

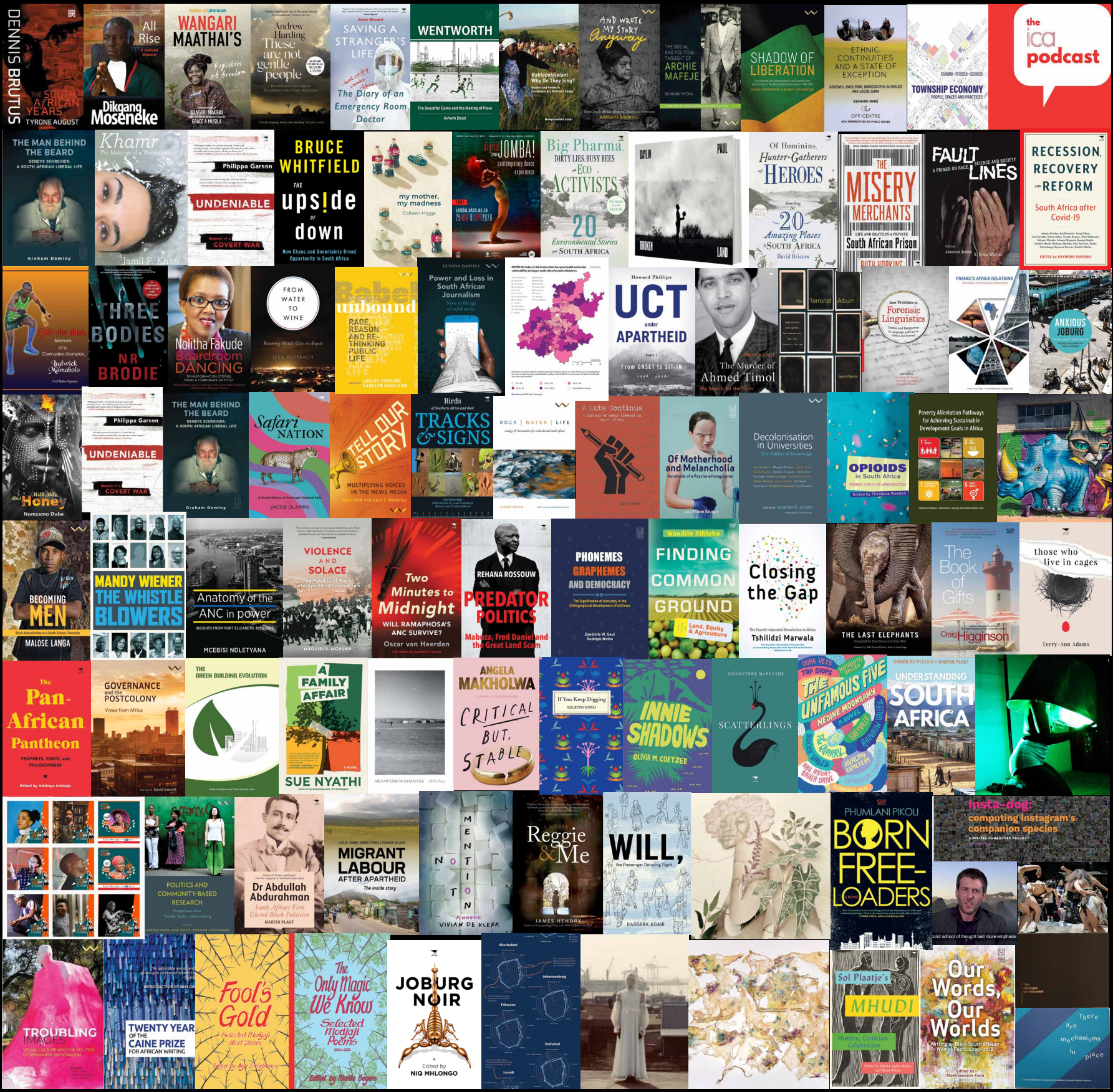
HUMANITIES AND SOCIAL SCIENCES AWARDS 2021

BOOKS, CREATIVE COLLECTIONS
AND DIGITAL CONTRIBUTIONS

CELEBRATING EXCELLENCE IN THE HUMANITIES AND SOCIAL SCIENCES



NATIONAL INSTITUTE
FOR THE HUMANITIES
AND SOCIAL SCIENCES



the
ica
podcast

DENNIS BRUTUS
THE SOUTH AFRICAN YEARS
TYRONE AUGUST

All Rise
A Dikgang Moseneke
Dikgang Moseneke

WANGARI MAATHAI'S
Registers of Freedom
WANGARI MAATHAI
GRACE A MUSILA

Andrew Harding
These are not gentle people
The Road to Nowhere
FRANK MURPHY

SAVING A STRANGER'S LIFE
The Diary of an Emergency Room Doctor
ADAM DEAR

WENTWORTH
The Beautiful Game and the Making of Place
ADAM DEAR

And wrote my story Anyway
THE SOCIAL AND POLITICAL THOUGHT OF
ARCHIE MAFEJE
BONGANI NYOKA

SHADOW OF LIBERATION
GODWILL DWINELE, MARGARETUS BUTHELEZI AND JACOB ZUMA
GILBERT HAME
OFF-CENTRE
NEW PERSPECTIVES ON PUBLIC ISSUES

ETHNIC CONTINUITIES AND A STATE OF EXCEPTION
GILBERT HAME
OFF-CENTRE
NEW PERSPECTIVES ON PUBLIC ISSUES

TOWNSHIP ECONOMY
PEOPLE, SPACES AND PRACTICES
GILBERT HAME
OFF-CENTRE
NEW PERSPECTIVES ON PUBLIC ISSUES

RECESSION, RECOVERY AND REFORM
South Africa after Covid-19
EDITED BY RAYMOND PARRONS

THE MAN BEHIND THE BEARD
GENEVA SCHREIBER
A SOUTH AFRICAN LIBERAL LIFE
GRAHAM DEMLEY

Khamr
The Makgona of a Woman
JAMIL F. KHAN

THE MAN BEHIND THE BEARD
GENEVA SCHREIBER
A SOUTH AFRICAN LIBERAL LIFE
GRAHAM DEMLEY

BRUCE WHITFIELD
THE UPSIDE DOWN
How Chaos and Uncertainty Breed Opportunity in South Africa

UNDENIABLE
WANGARI MAATHAI
GRACE A MUSILA

my mother, my madness
Colleen Higgs

JAMBA!
contemporary dance experience
JAMBA! DANCE COMPANY

Big Pharma
DIRTY LIES BUSY BEES
ACTIVISTS
20 Environmental Stories from SOUTH AFRICA

LAND
PAUL

Of Hominids, Hunter-Gatherers and HEROES
20 Amazing Places in SOUTH AFRICA
DAVID BRISTOW

THE MISERY MERCHANTS
LIFE AND DEATH IN A PRIVATE SOUTH AFRICAN PRISON
RUTH HADJINS

FAULT LINES
SCIENCE AND SOCIETY
A PRIMER ON RACE

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THREE BODIES
NR BRODIE
Mentors of a Coroner's champion, Judwick Memabolo
PHIL MATHIAS

Nolitha Fakude
BOARDROOM DANCING
FROM A CORPORATE ACTRESS TO A BOARDROOM LEADER
JESS AUERBACH

FROM WATER TO WINE
Reclaiming Middle Class in Angola
JESS AUERBACH

unbound
RACE, REASON, AND RE-THINKING PUBLIC LIFE
LISSETTE COWLING
CAROLYN HAMILTON

Power and Loss in South African Journalism
News in the age of social media
GLENDA DANIELS

UCT under APARTHEID
FROM ONSET TO SITIN
HOW SOUTH AFRICA'S UNIVERSITY OF TECHNOLOGY CHANGED THE NATION
HOWARD PHILLIPS

The Terrorist
Album
JAMES CHAMBERS

New Frontiers in Forensic Linguistics
An Emerging and Evolving Field
EDITED BY THOMAS WATSON

FRANCE'S AFRICA RELATIONS
ANXIOUS JOBURG

UNDENIABLE
WANGARI MAATHAI
GRACE A MUSILA

Safari Nation
A Social History of the African Safari
JACOB DLAMIN

TELL OUR STORY
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LIZZY PAUL AND DALE T. MCKELVEY

TRACKS & SIGNS
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ROCK | WATER | LIFE
Ecology of Invertebrates for a disturbed world
SUE NYATHI

A Luba Continua
A History of a World Stripped of South Africa
LUCAS BARKER

Of Motherhood and Melancholia
Networks of a Postcolonial Mother
LUCAS BARKER

Decolonisation in Universities
The Politics of Epistemology
JONATHAN D. JARVIS

OPIOIDS in South Africa
THE DARK SIDE OF A NEW MEDICINE
EDITED BY THOMAS WATSON

Poverty Alleviation Pathways for Achieving Sustainable Development Goals in Africa

those who live in cages
TERRY-ANN ADAMS

THE LAST ELEPHANTS
The Last Elephants
CRAIG HIGGINSON

BECOMING MEN
MALOSE LANGA

MANDY WIENER
THE WHISTLEBLOWERS
MCEBISI NDLETYANA

Anatomy of the ANC in power
RIGHTS FROM PORT ELIZABETH, 1990-2010
MCEBISI NDLETYANA

Violence and Solace
The Natal Civil War in the Cape-partners in Violence
MKHOLISI MCHUNU

Two Minutes to Midnight
WILL RAMAPHOSA'S ANC SURVIVE?
Oscar van Heerden

PREDATOR POLITICS
Mabozza, Fred Daniel and the Great Land Scam
REHAMA ROSSOUW

PHONEMES, GRAPHEMES AND DEMOCRACY
The Rightness of Accuracy in the Orthographic Development of Isithuba
ZANDILE W. SHAI
RUTHLIND BOKSA

FINDING COMMON GROUND
Land, Equity & Agriculture
WANDILE SHIBHOLE

Closing the Gap
The Fourth Industrial Revolution in Africa
TSHILIDI MARWALA

THE LAST ELEPHANTS
The Last Elephants
CRAIG HIGGINSON

The Book of Gifts
CRAIG HIGGINSON

those who live in cages
TERRY-ANN ADAMS

THE LAST ELEPHANTS
The Last Elephants
CRAIG HIGGINSON

The Pan-African Pantheon
PROPHETS, POETS, and PHILOSOPHERS
EDITED BY ANASTASIA ANAGOU

GOVERNANCE and the POSTCOLONY
Views from Africa
DAVID EMMETT

THE GREEN BUILDING EVOLUTION

A FAMILY AFFAIR
A NOVEL
SUE NYATHI

ANGELA MAKHOLWA
CRITICAL BUT STABLE
VIVIAN DE KLERK

If You Keep Digging
KELETO MOHO

INNIE SHADOWS
OLIVIA M. COETZEE

SCATTERLINGS
RESOLESWE MANENGE

THE UNFAMOUS FIVE
A NOVEL
NEEDINE MOONSHAWY

UNDERSTANDING SOUTH AFRICA

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TRouBLING IMAGES
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EDITED BY ANASTASIA ANAGOU

TWENTY YEAR OF THE CAINE PRIZE FOR AFRICAN WRITING

FOOL'S GOLD
SHORT STORIES
EDITED BY ANASTASIA ANAGOU

THE ONLY MAGIC WE KNOW
SELECTED MAGICAL POEMS
EDITED BY MARIE DE VRIES

JOBURG NOIR
EDITED BY NIQ MHLONGO

MENTION
VIVIAN DE KLERK

Reggie & Me
JAMES HENDRY

WILL,
THE PASSENGER DELAYING FLIGHT
BARBARA ADAIR

PHUMLANI PIKOLI
BORN FREE-LOADERS

instadog: computing Instagram's companion species
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Celebrating six years of excellence in the humanities and social sciences

In an age where social media memes and reality television shows have become the order of the day, it is invigorating to find both breadth and depth in the intellectual creativity of South Africa's literary and arts landscape. The entries for the 2021 Humanities and Social Sciences (HSS) Awards: Book, Creative and Digital Contribution, are testimony to the dynamism of our country's authors, artists, poets, and performers.

Most importantly, these works do not exist in splendid isolation at one end of a literary and artistic continuum, appealing only to a niche and ever-shrinking audience. Far from it. These are works with the potential to be appreciated by a wide and diverse range of readers, listeners, and viewers – if only they were aware of the treasures awaiting their discovery.

The HSS Awards have continued on an impressive growth trajectory throughout the years, while it is equally demonstrably evident that the quality of the entries has grown remarkably in leaps and bounds. In the past six years, the HSS Awards have adjudicated over the literary merit of over 350 fiction and non-fiction books, and more than 120 digital and creative pursuits like exhibition catalogues, musical composition/arrangement, performance, and visual art.

Bringing these gems to the attention of the broader public, in South Africa and beyond, is one of the two main aims of the annual HSS Awards. It is a task gradually becoming easier as the Awards grow in reach and stature, and this sixth edition, the 2021 HSS Awards, takes this task another step forward. The works entered and recognised are skilfully crafted, captivating for their originality and highly relevant to the life and times of a country wrestling with its past, present, and future.

As you will see from the awards shortlist, the creators of these works are from many backgrounds: business, the judiciary, education, academia, higher education leadership, social justice activism, the performing arts and journalism, among others. Collectively, they are birthing a body of creative-intellectual work as multitextured as this uniquely beautiful and complicated country.

Fittingly for this metaphorical birthing, this year's HSS Awards are taking place (physically at and virtually from) the Maropeng Cradle of Humankind, a UNESCO-designated World heritage site in Mogale City, west of Johannesburg, on 31 March 2021. According to the Cradle of Humankind's website, 'life first emerged about 3.8 billion years ago. Our journey begins in South Africa, where fossils of some of the earliest known life forms on Earth have been found'.

What better place to host scholars, writers, and all knowledge creators, during these unprecedented times of the coronavirus pandemic and rising inequalities the world over, than the place where the story of humankind began?

Perhaps this is why storytelling is so deeply rooted

in Africa and her traditions, allowing generation after generation to pass on ancient wisdoms. It is saddening to think how our storytelling traditions are increasingly under siege in a society so easily swept up in momentary, electronically generated moments. There should be room for both: the leisurely telling of stories and experiences and the instant, lightning-fast mode of digital technologies, as well as everything in between.

In the HSS Awards, we deliberately and consciously make space for new stories, new voices, and new narratives. The nine categories of awards traverse the spectrum of creative expression, from various forms of the written word to the magic of music, timbre of voices, versatility of the human body and the transformative power of the visual arts, physical or virtual.

We continually assess the relevance and inclusiveness of the HSS awards. No one should be left behind and no story worth telling should remain untold. In 2020, for example, we introduced Biography as a subsection in the category for Books: Non-fiction. The response has been exceptional. This year's gems include autobiographical works by retired Deputy Chief Justice Dikgang Moseneke, along with biographies of Kenya's assassinated forest warrior, Wangari Maathai, Dennis Brutus, and Jamil Khan's book on society's shaming of queer Cape Town coloureds.

In our digitals section, we pay homage to "man's best friend", the dog, through *Insta-dog: computing Instagram's companion species*. *Insta-dog* uses a mix of computational, quantitative and theoretical methods, as well as automatic image recognition software, to investigate images of dogs posted on the social media site Instagram. Combining interactive visualisations with critical analysis on companion species, the project has led to significant engagement and visibility for the field of visual culture, digital and media studies – and showing that social media platforms can be anything but superficial.

Still in the digital space, we make merry with *The Virtual JOMBA! Festival*, 22-year-old Contemporary Dance Experience presented by the Centre for Creative Arts. Jomba tells us that the festival is Is "a creative

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re-imagination (in this digital age of COVID-19) of performance dance and the embodied negotiations it offers around decolonial and postcolonial explorations into contemporary identity".

In the fiction category *Johannesburg Noir*, Niq Mhlongo explores his "love-hate" relationship with the City of Gold, while *Reggie and Me* tells the story of an odd South African child who has not learnt the rules, growing up in the turbulent period from 1976 to 1994. Then there is *Scatterlings*, which writes women into history. Set between in the period between the onset of colonialism and the official commencement of apartheid in 1948, its central character is Mmakoma, a migrant labourer from Limpopo, translocated to a modern-day Western Cape wine farm. Equally unforgettable is Olivia M Coetzee's *Innie Shadows*, the first crime fiction novel to be written entirely in pitch-perfect "Kaapse Afrikaans".

We look to you, our social scientists, philosophers, historians, artists and musicians, to “help us to rebuild our sense of nationhood, our independence and our ability to take our place proudly in the community of nations”.

Moving on to non-fiction edited volumes, women continue to claim their space in *Our Words, Our Worlds: Writing on Black South African Women Poets*. This multi-genre anthology of literary critique, personal essays, and interviews from 23 contributors is the first to explore the history and impact of poetry by black women, in their own voices. In her introduction, two-time HSS Awards winner Gabeba Baderoon asserts that the collection is “destined to become an instant classic of South African literature”.

More new stories, new voices and new narratives come to light in *Khamr: The Makings of a Waterslams*. Its combination of queer and Muslim is a potent mix that tells a story of experiences usually hidden from public knowledge. It is high time this story was brought to light.

Another lost treasure unearthed this year is told in *Sol Plaatje's Mhudi: history, criticism, celebration*. *Plaatje's Mhudi* was the first full-length novel in English to have been written by a black South African.

Yet another book that breaks new ground is *Wentworth: The Beautiful Game and the Making of Place*, which is arguably the first book that attempts to document the history of an area in the South Basin of

Durban designated “Coloured” in the late 1950s. Beyond the field of play, the book relates struggles over housing, gang turf wars and the meetings of many peoples, from Mauritians to St Helenians and Transkeians.

Kudos to all the creative spirits, known, becoming known and unknown (for the moment) who entered their work for the 2021 HSS Awards and thus expanded the prisms through which the output of the HSS is viewed. We look to you, our social scientists, philosophers, historians, artists and musicians, to “help us to rebuild our sense of nationhood, our independence and our ability to take our place proudly in the community of nations”.

Here, I quote Dr Bonginkosi Nzimande, Minister of Higher Education, Science, and Innovation. Without the support of the Minister and the entire Ministry, the HSS would not be nearly as vibrant as they are today.

In conclusion, thank you from the bottom of my heart to the judging panel for their professionalism and relentless determination to choose the best of the best for this sixth edition of our annual HSS Awards.

Here's to six years of excellence and may there be many more still to come.

HSS AWARDS 2021 TEAM



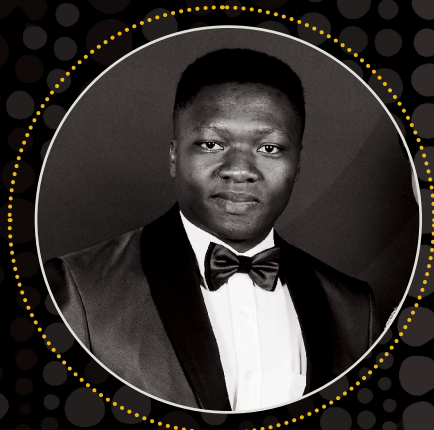
Busi Pilane



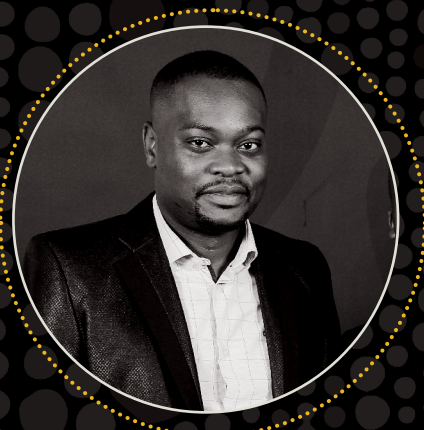
Katlego Scheepers



Keketso Phakoe



Kambale Muhongya



Musa Maphalaksi



Papama Magqwase



Tebogo Molaoa



Thandiwe Sechele



Yaliwe Selebogo

ACKNOWLEDGEMENTS

As the NIHSS awards team, we extend our gratitude to the publishers for supporting the awards.



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Human & Rousseau

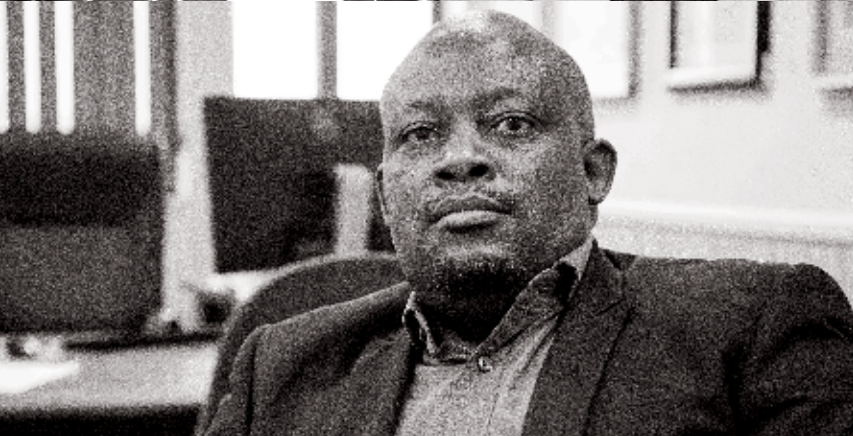




HSS Awards Catalogue, capturing outstanding, innovative and socially responsible scholarship through the years

MEET THE JUDGES





Meet Our Judging Panel: HSS Awards 2021

- Andile Khumalo
- Coral Bijoux
- Diana Ferrus
- Fred Hendricks
- Jessica Murray
- Joyce Myeza
- Kgomotso Masemola
- Malika Ndlovu
- Michelle Williams
- Molly Brown
- Nduka Mntambo
- Neo Ramoupi
- Nhlanhla Maake
- Sibongiseni Mkhize
- Sikhumbuzo Mngadi
- Thembela Vokwana
- Thoko Mnisi
- Tinyiko Maluleke
- Tshepo Moloji
- Zoliswa Twani

MEET THE JUDGES



NATIONAL INSTITUTE
FOR THE HUMANITIES
AND SOCIAL SCIENCES

Nduka Mntambo	Thoko Mnisi	Coral Bijoux	Neo Ramoupi	Andile Khumalo
Molly Brown	Diana Ferrus	Zolisa Twani	Nhlanhla Maake	Fred Hendricks
Michelle Williams	Kgomotso Masemola	Malika Ndlovu	Sikhumbuzo Mngadi	Jessica Murray
Tshepo Moloji	Tinyiko Maluleke	Joyce Myeza	Thembela Vokwana	Sibongiseni Mkhize

Working with this wide-ranging material was quite an eye opener and exciting.

- **Mr Thembela Vokwana**

Without a doubt, the works of literature shortlisted for the prize suggested a rich vein of literary achievement in a thriving democracy of letters in South Africa, post-apartheid.

- **Prof Sikhumbuzo Mngadi**

The covid-19 pandemic forced many to migrate to the digital space, which was a challenge.

- **Dr Andile Khumalo**

My thoughts on the adjudication process during the time of COVID-19 was swift; maybe because it was done online virtually.

- **Dr Neo Ramoupi**

All the books, varied as they are, told fascinating South Africa stories. This made it more challenging to scale them.

- **Dr Tshepo Moloji.**

It was clear that all the judges in my category appreciated the improvements that have been made since the beginning of the awards, particularly on the quality of submissions.

- **Dr Sibongiseni Mkhize**

We had rigorous and mutually inspiring discussions, with all judges closing comments expressing appreciation of the opportunity to serve this awards project and learn from each other's expertise in the process. They gave affirming feedback regarding my chairing of the process and all happy that we managed this substantial task within the allocated timeframe.

- **Ms Malika Ndlovu.**

Overall, the calibre of work to be reviewed was exceptional and inspiring and I am freshly aware of the critical place these awards occupy in our humanities and social sciences in South Africa.

- Dr Nduka Mntambo

While I missed the interpersonal aspect of the meeting, I thought the non-fiction adjudication meeting went very well. The deliberations were detailed and robust, but collegial and supportive.

- Prof Michelle Williams

In order to give each and every book entry a fair hearing, and also to allow judges to argue for books that may have achieved low scores, we decided to start from the bottom and work our way up the list.

- Prof Fred Hendricks

The many books I received to read in December, got more attention as I was not in festive season mood but my life was split between reading, prayer and waiting for the hospital calls. COVID has a real name for me as the 647 daily deaths recorded in January 21 and the total death stats for South Africa as whole of 39 501 as at 21st January included my best friend, partner confidant and husband. This year's adjudication was certainly different and required the institute to provide us with an opportunity to pave the way for remote discussion and further exploration and investigation on the best and effective way of the process of adjudication going forward.

- Dr Thoko Mnisi

While everything went in line with adept adjustment to the new usual, one missed the preliminary conviviality of the meetings and of course, the homely ambience of the NIHSS. Shhhhh! Not that it is not as good or better at home, lest a family member eavesdrop on what I have written here. 'All's well that ends well' as our ubiquitous friend, eternal and ubiquitous friend, Shakespeare says.

- Prof Nhlanhla Maake

I have been privileged to have served as a judge since the awards started. The institute has remained intact in the provision of high-quality services not only to the winners but also to the potential future winners. I have particularly observed especially during this time of covid-19 pandemic how the submissions have grown, and the level of content has become so diverse in an impressive way.

- Ms Joyce Myeza

The number and quality of publications that have emerged from a world that has very much been in crisis mode for more than a year have impressed me.

- Prof Jessica Murray

Rewarding writers with a prize by the NIHSS is such a worthy cause. Stories are part of our daily existence and it does not matter in which genre its being told, it captures life and become a record for future generations to study and value. If all the books that were presented are analysed we will find a reflection on a South Africa that continues to battle against the odds, losing here and there but mostly winning. Unlike the pre-democracy literary scene, today's writings give precious insights into South African life. The books under discussion dealt with different themes, different races, classes, sexuality and morality. The NIHSS's Book Awards/Prizegiving contributes to the upkeep and maintaining of a strong South African literary scene.

- Ms Diana Ferrus

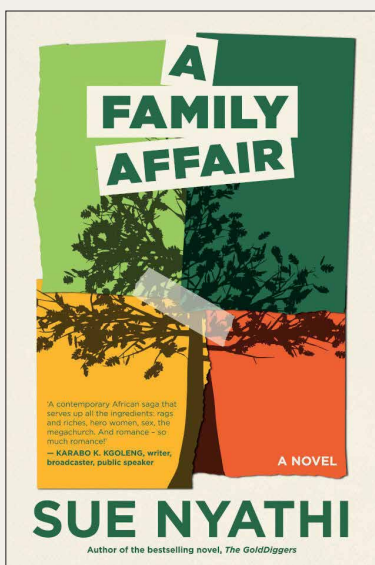
As an adjudicator for the past six (6) years, I have been able to witness the shift; the struggle; the energy that is embedded in creativity though the submissions from students and academic staff across a number of tertiary institutions. (We would like to encourage submissions from every institution if possible.) The debate and passion that flows from our discussions provide gravitas to the outcomes of final selection – something which we do not arrive at easily.

- Ms Coral Bijoux

FICTION

BEST FICTION SINGLE
AUTHORED VOLUME





A Family Affair

SUE NYATHI

Pan Macmillan SA

"The story's novelty is that it reflects on the effect of the economy, especially on the poor, by paradoxically portraying a wealthy and extravagant family, as a mirror image of the poor (antithesis), whose lives are hardly depicted in the novel, except one or two peripheral characters who get connected to the family through marriage."

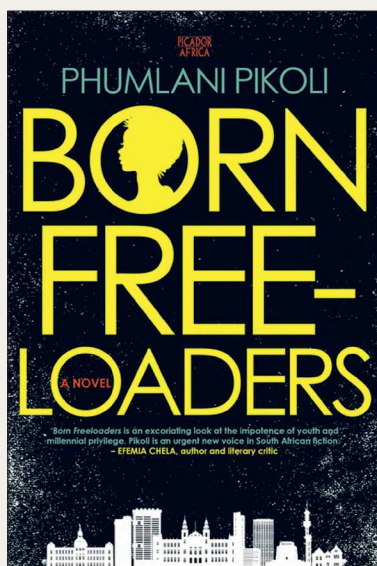
Family is complicated. Meet the Mafus, a close-knit, traditional family with three daughters. As leaders of their church, The Kingdom of God, Pastor Abraham and his wife Phumla are guiding the community of Bulawayo in faith, while trying to keep the different branches of their family intact.

Independent and feisty Xoliswa returns home, after a hiatus abroad, hoping for a fresh start and a chance to steer the family business; rebellious Yandisa has met the love of her life and is finally getting her act together; while dutiful newlywed Zandile is slowly becoming disillusioned with her happily ever after.

The Mafus always present a united front, but as their personal lives unravel, devastating secrets are revealed that threaten to tear the family apart. For how long will they be able to hide behind the façade of a picture-perfect family?

"Shame, blame, secrets and lies permeate the lives of the characters in some form or other and ultimately devastates the Mafu family."





Born Freeloaders

PHUMLANI PIKOLI

Pan Macmillan SA

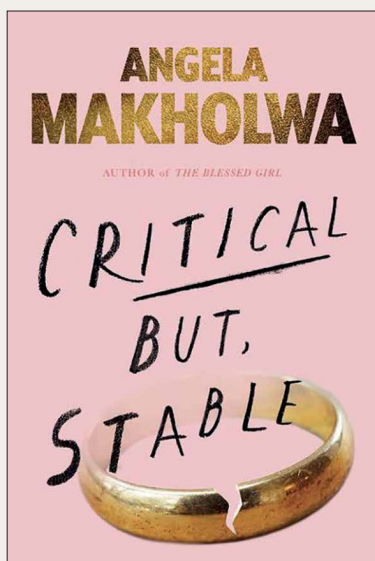
“There are some vital transgenerational reflections and conversations about cultural roots, initiation practices, mothertongue, family wounds, betrayals and alliances surfaced between Xolani and Uncle Zweli.”

Born on the cusp of democracy, the crew of young friends in *Born Freeloaders* navigates a life of drinking, wild parties and other recklessness. The siblings at the centre of the novel, Nthabiseng and Xolani, have been raised in an upper middle-class family with connections to the political elite. Nthabiseng is lauded by her peers as she whimsically goes through life, unable to form her own identity in a world that expects her to pick a side in the fractured classifications of race. Xolani, not having known his late father, longs for acceptance from an uncle who sees him and his generation as the bitter fruit born of a freedom he and countless others fought for.

As the story moves across multiple spaces in the nation's capital over a weekend, *Born Freeloaders* captures a political and cultural moment in the city's and South Africa's history. Interwoven is an analogous tale of the country's colonisation and the consequences that follow. And alongside the friends' uneasy awareness of their privilege is a heightened sense of discomfort at their inability to change the world they were born into.

“Subtle perspective of an alternative way of life might have mitigated the propensity for wrong role-modelling.”





Critical But Stable

ANGELA MAKHOLWA

Pan Macmillan SA



No one ever tells you the cost of a perfect life.

The Msibis, the Manamelas and the Jiyas are high-flying married couples who belong to the Khula Society, a social club with investment and glitzy benefits.

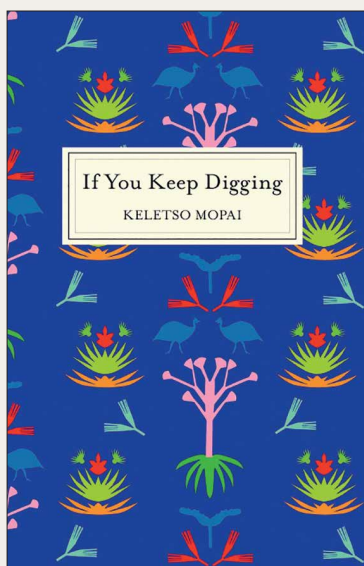
The wives are smart, successful in their chosen careers and lead lifestyles to match, jostling for pole position in the “Keeping up with the Khumalos” stakes. The husbands have had their successes and failures, sometimes keeping dubious company and getting to the top of their fields by whatever means necessary.

Beneath the veneer of marital bliss, however, lie many secrets.

What will happen to their relationships when a devastating event affects all their lives?

“Beautifully written, this novel is seductive in its invitation to a world more complex than the perfection it projects. It problematizes taken-for-granted notions of a nestled life of success in very clever metaphors of perceived stability. The writing style is immaculate, humorous at points as well as accessible.”

“The writing is carefully presented and the novel’s style provides multiple reading positions and appeals to both the serious and general readership.”



If You Keep Digging

KELETSO MOPAI

Blackbird Books

“The narrator deploys mainly young characters to carry the themes. This is relevant to youth, who contend with relatively new challenges such as the stigma that afflicts people whose sexual preference or inclination does not subscribe to perennial norms prescribed by heterosexuality.”

If You Keep Digging is an anthology that tackles South African societal issues through careful attention to the aesthetics of storytelling. Through a seamlessly woven compilation of differing narratives, Keletso Mopai inserts herself into the South African literary canon and establishes herself as an authoritative creative black feminist voice.

Boldly, Mopai’s work goes further than reflecting the experiences of black people in South Africa; she does so without obligation to justification and explanation.

The anthology reflects ordinary black South African stories back to black South African readers without much effort to performing acts such as translating the dialogues; she writes in South African vernacular languages such as Isizulu, Tsotsitaal and Selobedu.

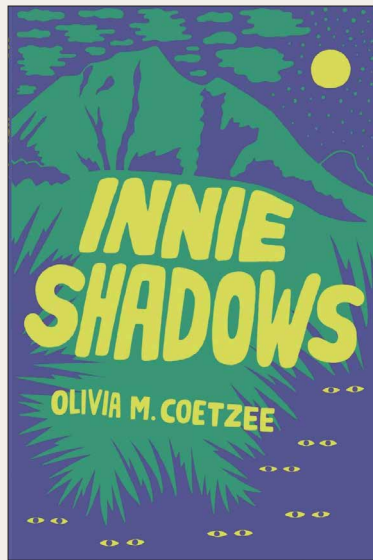
Through giving voice to so many different characters and personalities in the twelve stories, the author finds a way to encompass a lot of varying South African identities and the struggles that they face.

If You Keep Digging recognises the multiplicity of the societal problems that South Africans face: Mopai writes about mental health issues and stigma in black communities, queer politics, issues of African spirituality, abuse from the perspective of domestic violence and families, among other things. Even while the stories are mostly told through the perspectives of black women, the stories “In Papa’s Name”, “Fourteen” and “Monkeys” are written from the perspectives of black men and one white boy.

Mopai’s work reflects an empathy for people in different places in life while also engaging deeply with the historical and present context within which those people are placed.

Perhaps the greatest value in Mopai’s offering is the massive attention she pays to ordinary South African life. The stories zoom into the everyday experiences of her characters while placing them against the backdrop of varying systems of oppressions.





Innie Shadows

OLIVIA M COETZEE

Modjaji Books

"Its impassioned pursuit of realism is matched only by its idiom: the language brings out the reality of living in the shadows and its message resonates with others in a country in which inequalities have persisted beyond the promise of redress."



Innie Shadows is a powerful genre-bending literary novel that is also a page-turner. It is written in a pitch-perfect voice. The language of the novel is entirely Kaapse Afrikaans – the first crime fiction novel to be written thus. It offers an unflinching perspective on the lives of people who live in the shadows of Table Mountain. Coetzee reclaims the narrative and the socio-political context, the history, the culture of the people she writes about and offers it back to us, the reader, through her masterful story telling.

Her characters are convincingly drawn and emerge fully realised in our imaginations.

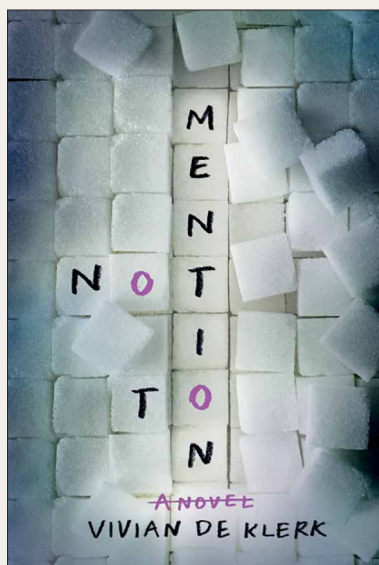
The writing is so vivid and visual that one reviewer suggested it should be made into a movie. The novel celebrates the language and culture it portrays, while simultaneously providing an accurate and insightful view of the communities in which it takes place.

The vast expanses of the Cape Flats are encompassed

in the stories contained within this book: stories of drugs, gangsters, addicts and the ordinary people who live side by side with them.

Innovative in language and subject matter, Innie Shadows gives us an insider's perspective on life here, told in "Afrikaans wat haar skoene nou gemaklik vol staan in 'n land waar sy altyd skeef aangekyk is," observes Ronelle Simmons of *Die Burger*.

Innie Shadows has received rave reviews. Dr Barbara Boswell writes: "Olivia M Coetzee crafts a new language to bring to life stories of dispossession from those left behind in the transition to democracy. Her prose is taut, unsparing and unsentimental. It wrestles with the demons of one community overcome with the social ills of drugs, bigotry and homophobia, where lives intersect through ruthless brutality. This haunting novel will stay with the reader long after the final page is turned. A pioneering work of fiction in which the dispossessed are finally telling their own stories."



Not To Mention

VIVIAN DE KLERK

Pan Macmillan SA



As her 21st birthday approaches, Katy Ferreira has not left her bedroom for close on two years. In fact, she has not left her bed; at 360 kilograms, she simply can't. Characterised by an indomitable spirit, Katy tries to make the best of a bad situation. She does the crossword in the Herald newspaper her mother brings home, consumes the food she craves – biscuits, pies, doughnuts, litres of fizzy drinks – and waits in hope for insulin and a solution to her plight.

To pass the time she begins to compile her own crossword in one of the Croxley notebooks that have been unused since she dropped out of school. Within each cryptic clue is a message, an attempt to explain how it feels to be “the fat girl”, how taking comfort in sweet things as a grieving and lonely child escalated into a deadly relationship with food and a psychological and physical disease.

The process triggers splintered memories of dark family secrets and hints of culpability.

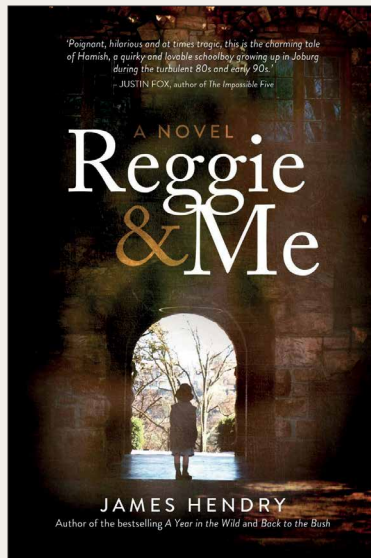
As Katy finds her voice – quirky, macabre, devastatingly

“The narrator, a young woman who has been rendered immobile by her obesity, shares centrality of character with her addressee, whom she vilifies and builds a case of abuse by overfeeding her and murder of her father, the latter’s husband, infant and a family pet.”

“The book unravels many taken-for-granted aspects about toxic relationships between mothers and daughters.”

astute and viciously funny at times – the notebooks fill up.

Not to Mention is part diary, part memoir, part love-hate letter to the mother who fuelled her daughter’s addiction as steadily as the world ostracised her. The destructive power of shame and society’s harsh judgment of people who are “different” is matched by the immense courage of a young woman who is determined to be heard.



Reggie and Me

JAMES HENDRY

Pan Macmillan SA

“Literature of this kind may seem somewhat odd, but it is the oddity of its subject matter that opens up a new avenue for exploring the nuances of the past, particularly those of a time of violence, where tranquility, fantasy and adventure seem another world altogether.”

South Africa, 1976 to 1994. A time of turbulence as the struggle against apartheid reaches its zenith, pushing South Africa to the brink. But for one small boy in the leafy northern suburbs of Johannesburg ... his beloved housekeeper is serving fish fingers for lunch. This is the tale of Hamish Charles Sutherland Fraser, chorister, horse rider, schoolboy actor and, in his dreams, 1st XV rugby star and young ladies' delight. A boy who loves climbing trees in the spring and a girl named Reggie. An odd child growing up in a conflicted, scary, beautiful society. A young South African who hasn't learnt the rules.

“Reggie and Me is untypical in its theme and style, but in its own way reveals a life that is not always the popular subject of South African literature.”





Scatterlings

REŠOKETŠWE MANENZHE

Jacana Media

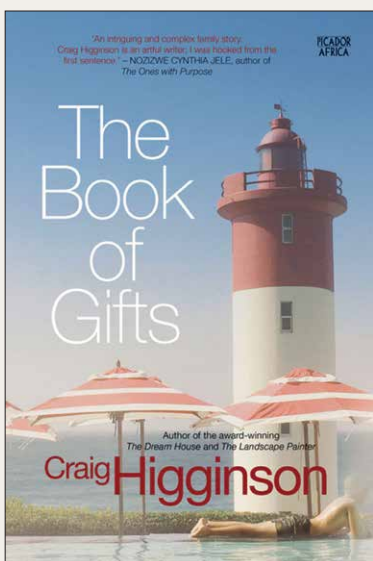
"Bringing together substantial tracts of African diasporic and Southern African colonial history, universal and ever-relevant themes of land, displacement, racism, belonging, identity politics (whiteness/blackness/human-ness), indigeneity and ancestral connection."

Scatterlings offers a unique voice in the SA literary space by examining South Africa's history from the perspectives of characters who are typically ignored, and whose stories are very rarely told. It writes women into history, and it does so by focusing on varying, diverse perspectives. The book is set in the tumultuous time between the onset of colonialism and the official start of apartheid (in 1948), and it follows the laws that preceded apartheid.

Scatterlings is a delicate tale about these people and this place they inherited without any choice; it's a story about how, as a people and as a country, we got to a place we didn't quite understand, but we still love.

"Scatterlings will influence research in the intersection between individual and communal notions of history, being and time."





The Book of Gifts

CRAIG HIGGINSON

Picador Africa (Pan Macmillan SA)

“The iconography of its cover speaks quietly of the middle-class vanities in a country that is barely able to sustain the stark divisions which make up its social structure. Yet within this stylistics of presentation, Higginson’s novel reveals its quality in an enchanting narrative of middle-class preoccupations.”

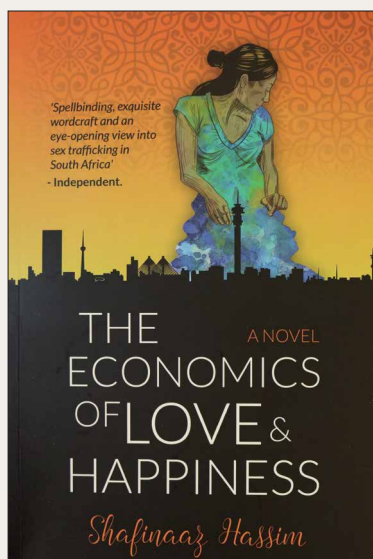
What is the cost of giving a gift? What is the cost of receiving one? At 11 years old, Julian Flint prefers to remain invisible, safe inside the architecture of adults provided by his mother, his uncle and his aunt. But when his mother, Emma, a celebrated sculptor, takes them all on a family holiday to a hotel by the sea, he meets the captivating and irreverent Clare and everything he thought he knew begins to shift, setting off a chain of events that will determine each of their fates.

From the award-winning author of *The Dream House* and *The White Room* comes Craig Higginson’s most gripping and nuanced novel to date. Moving from the lush beaches of uMhlanga Rocks to the stark midwinter wastes of Johannesburg and the rich and strange coral reefs of Mauritius, this masterfully plotted novel explores the fault-lines between loyalty and betrayal, innocence and accountability, blindness and perception, entrapment and flight.

The *Book of Gifts* dives into the deepest and most hazardous reaches of human consciousness in order to catch the brightest fish.

“The unexplored idea of the unholy exchange will definitely alter the way ‘gifts’ are perceived in society.”

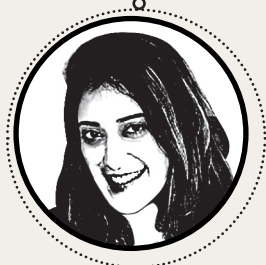




The economics of love and happiness

SHAFINAAZ HASSIM

Wordflute Press



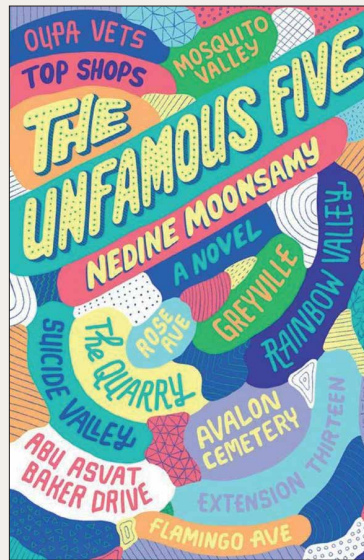
The *Economics of Love and Happiness* portrays the crime of human trafficking in South Africa. Since the 2010 World Cup, South Africa has reported increasing numbers of trafficking in persons for sex, labour and exploitation. This sometimes occurs as offers of theological and/or sports scholarships to children and women from low-income households that often do not have the resources to follow up when they go missing.

As the incidents of trafficking increase in recent times and government agencies work to reduce the risk of trafficking and bring perpetrators to book, it is important to enhance public awareness of the methods and procedures of the criminal organisations that partake in these crimes and find ways to protect themselves. In addition, while we can discuss the data and methods, fiction is an important vehicle to increase the reach of these discussions and present them for public debate and knowledge.

“The content is undeniably South African and enriches the discourse around sex trafficking in South Africa. The style of writing is unimpeachable. It often feels like one is watching a movie. Very vivid.”

“Its recurrent image of love and materialism is captured in both the iconography of its design and the imagery of its representation of the city.”

The *Economics of Love and Happiness* unpacks the themes of trafficking, race, gender, prostitution and racism within a South African context, illustrating the human element and structural impact on society. It adds to a necessary contemporary discussion.



The Unfamous Five

NEDINE MOONSAMY

Modjaji Books



The *Unfamous Five* captures the lives of five characters growing up in Lenasia during the transition from apartheid years. It is a coming-of-age novel that is unique in that it explores underrepresented geographies, lives and experiences in contemporary South African literature.

In many countries in the Global North, the writing schools of the Indian diaspora have been robust, using the worlds of people of Indian origin to reflect on themes such as nationalism and belonging in their new homelands. Yet, due to apartheid, South Africa has lagged behind in developing this particular literary tradition to the same extent, despite the fact that Indians have been in South Africa for over 160 years and make up a substantial minority of the population.

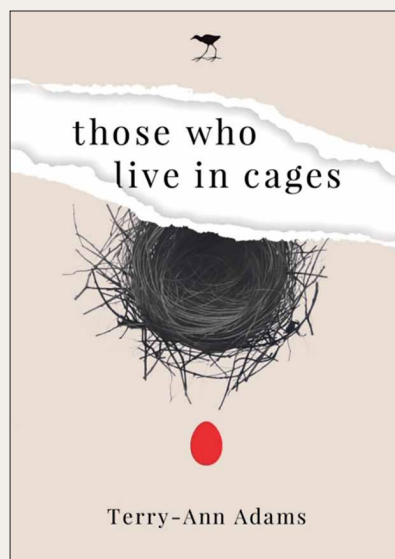
The *Unfamous Five* seeks to address this vacuum by offering a view of Johannesburg from the perspective of Lenasians. In this way, the novel uses the idea of the

“The novel will most certainly find its place in the new fiction about local stories. It is the kind of novel that is historically significant, but also compels readers to reflect on the meaning of the past in the present.”

“unfamous” to engage with how people of colour are rarely the subjects of novels and hardly ever get to tell their stories from their own perspective.

The postmodern flair of this novel is indeed noteworthy as it uses Enid Blyton’s adventure series, *The Famous Five*, to question how early exposure to colonial literature moulds and shapes our expectations in the postcolony. As can be surmised from the title, the novel plays out as a parody of Blyton’s work, as the children in *The Famous Five* series frequently encounter injustice and crime, and they are able to meet it with a sense of heroism.

Yet, in post-apartheid South Africa, these are expectations that cannot be met, leaving ordinary people with the ignominious and humbling reality of being part of the “unfamous” rather than *The Famous Five*. From this perspective, the novel deals with the question of trauma: What does it mean to live in a country where crime is so central to our everyday experience, yet hardly ever resolved? For a debut novel, the stylistic techniques are bold; it departs substantially from conventional novelistic form by opting for postmodern vignettes that lend pace and visual immediacy to the story. This stylistic idiosyncrasy also offers some reflection of how literary experiences are indeed gravitating towards shorter, more visual passages and thus gestures towards some of the ways in which writing techniques might evolve going forward.



Those Who Live in Cages

TERRY-ANN ADAMS

Jacana Media



As the story of many communities, created by the impact of apartheid-era forced removals, goes, Eldorado Park is left unattended as drugs, crime and other systemic evils plague its people. "With this novel, I wanted to explore what it means to be coloured from Eldos in the post-Rainbow Nation dystopia. I wanted to introspect as a former resident, how the post-1994 neglect of townships has left us in a time capsule of sorts."

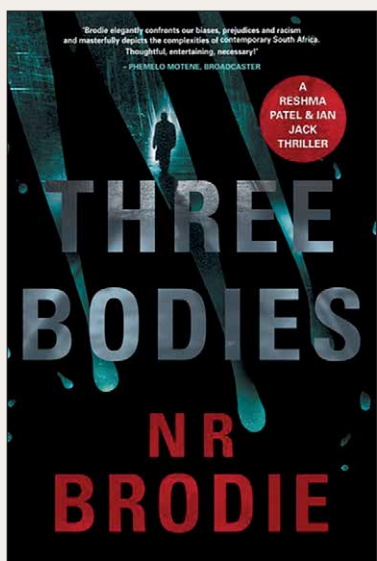
The main characters are all women, a choice Adams made deliberately, as the soul of a community can be seen through the lives of its woman residents. So why is a book about coloured women in an infamous township important? As Jamil F Khan, the author of *Khamr: The Makings of a Waterslams*, notes in his book, "everyone deserves to be remembered." This story, albeit fictional, represents the lives of so many real women. They are the stories of the easily forgotten and the much rather not seen.

"Those Who Live in Cages will have a lasting value in the literature of post-apartheid, particularly the literature that is increasingly interested in local stories and local struggles."

"My character, Bertha, is a working-class factory worker in her forties, inspired by countless coloured women who work in factories who I have had the pleasure of learning from and living with all my life. They have shown me that they are more than just the stereotype of the battered wife or the irreverent mother. They are complicated women, who are impacted by their jobs, their womanhood and the cage that society has created for them. They have shown me that they have not 'given in', as we have been taught to see it. They are playing the hand that life has dealt them in the best way that they can. And though society will never see Bertha's life as remarkable, she deserves to be remembered."

This could be said for the remaining main characters as well: Raquel the ambitious over achiever Laverne, the unmarried mother bound by religion and filled with shame; Janice, the carefree teenager who has to deal with mental illness in a working class family, and Kaylinn, the optimistic realist with a reflexive eye and a keen sense of who she is.

Those Who Live In Cages is not just important because it is a look into what life in Eldorado Park is like, it is also a critique of the systemic structures that have created the conditions wherein residents find themselves today.



Three Bodies

NR BRODIE

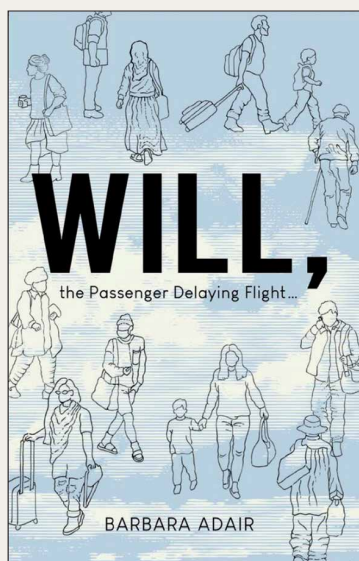
Pan Macmillan SA

“This story uncovers real narrative of brutal abuse of women and takes the reader into an underworld that is totally invisible except for open crimes like cash -in-transit crimes. This narrative connects the covert and the overt.”

Captain Reshma Patel and Ian Jack are back. The first body was found in the Hartbeespoort Dam. An unidentified woman, presumably drowned, washed up on the banks of an exclusive golf estate. Next came the discovery of a grisly crime scene deep underground in Johannesburg, somehow connected to a second woman found dead in the Jukskei River where it ran through Alexandra. When the body of a third woman is pulled out of the Vaal River, south of Joburg, Reshma starts to wonder if a serial killer is at work, or if the mutilated corpses have anything to do with the spate of cash-in-transit heists she is busy investigating. When a fourth woman goes missing, Reshma and her partner, former police officer Ian Jack, have to figure out who is behind the killings, and to stop them, before they can strike again.

“The novel is innovative in the way it reconfigures the crime thriller as also a profoundly social document.”





WILL, the Passenger Delaying Flight...

BARBARA ADAIR

Modjaji Books

“This is clearly a widely read and wildly imaginative author who is a font of information that has found ways to integrate various pools of knowledge and experience to confidently shape her own multi-layered map of narratives rather than a dominant one.”



WILL is set in the Charles de Gaulle airport in Paris. The general perception about airports, and this is particularly true of big European airports, is that in them people are hurrying off to somewhere; they are alone and do not connect with each other, there is no community.

In this novel the passengers who are in the airport are alone; this is shown and exaggerated, and yet they are, in fact, all connected to each other in some form, whether this be in that they actually connect with each other, or that their stories are interlocked and interlinked. The novel does reveal the absurdity of the perceptions of dis-connectivity, and embraces connections of all forms and varieties. The airport is in Europe, but the passengers are travelling to all corners of the world, including to countries in Africa.

The novel depicts, in an exaggerated way, the way in which people are more similar than they are dissimilar.

As we know there is a danger in believing just one story about a person, a single story creates stereotypes. Here stereotypes are undermined by describing and creating stereotyped characters who, when you look more closely, are in fact not the stereotype at all.

WILL destabilises the “single story” that Africa is a continent in which people are starving and dying and living in poverty and violence. It references the complexity of Africa and the many countries and cultures, all different, all with their own stories which are much more complex and nuanced than the stereotype. We live in a capitalist world, everything is owned, including words and writings. Adair contests this notion by freely incorporating the words, phrases, images and poetry of others into her own writing. As a result, *WILL* reads as a palimpsest of texts, illustrating how words, language and texts are available for all to use and share.

FICTION

BEST FICTION SINGLE
AUTHORED POETRY





All the Places

MUSAWENKOSI KHANYILE

Uhlanga Press

A*ll the Places* is a debut collection of poems which explores the interplay between place and identity. It captures the everyday experiences in different environmental contexts, namely the rural, the township and the urban. The reader will be struck by the sensitivity of the poems that represent the ordinary lives of people in rural areas, townships, and urban settings.

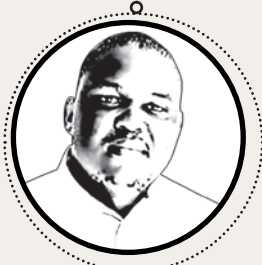
In a country like South Africa, where poetry has a history of overlooking ordinary lives of people in disadvantaged communities, fixing its gaze on the middle and upper class- this book seeks to undo all of this injustice by consciously representing ordinary places and the experiences of ordinary people who live in the aforementioned environmental contexts.

People in KwaZulu-Natal, for example, will come across names of rural places such as Ndundulu and Nquthu, places that rarely make it into books.

“All the Places is a profoundly imaginative work of literature: its critical approach to the intersection of the personal and the political extends the critical debates on the politics of the domestic and the public.”

“I love the dedication to his younger brother Zamo and the ‘big bro’ poems that specifically address him as a caregiver, advisor in place of ‘absent’ parents”

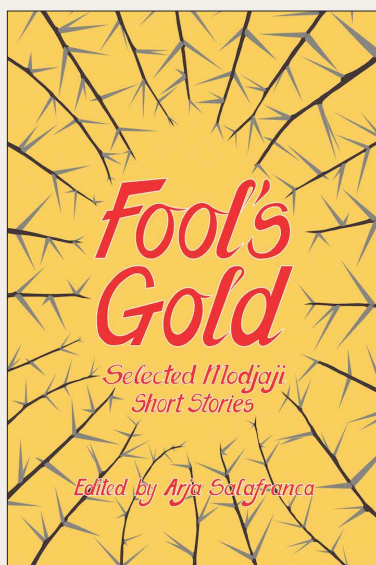
What this does is reassure ordinary people that their experiences and lives are worth documenting. It also brings forth the crucial message that the experiences of ordinary citizens who live in poverty-stricken and crime-infested places are also valid. It is important that books represent the lives of ordinary people, so that people can see themselves in them. *All the Places* has achieved this significant milestone.



FICTION

BEST FICTION
EDITED VOLUME





Fool's Gold: Selected Modjaji Short Stories

ARJA SALAFRANCA

Modjaji Books

F*ool's Gold* is an anthology of short stories which were selected from the collections by individual authors that have been published by Modjaji Books over the course of its existence.

Modjaji Books is unusual in that it has published 10 individual collections of short story collections, almost all of them by debut authors. It also published two anthologies in this period. (In addition in 2020 Modjaji published two new collections of short stories.) One of these collections received the 2017 NIHSS Award for fiction by an individual author, namely *Tjieng Tjang Tjerries* by Jolyn Phillips. Three of the authors received the Nadine Gordimer SALA award for their collections and one author was shortlisted for the Caine Prize. In addition, Reneilwe Malatji received the 2014 Aidoo-Snyder prize for her collection, *Love Interrupted*. Wame Molefhe had a story from her collection turned into a short opera that was performed by the Cape Town City Opera in 2015.



"The stories are relevant to issues and themes that call for attention in this epoch of conflict between entrenched values and taboos of the 'old order' and the new."

The anthology introduces readers to each of the writers included and celebrates the stories, the writers and the short story form, as well as the groundbreaking publishing work done by Modjaji. It exists as a short story collection but also as an archive and a showcase of one aspect of the work done by Modjaji Books since 2007.

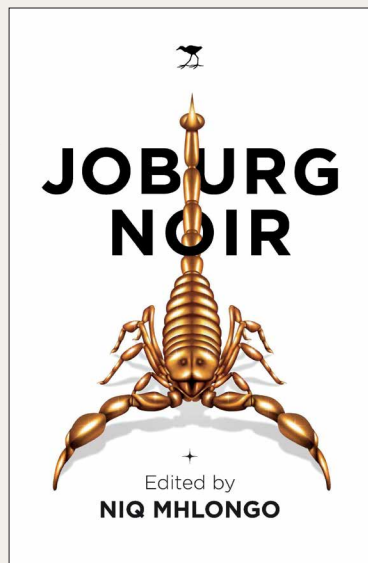
The stories reflect a diverse range of authors in terms of race, age, educational background, and where they live or grew up.

The stories in the collection alternately delight and unsettle, creeping their way into the reader's heart and mind. You won't forget characters like McPhineas Lata, the deceased man who nevertheless haunts a village through the legends of his sexual prowess, or stories like "The Good Housekeeping Magazine Quiz", which is a story that experiments with form in that it is written in the form of a multiple choice lifestyle quiz that might be found in a women's magazine. The story tells of the return of a husband's first love and the strain it puts on his wife. We gather this information from the quiz options we as the reader can choose from.

Fool's Gold is a superb example of the power of the short story in particular and the written word in general. Other themes which are explored include single parenthood and absent fathers, the impact of HIV/Aids and the fragile link between love and hate.

It also serves as an introduction to the work of the various authors, which could lead readers to the collections.

The book is also an important record of women's writing, which has not always received as much attention as work by male authors.



Joburg Noir

NIQ MHLONGO

Jacana Media

“I didn’t know how many of my memories of Johannesburg City had faded until I read the stories presented here while in Berlin,” says editor Niq Mhlongo. “Opening the pages of *Joburg Noir* feels like retrieving memories that for years had been kept in some abandoned drawer in my brain. My past suddenly reappeared to me in the fantastical form of a dream. A lot of memories we think we have forgotten sometimes return to us just by reading a book.”

Joburg Noir is filled with a myriad of themes, tones and moments, and each story in this collection sparked flashbacks to the city of the editor’s youth. After matriculating in 1992/3, Mhlongo started working as a dispatch agent at the Republic Umbrella Company in Jeppestown. “How I got that job is a story all on its own. I used to borrow my brother’s monthly train ticket to go to Johannesburg City Centre from Soweto on weekends



“The sheer brilliance of each contributing author’s narrative turn piques interest in the many sides of living in Johannesburg, penned through tales crafted by accomplished writers”

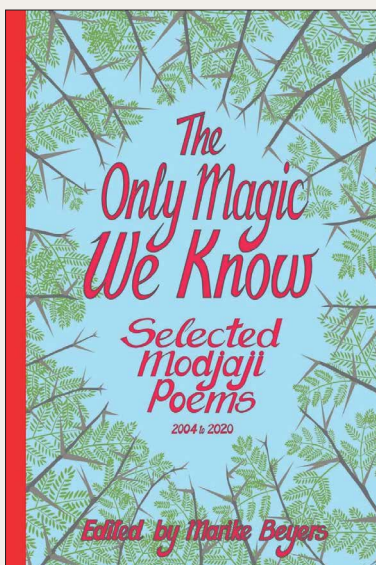
when he was not working. One Saturday, I took a train and ended up in Jeppestown.”

The book is concocted out of memories, urban legends, jokes, myths, dreams, brief encounters, experiences (good and bad), love and loss. “It made me feel like a time traveller who had voyaged into my bittersweet magical past. The stories reignited my love-hate relationship with Joburg, making its streets a living memory. From these stories, I feel like my past is relived, reinvented and retold with juicy additions for my personal enjoyment.”

Mhlongo says *Joburg Noir* is a book that seeks to understand, reconstruct and recover people’s experiences of the city. “The stories allowed me to travel back through all past experiences and more. The 20 writers in this collection display an intimate knowledge of the city; the Joburg they portray is exciting, modern and sophisticated but also blighted by poverty, corruption, Afrophobia, unemployment, drug addiction and crime.”

This book explores the timelessness of Jozi by challenging and deconstructing boundaries set by geography and race.

“Each time I read these stories, it seems that the whole history of Joburg and its diversity is brought to the fore,” comments Mhlongo. “The best way to read this book then, is to imagine it as water – let your mind and body float with it.”



The Only Magic We Know: Selected Modjaji Poems 2004 to 2020

MARIKE BEYERS

Modjaji Books

In her work on South African women's poetry, also published as an anthology titled *Breaking the Silence: A Century of South African Women's Poetry* in 1990, Cecily Lockett says that the silence of women was not just a matter of aesthetics, but that women's experience was not recognised as a worthy subject for poetry/literature. Modjaji Books has come into being to give a platform to women's experience, to make the private voices of women audible. Modjaji has done so in various spheres of literary expression, but is proud to have started out and continued with creating a community of poetry for and by women.

The Only Magic We Know is a celebration of Modjaji's work in giving voice to women's experience.

Poems were selected from the community of writers, each of the 46 collections published and organised to be in conversation with each other. The anthology is presented in four broad categories: Poems in the first section are

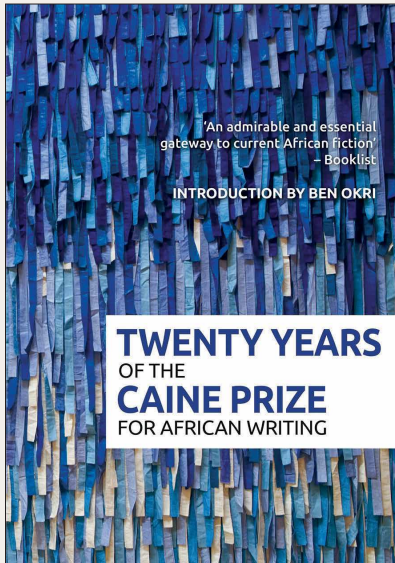
"Most of the authors are well-known which means that the poems are well-rounded and speak to the themes. This is in essence a feminist publication which bodes well for women."

mainly about selfhood and the darker difficult stepping towards others. The second follows a biographical mode, life experiences, the personal woven together with what is larger. Then follow poems on being in and from this world and time. Closing the anthology are poems on writing, the only magic we know.

Women's voices, and particularly black women's voices, are still marginalised, although this is changing. Nonetheless, the work of making a common literary culture in our country, with poetry at its beating heart, is still a work in progress; a thousand tentative tendrils, feelers, growths of the new and extraordinary. In a review of the anthology, Susanna Sacks reasons that the anthology "builds on Modjaji's work to accentuate poetry's hybrid capacities. Texts include familiar contemporary forms such as the prose poem and the confessional, and novel, serial poems that play with dictionary forms, litany and multimedia content. Despite these varied forms, the poems are drawn together in common themes."

She further states that by organising the anthology thematically, rather than by date or author, editor Marike Beyers puts the works in conversation with one another. The poets' voices weave together, creating a choral sensibility that highlights what is shared between individual experiences in a diverse literary community. The over 200 poems collected in *The Only Magic We Know* reach out together to navigate the extraordinary as the collection honours the long-standing work of women poets from Southern Africa





Twenty Years of the Caine Prize for African Writing;

CHRIS BRAZIER

Jacana Media



The Caine Prize is the leading African literary award. Often referred to as the “African Booker Prize”, it has often signalled the vanguard in writing on the continent across the years and today. It showcases writers who go on to achieve great literary success, such as Leila Aboulela, Chimamanda Ngozi Adichie, Brian Chikwava and NoViolet Bulawayo.

The prize was launched in 2000 to encourage and highlight the richness and diversity of African writing and share it with a wider audience internationally. The focus on the short story reflects the contemporary development of the African story-telling tradition.

This volume celebrates the 20th anniversary of the Caine Prize for African Writing; all 20 prize-winning short stories, each with its own unique take on modern African life are included. It reflects African consciousness. The diversity of Africa and African experiences is recognised and

“Each story has its own potency, lasting impressions and well exploited short story format, yet delivered in multiple ways and styles.”

acknowledged. As Ben Okri says, in his special introduction to this anthology: “Whether in the cities or in the villages, whether it is in east or west or south or north Africa, something pulses through the varied and oddly unified life of the continent that lends itself to the framing that the short story excels at. Whether it is the celebration, the marketplace, the bus stop, the ritual, the family, the funeral, comradeship, grisly death, sexual awakening, the short story catches the experience, holds it at an angle, illuminates it.”

This celebratory collection includes three stories by South African writers.

The prize-winning writers are: Leila Aboulela, Sudan, 2000; Helon Habila, Nigeria, 2001; Binyavanga Wainaina, Kenya, 2002; Yvonne Adhiambo Owuor, Kenya, 2003; Brian Chikwava, Zimbabwe, 2004; Segun Afolabi, Nigeria, 2005; Mary Watson, South, Africa, 2006; Monica Arac de Nyeko, Uganda, 2007; Henrietta Rose-Innes, South Africa, 2008; EC Osondu, Nigeria, 2009; Olufemi Terry, Sierra Leone, 2010; NoViolet Bulawayo, Zimbabwe, 2011; Rotimi Babatunde, Nigeria, 2012; Tope Folarin, Nigeria, 2013; Okwiri Oduor, Kenya, 2014; Namwali Serpell, Zambia, 2015; Lidudumalingani, South Africa, 2016; Bushra al-Fadil, Sudan, 2017; Makena Onjerika, Kenya, 2018; Lesley Nneka Arimah, Nigeria, 2019. A number of the writers included in the collection have affiliations to South African institutions.

CREATIVE COLLECTIONS

BEST PUBLIC PERFORMANCE





And When They Turn Home Was No More

WEZILE MGIBA

“...confronts the real South African issues which are still a big problem, that of women abuse, gender based violence, sex trafficking, human trafficking, social inequality and many other issues that exist to oppress women.”



In 2015, the artist Wezile Mgibe was interested in presenting work in public spaces, locations that have historical significance in any shape and date. He developed a character which plays the role of an interrogator, fighter, spokesman and most importantly a problem solver, and advocates against unwelcoming spaces. In his durational performances, he tracks down issues of woman abuse, gender based violence and identity.

In this performance, he focused on women abduction in a wider context and domestic context. He was an interrogator for women, to be seen and heard that they do exist in every possible way. He continues to be a seeker and creating spaces that will echo those views.

The artist envisions his work as assisting humans to find their voices, despite their marginalisation and exclusion from public and social spaces because of economic status, background, gender or sexual orientation.

He wishes his work to act as an inspiration to people to find hope, courage and healing, and provide a platform to enable people to share deep feelings, without violating their sense of self or exposing them to further trauma.

The artist is currently with the Human Rights Defenders Hub in association with the University of York's Centre for Applied Human Rights and Open Society.

In this performance, he collaborated with black female performers and communities. In his creation process he was very specific on the narrative, with black women on the forefront and their voices being heard.

His achievements include being awarded a season at the PE Opera House, FATC residency, SIRA residency, OpenLab residency and Fruits of Democracy in Arts Award 2019, and his work has been displayed at Iziko South African National Gallery, Norval Foundations, Hangar (Portugal) and on an M1/M2 Highway Billboard in Johannesburg.



Arcade 2019

GAVIN KRASTIN

"Its uniqueness and creative accomplishment is founded upon the focus on curating the work of young creatives that features different art forms."

The Live Art Arcade is an annual nomadic and pop-up platform and festival for young multidisciplinary artists and postgraduate students with interests in experimental, durational and/or site-based performance.

Founded and driven by Gavin Krastin, it launched in May 2018 with Arcade2018 at Theatre Arts in Cape Town where nine artists presented seven different durational live performances.

This developed into Arcade2019 as a fresh instalment of the Live Art Arcade was presented in July 2019 for the National Arts Festival in Makhanda (formerly Grahamstown). Arcade2020 was streamed online, due to COVID restrictions; 11 multidisciplinary artists were supported and curated to present performance video artworks.

For Arcade2019, which was entered for the 2021 HSS

Awards, the nine young multidisciplinary artists from across the Western and Eastern Cape came together under a curated assemblage of durational live art performances. The project was commissioned by the National Arts Festival, for their main programme, and took place in a large maze-like, defunct and semi-abandoned power station on the outskirts of Makhanda.

What makes Arcade2019 (and the Live Art Arcade model in general) so unique and impactful is how it realises notions and processes of the pluriverse, relational ontologies, multiplicities, de-hierarchisation, rhizomes and simultaneity in order to challenge conventional (or modernist) modes of organisation, spectatorship and consumption.

In the old power station, the artists responded to the site by worlding eight separate and distinguished



durational performances and immersive environments in various places throughout the space. These live performances and activated installations, scattered throughout the building, occurred simultaneously for three hours a day, leaving the audience to engage with them as dictated by their own desire, instinct and agency.

Performances were dynamic in that some were interactive, some immersive, some one-on-one, some cyclical and some itinerant, and the audience was responsible for mapping out and composing their own journey, their own temporality and their own rules of engagement. With both physical and cerebral agency, the audience became collaborators and co-conspirators of the artworks and of the performance ecologies as they nomadically and rhizomatically futured their own, albeit shared, worlds throughout the space.

This means that one could never consume, view or even conceive of Arcade2019 as an objective or removed whole, but only through one's uniquely composed and individually sequenced experiences of fleeting intimacies with aspects, fractals and memories of live performance.

Arcade2019 acutely focused on the need to resource, support and guide young experimental artists, while also prioritising the need for alternative and speculative curation and spectatorship/consumerism within a conventional festival setting.

The project amplified the situational, tacit and epigenetic ontological knowledges of the sentient body as pressing subject matter and relevant content was addressed and disseminated through our most primary behaviours: storytelling, looking, gesturing, touching, listening, depicting, migrating and communing.

"The Arcade2019 is a wonderful and innovative forum for young experimental performance artists whose range of aesthetic and political concerns makes this submission a vital contributor to emergent knowledge about situated and embodied art praxis in South Africa."

"The programmatic and conceptual achievements characterized by a talented assemble of young and cogent voices demanding space in the oft-conventional and stale discourse of performance, makes this submission a strong contender for the award."



"ITC is a significant and dynamic experiment on the possibilities of what public art, in its rich and heterogeneous moves, can enact."

Infecting the City (ITC) public arts festival 2019

JAY PATHER

The Institute for Creative Arts (ICA) is an interdisciplinary institute based in the University of Cape Town's Humanities Faculty that fosters innovative practice and research in the creative and performing arts. Every two years, the ICA presents the Live Art Festival focusing on experimental artworks, and alternates this with a public arts festival, Infecting the City (ITC).

The ICA presented ITC 2019 from 18 to 24 November 2019, a rich six-day programme of daytime and night-time performances across Cape Town curated by ICA Director Jay Pather, assisted by ICA Fellows Elvis Sibeko and Amogelang Maledu.

ITC is the longest-running public arts festival in South Africa, originally presented by the Africa Centre and

now by the ICA. Since 2007, it has transformed Cape Town's communal spaces into spectacular outdoor performance and visual art venues, creating access for a range of audiences, while invigorating the city and humanising urban spaces that are used primarily for commerce, consumerism and labour.

ITC 2019 both built upon and extended the Festival's impressive track record: it traversed the city from the Company's Garden to the central Train Station, from the Castle of Good Hope to the Iziko South African Museum, and many more public spaces in between, showcasing an array of provocative and immersive artworks.

The Festival's six programmes comprised over 50 artists from South Africa, across the continent and the world, including: Ghanaian-born performer, dancer



and choreographer Henry O Tawiah, the Indoni Dance, Arts and Leadership Academy choreographed by Sbonakalisa Ndaba; Khayelitsha-based a capella group, Zamanani Brothers; renowned multidisciplinary artist Haroon Gunn-Salie; French vertical dance company, Retouramont; 2019 Standard Bank Young Artist for Dance and senior soloist at Joburg Ballet, Kitty Phetla; Namibian performer, educator and writer, Nashilongweshipwe Mushaandja; Italian performance artist, Teresa Vittucci; and Romanian interdisciplinary artist nomi blum.

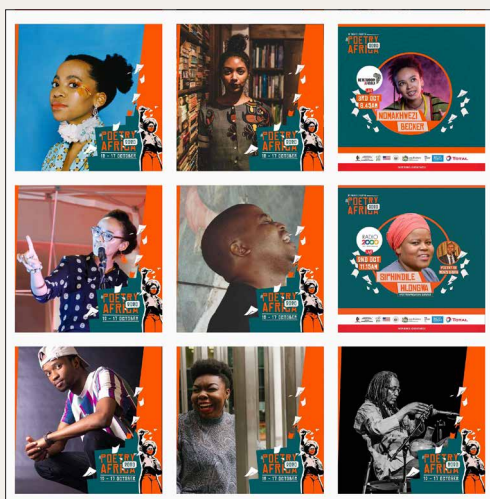
The Festival's artworks, made freely available to the public, engaged with incidental and heterogenous audiences, passers-by at shopping hubs, communal squares, gardens and public walkways with varied levels of access to art, as well as intentional audiences who knew of the Festival through advertising. Each day, diverse groups of people were brought together as audiences were led across the city from one production to the next.

The majority of people who work in Cape Town's CBD withstand long commutes into the city each day. Despite their contribution to the development of the economy, many are not able to reap its benefits, with little time available to enjoy the area before returning home. ITC 2019 helped disrupt this status quo by positing a new understanding of this still-segregated city: one in which public spaces are truly shared, and vulnerable, marginalised communities are encouraged to engage with these spaces as their own.

The Festival placed the extraordinary into everyday lives, expanding our definition of home and place. In so doing, ITC 2019 solidified the scope, nuance and vision that the ICA continues to bring to the development of public art on the continent.

"The bold curatorial efforts of ITC are demonstrative of the excellently considered body of work which provocatively intersects the mapping of the politics of urban space in Cape Town, and the poetics of racialized/radicalized, gendered and at times endangered bodies that contest disrupts and reimagine the possibilities of our contemporary moment."

"The festival offers a compelling and cogent space for diverse artistic voices, knowledge and practices to emerge in unique and sophisticated ways, reflecting alternate futures."



Poetry Africa: Poetry is a force for Social Change

ISMAIL MAHOMED AND SIPHINDILE HLONGWA



The Poetry Africa festival celebrates, promotes and connects poets from all over the world in an uncensored space that promotes freedom of speech and equality; and a quest for a deeper understanding of our humanity.

The festivals value voices from young and old on various issues ranging from gender-based violence, xenophobia, corruption, child molestation and human trafficking, to name a few. It provides a platform for poets to have their books published and to reach audiences.

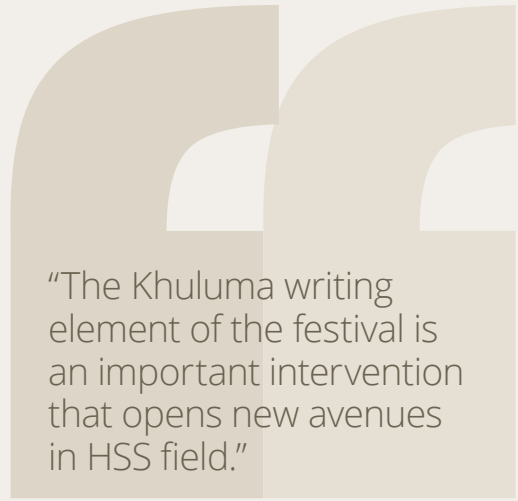
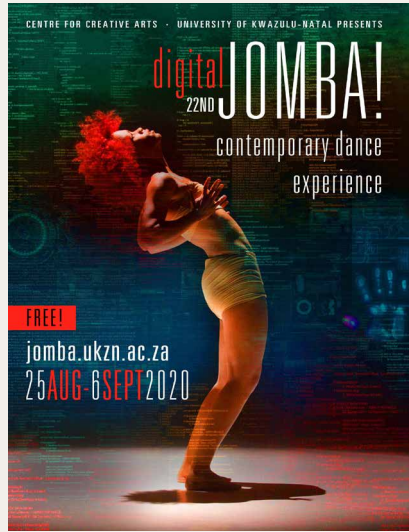
The 24th Poetry Africa edition adapted to the changes brought by the COVID-19 pandemic; it moved onto social media platforms to deliver a digital platform with a mix of pre-recorded and live events. Sessions were hosted live simultaneously from Zoom and Streamyard, which streamed on three online platforms: Facebook, YouTube, and Twitter. The festival featured between three and four interactive sessions, which included book launches, workshops and poetry readings. A poets question-and-answer session was hosted on Instagram.

“Like many events, this submission had to deal with the challenges of the pandemic and the organizers, performers and audiences mobilized the affordances of digital humanities in a competent and innovative way.”

By embracing the challenges of going online, the Poetry Africa festival became one of South Africa’s most dynamic platforms for engaging young people with the humanities.

The slam poetry at the festival in particular has been a commentary of events of the day, giving a voice to the oppressed and having agency in the #BlackLivesMatter, LGBTQ+, gender and decolonisation and other social movements. While many poets in academia have found fault with the slam poetry movement, slam is well received among young poets and poets of diverse backgrounds as a democratising force. Slam is also related to other forms of African indigenous poetry from the continent, which is also influenced by similar free verse and musical style; similar dynamics give agency to the contexts in which it is performed and how its audiences engages with it.

The current generation of spoken word poetry which is highly politicised and draws upon racial, economic and gender injustices, as well as the zeitgeist of the nation, for subject matter has been one of the more impactful programmes through which the Centre for Creative Arts has been able to engage with youth and social movements over the last 25 years.



“The Khuluma writing element of the festival is an important intervention that opens new avenues in HSS field.”

Virtual JOMBA! Festival

ISMAIL MAHOMED

The 22-year-old, JOMBA! Contemporary Dance Experience presented by the Centre for Creative Arts engages physical performance through theatre shows, workshops, seminars, a critical writing blog, and discussion panels as a means of pushing the agenda of dance and physical theatre as disciplines that advance the idea that dance and performance offer an engagement with complex notions of identity. Interrogating identity sits at the heart of humanities.

The programme works with the postcolonial writer Stuart Hall’s notions of cultural identity which, Hall (1990) has argued, is not something which is innate, and which thus transcends time, history, location and context.

Identity is, in fact, subject to a continuous interplay between culture and history and these, for Hall, are themselves always discourses that negotiate power relations. As Hall (1990: 225) states: “Identities are the names we give to the different ways we are positioned by and position ourselves within the narratives of the past.” Also key to Hall, and germane to the festival’s vision, is the idea that identities are actually future-oriented; they are “about

becoming” (Hall: 2017, preface), which emphasises the CCA/ JOMBA! ideas of the festival being a creative re-imagination (in this digital age of COVID-19) of performance dance and the embodied negotiations it offer around decolonial and postcolonial explorations into contemporary identity.

Physical theatre and dance practices offer a rich cultural space for artist and audience to re-imagine and re-negotiate contemporary ways of being and becoming (Hall. 2017) and, in the growth of Praxis Led Research and embodied knowledges that form part of including orality and critical studies of “The Body”, the CCA’s JOMBA! festival offers a place where the arts scholar, the artist, and critical performance studies researcher, can find a home.

The festival also actively supports the growth of critical arts writing skills, via its JOMBA! Khuluma Writing Residency, which aims to provide graduate students the opportunity to grow their skills as dance /arts writers, while also experiencing the rigours of working as festival journalists.

The 2020 festival took place under the hard lockdown in South Africa and moved its entire festival to a digital platform and was offered free via on-line platforms. In a carefully curated explosion of dance and conversations about dance making, JOMBA! 2020 offered a look back at some iconic dance works and dance makers and explored what dance can be in a digital space and a digital time here in South Africa.

JOMBA! grabbed this moment in our history to push dance into new vistas, to see what was (and is) possible as we learn to navigate different synapses and different wiring; this time not necessarily in the body but in the digital domain. The very positive statistics of online engagement, the large global reach and impact of the JOMBA!



CREATIVE COLLECTIONS

BEST VISUAL ART
& EXHIBITION
CATALOGUE





“This will certainly open up new ways of engaging with the Arts, particularly visual arts.”

Intimate presences/affective absences (or, the snake within)

LEORA FABER



For the past three years, Leora Faber has engaged with bioart, an umbrella term for a range of visual art forms that critically engage with bioscientific research. Bioartists mix artistic and scientific processes using live tissues, microbes, living organisms and life processes as media.

The impressions of domestic objects featured in the installation are made from a cellulose-fibre produced by the symbiotic action of the bacteria *Gluconacetobacter xylinus* and yeast. This symbiotic culture, which feeds off a mixture of tea and sugar, forms a biofilm at the interface between the liquid nutrient and air. The biofilm grows to form a cellulose fibre that when dehydrated, bears uncanny resemblance to traces of sloughed off human skin.

The impressions hover in a liminal space of becoming. Set up on individual lightboxes in a darkened, lower

gallery space, the “participant” enters an otherworldly, ethereal space. They appear to be floating in space, slipping in-between states of life and death; visibility and invisibility; materiality and immateriality; human and non-human; actuality and imagination; being and non-being.

While the impressions create a semblance of presence, of immediacy, of touch, their delineation of absence ironically defines what they are. Materially corporeal yet ethereal and spectral, they appear to inhabit varying states of atrophy. As such, they act as affective carriers of memory, evoking re-remembrances of familiarity, strangeness, comfort, dis-ease, intimacy, distance, vulnerability, trauma, complicity and loss.

They reference various design styles, periods and surface patterning, including designs taken from Chinese porcelain and English bone china. Some

feature hand-painted blue and white patterns of Chinese origin, such as the willow pattern, which the British appropriated in their production of 18th century porcelain, and the Dutch reproduced in their "Delft blue" porcelain.

As originals or reproductions, these designs have become domestic "classics" in many postcolonies. The impressions of these objects thus resonate as spectral traces of colonial legacies that haunt domestic interiors and broader individual and collective imaginations in postcolonial South Africa.

These spectral traces carry hauntological resonances of British and Dutch Imperialism and colonialism, the very mechanisms that drove the enculturation of capital. Sugar, tea and porcelain were commodities of colonial commerce that were shipped alongside enslaved peoples, themselves considered fungible objects of trade.

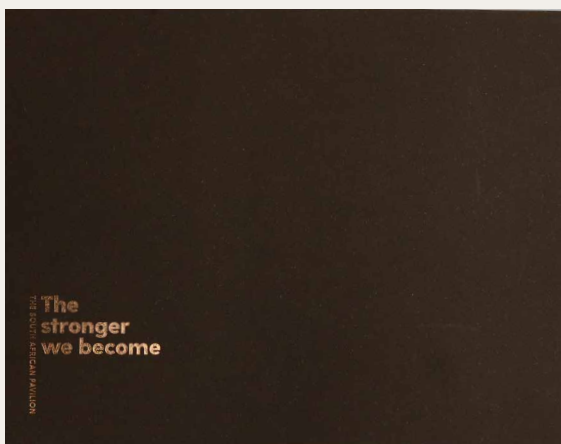
Read against this historical backdrop of dispossession, exploitation, displacement and precarity, and through the lens of Dutch and British settler colonialism and apartheid, the impressions may recall uncanny spectres of disquietude and violence that continue to inhabit the present and future.

The installation as a whole presents a highly innovative use of a medium that, it is believed, has not been used by South African artists to date, and has only been explored by a few artists internationally.

It may therefore be considered as ground-breaking in that it represents a new form of bioartistic research in South Africa, which has the potential to develop into an exciting new area of artistic exploration that brings microbiology and visual art together with feminist, postcolonial and decolonial theoretical concerns.

"It probably always existed, but with the separation of disciplines was not able to find resonance. Faber engages this avenue and has triumphantly demonstrated a body of work that is living and yet not. Her use of the material that she does not quite have control over is risky, yet satisfying in the surprise."

"The work is new and provides an innovative possibility between biology and art - there is growing interest in the relationship between art and biology."



The stronger we become

NKULE MABASO AND NOMUSA MAKHUBU

Curated by Nkule Mabaso and Nomusa Makhubu, the exhibition is designed as a dialogue and is based on the notion of resilience. Resilience, in our time, has become conspicuously inexorable. Under the weight of our complex histories, it is harder to have the will to resist.

In the post-1994 era, however, that will to resist has not been eroded. To remain resilient, to carry on, means dealing with the repercussions of historical injustice. It is a measure of strength, but it should not hinder us from recognising persistent iniquities.

As barriers rise and intransigent provincialism escalates, it is the simple things in everyday life, laughter, conversation and play, that become powerful forms of resistance, future-orientated disobedience, disruptive aesthetics and agonism. It is through these gestures that we can venture into our unknown but shared histories, our hidden epistemes, and the intricacy of our neglected knowledge systems.

In this dialogue, Dineo Seshee Bopape, Tracey Rose and Mawande Ka Zenzile interrogate gaps and silences as socially located, political struggles. Based on politics of space and time, historical and geographical expansion and compression the exhibition tackles the perplexing questions

about land, displacement, mobility and, intimately tied to this, rights.

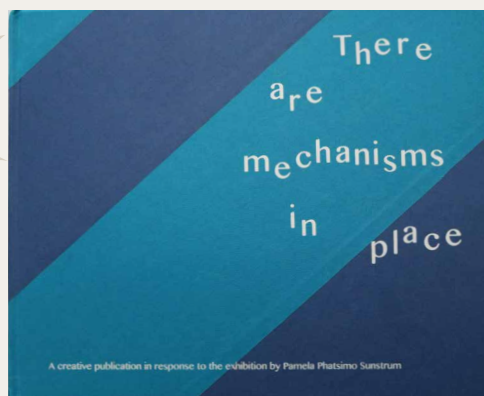
It takes on this task through engaging with affective politics, of anger, outrage, exhilaration, optimism and disappointment. And by doing this it points directly to the quest of our struggles: dignity.

To refuse to be fragile is to connect affect or the politics of sentiment with systemic theft of space and time.

The exhibition acknowledges the climate of cynicism and disillusionment in contemporary life. It acknowledges what it is that makes us tenaciously human, in the context of a dehumanising history. *The Stronger We Become* reflects the disenchantment, disillusionment and scepticism towards conservative agendas inherent in national and global discourses. But more importantly, it looks towards the subversiveness of often overlooked intimate spaces where we can laugh, love, play.

With this exhibition we are acknowledging the climate of cynicism and disillusionment in contemporary life. We are also acknowledging what it is that makes us tenaciously human, in the context of a dehumanising history. *The Stronger We Become* reflects the disenchantment, disillusionment and scepticism towards the agendas inherent in national and global discourses. But more importantly, it looks towards the subversiveness of often overlooked intimate spaces where we can laugh and be reminded that there remains something inside so strong.

“Demonstrating the power and crushing the notion that African art is a state of randomness and has no intellectual foundation.”



There are Mechanisms in Place

NKULE MABASO AND NOMUSA MAKHUBU

“The result will undoubtedly inspire a new engagement with modern art, art, and social representation in that space. The approach is not incredibly unique but presented interestingly.”

Nkule Mabaso, Michaelis Galleries Curator, and Nomusa Makhubu, Associate Professor at the Michaelis School of Fine Art, are pleased to announce *There Are Mechanisms in Place*, a creative book on Pamela Phatsimo Sunstrum's work. The book follows the artist's solo exhibition of the same name presented at Michaelis Galleries from 23 August to 21 September 2018.

The creative book, quite different from the usual catalogue, deliberately centres and collaborates with black women cultural producers, responding to Sunstrum's solo exhibition. The creative book, like the exhibition, probes social experiences of home, belonging and estrangement through the prisms of science and futurity, politics, economy and governance.

Sunstrum explores parallels between ancient cosmology and advanced theories in science. Her creative research yields an assemblage of mythology, historical heroics and speculations on the structure of the universe. She creates figures in her work that are time travelling, fantastical, and alternate selves, traversing a simultaneously futuristic and prehistoric. As such, Time, History, Space, Place and Self-Hood, whether actual or

invented, are all significant narrative and conceptual concerns.

The title, *There Are Mechanisms In Place*, refers to a speech that South Africa's former Minister of Higher Education and Training gave in October 2015 in response to student protests. In it, he stated: “It is a challenge, but I wouldn't call it a crisis. A crisis implies that the situation is so bad that there are no mechanisms to deal with it. There are mechanisms in place.”

From this speech, Sunstrum became interested in how this ominously delivered threat served to confirm that the historical mechanisms that were once in place to “deal with” student uprising are still, indeed, “in place” now.

The hand-crafted creative book provides a full view of the artist's approach, exploring the artist's futurist and coded works on paper. The book opens with essays from curators Mabaso and Makhubu situating the context of Sunstrum's exhibition in a place that is so charged and directly linked to the exhibition's critique of the university.

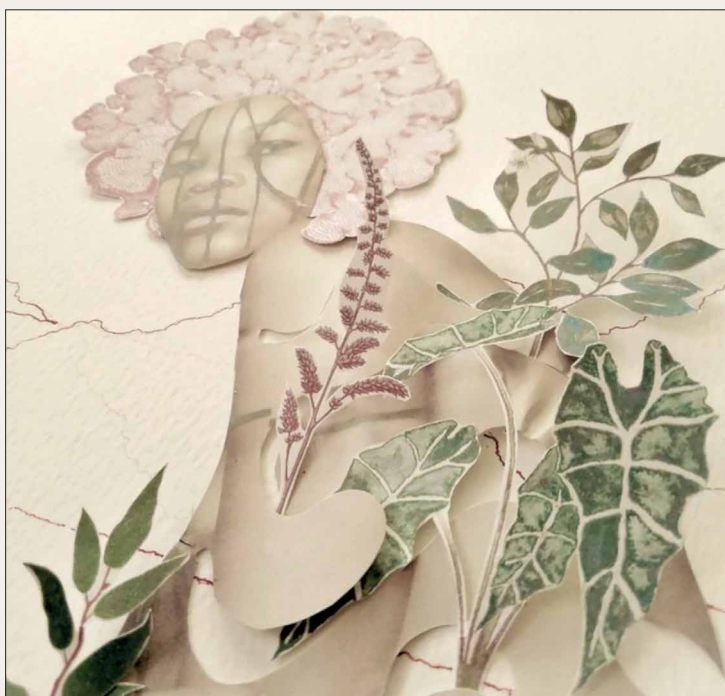
The authors are Nomusa Makhubu, Nkule Mabaso, Thulile Gamedze, Philiswa Lila, Amie Soudien, Toni Stuart, Makhosazana Xaba, Refilwe Nkomo and Bonolo Kavula.



DIGITAL HUMANITIES

BEST DIGITAL HUMANITIES
VISUALISATION
OR INFOGRAPHIC





Activated: The Social Life of Waste/Art

DETLEV KRIGE

“The content is decidedly South African. The film content flowed providing the viewer the nuances, a taste of the discussion and activation as well as the process of making - the whys, the how’s and the where’s.”

The documentary film, *Activated: The Social Life of Waste/Art*, produced by Zimbabwean filmmaker and poet Makomborero Theresa Muchemwa, traces the outline of a regional network of artists and researchers that emerged as a response to the ubiquity of waste in the Southern African region.

The documentary introduces several of the artists and researchers who made this regional and colourful network, and their voices are overlaid with footage of the vast yet intimate cityscapes of Harare, Maputo, Johannesburg and Tshwane (Pretoria).

The documentary shows that the thematic of waste that emerged within the network transcended an interest only in discarded objects and the consequences of capitalist consumerism and over-accumulation.

For one, the documentary highlights how artists fight against the ruination of inner-city art spaces such as the Drill Hall in Johannesburg and the Fire Station in the Pretoria CBD. It shows how the Green Office art collective at the Drill Hall have countered the “laying to waste” of inner-city art spaces through a process of activation.

Artist Johnson Zuze is filmed and interviewed at his home in Chitungwiza in Harare and a nearby landfill site. Later in the film at an exhibition of his sculptures at MOAD Art Gallery in Maboneng, he is quoted as saying, “I started using waste material because the material to make art pieces is expensive. So, I had to work with what was really available.”

The sensibility of making do with what is at hand runs



through the documentary and seems to speak not only to the making of art, but also to the making of a network such as this.

What emerges is the multiplicity of waste in its form and as a thematic. Waste as excess and as damaging to planetary life, but also as opportunity to earn income and to experiment with and even to democratise access to artistic expression.

It is not surprising that a documentary about waste eventually turns to ecological questions.

When the camera turns to permaculturalist Admire Gwatidzo, who lives and work at Kufunda Village in Harare, we are ready to understand what permaculturalists mean when they say that there is no such thing as waste, and that what we call waste is that which we have not yet found a use for.

Like many of the other artists featured in the film, Gwatidzo suggests that central to his practice is utilizing whatever is around him for repair work and reuse.

Muchemwa has created a documentary film that draws on and embodies the spirit and practice of the artists and researchers featured in the film. She has assembled a film out of photographs and video footage that have been shot by members of the network on cameras and mobile phones, which was deposited on hard drives during workshops across the region before eventually making its way to Harare where, in true bricolage mode, Muchemwa constructed a work from the various materials at hand. The product of her practice, and her contribution to digital humanities, is *Activated: The Social Life of Waste/Art*.

“There is meaningful engagement which has been captured in the film both visually as well as through the links between urban, rural and informal spaces, reclaimed spaces. This comes through particularly well in the workshop being held in a reclaimed space in Johannesburg and other spaces.”

“The important and process-driven work of SLOWart Network represented in this submission is reflective of a dynamic and substantive South African content, which is presented in a coherent and creative manner...”

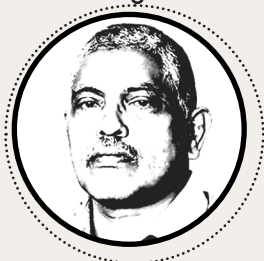


Die versteekte geskiedenis van Afrikaans

HEINRICH WILLEMSE

It has become an undying myth that “Afrikaans is the white man’s language”. The advancement of Afrikaans as a written and official language, particularly under the aegis of Afrikaner nationalism, meant that all other constituent histories and stories of the language and its speakers were either neglected or actively suppressed. Nationalist functionaries and culture brokers stifled oppositional and alternative thought within the Afrikaner community, but also minimised the role and place of black Afrikaans speakers within the broader speech community. In all of this, language historians, nationalist politicians, the media and school curricula have chosen to tell one story only. It was this story that everyone, including Afrikaans speakers and non-Afrikaans speakers, have accepted as the only history.

This remains one of the undoubted successes of Afrikaner nationalist hegemony. Note: A second pre-release version (without subtitles) exists and various institutions has 1 embedded this video on their own websites. However, since its earliest development the language was formed in the mouths of people of diverse origins. Afrikaans’ history is truly multi-faceted. The video *Die versteekte geskiedenis van Afrikaans* (The hidden histories of Afrikaans, 2019) sets

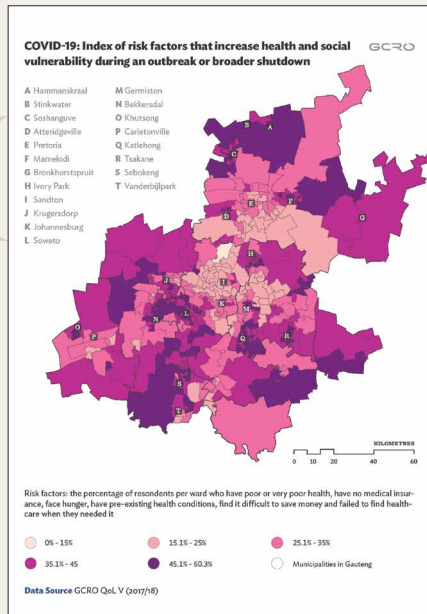


“Provides a new way of looking at existing knowledge - the conundrum around the Afrikaans language and who owns it; where it emanated from.”

out to tell a counternarrative, namely the ‘black history’ of Afrikaans. It concentrates primarily on the Arabic scribal tradition but also alludes to the Khoi-Khoi influences and the place of the mission stations in the development of Afrikaans. The history of Afrikaans is also one of alternative writing scripts and traditions. A brief background is presented of such alternative literacies.

With respect to Cape Dutch as a spoken language, English-speaking dramatists and journalists in the nineteenth century often mocked its use (by the indigenous Khoi, slaves and working people) and presented it as such in their writings or plays. Yet, the Cape imams, in the beginning of the early 1800s, were among the first to commit their argot to writing without any hint of caricature. Abu Bakr Effendi in 1869 wrote the first book of religious instruction in Afrikaans, viz, *Bayān ul-Din* (Explanation of the Religion). He followed a tradition that was in existence for nearly fifty years, and his book modified and standardized the writing of Afrikaans in Arabic script. The *Bayān ul-Din* was the first formal publication to employ this form of the language in a serious publication. The video illustrates the use of Arabic script in the writing of Afrikaans and alerts us to the remnants of the slaves’ foreign tongues.

The overall impression of the video is that of the multi-dimensional history of the Afrikaans language. People of every hue and background have contributed to its formation. *Die versteekte geskiedenis van Afrikaans* in a sympathetic but sober manner counteracts the hegemonic version of the history of Afrikaans.



“The GCRO COVID-19 Visualizations and Maps of the Month submission is a comprehensive and important intervention that significantly contributes to the crucial body of knowledge about the Covid-19 pandemic.”

GCRO COVID-19 Visualisations and Maps of the Month

GILLIAN MAREE



In light of the COVID-19 outbreak, the Gauteng City-Region Observatory (GCRO) began working quickly and collaboratively to compile data and visualisations to inform disaster response planning. This submission includes innovative visualisations produced rapidly to communicate key insights related to the COVID-19 pandemic to government partners and civil society.

It focused on the spatial distribution of some key risks and vulnerabilities in communities at a local level based on the framework of syndemics, which examines the consequences of epidemics as they interact with other diseases, in conjunction with social, environmental and economic factors that both facilitate their spread, and in turn compound their impact.

All this work connected social, physical and health datasets visually to support COVID-19 disaster response planning for Gauteng Provincial Government and Cities.

“A useful audio/podcast is included in the link which makes understanding of this form of research accessible and interesting.”



Graffiti and urban art in Maboneng: a virtual tour

SAMKELISIWE KHANYILE

“It is a positive consideration of street art/graffiti as a contributor to the spatial dynamics of Maboneng and by virtue of this, extends our understanding of the field of the Humanities.”

Graffiti is inherently an urban practice, defined by its relationships with urban surfaces, streets and public spaces. The August 2019 Map of the Month is an interactive visualisation, an online story map, exploring the various facets of graffiti, including urban art, in Maboneng, a neighbourhood in inner-city Johannesburg. The story map examines the spatial relationships between graffiti and the surrounding urban environment, in particular the distribution and density of graffiti, the relationship between graffiti and other more formal types of urban art, the visibility of graffiti, and the themes conveyed by the artworks themselves.

The maps in this visualisation feature a range of photos as well as scalable and clickable maps to mimic a virtual graffiti tour in the Maboneng precinct. This is an innovative visualisation that invites viewers to explore the urban fabric of Johannesburg’s inner city in more detail.

The research is based on collaboration with graffiti artists and enthusiasts and represents alternative perspectives on the urban environment.

“Graffiti alone is well articulated language which allows people to form their own meaning.”





“The interview-based content is well-articulated and researched, offering a coherent representation of the interviewee body of work and thematic concerns”

The ICA Podcast

CATHERINE BOULLE

The Institute for Creative Arts (ICA) is an interdisciplinary institute based in the University of Cape Town’s Humanities Faculty that fosters innovative practice and research in the creative and performing arts. In June 2020, the Institute launched The ICA Podcast, featuring eight interviews with renowned South African artists and curators who perform or curate Live Art.

The role of the Podcast in fostering public engagement has been particularly profound in this time of COVID-19, when live performance has been impossible, but the need to connect in meaningful ways across local and international borders has never been more urgent.

This first series of the Podcast features an introductory interview with ICA Director Jay Pather and in-depth

conversations with: fashion designer Lesiba Mabitsela; performance artist and activist Chuma Sopotela, curator Khanyisile Mbongwa; performance artist and photographer Dean Hutton, visual artist Sikhumbuzo Makandula, installation-based artist Meghna Singh, and curator Nkule Mabaso.

These discussions, each about 45 minutes, delve into performative artworks that interrogate a vast array of subjects, from black masculinity, migrancy and the violation of black women’s bodies, to the politics of hair and beauty, African spirituality, and the paradox of hope and despair in township spaces.

The Podcast emerged out of the ICA’s publication, *Acts of Transgression: Contemporary Live Art in South Africa*, published by Wits University Press (and shortlisted for the 2019 HSS Book Award for Best Non-Fiction: Edited



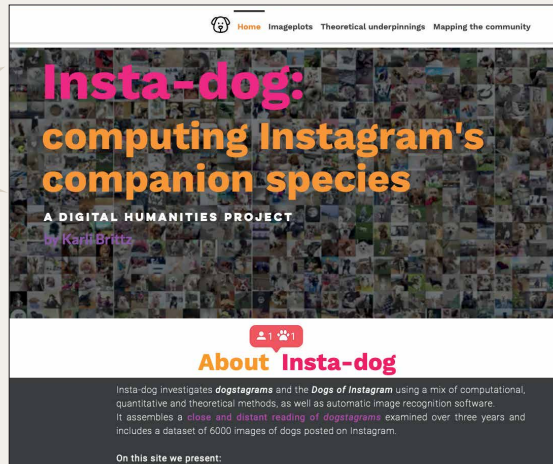
Volume). Before 2019, there was no text dedicated to Live Art in South Africa, and limited discourse to speak about the politically resonant form that it takes in our country. *Acts of Transgression* sought to begin filling this gap, and The ICA Podcast extends this critical work through conversations with the creators and curators of Live Art.

In the world of arts scholarship that privileges a Euro-American perspective and arts interviews that are stilted and inaccessible, The ICA Podcast makes a much-needed intervention: a South African-made and South African-focused series that immerses listeners in the movement and sounds of public spaces, the music and audio from artists' performances, and the weight and emotion of their personal stories.

The Podcast, which is available on every major podcasting app, has opened up a huge community of followers – far broader than can be achieved with a live event. The eight episodes have been downloaded in over 40 countries across the world (from South Korea to Mexico, Slovenia to Peru), including 13 African countries. But the vast majority of listeners are in South Africa, which is testament to the community of listeners and viewers that the ICA has been nurturing since its inception – a diverse public that is hungry to engage with the ways in which ground-breaking artists reflect the turbulence and precarity of our contemporary moment. The ICA Podcast has made a significant contribution to strengthening and broadening this community.

“The content offered in the ICA podcast is substantive and cutting edge creative work in the area of performance arts and curatorial practices in South Africa. The range and diversity of profiled practitioners involved in the project bears testament to the healthy state of critical art discourse and praxis.”

“The disadvantage with podcast is that it does not allow a live dialogue. However it does offer a space for comments which the authors can always ensure that they reply to and open a discussion”



Insta-dog: computing Instagram's companion species

KARLI BRITZ

"It is the study of the affective interaction between man and animal using new technologies that the work gains its strength."

It is a great pleasure to introduce the "Insta-dog: Computing Instagram's Companion Species" digital humanities project. Insta-dog investigates images of dogs posted on the social media site Instagram, using a mix of computational, quantitative and theoretical methods, as well as automatic image recognition software. It assembles a close and distant reading of so-called "dogstagrams" examined over three years and includes digital visualisations of a dataset of 6000 images posted on Instagram.

The site presents:

1. Findings, visualisations and theoretical explanations about the different types of dogstagrams regularly posted on Instagram;
2. Imageplots assembling dogstagrams to reveal patterns related to these images, created using automatic image recognition software;

3. An interactive visualisation platform to discover and connect with the community and network of the Dogs of Instagram;
4. A close-up view of any dogstagram in the dataset, allowing for a comparison and examination of dogstagrams on the viewer's own terms;
5. Theoretical discussions of dogstagrams and the importance of the human-dog relation; and
6. Documentation on digital humanities methods used in the project to assist future projects in using automatic image recognition software to analyse visual data sets.

The Insta-dog project embodies key motivations of the digital humanities, as well as contributes and enhances the humanities and social sciences in an innovative and responsive manner.

The project allows for cross-disciplinary access



to academic research and has led to significant engagement and visibility for the field of visual culture, digital and media studies, as well as the discourse on social media.

Moreover, the project, through its interactive visualisations, gives the accompanying critical analysis on companion species a digital narrative, creating a living document and ongoing scholarly dialogue.

Insta-dog has also facilitated ongoing research, annotation and linking in publications.

Additionally, the project acts as a method of research that leads to interesting and new findings in the field of social media, companion species and nonhumanism.

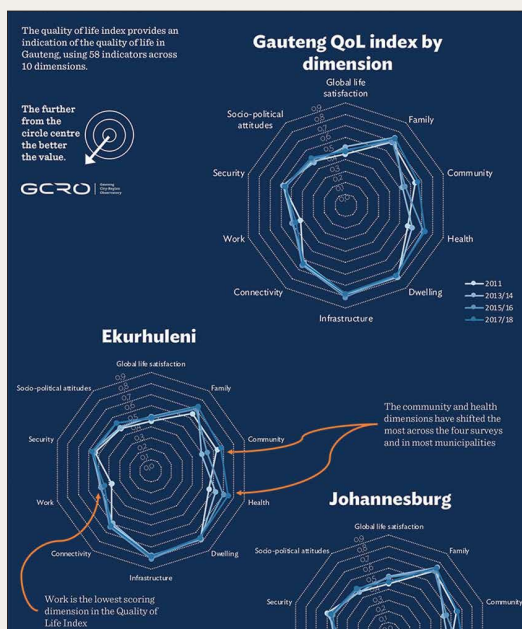
In terms of innovation, Insta-dog's visual design matches the content of its research scope and data, since companion species entails concepts such as play, response, joy and interaction. Therefore the project creatively intertwines research content, theory and practice in an effective manner, leading to wide audience engagement and an integrated platform, successfully contributing to the body of knowledge and existing digital humanities infrastructure.

Finally, perhaps the most important impact of the digital project is the open-access to the documentation and methodologies used to create the visualisation plots. The documentation is shared and written in an accessible manner so that others can follow the same methods with different data sets, to discover patterns and relations between a variety of images. In other words, the project leads to, supports and sustains diverse and impactful digital humanities projects.

With the assistance and recognition of the award, the project hopes to further develop into an open-access digital platform that allows researchers to submit datasets of their own without computational difficulty, to generate similar imageplot visualisations for research and discussion purposes.

“This work contributes to what could arguably be regarded as new and peripheral field in the HSS. Using insights and methods from Digital Humanities, and theoretical content from a wide range of fields on HSS makes this submission quite valuable. ”

“Within its community of practice, no doubt; it will be a conversation starter and be used as a yardstick to discuss new theories and methodologies within its field.”



“Assessing the Quality of life of citizens and broadly society in Gauteng provides valuable content for government to make informed decisions with regards to policy making and implementation.”

The fabric of the Quality-of-Life index

ALEXANDRA PARKER



The Gauteng City-Region Observatory's Quality of Life index combines a range of variables measuring various aspects of both subjective and objective well-being. Since 2009, the QoL Index has been used in decision making at all government levels and to help monitor and evaluate performance.

With government and academic partners, and a rigorous 10-year review in 2019, the QoL Index has been analysed and adjusted to ensure its ongoing value and reliability. The survey's large sample size enables the Index to be analysed across a range of demographic, spatial and other variables.

The QoL Index has formed the basis of several GCRO and academic outputs, by internal and external authors, many of which are freely available through its website and online portals. The Index is constructed from responses to 58 Quality of Life survey questions, grouped into 10 different dimensions – global life satisfaction; family; community;

health; dwelling; infrastructure; connectivity; work; security; and socio-political attitudes.

While the overall index scores provide a sense of quality of life across the Gauteng City-Region (GCR), looking at the individual dimension scores can provide greater insight into different aspects of well-being.

Using a series of radial plots, this visualisation presents the scores for each dimension of the Quality of Life index for each survey iteration since 2011. These scores are illustrated for Gauteng as a whole, as well as each municipality, for 2011, 2013/14, 2015/16, and 2017/18. Points closer to the centre of each plot represent lower well-being, while those further from the centre indicate domains in which well-being is better.

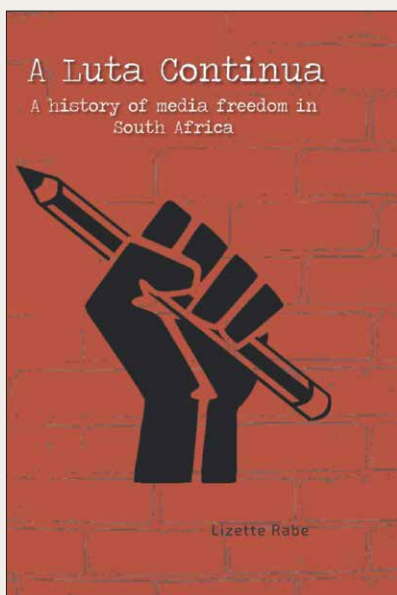
The Quality of Life data visualisation shows that the dimensions of community and health have fluctuated over the four surveys and that the work and global life satisfaction dimensions are the lowest scoring categories of indicators across all municipalities. In comparison, the infrastructure and dwelling dimensions are the highest scoring in the Quality of Life index.

The visual language of the infographic is inspired by traditional South African shweshwe fabric, creating an original and striking visualisation. The Fabric of the Quality of Life Index is an innovative visualisation that combines socially relevant data with a uniquely South African design aesthetic.

NON-FICTION

BEST MONOGRAPH





“This book will be of interest to media and communication studies scholars and to anyone who wants to know more about the dynamics of the media in a South African context.”

A Luta Continua: A History of Media Freedom in South Africa

LIZETTE RABE

African Sun Media



One must surely have a deep love and affection for media to tackle such an intimidating self-assignment as the history of media freedom in South Africa. Or one has to be a masochist.

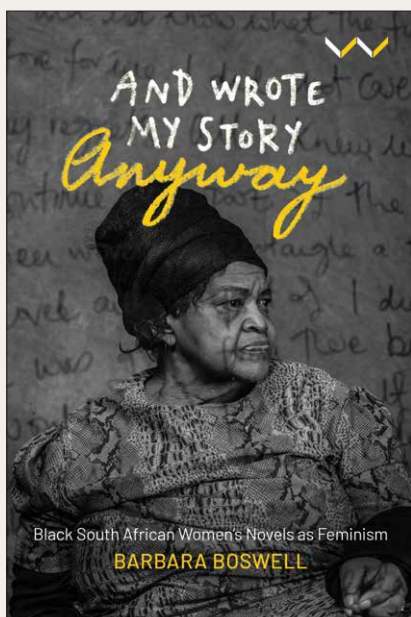
Fortunately, for the well-being of the youthful and brittle democracy in South Africa, the task was undertaken by Lizette Rabe.

The mind boggles at the demands of such a project. But Rabe is no stranger to vigorous research and sound penmanship of the highest standards. Thus one can state that the result is an incisive, thorough and very readable overview of the trials and tribulations of media in South Africa: in pre-colonial, in colonial, in oppressive centuries, in the modern-day democratic environment,

“The author has an accessible and engaging writing style that made this book a pleasure to read.”

right up to the havoc sown by the arrival of the digital communication era.

“Rabe has exhaustively mined the information of media history as it unfolded, and constructed it into what to my mind is a very readable and informative tome,” comments Ton Vosloo, former editor of *Beeld*, former CEO of Naspers and former chair of the Naspers Board of Directors.



“The idea of bringing these authors together in a conceptual conversation is inspired and I have no doubt that it will influence curricula at SA universities, at the very least.”

And Wrote My Story Anyway: Black South African Women's Novels as Feminism

BARBARA BOSWELL

Wits University Press



Part literary history, part feminist historiography, *And Wrote My Story Anyway: Black South African Women's Novels as Feminism*, critically examines influential novels in English by eminent black female writers.

Studying these writers' key engagements with nationalism, race and gender during apartheid and the transition to democracy, Barbara Boswell traces the ways in which black women's fiction critically interrogates narrow ideas of nationalism. She examines who is included and excluded, while producing alternative visions for a more just South African society.

This is an erudite analysis of 10 well-known writers, spanning both the apartheid and post-apartheid eras:

Miriam Tlali, Lauretta Ngcobo, Farida Karodia, Agnes Sam, Sindiwe Magona, Zoë Wicomb, Rayda Jacobs, Yvette Christiansë, Kagiso Lesego Molope and Zukiswa Wanner.

Boswell argues that black women's fiction could and should be read as a subversive site of knowledge production in a setting which, for centuries, denied black women's voices and intellects. This book has two aims. The first is to critically examine selected novels by black women writers in relation to the nation-space and, for the first time, to put their works in conversation with each other. This monograph examines Miriam Tlali's *Muriel at Metropolitan* (1979), Lauretta Ngcobo's *And*

They Didn't Die (1989), Zoë Wicomb's *David's Story* (2000), Sindiwe Magona's *Mother to Mother* (1998), Rayda Jacobs' *The Slave Book* (2000), Yvette Christians' *Unconfessed* (2006), Kagiso Lesego Molope's *This Book Betrays My Brother* (2012) and Zukiswa Wanner's *Men of the South* (2010).

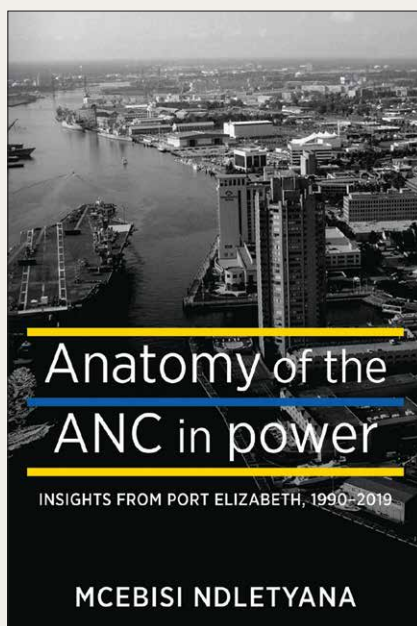
It emphasises the ways in which these texts write into being the idea of a new South African nation and undermine unitary, masculinist forms of nationalisms – be these apartheid or emerging, post-apartheid African nationalisms. Reading their fiction as theory, for the first time these writers' works are placed in sustained conversation with each other, producing an arc of feminist criticism that speaks forcefully back to the abuse of a racist, white-dominated, patriarchal power.

And Wrote My Story Anyway is the only book-length study on black South African women's literary production and their engagement with South African political discourse through their fiction.

The book has garnered praise from leading feminist and South Africanist literary scholars. Feminist literary scholar Gabeba Baderoon has described the book as "a necessary and illuminating study which will become required reading in literature and women's studies classes across the globe". Elleke Boehmer notes that the book "offers a passionate, often intensely personal, always persuasive engagement with an important genealogy of black South African women writers, extending from Miriam Tlali and Laretta Ngcobo to Zukiswa Wanner and Kagiso Molope.

Taking her inspiration from Bessie Head's declaration that writing opens spaces of resistance and recovery, Boswell's series of paired readings demonstrates the writer's powerful contributions to discourses of family, race and nation, and their reframing of female subjectivity. *And Wrote My Story Anyway* draws their work decisively out of the critical shadows.

"This collection will be a valuable resource for scholars and general readers with an interest in South African women's writing, race, gender and nationalism in the South African context. "It will be useful rather than radically innovative.""



Anatomy of the ANC in Power: Insights from Port Elizabeth, 1990-2019

MCEBISI NDLETYANA

HSRC Press



South Africa's governing party, the African National Congress (ANC), has undergone dramatic changes over the past 30 years. Historically a hotbed of political activism, Port Elizabeth is an illuminating site. In 2016, observers greeted with shock the ANC's loss of the city, one of its crown jewels and a party stronghold. Yet, as this book shows through its analysis of power and politics in Port Elizabeth, the party's political decline was authored by its own hand.

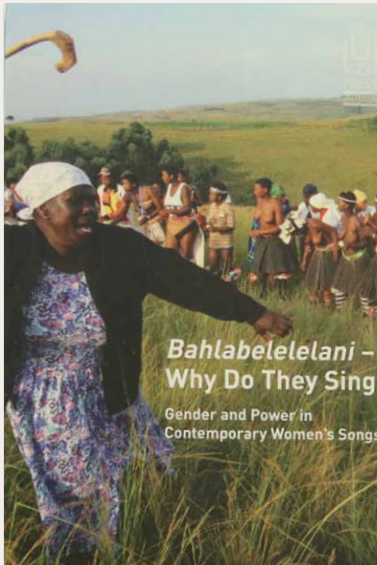
In *Anatomy of the ANC in Power*, the author presents an intimate portrait of the ANC at a local level over a 28-year period and one that informs what is now playing out at a national level. The book traces four stages that

"This is a detailed and rich history of the ANC's demise in Nelson Mandela Bay municipality, looking through the intersection of party and local government."

"The content is very specifically South African and the arguments are developed coherently and cogently."

characterise the party's post-1990 life in Port Elizabeth: rebuilding; ascension to political office; political decline; and adaptation to new contexts where its power was lost or is under threat.

This evidence-based book is an enthralling account of how the ANC rebuilt itself into a governing organisation, but failed to cohere into an institution of democracy, becoming instead an amalgam of competing factions for patronage. Readers will judge how much Port Elizabeth is a microcosm of the entire ANC.



Bahlabelelelani: Why Do They Sing? Gender and Power in Contemporary Women's Songs

NOMPUMELELO ZONDI

UKZN Press

“The book takes the issues of gender and power seriously and thus by giving rural women space to tell their stories in the best African way possible - ‘ngumculo’ - (through music); the book contributes uniquely to existing body of knowledge and understanding of especially a marginalized or even, hidden, community.”



Indigenous societies steeped in patriarchy have various channels that address abusive characteristics of relationality. A possibility, among many, is music, which sanctions women to express the unsayable. This book explores this phenomenon in the rural community of Zwelibomvu, near Pinetown (outside Durban) in KwaZulu-Natal. It addresses the question, Bahlabelelani: Why do they sing?, by drawing from discourses on gender and power to examine the power subversions through women's songs.

Restricted by *hlonipha*, a customary functionary within

these societies, women resort to allusive language rooted in *ukushoza*, a genre that includes poetic elements and solo dance songs. Other contexts in which said music is used, include women's social events such as *ilima*, when women come together to cooperate for the purposes of carrying out their duties. During *umgcagco* (traditional weddings) and *umemulo* (girls' coming-of-age ceremonies), songs befitting the occasion are performed with neighbours congregating at *amacece* to perform according to *izigodi* (districts), where local maskanda women's groups perform for a prize such as a goat or cow.

The songs, which are the subject of analysis in the study, showcase the complexity of women's lives in contemporary rural KwaZulu-Natal, offering commentary on womanhood. At a time when levels of gender-based violence in South Africa are alarming, *Bahlabelelani* explores this social ill, with a possibility of inferring interventions rooted in women's experiences and lives. The book, through narratorial style, presents original voices of disadvantaged women in patriarchal societies, here instantiated by Zulu women from Zwelibomvu on the outskirts of Durban. The book explores the relationships these women have with each other and others in their society, providing novel insights into the subversive strategies they use for purposes of securing their place in their society while laying claim to power in subtle ways.

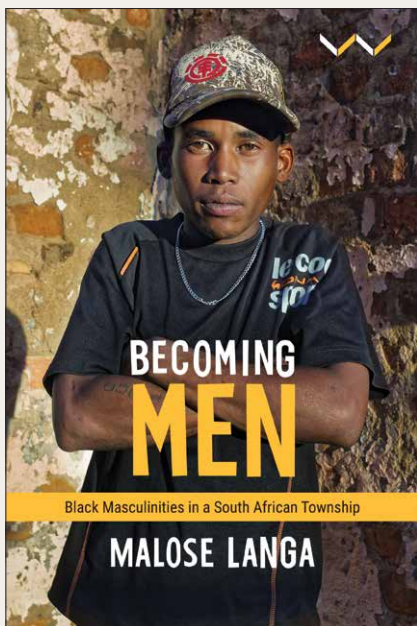
The book analyses the wealth and richness of Zulu culture, through the lives of women, showcasing the contribution made by alternative epistemic positions.

Furthermore, the book contributes to gender discourse while nuancing meanings of Zulu womanhood in a patriarchal society. The songs and their presentations, that is, where and how they are performed, as studied in this treatise, offer the reader an incisive commentary on what it means to be a woman in this society.

Multidisciplinary in nature, the book is an asset to various audiences while also serving as a valuable resource for departments in faculties of humanities and social sciences. In particular the book enriches the thinking of researchers and scholars working with gender mainstreaming strategies. It contributes to the work and literature of feminists, cultural experts, gender-focused civil societies, activists for gender-based violence and domestic violence, social and cultural anthropologists, community services agents, human rights organisations, academics and students at institutions of higher learning. It is a must-read for anyone interested in the discourses that address dismantling patriarchy, and the perpetual war waged against women along with women's responses, for as Chimamanda Ngozi Adiche suggests, "All of us, women and men, must do better".

"Further, this book advances and opens new avenues in HSS field where narratives and voices of African women living in rural patriarchal society are afforded the platform to speak and communicate their stories."

"The women of Zwelibomvu reveal that they are not totally silent or silenced, and that while subjected to gender and power inequalities and discrimination at all stages of their lives, they have the means to deal with their predicaments" (p.134)."



Becoming Men: Black Masculinities in a South African Township

MALOSE LANGA

Wits University Press

“This book gives an insight into how exactly young boys of Alex think, what they regard as valuable and what their thoughts are on masculinity, the ideal man in a South African context.”



Becoming Men is based on the story of 32 boys from Alexandra Township, one of Johannesburg's largest townships. In the book, Malose Langa follows this group of boys over a period of 12 years, documenting how they negotiated multiple voices of masculinities. Some of the key themes covered included the impact of absent fathers, relationships with mothers, siblings, and girls, school violence, academic performance, homophobia, gangsterism, unemployment, working and prison life.

Langa uses a psychosocial approach as a theoretical

framework to analyse deep feelings of ambivalence, self-doubt, contradiction and hesitation that young black men experienced daily in their search to develop alternative masculinities premised on non-violent, non-sexist and non-risk-taking behaviour. Many of the boys appeared simultaneously to comply with and oppose the prevalent norms, thereby exposing the difficulties of negotiating the multiple voices of masculinity.

Providing a rich interpretation of how emotional processes affect black adolescent males, Langa suggests

interventions and services to support and assist them, especially in reducing high-risk behaviours generally associated with hegemonic masculinity.

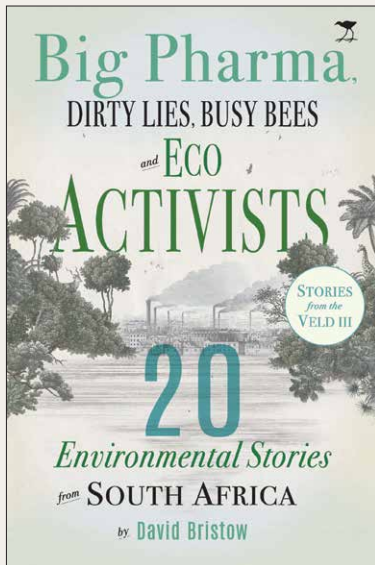
Before its publication, the book was sent out to two independent reviewers, both of whom confirmed that the monograph contributes original research. "I really enjoyed reading this book," wrote one of the reviewers. "As a scholar who has conducted research about gender, masculinities and identities, I found the book fascinating and I believe it will make a significant contribution to the field of gender/masculinity. The analysis [is] sophisticated and convincing. The author is a highly skilled interviewer; he built up a very close relationship with the boys, and the extracts of data are judiciously chosen and arresting."

Since its publication in June 2020, the book has attracted considerable media attention, which included review articles in major newspapers such as *The Sunday Times*, *City Press*, *Mail & Guardian* and *The Conversation*, as well as leading radio stations such as SAFM, 702, Cape Talk, Thobela and so forth. Langa has also participated in major scholarly events to talk about the book, which included the South African Book Fair, Slow Violence of Poverty (Stellenbosch University), Violence Against Women (University of Cape Town, Tshwane University of Technology) and many other public events organized by non-governmental organisations and churches.

In terms of journal reviews, the book features in *Amandla!* and will also feature in a special issue of *Agenda* with specific focus on intimacies and COVID-19. It has been submitted to journals such as *Psychology in Society* and the *South African Journal of Psychology*. Following the publication of the book, Langa has been invited to contribute an article on boys and mental health in the *Journal of Health and Social Science*, and a book chapter for the *Handbook on Psychosocial Studies* by Palgrave with specific focus on the young boys. The book has now become an essential read for students, researchers and scholars of gender studies (in the humanities and social sciences) who wish to understand manhood and masculinity in South Africa. Psychologists, youth workers, lay counsellors and teachers who work with adolescent boys will also find it invaluable.

"Becoming Men takes the reader through the perspective of the mind of an adolescent boy who is having a go at the world, encountering different challenges such as bullying, substance abuse, HIV/Aids, understanding women and as one would expect in a country with large amounts of poverty and unemployment, the need for money."

"The problem of gender based violence is a global phenomenon, but it cannot be denied that there is a peculiar South African dimension to it which the book articulated and coherently presents, in a easy-to-follow emphatic style that makes the book accessible to a wide range of audiences."



"This highly-readable monograph has the potential to change attitudes among urban and reasonably educated readers. It therefore has the power to influence attitudes to the environment."

Big Pharma, Dirty Lies, Busy Bees and Eco Activists

DAVID BRISTOW

Jacana Media



This book, *Big Pharma, Dirty Lies, Busy Bees and Eco Activists*, delves into all manner of environmental issues facing South Africa and the world. From how state capture has led to the degradation of our river systems, to how big business and industry lie to us while slowly killing us, to the realities of producing energy for a developing and growing nation, ongoing rhino poaching, and much more.

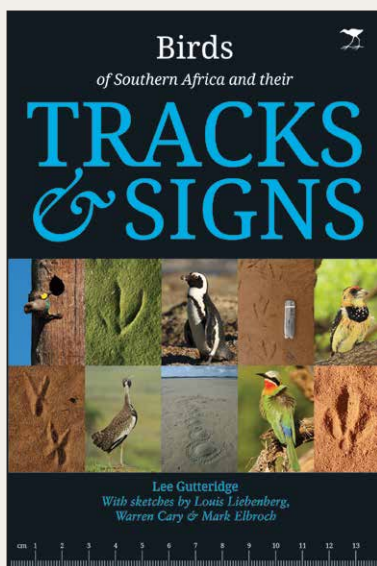
But this collection is not all doom and gloom: it includes chapters about eco activists across all communities and age groups in the country. There are others on how to live greener, even how to die more responsibly. My aim is that these stories from the veld, on the one hand, expose new readers to new ideas about old places and old legacies.

Also, to present vintage readers with new ways of looking at what they thought was given and familiar. In this way I hope to play some small role in the re-imagining of South Africa that is at least a better reflection of what before passed as common and popular culture.

Pertinent is the scope of research these stories represent. Years have been spent digging in archives, academic publications in each relevant field, and libraries, including the rare books section of the National Library in The Gardens, Cape Town.

The first in the series, *The Game Ranger, the Knife, the Lion and the Sheep*, presents some lesser-known characters from history (including Krotoa, aka Mevrouw van Meerhof, Dawid Stuurman and Coenraad de Buys) while also re-examining more famous lives such as David Livingstone, Eugene Marais and the Modjajdji rain queen dynasty and presenting them in new light.

The second in the series, *Of Hominins, Hunter-Gatherers and Heroes*, explores famous as well as obscure places, re-interpreting the well-known and unpacking the little known. An attempt has been made to bring together many fields of study, be they history, geography, anthropology, palaeontology, or other, to help complete the bigger picture.



The Birds of Southern Africa and their Tracks and Signs

LEE GUTTERIDGE

Jacana Media

This book is ground breaking in that it explores the tracks and signs of the birds of our region.

A few other parts of the world have similar books, focusing on their respective species. Prior to this work there were some introductory forays into this field in South Africa. Notably, Liebenberg established the need to document these tracks.

The importance of bird tracks and signs in nature has been established quite firmly in recent years, and how birds interact with other more terrestrial groups has become increasingly important in scientific studies. It is long known that tracking is a non-invasive science which is used extensively in research for establishing the existence of populations of little-seen creatures, understanding natural, but sometimes secretive behaviours, and for documenting extending and reducing distributions of endangered



“The book is well presented and the professionalism and quality cannot be faulted.”

species, but until now, this application rarely extended to the Class Aves, due to a lack of resources.

Birding, in its capacity as the largest and fastest growing hobby on earth, is also not complete without this aspect, a way of identifying species which are no longer currently in the area, or nocturnal species which are so cryptic that you struggle to find them when birding by day, such as the fiery-necked nightjar, which hides by day in plain sight, using its cryptic colouration. Years of watching, measuring, listening and documenting have resulted in a new approach, and a brand-new study for the region. The book provides accurate line drawings of life-sized tracks and information on sociality and forms of movement, and also photographs of the species in question for quick identification.

A quick key in the beginning of the book will assist in size-based identification, with a detailed description of foot structures, and how these particular adaptations will assist the animal itself in its day-to-day lifestyle.

The exploration of bird life histories can now become more complete, as the actual observation of activities is no longer always necessary. Signs left behind in nature are now interpretable, and the actions of yesterday can be read today, by the skilled interpreter or by the interested novice. This is a monumental step in the growth of tracking and birding in the sub-region, and will allow new understanding to develop as the field grows.

Lee is not affiliated with South African universities but has assisted with the University of Pretoria’s archaeology students. He does work with USA colleges, including Johnson and Wales University, University of Connecticut, University of West Kentucky, Fingerlakes Community College and others.



Broken Land

DAYLIN PAUL

Jacana Media

“The book has profound social relevance. It touches on the subject of an exclusive economic system, an issue that involves not only the people living by foraging around the mines but also the entire South African economy.”



Daylin Paul's photographic essay, *Broken Land*, takes us to the heartland of a very polluted environment. Set in Mpumalanga, home of 46% of South Africa's arable soil, it is also the area where nine coal-burning power stations are active. Paul's work explores the direct impact the coal-extraction industry has on the human landscape, the local economy, population, farming community and, more broadly, climate change and the land itself. As Paul says, "These power stations, while providing electricity for an energy-desperate South Africa, also have a devastating and lasting impact on the environment and the health of local people."

Mining licences granted conditionally by the South

African government are meant to safeguard the ecology and allow local people to benefit from the mineral wealth of the land. But it is clear that these conditions are not being followed and that the health and economic well-being of both the land and its people are being jeopardised.

"Vast tracts of fertile, arable land are being ripped up, the landscape scarred with the black pits of coal mines while coal-burning power stations are one of the biggest greenhouse gas emitters in the world." The polluting power stations not only contribute to global climate change but, through toxic sulphur effluents, also to the poisoning of scarce water supplies for a range

of communities who are dependent on these for their survival. The area has in recent years also been hit by devastating droughts.

Further, *Broken Land* interrogates the mining rights in the area, highlighting the corrupt and nepotistic power dynamics. Amidst the devastation and destruction, Paul's work has served to amplify the voices of community members in the affected region. He regards his work as a photographer as a civic duty.

The documentary photographer has many roles, most of which are concerned with commenting critically on the society in which they cast their gaze. In a society as complex as our South African one, with its great inequality, its ignoble history and its past and contemporary exploitative extractive industries, those roles are all the more urgent. Paul's book is simultaneously a documentation of the cost of extracting and burning coal, an indictment against any notion of "clean coal" and a testimony to the reality of those living close to coal.

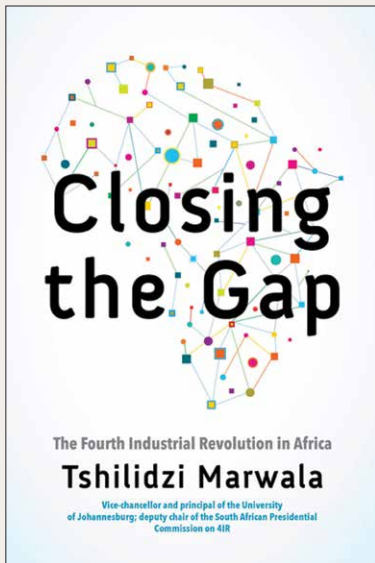
It is also a portent into the terrifying future we face as a planet as climate change and the cumulative effect of decades of pollution add up and demand a reckoning. It is just one dispatch from the frontline of the battle to save the Earth and, perhaps, our own humanity.

The book's importance has been recognised by activists, journalists and grassroots organisations working to protect the fundamental environmental rights of all South Africans. It holds people accountable. It has the power to influence energy and climate change policy.

The Department of Education has used extracts from the book for the 2021 Life Orientation Grade 7 component of the curriculum that focuses on "Your Rights and the Constitution".

"This is an excellent book, telling a story of the devastation of coal mining to the environment. It does this through minimal text and beautifully curated photographs."

"It's about people who are marginalised and do not form part of "the good story to tell". The people who hustle in these environmentally dangerous environment have essentially been forgotten."



Closing the Gap: The 4IR in Africa

TSHILIDZI MARWALA

Pan Macmillan SA

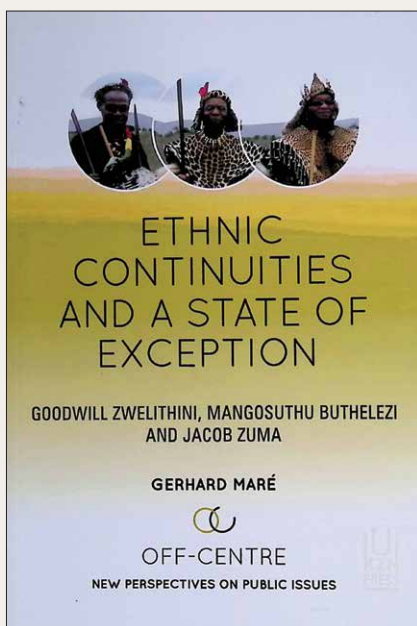


Closing the Gap is an accessible overview of the fourth industrial revolution (4IR) and the impact it is set to have on various sectors in South Africa and Africa. It explores the previous industrial revolutions that have led up to this point and outlines South Africa's position through each one. With a focus on artificial intelligence as a core concept in understanding the 4IR, this book uses familiar concepts to explain artificial intelligence, how it works and how it can be used in banking, mining, medicine and many other fields.

Written from an African perspective, *Closing the Gap* addresses the challenges and fears around the 4IR by pointing to the opportunities presented by new technologies and outlining some of the challenges and successes to date.

"This is an important book on a very timely topic. It contributes to existing knowledge in the area by offering a specifically African exploration of the 4th Industrial Revolution. The innovation lies in the sustained scholarly engagement with this topic from an African perspective."

"This is an interesting and very important topic, so the book contributes knowledge to an emerging field of Artificial Intelligence and 4th industrial revolution."



“This book addresses issues around race and tradition that have been widely researched. The innovative aspect of the contribution lies in the way it brings together the analysis with reference to Zwelithini, Buthelezi and Zuma.”

Ethnic Continuities and a State of Exception: Goodwill Zwelithini, Mangosuthu Buthelezi and Jacob Zuma

GERHARD MARÉ

UKZN Press



E*thnic Continuities and a State of Exception* alerts readers to the dangers of “tradition”, as justification for formal, structured ethnic politics in post-1994 South Africa. In practice, contemporary ethnic politics enriches elites while overriding a large number of democratic rights. Tradition politics, as a continuity from earlier political regimes, effects a “state of exception” for the governance, under kings and traditional leaders, of millions of citizens who are rendered as ethnic subjects, exposed to structured inequality, gross discrimination and increasingly violent exploitation. At the same time, in a wider picture and along with class and gender, tradition refurbishes a core divide in the national

population at a time when health disasters, inequality and climate catastrophe can be addressed only through shared and collective human engagement.

Building on his previous research into how apartheid templates of ethnic separatism, and its popular mobilisations, played out in calamitous violence in Natal, Zululand and on the Reef, Gerhard Maré now takes the story into post-1994 democratic South Africa.

He sets as his focus three powerful men, Goodwill Zwelithini, Mangosuthu Buthelezi and Jacob Zuma, to illustrate how, from different social locations, each has relied on claims to ideas about Zulu tradition in order to enhance politically powerful and financially rewarding

positions. Through this focus, Maré illustrates different public and private narratives of gendered roles, from kingship to cattle herder, used in the service of justifying structural monarchy, problematic sexual behaviour and ethnicity-based patriarchal authority.

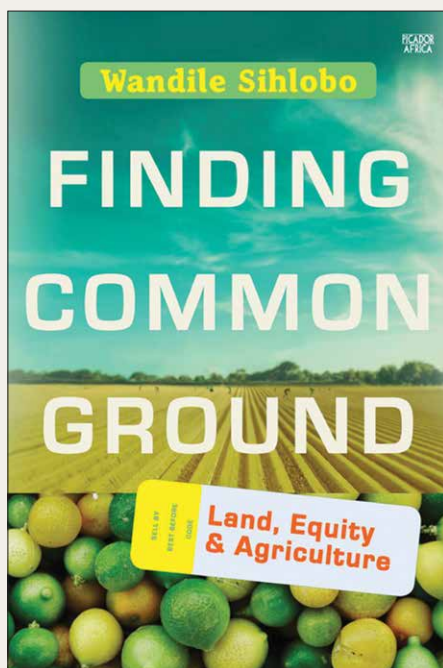
Claims about continuities of tradition mask the adaptations that fit with the world of entrepreneurship (especially mining), tourism and national power. Such claims, and their recognition through persistent ideologies that deny realities of historical change and new formations of power, rely on forms of subjecthood that have few material benefits for non-elite citizens.

The three men in question, born into different positions within “Zuluness”, faced different obstacles as they made their way into high positions during and under apartheid. Zwelithini and Buthelezi manoeuvred within the state’s employment of ethnicity in the “bantustan” policy, with arguments for reluctant and resistant participation. Zuma, because of his own background, and coincidental links, fought apartheid, largely in exile, but took up the political “benefits” of ethnic traditionalism upon his return as politically powerful ANC operative.

Race and capitalism continue to shape inequalities in South Africa. The contemporary importance of this book lies in drawing attention to a third source of social inequality, sanctioned through ideas about history rooted in conservative, ethnic nationalisms. These structures shape current competitions for votes, tenders, land rights, profiteering in mining enterprise and environmental destruction.

“The scholarship is solid but it does not have the scope one would expect for a prize of this stature. It feels like the information could have been presented in an academic article or two rather than justifying a book project. It contributes to existing debates in a number of HSS fields.”

“The content is substantively South African and the arguments are presented clearly, cogently and coherently.”



Finding Common Ground

WANDILE SIHLOBO

Pan Macmillan SA

“The content is substantively South African and the information is presented clearly and accessibly.”

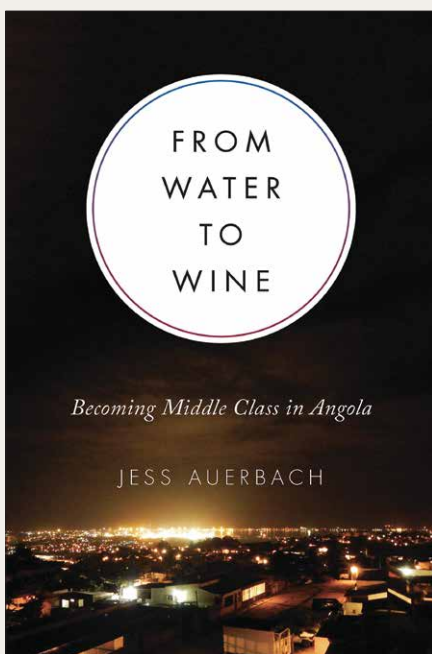


Wandile Sihlobo is perfectly positioned to provide a well-rounded, accessible view of agriculture in South Africa. He spent his school holidays in the rural Eastern Cape, studied agricultural economics at university, has worked in private sector agriculture, consulting with farmers across the country, and has been an adviser to government as part of South African policymaking bodies.

Finding Common Ground is a selection of key articles from Sihlobo's regular *Business Day* column, framed with insightful commentary and context. The book covers the broad themes that have marked current discussions and outlines the challenges and opportunities faced by South Africa's agricultural sector, including the contentious and complex

issue of land reform; the potential for new leadership to revive the sector; how agriculture can drive development and job creation; cannabis as an exportable commodity; the urgent need for agricultural policy to address gender equity and youth involvement; technological developments and megatrends that are underpinning agricultural development; the importance of trade in growing South African agriculture; and key lessons that South Africa and other African countries can learn from one another.

Ultimately, Sihlobo is optimistic about the future of South Africa's agricultural sector and shows us all, from policymakers to the general public, how much common ground we truly have.



“This book will have an influence in the social sciences in terms of its methodology and presentation.”

From Water to Wine: Becoming Middle Class in Angola

JESS AUERBACH

University of Toronto Press



This book makes an unusual contribution to the teaching of the humanities in South Africa and beyond. It has been written to “trip” readers out of the conventional forms of academic engagement, using multiple modes of media to engage not only the mind but the senses.

In including cartoons, poetry, social media analyses, recipes and other textual experiments, it is engaging and easy to read, and provokes curiosity and understanding with regard to a country that few outside Angolan borders understand well.

From Water to Wine addresses questions of positionality directly and models for readers one way of “entering”

Angola, and an understanding of what, there, is working very well. The book has been reviewed as the first ethnography “by a digital native for digital natives” that reads the way the internet works: across media, at multiple levels at once. In this way, it breaks new ground, according to Daniel Hoffman of the University of Washington.

It is also framed within the bodily senses, with the chapters structured around the five senses of Western ontology, with additional explorations of proprioception, balance and curiosity.

The book is important for three strong reasons. First, it was conceived to increase the public’s knowledge about

Africa, and specifically to be used in high school and university teaching in the humanities and social sciences writ large. In this regard it aligns closely with the NIHSS's core vision and mission. By making the methodology required of social science explicit and clear, the book is an excellent tool for teaching that extends far beyond the disciplinary limits of anthropology.

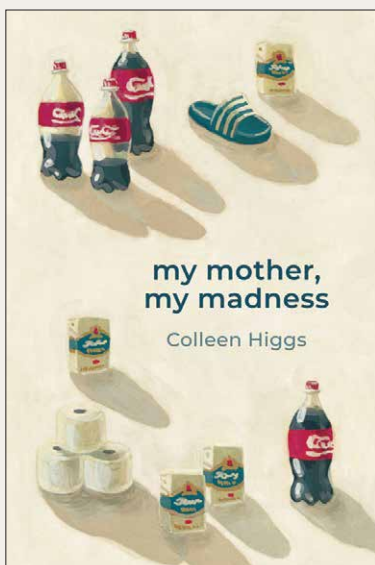
Second, Angola is a country with a history closely intertwined with South Africa's, yet it remains largely unengaged. This is in part due to the dearth of accessible English language narratives about the country. This text provides an entry point that focuses on what is working, and aims to disrupt stereotypical narratives of countries north of the Limpopo River, that have manifest consequences in terms of xenophobia and South African exceptionalism. Through its focus on fashion, music and everyday happiness, the text demystifies Angola for a contemporary readership and provokes both curiosity and care in its readers. For these reasons it has already been adopted for teaching at several South African and global universities.

Third, in line with the NIHSS's mission of transformation and accessible humanities, the book is available via a local imprint and in 2021 will also be freely accessible in Portuguese. This aligns with the project of ensuring research is not extractive, and is in dialogue with all those who are involved in its production. Here, it links Portuguese knowledge systems with broader questions of canonical transformation and inclusion.

In sum, this book makes an unusual and groundbreaking contribution to the development and teaching of the social sciences and humanities in South Africa, Africa and the world. It models both writing for digital natives and engagements with power and privilege, and is a text that is rapidly having an impact.

"In addition to scholars and a broader reading public who may have an interest in the politics and society of Africa and Angola, this book has the potential to shape how we think about doing HSS research, how we teach methodology and how we present our research findings."

"It's content is also interesting but is not where I think the influence will be."



my mother, my madness

COLLEEN HIGGS

Deep South



A reader's response to *my mother, my madness* is that "this is a little book with a big punch". The sparseness of the entries, the descriptions of daily humdrum life, the matter-of-factness of the prose, all contribute to the power of the story. In its synoptic approach lies the literary spirit of the book.

So much is told between thin lines. The book is a deceptively straightforward diary of the author's relationship with her mother over the last 10 years of her mother's life. Although the mother (Sally) is well cared for in a retirement complex, her demands on her daughter (Colleen) are considerable. Sally emerges as a volatile, unstable person, one who had attempted suicide many times and was hospitalised for mental illness. What enriches the story are the reflections by the narrator Colleen and her empowerment over many years of ongoing healing in psychotherapy.

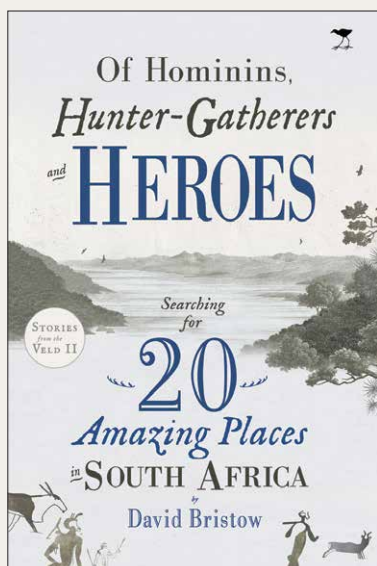
"This book contributes to the larger feminist project of making the oftentimes invisible care work of women visible."

Given Colleen's painful relationship with Sally, it was not easy for her to take on the burden of care and responsibility for her mother. Colleen has to face the resentment and anger of doing this while at the same time look after her own needs, be supportive to her small family and run a business. The 10 years of the diary-memoir shows Colleen slowly succeeding in this battle, and separating into her own personhood. By the end of the book she is present with much compassion during her mother's dying. She keeps her balance, despite moments of despair, thanks to careful self-examination and, not least, a good deal of humour.

The story is simply, almost factually, told, but densely layered and subtle. It sometimes ventures into areas that most writers would consider too banal to write about, such as waiting in a supermarket queue. Colleen's unique literary skill allow her to express a depth of emotion beneath all such day-to-day frustrations in a spare and appealing style. In the words of one reader, the book is written "without fanfare and flourish, just quiet still competence and confidence in the words".

When Colleen Higgs set up Modjaji Books, she wanted to create a space to publish women writers' concerns. These often included so-called "women's work", invisible to men and not financially rewarded – housework, child care, juggling domestic tasks, elder care. *my mother, my madness* is exactly such a book, shining a light on a part of human life so taken for granted as to be almost invisible.

She also brings to consciousness many things that make people feel guilty for even harbouring such thoughts about their parents. As one reader wrote, the book expressed "those feelings that we question, feelings that sometimes we dare not verbalise".



"The book is accessible to ordinary readers and may be influential in encouraging the public in the words of the tourist board to take a short left."

Of Hominins, Hunter-Gatherers and Heroes

DAVID BRISTOW

Jacana Media



Of *Hominins, Hunter-Gatherers and Heroes*, explores famous as well as obscure places, re-interpreting the well known and unpacking the little known. An attempt has been made to bring together many fields of study, be it history, geography, anthropology, paleontology, or other, to help complete the bigger picture.

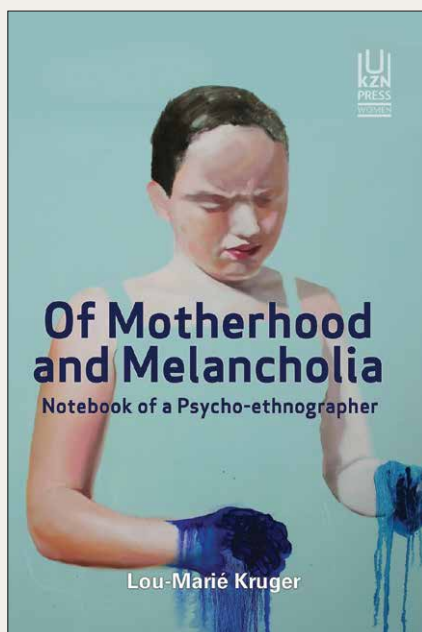
Lesser known places such as Kamberg help to open a window into the deep, spiritual meaning of San rock art in the Drakensberg. The chapter on the Kruger National Park debunks the popular mythology of Paul Kruger as an early champion of conservation. The chapter on Kosi Bay is about the changing socio-economic landscape of a historical fishing community in a deep rural setting. That on Hogsback is less about fairies and Hobbits and more

about the long legacy of the Eastern Cape Frontier Wars.

"My aim is that these 'stories from the veld', on the one hand, expose new readers to new ideas about old places and old legacies. Also, to present vintage readers with new ways of looking at what they thought was given and familiar. In this way I hope to play some small role in the re-imagining of South Africa that is at least a better reflection of what before passed as common and popular culture."

Pertinent is the scope of research these stories represent. Years have been spent digging in archives, academic publications in each relevant field, and libraries, including the rare books section of the National Library in The Gardens, Cape Town.

The first book in the series, *The Game Ranger, the Knife, the Lion and the Sheep*, presents some lesser-known characters from history (including Krotoa, aka Mevrouw van Meerhof, Dawid Stuurman and Coenraad de Buys) while also re-examining more famous lives such as those of David Livingstone, Eugene Marais and the Modjadji rain queen dynasty and presenting them in new light.



“Wendy’s story contains many of the social problems present in the narratives of most women in the valley: poverty, violence, crime, substance abuse, occupational hazards, accidents, health problems, relationship problems.”

Of Motherhood and Melancholia: Notebook of a Psycho-ethnographer

LOU-MARIÉ KRUGER

UKZN Press



In this book, Lou-Marié Kruger sets out to give an account of the complex realities and lived experiences of low-income mothers in post-apartheid South Africa.

Drawing on her clinical and research encounters in the Dwars River Valley and her “notes of a psycho-ethnographer”, she attempts to describe the impact of slow violence on their emotional lives. In his peer review of the manuscript, Professor Kees van der Waal points out that “although much is known about political, social and economic inequality and suffering, less is available in the literature, in an accessible form, about the psychological dynamics involving gender, class, race and economic marginality”. While the book can be seen as a case study of a place and a community, the lives of

individual people and how they are embedded in the larger matrix of culture, history and political economy are also presented.

The pertinent question here is one asked by medical anthropologist Paul Farmer: “By which mechanisms precisely, do social forces ranging from poverty to racism to gender become embodied as individual experience? In our emphasis on the structural, the institutional, the social and the fear of individualising experience, we often forget that the social is experienced at a subjective level and these experiences often are hidden behind our discursive turn where we forget embodiment and subjective experience and suffering.”

This work shows how individual biography and

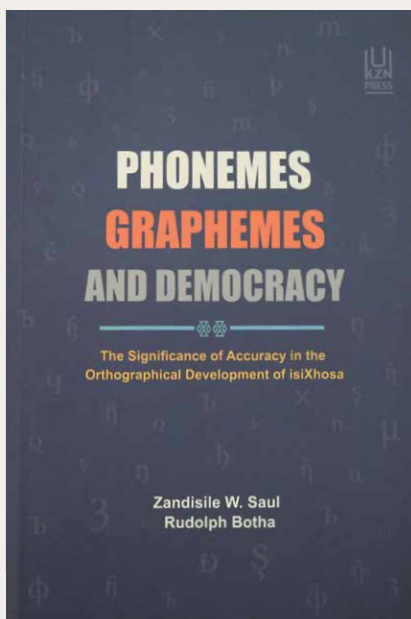
individual pain is always embedded in larger social and political processes. Professor Tamara Shefer, chairperson of the Women's and Gender Studies Department at the University of the Western Cape, describes the text as "theoretically and empirically rich [and] embedded in a long history of engagement with the community on which the author draws her reflections". She continues: "This is brave and bold writing, and even more so in contemporary times of sharpened social divides where contestations about who can write and/or represent whom keep many silent."

The point about who is allowed to write about and/or represent whom, is raised by another reviewer, Nathan Trantaal: "Maa ienagge goeie self-identified wit liberal wiet dat jou witheid disclosed moet wôd byrie voodee voo jy oor other wil skryf. Wat my impress van Kruger is dat sy nooit haa witheid trug in haa sak sit soese ID document ná jy jousef identify et. Witheid bly die elephant in the room in al die interactions tussen haa en die subjects van haa `research`."

The author is aware of the damage that can be wrought in the name of research: it can objectify, intrude, destroy and damage. However, she believes that attentiveness that is respectful can facilitate growth and be potentially healing. *Of Motherhood and Melancholia* is a work of respectful attentiveness.

"Many of them like Wendy are severely distressed, with the distress subjectively experienced as wide range of emotions: anxiety, panic, fear, sadness, anger, rage, despondency, hopelessness, anomie and passivity."

"This book contributes powerfully to existing body of knowledge and understanding; particularly about the poor rural communities in which women's experiences of violence and poverty are rarely the main focus of the stories that are told in books."



"This is a brave and rare book on indigenous language usage and orthography."

Phonemes Graphemes and Democracy: The significance of Accuracy in the Orthographical Development of isiXhosa

ZANDISILE W SAUL AND RUDOLPH BOTHA

UKZN Press

This book focuses on the orthography of isiXhosa, whose speakers are found mainly in the Eastern and Western Cape regions. The authors' aim was to analyse the existing orthography of isiXhosa and to investigate the existence of inconsistencies in the current standardised orthography of the language.

The authors have subsequently found that there is evidence of a significant range of discrepancies in the writing of IsiXhosa. There is a general lack of uniformity amongst Xhosa speakers when it comes to the spelling of certain terms.

As part of their investigation, the authors have endeavoured to provide answers to the following

question: To what extent is the standardised orthography of isiXhosa actively recognised and adhered to by the users of written isiXhosa? A further aim of this book is to propose measures that will lead to the improvement of the system of writing in the language. This includes the spelling of borrowed words, hyphen usage, word division and capitalisation.

The book has been written within the context of a clearly developed and well-formulated theoretical model. It is based upon a specific framework derived from the fields of general and applied linguistics, and it presents theoretical perspectives on the development of the art of writing, also referred to as orthography, as developed by leading

“This book on orthography of isiXhosa language would be a good text and reference book for students studying isiXhosa in a University. That is how influential the submission of this book could be for South African education; and moreso for the area research studies of the IKS (Indigenous Knowledge Systems).”

philologists such as Ferdinand de Saussure and others.

A significant amount of data was collected and analysed in the writing of this book. It was found that problems of inconsistency could be identified in various texts written in isiXhosa. The discrepancies in the writing of the language are widely reflected in written documents such as literary texts, press reports and government publications published in isiXhosa. In some instances, these discrepancies could have serious consequences, since some words that are spelled similarly, could reflect different semantic values. Such discrepancies are not conducive to the development of an effective system of written communication in any language, including isiXhosa.

The book is based upon recognition of the fact that the orthography of a language is an iterative, developmental phenomenon. New terminology is being introduced

on a regular basis. These new term creations need to be evaluated to establish whether their written version is in agreement with the unique sound system of isiXhosa. Standardisation therefore, is an ongoing process and the language needs to be modernised to allow it to fulfil its role and function within a democratic South Africa.

This publication will assist in bringing dignity to the language as one of the official languages of South Africa. It will make an important contribution towards the intellectualisation of the language through the teaching and learning of isiXhosa as a fully-fledged school subject.

It is believed that this book, which is among the first of its kind in the field of isiXhosa applied linguistics, will be of value to role-players in the public as well as the private sectors, including basic education, higher education, Bible translators, newspaper editors, lexicographers and parliamentary staff (both national and provincial).



“Under the overarching theme of ‘news in the age of social media’ the author analyses selected South African media stories to illustrate both the power of traditional media and its weakening in the era of social media.”

Power and Loss in South African Journalism: News in the Age of Social Media

GLEND A DANIELS

Wits University Press



This timely book analyses the crisis and chaos of journalism in contemporary South Africa at a period when the media and its role is a key focus of public debate. The transition to digital news is messy, random and unpredictable. The spread of news via social media platforms has given rise to propaganda, while enabling dangerous fake news to spread. Media companies, however, continue to shrink newsrooms, ousting experienced journalists in favour of “content producers”. Against this backdrop, Glenda Daniels (associate professor Media Studies, Wits University) points to the contribution of journalists to exposing

the lack of accountability of those who hold power, in both public and private sectors, while she also points to new opportunities to forge a model for the future of journalism as a not-for-profit, public good.

Engaging and dynamic, the book argues for public service journalism and a diversity of voices and positions to be reflected in the news. It addresses the power and losses from decolonial, black consciousness and feminist perspectives and advocates for a radical shift in the way power is constituted by the media in South Africa.

The methods used in this book, therefore, are a novel blend of political philosophical theory to analyse the

“This book analyses what media has become in its transition to a digital space, more people having influence and opinions, this leading into questions of how much power does media and journalists have and what losses have occurred in stripping media of its voice and expression.”

fast-paced changes in the media world. In addition, surveys were used for the chapters on job losses and the anti-feminist backlash.

Finally, many interviews were done, scattered throughout the book, to show how media companies ill-treated journalists during retrenchments. Interviews with alienated journalists and editors, as well as a semi-autobiographical lens, add a personal element that will appeal to readers interested in the inner life of the media. Daniels uses her years of experience as a newspaper journalist to write with authority and illuminate complex issues about newsroom politics.

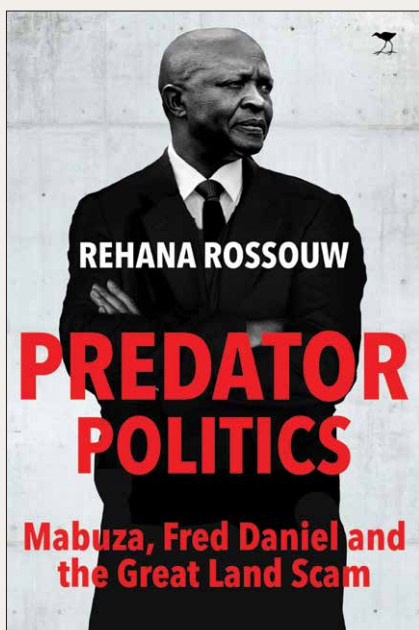
Power and Loss in South African Journalism encourages the idea that the media ought not to reinforce existing patterns of power and domination but instead question the social order to mediate the emergence of a just and equal society. A must-read for scholars, students, policy makers and journalists trying to understand complex disruptive changes in the media,” says Prof Tawana Kupe,

vice chancellor of the University of Pretoria.

A contribution towards the development of new knowledge is provided by analysing the news media landscape and journalism in the age of social media, disinformation and misinformation. New knowledge is also engendered through using lenses that go beyond the normative liberal framework of freedom of expression and the role of the media in a democracy.

South African (and international) policy makers, those in civil society as well as the global giant media tech companies, interested in the media’s power and loss in the age of social media would find the book fascinating. A valuable introduction to the confusion that confronts journalism students, it also has much to offer practising journalists.

Scholars of politics, media, journalism, sociology, philosophy and history would find this a novel intellectual contribution for the contradictory times in which we live.



Predator Politics: Mabuza, Fred Daniel and the Great Land Scam

REHANA ROSSOUW

Jacana Media



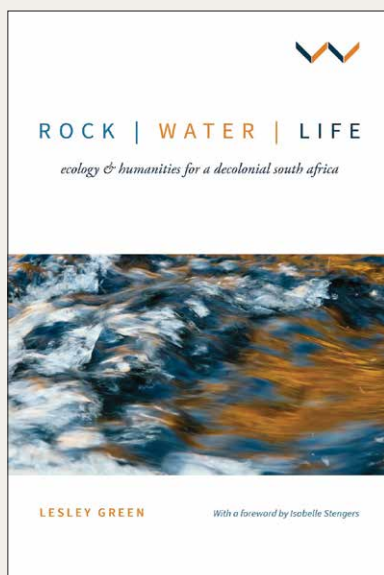
Predator Politics: Mabuza, Fred Daniel and the Great Land Scam, is both an enraging account of how new and old political and corporate players have subverted democratic systems to build power and get rich, and an inspiring story of one man's courage and perseverance in the face of sustained attacks

It's centred on Fred Daniel, a successful businessman who wanted to use his considerable wealth to pursue his passion for environmental conservation and community upliftment.

In the late 1990s he bought a farm in Mpumalanga's Badplaas Valley. Realising the historical, scientific and environmental importance of the land, he then purchased

surrounding farms. He had 39 000 hectares, much of it needing rehabilitation due to the effects of asbestos mining, and made significant investments in building the Nkomazi Wilderness Reserve. Then the former Mpumalanga agriculture and land administration MEC (now deputy president) David Mabuza allegedly helped orchestrate a campaign of violence and intimidation to drive Daniel off the land. This book exposes what led Fred Daniel to sue Mabuza for R12 billion in a case due to run in 2021.

The explosive evidence gives insight into the character of the man who is a heartbeat away from becoming president.



Rock | Water | Life : Ecology and Humanities for a Decolonial South Africa

LESLEY GREEN

Wits University Press



In *Rock | Water | Life*, Lesley Green examines the interwoven realities of inequality, racism, colonialism and environmental destruction in South Africa, calling for environmental research and governance to transition to an ecopolitical approach that could address South Africa's history of racial oppression and environmental exploitation.

Green analyses conflicting accounts of nature in environmental sciences that claim neutrality amid ongoing struggles for land restitution and environmental justice. Offering in-depth studies of environmental conflict in contemporary South Africa, Green addresses the history of contested water access in Cape Town; struggles over natural gas fracking in the Karoo; debates about decolonising science; the potential for a politics of soil in

"The importance of this book is opening a dialogue to topics untouched; this is an unmatched feature of this book and would be a result of a study worth exploring by the world of literature."

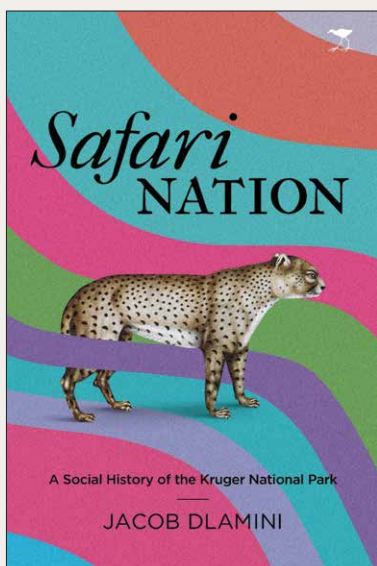
the call for land restitution; urban baboon management, and the consequences of sending sewage to urban oceans.

In *Rock | Water | Life*, Green identifies questions and materials where new ways of Earth governance and African well-being are acutely at stake: wounded contemporary soils, which bind multispecies human and nonhuman worlds; cement, one of the planet's biggest contributors to global warming; carbon, which both joins and threatens Gaian critters and their ecologies and economies; and oil and uranium. Each materiality is rooted in geophysical complexities and in Sub-Saharan African thought and cosmologies.

Green's book is important to anyone who cares about the centrality of African environmental matters in their situated complexity. She searches powerfully for decolonising ways to live on a damaged planet.

"Haunted by ongoing colonial practices, this necessary book is also full of openings for what can and must still be crafted together, differently," Comments Donna J Haraway.

"So many writings on the ecological crisis remain grounded in the opposition between the pragmatic cold analytical eye and the romantic warm emotional heart, unaware that this binary is at the very heart of the crisis they are analysing. This book is driven by a fresh participatory ethics that leaves this binary behind to introduce a caring relation that is analytically sharp and an affective engagement that is systematically incisive," notes Ghassan Hage, author of *Is Racism an Environmental Threat?*



Safari Nation: A Social History of the Kruger National Park

JACOB DLAMINI

Jacana Media

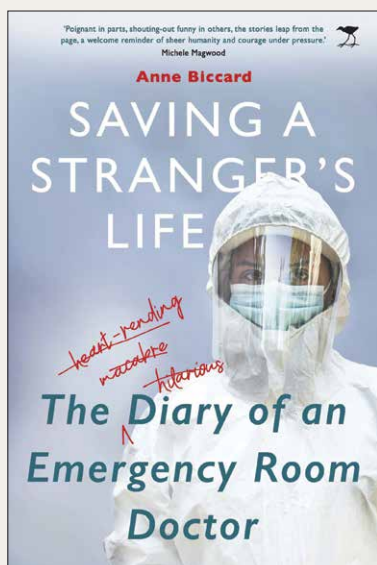


The book shows and examines a tradition of black intellection concerned with conservation and with the park in particular. In that sense, the book is more than a social history of the park. It is also an intellectual history of black thinking about conservation.

As the book makes clear, the black history of the park allows us to see the varied and complicated ways in which people classified African, Coloured and Indian negotiated segregationist and apartheid obstacles in order to claim not just the park but South Africa as their own. However, the book does not simply leave the story at nation-making and political claim-making. It also explores the ways in which agents from places such as colonial and independent Mozambique also made the Kruger Park their own.

"This book impacts the reader in showing just how most things beautiful in South Africa can often be said to be tainted by past racial injustices enforced by the colonizers on natives."

"This influence of this book cuts across society, beyond its enlightening exposure of the KNP, it is a window to virtually all current issues in South Africa today."



"The government now understands why it is important to put financial backing into hospitals health care and encourage the development and improvement of health care facilities."

Saving a Stranger's Life: The Diary of an Emergency Room Doctor

ANNE BICCARD

Jacana Media

Saving a Stranger's Life tells of working on the frontline during the Covid-19 pandemic. It keeps a record of a time that is indelible in all of our minds; but it is also a fast-paced story which is accessible and easy to read.

"This is a story about all of us, and I hope that my book resonates with anyone who has visited an emergency department," says the author. "I feel that the book connects us, as the human race, in our shared experience. It is sometimes ruthless, sometimes gentle and always reflective. I hope that the book facilitates compassion and connects us all to a deeper kindness and a gratitude for what we have."

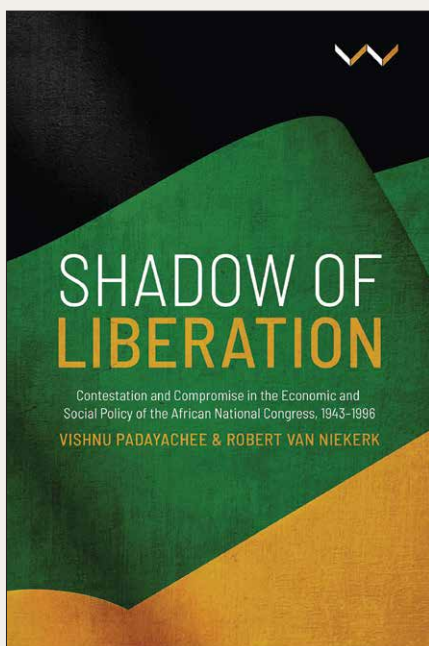
She writes in the first person and takes the reader with her as she tries to save the lives of people who, until that moment, were strangers to her. "The long hours, difficult decisions and real dangers inherent in the job are brought home in an honest and sometimes tragic tale. Some good

"This is an excellent book, written with flair and deep knowledge of and affinity with the health of patients in an Emergency Department."

things must come out of these awful times; and I hope that my book is one of them."

Anne Biccard is not currently affiliated with any academic institution, but she is working on a proposal for a PhD in emergency medicine. Once the proposal is complete (which should be March 2021), she will register with the University of the Witwatersrand. Her supervisor will be Professor Mahomed at Chris Hani Baragwanath.





“This fascinating book unpicks the story of the development of ANC economic policy from 1943 to 1996. It contests several current assumptions about this and contributes clearly to the body of knowledge on the transition period.”

Shadow of Liberation: Contestation and Compromise in the Economic and Social Policy of the African National Congress, 1943-1996

ROBERT VAN NIEKERK AND VISHNU PADAYACHEE

Wits University Press



Shadow of Liberation explores in intricate detail the twists, turns, contestations and compromises of the African National Congress's (ANC) economic and social policy-making, particularly during the transition era of the 1990s and the early years of democracy. Vishnu Padayachee and Robert van Niekerk focus on the primary question of how and why the ANC, given its historical anti-inequality, redistributive stance, did such a dramatic about-face in the 1990s and moved towards an essentially market-dominated approach. Was it pushed or did it go willingly? What role, if any,

did Western governments and international financial institutions play? And what of the role of the late apartheid state and South African business? Did leaders and comrades “sell out” the ANC's emancipatory policy vision?

Drawing on the best available primary archival evidence, as well as extensive interviews with key protagonists across the political, non-government and business spectrum, the authors argue that the ANC's emancipatory policy agenda was broadly to establish a social democratic welfare state to uphold rights

“For the authors, the ANC’s economic position was disrupted after the ANC was banned and forced into exile. For nearly 30 years the ANC did not have an economic policy. It was only in 1987 after it had established the Department of Economic Planning (DEP) that the debate about mixed economy was revived within the ANC.”

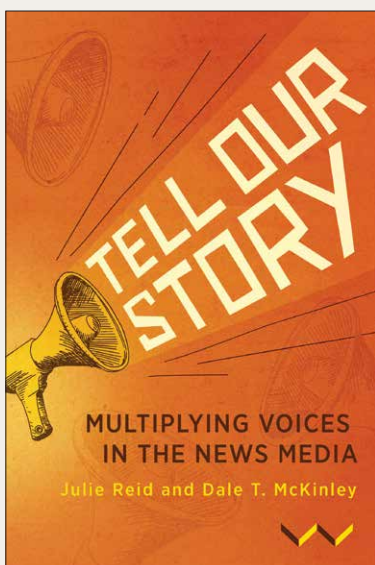
of social citizenship. However, its economic policy framework to realise this mission was either non-existent or egregiously misguided.

With the damning revelations of the Zondo Commission of Inquiry into State Capture on the massive corruption of the South African body politic, the timing of this book could not be more relevant. South Africans need to confront the economic and social policy choices that the liberation movement made and to see how these decisions may have facilitated the conditions for corruption, not only of a crude financial character but also of our emancipatory values as a liberation movement, to emerge and flourish. This book seeks to answer the question of what happened between 1990 and 1996, years during which the ANC abandoned its earlier advocacy of a social democratic welfare state to embrace instead “market driven” neo-liberalism.

“Padayachee’s and Van Niekerk’s achievement in

researching this story from the surviving archival materials, as well as the recollections of participants, is impressive. Combining fine scholarship with vivid narrative, this is an economist’s detective story, comments Tom Lodge, Dean of the Faculty of Arts, Humanities and Social Sciences and Professor of Peace and Conflict Studies, University of Limerick.

When the prospect of a negotiated settlement came onto the political agenda in the 1980s, one outcome of policy discussions within the ANC was the birth of the Macro Economic Research Group (MERG). This book provides the first comprehensive account of what became of MERG, once considered the ANC’s “trickle up” economic plan, and sheds interesting light on a chapter of our recent history that is often forgotten,” says Z. Pallo Jordan, head of the ANC’s Department of Information and Publicity from 1987, cabinet minister from 1994 to 2009, and a member of National Executive Committee of the African National Congress until 2014.



“It’s essentially about ethical conduct, integrity, accountability and good governance.”

Tell Our Story: Multiplying Voices in the News Media

JULIE REID AND DALE T MCKINLEY

Wits University Press



In *Tell Our Story*, Julie Reid and Dale McKinley critically assess the South African news media’s coverage of marginalised communities throughout the country. The dominant news media is often accused of reflecting an “elite bias”, privileging and foregrounding the interests of a small segment of society while ignoring the narratives of the majority. The authors set out to interrogate this critique, not only with respect to its validity but also to formulate a set of actionable guidelines for the news media sector which could correct this imbalance.

The book investigates the problem of disproportionate media representation and offers a hands-on demonstration of listening journalism and research in practice to promote a more active engagement between journalists and local communities. In the process, the authors dismiss the idea that some groups are voiceless, arguing that what

is often described is a matter of those groups being deliberately ignored.

The authors focus on three communities in South Africa, each presenting with differing but crucial historical, geographical and socio-political “characteristics” of the post-1994 period. Adopting an audience-centred approach, the authors delve into the life and struggle narratives of each community. The authors engage deeply with each of these communities, both to gather collective first-hand accounts from community members to comparatively assess the content of these narratives with the representation of these community struggles by the news media, but also as a practical demonstration of how “listening journalism” can and should be performed by journalists. They expose the divides between the stories as told by the people in the community who have lived

experience of these events, and the way in which these stories are understood and shaped by the media.

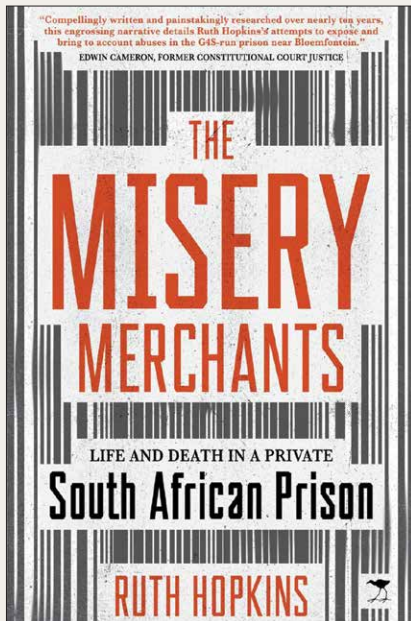
The implications of the media's routine misrepresentation of the voices of the marginalised and poor for media diversity, media credibility and ethics, media education and training, as well as media research are unpacked and the authors offer a useful set of practical guidelines for journalists on the practice of listening journalism.

Tell Our Story is a valuable addition to the South African discourse on media freedom: the authors examine the issue through the lens of grassroots communities in struggle, within a theoretical framework of listening. Where media freedom is most often seen from the point of view of journalists here, the emphasis is on the right to be heard, represented, understood and included.

What sets the book apart from other similar studies in this area is firstly its painstaking empirical work in South African communities (which says a great deal about the authors' ability to gain the trust of these communities and their own ability to listen to the voices of the people); and secondly its attempt to derive from this interaction practical and concrete suggestions for improvement of journalism that moves beyond a mere critique. The book offers a fresh and useful approach that will add significantly to the growing body of literature that critiques the mainstream media.

"While the book is about multiplying voices, it is also about the challenges of governance, the power struggles between government and communities regarding development, and the existence of parallel governance structures at places like Glebelands."

"This book suggests that more attention be given to listening by both journalists and those responsible for their training."



The Misery Merchants

RUTH HOPKINS

Jacana Media

“The uniqueness of this book lies in the fact that it focuses on a topic which is often ignored in South Africa. This book speaks on the conditions at the prison of Mangaung Correctional Centre in Bloemfontein, South Africa.”



Misery Merchants was published by Jacana Media in 2020. It is based on an eight-year investigation into G4S-run Mangaung prison in Bloemfontein, South Africa. This investigation was started at the Wits Justice Project (WJP), based at the Journalism Department of Wits University. Hopkins stopped working for the WJP in 2018 but has since continued to collaborate and consult with them on a regular basis.

“In October 2013 I uncovered shocking facts that had taken place at Mangaung prison: widespread electroshocking, forced medication with anti-psychotic drugs, assaults, unlawful isolation of inmates and multiple suspicious deaths. The government initially had a robust response. The then minister of correctional services promised an investigation report and said he

would leave no stone unturned in an investigation into the allegations.”

The department took control of this prison from October 2013 to August 2014 because the situation spun completely out of control. The minister who had promised an investigation report suddenly disappeared from the political landscape, as did other vocal critics. The cover-up started. It took a court order, in 2019, to force the release of the investigation report that the minister had promised in 2013. G4S was not fined and no one was held accountable despite very convincing evidence of torture, violence and deaths.

After breaking the main story in 2013, Hopkins continued her investigation and started looking at the reasons why the government was protecting G4S. “And

“The violence of various forms, including administering medication without the consent of the inmates, the abiding issues of race and identification between the prison guards and the inmates (are they not called warders and prisoners any longer?).”

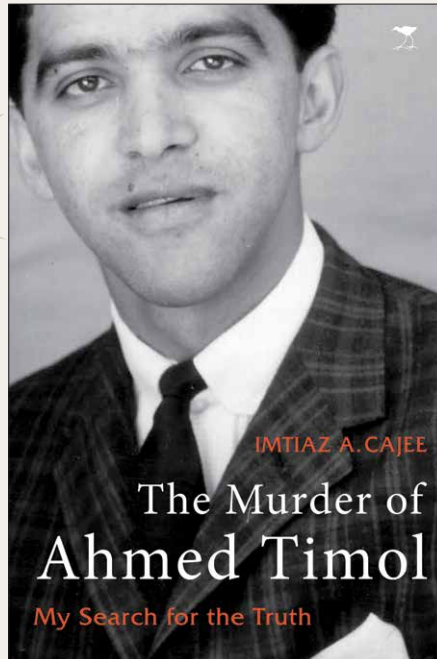
“Ranged against a huge multi-national corporation are all covered in detail and sensitivity. I was particularly struck by the demand that the prison ought to be taken over by the public, Department of Correctional Services.”

what I found is that G4S as a multinational operates in an accountability black hole, where there are barely any consequences for their misdeeds. Increasingly, politicians seem to be driven by self-interest, siding with and protecting big business and thus driving up inequality. It has created a playing field where we, citizens, do not and cannot know who wields the real power.”

This democratic deficiency is particularly pronounced in the private security industry, a sector that is unregulated and lacks oversight, yet has outsized police forces and armies in most countries. Private contractors interact with some of the most vulnerable groups of people: incarcerated people, migrants and people in war and conflict zones.

Corporate confidentiality, however, often shields these companies from public scrutiny. So who holds these multinationals to account? Who is speaking truth to power?

“My book is an invitation to reclaim the debate around the privatisation of prisons specifically and the entire private security industry generally,” Hopkins says. “Is this what we want? Is this how we want to organise the punishment of people who have transgressed certain norms in society? Should governments award profitable contracts to multinational enterprises that are mostly focused on their share price and have very little concern for the humanity of the people they interact with. I hope this book has kickstarted that discussion and will energise people to speak out.”



“This book is a relevant addition to the historiography on the history of the liberation struggle in South Africa. Therefore, it’s an influential publication.”

The Murder of Ahmed Timol: My Search for the Truth

IMTIAZ A CAJEE

Jacana Media



The *Murder of Ahmed Timol: My Search for the Truth* contributes in preserving the heroic legacy of a martyr killed by the racist regime during the darkest hours of apartheid South Africa. It serves as a grim reminder of the sacrifices of a generation of activists who were fearless in fighting the apartheid regime and exposes the brutality of a regime that operated with impunity. Furthermore, the book demonstrates collusion between the security apparatus, legal fraternity and medical profession in covering up the deaths of political detainees.

Despite having limited access to apartheid-era archives, Cajee has reconstructed scenarios leading to

the arrest of his uncle, dispelling the police version that Ahmed Timol was detained at a routine police roadblock. Instead he discovered that his uncle’s arrest was a well-orchestrated Intelligence operation by [BOSS]/ security police [SAP SB].

Furthermore, the book reveals the inner workings of the securityPolice that led to the arrest of opponents. The author was only five years old when his Uncle Ahmed was murdered and 12 when his other uncle, Mohammad, went into exile. “My family remained helpless and accepted the 1972 inquest ruling of my Uncle Ahmed’s death as suicide. I witnessed my maternal grandmother testifying at the

“The book is not only about Ahmed Timol’s family but is the story of each and every person who had their family members detained, tortured, paralysed, killed or disappeared during the days of apartheid. It’s a call for accountability and justice.”

TRC hearings in 1996. This led me to convert my anger into conducting research into the life of Uncle Ahmed.”

With no academic qualifications, he published a biography on Uncle Ahmed titled *Timol: Quest for Justice* in 2005. “My investigations led me in 2016 to the Foundation for Human Rights to render assistance in my efforts to re-open the 1972 inquest that ruled that Uncle Ahmed had committed suicide. I had provided the legal team with a “docket”, paving the way for the reopening of the inquest.”

The author’s media campaign bore fruition as it resulted in locating Joao Rodrigues, the last person in the room with his uncle before he allegedly jumped and committed suicide. This led to Rodrigues being subpoenaed and testifying in the 2017 inquest.

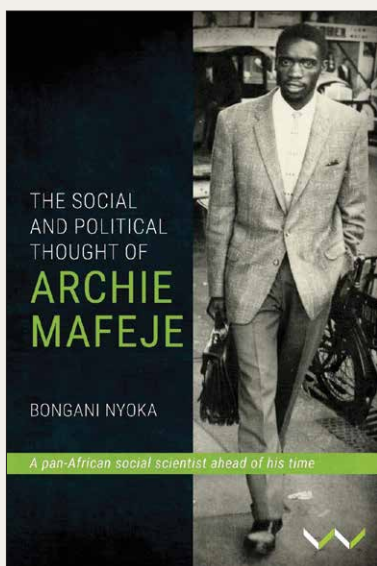
A historic 2017 inquest ruled that Uncle Ahmed did not

commit suicide, but was murdered in police detention.

“And so my efforts in pursuing justice for Uncle Ahmed has led to reverberate the call for visiting the “unfinished business” of the TRC. I believe my journey provides a glimmer of hope to families across South Africa that they too will have justice in their life time.”

Although Cajee is not affiliated to a tertiary institution at this time, he believes the research and writing of his book can be likened to a tour de force as his resolve pushed him to challenge the full gambit of the law and other state machinery to ensure justice for his family.”

This book is of intense interest to those studying the social sciences, in particular those with an interest in history, criminology and matters of restorative justice, and therefore forms the perfect basis for lectures and seminars.



“Bongani Nyoka’s book contributes to the existing body of knowledge and understanding about Archie Mafeje’s work. It certainly further advances and opens new avenues in HSS field.”

The Social and Political Thought of Archie Mafeje

BONGANI NYOKA

Wits University Press



The *Social and Political Thought of Archie Mafeje* is the most inclusive and critical treatment to date of Mafeje as a thinker and researcher. It does not aim to be a biography, but rather offers an analysis of his overall scholarship and his role as a theoretician of liberation and revolution in Africa. Author Bongani Nyoka begins with an evaluation of Mafeje’s critique of the social sciences; his focus then shifts to Mafeje’s work on land and agrarian issues in Sub-Saharan Africa, before finally dealing with his work on revolutionary theory and politics.

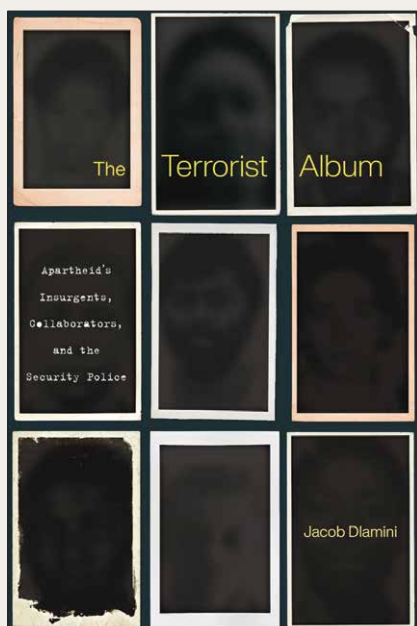
By bringing Mafeje’s work to the fore, Nyoka engages in an act of knowledge decolonisation, thus making a unique contribution to South studies in sociology, history and politics. Sociologist Jimi Adesina notes that “this is a

brilliant and systematic exposition of the scholarly works of Archibald Monwabisi Mafeje. We are introduced in a rich, in-depth and critical way to the abundant resources that one of Africa’s most creative social scientists produced. Nyoka’s book deserves to be read; it should occupy a space on the shelf of every library.”

Crain Soudien observes that this book makes an outstanding contribution to [Mafeje] becoming better known as an exceptional South African intellectual. This ground-breaking book is the first to consider the entire body of Mafeje’s oeuvre and offers much-needed engagement with his ideas. This book presents an opportunity to tap into some of Mafeje’s ideas and considerable intellectual legacy, in order to look at our society anew.

The most important reason why we need to read Mafeje’s work is precisely because we need ideas not only here in South Africa, but also throughout the African continent.

Mafeje had very important things to say about decolonising knowledge and knowledge production, and about race and class issues, all of which are hugely important in South Africa today. In returning to Mafeje’s ideas, this book will have an impact on current and future generations of readers.



"In typical Jacob Dlamini style the book is beautifully written, easy to follow and connect the different aspects that he is elucidating in the narrative."

The Terrorist Album: Apartheid's Insurgents, Collaborators and the Security Police

JACOB DLAMINI

Blue Weaver (for Harvard University Press)



The Terrorist Album is an insurgent monograph that challenges the myth of apartheid efficiency through an examination of the apartheid security police. Drawing on oral histories and deep archival research, the book looks at how the police used a little-known object called "The Terrorist Album" to keep track of insurgents and to mark certain individuals for surveillance and others for assassination.

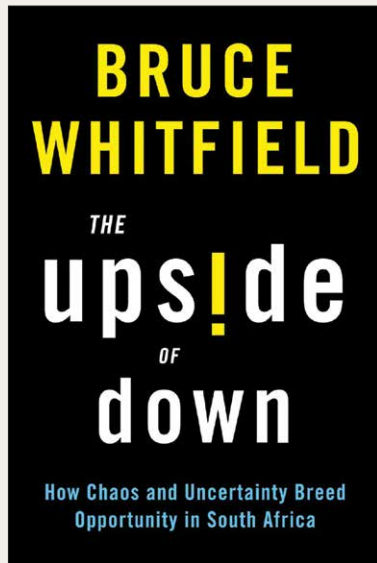
The book builds on the important work of the Truth and Reconciliation Commission (TRC) to show what scholars can do when they take the TRC archive seriously.

More importantly, the book pioneers an ethical and political approach that allows the reader and, by

extension, South Africans to hold former apartheid operatives to account by confronting them with evidence of their misdeeds and by forcing them to speak publicly about their crimes.

The book does not promise to bring about justice (books cannot do that) but it offers victims of human rights violations a chance to tell their stories and to have those stories recorded for posterity.

What makes the book pioneering is that it does not shy away from a confrontation with apartheid operatives. It draws them into the narrative but only so that it can decentre their narratives in favour of those of their victims.



“The book focuses on the South African economy and the problems it currently faces, so its content is certainly substantively South African. Whitfield has an accessible and engaging style and his views are carefully formulated and well argued.”

The Upside of Down

BRUCE WHITFIELD

Pan Macmillan SA



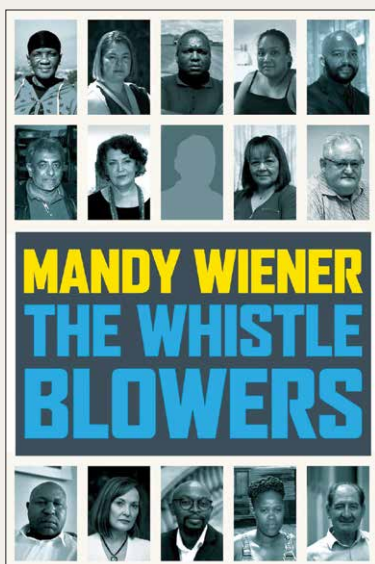
Next time you go to a conference or hire a consultant to be told, “We live in a VUCA [Volatile, Uncertain, Complex and Ambiguous] world”, leave the room. You are wasting your time. In a world of fake news, deep-fakes, manipulated feeds of information and divisive social-media agendas, it’s easy to believe that our time is the most challenging in human history. It’s just not true. It is a time of extraordinary opportunity. But only if you have the right mindset.

Fear of the future breeds inaction and leads to strategic paralysis. We put off decisions until we can have certainty. We look for signals. We wait. And while we do that, the world moves on around us. Problem-solvers thrive in chaotic and uncertain times because they act to change their future. Winners recognise that in a world of growing uncertainty, you need to resort to actions on things you

can control. And the only things over which you have absolute control are your attitude and your mindset. These, in turn, determine the actions you will take and that will define your future.

A robust mindset is the one common characteristic Bruce Whitfield has identified in two decades of interrogating how South Africa’s billionaires and start-up mavericks think differently. They are not naive Pollyannas. They don’t ignore risk or hope that problems will go away. They constantly measure, manage, consider and weigh up opportunities in a tumultuous sea of uncertainty and find ways around obstacles.

If, as Nobel Prize-winning economist Robert Shiller suggests, the stories we tell affect economic outcomes, then we need to tell different stories amidst the noise and haste of a rapidly evolving world.



The Whistleblowers

MANDY WIENER

Pan Macmillan SA

Whistleblowers are seldom seen as heroes. Instead, they are often viewed through a negative lens, described as troublemakers, disloyal employees, traitors, snitches and, in South Africa, as impimpis or informers. They risk denigration and scorn, not to mention dismissal from their positions and finding their careers in tatters.

With corruption and fraud endemic in democratic South Africa, whistleblowers have played a pivotal role in bringing wrongdoing to light. They have provided an invaluable service to society through disclosures about cover-ups, malfeasance and wrongdoing. Their courageous acts have resulted in the recovery of millions of rands to the fiscus and to their fellow citizens, as well as improved transparency and accountability for office bearers and politicians. Some would argue it was whistleblowing that brought down a president and the corrupt “state capture” regime.

But in most cases, the outcomes for the whistleblowers

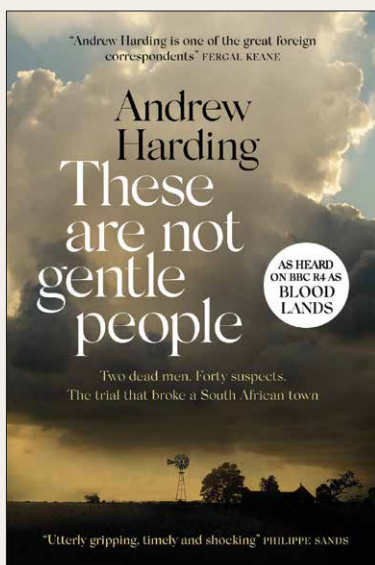


“I consider this book one of the most important contributions to the current discourse about the role of citizens in nation-building.”

themselves are harrowing and devastating. Some have been gunned down in orchestrated assassinations, others have been threatened and targeted in sinister dirty-tricks campaigns. Many are hounded out of their jobs, ostracised and victimised. They struggle to find employment and are pushed to the fringes of society. Where there is litigation, this drags on and on through the courts. Mental health and relationships suffer. The psychological burden of choosing to speak up when there has been little reward or compensation is a heavy one to carry.

The Whistleblowers shines a light on their plight, advocating for a change in legislation, organisational support and social attitudes in order to embolden more potential whistleblowers to have the courage to step up. Their status as whistleblowers is sometimes contentious: this book delves into whether they deserve the status or whether they were, in fact, complicit in the wrongdoing they claimed to expose.

These are the raw and evocative accounts of South Africa’s whistleblowers, told in their own voices and from their own perspectives: from the hallowed corridors of parliament to the political killing fields of KwaZulu-Natal, from the fraud-riddled platinum belt to the impoverished, gang-ridden suburb of Elsie’s River, from the gantried freeways of Gauteng to the Bosasa blesser’s facebrick campus in Krugersdorp, from the wild east of Mpumalanga to the corporate jungle of Sandton, and from the wide farmlands of the Free State to that compound of corruption in Saxonwold.



"I think this book has the potential to have a powerful emotional impact on many readers. It certainly had one on me."

These Are Not Gentle People

ANDREW HARDING

Pan Macmillan SA



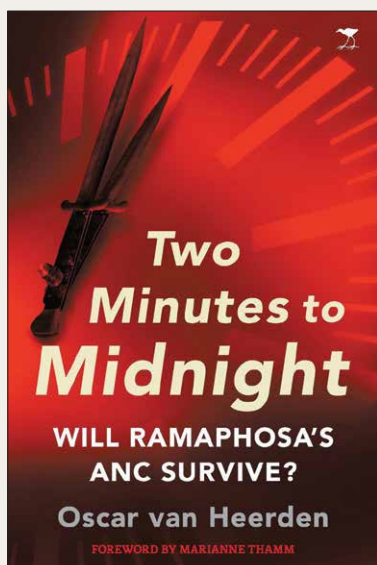
At dusk, on a warm evening in 2016, a group of 40 men gathered in the corner of a dusty field on a farm outside Parys in the Free State. Some were in a fury. Others treated the whole thing as a joke, a game. The events of the next two hours would come to haunt them all. They would rip families apart, prompt an attempted suicide, breakdowns, divorce, bankruptcy, threats of violent revenge and acts of unforgivable treachery.

These Are Not Gentle People is the story of that night, and of what happened next. It's a courtroom drama, a profound exploration of collective guilt and individual justice, and a fast-paced literary thriller. Award-winning foreign correspondent and author Andrew Harding traces the impact of one moment of collective barbarism on a fragile community, exposing lies, cover-ups, political meddling and betrayals, and revealing the inner lives of

"The book is well written, the argument clearly articulated and different strands and perspectives cleverly woven together."

those involved with extraordinary clarity.

The book is also a mesmerising examination of a small town trying to cope with a trauma that threatens to tear it in two; as such, it is as much a journey into the heart of modern South Africa as it is a gripping tale of crime, punishment and redemption. When a whole community is on trial, who pays the price?



Two Minutes to Midnight: Will Ramaphosa's ANC Survive?

OSCAR VAN HEERDEN

Jacana Media

“This book speaks on all factors leading us to our current government structure under the leadership of Cyril Ramaphosa and the story of the ANC and its challenges over the years going into the future.”

As a former student activist, member of the then Mitchells Plain Student Congress (Mipsco), COSAS national leader and now ANC member in good standing, Oscar van Heerden found himself doing duty in the resolutions drafting team at the ANC's National Conference in December 2018. “What I witnessed in the period leading up to the conference and then the five days of high drama at Nasrec in the south of Johannesburg is something that I felt ordinary South Africans should have a chance to experience, albeit after the fact.”

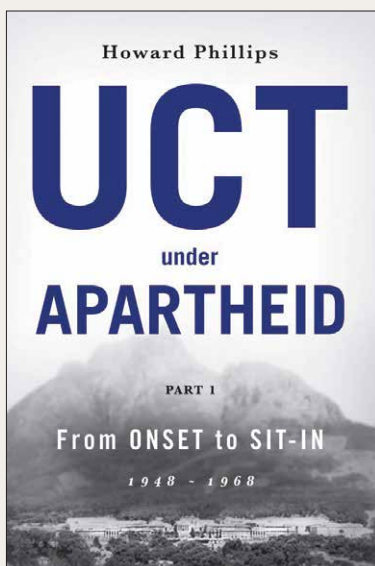
His book lays bare a governing party that is “at war with itself. At the heart of this struggle is deception, corruption and power-hungry politicians flexing their muscles. Factional infighting, money in bags exchanging hands in the dead of night, spies on duty and a political party in the

clutches of state capture are some of the political moves that I explore in my book.”

Two Minutes to Midnight: Will Ramaphosa's ANC Survive? gives the reader the opportunity to walk this journey with van Heerden and see why, with the upcoming ANC National General Council in 2020/21, the fight for the country's leadership is far from over, begging the questions: Will Ramaphosa's ANC Survive? and What does this mean for all South Africans?

Van Heerden's political astuteness, media and communication training, and his rigorous academic training in international relations, gives him a unique perspective on the politics of the day, and specifically where party politics are concerned. Through his book, he stands in the dock as a witness on behalf of all South Africans, to account for the ANC as an organisation and a governing party.





*UCT under Apartheid,
part 1: 1948-1968
- From Onset to Sit-in*

HOWARD PHILLIPS

Jacana Media

“This well-researched text offers innovative approaches to the rather staid and narrow area of university history writing as it presents a nuanced view of UCT that situates the institution firmly within the context of the larger socio political forces that shaped it.”



University history is not a genre of historical writing which enjoys a high reputation among scholars in South Africa or anywhere else in the world. Often commissioned by a university to mark a special anniversary, university histories have usually been conceived of as primarily having a celebratory, even public relations role, to that end emphasising the achievements of the institution and its academics and proudly reeling off the names of its notable graduates.

Narrowly institutional in their approach, focusing largely on principals and professors, they sought to project a positive image of the university. Policy failures and indifferent academics were barely mentioned,

if at all, while students, the ultimate *raison d'être* of universities, hardly appeared, save in the background or as statistics in enrolment totals.

Not inaccurately, a South African scholar has described most of such works as “tedious, uncritical efforts at public relations, rather than serious scholarly works”. From such a circumscribed, one-dimensional character, *UCT under Apartheid, part 1: 1948-1968 – From Onset to Sit-in*, departs decisively. Applying a wide-angle lens to the history of UCT in the early years of apartheid, it seeks to provide a holistic history-in-the-round of the university.

Thus, alongside traditional topics like the history of

the administration and construction of the institution and of the academics in its teaching and research departments, it also focuses on what was taught and how, UCT's interaction with the broader community beyond it locally and abroad, its students both in and out of the lecture hall and its ambivalent relationship with the apartheid state and its policies. The latter theme is neatly captured in the title of the book's antepenultimate chapter, "Colliding and Colluding: UCT and the Apartheid State", which eschews an uncritical view of UCT as an uncompromisingly anti-apartheid institution and instead examines many of the compromises with apartheid which it made away from the public eye.

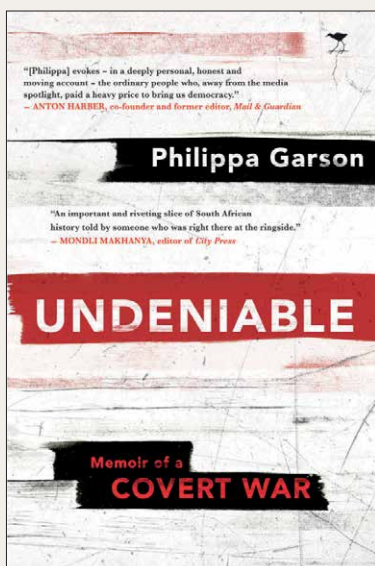
In short, it offers a more realistic picture of a university caught between privilege and protest, a university possessing both beauty spots and warts which it does not hesitate to probe. In the words of a speaker at the launch of the book, "It requires a kind of quiet courage, that recognises the contradictions, acknowledges the pain, registers the heterogeneity of experience and never shies away from pointing out the limits of institutional imagination and practice". Enhancing the text are 122 carefully chosen and insightfully captioned photographs, sketches and cartoons which do not just decorate the pages, but take further and extend what they say. As examples of telling visual literacy in operation, these are fine examples.

One historian lauded the book as "in fact, quite an unusual sort of institutional history, as it creatively but responsibly moves between the structural, the social and the experiential landscapes". This, he added, is the author's "inimitable gift: stitching affective stories and

"It thus offers more than just a celebration of a specific university. Universities are important institutions and scholarship that explores innovative ways of recording university histories is thus something that deserves to be encouraged."

analytical accounts, suturing norms and deviations, quilting disjunctions and recurrence".

If he is correct, the book can serve as a model for a new breed of university history in South Africa, one which is based on a thorough immersion in documentary, oral and visual sources and the critical and well-informed interrogation of these, one which is holistically conceived and one which is elegantly and accessibly written. Once other universities in the country have produced similar histories, it will be possible to think of embarking on a bigger and more important project, the history of the university in South Africa.



"This book undoubtedly contributes to the existing body of knowledge and understanding of the political violence which ravaged the country during the transition period."

Undeniable: Memoir of a Covert War

PHILIPPA GARSON

Jacana Media

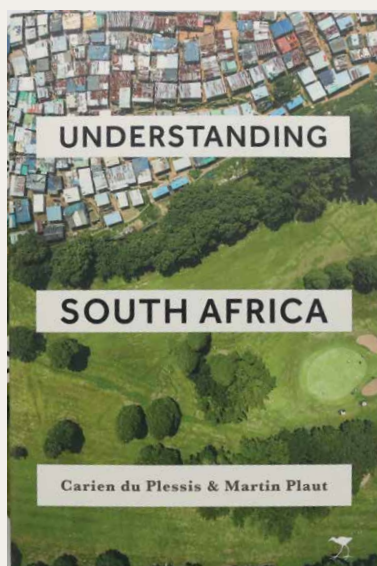


As a young white female journalist in the early 1990s Philippa Garson did the unthinkable by venturing into the volatile black townships, especially in the Vaal and the then East Rand, now Ekurhuleni, to report on the bloodletting resulting from what was termed the internecine black-on-black violence.

Undeniable: Memoir of a Covert War is important because it shines light on a period of history in South Africa that has largely been whitewashed out of collective memory. The perpetrators of the covert/hidden war that took place during the early 1990s has thwarted any form of closure for the families of the thousands of people (at least 14,000) who were casualties of this factional war between the ANC and Inkatha that was stoked and fueled by a sinister "third force".

The perpetrators run free up until this day, denying the families of many victims the chance to find closure, though Garson hopes her book achieves this imperative to help kith and kin to heal.

"Philippa Garson's memoir is a personal account of what was referred to as a covert war, the deadly violence that took place between 1990 and 1994."



Understanding South Africa

CARIEN DU PLESSIS AND MARTIN PLAUT

Jacana Media

“The content is certainly South African and the arguments are presented coherently and in an accessible manner. The editing and proof reading are solid”

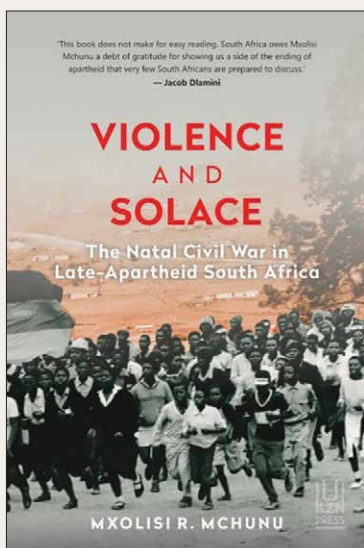


When Nelson Mandela emerged from decades in jail to preach reconciliation, South Africans truly appeared a people reborn as the Rainbow Nation. Yet, a quarter of a century later, the country sank into bitter recriminations and rampant corruption under Jacob Zuma.

Why did this happen, and how was hope betrayed? President Cyril Ramaphosa, hoping to heal these wounds, was re-elected in May 2019, with the ANC hoping to claw back support lost to the opposition in the Zuma era.

This book analyses this election, shedding light on voters' choices. With chapters on all the major issues at stake, from education to land redistribution, *Understanding South Africa* offers insights into Africa's largest and most diversified economy, closely tied to its neighbours' fortunes.

“This book is about the social, political, and economic history of South Africa and how those fit into each other.”



Violence and Solace: The Natal Civil War in Late-Apartheid South Africa

MXOLISI R MCHUNU

UKZN Press

“It gives light to the often-ignored gun violence that exists in rural KZN and the book details the sources of the many years which preceded and built up this norm. It also shines light as to a different in way another negative status quo has become a norm in black South African homes, and that is Fatherless households.”



Violence and Solace: The Natal Civil War in Late-Apartheid South Africa underwent vigorous peer-review and the reviewers agreed that it is “extremely original and makes a substantial contribution to knowledge” (Prof Philip Bonner, Wits University). Only a handful of publications cover the political violence of the 1980s and 1990s in the Natal Midlands. *Violence and Solace* examines the events in KwaShanga, KwaZulu-Natal, combining personal testimonies from people who had experienced the events and the resulting trauma with the author’s subjective experience of the events during his childhood.

The author contends that, to understand the results

of a life touched by trauma, social scientists should take into account the testimonies of the survivors of such trauma.

This biographical dimension is fairly new in South African historiography. The participants in this account span a range of age groups and includes both sexes. The book quotes verbatim accounts of various interviewees’ experiences of trauma. Their stories enrich the understanding of the trauma caused by the violence stemming from the civil unrest.

Some who experienced the violence avoid telling their stories from an eye-witness perspective. By contrast, Mchunu chooses to discuss, with the required

rigour, his own and his mother's experience of the unrest from 1987 to 1996. This layer of autobiography adds a contemporary and authentic dimension to the existing knowledge on the experiences of violence and the methodological use of the self in research.

Another significant contribution that this work makes to knowledge is its handling of a theme that has been largely ignored by scholars and political analysts. It is the issue of muthi, a traditional ritual used, in this case, by combatants during the violence. All local parties, the UDF/ANC and the IFP/Inkatha Movement at the time, used it. The role of war-doctors and the importance of the cleansing of impi are discussed in the book, possibly for the first time in the literature. This contributes to the understanding of trauma and healing among Africans.

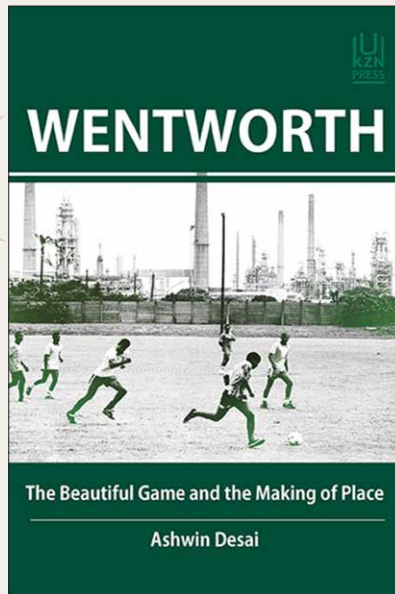
The book also discusses women's dreams and precognitions of violence. This unveils a new dimension to the history of women and war and their subsequent return to civilian life.

Lastly, the book explores the issue of memory and trauma. Many studies cover the events, but this work goes further by exploring the complex process of memory creation around those events. It examines the history of the KwaShange events, the history of how people remember what happened and how these memories have affected them since then. People are better able to remember an event if they have an opportunity to tell others about it.

This highly original combination of community biography, autobiography and the themes of muthi, memory and trauma open a window into the survivors' world that elucidates the impact of political violence in context. As an insider, who speaks the community's language and shares its culture, the author can articulate the experience of the survivors much more incisively.

“The book demonstrate an in-depth South Africa content by digging deep into the history, development and consequences of the violence beyond the dominant narrative of the ANC Sympathetic press and discourse of blaming Inkatha solely for the violence, by a balanced analysis through showing how both the ANC aligned UDF-COSATU were equally culpable in the violence that ensured.”

“Fatherless households became a norm during apartheid because of the many challenges husbands, fathers and boyfriends had to face in order to provide for their families and often would get tied up in political combat and lose their lives or have to flee.”



“The coloured community is often stereotyped as violent and known for negative connotations such as gang violence, crime, and substance abuse.”

Wentworth: The Beautiful Game and the Making of Place

ASHWIN DESAI

UKZN Press



Wentworth: *The Beautiful Game and the Making of Place* is arguably the first book that attempts to document the history of an area in the South Basin of Durban designated “Coloured” in the late 1950s. It is the story of the history of soccer in Wentworth, Durban, but as more than one reviewer has pointed out, is also a story of the emergent social relations beyond the boundaries of the playing field.

The author innovatively uses what Knowles calls group biography to stitch a beguiling narrative of people arriving in what was a barren landscape, and inch by (back)yard, building soccer teams, and through this a sense of place. This is no romantic tale, but one also of heartache and broken dreams, epitomised in the book

by one of the most revered and feared players, Gary Goldstone, whose possible career with Leicester City was stolen, as he ran with gangs and made a turn in a mental home, only to escape and torment the defence of many a team. He lives to ‘wag’ an incredible tale of sorrow and redemption.

Beyond the field of play, the book relates struggles over housing in the area, showing how the very money allocated after years of negotiating and mobilising has become a source of conflict; should the money be used to build more flats, or used for what it was budgeted for, the upgrade of crumbling units? The issue of race, class and gender run through the book without overwhelming the narrative. In fascinating detail, the

“Presentation of the book is rich with archival documents of photographs/ images of the community of Wentworth which makes the book about people and not just the football club, United Leeds.”

“The residents took it upon themselves, went against the grain, and developed Wentworth into a township known for its soccer teams, recreational activities, and forming of club communities around sports.”

author shows how Wentworth has become a meeting place for diverse strands of people, straddling urban and rural, as Mauricians meet St Helenians meet Transkeians.

In a haunting chapter entitled “The field of relations”, the author explores gang life, showing how battles over turf are handed down as the Young Destroyers turn on the Destroyers. The section entitled “The stair boys” starts with an epigraph from Henry: “The flats stole my life. Alabama Road is the most dangerous road in Wentworth”, and ends reflecting that “Alabama Road is the only life Henry knows. Will only know”. It is here that the author brings to bear Bourdieu’s “system of dispositions”; the development of habits, styles, personalities by which people become adjusted to their

social world as much as they seek to re-make it.

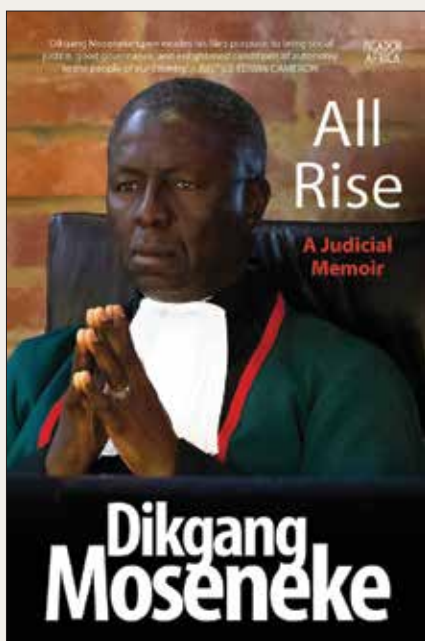
Theory abounds, but like a good referee, it is hardly visible. In looking at everyday relations, the author introduces Manuel Torini’s idea of “intimate activism”. It is here amidst the stories of drugs, gangs and unemployment that there is a sense of suturing wounds, even as new sores emerge.

At the outset, the book promises to take up Njabulo Ndebele’s challenge to hone in on “the essential drama in the lives of ordinary people”. With its play of sociological ideas and group biography, the challenge is met, but like the life of Gary Goldstone, Wentworth’s Ma(ra)dona, the book throws open its own challenge, setting new standards both in style and content in the field.

NON-FICTION

B I O G R A P H I E S





All Rise: A Judicial Memoir

DIKGANG MOSENEKE

Pan Macmillan SA



Perhaps as a teenager it is normal to dream of life as a traffic officer.

But a stint as the youngest political prisoner on Robben Island completely changed Dikgang Moseneke's career choices.

He would rise from the depths of prison through to a rewarding legal career at the Bar and ultimately to the position of Deputy Chief Justice of the Constitutional Court.

This offering, his second book, offers a unique, insider's view of how the judicial system operates at its best and how it responds when it is under fire.

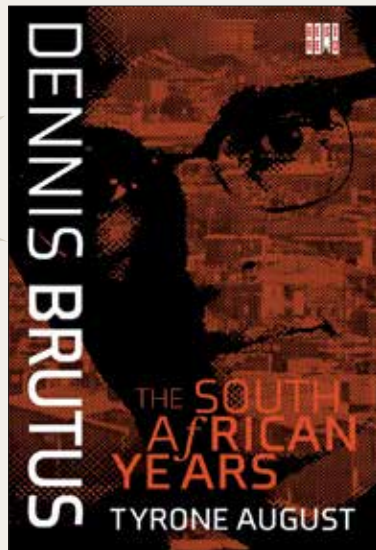
It covers his years on the bench, with particular focus on his 15-year term as a judge at South Africa's apex

"The book contributes to our democracy by reminding the reader of the paramount role the courts and the Constitution plays in democratic project, and the ways in which it has contributed to building a just and democratic society."

"It's hugely important contribution, and beautifully written. It's well structured, very well articulated, and illuminating."

court, where he served from the stewardship of Arthur Chaskalson to the incumbent, Mogoeng Mogoeng.

As a member of the team that drafted the interim Constitution, Moseneke was well placed to become one of the guardians of its final form and has fascinating insights to share.



Dennis Brutus the South African Years

TYRONE AUGUST

Bestred

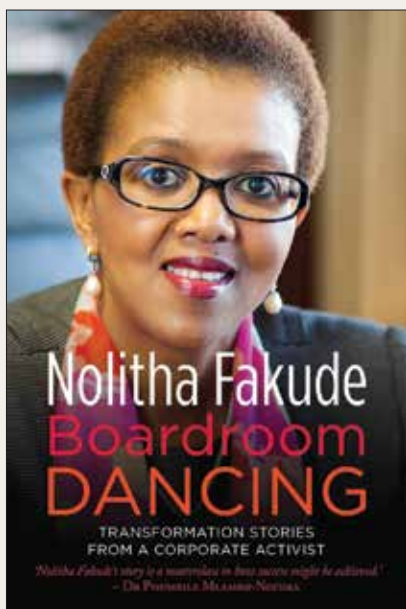


Brutus (1924-2009) wrote poetry of the most exquisite lyrical beauty and intense power. And through his various political activities, he played a uniquely significant role in mobilising opposition to injustice and oppression initially in South Africa, but later throughout the rest of the world. The book places his own voice at the centre of his life story. It is told primarily in his own words, through newspaper and journal articles, tape recordings, interviews, speeches, court records and correspondence. In particular, it draws on archival material not yet available in the public domain and on new interviews with people who interacted with Brutus during his early years in South Africa. The book examines his participation in some of the most influential organisations of his time, including the Teachers League of South Africa, the Anti-Coloured Affairs Department

“August’s book reminds us of a myriad of South African unsung heroes. Brutus being one of them. The pivotal role he played in opposing apartheid laws in sports and calling on international sports bodies to ban South Africa from participating internationally while in South Africa should not be downplayed.”

“The writer and the editors have succeeded in ensuring that the book does not read like a doctoral thesis.”

movement and the Coloured National Convention, as well as the South African Sports Association and the South African Non-Racial Olympic Committee, which campaigned against racism in South African sport. Brutus left behind an important legacy in literature, education, sport, community.



Boardroom Dancing

NOLITHA FAKUDE

Pan Macmillan SA

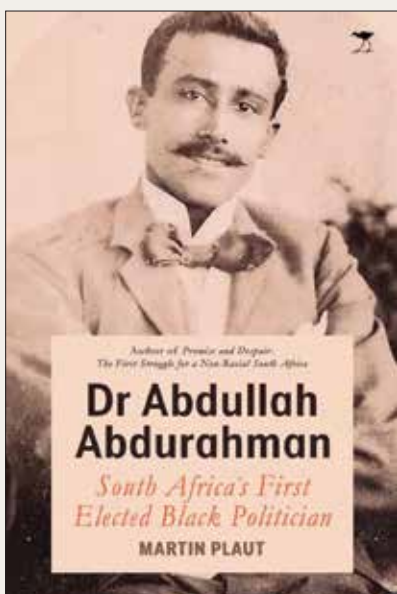


Nolitha Fakude grew up as a shopkeeper's daughter in the Eastern Cape, studied at the University of Fort Hare (UFH) and then entered the workplace in 1990 as a graduate trainee at Woolworths. Subsequently, she has worked in very senior positions at some major blue-chip companies, including Woolworths, Nedbank and Sasol. She was also managing director and then president of the Black Management Forum (BMF). Over a career spanning 29 years, Nolitha spearheaded programmes that ensure the development of women and marginalised communities in the workplace and society. A passionate advocate for diversity and inclusion, she has earned a well-deserved reputation as a corporate activist. Nolitha is held in high regard within business circles and serves on numerous boards including the JSE Limited, Anglo American plc and

"Here is somebody with depth and integrity in the corporate world. It was refreshing for me to read how she navigated a variety of complex situations both in her personal life as well as in the dealings with various people in business."

"It will be influential to those who want to get into the corporate world in that she is a role model and leader in transformation."

Afrox Limited. Although Boardroom Dancing is her personal journey, it is also a lesson for South Africans committed to the transformation of boardrooms and the economy, and for women looking for role models as they climb corporate ladders and become thought-leaders.



Dr Abdullah Abdurahman: South Africa's First Elected Black Politician

MARTIN PLAUT

Jacana Media



The role of Dr Abdurahman in the history of early twentieth century South Africa has been known by scholars but seldom understood by the wider public. His status as the first person of colour to be elected to any position, his service to the community of District Six that he represented on the Cape Town City Council and his role on the Provincial Council were all pathbreaking achievements. Despite this, his legacy has frequently been ignored. This book is the first full biography of Dr Abdurahman's contribution to re-establishing his position as a major figure in South African history. Dr Abdurahman's rise to prominence highlighted the ability of a grandson of slaves to free himself from the shackles of his past and to serve his community, both as a doctor and a politician. As the

"The book is well written and the argument coherently woven together. The writer has successfully raised the profile of Dr Abdurahman while also raising questions regarding his complex political career."

"The overall presentation of the book meets the standard of a submission that is worthy of consideration for the award."

father of Zainunnisa "Cissie" Gool he helped educate and inspire one of the most prominent politicians of the next generation. His role in educating the wider community through establishing schools for both the coloured and the Malay communities, as well as initiating the establishment of the Teachers' League of South Africa, the first Coloured teachers' association, is forgotten.



“The book offers interesting explorations of inter-generational violence at the intersections of Islam, Coloured and queer identities. It is an engaging read and it is powerfully written.”

Khamr: The Makings of a Waterslam

JAMIL KHAN

Jacana Media

“This is a wonderful book that is both personal biography and biography of a place and people.”

The story of the queer Cape Town Coloured who is Muslim and has to uphold a veneer of respectability was always going to offer a window into the challenges of leading such a hidden life.

Khamir is one such book and it serves as a mirror upon which those affected can reflect on their own lives.

They have told the author that they ‘found something to identify with’ in the book.

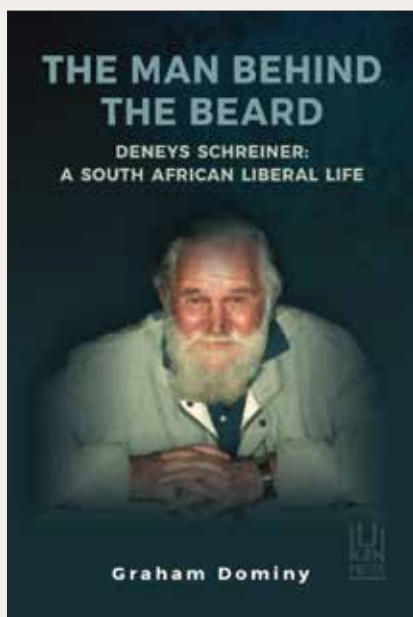
It is a book about an aspect of life that is not shared with the outside world because of the shame brought to bear on the subjects – disgraced Muslims.

Jamil Khan says: ‘This is a critique of the value placed on ritual and culture at the expense of human life and

well-being and the far-reaching consequences of systems of oppression dressed up as tradition. I am proudest of the work the book has done to affirm the experiences of the people who have read it.’

‘It was always my goal to make queer, Black people feel seen and represented through this work and many have confirmed that it is exactly what Khamr did for them.’





“This is a gentle and affectionate portrait of Deneys Schreiner. It contains few surprises and does little to challenge standard views of its subject. It celebrates his life, but avoids considering the ways in which liberalism may have fallen short in South Africa.”

The Man Behind the Beard - Deneys Schreiner: A South African Liberal Life

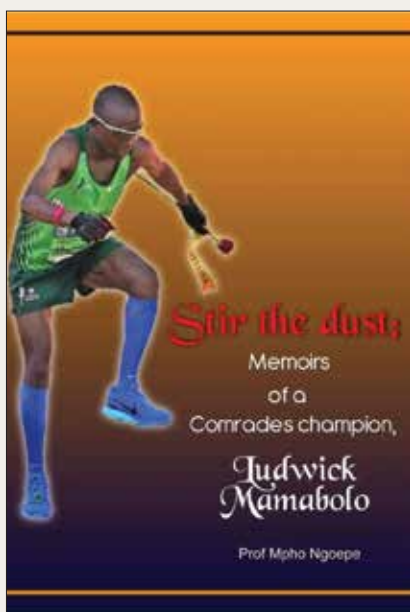
GRAHAM DOMINY

UKZN Press



The anti-apartheid struggle took many forms: armed struggle, legal and passive resistance, principled opposition and the imagining of alternative socio-political systems. This biography of Deneys Schreiner is an insightful account that brings the complexities of resistance and struggle together through the prism of one man and his family at critical periods in the history of South Africa and, ultimately, the dawn of democracy in the new South Africa. It also chronicles Schreiner's significant role in developing a liberal ethos at the University of Natal at a time when the personalities of those in authority were anything but liberal. Deneys, or more formally, Professor GDL Schreiner (1923 -2008) was a distinguished academic, scientist, political liberal, and long-serving Vice Principal (1976 - 1987) of the Pietermaritzburg campus of the University of Natal.

“The book reminds the reader of the possibility of working together by people of all races”



*Stir the dust: memoirs
of a Comrades champion,
Ludwick Mamabolo*

MPHO NGOEPE

MAK HERP Publishing



So Comrades Marathon winner Ludwick Mamabolo had designs on life as a soccer star!

If wishes were horses, he'd have had a career in medicine too.

But instead, through this biography, the reader learns how following through on a natural talent can instead lead to other doors opening, even wider.

This is one such story, one of many that need to be told and retold to inspire others to live up to their potential and stop chasing mirages.

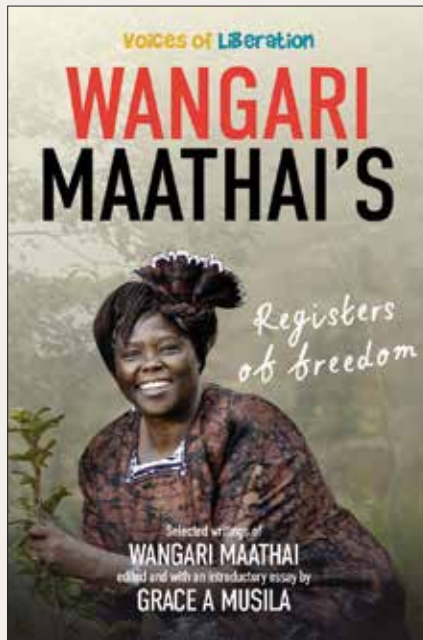
Mamabolo would in time rise to the very pinnacle of South African ultra-distance running.

"This is a story of courage, resilience and perseverance. It's relevant not only to sports people but would serve as a motivator and a source of inspiration for people who want to break through the barrier of their personal circumstances and achieve some form of greatness."

"It's not only relevant for Mamabolo's community but for people all over South Africa"

Although distance running is incredibly a popular sport in South Africa, it is one of the most marginalised sporting codes.

Author Mpho Ngoepe has given us perhaps the best example of what an ordinary boy from a rural village can achieve through running.



Wangari Maathai
Registers of freedom

GRACE MUSILA

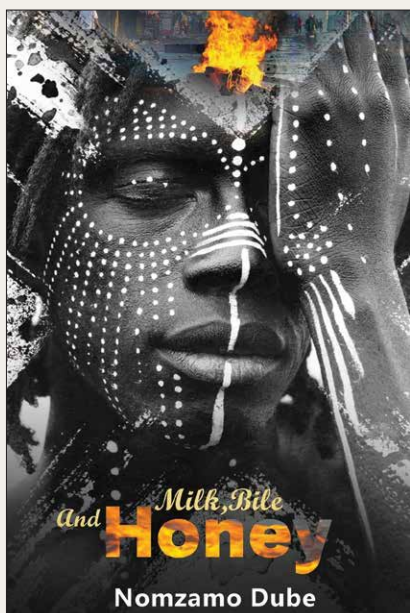
HSRC Press



Wangari Maathai was a scholar, writer, environmental activist, human rights champion, and Nobel Prize laureate. In her life and thought, she tenaciously sought to expose the precarious lives of people across a variety of communities: women, rural communities, political prisoners, Kenyans, Africans, and citizens of the global South saddled with the burdens of international debt. At the Virtual NIHSS Alumni Conference, author Grace Musila titillated the taste buds of the prospective reader when she told the story of how this late dynamic Kenyan heroine came to add an extra 'a' in her married name to craft her new identity – it is a tale of awe-inspiring feminist legend!

“The book takes us through the life, times and works of Prof Wangari. It is both a personal political account, which takes us through her battle with not being taken so seriously as an African wife of a politician, to her battle in environmental rights with the Green Belt Movement.”

“This book serves as an inspiration to critical thinkers, those who are committed to the idea of true freedom and the empowerment of women.”



Milk, Bile And Honey

NOMZAMO DUBE

Kwartz Publishers



The book, Milk, bile and honey, although narrated in a simple language to cater for those labelled as 'non-readers' is a rich biography of a Zimbabwean man who fought in the country's armed struggle. The protagonist is a Kalanga man and Kalanga is a previously marginalised language in the country and Kalanga people rarely exist in Zimbabwean literature. The man grows up with present yet absent parents and this affects how he grows up. The effects of absent parents in his life, particularly his father are relatable to many people in present day societies and this has proven to be a salient cause of many social problems such as gender-based violence. The book further narrates how the young man (protagonist) joins the Southern Rhodesian armed struggle. Although this is a

"People who are interested in an easy read about the more fraught aspects of Zimbabwean and South African history might be interested in spending a few hours with this book."

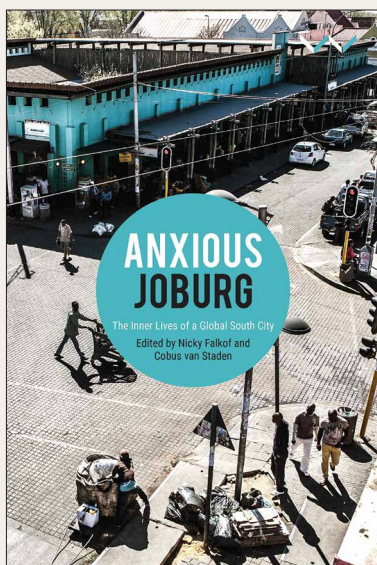
"It is a contribution to the hardships of being born into a poor rural world without a father and an absent mother, and his journey to self discovery over his life."

Zimbabwean story, it is very enlightening of how colonisation generally took place in African countries. The protagonist joined the Zimbabwe African People's Union (ZAPU) party led by Joshua Nkomo, which later became an opposition party to Zimbabwe African National Union (ZANU) led by Robert Mugabe.

NON-FICTION

EDITED VOLUME





Anxious Joburg: The Inner Lives of a Global South City

NICKY FALKOF AND COBUS VAN STADEN

Wits University Press



Anxious Joburg draws on a diversity of contributors, from established scholars and early career academics to graduate students, artists and storytellers, and presents a new and groundbreaking look at Johannesburg. It builds upon existing work on the city but offers new voices, perspectives, subjects and approaches.

It offers a broad and novel theoretical approach to the field of urban studies, a wide and fascinating range of stories about, and looks inside, some of the hidden worlds of contemporary Joburg and contributes to a wider project of writing and rewriting the global south.

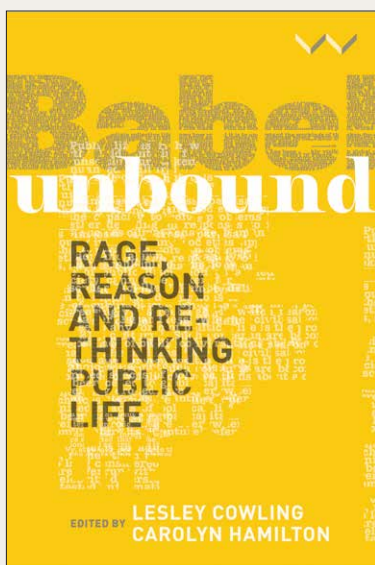
It urges the reader to approach southern cities like Joburg on their own terms, as vital and central manifestations of urban life. This is in sharp contrast to how such cities appear in scholarship, policy work and popular



“This is an enjoyable and interesting book that is based on solid scholarship. The foregrounding of emotions, particularly anxiety, in the exploration of Johannesburg makes for a particularly rich and engaging reading experience.”

“The most important contribution of this book is its approach to urban studies using psycho-analysis rooted in the concept of anxiety.”

culture from the global north, which tends to treat them as pathological aberrations, as sources of anxiety and/or as problems that need to be fixed. While it does not romanticise or smooth over the complexities and crises of the city, *Anxious Joburg* shows how Johannesburg, far from being a troubling outlier, is in fact an appropriate and necessary location from which to understand contemporary and future urban life.



Babel Unbound: Rage, reason and rethinking public life

LESLEY COWLING AND CAROLYN HAMILTON

Wits University Press

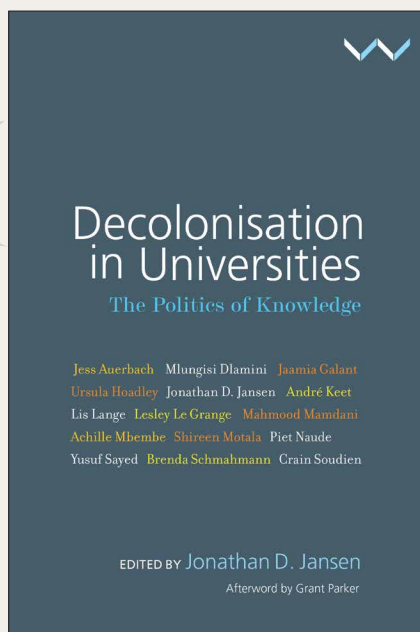


This timely collection speaks to a current crisis of democracy: the apparent collapse of public discussion as a way of resolving challenges in society. Historically, the notion that collective life is mediated through debate has been at the heart of democratic societies. The collection shows that this imagined foundation of how we live together has been fraught with contradictions and problems well before the fractious and fragmented current moment, and offers new ways of analysing and grasping the complexities of public engagement historically and in contemporary times. *Babel Unbound: Rage, Reason and Rethinking Public Life*, edited by Lesley Cowling and Carolyn Hamilton, explores questions of democratic engagement. The collection draws on multiple studies undertaken over the last decade by a trans-disciplinary research group. The authors examine charged examples

“Babel unbound explores an interesting premise: the collapse of traditional notions of the public space and the rise of what the authors term the counterpublic sphere.”

“This is a topical issue in an age of fake news and the rise of social media as an echo chamber amplifying conspiracy theories and social distrust of the police.”

in public life from Africa and South Africa, such as the centuries old Timbuktu archive, Nelson Mandela’s powerful absent presence in 1960s public life, the Marikana massacre and contemporary debates around the 2015/2016 student activism of #rhodesmustfall and #feesmustfall.



“This is an important contribution on a timely topic and it offers rigorous and sustained scholarly engagement with the complexities surrounding the politics of knowledge in institutional settings where decolonization has become an unavoidable imperative.”

Decolonisation in Universities: The politics of knowledge

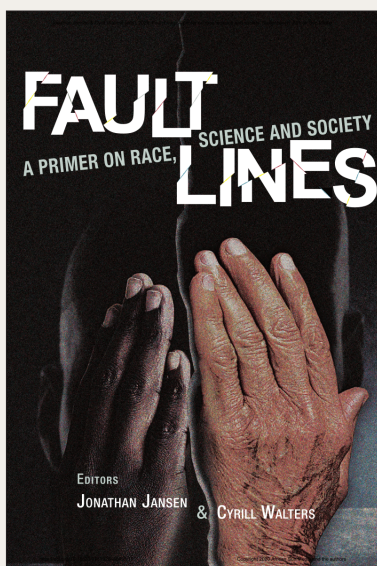
JONATHAN D. JANSEN

Wits University Press



This is the first conceptual and empirical analysis of the decolonization of universities completed in the wake of the historic student protests of 2015-16 where the demands for a free, decolonized education brought together two powerful moments—#FeesMustFall and #RhodesMustFall. The heroic actions of the student protest movement saw a fundamental shift in the tuition fees regime in favour of poor and working-class students. The shift towards the decolonization of universities was much less obvious to observers of South African universities. It is for this reason that this edited collection brought together some of the foremost African intellectuals on

the subject (Mamdani, Mbembe, Soudien) to provide up-to-date historical, sociological, political, philosophical and educational analyses of a complex subject. What is decolonization? What are its epistemological imperatives? How does decolonization manifest itself in institutional life? What can be learnt from early postcolonial struggles to decolonize education in other African countries such as Tanzania, Kenya and more recently, Mauritius? What are the problems with the decolonization theses in a South African context? And what are the prospects for changing the institutional curriculum? Until Decolonization in universities, much of the writings on the subject were normative.



Fault Lines: A Primer on Race, Science and Society

JONATHAN JANSEN AND CYRILL WALTERS

African Sun Media

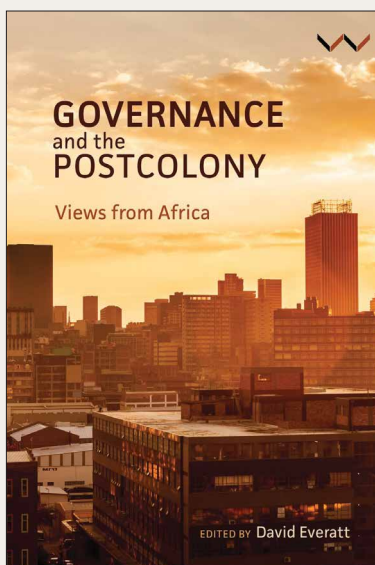


In April 2019, a professor and four of her graduate students at Stellenbosch University in South Africa published a research report in an online American journal in which they claimed that Coloured women in South Africa have an increased risk for low cognitive functioning, as they present with low education levels and unhealthy lifestyle behaviors. Read bluntly, Coloured women are both unintelligent and unhealthy. The research provoked a national outcry, the US journal retracted the article, and the question posed was “how could such research be conducted and published more than 25 years after the end of legal apartheid? This book is an intellectual response to the crisis that makes two broader points. One, that the ideological assumptions of racial science had not been fundamentally challenged, let alone uprooted, in the social and medical sciences after apartheid. Two,

“This is a very useful collection that brings together contributions from some of South Africa’s foremost scholars. Race and racism in South Africa and globally are constructions and phenomena that keep cropping up in new spaces and new guises in insidious ways.”

“This contribution has the potential to significantly influence thinking about race, racism, research, methodology, science and society at large.”

that the South African case is not exceptional at all but merely echoes a more recent resurgence of racial science in research around the globe, as captured in Angela Saini’s important book on the subject, *Superior: the return of race science*.



*Governance and the
Postcolony: Views
from Africa*

DAVID EVERATT

Wits University Press

“An important collection of well written scholarly essay which makes a substantial contribution to theories and practices of governance in what the editors call, sub-saharan Africa - touching, among others., on higher education, the corporate sector , leadership in general and local government. touching, among others.”

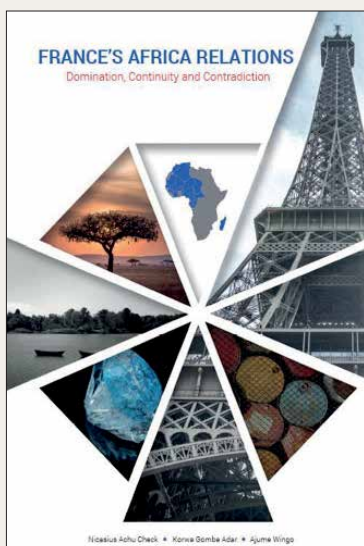


The edited collection, *Governance and the postcolony: Views from Africa*, asserts its intellectual goal in the title to use African expertise and African case studies as the base for new theoretical approaches to governance, based explicitly on a post-colonial (and for many authors, decolonial) stance. This was a direct response to the fact that as teachers of governance, the School library was replete with northern texts that repeated tenets about good governance - without any understanding of the African context.

Teaching governance placed us right-up against the lack of decolonised texts in our own field. So we decided to write our own book,

from African theoretical and case study perspectives, to allow our students a far more nuanced understanding of what governance is, how it can be used and abused, and to develop a theoretical argument about governance in the global south based on African perspectives. The point was not to excuse any governance failings in the south, or replace one definition with another but to understand, in context, why those failings occurred, and to offer new perspectives on governance.

Professor Colin Bundy, among others, ‘got the argument quickly: the project behind the book was to help develop perspective on governance which places democratic activism and the needs of the poor at its centre’.



France's Africa Relations- Domination, Continuity and Contradiction

NICASIUS ACHU CHECK, KORWA GOMBE ADAR AND AJUME WINGO

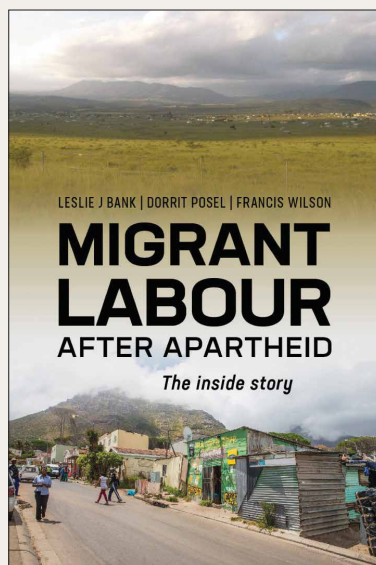
AISA as an imprint of HSRC Publishing

"The topic of the continuing impact of France's policies in African contexts is an important one and, in that sense, the book has potential influence."



This edited book is a compendium of research work on France's contentious and sometimes complicated African policy. It attempts to assess France's policy issues that may have contributed or influenced the consistent economic, political, social and security crises in former French colonies on the African continent. The book highlights how the Franco-African foreign and security policies, especially in the post-colonial era, perpetuate the colonial policies of assimilation, association and integration. In the pursuit of these policies, the chapters in the book highlight instances of domination, continuity and change in France's economic, cultural and political grip on Francophone African countries. The book provides a good historical perspective of France's Africa policy and critical insight into the political, economic, security, cultural and social problems generated by the nature of France's Africa relations.

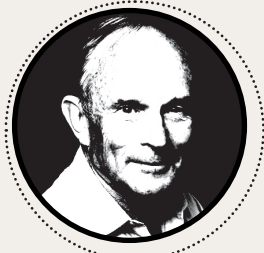
"The cover design, images and maps in the book are well edited and presented and complement the text."



Migrant Labour After Apartheid

LESLIE J. BANK, DORRIT POSEL AND FRANCIS WILSON

HSRC Press

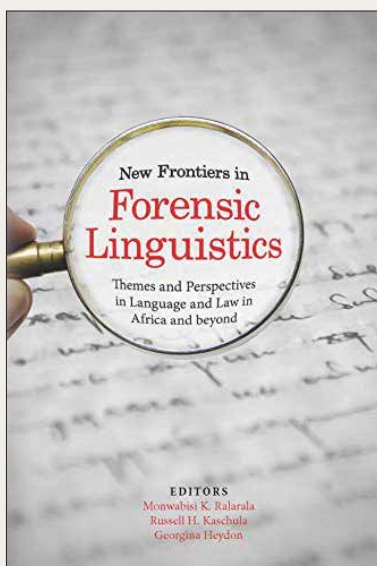


South Africa is a rapidly urbanising society. Over 60% of the population lives in urban areas and this will rise to more than 70% by 2030. However, it is also a society with a long history of labour migration, rural home-making and urban economic and residential insecurity. Thus, while the formal institutional systems of migrant labour and the hated pass laws were dismantled after apartheid, a large portion of the South African population remains double-rooted in the sense that they have an urban place of residence and access to a rural homestead to which they periodically return and often eventually retire. This reality, which continues to have profound impacts on social cohesion, family life, gender relations, household investment, settlement dynamic and political

“I think this will be a vital resource for sociologists and those working in rural development, a model for edited collections in general and a book that ordinary readers could learn from too.”

“Academics and scholars of social change in South Africa will welcome this book, it will also be useful to policy experts, civil society working in the field of migration and labour.”

identity formation, is the main focus of this book. Migrant Labour after Apartheid focuses on internal migrants and migration, rather than cross border migration into South Africa. It cautions against a linear narrative of change and urban transition.



*New Frontiers in Forensic
Linguistics Themes and
Perspectives in Language and
the Law in Africa and beyond*

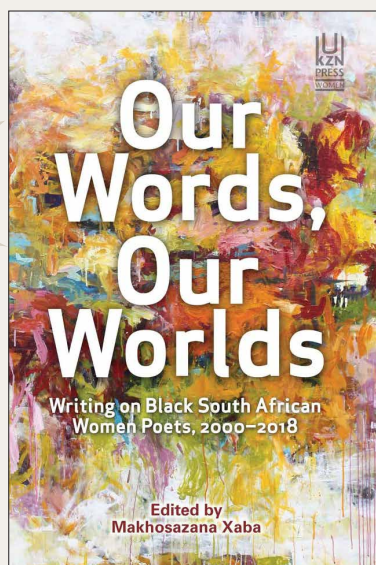
MONWABISI K. RALARALA, RUSSELL H. KASCHULA AND GEORGINA HEYDON

African Sun Media



“...The quality of the presentation across the African countries and the Australian and Caribbean cases studies in the book are of high quality. The book’s presentation is of high quality.”

There are very few books, if any, that have been published in the field of Forensic Linguistics in South Africa. The editors therefore saw an opportunity to fill this intellectual lacuna and to work towards a book that is particularly South African in flavour, but it also draws on an international comparative methodology. In this way the book is unique and contributes an original approach to knowledge production. Forensic Linguistics is an already established field in countries such as America, Britain and Australia. What the editors have been able to do is to provide a uniquely South African and African perspective, while at the same time drawing on expertise from Australia and other countries in a comparative manner. The book looks at the growing field of Forensic Linguistics, for example in Ghana, Mozambique, Zimbabwe and South Africa while at the same time bringing in authors from the global South. This comparative methodology has allowed for the creation of new knowledge and also to bridge the gap between the scholarly works coming from the global North together with that emanating from the global South.



*Our Words, Our Worlds:
Writing on Black South
African Women Poets,
2000-2018*

MAKHOSAZANA XABA

UKZN Press



This multi-genre anthology of literary critique, personal essays and interviews is ground-breaking. It assembles the writings of 23 contributors, documenting a slice of South Africa's literary landscape and relating the seismic shift that transformed national culture through poetry. It is the first to explore the history and impact of poetry by Black women, in their own voices. It straddles disciplines: literary theory, feminism, history of the book and politics, and contributes to the decolonial conversation in relation to literary culture.

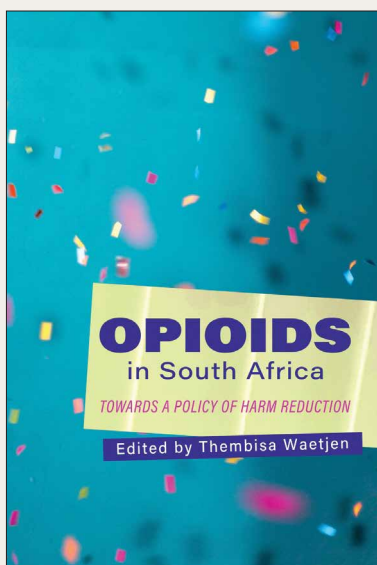
In her introduction, Gabeba Baderoon asserts: The collection is a remarkable intellectual achievement,

"This is a book that is recommended for everyone interested not only in poetry, but more importantly the voice of African women in poetry and scholarship in apartheid South Africa."

"The editor has done an excellent job in ensuring that the different contributors tell a coherent story, while approaching the subject from diverse perspectives."

destined to become an instant classic of South African literature.

The collection demonstrates how powerful and central poetry and specifically women's poetry is to societal change. The conversation between Dianna Ferrus and Makhosazana Xaba about Ferrus's poem for Sarah Baartman is a brilliant and poignant example of the power of poetry.



Opioids In South Africa

THEMBISA WAETJEN

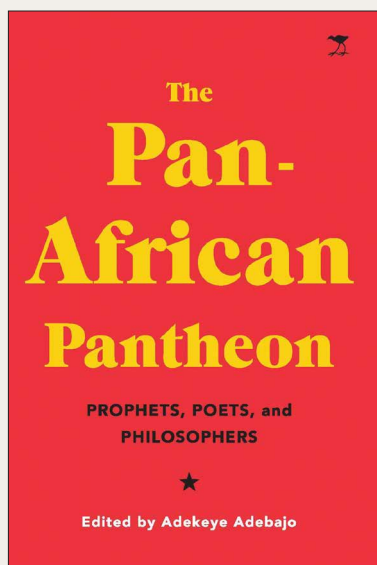
HSRC Press

“This book has potential influence in a variety of areas related to the management of opioid addiction in South African communities. The shift from punitive approaches to harm reduction is an important one and any text that helps to shift the conversation in that direction is making a useful scholarly contribution.”

From over-the-counter cough syrups and prescribed painkillers to street economies of heroin and fentanyl, opioid substances and uses have ignited global debates about national drug policy reform. This book is the first to focus on these issues in South Africa, through a range of disciplinary perspectives. In twelve chapters, scholars from community medicine, pharmacology, social science and the humanities, along with civic actors and researchers, present their evidence-based arguments and insights, and explore possibilities for harm reduction approaches in South Africa. Chapters cover three core areas: dilemmas of drug policy; contradictions of care and treatment; and the issue of stigma. Opioids in South Africa invite wider conversation, asking us to imagine policy responses that can better protect the constitutional dignity, health and access to healthcare of people using drugs as well as of their families and communities.



“Opioids have become a crisis in terms of being the latest of addictive drugs and poses a moral question to pharmaceutical companies.”



“The content is substantively African and South African and the information is presented cogently and coherently. This is a text that will be important for scholars in various fields and it is also accessible to a more general readership.”

Pan-African Pantheon Prophets, Poets, and Philosophers

ADEBAJO ADEKEYE

Jacana Media



This 38-chapter book, *The Pan-African Pantheon*, is a unique contribution to Pan-African scholarship. It provides rigorously-researched but readable essays

on 36 mainstream and less well-known Pan-African figures, as well as providing a solid background on the history and practice of the ideology. The book argues that Pan-Africanism was historically a reaction by Africans in the Diaspora to the twin European scourges of slavery and colonialism. It shows how the 400-year Transatlantic slave trade saw 12-15 million Africans forcibly transported to the Caribbean and the Americas shaped the history of Pan-Africanism. This was followed by eight decades of colonial rule in Africa. Fifteen years after the Berlin Conference of 1884/85 at which the rules were set by

“This is a mammoth work of scholarship that one anticipates will rightly reach an extensive audience.”

European imperialists for the partition of Africa, the Pan-African movement was born with the convening of the First Pan-African Conference in London in 1900. Five Pan-African Congresses also took place in Europe and America between 1919 and 1945.



“There are many state realities that exist in South Africa and most often not all are known to the public. This book does a good effort in discussing the politics of identities, social constructs and social narratives of neighborhoods using community-based research.”



Politics and Community-Based Research: Perspectives from Yeoville Studio, Johannesburg

KIRSTEN DÖRMANN, SOPHIE DIDIER, SARAH CHARLTON AND CLAIRE BÉNIT-GBAFFOU

African Sun Media

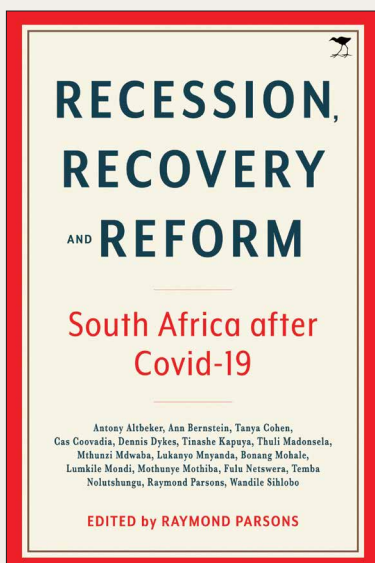


This edited volume focuses on the politics and pedagogy of community-oriented research at a neighbourhood scale, Yeoville Studio, an initiative based at the School of Architecture and Planning at the University of the Witwatersrand, Johannesburg

It first provides a textured, multifaceted portrait of a dense and popular peri-central neighbourhood, often depicted as a slum but also capturing the mythologies of a multicultural area at the forefront of desegregation, in the transition away from apartheid; and marked, as a point of entry of many migrants from South Africa and from the African continent, by intense associational

life as well as xenophobic tensions. Its objective, beyond the monograph of a contemporary African urban neighbourhood, is to analyse the conditions and modalities of community-oriented research by reflecting on various practices of engagement by lecturers, researchers, students, around a variety of themes approached from diverse disciplines (Planning, Architecture, Design, Anthropology, History, Sociology).

The book unpacks how the studio was driven in practice and the knowledge it produced, reflects on its trials and errors, and on the ways in which this knowledge was, was not, and could be used, to challenge the status quo.

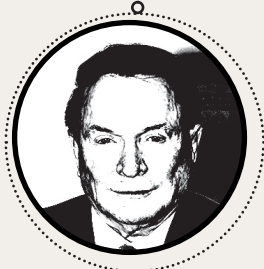


"This book is useful not only for individual who are interested in the trajectory of the South African economy in the context of social justice and the raging pandemic, but it will be a great resources to researchers and scholars of political economy and policy makers beyond South Africa."

Recession Recovery & Reform; South Africa after Covid-19

RAYMOND PARSONS

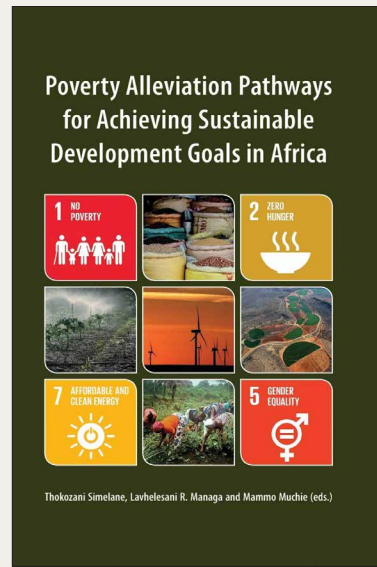
Jacana Media



Recession, Recovery and Reform: SA after Covid-19 sought to anticipate the socio-economic agenda that SA would inevitably have to contemplate once it moved towards the post-Covid-19 lockdown period. With lives and livelihoods at stake, it was clear that SA would need to take urgent, longer-term remedial action, even before the pandemic was over. The book's overall task was to bring home to decision-makers in both the public and private sectors that the economic devastation and hardship created by Covid-19 required these remedial steps to be taken sooner rather than later. The book therefore anticipated the national agenda that would need to emerge and fit into what might also be called the "Humanities and Social Sciences" environment in South Africa. There's a whole array of reasons for authoring the book, including, but not confined to: * It

"This is a solid book that asks the right questions about economic situation, but many of the chapters do not offer innovative or new ideas around solutions."

was recognised that a Covid-19 lockdown strategy would be a complex process of balancing trade-offs, handling fears and maintaining trust - all on the basis of shifting evidence and imperfect information, but with profound socio-economic implications. How well economies fared post-pandemic would be determined by how quickly their economies and societies recovered from their respective lockdowns.



“This is a solid book on an important topic and covers a nice range of cases across the continent. It is a solid book, but not particularly theoretically developed or engaged around conceptual ideas.”

Poverty Alleviation Pathways for achieving sustainable development goals in South Africa

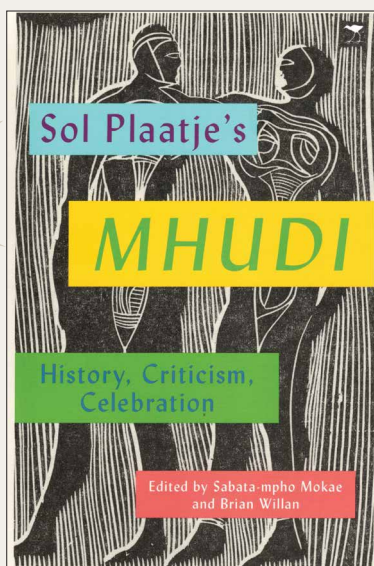
THOKOZANI SIMELANE, LAVHELESANI R. MANAGA AND MAMMO MUCHIE

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The inability to eradicate poverty among societies demands a synergistic approach. This calls for the development of multipronged pathways for transitioning towards sustainable development goals. Many of these have been developed and tested across the world. Some have proved to be effective in illuminating the underlying cause of the world’s inability (unwillingness?) to eradicate poverty. This is being driven by the fact that sustainable development, as a global development concept, represents a multidimensional phenomenon that includes

many different indicators of human development. This volume, which derives from the papers presented at the seventh Africa Unity for Renaissance Conference that was held at Freedom Park, Pretoria, South Africa, seeks to supplement existing pathways by highlighting Africa’s approach to poverty alleviation, which can possibly be attained through enhanced nutrition, food security, energy and gender equity. Evidence presented reflects strengths, weaknesses and opportunities on how Africa can transition towards sustainable development goals.



"This book makes a huge contribution towards a deeper understanding of the literary value and the context in which one of the earliest English novel by an African was written. Brian Willan's two chapters should open and close the book."

Sol Plaatje's *Mhudi*: history, criticism, celebration

SABATA-MPHO MOKAE AND BRIAN WILLAN

Jacana Media



Sol Plaatje's *Mhudi* is the first full-length novel in English to have been written by a black South African. Written in 1920, but only published for the first time in 1930, *Mhudi* tells the tale of Mhudi and Ra-Thaga, a romantic tale set against a violent backdrop of war between Barolong and Ndebele in the 1830s. It is also a story of dispossession, of the betrayal of the Barolong by their Boer allies, and an exploration of the roots of the injustices of Plaatje's day, a literary accompaniment to his lifelong struggle for justice in South Africa. *Mhudi* is widely considered to be one of South Africa's most important literary works, and one that resonates powerfully in today's South Africa. Bessie Head called it a beautiful book, more than a classic, and thought "there is no other book

"This book contributes to our knowledge and understanding of the literary contribution by Sol Plaatje."

on earth like it". All the stature and grandeur of the author are in it. Other critics have agreed on its significance, even if their views on it have differed, and today it is widely read and studied in schools, colleges and universities in South Africa and elsewhere. Our book marks the centenary of the writing of *Mhudi*.

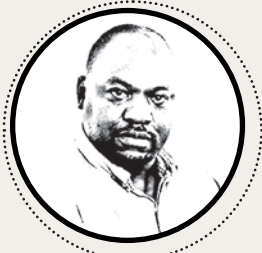


The Green Building Evolution

GODWELL NHAMO AND VUYO MJIMBA

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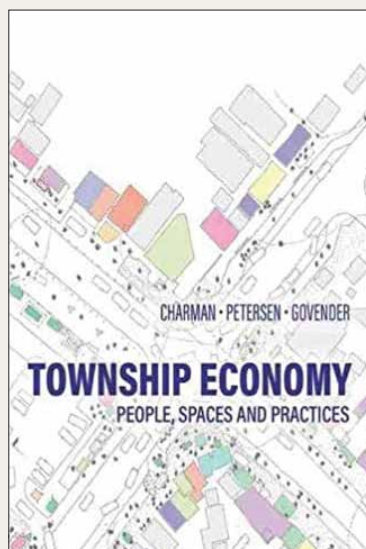
“This is an enormously important topic and the book is an essential guide to green building. It covers the history the topic, policy environment, and the various developments in green building.”



Written by 14 authors from different academic disciplines and areas of specialisation, the book comes as the sixth in a series that addresses global and national concerns on climate change, sustainable development and the green economy transition agenda.

e-green building subject matter remains relevant given the global movement towards a single sustainable development agenda within which climate change and general environmental decay are major concerns. e concept embraces phenomena like energy and water efficiency, renewable energy use, rainwater harvesting and site selection. As a notion, green building embraces the construction processes, the buildings as outputs, and the resultant green engagement spaces as a desired outcome. Green buildings, therefore, embrace both the mitigation and adaptation elements in the climate change and environmental management discourse.

“The book is relevant to urban planning and policy makers, environmentalists, human settlement planners and energy practitioners.”



Township Economy People, Spaces and Practices

CHARMAN, PETERSEN AND GOVENDER

HSRC Press



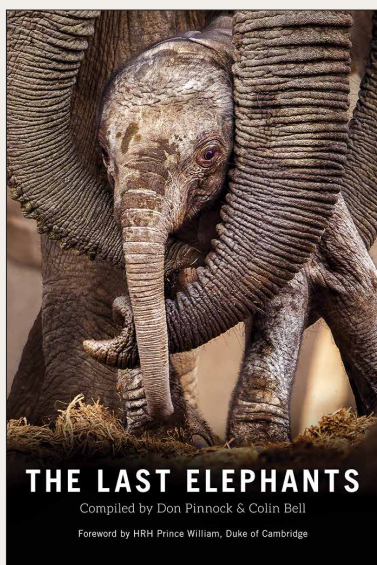
While the term 'township economy' is unpalatable to the role-players – who see themselves as no different from participants in the mainstream economy, it is fast gaining traction.

And there's a lot happening in this area of commercial endeavour.

The book provides a unique insight into township informal business and entrepreneurship. It is set in the post-apartheid period, in the third decade of Africa's democracy and draws on evidence collected from 2010-2018 in 10 township sites, nine in South Africa and one in Namibia. The book focuses on micro-enterprises, the business strategies of township entrepreneurs and the impact of autonomous informal economic activities on urban life.

"This is a very good book. I'm even tempted to say that it is an excellent book. Evidence based from the word go, it is a detailed account of the prospects and challenges for entrepreneurship in selected townships. Their sample is big enough to be representative of township life in South Africa as a whole."

"I loved this book which looks in detail at a range of township microenterprises the kind of businesses which are often rendered invisible by more traditional economic models and studies."



The Last Elephants

DON PINNOCK AND COLIN BELL

Penguin Random House SA

“Human exploitation through poaching, trophy hunting, and animal cruelty has led to the depopulation of elephants in Africa. A market for ivory in the global perspective also creates turmoil. This has been documented through the many countries where the black market has created wars within African countries for poaching to take place.”



Colin Bell and Don Pinnock are the editors and compilers of a magnificent and altogether different book on elephants. The motivation behind the project is simple: to create awareness of the rampant loss of elephant lives in Africa and to stem the tide of poaching and hunting, which at the current rate will see the demise of elephants in less than three decades. The Foreword to the book is provided by Prince William. This book is a narrative and photographic backup to the Africa-wide Great Elephant Census of 2016. Shockingly, the census found there to be fewer than 450 000 elephants in Africa today, well down from the three to five million count of 100 years ago. In many of their home ranges, elephant numbers have dropped by a third in just seven years. The census found that, on average, an elephant is being killed every 15 to 20 minutes.

“Africa’s history with elephants stems to times undocumented. It is an animal of the land and is one of the creatures that are most notable in Africa.”



“This read aims to give context to the manifestations of Afrikaner nationalism and the root cause of its development. Nationalism amongst the Afrikaans has been met with great criticism and dissent since the dawn of democracy.”

Troubling Images: Visual Culture and the Politics of Afrikaner Nationalism

FEDERICO FRESCHI, BRENDA SCHMAHMANN AND LIZE VAN ROBBROECK

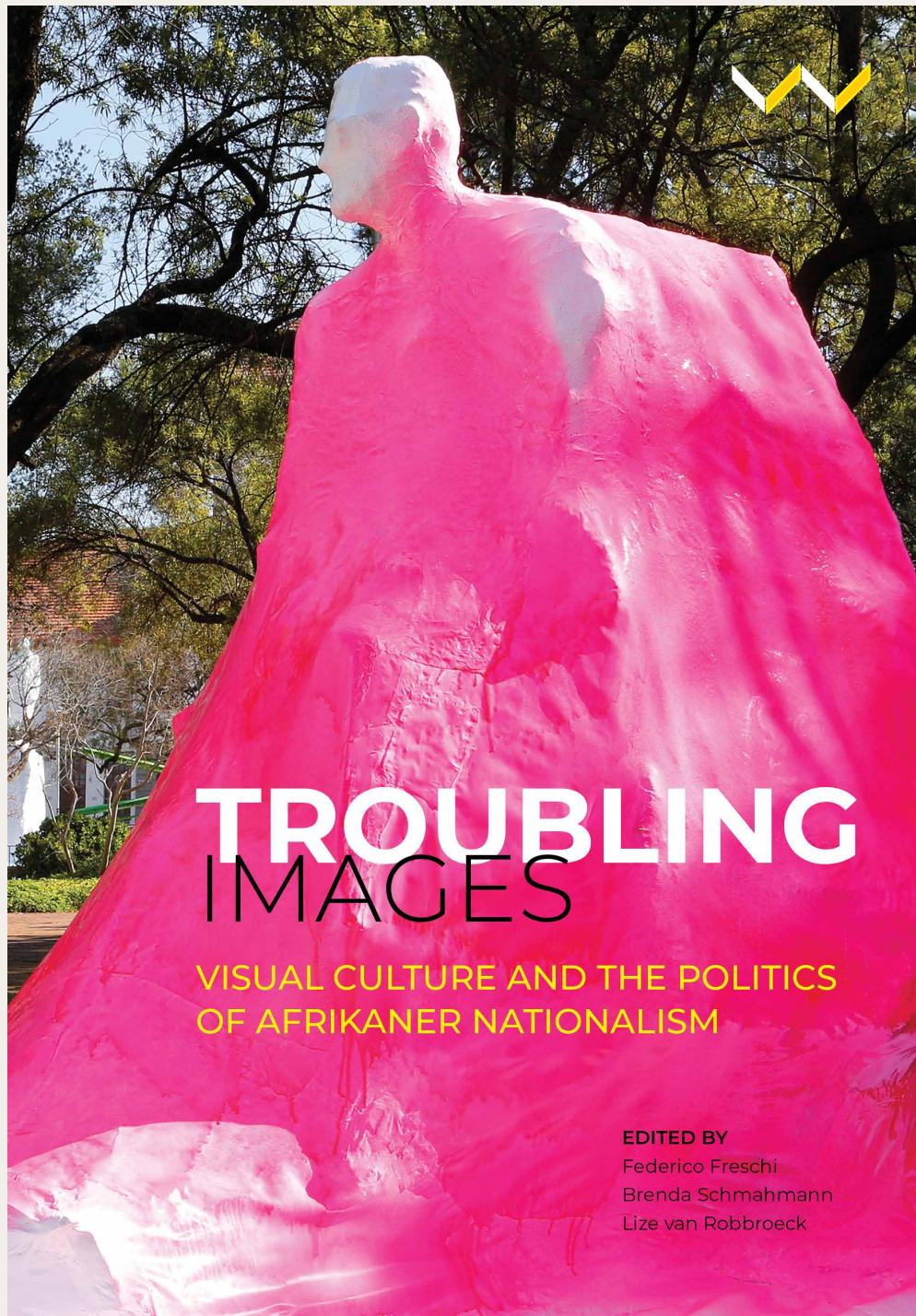
Wits University Press



Emerging in the late nineteenth century and gaining currency in the 1930s and 1940s, Afrikaner nationalist fervour underpinned the establishment of white Afrikaner political and cultural hegemony during the apartheid years, the legacy of which is still keenly felt in South Africa today. Focusing on manifestations of Afrikaner nationalism in paintings, sculptures, monuments, buildings, cartoons,

photographs, illustrations and exhibitions, *Troubling Images* offers a critical account of the role of art and visual culture in the construction of a unified Afrikaner imaginary, which helped secure hegemonic claims to the nation-state.

While some chapters focus only on instances of adherence to Afrikaner nationalism, others consider articulations of dissent and criticism.



TROUBLING IMAGES

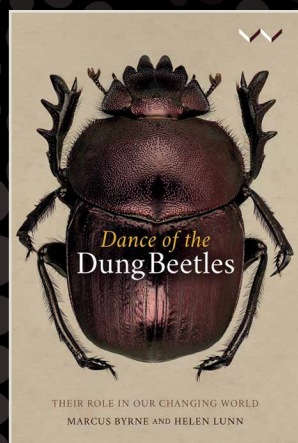
VISUAL CULTURE AND THE POLITICS
OF AFRIKANER NATIONALISM

EDITED BY

Federico Freschi
Brenda Schmahmann
Lize van Robbroeck

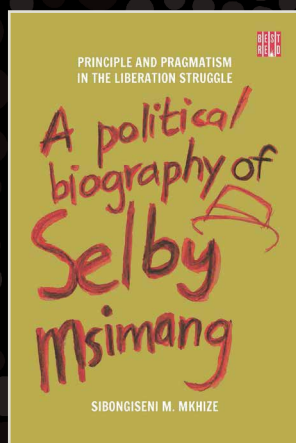
BOOK • CREATIVE • DIGITAL

Winners of the fifth South African Humanities and Social Sciences (HSS) Awards:



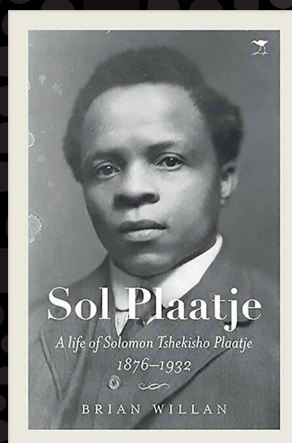
BEST NON-FICTION MONOGRAPH

Dance of the Dung Beetles: Their Role in Our Changing World
(Wits University Press)
Marcus Byrne and Helen Lunn

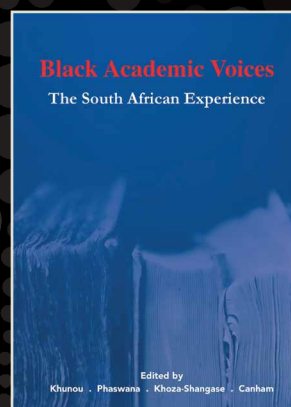


BEST NON-FICTION BIOGRAPHY (JOINT-WINNERS)

A political biography of Selby Msimang: Principle and Pragmatism in the Liberation Struggle
Sibongiseni M Mkhize

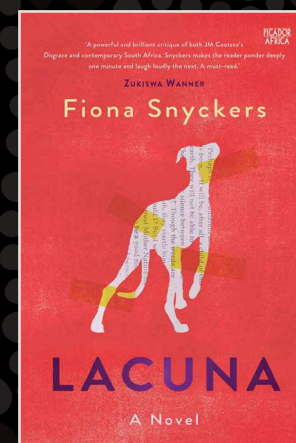


Sol Plaatje: A life of Solomon Tshekiso Plaatje 1876-1932
(University of Virginia Press)
Brian Willan



BEST NON-FICTION EDITED VOLUME

Black Academic Voices: The South African Experience
Grace Khunou, Katijah Khoza-Shangase, Hugo Canham and Edith Dinong Phaswana

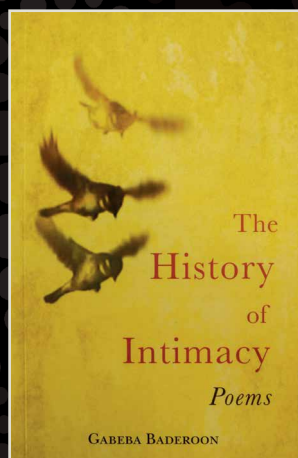


BEST FICTION NOVEL

Lacuna
(Picador Africa)
Fiona Snyckers

2020

WINNERS – 2020



**BEST FICTION POETRY
AND SHORT STORIES**
The History of Intimacy
Gabeba Baderoon



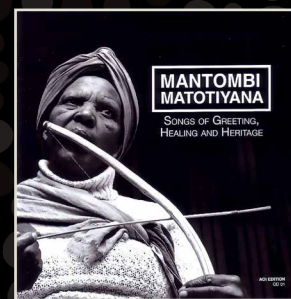
BEST VISUAL ART
Asymmetries Exhibition
Nduka Mntambo



**BEST DIGITAL HUMANITIES
VISUALISATION
OR INFOGRAPHIC**
*Azimuth: An Experiment of Virtual
Reality for Fashion Film Genre*
Nirma Dolly Madhoo



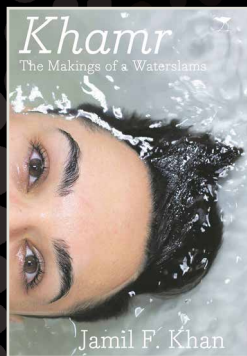
**BEST PUBLIC
PERFORMANCE**
*Institute for Creative Arts
Live Arts Festival 2018*
Jay Pather



BEST MUSICAL COMPOSITION
*Songs of Greeting, Healing
and Heritage*
Mantombi Matotiyana
and Michael Blake

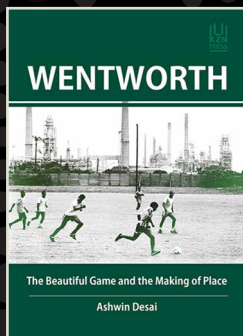
BOOK • CREATIVE • DIGITAL

Winners of the sixth South African Humanities and Social Sciences (HSS) Awards:



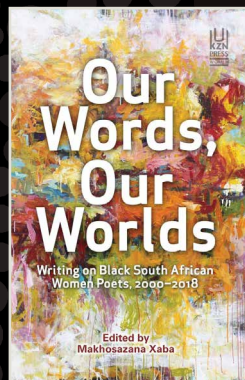
**BEST NON-FICTION
BIOGRAPHY**

Khamr: The Makings of a Waterslams
(Jacana Media)
Jamil Khan



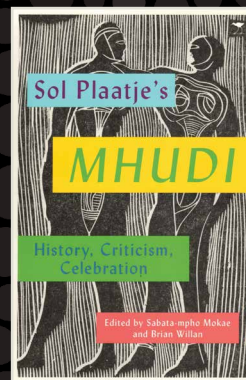
**BEST NON-FICTION
MONOGRAPH**

Wentworth: The Beautiful Game and the Making of Place
(UKZN Press)
Ashwin Desai



BEST NON-FICTION EDITED VOLUME (JOINT WINNER)

Our Words, Our Worlds: Writing on Black South African Women Poets, 2000-2018 (UKZN Press)
Makhosazana Xaba



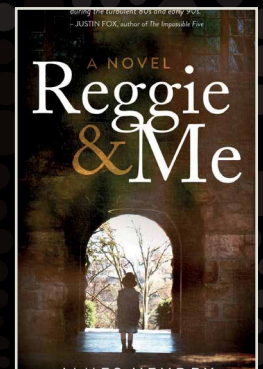
BEST FICTION SINGLE AUTHOR (JOINT WINNER)

Sol Plaatje's Mhudi: history, criticism, celebration
(Jacana Media)
Sabata-Mpho Mokae and Brian Willan



BEST FICTION SINGLE AUTHOR (JOINT WINNER)

Scatterlings
(Jacana Media)
Rešoketšwe Manenzhe



Reggie and Me
(Pan Macmillan SA)
James Hendry

2021

WINNERS – 2021

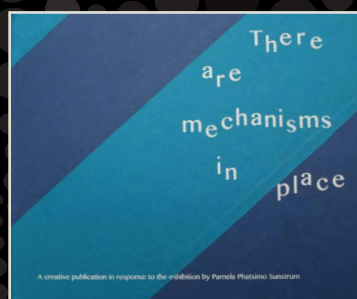


MUSAWENKOSIKHANYILE *All the Places*



**JOBURG
NOIR**

Edited by
NIQ MHLONGO



There
are
mechanisms
in
place

A creative publication in response to the exhibition by Pamela Platano Sundrum



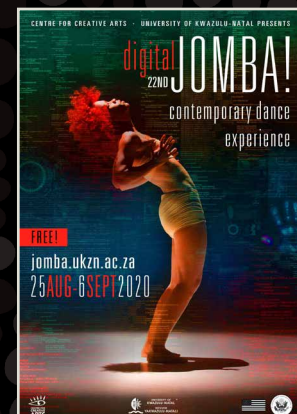
Insta-dog:
**computing Instagram's
companion species**

A DIGITAL HUMANITIES PROJECT

About Insta-dog

Insta-dog investigates dogstagram and the dogs of Instagram using a mix of formal quantitative and theoretical methods, as well as automatic image recognition software. It explores a range and diverse modes of interpretation. Examined over time, it includes a dataset of 6000 images of dogs posted on Instagram.

On this site we present



CENTRE FOR CREATIVE ARTS · UNIVERSITY OF KWAZULU-NATAL PRESENTS
digital JOMBA!
22ND
contemporary dance
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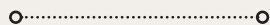
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Humanities Awards 2020 Best Fiction
Poetry and Short Stories winner
Gabeba Baderoon and chair judge
Prof Nhlanhla Maake



Poet's joy at being recognised



BY DON MAKATILE

The *History of Intimacy*, an anthology of poems, has won Gabeba Baderoon an accolade at the Humanities and Social Sciences Awards 2020 but like a mother asked to choose which one is her favourite child, she is at her wits' end to tell. It is her fourth anthology but also carries some gems from her previous works.

"I think for any writer, this is a difficult question. Firstly, you want to be loyal to the strange entity that is a book, even one that came from your own mind. So I am grateful that *The History of Intimacy* came to fruition and has been well-received. But on the other hand, I am currently working on the manuscript for the book again to prepare it for a US edition and in this view I keep finding flaws ... To answer your question about poems from earlier collections, I included "Closer" from my earlier book, *The Museum of Ordinary Life*, since that is hard to find. However, all the other poems in *The History of Intimacy* have been written since the publication of my last book, *A hundred silences*, and some of them have appeared in journals and anthologies," says Baderoon, an Associate Professor of Women's, Gender and Sexuality Studies and African Studies at the Pennsylvania State University and an Extraordinary Professor at Stellenbosch University.

Of the award, Baderoon says: "To receive the NIHSS award is one of those impossible events that you can't even dream of. I barely even breathed when I heard. I was surrounded in that wonderful moment by fellow writers, editors,

publishers, journalists and readers at the award ceremony but a part of me wanted to go to some quiet place and just feel the impossibility and loveliness of it.

During the lonely and difficult parts of writing, when it is unbelievably hard to do, the thought of the award gives me a sense of fullness and wonder at my work being read and recognised. The award is also for my editor, Rustum Kozain, and my publisher at Kwela, Carolyn Meads, who both worked on the poems so brilliantly and tenderly during the making of this book. So I thank the Institute for creating these awards and nourishing writing through them." In the credits, she pays homage to the late National Poet Laureate Professor

Keorapetse Kgotsitsile, known widely in his life as Bra Willie. Bra Willie was an influence in her writing, she says: "I started poetry writing late (a beginning which I write about in the opening poem of this collection). Because of this, I owe an infinite debt to my teachers, the ones who recognised my hunger and gratitude. Keorapetse Kgotsitsile is one of my teachers. He saw something in me which was not yet there. I am so grateful for his presence in my life. It was thanks to him, and my friend Ingrid de Kok, that my first book, *The Dream in the Next Body*, was published.

To me, and to many others, Keorapetse stood with us throughout and I was blessed to be at Abantu Book Festival and see him a few days before he passed. He was a good person, a giving person, someone whose attention was deep and reciprocal. I will never forget him, so of course I must write about him." The poems in *The History of Intimacy* are emotive and varied and speak to issues about the Soweto 1976 uprisings and the advent of television, prison visits, looking at old family albums and other everyday experiences like the photographer's caravan outside Home Affairs.

Is life the canvas of a poet?

"Yes, the book encompasses the terrain of my life and all the themes you mention. Things like, the first time I saw a Black person on television, the hidden landmarks of slavery in South Africa, why I desired the skin of white boys.

These experiences feel piercingly real to me, though some of them are decades away in memory. I had to write about them so that I would find out why they haunted me and what they wanted from me. Things like this that are difficult to acknowledge, that refuse to be forgotten - they are the things that poetry is for." There are indeed such things as a

lift-me-up poem; a poem for a good day and a poem for a bad day, Baderoon concurs. “Not You, a poem to lift you up,” she says, “Cardinal Points, for a good day and Surface, for a complicated day.”

Did she always know she was going to be a poet?

“My path to poetry took very long - I only really started writing at 30. However, very early in my life, I was blessed to have an aunt who spoke to me endlessly, even when I was a baby. Later on, though I was extremely shy as a child, I had no problem speaking in public and I think my aunt’s gift of words has followed me all my life. So I believe in talking with children and reading to them. It’s an infinite gift.”

But is a poet born, or made?

“In my own case, I was taught, both by my family’s love of talking and reading, and when I took classes in poetry later on. Whatever abilities I had were given shape by my teachers. This is why I treasure teachers and I hope that we South Africans will restore our schools to the centre of our intellectual lives again.”

Who do you read, if so many people gush about your poetry?

“I recommend that everyone reads hungrily, broadly and pleasurably. The truth about any good writing is that it surprises you and moves in directions you could not imagine. What could be better in our jaded and often disillusioned era? The poet whose work always stirs and chastens me is Rustum Kozain, whom I’ve been lucky enough to know since we were students at the University of Cape Town (UCT). To my delight, he was the editor of *The History of Intimacy*.

Thanks to the African Poetry Book Fund, I’ve encountered Ladan Osman’s stunning *The Kitchen Dweller’s Testimony* (from which I drew the epigraph for my book *Regarding Muslims*) and the striking work of my fellow board member Aracelis Girmay. As a student in the UK in 2002, I discovered Mark Doty’s shimmering poetry of objects and memory.

I also love reading the austere Swede, Tomas Tranströmer. Because I moved countries in 2003, I happily lost myself in the bookshelves of my partner and there I read the Russians, Yevtushenko and Akhmatova. I’ve been lucky enough to edit and therefore deeply immerse myself in

the collections of Epiphane Mukasano, Bandile Gumbi, Natalia Molebatsi and Phillipa Yaa de Villiers, all poets from whom I’ve deepened my knowledge of how to write. I am open to reading everything, and after all these years, I know pretty quickly if the poems move me or not.”

Wow! If that was a word, I’d be happy to use it for the first time in my writing life as a journalist.

I then ask Baderoon: Is there a poem that has stayed with you forever, from someone else’s pen? What makes it so?

“Rustum Kozain’s “Kingdom of Rain” in *This Carting Life* and Shailja Patel’s poem “How Ambi Became Paisley” in her book *MigrITUDE*.”

“I find it almost impossible to explain why these poems will remain with me forever. It’s better for you to read them. But if I were to fail to say why, it would be in the case of “Kingdom of Rain” that it is about experiencing an impossible “moment of grace”, and how poetry can retrieve that too-brief, irrevocably lost moment and bring it back, piercingly and unforgettably.

In the case of “How Ambi became Paisley”, Patel’s writing ensures that the history of a pattern that now anonymously covers my body instead enters me and evokes a knowing and a fury that I cannot let go. These poems exemplify the intellectual, aesthetic, psychological and political power of poetry.”

I then conclude by asking her: What makes *The History of Intimacy* the title poem? There must be something special about it for it to earn not just a spot on the cover but maybe in the heart of the writer too?

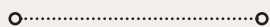
To which she responds: “One of the effects of apartheid for me was that I learned to despise what was closest to me as a Black South African. Whatever was important and meaningful happened elsewhere. I ignored so much and discarded so much, something I realized too late.

The title poem, “*The History of Intimacy*” is my attempt to atone for this, where I turn to the things that I lost and rejected, and which I can only retrieve in memory and words. In “*The History of Intimacy*”, I write about Livingstone High School, one of the great Black intellectual centres of the country during the 1980s, about my mother’s Parkinson’s disease, about how apartheid was not only about laws but about our bodies, our skin, our minds - it came so close. So how to remember that history that was so intimate ... this is what I contemplate in that poem.”



Humanities Awards 2020 Best Fiction Novel winner Fiona Snyckers and chair judge Prof Nhlanhla Maake

An intertextual conversation



BY DON MAKATILE

In literary circles, John Maxwell Coetzee, widely known as JM Coetzee, is a demi-god. His peers and readers worship the ground he walks on.

When his book *Disgrace* hit the shelves in 1999, a literary wonder was unleashed. The novel won him the coveted Booker Prize and four years after its publication, he was awarded the Nobel Prize in Literature. It is difficult to find a reader who has not paged through *Disgrace*. It has achieved the legend of classics like the works of Dickens, Shakespeare and Achebe. Coetzee could do no wrong, that is until local writer Fiona Snyckers sat down to pen her own *Lacuna*, a response to *Disgrace*.

This is a rarity in literature. Snyckers says: “The choices made by the character Lucy Lurie in *Disgrace* seemed to me to call out for an explanation. Lucy is a woman who has been gang raped. She refuses to name her attackers and invites them, along with other members of the community they belong to, to join her in farming her land.

This is clearly intended to be an allegory for the decolonial process, whereby white people have had to learn to share South Africa with the black people they previously oppressed. But the allegory is unsuccessful, in my opinion. White people have never been metaphorically ‘gangraped’ either during or after the

handover of power. By every possible metric, white people are more prosperous today than they ever were under apartheid. I also object to the use of the rape of a woman as a metaphor for a just, necessary, and long overdue handover of power. Coetzee’s character, Lucy Lurie, reacts in a highly improbable manner to her attack. I was interested in exploring how a young woman might really react to such an assault.”

Do you anticipate that a reader, like me, would want to return to *Disgrace* as he reads *Lacuna* to ‘compare notes’ or those who have not touched Coetzee would be encouraged to do so? Are you not inadvertently drawing readers to Coetzee?

“It is not necessary to have read *Disgrace* in order to understand and appreciate *Lacuna*. However, many readers have chosen to revisit *Disgrace*, or indeed to read it for the first time in response to *Lacuna*. I hope that more will do so. Coetzee is one of our greatest living writers and his book is a colossus. It is massively important and influential in South African literature. My book and his book are having an intertextual conversation, so I encourage people to read it,” she says. Snyckers is coming into her own. She is the author of six previous books.

I notice that you refer to him as John, not JM Coetzee. Is this deliberate?

Everybody who reads him obsequiously refers to him as JM Coetzee. “Yes, it is. My character, John Coetzee, is not the real-life author JM Coetzee. My John Coetzee is a fictional character who has only ever written one book. JM Coetzee himself has used the name “John Coetzee” as a character in his own fiction. My John Coetzee is a nod to that.” Light-bulb moment! I tell Snyckers that I know so much about JM Coetzee that I find myself studying *Lacuna* to see if the hermit I’ve read about will come through.

How much of your book is fact, how much is fiction?

I find that I have to read a lot of it twice, wading through the faction (fiction based on fact). She says: “My entire book is fiction – loosely based on some known biographical elements of JM Coetzee’s life. The Lucy Lurie of *Lacuna* is

not the same person as the Lucy Lurie of *Disgrace*. I play intertextual games in the book and experiment with the unreliable narrator technique. The reader is supposed to feel confused at times, and indeed unsafe.”

Lacuna is somewhat a documentary on the life of a rape survivor. Did you pen it with the expectation that women who have suffered such abuse could see themselves in the book and heal, or re-hurt?

“In conducting research for this book, I discovered that there are as many different rape-survivor stories as there are rape survivors. There is no single narrative that encompasses everyone. This is a very individual story about a particular woman who is frequently unlikable. The feedback I have received from women who have survived sexual assault is that they were traumatised by *Disgrace* but found healing in *Lacuna*. Obviously that will not be the experience of all readers, but I found it encouraging.”

The book could also be the subject of many literary fiction classes. It is written by a writer’s writer who says she did not study Creative Writing, the fashionable launch pad of many writers these days: “I wish I had, but I never did. I studied English literature at university, but unfortunately never took a creative writing class.”

In *Lacuna*, Lucy speaks to Moira ‘in her mind and not with her mouth’. She ‘sees’ things and when you read further you realise the event did not happen; it was actually a figment of her imagination.

For example, she goes to Adelaide to confront John Coetzee, when she is in fact too poor to afford an Uber around Cape Town. This makes people, the therapist included, think that the rape did not really happen.

Why make her such a dreamer, I enquire of the author?

“One of the biggest challenges that rape survivors face is not being believed and having their credibility constantly questioned. I wanted to challenge that preconception further by making Lucy a profoundly unreliable narrator. She does not fit the box of “rational believability” that society tries to impose on rape survivors.”

One cannot help but fall in love with the beautiful mind of Fiona Snickers. Is she not curious though to

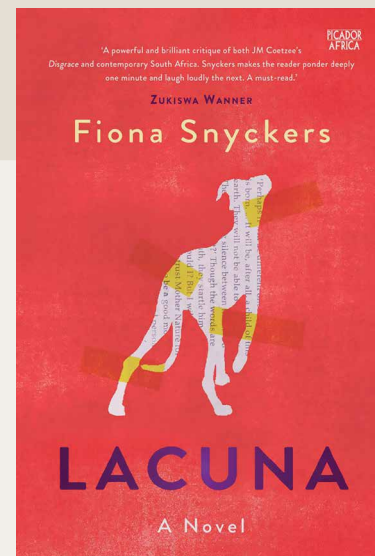
“I am already happy with the acknowledgement and critical reception that *Lacuna* has received. I was absolutely delighted to receive the NIHSS award for best novel. Anything beyond that would just be icing on the cake.”

know what Coetzee - the eminent writer, would make of Lacuna?

She says: “I admire Coetzee and his work, but I am not a fanatic. He has never, as far as I know, acknowledged *Lacuna*. I don’t have a problem with that. My book engages with his book, rather than with Coetzee himself.” *Disgrace* has garnered a myriad awards – the best English novel in 25 years, at some point. It was made into the movie starring John Malkovich (2008).

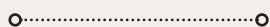
What would make you happy with Lacuna?

“I am already happy with the acknowledgement and critical reception that *Lacuna* has received. I was absolutely delighted to receive the NIHSS award for best novel. Anything beyond that would just be icing on the cake.” “For the first time ever, I am entitled to call myself an award-winning author, which feels fantastic! I will never forget the moment when my name was read out as the winner in the Best Novel category. I was surprised and thrilled. I honestly didn’t expect to win because it was such a strong shortlist. This has been the highlight of the year for me.”





A bow for Music Legend



BY DON MAKATILE

Songs of Greeting, Healing And Heritage (Mantombi Matotiyana) use of traditional formula gives a clean-cut performance using solo instruments to create contemporary music

It is often said that Africans sing when they are happy; they sing when they are sad; and sing even when there's no occasion too. Mantombi Matotiyana's offering is the sound of the Eastern Cape and offers the musical background to the coloured rural homesteads and scenic undulating hills. There is something real about being in conversation with Mantombi Matotiyana.

She is on the phone to us from Tsolo, the place of her roots in the Eastern Cape. She is as genuine as the same hills and landscape, for which she sings praises when asked about her whereabouts and origins. She is unpretentious. She sings to her interlocutor, beautiful sounds coming from her end of the line.

"This is my music," she says in faultless isiXhosa, "that I began very early in life even while I was a young maiden. I danced to it. It is who I am. It is the music of my people." She did not countenance a time in her life when the

Songs of Greeting, Healing And Heritage - winner of the South African Humanities and Social Sciences (HSS) 2020 Awards - Best Musical Composition.

music of her people would "put food on the table for me and my children".

She makes it sound like she doesn't see the logic of congratulating fish for swimming. "I sang; I danced."

It is her way of life. She did not expect it to pay her bills. But then she met with Dizu Plaatjies who says he was greatly influenced by Matotiyana. "He took me in," she says, when it is actually Plaatjies who feels he should reverse the gratitude.

"Dizu calls me to Cape Town now and then," she says humbly, "and he put my music in an album."

A true Xhosa matriarch with no formal education, she says in the telephone conversation that "there's no place overseas where I haven't been, only I do not know the place names".

Her memory and tongue single out Japan. But she is well travelled, taking the music of her people to other nations of the world.

She says when she can, she teaches young people about this music, at the behest of Plaatjies: "The kids love me. Only they are interested in the ways of other people." She concurs that theirs is a music that must be preserved and not be allowed to disappear.

She has only high praise for the collaboration Plaatjies has given to her calling.

She speaks equally highly of Michael Blake: Inene - a decent guy, she calls him. Blake is honorary professor at SU, where the Africa Open Institute for Music, Research and Innovation is seized with the immense task of archiving, heritage and preservation of bow music.

Matotiyana is becoming the world ambassador for this genre. She is of frail health now after being knocked by a bus in Cape Town. "That is why I walk with a gait. But I'm healing, slowly."

She also suffers high blood pressure but is content at the life her musical heritage has made for her, a single mother.

Says Dizu Plaatjies, African music specialist at the University of Cape Town (UCT): "I'm very proud of myself

and my roots.” Though based in Cape Town, he also hails from Tsolo. His personal music collection spans across the genres, he says, “and it is huge”.

This he says by way of explaining his interest in music which includes “close to 18 or 20 years working with Mam’ Mantombi”.

“I just felt that this was part of our heritage that needed to be conserved for posterity’s sake. I wanted her talent to be documented. Many people, even those in my band, had often asked what I was doing bringing her into our fold. They did not understand. Now they know,” Plaatjies says of his relationship with Matotiyana.

Plaatjies says although this was her first solo album, Matotiyana has shared the stage and made music with giants from across world capitals.

He speaks of exotic names of artists in Cuba that have featured Matotiyana: “She played with big stars in Cuba. These are people who are well-known around the world, not so here.” Plaatjies is himself not so much a household name in South Africa but his illustrious CV speaks volumes about his musical pedigree. An award-winning performer, Plaatjies has been in the music business for well over 40 years, he says.

He travels widely on music and related academic business where he has taken Matotiyana along and teaches classes at the School of Manhattan in New York and holds regular classes in such places as Paris and Geneva, for example, outside his regular beat at UCT.

He speaks authoritatively on the African indigenous music instruments that feature on Matotiyana’s album and mesh well with her voice.

He says Umrhubhe is made from the hunting bow of the San, uhadi is similarly made only it is a bit longer and comes with a calabash while tolotolo is made of metal.

These instruments are as ubiquitous in the Xhosa cultural music ensemble as the long smoking pipe dangling from the lips of the tribal matriarchs like Matotiyana.

Academic and novelist Sabata Mpho Mokae, who was on the judging panel, says of Matotiyana: “Through her music, in which she also plays traditional instruments such as isitolotolo and uhadi, mainstreams that would

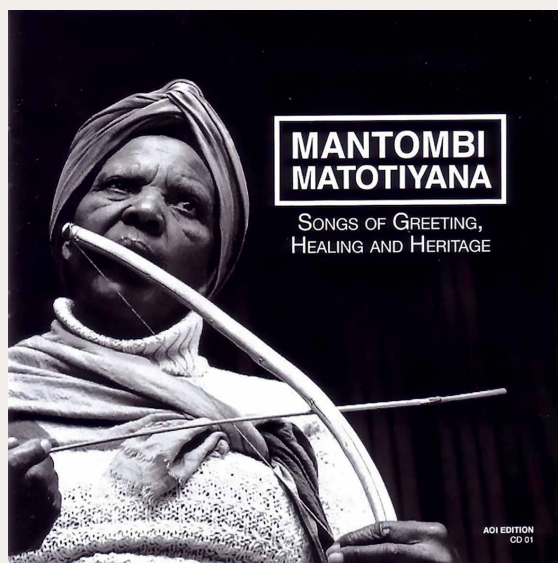
otherwise be marginal. She normalises Mpondo and Mpondomise cultures, which she carries through the language of her music, beyond the geographical location of her people. This is to some extent reversing the damage.”

“The process of colonisation involved reforming and unforming the conquered by the conqueror.

This means the conquered people’s cultural heritage, language, religion and belief systems had to be eradicated and replaced by what the conqueror deemed to be civilization. As people acquired western education, they also ceased speaking their own languages and appreciating their music and cultural heritage. Little did we know that language and cultural heritage are ways of knowing and bodies of knowledge. In this time of

“This is my music,” she says in faultless isiXhosa, “that I began very early in life even while I was a young maiden. I danced to it. It is who I am. It is the music of my people.”

“It is a great honour for Africa Open and for me to receive this award, for our project to be recognised as the best one in 2019. It gives us a great boost in our curation and preservation efforts, and is a great encouragement to carry on with more such projects.”



seeking to decolonise our landscape, it is music such as that of Mantombi Matotiyana which mainstreams marginalised cultures.

Through her music, which is often accompanied by traditional instruments such as isitotololo, she reverses the damage of colonialism. Her music comes from a beautiful place, appreciates the unappreciated and helps us find ourselves.”

“The empowerment of every language lies in that language being seen and being heard. Matotiyana gives wings to a language and culture that needs to be heard

Michael Blake says: “When I met Tsolwana Mpayipeli in Ngqoko in 2009 on the Bow Project Tour with Mantombi and the Nightingale String Quartet, he said to me that he wanted to start an academy for bow playing because he was worried that the music would disappear, especially as the two great exponents Mantombi and Madosini were getting on in years.

But he needn’t have worried, because I think music students and young people are learning the instrument and playing it and even using it in new contexts. But I think like any other traditional music, it is important to archive it at regular points, because the music changes over time, but also because the great master players do eventually pass on.”

He explains his role thus: “I am the executive producer. I had the idea to do the album, I sourced the funding, I persuaded various people in institutions to assist and provide a studio, liner notes etc without charge, and for several years I kept my finger on the pulse and kept nudging people to get things done until it was released and launched.”

The Africa Open Institute for Music, Research and Innovation plays a crucial role in archiving and preserving such works. Tell me more.

“This is the first album on the Africa Open label, and more are planned, but African Open’s scholars are involved in digitising, archiving and preserving all kinds of South African music – jazz, popular, choral and traditional. You can check them and the projects out at www.aoinstitute.ac.za

He says further: “This is a project I was keen to pursue,

because I wanted to learn some basic skills myself, but then Mantombi decided to move back to the Eastern Cape a few years ago. It is something that could be pursued as a short course or at a summer school, if we were able to persuade Mantombi to come back to the Cape again for a while."

And what does winning the HSS Award mean for the effort of curating and preserving this music?

"It is a great honour for Africa Open and for me to receive this award, for our project to be recognised as the best one in 2019. It gives us a great boost in our curation and preservation efforts, and is a great encouragement to carry on with more such projects."

His relationship with Matotiyana is well documented. He says on the sleeve of the album:

"I first encountered Mantombi Matotiyana in 2003 when she took part in the pilot Bow Project event at the New Music Indaba during Grahamstown's National Arts Festival. This project resulted from encounters in the 1990s with performances by the legendary Nofinishi Dywili, and their subsequent influence on my composition and my decision to invite other South African composers to transcribe and reimagine uhadi songs from her repertoire, for string quartet. As a way of bridging traditional and new music, Mantombi presented Dywili's songs as a prelude to each new string quartet composition, in performances in 2002-2006."

He adds: "Mantombi and I collaborated again on the Bow Project Tour in 2009, giving concerts on six university campuses around the country. Nishlyn Ramanna wrote of the concert in Durban: "The Bow Project addresses music's capacity to bridge the chasms that seem to separate modern and traditional, spiritual and secular, or Western and African/Asian cultural spaces". Mantombi's performances made an indelible contribution to bridging that chasm."

"In 2013, I was commissioned by the Festival d'Automne in Paris to compose a new work and was able to realise a long-held wish to make a piece for electronic tape and live umrhubhe, featuring Mantombi as soloist. Over a period of six months we worked regularly in the



Mantombi Matotiyana alongside Michael Blake during a 2013 performance in France. Blake is executive producer for Mantombi Matotiyana compilation titled: *Songs of Greeting, Healing and Heritage*.

recording studio at the Stellenbosch Conservatoire of Music, creating material for the electronic tape.

We spent another month rehearsing the completed work, *ukhukhalisa umrhubhe* (meaning "to play the umrhubhe" or literally "to make the umrhubhe cry") and took it to Paris in November 2013. The success of the piece owed as much to her taped and live input as it did to mine, and I dedicated the piece to her." "During the course of our collaboration, especially when people encountered Mantombi carrying her uhadi they often asked us where they could find her CDs. She had never recorded a solo album, and this prompted me to initiate the present project. In 2017, Africa Open Institute sourced funding to record and release this CD. For the first time I heard the full range of Mantombi's glorious voice along with her virtuoso skills on the uhadi, umrhubhe and *istolotolo*. A bonus track on the disc is Mantombi talking about her life, and the album overall contributes to the archiving of a unique and under-recorded aspect of South Africa's musical heritage." Blake says Stellies has previously done projects involving Madosini, working with the German-South African cellist-composer Hans Huyssen.



Great work is
about to
tell our story
- by us

BY DON MAKATILE

Among the big winners at the 5th Annual Humanities and Social Sciences (HSS) Awards 2020 was Dr Sibongiseni Mkhize.

His book titled *Principle and Pragmatism in the Liberation Struggle: A Political Biography of Selby Msimang*, was a joint winner in the non-fiction (Biography) category at the National Institute for the Humanities and Social Sciences Awards ceremony held on 12 March at Constitution Hill.

The annual Humanities Awards, hosted by the National Institute for the Humanities and Social Sciences (NIHSS), celebrate the best work of creators and scholars from diverse backgrounds in HSS, and form part of a network of events and programs that highlight the strides, needs, and challenges of HSS disciplines. “Over five years, the NIHSS has seen an increase in biographical book submissions. With the passage of time comes a greater examination of the influence of the past on the present to help us better navigate the future. South Africa has many unsung heroes who were pioneers of the liberation struggle, and it is fascinating to read of their trials and courageous activism.” says Prof Sarah Mosoetsa, NIHSS CEO.

The joint winner book about Selby Msimang shares the spoils with Professor Brian Willan for his book titled *Sol Plaatje: A life of Solomon Tshekisho Plaatje 1876-1932*.

Professor Willan is a visiting scholar at the Sol Plaatje

**2020 HSS Awards Non-fiction category Chair Judge
Prof Hlonipha Mokoena with Sibongiseni Mkhize**

University in Kimberley, Northern Cape. Dr Mkhize’s book is a biography of Selby Msimang, who worked as a clerk for ANC founder Dr Pixley Isaka ka Seme.

The book began its life as a doctoral thesis that Mkhize was completing at the University of the Witwatersrand in 2015.

“Selby Msimang worked as Pixley Ka Isaka Seme’s legal clerk from around 1911 until the time of the First World War.”

“I have always been fascinated by the history of Pietermaritzburg and its surrounding areas. This was inspired by the fact that the city was my main point of reference when I was growing up in Impendle, in the Natal midlands. When I relocated to Edendale in 1985, Pietermaritzburg played an important role in my transition from a rural to an urbanised view of life. For the people of Impendle, approximately 80 kilometres away, the city was their main urban centre in which they engaged in economic activities. Many young men and women dreamed of one day finding a job in some of the factories in Pietermaritzburg, as well as in the railways and the municipality. In this city, I was introduced to the complex political dynamics of the mid-1980s, especially the contestation for political space between the ANC-aligned United Democratic Front (UDF) and Inkatha, and began to appreciate the nexus connecting industrialisation, urban housing, political mobilisation and the migrant labour system.”

“My decision to do research on the history of Pietermaritzburg and some of its prominent people was influenced by what I observed as a neglect of the city’s history among historians in favour of Durban. From the 1960s, academic works by Maynard Swanson, Paul La Hausse, Paul Maylam, Iain Edwards and Tim Nuttall placed Durban in the spotlight while no similar efforts were made towards writing about Pietermaritzburg. Some academic works on Pietermaritzburg that emerged during the 1980s and 1990s, particularly Sheila Meintjes’ thesis on Edendale’s class formation and Graham Dominy’s thesis on the military garrison, tended to focus on the nineteenth century colonial history and avoided the complex politics of the twentieth century. In order to contribute to the existing scholarship on Pietermaritzburg, I decided to research the history of political mobilisation in Pietermaritzburg, with particular focus on the twentieth century. My aim was to complement earlier works by Debbie Bonnin and Ngqabutho Bhebhe that focussed

on selected aspects of the history of the Natal Midlands. It was while conducting research for my MA thesis that I encountered Selby Msimang's name and this was in relation to his relationship with A.W.G. Champion, and the fact that he resigned during the ANC's Defiance Campaign in June 1952."

"The genesis of this thesis can be traced to a period in the late 1980s when I embarked on a journey to understand the socio-economic configuration of Edendale, especially the petty bourgeois, class-conscious people of Georgetown in comparison to the rest of the Greater Edendale area, a vast settlement incorporating mainly working class areas such as Machibisa, Dambuza, Sinathing and Pata. Many of the wattle and daub houses in these areas were rented from or built on land purchased from prominent Georgetown families such as the Minis and Msimangs. Often, in conversations about Edendale the names of the Mini and Msimang families came up, particularly in relation to land ownership and businesses. One of the beer halls that were destroyed during the August 1985 stay-away belonged to chief Lawrence Mini. It was often said that during the 1970s he used to hold a 'tribal court' at his homestead, and those found guilty were fined or received lashes."

"Some pieces of the puzzle began to fall into place when, in 1988, at the height of political violence in the Natal Midlands, I attended to Amakholwa High School, whose foundation stone proudly stated that it was built by the Amakholwa 'tribe' and opened by Chief L. S. B. Mini. I became curious about who the Amakholwa 'tribe' were. I knew that Mini was at some point a chief of Edendale. That on its own intrigued me because I grew up in a traditional community of KwaNxamalala in Impendle, and had my own preconceptions about the configuration of a tribal community. I struggled to understand how an urban community consisting mainly of landowners and oscillating migrant workers could have a chief."

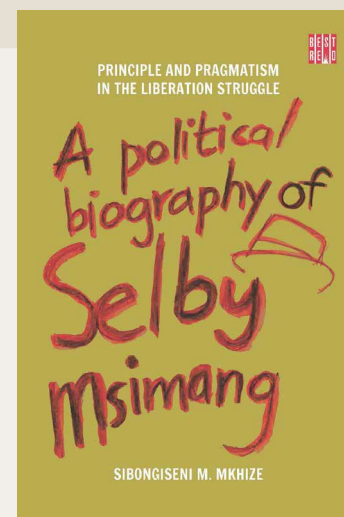
"My interest was whetted further by my high school principal's constant remarks about the kholwa identity, mainly in relation to the land on which the school was built and why the descendants of the nineteenth century black Christian elite were so proud of their identity. It took me a long time to understand how the amakholwa community came into being, and why there was a class schism between the landowners of Georgetown and the general

"Over five years, the NIHSS has seen an increase in biographical book submissions. With the passage of time comes a greater examination of the influence of the past on the present to help us better navigate the future. South Africa has many unsung heroes who were pioneers of the liberation struggle, and it is fascinating to read of their trials and courageous activism."

population of Edendale extension. The reference to Edendale as 'umuzi wamakholwa' - the village of the believers - , which I first came across in 1985 when I read E. H. A. Made's Indlalifa yase Harrisdale, began to make sense. I began to understand why so many houses and businesses were owned by the Mini, Seoka, Msimang families and why many of the doctors, lawyers, nurses, teachers and school inspectors lived in Georgetown. Unlike the rest of the Edendale, its streets and schools had English names."

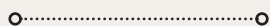
He is clearly immersed in the character of his subject: "Out of the missionary melting pot of Edendale emerged the protagonist of this thesis, Henry Selby Msimang, also known as uNkonkawefusi, whose 70 year political career was characterised by a fair degree of social, economic, political and geographical mobility."

Dr Mkhize says Selby Msimang's elder brother, William Richard Msimang, was one of the overseas-educated lawyers who were instrumental in the formation of the SANNCA. "Both Selby and William Richard worked closely with Sol Plaatje to document the hardships caused by the 1913 Natives Land Act as well to coordinate protest against the legislation."





*Award for
master of art
imagery the
cherry on top
for Wits head*



BY DON MAKATILE

After winning an award for Installation Art at the recent fifth Humanities and Social Sciences (HSS) Awards 2020 for his exhibition “Asymmetries”, urbanist, image-maker and academic Dr Nduka Mntambo is palpably excited over the recognition.

He says: “It was incredibly affirming for me as an artistic researcher/artist, and was indeed the proverbial cherry on top after having enjoyed the incredible and generous research support from the National Institute for the Humanities and Social Sciences through the African Pathways Mobility Grant initiative.”

The works began life as a submission towards a PhD proposal that Wits University awarded him last year. Dr Mntambo says: “The exhibition ‘Asymmetries’ is a culmination of iterative artistic research and practice that evolved from a series of spatio-visual projects that I orchestrated in the past few years. My practice is invested in thinking through the poetics and politics of images (representations) and how their construction can tell us about the contemporary lived experiences. My artistic research project is not only about telling stories through imagery, but to interrogate the very practice of representations and map the trajectories or contours, in ways that are aesthetically and polemically deliberate.” He is head of department at the Wits School of Arts.

Humanities Awards 2020 Best Visual Art winner Dr Nduka Mntambo.

But how different is an image-maker from a photographer?

“Well, the distinction emanates from my eclectic engagement with images over the past decade. I started out as a stage performer, then evolved into a theatre and television production designer, then worked at commissioning content for the national broadcaster and then being documentary and experimental filmmaker/visual artist, and I’m now heading the film programme at Wits. So this diversity of practice with both the two (film) and three-dimensional (installation art) imagery, seem to me, to be best accounted for by mobilising the tentative title of the image-maker/thinker,” Dr Mntambo says.

The work is a series of photographs of not just one city, but several he has visited. “Yes, it is a series of audio-visual work on the cities that was a result of research field work that I conducted during the course of my doctoral research. I was fortunate to receive the NIHSS African Pathways Mobility Grant which funded my research trips to cities such as Maputo, Accra, Nairobi, Cairo, Johannesburg, Mumbai, São Paulo, and Cotonou and Moscow.”

What exactly do you mean by “the relationship between cinema and the city”?

He says: “My work is heavily invested in what is termed Cartographic Cinema. Simply put, how do cinematic/artistic practices map the complex and entangled spatial, social, cultural interactions that characterise lived experiences that are located in what can be broadly termed an urban context.

My work conceives cinematic practices as a productive cartographic site for epistemic inversions. I begin with the strong conviction that the temporal and spatial congruence fabricated in 24 frames per second can somehow enhance our perceptions of urban life forms.”

Is it strictly meant at showing the African native acclimatising and grappling with being urban?

“Not at all; in fact, my work rallies against such totalising and problematic conceptualising of the homogeneous ‘African’ acclimatising to being urban. Such conceptualisations are loaded with highly dangerous epistemic axiomatics, that if not contested will continue to elide the diverse, fluid and complex societal interactions between subjects that move through

spaces and times that are labelled as African. The grappling with urbanity is not a distinctive 'African' experience."

What is it that's known about the "global cities of the south" that the explorer/artist finds concurs with his knowledge or torpedoes it?

"This a complex question, not sure that I can do justice within the economy of the newspaper article. Perhaps an answer to your question can be gleaned from the work of Edgar Pieterse (2013:13) in which he relates how a jazz maestro encouraged the students to be fearless in their art by not only adhering to the prescripts of the jazz canon, but they should use their contextual reference points to find creative ways to transcend the canon. He uses this encounter to stage a debate about how practitioners of things urban should re-calibrate their sensibilities in the process of making and thinking about cities. Pieterse asserts that, to his mind, an urbanist with an abiding interest in cityness and urban transformation must adopt a creative disposition – a constant search for the intersecting points between diagnosis, analysis, critique and proposition."

How different is the urban subject and their objects from their roots, the rural setting?"

I am not sure if I agree with that dichotomy between the urban and rural; I don't find it productive or accurate, for one cannot speak simply of the urban, peri-urban or rural in absolute terms because of the fluid socio-economic and cultural spatio-temporal entanglements. The wonderful filmmaker Steve Mokoena beautifully captures this problematic issue when he once remarked about the myth of Jim-Comes-to- Joburg, whereas what we should be thinking about is how Jim built Jozi."

It is said that "the installation project demands a different conception of the relationship between the screen, the image and the viewer".

Does "framing, reframing and deframing" an image constitute the process of thinking about the image?

"Yes, this reflects my obsession with critiquing the mono focal perspectival violence of the traditional two dimensional cinema screen. My work militates against the passive viewer who is offered a single point of view in a darkened room.

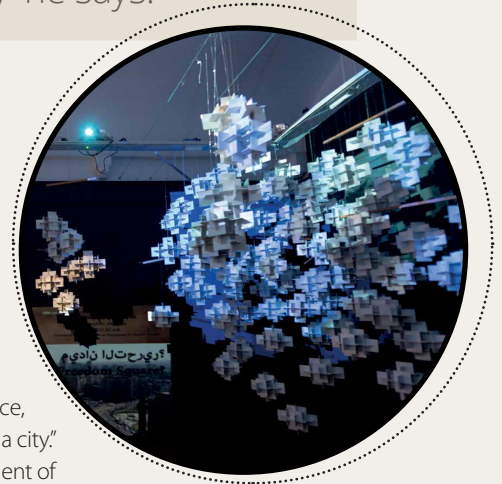
I am in a very privileged position to be working at the leading humanities faculty in the continent, in these uncertain and interesting times. I get to interact with incredibly committed colleagues from across the world and the wonderful and interesting students at the WSOA Film and Television Department," he says.

I am interested in what Hito Steyerl (2012:183) dubs as re-production, in which the prefix 're-', points at repetition or response, a state in which the production of images is endlessly recycled, repeated, copied, multiplied, but potentially also displaced, humbled and renewed. The installation was constructed to offer the viewer a moving target that forced them to re-calibrate their movement in time and space, very much like the experience of navigating a city."

Dr Mntambo says he is a teacher and student of images and a husband to a beautiful life partner, Cobi, and father to two precious and talented children, Lunga and Ellen.

Is what you do today closer or farther from your dreams as a child?

"I am in a very privileged position to be working at the leading humanities faculty in the continent, in these uncertain and interesting times. I get to interact with incredibly committed colleagues from across the world and the wonderful and interesting students at the WSOA Film and Television Department," he says.





Humanities Awards 2020 Collective Creations chair judge Dr Andile Khumalo and Best Public Performance Winner Jay Pather

Streetwise Arts Festival going places

BY DON MAKATILE

The Institute for Creative Arts (ICA), whose flagship Live Art Festival walked away with a gong at the Humanities and Social Sciences Award 2020, is collectively over the moon about the award.

Curator of the 2018 Festival, Jay Pather, ably assisted by co-curators Nomusa Makhubu, Nkule Mabaso and James Macdonald expressed gratitude for the award, concurring that the HSS nod was an affirmation that the ICA was doing great things with the Festival.

Pather, a professor at the University of Cape Town (UCT) says: "The award is significant in so many respects. First of all, to honour research in the Humanities is an outstanding initiative. However, the recognition of performance and the arts as research is unprecedented. For many years, arts academics have argued towards this end. That while there is the kind of art that seeks only to entertain in a superficial, sensory way, as well as art that seeks to be commercial, there are artists who spend much of their time thinking through form, disruption of the predictable, numbing old habits and innovation and risk in the creation of art work that contributes to the world's knowledge.

It is also finally extremely significant that the Award is made to a Live Art Festival, which is the most experimental

of art forms where art, inter-disciplines, a range of cultural heritages, idiosyncratic points of view, social justice and innovative form come together. So this has been a major contribution. And while it is unlikely that the ICA will ever rest on its laurels, it's wonderful to get a nod that we are in a direction that is seen to be of national importance and benefit."

Since its iteration in 2012, the Festival runs over several days in September in the city of Cape Town, and in public spaces.

It is their 2018 Festival that has had reviewers raving over its workmanship and overall artistry. But why is it not venue-based and held in public, when the average festival of its pedigree is usually aimed to attract the established art lover with access to galleries? Is it perhaps a means to draw new crowds?

"This is not the main intention of this Festival, though all productions are completely free of charge and so there is easy access. The ICA's other festival, Infecting the City Public Art Festival does seek to make art accessible in a range of different public places. That Festival is designed for the kind of access you are talking about as it involves researchers and artists in the creation of works that could happen on a pavement, a shop window, in a public square or the taxi rank.

"That it is open to the public, does not detract from the quality of the talent on display, Professor Pather assures: "The ICA Live Art Festival attracts researchers and artists who seek interdisciplinary collaboration or are in search of new forms to contain the complexities of our contemporary world. These kinds of artists take enormous risks and are supported to some extent financially and with technical production so that they may not have to simply make a work commercially successful.

The Institute invites work that will break new ground - so the kinds of researchers and artists are engaged with new forms, new ways of engaging with audiences, who are working with technology and are also collaborating across disciplines from the creative arts to such disciplines as social sciences, politics, economics and the pure sciences." But public still infers free. If you showcase the performances in public spaces, like the Cape Town train station, you're bound to attract audiences unwilling or unable to pay. Is this model proving successful, is it based on any example from anywhere in the world?

In typical artiste indifference, the ICA Director does not seem to mind 'free'. "Again you may be referring to the Infecting the City Public Art Festival as well.

During the ICA Live Art Festival, we have done such works as Chuma Sopotela and Buhlebezwe Siwani's *Those Ghels* in Long Street. Public encounters with art are always extremely rich, as it combines an audience who knows it is happening with another audience passing by and that is always highly productive and is a litmus test for the artist.

Yes, public art or site specific performances occur throughout the world. And no less than on the Africa continent. Our rituals and ceremonies are indeed public by nature and this transparent exchange of metaphors and collective consciousness is by no means new and certainly not to us and our communities. And so it is an effective way to disseminate art and research that may otherwise be kept inside galleries, libraries and theatres."

Though the Festival was inaugurated in 2012, the year 2018 was no doubt its signature year since inception. "The Festival, as does the Institute, keeps growing in stature and in terms of its impact. The year 2018 did see an upswing in international collaboration (especially with artists from the African continent and diaspora). In this year we also developed partnerships and collaborations with institutions such as the Zeitz MOCAA, Spielart Festival in Munich and IZIKO National Galleries as presenting partners.

We saw a dramatic increase in audiences and the discourse of Live Art became more pronounced with the production of a book of essays (*Acts of Transgressions, Live Art in South Africa*). The establishment of the Live Art Network Africa (LANA); funding for the ICA Live Art Workshop programme which made available Live Art composition skills to a cross section of students and artists. It was also a big step that international media such as CNN conducted interviews with artists and researchers taking the subject of Live Art on the African continent onto broader platforms, Professor Pather says."

He says the words 'average' and 'connoisseur' in the question asking if the Festival is not aimed at the high-end art enthusiast "are pretty loaded and I would prefer not to use them".

"The ICA Live Art Festival is a platform for unique work and complex relationships with a range of publics. The Infecting the City Public Art Festival does generate interest from new audiences, yes."

Where to from here after the validation that comes with winning the Humanities Award? "The next ICA Live Art

"Public encounters with art are always extremely rich, as it combines an audience who knows it is happening with another audience passing by and that is always highly productive and is a litmus test for the artist."

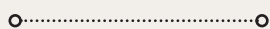


Festival was meant to happen in August 2020. COVID-19 has of course presented us, the University as well as the ICA, with extraordinary challenges. We don't believe that taking such a complex Festival online is a good option at this stage considering how much of Live Art has to do with strategies for audience engagement and it is not easily translatable from one medium to another. So as with all our projects which involve so much interaction, we are needing to think hard. The pandemic has also foregrounded the continual blindspots in our desperately unequal society and the ICA is developing methodologies in line with our policy of open access. Validation that the ICA is, as you put it 'onto a good thing' beyond this wonderful award has come by way of the coming Festival being selected to feature as part of the French Season Africa 2020. So we're hoping that we can have clarity in the next months as to how the ICA's work can continue to flourish but more importantly, connect with the fallout, the challenges and opportunity that this difficult moment affords us."



Nirma Madhoo winner of Humanities Awards 2020 Best Digital Humanities Visualization or Infographic category.

An African goddess refashioned



BY DON MAKATILE

An African Goddess refashioned Right off the bat, fashion filmmaker Nirma Dolly Madhoo gushes about winning the Humanities And Social Sciences Award 2020 and how it has enhanced her conviction about the worth of what she does. She won in the Visualization or Infographic category. "Since the publication of articles in journals is generally the way that research output is acknowledged, academics who do creative and practice-based research often struggle to get the validation that their work may be worthy of. The HSS Awards as an initiative of the NIHSS, has in its 5-year trajectory consistently shown that it recognises and awards instances of creative best practice in the Humanities and Social Sciences in South Africa on the basis of solid academic and scholarly principles. Being a recipient of one of the DH HSS awards helps validate that as an academic and practitioner my work could be a voice that is contributing to a collective agenda for transformative change in our societies."

If the black empowered feminine is not a new phenomenon in fashion, who are the pioneers?

"Icons in African fashion histories stem from the antiquity of Ancient Egyptian women rulers and the embodiment of goddesses such as the Yoruban Yemoja / Yemaya. The Agojie or Dahomey women warriors of Benin whose

identities were historically performed by elaborate costume, weapons and rituals are not often heard of and were interestingly the inspiration for the all-female warrior protagonists in Marvel's Black Panther. Except where selectively exoticised and kept alive by the colonising West, these identities would have been systematically erased or obscured for the agenda of oppression through cultural dominance. While fashion is for most attributed Eurocentric origins, we have a number of contemporary black icons such as Grace Jones, Eartha Kitt and Miriam Makeba who distinguished themselves not only for their style but also for their undeniably empowered and fierce presence," Madhoo says. She makes a distinction between a film-maker in fashion and the more ubiquitous fashion photographer, and that their work would at times interface.

"Yes, of course. My formal training is (in part) in fashion photography and I still sometimes shoot stills. It is just that with digital technologies there are less barriers in the sense of access and ease of use for the production of fashion media so the definitions of who-does-what is sometimes fluid. The fashion photograph as still image is still very important in digital culture and is not going to disappear, just as older forms of media have not disappeared where new tools have re-invented these. The convergence of media into digital formations has evolved into the convergence of the digital towards immersive new media. Fashion film is the (re)mediation of the more traditional form of the fashion photograph with new technology; and with this, inevitably comes new syntax, new ways in which fashion images can be made and stories expressed." Madhoo took up residency at the AR/VR Lab in 2018 where she was one of only two artists representing South Africa: "The AR/VR Lab was run by Cape Town-based Electric South, who are a non-profit organisation." It was held at the Bertha Boschendal Retreat in the Western Cape. The cohort of nine artists included representatives from other countries such as Rwanda, Egypt, Zimbabwe, Nigeria and Tanzania, she says. What did the 'course' of the residency entail? What did you learn to hone your skill further? She says: "The New Dimensions AR/VR Lab in 2018 provided mentorship from a number of international experts from places such as Kenya, US and South Africa and towards the development of

continental African artists for immersive digital storytelling. We had intensive sessions with these mentors one-on-one and as a group. Mentors included creative technologists, VR film directors, producers and we got acquainted with the equipment for VR, ran some tests and 'pitchdecked' VR media concepts at the end of the residency. While the real-life application of skills happened with the making of Azimuth, this residency was pivotal in enabling me with the confidence to experiment with the medium, core understanding that informed making the film and most importantly a network of support and mentorship in order to do so."

Who are the subjects in Azimuth? Are you telling their story or that of the film-maker?

"Fashion films do not adhere to the traditional structures of film-making but rather have a focus on fashion performances. Azimuth takes the form of a 'non-narrative' fashion film, as there is no dialogue and the fashion performances are cut/ edited to an original score. The protagonist embodies a superhero type of fashion identity, moving through a triptych of elements – birth/water, solid/ life and ether/sublimation. This happens against backdrops of Brutalist South African architecture including Dolosse, an urban jungle and a simulation of the iconic Ponte Tower. It is meant as an expressionist, South African fashion film, and within the VR headset, transports the audience through a vertiginous geography connoting a technological sublime." Fashion has established Western cultural standards on everyone else.

Is this about the anorexic model? Should this change?

"Fashion has indeed established Western ideals as the norm but this is not only about the anorexic model which was at its strongest, is a 1990/ early 2000s trope. While skinnier body shape still permeates how we construct ideal bodies in some ways, this has been de-stabilised through the emergence of social media which in our digital cultures has become a platform for self-expression and communication. I am not saying that social media is universally a good thing; but, in giving a voice and platform to anyone who wants to broadcast their narrative (after you sift through the bulk of the less meaningful 'stuff'), it has had a role in undermining an elitist circuit of fashion publications by fracturing the

"In my opinion, there are not yet enough positive images of black identities. Political messages are potent, not only as overtly political but very significantly as subliminal in the everyday. Larger audiences consume many more images of raced-gendered representations in our likeness."

monopoly this community held in literally saying what is hot, and what is not. In this way, larger, curvier celebrities have, to an extent, endorsed a diversity of body shapes and the body positivity movement creating a shift in what it means to be beautiful to a much wider range of women globally. Instances of these include Nicki Minaj, and more recently, Lizzo. Change is inevitable and the digital era can be democratizing and emancipatory if it is steered to be as such."

Azimuth is not overly political but why not go all the way to make the point that Western norms should not be imposed on all? She says: "There is much value in the media that makes the outright point that imposing Western norms on the 'Rest' of us (as in West and Rest) is not okay. We see this in arthouse films for instance and also numerous mainstream films that drive that point home in a very direct way." These however often depict ideological and physical violence onto black bodies. While these productions are crucial and relevant, it can be emotionally taxing to only be exposed to this type of representation. People of colour are also further barraged with the representational violence encoded in seemingly passive images of their disempowerment – say for example, in the London Underground where adverts of brown, dusty, destitute kids are poster faces for 'charitable' foundations calling for Westerners to 'save', 'adopt', 'sponsor'

these archetypes for their small change. Are these who we singularly are as Africans? No." If it is further theorised that images have a role in how we negotiate our identities, what does this mean – are we stuck into a feedback loop that keeps stereotypes alive? Madhoo responds: "In my opinion, there are not yet enough positive images of black identities. Political messages are potent, not only as overtly political but very significantly as subliminal in the everyday.

Larger audiences consume many more images of raced-gendered representations in our likeness. Being mainstream ways in which as larger audiences, we consume images of raced-gendered representations in our likeness. Sustained Othering is not likely to render obsolete the stereotype. Therefore, Azimuth, instead of making the point that Western norms should not be imposed, rather puts forward a production of collaborative practice from the global south that is only subtextually subversive and rather foregrounds visualising an 'affirmative affirmation' of a techno sartorial black feminine."

Have models like Alek Wek shattered the stereotype around Othering?

"I am not sure I understand this question but will try to answer this way ... and she says: "Alek Wek superseded her predecessors (Iman, Naomi Campbell) in the ways that her natural hair and dark skin shattered the Caucasian aesthetic prevalent in fashion. Her presence definitely trailblazed a slow but gradual progression where further similar models, such as Ajak Deng and many other models of colour now are cast by luxury fashion brands for their shows and campaigns – hopefully no longer as others - but as something that signals not a trend but a definite shift in mindsets and belief systems. Since fashion is not the only site where identities are constructed, the work of the new guard of African visual artists and photographers such as Aida Muluneh, Namsa Leuba, Ruth Ossai, Athi Patra Ruga is equally significant. These artists are exploring black identity in ways that de-other Africanness and situate it outside the repressive binaries of West and Rest; these enrich our societies with lush, affirmative representations of who we are." What gives you the adrenaline rush with this kind of work? Madhoo tabulates her passion: Sensing the potential of a (fashion) performance in-frame during production as a concerted team effort; Exploring new technologies



can be a convoluted process, but being able to do or say something meaningful with it at the end of the process; The (mostly elusive) times where I think I may have grasped at the essence of what I do, and the times where I am able to somewhat share this in my teaching practice.

Digital story-telling vis-a-vis fashion. Tell me more. "The prevalence of Western narratives has resulted in their dominance as mainstream culture. As alluded to before, the advent of digital tools and platforms has taken this monopoly away from hegemonic cultures. Digital story-telling is a technique that provides an alternative to the lengthy, pricey processes of analogue storytelling through film, photography and print magazine publication. A fashion editorial tells a story and so the fashion image-maker now has the option of telling this story using digital methodologies. Merely using a DSLR to shoot the editorial does not make it digital storytelling. It is rather a considered exploration of the possibilities that digital methodology enable that will place fashion and digital storytelling in an experimental relationship, opening up the space for innovation." Based at the Durban University of Technology (DUT), Madhoo is currently overseas – on a scholarship undertaking a practice-based PhD in Fashion & Textiles at RIMT (formerly known as the Royal Melbourne Institute of Technology) in Melbourne, Australia.

Azimuth is in a non-narrative style of experimental fashion film directed by Nirma Madhoo.



Tribute: Artist

Hands That Rock The Cradle (HTRTC) craft initiative is the official visitor centre of the Cradle of Humankind, a world heritage site. Launched in 2013 in Maropeng, it is aimed at uplifting and developing local communities through reactive expression, retaining heritage crafting skills that are passed down for generations.

Established by the primary cooperatives, HTRC (a secondary cooperative) is the selling point of the handmade craft products - manufactured by the primary cooperatives. The crafters' creativity is being inspired by the love of nature, its surrounding and the passion embedded in every artist.

HTRTC has been part of leading annual trade exhibitions such as Decorex, Rand Easter Show, Macufe and SARCD, including countless local markets. This community initiative prides itself as an empowerment

medium that transfers skills to groups and individuals living in the local community and surroundings.

Hands That Rock That Cradle is keen to expand its offering, as a viable business, with a presence of its stores in airports, catering to both the local and international markets; as well as working with other artwork organisations, domestically and internationally.

Hands That Rock The Cradle operates under the scope of tourism, we have been badly affected by the Covid pandemic. With the new norm which relates to Covid, having an online store, website including marketing material is a necessity. We need financial injection and a bakkie in order to source material for primary cooperatives, delivery of products to the shops and for attendance of exhibitions and markets.

Hands That Rock The Cradle is a positive initiative to

unite the government desire to bring science to a much broader audience with the desire to create opportunities for the development of local communities.

The beneficiaries received training and mentoring provided by Art Aid, New Heights and Ifa Lethu through Siyazisiza Trust as the main service provider in product development, business skills, enterprise development, retailing and marketing management, amongst other trainings.

Business, retail including marketing training has been provided for staff by the University Of Pretoria School Of Entrepreneurship.

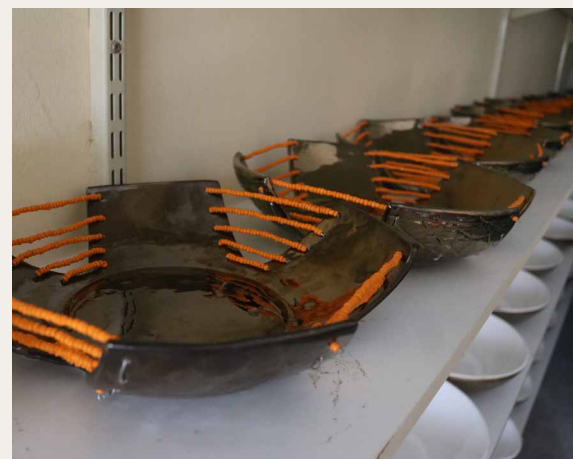
The programme comprises of 20 crafters mainly specializing in beads, ceramic, embroidery, moulds and wire taking inspiration from the natural surrounding landscape. The crafters create pieces that are symbolic to the heritage site for local and international visitors.

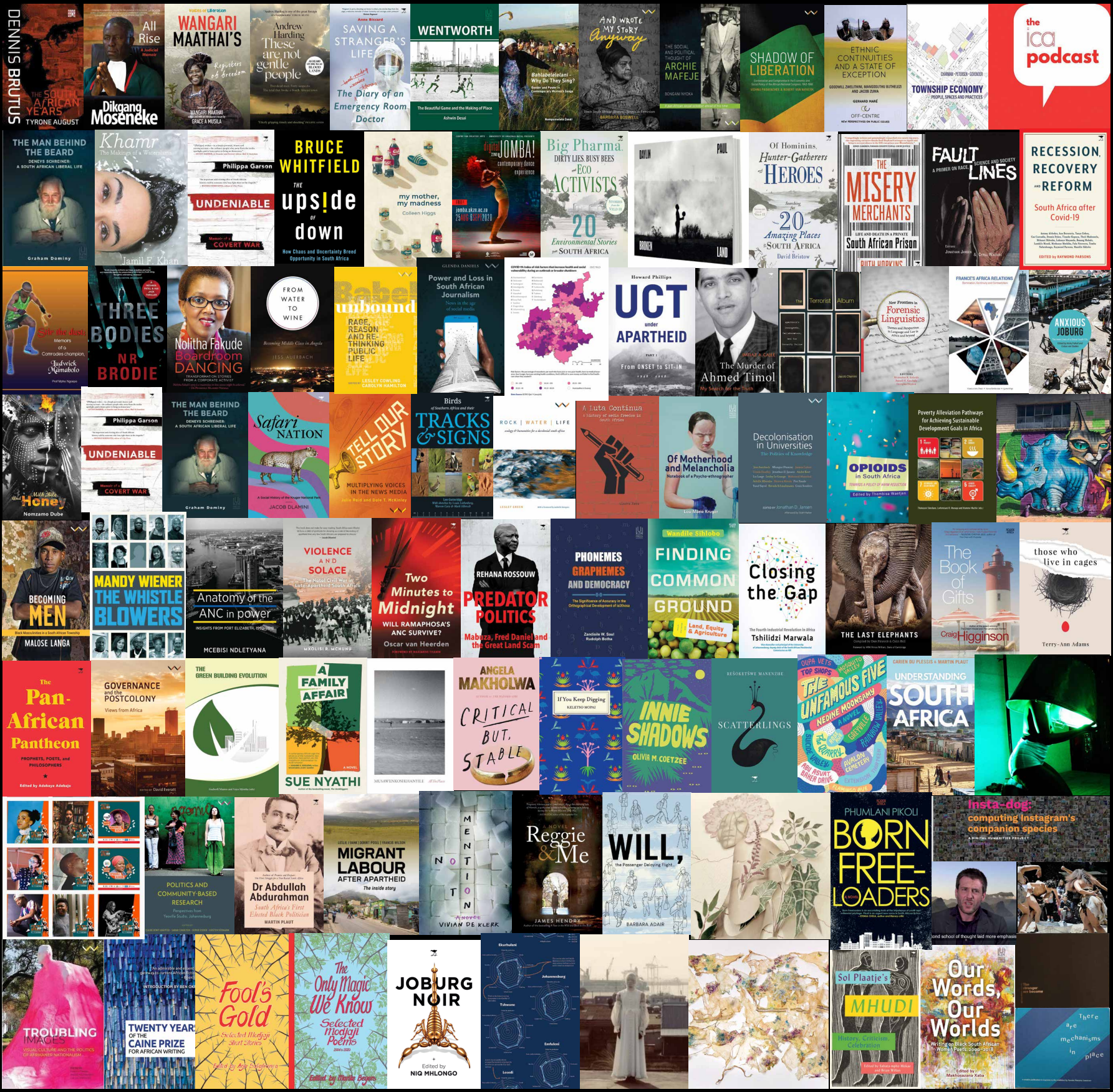
- Beaded wire work
- Fossil casting
- Ceramic
- Silk screening
- Sewing and embroidery
- Moulding and casting

Primary cooperatives are the primary beneficiaries of the Hands that rock the cradle curio shop in Maropeng where you can buy a memento on your visit. We have beautiful handmade traditional and modern beaded wire products, silk screened T-shirts and cushions, hand sewn and embroidered items, traditional bead work on jewellery and much more. When you purchase an item from our shop, you are actively supporting local members living in and around the Cradle of Humankind.

As Maropeng gives people information about humanity's history through its exhibitions, we as Hands That Rock The Cradle wanted to give them the parting gifts that they would appreciate alongside the experience.

Make sure that you visit our Curio shops in Maropeng and Sterkfontein Caves to find gifts that you can pass on, along with the wealth of knowledge that you've acquired from a place that's rich with evidence of the origins of humankind.





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podcast

TOWNSHIP ECONOMY
PEOPLE, SPACES AND PRACTICES

ETHNIC CONTINUITIES AND A STATE OF EXCEPTION

SHADOW OF LIBERATION

THE SOCIAL AND POLITICAL THOUGHT OF ARCHIE MAFEJE

AND WROTE MY STORY ANYWAY

Bahabhelelani - Why Do They Sing?

WENTWORTH

SAVING A STRANGER'S LIFE

Andrew Harding These are not gentle people

WANGARI MAATHAI'S Registers of Freedom

All Rise

DENNIS BRUTUS

RECESSION, RECOVERY AND REFORM
South Africa after Covid-19

FAULT LINES
A PRIMER ON RACE, SCIENCE AND SOCIETY

THE MISERY MERCHANTS
LIFE AND DEATH IN A PRIVATE SOUTH AFRICAN PRISON

Of Hominins, Hunter-Gatherers & HEROES

LAND

Big Pharma: DIRTY LIES, BUSY BEES & ECO-ACTIVISTS

JOMBA!

my mother, my madness

BRUCE WHITFIELD
The upside down

UNDENIABLE

Khamr

THE MAN BEHIND THE BEARD

ANXIOUS JOBURG

FRANCE'S AFRICA RELATIONS

New Frontiers in Forensic Linguistics

The Terrorist Album

UCT under APARTHEID

Environmental Stories for SOUTH AFRICA

my mother, my madness

FROM WATER TO WINE

unbound

Nolitha Fakude Boardroom DANCING

THREE BODIES

THE MAN BEHIND THE BEARD

those who live in cages

Poverty Alleviation Pathways for Achieving Sustainable Development Goals in Africa

OPIOIDS in South Africa

Decolonisation in Universities

Of Motherhood and Melancholia

ROCK | WATER | LIFE

TRACKS & SIGNS

TELL OUR STORY

Safari NATION

UNDENIABLE

UNDENIABLE

Honey

those who live in cages

The Book of Gifts

THE LAST ELEPHANTS

Closing the Gap

FINDING COMMON GROUND

PHONEMES, GRAPHEMES AND DEMOCRACY

PREDATOR POLITICS

Two Minutes to Midnight

VIOLENCE AND SOLACE

Anatomy of the ANC in power

MANDY WIENER THE WHISTLE BLOWERS

BECOMING MEN

There are mechanisms in place

UNDERSTANDING SOUTH AFRICA

THE UNFAMOUS FIVE

SCATTERLINGS

INNIE SHADOWS

IF YOU KEEP DIGGING

CRITICAL BUT STABLE

A FAMILY AFFAIR

THE GREEN BUILDING EVOLUTION

GOVERNANCE and the POSTCOLONY

THE PAN-AFRICAN PANTHEON

THE PAN-AFRICAN PANTHEON

Insta-dog: computing Instagram's companion species

BORN FREE-LOADERS

PHUMLANI PIKOI

WILL,

Reggie & Me

MENT

MIGRANT LABOUR AFTER APARTHEID

Dr Abdullah Abdurahman

POLITICS and COMMUNITY-BASED RESEARCH

THE UNFAMOUS FIVE

GOVERNANCE and the POSTCOLONY

THE UNFAMOUS FIVE

There are mechanisms in place

Our Words, Our Worlds

MHUDI

Joburg Noir

THE ONLY MAGIC WE KNOW

FOOL'S GOLD

THE ONLY MAGIC WE KNOW

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