ONE WORLD IN RELATION
ÉDOUARD GLISSANT IN CONVERSATION WITH MANTHIA DIAWARA
Translated by Christopher Winks

A VIGIL OF DEPARTURE
LOUIS KHEHLA MAQHUBELA—HIS LIFE AND WORK (1960–2010)
Marilyn Martin

PROBING WHITE GUILT, PURSUING WHITE REDEMPTION
WILLIAM KENTRIDGE’S 9 DRAWINGS FOR PROJECTION
Peter Erickson

WILLIAM KENTRIDGE’S ACTIVIST UNCERTAINTY DURING AND AFTER APARTHEID
Terry Smith

CONTENTS
NUMBER 28, 2011
PAUL EMMANUEL’S TRANSITIONS
THE WHITE SOUTH AFRICAN MALE IN PROCESS
Pamela Allara

BEYOND GEOGRAPHY
AFRICA AND COLONIAL TIME IN WHO KNOWS TOMORROW
Prita Meier

WHO KNOWS TOMORROW
BERLIN AND BEYOND
Brett M. Van Hoesen

“CUT AND MIX”
JEAN-MICHEL BASQUIAT IN RETROSPECT
Jordana Moore Saggese

CARTOGRAPHIES OF UNEVEN EXCHANGE
THE FLUIDITY OF SCULPTURAL FORM
El Anatsui in Conversation with Okwui Enwezor

A FATEFUL JOURNEY
A CURATOR’S PERSPECTIVE
Yukiya Kawaguchi

REVIEWS

YTO BARRADA
TANGIER’S CHANGING COSMOPOLITANISMS
Holiday Powers

IMAGINED MUSEUMS
ART AND MODERNITY IN POSTCOLONIAL MOROCCO

EL ANATSUI
WHEN I LAST WROTE TO YOU ABOUT AFRICA

A FATEFUL JOURNEY
AFRICA IN THE WORKS OF EL ANATSUI

WILLIAM POPE.L
LANDSCAPE + OBJECT + ANIMAL

ZWELETHU MTHETHWA
INNER VIEWS

WANGECHI MUTU
HUNT BURY FLEE