It provided Tunisians with an image of themselves and identified values worth fighting for. Nonetheless, the movement had run its course by 2006. The Ben Ali regime had ceased to respond to criticism; the conflict gripping the Tunisian nation increasingly pitted "an unscrupulous global free-market capitalism on one side . . . [against] a ruthless ideology of religious fundamentalism on the other" (269). This situation called for renewed reflection on Islam, a task that the predominantly secular filmmakers were ill suited to take on. In fact, the secular liberalism and art house sensibilities of filmmakers seemed more and more out of step with the deep-rooted conservatism of audiences who lacked the film culture of previous generations. Perhaps most significantly, new media had replaced the cinema. The national narrative was now sustained and elaborated "with unprecedented speed and immediacy . . . in photo, audio, video, and text postings via media such as Facebook, Twitter, YouTube, and Dailymotion, . . . which—contested, competing, and jostling for position—become the basis for a narrative we call history" (261).

There are a few inconsistencies in this impressive study. Lang asserts that the Abraham myth eclipses the Oedipus story in importance in the Arab world, although several of his readings undermine this argument (particularly that of *Halfaouine*, in which the child protagonist is cast out of the maternal, feminine world as he comes of age—a trope found in much Maghrebi autofiction and one that Hédi Abdel Jaouad identified in a 1996 article, "Too Much in the Sun: Sons, Mothers, and Impossible Alliances in Francophone Maghrebian Writing" (*Research in African Literatures* 27 [3]). Over all, however, *New Tunisian Cinema: Allegories of Resistance* is an exemplary piece of film scholarship. Lang's selection of eight films from a period of over two decades is by no means exhaustive, but the depth of his analysis is compelling. Meticulously researched, finely nuanced, and eloquently written, the work offers important insights into the distinct cinematic discourse of Tunisian filmmakers from the 1980s to 2006.

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EDUCATION

Daniel Magaziner. *The Art of Life in South Africa*. Athens: Ohio University Press, 2016. xxvii + 376 pp. Photographs. Notes. Bibliography. Index. $34.95. Paper. ISBN: 978-0-8214-2252-6.

When writing about artists and artistic expression, scholars typically focus on known or renowned works and individuals: artists with the biggest careers, popular music genres, and critically acclaimed fiction. Seldom do we focus on the mundane or unspectacular. Daniel Magaziner's *The Art*

of Life in South Africa does just that. It offers a microhistory of an obscure South African visual art school, Ndaleni, between the early 1950s and 1980s. Ndaleni's main purpose was to train African art educators rather than artists. Few graduates became famous. Most taught in Bantu Education schools and lived ordinary lives. As a result, Ndaleni has largely been overlooked, receiving only "three short paragraphs" of coverage in a 2011 four-volume history of South African art (274). Because the legacy of Ndaleni was not extraordinary, it was therefore considered forgettable.

Relying on impressive discoveries in South African and U.S. archives as well as oral interviews, Magaziner unearths this neglected story. *The Art of Life* details how Ndaleni operated, what attracted students to the school, what they learned and experienced there, and how much they valued the school and the training they received. The result is an account in which the personalities of both students and educators shine through. Located in rural KwaZulu-Natal, Ndaleni also functioned, according to Magaziner, as an "island" of escape for its students. At Ndaleni they could explore their creativity, learn about different mediums and styles of visual art, and find fulfillment in an otherwise stifling country.

Ndaleni's story is more complicated, however, in regard to its affiliation with Bantu Education and the commitment of its alumni to work for government schools. Since the primary objective of Bantu Education was to maintain apartheid's racial and exploitative hierarchy, Ndaleni was part of this system. *The Art of Life* teases out this intertwined story of African artistry and education under apartheid, and how Ndaleni's students and staff negotiated their passion for art and the social realities of the world around them. The text begins by examining how white South African educators and bureaucrats designed the pedagogy of African art education for the purpose not just of teaching art, but also of supporting the the apartheid state. Problematic notions of what made African art "African" and what types of mediums were best suited for Africans shaped the school's curriculum going forward. The book then shifts its focus to the development of the Ndaleni school over the course of three-plus decades. The reader learns how semesters were organized, the assignments that students received, the process of curriculum development, why teachers sought out training at Ndaleni, and how alumni used the education they received as well as the connections they made there to search for jobs and build the art curriculums elsewhere.

The focus of the book, therefore, is art and art education, rather than apartheid. Nevertheless, apartheid lurks in the background. Ndaleni was created and operated not despite apartheid, but within and because of apartheid. "Of course, the reality was that in South Africa, art education existed only because its primitivist and racialist aspects were popular with the ideological pretensions of the white minority," notes Magaziner (80). Apartheid also shaped the experiences of both teachers and students. Restricted government funding limited the materials that could be used in lessons. Teachers and students were forced to procure materials by scavenging forests for wood and collecting clay from riverbeds, and they

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solicited financial donations in the school's newsletters. Paradoxically, such skills proved quite useful for students who would go on to teach at grossly underfunded Bantu Education schools.

While *The Art of Life* excels at exploring how apartheid shaped Ndaleni, one does wonder if more could have been written about the effects of South Africa's racialized practices on relationships between students and their white teachers, as well as how the black students viewed this institution made possible by Bantu Education. Magaziner convincingly presents Ndaleni as an artistic "island" offering escape from apartheid, but one does wonder how racialist thinking crept into this expressive oasis. Or if it did not, then one wonders how the school managed to exclude it.

Overall, *The Art of Life* is an impressive work that is sure to become a basic text in the field of African cultural history. Ndaleni will no longer be forgotten.

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MEMOIRS AND BIOGRAPHY

Pat Caplan. *Mikidadi: Individual Biography and National History in Tanzania*. Canon Pyon, U.K.: Sean Kingston Publishing. vi + 191. Bibliography. Index. Maps. Pictures. Cloth. No price reported. ISBN 978-1-907774-48-5.

Pat Caplan has a long and distinguished record as an anthropologist writing about, among other topics, the people of Mafia Island in Tanzania. She presents her newest book, a biography of one of her chief interlocutors from the island, as a work of both "public anthropology" and history. She places the life of Mikidadi Juma Kichange in the context of his times, relating episodes of his life and changes in his circumstance to the broader history of postindependence Tanzania. The book is a moving account of a life of struggle, frustration, and achievement as well as a touching portrait of a person who helped many people, including herself.

Caplan first met Mikidadi when he was still a schoolboy and she had first come to Mafia to conduct research for her dissertation in 1965. He proved a willing participant, and after she returned to Britain he was a diligent correspondent, keeping her abreast of both happenings on Mafia and his own attempts to further his education. He eventually completed secondary school, trained with the forestry department, and worked for the national government and then the Dar es Salaam City Council during the 1970s and 1980s. As government salaries stagnated during the era of economic dislocation and then structural adjustment, he looked elsewhere and eventually found private sector employment as a forest farm manager