

# LIVE ART NETWORK AFRICA GATHERING

16-19 February 2023  
UCT Hiddingh Campus



# Thursday 16 February

**19H30 - 20H00**

Performance | Qondiswa James (South Africa)

*Retch*

**20H15 - 21H00**

Performance | Nelisiwe Xaba & Mocke Jansen Van Veuren  
(South Africa)

*FAKE N.E.W.S*



Albert Ibokwe Khoza and Princess Mhlongo (South Africa). *The Black Circus of the Republic of Bantu*. ICA Live Art Festival 2022. Photo by Xolani Tulumani.

Cover image: Jelili Atiku (Nigeria). *E Don Tey Wey We Dey*. Photo courtesy of artist.

# Friday 17 February

## **12H30 - 14H00**

Performance | Jelili Atiku (Nigeria)

*E Don Tey Wey We Dey*

Meet at Krotoa Place, St George's Mall (outside Woolworths)

## **14H15 - 14H30**

Welcome and Opening

## **14H30 - 16H00**

Conference Session 1 | Pan African and International Contexts

N'Goné Fall and Divine Fuh

## **16H15 - 16H45**

Performance | Zora Snake (Cameroon)

*Black Card*

## **17H00 - 18H30**

Conference Session 2 | Dissemination: Festivals & Writing  
Khanyisile Mbongwa and Mlondi Zondi

**18H30 - 19H30** Light supper will be served

## **18H30 - 20H00**

Installation | Meghna Singh & Simon Wood (India/SA)

*In the Wake*

Shuttle to Clifton 2nd Beach will depart from & return to campus

## **19H30 - 20H00**

Performance | Qondiswa James (South Africa)

*Retch*

## **20H15 - 21H00**

Performance | Nelisiwe Xaba & Mocke Jansen Van Veuren  
(South Africa)

*FAKE N.E.W.S*

# Saturday 18 February

## **12H30 - 14H00**

Performance | Bernard Akoi-Jackson (Ghana)

*Destinations - with anthem for the union... (and where, from birth, would they have berthed, should a dearth of destinations have prevailed?)*

## **14H30 - 16H00**

Conference Session 3 | LANA Website Presentation

Refilwe Nkomo and Jay Pather

## **16H15 - 17H15**

Performance | Kenza Berrada (Morocco)

*Boujloud: Man of Skins*

## **17H15 - 18H30**

Artist Talk Back and Light Supper

Kenza Berrada, Qondiswa James and Nelisiwe Xaba

## **18H30 - 19H40**

Performance | Salim Djaferi (Algeria/Belgium)

*Koulounisation*

## **20H00 - 21H00**

Performance | Albert Ibokwe Khoza and Princess Zinzi

Mhlongo (South Africa)

*The Black Circus of the Republic of Bantu*

# Sunday 19 February

## **14H00 - 15H00**

Performance | Zora Snake (Cameroon)

*L'Opera du villageois*

## **15H00 - 16H30**

Conference Session 4 | Spaces of Possibility: Formal Education, Research, Workshops and Residencies  
Bernard Akoi-Jackson and Jelili Atiku

## **17H00 - 18H00**

Performance | Kenza Berrada (Morocco)

*Boujloud: Man of Skins*

## **18H15 - 19H30**

Performance | Salim Djaferi (Algeria/Belgium)

*Koulounisation*

**19H30 - 20H00** Light supper will be served

## **20H00 - 21H00**

Performance | Albert Ibokwe Khoza and Princess Zinzi Mhlongo (South Africa)

*The Black Circus of the Republic of Bantu*



Salim Djaferi (Algeria/Belgium). *Koulounisation*. Photo by Thomas Jean Henri.

- Conference Sessions will be participatory, beginning with input from invited speakers, followed by discussions around small round tables and a report back to the plenary.
- All sessions will take place at UCT's Hiddingh Campus unless otherwise indicated.
- All sessions are free but booking is essential.
- Programme is subject to change.

## At-a-glance

### 16 FEBRUARY THURSDAY

**19h30** Qondiswa James (SA)  
**20h15** Nelisiwe Xaba & Mocke Jansen  
 Van Veuren (SA)

### 17 FEBRUARY FRIDAY

**12h30** Jelili Atiku (NIG)  
**14h15** Welcome and Opening  
**14h30** Conference Session 1 | Pan-African and International Contexts  
**16h15** Zora Snake (CAM)  
**17h00** Conference Session 2 | Dissemination: Festivals and Writing  
**18h30** Meghna Singh & Simon Wood (IND/SA)  
**19h30** Qondiswa James (SA)  
**20h15** Nelisiwe Xaba & Mocke Jansen  
 Van Veuren (SA)

### 18 FEBRUARY SATURDAY

**12h30** Bernard Akoi-Jackson (GHA)  
**14h30** Conference Session 3 | LANA Website Presentation  
**16h15** Kenza Berrada (MOR)  
**17h15** Artist Talk and Light Supper  
**18h30** Salim Djaferi (ALG/BE)  
**20h00** Albert Ibokwe Khoza & Princess Zinzi Mhlongo (SA)

### 19 FEBRUARY SUNDAY

**14h00** Zora Snake (CAM)  
**15h00** Conference Session 4 | Spaces of Possibility: Formal Education, Research, Workshops and Residencies  
**17h00** Kenza Berrada (MOR)  
**18h15** Salim Djaferi (ALG/BE)  
**20h00** Albert Ibokwe Khoza & Princess Zinzi Mhlongo (SA)

**Multi day | 17-19 February | 17h00 - 20h00** Meghna Singh & Simon Wood (SA)  
 NB Installation is on Clifton 2nd Beach

# Conference Content

## **SESSION 1: PAN-AFRICAN AND INTERNATIONAL CONTEXTS**

Divine Fuh and N'Goné Fall

The session will focus on the need to develop and sustain a Pan-African Context that is generative of Live Art work coming from the African Continent.

The session considers International Contexts that are also crucial for the sustaining of African artists and the conversation with the Diaspora but which also present challenges for the African artist.

### Key Questions

#### **Pan-African Contexts**

- What are the possibilities of Pan-Africanism as a unifying framework?
- What practices and guidelines can be reflected upon to promote a more sustainable flow of work within the continent?

#### **International Contexts**

- How do Live Art practitioners respond to the set structures and limitations of international borders, the rise of nationalism, increased surveillance and enclosure?
- In what ways can we tighten ties between practitioners across geographical boundaries?

## SESSION 2: DISSEMINATION: FESTIVALS AND WRITING

Khanyisile Mbongwa and Mlonzi Zondi

The session will consider the distribution and dissemination of Live Art to African audiences with a particular focus on writing and festivals.

### Key questions

#### **Festivals**

- What opportunities exist to allow African artists to present their work on the continent? How can these be developed to serve local audiences?

#### **Writing**

- What platforms exist for a rigorous engagement with Live Art and how do audiences access such platforms?
- What conferences and publications exist that focus on Live Art, African journalists, writers and academics?



## SESSION 3: LANA WEBSITE PRESENTATION

Refilwe Nkomo and Jay Pather

The session will comprise a presentation of the LANA website, which is in development, by ICA Fellow Refilwe Nkomo and ICA director Jay Pather. Speakers will offer a walkthrough of the website and provide the community with an opportunity to reflect and provide feedback. The website will be launched online in July 2023.

### Key questions

- What are the challenges of the website as a form of archiving and dissemination?
- What additions to the website may be considered?
- How can the broader community contribute to the website's development?
- How else should the network exist and continue to be reignited?



Zora Snake (Cameroon). *L'Opera du villageois*. Photo courtesy of artist.

## **SESSION 4: SPACES OF POSSIBILITY: FORMAL EDUCATION, RESEARCH, WORKSHOPS AND RESIDENCIES**

Bernard Akoi-Jackson and Jelili Atiku

The session will consider different methods through which Live Art is taught and shared on the continent. Taking into account both formal and informal domains, speakers will consider processes that are necessary to sustain the transmission of knowledge.

### Key questions

#### **Formal education and Research**

- What forms of teaching occur outside of the academy? How are these forms given salience in terms of their contribution?
- Are there curricula that focus on the study of Live Art on the continent? What successes can be gleaned from such curricula?

#### **Workshops**

- What is the role of performance art workshops? How can these be incorporated within art education?

#### **Residencies**

- Are there residencies that focus on Live Art on the continent? What successes can be gleaned from them?
- What tensions exist between the goals of organisations offering residency opportunities against the goals of practitioners receiving them? How are these negotiated?

## ARTIST TALK BACK

Kenza Berrada, Qondiswa James and Nelisiwe Xaba

There are as many different kinds of Live Art as there are practitioners, catalysed by varied experiences, impulses and methods. In this session, artists Kenza Barrada, Qondiswa James and Nelisiwe Xaba reflect on the processes that inform the creation of their works.



Qondiswa James (South Africa). *Retch*. Photo by Alastair Mclachlan.

# Performances

## **QONDISWA JAMES, *RETCH***

Retch is an in-process showcase of new experimental work by Qondiswa James. Part confessional text, object theatre, and sound play, the work is a conversation about grief, heavy drinking and the theatre industry.

## **NELISIWE XABA & MOCKE JANSEN VAN VEUREN, *FAKE N.E.W.S***

FAKE N.E.W.S., an initiative of InfluenZArt NPC, is a multi-disciplinary project integrating performance and digital art. It explores pertinent concepts of misinformation, conspiracy theories and science denialism that are rampant on social media and traditional media platforms. Focusing on the contemporary South African socio-political and cultural context, the project seeks to process aspects of media politics as well as incorporate a critique of the emergent predominance of virtual presence that has characterised the new-pandemic-normal. FAKE N.E.W.S. pushes boundaries, provokes important conversations and proposes new avenues of thought. The development of this iteration of the project was conducted through workshops involving artists and students in Cape Town.

Presented by InfluenZArt in collaboration with the Institute for Creative Arts and funded by the National Arts Council.



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## **JELILI ATIKU, *E DON TEY WEY WE DEY***

E Don Tey Wey We Dey negotiates spaces for social camaraderie and seeks to create a social intervention in public space. The performance employs techniques of walking and sensing where audiences engage in collective healing and renewed energy, strength and enthusiasm, connection and recovery of indigenous peoples' memories of their legacies. The work references the South African Group Areas Act of 1950, which influenced forced removals of the Black and Colored community from Die Vlakte and the town centre and present-day Cloetesville between 1964 – 1970 in Stellenbosch.

The title, E Don Tey Wey We Dey is a phrase in Nigerian Pidgin-English, which means; we have been existing for a long time.

## **ZORA SNAKE, *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 and to transform the performative space through the historical ideas that have made South Africa a complex country with problems that threaten to 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."

**BERNARD AKOI-JACKSON, *DESTINATIONS - WITH ANTHEM FOR THE UNION - (... AND WHERE, FROM BIRTH, WOULD THEY HAVE BERTHED, SHOULD A DEARTH OF DESTINATIONS HAVE PREVAILED?*)**

During Ghana's independence from Britain in 1957, Osagyefo Dr. Kwame Nkrumah, the first President of the newly formed nation-state, declared that his country's independence would mean nothing if it was not intrinsically linked with the struggle of all of the other possible states within Africa that were yet to embark on their quests for freedom from colonial oppressors. Indeed, the winds of change blew throughout the continent and liberation became rife. Nkrumah was totally dedicated to the Pan-African project and sought the unification of the continent and its Diasporas on principles of solidarity, equality and pride in an African Personality that as of necessity, had to be constructed out of the complexity and diversity of the continent. Several bodies since have sought to keep these hopes alive. The erstwhile Organisation of African Unity (OAU) has through many failures and challenges, now morphed into the African Union (AU), also bedevilled with a variety of challenges. *In DESTINATIONS - With Anthem for The Union (...and where, from birth, would they have berthed, should a dearth of destinations have prevailed?),* the public is encouraged to ponder on some of these concerns, whilst they move slowly through the city, observing remnants and ruins of some of the past dreams of our mothers and fathers, with the hope that our futures would not become as bleak as our present.

## **KENZA BERRADA (MOROCCO), *BOUJLOUD: MAN OF SKINS***

Kenza Berrada discovered theatre at the age of ten. More than twenty years later, she covers her body with sheepskins in "Boujloud" (the man of skins), her first work as a playwright. The stage is the place where she feels free to intuitively express herself and explore her interest in the relationships between language and how different publics engage with it. Boujloud: Man of Skins addresses the subject of abuse and incest, through the concrete questions that arise for those who decide to break the silence and speak out. Berrada questions; how do we make ourselves heard? Is there an appropriate time to share experiences of abuse, to be heard and listened to?

## **SALIM DJAFERI (ALGERIA/BELGIUM), *KOULOUNISATION***

What does it mean to speak of the "Algerian War"? How do you say "colonization" in Arabic? What does language do to us exactly? How does it shape history, politics, and our collective stories? Salim Djaferi investigates these questions, piecing together and taking apart the vocabulary of colonialism as he recounts personal and historical narratives. Koulounisation is a research-based installation and performance work that explores issues of colonization, with a particular focus on Algerian-French relations. Through this work, Djaferi merges traditional theatre tools with play to promote a sensory relationship with the audience. The work questions our relationship to truth, memory, transmission, history and language.

Curated by Julie Kretzschmar / Les Rencontres à l'échelle - B/P

This project is an extension of **Africa2020 Season**.  
As such, it benefits from the support of the Patrons' Committee.



## **ALBERT IBOKWE KHOZA AND PRINCESS MHLONGO, *THE BLACK CIRCUS OF THE REPUBLIC OF BANTU***

Exhibitions showcasing artefacts, as well as people, were popular in the western world during the colonial period. This work questions how we deal with a shameful legacy that echoes into the present. It questions whether we should seek to erase it, bury it in the history books, or resurrect and acknowledge it. *The Black Circus of the Republic of Bantu* reflects 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.”

## **ZORA SNAKE, *L'OPERA DU VILLAGEOIS***

L'Opera du Villageois is performed as a ritual that foregrounds materials of gold and salt to tell the narrative of European plunder of African wealth. The work explores the silence of colonised subjects — silence as resistance but also as protection against death. The artist notes; “This work recalls our ancestors who were mute, not for fear of speaking, but for fear of dying.”

## **MEGHNA SINGH AND SIMON WOOD, *IN THE WAKE***

The work is part of a series of site-specific performative interventions in the six port cities of South Africa. They encapsulate moments within the history of the city that speaks to the import and export of people and things. Juxtaposing the contemporary with the historical, it makes visible the hidden truths that the city hides. The installation features a presentation of the VR 180 3D experience, Container, connecting historical and modern slavery to capitalism. As visceral confrontation with dark societal truths, the past becomes the present, making visible the invisibilised millions enabling our consumerist society.

In Cape Town, the selected site is Clifton beach, where lie the remains of the Sao Jose Paquete de Africa, a working Portuguese slave ship that sank with 212 slaves onboard in 1794, their hands and legs shackled as they drowned. A few kilometres from where the wreck lies cargo ships enter and leave Cape Town's busy port laden with thousands of shipping containers, their contents invisible, rarely discussed.

**NB** This installation is located at Clifton 2nd Beach and can be viewed 17-19 February between 17h00-20h00.

This project has been made possible through the Presidential Employment Stimulus Package (PSEP), National Film & Video Foundation & the Department of Sports, Arts & Culture.



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Kenza Berrada (Morocco). *Boujloud, Man of Skins*. Photo by Helene Harder.

# Bios

**BERNARD AKOI-JACKSON** (PhD), is a Ghanaian artist, writer, curator and educator who lives and works in Tema/Accra/Kumasi. His general artistic practice and research have revolved around his notion of 'disturbed methodologies', comprising the critique of post- and de-coloniality; an investigation of quotidian interactions and gestures through movement; and an engagement of linguistic quirks via textual inventions and revisions. He is drawn to the politics of such vestiges of colonialist encounters as overtly bureaucratic rituals that lead to a procedural stalemate in society. By means of paintings, performances, videos, murals, installations and texts, he creates immersive, absurdist interventions and situations that are both atmospherically dense, yet permeable to critical audience reactions.

**JELILI ATIKU** is a Nigerian multimedia artist with political concerns for human rights and justice. Through drawing, installation sculpture, photography, video and performance (live art); he strives to help viewers understand the world and expand their understanding and experiences so that they can activate and renew their lives and environments. For over two decades, Jelili has put his art at service of the prevailing concerns of our times; especially those that threaten our collective existence and the sustenance of our universe.

**KENZA BERRADA** has been collaborating since 2013 with the English author and director Alexander Zeldin, associate artist at the National Theater in London and the Odeon Theater in Paris. From a montage of extracts from plays or unpublished texts from Zeldin, she created "Mère, fils" a small form for two actors, which tells the complex relationship between a teenager and his mother at the crucial moment of adolescence and in the context of great precariousness. Kenza Berrada lives and works between France and Morocco where she was born and lived until she was 17. In parallel with a literary Master 2 at the Sorbonne, she trained as an actress at Cours Simon and as a dancer with Elsa Wolliaston.

**SALIM DJAFERI** is a playwright, actor, performance artist, and director who trained at ESACT in Liège, Belgium. After the performance/installation Sajada/Le Lien in 2019, his celebrated project, Koulounisation debuted in October 2021.

**N'GONÉ FALL** is an independent curator and cultural policies specialist. She is the editor of An Anthology of African Art: The Twentieth Century (Revue Noire / DAP 2002); Photographers from Kinshasa (Revue Noire 2001); Anthology of African and Indian Ocean Photography: a century of African photographers (Revue Noire 1998). She curated exhibitions in Africa, Europe and the USA. In 2018, she was appointed by French President Emmanuel Macron General Commissioner of the Africa2020 Season. She is the author of strategic plans and evaluation reports for national and international institutions. She has been an associate professor in Egypt, South Africa and Niger.

**DIVINE FUH** is an associate professor of anthropology and Director of HUMA - Institute for Humanities in Africa. His work is focused on youth and the politics of suffering and smiling, the political economy of African knowledge production, and the ethics of artificial intelligence in Africa.

**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 Master's in Live Art, Interdisciplinary and Public Art through the Institute for Creative Arts at the 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.

**MOCKE JANSEN VAN VEUREN** is an educator, filmmaker and researcher born and working in Johannesburg. He is currently developing a PhD study focusing on community-based digital film education pedagogies. His artistic work includes video, sound and dance collaborations with choreographer and performer Nelisiwe Xaba. Their work “Uncles & Angels” was awarded the FNB Art Prize in 2013, and Fake N.E.W.S has been developed as a collaborative education and performance platform with iterations in Bonn, Germany, Wits University, Constitution Hill, and Cape Town’s Centre for the Creative Arts between 2019 and 2023. Van Veuren currently works as a lecturer and deputy Head of Department at the Wits Department of Film and Television and consults for KZN Film.

**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.

French dramaturge and director **JULIE KRETZSCHMAR** is based in Marseille where she directs the international cultural festival Les Rencontres à l'échelle. “My current work, *La mer a changé de couleur*, with photographer Bruno Boudjelal, is linked to the missing or hidden narratives of sub-Saharan migrants who are settled in one of the major cities of the Mediterranean. My work is linked to presence, to relationship. As much as possible, I have pursued this work on location, by moving around.”

**DR NOMUSA MAKHUBU** is an associate professor in Art History at the University of Cape Town. Recognising the need for mentorship and collaborative practice in socially responsive arts, she founded Creative Knowledge Resources (CKR). She co-curated, with Nkule Mabaso, the international exhibition Fantastic in 2015 and The stronger we become in 2019 at the 58th Venice Biennale in Italy.

**KHANYISILE MBONGWA** is a Cape Town-based independent curator, award-winning artist and sociologist who engages with her curatorial practice as Curing & Care, using the creative to instigate spaces for emancipatory practices, joy and play. Mbongwa is the curator of 'Puncture Points', founding member and curator of 'Twenty Journey' and former Executive Director of Handspring Trust Puppets. She is one of the founding members of arts collective Gugulective, Vasiki Creative Citizens and WOC poetry collective Rioters In Session. Mbongwa was a Mellon Foundation Fellow at the Institute of Creative Arts at the University of Cape Town, where she completed her master's in Interdisciplinary Arts, Public Art and the Public Sphere, and has worked locally and internationally. She is also currently a PhD candidate at UCT where her work focuses on spatiality, radical black self-love and imagination, and black futurity; and a Blak C.O.R.E (Care of Radical Energy) Fellow at the University of Melbourne.

**PRINCESS ZINZI MHLONGO** is an award-winning theatre director. For seven years, she ran an independent performance space called "The Plat4orm", a non-profit organization 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 Major. The company is currently developing a number of original African feature films.

**REFILWE NKOMO** is a Johannesburg-based social practice storyteller, artist, curator and educator creating cultural and artistic interventions, programs and installations using various mediums including performance, video and text at the intersection of arts and social justice. She has held various positions in the arts and culture sector and is interested in memory, the archive, feminisms, afro-futurity, trauma, affect, and social change.

**JAY PATHER** is a Professor at the University of Cape Town where he directs the Institute for Creative Arts. He curates the Infecting the City Public Art Festival and the ICA Live Art Festival in Cape Town and Afrovibes in the Netherlands. He is an editor for Acts of Transgression: Live Art in South Africa.

Hailing from New Delhi, **MEGHNA SINGH** is a visual artist and a researcher with a PhD in Visual Anthropology from the University of Cape Town, South Africa. Working with mediums of video and installation, blurring boundaries between documentary and fiction, she creates immersive environments highlighting issues of 'humanism'. She is a post-doctorate fellow on the Horizon 2020 European Union project titled ECHOES (European Colonial Heritage Modalities in Entangled Cities). She is an associate fellow at the African Centre for Migration and Society, WITS University, Johannesburg and was an International fellow at the Institute of Creative Arts, University of Cape Town for 2016-2017. She has been awarded numerous research and work grants. Meghna has exhibited widely around the world, published essays, presented papers and given talks on the theme of visual methodologies to explore migration.

Dancer, choreographer, performance art researcher and 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 contemporary scene in Africa. In October 2020, he received the Golden Artistic awards, organized by Brukmer Magazines in Brussels, after being awarded the first Acogny d'or prize of the Africa Simply the Best choreographic competition in Bobo-Dioulasso, Burkina Faso in 2019.

Director **SIMON WOOD** was the recipient of the 2020 World Press Photo 'Online Video of Year' award for his latest film 'Scenes from a Dry City'. In August 2020 Wood received an Emmy nomination in the Outstanding Short Documentary category. 'Scenes from a Dry City' was produced by Academy Award Winner Laura Poitras and Charlotte Cooke at Field of Vision. Wood's next film 'Untamed' currently in post-production was selected for the Final Cut at the Venice International Film Festival. The film was also selected for IFP's Spotlight on Documentaries for Independent Film Week in New York City. His previous film 'The Silent Form' won four awards at the 2017 SAFTAS (South African Film and Television Awards). This capped a successful year for the film which had its world premiere in Toronto at Hot Docs. This was the second year running that Wood had a film selected for Hot Docs following his 2015 film 'Orbis.'

**NELISIWE XABA** is a South African choreographer and performer based in Johannesburg. Her body of work is politically driven and challenges stereotypes of the black female body and cultural notions of gender mainstreams. She collaborates with artists in and outside of her medium, most notably, with fashion designer Carlo Gibson of Strangelove, choreographer Kettly Noel, film director Mocke Jansen van Veuren, Swiss choreographer Marie-Caroline Hominal. Xaba has started InfluenZart, a live art, video and sound installation platform that first showcased at Carfax, in September 2022.

**MLONDI ZONDI** is a writer and interdisciplinary artist interested in contemporary Black performance and visual art. Mlonzi's work has been published or is forthcoming in The Drama Review (TDR), ASAP Journal, the Canadian Journal of African Studies, Mortality Journal, Text and Performance Quarterly, Propter Nos, and Espace Art Actuel.



Bernard Akoi-Jackson (Ghana). *Walking at Manhyia Palace*. Photo Credit State Protocol Department, Ghana

# Credits

|   |   |
|---|---|
| <b>DIRECTOR</b>                               | Jay Pather  |
| <b>ADVISORS</b>                               | Bernard Akoi-Jackson, Jelili Atiku<br>& N'Goné Fall     |
| <b>LANA CURATORIAL<br/>FELLOW</b>             | Refilwe Nkomo   |
| <b>CO-CURATOR<br/>(BERRADA &amp; DJAFERI)</b> | Julie Kretzschmar / Les Rencontres à<br>l'échelle - B/P |
| <b>PROJECT COORDINATOR</b>                    | Ntshadi Mofokeng  |
| <b>RESEARCHER</b>                             | Nkgopoleng Moloji                                       |
| <b>PRODUCTION MANAGER</b>                     | Buntu Tyali   |
| <b>ADMINISTRATOR</b>                          | Nolutando Ntlahla                                       |
| <b>WINE PARTNER</b>                           | HER Wine Collection                                     |



