOUTH AFRICA?

Author: Mangcu, Xolela (editor)
Publisher: Wits University Press
Year: 15/01/01
Language: English

The Colour of Our Future makes a bold and ambitious contribution to the discourse on race. It addresses the tension between the promise of a post-racial society and the persistence of racialised identities in South Africa, which has historically played itself out in debates between the ‘I don’t see race’ of non-racialism and the ‘I’m proud to be black’ of black consciousness.

What the chapters in this volume highlight is the need for a race-transcendent vision that moves beyond ‘the festival of negatives’ embodied in concepts such as non-racialism, non-sexism, anti-colonialism and anti-apartheid.

Steve Biko’s notion of a ‘joint culture’ is the scaffold on which this vision rests; it recognises that a race-transcendent society can be built only by acknowledging the constituent elements of South Africa’s EuroAfricanAsian heritage.

The distinguished authors in this volume have, over the past two decades, used the democratic space to insert into the public domain new conversations around the intersections of race and the economy, race and the state, race and the environment, race and ethnic difference, and race and higher education.

Presented here are some of their most trenchant and yet still evolving thinking. South Africa is ready for a new vocabulary of national consciousness that simultaneously recognises racialised identities while affirming that, as human beings, we are much more than our racial, sexual, class, religious or national identities.

‘This is a timely book that addresses the pernicious question of race in post-apartheid South Africa. The editor and authors are all notable scholars on the topic, and they make important contributions to the debate. They take the discussion beyond the binary positions of non-racialism and black consciousness. A useful history of the concept is provided, and it is evident that the book owes enormously to the intellectual and political legacy of Steve Biko in this history. The book argues that a “race-transcendent” future is possible only if we acknowledge the contemporary and historical constituents of race identity.’

‘The book contributes to the discourse on race in South Africa. It specifically seeks to address the tension between the ideal of a post-1994 non-racial society and the reality of the persisting scourge of racism. The editor of the book manages to bring together the voices of several prominent scholars whose chapters individually and collectively make a significant contribution to our understanding of the complex phenomenon of race. The book does certainly advance and open new avenues in the HSS field, particularly when it comes to how to understand the problem of racism in South Africa. The quality of the contributions makes the book a worthwhile contestant for the prize.’
THE COLOUR OF OUR FUTURE

DOES RACE MATTER IN POST-APARTHEID SOUTH AFRICA?

Xolela Mangcu Nina G Jablonski Lawrence Blum
Steven Friedman Mark Swilling Vusi Gumede
Joel Netshitenzhe Suren Pillay Crain Soudien
Hlonipha Mokoena

Edited by Xolela Mangcu
Foreword by David Scott
As the dynamo of South Africa’s economy, Johannesburg commands a central position in the nation’s imagination, and scholars throughout the world monitor the city as an exemplar of urbanity in the global South.

This richly illustrated study offers detailed empirical analyses of changes in the city’s physical space, as well as a host of chapters on the character of specific neighbourhoods and the social identities being forged within them. Informing all of these is a consideration of underlying economic, social and political processes shaping the wider Gauteng region.

Respected academics, practising urban planners and experienced policymakers offer compelling overviews of the rapid and complex spatial developments that have taken place in Johannesburg since the end of apartheid, along with tantalising glimpses into life on the streets and behind the high walls of this diverse city.

The book has three sections. Section A provides an overview of macro-spatial trends and the policies that have influenced them. Section B explores the shaping of the city at district and suburban level, revealing the peculiarity of processes in different areas. This analysis elucidates the larger trends, while identifying shifts that are not easily detected at the macro level.

Section C is an assembly of chapters and short vignettes that focus on the interweaving of place and identity at a micro level. With empirical data supported by new data sets, including the 2011 Census, the city’s Development Planning and Urban Management Department’s information system, and Gauteng City Region Observatory’s substantial archive, the book is an essential reference for planning practitioners, urban geographers, sociologists, and social anthropologists, among others.

“This book is an excellent intervention in debates about “cities of the south”.

It challenges many common assumptions about the City of Johannesburg, while at the same time offering the readers more than just platitudes. In their introductory essay, the editors are thorough in showing how their aim is to balance the “materialist” and “subjectivist” literature on Johannesburg by offering a nuanced articulation of both. The understanding that space shapes identities and vice versa is one of this book’s best contributions to new knowledge. The arguments are supported by quantitative research and databases and this is also a unique feature of the book - that is, it doesn’t shy away from combining statistics, graphs, mapping, photographs, tables etc in making its arguments.’

‘This collection of essays on the City of Johannesburg in the context of the Gauteng City Region marks a radical break with recent scholarship on Johannesburg. Through the various authors, it interrogates the changes, continuities and new developments in the spatial landscape of Johannesburg since 1994. The essays are organised to consciously balance the “materiality” and “subjectivities” that characterise a changing cityscape. This approach provides an alternative approach to looking at and understanding complex social, economic and political developments in the city. The essays open new ways of understanding the city by locating it in the wider Gauteng City Region. Areas that require more and focused research are identified.’
LOOKING FOR LAKSHMI

Author: Soni, Rajan
Publisher: Unisa Press
Year: 15/01/01
Language: Afrikaans, English

This fourth book in the Unisa Flame series, Looking for Lakshmi maps a journey of yearning and self-discovery, following a trail of clues to uncover the true identity of his paternal grandmother, Bibiji. In this process, the author also discovers himself, with an eclectic narrative shaped along the emergent theme of life writing.

This is a highly personal journey, created by eloquently fusing the traditional formats of the memoir and the historical narrative. Tapping into lived experiences, Soni refines his descriptions with accurate, yet lyrical, details. Stylistically, this is a remarkably complex debut, further enriched with reference to Hindu mythology. Such references are breathed into the narrative with accuracy and poise - drawing inspiration from the Ramayana, the Baghavad-gita, Kabir poetry and Indological literature generally.

Structured in a complex set of shifting timeframes, as the author's memory leaps into different timeframes, the narrative nevertheless establishes a strong central line by integrating the various stories into specific historic landscapes. This voyage of self-discovery is set against the unfolding history of Africa and India, in its transition from colonial to postcolonial - so that the sweeping events swiftly draw readers into the narrative. Evocative and sensual details add to an almost filmic reading experience.

This is a brave debut work. In finding and shaping his voice in the book, and in the undertaking of a personal quest, the author takes the journey several steps further. Emerging as a golden leitmotiv in the work, is the existential search and struggle for identity of a closed diasporic African Indian community, in the context of the political and cultural changes brought about by Kenya's independence. The narrative maps identity formation in a context of displacement and movement across time and place.

Looking for Lakshmi significantly contributes to African contemporary literature by adding a unique new slant to the genres of memoir and travel writing; so that Soni successfully extends Unisa Press's reach as a publisher of innovative works.

The Unisa Flame series was sparked by the need to create a space in which to publish groundbreaking works of high merit and originality, which move beyond the scope of the traditional. The series provides a platform at Unisa Press for new forms of expression, which are not restricted by classical academic categories of publishing and draws in works that are cutting-edge and that cater for a new generation of digital natives as well as for an existing print-based readership. Works in the series are multi-, inter- and trans-disciplinary, and reflect a range of creative and research projects in Africa and globally.

'This text is a highly personalised account of an individual's journey that fuses elements of life writing and memoir. The publishers specifically state that this text is part of a series that defies "classical academic categories of publishing". While this is a laudable endeavour, it makes it difficult to assess in the same category as more traditionally academically researched publications. The approach and style are certainly innovative, hence its inclusion in this series.'

'The author discusses identity, gender, class, race issues in an intertwined manner that straddles a number of disciplines.'
Looking for Lakshmi
RAJAN SONI
Short Story Day Africa (SDDA) is a non-profit organisation that promotes and supports African fiction. When Nigerian novelist, Chimamanda Ngozi Adichie, addressed the TED Conference in 2009, she spoke of the danger of the single story, a distorted, one-dimensional view of Africa that sees the continent only through a prism of war, disease, poverty, starvation and corruption.

SDDA has established a day, 21 June - the shortest day of the year - on which to celebrate the diversity of Africa’s voices and share who we really are; what we love; love to eat, read, write about. We want to bring you the scents on our street corners, the gossip from our neighbours, let you listen to strains of the music we dance to.

The brainchild of acclaimed South African author, Rachel Zadok, SSDA brings together writers, readers, booksellers, publishers, teachers and schoolchildren from all over the globe to write, submit, read, workshop and discuss stories - and foster the love of reading and writing African fiction. Because we have something to tell the world. About us. In our own voices.

Every year, SSDA publishes an anthology of short stories featuring the longlisted titles and the winners of the SSDA prize. ‘Water: New Short Fiction from Africa’ (2015) is its third anthology. The 21 short stories in ‘Water’ (chosen from among 456 entries from around Africa and the diaspora) are testimony to the versatility of the genre and its relevance to contemporary fiction, not only in Africa, but worldwide. Ranging from the lyrical to the prosaic, the stories draw on respected traditions and, like an undertow, pull them into the present in riveting ways. In a time of drought, famine, water restrictions and threats about future wars for the access to this most precious of resources, the acutely relevant theme has inspired stories that allow the reader to engage with the topic in imaginative and restorative ways.

Edited by Nick Mulgrew and Karina Szczurek, the collection showcases the talent of short-story writers from all around the continent, not only from the two literary hubs, South Africa and Nigeria, but also Ghana, Zambia, Kenya, Botswana, Swaziland, Zimbabwe, Malawi, Sierra Leone and Rwanda. Because of a commitment to developing the skills of writers, the editors of SSDA anthologies offer in-depth comments and editing to the longlisted writers who feature in the published book.

The editors and all the writers worked intensely together over several weeks to make the stories shine, and continue assisting writers across Africa and beyond through ‘flow workshops’, which were inspired by the SSDA project. ‘Water: New Short Fiction from Africa’ has been received with great enthusiasm on the continent and overseas.

‘Water makes us think about relationships among fiction, folklore and academic knowledge sites. Highly intertextual and links with popular/public cultural story sites. Uniqueness notable.’
Fiction Books

WATER
NEW SHORT FICTION FROM AFRICA edited by NICK MULGREW & KARINA SZCZUREK
AN ANTHOLOGY CURATED BY SHORT STORY DAY AFRICA
The third in the annual Short.Sharp.Stories awards anthologies, Incredible Journey follows Bloody Satisfied and Adults Only, which won the NIHSS Award for 2016 in the category best edited collection. Each of these volumes has been critically acclaimed.

The Short.Sharp.Stories awards project, powered by the National Arts Festival of South Africa, continues to attract short stories of a high standard.

Incredible Journey is no exception. The aim was to showcase excellence in South African writing and, once again, we published writers of reputation as well as new voices.

The value of this project, then, remains the platform that it provides to South African writers, South African citizens as well as permanent residents of South Africa, whose stories are equally important.

We encouraged the theme ‘Journeys’ - of the mind, of the body, in vehicles or the imagination. As a nation in constant flux, we hoped for a mix of ‘incredible journey’ which again, proved fruitful.

Not only does Incredible Journey feature stalwart writers, but again new voices were brought to the attention of the South African readership.

The publication of the stories means, further, that published entries can be submitted to competitions such as the Caine Prize for African Writing.

The scholarly importance of this is that South African writing comes increasingly to the attention of an international audience.

Most notable in this collection were stories by new voices, Bongani Kona and Lidudumalingani Mqombothi, who were both shortlisted for the 2016 Caine Prize. Mqombothi won and has since been granted a Moreland Scholarship to enable him to complete his novel.

Not only did Kona and Mqombothi travel to London for workshops, but they featured in a number of international interviews, thus becoming better known and drawing international attention to South African writing as accomplished, original and world-class in general.

This is in keeping with the goals of this volume - to publish work that is recognised as international standard.

Incredible Journey, through the theme and the brief - which was to create stories that moved you - encouraged, and enabled, the development of narrative drive.

This scholarly technique is taught in writing programmes throughout South Africa, and means the strengthening of fiction writing beyond measure. Narrative drive ensures the telling, and development, of stories that truly engage the reader and ensures the writing of ‘page turners, which capture the imagination from beginning to end.

Each writer has the opportunity to work with a seasoned editor to hone his or her craft, and is also interviewed by the editor and team after the publication. These interviews enable the writers to think more critically about their work. With various book launches, and republication of stories on such platforms as Aerodrome and Bookslive, the writer is offered a full spectrum of the publishing experience.

‘This collection of short stories written by South Africans of different backgrounds allows the reader a peek into the very different lives and histories of South Africans. It tells of various struggles of the characters and their defeats or victories. Characters struggling with the memory of abortion, expats longing for home. There are stories dealing with cancer, the prejudice against albinism, mental disease, violent racism, homosexuality, child sexual abuse, domestic violence, drug abuse and traditional way of life versus the western way. There are also futuristic stories and stories confronting a privileged past. The stories convey a knowledge about the South African natural landscape and also sketch the diverse cultural landscape of this country.’
INcredible Journey
Stories That Move You

Edited by Joanne Hichens

Foreword by Sindiwe Magona
Stacy Hardy's debut publication, Because the Night comprises 21 short stories that 'set a new standard for the South African short story', according to Liesl Jobson of Business Day.

Varying in length and style, these stories have been described as risky, brave and beautiful.

Because the Night offers a candidly intimate, frequently graphic exploration of race, power, gender, sexuality and memory in contemporary South Africa. None of these themes is new to South African fiction, but Hardy’s approach is. Reviewers have noted that Hardy’s assured use of language has a seductive rhythm. ‘Whether in short flash fiction vignettes (Pee Sisters) or longer, looping prose pieces (Whiteout), her prose gathers a cadence that hooks the reader compulsively deeper into the inner psyches of her “disturbingly recognisable” characters.’ (Jobson)

Hardy is also not afraid to innovate the form of the short story collection. With endings that are often inconclusive, her resolutely open stories are positioned so that one seems to bleed naturally into the next.

This seamless sequencing gives the reader the impression of being plugged into a very particular thought process - one with its own compulsively subconscious logic at work, making connections, seeking symmetry, and order and meaning in the uncanny body of the text itself.

Such ‘open’ textuality invites potential readings of her work through the critical lens of eco-poetics and feminism. Reviews in the Mail & Guardian, Business Day and Wasafiri have identified these discourses and more at play in her writing. Yet, significantly, in Hardy’s oeuvre, no single dominant reading is ever prioritised.

Instead, when read together as a body of text, Hardy’s stories deftly suggest that politics, identity and meaning itself are far more elusive and allusive animals. Humour here plays a vital role for her.

Witness the seductively surreal strategies at play in her use of the animal to explore female sexuality in shorter, razor-sharp stories such as ‘Squirrelling’ and ‘Molester’, which reimagine the body as a playground for erotic liberation. Or the Kafka-esque parable ‘Arse about Face, in which a prison warder enacts a ‘disturbing reverse birth’ (Noy Holland, Rain Taxi, 2015) during a cavity search to ruminate on power relations.

Such ‘darkly’ fluid narratives (Holland) are noteworthy in their contribution to developing potent new understandings and insights into elemental human feelings such as love, lust, sex, memory, desire and displacement.

As Holland points out in her review of Because the Night, Hardy’s characters are crucially ‘bound in concrete ways to the troubled landscape of contemporary South Africa’. Whether it’s a couple on a killing spree (Vanishing Point) or a woman searching for her missing brother (Conjoined), Hardy is superb in her evocations of absence – ‘the vacancies between people in proximity’ - and their simultaneous desire ‘to forge a meaningful connection with another human’.

What makes this collection of short stories unique is that Hardy is exceptional in translating the anxiety of any such distressed, alienated and emotional states into a psycho-geographical yearning, a desire to capture the compulsion to write through the violence of history, space and race in this place. As Holland observes, ‘to feel what there is to feel, find each other and live’.

‘This is a collection of 21 short stories consisting of brief flash narratives, vivid sketches and more elaborate stories laced with graphic depictions of sexuality, violence, prejudice, crime, drugs and fraught interpersonal relations, presented in an unfiltered demotic register issuing from extreme social alienation.’
BECAUSE
THE
NIGHT

STACY HARDY
SWEET MEDICINE

Author: Chigumadzi, Panashe
Publisher: BlackBird Books
Year: 15/01/01
Language: English

Sweet Medicine takes place in Harare at the height of Zimbabwe’s economic woes in 2008. Tsitsi, a young woman, raised by her strict, devout Catholic mother, believes that hard work, prayer and an education will ensure a prosperous and happy future. She does well at her mission boarding school, and goes on to obtain a scholarship to attend university, but the change in the economic situation in Zimbabwe destroys the old system where hard work and a degree guaranteed a good life.

Out of university, Tsitsi finds herself in a position much lower than she had set her sights on, working as a clerk in the office of the local politician, Zvobgo. With a salary that barely provides her a means to survive, she finds herself increasingly compromising her Christian values to negotiate ways to get ahead.

Sweet Medicine is a thorough and evocative attempt at grappling with a variety of important issues in the postcolonial context: tradition and modernity; feminism and patriarchy; spiritual and political freedoms and responsibilities; poverty and desperation; and wealth and abundance.

Chigumadzi is a young and upcoming media executive passionate about creating new narratives that redefine and reaffirm African identity. She is the founder and editor of Vanguard Magazine, a womanist platform for young, black women coming of age in post-apartheid South Africa. Prior to this, she gained media experience as both a journalist for CNBC Africa and columnist for Forbes Women Africa, and as a project executive for the Africa Business News Group.

She has been invited to speak at a number of local and international events. In 2013, she became a member of the World Economic Forum’s Global Shapers community, a network of young people striving to make an impact in their communities. Chigumadzi is a 2015 Ruth First Fellow at the University of Witwatersrand.

‘Literature on migration, relationships between Zimbabwe and SA, in conversation with various types of migrant literature, postcolonial humour, helps us rethink shifts in gender in Zimbabwe under crisis in highly intertextual ways in relation to marriage, the hypervisible figure of the “prostitute”, gender and achievement etc. In conversation with Dangarembga, Vera, Marechera and Bulawayo in very specific ways, but also with various traditions of writing women in urban African life as beautifully - cf. Spencer, Moudi enho Very well written, attention to detail, finegrained.’

‘The novel is set in Zimbabwe at the onset of the economic meltdown following the land invasions a decade or so ago. It centres on the main character, Tsitsi, who abandons her Catholic upbringing in search of romance and financial success in a time of hardship, by consulting a traditional diviner for guidance and assistance in her quest. Although well-educated, she is unable to translate this into a successful working life. So she plots to marry a wealthy (but abusive) older man in a male-dominated society. This is a stock-standard theme in popular African fiction.’
Sweet Medicine

Panashe Chigumadzi

A NOVEL

SOUTH AFRICAN BESTSELLER

2016 WINNER
K. Sello Duiker Award
PIGGY BOY'S BLUES

Author: Touré, Nakhane
Publisher: BlackBird Books
Year: 15/01/01
Language: English

Known for his music, Nakhane Touré changed tune with the release of his debut novel, Piggy Boy’s Blues. The novel, which has been described as reading fragments of a recurring dream, centres on the disastrous consequences of a man’s return to his Eastern Cape home town of Alice. Touré’s work is poetic, with sensuous prose. His style delighted publisher, Thabiso Mahlape, who has described him as an ‘all-round artist’.

An overarching theme of the book, Touré says, is its exploration of the spiritual lives of black people. You can see it in the characters, whether they are good or bad. There is also the normalisation of gay sex, which Touré achieves by writing about it in the plainest language possible.

Touré credits K Sello Duiker as ‘having opened up the gates for me to walk through’. He locates the three main protagonists of his book via a retelling of family trees. Able and deft, with an already recognisable voice, he admits to being inspired by the episodic structure of the Bible, especially Genesis.

Touré, raised predominantly in Port Elizabeth and now based in Johannesburg, began his music career while studying literature at the University of Witwatersrand. His album ‘Brave Confusion’ won a SAMA award for best alternative album.

‘Complicates memory, pleasure, sexuality and violence. Highly intertextual. Sophisticated weaving of narrative styles, storytelling genres, time, spiritual narratives - troubles boundaries of realist rendition. Strong contender for prize.’

‘This debut novel is focused on a period in the life of the main character, Davide M, who leaves the city for his ancestral home in Alice in the Eastern Cape to reconnect with his roots and what remains his of illustrious family of royal leanage, now reduced to a life of rural poverty and squalor. The novel is an inverted anti-pastoral and counter-bildungsroman. Davide’s arrival at his uncle’s crumbling house disrupts the deceptive rural tranquillity to reveal a sharply declined family and sexually conflicted main character who struggles to reconcile his memories of the past with squalid realities of the present. This conflict is reflected in the creative weave of the present, past and future in the complex and fragmentary narrative, resulting in a fine blend of form and content.’
Dub Steps has a strange, long aftertaste. It is science fiction with ordinary characters trying to understand what it is to be alive. People have gone, suddenly, inexplicably, and the remaining handful have to find each other and start again. In that new beginning, they wrestle with identity, race, sex, art, religion and time, in a remarkably realistic, step-by-step way.

Nature comes back, Johannesburg becomes wonderfully overgrown, designer pigs watch from the periphery walls, and the small group of survivors have to find ways of living with their own and each others’ flaws.

The aftertaste comes from the surprisingly real meditations in the middle of the end: after all simulated reality has gone, what human reality is left? There are no clichés in this book, but there is plenty of humour, originality and a gripping, unusual interrogation of the ordinary, but really extraordinary, fact of being alive.
Late at night, Ella watches her elderly father on the veranda, raging at the African sky. Caught between her mother’s mysterious grief and her father’s shattering wartime experiences, between the Holland of their past and apartheid South Africa, Ella fights hard to make it through her childhood in one piece.

Her one enchantment is her forbidden love for the teenage gardener, Phineas. Years later, as an activist seeking political refuge in the Netherlands, Ella discovers her father never registered her birth. Now she must confront her father’s ghosts and create a new future for herself.

‘The Shouting in the Dark contributes to literature revisiting aspects of apartheid sociality, memory, childhood and even some older themes rendered in refreshing, dynamic ways. A haunting and disturbing rendition of the process of silencing and abuse. Powerful scripting of interiority here. Captivating and very provocative. Worthy of consideration for the prize.’

‘This novel is set partly in Durban and partly in the interior, as well as in early postcolonial Africa, in the period after the Second World War. It centres on Ella, born with a physical impairment to one of her legs, who grows up in a dysfunctional Dutch immigrant family with a sadistic Nazi-sympathising father and a timid mother. The father, who served in the Dutch navy during the war, is bitter, violent, self-pitying and delusional. The family life is traumatic and shot through with a white supremacist culture. Ella is at the mercy of this disorderly and loveless family life. The novel traces Ella’s development from her introspective and meek childhood to her later politicisation and identification with African nationalist struggles.’
**WHAT WILL PEOPLE SAY**

| Author:     | Rossouw, Rehana |
| Publisher:  | Jacana Media    |
| Year:       | 15/01/01        |
| Language:   | English         |

In *What Will People Say*, the setting is everything, and the author doesn’t stint on the details of the world her characters inhabit. Readers who have never set foot in Hanover Park will feel they are there, and those who know the place will nod in recognition of the sensory details the author loads into her writing. Nor does the author shy away from the difficult issues faced by those living in this marginalised and disadvantaged community, which came into being as a result of forced removals from Cape Town. How these issues affect the members of a particular family and their relationships with one another are the focus of the author’s close-up lens.

It is generously spiced with Cape Flats slang, much vivid and gritty description that give an authentic feel to the story, plenty of plot - the writer draws us in and makes us curious about what will happen next, and very human characters we come to care about.

‘The blight of drugs and gangs in the depressed areas of our nation is well known.

*This book throws light on the ordinary lives trapped in such a world. How does a mother hope to raise her daughters so that they escape the township ‘norm’ of teen pregnancy?*

*And so the sons do not become members of a gang, sell drugs or become addicts? Society cannot defeat what it does not understand. The author presents us with an opportunity to not only understand but, perhaps, grow to empathise with our kinsfolk so afflicted.*
A HALF CENTURY THING

**Author:** Rampolokeng, Lesego  
**Publisher:** Black Ghost Books  
**Year:** 15/01/01  
**Language:** English, Setswana

Rampolokeng is a poet, novelist, playwright, filmmaker and teacher. Since his debut Horns for Hondo (1990), he has released five pioneering collections of poetry, this being the most recent.

All these works have been subject to critical response and several scholars (Mkhize, 2011; Ogude, 1998; Sole, 1996; Veit-Wild, 1997; Wright, 2004) have produced far-reaching academic investigations of Rampolokeng's multifaceted poetics. But, as Raphael d'Abdon points out, the majority of these only scratch the surface: '(Rampolokeng's) language is so multilayered, so rich in musical and literary intertextuality, and so elusive, that any attempt to confine its features into academic schemes is inexorably destined to belittle its intricacy.'

A new book by Rampolokeng is thus equally important as a scholarly event, as it is a literary one. A Half Century Thing doesn't disappoint. It is a devoted heresy, a sermon on the word, on politics and aesthetics that challenges what poetry does, what it can do, even what it is willing to address as a form. Both lyric and polemic, it adds new depth to our understanding of South African history and enriches our appreciation of poetry today.

Thematically, A Half Century Thing speaks both to and from the current events of today, and the injustices and violence of yesterday. This is a book steeped in recorded history, and unrecorded history. Versed in the warrior stance of Amiri Baraka and the fierce resolve and deep humanity of black consciousness poetry, Rampolokeng's lyric edge is razor sharp. He embarks on erudite and crushing utterances - lyrics that are severed, that perplexingly and, yet astoundingly, make sense with their musicality.

Rampolokeng is a dub poet, a jazz fan and a librettist, and these poems sing, lilt, rant and roll with a chorus of haunting voices. He doesn't shy away from the influence of others - Mafika Gwala, Seithlomo Motsapi, Sony Labou Tansi, Yambo Ouologuem, Dambudzo Marechera, Steve Biko, Franz Fanon, Johnny Dyani, Winston Mankunku Ngozi, Miles Davis and so many more.

The reader is also invited to join this community. Through musical rhythms, inventive use of language and playful typographical manoeuvres, one is charged with a curious uncertainty that overrides stale ideologies of what poetry is supposed to be - or not. A Half Century Thing uncomfortably surprises and juxtaposes, rocks and stutters, but, more importantly, tries with all its might to reach the readers, to be heard and to encourage the reader to be heard.

Rampolokeng is a poet for the people (but the good ones: the sensitive, the giving, the human, the creative bombs). Even when he's at his most destructive and violent, he is diligent about collecting the fragments of the forms he explodes, and always repurposes their shattered essence with humility and laughter.

As Gwen Ansell writes: ‘Harrowing though the ride is, every page yields gorgeous and intricate wordsmithing to savour. But no sooner does he catch you musing on these, than Rampolokeng fries your eyeballs with a horrifying image or klaps your brain with an avalanche of disturbing thoughts. The technique of paradox is wholly deliberate, and the poet is doing it better than ever.

A lot of what's in these poems is commentary: the poet looking at poets and looking at language. In ‘Bass for Bra Willie', the first of a ‘Movement in Four Body-Parts', Rampolokeng presents an idea of influence that not only allows for critique, but insists on it. It's at once a celebration and a scathing rap attack in which he acknowledges his debt to Kgositsile's practice by adopting its poetic strategies, while simultaneously turning those very tactics against the older poet.

What emerges is a poetic community based on the sharing of a refrain, on the creation of a path of thought not guaranteed by any root, by any integrity, by any violence, but only by its ongoing search for freedom and love for humanity. There's a collective thinking of this speaking from, to, against and for. One can be human by oneself but, as Fred Moten points out: ‘You can be human by yourself, but black don't go it alone. It's a social dance, unruliness counterpoised between riot and choir, and our melismatic looting is with child, sold all the time, but never bought.'

‘Sharp social commentary on layers of post-apartheid SA as well as on the poetry landscape

- celebratory (Kgositsile) and rageful against the shallowness of the contemporary poetry “scene”, in conversation with various other artistic genres and developments: jazz, liberation movements, body styling, histories of struggle. Signature Rampolokeng, but also feels like a consolidation and archiving of sorts.’

‘This book takes a look at society and deeply unearths contradictions and age-old sins committed again and again. The writer uses extensive knowledge of subjects such as racism, war, greed, sex and corruption, and turns them into sometimes scathing attacks on modern society - mostly South African society. Whether the higher (?) social sciences is ready to allow this work into its fold remains to be seen, as the writer unapologetically makes use of strong words that might not be welcome.’
A half century thing

lesego rampolokeng
This uniquely illustrated book presents Afrikaans and English oral literature of the Kalahari region, directly as told by regional women - capturing these traditional oral stories for the first time. Great care was taken to ensure that the actual texture of the regional Afrikaans language is reflected as accurately as possible, just as each illustration was created with the input and approval of all the storytellers, to ensure appropriateness and accuracy.

It started in January 1998, when Mary Lange asked a group of Upington women what they knew about the Water Snake. Their response formed the basis for Water Stories, now published with a set of original drawings by regional artist Betta Steyn. Johanna (Nana) de Wee, Martha van Rooi, Maria (Mokkie) Malo, Noxolo (Girlie) Prescilla Saaiman and Elizabeth (Bessa) Sixaxa became narrators - sharing their beliefs about the Water Snake. Religion, myth or folklore, these Water Stories provide a glimpse into beliefs, customs, traditions and everyday realities of these people of mixed cultural descent (descendants of, among others, the !Xam). The Afrikaans text was edited by Pedro Dausab to ensure regional language accuracy.

The original regional Afrikaans narrations have been supplemented by an English translation as explanation. Subject fields include cultural studies, linguistics, religion, archaeology and anthropology.

Editor Mary Elizabeth Lange chairs ArrowSA: Art, Culture and Heritage for Peace and is an affiliate of the Centre for Communication, Media and Society, UKZN. She facilitates cultural, educational and community development programmes, and promotes a participatory approach, as is evident in this book, where the women's storytelling is brought to the fore with authenticity and accuracy, and presented in both Afrikaans and English.

Lange’s research, including that for the collection of mythical tales, Water Stories, often takes its influence from her ties to Kalahari family and friends.

The phenomenon of the Water Snake is very alive still in many communities. As indicated in the book, one gets to understand the behaviour of people in these communities, e.g. their refusal to go to the river at certain times of the year and how they deal with drowning, and acceptance or not of the loss. The Water Snake serves not as a warning only, but has allowed communities to become aware of weather patterns and has allowed them to regard the river as part of them. These stories guide those who are not familiar with the Water Snake into understanding the behaviour of communities that do.

‘This is a collection of oral transcriptions of KhoiSan narratives related to the personal encounters and recollections of six women with the Water Snake, which is central to the religion of the historical inhabitants of the Gariep, Northern Cape. The illustrated text is accompanied by a foreword and an introduction, which contextualise and elaborate on the intangible symbolic value of the stories as indigenous heritage. The publication further reveals that versions of Water Snake narratives are also found in other indigenous cultures since the narrators are descendants of diverse peoples and cultures.’
Water Stories
original !Garib narrations about the Water Snake
Waterstories – oorspronklike !Garib-vertellinge van die Waterslang
Hunger eats a man is a literary novel that deals with relevant issues in post-apartheid South Africa, including poverty, corruption, violence, and women and children abuse. It takes a stand for the marginalised and questions the status quo. It is set in a rural area and not only re-centres farm life, but presents it in a new way.

‘Innovative revisiting of a “rural” location, a South African site of contemporaneity, not retreat or romance or nostalgia

- This book humanises a hypervisible social phenomenon in intriguing and provocative ways. Shortlistable.’

‘What is most interesting about this novel is that, within the prescripts of a linear plot, it handles a diversity of themes, not in a polemic way, but through the characters, who give way to each other in terms of protagonism. When the novel opens, one is coaxed into believing that the priest (Father Gumede) and his wife, MaDuma and their son, Sandile, are protagonists, but as the plot unfolds, other characters appear and compete for protagonism, even though they do not become quite central to the story, eg Bongani and Nomsa, Sithole and MaXulu, Dr Ndlovu (alias Sgonyela), Nomsa and Maskhwama.’
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