

**Jozi Book Fair
7,8,9 August 2010**

Editorial

This fourth edition of My Class continues to profile exhibitors to the Jozi Book Fair 2010, and also provides programme updates in which some of the events to be held at the book fair are profiled. The author profile looks at Bheki Khoza, who will feature in one of the 'encounters' at the book fair, "Literature meets Music".

A major aim of the book fair is to promote a vibrant culture of reading, especially in black and historically disadvantaged townships. In this edition we continue the discussion on the crisis in the culture of reading, an article provides a perspective on the sources of the crisis in the culture of reading.

There is a tide, a book by the Guest of the Book Fair, Lindsey Collen, is reviewed, and the review highlights the themes that will be a key feature of the Women's Day programme.

Headliner Profile

Bheki Khoza

by Searatoa van Driel

As part of this year's Jozi Book Fair programme, Bheki Khoza will feature as the main panelist in the "Encounters: Literature Meets Music" event.

Bheki Khoza is a well-known, self-taught, left-handed guitarist from Umlazi, Durban. He is renowned as a maskanda as well as a jazz artist who's played with the African Jazz Pioneers, Siphon Gumede and Winston Mankunku, and has backed Sibongile Khumalo, Dolly Rathebe and Abigail Kubheka.

In 1991, Khoza received a Talent Award and scholarship to study music at the University of Hartford, Connecticut, in the USA, with the great Jackie MacClean. While in the USA, Khoza was resident with Larry Ridley's jazz legacy playing the spectrum of African American music. By the time Khoza returned to South

Announcements

JBF 2010 Exhibitors

Afrikan Wright Us Forum: is a literacy-based organisation that focuses on writing as a tool for resistance and a way of developing the greater African community. They will be hosting a workshop on Resistance Writing on the 7th of August from 12:30 to 13:30.

Ebukhosini Solutions: offers consultation services as well as service related to community development, youth empowerment, leadership training, social upliftment and African-centred education. They also offer a wide selection of African books in their community library and a wide selection of African-specific books which they sell.

Tokoholo Publishers: has contributed high quality literature on politics, culture, history, religion, identity and international law for the past ten years, with the aim of inspiring critical debate.

Nutrend Publishers: is a wholly black-owned South African educational publishing company established in Pietermaritzburg in 1998 aiming to set new trends in educational publishing.

Africa in 1995, he had already made a name for himself playing at world-renowned jazz clubs like Blue Note in New York City and Saint Mark's Zinno's and Smalls.

Khoza was the musical director for the South African film

production of "Drum", a fictional account of the razing of Soweto. He also recently garnered widespread acclaim for his arrangements on Simphiwe Dana's album One Love Movement On Bantu Biko Street (2007) and currently heads his

own quartet, which focuses on his many original compositions. Khoza's musical influences include Phillip Thabane, Alan Kwela and Abdullah Ibrahim, and internationally, Wes Montgomery, Barney Kessel, Kenny Burrell, Joe Pass,



Bheki Khoza cntd...

George Benson and Charlie Parker among many others. In 2009, Khoza was commissioned to compose and direct War Chorale in response to a short novella by the Chilean author and activist, Fernando Alegria. War Chorale is a musical exploration into the slipperiness of history, love and memory, and the nearly invisible line that separates fiction from reality. The “Encounters: Literature Meets Music” event will feature Khoza discussing how he went about composing music to the literature he was presented with.

The “Encounters: Literature Meets Music” event will take place on the 9th of August from 16:00 to 17:00, as part of the JBF 2010 programme happening at Museum Africa.

A reading culture in crisis

by Oupa Lehulere

It is now commonly accepted that there is a deep crisis of the ‘culture of reading in South Africa. Only a very small section of the public reads and buys books, there is a virtual collapse of library services, and publishing in the black languages continues to struggle 16 years after the end of apartheid.

In many discussions of the crisis of the ‘culture of reading’ the legacy of apartheid is cited as a reason. But we are 16 years after the end of official apartheid, and countries with much smaller resources register better reading and numeracy skills than young people in South Africa.

There are however two other factors we need to consider. Firstly, the democratic government chose a market-driven path to economic and social development in South Africa. This policy choice has led to the growth of inequality, poverty, and falling educational standards. Starved of resources, the ‘social infrastructure of reading’ (libraries, book stores, and good housing and transport) in many townships has been under severed stress. Given these conditions, it is no wonder that the majority of South African do not read, or cannot read.

Secondly, this crisis is due to the structure of the publishing industry in SA. The industry is highly concentrated, with a small number of publishers accounting for the major part of the book trade. High prices rather than volume has thus been the strategy adopted by the industry to maintain profitability.

It is not enough to continue to blame the legacy of apartheid. We need to broaden our critique of how

social, economic and political policy options affect the development of a culture of reading. A critique of the publishing industry is needed if we want to develop strategies for transforming and broadening reading cultures.

[A fuller version of this article appears in the Khanya Journal no 24]

World of Books

Visit to Norwegian House of Literature

In May this year Khanya College/Jozi Book Fair participated in a conference of European Houses of Literature at the Norwegian House of Literature in Oslo. The House of Literature in Oslo houses facilities whose aim is to promote the development of literature in Norway, including events that promote interaction between writers and the reading public, spaces for writers to reflect and to develop their writings, and for organisations to host literary events of various kinds. This approach makes for dynamic and varied programme.

All these activities are located within the framework of promoting debate and freedom of expression. The House is part of a broad movement of houses of literature in Europe. This movement began in Germany in the 1980s and since spread to other countries.

The Oslo House is housed in a 5 storey building in the city, and among its facilities boasts a bookshop, a restaurant, seminar and meeting rooms, an auditorium, a children’s reading room, and screening facilities. Various events are hosted, including book launches, conversation with local and international authors, training sessions on writing, discussions and conferences on literary issues, visits by international authors, and literary festivals of various kinds. The House has also produced theatre performances. One of its important programmes is to provide writers with the space to work. Besides space in the building for authors in Oslo and surrounds, the House of Literature provides residences for authors. Authors are offered an apartment in which to live while they work at the House of Literature.

The Jozi Book Fair is developing links with these Houses of Literature across Europe, with the aim of exchanging experiences and learning from them. The Jozi Book Fair hopes to set up a House of Literature at the House of Movements, situated in Pritchard Street, Johannesburg.

Programme Updates

Focus on Workshops

by Searatoa van Driel

TOONLAB Workshop on Political Cartooning

The Centre for Comic, Illustrative and Book Arts (CCIBA) will be hosting a TOONLAB workshop on political cartooning, happening as part of this year's JBF programme on the 7th of August from 9:00 to 17:00, at Museum Africa, Newtown.

CCIBA, founded in 2009, is an interdisciplinary research, teaching and service institute based in the Department of Visual Arts at Stellenbosch University. The Centre is involved in the development, promotion and teaching of the various dimensions of Comic Art, Illustration and Book Art.

The TOONLAB workshop on political cartooning will include CCIBA's Andy Mason, Zapiro, the Sowetan's Sifiso



Yalo, other top South African cartoonists and will feature visiting French political cartoonist Luc Morvandiau. This workshop promises to be a fascinating

and challenging one-day interactive introduction to the world of political cartooning and will include facilitated practical sessions with the participating cartoonists.

All who can draw and are interested in politics are welcome to participate in this workshop. Entrance is free and the workshop capacity is 60 so book early to avoid disappointment. To book or for more information write to artworks@iafrica.com or lieve.vanleeuw@gmail.com and head you email TOONLAB.

For more information about CCIBA and its projects, visit www.cciba.sun.ac.za

Crink Workshop on Self-Publishing

Crink is a wholly owned subsidiary of Media24 centred on self-publishing and is built on participation, distributed knowledge, collaborative online communities and personal social networks. Crink will be hosting a workshop on Self-Publishing. The workshop will include a presentation on the Crink self-publishing platform, a discussion of some recent success stories and scenarios,

among other things.

The workshop will take place on Sunday, the 8th of August from 10:30 to 11:30 as part of this year's JBF programme at Museum Africa, Newtown. The workshop is free and confirmation is advised. To RSVP send an email to info@crink.co.za with "RSVP" in the subject heading.

Exhibitor Profiles

Puo Educational Products



Puo Educational Products (Puo) is a producer of educational products, including educational toys, books and games, in African languages and with African images that are targeted at children from ages zero to nine. The mission of Puo is to invest in our languages while instilling pride in our cultures and traditions.

In fulfilling its mission, the aim of Puo is to supply products that provide an avenue through which to interact with and teach children African languages and culture. Puo hopes to increase the awareness and pride of varying cultures and languages of the African continent in order to appreciate our diversity and achieve a better understanding of one another. Puo aims to develop children's basic developmental skills and to entertain.

For more information on Puo Educational Products and/or to purchase some of Puo's products, visit their website www.puo.co.za. To contact Puo Educational Products, call (011) 022 5848 or alternatively email info@puo.co.za.

Amnesty International South Africa



Amnesty International (AI) is a worldwide movement of people who campaign for internationally recognised human rights. AI's mission is to undertake research and action focused on preventing and ending abuses of the rights to mental and physical integrity, freedom of conscience and expression, and freedom from discrimination.

Amnesty International mobilises volunteer-activists who give freely of their time and energy in solidarity with those whose rights have been abused. At the latest count, there were more than 2.2 million members, supporters and subscribers in over 150 countries and territories in every region of the world.

Amnesty International South Africa is a structure of Amnesty International. The first Amnesty International

groups in South Africa were set up in 1990 in Pietermaritzburg and Port Elizabeth, and in Durban in 1991. There are currently groups in seven of South Africa's nine provinces.

For more information on Amnesty International South Africa, visit their website; www.amnesty.org.za. To contact AISA, call (011) 339 5505 or alternatively email jabu.tugwana@amnesty.org.za.

Hibbard Publishers

Hibbard Publishers is a publisher of quality literature and core curriculum titles in all South African languages. Hibbard was formed in 1985 and initially concentrated on publishing quality literature and academic titles in English and the indigenous languages for schools, colleges and universities. This was done under the BARD imprint.

Hibbard Publishers have several other imprints. These include Thandi Art Press, which publishes African language literature, Galactic Publications, and Manx and Manx Juvenile, now established imprints that publish selected fiction and children's titles in English, Afrikaans and other languages.

Like most companies in the South African publishing environment, Hibbard Publishers have had to constantly reinvent themselves, shifting with the tides of changing curricula, the diverse complexities of distribution and legislation, and the changing needs and wishes of the learners, readers and teachers of their target markets. For more information on Hibbard Publishers, visit their website at www.hibbard.co.za. To contact Hibbard Publishers, call 012 804 3990.

Alternatively, email archie@hibbard.co.za.

Book Review

***There is a Tide* by Lindsey Collen**

Reviewed by Nerisha Baldevu

There is a Tide was published by Ledikasyon pu Travayer in Mauritius in 1990. The novel traces the development of the political consciousness of the three protagonists – two of whom tell their own stories, while the story of the third is told by Fatma, a storyteller, mid-wife and friend of the main character.

Shyne Pillay is a young factory worker whose story links those of the other two protagonists: her father, Laval Larmwar, born in the middle of a cyclone in which his father is drowned, and the psycho-therapist, who is treating Shyne for anorexia.

The novel explores themes of identity, community and alienation, death and rebirth, solidarity among women, language, food and culture, slavery and freedom, and the effects of capitalism on all of these. It traces the various forms of acceptance, resistance and protest against the system that these three protagonists engage in against the backdrop of the sugar barons in Mauritius, and their attempts to maintain power, with an incisive class analysis.



What is particularly interesting is Collen's use of anorexia to indicate Shyne's protest against the system, and the use of Shyne's own voice to explain it. Anorexia, a pathology which has been confined to the domain of mental illnesses, is first and foremost an attempt to exist differently.

Shyne's anorexia in *There is a Tide* is a strategy of protest and a proclamation of liberty. Beyond the morbid dynamic of anorexia, one can identify a revolt of the flesh in the face of the absurdity of existence: a destructive anorexia is channelled into a creative energy, or an expression of desire. A fascinating read, *There is a Tide* begins the exploration of themes that Collen so ably continues in her later novels.

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