

LIVE ART FESTIVAL

MAKE-UP YOUR MIND | 30 NOV - 4 DEC 2012

performances | installations | discussions | screenings

UCT HIDDINGH HALL | CAPE TOWN CITY HALL

Nelisiwe Xaba Mocke J van Veuren **Hlengiwe Lushaba Madlala** Sdu Majola **John Nankin** Athi-Patra Ruga **Tossie van Tonder** Julia Raynham **Christian Nerf** Warona Seane **Michael MacGarry** Sanjin Muftic **James Webb** Vaughn Sadie **Dean Henning** Tebogo Munyai **jamie lewis hadley** The Answer (Ahnjie Brandt & Rolanda Fisher) **Richard September** Spirit Mba **Thabiso Pule** Hector Thami Manekehla **Common Sense** (Leila Anderson & Stan Wannet) Siya Ngcobo **Llwellyn Mnguni** Art **Cia Independente** (Benjamin Manhiça and Matanyane Abílio) Murray Kruger **Themba Mbuli** Boris Nikitin **Beatrice Fleischlin** Malte Scholz **The Poor Artists** Richard Antrobus **Thalia Laric** Shariffa Ali **Nobukho Nqaba** Samukelisiwe Mabaso **Dann-Jaques Mouton** Chuma Sopotela **Shane Cooper** Brydon Bolton **Jacques Coetzee** Shaun Acker

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PROGRAMME 1 | FRIDAY 30 NOVEMBER | HIDDINGH HALL

18:15 Welcome drinks

18:30 Introduction and opening addresses

19:00 Hlengiwe Lushaba Madlala with Sdu Majola | *Highway to Heaven / Paradise Road*

20:00 Boris Nikitin with Malte Scholz & Beatrice Fleischlin | *Imitation of Life*

21:30 Themba Mbuli | *Dark Cell*

22:00 Ends

PROGRAMME 2 | SATURDAY 1 DECEMBER | HIDDINGH HALL

18:30 Boris Nikitin with Malte Scholz | *Woyzeck*

19:30 Buses depart for Erf 81

20:00 John Nankin | *Mama Papa Kaka (a leg to stand on)*

20:40 Buses depart for Hope Street

20:50 Athi-Patra Ruga | *The Future White Woman of Azania*

21:20 Buses depart for Hiddingh Campus

21:30 Tebogo Munyai | *Qina ke Qawe*

22:00 jamie lewis hadley | *this rose made of leather*

22:35 The Answer (Ahnies Brandt & Rolanda Fisher) | *The Yaat Party*

23:00 Ends

PROGRAMME 3 | MONDAY 3 DECEMBER | CAPE TOWN CITY HALL

Installations/Screenings open from 18:00

Michael MacGarry | *LHR-JNB* | *Will to Power* | *Race of Man*

Sanjin Muftic | *Insert Body Here*

James Webb | *In Living Memory Of What Never Happened*

Vaughn Sadie & Dean Henning | *frequency, lumens, place*

Shariffa Ali, Nobukho Nqaba & Samukelisiwe Mabaso | *Strand*

Common Sense | *A Report on the Intellectual Tradition of Self-Generating Systems of Information*

Book Launch 18:30

Post-apartheid Dance edited by Sharon Friedman

Performances

19:30 Julia Raynham with Chuma Sopotela, Shane Cooper & Brydon Bolton | *her name is Lily Sóma*

20:05 Common Sense | *A Report on the Intellectual Tradition of Self-Generating Systems of Information*

20:20 Richard September with Dann-Jaques Mouton | *Logorrhea: The Emperor's New Speech*

20:35 Richard Antrobus with Shaun Acker | *Delayed Live(d)*

20:55 Cia Independente | *A Nudez*

21:30 Spirit Mba | *Portrait*

21:45 Tossie van Tonder with Jaques Coetzee | *Tabula Rasa* | Book-dance and interview-performance

22:25 Drinks and Discussion

23:00 Ends

PROGRAMME 4 | TUESDAY 4 DECEMBER | CAPE TOWN CITY HALL

Installations/Screenings open from 18:00

Thalia Laric | *Eyes closed in a small room*

Michael MacGarry | *LHR-JNB* | *Will to Power* | *Race of Man*

Sanjin Muftic | *Insert Body Here*

James Webb | *In Living Memory Of What Never Happened*

Vaughn Sadie & Dean Henning | *frequency, lumens, place*

Shariffa Ali, Nobukho Nqaba & Samukelisiwe Mabaso | *Strand*

Performances

19:30 Christian Nerf | *Transient Studio No.9* (installation) | *Believe You Me*

20:05 Murray Kruger | *Drown in my own tears* (*I never loved a man the way that I loved you*)

20:20 The Poor Artists | *The Digital Man*

20:30 Warona Seane | *Buy This*

20:45 Thabiso Pule & Hector Thami Manekehla | *Penis Politics*

21:15 Nelisiwe Xaba & Mocke J van Veuren | *Uncles & Angles*

21:45 Siya Ngcobo, Llwellyn Mnguni & Art | *12/12/12: A Whole New Bible*

22:15 Drinks and Discussion

23:00 Ends

INTRODUCTION

'But is it art?' must be the mantra of our time - both an earnest question and a cliché that inspires irritation and impatience. Conflicting ideas about how we perceive and not just what we perceive, the collapse of established systems based on prejudice, and postcolonial subjectivities; have all contributed to a healthy and robust bewilderment around contemporary art, particularly that emerging from South Africa. Translate that into performance or live art, and the risks are greater, the innovation sharper, the boundaries barely discernible and the befuddlement bordering on vertigo. Now more than ever before, the point of view of the individual spectator is most important in their encounter with fresh work that sits on an edge.

The artists that are featured in these pages represent a very small fraction of the numbers of artists that had applied to present work for the Live Art Festival. Given the time and resources available, there is of course only so much that can be included. An inaugural Festival is in many respects a grope in the dark, but the extraordinary scope and sheer numbers of artists that are working on the fringes of disciplinary boundaries bear testimony to the need for such a Festival.

The combination of established veterans of performance with emerging artists, as well as international work, is a feature that we hope will develop conversations of great reach. The range of disciplines and kinds of live art is also a feature of consideration, as are the spaces they are performed in. And whatever the take on content, the elastic forms that many of the artists work with lend an effervescence that highlights the Alive in Live Art.

The programme features works that we hope talk to each other – there are works that confront history, identity, memory, gender, as well as those that explore technology, communication and the digital – all familiar enough themes, but in the hands and minds of artists who deconstruct the very essences of the gallery or theatre frame, even the nature of the audience, the takes are refreshingly and sometimes startlingly different. Featured in one programme, our intention is that the resonances between works will further deepen the experience.

The Saturday night line-up, for example, of Boris Nikitin's *Woyzek*, and works by John Nankin, Athi-Patra Ruga, Tebogo Munyai and Jamie Lewis Hadley, culminating in The Answer's *Yaar Party*, speaks to several takes on masculinities from a wide range of perspectives. These recur in several forms and continuums in the other programmes. We trust you will find the conversations between works that the curators wanted to develop, as well as make up your own.

And of course, make-up your mind.

Jay, Nadja, Nicole, Adrienne

ATHI-PATRA RUGA

THE FUTURE WHITE WOMAN OF AZANIA

The Future White Woman of Azania is performance artist Athi-Patra Ruga's latest character construct. Born in 2010, this character has been performed in the Netherlands, Argentina, Johannesburg and recently at the National Arts Festival as part of a work in collaboration with Mikhael Subotsky. *The Future White Woman* returns to Cape Town for a one-night only performance, taking over the artist's shopfront studio space on Hope Street.

Exploring the threshold between fashion, performance and contemporary art, **Athi-Patra Ruga** makes work that exposes and subverts the body in relation to structure, ideology and politics. Bursting with eclectic multicultural references, carnal sensuality and a dislocated undercurrent of humour, his performances, videos, costumes and photographic images create a world where cultural identity is no longer determined by geographical origins, ancestry or biological disposition, but is increasingly becoming a hybrid construct. A utopian counter-proposal to the sad dogma of the division between mind and body, sensuality and intelligence, pop culture, craft and fine art, his works express the eroticism of knowledge and reconcile the dream with experience.

BORIS NIKITIN WITH MALTE SCHOLZ & BEATRICE FLEISCHLIN

IMITATION OF LIFE

Fake diaries, fake images, fake secret service reports, fake scientific protocols, fake biographies, fake documents – at some point they were all believed to be real. Only when they were revealed to be fakes did it become clear that reality can deceive.

Boris Nikitin considers fiction and reality in *Imitation of Life*, conceptualised in collaboration with writers and performers Malte Scholz and Beatrice Fleischlin - a documentary style piece about fraud, manipulation and the power of affirmation. Two actors and a counterfeiter are the central figures in this play, imitators who are able to impersonate others. *Imitation of Life* is a theatrical balancing act between certainty and uncertainty about information. A profound piece which points to the origin of our suspicion that things might not be what they appear to be.

Concept and direction: Boris Nikitin with Beatrice Fleischlin and Malte Scholz; technical director: Matthias Meppelink; subtitles: Monica Marotta. Boris Nikitin's South African tour is supported by Pro Helvetia.

Boris Nikitin is a Swiss born theatre director, space designer and curator. His works centre around notions of identity and perceptions of truth, often questioning societal norms and various theatrical schools of thought. A mix between lecture performance and illusion theatre, jumping from the highly conceptual to great theatricality, Nikitin's works play with the manner in which each performance is framed, with the codes of theatre, perception, spectatorship, as well as with the boundaries between reality and theatre. In Nikitin's productions the notion of acting itself often comes into question, as the performers don't usually play any roles as such, rather they appear on stage as themselves, often engaging directly with the audience.

Malte Scholz works as performer and author. He studied Applied Theatre Studies in Giessen, Germany, and has participated in projects by Laurent Chétouane, Tim Etchells, Heiner Goebbels, Xavier Le Roy and Richard Foreman. Following the solos *Woyzeck* and *F for Fake*, *Imitation of Life* is his third collaboration with Boris Nikitin.

Beatrice Fleischlin co-founded the performance collective GUEST ROOM and the duo Fleischlin / Galeazzi with whom she works on theatre, installation and interaction. Since 2007 she has worked as a performer / actress alongside Thom Luz, Boris Nikitin, Andreas Liebmann, post theatre and Signa. She also works as an independent choreographer and director. Fleischlin lives and works in Germany and Switzerland, and was recently the 'author in residence' at Theatre Basel.

BORIS NIKITIN WITH MALTE SCHOLZ

WOYZECK

Woyzeck, conceptualised by Boris Nikitin with Malte Scholz, is a lecture piece combining elements of radio. It is founded on Georg Büchner's famous play, *Woyzeck*, first published in 1879, about a military barber who stabs his common-law wife to death for her infidelity. Nikitin's piece deals with themes of mental capacity and guilt on the one hand, and questions around authorship on the other. Is there a soul where one can allocate responsibility? Are you the author of your life or not? What is life, really? Described as "an evening changing between a strange lecture performance and an experimental radio show", it features a live audio stream of the performance on the web.

Concept, stage design and direction: Boris Nikitin with Malte Scholz; technical director: Matthias Meppelink. Boris Nikitin's South African tour is supported by Pro Helvetia.

CIA INDEPENDENTE

A NUDEZ

A provocative, stirring work, *A Nudez* makes use of a highly fresh and innovative dance and theatre language to convey strong themes of masculinities, tradition, modernity, power and vulnerabilities. “Oppressed nudity! Oppressed, yes! Today we are taught to hide it, to oppress it – that nudity that we love and desire. We desire it the way we desire water in periods of drought. How happy were our ancestors who could wander around, without end, in the nude,” write Cia Independente.

Choreographed and performed by Benjamim Manhiça and Matanyane Abílio. Cia Independente’s participation is supported by Pro Helvetia through the regional programme with the Swiss Agency for Development and Cooperation (SDC).

CONTAINS SCENES WITH NUDITY. NO CHILDREN UNDER 16 WITHOUT ADULT SUPERVISION.

Benjamin Manhiça is a Mozambican dancer and co-founder of the dance company, Culturarte. He has been dancing professionally since 1998. In 2000, he participated in *Ópera do Tambor*, choreographed by Panaibra Canda, and in *Sete Cadeiras de Abril* in 2002, by the same choreographer. He has participated in a choreographic training programmes led by Culturarte and the Belgian school P.A.R.T.S, as well as Projecto Cuvilas and the C.P.C. of Maria Helena Pinto. In 2006, Manhiça initiated a dance programme for young disabled dancers; and in 2010, worked with the Spanish School of Acrobatics, directed by Carmina and Horácio Macuacua. Most recently, he performed in two works choreographed by Perola Jaime and Maria Luisa Lugalela.

Also from Mozambique, **Matanyane Abílio** has worked with Continuadores and with the Milorho group since 2000; he also spent three years with the South African company, Voice of Kilimanjaro. In 2006, he was part of a contemporary dance school led by Horacio Macuacua, later continuing his education with Projecto Cuvilas and C.P.C. of Maria Helena Pinto. Abílio participated in the Festival Dance Mogale and the third edition of the Kinani Festival of Contemporary Dance in 2009. A year later, he worked with the Spanish School of Acrobatics, directed by Carmina and Horácio Macuacua. Most recently, he performed in works choreographed by Perola Jaime and Maria Luisa Lugalela.

CHRISTIAN NERF

TRANSIENT STUDIO NO.9 | BELIEVE YOU ME

Part premeditated and manipulative, part intuitive and impulsive, *Believe You Me* offers a balancing act, a dialogue – even with strangers. “Let us get over the givens and engage, click in. Common sense has gotten the world in debt and facilitated hunger, poverty, ignorance of ecological issues and general thoughtlessness. If we can’t trust in common sense, perhaps we need to forget the prevailing logic and invest in a less predictable and more experimental (non)stance? Rather than thinking so hard, how about we think soft and often?” writes Nerf. “It is not only about hard facts, but also the poetry of time, life, death, transformation, desire, rebellion, freedom, conscious and unconscious choice. The Truth is more erratic than we care to know. My work encourages me to be not merely innovative and build on what exists, but to be inventive and to be open to ‘uncalled-for newness’. I can only assume that what I share inspires others to open up. If not, it is at least a series of examples of mindful artistic experimentation, and proof that one needs neither deadlines nor a belief system to make and do things. Thinking is a good idea.”

There are many adjectives that describe **Christian Nerf’s** practice and each does so accurately: maverick, agitprop, mythic, absurdist, astute, formal, conceptual, secular, profane, playful, serious. That these adjectives appear to contradict each other is a good thing: binaries shut down and confine, and Nerf’s practice is characterised by a radical multivalency that extends through concept and material. In the late capitalist quandary in which we find ourselves, cash may still be king, but in Nerf’s world, barter has always been smarter. This ability to operate from the margins is his greatest asset, and has provided the mental space in which witty word play and mathematical puns (*The Thing in Breathing, /+! = X*) sit alongside his visual aphorisms, whose often apparently simple form belies real complexity; of concept, process and method. (Biography: Kathryn Smith)

COMMON SENSE (LEILA ANDERSON & STAN WANNET)

A REPORT ON THE INTELLECTUAL TRADITION OF SELF-GENERATING SYSTEMS OF INFORMATION: WITH AN ELABORATION ON THE FORMAL SYNTAX OF THE ABSURD

The transmission, interpretation and dissemination of information are teased out in an elaborate live multimedia installation. At the end of a human/machine production line, a news reporter, on location on the streets of the city, reads from an autocue. Speaking directly to camera, the performer attempts to create the effect of 'authentic live-ness', a quality we associate with the immediacy of television reportage and the earnest public broadcast of political speeches. She/he is fed text through a chain of conspirators who draw their data from unlikely sources: bodies pull sentences from a table; eyes, transfixed by a nostalgic slideshow, turn image to words; a blindfolded typist mechanically churns out a linear text. The reporter must, in real time, and with conviction, utter the words that turn a chaotic compilation of facts and ideas into a seamless thought-statement. Using the individual tasks of performers as parts within a total construction, the work is an absurd visual deconstruction of manufactured reality and the collapse of truth.

The multi-disciplinary duo **Common Sense** is Dutch installation artist Stan Wannet and South African performance artist Leila Anderson. Over the last two years, they have participated in international artist-in-residence programs at the Beijing Art Lab (China), DordtYart Centre for Contemporary Art (Netherlands) and De Fabriek, Eindhoven (Netherlands). They have shown work in Infecting the City Public Arts Festival (2012), On the Edge of Wrong (2012) and the Stedelijk Museum's-Hertogenbosch (2011). In November this year they were invited to perform in Sello Pesa's *In-House Project* (Goethe Institute, Johannesburg) and in December 2012 they open a solo show, *Rational Animal*, at Commune.1 in Cape Town.

HLENGIWE LUSHABA MADLALA WITH SDU MAJOLA

HIGHWAY TO HEAVEN / PARADISE ROAD

Highway to Heaven/Paradise Road is a conversation between two artists, Hlengiwe Lushaba Madlala and Sdu Majola, unpacking questions surrounding the emotional and physical borders on the road to that space of ultimate contentment called 'Paradise'. A rollercoaster piece where the lines that separate us are placed under the microscope in a hope to better understand whether psychological and emotional borders are a result of the physical and administrative ones or whether it is perhaps the other way around. How do these borders and predispositions compliment and/or contradict each other, and how do they shape individuals and the world at large?

2006 Standard Bank Young Artist for Dance **Hlengiwe Lushaba Madlala** studied Drama at the Durban University of Technology. As a performance artist, her work has been showcased internationally. Works include *Sacraments* (2001), *It's Not Over Until the Fit Fat Phat Lady Sings* (2003), *Is this Africa Put a Cross on the Appropriate Woman* (2006) and *Ziyakhipha Come Dance with Us*, which won the Gauteng MEC Choreographic Award. In 2007, she created **Lest We Forget**, and recently choreographed *Trapped*, which premièred in Grahamstown and showcased in Salzburg, Austria.

Sdu Majola obtained a National Diploma in Drama at the Durban University of Technology, and B-Tech degree in Drama from the Tshwane University of Technology, specialising in Physical Theatre and Cabaret. As a performance artist, he has been involved in *It's Not Over Until the Fit Fat Phat Lady Sings*, *Ziyakhipha Come Dance With Us* and *Cinema*, also directing *Lest We Forget*. Television credits include *Hola Mpintshi* on SABC 2, *After 9*, *Rhythm City* and the *Harambe Youth Talkshow* on SABC 1.

JAMES WEBB

IN LIVING MEMORY OF WHAT NEVER HAPPENED

In Living Memory Of What Never Happened (2009) comprises multi-lingual public service announcements declaring, “Ladies and Gentlemen, your attention please. You are reminded that everything is fine,” broadcast from speakers on the balcony of the Cape Town City Hall. The project employs the tradition of public address systems to catch incidental audiences unawares, leading them to question why they are being reminded that everything is fine when they were not aware of anything having been out of order in the first place. The work is presented as an unadvertised and uncontextualised intervention in public space.

James Webb has been working on both large-scale installations in galleries and museums, as well as unannounced interventions in public spaces since 2001. His work explores the nature of belief and dynamics of communication in our contemporary world, often using exoticism, displacement and humour to achieve these aims. Webb’s works have been presented around the world at institutions such as the Palais de Tokyo (France), CCA Kitakyushu (Japan) and the Darat al Funun (Jordan), as well as on major international exhibitions such as the 3rd Marrakech Biennale, the 2009 Melbourne International Arts Festival and the 9th Biennale d’Art Contemporain de Lyon.

jamie lewis hadley

this rose made of leather

this rose made of leather attempts to investigate and promote the materiality of the body and spectator complicity. Competing against and subverting the use of a stack of ceramic tiles - exactly his height - lewis hadley explores the politics of blood and masculinity through strategies of repetition and a display of physical endurance. The performance also aims to highlight the functionality of the body, with each tile documenting the body's ability to heal.

"A beautifully conceived and exquisitely performed piece"- Lois Keidan, co-founder of the Live Art Development Agency (UK)

NOT SUITABLE FOR SENSITIVE VIEWERS. NO CHILDREN UNDER 16 WITHOUT ADULT SUPERVISION.

Since completing a BA and MRes in Theatre and Performance at the University of Plymouth, **jamie lewis hadley** has been working predominantly as a solo live artist, showing work in the UK, USA, Canada, France, Lithuania and Croatia. His current practice utilises his career as a former professional wrestler as a departure point to create live art performances, actions and installations that explore, both aesthetically and thematically, issues of deterioration, endurance, pain and violence. His current area of research and creative output is concerned with performing medicine and the history of bloodletting as a medical practice. He values blood as a communicative tool and attempts to use it to create images that are affective, challenging and beautiful.

JOHN NANKIN

MAMA PAPA KAKA (A LEG TO STAND ON)

I am my mother I am not my mother.

I am my father I am not my father.

I am myself I am not myself.

Mama Papa Kaka was made in collaboration with Ivor Powell – an imagistic performance based on fragmentary images culled from dreams, snapshots. It was part of the first programme shown by Possession, a Johannesburg artists' collective, in 1983. Onto this relic from childhood, *Mama Papa Kaka*, Nankin has grafted a new work, *A leg to stand on*. An aged man is blessed with a preternatural growth – a single a huge leg – while the other leg remains ordinary.

Woman: Mariechen Vosloo; Girl: Jemima Eastman; Girl's voice: Zara-Moon Arthur; lighting design: Glen Melvill; leg design and construction: James Mader; Mariechen's wardrobe: Birrie Le Roux; with thanks to: Rocco Pool, André Laubscher, Jane Alexander.

John Nankin is a designer, writer, performer, researcher, and artist. He joined The Space Theatre in 1973, working mainly as a stage designer and set builder. Nankin directed plays in the venue's fringe under the mentorship of Brian Astbury, and participated in experimental performance workshops with Chas Unwin, Jacqui Singer, Marcel van Heerden, Barney Simon and others during the late 1970s and early 1980s. In 1981, he co-initiated the avant-garde Glass Theatre with Chris Pretorius, in Cape Town; and in Johannesburg he was a catalyst in the formation of Possession Arts, an artists' collective associated with performance and installation. Nankin recently established ZINK, a black box performance venue, on Erf 81, an inner-city touch farm.

JULIA RAYNHAM WITH CHUMA SOPOTELA, SHANE COOPER & BRYDON BOLTON

HER NAME IS LILY SÓMA

Her name is Lily Sóma is an experimental, exploratory performance focusing on the development of character and context towards a larger artwork, under the working title, *proprietors of the night shift*. *proprietors of the night shift* sets up an alternative night-time apothecary that trades in the nature of mystery, kindness and care, and whose proprietors as characters, are major archetypal forces embodying the metaphoric resonances, mythologies and curative powers of specific indigenous medicine. The proprietors deal in diagnostics, dreams, sensuality, the imagination, beliefs and the limits of intelligibility.

This Live Art Festival performance investigates the historical stereotype of street traders as illegal and informal, and the ingenuity within the unregulated nature of economic activity, undertaken by entrepreneurs who sell goods, services and activities on street pavements, parades and public space. Sikumzabalazo woqobo. It introduces the eccentric metaphoric character of the Blue Water Lily (*nymphaea capensis*), which has been used for centuries by Mayan, Egyptian and South African priests to shift perception from the cognitive to heart realms, and to access hyperreal states of consciousness. Her name is Lily Sóma, she works the night shift on the Grand Parade, trading in desire. If you are buying...she is selling.

Conceptualised and directed by: Julia Raynham; performer: Chuma Sopotela; musicians: Shane Cooper and Brydon Bolton; collaborators: Dan Kiva, Rhiedwan Charles, Dorothy Williams (leadership of the Western Cape Informal Traders Coalition).

Julia Raynham directs the inter-disciplinary studio, Resonance Bazar, working as cultural researcher, programme developer, manager and multi-disciplinary artist. As an artist, she works between socially engaged performance, pedagogy, music, film, design, conceptual and visual art - exploring transience, transformation and the possibilities of transcendence in contemporary society. Her use of public and shared spaces exposes the potential of the human body, coexistence, differences, rhythms of production and cooperative practices that present a step forward in the democratisation of knowledge of contemporary art and the aesthetic experience. As a cultural producer, she is currently establishing Joule City, a creative incubator and content production hub for young entrepreneurial artists.

MICHAEL MACGARRY

LHR-JNB | WILL TO POWER | RACE OF MAN

LHR-JNB (12 minutes 34 seconds, 2002-2010)

A flight from London to Johannesburg crashes into the Mediterranean Sea. Four survivors struggle for several days in a life raft, but ultimately all drown.

Will to Power (14 minutes, 2006-2010)

A life form from outer space lands on earth at the Great Zimbabwe Ruins. The narrative follows her digging up a rifle, walking to a city and killing a father-figure with a rifle from a high-res building.

Race of Man (19 minutes, 2010-2011)

Two men compete through several levels in a digital game. To complete the game and win, opponents must be killed and consumed.

2012 Donald Gordon Creative Arts Fellow **Michael MacGarry** is a visual artist, graphic designer and filmmaker. He holds a Masters Degree in Fine Art from the University of the Witwatersrand. His work investigates the ongoing ramifications of Western imperialism within the African continent. Of particular concern are the mechanics of control and vested interest that inform the journey of culturally symbolic languages and products from the so-called 'centre' to the 'periphery' (and vice versa) via established global trade routes that define and manipulate the peripheral context through an insidious process of inclusion and exclusion. MacGarry was the Standard Bank Young Artist for Visual Art 2010. Recent group exhibitions include *Contested Terrains* at the Level 2 Gallery, Tate Modern, London (2011), and *ARS II* at Kiasma Museum of Contemporary Art, Helsinki (2011).

MURRAY KRUGER

DROWN IN MY OWN TEARS (I NEVER LOVED A MAN THE WAY THAT I LOVED YOU)

*...I believe I'm going to drown this morning (drown)
I tell you that I'm going to drown this evening (drown)
I guess that I'll (drown in my own tears)
Ooh, don't lettum' let me, don't lettum' let me,
don't lettum' let me,
don't lettum' let me, don't lettum' let me (drown)
drown in my own tears (drown)
Im going to drown yeah in my own tears (tears) (tears) (tears) My tears (tears)
Oh, don't let them do it
don't let them do it
don't let them do it...*

“The speculative nature of my art production is fuelled admittedly by a curiosity for exploring, showcasing and ultimately understanding a variety of performance strategies from numerous ‘disciplines’ as well as ‘everyday’ rituals which I playfully reconfigure,” writes Kruger. “This performance will attempt to advance partial resistances to the accepted logic and routines of the context within which I position myself.”

Murray Kruger graduated with a BA(FA) Honours degree from the University of Witwatersrand, and is currently enrolled for an MA by Research in Fine Art. Kruger was recently named one of the 10 annual Young African Artists selected by Business Day’s *Wanted* magazine, and was commissioned to present a solo performance, *Business Day (Part 2)*, at the 2012 Joburg Artfair for their *Wanted Lounge*, curated by Kim Stern. This year Kruger has exhibited at the Goodman Gallery and Goethe on Main, and collaborated with Sello Pesa, Vaughn Sadie and the Ntsoana Contemporary Dance Theatre at Danse l’Afrique Danse Biennial (9th Edition) and Infecting the City Public Arts Festival.

NELISIWE XABA & MOCKE J VAN VEUREN

UNCLES & ANGLES

In 2011, more than 50,000 young Southern African girls participated in the annual Reed Dance, and King Goodwill Zwelithini celebrated 40 years of his kingship. 2012 will see the 20th KwaZulu-Natal Reed Dance since the King re-established the tradition ostensibly in response to emergence of the AIDS Crisis in the late 1980s. Today, it is still argued that culturally enforcing sexual chastity for girls is an effective means of curbing the Spread of HIV. At the same time, gyrating young female bodies are used in election campaigns and the Reed Dance has become a tourist attraction.

In a merging of diverse skills, Nelisiwe Xaba and Mocke J van Veuren present a compelling examination of the manipulation of cultural heritage, and question the practice of looking towards tradition for solutions to contemporary problems. *Uncles & Angels* not only questions what the Reed Dance has become, but also hints at the sometimes curious relationship between young and outwardly innocent girls and the older, affluent and seemingly respected men that often dominate them. *Uncles & Angels* premiered in association with the Goodman Gallery at the Johannesburg Dance Umbrella in February 2012.

Performer and choreographer **Nelisiwe Xaba** received a scholarship to study at the Johannesburg Dance Foundation in the early 1990s, as well as the Rambert School of Ballet and Contemporary Dance in London. Returning to South Africa in 1997, Xaba joined Pact Dance Company and later launched her solo career, working with a variety of esteemed choreographers, including Robyn Orlin. Since then she has been involved in various multi-media projects, collaborating with choreographers, performers, visual artists, fashion designers, theatre and television directors, poets and musicians. Her recent solo works and collaborations *Plasticisation*, *They Look At Me and That's All They Think*, *Sakhozi Says 'Non' to the Venus*, *Correspondances*, *Black!...White?* and *Uncles & Angels* have toured extensively locally and internationally.

Mocke J van Veuren is an independent artist, experimental filmmaker, researcher and educator. Over the last decade, he has developed a variety of collaborative film and performative projects, experimenting with media technologies while engaging in critiques on issues of urban life, racial politics, gender and sexuality. Collaborative projects have included the *Minutes Project* with artist Theresa Collins, *Jozi Rhythmanalogues* with Collins and musicians Bradley Maponya, Siya Makuzeni and João Orecchia, *AfterMath* with Farieda Nazier, and a series of collaborations with Nelisiwe Xaba. Van Veuren's educational and research work focuses on the introduction of experimental methods in media production, the integration of arts and sciences, and pedagogic approaches to dealing with HIV and AIDS-related issues in the learning environment.

RICHARD ANTROBUS WITH SHAUN ACKER

DELAYED LIVE(D) - A LIVE PERFORMANCE INTERROGATION

Delayed Live(d) explores the cross-disciplinary nature of contemporary performance through the use of multi-media, live-camera feeds, pre-recorded footage and simultaneous live performance. The protagonist, Shaun, a musician, reflects backstage on his imminent performance as he fights against the clock to string together a musical arrangement composed by the audience to which he is just about to perform.

This work is not so much a play, but an interrogation of the nature of both live communication and live performance. Much of the dialogue has been adapted from text messages taken directly from an actual “live” *WhatsApp* group chat initiated by the director on the current notion of live performance. *Delayed Live(d)* interrogates the concept of live and delayed liveness, audience interaction and expectation of that liveness, as well as the role the audiences themselves play for live performance to exist.

Conceptualised and directed by Richard Antrobus; performer: Shaun Acker.

2012 Donald Gordon Creative Arts Fellow **Richard Antrobus** holds a Diploma from the London School of Physical Theatre and a MA Drama in Contemporary Performance, Rhodes University. He has worked as a resident performer for First Physical Theatre Company and performed with SlungLow Theatre. In 2009, Antrobus founded the Phezulu Project, which has since expanded to form the OddBody Theatre Collaborative, and created and performed *Stilted* to critical acclaim at the National Arts and Hilton Arts Festivals. Other performance credits include *Hats*, *Beelzebub*, *3 Acts of Love*, *Tshini Kwedini* and *Far from Norm*. Antrobus is the recipient of a Standard Bank Ovation Encore Award at the National Arts Festival 2011 for “excellence and innovation”.

RICHARD SEPTEMBER WITH DANN-JAQUES MOUTON

LOGORRHEA: THE EMPEROR'S NEW SPEECH

'Positive economic growth'. 'Opposition at any cost'. Don't shoot the messenger'. Subtitled *The onerous quest for positive lateral growth and social empowerment within a unified spectrum of cultural inclusion*, *Logorrhea* is an exploration of the relationship between language and authority. The piece uses the absurd to interrogate the intellectual gulf that results from verbose jargon and clichéd rhetoric used by the political spokesmen; inconsistency challenges the attempt to salvage meaning through translation.

Conceptualised and directed by Richard Antrobus; performed and choreographed by Dann-Jaques Mouton; sound edit: Daniel Gray.

Performer/theatre-maker **Richard September** holds a BA in Theatre and Performance from UCT, and is passionate about physical theatre and the performance of South African stories. Since 2008, he has performed in various productions at the National Arts Festival in Grahamstown, most recently *(VII) Seven*, directed by Thenjiwe Stemela. He has produced an original play, *The Voyage of Klein Adam* (2011), at Magnet Theatre and has also performed under the direction of Mark Fleishman in *Voices Made Night* (2012). *Logorrhoea* signals a challenge in broadening his outlook of the performing arts.

SANJIN MUFTIĆ

INSERT BODY HERE

As an interactive experiment, Muftić explores the ways in which the human body can manipulate auditory landscapes and shape visual texture. Using participants' gestures and movements, a pre-programmed set of coding and several Microsoft Kinect devices, this installation allows audience members to create a new work made unique by the movement of their bodies. Drawing from a database of live performance samples, *Insert Body Here* integrates the digital and the human to create a space where technology and improvisation meet.

The work relies on the motion sensor device from the Xbox gaming platform, which has the ability to track a player's movements and link it to the machine as controls for games. It connects the Kinect device to a database of live performance samples – video clips, photos, and sound files from various South African productions – allowing the player's movements to assemble them into a performative 'mixtape'.

Movement (live performance)

+

Digital Media (samples of live performance)

=

Insert Body Here (posthuman performance)

Sanjin Muftić, Bosnian born, completed his undergraduate studies in Canada, before he mastered a postgraduate degree at UCT in theatre directing. Since then he has directed heightened texts and multimedia productions. Together with Jon Keevy, as part of Yawazzi, he has designed production videography for the Baxter, La Rosa Dance Company, Magnet Theatre and the Richard Wagner Society. They also produced several musical cabarets with Godfrey Johnson as well as an internationally acclaimed children's play, *Under the Stars, Above the Tree*. Muftić was a 2011 Donald Gordon Creative Arts Fellow, researching sampling live performance. He currently serves as the Head of Acting Department at the CityVarsity School of Media and Arts.

SHARIFFA ALI, NOBUKHO NQABA & SAMUKELISIWE MABASO

STRAND

These hands that I allow through my hair, what of them? What fences have they climbed? What mouths have they had to cover in attempts to silence? What forces have they had to resist in order to find themselves here, amongst us, in an unfamiliar place? These hands that carve pathways and patterns of elegant design and intricate detail are slaves to fate, capable of granting beauty but savouring none of it for themselves. What brought them to this room?

A performative installation, *Strand* aims to explore the relationship of hair as a marker of black female attractiveness and identity, and those individuals who handle and intimately relate to these regimes of care. “Who are the nameless hands that get so close and intimate with our tresses? What do we know of the women who shape our identities as they weave and stitch away?” the artists ask.

Shariffa Chelimo Ali is studying towards completing her BA in Theatre and Performance at UCT. As a Kenyan-Ethiopian, having spent the majority of her formative years in Swaziland and South Africa, Ali proudly considers herself an Afropolitan citizen of the African continent. Currently majoring in Theatre-Making, her interest lies in creating works that reflect the story of the individual(s) against a wide, but in particular African, socio-political backdrop.

Nobukho Nqaba is a final year photography student at the Michaelis School of Fine Art, UCT. She was awarded the 2012 Tierney Fellowship, a fellowship supporting emerging artists in the field of photography. Nqaba’s work explores memory and symbolism, attested to by the checked plastic mesh bag made in China (also known as the ‘Zimbabwean bag’ or ‘Mashangaan bag’).

Samukelisiwe Mabaso holds a BA Degree in Media, Writing and Drama from UCT and is currently completing her Honours Degree in Drama. She is intrigued by notions of gender and feminist theory and practice, often adopting these lenses in her work.

SIYA NGCOBO, LLWELLYN MNGUNI & ART

12/12/12: A WHOLE NEW BIBLE

12/12/12: A Whole New Bible is a multimedia journey exploring aspects of the world through time, told from the perspective of a lost tribe of post-apocalyptic survivors. Woken up from a post-world cryogenic coma in 2112, three wise queens from different tribes are led to a mysterious server left behind from the old world. Parallel to the story of the three kings in the Bible, these queens discover a star that propels them to find an abandoned crater where the server has fallen. As they begin to investigate, they discover contents of human existence from before the apocalypse on 12/12/12.

The story is told through an existential mixtape of thoughts, chants, dances and songs that merge multi-disciplinary mediums and genres in contemporary South Africa. *12/12/12: A Whole New Bible* is based on the idea that all human consciousness converges in a “memory box” that exists in our current culture – the internet and social media as a “one stop shop” for human history and memory.

Writer, journalist, playwright, musician, actor and filmmaker, **Siyamukelwa Ngcobo** graduated with a BA degree in Journalism and Drama from Rhodes University in 2007, where he was awarded the Journalism Alumni Scholarship. Ngcobo has performed at the National Arts Festival and written several plays, including an adaptation of Zakes Mda’s *Madonna of Excelsior* for Theatre Siberia. Television credits include *Rhythm City* (E-TV), *Font* (SABC 3) and *Breaking New Ground* (SABC 2). More recently, he completed his first feature screenplay, *Over My Dead Body*, and directed the SABC 2 documentary on AIDS activist Zackie Achmat, *His Husband* (2011).

Choreographer and dancer **Tebogo Llewellyn Mnguni** is a UCT School of Dance graduate and has performed in over 50 productions, films, events and installations – including the Bollywood production, *Life Partner*, and in Sean Bovim’s dance company. Mnguni has choreographed for the Baxter Dance Festival and National Arts Festival.

After completing graphic design and new media studies in Zimbabwe, **Arthur Baradzanwa Mataruse (Art)** taught at the Zimbabwe Institute of Vigital Arts and freelanced in the areas of video and web special effects. In 2007, he moved to Cape Town to pursue film studies in directing and writing, while freelancing in the film and photography industries. Art joined the Out In Africa Film Festival in 2009 and worked in production and programming until early 2012. With friend and mentor Fiona MacPherson, he now creates digital content for online and mobile television.

SPIRIT MBA

PORTRAIT

In a world far away (yet so close), where most things are unacceptable if they don't fit into the Box, Portrait is an act of an individual who discovers that she possesses a secret: a way to get outside of the Box.

Body, cloth, text and an uncomfortable silence. Drawing on the work on Toni Morrison, Yoko Ono and Erykah Badu, Mba asks us to think about notions of beauty, the erotic and femininity constructed through the male gaze. Her work is an attempt to interrogate imposed boxes and boundaries around gender and the body.

CONTAINS SCENES WITH NUDITY. NO CHILDREN UNDER 16 WITHOUT ADULT SUPERVISION.

Born in Cape Town and bred in Khayelitsha, **Spirit Mba** studied Theatre and Performance at the University of Cape Town. Through drama, poetry and music she has not only found freedom of expression, but a way of making sense of her own artistic intentions.

TEBOGO MUNYAI

QINA KE QAWE

Qina ke Qawe is a searing, controversial and highly mediative piece that grapples with the uncomfortable and discomfoting, with burdens and impossible contradictions. Working with the simplicity of the body and shadows, Munyai brings to the fore questions around human vulnerability.

CONTAINS SCENES WITH NUILITY. NO CHILDREN UNDER 16 WITHOUT ADULT SUPERVISION.

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

THABISO PULE & HECTOR THAMI MANEKEHLA

PENIS POLITICS

Penis Politics is an intervention that slams the cliché of masculinity, by breaking the silence and allowing access to the same scale of emotional expression as is allowed, and deemed socially acceptable, for women, but which men are rarely given space to articulate.

Choreographed and performed by: Thabiso Heccius Pule Hector and Thami Manekehla; supported by: Association SUD SUD, La Batie Festival of Geneva, Pro Helvetia South Africa, Nyakaza Space, Cie Gilles Jobin; special thanks to: Lerato Maphanga.

CONTAINS SCENES WITH NUILITY. NO CHILDREN UNDER 16 WITHOUT ADULT SUPERVISION.

Dancer, choreographer and project manager, **Thabiso Heccius Pule** started dancing in 1998 with the Soweto Community Dance Project under director Carly Dibakwane. He has collaborated and facilitated workshops with various companies, including the Fleur d'Orange Company in Morocco. In 2008, Pule was among three choreographers to interpret the work *Karohano*, for which he was awarded the top prize at the Danse l'Afrique Danse competition, together with Thami Manekehla and Haja Saranouffi. He has performed in Dance Umbrella, Arts Alive, the National Arts Festival, KultureX and Festival I Trôtra (Madagascar). Pule is currently the programme coordinator at Nyakaza Space.

Hector Thami Manekehla joined the Soweto Dance Project under Carly Dibakwane in 1998. He has been involved in numerous projects and collaborations, working with Nelisiwe Xaba, Mamela Nyamza, Reginald Danster, Gary Gordon, the late George Mxolisi Khumalo, Augusto Cuvillias, Kettly Noel, Moya Michaels, Salva Sanchez, Mia Haugland Habib, Fabrice Lambart, Alfred Winkler, Bea Nikles, Morten Travik, Anabel Cairo Vega, Perig Vellirbu and Yoann Alex. In 2008, Manekehla directed and choreographed *Karohano*, with Thabiso Pule and Haja Saranouffi, for which they were awarded the top prize in Danse l'Afrique Danse competition in Tunisia. He is an active member of the Sweet and Tender Collaborations network of artists.

THALIA LARIC

EYES CLOSED IN A SMALL ROOM

Eyes closed in small room is a solo improvisation performance, in which the artist navigates a small room, blindfolded.

In the room is a chair, a radio, some pens, paper and tape. I will engage in a physical improvised conversation with the radio. After each conversation, I will document my experience on pieces of paper that I find the room. You may enter the room. You may stand or sit wherever you choose. You may observe or participate. You may leave whenever you choose. I might come into contact with you. You may join my conversation. I will then write about it. You can write too. I will keep my eyes closed.

Thalia Laric studied dance at the University of Cape Town, after which she moved to Grahamstown to perform with the First Physical Theatre Company. She is currently working towards completing her Masters degree in Choreography at Rhodes University, with a focus on improvisation and somatic practices. In 2012 she was invited as researcher to the International Contact Festival in Freiburg Germany, and has had the privilege to learn from improvisation teachers Katie Duck, Lucia Walker, Jori Snell, Tossie van Tonder and Oleg Soulimenko. Laric has presented work at the Dance Transmissions Festival Uganda, Wits Detours Festival, Baxter Dance Festival, and at the National Arts Festival, receiving a 2012 Standard Bank Ovation Award for the production *Keepsake Minus 3* in collaboration with Nicola Elliot and Underground Dance Theatre.

THE ANSWER (AHNIE BRANDT & ROLANDA FISHER)

THE YAAT PARTY

Ahnie Brandt and Rolanda Fisher create a hyperreal event playing on stock cultural myths and stereotypical misrepresentation of “Cape Coloured” culture in contemporary media and pop culture. They expose these stereotypes by using gross exaggeration as a satirical tool, challenging the audience to reflect on whether their own behaviour serves to perpetuate these worn-out clichés. As an intrinsic celebratory ritual, the *Yaat Party* allows for the community to come together, exchange stories, and “let loose”. These impromptu get-togethers can happen in any place, at any time. The Answer will “bring the Yaats to your street!”.

Anwaar (Ahnie) Brandt is a member of the Ocean View based viral rap sensation, The Answer. Perhaps best known for his video claiming that Die Antwoord allegedly stole his style, music and concepts (www.Youtube.com/YaatParty), he is a noted M.C/Rapper and has performed at numerous events, including Miss Ocean View, Miss Spring Ocean View, Miss Valentine and Miss Gay Ocean View. Brandt gives back to his community by presenting Hip-Hop classes to children from Ocean View at The Open Door-Valley Development Project. He works as a part-time panel beater and is a prominent member of The Ocean View Spinners Society.

Rolanda Fisher is the second member of The Answer, and currently completing her High School Diploma at Ocean View High School. She is the undisputed winner of Miss Valentine Ocean View (2009-2012) and Miss Ocean View (2008-2012). Fisher is a hair technician at Stormy Hair 2 Salon, and was Head Stylist and Creative Director for Khadija Gamat's wedding in 2011. Ahnie Brandt and Rolanda Fisher are not signed to any record label.

THEMBA MBULI

DARK CELL

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

Drawing inspiration and metaphors from imagery of prisoners on Robben Island, *Dark Cell* probes mental freedom and self-imposed restrictions. While celebrating and commemorating South African history, the piece is embedded in the past as a mirror of contemporary society and reflection of postcolonial interiorities.

Choreographed and directed by: Themba Mbuli; company: Broken Borders Arts Projects; concept: Kent Ekberg; photographic credits: Robben Island Archives and Ernest Cole; composition: Fritz Hauser, Tyler Bates, Themba Mbuli and Phil Thurston. The creation of *Dark Cell* was supported by the National Arts Council.

CONTAINS SCENES WITH NUDITY. NO CHILDREN UNDER 16 WITHOUT ADULT SUPERVISION.

Dancer and choreographer, **Themba Mbuli** began performing in the youth clubs of Soweto in 2000. He trained as a dancer at Moving into Dance Mophatong (MIDM), joining the Inzalo Dance and Theatre Company in 2008, and working as a performer, dance teacher and choreographer at MIDM from 2009 to 2010. Mbuli has performed in works by internationally acclaimed choreographers such as Philippe Pelen Baldini (*JAIA*), Gregory Maqoma, Moeketsi Koena, Sylvia Glasser, Thabo Rapoo and Kent Ekberg. He directed and choreographed the award-winning *Dark City*, for Moving into Dance Company and is currently Associate Artistic Director for Broken Borders Arts Project.

THE POOR ARTISTS

THE DIGITAL MAN

The Digital Man is a live performance installation that grapples with the juxtaposition of 'Real Identity' - who we are now, in this present moment, how we are born into the world and how we leave it - and 'Digital Identity' - how we portray ourselves to the world through social media such as Facebook, Twitter, Mixit, Myspace, internet dating and WhatsApp. "Has this enhanced our connection to the earth and to each other, or has this digital world fed our individual images and egos to a point of disconnection from ourselves and from each other?" the Poor Artists ask.

The Poor Artists aim to operate as a collective - collaborating with other artists to create new work and stage existing texts, knowing full well the absurdity of entertaining a sustainable career in the performing arts. They willingly sold their souls to University of Cape Town Drama Department, and after four years of acting, theatre-making and general tomfoolery associated with absolute seriousness, Iman Isaacs and Gabriella Pinto decided to start their own venture. The Poor Artists aim to create work that inspires, intrigues and provokes audiences. This year they staged *Eden*, a theatrical thriller at the National Arts Festival (Grahamstown) and the Intimate Theatre (Cape Town).

TOSSIE VAN TONDER WITH JACQUES COETZEE

TABULA RASA

Is a South African cleansing possible? Could one shed a skin and start over so that where all that was, is nothing? Is this presence, to an extreme degree?

Tabula Rasa (a clean slate) is a conversation-and-dance performance that follows the publication of Van Tonder's autobiographical book *Nobonke, She of all People* - the story of a white woman, dancer, lover, mother, Afrikaner, South African - extracted from 21 years of ardent journal writing.

As a dancer, Van Tonder's words often tumble into movement, speaking through the body. In *Tabula Rasa* the two art forms, writing and dance, meet in a conversation with blind performer, poet, singer-songwriter and editor Jacques Coetzee. The conversation consists of questions and answers pertaining to the dancing body of the writer and the significance of movement where words fail the story, exploring avenues of this interface between word and body.

Tossie van Tonder is a critically acclaimed and respected South African pioneer in dance theatre and performance, qualified clinical psychologist and writer. She has choreographed and performed since 1980, mainly in her own works such as *Thabangita, Skotgorsari, Unnameable, Mamakaluyolo* and *Alfabet*, but also collaborating with theatre and dance companies such as Third World Bunfight and Remix Dance Project. Her work as performer and therapist enters the terrain of theatre as healing facility for performers and witnesses. She mentors theatre-makers of all ages and sees theatre as a space of transformation through personal narratives performed in dance and as installation. *Nobonke, She of all People* is her first book.

Jacques Coetzee completed a BA Hons Degree in English at the University of Stellenbosch, before enrolling for an MA in Creative Writing at the University of Cape Town. He is a poet, singer and freelance editor, and in recent years has been, alongside Barbara Fairhead, one of the songwriters of the band Red Earth & Rust. In 2007, Human and Rousseau published Coetzee's translation of Eugène N. Marais' *Dwaalstories* under the title *The Rain Bull and Other Tales From the San*. In 2008, he collaborated with Tossie van Tonder on *Intiem Et Cetera*, involving both voice and movement, for the National Arts Festival.

VAUGHN SADIE & DEAN HENNING

FREQUENCY, LUMENS, PLACE

Our perception of space depends as much on what we hear as on what we see. - Max Neuhaus

As a collaborative sound and light installation, *frequency, lumens, place* aims to create a space using artificial light and sound generated in the gallery that relies on interaction with the audience. The initial sound and quantity of light are determined by mathematical formulas based on the volume (length x breadth x height = cubic meters) and floor space ((length x breadth = square meters) respectively. It is these components, and the intervention of the audience, that allows the space to be in constant flux. The initial state of the space changes and responds to the movement of the audience who continually alter the composition of the room.

Vaughn Sadie is a conceptual artist and educator. He has participated in several group shows nationally: *Being Here* (2005), *SAartsEMERGING* (2007), *Light Show* (2008) and *Social Patterns* (2009). His first solo exhibition, *situation*, was held at Bank Gallery in 2009 and travelled to the AVA in Cape Town in 2010. Since 2010, Sadie has become increasingly preoccupied with the role that artificial light has on our perception of the spaces we occupy. In response, he has developed several ongoing projects, including *Inhabitant*, a collaboration with performer Sello Pesa. *Inhabitant* was awarded the iDANS Critical Endeavour Award for 2011 at the annual festival held in Istanbul.

Dean Henning is an interdisciplinary media designer; his creative practice covers music, art and design. Recently he has been concentrating on quadraphonic performance and installation, as well as collaborating with Cameron Platter, creating music and sound design for his animations. Henning is a lecturer at Vega The Brand Communications School.

WARONA SEANE

BUY THIS

Inspired by the artist's responses at seeing white males don blackface to play black women in the 21st century, newly independent South Africa, Warona Seane puts on whiteface as a counter conversation, addressing ambiguous gender and the perpetuation of offensive stereotypes. In *Buy This*, the artist explores the nuances of visibility and voice: a juxtaposition of the *Caring Strong Black Mama* and the *White Supremacist Meneer*, strong South African stereotypes, versus the real black woman who is performing these stereotypes. It is an interrogation of the masks given to the black woman, the muzzles she is made to wear and how she wrestles with these in order to be seen and heard.

Warona Seane has been involved in numerous theatre, film and television projects as a performer, director and writer. As part of an ensemble she was awarded a Fleur Du Cap for best performance in a musical/revue in 2002, and was nominated for a Naledi award in 2006. In 2010, Seane directed *Eclipsed* by Danai Gurira, *We Are Here* by Antonio Lyons and appeared in Kabi Thulo's *Tsela*. Most recently, she has performed in *Ukutshona ko Mendi: Did We Dance*, directed by Mandla Mbothwe. Seane does fieldwork outreach and teaches performance studies at the Market Theatre Laboratory.

FESTIVAL CREDITS

Concept / direction: Jay Pather

Curatorial / selection team: Jay Pather, Nadja Daehnke, Oddveig Nicole Sarmiento, Adrienne van Eeden-Wharton

Project manager: Adrienne van Eeden-Wharton

Technical manager: Themba Stewart

Stage managers: Ryno Keet, Merryn Carver, Kieran McGregor

Sound engineer: Rob Stolle

Photographic and video documentation: Ashley Walters, Michal Malek

Ushers: Ashley Miles, Yanga Jikela, Justin Davy, Siyabulela Sikawuti

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ABOUT GIPCA

The University of Cape Town's Gordon Institute for Performing and Creative Arts (GIPCA) facilitates new collaborative and interdisciplinary creative research projects across Faculty but particularly in the disciplines of Music, Dance, Fine Art, Drama, Creative Writing, Film and Media Studies. Interdisciplinarity is a key theme of the Institute and projects are imbued with innovation, collaboration and dialogue with urbanism and community. Projects bring together diverse entities: the various creative and performing art disciplines at UCT, as well as the University and City, training institutions and the profession. The Institute actively seeks partners both outside of the University and within it, in an effort to enrich the research and development of creative work and to make such work available to all communities. GIPCA was launched in December 2008 with a substantial grant from Sir Donald Gordon, founder of Liberty Life. An Advisory Board comprising Heads of Departments of all Performing and Creative Arts departments at UCT helps to shape contexts for the instigation and development of projects of students and staff, as well as a wide range of institutions and individuals outside the University.

GIPCA Director: Associate Professor Jay Pather

GIPCA Project Manager: Adrienne van Eeden-Wharton

Chair of the GIPCA Board: Professor Paula Ensor

For more information on the 2012 GIPCA programme:

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