African Critical Inquiry Programme
ACIP Workshop Awards

Founded in 2012, the African Critical Inquiry Programme (ACIP) is a partnership between the Centre for Humanities Research at University of the Western Cape in Cape Town and the Laney Graduate School of Emory University in Atlanta. Supported by donations to the Ivan Karp and Corinne Kratz Fund, the ACIP fosters thinking and working across public cultural institutions, across disciplines and fields, and across generations. It seeks to advance inquiry and debate about the roles and practice of public culture, public cultural institutions and public scholarship in shaping identities and society in Africa through an annual ACIP workshop and through the Ivan Karp Doctoral Research Awards, which support African doctoral students in the humanities and humanistic social sciences enrolled at South African universities. For further information, see [http://www.gs.emory.edu/about/special/acip.html](http://www.gs.emory.edu/about/special/acip.html) and [https://www.facebook.com/ivan.karp.corinne.kratz.fund](https://www.facebook.com/ivan.karp.corinne.kratz.fund).

African Critical Inquiry Programme Workshops
Each year, ACIP invites proposals from scholars and/or practitioners in public cultural institutions in South Africa to organize a workshop that identifies and addresses critical themes, fundamental questions and pressing practical issues concerning public culture. ACIP Workshops might focus on notions and issues related to publics, visuality, museums and exhibitions, art, performance, representational or institutional forms from methodological, practical, and theoretical vantages. They might examine forms and practices of public scholarship and the theories, histories and systems of thought that shape and illuminate public culture and public scholarship. Workshops encourage comparative, interdisciplinary, cross-generational and cross-institutional interchange and reflection that brings into conversation public scholarship in Africa, creative cultural production, and critical theory. Below is a list of ACIP-supported Workshops:

2016 Other Universals
Other Universals will examine and think through "universals" that have emanated from experiences of marginality in three regions of the Southern Hemisphere: the African continent, the Indian subcontinent, and the Caribbean. Ruchi Chaturvedi, Victoria Collis-Buthelezi and Premesh Lalu will organize two Other Universals workshops, in May and October 2016, bridged by an ongoing, interdisciplinary, cross-institutional working group composed of postgraduate students and faculty based at University of Cape Town and the University of the Western Cape. This organization allows for extended and intensive engagement with work revolving around anti-colonial and anti-imperial thought and Other Universals that have been formulated both from an anti-imperial vantage point as well as from marginal positions in parts of the Global South. Each workshop revolves around the work of a key scholar who has written on universals crafted outside the fold of Western humanism; each will do public lectures and teach a master class with the working group. The May workshop with Dr. Aaron Kamugisha (University of West Indies) will help plot shifts in Caribbean identities inflected by experiences ranging from the abjection of slavery to diasporic,
internationalist histories; his public lecture will consider the Caribbean as a non-national space. The October workshop with Prof. Gopal Guru (Jawaharlal Nehru University) will focus on the universals that Dalit groups in India, once known as “untouchables”, might aspire to, both challenging their marginality and addressing the pain and humiliation born from the stigma of untouchability. *Other Universals* will help define new research directions and foster academic and public discourse attentive to these other universals and political thought from the Southern Hemisphere.

**2015 Red Assembly – Time and Work**

The *Red Assembly* workshop, held in August 2015, revolved around the question of what it would mean to place art at the center of a historical reading. Simon Gush’s installation and film, both entitled *Red*, were returned to the Eastern Cape and exhibited at the Ann Bryant Art Gallery, in East London, South Africa, the workshop’s venue. Gush’s work was inspired by the commitment of Mercedes Benz autoworkers to produce a (red) car for Nelson Mandela after his release from prison in 1990 and a nine-week wildcat strike and occupation of the factory by those workers later that same year. Workshop themes related to these events and their presentation in Gush’s work. Participants responded to the different forms of expression invoked by the exhibition (film, photography, installation, sculpture, oral and written text, sound) to embark on a discussion around time, work and artwork that returned to questions of how particular subjectivities (racial, gendered, classed) are established and contested and of the role of public culture, cultural institutions and critical scholarship in the postapartheid era. Coming from a number of South African and U.S. institutions, over forty people attended -- artists, curators, public intellectuals, philosophers, historians, activists and postgraduate students in the humanities, humanistic social sciences and beyond. The workshop was convened by Gary Minkley, Leslie Witz and Helena Pohlandt-McCormick.

**2014 The Arts of Intervention**

The inaugural ACIP workshop, *The Arts of Intervention*, took place in April 2014 in Oudtshoorn, South Africa in coordination with the 20th anniversary of the annual Absa Klein Karoo Nasionale Fees (KKNK; Little Karoo National Arts Festival). Organized by Brett Pyper, Heidi Grunebaum and Premesh Lalu, the workshop brought together two dozen students, public scholars, and artists for three days that alternated between workshop sessions and discussions and attending festival events – including art exhibits; musical performances; plays; discussions with curators, artists, actors/director; a township tour with a local musician/activist and more. Workshop sessions discussed notions of intervention and the post-apartheid arts and culture landscape, seeking to enable new perspectives on the relationship of the arts to
questions of public institutions, politics and critique. By coordinating with KKNK, the workshop drew on questions raised by an arts festival that has attempted to address some of the pressing questions of the transition to a postapartheid South Africa. These questions relate to non-racism and anti-racism, notions of institutional transformation particular to public culture, the politics of language and community, and scripts of nation and belonging in the arts.