

GIPCA

@ INFECTING THE CITY
PUBLIC ARTS FESTIVAL

6-10 MARCH 2012

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Full Infecting the City programme can be downloaded from:

http://www.infectingthecity.com/2012/downloads/ITC_2012_Full_Programme.pdf



infecting the city^{CT}

Public Arts Festival
www.infectingthecity.com



ILULWANE

ATHI-PATRA RUGA

Long Street Baths at night, bathed in red light. An operatic noise soundtrack composed by Spoek Mathambo and Athi-Patra Ruga. Rising above synchronised swimmers is the Ilulwane, performing a discordant aria against this soundscape.

Literally translated from Xhosa as “one who floats at night”, *Ilulwane* is the derogatory term for a Xhosa male who has been circumcised in a hospital rather than in the traditionally sanctioned initiation ceremony. The figure of the *Ilulwane*, recognised as neither boy nor man, creates a space in which masculinity, masquerade, identity and sexuality can be interrogated and the tension between tradition and modernity explored.

Drawing on diverse yet interlinking themes, this performance was originally inspired by Alvin Baltrop’s photographs of homosexual and “outsider” encounters in New York in the 1970s and 80s. Ruga provocatively links the Xhosa initiation with another rite of passage: “cruising”.

Performed by: Athi-Patra Ruga, with synchronised swimmers coached by Sue Manners-Wood
Presented in association with Whatiftheworld Gallery

Long Street Baths | 45 min
Wed 7 March @ 21h00 | Fri 9 March @ 20h45



TEKA MUNYIKA

SELLO PESA & VAUGHN SADIE

The collaboration looks at everyday movements of the body performed in public space and how these are impacted by space and the elements that constitute it light, architecture, material and surface.

Teka Munyika (“to take and give” in Tsonga) was first commissioned for Johannesburg’s 1st Conference on Public Art, held at Main Street Life. The performance juxtaposes the social practices that exist in the area against those that are introduced with the influx of newer, middle-class residents.

Teka Munyika explores commonplace actions such as braai-ing, hairstyling and sun tanning by bringing them together and contrasting them against a formal event to create an absurd and surreal experience that brings into question notions of cultural or leisure practices in the context of urban renewal and gentrification.

Performed by Sello Pesa, Brian Mtembu, Humphrey Maleka and Murray Kruger

Prestwiche Place, Buitengracht / Waterkant | 45 min
Sat 10 March @ 20h15



CAPE TONE

JUSTIN KRAWITZ

A grand piano rests on the gleaming white tiles of the station concourse, on which is being performed the world première of celebrated composer Hendrik Hofmeyr.

Drawing on his work as a 2011 Donald Gordon Creative Arts Fellow, Justin Krawitz will present a short programme of piano works by two Cape composers: Arnold van Wyk and Hendrik Hofmeyr.

In a sense, these composers represent opposite poles of composition in South Africa: Van Wyk (1916-1983) is widely considered the father of South African classical music, while Hofmeyr (b.1957) is among the younger generation of composers and is active on the contemporary musical scene. The performance will begin with Van Wyk's cycle *Tristia*, and will culminate with the world première of Hofmeyr's new *Sonata per pianoforte*, written expressly for Krawitz on commission by the South African Music Rights Organisation.

**Cape Town Station Concourse | 30 min
Wed 7 March & Fri 9 March @ 14h00**



CELIA'S STORY

RUTH LEVIN-VORSTER

A debilitating illness pitches the critical personal responsibility to sustain health of mind, body and spirit against the fallibility of medical experts.

The cinematic debut of artist and 2011 Donald Gordon Creative Arts Fellow, Ruth Levin-Vorster, *Celia's Story* tells the story of a journey through chronic illness. Entwined in the film, lies the provocation of taking responsibility for one's own health and the reality that doctors, while experts, are fallible.

Exploring collaborative possibilities between Western and Eastern medicine, Levin-Vorster probes the lack of communication between these two sciences under the first law of medicine, "Do No Harm". Combining expressive gesture with the language of film, *Celia's Story* is a visually arresting art film accompanied by an evocative sound score that creates a journey into a complex emotional landscape, to create a haunting and hopeful work of visual poetry.

Written and directed by Ruth Levin-Vorster;
Produced by Jacky Lourens & Ruth Levin-Vorster;
Featuring Claire Watling and Leah Van Rooyen; Director
of Photography: Kai Auchincloss; Editor: Khalid Shamis;
Music and sound design: Shane Lee Cooper

Mandela Rhodes Place Gallery | 7 min
Opens Tues 6 March @ 20h00
Wed 7 March - Sat 10 March 09h00 - 17h00

BRICOLAGE

SANJIN MUFTIC

By developing an original narrative from previously performed material, *Bricolage* stages performance samples alongside, on top of, and in conversation with, one another in order to relay the story of a specific space in the City. Flamenco dance, non-verbal theatre, a haunting double bass, movement, costumes, images and spoken text all inter-weave in a story that captures our movement through time.

Bricolage is constructed using only previously performed material. The multi-disciplinary performance engages with the idea that there is a shared pool of themes and motifs in our performance history. Through the interaction of diverse elements of live performance, it highlights our common struggles in building a home.

Bricolage is the culmination of Muftic's yearlong Donald Gordon Creative Arts Fellowship research project.

Sampler: Sanjin Muftic

Performers: Vaneshran Arumugam, Mdunyiswa Kweyama, Brydon Bolton, Lesoko Seabe, Rebecca Makin-Taylor, Jayne Batzofin & Marlon Snyders (FTH:K), Luvuyo Simandla (LaRosa Spanish Dance Company), Jon Keevy, Gabriella Pinto

Slave Chruuch, 40 Long Street | 20 min

Wed 7 March & Fri 9 March @ 17h00

Thur 8 March @ 15h30





THE RAKE'S PROGRESS

UCT OPERA SCHOOL

The Rake's Progress with a Cape twist.

Excerpts from Stravinsky's *The Rake's Progress*, inspired by Matthew Wild's 2011 production, have been re-imagined as a promenade event at sites across the CBD. With musical direction by Kamal Khan, this tale of urban moral corruption finds fresh resonances for Stravinsky's neoclassical score, as his witty take on 18th century London collides with contemporary Cape Town.

An encounter with William Hogarth's paintings in 1947 inspired Stravinsky to commission the libretto for his first English-language opera. Collaborators W.H. Auden and Chester Kallman concocted a brilliant variation on Hogarth's moral narrative: after mysteriously inheriting a fortune, Tom Rakewell leaves his sweetheart Anne Trulove, and begins a hard-partying "progress" through the brothels and mansions of London. This costs him his fortune, his true love and ultimately his sanity.

Directed by Matthew Wild; musical direction by Kamal Khan; performed by Hlengiwe Mkhwanazi, Makudupanyane Senaoana, Thesele Kemane, Karen van der Walt and Phelo Nodlayiya

Rose Garden, Company's Garden | 60 min
Tues 6 March & Wed 8 March @ 18h50

FLASH MOB OF NOTE

UCT CHOIR

Under the musical direction of John Woodland, the UCT Choir has the distinction of being a most diverse musical group, exposing its singers and audiences to a rich variety of a cappella works from early classical to contemporary genres, both sacred and secular. Playing off the traditional flash mob idea, they take this repertoire to the streets, squares and station, creating moments of syncopated awe.

Station Concourse I variable

Wed 7 March & Fri 9 March @ 13h45

St George's Mall I variable

Sat 10 March @ 10h00

RE-PERFORMING PERFORMANCE

MICHAELIS SCHOOL OF FINE ART STUDENTS

Third-year students of the Michaelis School of Fine Art will be reworking and representing well-known and iconic examples of performance art within a fresh and locally-relevant context throughout the city, centred on the Michaelis Galleries at the top of the Company's Gardens.

Various sites

TOWARDS A PUBLIC ART POLICY FOR A WORLD DESIGN CAPITAL

DISCUSSION

The challenges of urbanisation and the development of cities have both inspired and disillusioned public artists. The inspiration is borne out of the myriad possibilities for representation of, and engagement with, a public freshly re-configured and continually morphing, in accordance with shifts in densities, identity markings and spatialities. The disillusionment has arrived from the difficulties in negotiating bureaucracies that are mainly wrapped up in regulating public space as a backdrop for commercial interests. How does a simple act of art-making survive in a public space of little reward? How do artists negotiate these structures?

In an effort to answer some of the questions above, GIPCA, the Africa Centre and Creative Cape Town will host a discussion that addresses public art policy as it exists internationally and nationally. Given that the policies created and managed by city governments regarding public art have become pivotal instruments for negotiating how public life is enriched through art, particular consideration will be given to: the questions and principles behind such policies; the development and implementation strategies for these policies; the public art policy initiatives underway in Cape Town; and initiating a road map toward completing and implementing a policy within the World Design Capital. Speakers include Michelle Constant, Zayd Minty, Sharon Lewis, Joseph Gaylard, Divine FUH, Roger van Wyk and Stephen Hobbs.

Hidding Hall, UCT Hiddingh Campus

Fri 9 March 09h00 - 12h30