



UNIVERSITY OF CAPE TOWN  
IYUNIVESITHI YASEKAPA • UNIVERSITEIT VAN KAAPSTAD



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# humanities update

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Greetings to Faculty alumni from the

## *Dean of Humanities*

This is my final *Humanities Update*. As you know, I will leave the Faculty and UCT at the end of January 2017 to join the University of Fort Hare on 1 February. I will leave behind a place that I have called home for three years, a community of peers, colleagues and students who welcomed me at the end of 2013 and who have worked alongside me ever since. I will always be grateful for those encounters. But enough about that!

I am very excited to share this year's e-magazine, which is packed with staff and student success stories! The year 2016 was a tumultuous year for UCT and the rest of higher education in South Africa. But it was also an extremely productive year for us in Humanities and it makes me very proud to know that despite all of the challenges, we were still able to rise to the occasion to deliver beyond expectations.

It is worth noting that almost every story in this edition is about success. A number of Humanities staff and students received local and international accolades, academic awards and scholarships in 2016. Some will be taking up their fellowships at prestigious institutions abroad demonstrating once again, the value placed on UCT's training and exceptional research output. One of our feature stories celebrates the life and intellectual contribution of Professor AC Jordan, a pioneering scholar of African Studies, an alumnus himself and, a former member of UCT academic staff. Interestingly, the very thing that he stood for back then, to 'open access to higher education for all races', is precisely what underpins the 2015 and 2016 student-led protests. You can read about Professor Jordan's legacy on page 8.

I am enormously proud of the progress being made at the UCT English Language Centre. One year following inception, this unit now attracts a growing number of students across the African continent, Europe and Asia. The Asian market now accounts for the biggest growth area for the ELC short courses. You can read about some of the milestones achieved by this unit on page 17.

I would like to congratulate successful applicants of the Humanities Ad Hominem process. Promoted to the rank of Professor are: Associate Professors Franklin Larey (SACM)

and Karin Murriss (School of Education). Promoted to the rank of Associate Professor are: Dr Veronica Baxter (Drama); Dr Tanja Bosch (CFMS); Ms Jean Brundrit (Michaelis); Dr Joanne Hardman (School of Education); Dr Leon Holtzhausen (Social Development); Ms Svea Josephy (Michaelis); Dr Thiven Reddy (Political Studies); Dr Karen Smith (Political Studies); Dr Asonzeh Ukah (Religious Studies) and Dr Sandra Young (English). Promoted to the rank of Senior Lecturer are: Drs Greg Fried (Philosophy); George Hull (Philosophy); Khosi Kubeka (Social Development); Liani Maasdorp (Centre for Film and Media Studies); Nomusa Makhuba (Michaelis); Shannon Morreira (Humanities EDU); Christopher Ouma (English); Elisabetta Porcu (Religious Studies) and Mrs Lisa Wilson (Dance). Congratulations once again!

Finally, I would like to thank all of the Humanities alumni who participated in the Performing and Creative Arts fundraising film initiative. Earlier this year, our film crew invaded some of your homes, your workplaces, your studios, theatre changing rooms and even a film set in Johannesburg. I want to thank you for taking time out of your busy schedules for these interviews. Thank you also for the public endorsement of this important UCT fundraising initiative. We now need the rest of our friends to support this project which will see greater sustainability for our flagship programmes. Please click on the link on page 49 to watch the 2016 film.

As mentioned, this publication is a serious holiday read. So, sit back, relax and enjoy reading this year's *Humanities Update*.

Wishing you safe travels and a wonderful holiday!

**Professor Sakhela Buhlungu**

# workshop on illicit trade attracts top journalists

The Centre for Film and Media Studies (CFMS) hosted 30 investigative journalists from across Africa for a three-day workshop on reporting taxation and illicit financial outflows from the continent. The workshop, which was held from 27 - 29 June on UCT Upper Campus, was a collaboration between the CFMS, the Nairobi-based Tax Justice Network Africa, the Open Society Foundation of South Africa, and the UK-based non-profit group Finance Uncovered. The practice of illicit trade, corruption and irregular financial reporting are all serious issues facing African countries.

This was the first such workshop hosted by the University of Cape Town. From 2017, the CFMS intends to host this initiative annually and will introduce an annual award for investigative journalism in the area of financial reporting. Dr Wallace Chuma, a senior lecturer at CFMS and co-ordinator of the workshop, said the success of the 2016 training initiative and the importance of the subject had inspired both the Centre and its partners to make this an annual event. "This year's training attracted senior journalists from all parts of the African continent, and the feedback has been extremely positive. We've decided, together with our partners, to make this an annual event hosted by the CFMS. The subject of illicit financial outflows and other tax avoidance and evasion activities by both multinationals and individuals, and the implications for Africa's development, is so important, yet receives scant media attention. Our intervention is designed to help build capacity among African journalists," said Chuma.

The UCT-hosted training comes against the backdrop of recent revelations that Africa loses up to US\$50 billion annually to illicit financial outflows, according to a report by the African Union's High Level Panel investigating the matter, chaired by South Africa's former President Thabo Mbeki. Even more recently, the Panama Papers revelations showed complex and illicit movements of money offshore from Africa. The Panama Papers are a series of leaked confidential documents detailing irregular financial information involving more than 200-thousand offshore entities. These documents, some of which date back to the 1970s, illustrate

how wealthy individuals and corporations side-step regulations in order to avoid declaring personal financial information. The Panama Papers 'whistleblower' remains anonymous, even to journalists, to this day.

Dr Marion Walton from the CFMS, presented a session on new trends in data journalism and discussed how data sources such as Wikipedia; Google maps and news visualisations are still largely informed by 'colonial constructions of Africa'. "I really enjoyed the opportunity to engage such a fascinating group of African journalists while discussing new trends in data journalism," she says. "Together with veteran journalist Ray Joseph we saw how local projects such as Code4SA are revitalising investigative journalism with open data in South Africa. We also looked closely at the pitfalls of visualisation in African media. Beyond a small "data elite" there are real problems communicating numerical data and arguments. We have to avoid the tendency to simplify complex events with irresponsible or uninformed visualisations. Yet rigorous data journalism can also work with creative storytelling and non-mathematical genres. Finally, digital projects also need to be designed around the dominance of mobile phones in local infrastructure and communicative practices," said Walton.

According to Chuma, feedback from both workshop attendees and presenters has been extremely positive and supports the need for Africa media training opportunities in the near future.

"Fantastic Program, it was great to network with different personalities. I also liked the fact that the topics were timely - illicit financial flows out of Africa - the same was reiterated during the UNCTAD 14 in Nairobi. We should have more of such with more time for in and out of class interactions."

Laban Cliff – Business news Anchor, Nation Media Group, East Africa.



An international research collaboration will enable a fresh, decolonial critique of linguistics and sociolinguistics in Africa. The project will be led by Professor Ana Deumert who is a recipient of the 2016 Humboldt Research Award. Valued at around 60,000, the Humboldt Research Award (Humboldtforschungspreis) is given in recognition of an academic's career achievements including their contribution towards the development of new theories, cutting edge research and innovation within their respective disciplines.

Professor Deumert heads the UCT Linguistics Section which is part of the School of African and Gender Studies, Anthropology and Linguistics in the Faculty of Humanities.

The Alexander von Humboldt Foundation grants up to 100 awards each year across the full spectrum of academic disciplines, with a special focus on women academics. The Foundation facilitates academic dialogue between German and international scholars through fellowships and research awards that enable recipients to collaborate with institutions in Germany.

Over the next two years, Professor Deumert will work together with Professors Anne Storch and Christiane Bongartz (both from the University of Cologne) on a project that will interrogate the colonial

# south meets north, thanks to research grant

heritage of the discipline, especially as it pertains to the study of African languages. One of the key outcomes of this collaboration will be a volume titled 'Colonial Linguistics, Knowledges and Epistemes' (Oxford University Press). "Central to this critical engagement is a strong decolonial impetus – a wish to re-imagine linguistics and sociolinguistics in new ways. This will be reflected in a set of projects that move beyond a critical interrogation of the past, and begin to formulate new, trans-disciplinary ways of doing linguistics (in line with current debates in Southern Theory)," says Professor Deumert.

The Humboldt Research Award will also enable her to begin work on a new monograph, tentatively titled 'Language and Revolution', that looks at language, and reflections about language, as an integral part of revolutionary movements around the world. In addition, she will be working at the Global South Studies Centres (GSSC) on the visibility of multilingualism in education.

A key objective of the research collaboration is that it will contribute to linguistic and sociolinguistic theory building from a critical, Southern and de-colonial perspective. "Through this process, we want to articulate a type of linguistics that is aware of its history, but that is not caught in this history; a type of linguistics that deliberately contests, and disrupts its own coloniality. It is a trans-disciplinary project that, by reimagining linguistics, also reimagines the Humanities and the University," she says. Her first research trip to Germany is planned for January 2017, with longer stays scheduled over the June-July period as well as in the second half of the year. "My residencies at Cologne will enable a continuation of the South-meets-North dialogues between Cape Town and the University of Cologne which started back in 2014," says Professor Deumert. Within the framework of the Cologne Center of Language Sciences, a series of workshops will furthermore address how to frame debates about English as a Global Language and its impact on (local) languages and literacies, especially in the global South. In these collaborations she will draw on her long-standing expertise in contact linguistics as well as on her recent publications on mobile communication.

Professor Ana Deumert has been researching and lecturing at UCT since 2008. She says that she was humbled to have been nominated for the award by her peers in Germany. "My colleagues in Germany described it to me as a 'lifetime achievement award', which made me feel very old. To be recognized, to be seen, to make a difference is important for all of us. It feels really good to know that my research means something, is noticed and valued, and that because of this, it might be able to make a difference, to contribute to social and political change." She will now be part of a network of over 27 000 Humboldt Foundation alumni worldwide.





## same story, *different country*

University of Cape Town dance lecturer Lisa Wilson and four UCT School of Dance students were invited to participate in a series of public performances and lectures staged in the United States recently. The visit, which took place in March 2016, forms part of a newly established international dance exchange programme between the University of Cape Town and the University of Delaware (Newark).

*Same story different country* is a creative arts project conceived by Dr. Lynette Overby (University of Delaware) and South African musician Colin Miller (University of Delaware). The multi-disciplinary project encompasses research, visual arts, music, poetry and dance and explores issues of oppression and liberation common to the histories of both South Africa and the United States. In 2015, Overby and Miller travelled to South Africa to explore possibilities for collaboration with local institutions. The result was that UCT students were the only African students selected to join the 21-member dance team on the production. American students were drawn from the University of Delaware (UD), and Wilmington and Dover cultural arts centres to participate in the event. Faculty researchers, choreographers, poets, composers and visual artists were handpicked from Universities of Delaware, Cape Town, Towson, the Juilliard School, North Carolina and Philadelphia.

*Same story different country* entailed a total of six performances staged in March, engaging diverse audiences in American schools, community centers, art galleries and concert halls. "This project enabled us to extend the reach of dance amongst communities whose residents aren't typically thought of as producers or consumers of the arts or avid theatre-goers," says Wilson. UCT students: Kirsten de Kock; Thara Alcock, Tyla Marais and Amy Cloete performed "Spirit of Fire" alongside dancers from UD. The piece (choreographed by Lisa Wilson) juxtaposes the themes of conflict and oppression against resilience and liberation within past and present American and South African race narratives.

The exchange was made possible thanks to funding from the Doris Duke Foundation Grant, the University of Delaware Interdisciplinary Humanities Research Center and the South African College of Music's Masterclass Fund and Anglorand Capital. Wilson says that the primary objective behind UCT's participation was to engage in a collaborative research, performance and cross-cultural teaching exchange. "We wanted to expose our students to new life

encounters and, more importantly, enable them to witness dance education at work in other cultural contexts. They co-taught with me in various community settings in the Wilmington area and taught the urban South African dance form *pantsula* to American students as part of my lecture on 'Dance, Culture and Society'. In addition, our students had a chance to experience the realities of being a dancer in a touring company, of being a part of a larger collaboration and learning choreography from other artists. All these experiences help to give students a more realistic and expansive view of a career in dance. This will help them to locate themselves within the UCT curriculum with greater clarity, leading to a greater sense of mission and ease in their learning and development," says Wilson. Another key output from the project has been the creation of educational material from the themes explored in the performance. This resource will now be used in secondary schools in the Delaware education district.

The four South African students who were lucky enough to participate in this year's tour say that the experience was truly eye-opening. Third year student Thara Alcock says she felt proud and valued as a dancer.

**"Dancing to an audience who was interested in South African dance, culture and history was intriguing. I felt that my story was valued and worth sharing. The audience applauded us loudly as we represented the apartheid story from oppression to resistance to liberation. They did not say that we should get over it and move on but actually were interested in what we had to say through dance. Many commented on how strong we were technically. I was encouraged and motivated by this."**

In 2017, twelve senior American students and Dr Overby will spend time at the University of Cape Town. They will be expected to immerse themselves in campus life whilst taking classes at the UCT School of Dance. They will also join UCT student teachers on teaching apprenticeships in Cape Town schools and studios and share their knowledge and insights. Future collaborative projects with the University of Delaware include additional study-abroad exchanges, visiting scholar/artist in residence opportunities, research for publication and the possibility of staging *Same story different country* in South Africa at the School of Dance biennial Confluences 9 in 2017.

blending arts and commerce to enhance

## IT career prospects



graduated last year was offered a job in the IS sector in South Africa. Most IS jobs are competitive and well paid, as there's a shortage of graduates and professionals are in high demand.

Former UCT Information Systems student, Katlego Maphai, who is making waves on South Africa's entrepreneurial scene, sees information technology as one of the hottest careers of the future, with IS at UCT as a great springboard. Maphai has developed and rolled out Yoco, a low-cost card reader and point of sale app which can be used with a mobile phone or tablet, to process card payments quickly and easily. He said he learnt valuable lessons at UCT, particularly during the third and fourth year of the IS course when students develop an end-to-end software solution for an external business. "I learnt my greatest lessons about teamwork, planning, execution, problem-solving stakeholder management and being thorough during this part of the course," says Maphai.

Shifting global trends are also cracking open the field of Information Systems.

"Companies are constantly confronted with new trends, such as cloud computing, and the use of social media, such as YouTube and Twitter. There's this continuous newness, new technologies and challenges," says Professor Irwin Brown, who lectures in the IS department.

IS students connect with companies and entrepreneurs while studying at UCT, learning from real world experience. UCT IS Honours student, Jeronisha Chetty, says she considers the crossover between Humanities and Commerce as a natural fit. "It's all about integration in the workplace these days. Companies want people who are dynamic and have a wide skills set. You could combine the two very effectively."

The IS Department, which is part of the Faculty of Commerce at UCT, offers a range of qualifications and courses accommodating students from first year to PhD levels. The undergraduate programme ties in with an internationally recognized IS curriculum, while postgraduate courses cater for both part-time and full-time students.

Additional information on IS courses and qualifications is available on the department website: <http://www.commerce.uct.ac.za/Pages/Information-Systems>

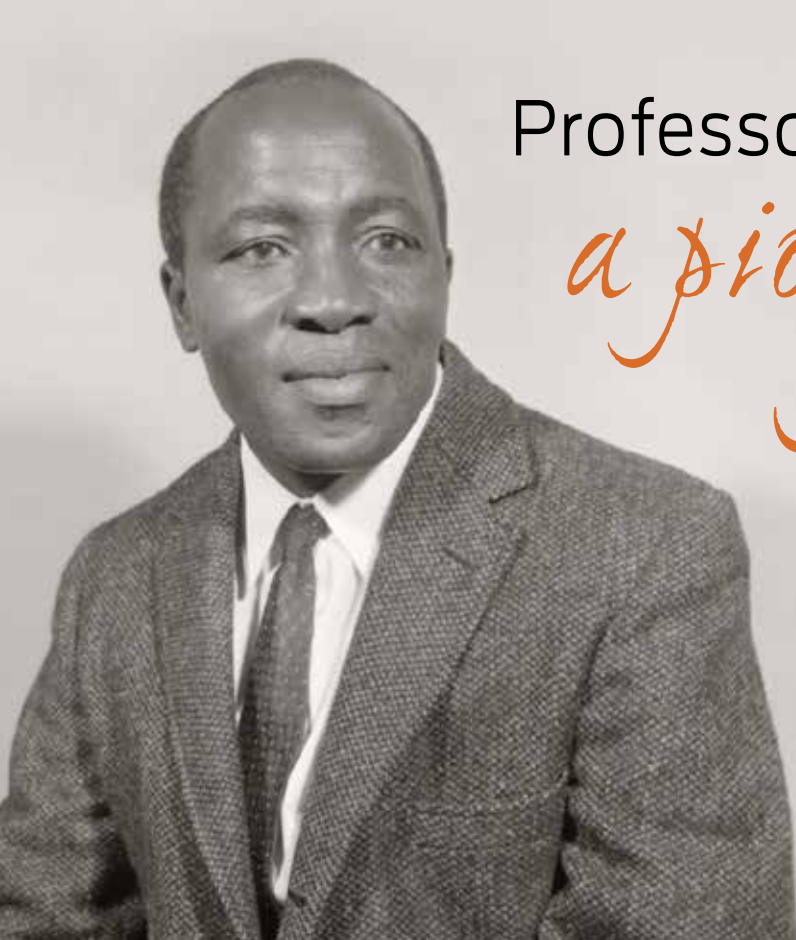
This article was compiled by Kim Cloete on behalf of the Department of Information Systems at UCT.

**Four Honours students from UCT's Information Systems (IS) say they've learnt valuable skills while studying IS. They're confident this will stand them in good stead when they head into the working world. from left: Faith Ndala, Jeronisha Chetty, Sestina Haripershad and Success Mhlanga (seated).**

The University of Cape Town is taking another step in bridging the traditional divide between arts and commerce by introducing Information Systems as a major subject in the Faculty of Humanities. Information Systems is currently offered as a major in the institution's Faculty of Commerce but will now also be offered to Humanities students studying subjects as diverse as linguistics, classical studies and history.

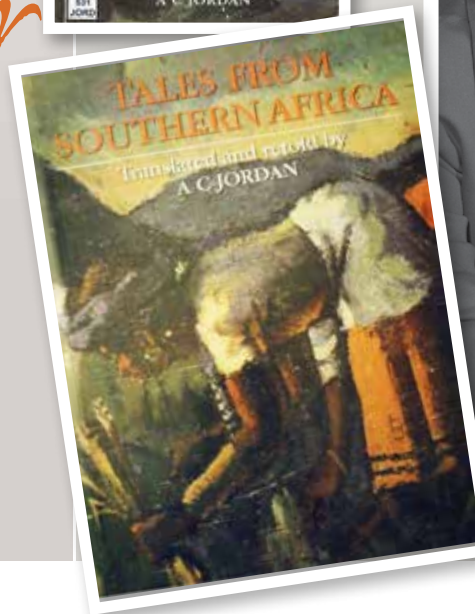
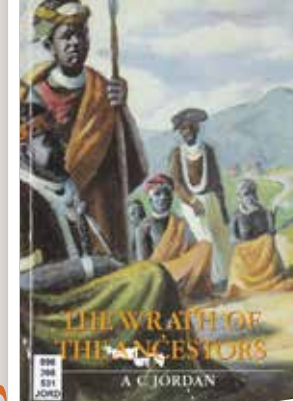
The Information Systems (IS) course could lead to careers in everything from e-commerce and integrating social media into businesses to the development of applications, project management and gaming. Many entrepreneurs are also tapping into the IS field. Companies such as Uber, AirBnB and retail e-commerce company, Alibaba, have been recent trailblazers. Information Systems is also used in a wide range of sectors, such as market analysis, educational reform, economics, film and media and graphics and design.

Recruitment portals, such as Career Junction, show that more professional jobs are offered in the Information Technology (IT) sector in South Africa, than in any other. "Information Technology (IT) is very much in demand. Our IS graduates are sought after and hold many important and challenging positions nationally and internationally," says Head of the Information Systems Department, Associate Professor Kevin Johnston. He said every single UCT IS student who



# Professor AC Jordan: *a pioneering African scholar*

The late Professor Jordan was a pioneer and a visionary in many ways. He was among that first cohort of African scholars to advance black literary work; he single-handedly pioneered a critical engagement in African Studies and he fought for the rights of black academics at a time in South Africa when it was unpopular (and unsafe) to do so. His connection to University of Cape Town runs deep: he was the first black scholar to be awarded a PhD from the University of Cape Town and subsequently became a member of academic staff. His life was characterised by many achievements and many 'firsts'. Yet so little attention has been paid to this top African intellectual. In this article, we explore the extraordinary life and times of a man who left an indelible impression on both the academy and society at large.



Compiled by Professor Lungisile Ntsebeza

**Birth and education:** Archibald Campbell (AC) Mzolisa Jordan was born on 30 October 1906 at the Mbokothwana Mission Station in the Tsolo district of the Eastern Cape. His father was an Anglican minister on this mission station.

Jordan received his primary school education at Mbokotwana and St Cuthberts, also in the Tsolo district. He then proceeded to St John's College in Mthatha (formerly Umtata) where he completed with a first grade pass his three year Native Teachers' Primary Lower Course in 1925. A bursary made it possible for him to go to Lovedale College where he passed his Junior Certificate in 1927.

After completing his primary and secondary education, Jordan won a scholarship to the then South African Native College of Fort Hare where he completed his matriculation in 1930, a teacher's diploma with a first class in 1932 and a BA degree in 1934. Interestingly, he majored in English and Ethics II, and not isiXhosa. He only took the first year of isiXhosa. Through private study at the University of South Africa (UNISA), Jordan completed undergraduate courses in isiXhosa II and III<sup>1</sup> (1938 and 1939), Sotho I and II (1939 and 1940) and Social Anthropology I (1939). In December 1941, he completed part one of the M.A. degree in African Studies. IsiXhosa was his main language, with Sesotho as a subsidiary. Having conducted private research "during vacations" he submitted in 1942 his dissertation: "Some Features of the Phonetic and Grammatical Structure of Baca", thus completing his M.A. degree in African Studies at UNISA.

In 1956 he became the first black African scholar at UCT to obtain a PhD. His thesis, *A Phonological and Grammatical Study of Literary Xhosa*, won the coveted Vilakazi Memorial Prize for Literature by the University of the Witwatersrand for the most meritorious contribution to isiNguni literature.

**Scholarly career:** Jordan started his career as a teacher in 1928, at the age of 22 years, at St Cuthbert's Higher Boarding School, where he did his primary education. At the end of that year, Jordan left teaching

to, as already indicated, further his studies. He resumed his teaching career after completing his BA degree in 1934 and taught at Healdtown High School for six months in 1935. He left Healdtown for the Bantu United School in Kroonstad in the then Orange Free State, now Free State, where he taught for nine years and six months. He resigned from this school at the end of 1944 for a lectureship position at Fort Hare.

At Fort Hare, Jordan stepped into the shoes of Professor Davidson Don Tengo Jabavu and taught in the Department of African Languages, lecturing in isiXhosa and isiZulu. However, his association with Fort Hare was short-lived. In 1946, he was appointed lecturer in "Bantu" Languages at the University of Cape Town (UCT).

Jordan came to UCT already well published. This is what he wrote in his letter of application dated 27 September 1945:

Xhosa is my mother-tongue. I have made a valuable contribution to the literature of this language by means of a novel entitled "Ingqumbo yemiNyanya" (The Wrath of the Ancestral Spirits). I have a manuscript consisting of short stories and essays awaiting publication at Lovedale. Its title is "Kwezo Mpindo ze Tsitsa" (Along the Bends of the Tsitsa River). Since my arrival at Fort Hare I have written and produced a play entitled "Ezi Bayisekila' Ezi!" (O, These Bicycles!). I am at present writing a novel entitled "Oo Khetshe babazelele!" ("There are Hawks Abroad!") which is likely to be as great a success as its predecessor.

He went further:

I am as keenly interested in philosophy as in literature. To carry out a scheme undertaken as far back as 1942, but interrupted by the curtailment of travelling facilities during the war, I am developing my original M.A. dissertation on Baca into a complete comparative study of the Nguni dialectics spoken in the Transkei.

He was highly recommended by the Principal of Bantu United School in Kroonstad, Mr Cingo, where, as already indicated, he taught. On Jordan the teacher, the Principal had this to say:

I attribute his success as a teacher to (a) his systematic preparation

of his work. (b) Extensive and scholarly reading of his subjects (c) His keen interest in his work and his conscientiousness and (d) the sympathetic attention he always paid to his students and their difficulties and weaknesses.

In the same year that Jordan obtained his PhD degree in 1956, he was appointed as acting Head of the Department of Bantu Languages between 1 August and 31 October 1956.

The clampdown on political opposition to apartheid made Jordan to think hard about his future in South Africa. He was arrested and slapped on his face by a police officer in 1960 while on his way to work at UCT. He subsequently applied for furlough and study leave to go abroad. On 24 March 1962, Jordan announced his resignation from UCT in a letter to the Registrar sent from the African Studies Center at the University of California at Los Angeles. He set out his reason in a letter to the Registrar as follows:

I feel that, in view of the circumstances surrounding my departure, it would not be advisable for me to return to the Republic of South Africa at the end of my study leave. Nor, indeed, am I in a position to say when it would at all be advisable to return there in the foreseeable future. I therefore, with deep regret, hereby give notice of resignation from my post as lecturer in Bantu Languages at the University of Cape Town, such resignation to be effective as from 1 August 1962.

**Jordan in Exile:** Jordan sought residence in Tanzania (formerly Tanganyika), the United Kingdom and the United States. In 1962 he taught at the University of California Los Angeles and the following year was appointed to a professorship at the University of Wisconsin where he taught African Languages until his untimely death on 20 October 1968. He was 61.

The following extracts from the "Memorial Resolution of the Faculty of the University of Wisconsin (Madison Campus) dated 2 December 1968" sums up the calibre of the man and his commitment to his work and above all, his students:

His life – both professional and personal – was centered about his students. They were his consuming interest, his greatest joy. Because of his teaching genius, and because of his profound affection for his students and his abiding and genuine interest in their development and thought, he was able to achieve remarkable successes both in the classroom and outside. He taught languages with a traditional linguistic framework, but he brought to such tradition his own linguistic skills and his special teaching ability, and was thus able to produce in his students a knowledge of languages that was both deep and broad, and this knowledge was coupled with an appreciation of the detail and the beauty of the language.

He was a great teacher, a famed writer, a renowned scholar, a warm and friendly colleague. His deep sense of humanity, his efforts to free scholarship of narrowness and prejudice, his vision, his wit and charm, his devotion to his students – this is the measure of the man, this is his achievement.

**UCT honours Professor AC Jordan:** In 1993, an AC Jordan Chair in African Studies was established at the University of Cape Town's Centre for African Studies to provide meaningful study of Africa. Professor Lungisile Ntsebeza, the holder of the Chair and Director of the Centre for African Studies, believes that Africans (in particular South Africans) do not know enough about their own continent and have yet to prioritise a meaningful study of African issues. The AC Jordan Chair aims to address this challenge by championing the integration of African Studies into various undergraduate and postgraduate teaching and learning initiatives at UCT.

In 2014, UCT Council took a decision to rename one of the Humanities buildings formerly known as The Arts Block, to the AC Jordan Building in recognition of the intellectual contribution he made within and beyond the academy.

The AC Jordan Chair in the field of African Studies was established at the University of Cape Town in 1993 and is named after Archibald

<sup>1</sup> He already had isiXhosa 1 from Fort Hare as part of his BA degree.



Campbell Mzolisa Jordan who was a pioneer in the field of African Studies under Apartheid.

According to Professor Lungisile Ntsebeza, the holder of the Chair and Director of the Centre for African Studies, Africans (in particular South Africans) do not know enough about their own continent and have yet to prioritise a meaningful study of African issues. The AC Jordan Chair aims to address this challenge by championing the integration of African Studies into teaching and learning at undergraduate and postgraduate level within the various Faculties

at UCT. Examples of this commitment to an African agenda can already be found in UCT's Afropolitanism drive; in the work of the new School of African and Gender Studies, Anthropology and Linguistics (AXL) and in the recent establishment of a Centre for African Language Diversity (CALDi).

"African Studies is in a sense inherently cross and multidisciplinary, providing an opportunity for individuals from different disciplines and professions to address selected topics, problems or themes related to Africa," says Ntsebeza. "As a leading University on the continent, UCT has a responsibility to take a lead in developing Africa's intellectual resources by promoting African Studies across the continent", he concluded.

*"I am going to UCT to open that (UCT) door and keep it ajar, so that our people too can come in. UCT on African soil belongs to US too. UCT can and will never be a true university until it admits US too, the children of the soil. I am going there to open that door and keep it ajar."*

*- Professor AC Jordan*



## PC DONATION to benefit local schools

Principal of Luhlaza High School Mr Makhaphela, staff and students were delighted to receive the PC equipment donated by the Faculty of Humanities

Christmas came early this year for two needy schools in the Western Cape. Mfuleni and Luhlaza High Schools were recipients of 80 computers and 20 computer tables donated by the Faculty of Humanities Central Technology Unit (CTU) in late November of 2016.

Both schools are feeder institutions to the University of Cape Town, specifically the Humanities. Some of these learners are already part of the 'wannabe@humanities' student network, which identifies and supports grade 11 and 12 learners who demonstrate academic potential as well as an interest in the Humanities fields of study. Established in 2006, Mfuleni High School is one of the province's no-fee schools located in the Mfuleni Township of Cape Town. The school caters to 1238 learners who are predominantly from disadvantaged backgrounds. The computer equipment will be used to upgrade an existing IT lab and, to enhance Mathematics, History and Geography

learning. The initiative will support the school's vision to provide e-learning opportunities and to enable wider pc literacy among its learners. Faculty of Humanities CTU Manager Roger Gachago says that this donation forms part of a longer-term project to provide ongoing support to the potential applicant pool, specifically learners from disadvantaged communities. "The donated computers were retired from one of the Humanities computer labs in one of our routine upgrade processes and are fully functional machines that will serve the schools well for the next few years," says Gachago. According to Gachago, both schools have insufficient and ageing IT equipment and Luhlaza High School suffered a recent theft of all of their computer equipment, leaving the school in a very dire situation. "It is our hope that this donation will help the schools better prepare their learners for the digital world that awaits them in higher education institutions like UCT and beyond," said Gachago.

# CALDi develops tool for endangered language



Katrina Esau, Matthias Brenzinger, Sheena Shah, Claudia du Plessis and David Wyk in Hillside, Upington

The first illustrated N uu-Afrikaans-English reader has been developed by the University of Cape Town's Centre for African Language Diversity (CALDi), in collaboration with Khomani community members in Upington. Copies of the final product were handed over to Katrina Esau and her community-run language school on Saturday 27 February, by the university's Drs Sheena Shah and Matthias Brenzinger. The reader supports the revitalisation and preservation efforts of N uu, South Africa's most endangered language.

At the age of 83, Katrina Esau (alias Ouma Geelmeid) is the youngest of the remaining three fluent speakers of N uu and has been engaged in promoting her heritage language for more than a decade. Together with her granddaughter, Claudia du Plessis, and more recently with David van Wyk (secretary of the N uu language school board), Ouma Geelmeid is teaching her mother tongue to the younger community members in afternoon language classes. Her engagement in the revitalisation of N uu was officially recognised by the South African government, who awarded her the Order of the Baobab in 2014.

After being considered extinct by linguists, N uu was "rediscovered" in the late 1990s when some 20 speakers revealed their competence in the language. According to UCT postdoctoral research fellow, Sheena Shah,

"Today, the Khomani community considers the revitalisation of their language as crucial. The reader will play an important role in the practical implementation of the community's aspirations to revive their heritage language".

The 160-page trilingual N uu-Afrikaans-English reader is the result of more than two years of intense collaboration between CALDi linguists and Katrina Esau, Claudia du Plessis and Mary-Ann Prins. It features twelve thematic areas with phrases and sentences derived from natural conversations in the classroom, as well as games, prayers and songs taught by Ouma Geelmeid. Core cultural terms and basic vocabulary used in the N uu language classes have been compiled in N uu-Afrikaans-English and Afrikaans-N uu-English glossaries. "The reader was tailored towards the community's needs in their language teaching efforts. We are glad that the reader can now be used in Ouma Geelmeid's N uu language classes," says CALDi Director, Matthias Brenzinger.

The production of the reader was made possible by grants from the A.W. Mellon Foundation, the University of Cape Town's Research Office, the Endangered Language Fund, the University of Kiel and the Oppenheimer Memorial Trust.

Link to the online version of the reader: <https://open.uct.ac.za/handle/11427/17432>

# *African music* tours Mozambique



**During the June vacation, nine members of the UCT Ibuyambo Orchestra visited Mozambique. They were hosted by well-known musician, teacher and UCT alumnus Matchume Zango. The trip was part of a cultural learning exchange initiated by the students, made possible by the South African Music Rights Organisation (SAMRO) through their Concert SA initiative, by the South African College of Music and through student fundraising efforts.**

The UCT Ibuyambo Orchestra is comprised of undergraduate and postgraduate students in the African Music section of the South African College of Music. Ibuyambo's performance style explores the use of different Pan-African instruments (modern and traditional) in unusual combination. "The idea is that multiple instruments with multiple sounds, colours and textures can produce a blend of indigenous music and this is what we wanted to explore and workshop in association with Timbila Muzimba and members of the Warethwa Association," said Thandeka Mfinyongo, who has been a member of the ensemble for three years.

Cebolenkosi Zuma, Ernie Koela, Sky Dladla, Ndapandula Lukas, Thandi Dube, Thandeka Mfinyongo, Nisha Sibeko, Aphiwe Memani and Odwa Bongo travelled to Maputo to participate in two weeks of music collaborative workshops and performances with Zango's group Timbila Muzimba. In addition to these workshops, students were able to interact with local Makonde, Tonga, Chopi and Gaza musicians who taught them rural song and repertoires. One such workshop saw the students learning how to make traditional Mozambican musical bows called Chitendes, an instrument that is made from a hard yet pliable wood that grows in remote areas of Mozambique. "The sound-quality is just so different from that of South African bows. It made us realize how much those

old craftsmen knew... yes, a musician needs to understand how an instrument is made. We are all the better players for getting involved in this process and are just so much more aware of what makes a musical bow good," says Sky Dladla, the group's PR and spokesperson.

Cebo Zuma, who is the group's dance expert, thinks that the experience provided an ideal opportunity for UCT Ibuyambo Orchestra to share its own brand of music-making and musical ideals in Mozambique. "On the second day of our arrival in Matola, the UCT Ibuyambo Orchestra attended a show in Maputo at the Centro Cultural Franco-Mozambicano, and this is where a television station producer invited us to do an interview on Televiasao de Mozambique. The interview conversations revolved around Pan Africanism in musical culture and discussions of South African sound- and dance-styles. It was an awkward but exciting feeling to talk to an audience in a foreign country about things we just take for granted, not knowing if we were making ourselves understood, and it made us realize how much we can still do to share our African arts." The UCT group also conducted educational workshops and performed at the Raiz Traditional Festival, held at the Associacao dos Musicos Mozambicanos in Maputo, on Saturday the 25<sup>th</sup> of June. Apart from opening up a whole new world of music and dance, the nine UCT Ibuyambo Orchestra members believe that the experience has helped them to grow as performers. "We have gained so much confidence and are now more equipped to tackle the challenges of a performance career. Opportunities of this kind are really important for our development," reflects Odwa Bongo.

The group's trip to Mozambique has been filmed and documented. For selected clips and additional images, visit the UCT Ibuyambo Orchestra Facebook page.

## Generous gift boosts UCT

# *Opera Campaign*



Main photo: SACM students pictured (L-R) Kabelo Lebyane; Thando Mjandane; Makudupanyane Senaoana and Martin Mkhize with Dr Haruhisa. Photo(s) courtesy UCT Alumni events.



The future of the UCT Opera School looks very bright thanks to a generous donation of US\$500,000 made by international businessman and philanthropist Dr Haruhisa Handa. The chairman and founder of the International Foundation for Arts and Culture joined University of Cape Town Vice-Chancellor Dr Max Price and 200 invited guests at the launch of the IFAC-Handa UCT Opera Endowment Fund held on 28 January 2016 in Cape Town.

The International Foundation for Arts and Culture (IFAC) is a non-profit organisation established by Dr Handa in 1996 to promote the arts and cultural legacy activities around the world. IFAC, which enjoys a membership of more than 2000 individual and corporate entities, has a particular focus on supporting gifted, young artists and uses art and music to unite cultures. The generous donation will enable the UCT Opera School to meet the fundraising challenge set by the Mellon Challenge Grant and as Dr Price announced on the evening, will be combined with Mellon's matching grant as well as other donations to establish a permanent Opera Endowment Fund at UCT. This fund will be used to support opera bursaries, ongoing productions, professional staff as well as travel to international singing competitions.

Students from the South African College of Music provided the evening's entertainment with Maudée Montierre, Goitsemang Lehobye, Makudupanyane Senaoana, Thando Mjandana, Martin Mkhize and Kabelo Lebyane (accompanied by Dr Lisa Engelbrecht)

receiving a standing ovation for their performance. Dr Handa, who is a trained opera singer himself, surprised the audience with several impromptu performances of his own.

Speaking at the event, Dean of the Faculty of Humanities Professor Sakhela Buhlungu reiterated the Vice Chancellors message of appreciation to Dr Handa for the significant monetary contribution he has made to the University's Performing Arts. Professor Buhlungu extended a special acknowledgment to Dr Saunders, the former director of the Mellon Foundation, for planting the seeds for the opera endowment, which has now come to fruition. The Dean also thanked the University's Development and Alumni Department for their work in supporting faculty fundraising initiatives.

Dr Handa is chairman of the International Foundation for Arts and Culture (IFAC). He is a humanitarian, a businessman, philanthropist as well as a trained opera singer. His generous gift of \$500,00 will allow the UCT Opera School to meet the challenge set by the Mellon Foundation, two years before its deadline. This donation will also enable specialised training at the South African College of Music, for the next generation of opera stars.

# homegrown filmmakers

## make international waves

It is no wonder that the Centre for Film and Media Studies (CFMS) is a popular destination for students in the Faculty of Humanities. It is a vibrant, creative and challenging space that produces some of the industry's most recognisable names and faces. In celebration of the department's 13<sup>th</sup> anniversary, *Humanities News* shares some of the more recent successes achieved by current and former students.

UCT alumnus Aliko Saragas's documentary film project has been selected to participate in the prestigious **Good Pitch Kenya** initiative. **Good Pitch** is an international film project that connects documentary filmmakers with 'changemakers' across civil society (foundations, NGOs, philanthropists, policy makers and the media). The project aims to broaden the appeal of documentary film amongst new audiences and unlock public sector funding opportunities. As part of her MA in Documentary Arts, Saragas spent two years making *Mama Marikana* – a film about the

rebuilding of a community following violence and loss. The film offers a unique perspective on the Marikana event, focusing on the experiences of the women left behind after the massacre. When the film was submitted, her peers and academic supervisors were so impressed with the work that she was invited to screen the film at a Gordon Institute for the Performing and Creative Arts (GIPCA now ICA) event. Uhuru Productions, producers of the Emmy Award winning film *Miners Shot Down*, subsequently came on board as co-producers. What is hugely impressive is that Saragas's film is one of only 6 projects from Africa, selected from over 100 applications, to feature at **Good Pitch Kenya**. *Mama Marikana* is one of the flagship productions to come from UCT's Master of Documentary Arts - a programme that encourages students to produce engaging South African films that address critical political, economic and social issues.

Saragas, who obtained her Masters degree in Documentary Arts with distinction in 2015, says that in telling this particular story she wanted to give greater prominence to the wives and mothers of Marikana and in so doing, provide a more complete account of the event and its aftermath. "The process of *Mama Marikana* began as my thesis film towards my Masters in Documentary Arts at UCT and was inspired by an article I read entitled *The Missing Women of Marikana* by Camalita Naicker. I was completely overwhelmed by the seemingly forgotten and voiceless struggle of the community and women behind the mineworkers' plight; women who are central in not only keeping the production of the mine going through their unpaid labour but who were intrinsically and irrefutably involved in the social justice campaign and activism after the massacre so as to try to rebuild their community and find justice. I wanted to tell their story through this lens, and through their eyes and experience, as I felt most main-stream media thus far had failed to properly grapple with not only the pain, but also the strength of these women. I wanted to add to the discourse and show that the story of Marikana is not yet complete without these voices," she says.

And the hits keep coming. The third year student production *Into Us and Ours* has been selected to feature in the **Cannes Short Film Corner**, which took place 11 – 22 May this year. *Into Us and Ours* is a short fiction film that was produced at the end of 2015 by Jessie Zinn; Katherine Werge; Junaid Rawoot; Declan Khan; Alex Grieve and Chase Musslewhite as part of the Screen Production course. The 13-minute movie is gaining local and international recognition for its complex, multilayered story of two South African 'born-frees' who, over the course of one day, are forced to question their fractured connection. It stars current UCT drama students Qondiswa James and Emilie Badenhorst alongside professional South African actors Faniswa Yisa and Nhlanhla Mkhwanazi. The Cannes Short Film Corner is a platform for emerging filmmakers and an important international networking opportunity. In addition, *Into Us and Ours* won another award for Best International Short Film at the **Ivy International Film Festival** for 2016, held at Brown University (USA). The Ivy is fiercely competitive and some of the selected films go on to win Oscars. Speakers at the 2016 event included Robert de Niro and Jodie Foster. "We are living in a country that has been experiencing important dialogue surrounding education change, institutional racism and interpersonal dialogue between born-frees. This is what our film is about. So of course I am thrilled with our international achievements, but I am also incredibly excited about the dialogue and conversations that our film inspires locally when we screen it to people here in South Africa" says Zinn.

*Jas Boude*, a short documentary film produced in 2014 by then third year Screen Production students Georgina Warner, Imraan Christian and Fritz Buckler, was nominated for a Best Student Film SAFTA award this year. The film is about the stark socio-economic

divisions that exist between the inhabitants of the Cape Flats and residents of the Cape Town inner city suburbs. Warner, Christian and Buckler obtained their BA in Film and Media Production degrees from UCT in 2014.

The University's Stepping Stone programme received recognition at the 36<sup>th</sup> annual Telly Awards, held in 2016. Stepping Stone is the Centre for Film and Media's (CFMS) community engagement initiative designed to support talented aspiring filmmakers. The NQ5 courses are made possible thanks to a grant from the Fox Foundation. Stepping Stone produced six Higher Education Today talk show episodes as part of the June/July 2015 course. Two segments, one on Curriculum Changes and another about a musical on Miriam Makeba, earned Bronz Telly Awards.

*Finding Freedom: Life After a Life Sentence* is another successful student production. The feature-length documentary, produced by alumnus Roxanne Dalton as part of her Master of Documentary Arts programme, follows two former prison inmates who must navigate life after serving long prison terms. This film was selected to premier at the Durban International Film Festival in July 2016. DIFF is the longest running film festival in South Africa and the selection is very prestigious.

Liani Maasdorp is a senior lecturer (film) at the CFMS and convenes the Screen Production courses as well as the Master of Documentary Arts. She says that there is a reason why these and other department films do so well at local and international film festivals. "We train exceptional young people at UCT who make us proud, year after year. And I think the successes of our student productions reflect the quality of the academic input, practical training and mentorship we offer aspiring filmmakers who study with us at CFMS," says Maasdorp.





# made in India



**When Dr Amrita Pande embarked on research into India's commercial surrogacy practices, she may never have anticipated the level of international interest that her work would garner or, that she would be asked to present her findings in front of large Danish audiences.**

*Made in India* is Pande's new interactive, multimedia lecture series that debuted at the fourth 'Women Deliver' Conference, held in Copenhagen recently. It has since been selected for permanent exhibition in the National Museum of Denmark.

The Sociologist was born and raised in India and has lived in a number of countries around the world including America and Lebanon. She is currently a senior lecturer in the Department of Sociology at the University of Cape Town where her research interests focus on globalization, reproduction labour as well as reproductive technologies. The *Made in India* lecture series are based on her extensive ethnographic research and subsequent monograph titled: *Wombs Labour: Transnational Commercial Surrogacy in Indi* (Columbia University Press 2014) which explore for the first time, the experiences of Indian women who act as surrogates for child-less couples. "For the longest, I have been interested in issues around gender and globalisation. But within Globalisation what drives me is not so much the staggering macro movements of goods, technology, and capital but how these global processes affect and get affected by the most intimate of relations – those around gender, reproduction and reproductive labour. I explore exactly this relationship between the global and intimate in my two most recent projects – one is surrogacy or paid pregnancy in India and the other is paid care-work in Lebanon. I have theorized both as perfect examples of liminal labour markets that blur the boundary between production and reproduction," she says.

Until 2016, when the Indian government was forced to clamp down on the 'international' aspect of this industry, surrogacy was big business in India with couples visiting the country from all over the world, for the chance to procure a baby. It is a hugely lucrative arrangement worth billions of dollars in revenue. The women who participate do so in order to provide for their families and to be able to send their children to school. One of the biggest attractions for international baby-seekers are India's lax regulations covering surrogacy and, the low costs involved – prospective parents are charged significantly less for surrogacy services in India than anywhere else in the world. "What makes this controversial is the fact that the practice of commercial surrogacy has been flourishing in only a few countries (India; Mexico; USA; Nepal; Cambodia and Greece). In the rest of the world it is banned.

After a spate of international scandals, the last year saw the practice being banned in even these countries and now it continues officially only in the US," says Pande. She puts this into perspective citing recent statistics which indicate that Indian women who engage in this line of work can achieve the equivalent of five year's salary in just nine short months, making it one of the most viable ways for the poor to provide for their families. In a country characterized by extreme poverty, this is significant. However the question becomes: is this commercial relationship really a 'win-win' arrangement for all involved or, another example of the ways in which the rich (mainly Westerners) continue to exploit the poor of the world?

Pande's research brings awareness to the various complex issues surrounding commercial surrogacy: poverty, inequality, ethics and maternal rights as well as gender equality and how these inform the choices that people make. She also makes the case for a de-stigmatisation of the practice arguing that it is a legitimate form of 'reproductive labour', one that contributes to the country's economy. Her lectures are delivered as part interactive performance and part teaching, involving recorded interviews and video clips. It is this novel teaching method that has captivated international audiences, particularly the youth. During her lectures, audience members can request that Pande play the role of any of the characters they want to interact with: the doctor; the researcher or the surrogates themselves. This enables them to engage, beyond just listening to the lecture.

Pande says that her next research project will connect the surrogacy industry to another significant fertility hub, South Africa.

**"South African regulations do not allow commercial surrogacy but in recent years SA has emerged as the prime supplier of Caucasian (or white) eggs. While countries in the global south (like Mexico, Thailand, India and Nepal) can provide cheap wombs for gestating the babies of white western clients, they cannot provide the desired Caucasian eggs - this is where South Africa comes in."**

As the largest global conference on the health and rights of women and girls and the first conference to convene on these issues following the development of the Sustainable Development Goals, the 'Women Deliver' Conference brings together world leaders, policymakers, researchers and thought leaders. In 2016, the event was attended by close to 6000 delegates representing 169 countries. In addition to featuring at this event, *Made in India* has since been invited to appear in the permanent exhibition at the National Museum in Denmark.

197

Number of ELC students since inception



Age 21 - 30 is the most popular age category



Predominantly male student profile



Majority of students come to ELC from the Middle East, Africa and Europe

80%

Percentage of ELC students who sign up for the General English course



6-8 students per class average class size

12 WEEKS

Average course duration

6:1

ELC student to staff ratio



specialist language

# unit turns 1

Scores of students from non-English speaking countries are flocking to the new UCT English Language Centre based in the heart of Cape Town's CBD. The Humanities unit provides language services aimed primarily at the Asian, African and European markets. Now the number of students who come from all over the world to attend the quality English lessons on offer, is on the rise. One year following inception provides an opportunity to reflect on the successes, inroads and milestones achieved to date.

The English Language Centre (ELC) is a new concept for the University of Cape Town. For the first time, students are offered a selection of year-round courses in General English (beginner to advanced levels); Business English; Exam preparation for the IELTS, TOEFL and Cambridge FCE and CAE exams to the international community.

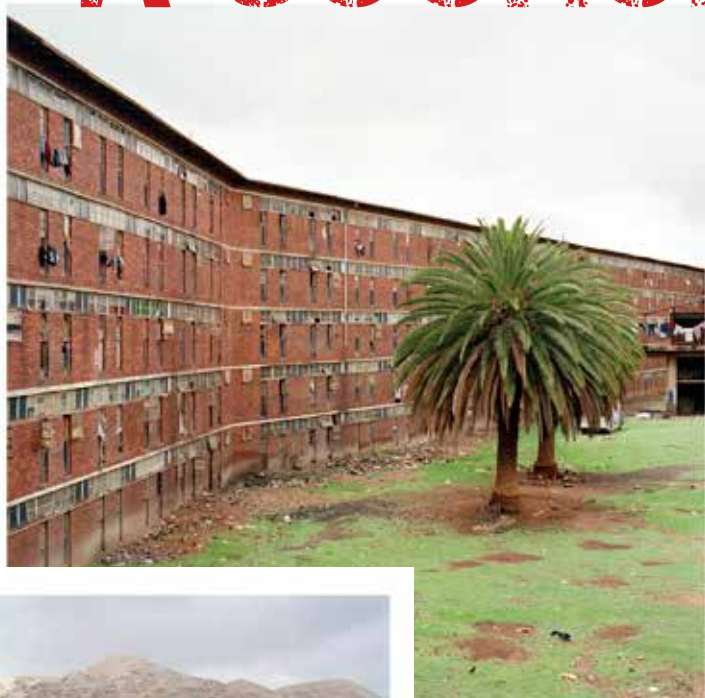
Teaching is in the form of interactive sessions delivered in flexible 8 to 32 week learning blocks. The initiative opens up a whole new revenue stream for the University and supports the booming language school sector, currently valued in excess of R2 billion globally.

Which could explain ELC Director Simon Harrison's quiet optimism. He says that the centre is already reaping the rewards, experiencing an unprecedented level of growth beyond even their initial projections. There are plans to expand the current offering in order to meet this growing demand. "We are already exceeding our targets. The success of the Centre is not only attributable to the popularity of the General English course but also to the rapid growth of the Teaching English as a Foreign Language (TEFL) course which has resulted in waiting lists. Harrison says that there has been an increase in the demand for TEFL from students in Africa, who wish to teach English in their home countries. "The high demand means we will soon have to run more than 3 courses annually, which is currently what we offer, just to be able to keep up with the applications," says Harrison.

From an idea to a proposal to a modest project piloted in 2015, the sky is truly the limit for this academic programme. In January 2017 an English for Academic Purposes (EAP) course aimed specifically at university students interested in improving their level of Academic English, will be launched.



# A SCORCHED EARTH



Kosovo, Marikana, Beirut. All names of places that evoke images of war, violence and conflict. They are also the names of local informal settlements. University of Cape Town NRF rated researcher Svea Josephy recently concluded a month long photographic

exhibition on South African spaces and their connections to sites of conflict around the world. In *Scorched Earth: Satellite Cities*, she uses colour photographs to explore what these connections mean to the people who inhabit the places that adopted these names. *Humanities News* spoke to her about the inspiration behind her recent work:

**HU: The exhibition is concerned with the South African urban landscape specifically spaces named after sites of conflict and war. What drew you to this particular topic/theme?**

**SJ:** In my research I am interested in how space and identity are represented in post-apartheid South African photography, with particular reference to the politics of land. I began *Satellite Cities* as a continuation of a previous exhibition, *Twin Town* (2007). *Twin Town* was a similar project which looked at naming parallels between places, but in this case these names were connected through a colonial past. *Twin Town* looked specifically at places in South Africa which were named after places in Europe, and how these 'copies' of the 'original' place in Europe, carried a trace of that place through its name. In South Africa many of these diverse names are concentrated around urban centres (adding a bizarre twist to the apartheid era tourism slogan of "South Africa-world in one country." Barcelona now exists alongside Lusaka, Europe is near to Vietnam, Kosovo is down the road from Egoli.

When I was photographing *Twin Town* I became curious about how many Vietnams I found in South Africa. I began to think about what it meant to name a settlement after a place so very associated with war, through media and film representations. Other places associated with conflict, disaster and war began to emerge, such as Kuwait, Beirut and Iraq.

**HU: Did your work involve encounters with the inhabitants of these areas? What was this experience like?**

**SJ:** I engage with people in whichever areas I photograph: these may be the librarians in the local libraries, people from community policing forums, or local museums, churches, fire stations, disaster management, taxi operators, city council, local councillors, solid waste management, people in temporary relocation areas (TRA's) or street committees, or I employ guides from local areas. I ask them questions about how they believe the area got its name. I am not so much interested in the facts as the story. Thus, a small area in Mitchell's Plein was known as Hyde Park by local residents and as Kayamandi by Solid Waste services. In talking with people who live in the area, I hear multiple and sometimes contradictory stories about how an area was named.

**HU: What does the process of naming a residential site entail? At what point does the name of an informal settlement become official?**

**SJ:** The power of naming lies in claiming a connection to something which you may not own, but through naming a connection ensues. I believe naming has enormous power. When we name our children, for example, we name with intentionality. There is a connection to a relative, or a memory, a history. So when people name places, this intentionality is present too. During colonial times people often named places after towns and districts they had left behind, and felt nostalgia for, but with scant regard for the names the places already had been given by indigenous populations. In the apartheid



era, places were most often named by officials. During this time the names were often euphemistic, such as Grassy Park and Ocean View or spoke to a colonial past, such as Delft, Stratford Glen and Lavender Hill. In a late and post apartheid context people were more often naming their own places. In the cases of informal settlements, people sometimes had the freedom to choose to name as they saw fit. These settlements were named after political figures, an emotion or feeling, named ironically, or named after current events. Sometimes these names were changed again by council or government as the same places were later settled with formal housing. Thus one place can be known by multiple names. So names are not stable.

**HU: In what way does your research link to the current conversations about land ownership and land re-distribution in South Africa? I don't mean directly rather, what does your work reveal about these issues?**

**SJ:** About 15 years ago I began to think intently about the land and how it was named in South Africa. This was precipitated by the intricate political narratives surrounding the discourse of the land and the identity of those who inhabit it. Since the end of apartheid the history of the land has been revisited and questioned. People are claiming and reclaiming spaces previously denied to them. In claiming spaces, naming is very important. I am alert to the fact that in South Africa, the naming and renaming of land is a profoundly political as well as emotional act – naming is, after all, inextricably bound up with claiming. It also has to be kept in mind that within the parameters of Fine Art, such an exploration as I propose aims at problematizing urban land issues rather than finding absolute solutions. My research project aims at contributing to the numerous theoretical debates surrounding land, urban construction, landscape and photography in South Africa.

**HU: Informal settlements and townships are a legacy of the apartheid spatial engineering project. It is so interesting**

**how the names of new sites differ from the names given to similarly new developments in the leafy suburbs? What does this say about the status of these communities within city metropolises?**

**SJ:** Yes, I agree, the names in informal settlements are sometimes very different to the names given to the suburban Tuscan themed housing developments, such as Blue Hills or Stone Pines. In some cases the one who names is the one who holds authority, power and mandate to name, in other cases naming is playful and subversive – even tongue-in-cheek. In naming informal settlements an unmistakable tone of sarcasm or even witty wordplay asserts itself in the choice of Beverley Hills, Hyde Park, Sun City, Lapland, Europe, France, Bermuda Triangle, Malibu and Los Angeles. In these cases the act of naming foregrounds discrepancies in lifestyle, facilities, infrastructure and opportunity between environments.

That being said my work is very much about the legacy of apartheid and clearly, when one visits previous war zones, and places named after war zones, the sense of dystopia can be overwhelming. Communities are clearly and overtly stating something about the conditions under which they live, which make these places the parallels of war zones. However, the story is not all bad. In many of the places I visited there was a deep sense of trauma in the landscape, but there was also reconstruction, redevelopment and hope. I should also mention, that my work not only focusses on informal settlements and townships, but also on suburbs.

**Associate Professor Svea Josephy teaches Fine Art (photography) at the Michaelis School of Fine Art. For more information on this exhibition and other events, visit the Michaelis School of Fine Art website.**



## young uct artist profiled *at Barclays L'Atelier*

Fourth year visual art student Matete Motubatse received the Gerard Sekoto Award at the 2016 Barclays L'Atelier art awards held in Johannesburg. Motubatse secured the prize alongside fellow Michaelis School of Fine Art students Thandiwe Msebenzi, Sethembile Msezane and Asemahle Ntlonti who were also placed in the top ten of this year's competition. His winning work titled 'moya' is in video format.

The Barclays L'Atelier art competition is run in conjunction with the South African National Association for the Visual Arts (SANAVA). For 30 years, it has provided an annual showcase of fresh, young and talented South African artists. The competition aims to profile and recognise young visual artists who are then given the opportunity to develop their talents abroad. This year, prizes were awarded in five categories: a first prize, three merit award prizes and the Gerard Sekoto Award for the most promising artist.

Gerard Sekoto was a South African artist (1913-1993) who spent 40 years of voluntary exile in France. He was a painter and a self-taught musician who is widely regarded as one of the most iconic South African artists. His work has been exhibited in Paris, Stockholm, Venice, Washington, Senegal and South Africa. He was awarded the *Chevalier des Arts et des Lettres* (1989) by the French Ministry of Culture shortly before his death. In 2003, he was awarded the Order of the Ikhamanga by the President of South Africa for achievements in the arts and culture.

Motubatse says 'moya' is about the relationship between the body

and breath. In the video, a man tries to remove a black plastic bag that is covering his head using only his breath. "In Sepedi, not only does 'moya' mean breath, but it also means air, spirit and/or soul. Thus the black plastic bag represents the material form of a nonphysical form that blocks the body (or someone) from breathing. To use breath to contest the very object that suffocates air is equivalent to entering a spiritual, soulful battle, as air/breath/spirit/soul are nonphysical. Thus this film symbolizes 'ntwa ya moya'; that is, an intense celestial battle of nonphysical forces," says Motubatse.

As winner of the Gerard Sekoto Award, he receives a sponsorship package from The Alliance Française, the French Institute and the French Embassy which includes: a return flight ticket to Paris, a three month residency in the Cité Internationale des Arts and a solo exhibition in the Allinace Francais network in South Africa and its partnering galleries. Previous recipients of the Gerard Sekoto Award include: Mongezi Ncaphayi (2013), Bambo Sibiyi (2012), Isabel Mertz (2011), Bongumenzi Ngobese (2010); Nyaniso Lindi (2009); Retha Ferguson (2008); Nina Barnett (2007); UCT lecturer Nomusa Makhubu (2006); Lawrence Lemoana (2005); Billie Zangewa (2004). Top 10 competition finalists are also paired with a mentor who will work with them for 12 months.

From 2015, the Barclays L'Atelier art competition has extended its reach to include artists from Botswana, Zambia, Ghana, Kenya, Uganda, Tanzania, Egypt, Mauritius and Seychelles, making it one of the most prestigious art competitions on the African continent.



## Sociology Professor appointed as *fourth Emeka Anyakuu Chair*

Professor Xolela Mangcu has been appointed as the School of Advanced Study's (SAS) Emeka Anyakuu Chair in Commonwealth Studies, at the University of London. Mangcu is professor in the Department of Sociology at the University of Cape Town. He is currently based in the United States, where he holds the Oppenheimer Fellowship at the Hutchins Centre for African and African American Research at Harvard University. He will transfer to the Institute of Commonwealth Studies (ICWS) in January 2017.

Established in 2003, the Chair in Commonwealth Studies at the University of London is named in honour of Chief Emeka Anyakuu, who served as Commonwealth Secretary-General from 1990 to 2000. It became a visiting professorship, awarded on an annual basis, in 2012. The purpose of this chair is to enable a leading scholar from a non-UK Commonwealth country to advance and disseminate their own research whilst in Britain and, develop links between the UK higher education sector and the recipient's home institution. Mangcu will be the fourth distinguished academic to occupy the Emeka Anyakuu Chair following after Professors Joseph Ayee (Ghana), Eghosa Osaghae (Nigeria) and Susan Parnell's (South Africa).

Mangcu has been described as 'possibly the most prolific public intellectual in South Africa' by The Sunday Times. He will spend four months in the UK where he will continue his research on former South African president, Nelson Mandela. He says that he is honoured to be appointed to the new position particularly because of whom it has been named after: 'It really does not get

better than this: to hold a chair named for one of Africa's most distinguished diplomats, Emeka Anyakuu, in one of the world's foremost academic institutions, the Institute of Commonwealth Studies,' he said.

'I am currently writing a new biography of the 20th-century's most beloved political figure, Nelson Mandela. The Institute of Commonwealth Studies has exactly the kind of archival material that will help me tell a fuller story of how Mandela parlayed his colonial-Victorian-nationalist modernity to bring about racial reconciliation in South Africa, with all the limitations thereof. The book suggests it may be better to look at Mandela as a classic tragic hero instead of the individual, romantic hero we have come to know.'

The University of London is the United Kingdom's national centre for the promotion and support of research in the Humanities. ICWS director, Professor Philip Murphy said:

'We are, in turn, honoured to be able to welcome Xolela Mangcu here as our fourth Emeka Anyakuu Visiting Professor. We hope that the institute will provide him with an ideal platform from which to reach out to audiences in the UK. The ICWS has long been a major focus for the study of South African politics in Britain, and we are delighted to be able to assist in the production of what promises to be an important reassessment of the life and legacy of Nelson Mandela.'

Xolela Mangcu is Professor of Sociology at the University of Cape Town, and Oppenheimer Fellow at the Hutchins Centre for African and African American Research at Harvard University. He is the author and co-author of nine books, and more than two dozen journal articles and book chapters, including *Biko: A Biography* (Tafelberg 2012). He has held fellowships at the Brookings Institution, Harvard University, the Massachusetts Institute of Technology, and the Rockefeller Foundation.

At UCT he teaches Sociology second-year courses in social theory and culture and social life in the 21st century, a course on the sociology of development at Honours level, and a Master's level social theory course. His research interests are in African intellectual history and biography, comparative race studies, and transformation of higher education in South Africa.



new film brings

# sexual violence into focus



Meg Rickard's new gritty film 'Tess' is receiving rave reviews from the local and international film critics. Adapted from Tracey Farren's award winning novel 'Whiplash', the film tells the story of a 20-year old Muizenberg sex worker and drug addict whose life is turned upside down by an unexpected pregnancy and, sexual violence. Rickards is an award-winning South African filmmaker, producer and screenwriter. She is also an alumnus of the University of Cape Town.

Rickards obtained three degrees from UCT: a Bachelor of Arts in Fine Art (1995); a Bachelor of Arts Honours degree (1997) and a PhD in Film Studies in 2007. During her doctoral studies, Rickards received the prestigious Research Associateship Award (2004), designed to support top researchers in the University. She has directed three films including "1994: The Bloody Miracle" for which she won the documentary audience award in 2014. In 2008, she directed the Television movie 'Land of Thirst'. Her latest film confronts the issues of race, gender and sexual violence and how these impact women living on the margins of South African society. In a country that has one the highest incidences of sexual violence in the world, this is not an insignificant story to tell. When interviewed by Variety earlier this month, Rickards was asked what she anticipated the reception to be from South African audiences. She had this to say:

"The industry is in some respects a tolerant space. It is very different sending a film out to the broad public: I am certain some viewers will find the film overly explicit. For this story, in this society, I was compelled to chuck the kid gloves away. I wanted watching "Tess" to be a visceral and emotional experience. The cinematographer Bert Haitsma and I talked long and hard about how to film the rape scene in particular, and we worked carefully with the actors, to ensure that the audience remains very much 'with Tess.' Christia Visser so courageously embodies the character of Tess; her performance is so explosive — I think that many viewers will be drawn in. Brendon Daniels opposite her is also astoundingly brave. Still, no doubt some

people will hate the film and I'll come under fire for being so direct. So be it. Rather than an insipid "it was OK" kind of reaction."

One of the biggest challenges for filmmakers is securing the all-important seed capital for the project. Rickards turned to crowd-funding to raise money for the film and then, staged a 'Petticoat protest' to raise awareness about the film and about sexual violence in South Africa. Dressed in a torn petticoat and covered in artificial bruises, she walked 26km along the main road from the centre of Cape Town to Muizenberg, where the film is set. Along the way, she encountered various reactions ranging from pity and empathy to those who simply took photos of her with their camera phones. Commenting on this experience in her interview with Variety, she said:

"I didn't know yet what a crucial part of my filmmaking journey the walk would become. The money we raised via crowd-funding was a small portion of the final budget, but it made it possible for us to carry on. I do think the support points to the fact that South Africans have had enough of what is now being called a "rape culture," and that there is a groundswell to change things.... Of course none of us suppose the film will solve issues of gender-based violence and child abuse. But I do believe that films can be good at promoting empathy, sometimes even shifting cultural attitudes."

At the 37<sup>th</sup> edition of The Durban International Film Festival (held at the end of June) Tess was awarded the top prize in the category of Best SA Film and, top award for the Best Actress to Christia Visser for her role as Tess. In addition, the film secured the top award for Best Editing (Linda Man). Tess will be in South African theatres from February 2017. Watch the trailer at: <http://www.durbanfilmfest.co.za/index.php/film/item/3234-tess.html>

conversations with the

# Queen of Indigenous music

African music singer, songwriter and storyteller Latozi 'Madosini' Mphaheni wowed audiences at the University of Cape Town's Hiddingh Campus on Saturday, 23 July with her performance of traditional African music. Madosini, as she is more commonly known, uses ancient African musical instruments such as the Uhadi (bow), the mhrubhe musical bows as well as the isitolotolo (jaw harp) to promote a musical genre that is virtually extinct. She has performed concerts all over the world and, is considered to be a South African cultural treasure.

Close to 200 staff, students and members of the public packed the Hiddingh Hall venue for the 'Bow Conversations' concert, which was made possible thanks to the Institute for Creative Arts (ICA) in association with Any Given Sunday and Straight No Chaser Jazz Club. Guest cameo appearances included Hilton Schilder playing the mouthbow and melodica as well as musician Glen Ahrendse on mouthbow. In addition, fellow African artists Mpho Molikeng (on Kudu horns and saxophone) as well as Nothembele 'Vuma' Maka (on bows) joined Madosini on stage.

Madosini was born in the Eastern Cape village of KwaDlomo (near Umtata) in 1943. She fell ill at the age of 13 and a result of this illness, her mother taught her to play the Uhadi because she was unable to play with other children. Traditionally, young Xhosa girls were not permitted to play this instrument at the time. She did not attend school and is today, unable to read or write. Her many accomplishments include performing at the WOMAD festival between 2008 and 2009 and was the first person to be recorded and documented in the festival's *Musical Elders Archives* project. In 2013 she was awarded the South African Arts and Culture Trust Lifetime Achievement Award for Music, with the support of the Southern African Music Rights Organisation (SAMRO), in recognition of her contribution to the country's musical heritage. Madosini has collaborated with well-known artists such as Ringo Madlingozi, Thandiswa Mazwai and Brazilian musician Gilberto Gil. In addition, she has worked with Miriam Makeba and British rock singer Patrick Duff, with whom she toured the globe. She is a recipient of The Mbokodo award, the Metropolitan Lifetime award for best woman, the ACT lifetime achievement award, the Molteno Medal and the Lifetime Achievement award from the Calabash Conference at KZN.



Madosini with her Uhadi bow: image courtesy of Wikimedia Commons

*"Nowadays the traditions we lived by are dying and people are no longer telling stories and making music. I try my best to keep it all alive."*

*– Madosini (English translation)*

Standard Bank

# young artists for 2016



Two University of Cape Town alumni made waves at this year's National Arts Festival. Jade Bowers and Mohau Modisakeng were among a handful of artists to receive the Standard Bank Young Artists Award for 2016.

Established in 1981 by the National Arts Festival, the annual Standard Bank Young Artist Awards are given to emerging South African artists who are making a unique contribution in their respective fields within the Arts. It is a big deal. Recipients are given a place in the festival's main programme, receive a generous cash prize as well as financial support to help them stage productions, mount and exhibit their work, or open up their music to larger audiences. There were only five recipients of this award in 2016.

Bowers obtained a Bachelor of Social Science degree majoring in Sociology and Drama from UCT in 2010. After graduating from UCT, she went on to obtain an Honours degree in Theatre Design and Directing from the University of the Witwatersrand. She currently works as a theatrical rights administrator at the Dramatic, Artistic and Literary Rights Organisation and runs her own production company specialising in directing, designing and

stage management. Her work includes being part of the team that staged Ashraf Johardien's adaptation of K Sello Duiker's *The Quiet Violence of Dreams*, a solo work *Salaam Stories*, and her reworking of Rehane Abrahams's script *What the Water Gave Me*, which earned her a Silver Ovation Award at the 2014. Bowers was also named one of AfriPop's Five Female Theatre Makers in South Africa You Should Know.

Multi-disciplinary artist Mohau Modisakeng obtained a Bachelor of Arts in Fine Art degree from the University of Cape Town in 2009 and is currently completing a Masters in Fine Art degree at the same institution. He has received numerous accolades for his work to date. In 2011, he scooped the coveted Sasol New Signatures award – the longest running national art competition in South Africa. Solo exhibitions at Kunstraum Innsbruck in Austria and at Big Pond Artworks in Munich, Germany followed. His work has also been exhibited in Lagos, Nigeria, at the Archer Gallery in Vancouver, Canada, and in Cape Town at the Chavonnes Battery Museum in partnership with Zeitz MOCAA. He has also exhibited at the 56th Venice Biennale which took place in 2015. Modisakeng's work highlights the position of the black body situated in the violent context of South Africa's past and present.



## SA installation features at the Tate Modern

Professor Jane Alexander's work is currently on display at the Tate Modern, Britain's national gallery of international modern art. The London gallery acquired her installation titled 'African Adventure 1999 -2002' for their permanent collection, for exhibition alongside other great works in the gallery's new building extension. The installation is considered to be one of Professor Alexander's most important mature works.

Professor Alexander currently teaches sculpture at the Michaelis School of Fine Art. As a contemporary artist, she works with figurative sculpture installation, tableaux and photomontage. Her distinctive life-sized installations, which have earned her critical acclaim both locally and abroad, are influenced by various socio-political events that have occurred in South Africa as well as the broader global environment. Her most well-known sculpture *The Butcher Boys* is considered to be a social commentary on the state of emergency in South Africa during the 1980s.

'African Adventure' 1999 – 2002 is a mixed media tableau. The work concerns Europe's complex relationship with Africa and has been installed as part of the 'Artist and Society' exhibition to coincide with the recent opening of the Tate's extension, the Switch House. It will be on show for the next few months. Professor Alexander obtained both a BAFA (1982) and MAFA (1988) from the University of the Witwatersrand. Her research interests include migration, security, and contemporary art production in Africa and the Diaspora as well as its reception, distribution and marketing within an international context.

"Conceptually, my work is created from considering the interplay of various forms of research and chance observation, comparing issues of daily life as experienced and reported by ordinary individuals with theory, media, marketing strategies, forms of propaganda, and proselytism. Observing and investigating the relationship between human and non-human animal form and behaviour, domestically, in the wild and captivity, and considering the representation of both in the context of the hierarchies, taxonomies and social classification systems that are imposed on them, influences the way I interpret this information." Professor Jane Alexander 2015.

Quote sourced from <http://www.tate.org.uk/context-comment/articles/who-is-jane-alexander>



# Baxter CEO named most influential leader



Earlier this year, Baxter Theatre CEO and Artistic Director Lara Foot, received a triple win at the prestigious CEO Global's *Africa's Most Influential Women in Business and Government* award ceremony. The initiative aims to recognize the achievements of leading women in Africa.

Africa's Most Influential Women in Business and Government awards (MIW) have been the flagship event for the CEO Global magazine since inception in 2001. Candidates can be nominated by their peers, by magazine readers as well as members of the public however the screening and selection of candidates, from across the African Continent, is rigorous. Regional events take place during the course of the year as well as a symposium, which brings together some of Africa's most influential men and women to discuss critical issues. The 12-month competition roadshow culminates in an annual recognition ceremony, which this year, was held in Midrand. Awardees receive international exposure in the MIW magazine, which celebrates excellence across Africa's industry sectors.

Foot is a multiple award-winning playwright, director and author who has been involved in the development of more than 35 successful South African productions. She has received many accolades including the Fleur du Cap Award for Outstanding Young Director (1992), National Vita Award (shared with Athol Fugard) for Best Director (1994), Standard Bank Young Artist of the Year Award (1995), Fleur du Cap Award for Best New South African Play for *Tshepang* (2003), and the prestigious Golden Globe Best Short Film Award in 2006. In 2004 she was the winner in the Theatre category of the prestigious Rolex Mentor and Protégé Arts Initiative awards, and worked with the celebrated director Sir Peter Hall for a year.

She secured the MIW Country (South Africa), the Regional (SADC Southern hemisphere) and the Continental (Africa) awards in the Arts and Culture sector. This follows her unprecedented success as Featured Artist at the 2016 National Arts Festival in Grahamstown, where her three plays were sold out and received phenomenal acclaim. Her latest dramatic piece, sold out during its run at the Baxter. The play explores bipolar disorder and relationships and received rave reviews from critics and audiences.

# SAMA for Dizu Plaatjies



Earlier this year, South African musician and composer Dizu Plaatjies won an award for his new album at the 2016 South African Music Awards event. The solo album titled "Ubuntu - the common string" achieved top position in the 'Best African adult album category'. Plaatjies heads the African Music practical studies programme at the South African College of Music. He is also an alumnus of the University of Cape Town.

Plaatjies is the founding member of the well-known South African Marimba group Amampondo with whom he toured for 15 years. On leaving the group, he founded a new ensemble called Ibuyambo, which performs regularly both locally and abroad. "Ubuntu - the common string" is Plaatjies' third album following the success of "Ibuyambo" (2005) and "African Kings" (2008).

This latest album is his tribute to string instruments and features South African melodies, blues, rock, jazz, and other musical influences. He says that his favourite tracks include those dedicated to Steve Biko and Nelson Mandela, both of whom he met. He describes the album as a 'complete departure' from his previous work. The CD has been among the top 10 of the world music charts for the last couple of months. This is the second SAMA award for Plaatjies, who achieved the first for "African Kings" in 2009.

This is the third award for Plaatjies who says that it means a great deal to him because it signals a greater awareness and appreciation for the African music genre.

"Winning this award means a lot for me, especially for my students, my community students and my fans and friends. African Music was never promoted very well in this country and so I'm very happy for this award to provide motivation to other artists. Its like I tell all my students: African music is here to stay. I would also like to see them winning this award too."

## ABOUT THE SAMAS

The South African Music Awards (SAMA) are hosted annually to showcase and honour South Africa's best musical talent. For local musicians and fans, it is one of the most sought after events, where a nomination and the gold statuette mean everything. The 22<sup>nd</sup> installment of the SAMAs took place on 4 June 2016, in Durban.



# a hand up, *when it counts the most*

The past two years have been difficult for many South African university students. Conflict over tuition fees and a frustration with the slow pace of transformation in the higher education sector reached boiling point in the 2015 and 2016 academic years. Dedicated psychosocial support is becoming an increasingly important service offered by universities for their students. Humanities Update spoke to the Faculty's new Student Development Officer, Bhavani Krishna, about the importance of ongoing student interventions, the scale of the need as well as resources currently available to students at UCT.

**HU: You have over 10 years of experience in student counselling and wellness support. What drew you to this particular career path?**

**BK:** I have dual qualifications, both in the field of Social Work and Psychology. I think the altruistic nature of both the professions is what appealed to me. My work offers the opportunity to be creative, innovative and ground-breaking. I know it sounds cliché... however the helping and caring aspect of counselling and therapy serves as an affirmation for my faith in Humanity. I believe that individuals, people, communities and societies have the capacity for change. So being able to empower individuals to move toward a more meaningful journey in their lives, assisting them to explore experiences with

deeper self-discovery whilst recognizing patterns of behavior and managing their presentation (which is a courageous thing to do), is truly a privilege.

**HU: What are your academic research interests?**

**BK:** I am interested in issues affecting academic performance and attainment amongst the student cohort, particularly first generation students. Other interests include understanding the interplay of dynamics experienced by women in their various life pathways, the field of Positive Psychology and practices of Mindfulness and Reflexivity.

**HU: Describe a typical day in the office.**

**BK:** I usually attend to emails and urgent matters in the morning. Student consultations are booked between 9am and 2pm. Humanities is a large faculty so I typically see an average of about 5-6 Humanities students per day for 45 to 50 minutes (aside from peak periods). Administration for projects and programmes are attended to in the latter part of the afternoon. Weekly meetings and other commitments are diarized ahead of time to accommodate my student caseload.

**HU: In your view, what are the most critical challenges that young people face at university?**

**BK:** Students face a multiplicity of challenges, barriers and obstacles. Academic under-preparedness is one such challenge. This relates to academic literacy skills such as reading, writing, time-management, time-budgeting, studying skills and exam preparation. Students also struggle with adjustment issues, transition into adolescence, relational and peer challenges, gender and sexual identity crises, trauma, grief and bereavement. First generation students who have limited support and guidance often struggle with adjusting to university life. It is not unusual for students to experience difficulties with self-esteem, motivation, agency and self-efficacy.

Socio-political and cultural complexities relating to the institutional culture are an ongoing challenge. Protest action and the uncertainty of the institution's response remain a key concern for our students, as do issues around inclusion, social justice, transformation and diversity. Given the legacy of our country, financial constraints as well as the social barriers between students contribute to feelings of anxiety. Financial difficulties experienced by family members weigh heavily on the minds of our students, which in turn profoundly affect their ability to perform academically.

**HU: prior to joining UCT in 2011, you worked at CPUT and UNISA in similar counselling roles. Have the challenges changed over time? Are these common across institutions?**

**BK:** Despite the variation of lived experiences and the multiplicity of realities, student challenges appear pervasive and similar across all institutions.

**HU: Why is psychosocial support at a faculty level, so important?**

**BK:** At a faculty level, students are able to access counselling at no cost and within a reasonable time frame. From the SDO's

perspective, familiarity with faculty curricula and genre-specific academic needs is a significant advantage. Furthermore, the Faculty community allows for networking opportunities across academic departments. One of the biggest advantages is the opportunity for the early detection of students at-risk and the implementation of timely interventions. This is paramount to student retention, throughput and mental wellbeing and is more readily facilitated at faculty level. The provision of in-house services enables us to foster trust and faith within our student cohort, creating a value-added experience. We want to be in a position to support students fully in their development from undergraduates to confident and balanced individuals who can function in a range of capacities in post-graduation life. This forms part of our commitment to building social capital.

**HU: Can you outline some of the interventions currently available for Humanities students?**

**BK:** The largest percentage of my portfolio entails general counselling: offering support to students in distress and counselling for academic related and developmental purposes. The intention is to establish Faculty level support as a first port of call. Assessments, treatment interventions, referrals and networking opportunities follow as required and where necessary. Students with a clinical presentation as well as at-risk students requiring long-term support are referred to the University's Student Wellness Service.

From 2017, I will be engaging in general skills work with students who are at risk academically (both individual and group work) and I would like to provide interfaculty psychosocial group support for trauma, bereavement and relational difficulties. Peer mentorship is a key initiative in the Humanities. This provides first-year students with an opportunity for peer support, guidance and a sense of community (Ubuntu). It is available to all students who wish to utilize this resource.

**HU: How can Humanities students become involved in supporting their peers?**

**BK:** Peer support is really essential. Given the influential impact of the shared experience, peers are ideally positioned to support and understand this trajectory, to promote wellbeing and mental health within the student cohort. Most importantly, peers can provide opportunities to build and reciprocate respect and trust within the student community, assisting in the creation of a safe environment in which to explore issues such as: racism, prejudice, diversity and transformation. They can also play a role in de-stigmatizing the myths and fallacies associated with mental ill-health issues.

**HU: If you were not a Psychologist, what would you be doing professionally?**

**BK:** I love to dance. When I was in high school, I took drama and I was quite good at it! I think I was influenced by all the dance programmes on television during the '80s and '90s (Fame). Dance allows for creative expression of the emotional and persona. So, if my parents had allowed it, I would have liked to dance or perform on stage!

Bhavani Krishna is the new Student Development Officer in the Faculty of Humanities. As both a psychologist and a trained social worker, she provides counselling and support to students in the Humanities, one of the largest faculties at UCT.

student bags

## *National Excellence Award*



Tracy Plant received the 2016 Social Work Excellence Award at a special event hosted by the National Association of Social Work. Plant, who is a Clinical Social Work Honours student at the University of Cape Town, was nominated by undergraduate course convenor, Fatima Williams. The awards event was held on World Social Work Day.

The National Association of Social Work (NASW) is a voluntary organisation that supports the professional development needs of practitioners in South Africa. The Western Cape Chapter launched the awards in 2016 in order to promote the discipline and to recognise the extraordinary achievements of local students and practitioners. The award features 10 categories of excellence which include: outstanding social work in leadership; social work excellence in research; excellence in education and excellent auxiliary worker. Plant, who received an award in the 'outstanding student social worker' category, says that she has always had an interest in helping people. The hard-working student featured on the Dean's Merit List (a faculty award given for outstanding academic performance) four years in a row and, was awarded her undergraduate degree with distinction. She says that this latest accolade took her completely by surprise.

"I feel honoured to have been nominated by Fatima Williams for this award and even more overwhelmed for winning it. I feel that it is also a recognition of all the hard work that the lecturers and supervisors in the department of social development at UCT do on an every day basis. Because after all, I would not be where I am today if it was not for them providing me with stimulating lectures, endless hours of support and guidance!" she says.

15<sup>th</sup> of March was declared World Social Work Day by the International Federation of Social Work. It is viewed as an opportunity to celebrate the millions of practitioners for whom social work is not just a job, but also a calling. South African social workers are in short supply even though the need, created by an expanding immigrant community, substance abuse and the country's particular constellation of socio-economic challenges, is great.

For Fatima Williams, the selection process was easy. "Tracy obtained this year's award because of the quality of her academic output - she scored the highest mark ever recorded for our fourth year practice course in 2015 and has worked as tutor in the department displaying tremendous caring and commitment towards her students. This led to her being employed as a part-time supervisor in 2016. She is willing to go the extra mile for her students and always willing to assist anyone who is struggling academically. She really embodies the qualities of the professional social worker," says Williams.



A cold and wintery start to 2017 is in store for UCT School of Languages and Literatures student Derick Musindi. He will travel to Germany in early January to participate in a German Regional Studies Winter course. Thanks to a scholarship from the German Academic Exchange Service (DAAD), Musindi will spend six weeks honing his language skills and soaking up German culture in one of the country's most iconic cities – Düsseldorf.

The DAAD scholarship facilitates exciting language initiatives between international organisations such as UCT's School of Languages and Literatures. Founded in 1925, DAAD is the largest German support organisation offering international students opportunities for study, research and internships in Germany. Successful South African and Zimbabwean applicants receive a grant for an approximately six-week German Regional Studies Winter Course in January or February of each year. The aim of the winter course is to improve the individual's German language skills and to enable learning in an international environment.

Musindi is one of 15 students taking the second-year German language course at the University of Cape Town (UCT), one of only seven black African students on the German language stream. On the 2 January 2017, he will leave for a six-week stay at Institut für Internationale Kommunikation e. V. (IIK) in Düsseldorf and return on 10 February 2017, just in time for the registration period at UCT. This will be the first such overseas trip for the Humanities student who says that studying German language 'held an inexplicable attraction' for him. He says that he was particularly intrigued by the language's context and history and that he is now looking forward to experiencing a culture and city that is different from his own.

*"One of the things which can connect us is definitely language and I'm looking forward to that experience. I am very interested in the similarities that connect us as people of the world," says Musindi.*

It is this flexibility of the Faculty of Humanities degree and course offering that allows students to tailor-make their individual academic experience, leading to diverse vocational opportunities whilst enabling them to become cosmopolitan citizens of the world.

sixth Michaelis student makes

## *Tierney Fellowship list*



The ninth annual Tierney Fellowship Programme took place from 3-5 February 2016. The South African leg of the international event is hosted in partnership with WITS School of Arts, The University of Cape Town's Michaelis School of Fine Art and the Market Photo Workshop. Each year, the country's most promising photographic artists are awarded the prestigious one-year fellowship. The 2016 recipients are Sitaara Stodel (Michaelis School of Fine Art), Tsepo Gumbi (MPW) and Nocebo Bucibo (WITS).

Established in 2003 by the Tierney Family Foundation, the Tierney Fellowship aims to discover and support the best, young emerging artists in the field of photography. Fellows receive a cash grant as well as ongoing guidance from a mentor so that they can develop a complete body of work towards a professional exhibition. An important goal of the Foundation is to help new artists navigate the challenges they encounter typically at the beginning of their professional careers. So in addition to the financial reward, recipients become part of a global community of artists who support, advise and network with each other.

Previous Michaelis recipients of the Fellowship include: Robert Watermeyer (2008); Vincent Bezuidenhout (2010); Aubrey Tseleng (2011); Nobukho Nqaba (2012) and Ashley Walters (2013) and Thandiwe Msebenzi (2015). Josephy says that Tierney fellows were initially selected from only the most prestigious American East Coast art schools, such as: Bard College; Yale University School of Arts; the International Centre of Photography, New York University, Tisch School of the Arts, Parsons the New School for Design and School of Visual Arts. "The initiative was subsequently extended to include prominent art schools and universities in South Africa, Mexico, China and India. It is particularly noteworthy that after ten years

of global Tierney Fellowships, from 2014 only the South African fellowships have continued to be funded by the Tierney Family Foundation," says Josephy.

Mentorship is an important part of the Tierney programme. Fellows are mentored internally (from within the host institution) and by renowned experts in the field. Market Photo Workshop have also appointed Pieter Hugo, Mikhael Subotzky and Nontobeko Ntombela to be mentors. Sitaara Stodel is mentored by UCT senior lecturers, Jean Brundrit and Svea Josephy. She says the fellowship has opened up many opportunities that she would have otherwise struggled to access on her own. "I was awarded the Tierney Fellowship not long after graduating from Michaelis. While juggling multiple jobs I struggled to find the time and funds to carry on creating art. This fellowship has given me the amazing opportunity to create a body of work that has been critiqued not only by my mentors Svea Josephy and Jean Brundrit, but a variety of people including artists, professors, an anthropologist, a photojournalist, among others. At the end of the fellowship, the work that I make belongs to me, which means that I get to exhibit it and enter it into competitions which could act as a springboard for my art career" says Stodel.

Fellows remain connected to the programme even after the structured mentorship relationship ends. Seminars and critiques enable ongoing interaction between current and past recipients and, at the end of the term, the individual's work is sent to New York where it has previously been exhibited as part of New York Photo Week or Photoville and also on Rencontres de Bamako, in Mali. "In South Africa, we host a group show for the local fellows who are also required to put together a catalogue, which documents their work and the fellowship journey," says Josephy.







# there... and **back again**

**Professor Sakhela Buhlungu's tenure at the University of Cape Town has been tough. It's been a three-year rollercoaster ride of tremendous progress on the one hand mixed with institutional crises on the other. As an alumnus of the institution, he may have thought that he was returning to a place that he knew well. But the university was to change and challenge in ways that few could have imagined. Now he is leaving his alma mater for a new position as Vice-Chancellor of the University of Fort Hare. *Humanities Update* spoke to the incredibly busy and self-confessed social media addict about his action-packed term as Dean of the Faculty of Humanities and, about coming full circle.**

**HU: When you applied for the job back in 2013, what appealed to you about this position at UCT?**

**SB:** This is an interesting question. When I was at Wits, we knew about the work being done in the Humanities at UCT and we regarded it as good competition. Of course at that time, we thought that we were better and I carried that belief for a long time. I suppose I applied for the job to test myself, to go for the unknown, to get out of the comfort zone that one slides into over time in the academy. I actually didn't think I would get the job. I never considered taking on a position such as Dean. I had always focused on my research and teaching because I was a late starter in this game. I was involved in activism and spent a lot of time away from the university and only came back in the early 1990s so I had to play catch up. I suppose the attraction was the University of Cape Town itself. I should also say that there was something about unfinished business between UCT and I. When I graduated from UCT in the '80s, I left with a huge financial penalty for my involvement in student politics. We were fined for our involvement in robust protest and I have always resented that. So one could say that I came here to resolve that. That's why I came back to Cape Town and why I came back to UCT almost 28 years later. Perhaps wiser, less impressionable and more determined.

**HU: As you reflect on your time at UCT, which experiences or encounters stand out for you?**

**SB:** I look back on my encounters with students in particular with great fondness. Remember that in all the time I have been involved in the university, this was the first time that I was not teaching in the classroom. I experienced withdrawal symptoms certainly during the first year here. I missed the classroom badly and I just wished that I could be there. I made up for it by getting to know students on University Avenue, at meetings, at Dean's Merit List award ceremonies and other student events. During the protests I got to know many more

students, during student marches and assemblies when I went to observe these. I have always had a soft spot for students because I was once there myself. I was exactly where they are. So for me, it was easy therefore to step out of my formal official role and just take a walk down the Avenue to greet people and to get to know them. Of course I also saw the other side to students – when they were protesting in ways that were unacceptable and when that happened, I found ways to express my views and my disapproval directly with them. Not in a way that was intended to put them down but in way to engage and reason with them.

I experienced a lot of pleasant moments with academic and PASS staff too. I really treasured those moments where I could engage with people especially on subjects I knew something about. I enjoyed working with academics who were already in place and those who were coming through the ranks or joining us from other institutions – seeing them settle down, watching them stepping out of themselves and mingling, becoming citizens of the faculty and of the university, taking part and finding their voices. I really enjoyed that. I interacted with many other people in the university in the course of my work but my focus was always staff and students in the Faculty. I enjoyed attending the many performing and creative arts events such as concerts and productions - that was great fun!

**HU: 2015 and 2016 were characterized by massive student-led protests across SA's higher education landscape. In your opinion, what is behind the impetus for change at this particular time?**

**SB:** Within a month or two of my arrival here, I asked of colleagues: 'why is there so much rage on campus?' People didn't know what I was talking about. I could tell that people were angry here and then I attended one event in a large lecture hall, which was packed. The theme was 'Black Dialogue'. I remember driving home afterwards and thinking that something big was going to blow up here. That was in early April/May of 2014. Nobody was taking notice. I think in 2014, which marked 21 years into democracy, it was clear that the promise of freedom, the promise of democracy and the promise of an egalitarian system were beginning to ring hollow for many people including these students. The promise of inclusion was also beginning to ring hollow for these students. They saw themselves as being assimilated, being absorbed into a pre-existing system with its own set values, with its own prejudices in place, with its own ways of doing things cast in stone and they rebelled against it. I saw the beginnings of Rhodes Must Fall then. Later in that year, the students began writing articles about symbolism. Ramabina Mahapa (former SRC president) himself wrote that first paper on symbolism. That was back in 2014, second semester. These issues were raised back then but nobody took note. I think frankly, part of the problem is that we at UCT are incredibly poor at listening.

Secondly, if Rhodes Must Fall was about the symbolic, then Fees Must Fall was about the material. At a time when the cost of living is escalating, at a time when people are finding it hard to get into jobs and keep them, when the working and middle classes are feeling squeezed – surely their children feel the pinch too. The children know what happens at home, they know the suffering that their parents go through. So that was bound to happen at university first. The message of Fees Must Fall resonated with the student's own experiences with their families. They picked it up and it spread like a wildfire. Of course it was only a matter of time before it became a national issue. It is going to be with us for a long time until these issues are resolved.

Thirdly, protest on each of the various campuses had its own homegrown flavour that was different to the next institution but let's come to UCT specifically. When I was here in 1985/6 there were about 2500 black students across all categories but African black students numbered just over 100. The question is 'why now?' Now we've reached a tipping point. When you have critical mass, there's a time when that critical mass reaches tipping point. If you take all the categories of black students, they are now actually in the majority. At that point, they don't pose the questions in the same way that we did. I should also say, there was a time when protests were seen to belong to the former black universities. However, the sharp end of the protest action in 2015, 2016 was not at Fort Hare, was not at Limpopo, not at Venda. It was at Wits, at Stellenbosch, at UKZN and at Free State – that's the core. That's the change that we have witnessed now and basically the South African academy will never be the same again. I think it's important that people understand that.

**HU: Have student politics changed since you were a student here in 1986?**

**SB:** Many of us observing the protest focused on: 'oh, he threw poo over a statue.' There's outrage all over the place, especially in the suburbs right? 'Oh, a window was broken.' Of course that is a terrible thing. It is wrong



there... and **back again** – continued

for people to break windows when they protest or to set buildings on fire. Let us recognize that several fundamental shifts have occurred here. The first is that students have raised the question of symbolism and the need for change – so called ‘de-colonisation’ at various levels. Secondly, students have raised questions around curriculum – what gets taught. Again, that’s a major shift. When we were at university, we never even contemplated issues to do with the curriculum as potential mobilising issues. The third issue they’ve raised is actually the commodification of education and that’s what Fees Must Fall is about. It is about a form of commodification that therefore restricts access, which makes education something for the privileged, for the rich and excludes vast numbers of students. The fourth issue is that of gender inequality, in its broadest complexity and sophistication. They’ve also raised a fifth issue, about the transformation of the university in terms of those who teach. It’s not just about what gets taught but also about who does the teaching.

It has never happened that a movement has raised such an array of issues, all at once. I think when we look back 20 years from now, we’ll say ‘How did they manage to connect the dots, to pull together all these threads? How did they do it? For me, that is the fundamental thing about the 2015 and 2016 movement – how a whole broad range of issues emerged and also, how they did it. The modes – the leaderless structures which make things very difficult to sustain and very difficult strategically to respond to. I am not saying to romanticize the student movement – there were grim moments when we saw buildings go up in smoke, libraries being burnt. But I never allow myself to be detained by all those kind of negatives. I think that there is a very important silver lining there – from the point of view of studying social movements.

**HU: You will soon occupy the post of VC at one of SA’s most iconic black institutions of higher learning. What will you bring to the University of Fort Hare?**

**SB:** It’s hard to think about plans at this stage. I bring experience from the top 4 universities in the country: UCT, UJ, Wits and Pretoria. Which means that I’ve seen different practices, approaches and traditions. I know what best practice means. I know what benchmarking means, in this instance. I can also say that it is not common for people to move from UCT to Fort Hare. What tends to happen in the country is that people circulate within these different groupings of universities. I think that I will bring knowledge of people across the country – people that I have worked with and connected with inside and outside of the academy. Whether it is people at the NRF or HRSC, I’ve met a lot of people. I will be able to draw on those people. Also, I know a lot of students and many of those whom I taught at undergrad are now doing postgrad studies. Some occupy important positions all over the place, so I bring that too. Other than that, I will bring my own voice as well as my own way of working with people.

**HU: Do you think it’s possible for an individual to leave a legacy after 3 years in the job? If so, what would be yours at UCT?**

**SB:** Three years is short but can also be quite long. In three years, you can start and accomplish a revolution! I like to think of it as the connections I have made with people at all levels and how I connected with people, giving them space to excel. Sometimes, it’s about giving people with whom you disagree completely or people who you ordinarily (given a choice) wouldn’t opt to have anything to do with – working with those people and working with them well. Secondly,

embracing everybody, which is part of the same thing. The fact that students were protesting did not mean that I had to throw them out. Rather, I had to embrace them for exactly that reason. Thirdly, standing up for what I believe is right. I suppose some people will remember that. I have always questioned the conventional wisdoms that operate in this place, asking ‘why?’ and ‘how come?’ and all of that. That much will never change about me. I have done that everywhere I found an opportunity to do so. At times, even if it meant that I was the only person in the room who felt that way. It’s not easy though because you come under severe pressure to conform. There’s nothing heroic about it. It’s actually difficult. But I believe if more of us sit up and question things, the better it will be for the university and for this country.

**HU: Best aspect of your job as Dean?**

**SB:** One thing that I looked forward to was attending student events such as The Dean’s Merit List Awards. Seeing their faces light up. I like it because although it’s a brief moment in time for me, for them it means everything. You will not believe the number of times I have walked into a supermarket and a student will say to me ‘remember me from that event?’ or in some cases a parent even. I don’t remember what I’ve said to them but it would appear that for them, every word is so profound.

**HU: Do you have a mentor in your life?**

**SB:** Actually no. I’ve always absorbed as much as I possibly could from people that I have worked with. I suppose the thing about a coach or mentor is that you become dependent. In the same way, I don’t regard myself as being a mentor to other people. If you work in the University, you’ve got to value your intellectual and political autonomy. Of course I learn from all interactions and encounters with people.

**HU: What are you reading? Which books are on your nightstand currently?**

**SB:** I am reading *Domains of Freedom: Justice, citizenship and social change in South Africa*. It’s an edited volume. I have a chapter in the book although I can’t remember what my chapter is called. This book is based on papers presented at a conference in Toronto in 2014 on 20 years of democracy in South Africa. I was invited to present a paper and they then took the material and produced a book. I’m reading other people’s chapters in the book. Of course I read many other books but this is what is currently on top of the pile.

**HU: I love the higher education space in South Africa because..?**

**SB:** I love the university because that’s where the exchange of ideas happens. Your mind is constantly challenged and you are stimulated in a way that you would not be if you were working in a government department or for a private organization. I like that. Secondly, South Africa is a changing society. For me the really attractive thing is that we shape talent, the economy and society here. I’ve had students in my class who I thought were struggling or average but you meet them years later and they’re playing a vital role in society. Actually, whatever you tried to teach them, something remained which enabled that person to contribute to society. My personal long-term project is to interest and entice as many black students to see the academy as a place of employment for themselves. Nearly 40 years have passed since that first day that I joined the University - this is the only environment that keeps me going. I would like to be here for the rest of time.

# South African College of Music trains educators

The new Music Technology facilities are proving very popular with University of Cape Town students and with external visitors. On Saturday, 11 June, the South African College of Music hosted a Teacher Training workshop for the Western Cape Education Department in the school’s C09 laboratory. Keith Tabisher (Senior Curriculum Planner for Music, WCED), Marga Smith (Head of the Music, Sans Souci Girls’ School) and Meryl van Noie (UCT Music Technology Officer), presented a music workshop aimed at Further Education and Training (FET Grades 10-12) high school music teachers.

The interactive one day workshop focussed on integrating technology in the preparation of music examination papers. Armed with the latest curriculum policy documents and examination guidelines, teachers were encouraged to participate in the various practical and hands-on sessions. Workshop topics covered: the setting of music assessments; hands-on music notation skills training as well as introductory audio technology training with the goal of preparing audio examples for teaching and assessments. The lab’s 21 iMacs along with other specialised music technology equipment provided a different and stimulating training environment. Theo Herbst (departmental head for Music Technology) welcomed the twenty-six delegates and said that the SACM welcomed the opportunity to interact with teachers in order to promote the potential that music technology harboured.



Music Technology is a relatively new undergraduate degree and course major at the University of Cape Town. The programme consists of two undergraduate course streams: A-stream for vocational training and a B-stream that merges theory and practice. The Music Technology Laboratory, which was unveiled in 2014, is the main lecture and project venue for the undergraduate A-stream courses. It consists of 21 computer music workstations, each equipped with iMacs, audio interface, and three audio specific MIDI controllers. All the workstations are routed to a central mixing system to allow for flexible and interactive teaching and learning. The venue also features a vocal recording booth.

According to van Noie, feedback from the Western Cape Education Department (WCED) has been positive with delegates commenting on how they have enjoyed the opportunity to learn new skills within a state-of-the-art training environment. The department have since indicated an intention to collaborate with the SACM again in the near future.

*“The session clearly showed that our music teachers are all at varying levels of skills and knowledge when it comes to the use and application of Music Technology and are definitely in need of ongoing (differentiated) support. The WCED is certainly very interested in growing a partnership with the UCT SACM Music Technology department and we look forward to further collaboration as we develop our teachers and build their skills in the use of Music Technology,”* said Keith Tabisher, Western Cape Education Department.



# Institute for Creative Arts launched



Photos by Robert Keith

Over 200 guests attended the official launch of the Institute for Creative Arts (ICA) at Hiddingh Hall on Tuesday 5 April 2016. Formerly known as the Gordon Institute for the Performing and Creative Arts (GIPCA), the interdisciplinary institute has been given a new lease on life thanks to a R10 million, 3-year endowment from the A.W Mellon Foundation. ICA is located within the Faculty of Humanities.

GIPCA was established at the University of Cape Town (UCT) in 2008 with a fixed-term grant from the Donald Gordon Foundation. When this came to an end in 2014, the Faculty stepped in with one-year bridging funding in order to secure the unit's creative work and scholarship. The institute, which is based on Hiddingh campus, facilitates new collaborative research projects in the creative and performing arts and has become synonymous with vibrant live art performances and innovative education.

The Dean of the Faculty of Humanities, Professor Sakhela Buhlungu opened the launch event and in his speech thanked the Gordon Foundation for their generous support of the performing and creative arts at UCT. He said that the ICA would continue to be a space for vibrant interrogation and intellectual energy. "Today's event is about crossing a bridge - from the old to the new. GIPCA has always been a space for vibrant interrogation and intellectual energy. It has also been a meeting point between academics and activists. ICA will continue to fulfill this role and,

will become an important academic hub for creativity in the whole of Africa," said Buhlungu.

The ICA launch provided an ideal opportunity to launch the book *Relocations – Reading Culture in South Africa*, which is derived from GIPCA's popular *Great Texts /Big Questions* talk series and represents a culmination of the institute's work. Keynote speaker Dr Saleem Badat (Program Director: International Higher Education & Strategic Projects at the Mellon Foundation) said that their decision to support ICA had been a relatively easy one to make. He said that this was because of ICA's orientation towards innovation and their prioritizing of the global South. The Mellon Foundation is one of few international foundations to focus solely on Humanities initiatives. Badat said that in partnering with institutions, they look for project leaders who possess the necessary expertise, intellect and leadership. These were qualities they identified in ICA Director Jay Pather.

Other guest speakers included Suren Pillay (University of the Western Cape) and Zethu Mathebani who challenged the audience to imagine a very different future for the university. Artists iQhiya Collective, Khanyisile Mbongwa, Owen Manamela, Gabrielle Goliath and a gold-painted Dean Hutton captivated the audience with their performances which were themed around change and challenging the status quo.



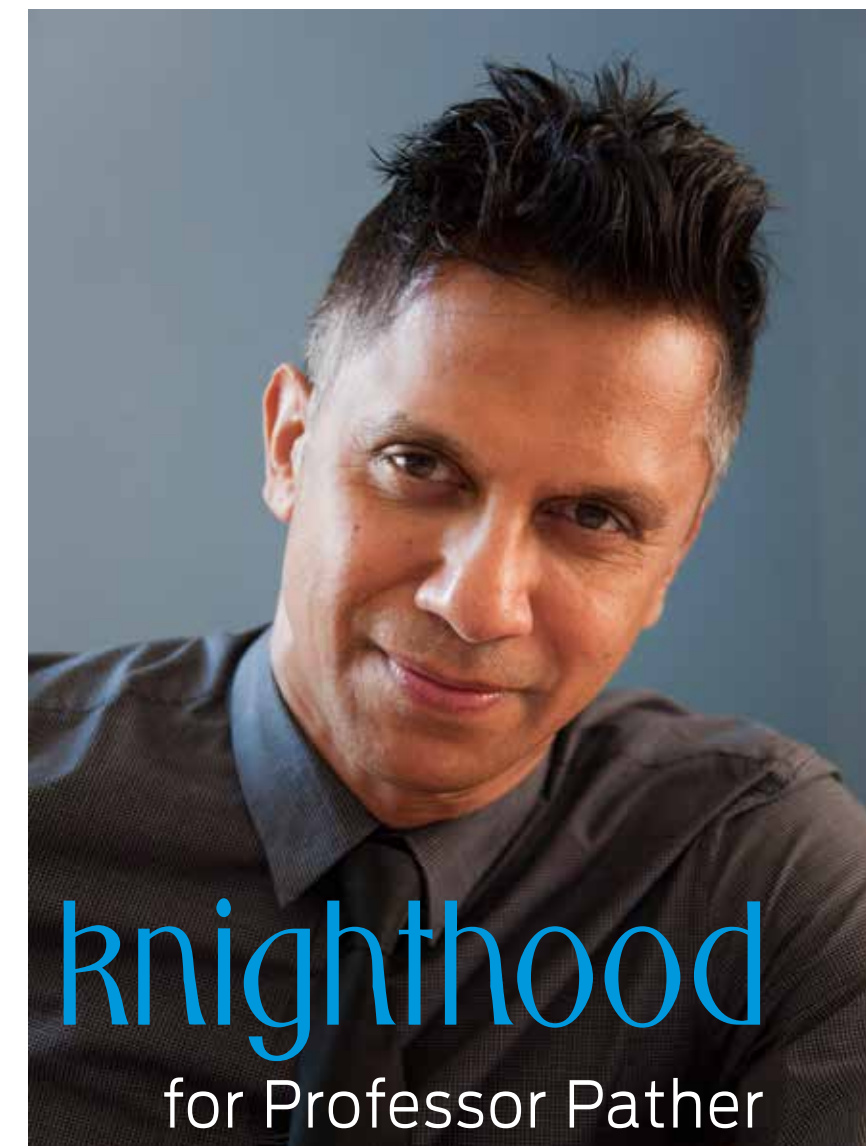
Dean Hutton in 'Goldendean' performed on 5 April 2016 at the launch of the Institute for Creative Arts.

Speaking about the institute's new direction, Pather said: "The decolonizing project asks us for the conservatoires and modalities to be questioned, the simple question of access to a gallery space or a theatre is not answerable with a series of development programmes of bussing children into these spaces. The publics are not the problem, the problem may lie in the conception itself, the spaces, the modalities, the inherited claims to purity, the sets of codes available to a few".

In addition to ICA colloquiums, exhibitions and seminars, new initiatives include a Masters and PhD programme in Live Art, Interdisciplinary Art and Public Spheres (launched in February 2016) as well as 16 new Fellowships. Four of these are international fellowships geared towards attracting scholars from the African continent. For more information on ICA initiatives, visit: [www.gipca.uct.ac.za](http://www.gipca.uct.ac.za).



Tankiso Mamabolo in 'Umnikelo Oshisiwe (A Burnt Offering)' by Khanyisile Mbongwa performed on 5 April 2016 at the launch of the Institute for Creative Arts.



## Knighthood for Professor Pather

Professor Jay Pather was awarded the rank of Knight of the Order of Arts and Letters in 2015, by the former French Minister of Culture and Communication, Fleur Pellerin. Pather is the Director of the Institute for the Performing and Creative Arts, located in the Faculty of Humanities at the University of Cape Town.

The Ordre des Arts et des Lettres (Order of Arts and Letters) was established in 1957 by the Minister of Culture. The Award recognises significant contributions to the arts, literature in France, and recognises individuals who have contributed significantly to furthering the arts throughout the world. Ordre des Arts et des Lettres is awarded three times annually by the French Ministry of Culture and Communication.

Pather says " The award took me by surprise. I am grateful for the recognition but for me this is all the more recognition of the quality and depth of contemporary arts in South Africa - our artists, art institutions and our audiences."

Other well-known recipients include: Paul Auster, Ornette Coleman, Agnes Gund, Marilyn Horne, Jim Jarmusch, Richard Meier, Robert Paxton, Robert Redford, Meryl Streep, and Uma Thurman.

# Humanitarian award

## for Sean Casey



Sean Casey obtained an MPhil in HIV/Aids and Society from UCT in 2006 and has worked in the public health sector in over 30 countries. In 2015, thousands of his peers in the humanitarian aid and development sector voted him "Humanitarian Hero of the Year."

- Photo appears courtesy International Medical Corps.

The paperwork will always be there, and to some extent it's unavoidable, but if you keep the focus on the people and on the change you hope to realize, you'll do well for yourself and for those around you.

It's not often that a university can lay claim to a humanitarian super star. UCT alumnus and international human rights activist Sean Casey has allowed us to do just that. Casey received the AIDEX Humanitarian Hero of the Year Award late last year for his work in organising complex aid missions, impacting thousands of lives throughout the world. Among his many accomplishments, he was a first responder during the Ebola outbreak in West Africa and after the earthquake in Nepal (2015), worked in the Ukraine (2014), the Philippines (2013/2014), Mali (2013), South Sudan (2012) and in Haiti (2011/2012). In addition, he has worked to support survivors of torture in Iraq, child soldier reintegration in Sri Lanka and in the Democratic Republic of the Congo as well as sexual minority protection initiatives in Syria, Nigeria and Pakistan.

Casey is based in Bangkok, Thailand where he currently holds the position of Senior Global Operations Advisor for International Medical Corps. Humanities News caught up with this hugely inspirational, yet very humble human being.

**HU: From a BA in International Communication (The American University of Paris) to the MPhil in HIV/AIDS and Society (University of Cape Town) - how did your tertiary education prepare you for a career in public health and humanitarian aid?**

**SC:** I grew up in suburban America, in a small town called "King of Prussia", Pennsylvania, where I had almost no international exposure. I made my first trip abroad to France and Spain when I was 17, with a high school group. That trip opened my eyes to the world beyond my suburban bubble, and made me want to explore more. When it came to choosing where to go to university, I found the American University of Paris and immediately fell in love with the idea of studying there. At the time, AUP had around 800 students from 100 countries - and in the middle of one of the world's great cities. I discovered UCT when I was studying in Paris, as the two universities had an exchange arrangement. I decided to spend a semester abroad during my third year in university, flying to Cape Town to take courses on South African politics, liberation movements in southern Africa, and development. While living in Cape Town, I volunteered with SHAWCO in Khayelitsha and traveled extensively around the region - visiting Mozambique, Lesotho, Zimbabwe, Zambia and Botswana. All of these experiences led me to want to work in development - and particularly in HIV/AIDS. So when it came time to choose a postgraduate programme, UCT was

the obvious choice and I returned to do my MPhil in HIV/AIDS and Society in 2004. Collectively, these experiences and opportunities put me on my career trajectory, giving me the skills and training to do my work, as well as exposure to many different cultures and ways of thinking. I couldn't imagine doing things differently.

**HU: Thinking about your background and family life, what do you think drew you to this career in the first instance?**

**SC:** I grew up in a household that was very service-oriented. While we didn't travel much and had limited exposure to other parts of the world, my parents always encouraged my sister and I to do what we could to help others, and they supported us in volunteering with different groups as we were growing up. We both ended up in "helping" professions - my sister is a nurse practitioner in the United States, and I ended up in international humanitarian response. I suppose I'm most driven in my work by the principle that we can and must do better for people - for each other. We should have a sense of collective responsibility to reduce suffering and increase opportunities, and that's what inspires my work in this field.

**HU: You have led many successful rescue and aid missions in some of the worlds most dangerous regions - what does being a first responder entail?**

**SC:** It's so difficult to concisely describe a "first responder", as we have so many different formal roles, and then we also end up doing whatever is needed to get help to those who need it. I suppose the key elements are speed and flexibility. We must move quickly in emergency situations, as lives depend on our response time. At the same time, we need to be creative and flexible to react to unknown and often-changing needs. I've responded to conflicts, natural disasters of all kinds, and disease outbreaks - every response and every country is different, so the key is to quickly determine the needs, find the most effective ways to respond, coordinate with local authorities and other responders, and then immediately put together the right group of people, supplies and systems to make it work. The challenges are compounded by the fact that we often have to navigate our own logistics at the same time - finding a place to sleep, how to get food and water, and figuring out transportation. In major disasters, these seemingly simple things can become extremely difficult.

**HN: Can you tell us about the most memorable encounters you've had on these missions around the world?**

**SC:** I have so many vivid memories from my work in the field. Living through the Nepal earthquake and then launching International Medical Corps' response within a few hours particularly stands out. My friends and I were almost crushed by a falling building when the massive earthquake hit, we walked 10 kilometers back to our hotel to find it collapsed, camped on the lawn of our hotel that night, and somehow managed to pull together the people and supplies to deploy a mobile medical unit to the epicenter less than 24 hours after the quake. I also have many vivid memories from working on the Ebola response in West Africa - both bad and good. I went out with our ambulance team to pick up our first patient when we opened International Medical Corps' first Ebola Treatment Unit at the peak of the outbreak in Liberia - a teenage boy who was sick but ambulatory. He died within a few minutes of our arrival at the Unit, and I'll never forget the feeling of despair that washed over all of us that night. I also remember our first Ebola survivors, one of whom - named Comfort - came back to work with us in the Treatment Unit only a few days after she was discharged, primarily to comfort and care for children in the Unit. I'll never forget her and the many other heroes I worked with on that response - putting their lives on the line day after day to end the outbreak.

**HU: So, what does being named the AIDEX Humanitarian Hero of the Year (2015) mean to you on a personal level?**

**SC:** The AIDEX award was such an honor, and I really feel that it reflects the work that all of us did together in 2015. There are a lot of failures in global humanitarian response - times when we don't have the money to meet the most basic needs, or the political will to make the changes that are needed to save lives. But in 2015, I was lucky to work on responses in Nepal and in West Africa that brought together the best people, unprecedented resources and collective commitment to save lives and rebuild communities. To me, the award wasn't for me - it was for the hundreds of people I worked with in Nepal, Liberia, Sierra Leone, Guinea, Mali and Guinea Bissau who were committed to making a difference in the lives of those suffering around them.

**HU: What advice can you give to UCT Humanities students who might be considering a similar career in Human Rights Advocacy and in Humanitarian Aid work?**

**SC:** The best advice I can give to those interested in this kind of work is to stick to your convictions, to focus on action and to learn by doing. It's easy to get bogged down by bureaucracy in this field.

**HU: How can universities better prepare students for careers in the service of humanity?**

**SC:** Every year, I teach a module for Master's students at the American University of Paris on humanitarian response, and I focus heavily on the practical elements of the work, as I feel this is what is often lacking in academic programs on international affairs, international development and humanitarian response. We've become very good at teaching students to think about poverty, displacement and suffering, but not very good at teaching them how to concretely address these problems. Students pursue these subjects because they want to "do" something - not because they want to think about them. I'm convinced that we could improve student experiences, improve job readiness and amplify impact by expanding students' capacity to implement participatory needs assessments with affected communities, to develop livelihoods programs, to manage budgets and staffing that are central to real-world work, and to raise funding - as this is central to all development and humanitarian work everywhere in the world. We need to get students out of the classrooms and into the real world - through simulations, internships, and other approaches that move beyond the read-analyze-write-discuss model that we so often apply. I believe that UCT is doing very well on this front, though there's always room for improvement.

**HU: What do you enjoy doing in your down time - if such a thing exists in your extremely busy life?**

**SC:** Ah, we all have down time! If President Obama can work in time for basketball, we can all find time to do something we enjoy! At least this is what I always tell myself... I try to fit in a run or a Freeletics workout whenever I can. I've recently become an endurance runner, which is my main hobby these days. In the past few months I've run in Tanzania, the US, Thailand, Myanmar, New Zealand, Fiji, Ukraine and Japan - and I raced in a half-marathon in Bhutan. Wherever my work takes me, I run. I've also signed up for four full marathons over the next year - on Easter Island (in the Pacific Ocean), in Iceland, on a glacier in Greenland, and next April at the North Pole! I'm running these marathons to raise money for International Medical Corps' humanitarian response work around the world.

For more information on Sean Casey's fundraising marathons, visit his campaign page: <https://www.crowdrise.com/seancasey/snomatterwheremarathonout>

# Victoria Mxenge:

## a homeless people's struggle for dignity



**The Victoria Mxenge builders share their housing plans. The first houses at Victoria Mxenge.**

**Women of Victoria Mxenge digging the first foundation. Assoc Prof Salma Ismail holds up a copy at the book's launch in 2015.**



Associate Professor Salma Ismail's book about the Victoria Mxenge Housing Project shows how "poor, vulnerable women who were semi-literate, from rural areas, who had settled on the outskirts of the city, gave a desolate piece of land life and built sustainable communities".

The Victoria Mxenge Housing Project (VM), born in Philippi on the outskirts of Cape Town, achieved great success as an affiliate of the South African Homeless People's Federation (SAHPF), which was supported by the People's Dialogue (PD), building more than 5 000 homes between 1992 and the early 2000s. The homes were of markedly better quality than the Reconstruction and Development Programme houses, says Ismail, who teaches in UCT's Department of Adult Education. But VM built more than just houses, she adds: they built communities.

Ismail's book *The Victoria Mxenge Housing Project* was published in 2015 and shares the evolution of a people's housing movement in post-apartheid South Africa. With their massive early success – and the support from the state – VM was a poster child for what was possible in South Africa's new democracy.

In 2002 SAHPF and PD formed the South African Alliance and partnered with the state to provide housing on a larger scale. PD provided proxy subsidies on behalf of the state to speed up the process, but the state did not honour its obligations and PD was bankrupted, says Ismail. Things started to go wrong in the early 2000s. In a whirlwind of acronyms, the SAHPF split, VM remained with the original federation and a breakaway group formed the Federation of the Urban Poor (FEDUP).

"[FEDUP] have actually now formed more of a liaison with Lindiwe Sisulu, who is the housing minister," says Ismail. "So they are actually closer to the state now than the SAHPF. Power shifts all the time. But that's too complicated for the book."

### Has this had a material impact?

"They [VM] get fewer contracts because the state has basically made everybody a contractor." But the contracts have been going to FEDUP, say the VM women. Anne Harley, writing in *Adult Education Quarterly*, notes that the SAHPF was a "manufactured, vanguardist social movement". Read alongside Professor Linda Cooper's description of PD as "led mainly by white, middle-class development activists", and of VM as veteran ANC Women's League members who sought critical engagement with the state rather than mobilising against it, the context in which more radical housing rights groups such as *Abahlali baseMjondolo* formed becomes clear.

### Poking patriarchy in the eye

While political niggles muddied the water, perhaps inevitably, VM demonstrated what was possible in the microcosm of the post-patriarchal world they created. They were mainly a women's organisation – only five members were men – and this was not accidental. "The reason they give for being a women's organisation only is they say men like power and violence," explains Ismail. "They also had the experience of Crossroads, where there was the time of evictions in Crossroads, when the men negotiated separately with the state and actually agreed to the removals."

"They also say that as women they look after the house; they are there when the evictions take place; they are there when there's a fire. Also, they are the ones who see to the food. They say they're doing this for their children. That's why they are very clear about wanting this to be a women's organisation." But People's Dialogue also targeted them as women, arguing that women pay back the loans, she adds. VM's experience in Crossroads made them acutely aware of male power in an organisation. The state split the Crossroads community during the period of forced evictions, says Ismail. It was a very patriarchal community, she argues, so some of the men were happy to go behind the women's backs and strike a covert deal with the state.

### Masakhane

VM was born in the era of Masakhane: coined by then-president Nelson Mandela, it's the spirit of taking the initiative, or self-help. "Masakhane is about people taking responsibility for their own upliftment and participating in the governing of their own lives," the late statesman told a 1998 rally in Bothaville. In starting the savings scheme that would become the Victoria Mxenge Housing Project, the women learnt an array of hard and soft skills. "[They gained] knowledge about building, drafting a plan, costing a plan..." Education was a key driver for VM, says Ismail. Patricia Matolengwe, one of the movement's founders, was known for her motto "Ufundu zufes", which means "we learn until we die". In addition to learning how



to build houses, the VM women also learnt soft skills about their own empowerment, building their own confidence, negotiating with experts in the housing environment, in government – "and most of the people they negotiated with were men," she says. Sticking to their slogan of building communities, Ismail says that one indeed feels a sense of community when spending time in the Victoria Mxenge community. "If you visit a community housing [project] that's just been built by contractors, it has a completely different feel. People have come from all over and settled there."

"It's very different to a space when a whole community builds a community, struggled for it, built it together and supported each other, you know?" They built in a team, says Ismail. When one person got a subsidy, the community helped that person build their home.

### New frontiers needed

With the political melee to negotiate, VM found niche markets like providing houses for disabled people and for pensioners. The book doesn't delve too deeply into VM's work after the split, but the last chapter does look at how they've since become more critical of the state.

"If you're getting social goods from the state, you're not going to be so critical," observes Ismail.

VM prioritised education in their programme – they built a crèche and are developing a youth education programme – but the fallout showed that education alone is not enough for justice and social rights to prevail.

"You need the support of the state. The state didn't realise its social goal. When the state changed from the RDP to GEAR [Growth, Employment and Redistribution], it changed its development [plan]."

The state still issues a housing subsidy, but the upper limit of a R3 500 monthly income has not been adjusted for inflation and higher living costs, says Ismail.

"It hasn't realised that people earn more [but] that doesn't mean that they can afford housing," she says. "The state has not taken that into account."

The state has not shared SAHPF's vision; in fact, Ismail says that the ineffective state has fragmented the housing movement and betrayed its promises to the poor.

*Story Yusuf Omar. Photos courtesy UCT Daily News*





UCT student Jessica Dewhurst received the inaugural Queen's Young Leader Award at Buckingham Palace. The event was attended by members of the royal family and celebrities, who included David Beckham. Dewhurst is one of two South African recipients of the award.

## Royal seal of approval for Jessica Dewhurst

UCT graduate Jessica Dewhurst is one of 60 young people from across the commonwealth to receive the 2016 Queen's Young Leader Award. This is a royal initiative aimed at discovering and supporting exceptional individuals who are transforming lives in their communities. She recently participated in a weeklong residential programme in the United Kingdom before receiving the award from HRH Queen Elizabeth II at a star-studded event held at Buckingham Palace in June.

A firebrand and an advocate for social change, she has worked alongside at-risk youth, victims of abuse, in schools and even in prisons for more than 10 years. She holds two qualifications from the University of Cape Town: a Bachelor of Social Science degree in Social Development and Sociology (2013) and an Honours degree in Social Development (2014), and says that she developed this interest in social justice whilst still in high school. "I attended the Christian Brothers College where values of service and engaging on the margins were inculcated. I started working with NGOs from the age of fifteen, which brought me into contact with refugee children as well as those affected by HIV/Aids. Even though this was fulfilling work, I soon realised that we were sending children back into dysfunctional environments without really affecting change in their lives. That's when I decided to pursue a professional career in justice work," she says. Although Dewhurst comes from an entrepreneurial family (her parents own a clothing manufacturing business) she says that they were raised to be service-orientated. Her grandfather taught her the value of serving others and her parents and siblings still find opportunities to participate in projects to assist vulnerable people.

At eighteen, Dewhurst became a youth coordinator for The Edmund Rice Network in South Africa and she has been an ERI UN Youth Ambassador since 2012. During her second year at UCT, she attended a UN Human Rights international training programme on justice, advocacy and the importance of transforming society. That

experience informed one of her guiding principles: that it is every person's responsibility to transform society. "Having worked with local schools, I don't believe that children today are being taught about civil service. So whenever I meet young people I always tell them that they have the power to make a difference in society. They are the change agents," she says. In 2013 she co-founded *The Edmund Rice Justice Desk for South Central Africa* to raise public awareness on social justice issues. Her organisation coordinates social and eco-justice programmes, facilitates skills training for vulnerable youth and hosts volunteerism projects such as *The Umoya Project* in Khayelitsha, which focuses on the rights of the disabled and the elderly. Through their 'In-Reach' programme, vulnerable youth are taught skills that will improve their chances of employment. The organization see themselves as working alongside government in combating social inequality and, advocating on behalf of those who suffer infringements on their human rights.

The Queen's Young Leader Award is awarded to youth across the commonwealth for a period of four years. Thereafter, recipients hold the life-long title, becoming Her Majesty's social justice ambassadors around the world. This level of patronage is hugely significant because some of the biggest obstacles facing aid organisations include lack of capacity and resources as well as access to funding. *The Edmund Rice Justice Desk for South Central Africa* receives funding from the Irish Misesan Cara as well as from the Australian Edmund Rice Foundation. Belonging to the Edmund Rice network has made it easier to source funding, however this has not been enough to cover all costs. Dewhurst says that working within communities presents unexpected challenges.

"There is often a lack of understanding about basic human rights and I have noticed that in the Western Cape in particular, people have come to accept poverty and inequality as the norm without understanding that these are social constructs. Community leaders would say to me: why is this something we should fight when our

fathers were poor and our grandfathers were poor?" The Queen's Young Leader Award aims to bridge the skills and resource gap and provide organisations with invaluable networks, opening doors that would otherwise be difficult to access. Awardees receive mentorship and online learning provided by the University of Cambridge and, each one is paired with a regional mentor. Dewhurst is currently working with award-winning Business and Brand strategist Celine Loader on growing her organisation's brand exposure, and organisational objectives. Loader's multi-sector career includes Microsoft, the United Bank for Africa, Aspire Media, Seplat Petroleum Development, and many others.

She says that meeting the Queen was an unforgettable experience. She was impressed with her in-depth knowledge of the individual projects and with her commitment to their success. Although this latest accolade represents a significant endorsement for

her work and for her organisation, she remains pragmatic about the challenges ahead. "Advocacy work is about challenging the status quo. It means that you are going to be totally invested in that project without necessarily seeing the immediate impact. Someone once told me that I would never see the fruits of my labour. However, I chose social development because of its potential to open up so many doors. I have been offered jobs from all over the world. My studies and encounters have given me that - equipping me with diverse skills" says Dewhurst.

In between balancing a demanding work schedule as well as new responsibilities associated with the Queen's Young Leader programme, Dewhurst finds time to continue her studies at UCT. She recently submitted her Masters dissertation in Social Development.



2016 staff

The 20<sup>th</sup> of December is going to be a very special day for at least two staff members of the Faculty of Humanities. Gerard Samuel (School of Dance) and Sara Matchett (Department of Drama) will have their PhD's conferred this year. The University will host one graduation ceremony in 2016, for Masters and Doctoral students only.

Samuel is the director of the School of Dance, which celebrates 82 years of being an institution at UCT. His dissertation explores understandings of Contemporary Dance in South Africa and argues that age can be seen as a further category of what he refers to as 'othering'. His work constitutes a departure from existing research on dance because it seeks to unbundle various social constructs and explores, in a more meaningful way, the phenomenon of choreoactivism on the part of artists who could be defined as 'older' dancers. His research incorporates the perspectives and experiences of dancers from the '40s and '60s along with Samuel's own insights of being an 'older' dancer. "For me, so much has already been written about race, gender, and perhaps even disability. In tracing the trajectory of Modern and Contemporary Dance in South Africa, I relooked at works and highlighted some that had begun as early as the 1940s. This included dance works at the University of Stellenbosch. It is significant that there is no other scholarly engagement on the intersection of age and othering in Dance in South Africa. The study



## graduation stories

offers a useful theoretical tool which I refer to as 'Body-space' readings - a pairing of the politics of Space and the politics of Body as entry points to decoding contemporary dance performances," said Samuel. He was appointed to his current position in 2008 and is the school's first black director.

Alumnus Sara Matchett is a senior lecturer in the Department of Drama. Her dissertation interrogates the relationship between breath and emotion, between breath and image, "in an attempt to make performance that is inspired by a biography of the body." It further investigates whether breath can be experienced as an embodied element that is sensed somatically by performers, and in so doing act as a catalyst for activating memories, stories, and experiences held in the body. "The PhD gave me the opportunity to reflect theoretically and practically on my practice as a performance maker and pedagogue over the years and at the same time it provided me with the opportunity to develop a method that will serve my teaching practice as well as my performance making practice going forward." She hopes that the research will contribute to areas of performance making and teaching and, towards psychophysical approaches to acting. Matchett convenes two undergraduate drama courses and is co-director of the Mothertongue project.



Associate Professor Barbaro Martinez-Ruiz has been awarded a prestigious Leverhulme Visiting Professorship at Oxford University. He is pictured here with Faisal Abdu'Allah in the Art & Art History Department, at Stanford University, in 2012.

# UCT Art Historian to teach at Oxford

History of Art is often described as one of the classic disciplines within the Humanities. Resident expert, Associate Professor Barbaro Martinez-Ruiz was recently awarded a Leverhulme Visiting Professorship, which he will take up at the University of Oxford in 2017. The award was made in recognition of his outstanding academic achievements. He will spend the Fellowship teaching and hosting academic master classes for students at the School of Interdisciplinary Area Studies, at the University of Oxford.

Leverhulme Visiting Professorships enable participating institutions in the United Kingdom to invite internationally recognized researchers to spend a period of up to twelve months guest-lecturing at their respective institutions. The aim of this award is to enable knowledge transfer, to facilitate cross-collaborative research and to provide visiting academics with an opportunity to broaden their academic interests in the UK. Selection is based on a scholar's academic achievements, their research and teaching contribution.

Martinez-Ruiz heads the History of Art and Discourse of Art section at the Michaelis School of Fine Art. The focus of his work at Oxford University will be on the Graphic Writing Systems prevalent in Africa and in the African Diaspora. This research will contribute towards a new publication concerning ancient and contemporary forms of graphic writing and teaching. "There has been a long-held assumption that the African continent has been largely without writing, which has in turn led to assumptions (and associated stigma) about Africa and African descendants in the diaspora lacking history," he says. "Graphic expression, writing and communication however, has and continues to be part of the cultural and historical foundation of many cultures

in the continent right from the long standing rock painting traditions to historical writing like Mum, Nsibidi, Sona and Via to contemporary writing like Mandombe used by millions of people in West and Central Africa. My research focuses on visual literacy, language, graphic writing, and visual expression which constitute a fundamental component of the architecture of any culture and argues that historical African visual literacy should be studied in more depth," says Martinez-Ruiz.

He believes that the Leverhulme Fellowship will yield positive gains for the Michaelis School of Fine Art too. He sees an opportunity to promote the depth and quality of the academic offering available from UCT and, a chance to signal to the outside academic world that the School remains in tune with the rapid changes and debates shaping the discipline globally.

"The discipline of Art History has changed significantly over the last few decades and I anticipate it will continue to do so in the future. Sub-fields such as African, African Diaspora, Caribbean and Latin American art are more prominent than ever and their growth is both reflective and encouraging of a more inclusive methodological approach," says Martinez-Ruiz. "It will be a great privilege and an honour to be part of Oxford University's academic world. My students are very proud of this incredible accomplishment and are looking forward to benefiting from this new path of knowledge production and collegiality," he says.

Martinez-Ruiz's joined the University of Cape Town in 2014 after holding senior positions at Havana's High Institute of Art (1993-1997), the Rhode Island School of Design (2002-2004) and in Stanford University's Department of Art and Art History (2004-2013). At Stanford, he

established Orbis Africa, an institute dedicated to the study of graphic writing and writing systems in Africa; the recording of African verbal and oral history and research into art and religion. He is the author of a number of books including *Art and Emancipation in Jamaica: Isaac Mendes Belisario and his Worlds*, Yale University Press, 2007, for which he received the Alfred H. Barr Prize by the College Art Association. Professor Martinez-Ruiz serves as editor for the Cuban Studies Magazine and for Harvard University's Transition magazine and is a Pacific Standard Time LA/LA research fellow from 2014-2017 at The Getty Research Institute in Los Angeles California. Earlier in 2016, he was named one of the 'top nine Afro-Cuban intellectuals and artists you should know', by OkayAfrica.com. The digital magazine profiles and promotes African creativity in art, music and fashion, identifying thought-leaders from around the world.

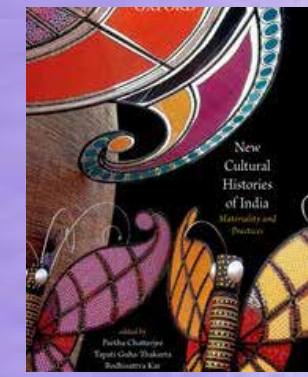
Associate Professor Barbaro Martinez-Ruiz heads the History of Art & Discourse of Art division at the Michaelis School of Fine Art.



Innovative research on

# Indian cultural histories

Dr Bodhisatva Kar has received the Faculty's 2016 Award for Outstanding Research to a Young Scholar. This is a new academic award conferred by the Humanities Research Committee to a young researcher for either an excellent published piece or an excellent creative work. Dr Kar is a senior lecturer in the Department of Historical Studies where he teaches several popular undergraduate and postgraduate courses.

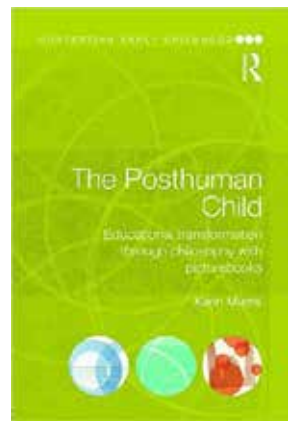


Dr Kar received the R20,000 award for his chapter 'Heads in the Naga Hills' in the influential volume *New Cultural Histories of India: Materiality and Practices* (Oxford University Press) which he co-edited with two doyens of South Asian history, Partha Chatterjee and Tapati Guha-Thakurta. His essay focuses on the practices of "headhunting" in the nineteenth and early twentieth-century Naga Hills, a sub-Himalayan region straddling the frontiers of India and Burma. "The distinctive feature of the essay is that, although rich in previously unknown archival details, it is not simply empirically or regional," says Kar. "Instead, it signals a new way of writing historically about such "indigenous," practices which have traditionally attracted indignation from colonial administrators and embarrassment from nationalist reformers." Kar's work aims to explore "the historical horizons where blunders mesh into truths, the fantastic into the everyday, and the allegorical into the literal." He says that this kind of conceptual analysis can be useful for thinking through a number of issues around governmentality, materiality, and embodiedness across aboriginal and frontier histories.

He received his PhD from Jawaharlal Nehru University, India. Before joining UCT in 2012, he taught and held fellowships at Amsterdam, Berlin, Calcutta, Mexico City, Oxford, and Paris. His research interests include histories of development and disciplines; primitivism; nineteenth and early twentieth-century history of South and South East Asia; connected and comparative histories of frontiers; nationalist formations; and joint-stock companies.

The award, he says, is a reflection of the intellectual commitment in the Faculty of Humanities to cross-disciplinary and adventurous projects. He plans to use it for developing his project further by researching and writing four more interconnected essays on tattoos, stones, dreams, and houses in the Naga Hills. "How do historians speak of such things on the ruination of which history has emerged as a discipline?" For Kar, this remains a critical question. He sees the task of developing "an ethic of approaching the non-historical without giving up on the delights of the archive" as central to both research and teaching. His graduate seminars at UCT on historical methods and histories of sleep reflect this concern.

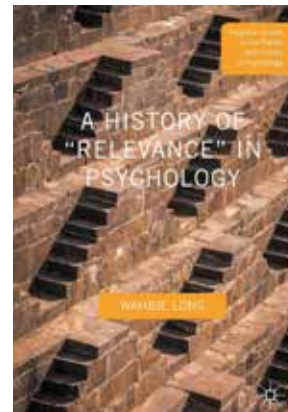
# Look & Listen



## The Posthuman Child: educational transformation through philosophy with picture books by Karin Murris

The book forms part of the 'Contesting Early Childhood' series. The book's radical proposal for transformation is to reconfigure the child as rich, resourceful and resilient through relationships with (non) human others, and explores the implications for literary and

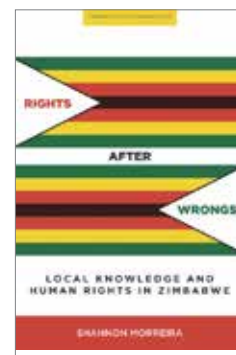
literacy education, teacher education, curriculum construction, implementation and assessment. It is essential reading for all who research, work and live with children. Murris is a professor in the School of Education at UCT.



## A History of Relevance in Psychology by Wahbie Long

This represents the first attempt to historicise and theorise appeals for 'relevance' in psychology. Dr. Long is a senior lecturer and clinical psychologist in the Department of Psychology at UCT. He is a Mandela Mellon Fellow of the Hutchins Center at Harvard University, a member of

the American Psychological Association's Task Force on Indigenous Psychology, and the 2016 recipient of the Early Career Award of the Society for the History of Psychology (Division 26 of the APA).



## Rights After Wrongs: Local Knowledge and Human Rights in Zimbabwe by Shannon Morreira

This book is part of the Stanford Studies in Human Rights. In it, Shannon Morreira explores the ways in which the global framework of human rights is locally interpreted, constituted, and contested in Harare, Zimbabwe, and Musina and Cape Town, South Africa.

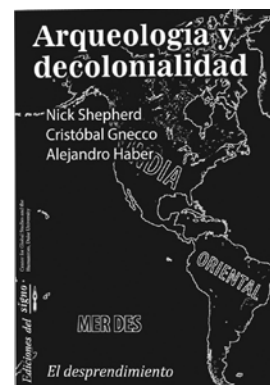
Presenting the stories of those who lived through the violent struggles of the past decades, Morreira shows how supposedly universal ideals become localized in the context of post-colonial Southern Africa.

*Rights After Wrongs* uncovers the disconnect between the ways human rights appear on paper and the ways in which it is possible for people to use and understand them in everyday life. Morreira is a social anthropologist and lecturer in the Humanities Education Development Unit at the University of Cape Town.



## Imagine Nation by Darren English

UCT alumnus Darren English's debut album *Imagine Nation* is on the official ballot for the 59th Grammy Awards. In it, the talented jazz trumpeter pays tribute to the late Nelson Mandela and teaming up with fellow musicians who include: Chris Burroughs, Billy Thornton, Russell Gunn, Joe Gransden, Carmen Bradford, Kenny Banks Jnr and Greg Tardy. Jazz Weekly describe it as 'The most exciting material this side of your Blue Note collection.' Now based in Atlanta, English started his music career playing the tambourine in high school before moving to jazz. He is a two-time recipient of South Africa's Fine Music Radio Awards. The album has also made the 'Best-of-2016' in the Huffington Post. *Imagine Nation* has recently been named Best-Of-the-Year Album by the US magazine JAZZIZ.



## Archaeology and Decoloniality by Nick Shepherd, Cristóbal Gnecco and Alejandro Haber

This book is the first systematic application of decolonial thinking to the discipline of archaeology, written collaboratively by three scholars from the global south: Nick Shepherd (South Africa), Cristóbal Gnecco (Colombia) and Alejandro Haber (Argentina). As a statement

against the dominance of the Anglo-American academy and global English as a scholarly language, the book was published first in Latin America in Spanish. An English translation will be published by Duke University Press in 2018.



## Claude Debussy Preludes; Mozart's Piano Quartets by Franklin Larey

Professor Franklin Larey released two CDs in 2016: Mozart's Piano Quartets in G minor and E-flat major with members of the UCT String Quartet (Farida Bacharova - violin; Paula Fourie - viola; Kristiyan Chernev - cello) and Claude Debussy Préludes Book 2 and Gabriel Fauré's Nocturne in D-flat major, Opus 63. Both recordings were released on

the SACM Production label, with Theo Herbst as producer and Dave Langemann as recording engineer. These CDs are available from Theo Herbst (theo.herbst@uct.ac.za) and on iTunes.



## show your true colours. support the artists of tomorrow.

As the premier teaching and research institution in Africa, the University of Cape Town recruits and nurtures the very best. Among them, well-known opera stars, artists, dancers, film and theatre industry professionals of national and international standing.

However, specialised training and mentorship are expensive to maintain. This is true across all Performing and Creative Arts disciplines. In order for us to continue to produce the best, we rely on the financial support of our donor community. We believe that UCT alumni have a pivotal role to play in ensuring the sustainability of the future Performing and Creative Arts talent pipeline.

The Faculty of Humanities has produced a short film that reflects the full range of creative disciplines in the Faculty and articulates the need for funding in a visceral and aesthetically pleasing way. Filming took

place in both Cape Town and Johannesburg at the artists' homes, their workplaces, their studios and theatre changing rooms – even a film set. The goal was to develop a vibrant, thought-provoking narrative featuring UCT performing and creative arts alumni who describe the ways in which their UCT education has benefited their professional careers.

Click here to watch the new fundraising film, which is available from the Humanities Youtube channel. For more information on this initiative, please visit the Humanities website: [www.humanities.uct.ac.za](http://www.humanities.uct.ac.za)

*"My favourite thing about the film is the way that it incorporates so many voices across so many disciplines, and that the majority of these voices are young and fresh and so come from the heart of UCT's project to develop relevant and effective creatives."* – Emma Bestall, film producer and UCT alumnus.

## stay in touch

Humanities Update is an annual alumni e-magazine aimed at keeping you abreast of faculty news and events.

We would love to know what you think of this publication, so please send us your feedback!

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