LIVE ART FESTIVAL

PROGRAMME

27 AUG - 7 SEPT 2014 | CAPE TOWN CITY HALL | UCT HIDDINGH CAMPUS

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CONTENTS

INTRODUCTION

I can't understand why people are frightened by new ideas,
I am frightened of the old ones.

- John Cage

This second Live Art Festival grows this year to feature thirty-nine works comprising performance and durational artworks that demonstrate innovation in form or concept. Emerging from diverse disciplines: visual arts, dance, theatre, music, architecture and literature, works will be maverick, mongrel, collaborative, interdisciplinary, vexing. Some may be a breeze others may need a strong stomach or a thick skin or some programme notes, so make sure you hang onto yours...

The works have been curated around particular themes. The artists did not intend these themes overtly, they are there to help you navigate a wide range of work - productions will share thematic considerations beyond the designated ones and conversations amongst the works will cut across the entire programme.

Performance is so transient. Art that lasts for a few minutes has negligible commercial prospects and a sizeable platform for this work is rare. We want to honour the commitment of the sponsors of this Festival (listed elsewhere in this Programme) who have provided the support for this ongoing research and presentation of art works of innovation. And ultimately the artists named in these pages who have persisted in pushing the boundaries of their work inviting discomfort, debate and critique in unique and singular experiences.

Enjoy!

SCHEDULE

Performances will follow sequentially; audiences will be guided from one site to another.

Bookings: **www.webtickets.co.za**

Prog A: Adult R50, Student R30
Prog B, C, D, E, F, G, H, I: Adult R80, Student R50 (per Programme)
Season: Adult R550, Student R330 (for All Programmes)

	WED 27 AUG 20:00	THURS 28 AUG 19:00	FRI 29 AUG 19:00	SAT 30 AUG 19:00	SUN 31 AUG 17:00	MON 1 SEPT 19:00
CITY HALL	PROG **A**		PROG **C**	PROG **C**		
HIDDINGH CAMPUS		PROG **B**	PROG **D**	PROG **D**	PROG **E**	PROG **E**

	TUE 2 SEPT 19:00	WED 3 SEPT 19:00	THURS 4 SEPT 19:00	FRI 5 SEPT 19:00	SAT 6 SEPT 18:00	SUN 7 SEPT 17:00
CITY HALL	PROG **F**	PROG **F**				
HIDDINGH CAMPUS	PROG **G**	PROG **G**	PROG **H**	PROG **H**	PROG **I**	PROG **J**

PROGRAMME A: Wed 27 Aug 20:00 | Cape Town City Hall

Framed (and Framing)
- *The Impossible Auction* - Anthea Moys, Gerard Bester & Gwydion Beynon (60 min)

PROGRAMME B: Thurs 28 Aug 19:00 | UCT Hiddingh Campus

Body and Mortality
- *Between Subject and Object* - Penny Siopis, Kathryn Smith & Josephine Higgins (30 min)
- *Un-mute* - Andile Vellem (35 min)
- *BALL & Other Funny Stories About Cancer* - Brian Lobel (60 min)
- *Suspension Lecture: Second Incantation* - Annemi Conradie, John Wayne Stevens & Svend Jensen (45 min)
- *Admission* - Alberta Whittle, Louise Westerhout & Jason Potgieter (45 min)

PROGRAMME C: Fri 29 Aug & Sat 30 Aug 19:00 | Cape Town City Hall

Femininities
- *Caught* - Nomcebisi Moyikwa (30 min)
- *Walk: South Africa* - Sara Matchett & Genna Gardini (25 min)
- *The Woman Who Walks on Knives* - Season Butler (30 min)

The Periphery as Threshold
- *The Place We Ran From* - Matthew Trustham & Kieran McGregor (15 min)
- *Influences of a Closet Chant* - Albert Khoza (40 min)

PROGRAMME D: Fri 29 Aug & Sat 30 Aug 19:00 | UCT Hiddingh Campus

Republic
- *Flatland* - Eduardo Cachucho (45 min)
- *Black Dog* - Thulani Chauke (20 min)
- *In Case of Fire, Run for the Elevator* - Boyzie Cekwana (70 min)

PROGRAMME E: Sun 31 Aug 17:00 & Mon 1 Sept 19:00 | UCT Hiddingh Campus

The Abject Object
- *Eyes Closed with Piñata* - Thalia Laric & Steven van Wyk (15 min)
- *Apple Girl* - Jill Joubert (60 min)

The Periphery as Threshold
- *Quartier Sud* – Raphael Christian Etongo (25 min)
- *Category Syndrome* - Richard September (15 min)
- *Rough Musick* - Gavin Krastin (60 min)
- *Cabaret Crawl* - Brian Lobel & Season Butler (Sun 31 Aug only; start Café Manhattan 21:00)

PROGRAMME F: Tues 2 Sept & Wed 3 Sept 19:00 | Cape Town City Hall

Body and Mortality
- *Limelight on Rites* - Sello Pesa (60 min)
- *Doors of Gold* - Tebogo Munyai (20 min)
- *Ukukhumula* (Unclothing) - Mohau Modisakeng (30 min)
- *Inkukhu ibeke iqanda* (The chicken has laid its eggs) - Chuma Sopotela (30 min)

PROGRAMME G: Tues 2 Sept & Wed 3 Sept 19:00 | UCT Hiddingh Campus

NOTE: Free buses for John Nankin's site specific performance will depart at **18:30** and bring audiences back to Hiddingh Campus)

Framed (and Framing)
- *Shakespeare's Chair* - John Nankin (60 min)
- *Un acte sérieux* (A Serious Act) - Nicole Seiler (40 min)
- *Complicated Art for Dummies* - Ntando Cele (30 min)
- *My Minutes* - Nadja Daehnke (3 min per audience member; ongoing)

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PROGRAMME H: Thurs 4 Sept and Fri 5 Sept 19:00 | UCT Hiddingh Campus

Framed (and Framing)
- *do it* - Independent Curators International (30 min)
- *Shiver* - Nicole Seiler (55 min)
- *The Anatomy Lecture Theatre* - Rosa Rogers Postlethwaite (40 min)

The Abject Object
- *Resound* - Alex Halligey (30 min)
- *Eleegba (Oginrinringinrin III)* - Jelili Atiku (60 min)

PROGRAMME I: Sat 6 Sept 18:00 | UCT Hiddingh Campus

Republic
- *19 Born 76 Rebel*s - Mamela Nyamza (60 min)
- *In_search_of_"I-Dea-oLogy"_[an]_ Nkrumahist_ Reading_[s]* - Bernard Akoi-Jackson (30 min)
- *Monsoon* - Julia Raynham (45 min)

Femininities
- *Can't I just decide to fly?* - Wura-Natasha Ogunji (20 min)
- *Ancestral Omega: The Medora* - Weaam Williams (45 min)

PROGRAMME J: Sun 7 Sept 17:00 | UCT Hiddingh Campus

- *Museum of Non Permanence (MuNPer*) – Donna Kukama (45 min)

NOTE: This is a walkabout of the MuNPer collection. To participate in the MuNPer Programme (3 – 6 Sept), please book via **gipca.bookings@gmail.com**. Admission to all MuNPer activities is free.

LIST OF WORKS (BY THEME)

Framed (and Framing)
The Impossible Auction; Shakespeare's Chair; Complicated Art for Dummies; Un acte sérieux (A Serious Act)*; My Minutes; do it; Shiver; The Anatomy Lecture Theatre*

Body and Mortality
Between Subject and Object; Un-mute; BALL & Other Funny Stories About Cancer; Suspension Lecture: Second Incantation; Admission; Limelight on Rites; Doors of Gold; Ukukhumula (Unclothing)*; Inkukhu ibeke iqanda* (The chicken has laid its eggs)

Femininities
Caught; The Woman Who Walks on Knives; Walk: South Africa; Can't I just decide to fly?; Ancestral Omega: The Medora

The Periphery as Threshold
The Place We Ran From; Influences of a Closet Chant; Quartier Sud; Category Syndrome; Rough Musick; Cabaret Crawl

Republic (or Nation, Authority, Nationalisms)
Flatland; Black Dog; In Case of Fire, Run for the Elevator;19 Born 76 Rebels; In_search_of_"I-Dea-oLogy"_[an]_ Nkrumahist_ Reading_[s]; Monsoon

The Abject Object
Eyes Closed with Piñata; Apple Girl; Resound; Eleegba (Oginrinringinrin III)

Museum of Non-Permanence (MuNPer)

LIST OF WORKS (ALPHABETICALLY)

DESCRIPTION OF WORKS (ALPHABETICALLY)

19 BORN 76 REBELS
Mamela Nyamza

A South African activist once said "People need to defeat the one element in politics which is working against them. And this is the psychological feeling of inferiority". These are the words that underlie *19 Born 76 Rebels.*

Many theatre productions have been created to commemorate the brutality and inhumanity of Apartheid. *19 Born 76 Rebels* breaks away from the normative presentation of the political struggle and triumphs against Apartheid, albeit taking cognisance of the historical importance of the year 1976 for South Africa. It seeks to build on the notion that the remnants of the 1976 uprising have laid the foundation for artists to triumph over adversity.

19 Born 76 Rebels begins with two tall, imposing yet elegant, figures: one resplendently dressed in the colours of apartheid South Africa and the other in the colours of the African National Congress. Each gesture deployed with the alacrity and dismissiveness of Marie Antoinette's enduring gesture of decadence and disdain, "let them eat cake", comes loaded with repercussions and consequences reminding us how much agency simple gestures of authority have.

Conceptualised and designed by Mamela Nyamza; performed with Faniswa Yisa.

Originally co-produced with the SADC, Festival d'Avignon for the France-South Africa seasons 2012-2013; previously presented at the National Arts Festival, Grahamstown, 2014.

ADMISSION
Alberta Whittle, Louise Westerhout and Jason Potgieter

Admission is an immersive theatre/installation hybrid, which sites itself in the Waiting Room of a State Hospital. The two main performance threads by Jason Potgieter and Louise Westerhout intertwine through narratives of illness/death/loss/grief/love/mediumship to draw the witness deep within their own personal space of body and its overwhelming predilection toward disease and death. Both texts question our paradigms which view illness and death as failure, opening a dialogue within the claustrophobic and homogenous setting of the Waiting Room to explore the potential of artistic expression through illness as reflection of societal disease.

"How does the artist reflect a sick society? What is our unique voice? May we love our illness as kidnapper may redeem hostage? How do we view our life once we have passed?"

Amongst the chaos and calm of free improvisation by Niklas Zimmer (percussion), Keenan Ahrends (guitar) and Alberta Whittle, photographs by Noncedo Gxekwa and video projections by Anwar McWhite, *Admission* traverses the liminal space between life/death, body/spirit, will/consciousness.

ANCESTRAL OMEGA: THE MEDORA
Weaam Williams

Ancestral Omega: The Medora explores the feminine narrative of the Cape Malayu people via the Medora, a traditional head-dress made from very fine cloth and heavily embroidered with pure gold or silver thread using symbolic patterns as part of the woven narrative. The work is a multi-disciplinary audio-visual experience, mixing photographs, video and graphic design with music (including a full choir) and theatre.

The Medora project was creatively inspired by what Williams terms her "Ancestral Omega". Her great-grandmother as a young girl visited Mecca with her family and was taught how to make Medoras by women who had this skill in the 1920s. She was taken to the Kabbah, where she swore to keep this craft a life secret. Upon her return to Cape Town (District Six) in the late 1920s, she was the only woman in Cape Town who could weave Medoras.

For the Malay bride, wearing the Medora for is a symbol of purity. Williams however also foregrounds how the Medora represents the reclamation of a history of people who trace their roots to the Malay Archipelago, brought to South African soil by Dutch colonials, dispossessed from their Motherland and in generations to follow, from their Cape homes via the Group Areas Act.

Written and directed by Weaam Williams; technical direction by Nafia Kocks; art direction by Shabnam Williams; cast: Ayesha Adams, Zanap van der Schyff, The Happy Boys, Anjum Kocks and Hanaa Rylands; produced by Tribal Alchemy.

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APPLE GIRL
Jill Joubert

Conceived by Jill Joubert, *Apple Girl* is a transformation of an Italian fairy tale by Italo Calvino into a performance of sculptured tableaux and puppets. Each scene in the story is interpreted through the appearance of seven tableaux on wheels, conceived through the properties of carved wood and found objects, which also function as miniature puppet theatres. These are animated and performed by Joubert with jazz artist, Athalie Crawford, giving voice to the tableaux and puppets with her own musical arrangements of the songs.

Typical of folk puppeteers the world over, Joubert has scavenged an eclectic mix of materials for her sculptures, many of which were chosen for their embedded memories. Avoiding realism, she has re-worked the materials into stylised puppets, reminiscent of African puppetry traditions and European folk toys, all of which suggest an existence of a world beyond the quotidian. The work evades conventional definitions of the separate mediums of puppet theatre and sculpture, motionless tableaux and performance art, yet borrows liberally from them all towards Joubert's own interpretation of Calvino's fairy tale.

Originally presented as part of Joubert's MFA at the Michaelis School of Fine Art, 2012.

BALL & OTHER FUNNY STORIES ABOUT CANCER
Brian Lobel

BALL & Other Funny Stories About Cancer is a collection of performances reflecting on a history of cancer and the patient experience. Drawing from ten years of monologues and spoken word performances, Lobel presents an hour of humorous, provocative, interactive and thoughtful reflections, which have been presented throughout the world in a wide variety of medical, theatrical and artistic contexts. "You'll laugh, you'll cry, you'll want to perform a self-exam."

Written and performed by Brian Lobel, a New York-born, London-based performer, teacher and curator who is interested in creating work about bodies and how they are watched, policed, poked, prodded and loved by others. Lobel has shown work internationally in a range of contexts, from medical schools to galleries, cabarets to museums, marketplaces to forests, blending provocative humor with insightful reflection.

Lobel's participation in the Live Art Festival is supported by the British Council.

BETWEEN SUBJECT AND OBJECT
Penny Siopis, Kathryn Smith and Josephine Higgins

In the representation of the dead, there seems to be a continuum, or sliding scale, between an emphasis on the subject-ness of the deceased individual and the object-ness of the corpse. This exhibition will highlight this continuum as an analytical tool to explore and deepen discussion regarding the depiction of human remains, drawing out similarities and differences between photographs, illustrations, films, performances and objects of scientific and cultural interest. Whilst the exhibition began with a consideration of contemporary post-mortem photography, the focus grew to incorporate a set of concerns around the idea of the "real", whether articulated through objects, performance or modes of representation that are perceived to a particular kind of visual "truth-telling". Photography functions as a key reference then, emphasising the acts of looking, thinking and questioning.

Buhlebezwe Siwani performs *Inzilo: ngihlahla kwa bafileyo* (A time of mourning: I live with the dead). The piece considers ways in which black women mourn culturally, and the artist as sangoma - living between two worlds, as a medium who cannot mourn, because "what is alive is dead, and what is dead is alive".

Curated by Penny Siopis, Kathryn Smith and Josephine Higgins; featured artists: Igshaan Adams (ZA), Jordan Baseman (UK), Maeve Berry (UK), Jack Burman (CND), Jillian Edelstein (ZA), Sue Fox (UK), Paul Greenway (ZA), Pieter Hugo (ZA), Gerhard Marx (ZA), Nelson Mukhuba (ZA), Colin Richards (ZA), Walter Schels and Beate Lakotta (DE), Jeffrey Silverthorne (US), Buhlebezwe Siwani (ZA) and Kathryn Smith (ZA).

BLACK DOG
Thulani Chauke

A man without ethics is a wild beast loosed upon this world.
- Albert Camus

A beast does not know he is a beast, and the nearer a man gets to being a beast, the less he knows it.
- George MacDonald

Black Dog is a depiction of society's current diseases. Touching upon these themes of moral degradation among individuals, the corruption of state, sex crimes, medical conspiracies and the effect these have, the work uses animal behaviour as a metaphor.

Choreographed and performed by Thulani Chauke; lighting design by Sizwe Moloko.

The Forgotten Angle Theatre Collaborative (FATC) is a dance company in residence at the University of Johannesburg Arts & Culture.

CABARET CRAWL
Brian Lobel and Season Butler

Brian Lobel and Season Butler's *Cabaret Crawl* is a progressive night of levity, dancing and art in a raucous and ironic search for performativity outside the central theatrical spaces, in the drag and cabaret clubs and bars of Cape Town. Expect a set of radical, outrageous, hilarious, heartbreaking and thought-provoking short-form performances ranging in style from cabaret to live art, lip synch, original music and dance - embracing ideas of the "popular".

Indicative performances include: *Sometimes I go out by myself*- Lobel's Amy Winehouse tribute; Butler's *Destroy 2000 Years of Culture* about violence and colonialism; and artist and singer Manila von Teez enacting re-appropriations by singers such as Britney Spears, Lady Gaga and Madonna of enduring tropes of drag culture, evoking the realities of peripheral spaces as points of threshold for ideas that inevitably overflow and flood the mainstream cultural centres.

Directed by Brian Lobel and Season Butler; coordinated by Lindy-Lee Prince; performed by amongst others Manila von Teez, Lobel and Butler.

Venues: Café Manhattan (74 Waterkant Street); Blaque (24 Napier Street);
Zer021 Lounge (29 Chiappini Street)

Lobel and Butler's participation in the Live Art Festival is supported by the British Council.

CAN'T I JUST DECIDE TO FLY?
Wura-Natasha Ogunji

Can't I just decide to fly? is a public endurance performance in which a group of masked women haul water kegs through the streets of Cape Town, exploring the relationship between physical labour, beauty and social change. The work expands upon creator Wura-Natasha Ogunji's earlier performance entitled *Will I still carry water when I am a dead woman?* This work focused on the daily physical labour that women perform in relationship to power and redemption.

Ogunji is interested in engaging women in questions of space, power and politics. With *Can't I just decide to fly?* she asks a new set of questions: "Can we develop philosophies for embodying both joy and justice through performance? What is the significance of enacting physical labour in the service of beauty and poetry (rather than as a demonstration of struggle and injustice)? What is the place of the body and the flesh (and the female body in particular) within this dialogue?"

Ogunji is a Nigerian-American visual artist and performer. As a recent recipient of the Guggenheim Foundation Fellowship, she has been creating performance works about the presence of women in public space in Lagos, Nigeria.

CATEGORY SYNDROME
Richard September

A physical exploration of how ideas of cultural difference and hierarchy are contained in the body.

"*Category Syndrome* is a worm in the brain; it interferes with the body's ability to cooperate between its parts. The body is distracted, drawn in multiple directions simultaneously, or frustrated, in a stalemate with itself. The intellect is distrustful of the body's intentions and the foot wishes to overthrow the head. Subjected to this paranoid form of cognition, bodies struggle to find balance within, while competing to gain superiority over the other."

Created and performed by Richard September; sound design by Daniel Gray.

CAUGHT
Nomcebisi Moyikwa

Caught is a physical interplay between two black women who are caught in a half-room with a single bulb as their only source of light. In this startling work, Moyikwa uses a fresh new contemporary dance language to show female bodies falling and standing, thrown off balance and recovering, shedding the old silhouettes and vigorously reaching for and revealing new forms.

"This project, like my previous works, is a chapter in my choreographic autobiography as a young black female. Similar to Audre Lorde, 'images of black women flaming like torches adorn and define the borders of my journey, stand like dykes between me and the chaos'. It is the false and cruel images of women that gave birth to my voice and my journey - a journey that aims to express new narratives of black females, and rehabilitates female bodies from the images prescribed by our colonised and patriarchal society. The origin of this work came with a conversation that I had with a friend who said 'I am sick of being cast in plays as a maid or a drunk whore, surely I can be something else'."

Choreographed by Nomcebisi Moyikwa; performed by Maipelo Gabang and Ntombizandile Nonyathi.

First Physical Theatre Company is based at the Rhodes University Drama Department and supported by the National Lotteries Distribution Trust Fund (NLDTF).

COMPLICATED ART FOR DUMMIES
Ntando Cele

Ntando Cele uses her white alter ego "Bianca White" to explore issues of power and prejudice. Bianca White claims to be from Rhodesia and is an experienced talk show host and world traveller with extensive knowledge of the European art scene. *Complicated Art for Dummies* is her latest life class, created specifically for the Live Art Festival.

"Forget about TED talks, this is the voice of success and sharp analysis of what is lacking in African art and the European need for suffering. It does not matter whether you are white or black, as long as you are an African artist you should fulfil certain expectations: Give the First World what it wants and it will give you what you want."

Combining comedy and live music, *Complicated Art for Dummies* aggressively creates superficial black and white experiences in an absurd, burlesque atmosphere.

Created and performed by Ntando Cele; script by Raphael Urweider. Cele's participation in the Live Art Festival is supported by Pro Helvetia.

do it
Independent Curators International

With artists instructions ranging from the absurd to the philosophical, the impossible to the seemingly meaningless, *do it* is an evolving exhibition created from a series of instructions written by artists as diverse as Marina Abramovic (USA) and Nicholas Hlobo (South Africa).

do it is the widest-reaching and longest running "exhibition in progress", enacted all over the world. The artist's instructions are to be openly interpreted each time they are presented, purposefully providing much scope and potential for change. This emphasis on interpretation allows each *do it* iteration to be lively and experimental, as well as to acknowledge the particular time and space in which it is recreated. For this particular exhibition, selected South African artists have been invited to interpret the instructions. Each artist is provided with two *do it* instructions; it is up to the artist the approach that they take. The performative aspects of the instructions encourage anyone to follow, inviting the audience to join the process of making, performing or completing an artist's work.

Conceived and curated by Hans Ulrich Obrist, organised by Independent Curators International (ICI), New York; organised by Josephine Higgins at Michaelis Galleries.

The exhibition and accompanying publication were made possible in part by grants from the Elizabeth Firestone Graham Foundation, the Robert Sterling Clark Foundation, and with the generous support from Project Perpetual and ICI's International Forum and Board of Trustees.

DOORS OF GOLD
Tebogo Munyai

Choreographer Tebogo Munyai uses the naked male body as a trope for the acute vulnerability the body experiences when it meets darkness and danger beneath the surface of the earth. In a searing look at the legacy of mining in this country, this solo performance-installation alludes to absence, displacement and the disposable black body - drawing the audience's attention to the unturned stones of the history of those who died working in South Africa's mines, without a trace in any archive.

Doors of Gold has not only been inspired by historical and recent events, but the artist's experience growing up in Mohlakeng, in the West Rand of Johannesburg, in a community surrounded by mineral mines.

Choreographed and performed by Tebogo Munyai.

Previously presented at the National Arts Festival, Grahamstown, 2014.

ELEEGBA (OGINRINRINGINRIN III)
Jelili Atiku

Jelili Atiku, an acclaimed Nigerian multimedia artist with political concerns for human rights and justice, brings an evocative work to South Africa.

In the post-modern era, with its heavy prominence on financial capitalism where competitive markets are anticipated to produce cornucopia of goods and services, and where everything is seen as product - human actions have become speedier and more aggressive. As envisioned in 1998 by Gerald A. Larue in his article, *Human Values for the 21st Century*, the 21st century promises to be a time of scientific and technological growth at a level never before experienced in human history. This growth will either trigger chaos, disruption, war, starvation and disease, or will introduce a period of humanistic cooperation, development, progress and peace. What emerges will depend on which values are embraced, taught, encouraged, and legislated. Ten years later, Ronald Bailey asked rhetorically *Will Humanity Survive the 21st Century*?

Oginrinringinrin is a Yoruba word, which means "deep insight". It is used here to refer to the potentiality of the human body as it becomes symbolic object and metaphor for critical issues of human values and security. The performances in this project adopt the *Egungun* technique where there is a radical presence of body in space with intervention, transformation, reconstruction, ritual, ontology, spatial awareness and negotiation.

EYES CLOSED WITH PIÑATA
Thalia Laric and Steven van Wyk

This is the third instalment of the *Eyes Closed*… series, originally established by Thalia Laric. Hallmarks of the series remain intact: the blindfold, the unstable sound score, the task-based performativity. In *Eyes Closed with Piñata,* the game-like action of beating a piñata is in contrast with the quiet aesthetic of the space. A restrained performativity is practiced by the performers – a boy, a girl, a man, a woman - monumentalised in this venue. Close enough to touch, their vulnerability revealed, just about to hit...

Produced by Underground Dance Theatre; conceptualised by Thalia Laric and Steven van Wyk; performed by Laric, Kopano Maroga, Nandipha Tavares Calburn, Sozon Christie, and Ansie van Wyk; design by Marsi van de Heuval.

FLATLAND
Eduardo Cachucho

Hendrik Verwoerd, in an experiment carried out in the 1930's named *A Method for the Experimental Production of Emotions*, used various combinations of colours and symbols to elicit certain emotions in his test subjects. Verwoerd studied as a psychologist before entering into politics, achieving a Doctorate magna cum laude. His highly mediatic experiment goes on to succeed in its ambitions in creating: "compassion, shame, embarrassment, malicious joy, anger and vexation".

Flatland emerges from research into this experiment and how its outcomes could be overlaid onto the propaganda and media manipulation during the apartheid regime. The work takes the audience through a performance-lecture that traverses the research into psychological experiments while overlaying and juxtaposing them with South Africa's past and present.

Created by Eduardo Cachucho, an artist and architect based in Brussels and Johannesburg. Cachucho is interested in how national and trans-national, infrastructural developments can have long-lasting rippling effects on societies.

IN CASE OF FIRE, RUN FOR THE ELEVATOR
Boyzie Cekwana

Were we to stand to attention on the verge of loss at the doorstep of the deafening whirr of those politics of convenience, those shifty vanities of a whimsical, fetid elite... what dance would we dance? And what of Theatre? Which one? Here then, do we make a stand, dig in our heels, mute as we are but for the words we dare utter through the blackness of ink and the blankness of paper. Food for thought? Nay, food ain't for thought, he said, but merely a ploy in the privileged hands of the bastard children of an absent-minded god.

This third and final instalment of the *Influx Controls* trilogy is a story of food and its intricate, uneven and invisible poetics. Told through an intermediary of three characters representing love, power and privilege, it is a story of food as a reality of difference, as the one level field of all that is common and unequal.

"In this work, we present a silent musical of rhythmic interventions to a score heard only by the interlocutors. This then, is our tawdry essay on the disquiet of an angry stomach grumbling at the deafening din of culinary correctness. *In Case of Fire* is an attempt to run for the elevator in the midst of an inferno concocted by the misadventures of a rather misguided crew, attempting to escape the confines of serious art. The work honours imbecility and pokes fun at heroism. It flirts with ambitions of legitimacy as it scours the uncertain terrain of artistic acceptability."

Choreographed and directed by Boyzie Cekwana; performed with Bhekani Shabalala and Bheki Khabela; lighting design by Eric Wurtz; dramaturgy by Guillaume Bernardi; costume by Cekwana and Nguni Shades; music by Gloria Lynne, Elvis Presley, Sduduzo Khawula, Shabalala and Khabela. Produced by The Floating Outfit Project.

INFLUENCES OF A CLOSET CHANT
Albert Khoza

Influences of a Closet Chant explores the journey and challenges of otherness in sexuality - the complexity of cultural connotations and denotations, societal prescription and expectations, what constitutes gender and its roles, and who defines this. It highlights the metaphysics of sexuality, carried in the metaphor of the closet, positioning the individual's choices against biological and sexual ones.

"I search for belonging in a world of many groupings, questioning theories of those who are long gone of how people should live their lives. I remember the modern maroons in my life as I try to bring to the surface how I see life differently, because I am an Azanian influenced by tradition and culture, but I didn't allow such factors to restrict me and the way I behave or live my life. I will become the man that I want to be, and I will slaughter a cow like a man and dance like a woman because I am IBOKWE."

Created and performed by Albert Silindokuhle Khoza; music by Thabang Tabane and Malombo, Cinematic Orchestra, Madosini and Thandiswa Mazwai.

INKUKHU IBEKE IQANDA (THE CHICKEN HAS LAID ITS EGGS)
Chuma Sopotela

In *Inkukhu ibeke iqanda* Sopotela's approach to the body is both formal/structural and visceral, a means of creating meaning and fleeting re-enactments through rituals realised through daily meditations. From the repetition of these rituals, memories are triggered and became pathways that are followed through in improvisation and performance. From these rituals and improvisations, structures in the form of props and costume became an installation into which viewers were invited, and the body becomes a repository of memory re-presented.

Created and performed by Chuma Sopotela; costume by Shiba Sopotela; lighting design by Kabelo Chalatsane.

First performed at the Zürich Theatre Spectacle as part of a residency supported by Pro Helvetia; developed and presented at Theatre Arts Admin Collective; previously presented at the National Arts Festival, Grahamstown, 2014.

IN_SEARCH_OF_"I-DEA-OLOGY"_[AN]_ NKRUMAHIST_ READING_[S]
Bernard Akoi-Jackson

At the dawn of Ghana's independence in 1957, Dr Kwame Nkrumah made several pronouncements, one of the most poignant being his suggestion that Ghana's independence from Britain would have no meaning if all other territories on the African continent remained under colonial occupation.

"The question then is, after more than fifty years of Ghana's independence from Britain, and after many years of total 'physical' independence in Africa, can we say that there is true and total ideological independence on the continent? This comes with the awareness that Africa cannot claim to be hermitously cut off from the world; Africa is the world."

In a participatory, collaborative, mixed media event, Ghanaian artist Bernard Akoi- Jackson considers ideologies, nationalisms, belonging, self-determination, the teachings of Kwame Nkrumah, the aspirations of Thabo Mbeki and the redoubtable notions of the African Renaissance.

Conceptualised and performed by Akoi-Jackson, in collaboration with local participants.

Akoi-Jackson's participation in the Live Art Festival is supported by the Goethe-Institut Ghana.

LIMELIGHT ON RITES
Sello Pesa

In choreographer Sello Pesa's work, rituals around the lifeless corpse are uncompromisingly critiqued and brutally unraveled in an attempt to reveal inherent deceptions and betrayals. *Limelight on Rites* considers that in African traditions death is the final rite of passage whereby the deceased becomes an ancestor, and will look after and guide the living. His observations that the importance of this passage has become distorted in urban areas with pressure placed on family to provide the extravagant funeral, are startlingly revealed through the use of an ironic and anarchic performative language. "Death is big business in South Africa, with the social pressure compounded by advertising and marketing strategies that play on people's vulnerability, trapping them into buying funeral policies to cover expenses that they cannot afford."

Pesa and Maleka convert (and then destroy) the performance space as funeral parlour, in which audiences are led to confront issues of mortality and materiality of the body and review burial rituals as a crucial, if demeaning, performative metaphor for what and how we think of the body.

Created by Sello Pesa, and performed with Humphrey Maleka; produced by Ntsoana Contemporary Dance Theatre.

Originally produced in partnership with the Goethe-Institut Johannesburg.

MONSOON
Julia Raynham

Julia Raynham's new work tracks trade, mobility, relationships and the arrival of love in Southern East Africa during an eclipse in euclidian space-time, linking Dar Es Salaam, Sofala, Musina, Harare and Lusaka. The performance is a recombinant public address of rhetoric, remarks, gestures and statements, which elucidate the historical transformations from indigenous state culture, to colonial culture, to nationalist culture.

Monsoon demands the power to listen to poetic visions.

Julia Raynham works in between socially engaged performance, pedagogy, music, film, design, conceptual and visual art. Her performs art work explores transience, transformation and the possibilities of transcendence in contemporary society. She is particularly interested in rhythms of production and cooperative practices that present a step forward in the democratisation of knowledge of contemporary art and the aesthetic experience.

Conceptualised and performed by Raynham; photography by Noncedo Gxekwa.

MUSEUM OF NON-PERMANENCE (MuNPer)
Donna Kukama

The *Museum Of Non-Permanence (MuNPer)* takes on the form of encounters, interactions, and public appearances that are intimate and mostly unannounced, with the intention of recognising aspects of our histories that are not necessarily foregrounded in popular historical narratives. *MuNPer* acknowledges history as a physical experience; one that is carried by "historical scars" which need not be exposed, yet require processes of careful dissection in order to challenge and re-imagine our understanding of what history constitutes.

The *Museum* further invites us all to think of ways in which history could be summarised through gestures and structures that morph with time. Functioning as a gesture with no hope to change reality, this historical museum model remains a proposal that is both transportable and time-based; an often un-invited presence that functions and exists in ways that accommodate both the visible as well as the unseen.

As a collector of monuments based on day-to-day stories, *MuNPer* would like to meet with as many people as possible. If you wish to participate, please book an appointment (3 and 5 September) via **gipca.bookings@gmail.com**. *MuNPer* will also donate monuments to sites across the city of Cape Town (4 and 6 September). Kukama will give a walkabout of the *Museum* collection on 7 September.

Created by Donna Kukama; previously presented at the National Arts Festival, Grahamstown, 2014.

MY MINUTES
Nadja Daehnke

Playing on Andy Warhol's concept of "15 Minutes of Fame", audience members are invited into the spotlight, inverting assumed roles. Individual audience members will have 3 minutes to themselves in a well-equipped theatre space - each unwitnessed, unrecorded performance exists in and of itself, beyond any frame but your own, beyond any interpretation but your own imagination and contemplation.

Daehnke's interests lie in what people will make of this opportunity: "Do you act within the own established self-image which you normally present to society? Or are there inner curiosities / dreams that will triumph? We are always and inescapably called by society: if you walk down a road and a person shouts 'hey you', your choices are to answer or to pretend not to hear – either way, you are reacting to the call, and are unable to act other than as a reaction to the call. When you have your 3 minutes, will you react to the social call you are used to? You admire performers, but how do you play at being the performer?"

Created by Nadja Daehnke.

QUARTIER SUD
Raphael Christian Etongo

A series of performances exploring illegal immigration that moves between performance art, theatre and dance.

In keeping with the nature of the ebb and flow of those living in the periphery and their relationship to centre, the work itself changes every time it is performed, though it retains the same basic elements that identify the project: poetry, theatre, body art, body painting, art-actions and various media including flour, water and alcohol.

Quartier Sud is based on the artist's personal experiences as well as his research on the body, ritual, dance and art-action.

For almost two decades now, Christian Etongo has devoted his career to performance art. He leads *Perform'action*, short intensive training workshops for research and experimentation on performance art. Etongo's work has been featured in various international festivals, and he contributes to international conferences and curatorial discussions. He actively promotes arts and culture in Cameroon, also opening a cultural space in Yaoundé, for artistic creation, meetings, workshops, and exchanges.

Etongo's participation in the Live Art Festival is supported by the Goethe-Institut Kamerun.

RESOUND
Alex Halligey

Resound uses found and gifted objects to contain the recorded voices of a range of individuals. Some objects come directly from the speakers themselves and others have an imagistic association with words or sounds of the speaker. The work operates as a permanent interactive installation as well as the site for a live performance piece, with a performer activating and animating both the objects and their voices. The interplay of live and recorded voices explores the ephemerality of human sound and the possibilities for its on-going resonance through reverberating, recording, replaying, retelling, reimagining.

Resound makes apparent the specificity of the ephemeral individual voices and the ways in which they are shaped by the experiences and worlds of the speaker, continuing to live and be shaped imaginatively, as they resonate in the ears of listeners, in the objects they speak of and the surroundings they speak in.

Assembled and performed by Alex Halligey; sound editing by Matthew van Onselen.

ROUGH MUSICK
Gavin Krastin

The practice of "Rough Music" originated in the small villages of medieval England as a means for the public to disgrace and humiliate petty criminals, sexual deviants and "others". Strangely carnivalesque, this public shaming involved the creation of a brutal cacophony of sound and the public would direct this barrage of sound at the chosen individual like a weapon, damning them through a symbolic expression of displeasure and exclusion. Fundamentally the public were the "Rough Music".

Inspired by these early practices, performance artist Gavin Krastin creates a contemporary re-engagement with these dark rituals. Here a visual and visceral experience unfolds through the brazen clashing of images and activities sourced from Gaelic folklore, Welsh "sin eating" ceremonies, bogey-man mythologies and psycho-sexual fetish role-playing games. Through Krastin's striking theatricality and characteristic heightening of the visual image, the pre-Empire white culture of the United Kingdom is rendered exotic and strange, positioning the ashen queer artist of European descent as "primitive' and ethnically-other. Spectators of this ritual are invited to participate in its unfolding and to become implicit in the dark demonstrations and fantasies.

Created by Gavin Krastin; performed with Alan Parker; sound by Shaun Acker; additional music by Christina Aguilera and Vera Lynn.

SHAKESPEARE'S CHAIR
John Nankin

Is it possible for that creature, Everyman/Everywoman, to speak, to confess, to attest, to narrate? What if a Foley Man were to rebel against the humble parameters of his craft - the art of creating the everyday background sounds in film and theatre - and insist on the primacy of his own right to be heard?

In *Shakepeare's Chair,* the aged Foley Man as a washed-up relic from the age of analogue, a fool magician driven by unfulfilled aspirations of childhood indoctrination and imagination attempts to create through action and sound (or noise) some small moment to counter the mythical – and biblical – injunction, "Don't Look Back".

"*Shakepeare's Chair* emerged during several conversations with colleagues including Ivor Powell and the late Tjaart Potgieter. Initially the work was a response to a long remembered dream, an exploration of an old and abandoned house where an elaborate yet decayed chair stood alone in the centre of an empty room. This was believed to be Shakepeare's chair, held in readiness for his second coming. But was it really his, an archival relic or a symbol, the prop of a delusional cult? And what would happen if anybody was brave, vain or foolish enough to claim the seat?"

John Nankin attempts to play himself as a performer playing the old Foley Man. The actions and sounds of the performance are reactions and responses to a soundtrack performed by the Chameleon Man played in creature costume by Chas Unwin. The other performers, Glen Mellvil and Marco Filby, appear as themselves, representing sound and lighting technicians.

SHIVER
Nicole Seiler

After the trilogy, *Playback, Amauros*, and *Small Explosion with Glass and Repeat Echo*, which deconstructed the relationship between movement, sound and image, Nicole Seiler's *Shiver* questions reality itself. A complex video system projects onto the body and objects their own replicas, stylised by computer animation - building a dubious atmosphere, full of suspense, that plays with the codes of film noir, detective and horror movies.

By experimenting with the discrepancies between projections and reality, *Shiver* troubles the senses, generating suspicion and disquiet. The set becomes - in a playful manner - a mirror of profound and physical dread. The universe in tension: shudders guaranteed.

Conceptualised and choreographed by Nicole Seiler; performed and choreographed by Claire Dessimoz, Dominique Godderis-Chouzenoux, Krassen Krastev and Pauline Wassermann; lighting design and video by Stéphane Gattoni; music by Aurélien Chouzenoux; costume by Claude Rueger; set design and video by Vincent Deblue; artistic collaboration Laurent Guido and Fabrice Gorgerat; tour management by Michaël Monney.

Compagnie Nicole Seiler's participation in the Live Art Festival is supported by Pro Helvetia.

SUSPENSION LECTURE: SECOND INCANTATION
Annemi Conradie, John Wayne Stevens and Svend Jensen

First performed in 2011 at the National Arts Festival in Grahamstown, the second execution of *Suspension Lecture* places a live suspension and lecture on the topic side by side. This work of performance lead research pushes at the boundaries of, and tensions between, theory and practice, the textual and the bodily, by bringing together academic text, performance art, subcultural body-play and ceremonial ritual.

Contemporary suspension, which involves the hanging of the body from hooks pierced through the flesh, is often associated with marginal subcultures, even deviancy. Its performance within a space historically associated with "high culture" raises questions about the very meanings of culture and the spaces deemed appropriate for its practice, enjoyment and practitioners. The hanging of the body further evokes corporal punishment or torture, experiences most would avoid at all cost; the artist's choice to have pain inflicted on her or his body therefore necessitates a radical rethinking of pain, and the mind and body's relationship to it.

A collaborative work by Annemi Conradie (concept, production, performance), Svend Solvsten Jensen (suspension design, rigging and piercing) and John Wayne Stevens (concept, production, suspension design, performance).

THE ANATOMY LECTURE THEATRE
Rosa Rogers Postlethwaite

The Anatomy Lecture Theatre is performance-lecture about a place in which bodies map and are mapped. It questions how bodies appear and disappear in the city.

Colonial biomedicine built in this place a particular system of thought and action, with the body as the site of authority, legitimacy, and control. Whether the body was white or black, male or female, rich or poor determined how it was treated. The ideal model of the body based on the white European man and models of acquiring and disseminating knowledge crafted in relation to this, supported the ideology that progressing from this position was to progress universal humanity.

"When I have difficulty sleeping I often walk at night. I don't make much progress as I drift, go round in circles, and gradually slide into unconsciousness. *The Anatomy Lecture Theatre* is a collection of dream-like narratives about a city learnt on foot and remembered in fragments. It is a personal account of negotiating a past and encountering spectres of violence."

Created and performed by Rosa Rogers Postlethwaite.

THE IMPOSSIBLE AUCTION
Anthea Moys, Gerard Bester and Gwydion Beynon

The Impossible Auction is a curated performance, taking the form of an interactive art auction, at which the audience can make bids on 50 extraordinary works, ranging from re-enactments of seminal performance art pieces, to works by contemporary artists, musicians and performers. Only serious bids will be entertained: in Rands, Dollars, Rupees, Jellybeans, or Specific Dance Moves...

Art auctions are dramatic public spectacles of conspicuous and competitive consumption; ritualised displays that fix value to the intangible. Auctions at Christie's or Sotheby's attract international press attention, and the prices paid for major artworks are widely reported. But only the hyper-rich could participate in these spectacles... until now.

The Impossible Auction is an auction for the rest of us. The audience as a collective will collaborate on creating the rules, under the firm guidance of the auctioneer. *The Impossible Auction* allows the audience to participate in the high stakes drama of an art auction, whilst also giving them an opportunity to engage with the context and history of live art, all while enjoying a piece of irreverent and highly entertaining dadaist theatre.

A collaborative work created by performance artist Anthea Moys, actor and director Gerard Bester, and writer Gwydion Beynon.

THE PLACE WE RAN FROM
Matthew Trustham and Kieran McGregor

The Place We Ran From is an exploration of our perceptions towards the sexed physical body inhabiting an exterior image and its relationship to the individual interior gender identity. Two performers of opposite sex begin by wearing the clothes of the other. Through an exchange of each other's clothing, they challenge their own perceptions of gendered identity.

Built upon Judith Butler's concepts of gender performativity, the performers probe the dynamics at play between the gender normative and gender non-conformity. Through light and dark, seen and unseen, familiar and foreign, these ideas are confronted and examined through the visual identity of the performers and perceptions of the audience.

Created by Matthew Trustham and Kieran MacGregor.

THE WOMAN WHO WALKS ON KNIVES
Season Butler

The Woman Who Walks on Knives – a retelling of Hans Christian Anderson's classic, *The Little Sea-Maid* – is a grim tale of sacrifice, transformation and the distances we are willing to go for love. Starting from the giddy heights of infatuation and plunging to the bottom of the deepest sea, this is a woebegone story of a woman who braves her most primal fears and takes the ultimate risk. This journey towards requited love may not reach its destination, but this little mermaid is determined to get there, or die trying. By putting a reverse twist on a familiar folktale, Butler asks the audience to reflect on race, identity and loss.

Creator of the work, Season Butler is a London-based artist, writer and academic, currently a PhD candidate in Creative Writing at Goldsmiths College. Her writing, research and performance practices focus on intersectionality and narratives of otherness, isolation, the end of the world and their metaphors. She likes to play with opposites – particularly the savage/civilised duality – to flip them to see how they survive on their metaphorical backs.

Developed for the SPILL National Showcase 2013; sound design Neil Saffer and Jan Mertens.

Butler's participation in the Live Art Festival is supported by the British Council.

UKUKHUMULA (UNCLOTHING)
Mohau Modisakeng

Ukukhumula refers to the final stage of the cleansing ceremony performed as the symbolical closing of an extended period of mourning in some African traditional practices. This performance features 13 performers, each enacting a series of physical gestures portrayed in *Inzilo* (a video art project produced by Modisakeng in 2013). The peeling off of "dead skin" or moulting in particular becomes an emotive element in the performance.

Ukukhumula becomes a collective meditation on these ideas. The actions of the performers extend beyond the boundaries of their own bodies, assisting each other with the action of sloughing. Removing the seemingly charred layer of "skin" reveals the new delicate skin of each of the performers, evoking both a literal and metaphoric shedding.

Created by Mohau Modisakeng; coordinated by Siyabulela Mgoduka.

UN ACTE SÉRIEUX (A SERIOUS ACT)
Nicole Seiler

"To dance, is to absent oneself from articulated language. A vocabulary, however precise, is inadequate to describe the unicity of a gesture. To describe dance, and thereby transmit it, is of the order of the inexpressible and perhaps even the impossible."

Lausanne-based choreographer, Nicole Seiler, questions the very serious act that is the description of dance by way of a performance that is both playful and interactive, revealing the infinite strata of the language of dance. *Un acte sérieux* puts two dancers on stage with the help of the audience. While a dancer executes certain movements on stage, an audience member will try to describe her gestures to another dancer, positioned in a studio several kilometres away. Filmed by a webcam, transmitted through Skype and projected on a large screen, the latter will try to reconstitute the movements as faithfully as possible in an intriguing confrontation between the real and the virtual.

Conceptualised and choreographed by Nicole Seiler; performed and choreographed by Krassen Krastev and Pauline Wassermann; technical direction by Vincent Deblue; costumes by Cécile Delanoë; text and voice-over by Séverine Skierski; tour management by Michaël Monney.

Compagnie Nicole Seiler's participation in the Live Art Festival is supported by Pro Helvetia.

UN-MUTE
Andile Vellem

Un-mute is based on Andile Vellem's experience as a dancer who is deaf - finding his voice as a choreographer and using sign language as the source of movement vocabulary. Vellem has brought together performers with different dance backgrounds to explore what they would like to "un-mute" - feelings, perceptions, social norms and expectations, also deconstructing what is considered to be "dance".

Disability, on many levels, has not been integrated in society, resulting in people often not knowing how to associate with those with disabilities. *Un-mute* is not intended as a solution to this complex problem, but serves as a model for a more inclusive and integrated society. This collaboration of artists with different artistic skills and mixed-abilities aims to encourage integration, equality, and the sharing of skills, knowledge and stories. It is a first, both in Vellem's own artistic practice and those he has worked with, in "un-muting".

Choreographed by Andile Vellem, and performed with Nadine Mckenzie, Themba Mbuli and Zama Sonjica. The *Un-mute* project is managed by Mpotseng Shuping.

WALK: SOUTH AFRICA
Sara Matchett and Genna Gardini

Walk: South Africa is a performance piece created by a group of South African artists in response to iconic Indian performance artist Maya Rao's *The Walk*. Rao crafted *The Walk* as a response to the murder of Jyoti Pandey, who was repeatedly raped and bludgeoned with an iron rod by six men on a bus in Delhi in December 2012. *Walk: South Africa* was created in early 2013, as a response to the gang-rape and murder of Anene Booysen.

"Although in both countries there were similarities in public reaction, India's civil response was of much in greater magnitude compared to that of South Africa. Despite South Africa celebrating 20 years of democracy, coupled with a Constitution that is a shining example in other countries one ponders whether as a nation South Africans have become numb to the violence imposed on women on a daily basis. Our vision for *Walk: South Africa* is uses a sparse aesthetic that foregrounds the figure of the woman. Its focus is very much on the five woman performers and considering the unavoidable, physical fact of their bodies – a fact which we understand rape culture to see to obfuscate or erase."

Produced by The Mothertongue Project; co-curated by Sara Matchett and Genna Gardini; co-created and performed with Rosa Postlethwaite, Koleka Putuma, Nina Callaghan and Siphumeze Kundayi.

FESTIVAL CREDITS

Concept and Curation: Jay Pather
Curatorial Assistance and Project Management: Adrienne van Eeden-Wharton
Technical Management: Ryno Keet
Administration: Samantha Saevitzon
Financial Administration: Robert Keith
Research Intern coordinating the Live Art blog and pre-LIFE events: Khanyisile Mbongwa
Curatorial Intern (2013): Roxy Kawitzky

ABOUT GIPCA

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 grant from Sir Donald Gordon. 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.

GIPCA Director: Associate Professor Jay Pather
Chair of the GIPCA Board: Professor Sakhela Buhlungu

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