Culture has played and keeps on playing a vital role in the transformation of South African society. This fact has not only been taken sad cognizance of by those in power, with their extensive attempts at censoring the arts, but is also reflected in recent publications that focus on different aspects of cultural production.

On the European market we find Culture in Another South Africa, which gives a comprehensive account of the proceedings of the "Culture in Another South Africa" (CASA) Festival and Conference that took place in Amsterdam in December 1987. Given the fact that this was the first conference on such a large scale where artists, cultural workers and political activists from inside the country and those living in exile have met, the publication will be of interest to anyone concerned with developments in South Africa. It will be of particular interest to those who are concerned with cultural developments in such a historical phase, in which activists inside and outside the country started to draft up a concept for the role culture could and should play in a democratic South Africa.

The book gives a vivid impression of the conference proceedings, with ample photoreports and publication of songs and poems performed in Amsterdam. The contributions cover a wide range of subjects - reflections on prose, music, theatre, photography, fine arts, journalism, poetry, film and video as well as articles on ruling class culture and the cultural boycott. In a phase characterised by rapid changes in the socio-political development of South Africa, Culture in Another South Africa not only proves to be a valuable source of cultural production but also a historical document.
Resistance Art in South Africa is a documentation of the visual arts emerging in South Africa as a culture of resistance. The publication comprises the works of more than a hundred artists and cultural workers, including paintings, sculpture, graffiti, murals and posters. It is a highly interesting collection of different expressions of art which the editor Sue Williamson, an artist herself, has subsumed under various headings such as "Roots of the Conflict", "Exploitation", "Confrontation and Resistance" and "The Elusive Vision". Under these headings individual artists are introduced, not only to show examples of their work, but also to introduce briefly the artist's perception of his/her own work and art in general. The exemplary interpretation of single pieces of art together with personal statements by the artists themselves ensures a representative insight into their intentions and their understanding of the respective roles they play in society. The policy of the editor to add a photo of the artists to the representation of their work seems - at least to me - a further contribution to highlighting general tendencies without neglecting the individuality of the artist. It also contributes to an understanding of art as an integral part of the everyday life of ordinary people, thus avoiding an approach towards the arts as something meant for the "initiated" few only. The uninitiated reader gets a vivid picture of different artistic interpretations, via a large number of well arranged representations of the creative productions of the artists.

A further field of cultural activity which interprets the social situation in South Africa is literature. Rendering Things Visible concentrates on this realm of artistic expression. The publication is an anthology of literary studies produced by the "younger" generation of South African literary scholars, most of whom are lecturers at South African universities. Despite the diversity in subject and methodological approach - according to the editor they all work in the field of materialist criticism - their common denominator is the goal of laying structures bare, of rendering things visible and thus, as is defined in the introduction, forming a part of a culture of resistance. This is done not only via an interpretation of specific literary productions, but also by criticising the institutional repression of a "lily-white South African literary academy", the consequences