

'the names we give'

EVENTS IN ART, CULTURE AND SOCIETY

13-15 MAY 2011

Philip Miller Gerhard Marx **Sibongile Khumalo** Otto Maida **Stéfan Louw** Nozuko Teto
Voice of the Nation Heavenly Voices Chorus **Marian Lewin** Rael Salley **Crain Soudien** Ruth
Simbao **Gerald Machona** Carolyn Hamilton **Alex Dodd** Nomusa Makhubu **Colin Richards**
Kathryn Smith **Zayd Minty** Penny Youngleson **Leora Farber** Ntone Edjabe **Lerato Bereng**
Zen Marie **Gabi Ngcobo** Natalie Pollard **Mwenya Kabwe** Sara Machett **Lara Bye** Amy
Jephta **Sanjin Muftic** Chas Unwin **Stigue Nel** Liza Grobler **Sannie Fox and Machineri** Theo
Ndindwa **iKapa Dance Theatre** Lesedi Mogoathe **UCT Choir** Mike Rossi **Darren English**
Dave Ridgeway **Nicholas Williams** William Haubrich **Gus Warden** Andrew Hoole **Nick**
Hurworth Jessica van der Merwe **Jamila Rodrigues** Kristina Johnstone **Steven van Wyk**
Rebecca Makin –Taylor **Dylan Horley** Oscar Sanders **Jeska Pike** Phumzile Sitole
Glen Bierderman-Pam Ciera Pearson **Nicholas Campbell** Apollo Ntshoko **Nicola**
Hanekom Trudy van Rooy **Keeran Blessie** Trent Nightingale **Joanna Evans** James
Macgregor **TJ Ngoma** Kat ten Velthuis **Max Stracke** Monika Voysey **Siyasanga**
Mbuyazwe Mandisinde Mbuyazwe **Kurt Haupt** Mbulelo Ngubombini **Simone Botha**

GIPCA

GORDON INSTITUTE FOR PERFORMING AND CREATIVE ARTS
Courage. Imagination. Foresight.

01 'the names we give' PROGRAMME

FRIDAY 13 MAY

- 17h45** Registration (Hiddingh Hall)
- 18h00** Opening
Performance: *From New Orleans to Cape Town and Places (in) Between* by the **Mike Rossi Quartet** (Mike Rossi, Dave Ridgeway, Nicholas Williams and Gus Warden)
Performance: Weeping by the **UCT Choir**, directed by **John Woodland**
Opening addresses
- 19h30** Depart for the Baxter Theatre
- 20h00** Performance: *REwind: A Cantata for Voice, Tape and Testimony*, composed by **Philip Miller**, directed by **Gerhard Marx**, featuring **Sibongile Khumalo, Otto Maudi, Stéfan Louw, Nozuko Teto**, the **Cape Town Opera Voice of the Nation** chorus, the **Heavenly Voices Chorus** and a string octet led by **Marian Lewin**
(Delegates will be brought back to Hiddingh Hall after the performance)

SATURDAY 14 MAY

- 08h30** Coffee/Tea on arrival
- 09h00** Delicious Sensations 1: *Planned Obsolescence* (Creative Research and Development) - **Crain Soudien, Kathryn Smith, Natalie Pollard and Alex Dodd**
- 10h30** Coffee/Tea
- 11h00** Delicious Sensations 2: *Collaborative Action* (Partnerships and Community Research) - **Carolyn Hamilton, Zen Marie, Ntone Edjabe, Zayd Minty, Leora Farber and Gabi Ngcobo**
- 13h00** Lunch break (lunch not provided)
- 14h00** Rehearsal performance: *Flores de Papel (Paper Flowers)*, written by **Egon Wolff**, directed by **Mwenya Kabwe and Sara Matchett** (Playroom)
- 14h40** Play reading: *Dutchman*, written by **Amiri Baraka**, directed by **Lara Bye**
- 15h35** Dance theatre: *Fractography - the untold story of Napoleon and Josephine*, conceptualised, choreographed and performed by **Jamila Rodriques, Kristina Johnstone and Steven van Wyk**
- 16h10** Play reading: *Coloured Son X*, written by **Ashraf Johaardien**, directed by **Amy Jephta**
- 16h40** Directors Q&A: **Mwenya Kabwe, Sara Matchett, Lara Bye, Jamila Rodriques, Kristina Johnstone, Steven van Wyk and Amy Jephta**
- 17h20** Afternoon break
- 20h00** Party: *Art Attack*, including performances, installations, DJ sets by amongst others **Ntone Edjabe, Sanjin Muftic, Liza Grobler, Sannie Fox and Machineri, Amy Jephta, Chas Unwin, Stigue Nel, Theo Ndindwa and iKapa Dance Theatre**

SUNDAY 15 MAY

- 10h00** Brunch
- 10h30** Delicious Sensations 3: *Mutual Constituents* (Local and Global Cultures) - **Philip Miller, Lerato Bereng, Ruth Simbao, Gerald Machona, Penny Youngleson, Nomusa Makhubu and Rael Salley**
- 12h30** Lunch break (lunch not provided)
- 13h30** Film screenings: curated by **Lesedi Mogoatlhe**
Hyenas, directed by **Djibril Diop Mambety**
Story of a Beautiful Country, directed by **Khalo Matabane**
- 16h30** Afternoon break
- 18h00** Performance: *Mingus Ah Um!*: a musical tribute to legendary jazz composer, bassist, bandleader and civil rights activist Charles Mingus: directed by **Mike Rossi**, featuring **Darren English, William Haubrich, Mike Rossi, Dave Ridgeway, Nicholas Williams, Gus Warden** and the **UCT Saxophone Quartet**

02 'the names we give' PERFORMANCES AND FILMS

FROM NEW ORLEANS TO CAPE TOWN AND PLACES (IN)BETWEEN

Friday 13 May, 18h00 - Hiddingh Hall

The Mike Rossi Quartet: **Mike Rossi** (woodwinds), **Dave Ridgeway** (bass), **Nicholas Williams** (piano) and **Gus Warden** (drums)

The Mike Rossi Quartet takes you on a musical journey from New Orleans, the birthplace of jazz to the Mother City, Cape Town with stops (in) between.

Early Jazz: The Roaring 1920s

12th Street Rag – J. S. Summer, E.A. Bowman

Do You Know What it Means to Miss New Orleans (Goodbye to Storyville) – Eddie De Lange

The 1930s Swingin' Swing Era

Ain't Misbehavin' – Eugene "Fats" Waller

Mood Indigo – Duke Ellington & Irving Mills

Chattanooga Choo Choo - Glenn Miller

The Boppin '40s Bebop Era

Blues for Alice – Charlie Parker

Ask Me Now – Thelonious Monk

Bouncin' With Bud – Bud Powell

Afro-Cuban Cuban Jazz

A Night in Tunisia – John Birks "Dizzy" Gillespie

The Cool '50s Era

Boplicity – Cleo Henry

The Hard Bop Boppers

Nutville – Horace Silver

Blues March – Bennie Golson

The 1960-70s: Modal Jazz Bossa Nova & the Samba

Maiden Voyage – Herbie Hancock

Black Orpheus – Luis Bonfá

Simba Samba – Mike Rossi

South Africa –Groovin' Home!

Dembese/Zukile – Tete Mbambiso

Night Fright- Ubusky Ukuthuka! – Mike Rossi

Contrasts of Cape Town – Mike Rossi

Presented in association with the South African Association for Jazz Education.



WEEPING

Friday 13 May, 18h45 - Hiddingh Hall

Written by the keyboard player of Bright Blue, **Dan Heymann**, in 1986; this version was arranged by **Luke Holder**. Performed by the **UCT Choir** under directorship of **John Woodland**.

Weeping is a song of fear and hope, First appearing in 1986, it is also a song of nostalgia and fierce relevance, a reminder and a warning. More than anything it goes to the heart of repression and prods gently but steadfastly at its dark, unyielding nature. Sung by students from UCT's choir, perhaps it is a reminder too of the conversations still to be had.

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PERFORMANCES AND FILMS

REWIND: A CANTATA FOR VOICE, TAPE AND TESTIMONY

Friday 13 May, 20h00 - Baxter Theatre

Conceptualised and composed by **Philip Miller**; directed by **Gerhard Marx**; featuring **Sibongile Khumalo, Ott Maudi, Stefan Louw, Noxuko Teto, the Cape Town Opera Voice of the Nation chorus, the Heavenly Voices Chorus** and a string octet led by **Marian Lewin**.

Phillip Miller's *REwind: A Cantata for Voice, Tape and Testimony*, has been called "Ambitious... provocative" by the *New York Times* and described as "An enduring masterpiece of diverse choral musical, cultural and oral traditions" by the *The Star*.

Composer Philip Miller has endeavored to express in music the South African spirit as it manifested itself during the Truth and Reconciliation Commission hearings. The songs in *REwind*, which mixes operatic and traditional South African styles, are built around actual testimonies and weave recorded audio samples from the hearings into the music. The physical environment, designed by Gerhard Marx (who also directs), creates a visual context that illuminates the full power of the cantata. Through the use of ingeniously animated projections of photographs and text the testimonies literally take form, enveloping the chorus on stage. The work is presented by The Office performing arts + film (New York/London), Cape Town Opera and the Baxter Theatre.

FLORES DE PAPEL (PAPER FLOWERS)

Saturday 14 May, 14h00 - Playroom (Hiddingh Campus)

Written by **Egon Wolff**; directed by **Mwenya Kabwe** and **Sara Machett**; with **Rebecca Makin –Taylor, Dylan Horley, Oscar Sanders, Jeska Pike, Phumzile Sitole, Glen Bierderman-Pam, Ciera Pearson** and **Nicholas Campbell**.

Flores de Papel (Paper Flowers) is a Chilean play written by Egon Wolff in 1970 at the time that Salvador Allende, leader of the Communist "Unidad Popular" coalition, was democratically elected as president. The play was published in 1973, the year that marked Allende's overthrow by a coup led by General Pinochet. It is a poetic exploration of the seemingly inequitable divisions between wealthy and poor echoing current popular uprisings on the African continent with reference to attitudes towards life and death, survival, compassion, authenticity and hope.

DUTCHMAN

Saturday 14 May, 14h40 - Hiddingh Hall

Written by **Amiri Baraka (Leroy Jones)**, directed by **Lara Bye**; with **Apollo Ntshoko** and **Nicola Hanekom**; thank you to students of the UCT Drama Dept for appearing as fellow train travelers.

Amiri Baraka's short and brutal play about the confrontation between a black man and a white woman on a subway train, had its premiere at the Cherry Lane Theater in New York on March 24, 1964. *Dutchman* was a pivotal play at a particular juncture in 20th-century American culture as the original run coincided with the escalation of the civil rights movement. The play's sudden emergence on the scene helped expose ambiguities in American race relations that would shortly erupt in angry upheavals in cities nationwide.

FRACTOGRAPHY - THE UNTOLD STORY OF NAPOLEON AND JOSEPHINE

Saturday 14 May, 15H35 - Hiddingh Hall

A new dance theatre work created and performed by **Jamila Rodrigues, Kristina Johnstone** and **Stephen van Wyk**; with **Ilona Frege** as rehearsal director.

Break-ups suck. Especially if you're out trying to conquer Europe... This tragicomic dance theatre piece subverts the traditional love story of Napoleon Bonaparte and his lover and wife Josephine de Beauharnais, using these figures as archetypes of male-female relationships. *Fractography* appropriates the story in order to re-image and re-imagine the characters and the narrative to layer both with the complexity and nuance of contemporary concerns surrounding gender, sex, sexuality, power and desire. Recognising that every person experiences fracture, rupture or break-down in some form, the work *Fractography* becomes a place of confrontation, vulnerability and exposure.

Fractography is an exploration in cross-over art forms, incorporating aspects of dance/movement, theatre, installation, music and text. Drawing from the personal narratives of its creator-performers *Fractography* is a kaleidoscopic exploration that aims continually evolve, rather than arrive at a static product.

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PERFORMANCES AND FILMS

COLOURED SON X

Saturday 14 May, 16h10 - Hiddingh Hall

Written by **Ashraf Johardien**; directed by **Amy Jephta**; with **Trudy van Rooy**, **Keeran Blessie** and **Trent Nightingale**

A young Indian boy becomes involved in a love triangle with a French photographer and a cynical girl from Bhutan. In the simple coming-of-age story, Johardien's play brings up complex issues of coloured cultural identity, religion and sexual orientation. Written as a series of fragmented conversations, flashbacks and monologue, the play pieces together the life of a gay man in contemporary South Africa. In this staging, selected extracts from the text are played in the round and dislocated from realism to present impressions of the characters and the text.

THE FAMILY REUNION

Saturday 14 May, 20h00 - Hiddingh Hall

Sampled by **Sanjin Mufitic**; soundscape by **Max Stracke**; with **Joanna Evans**, **James Macgregor**, **TJ Ngoma** and **Kat ten Velthuis**

The Family Reunion places, connects, superimposes, re-contextualises characters by sampling them from different live performances. Each character is from a different play... each actor only performs what they have performed before...each character had a family.

This project is Sanjin Mufitic's Sample #2 of the year; follow his progress on www.yawazzi.com/blog/

DIT MAAK NIE SAAK NIE, SOLANK JY PROBEER / INTO EBALULEKILEYO UKUBA UZAME / IT DOESN'T MATTER AS LONG AS YOU TRY

Saturday 14 May, 20h00 - Hiddingh Hall

By **Liza Grobler**; Knitted sculpture, metronome and opera singer (mezzo soprano: **Monika Voysey**)

The work was first conceptualised as part of *Visitor* - a solo exhibition and infiltration of the Irma Stern Museum. It is an incantation that is chanted at a walking pace (Andante) for an hour at a time. The singer is constricted to the wall by an outsized piece of knitting with 7 tongues, but it is only the singer's tongue that repeatedly affirms the phrase "It doesn't matter as long as you try" in Afrikaans, Xhosa and English.

NIETZSCHE BY BELL AND PAGE (DEMONSTRATION BY TAMELITJIE)

Saturday 14 May, 20h00 - Hiddingh Hall

Original work composed by **Stiguel Nel**, directed by **Amy Jephta** and **Chas Unwin**; with **Siyasanga Mbuyazwe** (coloratura coprano), **Mandisinde Mbuyazwe** (baritone), **Kurt Haupt** (piano) and **Chas Unwin** ('destroyer')

"Is man ever able to perceive himself completely?
At some time or other he will cease to exist
Just like poetry which is a kind of nonsense
The web of concepts is torn apart by art."

(sentences by Nietzsche arranged by Katja)

The Anti-Christ is Nietzsche's diagnosis of the philosopher as priest, as justifier of a transcendental imaginary which has the final word, as narrator and ritualist of a fictitious other world which would supply the forms and reasons for being. This performance draws a wandering line between Nietzsche's vision of Christianity as a culture of cosmopolitan decadence, and a contemporary Nietzschean view of art as an infinite game of chance and necessity that crosses every subject.

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PERFORMANCES AND FILMS

THE NAMES THEY GIVE

Saturday 14 May, 20h00 - Hiddingh Hall

Directed by **Theo Ndindwa**; performed by **Mbulelo Ngubombini** and **Simone Botha** from **iKapa Dance Theatre**

The Names They Give is a play on different roles, power and situations. Looking at society and the actions we take, informed or not, master or subordinates, perpetrator or victim, the idea is not to judge but simply to reflect on the choices made. The short dance pieces touch on the idea of life as an ongoing juxtaposition of choices.

HYENAS

Sunday 15 May, 13h30 - Hiddingh Hall

Directed by **Djibril Diop Mambety**, 1992.

In *Hyenas*, Djibril Diop Mambety adapts Swiss dramatist Frederich Durrenmatt's parable of human greed, *The Visit of the Old Woman*, into a satire of today's Africa - betraying the hopes of independence for the false promises of Western materialism. An old woman, Linguere Ramatou, returns to Colobane, the decaying village where she was born, now that she has become the richest woman in the world. She seeks revenge against Dramaan Drameh, the lover of her youth who betrayed her, forcing her out of the village and into a life of prostitution. She offers the villagers a trillion dollars if they will execute Dramaan. At first outraged, they easily become addicted to the pleasures of the consumer society. In the end, they literally consume Dramaan, leaving behind only his tattered clothes, like hyenas. Linguere's victory, though, is hollow; she has conquered the world but she has destroyed her ability to love it. In the end, the imaginary Colobane becomes the real Colobane of today, a notorious black market and transit point on the edge of Dakar.

With thanks to the UCT African Studies Library.

STORY OF A BEAUTIFUL COUNTRY

Sunday 15 May, 15h15 - Hiddingh Hall

Directed by **Khalo Matabane**, 2004

South African filmmaker, Khalo Matabane, takes a journey through the nine provinces in a minibus taxi from his village in the north where he was born, to the south. The camera never leaves the vehicle. Along the way he has encounters with all kinds of South Africans from a right wing farmer to a Black classical musician who plays Bach. Topics covered are history and memory, interracial love, racism, gender, language, globalization, democracy, identity and violence.

With thanks to the UCT African Studies Library.

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PERFORMANCES AND FILMS

MINGUS AH UM!

Sunday 15 May, 18h00 - Hiddingh Hall

Directed by **Mike Rossi**; Featuring **Darren English** (trumpet), **William Haubrich** (trombone), **Mike Rossi** (saxophones), **Dave Ridgeway** (bass), **Nicholas Williams** (piano), **Gus Warden** (drums), and the **UCT Saxophone Quartet: Andrew Hoole, Nick Hurworth, Mike Rossi, Jessica van der Merwe**

A musical tribute to legendary African-American jazz composer, bassist, bandleader and civil rights activist Charles Mingus. There will be a short lecture on the life and music of Charles Mingus following the performance.

O.P. (Oscar Pettiford)

Nostalgia in Times Square

Ecclusiastics

Haitian Fight Song

Good Bye Pork Pie Hat

Jelly Roll (UCT Saxophone Quartet: Andrew Hoole, Nick Hurworth, Mike Rossi, Jessica van der Merwe)

Boogie Stop Shuffle

Intermission Break

Slippers

Pithecanthropus Erectus

Fables of Faubus

O Lord Don't Let Them Drop That Atomic Bomb on Me

Sue's Changes

Work Song

Better Get It in Your Soul

1959 was a magical year in jazz witnessed by the release of Dave Brubeck's *Time Out*, *Kind of Blue* by Miles Davis, John Coltrane's *Giant Steps*, Ornette Coleman's *The Shape of Jazz to Come* and *Mingus Ah Um* by Charles Mingus; all of which have become an important part of jazz history, endured over the past fifty plus years, and even further appreciated as time marches on. In relation to these classic recordings, *Mingus Ah Um* and Mingus himself is probably the lesser known, due to different periods of jazz that Mingus' music encompassed. There is a wide scope and range of styles contained within the music of Charles Mingus that combines elements of Dixieland, Bebop, Gospel & Blues, Folk, and Free Jazz. In relation to the above artists, Mingus was a composer worthy of the highest praise (often compared to Ellington), not just in his ability to draw on vast sources to create exciting works, but doing so in a daring and jazz-minded way by combining musical freedom within fixed musical structures. His performances and compositions often had an element of surprise that contained abrupt changes in tempo, mood, dynamics and style that inspired his musicians to play beyond themselves and the musical notes on the page (if available), thus reflecting the composer's intentions and like Duke Ellington, created a seamless whole that wove fresh improvisations within the overall compositional framework.

Mike Rossi

Presented in association with the South African Association for Jazz Education.



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Lerato Bereng

Lerato Bereng is a curator who originates from Maseru, Lesotho. She is currently a curator at STEVENSON, Johannesburg, whilst pursuing her MFA in curating at Rhodes University. Bereng has been involved in several exhibitions, including *Dada South?*, curated by Roger van Wyk and Kathryn Smith. In 2010 Bereng was a member of the curatorial board for Focus 10, a biennale held in Basel, Switzerland.



Lara Bye

Durban born director Lara Bye launched her career in Cape Town after studying at the Lecoq Theatre School in Paris and working with various companies in Havana, Barcelona and Paris. She started the year with a production of Richard Wagner's opera *The Flying Dutchman* and her highly successful *London Road* continues to tour the country. As an actress, Bye is best known for her work in *The Vagina Monologues*.



Alexandra Dodd

Energised by the interface between visual and literary culture, Alexandra Dodd has worked on a vast range of public realm projects - from newspapers to magazines and novels, from mixed media installations to web architecture and monograph essays. As a PhD fellow in English Literature with the Archive and Public Culture research initiative at UCT, her core research area is the Victorian postmodern in contemporary South African art and literature.



Ntone Edjabe

Ntone Edjabe is founder and editor of *Chimurenga*, a Pan-african publication of writing, art and politics. He is also co-ordinator of the Pan African Space Station (PASS), with Neo Muyanga. PASS is a music intervention that plays host to a growing archive of contemporary sound and art from global Africa on the internet as well as live at iconic venues across Cape Town once a year.



Leora Farber

Leora Farber is Director of the Research Centre Visual Identities in Art and Design at the University of Johannesburg. She works as an artist and academic, and is the editor of the following publications: *Representation and Spatial Practices in Urban South Africa* (2008); *Imaging Ourselves: Visual Identities in Representation* (2009) and *On Making: Integrating Approaches to Practice-Led Research in Art and Design* (2010).



Liza Grobler

Liza Grobler's art is a conversation between daily life and object/subject. She often collaborates with other artists and/or groups to create site-specific projects and public interventions. To date, she has had eight solo exhibitions and participated in close to a hundred group shows and projects in South Africa and abroad. Grobler co-founded *blank projects* with Jonathan Garnham in 2005. She is a part-time lecturer in Drawing at the UCT School of Architecture.



Carolyn Hamilton

Carolyn Hamilton holds a NRF Research Chair in Archive and Public Culture at UCT. Attentive to the entanglement of the precolonial, colonial and postcolonial, she pursues the interplay of archive and public life, across disciplines, in and out of institutions and media, and in the everyday locations of home, church and grave. Her publications include *Exceeding Public Spheres I and II* (2009 and 2010); *A Prisoner in the Garden: Opening Nelson Mandela's Prison Archive* (2005) and *Refiguring the Archive* (2002).



iKapa Dance Theatre

iKapa Dance Theatre is a professional contemporary / neo-classical dance company founded in 2007 as a non-profit organisation by Theo Ndindwa and Tanya Arshamian. They recognized that, despite the democratic transformation of the country in 1994, there seemed to be few opportunities for black dancers to participate in mainstream dance productions. iKapa Dance Theatre was formed as a vehicle through which social change in local communities could be facilitated and its broad vision is based around empowering people through dance.



Amy Jephta

Amy Jephta writes for, directs and obsesses about theatre. She is currently completing her Masters in Theatre & Performance at UCT and was a recipient of an Emerging Theatre Director's Bursary from GIPCA in 2010.

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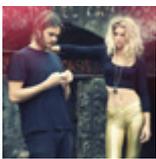
Kristina Johnstone

Kristina Johnstone is currently engaged as a guest lecturer in contemporary dance and African dance history at UCT School of Dance and is the artistic director of the Wilvan School of Dance. She has also taught dance in Kampala, Uganda, and performed there with Okulamba Dance Theatre. Johnstone choreographed Shannon and the Heartstrings for Baxter Dance Festival and co-created and performed Featherweight at Dance Transmissions Festival in Kampala in 2010.



Mwenya Kabwe

Mwenya Kabwe is a Zambian born theatre maker currently living and working in Cape Town, with other home bases in New York and Lusaka. She is a lecturer and course co-ordinator in the Drama Department at the University of Cape Town. Kabwe is a recipient of various awards, including a Fleur du cap (2008) and Spier Contemporary (2007) award.



Machineri

Machineri was formed in 2008 by Sannie Fox and Andre Geldenhuys. The band is a 3 piece consisting of two American Fender Stratocasters (Fox and Geldenhuys), Drum (Daniel Huxham) and Lead Vocal (Fox). Machineri's sound is predominantly Blues-Rock; distorted, layered and riff-driven. Influences include John Lee Hooker, Bob Dylan, Led Zeppelin, The Black Keys, Jimi Hendrix, Chopin and Ali Farka Toure. Tracks by machineri have been used in the score for the feature film Long Street.



Gerald Machona

Gerald Machona is a Zimbabwean born visual artist. He has taken part in various group exhibitions, most recently 'US II' curated by Bettina Malcomess and Simon Njami at the Iziko South African National Gallery and is currently pursuing his Masters degree at the University of Rhodes. Machona is interested in the convergence of art, performance, culture and heritage in Africa and the experiences of the African-Diaspora.



Nomusa Makhubu

Nomusa Makhubu is currently reading towards a PhD in Art History and Visual Culture focussing on African Film. She lectures in Art History and Visual Culture at Rhodes University. Makhubu became an Abe Bailey fellow in 2008 which aims to effect co-operation and understanding among those with various language and cultural backgrounds. She recently completed her fellowship with the Omooba Yemisi Adedoyin Shyllon Art Foundation (OYASAF) in Lagos, Nigeria.



Zen Marie

Zen Marie is an artist who works in a variety of media, often crossing formal, disciplinary and conceptual boundaries. Marihas studied at a range of tertiary institutions; most notably completing two postgraduate programs in The Netherlands - at de ateliers (stiging 63) the University of Amsterdam's School for Cultural Analysis. He is currently based in Johannesburg and lectures in Fine Arts at Wits School of Arts.



Sarah Matchett

Sara Matchett lectures in the Department of Drama at UCT and is especially interested in interdisciplinary modes of creating. Her PhD area of research focuses on explorations into somatic and psychophysical approaches to making and performing theatre. As co-founder and Artistic Director of The Mothertongue Project women's arts collective, Sara has experience in the field of theatre in South Africa, Singapore, India, Kenya and Indonesia as a theatre-maker, performer, director and facilitator.



Philip Miller

Philip Miller is a Johannesburg based composer. His work is not easily categorised, often developing out of collaborative projects in theatre, film and video. One of his most significant collaborators is the internationally acclaimed artist, William Kentridge. In 2007, Miller conceived and composed Rewind, a Cantata for voice, tape and testimony, an award-winning choral work, based on the testimonies of the Truth and Reconciliation Commission in South Africa.



Zayd Minty

Zayd Minty is a cultural planner, researcher and curator. He is currently employed at Cape Town Partnership, an urban facilitation NGO, as the coordinator of the Creative Cape Town programme. Mintyhas worked at a senior level for the District Six Museum and Robben Island Musuem. He has curated a number of significant contemporary art projects, festivals, dialogic forums and conferences and has been published in various magazines, journals and books.

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Lesedi Mogoatlhe

Lesedi Mogoatlhe's career in the arts started as actress and performer. It was Tran Anh Hung's "Scent of Green Papaya" that she believes bewitched her with an undying passion for film. She has worked as a director on several television shows, music video's and documentaries. Her "Earthchild" and "Road to Pride" films have screened at the Encounters Festival, Cape Winelands and Out In Africa. At the core of the issues in her films, are themes of displacement and identity.



Sanjin Mufitc

Sanjin Mufitc is a Bosnian born theatre director and lecturer working at UCT and City Varsity. As a Donald Gordon Creative Arts Fellow for 2011, his project involves answering the simple question – How can you sample live performance?



Gabi Ngcobo

Gabi Ngcobo is an independent curator based in Johannesburg, South Africa. She recently co-founded the "Center for Historical Reenactments" an independent platform based in Johannesburg. Ngcobo is the head of the "Incubator for a pan-African Biennale task-force", a year long project set up to facilitate the articulation of critical positions regarding the notion of a Pan-African Biennial.



Stigue Nel

Stigue Nel's passion for music started at an early age. His father, Vincent P Nel (Jazz Vocalist), being his greatest influence. He is currently in his final year at UC,T intending to submit an Opera work for his Master's Degree in Composition and Dissertation.



Natalie Pollard

Natalie Pollard specialises in British poetry from 1960-present. Her current research is on twentieth-century literature that scrutinises the institutional and economic factors which structure literary production and dissemination. Pollard's work investigates the artwork's capacity to reassess the social role of the literary text, and probes the politics of literature's power to invest in - or exploit - communities of speech in the present.



Jamila Rodrigues

Jamila Rodrigues has choreographed a number of dance theatre works, most recently: I stumble Every Time, which was performed at Dance Umbrella in Johannesburg in 2011 and Featherweight, performed at Dance Transmissions Festival in Kampala, Uganda in 2010. She is currently completing a Master in Music degree in Choreography at UCT where she is also a guest lecturer in the Choreographic Studies course.



Mike Rossi

Mike Rossi is Professor in Jazz and Woodwinds at the South African College of Music, University of Cape Town, South Africa. He regularly performs at jazz festivals and conducts workshops and master-classes in Africa, Europe and the United States. His books include Uncommon Etudes from Common Scales and Contrast and Continuity in Jazz Improvisation. Apart from being a highly accomplished performer, Rossi presently serves as President of SAJE (South African Association for Jazz Education).



Raél Salley

Raél Jero Salley is the facilitator of 'the names we give'. As an artist and historian his work is focused on contemporary visual practices and the production of Black and African Diaspora. He writes on contemporary art and visual culture and is Senior Lecturer in Painting and Discourse at the Michaelis School of Fine Art, UCT. Salley is a recipient of a Donald Gordon Creative Arts Award (2011).



Ruth Simbao

Ruth Simbao is Associate Professor in the Fine Art Department at Rhodes University. She is currently the project leader for a Mellon Humanities Focus Area research team entitled Visual and Performing Arts of Africa, and their current research theme is "The Audacity of Place". Other research interests are China-Africa relations, the Global South, intra-continental and contra-flow diasporas, and cosmopolitanism in contemporary art.

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Kathryn Smith

Kathryn Smith is senior lecturer and Fine Arts course co-ordinator in the Department of Visual Arts, University of Stellenbosch. She works at the interface between studio work, scholarly research, writing and curatorial work, exploring and documenting spaces of uncertainty, risk and experimentation. She has a particular interest in developing histories and discourses of avant-garde and experimental/radical practices in South African art, with a focus on critical, situated practices.



Crain Soudien

Professor Crain Soudien is formerly the Director of the School of Education at the University of Cape Town and currently Deputy Vice-Chancellor. He is a widely published sociologist and educationalist. Soudien is involved in a number of local, national and international social and cultural organisations and is the Chairperson of the District Six Museum Foundation, president of the World Council of Comparative Education Societies and former Chair of a Ministerial Committee on Transformation in Higher Education.



UCT Choir

The UCT Choir is a fully student-run ensemble at the University of Cape Town. This forty-person choir, currently under the direction of John Woodland, was founded in 1985. The UCT Choir performs a rich variety of a cappella works from early classical to contemporary genres, both sacred and secular—especially compositions by young, local composers. The choir has toured extensively around the country and hopes to make its international debut soon.



Chas Unwin

Chas Unwin is currently following a Masters in Theatre Making at the University of Cape Town and proposes to paint, sing and dance until whenever.



Steven Van Wyk

As well as having danced for Bovim Ballet, Cape Dance Company, Cape Town City Ballet and Eoan Group, Steven van Wyk has choreographed for Cape Town Opera, Cape Junior Ballet, Baxter Dance Festival and assisted Jay Pather on Qaphela Caesar. Musical theatre is Steven's major love, and he has appeared professionally in shows such as Les Misérables, The Sound of Music and played Riff in Westside Story at the American Dance Festival.



Penelope Youngleson

Penelope Youngleson works in theatre, film, sound, wardrobe, set, space and text. She is currently a PhD student at UCT. Recent projects and collaborations include *Skoonheid* (Cannes nominated film with Oliver Hermanus), the Merry Company Collection (with Andrew Putter), *Spyt* (with Brink Scholtz), *Expectant; 1, 3, 5, 7, 11 (not 9)* and *No, that's not it...at all* (as part of a series discussing the constructs around white, female identity in post-1994 South Africa).

'the names we give' was facilitated by Raél Jero Salley.

04 'the names we give'

ABOUT GIPCA

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The University of Cape Town's Gordon Institute for Performing and Creative Arts (GIPCA) facilitates new collaborative and interdisciplinary creative research projects in the disciplines of Music, Dance, Fine Art, Drama, Creative Writing, Film and Media Studies. Interdisciplinarity is a key theme of the institute and projects are imbued with innovation, collaboration and dialogue with urbanism and community. GIPCA was launched in December 2008 with a substantial grant from Sir Donald Gordon, founder of Liberty Life. An Advisory Board comprising Heads of Departments of all Performing and Creative Arts Departments at UCT helps to shape contexts for the instigation and development of projects by students and staff, as well as a wide range of institutions and individuals outside the university.

For more information on the 2011 GIPCA programme, visit www.gipca.uct.ac.za, or phone **021 480 7156**.

Chair of the GIPCA Board: **Professor Paula Ensor**
GIPCA Director: **Associate Professor Jay Pather**
GIPCA Project Manager: **Adrienne van Eeden-Wharton**

UPCOMING EVENTS

Currently playing

Emerging Theatre Director's Bursary winner **Leopold Senekal**, at the Theatre Arts Admin Collective 10 -14 May and The Fugard Theatre Studio 17 - 21 May.

12 June 2011

Donald Gordon Creative Arts Fellows mid-year presentation

27-31 July 2011

Directors and Directing

28-31 August 2011

Film and Dance

21-25 September 2011

Republic

October 2011

Hot Water Festival

November 2011

City Conversations

December 2011

The Beautiful Project

GIPCA

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