

总主编 何其莘 [美] 杨孝明

超越概念 Beyond Concept

高等院校英语专业系列教材

Advanced Reading 2

高级英语 (下册)

主编	张勇先	王晓露	[美] 陈融
编者	王晓露	江晓丽	李平
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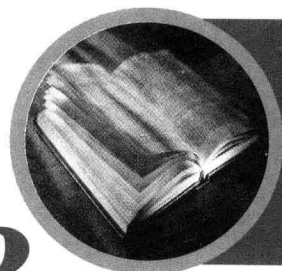
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总序

培养高校英语专业学生的文化素养要有合适的教材：不是那种仅仅文字漂亮却没有太多文化内涵的传统教材，而是具有时代特征，选自政治、经济、社会真实交往，含有丰富文化内涵的读本，兼有能够启发学生思考和分析的活泼、互动的教学方法以及配套的课外实践活动。这就是中国人民大学出版社推出“超越概念”这套英语专业系列教材的宗旨。

“超越概念”是一套完整的高校英语专业本科系列教材，涵盖了 2000 年教育部颁布执行的《高等学校英语专业英语教学大纲》中规定的“英语技能”和“英语知识”两大课程板块中的所有课程，由一批长期从事国内高校英语专业本科教学的中国教师和一批美国学者（均为 20 世纪 80 年代赴美留学，而后在美国大学获得博士学位和终身教职的华裔教授）合作编写而成。

与国内高校当前使用比较广泛的几套英语专业教材相比，“超越概念”有以下几个特点：

第一，教材采用了中美教授、学者合作编写的形式。由中外学者合编教材国内已有先例，但是本套教材无论从编撰者的数量到编写人员的素质，从双方合作的广度到相互交流的深度，从教材种类所涵盖的范围到其内容的真实性，都是前所未有的。编写初始由中方编者提出编写思路、选材要求，之后将要求交付美方编者，由美方编者在美选材。在选材过程中，双方经过多次讨论，最后确定每一篇课文的内容与长度。然后由中方编者根据所选内容编写配套的练习，最后由美方审读并润色。这种分工方式最充分地利用了双方的优势：中方编者不但有在国外学习、工作、获取学位的经历，而且长期在国内高校从事英语教学，对国内学生的需求以及国内现有教材的情况了如指掌，可以准确地把握教材的内容和难易程度。而美方编者的优势在于对西方，特别是美国的英语教学和文化的认知与了解。他们出国前均为国内高校英语教师，并有在美国大学英语系不低于 20 年的教学经验。他们不但对国外的英语教学了如指掌，更重要的是对英语语言和文化有一种直觉的感知，而这种感知是从任何教科书中学不到的。凭着这种感知，他们不但可以在教材的最终审定过程中杜绝那种语法全对但读起来不像英语的中式英语，更能够在选材的过程中准确把握住西方文化中核心的东西。

第二，教材以主要英语国家的文化为切入点，全部课文采用英文原文。教材的配套练习有很强的针对性，适合我国高校英语专业课堂教学使用。以精读教材为例，从第一册的第一课起，全部的课文均采用有实质内容的英文原文，从而彻底摒弃了无文化内容的以句型练习为主的课文。另外，语法讲解和练习均出自课文中出现的语法现象，而不是脱离课文内容、为语法而讲语法的训练。这样安排语法的讲解和练习就是将语法放在一个从属的地位。语法仅仅是对语言现象的描述与诠释，而不是规范语言对错的标准。与课文的文化内涵和语言的活力相比，语法理应处于从属地位。无论是以书面语为主的精读、泛读课文，还是形式活泼的听力、口语课文，有很多句子是“不符合语法规则”的。然而正是这些看似不符合语法的句子才是语言的生命，是有血有肉的活生生的语言。而我们的学生就是要感悟、学习并掌握这种有生命力的活的语言，而不是那些完全按语法规则编造出来的僵死的语言。

过去社会上对于高校英语专业的毕业生有这样一种指责,说他们只是一个“传声筒”。当然,这种指责讲的并不是在翻译中,特别是口译中,即从一国语言转换成另外一国语言的过程,而是嘲笑英语专业的学生没有思想。虽然在翻译过程中译者不能随意添加或删减原文中的内容,但是如果译者没有足够的思想文化素养,那么很可能在理解上出问题,或是在用另一种语言转述时出现纰漏。这是我们外语教师 and 我们的学生都不愿意看到的局面。我们编著本套教材的指导思想之一就是使学生接触有文化内涵、有生命力的真实语言,从而避免在语法规则内闭门造车,避免“传声筒”式的教学。

第三,在注重培养学生听、说、读、写、译英语综合运用能力的同时,努力锻炼学生对外国文化的分析、批判和吸收的能力。不同课型的教材相互呼应,相互配合。突出教材的文化特征是本套教材最大的特点。英语专业学生文化素养的培养起码应该涵盖以下3个方面的内容:(1)要熟悉所学语国家的文化;(2)要了解所学语国家文化深层的内容;(3)要有鉴别、分析、批判和吸收外国文化的能力。本套教材的编写就是基于以上3个文化方面的内容。首先,教材内容涵盖了主要英语国家的政治、经济、历史、地理、哲学、宗教、社会等诸多方面。学生通过学习课文不仅了解其中丰富多彩的内容,同时锻炼对包括历史渊源、宗教背景、政治、经济、地理诸领域之间盘根错节的联系有一定的分析能力。其次,教材的内容要蕴含深层的文化内涵,要有强烈的时代感。要在有限的课文中详尽地反映出几百年甚至上千年的文化内涵是不可能的,因此必须做出选择,有取舍地遴选教材的内容。本套教材的选材原则是兼顾经典和现当代题材,以反映当代文化题材为主。如全部精读和泛读教材的128篇课文中,只有一篇选自18世纪爱尔兰裔英国作家斯威夫特(Swift)的作品,其他文章均为现代和当代作家的作品。而这些文章所涉及的主题并非为西方文化所独有,很多文化现象,包括环保、就业、商业和技术对教育的冲击等等问题在世界各国均有普遍性,有些也是中国目前所面临的实际问题。另外,所选文章不仅体现出当代文化的特征,更重要的是这128篇课文中所涉及的问题均以议论文、辩论文的形式出现,没有一篇是一般人物或事件介绍性的文章。况且,很大一部分课文均以对西方传统、主流思潮批判的形式来阐述某个问题。这也是本套教材与国内其他教材一个重要的不同之处。由于议论文、辩论文旨在与读者进行交流,学生是以参与者的身份去接触课文中所涉及的内容,而不是被动的接受者。这就为学生对西方文化的内涵进行分析和批判提供了必要的途径与方法。

国内高校英语教材的编写不仅反映出不同时代西方文化的不同内涵,同时也折射出中国与西方世界的互动关系。20世纪五六十年代的英语教材以古典主义为主,所选内容多为西方文学经典,而中国学生对这一部分的西方文化大体上是被动地接受。七八十年代的英语教材主要以功能训练为主,学生学英语是为了掌握一门工具。而本套教材是以文化交流为宗旨,学生通过学习英语增加对西方文化的了解、分析与批判,全方位地参与到世界事务中去。这也是当前中国发展的真实写照与必然结果。

在教材编写过程中,我们得到了中国人民大学的大力支持,在此,我们代表全体编写人员向校方和相关职能部门表示由衷的感谢。

何其莘 杨孝明
2010年4月

教材使用说明

《高级英语》适用对象为高等学校（四年制）英语专业三年级学生，也可供有相当英语基础的非英语专业学生和英语自学者使用，其目的是进一步训练和提高学生的英语综合技能，特别是高层次的阅读理解能力，包括对课文内容的分析欣赏、批判和评论的能力。

为了满足新时代英语学习的需要，本套教材的编者在课文的选择方面下了许多功夫。选材新颖、涉及面广是本套教材的特色之一。文章大多来自 2008 年左右的美国、英国、澳大利亚等英语国家的重要杂志和报纸中的社论、专栏文章，涉及政治、经济、社会、文学、教育、哲学等多方面的内容。这些文章聚焦于全球化背景下的许多热点话题，如中美关系、科技与宗教、语言与文化、战争、贫困等，观点新颖，语言富有时代性。

教材分为上、下两册，供一个学年使用。以下就本教材的内容编排和使用做如下说明：

1. 课文的数量、长度与难度

每册书共分 16 个单元。

上册课文每篇字数约为 1 900~2 500，下册约为 2 600~3 000。

整套教材课文原则上在字数和难度上逐渐过渡。个别文章除外。

2. 教材单元的编排

(1) 课前思考题和课文

本套教材在每单元的课文前设置了课前思考题（Pre-reading Questions），上册每个单元有 9 道课前思考题，下册每个单元有 10 道课前思考题。这些思考题是围绕课文内容提出的，与课文主旨相关，目的是引导学生对将要学习和讨论的话题进行导入和热身准备。建议教师根据学生的情况灵活掌握。

课文的学习是本套教材使用的核心。由于课文内容题材广泛且有一定的难度，加上相对于基础阶段的语言技能训练课来说，高级英语的课时可能减少，因此这一教学环节要求学生课前对课文内容进行充分的预习，通过使用各种高级工具书以及其他手段（包括互联网）在课前达到对课文内容的基本了解。在课堂上，我们希望在教师的引导下，学生能够透过文章字面的意思，理解字里行间更深层的各种修辞手段，通过课文学到语言知识和技能，同时加深对英语国家的社会和文化等方面。

问题的认识,深刻领会文章中的文化内涵和人文价值,进一步提高阅读理解能力和对文章的欣赏、分析和评论能力。在此过程中,教师也可以在课文的篇章结构、文体分析方面给学生以一定的指导。

(2) 课文及注释

如上所述,本教材的所有课文均为原文。为了帮助学生理解,我们提供了一些注释。这些注释主要涉及作者、专有名词、历史事件和人物、社会、文化背景知识等。课文注释部分的编写基于简练的原则,其目的是鼓励学生发挥主动学习的积极性,能够独立学习、思考、查找资料,而不养成对课本和教师的依赖性。

(3) 新单词及新短语

每篇课文的后面列有课文中出现的新单词及短语,按字母顺序排列。新单词提供音标、词义,短语提供课文中使用的意义。所有单词和短语均用英文释义,以帮助学生更准确地掌握其意义,同时进一步提高使用英文的能力。

(4) 课文理解

课文的理解练习包括句子释义和问答题。句子释义帮助学生进一步学会解决阅读中由难句造成的理解困难,并进一步提高学生用英语释义的本领。这一练习延续基础阶段英语综合实践课的教学内容,但在对句子的理解和释义所用语言的准确度和规范性上,教师应对学生提出更高的要求。问答题围绕课文的内容进行,通过问题帮助学生准确把握文章的中心思想,扫除文中的理解难点,要求学生能够对课文的内容进行问答、复述和讨论。

(5) 语言练习

练习分为词汇训练与扩充、翻译练习、课堂讨论和写作练习等,注重培养学生的语言技能、思维能力和动手能力。

由于本教材的目的是以阅读为基础和先导,综合提高学生的英语技能,而词汇又是阅读的基础,因此课后练习安排了大量的词汇练习,包括词性的转换、近义词和近形词的辨析以及提供语境的词汇使用练习。我们希望通过这些练习进一步提高学生对词的把握能力,为更大量、更准确的阅读以及更高水平的其他语言技能的发展开辟道路,打下更坚实的词汇基础。在选取词汇练习的例句时,我们坚持形式规范和内容丰富的原则,许多例句来自文学名著或英语语言语料库,其中的意义既具有丰富的文化内涵和人文价值,又体现了当代英文的用法,因此词汇练习的例句不仅仅是练习的手段,而且本身也是学生反复学习的材料。词汇练习主要由学生自己在课下完成,强调学生通过工具书自己解决问题,教师可根据具体情况选取其中的一些进行课堂讲解。

英译汉翻译练习材料的题材和难度与课文相似。学生通过翻译练习,可以进一步提高对英汉两种语言异同的认识,为汉译英打下更好的基础。同时我们也希望此项练习能有助于学生为英语专业八级考试做更好的准备。

口语和写作练习的题目是课文内容的延伸和扩展。对课文以及与课文主题相关材料的仔细阅读可以给学生提供口语和写作活动所需要的语言和思想材料，提高学生在演讲和辩论两个层面上的口语表达以及高级英语写作的能力和水平，而良好的口语和写作训练反过来也可以进一步加深学生自身对课文内容的深刻理解。

3. 课堂时间的分配

由于各校给“高级英语”课分配的课时不同，教学周数也有差异，因此本套教材每单元中各个部分所占课堂时间的比例以及完成每单元所需要的课时数由教师根据具体情况而定。一般情况下，我们建议课文和练习之间的时间分配比例大约是 3:1。

本书的编写设想与目标能否达成还有待实践的检验。我们欢迎本书的使用者向我们提出宝贵的意见。

编 者

2009 年 11 月 26 日

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Art for Africa's Sake

Unit 1

Nancy Hynes¹



Pre-reading Questions

1. How would you define "Chineseness"? What does the term "Chinese" mean to you? Would you accept the notion that "Chinese people are descendants of the dragon"?
2. To what extent does the culture in which you grew up determine your identity? Is there anything in you that is not "culturally determined"?
3. If you go to live overseas, in what way would you still be Chinese? What about your children who were born in the host country?
4. If you had to choose three cultural products or artifacts from China to explain China to the outside world, what would you choose?
5. Are African Americans African or American or both? What is the difference between a Chinese American and an American Chinese?
6. To what extent does culture contribute to the national identity? What would be your reaction to the website letter fabricated by the "female student from Zhejiang University" in 2009?
7. Is it possible to understand a culture not of your own through its cultural products (literature, art, films and so on)?
8. Any art work is produced at a particular time and a particular place. What qualities enable an art work to transcend time and place, giving it universal appeal?
9. If a Chinese artist paints in a Western style, is it Chinese or Western? What about the opposite case? How would the domestic audience react to a work of art in which the artist uses symbols from another culture in his or her work?
10. South Korea has testified and appealed to UNESCO that the "Festival of Gangneung Dano" is its "intangible global cultural heritage." In China, this festival is called Duanwujie, and falls on the fifth day of the fifth month according to the lunar calendar. In English it is popularly known as the Dragon Boat Festival. South Korea's claim was officially

recognized and endorsed by UNESCO in 2005, and this caused much debate and discussion among Chinese. What is your opinion about this ongoing controversial issue? To what extent is it meaningful or important to claim ownership for cultural practices and rituals such as this? Do you know like instances taking place in non-Asian countries?



Text

1

At first glance, the room appears familiar: upholstered chairs, a chaise-longue, a mantelpiece adorned with a bust of Queen Victoria. It is a typical study in a comfortable, bourgeois 19th century English home, the setting of many novels and films. Yet something is different. The walls, furniture, even the floors are covered with ornate textiles, but the colors are much brighter than in traditional English homes—luminous greens, oranges, yellows—and the patterns appear exotic. A closer look reveals the figure of a modern black footballer, possibly playing for a European team. What is African here and what is European?

2

The piece, “Victorian Philanthropist’s Parlor” by Yinka Shonibare, has been exhibited in London and at the second Johannesburg Biennale², which opened in October last year. In London, it was shown in an open warehouse-like space; in Johannesburg, it was exhibited on the bottom floor of a large, disused electricity plant, whose massive concrete and steel girders made the study seem more quaint and antiquated. The textiles were designed to look like the printed cloth often used as a symbol of African-ness by black nationalists and white “ethnic chic” designers around the world, even though they were manufactured in Manchester or Holland. Shonibare’s use of “African” material is both beautiful and mocking, a comment on Afrocentrism as well as exoticism, and a reminder of the way Europe and Africa often invent each other.

3

The second Johannesburg Biennale was filled with artworks similar to the “Philanthropist’s Parlor”—pieces which comment wittily and poignantly on the nature of post-colonial identities throughout the world. While Shonibare focused on fabrics, other artists used cotton, beans, bottles and photographs. Yet the questions posed by the “Philanthropist’s Parlor”—what is Africanness and what is Europeanness and who creates and consumes it—were at the centre of the tangled identity politics surrounding the Biennale. “What does something African look like?” became the question the Biennale was meant to answer but sought to avoid.

4

Biennales are large, extravagant events. For national governments they are an opportunity to parade economic prosperity (Biennales are expensive) and enter

luxury art markets. For local art elites they are a rare opportunity to make a mark on the international scene. The second Biennale included over 150 artists and more than 200 pieces spread across six venues in two cities (Johannesburg and Cape Town)—an ambitious scheme for Johannesburg, a third world city going broke. The theme, “Trade Routes: History and Geography,” was broad enough to cover just about anything, yet specific enough to apply aptly to South Africa.

5

The Johannesburg exhibitions were scattered around the museums and galleries clustered in the Newtown Cultural Precinct, an industrial area near downtown Johannesburg. The main exhibition was held in the Electric Workshop, an old electricity generating plant converted at great expense into an art space by the Johannesburg city council for the Biennale. During the Biennale’s opening night celebrations, Judge Albie Sachs spoke movingly of an African cultural renaissance, where the children of mineworkers would become designers. Hugh Masekela played boldly on the lawn; and a white performance artist wearing a tutu had herself lifted by wires as she dropped light bulbs on to the floor of the electricity plant. Everything operated on a grand scale—except the audience.

6

During much of the day the exhibitions were quiet. Bored security guards made half-hearted attempts to pick up women passing through the almost empty venues. Although attendance figures increased from the first Biennale in 1995, the number of visitors to Johannesburg came to 40,000 over three months—equivalent to two or three football matches in Soweto’s Orlando stadium.

7

Much of Greater Johannesburg Metropolitan Council’s (GJMC) initial funding pledge of over 3m rand was delivered in services rather than cash, leading to regular slow-downs and shortages. At one point the GJMC tried to close the exhibition in mid-December, a month earlier than planned, citing “lack of public support.” In the end enough extra money was scraped together so that it could stay open as scheduled, until January 1998.

8

Finding audiences for the visual “fine” arts is difficult in almost any country. In South Africa, it is even more difficult: the country has to deal with the legacy of apartheid in the arts. Visual arts were not on the curriculum at black schools under apartheid and they are still not offered in Sowetan schools today. Community art centres have sprung up in some townships, but usually they are not part of the gallery/museum system. Although there are now many prolific black artists, their national audience remains largely white. With rising crime, affluent whites have become uneasy about attending city centre venues such as the Newtown Cultural Precinct; while the audience the Biennale needs to court—the black urban workers of Soweto—are not accustomed to attending such events. Many school tours were scheduled, in the hope that the children would

come back with their parents. But Michael Jackson's concerts were a bigger draw for hard-earned money than Biennale tickets.

9

The appointment of Okwui Enwezor as the artistic director of the Biennale was considered by many as an important step. The director of the first Biennale, appointed under the De Klerk government, was white. Enwezor, a Nigerian living and working in New York, was free from any connection with apartheid. His appointment also helped move the Biennale beyond rhetorical lip-service to Africa as the historical birthplace of humanity: a black African was now running the show. Some local art elites were critical, however, insisting that the position should have gone to a fellow national, someone who "understood" the South African situation.

10

Appointments of Biennale directors are often contentious. They are usually a prize to someone from the host country. The fact that Enwezor has lived for years in New York made him suspect to many South Africans, black and white. Had he spent so much time in New York that he had gone native? Was the Biennale going to reflect anything about South Africa, or was it just another international event controlled by Americans? Some of these concerns about art and identity in the new South Africa are captured in an untitled work by South African artist Marlaine Tsoni. With its pseudo-religious inspirational imagery, the piece suggests the sanctity of South Africa's complicated systems of classification and exclusion. No matter how divided South Africans are among themselves, they share a common ground in their mistrust of outsiders.

11

The point often overlooked is that South Africa's isolation from the world affected everyone, not simply Afrikaaner nationalists. Only committed ANC³ activists and affluent whites left—or could afford to leave. Everyone else stayed and lived in relative isolation. Legacies of this enforced ingrownness can be found everywhere—from the businessman wary of sponsoring an international event because he has never had to think about his company's global image, to the angry street trader protesting against competition from "foreign" street traders from Zimbabwe, Ghana, Nigeria or Senegal.

12

Since 1990 the tension between outsider and insider has played itself out in various ways. The contest between Cyril Ramaphosa and Thabo Mbeki to succeed Nelson Mandela was often cast as one between those who stayed and struggled and those who left and struggled. Among the white anti-apartheid community there is the same divide. Today, in some Soweto communities the dichotomy between "us" and "them" is even extended into "us" versus the "African-Americans."

13

The Johannesburg city government tried to cast the second Biennale in Africanist terms, describing it as "an African event" and "an important opportunity to reconnect with our African roots and redefine ourselves as an African people." Christopher Till, a Biennale selection committee member and director of the first Biennale, explained that

Enwezor was chosen as artistic director partly because his proposed theme of “Trade Routes” was thought to have particular resonance for the African continent.

14

Africanness is a tricky category for white South Africans. Many now insist on defining Africans geographically—you are African because you live on the continent—rather than racially, which would leave them out (and Enwezor in). For some, like the young white professionals hurrying to learn Zulu, interest in Africanness is a survival tactic. It is also a marketing tool: something that South Africa can use to compete in the first world. “If we’re not African,” explained a white arts administrator, “then we’re just like everyone else.”

15

Yet the vogue for Africanness in public life does not extend to African nationals. Most South Africans see “foreign” Africans as a source of trouble: Nigerians are blamed for the drug trade; Senegalese for fraudulent passports. These views are so widespread that many Nigerian professionals try to conceal their nationality. Zimbabweans who leave Zimbabwe as a result of ethnic rivalry often find that they have an equally difficult time in South Africa because they are “foreign.”

16

Okwui Enwezor was thus doubly foreign, being both a Nigerian and a New Yorker. As a Nigerian, he found fundraising in South Africa difficult: “They would laugh and ask me, what are you going to do, snort it all?” His staff, many of them Africans from other parts of the continent but living in the US or Europe, found it wearisome to be referred to as “foreigners” and “outsiders” by black South Africans. English-speaking white Americans or Europeans have an easier time in South Africa: they can pass as white South Africans; Nigerians or Ghanaians cannot—unless they know a local language.

17

Enwezor himself was adamantly opposed to nationalizing or continentalizing the Biennale, insisting that the theme was not meant to be “African Trade Routes.” Most Biennales are organized around nations. In this Biennale, there were no national pavilions and only one of the six exhibitions was organized around nationality—a presentation of works by South African artists, held in Cape Town. Enwezor and his team of curators favored conceptual art and its step-children: installation work, video art and the CD-Rom-forms which are hard to fit into narratives of national, regional or continental culture. The sensibility they brought to the Biennale was internationalist and global, conceived within a privileged, cosmopolitan diaspora experience.

18

This internationalist approach did not appeal to everyone. In Johannesburg, many local artists complained about the loss of a sense of place. “You could be anywhere,” one painter remarked. Despite the high level of African participation (one-third of the 160 artists were from Africa) some felt that it was not enough of an “African” event. There were calls for a director who “knew the local situation,” or, at least, lived on the African continent.

19

Others embraced the internationalism of the Biennale. One artist exclaimed happily that he felt he was “meeting Africans not in Africa, but in the world.” This, for many, was the point. Enwezor himself is part of an influential African diaspora intelligentsia which argues for introducing African artists into the international art world as artists, not African artists. They insist that any notion of the “African,” whether Eurocentric or Afrocentric, leaves little room for individual experimentation and development. For these artists and critics, the chance to be presented as similar, not different, within an exhibition looking like any other exhibition in London or New York, is a political and professional goal. Imagine being locked inside a room of English water colorists when you want to rip open sheep, and you have some idea of what an artist might feel when others insist that his or her work must reflect their “culture” or Africanness, not themselves.

20

This diasporic view and experience maps uneasily on to the emerging South Africa. Here, African ethnicities were either enforced by the state, through classification policies and the creation of homelands, or severely suppressed—the elites emphasized their European heritage as part of their power. Being African meant being powerless. To be able to speak openly and positively about an African identity or identities is a novel thing for many South Africans of diverse backgrounds. Previous African identities were legislated by the state—now South Africans have a chance to invent their own.

21

When invited to participate in the Biennale, artist Fatimah Tuggar approached the South African consulate in New York and asked them for promotional material. From the “approved” calendars and postcards they gave her, she took images and digitally remixed them on a computer. The result is the striking color photograph “People Watching.”

22

A truckload of smiling white people sit on a jeep, dressed in khakis, off on safari. They are frozen in mid-smile, some looking straight ahead, others turned to stare at three identical “tribal” women sitting on the ground. The women, dressed in robes and neck rings, stare just as intently back. Wary, bemused and uncertain, they await each other’s next move.

23

Tuggar captures the intense curiosity, uneasiness and hostility with which white and black South Africans often view each other. The computer generated image of three “identical” black women plays with white fears that blacks all look the same and there are too many of them. Yet neither group is carrying guns or weapons. The whites are simply passing by, on holiday, while the blacks sit on dry scrubland. The affluent seaport of Cape Town, a popular tourist destination, shimmers in the distance.

24

Yet the fear and wariness captured in “People Watching” is not limited to internal affairs; it also echoes South Africa’s relationship with the outside world. Whether in the form of new people or new ideas, the outside world is flooding in. Fruit and vegetable

stands run by immigrants line the streets alongside Nigerian barbers who bring west African and African-American hairstyles, and a new sense of male vanity. Johannesburg, for so long wealthy but isolated, is slowly reconnecting with the world. Cautious, curious and often hostile, many South Africans are watching to assess the consequences of South Africa's new openness not merely within itself but with the outside world. Wary, bemused and uncertain, they await the next move.

25

South Africans live in segregated worlds. White Johannesburg has gone underground, into concrete shopping malls with private security guards in the northern suburbs, while black South Africans and recent African immigrants live in the city centre and the non-suburban streets.

26

The main Biennale exhibition site, Newtown Cultural Precinct, is an area in transition. White South Africans now rarely go there, while many black South Africans know it largely as a transit point for picking up combi taxis (vans). Even Johannesburg's famous Market Theatre, once an important centre for anti-apartheid drama, has had difficulty in attracting the middle classes—mostly (but not exclusively) white audiences—upon which it used to depend. Last year, the theatre's black director personally shook the hands of audience members as they walked out, thanking them for coming.

27

For South Africans, talking about Africanness is a complicated way of expressing the feeling that South Africa is their home—they have nowhere else to go. In a country of forced resettlement and physical separation of families, a home is a political place. As a nation, South Africa can be seen as redefining its place in the African continent, rather than Europe.

28

But what is this Africanness that many South Africans are reaching for? As the "Victorian Philanthropist's Parlor" elegantly illustrates, many ideas about Africanness were invented in the interchange between Europe, Africa and the Americas. They reflect the history of a continuing, often unequal relationship. African footballers are now the mainstay of several European teams, just as enslaved African labor helped create both the wealth of the Victorian philanthropist and the need for his or her philanthropy.

29

What is clear is that South Africans want to tackle these issues among themselves. Answers found in other parts of the world may not apply. In the build-up to the Biennale, Enwezor repeatedly insisted that black history was for black artists only. It is the sort of sentiment that would go down well with a predominantly African-American audience in New York or "Chocolate City," as Washington, D.C. is affectionately known. South Africa's art world fumed. Weren't white artists also South Africans? Black identity politics as practiced in the US does not always translate well into South African circumstances. While African-Americans may prove to be an important source of support for the new country, their experience cannot provide all the answers.



Notes

1. **Nancy Hynes** is a freelance writer, an occasional curator, and a keen participant/observer of academic anthropologists in the United States.
2. After the years of isolation as a consequence of the apartheid system, the **Biennale of Johannesburg** was meant to restore the dialog between South Africa and the international art scene. The 1st Edition took place in 1995, a year after the first free elections. In spite of the great international interest, the 2nd Edition in 1997 was closed a month ahead of the planned schedule. "Financial problems of the city of Johannesburg" was announced as the official reason. Since then, no further Johannesburg Biennale took place.
3. The **ANC** (African National Congress) has been the governing party of post-apartheid South Africa on the national level since the establishment of non-racial democracy in May 1994. It defines itself as a "disciplined force of the left." Members founded the organization as the South African Native National Congress (SANNC) on January 8, 1912 in Bloemfontein to increase the rights of the black South African population. The organization became the ANC in 1923 and formed a military wing, the Umkhonto we Sizwe (Spear of the Nation) in 1961.



New Words and Expressions

adamant /'ædəmənt/ *adj.* determined not to change one's opinion or a decision

adorn /ə'dɔ:n/ *v.* to decorate

antiquated /'æntikwɛtɪd/ *adj.* old-fashioned and not suitable for modern uses or needs

apartheid /ə'pɑ:t(h)et/ *n.* the former political and social system in South Africa, in which only white people had full political rights and people of other races, especially black people, were forced to go to separate schools, live in separate areas, etc.

bourgeois /'buəʒwa:/ *adj.* belonging to the upper middle class

bust /bʌst/ *n.* a model of someone's head, shoulders, and upper chest, usually made of stone or metal

chaise-longue /ʃeɪz'lon/ *n.* a long chair with a back that can be upright for sitting, or can lie flat for lying down

chic /ʃi(:)k/ *adj.* very fashionable and expensive, and showing good judgment of what is