Women and Resistance in South Africa Cheryl Walker 1991
Rituals of Resistance Jason R. Young 2011-02-11 In Rituals of Resistance Jason R. Young explores the religious and ritual practices that linked West-Central Africa with the Lowcountry region of Georgia and South Carolina during the era of slavery. The choice of these two sites mirrors the historical trajectory of the transatlantic slave trade which, for centuries, transplanted Kongolese captives to the Lowcountry through the ports of Charleston and Savannah. Analyzing the historical exigencies of slavery and the slave trade that sent not only men and women but also cultural meanings, signs, symbols, and patterns across the Atlantic, Young argues that religion operated as a central form of resistance against slavery and the ideological underpinnings that supported it. Through a series of comparative chapters on Christianity, ritual memory, otherworldly forces, and the manner in which Kongolese people, along with their contemporaries and their progeny who were enslaved in the Americas, utilized religious practices to resist the savagery of the slave trade and slavery itself. When slaves acted outside accepted parameters—in transmigration, spirit possession, ritual internment, and conjure—Young explains, they attacked not only the condition of being a slave, but also the systems of modernity and scientific rationalism that supported slavery. In effect, he argues, slave spirituality played a crucial role in the resocialization of the slave body and behavior away from the oppressions and brutalities of the master class. Young’s work expands traditional scholarship on slavery to include both the extensive work done by African historians and current interdisciplinary debates in cultural studies, anthropology, and literature. Drawing on a wide range of primary sources from both American and African archives, including slave autobiography, folktales, and material culture, Rituals of Resistance offers readers a nuanced understanding of the cultural and religious connections that linked blacks in Africa with their enslaved contemporaries in the Americas. Moreover, Young’s groundbreaking work gestures toward broader themes and connections, using the case of the Kongo and the Lowcountry to articulate the development of a much larger African Atlantic space that connected peoples, cultures, languages, and lives on and across the ocean’s waters.

Rhetorics of Resistance Bryan Trabold 2018-07-31 The period of apartheid was a perilous time in South Africa’s history. This book examines the tactics of resistance developed by those working for the Weekly Mail and New Nation, two opposition newspapers published in South Africa in the mid- and late 1980s. The government, in an attempt to crack down on the massive political resistance sweeping the country, had imposed martial law and imposed even greater restrictions on the press. Bryan Trabold examines the writing, legal, and political strategies developed by those working for these newspapers to challenge the censorship restrictions as much as possible—without getting banned. Despite the many steps taken by the government to silence them, including detaining the editor of New Nation for two years and temporarily closing both newspapers, the Weekly Mail and New Nation not only continued to publish but actually increased their circulations and obtained strong domestic and international support. New Nation ceased publication in 1994 after South Africa made the transition to democracy, but the Weekly Mail, now the Mail & Guardian, continues to publish and remains one of South Africa’s most respected newspapers.

Made in South Africa Lwando Xaso 2020-10-20 Like so many of her generation, Lwando Xaso came of age alongside the beginnings and growth of South Africa’s constitutional democracy. Her journey into adulthood was a radically different one from that of earlier generations, marked by hope that changing perceptions would usher in a new and free society. Made in South Africa - A Black Woman’s Stories of Rage, Resistance and Progress, is a vibrant collection of essays in which Lwando examines with incisive clarity some of the events that have shaped her experience of South Africa – a country with huge potential but weighed down by persistent racism and inequality, cultural appropriation, sexism and corruption, all legacies of a complicated history. As a young lawyer intent on climbing the corporate ladder, Lwando’s life’s direction was changed by a personal experience of the oppressive capacity of a supposedly democratic government when it unjustly fired a close family friend and mentor from a senior government position. She found herself on his legal team and the turmoil the case created within her led her to further her studies in constitutional law, and to pick up her pen and share with a wider audience her views of what was happening in her beloved country. Her outlook was further shaped by her experience of clerking at the Constitutional Court for Justice Edwin Cameron, which deepened her respect for the South African Constitution, and what it really means for a resilient people to strive continually to live up to its moral and legal standards. Lwando’s writing reflects her unfailing resolve to live according to the precepts of our groundbreaking Constitution and offers a challenge to all South Africans to believe in and achieve ‘the improbable’.

The Uncoiling Python Harold Scheub 2010-06-05 There are many collections of African oral traditions, but few as carefully organized as The Uncoiling Python. Harold Scheub, one of the world’s leading scholars of African oral traditions and folklore, explores the ways in which oral traditions have served to combat and subvert colonial domination in South Africa. From the time colonial forces first came to southern Africa in 1497, oral and written traditions have been a bulwark against what became 350 years of colonial rule, characterized by the racist policies of apartheid. The Uncoiling Python: South African Storytellers and Resistance is the first in-depth study of oral tradition as a means of survival. In open insurrections and other subversive activities Africans resisted the daily humiliations of colonial rule, but perhaps the most effective and least apparent expression of subversion was through indigenous storytelling and poetic traditions. Harold Scheub has collected the stories and poetry of the Xhosa, Zulu, Swati, and Ndebele peoples to present a fascinating analysis of how the apparently harmless tellers of tales and creators of poetry acted as front-line soldiers.

Apartheid on a Black Isle D. Curry 2012-10-31 In this single square mile hemmed in by White areas, residents engaged in what is arguably the most multi-faceted, inventive, and versatile strategy of resistance during the 1970s. Apartheid on a Black Isle brings to the fore the definitive but underappreciated role that Alexandra played in advancing human rights. Using their manufactured space, Alexandrans revolutionized the South African freedom struggle by fertilizing the underground movement, by joining in solidarity with Soweto during the student uprising and by finding unique ways to grieve. This book explores and introduces ordinary Alexandrans whose narratives challenged preconceived notions of resistance, identity, gender and space.

A Black Aesthetic Zakes Mda 2019
Performing Democracy in Iraq and South Africa Kimberly Wedeven Segall 2013-11-08 This text provides an analysis of the social and cultural impacts of war, social unrest and political violence in two societies that have undergone traumatic conflict and upheaval. By investigating various means of communication, Segall shows how groups of affected people in Iraq and South Africa reposition themselves
to cope with collective trauma. 

Women in Solitary Shanthini Naidoo 2021-12-31 Women in Solitary offers a new account based around the narratives of four women who experienced detention and torture in South Africa in the late 1960s when the regime tried to stage a trial to convict leading anti-apartheid activists. This timely book not only accords the four women and others their place in the history of the struggle for freedom in South Africa, but also weaves their experiences into the historical development of the anti-apartheid movement. The book draws on extended interviews with journalist Joyce Sikhakhane-Rankin, trade unionists Shanthi Naidoo and Rita Ndzanga and activist Nondwe Mankahla. Winnie Mandela’s account of her time in detention is drawn from earlier published accounts. The narrative brings to light the unremittingly brutal and comprehensive character of the attempt to silence resistance and break the spirit of the activists, both to disrupt organisation and to intimidate communities. It is testament to the triumph and strength of conviction that the women displayed. It also reflects the comprehensive nature of the resistance. The women fought not only as organisers, recruiters or couriers, but also in solitary confinement, resisting all its deprivations, the taunts in the chamber and anxieties about their children. And when they took refuge into the courtroom, they prevailed. The book weaves their experiences into the historical development of the struggle in a way that highlights broader issues, drawing out the particular ways in which women’s experience of activism and repression differs from that of men, both in terms of the behaviour of the police and of the women’s ties with community, family and children. The book’s broad timespan underpins the psychological effects of sustained solitary confinement and its traumatic legacy, asking whether, by not attending more consistently to healing the trauma done to a generation by brutal repression, we allow it to contribute to social ills that worry us today. Women in Solitary is ideal reading for anyone interested in the history of apartheid, the criminalization of activism, and women’s imprisonment, as well as scholars and students of penal and feminist studies.

The Art of Life in South Africa Daniel Magaziner 2016-11-09 From 1952 to 1981, South Africa’s apartheid government ran an art school for the training of African art teachers at Indaleni, in what is today KwaZulu-Natal. The Art of Life in South Africa is the story of the students, teachers, art, and politics that circulated through a small school, housed in a remote former mission station. It is the story of a community that made its way through the travails of white supremacist South Africa and demonstrates how the art students and teachers made together became the art of their lives. Daniel Magaziner radically reframes apartheid-era South African history. Against the dominant narrative of apartheid oppression and black resistance, as well as recent scholarship that explores violence, criminality, and the hopeless entanglements of the apartheid state, this book focuses instead on a small group’s efforts to fashion more fulfilling lives for its members and their community through the ironic medium of the apartheid-era school. There is no book like this in South Africa. Art historians, and students of resistance and history, are sure to discover this rich history of a community that united the power of art and politics in the fight against Apartheid. The exhibition of the artwork of the students of the art school in the community of Umlazi in KwaZulu-Natal, South Africa, was a powerful statement about the resilience of a community, and the power of art to express the resistance of a people.

Ties that Bind Jon Soske 2016-11-01 Intimacies of friendship create vital spaces for practices of power and resistance within the histories of apartheid and colonialism. What does friendship have to do with racial difference, settler colonialism and post-apartheid South Africa? How do the histories of apartheid and colonialism in South Africa have often focused on the ideologies of segregation and white supremacy, Ties that Bind explores how the intimacies of friendship create vital spaces for practices of power and resistance. Combining interviews, history, poetry, visual arts, memoir and academic essay, the collection keeps alive the promise of friendship and its possibilities while investigating how affective relations are essential to the social reproduction of power. From the intimacy of personal relationships to the organising ideology of liberal colonial governance, the contributors explore the intersection of race and friendship from a kaleidoscope of viewpoints and scales. Insisting on a timeline that originates in settler colonialism, Ties that Bind uncovers the implications of anti-blackness within nonracialism, and powerfully challenges a simple reading of the Mandela moment and the rainbow nation. In the wake of countrywide student protest calling for de-colonisation of the university, and re-ignited debates around racial inequality, this timely volume insists that the history of South African politics has always already been about friendship. Written in an accessible and engaging style, Ties that Bind will interest a wide audience of scholars, students and activists, as well as general readers curious about contemporary South African debates around race and intimacy.

Listening to Distant Thunder Philippa Hobbs 2014-10-15 Originally published by the Standard Bank as part of a curated exhibition in May 2011, this prestigious volume celebrates the life and works of Peter Clarke (1929-2014), one of South Africa’s foremost artists. A mere 500 copies were originally published, all taken up at the exhibition, and continued demand has led to its re-release. Clarke left his job as a dockworker in Simon’s Town to devote himself to art. The wisdom of this decision is reflected in a remarkable career, which extended over some six decades and was acknowledged in the awards of the Order of Ikhamanga (silver) in 2005 and a Lifetime Achievement Award in 2010. Listening to distant thunder: The art of Peter Clarke recounts an artist’s life in the context of the social history of South Africa from the 1940s onwards. His images reflect the social disruption of the Cape Flats, and the trauma of his community’s forced removal from Simon’s Town to the bleak apartheid township of Ocean View. Yet Clarke’s images have avoided bitterness, and his work is a perceptive scrutiny and celebration of life in all its aspects. Illustrated with over 200 reproductions and photographs, this book was researched and written by well-known South African art historians Philippa Hobbs and Elizabeth Rankin, in close collaboration with the artist over almost seven years.

Beyond the Barricades Iris Tillman Hill 1989 Shows incidents, funerals, and rallies, and describes the background of apartheid

Body of Power, Spirit of Resistance Jean Comaroff 2013-11-15 In this sophisticated study of power and resistance, Jean Comaroff analyzes the changing predicament of the Barolong boo Ratshidi, a people on the margins of the South African state. Like others on the fringes of the modern world system, the Tshidi struggle to construct a viable order of signs and practices through which they act upon the forces that engulf them. Their dissenting Churches of Zion have provided an effective medium for reconstructing a sense of history and identity, one that protests the terms of colonial and post-colonial society and culture. Resistance to Apartheid Fran Lisa Buntman 2003-10-27 Table of contents Civic Agency in Africa Ebenzer Obaran et al 2014 Experiences of women, mostly of mixed origins and in Africa, in ways in which Africans exercise agency and resist state power in the 21st century, through citizen action and popular culture, and how the relationship between ruler and ruled is being reframed.

South African Art Now Sue Williamson 2011-05-17 Described by international curator Okwui Enwezor as "one of the most dynamic and vigorous spaces of artistic practice," contemporary South African art is an exciting, emerging scene that is attracting the attention of international museums, curators, and collectors today. South African Art Now documents, through in-depth essays and stunning full-color photographs, the remarkable work of nearly one hundred South African artists working in every medium from painting, sculpture, and video to cutting-edge performance art. This lush volume includes the impressive work of art world stars such as William Kentridge and Marlene Dumas, new prominent artists such as Berni Searle, Robin Rhode, and Mustafa Maluka; and exciting newcomers still unknown outside their own country, but clearly marked for success. This book covers forty years of art history, from the dark years of apartheid, which saw the rise of resistance art, to the long-awaited achievement of freedom in 1994, to the present-day struggles for reconciliation and transformation. Through it all, the engaged, powerful work of these artists provided a mirror for society. Including a compelling foreword by Nobel Prize-winning writer Nadine Gordimer, South African Art Now is a must-have resource for collectors, curators, and anyone interested in the pulse of international contemporary art.

A New East Asia Kazuko Móri 2007 East Asia is normally identified as a group of countries lying along the western edge of the Pacific Ocean, but in recent years scholars have begun thinking about a new East Asia that is a community rather than a set of sovereign states. This regional community is a theoretical notion variously defined on the basis of economic or political relations, philosophical orientations, language or other criteria, with each standard producing a different set of boundaries. This book looks at the new East Asia from a Northeast Asian perspective, considering it both as a theoretical construct and a practical reality. The authors are Asian Studies specialists, mainly from Japan but with contributions from Korea and the United States, and they consider the trade and economic interaction, diplomacy, and security arrangements of East Asia. Prepared as part of a five-year research program conducted by Waseda University’s 21st Century Center of Excellence for the Creation of Contemporary Asian Studies, the essays...
are published here in English for the first time.

Rural Resistance in South Africa Thembela Kepe 2011-10-14 Drawing on scholarship from multiple disciplines, this volume presents a fresh understanding of the Mpondo uprising in South Africa, focusing on its meanings and significance in relation to land, rural governance, politics and the agency of the marginalized.

Art and the End of Apartheid John Peffer 2009 Black South African artists have typically had their work labeled “African art” or “township art,” qualifiers that, when contrasted with simply “modernist art,” have been used to marginalize their work both in South Africa and internationally. This is the The first book to fully explore cosmopolitan modern art by black South Africans under apartheid.

The Road to Democracy in South Africa: 1970-1980 South African Democracy Education Trust 2004 v. 3: The third volume in the series examines the role of anti-apartheid movements around the world. The global anti-apartheid movement was very successful in creating awareness of the liberation struggle in South Africa, and in contributing to the downfall of the apartheid government. This volume, in 2 parts, brings together analyses which in the main are written by activist scholars with deep roots in the movements and organizations they are writing about.

Impressions from South Africa, 1965 to Now Judith B. Hecker 2011 Encompassing black-and-white linoleum cuts made at community art centres in the 1960s and 1970s, resistance posters and other political art of the 1980s, and the wide variety of subjects and techniques explored by artists in printshops over the last two decades, printmaking has been a driving force in contemporary South African artistic and political expression. Impressions from South Africa: 1965 to Now, published to accompany an exhibition at The Museum of Modern Art, introduces the vital role of printmaking through works by more than twenty artists in the Museum’s collection. The volume features prints by John Muafangejo and Dan Raqqaq. A selection of posters produced for anti-apartheid coalitions in the 1980s, and nuanced political work by Sue Williamson, Norman Catherine and William Kentridge. The book features many more recent projects, demonstrating the contemporary relevance of the medium in South Africa today. The work, presented in a generous plate section, is contextualized in an introduction by Judith B. Hecker, and accompanied by brief biographies of the artists, a timeline of relevant events in South African history, and a selected bibliography.

Resistance Art in South Africa Sue Williamson 2010-09 “Resistance Art” was Sue Williamson’s classic account of the visual art against apartheid. First published in 1989, it soon became a bestseller. Editions were sold in the United States and the UK, and the South African edition sold out within a few years. Because of continuing demand, this landmark work has now been reprinted with a new preface, so as to make the art of the 1980s and 1990s available to a new generation of readers and art lovers.

African Painted Houses Gary Van Wyk 1998-03-30 Explores the early history of the Basotho people of Lesotho in the high veldt of southern Africa and describes their ceremonies that persist in the modern world. Focuses on male and female initiation rituals, the practices of female diviners and healers, and the sacred landscape that the people revere, as well as their colorful painted houses, which are a form of prayer. Includes many color photos. Oversize: 9x10.5”. Annotation copyright by Book News, Inc., Portland, OR


South African Art John Giblin 2016-10-27 Luka Jantjie Kevin Shillington 2011 Luka Jantjie is today a largely forgotten hero of resistance to British colonialism. His place in South African history has tended to be overshadowed by events elsewhere in the region. This book attempts to redress the balance by recording his remarkable story. In 1870, at the beginning of the Kimberley diamond mining boom that was to transform southern Africa, Luka Jantjie was the first independent African ruler to lose his land by recording his remarkable story. In 1870, at the beginning of the Kimberley diamond mining boom that was to transform southern Africa, Luka Jantjie was the first independent African ruler to lose his land by recording his remarkable story. In 1870, at the beginning of the Kimberley diamond mining boom that was to transform southern Africa, Luka Jantjie was the first independent African ruler to lose his land by recording his remarkable story. 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boycott is generally seen as a turning point in the movement against segregation. Assuming Boycott is the essential reader for today’s creative leaders and cultural practitioners, including original contributions by artists, scholars, activists, critics, curators and writers who examine the historical precedent of South Africa; the current cultural boycott of Israel; freedom of speech and self-censorship; and long-distance activism. Far from withdrawal or cynicism, boycott emerges as a productive tool of creative and productive engagement. Including essays by Nasser Abraham, Ariella Azoulay, Tania Bruguera, Noura Erakat, Kareem Estefan, Mariam Ghani with Haig Aivazian, Nathan Gray and Ahmet Oğüt, Chelsea Haines, Sean Jacobs, Yazan Khalili, Carin Kuoni and Laura Raicovich, Svetlana Mintcheva, Naeem Mohaiemen, Hlonipha Mokoena, John Peffer, Joshua Simon, Ann Laura Stoler, Radhika Subramaniam, Eyal Weizman and Kareem Estefan, and Frank B. Wilderson III.

The Nonviolent Struggle for Indian Freedom, 1905-19 David Hardiman 2018-11-15 Much of the recent surge in writing about the practice of nonviolent forms of resistance has focused on movements that occurred after the end of the Second World War, many of which have been extremely successful. Although the fact that such a method of resistance was developed in its modern form by Indians is acknowledged in this writing, there has not until now been an authoritative history of the role of Indians in the evolution of the phenomenon. Celebrated historian David Hardiman shows that while nonviolence is associated above all with the towering figure of Mahatma Gandhi, ‘passive resistance’ was already being practiced by nationalists in British-ruled India, though there was no principled commitment to nonviolence as such. It was Gandhi, first in South Africa and then in India, who evolved a technique that he called ‘satyagraha’. His endeavors saw ‘nonviolence’ forged as both a new word in the English language, and a new political concept. This book conveys in vivid detail exactly what nonviolence entailed, and the formidable difficulties that the pioneers of such resistance encountered in the years 1905-19.

Writing as Resistance Paul Gready 2003 Writing as Resistance charts the inner workings of apartheid, through the encounters-- imprisonment, exile, and homecoming-- that crucially defined its violent reign and ultimate overthrow. Author Paul Gready demonstrates the transformative nature of autobiographical narrative as resistance in the context of political struggle. This multidisciplinary study addresses a range of important contemporary topics: migration, postcolonialism, globalization, nationalism, human rights, and political democratization, among others. While informed by the work of South African writers-- including Breytenbach, Coetzee, First, Krog, Modisane, and Serote-- and adding to the literature on the apartheid era, this book speaks to all cultures of violence. With this important work Gready sheds new light on the relationship between violence and creativity.

Red on Black Judy Seidman 2007 Containing more than 240 of the most powerful resistance posters from the South African apartheid era, this resource examines their purpose, why certain symbols were chosen, how illegal materials were made, and what emotions were behind the artists’ statements and willingness to risk arrest and death. This collection covers the entire movement across race, gender, and age, and provides a stunning visual history of the South African struggle against apartheid.

Global and Local Art Histories Celina Jeffery 2009-03-26 There are now many books on postcolonial theory, yet relatively few of them gather together sustained, dynamic and insightful analyses of visuality, art and art history outside of hegemonic Euro-American themes and concerns. Global and Local Art Histories explores what it means to have a global and local experience of art. The 15 essays published here suggest ways of interpreting works of art from a broad range of cultural perspectives, many of them transcultural. Here are voices contesting concepts of history and culture, evaluating and exploring global and local identities in a changing world. Because of the variety of different approaches and cultural perspectives that Global and Local Art Histories brings together, the book presents a unique opportunity to question what we mean by that dangerously globalising category: “the work of art” and “art history” exploring “g-local” approaches that challenge such falsely universalising rubrics.

Public Art in South Africa Kim Miller 2017-10-16 How does South Africa deal with public art from its years of colonialism and apartheid? How do new monuments address fraught histories and commemorate heroes of the struggle? Across South Africa, statues commemorating figures such as Cecil Rhodes have provoked heated protests, while new works commemorating icons of the liberation struggle have also sometimes proved contentious. In this lively volume, Kim Miller, Brenda Schmahmann and an international group of contributors explore how works in the public domain in South Africa serve as a forum in which important debates about race, gender, identity and nationhood play out. Examining statues and memorials as well as performance, billboards, and other temporal modes of communication, the authors of these essays consider the implications of not only the exposure, but also erasure of events and icons from the public domain.

Revealing how public visual expressions articulate histories and memories, they explore how such works may serve as a forum in which tensions surrounding race, gender, identity, or nationhood play out. Finding Voice Kim Shelley Berman 2017 In Finding Voice, Kim Berman demonstrates how she was able to use visual arts training in disenfranchised communities as a tool for political and social transformation in South Africa. Using her own fieldwork as a case study, Berman shows how hands-on work in the arts with learners of all ages and backgrounds can contribute to economic stability by developing new skills, as well as enhancing public health and gender justice within communities. Berman’s work, and the community artwork her book documents, present the visual arts as a crucial channel for citizens to find their individual voices and to become agents for change in the arenas of human rights and democracy.