

An aerial photograph of a large crowd of people in a city square. The people are seen from above, wearing various colorful clothing. They are scattered across the light-colored pavement, with some clusters and many individuals. The perspective is from directly above, looking down on the scene.

INFECTING THE CITY

PUBLIC ARTS FESTIVAL

10-15 MARCH 2014

Cape Town City Centre

PROGRAMME

FESTIVAL CREDITS

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AFRICA CENTRE

INFECTING THE CITY IS PRESENTED BY THE AFRICA CENTRE.

The propaganda is that we don't have the authority to freely express ourselves. Our voice requires permission from someone or something that does. It is our teacher, principal, boss, or the government official who allows us to dance, sing, paint, photograph, write or simply speak. They tell us when we have been selected, picked, or chosen and only then do we stand up.

This of course is a myth, but one we all participate in progressing every time we suppress ourselves and avoid the opportunity to tell our story. Infecting The City, at its core, is intended to disrupt the absurdity that we need permission from anyone to expose our humanity. Our intentions with this Festival are to bring curiosity, wonder, beauty, empathy, pain, and new ideas out into the streets for everyone to engage with. To demonstrate that we all have the right to speak and be heard. With great vulnerability and respect, over 300 artists will step into the void of Cape Town's public space this year and attempt for one week to transform it into a more complex, dynamic, interesting and welcoming place.

After 20 years of freedom, join us in this liberation.

Tanner Methvin - Executive Director: Africa Centre

AFRICA  CENTRE

FESTIVAL EXPERIENCE

There are several key things to know about the Festival:

- The Programme has daytime and evening performances. Much of the Programme is designed as a route. However, there are artworks that run throughout the Festival and can be experienced at multiple times beyond those scheduled on the routes.
- There are some artworks that are mobile, without time or place, and can only be experienced if stumbled upon.
- Some works require mp3 players or can be downloaded onto mobile phones; mp3 players are available at the Festival Centre.
- Visit the Festival Centre at 6 Spin Street Restaurant for additional information and updated daily schedules.
- During the evening programmes, there will be food stalls to provide quick sustenance along the way.

Information correct at time of going to print; please consult the Infecting The City website: www.infectingthecity.com and daily schedules for updates.





CURATOR'S NOTE

A public art festival in South Africa should invariably mirror the range and complexities of our nation. Our public life is not uniformly simple and straightforward as might be that of a small European town. Our chequered history forces us to be inside a moment that bristles with contradiction: conflict, celebration, dizzying heights and terrible lows. The mourning period following Madiba's death epitomised this: deep sorrow and joyous celebration played out equally. Infecting The City this year then is an infection of multiple hues. The best approach, given your time, is to engage with several daily programmes. There are works that are conceptual, aesthetically complex, whose meanings are not grasped instantly. And then there are works that grab the imagination immediately.

The absence of an overarching theme has allowed a conversation to develop amongst works. There are themes that will resonate with our immediate time and place, as well as universal ones. In particular, there are several reflections on the twenty-year democracy that is South Africa, personal desire in public spaces and cerebral investigations into form and urbanity.

In a public art festival, one would hope that curation is simply the gathering of works that converse with each other and the City. That, however, is a small fraction of the task. The rest resembles something of an abyss in a developing city: from sourcing spaces to securing viewing areas for large groups of people, to incorporating logical movement from work to work and public footfall.

Ultimately, a public art festival is about art and the public. And as long as that public is not just a small group of in- the- know followers of art, but a complex nation of inequality, varying access, varying levels of free time; as long as it is about publics then the Festival programmes

more than just the art works, it also programmes a giddy range of unknowns.

The artists on this programme deserve generous praise. Performing works that have taken large amounts of time and skill to develop, in spaces that cannot be controlled, to an audience that is unpredictable, is the ultimate show of vulnerability and courage. This combination of excellence and ability to be open to a shifting public, is rare and a gift to the City. In this regard, I also want to thank and honour the administration, management, technical support and generous sponsors who make this free public art festival very possible.

The programme follows a series of routes throughout our City. I trust that in your explorations, your enjoyment may be more than just the art works, but also of the engagement with the strangers next to you - of our gloriously complex publics with all its inequities and difficulties, deeply yearning for that glue amongst us to stick and last a little longer than our twenty years.

Jay Pather - Curator: Infecting The City

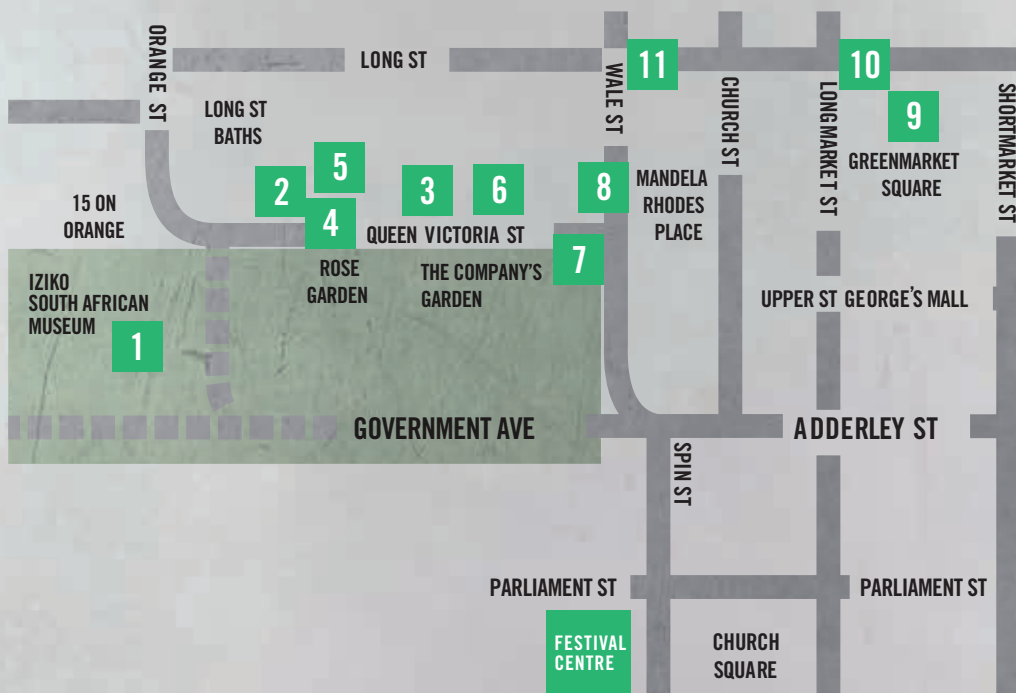


PROGRAMME A

PROGRAMME A

MONDAY & TUESDAY EVENING 18:00 – 22:00

- 1 **Back** The Forgotten Angle Theatre Collaborative
- 2 **Thoriso le Morusu** Neo Muyanga
- 3 **Hatch** Mamela Nyamza
- 4 **BDSM** Rhine Bernardino
- 5 **The Accumulation is Primitive** Pedro Bustamante
- 6 **Couched** Shaun Oelf and Grant van Ster
- 7 **Dark Cell** Themba Mbuli
- 8 **Wall-Hug** Kira Kemper
- BREAK
- 9 **100 Years of Symphony** Cape Town Philharmonic Orchestra
- 10 **Polite Force** Christian Nerf
- 11 **Surveillance Stage** Alien Oosting





BACK

By: THE FORGOTTEN ANGLE THEATRE COLLABORATIVE

10 & 11 MARCH 18:00

Iziko South African Museum Whale Well

Duration: 40 min

Choreographed by PJ Sabbagha, *Back* is an exploration of the subtle and dynamic fluidity of immediacy. It flirts with memory and dabbles with desire - a poignant work about love, loss, memory, intimacy, jealousy, belonging and isolation.

Focusing on revealing and unravelling unspoken, often unconscious, narratives that play out every day, *Back* reflects the space between people and the things that occupy it. The piece traces the meandering, dream-like journey that is the reality of relationship. This is a world in which we inhabit each other's dreams...

Performed by: Irvan Teme, Charlie van Rooyen, Thami Majela and Nosiphiwo Samente. Originally a duet, Back has been recreated as a quartet for Infecting The City.

Presented with Iziko Museums of South Africa



THORISO LE MORUSU

By: NEO MUYANGA

10 & 11 MARCH 18:50

Centre for the Book, 62 Queen Victoria St

Duration: 20 min

Neo Muyanga's *Thoriso le Morusu* is inspired by, and based on, Antjie Krog's poem *Country of Grief and Grace* - a poem that reads like an intimate and harrowing candid conversation between two people, perhaps siblings or even lovers, about the pain they have caused one another.

The performance was originally commissioned by SAMRO, especially arranged for the 2013 Infecting The City, and being restaged for the 2014 Festival. *Thoriso le Morusu* is played in 5 movements: prayer, a confession, the mantra, a manifesto and catharsis. The text is sung in Sesotho, Afrikaans and English.

Performed by: Neo Muyanga and the Simon Estes Alumni Choir

PRIVATE MOMENTS IN PUBLIC SPACES

Private Moments in Public Spaces is a collection of works, portraits and performance snapshots that speak to issues of desire, intimacy, home, and the political made personal. These private moments of individuals, vividly made to live in the glare of public life, reinforce the personal pulse of the teeming crowds that populate our cities. Several artists were invited to present existing work, or to create new work for this series.

The works are:

- *Hatch* by Mamela Nyamza
- *BDSM* by Rhine Bernardino
- *Couched* by Shaun Oelf and Grant van Ster
- *Dark Cell* by Themba Mbuli
- *Table Duet* and *Who Wants to Live Forever* by Bovim Ballet

HATCH

By: MAMELA NYAMZA

10 & 11 MARCH 19:10

Queen Victoria St

Duration: 15 min

An autobiographical work, *Hatch* explores deeply personal and challenging issues of culture, tradition and a woman's evolving sexuality within the customary rites of marriage. It tells the story of a woman faced with a life of dualism – both a performer and a mother, but also a South African performing in Europe. Battling with anxieties about domesticity, she flits and falters about the stage, intermittently scrubbing the floor and rearranging clothes. Referencing classical Western music and dance, as well as traditional African vocal scores and grounded movement, Nyamza juxtaposes movement vocabularies and accompaniment from both cultures.

Hatch is a poignant story that speaks to anyone who has ever felt a conflict with their own identity and questioned where they belong in the world.

Performed by: Mamela Nyamza and Amkela Nyamza





BDSM

By: RHINE BERNARDINO

10 & 11 MARCH 19:25

Queen Victoria St

Duration: 10 min

The artist sits motionless while dirt and garbage are flung at her; the filth clings to her hair, face and body.

In *BDSM*, Rhine Bernardino highlights the inescapable aches of contemporary urban life – the excess garbage is a direct result of the relentless economic growth cities depend upon, and the filth a symbol of empathetic failure brought about by urban anomie.



COUCHED

By: SHAUN OELF AND GRANT VAN STER

10 & 11 MARCH 19:45

Queen Victoria St

Duration: 15 min

Shaun Oelf and Grant van Ster's *Couched* employs cutting edge and emotive choreography to explore the dancers' past, present and future – their growth as individuals, friends, partners and colleagues. With its debut performance and overwhelming response at the 2013 Baxter Dance Festival, it is a touching conversation not so much in words, but through movement.

If you can't tell your story, dance your story.

With special thanks to: Ananda Fuchs, Alfred Hinkel and Sbonakaliso Ndaba

PROGRAMME A

DARK CELL

By: THEMBA MBULI

10 & 11 MARCH 20:00

Queen Victoria St

Duration: 15 min

The mind is the worst prison that any man can ever be in.

Drawing inspiration and metaphors from imagery of prisoners on Robben Island, *Dark Cell* probes mental freedom and self-imposed restrictions. While celebrating and commemorating South African history, Mbuli's piece also mirrors contemporary society.

Concept: Kent Ekberg; composition: Fritz Hauser, Tyler Bates, Themba Mbuli and Phil Thurston; photographic credits: Robben Island Archives and Ernest Cole

WALL-HUG

By: KIRA KEMPER

10 & 11 MARCH

Queen Victoria Street

Duration: Intermittent between 19:00 – 20:30

Kira Kemper's *Wall-Hug* presents a series of performances, which aim to break down the barriers between architecture, space and the public. Dressed in soft fabric costumes, performers mimic architectural details of specific sites in Cape Town. These architectural costumes are padded and fleecy, but otherwise realistic replicas of building features.

As performers empathetically interact with members of the public, the architecture in effect “embraces” passers-by, contradicting the anonymity and often restrictive, prescriptive nature of architecture and urban planning. Kemper attempts to alter the perceptions of how public and personal spaces are negotiated.





THE ACCUMULATION IS PRIMITIVE

By: PEDRO BUSTAMANTE

10 & 11 MARCH 19:35

Queen Victoria St

Duration: 10 min

Our maps don't tell the whole truth. Under the guise of objectivity suggested by conventional representational methods, the mechanisms of domination, which shape our world, remain hidden. One of these mechanisms, particularly linked with colonialism, is that of "primitive accumulation". Key to understanding current global divisions is an awareness of how this is reproduced in post-colonial market-mechanisms.

Pedro Bustamante's evocative installation gives visibility to this accumulation and the political subjectivity of maps. Using candles, he creates a raised-relief map representing the Gross Domestic Product data of various countries. In this way, macro-economic trends are made concrete and visible.

100 YEARS OF SYMPHONY

By: CAPE TOWN PHILHARMONIC ORCHESTRA

10 & 11 MARCH 20:45

Greenmarket Square

Duration: 45 min

Celebrating its centenary this year, the Cape Town Philharmonic Orchestra (CPO) is arguably the most versatile and active orchestra on the continent. Performing not only symphony concerts at the highest level with internationally acclaimed conductors and soloists, the CPO participates in festivals and concerts across all genres of music - amounting to a staggering 140 performances per year.

South Africa's "orchestra for all", the Cape Town Philharmonic Orchestra delivers a world-class musical experience to all communities of the Western Cape.

Conducted by: Brandon Phillips

PROGRAMME A

POLITE FORCE

By: CHRISTIAN NERF

10 & 11 MARCH 21:30

On route

Duration: 15 min

The first noteworthy performance of Christian Nerf's *Polite Force* was staged in 2002 outside the World Trade Centre, Johannesburg, on the first anniversary of '9/11'. Barend de Wet, kitted out in riot gear whilst being friendly to strangers, was the sole member. This unit has since patrolled in numerous countries - lighting people's cigarettes, telling them what time it is, giving directions.

The *Polite Force* is seldom confused with Art when it appears fully uniformed on the everyday street. It is leaderless and made up periodically of anonymous participants.



SURVEILLANCE STAGE

By: ALIEN OOSTING

10 & 11 MARCH 21:45

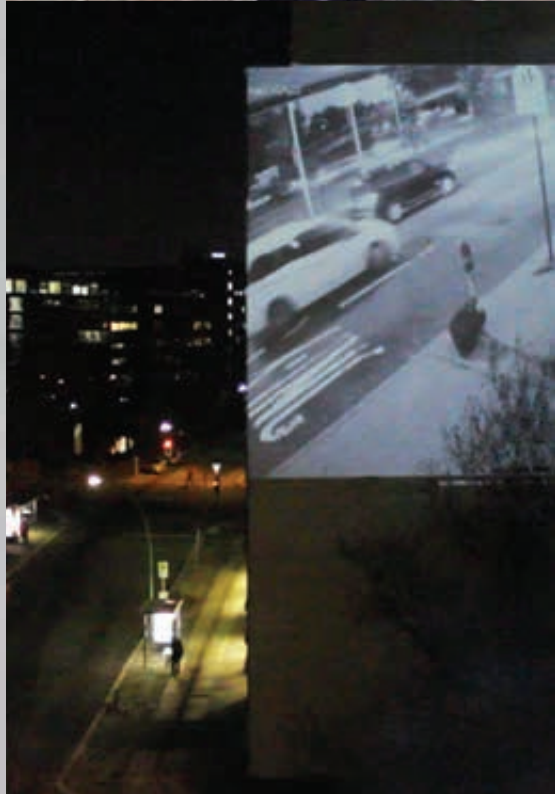
Cnr Wale St & Long St

Duration: 15 min

Surveillance Stage is an experiment, a work created by the audience. A portion of a city sidewalk is strongly lit, forming a stage for possible intervention by the public, who can write messages, perform, draw or even place objects. This area is filmed by a surveillance camera and the footage projected in real time onto an adjacent government building. The surveillance camera transforms from a tool of supervision and control into one that broadcasts the ideas of citizens, turning the selfregulatory aspects of high-tech surveillance into a celebration of personal expression.

Supported by the Goethe-Institut

On-going during Programme A



PROGRAMME B

PROGRAMME B

TUESDAY & WEDNESDAY AFTERNOON 12:00 – 16:30

- 1 **Live Solo Sound Performance** Francisco López
- 2 **Glaciology** Anandam Dancetheatre
- 3 **Umjondolo** Phumulani Ntuli, Nkateko Baloyi and Pule Magopa
- 4 **BodySpectra in the City** CityVarsity Art Department
- 5 **Table Duet and Who Wants to Live Forever** Bovim Ballet
- 6 **Bystanders** Monique Pelser
- 7 **Umjondolo** Phumulani Ntuli, Nkateko Baloyi and Pule Magopa
- 8 **19-Born-76-Rebels** Mamela Nyamza and Faniswa Yisa
- 9 **...con tatto** DA MOTUS!
- 10 **Going Places** Mzokuthula Gasa
- 11 **Environnement Vertical** Compagnie Retouramont
- 12 **Urban Resting Place** UCT School of Architecture



PROGRAMME B

LIVE SOLO SOUND PERFORMANCE

By: FRANCISCO LÓPEZ

11 & 12 MARCH 12:00

Centre for the Book, 62 Queen Victoria St

Duration: 30 min

Francisco López's sound performances are intense and immersive sonic experiences performed in the dark. Drawing from a myriad of original global sources, audiences are exposed to rainforests, deserts factories, city streets and more than can be imagined - all masterfully reworked, creating unique virtual sound worlds.

López is internationally recognised as a major figure of sound art and experimental music. For more than thirty years he has developed an astonishing sonic universe, based on a profound listening of the world - destroying boundaries between industrial sounds and wilderness sound environments, seeking a way of listening that is freed from the imperatives of knowledge and open to sensory and spiritual expansion.

Supported by the Embassy of Spain in Pretoria

GLACIOLOGY

By: ANANDAM DANCETHEATRE

11 & 12 MARCH 12:30

On route

Duration: 15 min

In an examination of our relationship with our environment, both natural and built, *Glaciology* combines site-specific performance with human sculpture and choreographic installation to create a surreal, constantly shifting image of bodies.

Using the movements of glaciers across landscapes as an entry point, it explores states of density, collaboration, falling, shearing, collapsing, overpopulation, environmental disaster, mass graves, genocides, icebergs, avalanches, lava flows and melting ice caps. *Glaciology* asks "How do we take care of each other in the face of our looming human and ecological crises?"

Choreographed and performed by: Brandy Leary, Jennifer Robicahud, Katelyn McCulloch and Marie France Forcier; in collaboration with local participants

Supported by the Canada Council for the Arts

On-going during Programme B

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UMJONDOLLO

By: PHUMULANI NTULI, NKATEKO BALOYI AND PULE MAGOPA

11 & 12 MARCH 12:45 and 13:30

On route

Duration: 10 min

A haunting performance-installation, *Umjondollo* (shack) addresses notions of space and belonging, city and citizenship. As a counter-narrative to monolithic representations of history, it challenges depictions of marginalised people and areas as existing outside the context of time and modernity. Through this work, performance artist Phumulani Ntuli, researcher Nkateko Baloyi and designer Pule Magopa search for new ways of contextualising experiences, and for approaches which allow for subtler readings of identity and history.

Umjondollo started as an experimental project at the Goethe-Institut, Johannesburg, and has been extended for Infecting The City.

On-going during Programme B



BODYSPECTRA IN THE CITY

By: CITYVARSITY ART DEPARTMENT

11 & 12 MARCH 12:55

On route

Duration: 15 min

For the last 14 years *BodySpectra* has entertained thousands with human artworks, drawing a great deal of acclaim for its high standards of creativity. The original aim was to introduce students to the art of body painting and prosthetics, while also providing them with a high-pressured live event.

Although this annual event takes place in October, Infecting The City audiences will be given the opportunity to experience these living artworks as they adorn and activate various locations in the City.

Under the artistic direction of: Jo Roets and Aletta Laubscher; body painting by: CityVarsity Art Department students; on living canvasses provided by: CityVarsity Acting students

On-going during Programme B

PROGRAMME B

TABLE DUET & WHO WANTS TO LIVE FOREVER

By: BOVIM BALLET

11 & 12 MARCH 13:10

Cnr St George's Mall & Wale St

Duration: 10 min

Bovim Ballet presents two works within the Private Moments in Public Spaces theme: *Table Duet* from *Tango Nights*, and *Who Wants to Live Forever* from *Queen at the Ballet*. The use of choreographer Sean Bovim's trademark neoclassical style of ballet, 'ballet with a twist', characterises these pieces, bringing strong emotion and intense connection between his classically trained dancers to the fore. This intensity, coupled with the classical line of the body within the architecture of the St George's Cathedral and its environment, promises to be a highly charged experience.

Performed by: Henk Opperman, Devon Marshbank and Elzanne Crause

BYSTANDERS

By: MONIQUE PELSER

11 & 12 MARCH 13:20

On route

Duration: 10 min

Monique Pelsers's *Bystanders* comprises large-scale portraits of incidental characters caught in the background of press photographs, pasted onto walls throughout the City. These images are re-photographed with an old cell phone from historical newspaper images of formative events in South Africa's past.

The re-contextualised portraits – of silent bystanders performing as witnesses of our past – are intended to confront contemporary South Africans, reminding us of what we experienced as a nation and where we have come from. The images are ghostly, unclear and pixelated; however they are of 'normal' people and therefore, upon reflection, suggest the complicity of 'normal' citizens in the history and future of this Country. *Bystanders* is a response to South Africa's young democratic election process, and to 2014 as an election year.

On-going for duration of Festival





19-BORN-76-REBELS

By: MAMELA NYAMZA AND FANISWA YISA

11 & 12 MARCH 13:40

Cnr St George's Mall & Waterkant St

Duration: 15 min

"People must come to conquer the one element of politics that plays against them. This element is their sense of inferiority."

Dancer and choreographer Mamele Nyamza was born in 1976 in the Gugulethu. At an early age, her dance already confronted complex socio-political issues, in particular human rights. In this work, she invites actress Faniswa Yisa, to a cause-committed duo - using the historical context of the year 1976, the year of the Soweto Uprising, as creative substrate.

As a celebration of the human spirit, *19-Born-76-Rebels*, encourages audiences to overcome feelings of inferiority, and take hold of their power and an alternative future.



...CON TATTO

By: DA MOTUS!

11 & 12 MARCH 14:00

Thibault Square

Duration: 60 min

With ... *con tatto* Swiss dance and performance collaborative DA MOTUS! presents a gentle meeting with the audience. A playful and sensitive exploration of empathy and corporal contact, the piece is also a reaction to the increasing feeling of fear and suspicion prevalent in urban life.

Under the artistic directorship of Antonio Bühler and Brigitte Meuwly, eight dancers playfully interact with architecture, each other and spectators, gradually involving passers-by as the barrier between performers and audience members becomes blurred.

Performed by: DA MOTUS! members Brigitte Meuwly, Deborah Hofstetter, Ismael Oartzabal and Martina Hajdyla Lacová; and the Forgotten Angle Theatre Collaborative's Charlston Van Rooyen, Thami Majela, Irvén Teme and Nosiphiwo Samente

Supported by Pro Helvetia, the Swiss Arts Council



PROGRAMME B

GOING PLACES

By: MZOKUTHULA GASA

11 & 12 MARCH 15:00

MyCiTi Thibault Square Station

Duration: 20 min

Bus stations are liminal zones: people waiting here have already left - their home, work, school - but have not yet arrived at their new destination. As such, the MyCiTi bus terminal becomes a symbol for hopes and as yet unfulfilled intentions: the aspiration of travel, of "getting there", in a physical as well as metaphorical sense. Mzokuthula Gasa's *Going Places* makes commuters' stories and dreams expand and come alive.

Performed by: Sibonelo Dance Project's Wongie Mafilika, Mandla Sibeko, Mbovu Malinga, Sive Gaika, Sesethu Liwane, Vuyokazi Vusani, Esihle Stepheans, Sive Ngcelwane and Zanele Ncube; Jazzart Dance Theatre company members Elvis Sibeko, Adam Malebo, Amy-Kay Klaasens, Sinazo Bokolo Bruns and Rozendra Newman; Jazzart trainees Katlego Moncho, Nkemiseng Khena, Nkosinathi Mngomezulu and Thembekile Komani; and Thabisa Dinga and Refiloe Magoje



ENVIRONNEMENT VERTICAL

By: COMPAGNIE RETOURAMONT

11 & 12 MARCH 15:20

Pier Place

Duration: 45 min

Directed by Fabrice Guillot, Compagnie Retouramont's *Environnement Vertical* is a duet performed against the façade of a high-rise building. The suspended dancers present a choreographed piece using the vertical pane of the building façade as their stage. With this, the unyielding rigidity of the cement and brick structures becomes compromised, offering new visions of how spaces and buildings can be related to.

Performed by: Séverine Bennevault and Nathalie Tedesco





URBAN RESTING PLACE

By: UCT SCHOOL OF ARCHITECTURE

11 & 12 MARCH 16:20

Pier Place

Duration: 10 min

In ancient cities, it is the parks, steps, edges of monuments and fountains, benches and at cafes, where daily life is shaped through conversation. To simply rest, or gather by sitting, was often denied to communities in Cape Town during Apartheid. Contemporary Cape Town fairs no better.

Students from the University of Cape Town's School of Architecture have designed beautiful *Urban Resting Places* for people to meet. Three Masters of Materials were invited to lead the students - weaving together youth and experience, social space and craft, to create poetry through architectural form.

Created by: Andre Rademeyer, Anna Richerby, Peter Neokorides and staff and students of First Year Design Studio

On-going for duration of Festival



PROGRAMME C

TALKING HEADS

12 MARCH 19:00 – 23:00

Gold of Africa Museum, 96 Strand St

Think Africa – Differently.

For one night only, you are invited to engage with a live Wikipedia of inspiring thought leaders, experts and mavericks from a wide range of industries who will gather to share their passions, insights and ideas.

A mix of musical chairs and speed dating for the brain, a bell marks the time and guests move from table to table engaging in four intimate 20-minute conversations about an extraordinary range of ideas... who knows what you may discover.

Talking Heads is a project of the Africa Centre. Tickets are R100 each and available through Computicket.

PURGE

By: BRIAN LOBEL

12 MARCH 17:00 – 22:00 (Installation-performance)

Festival Centre, 6 Spin St

13 & 14 MARCH 21:30 (Performance-lecture)

Festival Centre, 6 Spin St

Last year, Brian Lobel played a brutal game of friendship maintenance: over 5 days, he gave strangers one minute to decide which of his 1300 Facebook friends to keep or delete. The deleting was real, the pace was maniacal, the results were final.

On 12 March, Amy Jephta will repeat the *Purge* experiment. Will you survive?

50 hours of performance, 800 emails from angry, amused and intrigued friends and over 2500 comments from people watching via live stream later, Brian Lobel's *Purge*, the interactive performance-lecture on 13 and 14 March, explores the process of, and fallout from, this project. It examines how we emotionally and socially interact with digital media, and addresses where online friendship stops and real friendship begins - and whether this is a distinction that is possible or important.



PROGRAMME D

PROGRAMME D

THURSDAY AFTERNOON 12:00 – 17:00

Many of the works in Programme D are on-going throughout the Festival week. See individual listings for specific dates and times. Thursday, between 12:00-17:00, is the only day when there will be guided tours of these works. Meet at the Festival Centre, 6 Spin Street Restaurant, for tours, detailed maps, mp3 players and additional information.

- 1 **Cosi-Cosi** Hannah Bruce, Luvuyo Mgijima and Jonathan Eato
- 2 **My Slice** Maria van Gass
- 3 **Rotting Treasures** Lindokuhle Nkosi and Khanyisile Mbongwa
- 4 **Poetry Pop Up Shop** Badilisha Poetry X-change
- 5 **Voyeur Piano** Mareli Stolp
- 6 **Smellscapes** Tammy Frazer
- 7 **Shop Front and Centre** Farzanah Badsha
- 8 **Carpe Minuta Prima (Buying)** Brian Lobel
- 9 **Cubicle** Michaelis School of Fine Art
- 10 **Steal My Photograph!** Lukas Renlund
- 11 **Mosaic Art** Spier Arts Academy
- 12 **Invisible Paintings** Wojciech Gilewicz



PROGRAMME D

COSI-COSI

By: HANNAH BRUCE, JONATHAN EATO AND LUVUYO MGIJIMA

11 - 14 MARCH 12:00 – 17:00

Festival Centre, 6 Spin St

Duration: 30 min

A walking route through the City, *Cosi-Cosi* juxtaposes contemporary observations of the cityscape with an imagined landscape informed by traditional non-urban understandings of environments. The contemporary observations are created in collaboration with Cape Town's archetypical urban watchers – car guards - whilst the imaginative counterpoints are landscapes explored by members of the !Khwatla San Culture and Education Centre.

Performed by: Sazi Dlamini and Luvuyo Mgiijima; with contributions from: Mohamed Khalif Gulliey, Darryl Paul, Babalwa Happiness, David Jonas, Nomangesi Dasheka, Soraya Naidoo, Markus Moon, Henrietta Dax, Noluthando Mahleza and Isabel Essery; coordinated by Ivan Vaalbooi; text by: Emile Jansen

Limited number of mp3 players available at Festival Centre
Audio file download www.hannahbruce.org/cosi-cosi.html

Supported by Arts Council England

MY SLICE

By: MARIA VAN GASS

10 - 15 MARCH

Festival Centre, 6 Spin St

My Slice is a crochet installation developing in situ over the Festival period. The work starts as a small crochet triangle attached to a utility pole and increases dramatically at a compounding, fixed rate. This expanding body of crochet spreads hyperbolically over the space, added to daily.

The *My Slice* installation is a musing on unbridled expansion, emblematic of population growth and the consequent increased demands on socio-economic systems, urban space and the environment. Each row or stitch can be read as the position of the individual in the context of increasing demands to claim 'my slice'.



ROTTING TREASURES

By: LINDOKUHLE NKOSI AND KHANYISILE MBONGWA

13 MARCH 12:00 – 17:00

The Crypt, St George's Cathedral

Duration: 10 min

So if southern trees bore strange fruit, what do we call what comes from our ground? What of our own rotting treasures? What of the bleeding soil? The rotting gold, the diamonds of decay?

Rotting Treasures uses video, dance and music in an attempt to speak anew about the Marikana tragedy. The piece is a visual lament dedicated to the 44 men who lost their lives. This for their blood that seeped into the ground, for the families now decimated. This is for all the workers who kill themselves slowly, digging into the ground. Digging their own graves.

Performed by: Lindokuhle Nkosi and Khanyisile Mbongwa; with music composed by: Lwanda Gogwana; film by: Nhlanhla Masondo, Ignatius Mokone, Lindokuhle Nkosi and Khanyisile Mbongwa

POETRY POP UP SHOP

By: BADILISHA POETRY X-CHANGE

13 & 14 MARCH 12:00 – 17:00

Cnr St George's Mall & Castle St

In an effort to create a new poetic conversation, combining performance and “poetic commodities” Badilisha will disrupt the rules of exchange and dynamics between audiences and poets, between those with a voice and those without. Visit the Shop for your daily dose of rhythm and rhyme.

A project of the Africa Centre, Badilisha is both an online audio archive and Pan-African poetry show delivered in radio format. Now the largest on the planet, Badilisha has showcased and archived over 300 Pan-African poets from 22 different countries.

Performed by: Liam Kruger; Lwanda Sindaphi and Koleka Putuma

PROGRAMME D

VOYEUR PIANO

By: MARELI STOLP

13 MARCH 12:00 – 17:00

117 Loop St

Duration: 10 min

Voyeur Piano explores urban experiences through a live solo performance in Cape Town's inner city. The philosopher Michel de Certeau suggests that a city can be experienced in two ways: as voyeur, observing from above; and as walker, who experiences the city first-hand by walking its streets. The voyeur observes the city in a detached way, whereas the walker has a physical and experiential relationship with urban spaces.

Voyeur Piano, in which Stolp performs a work composed by Clare Loveday, addresses both audiences – the walkers and the observers – and in so doing plays with conventional notions of access and audience. Drawing on the writings of philosopher Gaston Bachelard, she explores how the concepts of inside and outside can be experienced as extreme opposites and (mis)used to separate and discriminate.

SMELLSCAPES

By: TAMMY FRAZER

11 – 15 MARCH

Cnr St George's Mall & Strand St

Smell has a profound sensorial effect: sometimes subtle, sometimes overwhelming.

Cape Town-based natural perfumer, Tammy Frazer, utilises the bubbling water of the fountains on St George's Mall as a distribution method – scenting the air surrounding this iconic Cape Town landmark through the circulatory flow of the water, permeating and reinvigorating the urban space.

The scents are inspired by the natural organics of the Western Cape: Strandveld, Renosterveld and the Fynbos of Table Mountain and surrounding evocative scents. Passers-by will experience a silent sense – perhaps unlocking memory or visions; promoting reflection; discomfort or delight.



SHOP FRONT AND CENTRE

By: FARZANAH BADSHA

10 - 15 MARCH

Golden Acre / Strand Concourse Shopping Centre

The Golden Acre and Strand Concourse Shopping Centres are at the heart of the City, with thousands of commuters and shoppers moving through the passageways daily. Beyond the pristine galleries of the City, *Shop Front and Centre* offers another kind of experience of artworks: surrounded by the people that inspire it and who are often its subjects, this intersection provides a rich opportunity for an unusual encounter other than the purely material and utilitarian.

We will teeter on the edges of kitsch with artworks by Frances Goodman, Jody Paulson and Athi-Patra Ruga, who will hold their own next to the daily drama of the hair salons and shops filled with cheap Chinese goods. Then be transported to spaces of nostalgia and memory with a dose of reality by Ashley Walters and Usha Seejarim amongst others.

Curated by: Farzanah Badsha; installation by: Justin Brett; conceived by: Nadja Daehnke and Jay Pather

CARPE MINUTA PRIMA

By: BRIAN LOBEL

13 MARCH (Buying)

Golden Acre / Strand Concourse Shopping Centre

15 MARCH 14:00 (Selling)

Festival Centre, 6 Spin St

Duration: 20 min

"Can I buy a minute of your time?"

Brian Lobel offers individuals R10 for a minute of their life, giving them cash in exchange for them doing anything they wish for one minute. Working with local artists and audiences, Lobel will buy 60 minutes from 60 individuals, creating a strange and beautiful hour-long portrait of Cape Town. DVDs with each individual minute-long recording will be written, packaged and sold for just R10.

First created in 2010, *Carpe Minuta Prima* reflects the value of our time and work, the over-documenting of our lives, and what it means to sign away your soul. The performance installation is originally inspired by, and is a tongue-in-cheek response to, the pressure placed on individuals post-illness to "Seize the Day" and live every moment to the fullest.

PROGRAMME D

CUBICLE

By: MICHAELIS SCHOOL OF FINE ART

13 MARCH

St George's Mall

Cubicle is a mobile gallery offering artworks by students and alumni of the Michaelis School of Fine Art. The aim is to encourage everyday art collecting - it is not only an exhibition, but an underground market where everything is for sale at the same affordable price. The gallery will have a new location and a new show daily, staying open only until it is sold out. With the artworks' details kept secret, will you be lucky enough to catch your favourite artist?

Look out for the white cube, to be found around Cape Town's CBD during the week of Infecting The City.

Curated by: Rose Mudge and Marion Sandwith; with Josephine Higgins, Curator of the Michaelis Galleries

Presented with the Gordon Institute for Performing and Creative Arts

STEAL MY PHOTOGRAPH!

By: LUKAS RENLUND

13 MARCH

St George's Mall

Artist Lukas Renlund's framed photographs are exhibited in the streets of Cape Town and any passer-by with the gall to steal one of these may do so. In exchange for their newly acquired work of art, the "art thieves" are asked to take a picture of the place where they have hung their stolen photograph and e-mail or mms it to the artist.

The first *Steal My Photograph!* event was held in Copenhagen in August 2012. Arguably the photographic exhibition with the shortest duration, all the artist's photographs were stolen within thirty seconds. These stolen artworks travelled all over Denmark and even across borders to Germany, Sweden, Norway and the USA.



MOSAIC ART

By: SPIER ARTS ACADEMY

10 - 14 MARCH 09:00 – 17:00

St George's Mall

Apprentices from the Spier Arts Academy will create two art pieces in collaboration with local artists during *Infecting The City* - Audrey Anderson's *Man and City*, and Liza Grobler's *Blue Lines*. Viewers will have the opportunity to witness these large-scale pieces develop over time.

The Spier Arts Academy provides a vibrant learning environment that explores the art form of mosaic. The programme is designed to create a local industry with sustainable and meaningful employment for many skilled mosaic artists.

INVISIBLE PAINTINGS

By: WOJCIECH GILEWICZ

10 - 15 MARCH

On route

Wojciech Gilewicz explores the textures of urban life through a series of site-specific oil paintings placed in the public realm of Cape Town's CBD. The goal of this project is not only to play with the paintings' visibility / invisibility to passers-by, but also to reflect upon the centuries-old artistic urge to mimic and copy reality. This need for realism and the re-presentation of our surroundings forms one of the most powerful tropes in art, regardless of cultural background, historical period and geographical setting.

The artist strives to show how painting should serve not only to describe the world, but also to render its complexity and diversity.

Supported by the Embassy of the Republic of Poland in Pretoria, and the Adam Mickiewicz Institute

PROGRAMME E

PROGRAMME E

THURSDAY AND FRIDAY EVENING 18:00 – 22:00

- 1 **Feed** Graeme Lees
 - 2 **Uncles & Angels** Nelisiwe Xaba and Mocke J van Veuuren
 - 3 **Say Yes or Die** Anne Rochat, Gilles Furtwängler and Sarah Anthony
 - 4 **The Homecoming BALL: bushWAACKing** ODIDIVA
- BREAK
- 5 **Mechanised Intimacy** Rhine Bernardino
 - 6 **Centre** The Scalabrini Centre Drama Group and Rosa Postlethwaite
 - 7 **Ubunye** Mzokuthula Gasa (Thursday only)
 - 7 **No Boundaries, Just Music** Cape Town Philharmonic Youth Wind Ensemble (Friday only, see programme F)
 - 8 **Pantsul'amagenge** Theatre4Change (Friday only, see programme F)
 - 9 **Purge (Performance-lecture)** Brian Lobel (see programme C)



FEED

By: GRAEME LEES

13 & 14 MARCH 18:00

UCT Hiddingh Campus, Orange St

Duration: 20 min

Feed explores our creation of meaning. As a live performance and installation, audience members explore music and micro FM broadcasts, while musicians interactively combine live and electronic music. The work welds together a myriad of sounds from field recordings and news reports, to punk and free improvisation. In a feedback loop, these different sources mimic the age-old children's game of broken telephone – highlighting the unavoidable entropy of a communication chain.

Performed by: Brydon Bolton (Double Bass), Garth Erasmus (Sax/Mbira), Sarah Evans (Viola/Violin), Robyn Lee Jepson (Sax/Clarinet), Niklas Zimmer (Drums/Electronics) and Graeme Lees (Guitar/Electronics)

Audience members must bring mobile phones and earphones to explore the local FM broadcasts during the performance

Presented with the Gordon Institute for Performing and Creative Arts

UNCLES & ANGELS

By: NELISIWE XABA AND MOCKE J VAN VEUREN

13 & 14 MARCH 18:20

Hiddingh Hall, UCT Hiddingh Campus

Duration: 40 min

Uncles & Angels is an interactive dance and video collaboration between choreographer Nelisiwe Xaba and video artist Mocke J van Vuren. The central allusion is the Reed Dance – well known in Southern Africa as a colourful, cultural celebration that promotes respect for young women and preserves the custom of virginity before marriage. At the same time, the Reed Dance has been transformed into gyrating young female bodies used in election campaigns and as tourist attractions.

In a merging of diverse skills, the artists present a compelling examination of the manipulation of cultural heritage. The piece not only questions what the Reed Dance has become, but also the curious relationship between young and outwardly innocent girls and the older, affluent and seemingly respected men that often dominate them.

Presented with the Gordon Institute for Performing and Creative Arts



PROGRAMME E

SAY YES OR DIE!

By: ANNE ROCHAT, GILLES FURTWÄNGLER AND SARAH ANTHONY

13 & 14 MARCH 19:00

The Company's Gardens

Duration: 30 min

Say Yes or Die! is a performative opera created by Swiss artists Anne Rochat (concept) and Gilles Furtwängler (text), with actress Sarah Anthony. This opera adheres to the classical structure and codes, but the text is not sung - it is recited using basic rhythms, emphasising simplicity and tension.

Each scene is staged in an anachronistic context, with the three performers interacting with each other through movement and text. *Say Yes or Die!* is a love tragedy; oscillating between threats and devotion, possession and tenderness, charm and authority - an impression of love and the unfolding of a relationship.

Supported by Pro Helvetia, the Swiss Arts Council



THE HOMECOMING BALL: BUSHWAACKING

By: ODIDI MFENYANA (ODIDIVA)

13 & 14 MARCH 19:30

Iziko South African National Gallery Stairs

Duration: 30 min

Blending the American gay cultural phenomenon of BALLING with urban African dance, ODIDIVA challenges homophobia, misogyny and bigotry, celebrating diversity as a source of pride. *The Homecoming BALL: bushWAACKing* combines the surrealism of contemporary dance's disciplined precision with the exaggerated theatrics of hip-hop dance-moves of voguing and waacking, overlaid with urban African dance styles originating in Soweto.

Choreographed by Nkosinathi Sangweni, with costumes by Luiz DeLaja, it will not only be the first BALLING event in Africa, but also the birth of bushWAACKing - Africa's own signature style of voguing/waacking. By extravagantly poking fun at stereotyped perceptions of gender roles and sexuality, this event hopes to contribute to a consciousness that not only respects diversity, but nurtures empathy and admiration for others.

Performed by: ODIDIVA and Jazzart Dance Theatre trainees





MECHANISED INTIMACY

By: RHINE BERNARDINO

13 & 14 MARCH 20:30

On route

Duration: 10 min

Mechanised Intimacy involves twenty collaborations between artist Rhine Bernardino and twenty strangers, each collaboration lasting 24 hours. Bernardino continuously kisses these strangers, whilst minute-by-minute photographically recording the event. The 28,800 photographs are edited together into a sequence, resulting in a one-minute film exploring the limitations of kissing: its shift from an intimate act to a mechanical process, and vice versa.



CENTRE

By: THE SCALABRINI CENTRE DRAMA GROUP AND ROSA POSTLETHWAITE

13 & 14 MARCH 20:40

Scalabrini Centre, 47 Commercial St

Duration: 25 min

The collaborative work, *Centre*, reconsiders the everyday language and gestures used when people encounter one another. Through a frustrated striving for complete and ideal introductions, the piece explores clichés around “good” first impressions. The performance becomes all the more poignant as many participants are refugees, thus addressing the stereotypes, biases and tensions that mar daily social interactions of many marginalised individuals.

PROGRAMME E

UBUNYE

By: MZOKUTHULA GASA

13 MARCH 21:05; 14 MARCH 15:30

Church Square, Spin St

Duration: 20 min

Ubunye (Unity) is inspired by the manner in which animals work together towards a common goal - a pride of lions making a kill, a herd of buffalos protecting their young. Humans often fail to embrace such collaboration, leading to corruption and a lack of *ubuntu*, fairness and leadership.

In *Ubunye*, the dancers attempt to find a common language of cooperation: each is convinced he has the answer, but since the languages are so different, there is no harmony or sanity. Until a young dancer arrives.

Performed by: Sibonelo Dance Project's Wongie Mafilika, Mandla Sibeko, Mbovu Malinga, Sive Gaika, Sesethu Liwane, Vuyokazi Vusani, Esihle Stephaans, Sive Ngcelwane and Zanele Ncube; Jazzart Dance Theatre company members Elvis Sibeko, Adam Malebo, Amy-Kay Klaasens, Sinazo Bokolo Bruns and Rozendra Newman; and Thabisa Dinga and Refiloe Magoje



PROGRAMME F

PROGRAMME F

FRIDAY AFTERNOON 12:00 – 16:30

SATURDAY MORNING 10:00 – 14:30

- 1 **Puppet Parade** Giant Match Association
- 2 **Dance Nation**
- 3 **Puppet Performance** Giant Match Association
- 4 **3600 A Day** Asanda Kaka and Valentina Argirò
- 5 **Processional Walkway** Katie Urban
- 6 **Pantsul'amagenge** Theatre4Change
- 7 **Emerging Classics** South African College of Music
- 8 **Striking the Balance** iKapa Dance
- 9 **Antjie in Berlin** Rudiger Meyer and Jill Richards
- 10 **Argus** Nadja Daehnke and Owen Manamela-Mogane
- 11 **No Boundaries, Just Music** Cape Town Philharmonic Youth Wind Ensemble (Saturday only)
- 11 **Ubunye** Mzokuthula Gasa (Friday only, see Programme E)
- 12 **Pantsul'amagenge** Theatre4Change
- 13 **Carpe (Selling)** Brian Lobel (see programme D)



PROGRAMME F

GIANT MATCH PUPPETS

By: GIANT MATCH ASSOCIATION

14 MARCH 12:00; 15 MARCH 10:00 (Parade)

Thibault Square

Duration: 15 min

14 MARCH 13:00; 15 MARCH 11:00 (Performance)

Cape Town Station

Duration: 30 min

Audiences journey across the City following an unfolding storyline led by the Giant Match Puppets and musicians as they interrupt the humdrum of City life. Mesmerising passers-by and drawing diverse audiences together to admire the spectacle, the puppets weave tales based on their interaction with the public.

A highly successful part of the Infecting The City Mbombela programme in January 2014, Cape Town public spaces will be re-imagined, re-invented and energised through these street-theatre performances.

Supported by Total South Africa (Pty) Ltd.

DANCE NATION

14 MARCH 12:15; 15 MARCH 10:15

Thibault Square

Duration: 45 min

Dance Nation begins with a DJ evoking the sounds, rhythms and dances of the diverse and far-flung parts that make up the nation: Classical Xhosa, Pantsula, Gumboot, Classical Ballet, Hip-Hop, Kwasa Kwasa, Classical Indian, Ballroom and Latin American. Individual groups and companies perform before making their way to the centre of Thibault Square, where they converge in a spectacular piece performed to Maurice Ravel's *Boléro*. Featuring over sixty dancers, *Dance Nation* is inspired by the work and legacy of Alfred Hinkel, Dawn Langdown and John Linden.

Choreography by: the dancers, under the direction of Grant van der Ster and Shaun Oelf

Presented with Artscape Theatre Centre



3600 A DAY

By: ASANDA KAKA AND VALENTINA ARGIRÒ

14 MARCH 13:30; 15 MARCH 11:30

Cape Town Station

Duration: 10 min

According to a report issued by UNISA, at least one rape case is reported every four minutes in South Africa – this translates into approximately 360 cases per day.

3600 A Day is an installation of women's' clothes, donated by women in support of the project. The exaggerated number of 3600 serves to highlight the magnitude of the problem and the number of unreported cases of violence against women and children. In a visual shock of magnitude, the installation warns against the normalisation of such violence. Installed on crosses, the dresses represent the individual, yet also communal impact that abuse has on all women and children in this country. Reflected in the mirrors on top of the crosses are the faces of those who approach – possible victims, perpetrators or bystanders.

On-going during Programme F

PROCESSIONAL WALKWAY

By: KATIE URBAN

14 MARCH 13:40; 15 MARCH 11:40

On route

Duration: 10 min

For *Processional Walkway* 50,000 red rose petals create a sacred walkway on the sidewalks of Cape Town. Artist Katie Urban draws inspiration from the processional walkways of ancient temples - passageways designed to purify the visitor and provoke a sense of awe.

This modern counterpart offers commuters and passers-by purification for the struggles and triumphs of the day ahead, and elevates the simple act of walking to an event worthy of celebration. The *Processional Walkway* becomes a surreal addition to citizens' daily routines.

On-going during Programme F

PROGRAMME F

PANTSUL'AMAGENGE

By: THEATRE4CHANGE

14 MARCH 15:50 & 21:20; 15 MARCH 13:30

Church Square, Spin St

Duration: 10 min

14 MARCH 13:50; 15 MARCH 11:50

Golden Acre Shopping Centre

Duration: 20 min

Directed by Mandisi Shindo, and choreographed by Aphiwe Mpahleli and Siyabonga Mhlongo, *Pantsul'amagenge* is a collaborative dance work with 30 Pantsula dancers. It comprises a series of standalone performances, flash mobs and combined performances with the Cape Town Philharmonic Youth Wind Ensemble.

Celebrating the lives and culture of the young people in our City, these vibrant performances are a must-see.

Performed by: dancers from the Future Line Arts Academy and Injongo Primary School

EMERGING CLASSICS

By: SOUTH AFRICAN COLLEGE OF MUSIC (SACM)

14 MARCH 14:10; 15 MARCH 12:10

On route

Duration: 15 min

How does Classical music integrate with an urban context?

Emerging Classics explores the apparent distance between Classical music and the average city dweller. A stream of live music meanders through a public space, merging with the sounds of the City. As listeners move to and fro, choosing their level of engagement with the work, an intimate performance comes in and out of focus.

Performed by: Tatiana Thaele (flute), Eben Meyer (guitar), Courtney Oliver (violin), Amy Crankshaw (French horn) and Jo Lanre Kunuji (Trumpet); co-ordinated by: Coila-Leah Enderstein

Presented with the Gordon Institute for Performing and Creative Arts





STRIKING THE BALANCE

By: IKAPA DANCE

14 MARCH 14:25; 15 MARCH 12:25

Cnr St George's Mall & Castle St

Duration: 20 min

Striking the Balance is a Dance Theatre production about finding the balance between personal and professional spheres, learning to share and discovering who we are as a society. Choreographed and directed by Theo Ndindwa and Tanya Arshamian, the piece is both technically challenging and socially relevant.

Negotiating between ambition and inertia, between affection and resentment, *Striking the Balance* asks: "What is balance and what tips the scales?"

Performed by: Theo Ndindwa and Mbulelo Ngubombini



ANTJIE IN BERLIN

By: RUDIGER MEYER AND JILL RICHARDS

14 MARCH 14:45; 15 MARCH 12:45

Slave Church, 40 Long St

Duration: 30 min

Composer Rudiger Meyer's *Antjie in Berlin* takes audiences on an aural journey based on letters written by Antjie Krog, included in her book *Begging to be Black*.

Part sound installation, part concert performance, recordings of Krog reading aloud from the main point of departure for the piece; and it is the quality of her specifically South African voice that plays a central role in the composition. Vocal fragments migrate from one end of the space to the other, bringing her voice close to the listeners and providing a counterpart to the piano performance. *Antjie in Berlin* is an exploration of the sense of both presence and remoteness that can characterise communication over long distances, and the movement between inner and outer worlds.

Performed by: Jill Richards (piano) and Shaughn Macrae (electronics)

Supported by the Embassy of Spain in Pretoria

PROGRAMME F

ARGUS

By: NADJA DAEHNKE AND OWEN MANAMELA-MOGANE

14 MARCH 15:15; 15 MARCH 13:15

Adderley St

Duration: 10 min

“Argus” used to be the call around Cape Town, as defining as the wind, the arrested highways, the mountain; street corners and men with stacked papers of the daily news, brisk trade at the robot, and always the distorted cry of “Aguss”. This ubiquitous call formed an assumed backdrop to many growing up in Cape Town, uniquely and quintessentially part of the character and the landscape of the City. Only few were aware of the lessening of the cry, and without a defined moment, the cry has ceased to be.

When physical heritage becomes obsolete, there is an obvious marking of a disappearance. The heritage of the Argus-men went surreptitiously, with no marker of the change. This piece is a mourning and remembrance of the many men who had for years been part of the City landscape with their sales calls.

Supported by The Cape Argus

NO BOUNDARIES, JUST MUSIC

By: CAPE TOWN PHILHARMONIC YOUTH WIND ENSEMBLE

14 MARCH 21:00; 15 MARCH 13:30

Church Square, Spin St

Duration: 30 min

Classics meet Pantsula – be amazed, be inspired, and see the youth of the Western Cape in action.

The 56 members of the Cape Town Philharmonic Youth Wind Ensemble (CPYWE) are joined by dancers from the Future Line Arts Academy and Injongo Primary School for a mind-blowing performance to Franz von Suppé’s *Light Cavalry Overture*.

Formed in 2003 as part of the Cape Town Philharmonic Orchestra’s outreach and development programme to shape the musical lives of talented young people mainly from disadvantaged areas, the CPYWE has performed to great acclaim at venues and festivals across the country.

Conducted by: Brandon Phillips





ARTS AWEH! EDUCATION PROGRAMME

The 2014 Arts Aweh! Programme offers around 450 grade 10 – 12 learners the opportunity to engage with professional artist-guides and participate by creating their own responses to the Festival in a variety of artistic ways. Operating from their “base camp” at District Six Museum Homecoming Centre, this Africa Centre programme will engage 13 schools ranging from Lavender Hill to St George’s Grammar School.

The 2014 Arts Aweh! Ambassadors Programme involves 20 specially selected learners. Aside from inviting all Arts Aweh! participants from the Festival week to produce a mass event on 15 March, Arts Aweh! will also partner with Cape Town-based youth organisations to present two site-specific art works in the Philippi and Fractreton communities on 29 March. This Arts Aweh! Ambassadors Programme launches prior to the Festival via a series of workshops and site visits to encourage learners to research public spaces, host community dialogues and learn about the technical aspects of production as preparation for their artistic interventions. As an experiential learning process, this it intended to develop their creative skills and encourage expression of their talents.

Arts Aweh! 2014 is made possible through the generous sponsorship of Santam and the National Lottery Distribution Trust Fund.

FESTIVAL CENTRE

For the second year, the **6 Spin Street Restaurant**, situated in the beautiful Sir Herbert Baker building facing historic Church Square, will host the Festival Centre for Infecting The City. Beyond its primary restaurant activities, it regularly functions as an event and gallery space.

Visit the Festival Centre for printed programmes and updated daily schedules, meet and greet with artists, performances and tours. The daily Festival menu specials include coffee and pastries to go, and gourmet sandwich brown bag lunches.

FESTIVAL PARTNERS

Infecting The City is designed as a collaborative model where our partners contribute artistic content, publicity and other valuable resources. Our partners for 2014 include:

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. GIPCA was launched in December 2008 with a substantial grant from Sir Donald Gordon, founder of Liberty Life.

**GORDON INSTITUTE
GIPCA
FOR PERFORMING
AND CREATIVE ARTS**

In addition, our other vital partners include:

Adam Mickiewicz Institute
 Artscape Theatre Centre
 Cape Town Philharmonic Orchestra
 Cape Town Philharmonic Youth Wind Ensemble
 Cape Town Partnership
 Cape Town Tourism
 Centre for the Book
 Central City Improvement District
 CityVarsity
 Creative Cape Town
 District Six Museum
 Embassy of the Republic of Poland in Pretoria
 Jazzart Dance Theatre
 iKapa Dance
 Michaelis Galleries
 MyCiTi
 One Music City
 Rototank
 SAE Institute
 Scalabrini Centre
 Spier Arts Academy
 St George’s Cathedral and The Crypt Jazz Restaurant
 The Cape Argus
 UCT School of Architecture
 World Design Capital

FESTIVAL FUNDERS

This year's Infecting The City is made possible by the generous support of these keys donors: Department of Arts & Culture; National Lottery Distribution Trust Fund and the City of Cape Town. Their support has been instrumental in expanding and enriching the Festival programme.



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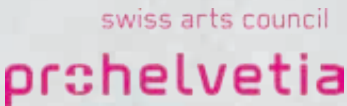


We would like to thank the following organisations for making possible the various artworks and projects at this year's Infecting The City:



Canada Council
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Conseil des arts
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Cape Town City Centre

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