

LAND

performances | installations | film screenings | symposium

21-24 NOVEMBER 2013

LUNGISILE NTSEBEZA NICK SHEPHERD JEAN BRUNDRIT PHILIP MILLER
ISMAIL FAROUK MARTIN SCHICK LAURA KALAUZ BERNI SEARLE PAUL
WEINBERG ANNA HAMLIN GARY HARTLEY ATHI MONGEZELELI JOJA SVEA
JOSEPHY MARK KAPLAN ANGUS MACKINNON JACQUELINE MANYAAPELO
SABELO MCINZIBA BRENT MEISTRE COLIN 'BOESMAN' MEYER MANDLA
MNYAKAMA KYLE MORLAND SIPHO MPONGO KIM MUNSAMY TEBOGO MUNYAI
SIYAMUKELWA NGCOBO REFILWE NKOMO NOBUKHO NQABA SEBASTIÁN
PORRAS ASHLEY WALTERS ROBERT WATERMEYER WARREN WILENSKY
JOSHUA WILLIAMS AMY LOUISE WILSON GAVIN YOUNGE MHLANGULI
GEORGE NKOSINATHI SANGWENI NCEBA NGUBOMBINI APIWE MPAHLENI
CHRISTELLE DREYER ADAM MALEBO AMY-KAY KLAASEN ELVIS SIBEKO
SINAZO BOKOLO-BRUNS CAPE TOWN OPERA: VOICE OF THE NATION CHOIR
MARK O' DONOVAN LUCY CAMPBELL NADINE CLOETE JOSEPH COETZEE
NEIL COPPEN PAULINE THEART DOMINIQUE EDWARDS ADRIENNE VAN EEDEN-
WHARTON IGNACIO MESTRE KEVIN FELLINGHAM GENNA GARDINI HEIDI
GRÜNEBAUM HAROON GUNN-SALIE KIM GURNEY LINDEKA QAMPI RAÉL
JERO SALLEY NICOLE SARMIENTO LEONARD SHAPIRO THUTHUKA SIBISI
PENNY SIOPIS DAVID SOUTHWOOD TONI STUART ELGIN RUST AMIE SOUDIEN
KATHERINE SPINDLER NOLAN OSWALD DENNIS FERDINAND VAN TURA

GORDON INSTITUTE
GIPCA
FOR PERFORMING
AND CREATIVE ARTS

LAND | PROGRAMME

THURSDAY 21 NOVEMBER 2013

Prestwich Memorial and Visitor Centre; St Andrew's Presbyterian Church

- 18:00 Performance | *Right Inside* | choreographed by Tebogo Munyai; featuring Mhlanguli George, Nkosinathi Sangweni, Nceba Ngubombini, Aphiwe Mpahleni and Christelle Dreyer
- 18:30 Introduction | Jay Pather
- 18:45 Keynote addresses | Lungisile Ntsebeza and Nick Shepherd
- 19:30 Performance | Extracts from *Waiting for Rain* | choreographed by Jacqueline Manyapeló; featuring Jazzart Dance Theatre's Adam Malebo, Amy-Kay Klaasen, Elvis Sibeko and Sinazo Bokolo-Bruns
- 19:45 Panel 1 | Opening Themes: *Political, Personal, Site* | Athi Mongezeleli Joja and Kevin Fellingham
- 20:15 Film screenings | *Bones Don't Lie and Don't Forget* and *Where Time Stands Still* | Kim Munsamy and Sebastián Porras
- 21:00 Ends

FRIDAY 22 NOVEMBER 2013

Castle of Good Hope (Strand Street façade)

- 11:00 Performance | *Cape Town Under: The Third Voice* | guerilla gallery (curated by Kim Gurney, featuring Pauline Theart)
- 12:00 Ends

Bonteheuwel (depart from UCT Hiddingh Campus - transport provided)

- 11:00 *Land and Erasure I* | walking tour curated by Ismail Farouk and Nicole Sarmiento, with Nadine Cloete, Colin 'Boesman' Meyer, Lucy Campbell, Toni Stuart, Ferdinand van Tura and Sabelo Mcinziba
- 13:00 Arrive at Hiddingh Campus

Grand Parade parking area

- 14:00 Expressions in chalk | *What Does Cape Town Mean to Me* | Leonard Shapiro
- Performance | *Right Inside* | choreographed by Tebogo Munyai; featuring Mhlanguli George, Nkosinathi Sangweni, Nceba Ngubombini, Aphiwe Mpahleni and Christelle Dreyer
- 15:00 Performance | *Cape Town Under: The Third Voice* | guerilla gallery (curated by Kim Gurney, featuring Pauline Theart)
- 16:00 Ends

District Six, 70 Chapel Street

- 17:00 Walkabout | *Witness* | Haroon Gunn-Salie (installation on view from 14:00)
- 17:30 Ends

LAND | PROGRAMME

FRIDAY 22 NOVEMBER 2013 (continued)

District Six Museum Homecoming Centre

- 18:00 Presentation | *Vistas* | Rael Salley
- 18:30 Panel 2 | *Displacements* | Joshua Williams and Ismail Farouk; staged conversations with participating artists Kim Gurney, Tebogo Munyai, Haroon Gunn-Salie, Elgin Rust and Katherine Spindler
- 20:15 Depart for Cape Town City Hall

Cape Town City Hall

- 20:30 Performance | *Halfbread Technique* | Martin Schick
- 21:15 Ends

SATURDAY 23 NOVEMBER 2013

Iziko Slave Lodge

- 09:00 Panel 3 | *Small Cities, Personal Narratives* | Neil Coppen, Dominique Edwards and Joseph Coetzee
- 10:15 Panel 4 | *Representations* | Anna Hamlin, Philip Miller, Nolan Oswald Dennis, Svea Josephy and Jean Brundrit
- 11:45 Installation | *Trajectories* | Amie Soudien

Grand Parade parking area followed by Castle of Good Hope

- 12:00 Expressions in chalk | *What Does Cape Town Mean to Me* | Leonard Shapiro
Performance | *Right Inside* | choreographed by Tebogo Munyai
- 13:00 Performance | *Cape Town Under: The Third Voice* | guerilla gallery (curated by Kim Gurney, featuring Pauline Theart)
- 14:00 Ends

Cape Town City Hall

- 18:00 Installations open for viewing:
The [Common] Garden | Elgin Rust and Katherine Spindler
Extracts from the Underground | Philip Miller, with Warren Wilensky, Gavin Younge, Thuthuka Sibisi, Svea Josephy, Penny Siopis, Cape Town Opera: Voice of the Nation Choir and Mark O' Donovan
uLahlekile Without a Home | Refilwe Nkomo
Constant Transition: Memorial Landscape | Nolan Oswald Dennis
- 19:30 Performance | *SIMilar* | Horses' Heads Productions
- 20:00 Performance | *CMMN SNS PRJCT* | Laura Kalauz and Martin Schick
- 21:30 Installations open for viewing
- 23:00 Ends

LAND | PROGRAMME

SUNDAY 24 NOVEMBER 2013

Cape Town City Hall

- 17:30 – 18:30 *Land and Erasure II* | walking tour curated by Ismail Farouk and Nicole Sarmiento, with Nadin Cloete, Colin 'Boesman' Meyer, Lucille Campbell, Toni Stuart, Ferdinand van Tura and Sabelo Mcinziba. Depart from Darling Street entrance of City Hall
- 18:00 – 19:00 Installations open for viewing:
- The [Common] Garden* | Elgin Rust and Katherine Spindler
- Extracts from the Underground* | Philip Miller, with Warren Wilensky, Gavin Younge, Thuthuka Sibisi, Svea Josephy, Penny Siopis, Cape Town Opera: Voice of the Nation Choir and Mark O' Donovan
- uLahlekile Without a Home* | Refilwe Nkomo
- Constant Transition: Memorial Landscape* | Nolan Oswald Dennis
- 19:00 *Land and Erasure III* | Film screenings and discussion:
- The Village Under the Forest* | Heidi Grünebaum and Mark Kaplan
- Give Me Back That Moment* | Kim Munsamy and Sebastián Porras
- 21:00 Installations open for viewing
- 22:00 Ends

ON VIEW THROUGHOUT

Strand, Castle, Darling, Buitenkant, Harrington, Sir Lowry, Keizersgracht, Roeland, Tennant and De Villiers Streets

Terminal - a photographic exhibition on street poles | curated by Jean Brundrit, Svea Josephy and Adrienne van Eeden-Wharton

Participating artists: Berni Searle, Lindeka Qampi, Nobukho Nqaba, Siphon Mpongo, Ashley Walters, David Southwood, Paul Weinberg, Dominique Edwards, Mandla Mnyakama, Brent Mestre, Svea Josephy, Angus MacKinnon, Kyle Morland, Robert Watermeyer and Haroon Gunn-Salie

LAND | PERFORMANCES | INSTALLATIONS | INTERVENTIONS

Right Inside

Prestwich Memorial | Thursday 21 November | 18:00

Grand Parade parking area | Friday 22 November | 14:00

Grand Parade parking area | Saturday 23 November | 12:00

Performance installation choreographed by Tebogo Munyai, featuring Mhlanguli George, Nkosinathi Sangweni, Nceba Ngubombini, Aphiwe Mphaheni and Christelle Dreyer.

Right Inside is a performance installation work that draws attention to issues of displacement and belonging. This work challenges the way in which performance is created, and the relationship between audience members and performers. It encourages audience members to reflect on the way in which they engage or (do not engage) with their community realities, and to see into a world they choose to 'not see'. The performers are enclosed in portable, freestanding structures referencing 'shacks'. Audiences can walk around the performance area, thus enabling them to shift their viewpoint and proximity to the dancers.

Extracts from *Waiting for Rain*

Prestwich Memorial | Thursday 21 November | 19:30

Choreographed by Jacqueline Manyapelo; featuring Adam Malebo, Amy-Kay Klaasen, Elvis Sibeko and Sinazo Bokolo-Bruns

Performing extracts from *Waiting for Rain*, Jazzart Dance Theatre company members and trainees take audiences on a journey of remembrance. *Waiting For Rain* is a contemporary dance piece which uses the idea of rain as a signal of rebirth, new life and a release of energy. The work combines the ancient with the current. It is a fusion of ritualistic calls to ancestors and spirit forms using indigenous instruments, with exciting contemporary dance presented in Jazzart's signature style.

"The symbolism of rain as a cleansing force, promoting and nurturing new growth is synonymous with our journey at Jazzart. We celebrate our past while being inspired by our rebirth, embracing a renewed approach to our work, both organisationally and artistically."

Cape Town Under: The Third Voice

Castle of Good Hope (Strand Street Façade) | Friday 22 November | 11:00

Grand Parade Parking Area | Friday 22 November | 15:00

Grade Parade Parking Area | Saturday 23 November | 13:00

A guerilla gallery project curated by Kim Gurney, featuring Pauline Theart

Cape Town's historical tunnels will briefly turn into a musical instrument as artist Pauline Theart sings from a manhole connecting to these underground spaces. Theart will perform an extended lullaby at selected tunnel interfaces in *Cape Town Under: The Third Voice*. These tunnels were first built as canals by the Dutch and more recently enclosed by the Victorians. Today, they act as stormwater pathways where fresh water flows invisibly under the city from the mountain out to sea.

The performance sites include a manhole on the Castle of Good Hope lawn, a trapdoor facing Strand Street and a manhole on the Grand Parade. The unique acoustics let the sound travel upwards to surprise people above ground through the emotional interiors of song. The sound also loops in the tunnels themselves to create echoes and refrains, in what Theart speaks of as a 'third voice' or 'the unforeseen voice'. Gurney comments: "We hope this feminine, lyrical song emanating from a stark built environment will intrigue and move people in the midst of their everyday interactions. It is a simple, affective gesture that cues past and present while speaking to restorative futures."

Visit: www.capetownunder.withtank.com

LAND | PERFORMANCES | INSTALLATIONS | INTERVENTIONS

What Does Cape Town Mean to Me?

Grand Parade Parking Area | Friday 22 November | 14:00

Grand Parade Parking Area | Saturday 23 November | 12:00

A public intervention facilitated by Leonard Shapiro

What Does Cape Town Mean to Me? Is a 'chalk intervention' on the Grand Parade. Visitors and passers-by will be offered a piece of chalk and invited to write what Cape Town means to them; the parade ground slowly becoming covered with the responses of numerous participants as the work progresses. This process is meant to be both entertaining and introspective, acting as a vehicle for public expression.

"I prefer facilitating these chalk interventions rather than directing them. To direct these chalk interventions limits the expression of members of the public who are participating. The reaction of the public is something that I do not want to direct and predict. I prefer to offer a space for each member of the public to express her or himself. A successful intervention is where I am surprised by the outcome and learn something that I did not already know. These chalk interventions are a form of sociological research and uncover thoughts and feelings that the public have on a particular issue."

Trajectories

Parliament Avenue, Iziko Slave Lodge | Saturday 23 November | 11:45

A site-specific performance installation by Amie Soudien

Trajectories explores Amie Soudien's personal family history through the perspective of the national archive. The work is situated in Parliament Avenue, a pedestrian space which separates the Houses of Parliament from the Iziko Slave Lodge. In the distance one can see St Georges Cathedral. During her research, Soudien came across a document that describes a significant event in terms of her family's presence in the city: in 1848 her great-great-grandfather, who came from England, married a 'black woman' in the original St Georges Cathedral. Created in sand with the use of stencils, the references span almost the entire avenue. These references reveal both mundane and evocative events in the lives of her ancestors during the years 1833 - 1895. *Trajectories* is also symbolic of the 'passages' of many people of colour in South Africa: from a place of oppression through colonialism and slavery, to the present post-Apartheid South Africa.

"With thanks to the Western Cape Archives and Records Service, my parents, and assistants Helen Harris, Astrid Diederichs and Amber Myers."

WITNESS

District Six, 70 Chapel Street | Friday 22 November | Installation on view from 14:00 | Artist Walkabout at 17:00

A site-specific installation by Haroon Gunn-Salie

WITNESS is a site-specific installation in a home in Chapel Street, built as part of phase two of the District Six redevelopment programme, allocated to a family of land-restitution claimants. The body of work deals with still unresolved issues of forced removals and land compensation in District Six, and engages in narrative oral history through a series of social sculptures and installations. This project, conducted between 2011 and 2013, sees the artist collaborating with four veteran District Six residents. Participating collaborators are Ms Susan Lewis, Mrs Fasia Adams, Mr Abubaker Brown and Ms Zelda Hendricks.

LAND | PERFORMANCES | INSTALLATIONS | INTERVENTIONS

HALFBREADTECHNIQUE (postcapitalism for beginners)

Cape Town City Hall | Friday 22 November | 20:30

Performance by Martin Schick, with Tebogo Munyai [40 Minutes]

In *HALFBREADTECHNIQUE*, Martin Schick divides the performance space and his artist's fee with willing audience members, drawing on the economics of land and territory. *HALFBREADTECHNIQUE* activates the performative realm as a zone of trade and potential agency, foregrounding the dynamics of monetary exchange and cultural capital which determine who gets a stage and who doesn't. The work raises the question of how much we need for our own personal prosperity and investigates the "more" in the "less".

SIMilar

Cape Town City Hall | Saturday 23 November, 19:30

Performance choreographed by Gary Hartley; featuring Siyamukelwa Ngcobo, Amy Louise Wilson and Genna Gardini

On the boundary of virtual and actual space, *SIMilar* aligns programmed and performed movement pieces to explore the relationship between the represented and the embodied. In this work, performers move parallel to their projected virtual counterparts. By placing the performers in the abstracted zone of the computer game The SIMs, and simultaneously in the tangible but also questionable performance space, this work interrogates 'land' in the virtual and lived realms.

This mirror is a screen.

*On it, you press a button to see
yourself as you'd like to be. And that's
us.*

*We can't tell back, but we can change,
we are reliant. When our pixels move
to cramp, we gesture, we*

*demand and you click another option
like the switch to a shoot. You begin
again.*

*Living comes no matter
what we do, or what we can't do,
because you*

*build our time the way a child
plays with lego, stacking, and then
breaking down.*

*You don't ask what we're
looking at when we lift a hand
and, sparking, yell*

*but then again, you wouldn't
understand us if we said, "Well,
we are not you,*

but we're similar.

Poem by Genna Gardini

LAND | PERFORMANCES | INSTALLATIONS | INTERVENTIONS

CMN SNS PRJCT

Cape Town City Hall | Saturday 23 November | 20:00

Concept: Laura Kalauz and Martin Schick; performance by Laura Kalauz and Ignacio Mestre [80 minutes]

Laura Kalauz and Martin Schick's *CMMN SNS PRJCT* explores social relationships and the gaps that can be created when operating beyond the logic of economic profit. Welcome to the world of "common sense" – all the unspoken agreements upon which we relate to each other, all of the criteria by which we act and think, and according to which we make decisions, all habits and conventions that influence our actions, all of the things that we take as "normal" and about which we say "of course," and we no longer question.

CMMN SNS PRJCT proposes new trading opportunities and forms of exchange in the context of theatre that push the limits of fictionality. Within the confines of this project, the intimate and unfamiliar intersect, and the theatre becomes an arena of free trade and adventure; a space between voyeurism and participation; an ode to incompleteness.

Laura Kalauz and Martin Schick's South African tour is supported by Pro Helvetia Johannesburg - the Swiss Arts Council.

Extracts from the Underground

Cape Town City Hall | Saturday 23 November, 18:00 - 19:30; 21:30 - 23:00

Cape Town City Hall | Sunday 24 November, 18:00 – 19:00; 21:00 - 22:00

Sound installation by Philip Miller, produced by Warren Wilensky and Philip Miller, design by Gavin Younge, music arranged by Thuthuka Sibisi, vocals recorded with members of the Cape Town Opera: Voice of the Nation Choir, video production by Svea Josephy, Penny Siopis and Peter Jenks, pick-axes by Mark O'Donovan.

This multimedia installation is based on composer Philip Miller's most recent opera, *Between a Rock and A Hard Place: An Anatomy of a Mining Accident*. *Extracts from the Underground* is a meditation on the sound-world and improvised spoken language heard in South African mines. Informed by a Fanakalo phrasebook and an accident register, the audience is taken on a journey both into the deepest reaches of the earth; and into the hidden strata of South African history. Culminating with an evocation of the tragic events at Marikana, the installation provides a historical understanding of the human plight behind the headlines. Key to the visual presentation is a hanging sculpture of mining pick-axes. These serve as percussive instruments, inviting the audience's participation.

Constant Transition: Memorial Landscape

Cape Town City Hall | Saturday 23 November, 18:00 - 19:30; 21:30 - 23:00

Cape Town City Hall | Sunday 24 November, 18:00 – 19:00; 21:00 - 22:00

An intervention by Nolan Oswald Dennis

Constant Transition: Memorial Landscape is a research based textual/figural intervention examining the history of South African land and land conflict through the reiteration of 500 years of historical record beginning in 1488. The work consists of 4 days of continuous writing by hand of over 300,000 words of researched and referenced South African history around land conflict, drawing from sources including, historical accounts, poems, novels, studies and academic papers, simultaneously aiming to open the archive to inspection and to reveal the inadequacy of the historical record and thus the narrative.

"The process of writing out the archive by hand on a wall considers the act as a significant moment of contemplation/meditation. It is a deliberate removal of the archive from its static and trusted position as 'verified history' in printed word and transfers it to the suspicious and fluid space of handwriting, from official history to the zone of memory. The archive must be in transition, the stories of the land are too innumerable, contradictory, lost, discovered, invented and challenged to be set in place. The static record is by definition insufficient. The landscape in transition is the location of memorialisation: the geographic archive."

LAND | PERFORMANCES | INSTALLATIONS | INTERVENTIONS

The [Common] Garden

Cape Town City Hall | Saturday 23 November, 18:00 - 19:30

Cape Town City Hall | Sunday 24 November, 18:00 – 19:00

An installation by Elgin Rust and Katherine Spindler

Continual tensions exist between our desire for territory and our subtle co-existence with the land in which conflict for territory takes place. The Rondebosch Common is a case in hand. Home to the critically endangered Cape Flats Sand Fynbos, it is also framed as a home in a different sense. Over the years the Common has played different roles as a military camp, farmland, and National Monument for recreation. A shortage of available land in Cape Town has opened up the Common to land claims, protests and development, with roughly only forty hectares of the original ground remaining today.

The 100 Year Anniversary of the 1913 Land Act has brought with it fevered discussion, debate and activism as lawmakers and citizens alike rethink their rights to the land and their responsibilities to it. Perhaps, as suggested by Robert Pogue Harrison, a 'vocation of care' can equip us with new insights into the weighty arguments of the Rondebosch Common.

The [Common] Garden is both a virtual and physical garden that examines relationships between land and territory through the act of caring. This performative installation invites members of the public, stakeholders of the Rondebosch Common, and those working at the Cape Town Courts to participate in the creation of a new Common Garden, to be initiated in a planting ceremony at Cape Town City Hall, and thereafter to be installed and maintained at the Cape Town Magistrates Court.

Visit: www.thecommongarden.com

uLahlekile Without A Home

Cape Town City Hall | Saturday 23 November, 18:00 - 19:30; 21:30 - 23:00

Cape Town City Hall | Sunday 24 November, 18:00 – 19:00; 21:00 - 22:00

A multimedia installation by Refilwe Nkomo, landscape by Lebogang Nkoane, video by Sivuyiswe Giba

uLahlekile Without a Home interrogates space, dispossession, displacement against the backdrop of land.

“Longing. Searching. Constantly searching. Lost, without a home, even in this land of my foremothers. We roam the land searching for a place of our own, where we belong and that which belongs to us. I have superimposed myself onto the material and aesthetic that is land, questioning who the purveyors of land are, how we relate to land and locate ourselves within it when history has still not adequately articulated and narrated our stories and represented our truth. We have been searching. Dying and searching. But the flight continues until we are home.”

LAND | WALKING TOURS | FILM SCREENINGS

Land and Erasure

Curated by Ismail Farouk and Nicole Sarmiento

“To think about land in the present moment is necessarily to think beyond fixed categories, binaries and notions of private property, land tenure or sedimented mappings. Questions of land are imbricated in bodies, movement, memory, migration, forced displacement and removals, and therefore deeply historical. At the same time, commemorating the 1913 Land Act calls for taking on the legacies and logics that continue in the present, and manifest in forms of social injustice, institutionalised violence and historical effacement. In these tours, more ceremonial than focused on the gaze, we take the liminal and itinerant, memory and displacement, the silenced and buried, the living and the dead, as starting points for opening the spatial literacies of the cities we inhabit

The film screenings include audiovisual works by local artists/filmmakers that speak to the way in which land, labour and livelihoods are intertwined. Following Judith Butler’s formulation, these films touch on the unequal distribution of vulnerability, as well as how acts of dispossession and erasure are inscribed in the present, in bodies, landscapes and the built environment.”

Land and Erasure I | Walking Tour – Bonteheuwel

Bonteheuwel (depart from UCT Hiddingh Campus – transport provided) | Friday 22 November | 11:00 - 13:00

Bonteheuwel, as part of the Cape Flats, was conceived as a township for the relocation of people who were forcibly removed from places such as Sea Point, District Six and Diep Rivier. Today, Bonteheuwel, like most of the Cape Flats, continues to exhibit the spatial and social legacies of the Group Areas Act, as disinvestment and municipal neglect fail to address the basic needs of residents. It is also an important site of resistance. We visit this space considering the layering of time, the idea of landscape as archive, and dialogue with silenced histories in the making of the present.

Land and Erasure II | Walking Tour – Central City

Depart from Cape Town City Hall, Darling Street Entrance | Sunday 24 November | 17:30-18:30

In the central city land comes at a premium. It is a scarce resource and foundational to questions such as who can live in the city, whose desires are accommodated in the city, and the city for whom. These elements manifest in the built environment, in modes of visibility and invisibility, as well as in the quiet dynamics of movement, networks, connections, formality and informality. In this walk we visit ongoing processes of “regeneration” in the name of culture and design that is taking place, in the context of the deep inscriptions of time that often are effaced.

Collaborating artists: Nadine Cloete, Colin ‘Boesman’ Meyer, Lucy Campbell, Toni Stuart, Ferdinand Van Tura, Nicole Sarmiento, Ismail Farouk and Sabelo Mcinziba

Land and Erasure III | Film screenings and discussion

Donde el tiempo se detiene / Where time stands still

St Andrew’s Presbyterian Church | Thursday 21 November | 20:15

A film by Kim Munsamy and Sebastián Porras [33 minutes]

Where time stands still is a documentary in which places, images, rituals and voices come together in an attempt to present the blurred intersection between memory, pervasive conflicts, stories of oppression and resistance. Four characters lead us through their searches. An old military base, a ceremony on top of a mountain, a court hearing, a family in Quiché, thousands of peasants entering Guatemala City. They all get together where time stands still.

Bones don’t lie and don’t forget

St Andrew’s Presbyterian Church | Thursday 21 November | 20:50

A film by Kim Munsamy and Sebastián Porras [3 minutes]

Bones don’t lie and don’t forget is a short film about the work of the Forensic Anthropology Foundation of Guatemala (FAFG). After 2 decades the FAFG remains dedicated to the work of listening to bones that “don’t lie and don’t forget”. FAFG’s work demands us to not only revisit history, but to interrogate it, to reopen chapters perhaps deemed closed or “resolved”, and to name, one by one, the thousands who were detained and disappeared during the internal armed conflict in Guatemala.

LAND | FILM SCREENINGS | EXHIBITIONS

The village under the forest

Cape Town City Hall | Sunday 24 November | 19:00

A film by Heidi Grünebaum and Mark Kaplan [67 minutes]

Where greening is an act of obliteration.

Unfolding as a personal meditation from the Jewish Diaspora, *The Village Under the Forest* explores the hidden remains of the destroyed Palestinian village of Luby, which lies under a purposefully cultivated forest plantation called South Africa Forest. Using the forest and the village ruins as metaphors, the documentary explores themes related to the erasure and persistence of memory and dares to imagine a future in which dignity, acknowledgement and co-habitation become shared possibilities in Israel/Palestine.

Give me back that moment

Cape Town City Hall | Sunday 24 November | 20:15

A film by Kim Munsamy and Sebastián Porras [5 minutes]

Give me back that moment is a response to a 2005 bombing alert that led to the discovery of more than 80 million documents that register 100 years of the now defunct National Police in Guatemala. This documentary follows the life of one of these documents in the Historical Archive of the National Police, which has open access to these records.

Terminal

Streetpoles on Strand, Castle, Darling, Buitenkant, Harrington, Sir Lowry, Keizersgracht, Roeland, Tennant and De Villiers Streets

A publically sited exhibition of photographic work presented as A1 sized posters on street poles, curated by Jean Brundrit, Svea Josephy and Adrienne van Eeden-Wharton

Participating artists: Berni Searle, Lindeka Qampi, Nobukho Nqaba, Siphon Mpongo, Ashley Walters, David Southwood, Paul Weinberg, Dominique Edwards, Mandla Mnyakama, Brent Mestre, Svea Josephy, Angus MacKinnon, Kyle Morland, Robert Watermeyer and Haroon Gunn-Salie

While there have been several significant photographic exhibitions related to 'land' in 2013, many of these have been presented as historical overviews. Much of the photography that circulates as 'art' is also never seen by the general public, and shown in galleries that only few enter. Concerned with contemporary interpretations of these complex issues and making work available to a wider public, *Terminal* does not focus on major narratives or historical overviews, but rather 'short stories' or 'sketches' from or about the city. It considers Cape Town as 'terminal': the City as related to boundaries, extremities or ends; a terminating point or place; what Umberto Eco refers to in *The Name of the Rose* as 'finis Africae' – 'the end of Africa'; a junction on a transportation line; a site where things are unloaded or uploaded; veins; something fatal - that which causes or ends in death; the end of a series or time period; or even in botanical terms – a new growth at the end of a branch.

Artists who were chosen to take part have already worked with notions of 'land' in their work. While people do appear in these works, often what is represented is the evidence of people living on the land, with an emphasis on the spaces and structures they inhabit. Images have been selected which would be easily interpreted on street poles, as this is a very different viewing experience to the quiet contemplative space of the gallery.

As an exhibition that is also an active engagement with space, the works were curated in streets grouped around significant sites in the Cape Town CBD. By placing these artworks on street poles in busy areas in the city, the artworks compete with the bustle of the City, alongside posters promoting concerts and political parties. The public may experience these artworks as a fleeting vision as the viewers drive past in vehicles, or a more intimate engagement by pedestrians.

Visit: www.gipca.uct.ac.za/project/terminal/ for map and additional information on each artist's work.

LAND | PARTICIPANTS



JEAN BRUNDRIT

Jean Brundrit is a visual artist who works with photographic media. She has exhibited extensively in South Africa and contributed to a number of international exhibitions. Brundrit is a Senior Lecturer at the Michaelis School of Fine Art, University of Cape Town, where she teaches photography. She is an NRF rated researcher. Her research interests are primarily concerned with exploring identity, specifically lesbian identity, and strategies of representation within a South African context.



LUCY CAMPBELL

Lucy Campbell has defined herself as a humanist who actively advocates human rights through cultural tourism and healing of memory in Cape Town. Having worked for Iziko Museums for ten years, Campbell later established *Transcending History Tours*, a tour company that takes visitors to museums and sites of memory and reflection. These tours offer a fresh, contemporary perspective on the lives of the ancestral Khoehushmen and slaves at the Cape, affirming the contribution they made to the social, economic, political and cultural life of Cape Town and South Africa. She is also member of the Archival Platform at UCT.



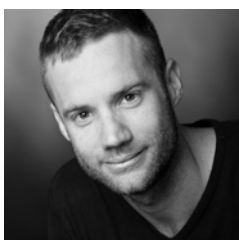
NADINE CLOETE

Nadine Cloete is a documentary filmmaker from Cape Town. She has explored topics linked to identity and social issues in her work. In 2009 she took part in the 11th International Encounters Documentary Film Festival in South Africa and Africa In the Picture in the Netherlands. Her 2012 film, *Miseducation*, produced for the Why Poverty project, spearheaded by STEPS, has screened across numerous international platforms. In 2011, she founded the production company Ma'engere Film Productions and is currently working on a documentary on the South African activist Ashley Kriel. Cloete works as a director and production manager on various projects.



JOSEPH COETZEE

Joseph Coetzee was born in Grahamstown and has just completed his Bachelor of Fine Art degree at Rhodes University. His interests lie in negotiating our contemporary context and exploring issues of ideology in connection with ownership of land and space. He is interested in film, public mural painting and social media as platforms for art making which can counter the exclusivity of Fine Art practice in South Africa.



NEIL COPPEN

Neil Coppen works as a writer, director and designer between Durban and Johannesburg. His collaborations include works with visual artists, authors, community-groups, architects, sound-designers, filmmakers, animators, choreographers and musicians. Coppen serves as artistic director for the company Think Theatre, having written, directed and designed several of their award-winning productions. He was included on the 2011 Mail & Guardian 200 influential Young South Africans list and named the 2011 Standard Bank Young Artist Award for Drama. He is currently one of the 12 South African writers selected to develop a new work in conjunction with The Royal Court Theatre in London.



NOLAN OSWALD DENNIS

Nolan Oswald Dennis was born in Lusaka, raised in Midrand and currently lives in Johannesburg. He studied politics and philosophy at UCT but transferred in his final year to study architecture at WITS. Working in architecture and installation art, he explores emergent physicalisations of information as an intersection between memory as a fluid condition; and history as static record, with its implicit politics of creation, distribution and access. Dennis is obsessed with notions of archive and social fiction in a Pan-African mold. He has shown work in Seoul, Arles, Accra, Johannesburg and Cape Town. He believes the city is the key.



DOMINIQUE EDWARDS

Dominique Edwards was born in Kimberley and raised in Barkly West, a small town on the banks of the Vaal River. She holds an MFA from the Michaelis School of Fine Art (2012), a PGCE from the University of Cape Town (2003) and a BA FA from the University of Stellenbosch (2002). Edwards is interested in the repetitive activity of human labour and notions of time, place and control, which she explores by means of drawing, installation, video and photography.

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ISMAIL FAROUK

Ismail Farouk is an artist and urban researcher at the African Centre for Cities, University of Cape Town, where he convenes the Public Culture Citylab. His work broadly deals with issues of historical injustice and the city. Farouk's doctoral research investigates the politics of culture-led urban regeneration in the East City of Cape Town.



KEVIN FELLINGHAM

Kevin Fellingham is an architect and director of Kevin Fellingham Architecture LLP and partner of FOSA. He is Senior Lecturer at University of Cape Town School of Architecture. Prior to this, he was Sir Isaac Newton Design Fellow at Cambridge University's Mphil in Environmental Design. Fellingham studied at University of Witwatersrand School of Architecture, Johannesburg, South Africa and MIT Graduate School of Architecture and Planning, Boston, USA.



GENNA GARDINI

Genna Gardini is a writer based in Cape Town. She was selected as one of the Mail & Guardian's Top 200 Young South Africans for 2013. Later that year, she was announced as the winner of the 2012 DALRO New Coin Poetry Prize. Gardini has had two plays produced at the National Arts Festival, *WinterSweet* (2012) and *Scrape* (2013), both of which won Standard Bank Ovation Awards. She is currently working on a new script for The Royal Court Theatre's South African Residency programme. Gardini co-owns Horses' Heads Productions with Gary Hartley. She is completing her MA in Theatre-making (Playwriting) at UCT.



HEIDI GRÜNEBAUM

Heidi Grünebaum is a writer and scholar. She works as a senior researcher at the Centre for Humanities Research, University of the Western Cape. Her work focuses on the afterlives of war, genocide, slavery, administrative violence and psycho-geographies of displacement. She is the author of *Memorializing the Past: Everyday life in South Africa after the Truth and Reconciliation Commission* (2011) and co-editor, with Emile Maurice, of *Uncontained: Opening the Community Arts Project Archive* (2012).



HAROON GUNN-SALIE

Haroon Gunn-Salie has been an active participant in the local contemporary art scene while completing his BAFA at the University of Cape Town's Michaelis School of Fine Art. His collaborative art practice translates community oral histories into artistic interventions and installations. Gunn-Salie's multidisciplinary practice utilises a variety of media, drawing focus to forms of collaboration in contemporary art based on dialogue and exchange. He is represented by the Goodman Gallery and in 2013 won a merit award in the Sasol new signatures competition.



KIM GURNEY

Kim Gurney works across disciplines in Fine Art, academic research and journalism. Her visual art often responds to absence, loss or invisibilities. More recently she has engaged with other artists as curator, including *Sounding Out* (2012) at the Bag Factory Artists' Studios. Gurney last year launched guerilla gallery, a nomadic artistic platform that seeks alternative spaces for Fine Art projects; *Cape Town Under* is its second. She is affiliated as Research Associate to African Centre for Cities (ACC) at UCT, and to UJ's Research Centre: Visual Identities in Art & Design (VIAD). Her current research concerns public space, contemporary art and city futures.



ANNA HAMLIN

Anna Hamlin had planned a life as a stage actor and director, but found herself working as a radio and television broadcaster and writer in the sixties. A dominating fact for her employers at the BBC was her African heritage, which resulted in a career in media coverage in places in East, West and Central Africa at a time when very little information was available to the West about the African continent. Later, Hamlin worked unhappily as a Real Estate agent in Brooklyn, New York, before discovering she could write dialogue and songs, and pursuing her initial goal to work in theatre.

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GARY HARTLEY

Gary Hartley is a theatre-maker, performer and television producer/director based in Cape Town. In 2007 he graduated from Rhodes University with a distinction in Drama. His production, *WinterSweet*, made in collaboration with The Runaway Buni Collective and written by Genna Gardini, won a Standard Bank Ovation Encore prize at the 2012 National Arts Festival (NAF). At the 2013 NAF he directed the Standard Bank Aha! Ovation Award winning piece *Scrape*. He has written and produced for shows such as The Showbiz Report, The Close Up and Screentime with Nicky Greenwall.



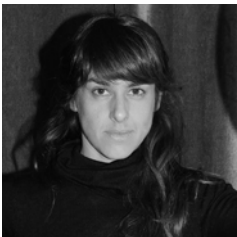
ATHI MONGEZELELI JOJA

Athi Mongezeleli Joja studied Fine Art at the Ruth Prowse School of Art, and History and Art History at the University of Stellenbosch. He was a member of the art collective, Gugulethu. He has participated in numerous international and local exhibitions including *Subdivision*, the art collectives festival in Hamburg Germany. He writes as critic for local art website Art Throb; his writings have also appeared in *The Feminist Wire*, *Chimurenga*, and *Savvy* amongst other publications. He is co-editor of *New Frank Talk* with Andile Mngxitama.



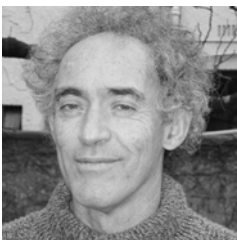
SVEA JOSEPHY

Svea Josephy lives and works in Cape Town. She graduated from the Michaelis School of Fine Art, University of Cape Town, and holds an MA(FA) from the University of Stellenbosch. She is a Senior Lecturer in Fine Art (Photography) at Michaelis. Josephy has exhibited her photographs both in South Africa and internationally, and her work is represented in collections locally and abroad. Her written work, which is concerned with post-apartheid South African photography, has been published in various books, journals and catalogues.



LAURA KALAUZ

Laura Kalauz was born in Buenos Aires, where she studied dance and Sciences of Social Communication at the University of Buenos Aires. In 2003 graduated as Dance Maker at the Hogeschool voor de Kunsten–Dansacademie Arnhem, Holland. She lives in Zürich, where she works as independent choreographer. Her work poses questions around the routines and patterns of contemporary life. Her interest lies in revisiting assumptions that rule social behaviour and shape our models of communication. She has collaborated with the artists Martin Schick, Krööt Juurak, Simone Augtherlony, Nicolas Galeazzi and Marina Belobrovaja.



MARK KAPLAN

Mark Kaplan (South Africa) is an award-winning filmmaker, whose 25-year documentary filmmaking career has been committed to human rights. His work treats themes of memory, social justice and the search for accountability. His films include *Between Joyce & Remembrance* (2005), *The Lion's Trail* (2005), and *Where Truth Lies* (1999), all of which have won numerous international awards.



ANGUS MACKINNON

Angus MacKinnon was born in London and raised in Johannesburg. In 2010 he relocated to Cape Town to study at the Michaelis School of Fine Art University of Cape Town. He will graduate at the end of 2013. His approach to photography lies in an area somewhere between documentary work and portraiture, focusing on people that live on the periphery of society.



JACQUELINE MANYAPELO

Having never taken dance lessons before, Jacqueline Manyapele answered a life-long calling to dance when she joined Jazzart Dance Theatre's three-year Training Programme in 1999. Thereafter, she joined Jazzart's performance company as a professional dancer, working on various productions as a company member. In recognition of her artistry and leadership, she was selected to participate in Jazzart's mentorship programme in 2008. In 2010, she took on the role of Artistic Director at Jazzart, a position which she currently holds. She is passionate about dance and extending its reach and that of the performing arts in general.

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SABELO MCINZIBA

Sabelo Mcinziba is a researcher and activist, working to explore ways of integrating intellectual work happening in/through academia, and intellectual work in communities from urban to rural. He has recently been working in the Eastern Cape with local organisations on land access, spatial planning, heritage, memory and displacement of life and family through everyday practices. In Cape Town and other urban settings, he studies how the same patterns are expressed, arguing for de-apartheidisation of space to open the possibility of human-centred dwelling spaces and therefore humanisation of the dehumanised.



BRENT MEISTRE

Brent Mestre is a South African photographer and filmmaker who works across various media, including sound and stop-frame animation. Throughout his projects are motifs of movement, journey, migration and enactment, exploring how traces and remnants of these ideas continue to constitute and speak to the lived experience of people on the continent. Mestre is currently a Senior Lecturer and sectional Head of Photography at the Rhodes University Fine Art Department in Grahamstown.



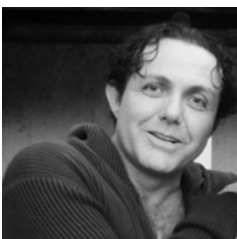
COLIN 'BOESMAN' MEYER

Colin 'Boesman' Meyer is a musical artist and praise poet. His music speaks deep into the social challenges of the working class peoples of South Africa. It brings together a diverse range of musical genres; lyrics fused with history, social consciousness and a message of hope.



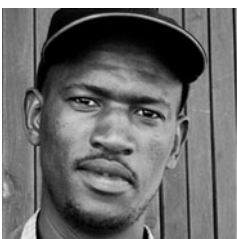
IGNACIO MESTRE

Ignacio Mestre is an actor, playwright, screenwriter and theatre director. He trained as an actor mainly with Nora Moseinco, and as a playwright with Ariel Farace. He is co-author and co-director, along with Katia Szechtman, of the work *Correspondent*. In 2012 he premiered his award-winning work *demo*; in 2013 he wrote and directed the short film *A PART*, selected for the Buenos Aires International Independent Film Festival (BAFICI).



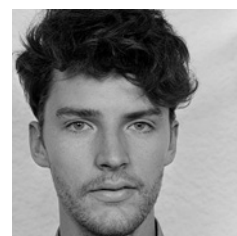
PHILIP MILLER

Philip Miller is a composer and sound artist who works across a variety of media; from film, live performance, to video and sound installations. His long-time collaboration with the artist William Kentridge, composing music for many of his films and installations, has gained him much recognition, with recent showings at The Tanks at the Tate Modern, London and The Metropolitan Museum of Art, New York. Miller is currently an honorary fellow at ARC (The Research Initiative in Archive and Public Culture) at the University of Cape Town. He has recently garnered an Emmy Award nomination for his score for HBO's *The Girl*.



MANDLA MNYAKAMA

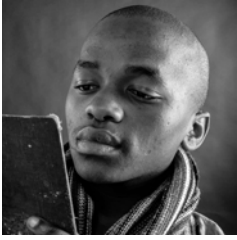
Mandla Mnyakama is a Cape Town based photographer who uses photography for both artistic and journalistic purposes. His work has been published and exhibited locally and internationally. He previously belonged to the Iliso Labantu Photo Group, and contributes on a freelance basis to the Argus, Cape Times, City Press, Daily Sun, Die Burger, Sunday Times, The New Age, The Times, Sowetan and Sunday Sun newspapers.



KYLE MORLAND

Kyle Morland is a graduate from the University of Cape Town's Michaelis School of Fine Art. He lives and works in Cape Town. A recurring theme in his work is space, particularly an interest in negative space, the implied dualisms relating to space (e.g. fullness/emptiness), and the paradoxes involved in materialising emptiness. He is represented by Blank Projects, Cape Town.

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SIPHO MPONGO

Sipho Mpongo was born in the Eastern Cape in a rural village, Nqamakwe, and was raised in Langa, Cape Town. Illiso Labantu, a local photographic mentorship programme, provided the platform for Mpongo to launch into a photographic career. He has recently completed a full time course at the Cape Town School of Photography, whilst simultaneously contributing to various photographic group shows and projects in Cape Town and internationally.



KIM MUNSAMY

Kim Munsamy is a filmmaker who often works in the documentary, short film and experimental mode. Her films have explored stories of mining communities in South Africa, indigenous movements in Guatemala, memory and testimony in declarations and judgments, and Latin American immigration in the US.



TEBOGO MUNYAI

Cape Town based Tebogo Munyai has performed and choreographed for numerous productions at the National Arts Festival, Dance Umbrella, Baxter Dance Festival and JOMBA! Contemporary Dance Experience. He was part of Tapsula at the Market Theatre and has collaborated with Nimrod Freed's Tami Dance Theatre Company from Israel, and Boaz and Anike Barkan from Denmark. Munyai established the Kopano Community Group in Mohlakeng and has facilitated workshops with Casa da Cultura in Maputo, Mozambique, the UCT School of Dance and Remix Dance Company in Cape Town. Munyai is the director of Theater Elementary.



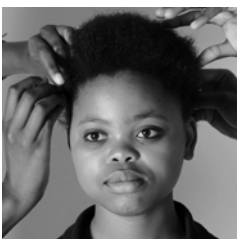
SIYAMUKELWA NGCOBO

Siyamukelwa Ngcobo developed an everlasting love for telling stories after playing a small role in *Sarafina* at age 5. The writer, journalist, playwright, musician, actor and filmmaker graduated with a BA in Journalism and Drama from Rhodes University. In 2011 he directed an SABC 2 documentary on activist Zackie Achmat and exhibited a multi-media installation at the Goodman Gallery. He makes music as Umlilo, whose debut EP, *Shades of Kwaai*, received international radio airplay and was rated as one of the best albums of May 2013 by Rolling Stone. Ngcobo works for Entertainment Africa and is constantly working on interdisciplinary approaches in creating ground-breaking stories.



REFILWE NKOMO

Refilwe Nkomo is a writer, performer, producer, researcher and cultural activist. Her particular interests lie in issues of identity, gender, and notions of blackness. She is interested in the connections between society, art, and the individual. Nkomo is also invested in the use of the arts as a tool for activism and social dialogue. She is the founder of *Pier 85*, a multi-dimensional art platform based in South Africa, and a co-founder of *We Are Here*, a platform that uses art and applied theatre techniques to engage men and boys in the gender based violence discourse.



NOBUKHO NQABA

Nobukho Nqaba was born in Butterworth, Eastern Cape, and holds a BAFA from the Michaelis School of Fine Art, UCT. She is currently doing a Postgraduate Certificate in Education (UCT), and was awarded the 2012 Tierney Fellowship. Nqaba has participated in various group exhibitions, including *platform 18_28* (Infecting the City 2013), *If the walls could talk*, *The garden boys*, and GIPCA's *Republic* (2011) and Live Art Festival (2012). As part of the Tierney fellowship, she exhibited on *Photoville*, a group exhibition in New York (2013). Nqaba's work explores memory and symbolism, attested to by the checked plastic mesh bag.



LUNGISILE NTSEBEZA

Lungisile Ntsebeza is a Professor and the holder of the AC Jordan Chair in African Studies at the University of Cape Town. He is also the holder of the National Research Foundation (NRF) Research Chair in Land Reform and Democracy in South Africa. He has conducted extensive published research on the land question in South African around themes such as land rights, democratisation, rural local government, traditional authorities and land, and agrarian movements. His book, *Democracy Compromised: Chiefs and the Politics of Land in South Africa* was published by Brill Academic Publishers (Leiden) in 2005, and the HSRC Press in 2006.

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SEBASTIÁN PORRAS

Sebastián Porras is a researcher and producer from Guatemala. He studied law and has worked in the field of human rights processes related to the post conflict situation in Guatemala and the promotion of dialogue and democratic culture.



LINDEKA QAMPI

Lindeka Qampi was born in Bolotwa, Eastern Cape, and lives in Khayelitsha with her four children. She started practicing photography in 2006 when she joined the Iliso Labantu Photo Group. She also completed a photo-journalism course at the Market Photo Workshop in Johannesburg, and was a co-facilitator for the PhotoXP project. Qampi captures significant aspects of daily life, using the camera to share social issues in both rural and urban areas. She has collaborated with many other photographers, and exhibited both locally and internationally.



ELGIN RUST

Elgin Rust received her BA(FA) in Studio Practice and Theory at The University of Cape Town. In 2010 Rust completed an MFA (with distinction) at the Michaelis School of Fine Art (UCT). Her work, mainly sculpture and installation, explores ideas around art, law and media.



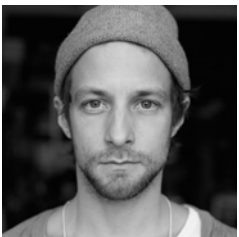
RAÉL JERO SALLEY

Raél Jero Salley is an artist, cultural theorist and art historian. He holds degrees from the Rhode Island School of Design (BFA), School of the Art Institute of Chicago (MFA), and the University of Chicago (PhD). His research interests include modern and contemporary art and visual culture, with a focus on Blackness and African Diaspora. He is currently Senior Lecturer in Visual and Art History at the Michaelis School of Fine Art, UCT.



NICOLE SARMIENTO

Nicole Sarmiento's work grapples with coeval time, the past in the present, and questions of embodied cartographies in cities we call "postcolonial." Her interest is in silenced histories of slavery, displacement and dispossession, thinking about her own location in the city of Cape Town as a starting point for her intellectual and artistic engagement. She is a PhD candidate based at the Centre for African Studies, UCT.



MARTIN SCHICK

Martin Schick is a freelance performer and choreographer from Switzerland, living in Berlin. He works on scenic plays, research, performative acts and installations, investigating human economies and the influence of socio-political movements on the art world and vice versa. After visiting a private ballet school he studied theatre at the University of Arts in Berne. Ending a short career as an actor for TV and cinema, he started to work for independent theatre and dance productions, entering into significant collaborations with artists such as Laura Kalauz.



BERNI SEARLE

Berni Searle is a South African artist who works with photography, video, and film to produce lens-based installations that stage narratives connected to history, memory, and place. Often politically and socially engaged, her work draws on the universal emotions associated with vulnerability, loss and beauty. She has exhibited widely and is in the collection of the MOMA The Berkeley Art Museum, and the Brooklyn Museum. She participated in the 2nd Johannesburg Biennale and the Venice Biennales of 2001 and 2005. She is currently Associate Professor at the Michaelis School of Fine Art, University of Cape Town.

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LEONARD SHAPIRO

Leonard Shapiro has a Bachelor of Social Science degree (BSocSc) from UCT and recently completed a 4 year Art Theory course at the Michaelis School of Fine Art (UCT). Shapiro enjoys intervening in everyday social situations in order facilitate a response from members of the public.



NICK SHEPHERD

Nick Shepherd is Associate Professor of African Studies and Archaeology at the University of Cape Town, and Head of the African Studies Unit. He is joint Editor-in-Chief of *Archaeologies: Journal of the World Archaeological Congress*. In 2004-5 he was based at Harvard University as a Mandela Fellow, and was a Visiting Professor at Brown University (2008) and the University of Basel (2009). Shepherd has published widely on questions of archaeology and society in Africa, and on questions of public history and heritage. His books include the volume *Desire Lines; Space, Memory and Identity in the Postapartheid City* (with Martin Hall and Noeleen Murray), and *New South African Keywords* (with Steven Robins).



THUTHUKA SIBISI

Thuthuka Sibisi completed his Bachelor of Music (Stellenbosch University) in 2011 with further studies in Physical Theatre Performance the following year with Samantha Prigge and Estelle Olivier. His musical education finds its roots in his training at the world-renowned Drakensberg Boy's Choir School, where his passion for performance was born. He has had the opportunity to tour extensively, performing throughout South Africa as well as Japan and Argentina. Recently, Sibisi toured to Stockholm, Sweden, as chorus master and conductor of Philip Miller's short opera *The Anatomy of A Mining Accident*, in collaboration with Cape Town Opera and Stockholm's University College of Opera.



PENNY SIOPIS

Penny Siopis was born in the semi-desert town of Vryburg in the Northern Cape. She has exhibited locally and internationally since 1975 and has won a variety of awards including the Volkskas Atelier and the Vita Art Now awards. Siopis has her work well-represented in South African and international collections. Currently she is Honorary Professor at the Michaelis School of Fine Art, University of Cape Town, and is represented in South Africa by Michael Stevenson Gallery.



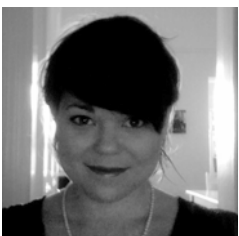
DAVID SOUTHWOOD

David Southwood is a photographer who concerns himself with the medium's production and consumption. He works as a photographer, producer of exhibitions, books, films and interdisciplinary projects. Southwood is interested in meaningful collaborations and has been the recipient of prestigious awards. In 2000, together with township photographers, he set up the first non-profit organisation for 'street photographers' in the Western Cape, *Umlilo*. This was after having worked at the University of Cape Town in the same developmental field. His work has been collected by institutions and private collectors in South Africa and abroad.



AMIE SOUDIEN

Amie Soudien was born in Cape Town and is currently completing a BA in Fine Art at the Michaelis School of Fine Art, University of Cape Town, majoring in print media. Her work engages with ideas around ancestry, liminal histories and the archive.



KATHERINE SPINDLER

Katherine Spindler was born in Paarl, Western Cape. She completed her BA(FA) (2004) and MFA (2011) with distinction at the Michaelis School of Fine Art, where she now lectures part-time in drawing and printmaking. She also teaches part-time at Bishops Diocesan College.

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TONI STUART

Toni Stuart is a poet who has performed locally and internationally. She appeared at the 2010 Urban Voices International Poetry Festival and the 2013 Bridgewater International Poetry Festival. Stuart interrogates a range of social issues, including stories of place and displacement, HIV/Aids and gender-based violence. She is the curator of Poetica and runs writing workshops that enable people to explore their own voice.



PAULINE THEART

Pauline Theart is a Johannesburg-based artist whose work explores the integral nature of voice, with a focus on the relationship between culture and site-specificity found in the city spaces of Johannesburg. In 2012 she conducted a voice installation at the Children's Memorial Institute in Braamfontein toward her MA in Digital Arts at the University of Witwatersrand. She also participated in Elgin Rust's group exhibition *APPEAL* 2012, a guerilla gallery project. Theart holds a BA Fine Art from the University of Pretoria (2006) and a Grade 8 Classical Singing qualification from the Royal Schools of Music.



ADRIENNE VAN EEDEN-WHARTON

Adrienne van Eeden-Wharton is a Cape Town based artist and writer. She holds an MA(FA) Degree from the University of Stellenbosch, has lectured at various tertiary institutions and is currently Project Manager of the University of Cape Town's Gordon Institute for Performing and Creative Arts (GIPCA). She works across a wide variety of media and disciplines, including photography, video, labour-intensive installations and public performance. Her work is held in a number of collections, locally and abroad.



FERDINAND VAN TURA

Ferdinand van Tura is an artist working mainly in theatre, TV, film and music. He also works as a youth development facilitator in Bonteheuwel, where he promotes capacity building programmes for township youth. Van Tura plays the traditional mouth bow and forms part of various cultural collective initiatives in and around Cape Town.



ASHLEY WALTERS

Ashley Walters comes from a varied interdisciplinary background. He has studied business, and trained in engineering drawing, electrical and metal work. For the last decade Walters has worked as a commercial photographer. Studying at the Michaelis School of Fine Art, he received the Cecil Skotnes Scholarship in 2010. He also exhibited in San Francisco on a group show *State of Perception*. Walters received the Hayden Lubisi Scholarship, Simon Gerson Prize and The Michaelis Prize. In 2013 he became a recipient of the Tierney Fellowship, and is in his final year of his masters' studies at the Michaelis School of Fine Art.



PAUL WEINBERG

Paul Weinberg is a documentary photographer, filmmaker, writer, curator, educationist and archivist. He began his career in the early 1980s by working for South African NGOs, and photographing current events for news agencies and foreign newspapers. He was a founder member of Afrapix and South, the collective photo agencies that gained local and international recognition for their uncompromising role in documenting apartheid. He has taught photography at the Centre of Documentary Studies at Duke University in the United States, and holds a master's degree from the same university. He is currently Senior Curator of Visual Archives and lectures in documentary arts at the University of Cape Town.



WARREN WILENSKY

Warren Wilensky is a writer-producer who works across a variety of media including film, television and theatre. He has written, directed and produced Canadian television, working in situational comedy, documentary and reality television. He produced and directed a Bravo Fact short entitled *Winnie's Stand*, which formed part of the multimedia for a larger semi-staged digital opera he produced for Toronto's Laminator Festival 2007. Partnering with producer Mfundi Vundla, he wrote the opera libretto and produced *Winnie: The Opera*, premiering at the State Theatre in 2011, to international acclaim. In 2012 Wilensky established Imbiza Entertainment, a boutique television production company.

LAND | PARTICIPANTS



JOSHUA WILLIAMS

Joshua Williams is a writer, director and PhD Candidate in Performance Studies at the University of California, Berkeley. His research concerns the political figure of the animal in East African theatre and performance. His work has appeared on ASTR Online and is forthcoming from Theatre Journal. Williams is also currently working to translate the complete plays of the Tanzanian dramatist Ebrahim Hussein from Swahili into English for Oxford University Press.



AMY LOUISE WILSON

Amy Louise Wilson is a film and theatre actress living in Cape Town. She has studied acting at Rhodes University, the University of Leeds and the University of Cape Town. In 2013 she performed in Joanna Evans' *The Year of the Bicycle*, which won a Silver Ovation Award at the National Arts Festival. *SIMilar* will be her third appearance in a Horses' Heads Productions work: she starred in both their 2012 collaboration with The Runaway Buni Collective, *WinterSweet*, and the 2013 AHA! Ovation Award winning one-woman show, *Scrape*. Later in 2013 she will play a leading role in a Warner Brothers film.



GAVIN YOUNGE

Gavin Younge is Emeritus Professor at the Michaelis School of Fine Art (UCT), and works internationally as a sculptor, writer and curator. In 2012 he was awarded a UCT Creative Arts Award in recognition of the substantive and discursive contribution his work has made to contemporary art practice. In 2011 he won the Handspring Puppet Company's award for his work with Jane Taylor. His sculptural work has been acknowledged in various publications on contemporary art, including Sue Williamson and Ashraf Jamal's *Future Present: Art in the New South Africa*, and Jill Bennett's *Empathic Vision - Affect, Trauma, and Contemporary Art*.

ABOUT GIPCA

The University of Cape Town's Gordon Institute for Performing and Creative Arts (GIPCA) facilitates new collaborative and interdisciplinary creative research projects across Faculty but particularly 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. Projects bring together diverse entities: the various creative and performing art disciplines at UCT, as well as the University and City, training institutions and the profession. The Institute actively seeks partners both outside of the University and within it, in an effort to enrich the research and development of creative work and to make such work available to all communities. 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 of students and staff, as well as a wide range of institutions and individuals outside the University

LAND is kindly supported by the City of Cape Town's Arts and Culture Department; and presented in association with Pro Helvetia, Iziko Museums of South Africa, the District Six Museum, the Centre for African Studies (UCT) and the African Centre for Cities (UCT). With thanks to the City of Cape Town Environmental and Heritage Branch, Green Point CID, Cape Town Central Library and St Andrew's Presbyterian Church.

For more information on the 2012 GIPCA programme:

www.gipca.uct.ac.za | +27 21 480 7156 | fin-gipca@uct.ac.za

GIPCA Director: **Associate Professor Jay Pather**

GIPCA Project Manager: **Adrienne van Eeden-Wharton**

Chair of the GIPCA Board: **Professor Paula Ensor**

LAND technical team: **Themba Stewart, Ryno Keet, Rob Stolle**

Intern involved in shaping LAND programme content: **Christian Ernten**

GIPCA interns: **Roxy Kawitzky, Valeria Geselev**