

Reginald Govender: Visit to the Columbia University (January- March 2020, Spring semester)

I was privileged to be selected as an AADLP scholar. The Accelerated Academic Leadership Development Programme is a development programme for academics from South African universities to obtain doctoral qualifications. AADLP is designed to aid the development of the next generation scholars. As part of the programme, I visited Columbia University, New York with the aim of collaboration and consultation with experts in my field. My visit to Columbia University came to an abrupt end due to the COVID 19 pandemic.

Here I am on the steps leading to the library of Columbia University.



Here are some highlights of my visit

Columbia University library:

The sculpture of the Alma Mater in front of the library. Alma Mater is literally the mother soul of the college/university.



Butler library:

Across from the library of Columbia University is the Butler library. The names of writers, philosophers, and thinkers are inscribed into the wall.



The **Mathematics discipline building** at Columbia University.



Teachers College



Here I am giving a mini presentation



John Dewey, the educational reformer.

From 1904 until his retirement in 1930 he was professor of philosophy at Columbia University.



Isaac Asimov's portrait at the Columbia University bookstore. He studied at Columbia University and was known for sci-fi works like *Foundation* and *I Robot*. It was an honour to see his portrait since I often refer to the laws of robotics from his 1942 short story which are relevant in this 4IR era.



I was fortunate to attend a useful seminar on academic writing that was hosted by the Graduate Writing Center.

GWC
GRADUATE WRITING CENTER
OFFICE OF STUDENT AFFAIRS

Let Your Reading Inspire Your Writing

84 THE CULTURAL POLITICS OF EMOTION

How can we tell the story of disgust in a way that works with the complicated relations between bodies, objects and others? In the first section, I will reflect on how disgust is fascinated with the texture and qualities of what is felt to be disgusting, as well as on how disgust affects the surface of the bodies of the disgusted. Secondly, I will examine the relation between disgust and stickiness, and how stickiness becomes an affective quality of objects. And finally, I will reflect on the performativity of disgust, by looking at how disgust involves not just corporeal intensities, but speech acts. My questions are simple: What does it mean to designate something as disgusting? How do such designations work to generate effects? In particular, I will reflect on the generative effects of the responses to the terrorist attacks on September 11 2001, which declare: "That's disgusting!"

Throughout this chapter, it will be apparent that disgust is deeply ambivalent, involving desire for, or an attraction towards, the very objects that are felt to be repellent. As William Ian Miller has put it: "Even as the disgusting

*Reading for **form**
(language and
organization)...*

*What do you notice about
how the author **organizes**
her writing?*

Ahmed, S. (2014). The performativity of disgust.
In *The cultural politics of emotion* (Second
edition, pp. 82–100).

Safety and Security in New York City workshop

Left to right:

Dr. Portia Williams (Director of the Office of International Affairs), Prof. Janice Robinson (Vice President), Cheryl Wall-Robinson (Officer), Dr. Dennis Chambers (Officer), Vincent Warren (advocate)



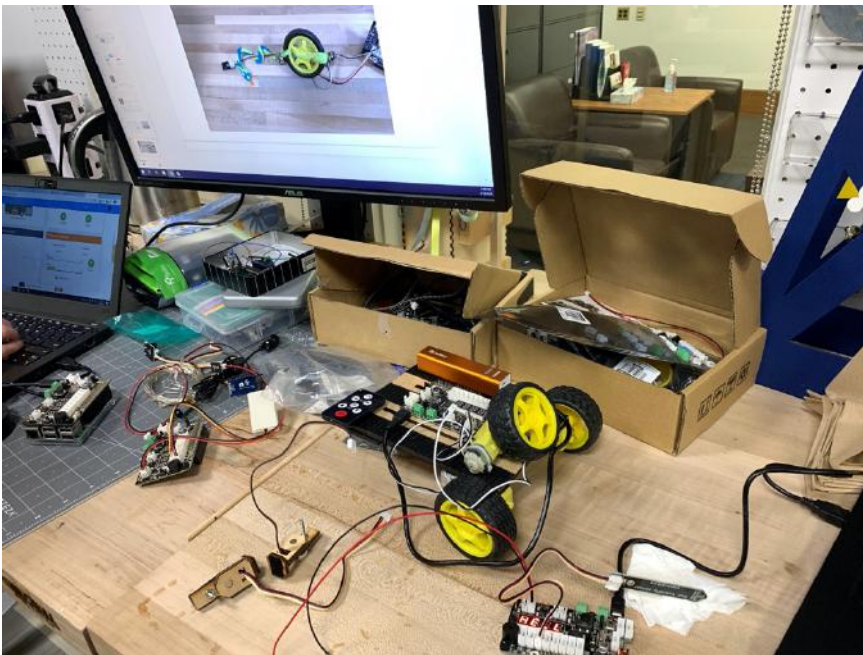
Lion King at the iHouse, New York

Left to right:

Sibonelo Blose (UKZN), Luke (UCT), Bongo Duma a South African born (Singer, songwriter, choreographer, and dancer of The Lion King on Broadway), Reginald Govender (UKZN), Sabelo Nxumalo (UKZN)



I'm at the **tech lab** programming stuff:



Game development lab:

360° image

