

ICA LIVERT ARTS FEST

2022

19 MARCH - 3 APRIL

www.ica.uct.ac.za



CURATORS' NOTE

Live art can best be described as both an intersection and an amalgam of disciplines. Established in 2012, the ICA Live Art Festival draws from the forms and materials of visual artists, choreographers, theatre directors, architects, writers and composers in works that interrogate and play with form as much as with some of the most pressing issues of our time – from activism to intimacies. Questions of representation, of community and the elitism of art and tertiary education spaces also keep the work in constant evolution and enquiry. The idea of ritual in performance, an idea that leads to the tricky area of appropriation of forms in these Western constructs of gathering, raises several ethical questions which are pursued by many artists in the programme. Performed free of admission charges, the festival aims to encourage audiences to experience this range of ideas and considerations in a non-commercial atmosphere.

To be present, to appear live, to be physically provocative, courageous and risky, simply to gather – these words and acts have been rare over the last two years. Taking live art online was a bridge too far in trying to push through the ravages of the pandemic and through the online hauntings of ourselves that we became. So, after several postponements, this particular iteration of the festival is a tentative breathing out, a gathering, being alive and appearing live.

The programme comprises thirty-eight searching productions that we wished not to box into strict thematic sections, although running ideas do appear through the works and inform some of the discussions that will punctuate the festival. *Sentient being* speaks to the idea of consciousness in all that lives, a way of approaching works around the age of the Anthropocene; *the earth still shakes* refers to the many works that address the continued if not worsening precarity of people in the wake of a lack of transformation. Drawing from Njabulo Ndebele's notion of public intimacies (1996), *intimacies* considers what intimacy means in the wake of a pandemic and other intensities, embodying the paradox of the pressure on, and sheer necessity for, intimacy; and *Performative Utopias* – a tribute to the late curator Dominique Malaquais who devised this idea with Julie Peghini – embraces the possibilities and impossibilities of utopian futures.

We would like to thank, first and foremost, the artists who make up this programme; our several sponsors, in particular the Mellon Foundation, Pro Helvetia and the University of Cape Town for supporting artist and production costs; and a wonderful and generous production team.

Our thanks are also to you – the festival's viewers and participants. In many respects unpredictable, live art asks its audiences to abandon the comforts of the distant voyeur, and invites you in as co-curators in developing meaning, extending discourse and considering and sharing reflections for new directions. We have created daily programmes with spaces amongst works for the purposes of this kind of interaction.

We look forward to seeing you, and to talking and debating and experiencing liveness. As well as to celebrating the artists in this programme and their enduring capacity to create in the face of some of the most abject challenges of our time.

Jay Pather | Curator

Luvuyo Equiano Nyawose | Curatorial Fellow

Kefiloe Siwisa | Curatorial Fellow



BOOKINGS

**BOOKINGS
NOW OPEN**

**TICKETS ARE FREE
BUT SPACE IS
LIMITED SO BOOKING
IS ESSENTIAL.**

www.ica.uct.ac.za





2022

19 MARCH - 3 APRIL

www.ica.uct.ac.za

29 MARCH TUESDAY

UCT Hiddingh Campus
31-37 Orange Street

18h00 Do It Together (D.I.T.) Manual
for Nighttime Assemblies
(panel presentation)

30 MARCH WEDNESDAY

UCT Hiddingh Campus
31-37 Orange Street

17h30 Rafé Green
18h00 Russel Hlongwane
19h30 Phumulani Ntuli

31 MARCH THURSDAY

UCT Hiddingh Campus
31-37 Orange Street

18h15 Manoko Tihako
19h00 NEST Collective
19h30 Tandile Mbatsha

1 APRIL FRIDAY

UCT Hiddingh Campus
31-37 Orange Street

18h30 Gavin Krastin
19h15 Noluthando Mpho Sibisi

EVOL
69 Hope Street

21h00 Nico Athene

19 MARCH SATURDAY

UCT Hiddingh Campus
31-37 Orange Street

17h00 Syowia Kyambi
17h00 Russel Hlongwane
18h00 nora chipaumire
19h00 Mthuthuzeli Zimba
20h30 Desire Marea

20 MARCH SUNDAY

UCT Hiddingh Campus
31-37 Orange Street

17h00 nora chipaumire
18h15 Asemahle Ntlonti
19h05 Nkosenathi Koela
20h15 Phoka Nyokong

26 MARCH SATURDAY

Iziko Slave Lodge
Corner Adderley & Wale Streets

17h00 Rehane Abrahams & Wynand
Herholdt

Hiddingh Campus, 31-37 Orange
Street

18h30 Qondiswa James
19h30 Eric Androa Mindre Kolo
20h15 Lukhanyiso Skosana

27 MARCH SUNDAY

UCT Hiddingh Campus
31-37 Orange Street

15h30 Zora Snake
16h15 Performative Utopias
18h00 Kolawole Gbolahan
19h00 Thokozani Mhlambi

2 APRIL SATURDAY

Kirstenbosch National Botanical
Garden

10h00 Sibabalwe Ndlwana
10h30 Karin Bachmann & Ayesha
Price
12h30 Talking Plants

UCT Hiddingh Campus
31-37 Orange Street

17h30 Christian Etongo
18h30 Buhlebezwe Siwani

Open House, corner Long and Dorp
Streets

20h00 Nomcebisi Moyikwa &
Qhawe Vumase

3 APRIL SUNDAY

Kirstenbosch National Botanical
Garden

10h00 Chanelle Adams
11h00 Collin Meyer
11h15 Ilze Wolff
12h15 Daniela Müller

UCT Hiddingh Campus
31-37 Orange Street

18h00 African Entertainers (Albert
Khoza & Princess Zinzi Mhlongo)
19h00 Ntane Edjabe



19 MAR

HIDDEN

31-37 ORANGE STREET

17H00

SYOWIA KYAMBI

Kaspale's Playground
(Installation open until 26 March)

RUSSEL HLONGWANE

Ifu Elminyama: Installation
(Installation open until 26 March)

18H00

nora chipaumire

Nehanda

19H00

MTHUTHUZELI ZIMBA

The Detour

20H30

DESIRE MAREA

Desire Marea Nezimakade



HIDDEN

31-37 ORANGE STREET

17H00

nora chipaumire

Nehanda

18H15

ASEMAHLE NTLONTI

Between my finger and thumb

19H05

NKOSENATHI KOELA

UkuNqula kukuThandaza

20H15

PHOKA NYOKONG

Fragile



ZEITZ MOCAA & PRECINT

CHARTER

Meet in front of Zeitz MOCAA

19H00

TRACEY ROSE

Shooting Down Babylon

20H15

ZORA SNAKE

L'Opera du Villageois

21H00

**ERIC ANDROA
MINDRE KOLO**

CIBLE / en déambulation
(TARGET/wandering)

22H00

**UCT Hiddingh Campus
31-37 Orange St**

HELLO!EARTH

Do It Together Nighttime
Assemblies

(Overnight work)



26 MAY

HIDDEN
31-37 ORANGE STREET

17H00

**IZIKO Slave Lodge,
Cnr Adderley & Wale St**

**REHANE ABRAHAMS &
WYNAND HERHOLDT**

Intimate Reparations

18H30

QONDISWA JAMES

We are everywhere, a performance
lecture

19H30

**ERIC ANDROA
MINDRE KOLO**

A Love Story

20H15

**LUKHANYISO
SKOSANA**

Ingoduko yamaNkazana (The Return
of the Home of Harlots)



27
MAY
COFF

HIDDEN
31-37 ORANGE STREET

15H30

ZORA SNAKE

Black Card

16H15

**JULIE PEGHINI &
BÉNÉDICTE ALLIOT**

Performative Utopias

18H00

KOLAWOLE GBOLAHAN

Reclaiming the Poetics of Indigenous
Horns

19H00

**THOKOZANI
MHLAMBI**

Sebenza Insimbi



HIDDEN

31-37 ORANGE STREET

18H00

HELLO!EARTH

Panel Presentation: Do It Together
Nighttime Assemblies
(Panel presentation)

HIDDEN

31-37 ORANGE STREET

20 MAR CH

17H30-
20H30

RAFÉ GREEN

If you see me, now you don't
*(This is a durational performance of
three hours, you may step in and out)*

18H00

RUSSEL HLONGWANE

Ifu Elimnyama, a performance
lecture

19H30

PHUMULANI NTULI

Notes from an Algorithmic Memory



HIDDEN

31-37 ORANGE STREET

18H15

MANOKO TLHAKO

Gae ga go laelwe

19H00

NEST COLLECTIVE

The Feminine and the Foreign

19H30

TANDILE MBATSHA

I AM



HIDDEN

31-37 ORANGE STREET

18H30

GAVIN KRASTIN

Labouring Gratitude

19H15

**NOLUTHANDO MPHO
SIBISI**

I fuck what I like

21H00

EVOL, 69 Hope Street

NICO ATHENE

Cruising Utopia



KIRSTEN BOSCH

NATIONAL BOTANICAL GARDENS

FLAP

Meet at Gate 1

10H00

SIBABALWE NDLWANA

Dancing Botanical

10H30

**KARIN BACHMANN &
AYESHA PRICE**

Arranging Stories

12H30

MELANIE BOEHI

Talking Plants

HIDDEN

31-37 ORANGE STREET

2 APR

17H30

CHRISTIAN ETONGO

Totem

18H30

BUHLEBEZWE SIWANI

iNzunza

20H00

**OPEN HOUSE, Corner
Long & Dorp Streets**

**NOMCEBISI
MOYIKWA &
QHAWA VUMASE**

Imilingo



KIRSTENBOSCH

NATIONAL BOTANICAL GARDENS

10H00

Meet at Gate 1

CHANELLE ADAMS

Camphor Avenue: A Ghost Tour

11H00

COLLIN MEYER

Bow

11H15

ILZE WOLFF

Die saadkamer en die
kloktoring/The seed room and the
bell tower

12H15

DANIELA MÜLLER

How to get a mole out of a garden

HIDDEN
31-37 ORANGE STREET

18H00

**AFRICAN
ENTERTAINERS
(ALBERT IBOKWE
KHOZA &
PRINCESS ZINZI
MHLONGO)**

The Black Circus of the Republic of
Bantu

19H00

NTONE EDJABE

Ntone Edjabe's Journey Through
the Secret Life of Plants

**3
A
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ARTISTS ON IN



AFRICAN ENTERTAINERS

Albert Ibokwe Khoza & Princess Mhlongo

Albert Ibokwe Khoza is an internationally acclaimed performance artist who continuously reveals and projects a state of mind of a loner individual who is a non-binary womanly man and a Sangoma (traditional healer). Through Ibokwe's sexuality and traditional practice, Ibokwe expresses Ibokwe's thoughts by moving between different artistic mediums to outline social ills and what Ibokwe's divergent nature sees and interprets about the world Ibokwe lives in, critically questioning Ibokwe's surroundings, Ibokwe's leaders and life itself.

Princess Zinzi Mhlongo is an award-winning theatre director. For seven years, she ran an independent performance space called The Plat4orm, a non-profit organisation that provided an experimental space for artists. In 2020 she was selected to be part of the Laboratory for Global Performance and Politics Lab Fellows' Program for 2020-2022, becoming the first South African to join the programme. She is the managing director of African Entertainers which has worked with talents such as Samthing Soweto, Ibokwe and Mello & The Major. The company is currently developing a number of original African feature films.

THE BLACK CIRCUS OF THE REPUBLIC OF BANTU

Exhibits showcasing artefacts and actual people were popular in the western world during the colonial period. How do we deal with a shameful legacy that echoes into the present? Should we seek to erase it, bury it in the history books, or resurrect and acknowledge this difficult past? This work will dwell heavily on the early recorded study of black bodies as a "different species" to the white man. The artists write: "We pay tribute to the spirit of Sarah Baartman and the many Africans whose lives and bodies were turned into a spectacle for white supremacist pleasure. We pay homage to our ancestry who gave up everything for the benefit of the world at large."

ASEMAHLE NTLONTI

Born in 1993 in Cape Town, Asemahle Ntlonti is a visual artist who graduated from the University of Cape Town's Michaelis School of Fine Art with a Bachelor of Fine Arts in 2017, where she majored in sculpture. She was awarded the 2018 Young Female Residency by The Project Space, a non-profit cultural institution founded by the late Benon Lutaaya in Johannesburg. In 2019 Ntlonti attended a residency at the South African Foundation for Contemporary Art (SAFFCA) in Knysna and Saint Emilion, France. Her work has been exhibited widely in South Africa and abroad.

BETWEEN MY FINGER AND THUMB

This piece is a revision of Seamus Heaney's poem "Digging" in which he writes: "Between my finger and my thumb / The squat pen rests. / I'll dig with it." The work speaks of digging up the past, and reminding our bodies of what we once had – of who we once were. Re-remembering memories of generations that came before us, and manoeuvring this web we call the contemporary, captured time, the current day in order for us to rewrite the future we ideally want. It speaks of being tormented by the heaviness of the pen, the burden of rewriting what was, to what will be. Ntlonti writes: "Through this I will be manifesting, speaking the Truth, preaching to the deaf, showing the way for the blind. This pen is to show you the way, I'll write until my hands bleed. I will write until my words reach the uncharted lands. I will write and dig until my eye aches, until I unsee all the horrors of this world. Bury my head into thy soil noba iqwilika ide Imke."

AYESHA PRICE & KARIN BACHMAN

Ayesha Price is an artist, lecturer and educator with a strong interest in Cape Town's social, political and environmental histories. She has facilitated many public art and storytelling projects, in particular for the District Six Museum. She facilitated the making of plant sculptures for the 2019 "Walk in the Night", organised by the Emancipation Day Coalition to commemorate the emancipation of enslaved people at the Cape.

Karin Bachmann is a third-generation flower seller who, together with her sister, co-owns a stall at Cape Town's Adderley Street flower market. She facilitated the public flower arranging workshops at the Adderley Street flower market that were part of the "Storytelling in the language of flowers" project at the 2018 ICA Live Art Festival.

ARRANGING STORIES

People often use flowers to express emotion – to a lover to show love, to new parents to convey joy, to sick folks to give hope, or to the bereaved to commiserate. Flowers can carry messages that are impossible to put into words. In Cape Town, nobody knows more about this than the Adderley Street flower sellers who have provided flowers to the city's residents since the nineteenth century. Every arrangement tells a story.

At Kirstenbosch, plants have been associated with meanings in a different way. In the framework of Western botany, they have been removed from their local social worlds and put into a universalising taxonomic system that erases the local epistemologies and ontologies attached to them. Yet the botanical garden is full of plant material for storytelling. Arranging Stories brings the practice of storytelling with flower arrangements from the Adderley Street flower market to Kirstenbosch. Flower seller Karin Bachmann and artist Ayesha Price will explore stories about the history of Kirstenbosch, including histories of slavery and forced removals, stories of resilience and survival, and stories of possible futures in an African Anthropocene. Visitors are invited to participate in flower arranging storytelling sessions during which Bachmann and Price will demonstrate how to make flower arrangements and floral sculptures that tell personal stories about history, place and belonging.

BUHLEBEZWE SIWANI

Buhlebezwe Siwani (Standard Bank Young Artist 2021) works with performance, photography, sculpture and installation. Siwani's work interrogates the patriarchal framing of the black female body and black female experience within the South African context. As an initiated Sangoma, a spiritual healer who works within the space of the dead and the living, Siwani focuses her artistic practice on rituality and the relationship between Christianity and African spirituality. Central to her work is her own body, which operates in multiple registers as subject, object, form, medium, material, language and site. Her work can be described, although not literally, as the documentation of a diverse set of performances, which are rendered through video, photography, sculpture, installation and works on paper. Each of her projects deals with the relationship between ancestral rituals and modern life, touching on social and political topics, such as the female body, black communities, histories of colonisation and the paradoxes of our contemporary society – all seen through the filter of the artist's own biography and experience.

INZUNZA

Performer: Lorin Sookool

Nzunza is a performance centered on water and the rituals that take place in water in various African and South American countries, and on islands with a large number of inhabitants of African descent. The performance asks how water is connected to blackness and life, what is known and unknown about this entity, why we perform these rituals in bodies of water and what it means to link to an ancestral realm. Can we not speak to our people, our ancestors, better in water? *Nzunza* connects ritual to slavery, the otherworldly and the spirit.

CHANELLE ADAMS

Chanelle Adams is a researcher, essayist and artist based in Switzerland. Her practice brings together themes of healing and haunting with medicine and history. Adams was awarded a Fulbright grant for her research on the past, present, and future of Madagascar's pharmacopeia. She holds a BA from Brown University and an MA from the Ecole des hautes études en sciences sociales. Her work has been published and hosted by Black Quantum Futurism, Danspace 2020 Platform, the Drift, Bitch Media, VANSa, and The Funambulist, among others.

CAMPBOR AVENUE: A GARDEN OF GHOSTS

Chanelle Adams is an artist who leads haunted walks in natural history institutions, most recently (September 2021) through Marseille's parc zoologique. At Kirstenbosch, she has developed a site-specific intervention around Camphor trees (*Cinnamomum camphora*), which grow near the garden's main entrance, along what is known as Camphor Avenue.

This haunted walk down Camphor Avenue is part meditative experience, part ghost tour. Legend has it that the trees, indigenous to Asia, were part of Cecil John Rhodes's plan to plant trees from all over the British Empire at Kirstenbosch. The camphor tree garden is haunted by continuums of violence resulting from Rhodes's activities in Southern Africa, which connect to other stories of colonialism that are buried in the botanical garden's soil. Yet there's more to the camphor trees than their association with Rhodes reveals. In many places, including Madagascar, camphor trees and their oil have been used as a potent medicine for a long time. Taking these other epistemologies and ontologies into consideration, Adams revisits questions of colonialism, power and liberation.

This project is supported by Pro Helvetia Johannesburg.

CHRISTIAN ETONGO

For over four decades, Christian Etongo (born in 1972 in Yaoundé, Cameroon) has devoted his career to performance art. His works are complex compilations that performatively transcribe myths and rituals in order to establish a new kind of (central) African concept of culture. Etongo's work has been featured in various international festivals, and he actively promotes arts and culture in Cameroon.

TOTEM

In traditional African religions, the totem is an object of identification that holds a group together through an unbreakable bond. The totem pole is often a vertical wooden sculpture covered with symbols. The head is usually oversized because, as the seat of thought, it is considered the most noble part of the body. The animal or plant embodied in the totem pole is considered sacred and may not be eaten or used in commerce. In *Totem*, Etongo plays the role of a “Ngan Ngan”, a kind of master of ceremonies, staging the symbolic restitution of a totem pole that has been stolen by another clan. The connection with the Coronavirus adds the notion of a mask – have the masks against the pandemic become totems? Etongo is the “Ngan Ngan”, the Master of ceremonies, the shaman who must find harmony between the two. Thus begins a ritual that blurs the boundaries between performance, reality, the spiritual world and theatre.

COLLIN MEYER

Collin Meyer aka Collin the Bushman is a Cape Town-based musician and poet who shares “real living stories that need to be told” using guitar, mouth-bow and voice. In addition to performing, he facilitates indigenous music workshops. He identifies as Khoi and through his work allows people to experience and understand Khoi culture as living people.

BOW

Collin Meyer takes it upon himself to share and teach the bow as an instrument, and to explore the folklore connecting the use of the instrument – after the days of hunting, animal preparation and butchering, cooking and consuming, the huntsman would turn his bow around and use it to make sound and music.



DANIELA MÜLLER

Daniela Müller is a Zurich-based artist and curator. Many of her works address issues of multispecies relationships, domestication and the production of landscapes. Her film *Concerning Cats* won a 2019 studio grant from the City of Zurich. She has done various international residencies, including at Das weisse Haus in Vienna (2021), Cité Internationale des Arts in Paris (2020) and Apartment Project Berlin (2018), and has participated in numerous international exhibitions. Most recently, she participated in the group shows Regattatata International in Paris (2021), and in the Printed Matter Virtual Art Book Fair, New York (2021).

HOW TO GET A MOLE OUT OF A GARDEN

How to get a mole out of a garden is based on text from the thread of a hobby garden bulletin board. The online discussion comprises advice, stories of success and failure, and users who frequently intervene to declare the mole as an unavoidable part of the garden. (One of the pieces of advice in the thread is to stick bottles into the ground... At the end of the dashboard discussion, the user who opened the thread remains unsuccessful.)

At first, the conversation seems banal and even absurd. But it is interesting how strangers – connected through a hobby – and the moles become pitted against each other. The mole is the mysterious catalyst of the heated conversation – absent except for the traces they leave behind in the form of little hills. The users try to learn from each other's experience but ultimately fail in their desire to control nature and have their artificial lawn even and spotless.

This project is supported by Pro Helvetia Johannesburg.

DESIRE MAREA

Kwazulu-Natal born, multidisciplinary artist, Desire Marea (born Buyani Duma) is a founding member of South African arts collective FAKA. As part of this group, Desire has toured the world extensively over the past four years. They have also created compositions for American brand Telfar, and partnered with Versace to soundtrack the Spring/Summer 2019 menswear show. With the release of their first solo album, Desire has embarked on a sonic exploration rooted in their own healing.

DESIRE MAREA NEZIMAKADE

Desire Marea Nezimakade is a performance concept created by Desire in 2020. The concept involves taking the complex electronic compositions from the album "Desire" and reinterpreting them with live instrumentalists. However, the live ensemble goes beyond the members in the band. Izimakade are not just the players; they are the players' ancestors and guides who are all invited to guide the music in a way that is truthful and healing. That is the essence of Izimakade.



ERIC ANDROA MINDRE KOLO

Eric Androa Mindre Kolo (b. 1983) graduated from the Academy of Fine Arts in Kinshasa, and continued his studies at the Academy of Decorative Arts (now Haute École des Arts du Rhin) in Strasbourg. He co-curates the Kinshasa Chronicles exhibition as well as Concrete Utopias. He is the founder of the Bingo Cosmos collective, and a member of the CRIC collective and Koreia association. Kolo's work speaks of the body as transmitter and receiver of conflicts, pleasures, and problems, with a particular interest in issues and situations faced by the populations of the African continent. His projects incorporate performance, installation, collage, photography, and drawing.

A LOVE STORY

A Love Story is a ritualised work involving five roosters and a man. The artist writes: "I consider the rooster as a sacred animal of power. If love is stronger than death, then love can cure other illnesses. It can also chase away certain psychic disorders, restore strength, hope, and vigilance. Through my love for roosters, I want to try to cure several diseases found in humans through performative artistic psychomotricity."

CIBLE/ EN DÉAMBULATION

This is the story of two women among many thousands of victims of systematic rape in eastern Democratic Republic of Congo. No one knows the exact number of victims of sexual violence and trauma over more than 2 decades of war and conflict in the region. The stigma is so heavy to bear that some women prefer to deny the abuse. Other women are rejected by their husbands. Forced to flee to protect themselves, they are in permanent exodus. The artist writes: "With my performative acts, I want to denounce these barbaric tactics of war, and to think of the doctor who assists many of these women – Congolese gynaecologist Denis Mukwege who performs reconstructive surgeries at the Panzi hospital in Bukavu on women raped by the country's military forces."

GAVIN KRASTIN

Straddling the worlds of theatre, actionism and live art performance, Gavin Krastin is an interdisciplinary artist and arts educator with an interest in the body's representation, limitation and operation in alternative, layered spaces. For Krastin the body is a tool for subversion, slippage and challenge. He performs, exhibits and teaches across South Africa and internationally. He also runs the Live Art Arcade, a nomadic pop-up performance assemblage for early career artists, and in 2021 he received the Standard Bank Young Artist Award for Performance Art.

LABOURING GRATITUDE

My mother helped me learn to walk. Thirty-odd years later she had to help me learn to walk again. *Labouring Gratitude* is a performative declaration of appreciation and love within continuously shifting landscapes of relationships, where genealogy and memory converse with gesture, video and storytelling.

The work offers an intimate reflective exchange between mother and son and the changing roles and responsibilities their relationship is predicated on as they both age and respectively wane and wax in various aspects of their lives.

Labouring Gratitude forms part of Krastin's Standard Bank Young Artist Award project, with thanks to the National Arts Festival and Standard Bank.



HELLO!EARTH

hello!earth creates participatory cross-disciplinary artworks with relational approach, where the presence of the audience is the co-creating and central element. The foundation of the work is an inquiry into consciousness and an exploration of the myth of reality; an attempt to unfold the potential of possible relations between people and place, and make interconnectedness and diversity tangible. The works are always spaces for an audience to experience, sense, do and meet. hello!earth insists that art is a place for big and fragile visions. A laboratory where new thoughts and ideas can become reality, and where, together, we can create the world, instead of consuming it.

DO IT TOGETHER (D.I.T.) MANUAL FOR NIGHTTIME ASSEMBLIES

With:

Boaz Barkan | Denmark
Fernando García Barros | Bolivia
Juliana Restrepo | Sweden
Pia Bunglowala | India
Raya Zaida | Palestine
Rehane Abrahams | South Africa
Shabari Rao | India
Vera Maeder | Denmark

The idea for compiling the D.I.T. Overnight Manual derives from a quest that started in 2016 to explore the potential of collective sleeping and visioning. *The D.I.T. Overnight Manual – or how to make big changes while sleeping* – is a co-created do-it-together manual meant to inspire overnight activities and sleepovers that can envision the futures we want to inhabit. The manual facilitates a community activity that reclaims the night as a collective space. It enables a community to explore the potential of collective sleeping and dreaming as part of a transformative practice, and a process of collective emergence. The manual is intended to be useful for school teachers, artist groups, activists, in workplaces, or to a group of friends. In essence, to everyone who is dedicated to creating futures we want to inhabit in an increasingly volatile and complex world.

The festival will be the first in-person meeting between the artists on their journey towards assembling the manual. Each artist is contributing an overnight-score, relating to themes such as post-capitalism, assembly, dreaming practices, the somatic/embodiment, and contemporary ritual.

D.I.T. Nighttime Assemblies on **24 March** is the overnight collective sleeping event.

The panel presentation *D.I.T. Nighttime Assemblies* on **29 March** will comprise artists from various parts of the world who have developed this manual presenting their versions and their experience of it within their locations.

ILZE WOLFF

Ilze Wolff is an architect working in Cape Town. She co-directs Wolff Architects with Heinrich Wolff, a practice that is concerned with developing an architecture of consequence.

DIE SAADKAMER EN DIE KLOKTORING/THE SEED ROOM AND THE BELL TOWER

Ilze Wolff has been documenting the works of Bessie Head through plant stories and Head's relationships with the plants and seeds she cared for in her home in Serowe, Botswana. Wolff wrote *Home ground: the garden as a site of colonial critique* for the Architectural Review and wishes to expand on this, using Kirstenbosch as a site of intervention. Wolff's performance lecture, based on her research into Bessie Head and her garden, will connect to broader questions about land, and in particular, the 1913 Land Act.



JULIE PEGHINI & BÉNÉDICTE ALLIOT

Julie Peghini is an anthropologist and film-maker. She is a lecturer at the University of Paris 8, member of CEMTI and deputy director of EUR ArTeC. She made the movie *Insurrection of the Verb to Love* in 2019 about the poetry and contemporary legacy of the poet and writer Sony Labou Tansi. She works on the relationship between art and politics in Africa and the Indian Ocean (she is the author of *Dream island, real island: Multiculturalism in Mauritius*, PUV, 2016). She works on performance in Africa within a research-creation project, Yif Menga, and was co-curator of the Festival Afriques: Performative Utopias, with Dominique Malaquais.

Bénédicte Alliot, PhD, was Assistant Professor at Université Paris-Diderot, the Director of the French Institute of South Africa in Johannesburg (2002-2006), and the cultural attachée of the French Embassy in India in New Delhi (2006-2010). Thereafter, she worked at Institut français in Paris, coordinating State-to-State and City-to-City festivals. Since 2016, she has been the Director General of the Cité internationale des arts in Paris, a residency centre that simultaneously welcomes 325 artists from all over the world.

PERFORMATIVE UTOPIAS

Performative Utopias, curated by Julie Peghini and the late Dominique Malaquais, comprised performances, conferences, and film screenings centred around notions of live art on the African continent, in France in 2021. In Africa and in the diasporas, a strong performative landscape has been coming to the fore since the 1980s. This is linked, on the one hand, to a scathing critique of the deadly effects of capitalism, both in the long term and in its present sense, and, on the other hand, to the elaboration of possible alternatives, linked to the hope of less violently divided futures. The main focus of Performative Utopias is the deployment of performance in Africa and in the diasporas for the purpose of transgression. The aim is to reflect on the intersections between performative acts and political contestation. In this film screening and lecture, which also serves as a tribute to the wisdom and genius of Malaquais, Peghini is joined by Bénédicte Alliot to evoke the many highlights of the event.

KOLAWOLE GBOLAHAN

Kolawole Gbolahan is a Nigerian by birth who resides in Cape Town, South Africa. He is a Mellon scholar with an MA in Music and is currently studying for a PhD at the College of Music, University of Cape Town. As a multi-instrumentalist and creative writer, he has shared creative works and performance spaces with diverse musical projects and creative academics such as Mandla Mbothwe, Marlon Swai, Dizu Plaatjies and the UCT Symphony Orchestra. In 2016, he founded a poetic band (Sounds & Words), and in 2019 he was invited with a cohort of other academics from UCT to participate/present at an international symposium entitled Art and Anthropology and Beyond, held at the University of Kobe in Japan - a collaboration that led to him co-authoring a book on resilience. In 2021 he became a co-founder of THE COMMONS, an experimental and collaborative events space in the heart of Muizenberg.

RECLAIMING THE POETICS OF INDIGENOUS HORNS

Reclaiming the Poetics of Indigenous Horns incorporates horns made from conch shells and the greater Kudu within a performance context of other instrumental ensembles and music technology. Through poetry and storytelling, a re-evaluation of their capabilities will be brought to life; a synergy that helps expand their musical flexibility, their capacity to blend in regardless of the performance context, will be made tangible. The work seeks to open up static and archaic ideas of indigenous instruments entangled in the misinformed social circles of museum collectors and other repositories.

LUKHANYISO SKOSANA

Lukhanyiso Skosana is an award-winning interdisciplinary artist.

INGODUKO YAMANKAZANA

In *Ingoduko yamaNkazana*, Lukhanyiso Skosana plays with the idea of returning oneself to self, as the act of returning home is a precarious one for the artist. She writes: "I would like to bring myself home in a landscape where I have become unwelcome. Thus far, my work has been about resurrecting historical/pop culture figures from their restless tombs. I have resurrected them from the dead and birthed their personhood through performance, but I have not placed them to rest as they die a continuous death in multiple realities. In these installations, I seek not to perform but to play with the idea of 'aesthetics being an agitator for change' through spectacle."



MANOKO TLHAKO

Manoko Francisca Tlhako is an interdisciplinary South African performer, choreographer, theatre-maker and academic scholar. Tlhako holds a BA degree and a joint BA Honours (English and Drama) from Rhodes University. Her research interests lie in notions of identity and ideas of home, black womanhood and cultural knowledge paradigms. Tlhako recently completed her MA in theatre and performance at the University of Cape Town, and is currently a member of AFDA Cape Town's academic staff.

GAE GA GO LAELWE

Sepedi se re “gae ga go laelwe”, an idiomatic expression that gestures to the notion that one can never truly leave home because, as Sara Ahmed argues, “the lived experience of being at home involves the enveloping of subjects in a space which is not simply outside of them, being at home suggests that the subject and the space leak into each other, inhabit each other.” Whatever home means to you, however home is represented, it can never really be left behind. *Gae ga go laelwe* is a multidisciplinary performance that closely explores notions of home as they relate to black women. Through the use of idioms and imagery, the work seeks to re-imagine the contemporary black woman in the home, and celebrates her vulnerability and multiplicity.



MELANIE BOEHI

Melanie Boehi is a historian and research associate at the Wits Institute for Social and Economic Research (WISER) in Johannesburg.

TALKING PLANTS

With:

Boeta Gee
Denisha Anand
Ernestine Deane
Ethel Phiri
Graeme Arendse
Jitsvinger
Luregn Lenggenhager
Oscar Masinyana
Phakamani m'Afrika Xaba
Percy Zvomuya
Rhoda Malgas
William Ellis
Zayaan Khan

Have you ever wanted to talk to the plants at Kirstenbosch? Ask them how they live, what they do all day and how they experience the botanical garden? Then join the inaugural workshop of the Centre for Plant Interpretation in which plant interpreters, including artists, scientists, conservationists, healers, anthropologists, designers, historians, writers and scholars of African metaphysics try to decode the language of plants. The workshop starts with a discussion in the new Centre for Plant Interpretation, situated in the Useful Plants Garden, and participants will then proceed to converse with plants and trees in the surrounding garden sections.

This project is supported by Pro Helvetia Johannesburg.



MTHUTHUZELI ZIMBA

Mthuthuzeli Zimba is an interdisciplinary artist, passionate about storytelling, who believes in performances of transgression and disruption as a way of creating dialogue to confront and address unresolved socio-political issues that plague contemporary South Africa. Zimba's work explores black identity, space, and marginalisation. He is currently completing his Masters at the University of Cape Town.

THE DETOUR

The Detour – an autoethnographic research performance – is a reimagining of black masculinities in South African townships. It unpacks the processes that shape dramatic masculine characters in the performance of the everyday, using live art as a tool to reimagine an alternative gaze to the development of character in performance. The work features six black male bodies in an intimate ritual of violence on whose construction their very survival and dignity rests.



THE NEST COLLECTIVE

Founded in 2012, the Nest Collective has created works in film, music, fashion, visual arts and literature, such as the critically-acclaimed queer anthology film *Stories of Our Lives*, which has so far screened in over 80 countries and won numerous awards. In 2013, the Nest Collective also founded HEVA – Africa's first creative business fund of its kind – to strengthen the livelihoods of East Africa's creative entrepreneurs. In 2018, the Nest Collective founded the Strictly Silk program – a dance party and multimedia space that centres joy, safety and community for women and non-binary people of all origins, faiths and generations.

THE FEMININE AND THE FOREIGN

The Feminine and the Foreign is a project in which we enter into feminist, queer and immigration activist communities in multiple cities around the world searching for the theoretical, ideological, spiritual, emotional and philosophical connections between all these movements, communities and young activists aged 18-35. With this project, we intend to transmute the result of our questioning, exploring and seeking amongst these communities into a series of short films that encapsulate a multi-city dialogue that builds connections between seemingly disparate people, communities and movements pushing back against one global force that seeks to sequester, separate and incapacitate minority communities with the aid of misguided socio-cultural, institutional and political power.

NICO ATHENE

Nico Athene is a body of colliding personas – a multidisciplinary artist, birth doula, ex sex-worker, film maker, anthropomorph, conglomerate of gut and skin bacteria, strange archetypes and unknowns, vector of grief and desire, gaseous respirer. Athene is currently completing her MAFA at the University of the Witwatersrand, where she is exploring identity beyond the tradable, and the opportunities for relationship in "capitalist wastelands". She has exhibited her work with various galleries and in varying contexts, and been a resident artist.

CRUISING UTOPIA

A club night, exorcism, fight against isolation, and phallic fantasy of transcendence or individuation. A battle against the suppression of body-self-impulse that came from privatisation, expansive capital, and the heteronormative binary. Here we cruise the possibility of future utopias in the troubled present of land enclosures and impure histories.

Featuring DRAGMOTHER on the decks and followed by a Death of Glitter party

*Title borrowed from José Esteban Muñoz's *Cruising Utopia: The then and there of Queer Futurity* (2009)

NKOSENATHI KOELA

Nkosenathi Ernie Koela's practice lies in indigenous music therapies. Using interdisciplinary practice, including his practice as an Afrikan multi-instrumentalist, Koela explores how healing practices through sound create space that manifests spiritually and materially. Koela has been a performer and instrumentalist for over 16 years. Alongside playing instruments, he also teaches others how to play traditional instruments. This he does as testament to his ancestry – the long line/s of traditional instrumentalists, diviners/healers (amaGqirha namaXhwele) that run in his family who are masters of traditional San, Bantu, and Nguni music/heritage. He released his first solo "Inkaba," an Afro-Spiritual collection of dreams and soundscapes, (Brazil, Cape Town) in 2018, and his second in 2021 ("Embo Ethongweni").

UKUNQULA KUKUTHANDAZA

UkuNqula kukuThandaza, To call on our spirit guides is to pray for light. This iteration is an extension of *Sicel' Ukukhanya* that will focus primarily on the vibrational power of words, and the Southern African consciousness of chanting and incantations within indigenous healing ecologies. The maxim Umlomo uyadala (the mouth creates) is a warning and a reminder of the potency within the vibrations of words and sounds. This iteration will create a site-specific body of work that centres itself in ritual purification through incantation and chanting. The work situates itself within an ecology, ontology, and methodology specific to a Southern African decolonial framework of ritual making through the science of art.

NOLUTHANDO MPHO SIBISI

Noluthando Mpho Sibisi is a South African human who makes use of writing, performance, and visual art as modes of complicating, documenting, and disseminating South African black woman narratives. She is especially interested in developing the archive of black queer women experiences in the contemporary performance and the literary canon.

I FUCK WHAT I LIKE

I Fuck What I Like is a research project in line with complicating and archiving queer black women's narratives in the South African performance and literary canon. Sibisi writes: "As a strategy of social reform, I aim to complicate what I argue to be an insistent narrative of queer black womanhood as emblematic of abjection by exploring the concept of queer black woman joy."



NOMCEBISI MOYIKWA & QHAWE VUMASE

Nomcebisi Moyikwa is a mother to Khayone, an artist and a Drama and Performance Studies Lecturer at the University of KwaZulu-Natal, Pietermaritzburg Campus. She was born and raised in Makhanda. Her artistic (anti-disciplinary/genre) practice is a movement towards developing conceptual spaces to think about creative expressions of Black South African artists. Her research interests are in the dynamics of cultural production, pedagogy, arts, and community. Her mother's neck is her reminder of the possibility of ease; of the aliveness of breath.

Qhawe N. Vumase is an art-scientist practising within/out/through the fields of performance and visual arts, design, movement research and exo/esoteric sciences. He is currently the director at APHULA 444 Studios.

IMILINGO

Imilingo finds a temporal meaning (in the English language) in the word "magic". However, in this performance, the artists exercise creation and invocation of the languages of memory and exploration within the cosmological possibilities of "imilingo". They write: "Imilingo is our way of telling this story outside and beyond the language of 'lack', 'poverty' and 'class'. An odyssey through an altered consciousness. The story becomes one of invention and innovation. Our mothers and aunts are inventors and innovators. Women who believed that 'there are somethings in nothing'. An anti-futuristic idea that interrupts consumer culture and capitalism through re-purposing and care."

nora chipaumire

nora chipaumire was born in 1965 in what was then known as Umtali, Rhodesia (Mutare, Zimbabwe). She is a product of colonial education for black native Africans – known as group B schooling. She has pursued other studies at the University of Zimbabwe (law) and at Mills College in Oakland, California (dance). As African knowledge acquisition does not come with baccalaureates, it is impossible to quantify what the African body holds. chipaumire acknowledges these knowledges in addition to the western forms branded into her since 1965.

NEHANDA

Conceived as an opera, *Nehanda* investigates the legend of Nehanda, a powerful spirit venerated by the Shona people native to Zimbabwe and central Mozambique, who inhabits only women. In the late nineteenth century, Nehanda's medium was Charwe Nyakasikana, a heroic revolutionary leader who orchestrated the first uprisings in British-occupied Southern Rhodesia in 1896-97. Together with four comrades, she was captured, and after an expedited and unjust trial, she was executed by the British colonisers who were so scared that they ordered her bones and skull to be sent to the UK.

Nehanda offers a legal and philosophical defence for the first heroes of Zimbabwe's liberation struggle. The libretto is based on the infamous court case "The Queen vs. Nehanda" (1898) between two sovereigns, Nehanda – mhondoro – "lion spirit", and Queen Victoria, whose long and glorified reign saw the rise and expansion of the British empire across the world. The performance is designed as an immersive, participatory and durational spectacle where participants can collectively perform and investigate the process of law-making and its crucial role in the European colonial project.

NTONE EDJABE

Ntone Edjabe is a Cape Town-based DJ, writer and editor. He is the founder of Chimurenga magazine.

NTONE EDJABE'S JOURNEY THROUGH THE SECRET LIFE OF PLANTS

In 1979 Stevie Wonder invited critics for a first-listen to his new double album "Stevie Wonder's Journey Through the Secret Life of Plants" to the New York Botanical Garden, where they were served vegetarian food. Wonder had composed it as soundtrack to Walon Green's documentary film *The Secret Life of Plants*, which is based on Peter Tompkins and Christopher Bird's 1973 book *The Secret Life of Plants*. Both book and film explore experiments with plant communication, including how plants fare as lie-detectors, plants' responses to human care and plants' reaction to music. Despite being widely regarded as pseudoscientific, the book has maintained cult status and continues to introduce new audiences to the subject of plant sentience. Stevie Wonder's album was not received kindly by critics at the time of its release, and its ambitious tour flopped. Yet today, it is acknowledged as a visionary early reflection on interconnections of ecology and the Black experience. In a DJ set, Ntone Edjabe revisits "Stevie Wonder's Journey Through the Secret Life of Plants" to reflect on the issues it raises in the current moment.

PHOKA NYOKONG

Phoka Nyokong is an artist, curator, writer, and researcher who works across performance, sound/video and installation, photography, storytelling, curating, writing, and drawing, with a current focus on painting. He has exhibited at the Aardklop Arts Festival, the Turbine Art Fair, the Pretoria Art Museum, Lizamore and Associates, the 2019 Absa L'Atelier Exhibition at the Absa Gallery, Johannesburg, the Ernest Mancoba Dialouge at A4 Arts Foundation, and most recently with Smac Gallery, Cape Town. 2020 saw his first institutional solo exhibition titled Dinoolwane, Matlotlo le Baloi, at the North West University Art Gallery, Potchefstroom. Nyokong holds an Honours in Curatorship from the Centre for Curating the Archive (CCA), and currently lives and works between Pretoria and Cape Town, where he is working towards his MA in Live Art, Interdisciplinary and Public Art through the Institute for Creative Arts (ICA) at the University of Cape Town.

FRAGILE

Fragile explores how it may be possible to preserve the cultural materiality of oral storytelling through performance and installation. The performance takes place in an installation made up of a constellation of tissue paper rolls, wool, fabric and fragments of recycled newspaper clippings. On the rolls will be written short stories and tales drawn from the artist's own history and the history of the country, some written in real-time during the performance. In this way, *Fragile* considers how societies may creatively retrieve and record their own histories, orally and scripturally, and further explores the multiple ways that stories may move between the oral, the written and the performed. Oral stories come into play by way of recital, sound recordings and text.

PHUMULANI NTULI

Phumulani Ntuli holds a Master of Arts from (ECAV) École Cantonale D'Art du Valais in Sierre, Switzerland and was awarded Prix-excellence for his ongoing research project "Permutations of an event" exploring archives and surveillance. Ntuli's work merges artistic research, sculpture, video installations and performative practices. He consistently engages diverse publics, and attempts to make visible history's gaps/ breaks/ silences/ pauses and remnants. Ntuli has presented and/or contributed work within the context of the 2016 Kampala Biennale in Uganda, the 2016 Bone Performance Festival in Bern, Switzerland, and also performed in the 2016 Act Festival in Geneva, Basel, Sierre and Zurich.

NOTES FROM AN ALGORITHMIC MEMORY

Notes from an Algorithmic Memory re-calibrates the multi-layers of an event, through processes of data collections, re-enactment and mix theory. It unpacks the image of Nsala taken by Alice Seeley Harris, a missionary who settled in the Congo in 1898. Nsala is a subject in the photograph, a man who worked in the rubber plantations. The project is composed of a series of components and entry points of found moving images and sound.



QONDISWA JAMES

Qondiswa James is a cultural worker living in Cape Town, South Africa. She is an award-winning theatre-maker, performance artist, film and theatre performer, installation artist, writer, arts facilitator and activist who recently completed her Masters in Live Art, Interdisciplinary and Public Art through the Institute for Creative Arts, University of Cape Town. Her work engages the socio-political imagination towards mobilising transgression. She has staged public art interventions at the ICA's Infecting the City and Live Art Festivals. She has directed theatre works including *A Faint Patch of Light* (winner of a 2019 Standard Bank Ovation Award) and her original play *A HOWL IN MAKHANDA* at the Virtual National Arts Festival 2020. Most recently, she staged a reading of an original play script, *She Is Alone*, as part of the Baxter Theatre Centre's pilot project, the Masambe Theatre's Writers' Lab 2021.

WE ARE EVERYWHERE

I am a busker, or street vendor, experimenting with the socio-political and economic functions of public art interventions (in a pandemic). I use the "soapbox" as a tool to interrogate in/visibility, to share information, to witness, to reflect, to disrupt, to dwell, to imagine alternative presents. The models of protest at hand are outdated and tired, and what needs to be done is too vast with too many levels of betrayal too intricate and complex to easily move past. The work of this stand is to institute a temporary autonomous zone where actions and ideas can be explored publicly towards mobilising transgression. The busker arrives, evokes, and disappears; in this instance, invisibility is used as an insurrectionary tool.

RAFÉ GREEN

Rafé Green is a 25-year-old queer movement/performance artist from Durban. They recently completed their MA in Theatre and Performance Studies at UCT's Centre for Theatre, Dance and Performance Studies. Their interests in creation and performance lie within the politics and poetics of connection and relation, with a specific focus on queerness.

IF YOU SEE ME, NOW YOU DON'T

If You See Me, Now You Don't is a durational performance piece that probes the limits of representation through an exploration of non-binary expression. This performance seeks to parallel the concept of "things" with non-binary folk and their expressions. This line of research focuses on the sentient body, embodiment and attempts to place the experience of these two as a means for engaging and understanding how non-binary folk envisage themselves.



REHANE ABRAHAMS & WYNAND HERHOLDT

Rehane Abrahams is a theatre maker, performer and writer. Her practice and research focus on decolonial rituals of healing for body and land. Co-founder and co-director of The Mothertongue Project, her training includes performance at UCT, classical Javanese dance and Body Weather Farm Butoh.

Wynand Herholdt is a camera operator, skateboarder, and tattoo artist whose work is informed by Notions of Flow.

INTIMATE REPARATIONS

Intimate Reparations is a ritual performance that explores decolonisation of the body/land. It examines the entanglement of race, power, sex and violence through ritualised bondage and domination on and with the racialised body. BDSM, kink and Shibari are containers to speak the unspeakable colonial grotesque. In the process, the performers invite emergent fugitive spaces of tender new ecologies and multi-species intimacies. Can we dream of invoking the libidinal law of the Land itself?

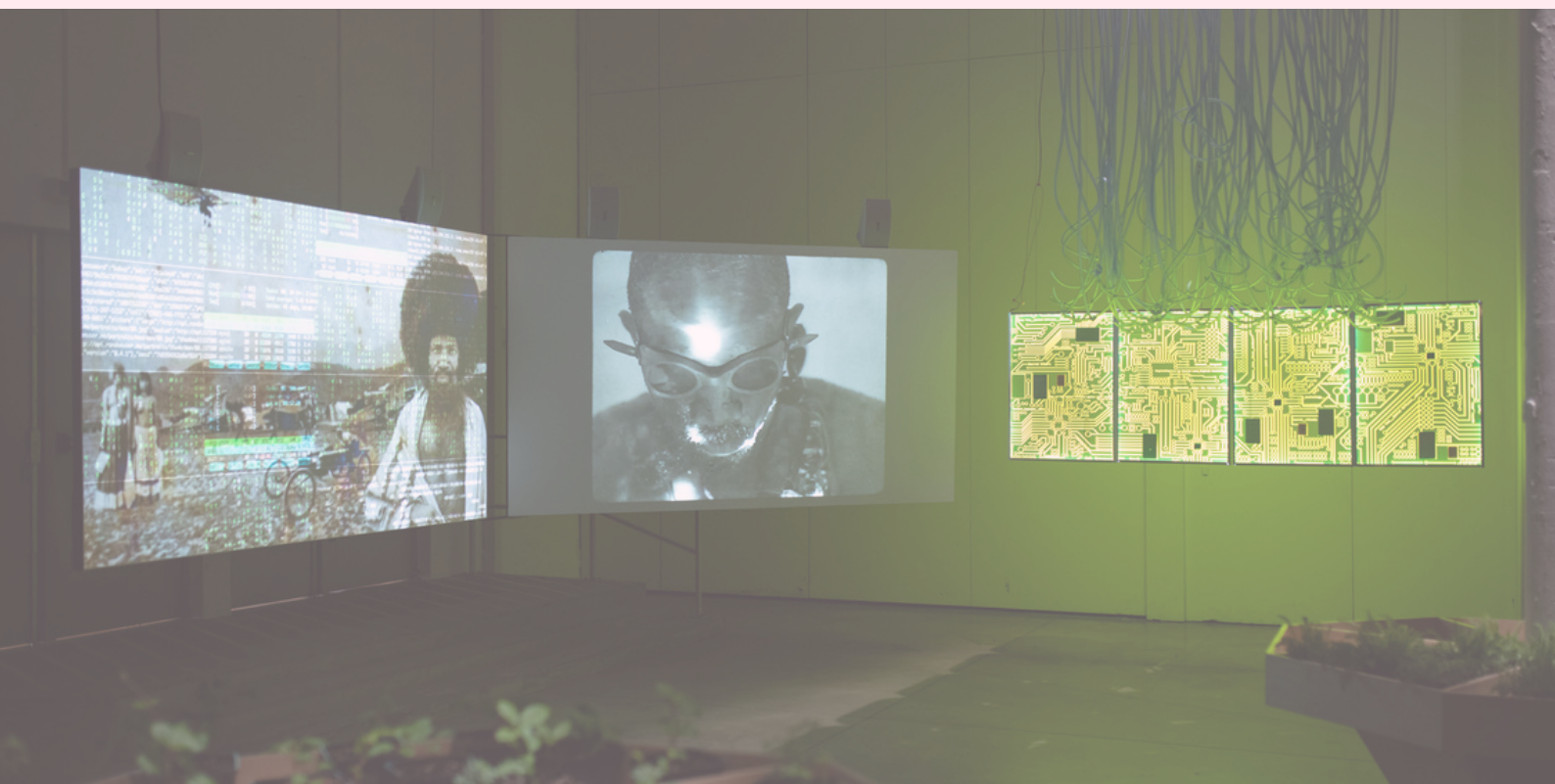


RUSSEL HLONGWANE

Russel Hlongwane is an artist and cultural producer based in Durban, South Africa. His work is located at the intersection of heritage, modernity and culture/tradition as it applies to black life in South Africa, the African continent and the diaspora. His practice includes cultural research, creative producing, design, curatorship and writing. He is part of a number of collectives, working groups and programmes spread across the SADC region, the continent and the world.

IFU ELIMNYAMA

Ifu Elimnyama: The Dark Cloud is a trans-media project that spans the disciplines of film, performance and text. The work takes Zulu cosmology, folklore and systems of transcendence and places them within a digital framework, seeking to bring together disparate lineages of knowledge production (western and indigenous) through science, folklore, the digital and cosmology. Conceived as a long-term project, the work foregrounds themes such as Afro-pessimism, futurity and neo-capitalistic (African) states, and invites an ontological approach to digital culture. The work serves as a vehicle to move beyond the idea of western and indigenous systems as mutually exclusive.



SIBABLWE NDLWANA

Sibabalwe Ndlwana is a weaving artist, textile designer and researcher based in Cape Town. Her practice and research focuses on creating re-imagined material systems through exploring novel ways of reviving, adapting, archiving and integrating the ancient craft of indigenous African weaving traditions and material dyeing methods into her own specialisation in hand-woven cloth. She has created custom cloth for interiors and furniture, public performances and fashion designers. She is a founder of textile design studio Ingyeyo textiles, and co-founder and organiser of Loomlife with Nkuli Mlangeni-Berg, designer and founder of The Ninevites.

DANCING BOTANICAL

Dancing Botanical is a live, immersive demonstration that explores dyeing with local plants, and how the hue, chroma and value of potential colours changes depending on the dye technique, mordants used, pH of the dye bath, water quality and other variables. In the process of creating a community-cloth, using local plants, through eco-printing and botanical dyeing techniques, participants will learn how to create and maintain a simple non-toxic botanical dye recipe that can be re-created at home.



SYOWIA KYAMBI

Incorporating photography, video, sculpture and performance installation, Syowia Kyambi's approach takes aim at the politics of the time as well as its legacy today – what is remembered, what is archived, and how we see the world anew. Her work examines how contemporary human experience is influenced by constructed histories, creating multimedia installations that include a performative practice to narrate stories and activate objects, exploring cultural identities, linking them to issues of loss, memory, race, and gender.

KASPALE'S PLAYGROUND

Kaspale's Playground revisits Kenya's recent history, bringing to the fore the many layers of violence that underpinned former President Daniel Toroitich Arap Moi's 24-year rule. The work claims both the remembering and the telling of this history in ways that are not mediated by a supposed shared national memory. In the film installation, Kaspale, a satirical trickster character, travels to the government immigration office in Nyayo House, whose basement was used as a torture chamber. Kaspale, Kaspale's puppet and Kaspale's shadows break down this building and pay homage to the mothers' protest of 1992, where, in a desperate attempt to free their sons from Nyayo House, they stripped naked in Uhuru Park. The police present during this protest had to turn away as this is a form of a curse.

TANDILE MBATSHA

Tandile Mbatsha is a Queer and gender non-conforming performance artist, choreographic-activist, educator, speaker, host, producer, model and scholar based in Cape Town, South Africa. They have performed at the PERFORMA17 Biennale in New York, in Zoe Modiga's set at Afropunk, at the Investec Cape Town Art Fair and opened for FAKA at the Cape Town Electronic Music Festival. They produced the film *The Solo Ball* on the virtual National Arts Festival curated programme. They have also worked with internationally acclaimed artist Zanele Muholi.

I AM

I AM is a counter statement to the tired “queerness is un-African” trope; a statement against transphobia and homophobia that often sees us as less than human. Mbatsha writes: “*I AM* is a recovering of our obliterated herstories as queer people of colour. A reclamation of our childhood memories of queer self-fashioning that some of us had to forcefully dismember with in order to survive and be palatable. *I AM* is a real-time happening of self-fashioning and assertion of queer culture in and through my memories of being brought up as a Xhosa boy. *I AM* is my endeavour to remember with self, using childhood memories.”



THOKOZANI MHLAMBI

Thokozani Mhlambi is a music practitioner with a keen interest in the intersections of performance and scholarship. His current research is on the histories of early African intellectuals who were also active as composers of music. The list includes the likes of John Knox Bokwe, Tiyo Soga, John & Nokutela Dube, Joshua Mohapeloa, HIE Dhlomo, and Reuben Caluza, among many others. Mhlambi holds a PhD in Music from the University of Cape Town. He has held research visits and public interventions at Brown University (USA), Jyväskylä University (Finland) and the University of Sao Paulo (Brazil). In 2020, he was invited as a presenter to the roaming academy of the Dutch Art Institute, an itinerant programme fostering a variety of creative practices at the intersection of art and theory.

SEBENZA INSIMBI

Sebenza Insimbi – which features an electronic soundscape, and a silhouette of the artist's metalworking activities behind a white sheet – draws from the early metalworkers of the 1700 and 1800s. European oral evidence from the 1880s reveals the sheer size of the industry, and its use of modes of replication. There are descriptions of rows of up to three furnaces going at the same time, being handled by relays of six bellow workers. Such large-scale manufacturing of iron is unseen in other parts of Southern Africa. Their skill was overlooked when European smithery became popular in South Africa in the 1800s. The work was also associated with moon cycles. It took place in forests and caves, where a constant supply of firewood could be obtained.

TRACEY ROSE

Tracey Rose (b. 1974, South Africa) is best-known for her revolutionary performative practice which often translates to and is accompanied by photography, video, installation, and digital prints. Often described as absurd, anarchic, slapdash and carnivalesque, Rose's work explores themes around post-coloniality, gender and sexuality, race and repatriation. She has exhibited widely internationally, including *May You Live in Interesting Times* South African National Pavilion, 58th La Biennale di Venezia, Venice, Italy (2016); *Body Talk –Feminism, Sexuality & Body*, 49 Nord 6 Est –Frac Lorraine, Metz, France (2016); *False Flag*, Art Parcours, Art Basel, Basel, Switzerland (2016); and *Toro Salvaje*, Museum of Modern Art, Buenos Aires, Argentina (2016).

SHOOTING DOWN BABYLON

The title, which is the title of the entire exhibition, derives from an iconic installation *Shooting Down Babylon* (The Art of War) (2016), which reflects on varied exorcist and cleansing rituals from non-Western communities. The work points to several themes that stem from post-colonial entanglements such as repatriation, recompense and reckoning, and epitomises the wide-ranging medium and concerns that are prevalent in Rose's practice.

The exhibition encompasses film, sculpture, photography, performance, print, painting and multi-layered participatory elements, with the body and performativity being central to every aspect. For Rose, the body, often her own body, is a site for protest, outrage, resistance and pertinent discourse. It is a channel for the demonstration of exasperation, aggravation, disruption and paradox.

Courtesy of the Zeitz MOCAA.

ZORA SNAKE

Dancer, choreographer and performance art researcher, founder of the Zora Snake Company and the international festival Modaperf (Movement, dance and performance from Cameroon), Zora Snake is one of the most promising artists on the current contemporary scene in Africa. In October 2020, he won the Golden Artistic awards, organised by Brukmer magazines in Brussels, after winning the first Acogny d'or prize of the Africa Simply the Best choreographic competition in Bobo-Dioulasso, Burkina Faso in 2019.

L'OPERA DU VILLAGEOIS

With the flag of the European Union and the burial. A ritual around gold and salt which has a whole story of plundering our wealth. The idea of the resistance of silence is also the silence of our ancestors who were mute, not for fear of speaking, but for fear of dying and leaving the village shattered. This is why there were some of our recalcitrant separatists against the violence of the colonisers in this period. It is therefore the strength of our silent riches that wake up from their silence and roar through current performances.

BLACK CARD

It is not a title, nor a show, but a state of being. It is a poetic way to reach the light of peoples' struggles for liberation, to transform the performative space in a few minutes through the historical ideas that have made South Africa a noble and dignified country despite the problems that ruin its emancipation. The artist writes: "When I learned of my official visit to South Africa for the 2022 ICA Live Art Festival, the burden of my dreams since my school years in Cameroon woke up. Like a grain of sand in the eye, *A Dry White Season* by André Brink studied in high school, and the powers of Zulu dance since my youth, I came into contact with the man who today founded a part of my hopes in Africa: Nelson Mandela."

AYO IZO TAY

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- KIRSTENBOSCH NATIONAL BOTANICAL GARDEN
- IZIKO SLAVE LODGE
- EVOL





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