

International Programmes Stellenbosch University Winter School

June – July 2023

Week 2: 3 July – 7 July

Elective 2: Visual Narratives and South-North Interactions



Course Co-ordinator: Prof Stella Viljoen (E-mail: stella@sun.ac.za)

Stella Viljoen is an Associate Professor in Visual Studies. She holds an MA in History of Art and PhD in Media Studies. Her research is principally concerned with the politics of gender as it pertains to the representational cultures of art and media. She is especially interested in the interplay between visualised and narrativised constructions of identity in South Africa and how these are entangled with identity formations in the Global North.

Charisse Louw has an MA in Cinema Studies from New York University, she also worked in Hollywood once upon a time. (E-mail: Charisse_louw@hotmail.com).

COURSE DESCRIPTION

In this course, we will track major developments and changes in South African art, media and especially film during the Apartheid era (1948-1994) and after (1994-present). The point of this broad historical perspective is not so much to provide a condensed history of South African media, as it is to explore the relationship between South Africa's turbulent socio-political landscape and its visual culture. In particular, we aim to explore the notion of collective identities as they manifested and still manifest in visual culture. We are interested in how South African visualities and identities borrow from and influence those from the Global North. We compare art, magazines and films from Africa with those from dominant, western cultures in an effort to understand the political power of visual, cultural and textual entanglement.

Overarching programme objectives:

- To develop a sense of the unique relationship between the visual arts, media and national identities in South Africa, Africa and the Global North.
- To deepen students' awareness of the complexity of South African history and its changing socio-political environment and how the shifting tides of South Africa's turbulent history affected the concept of a South African gender, racial and cultural identity.

PRESENTATION

The course combines formal lectures with film screenings and a field trip to various galleries.

EVALUATION

Course evaluation is based on a class test and assignment.

COURSE CONTENT

Course content is detailed below.

Monday 3 July

DAY ONE: Print capitalism and identity during and after apartheid (Prof Stella Viljoen)

09:00 – 10:30 Lecture: **Turn of the century black identity in *The Crisis & Drum*.**

10:30 – 11:00 Tea break

11:00 – 12:30 Lecture: **Print capitalism and democracy: *Loslyf, Hustler, Penthouse & Playboy***

12:30 – 14:00 Lunch

14:00 – 16:00 Lecture: **The politics of cool: Black masculinity in art and media**

Prescribed reading:

Clowes, L. 2001. 'Are You Going to be Miss (or Mr) Africa?' Contesting Masculinity in *Drum Magazine* 1951-1953. *Gender & History*, 13(1):1-20.

Kirsten, M. 2016. Imagi(ni)ng 'alternativity': *Loslyf*, mainstream Afrikaans pornography and post-apartheid Afrikaner identity. *Image & Text*. 28: 27-58.

Background reading:

Nuttal, S. & Coetzee, C. (eds). 1998. *Negotiating the Past: The making of Memory in South Africa*. Oxford University Press: Cape Town.

Srinivasan, A. 2021. *The Right to Sex*. London: Bloomsbury. (Chapter entitled 'Talking to my students about porn').

Van der Watt, L. 2001. 'Making Whiteness Strange': White Identity in Post-Apartheid South African Art. *Third Text*, Autumn:40-46.

Viljoen, S. 2008. Masculine ideals in post-apartheid South Africa: The rise of men's glossies, in *Power, Politics and Identity in South African Media*. Edited by A Hadland, E Louw, S Sesanti & H Wasserman. Pretoria: Human Science Research Council:312-342.

Tuesday 4 July

DAY TWO: South (African) Cinema: it's complicated

(Charisse Louw)

09:00 – 10:30 Lecture: **South Africa Cradle of Cinema: #FakeNews & De Voortrekkers (1916)**

10:30 – 11:00 Tea break

11:00 – 12:30 Lecture: **Third Cinema: African Cinema, modernity & post-colonialism**

12:30 – 14:00 Lunch

14:00 – 16:00 Lecture: **Struggle Cinema & The New South Africa: anarchy in opposition to Apartheid & forging a new identity**

Prescribed reading:

Gabriel, T. H. 2011. Towards a Critical Theory of Third World Films. *Critical Interventions*, 5(1): 187-903.

Hees, E. 2003. The Birth of a Nation: Contextualising *De Voortrekkers* (1916), in *To Change Reels: film and culture in South Africa*, edited by I. Balseiro & N. Masilela. Detroit:Wayne State University Press: 49-69.

Modisane, L. 2010. 'Suddenly the film scene is becoming our scene!' the making and public lives of black-centred films in South Africa (1959-2001). Chapter 4: Engagements of Blackness in the Making and Public Life of *u'Deliwe* (1975)

Wednesday 5 July

**DAY THREE: What lives in the shadows: Gender & Genre
(Charisse Louw)**

09:00 – 10:30 Lecture: **The Personal is Political: #MeToo & Out in Africa**

10:30 – 11:00 Tea break

11:00 – 12:30 Lecture: **Dystopian Genres: Mapping South Africa Now**

12:30 – 14:00 Lunch

14:00 – 16:00 Lecture: **Bubblegum: Nollywood vs Sollywood**

Prescribed reading:

Bisschoff, L. 2009. *Women in African Cinema: An Aesthetic and Thematic Analysis of Filmmaking by Women in Francophone West Africa & Lusophone & Anglophone Southern Africa*

Botha, M. P. 2013. The Representation of Gays and Lesbians in South African Cinema 1985-2013. *Kinema*, Fall Issue.

Chandler, D. 1997. *An Introduction to Genre Theory*.

Thursday 6 July

DAY FOUR: (Charisse Louw)

09:00 – 10:30 Lecture: **SA's Vernac Fumerists**

10:30 – 11:00 Tea break

11:00 – 12:30 **Workshop**

12:30 – 14:00 Lunch

14:00 – 16:00 **Screening**

Prescribed reading:

Finley, J. 2020. *Irreverence Rules: The Politics of Authenticity and the Carnavalesque Aesthetic in Black South African Women's Stand-Up Comedy*.

Lorde, A. 1978. *The Uses of the Erotic*.

Willett, C & J. 2019. *Uproarious: How Feminist and Other Subversive Comics Speak Truth*.

Friday 7 July

DAY FIVE: Test & galleries visits in Stellenbosch/Cape Town (Prof Stella Viljoen)

09:00 – 10:00 **Test**

10:30 – 12:30 **Gallery visits**

12:30 – 13:30 **Lunch**

13:30 – 15:00 **Gallery visits**

TEST

The test is based on the prescribed reading for day 1.

ASSIGNMENT

- The essay should be 1200 – 1500 words in length excluding the bibliography.
- **The deadline for the essay is 14 July at 13:00.** Please submit the essay to Charisse Louw via email, and attach your report from Turnitin:
Charisse_louw@hotmail.com