

Biographies

Gabeba Baderoon is an Associate Professor of Women's, Gender and Sexuality Studies and African Studies at Pennsylvania State University, where she co-directs the African Feminist Initiative with Alicia Decker. She is the author of *Regarding Muslims: from Slavery to Post-apartheid* (Wits, 2014) and the poetry collections *The Dream in the Next Body* and *A hundred silences*. She is an Extraordinary Professor of English at Stellenbosch University.

Imraan Coovadia is a writer and director of the creative writing programme. He is the author most recently of a novel, *The Institute for Taxi Poetry* (2012), winner of the M-Net Prize, and a collection of essays, *Transformations* (2012) which won the South African Literary Award for Creative Non-Fiction. In 2010 his novel *High Low In-between* won the Sunday Times Fiction Prize and the University of Johannesburg prize. He has published a scholarly monograph with Palgrave, *Authority and Authorship in V.S. Naipaul* (2009), two earlier novels, and a number of journal articles. His fiction has been published in a number of countries, and he has written for many newspapers, journals, and magazines here and overseas, including the New York Times, N+1, Agni, the Times of India, and Threepenny Review.

Harry Garuba is the Head of Department and Associate Professor in the Centre for African Studies, who has a joint appointment with the English Department. In addition to being an author and poet, he is a member of the editorial advisory board of the Heinemann African Writers Series and one of the editors of the newly established electronic journal Postcolonial Text. He has an active interest in African and postcolonial literatures and has published a volume of poetry *Shadow and Dream & Other Poems*, and has edited another *Voices from the Fringe*.

Koyo Kouoh is an exhibition maker and the founding artistic director of RAW Material Company, a center for art, knowledge and society in Dakar. She is the curator of the education programme at 1:54, Contemporary African Art Fair in London. Kouoh has served as curatorial advisor for documenta 12 (2007) and 13 (2012), co-curated Les Rencontres de la Photographie Africaine in Bamako in 2001 and 2003 as well as collaborated in different capacities with the Dakar Biennial. In February 2014, she was entrusted by the European Union and the Senegalese Ministry of Culture with the development of a thorough reform of the Dakar biennial. Specializing in photography, video and art in the public space, she has curated numerous exhibitions internationally and written on contemporary African art. Her most recent projects include *Personal Liberties*, a program comprised of three exhibitions, seminars, talks, screenings and an upcoming publication looking at sexuality in Africa, homosexuality and homophobia, *'Condition Report on Building Art Institutions in Africa'*, a collection of essays resulting from the eponymous symposium held in Dakar in January 2012, *'Word!Word?Word! Issa Samb and the undecipherable form'*, the first monograph dedicated to the work of seminal Senegalese process oriented artist Issa Samb. Besides a sustained theoretical and exhibition program at Raw Material Company, she maintains a dynamic international curatorial activity. Her discursive programs, exhibitions and publications have included contemporary artists, thinkers, photographers, writers, activists, non-artists, designers, collectors, politicians, architects, curators and chefs. She lives and works in Dakar

Anne-Maria Makhulu an Associate Professor of Cultural Anthropology and African and African American Studies at Duke University. Her research interests cover: Africa and more specifically South Africa, cities, space, globalization, political economy, neoliberalism, the anthropology of finance, as well as questions of aesthetics, including the literature of South Africa. Makhulu is co-editor of *Hard Work, Hard Times: Global Volatility and African Subjectivities* (2010). She is a contributor to *Producing African Futures: Ritual and Reproduction in a Neoliberal Age* (2004), *New Ethnographies of Neoliberalism* (2010), and the author of *Making Freedom: Apartheid, Squatter Politics and the Struggle for Home* (2015), articles in *Anthropological Quarterly* and *PMLA*, as well as special issue guest editor for *South Atlantic Quarterly* (115(1)) and special theme section guest editor of *Comparative Studies of South Asia, Africa, and the Middle East* (36(1)). A new project, "Black and Bourgeois: Defining Race and Class After Apartheid," examines the relationship between race and mobility in post-apartheid South Africa.

Colloquial & Fantastic

16 Sep 2015



13:00 - 14:00

**Lunchtime Lecture
Commerce Lecture Theatre
Hiddingh Campus**

***Being Africa: Narratives of
Contextualizations of Artistic
Environments***

Koyo Kuoh

Since the 1990s the visual arts field has undergone a fast pace internationalization, which has to a large extent followed the geopolitical routes of increased deterritorialization of markets, education and production of knowledge. While in the West there has been a concurring flow of government as well as philanthropic funds in aid of international exchange in this field, least to close to nothing of such character can be deciphered in African cultural policies. This reality naturally leads to questioning to what extent the non-existence of transnational visions for cultural and artistic production undermines the production, representation and validation of artistic and intellectual practice.

14:00 - 14:30

**Coffee/ Tea
Hiddingh Hall**

14:30 - 15:00

**Welcome and Introduction
Nomusa Makhubu and Nkule Mabaso**

15:00

Fantastic Ecologies

Gabeba Baderoon

Apartheid's mundaneness and relentless proliferation in ordinary life - its massive presence, its industrial surveillance and its project to educate the imagination - held a great danger for the imagination. Apartheid's vision of Black people's futures required not only a political project with its own detailed vision of a just and democratic ordinariness, but also radical acts of the imagination, or more accurately, a fantastic imaginative ecology. As a child growing up in the 1970s and 80s, I found a new model for seeing the present and the future in fairytales, in futuristic comics, in science fiction, in gender-bending stories of my own making. The fantastic gave me the resources to soar over the threatening realities and the minor future that apartheid foresaw for me and to envision and make a different world. In this paper, I reflect on the historical and contemporary resources offered by the postcolonial fantastic.

15:30

Response

Anne-Maria Makhulu

A general response to the exhibition

16:00

Tea Break

16:30

Title to be Confirmed

Harry Garuba

17:00

Aesthetics after Rhodes Must Fall?

Imraan Coovadia

Some elementary thoughts about how we can use the RMF moment to think about some issues in literary (maybe more than visual) aesthetics.

17:30

Open Discussion

18:30

Light Supper

**Hiddingh Campus
31-37 Orange Street, Cape Town
For further information
kindly contact Nomusa Makhubu
at nomusa.makhubu@uct.ac.za**