

ICA/
LIVE
ART
FEST
IVAL

10-26

FEB '17

ICA/ LIVE ART FEST IVAL

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institute for
creative arts

The ICA Live Art Festival is presented by the Institute for Creative Arts / www.ica.uct.ac.za



nora chipaumire (by Andrew Boyle)

PROGRAMME

10-26 FEB, 2017



Parental Guidance
advised (L/N)

Programme details are subject to change
visit www.ica.uct.ac.za for updates

WEEK 1

FRIDAY 10 FEB

6pm / Hiddingh Hall
Welcome address

6.15pm / Hiddingh Hall
Larry Achiampong
Ph03nix Rising: The Mogya Project

7pm / Arena Quad
Sethembile Msezane
Excerpts from the past

7.30pm / Arena Theatre
iQhiya
Performing Visibility

8.15pm / Break & Bar

9.30pm / Hiddingh Hall
Mamela Nyamza
DE-APART-HATE

SATURDAY 11 FEB

6pm / Open House, Long Street
Keynote: **Panashe Chigumadze**

7pm / Open House, Long Street
Buhlebezwe Siwani & Chuma Sopotela
Those Ghels

8pm / YoungBlood

Kivithra Naicker
Karuvil [installation / upstairs studio]

Zanele Muholi
Babhekeni / Look at Them [screening]

8.30pm / YoungBlood
Gabrielle Goliath
Elegy

9.30pm / YoungBlood
Artist's Q&A with audience
Gabrielle Goliath, Sethembile Msezane, Chuma Sopotela & Buhlebezwe Siwani / Facilitated by Nondumiso Msimanga

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click \[here\]](#) to book

WEEK 2

FRIDAY 17 FEB

6.30pm / Arena Theatre
jacki job
Of Dreams and Dragons

7.45pm / Break & Bar

8.15pm / Hiddingh Hall
Gavin Krastin
Pig Headed

9pm / Hiddingh Hall
Artists Q&A with audience
Panel: Nora Chipaumire, jacki job, Gavin Krastin
& Mamela Nyamza / Facilitated by Jay Pather

SATURDAY 18 FEB

4pm / Iziko South African National Gallery

Samson Kambalu
The Last Judgement: Cape Town
[*Holy Balls* installation]

SATURDAY 18 FEB [cont...]

Robert Machiri & Memory Biwa
Listening to a listening at Pungwe Nights

Jelili Atiku
Come Let Me Clutch Thee

5.30pm / Break & Bar

6pm / Iziko South African National Gallery
Donna Kukama
Chapter Y: Is survival not archival?

7pm / Hiddingh Hall
nora chipaumire
Self-Un-contained # punk

8.00pm / Break & Bar

8.30pm / Hiddingh Hall
Samson Kambalu
Nyau Cinema

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click \[here\]](#) to book

WEEK 2

SUNDAY 19 FEB

10am-5pm / Castle of Good Hope [Old Recruit Spaces]

Meghna Singh

The Rusting Diamond [ongoing installation]

5:45pm / Artscape Piazza

Hasan & Husain Essop

Gadat

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - click [\[here\]](#) to book

WEEK 3

WEDNESDAY 22 FEB

7pm / Sea Point Promenade
Rudi van der Merwe
Trophée

THURSDAY 23 FEB

6.30pm / Hiddingh Hall
Foofwa d'Imobilité
Dancing with Reality
(Latest works by Foofwa d'Imobilité)

7.45pm / Break & Bar

8.15pm / P4 Studio
Thalia Laric
Composition in Real Time

9.10pm / Hiddingh Hall
Kamogelo Moloby
Ga(y)me(n)Play

FRIDAY 24 FEB

4-7pm / 6 Spin Street
Lesiba Mabitsela
Black Tie Store Opening
[ongoing installation]

6-9pm / Groote Kerk side wall [Church Square]
Roxanne Campbell
Color Bar [ongoing screening]

8pm / Church Square
Dean Hutton
#fuckwhitepeople

9pm / 6 Spin Street
Steven Cohen
Sphincterography, the politics of an arsehole

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click \[here\]](#) to book

WEEK 3

SATURDAY 25 FEB

10am / start point: Hiddingh Campus

Foofwa d'Imobilité

Dancewalk

6.30pm / The Bindery

Genna Gardini

MS Independent: Diagnosis

7.00pm / Arena Theatre

Anthea Moys & Roberto Pombo

Rechoir

7.30pm / Hiddingh Hall

Alan Parker

Ghostdance for one

8.15pm / Break & Bar

8.45pm / Little Theatre

Panaibra Gabriel Canda

Time and Spaces: The Marrabenta Solos

SUNDAY 26 FEB

5.30pm / Little Theatre

Keynote: **Nomusa Makhubu**

Reflections: Katlego Disemelo, Gabrielle Goliath
& Bettina Malcomess,

6.30pm / Arena Quad

Khanyisile Mbongwa

kuDanger!

Larry Achiampong

Sundays Best [screening]

7pm / Arena Theatre

Thembinkosi Goniwe

Performing 'Bantu Madonna'

7.30pm / Break & Bar

8pm / Arena Quad

Albert Khoza

Take in Take out

(to live is to be sick to die is to live)

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click \[here\]](#) to book



Samson Kambalu, *Holy Balls*
(courtesy of the artist & Kate MacGarry Gallery)

ARTISTS & PROJECTS

Descriptions follow order
of appearance on the programme

artists & projects are subject to change
visit www.ica.uct.ac.za for updates

ARTISTS & PROJECTS

Larry Achiampong

‘Ph03nix Rising: The Mogya Project’

Friday 10 February

Ph03nix Rising: The Mogya Project builds on previous projects by Achiampong like *Meh Mogya* and *More Mogya*, wherein the artist deciphers Ghanaian highlife samples as a means of exploring his audible heritage, and the socio-political context of Ghana’s history. Inspired by Ashanti folklore, Achiampong’s new project explores these complex narratives of history and identity from a science-fictional perspective. Accompanying the sonic aspect of the performance is a projected score of images that trace an imagined narrative of the artist’s alter ego, the ‘Black Ph03nix’.

Larry Achiampong is a British-Ghanaian artist. His solo and collaborative projects employ imagery, aural and visual archives, live performance and sound to explore ideas of cross-cultural and post-digital identity. With the expansion and sharing of information, the idea of a singular version of history is fundamentally troubled. At the heart of this phenomenon lies Achiampong’s increased interest in what new truths or versions become available, the multiple possibilities that are created and maintained in the digital realm and the consequences related to ‘IRL’ or ‘In Real Life’.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)

ARTISTS & PROJECTS

Sethembile Msezane

‘Excerpts from the Past’

Friday 10 February

Excerpts from the Past are reincarnated in a performance that brings current conversations of land in relation to the colonial conquest of Africa. In this performance associations of belonging, dislocation, displacement and claims to (African) land are narrated through various sound clips collated from the colonial and/or apartheid era to present day contexts. Whilst men have historically dominated these conversations, women have had some influence and involvement within these tensions. Looking back into the past, the performance brings these dichotomies together in the present.

Sethembile Msezane is a Cape Town-based artist currently pursuing her MFA at UCT. Her work addresses the absence of the black female body in the monumentalisation of public spaces. Msezane won the 2016 TAF & Sylt Emerging Artist Residency Award, was a 2016 Barclays L’Atelier Top 10 Finalist and was an invited artist at *Situate: Art in Festivals* in Hobart, Australia. In 2016, she performed *The Charter for Any Given Sunday*, an initiative by Khanabadosh and the Institute for Contemporary Art Research, and performed *Azania - What Will Be Remembered, What Will Be Forgotten?* at the ICA’s *intersect* symposium.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)



Buhlebezwe Siwani and Chuma Sopotela, *Those Ghels*
(courtesy of the artists)

ARTISTS & PROJECTS

iQhiya

‘Performing Visibility’

Friday 10 February

Through various works iQhiya has challenged the marginality of black women in the South African art world. Questioning this lack of visibility has led to iQhiya being understood as a performance collective. In *Performing Visibility*, members of the collective will unpack what it is to perform visibility as black women in the art world.

iQhiya (Asemahle Ntlonti, Bronwyn Katz, Buhlebezwe Siwani, Bonolo Kavula, Charity Kelapile, Lungiswa Gqunta, Pinky Mayeng, Sethembile Msezane, Sisipho Ngodwana, Thandiwe Msebenzi, and Thuli Gamedze) is a network of young black women based in Cape Town and Johannesburg working across disciplines. At the core of the group are shared personal and professional experiences. iQhiya is a millennial generation of women who choose to define and represent their own narratives.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)

ARTISTS & PROJECTS

Mamela Nyamza

‘DE-APART-HATE’

Friday 10 February

The DE-APART-HATE process is the discourse that Mamela Nyamza believes is needed for the future of the arts in South Africa – a discourse that goes beyond decolonisation and moves towards humanity and ubuntu, without being blinded by race and class. This requires honest dialogue around issues of the social, economic and educational systems in South Africa. The De-Apart-Hate Process is a true discourse for genuine and effective introspection before re-action.

Mamela Nyamza is a highly acclaimed and provocative choreographer whose work considers the engendered body, and the contemporary definition of dance through her experimentation around themes of men and (mostly) women’s roles and issues. She asks how a body can use its instrument outside of conventional expectations, using dance to gain access to the deepest parts of the body, emotions, lightness and fears, and to elicit higher demands of ourselves. Practically, her interest lies in deep exploration of experimental forms of natural movement, and the simplicity of choreographing without using dance steps that are typical and conventional.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)



Nora Chipaumire, *Portrait of myself as my father*
(courtesy of the artist)

ARTISTS & PROJECTS

Buhlebezwe Siwani & Chuma Sopotela

‘Those Ghels’

Saturday 11 February

Those Ghels begins with Sopotela and Siwani dancing, recreating movements from various 21st century songs that have shaped the manner in which women think and behave. The performers begin breaking the movements down to normal movements, their bodies interacting with video projections of ‘normal’ people, and suggesting a surveillance of sorts – of women, self perception, and the male gaze.

Buhlebezwe Siwani’s artistic practice spans performance art, video, photography and installation. Siwani has exhibited and performed locally and internationally, and recently completed an artist residency in Zurich. Her work explores womanism, patriarchy, as well as liminality, and is influenced by her personal journey as a Sangoma.

Chuma Sopotela is an actor, director, and performance artist. In 2006, Sopotela graduated from the University of Cape Town with a Diploma in Performance Studies. Her performance piece *inkukhu Ibeke Iqanda* was commissioned by the Zurich Theatre Spektakel, and *Limathu-mbantaka* and *Ngokomzekeliso wakhe* were commissioned by Artscape Theatre, Cape Town.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)

ARTISTS & PROJECTS

Kivithra Naicker

‘Karuvil’

Saturday 11 February

Part Two of Naicker’s project, *Karuvil (In the Womb)*, this installation-based work centres on and around the preparation, consumption and offering of food, interrogating the ceremonial aspects of these practices for South African Indian women with regards to traditional Hindu rituals. The installation makes use of ‘live props’ such as food and flowers, projected video, music, clay lamps and incense sticks in an intimate space which audiences are invited to explore at their own pace.

Kivithra Naicker is a choreographer, performer and theatre designer. A Masters student at the University of Cape Town, her research interrogates the South African Indian female identity in two performative spaces within which transgression can occur – cultural space and social space. Her work draws from theory on South African Indian diasporic identity and feminist theory on performance art in post-apartheid South Africa.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)



Foofwa d'Imobilité, *Dancewalk*
(courtesy of the artist)

ARTISTS & PROJECTS

Zanele Muholi

‘Babhekeni / Look at Them’ [screening]

Saturday 11 February

In 2016, Zanele Muholi extended her photographic project, *Somnyama Ngonyama*, by inviting a selection of artists, poets and musicians to interpret and perform the *Somnyama* images, which reflect on the social impact and loss brought about by gender-based violence, hate crimes and the systemic outworking of homophobia and rape culture in South Africa. Marking the beginning of 16 Days of Activism, the resulting work – entitled *Babhekeni / Look at Them* – was presented by the ICA in November 2016, and took the form of a procession and silent vigil held in the Company’s Garden. Documentary footage of the performance will be screened as part of the ICA Live Art Festival programme.

Zanele Muholi is a visual activist and photographer currently based in Johannesburg. Muholi co-founded the Forum for Empowerment of Women (FEW) in 2002, and Inkanyiso queer & visual (activists) media in 2009. Her mission is ‘to re-write a black queer and trans visual history of South Africa for the world to know of our resistance and existence at the height of hate crimes in South Africa and beyond’. In 2016 Muholi was awarded an ICA Live Art fellowship.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)

ARTISTS & PROJECTS

Gabrielle Goliath

‘Elegy - Noluvo Swelindawo’

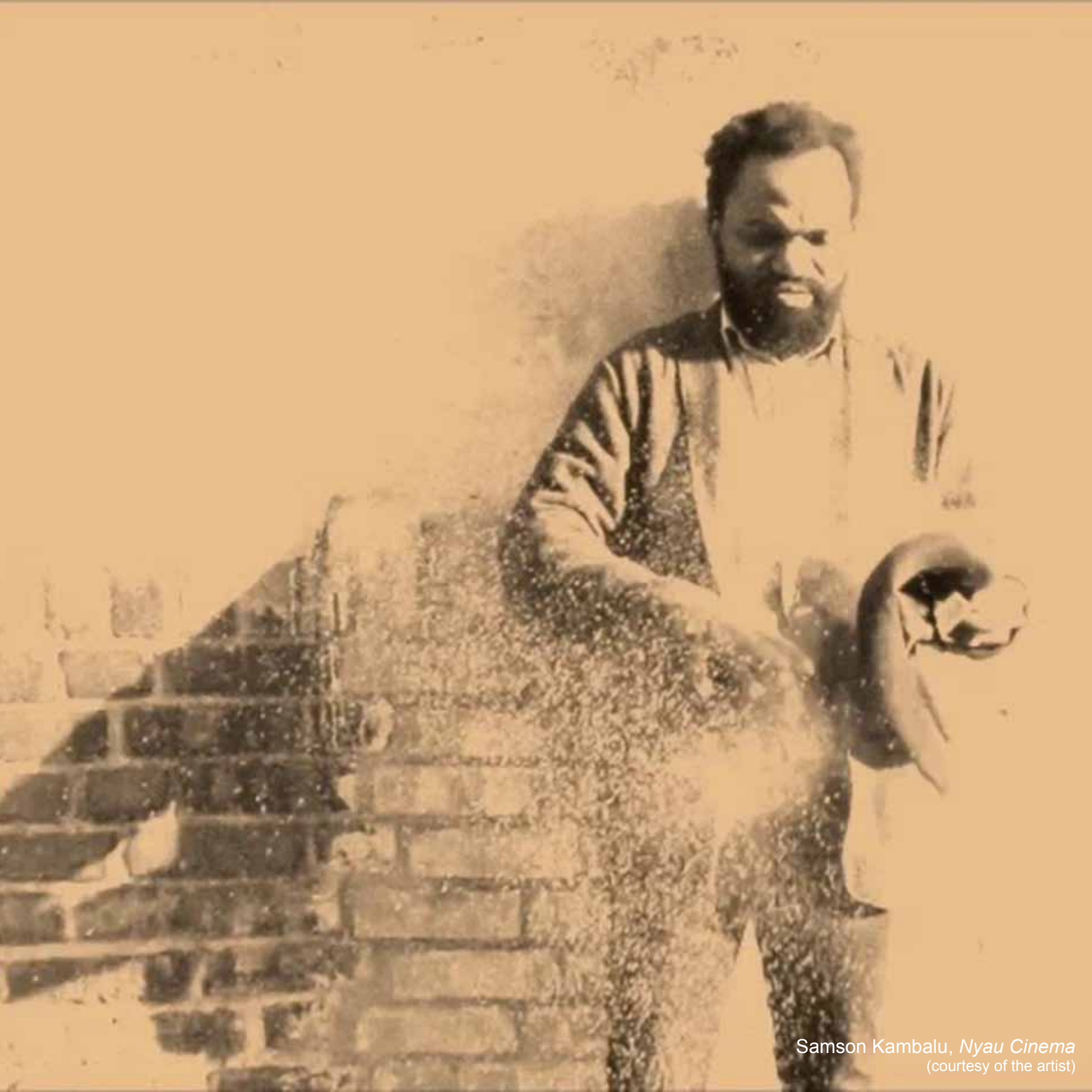
Saturday 11 February

Evoking the presence of an absent individual, *Elegy* calls together a group of female vocal performers who collectively enact a ritual of mourning. Responding to situations of extreme violence perpetrated against women, as well as trans and non-binary people, *Elegy* performances recall the identity of individuals whose subjectivities have been fundamentally violated – and who are as such all too easily consigned to a generic, all-encompassing victimhood. The performance on the 11th commemorates Noluvo (“Vovo”) Swelindawo, an openly lesbian woman who was abducted and murdered last year in Driftsands, Khayelitsha.

Gabrielle Goliath is a multidisciplinary artist known for her conceptually distilled and sensitive negotiations of complex social concerns, particularly in relation to situations of gendered and sexualised violence. Goliath has exhibited widely in solo and group exhibitions, and in 2012 participated in the Dak’Art Biennale, Senegal. She is currently a PhD candidate at the Institute for Creative Arts, Cape Town.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)



Samson Kambalu, *Nyau Cinema*
(courtesy of the artist)

ARTISTS & PROJECTS

jacki job

‘Of Dreams and Dragons’

Friday 17 February

Of Dreams and Dragons is a Butoh collaboration between Japanese and South African artists, Taketeru Kudo and jacki job, that explores a common heritage of the hunter-gatherer first peoples of Japan and Southern Africa. Kudo and job use Butoh methodologies and performance techniques, as well as Jungian theories of the collective unconscious, to deepen their research of how ancestral recollections and impressions can transcend and interrogate divisive constructions of identity.

Taketeru Kudo began dancing solo in 1992 and is a former member of Sankai-Juku. His Butoh erupts from primitive emotions and sensuality rather than calculated muscular movements, and channels the spirits of Jean-Louis Barrault, Vaslav Nijinsky and Yukio Mishima.

job is a contemporary dancer and pioneer of Butoh in South Africa, with extensive performance experience in Europe and Asia. job’s butoh stems from a deep engagement and interrogation of her hybrid identity. Her current doctoral research aims to develop theory on liminality in dance and performance.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)

ARTISTS & PROJECTS

Gavin Krastin

‘Pig Headed’

Friday 17 February

Pig Headed is a performative statement that provokes current political terrains with regards to power dynamics, the placement of power and acts of external and self-censorship. The work is inspired by the speaking severed pig head in Golding’s *Lord of the Flies*, as well as the demonstrativeness of our highly mediatised ‘politricks’ (locally and internationally) - particularly regarding the reach and implementation of basic human rights, and freedom of speech and expression.

Gavin Krastin is an award-winning South African artist who straddles the worlds of theatre, contemporary performance and live art. Krastin’s work is inspired by his immediate South African environment, and the post-colonial histories embedded in its shifting socio-political climate. The social underpinnings and philosophies of space intrigue him and inspire in his work a questioning of operational systems, thresholds, proximities and transgressions.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)



Meghna Singh, *The Rusting Diamond*
(courtesy of the artist)

ARTISTS & PROJECTS

Robert Machiri & Memory Biwa

'Listening to a listening at Pungwe Nights'

Saturday 18 February

Listening to a listening at Pungwe Nights explores the relationship between the sound of language and the language of sound. As a collaborative exercise, the work reimagines the dialectic relationship between recording, translation and the recyclability of transnational phonographic cultures by listening to Biwa's curatorial inputs of the *Ernst and Ruth Dammann Sound Collection* and Machiri's *Tribute to the Original Lamellas* recordings. The overall composition of the work gathers its form through a live recording of an unbounded sonic remix of Khoekhoegowab orature and Mbira tongues.

Based at the University of Namibia, Memory Biwa is a historian who researches and writes on the afterlives of genocide in Namibia, combining anthropology, performance and sound studies.

Robert Machiri, also known as Chi, is a Zimbabwean multidisciplinary artist and curator. His project, *Pungwe Nights*, is a participatory public platform which hosts African music with related contemporary arts.

In 2016 Machiri and Biwa were awarded an ICA National fellowship.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)

ARTISTS & PROJECTS

Samson Kambalu

‘The Last Judgement: Cape Town’

Saturday 18 February

In *The Last Judgement: Cape Town*, Kambalu presents an installation of *Holy Balls* as well as a screening and live presentation of his seminal *Nyau Cinema* – a filmic series of playful site-specific performances, or ‘rants’. Recently presented at the Venice Biennale, *Holy Balls* consists of footballs wrapped in pages of the Bible which participants are invited to ‘exercise and exorcise’ in various locations. Introducing his *Nyau Cinema* project, Kambalu will present a performative lecture alongside a public screening of the films.

Samson Kambalu is a Malawi-born, London-based artist and author who trained as a fine artist and ethnomusicologist. Kambalu studied at the University of Malawi, Nottingham Trent University and Chelsea College of Art and Design where he received his PhD. He has shown his work around the world, including the Dakar Biennale (2014, 2016), Tokyo International Art Festival (2009) and the Liverpool Biennial (2004, 2016). He has won research fellowships with Yale University and the Smithsonian Institution and recently participated in *All the World’s Futures*, Venice Biennale 2015, curated by Okwui Enwezor.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)



Albert Khoza, *Influences of a Closet Chant*
(by Wonder Warx)

ARTISTS & PROJECTS

Jelili Atiku

‘Come Let Me Clutch Thee’

Saturday 18 February

Come Let Me Clutch Thee is a performance piece exploring the persistence of oil spillage in the African continent, especially in the Niger Delta region, and its unprecedented impacts on ecosystem stability, biodiversity and food security. Organic and inorganic materials are employed to bring out the visual realities of the devastating effects of oil exploration and exploitation in this coastal region.

Jelili Atiku is a multimedia artist based in Lagos, Nigeria, whose performances are concerned with issues of human rights and justice. In 2015 he was honored by the Netherlands with a Prince Claus award in recognition of his outstanding work, and his distinctive combination of Yoruba traditional art forms with international performance practice.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)

ARTISTS & PROJECTS

Donna Kukama

‘Chapter Y: Is survival not archival?’

Saturday 18 February

Chapter Y: Is survival not archival? forms part of series of performances that collectively make up a larger, more long-term “history book”. This book, rather than taking on a physical form, takes shape through staged public encounters or performances that collect and reinvent history from a point of view that considers the artist’s presence as central to the telling of stories. Through a performative lecture *Chapter Y: Is survival not archival?* explores the function and nature of museums, archives and collections, allowing for a reconfiguring of the museum collection.

Donna Kukama is a performance artist based in Johannesburg, where she is also a lecturer at the Wits School of Arts. She has held performances and public interventions internationally, most recently participating in the Moscow Biennale of Contemporary Art (2015). Kukama performed her work *If the past were to be postponed into the future, would this moment be a memory* (2013) at the New Museum, New York City. Her public interventions have taken place in the streets of Johannesburg and various European cities including Brussels and Strasbourg.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)



Mamela Nyamza, *DE-APART-HATE*
(courtesy of the artist)

ARTISTS & PROJECTS

nora chipaumire

‘Self-Un-contained # punk’

Saturday 18 February

In *Self-Un-contained # punk* (2017), renowned New York-based performance artist nora chipaumire continues her investigation into portraiture and self-portraiture. Focusing on the construction of identities in an instagrammed world, she looks at the act of seeing / thinking / feeling / relating and communing through the lenses of ubiquitous devices (clothing, cameras and headphones). In doing so, chipaumire questions with irony and energy the limits and extensibility of bodies today, and wonders: *what really makes Africans so singular?*

Born in Mutare, Zimbabwe and based in New York, nora chipaumire has for a number of years been challenging and embracing stereotypes of Africa and the black performing body, art, and aesthetic. chipaumire is a graduate of the University of Zimbabwe’s School of Law and holds a MA in Dance and MFA in Choreography & Performance from Mills College. She has studied dance in Africa, Cuba, Jamaica and the USA and has performed internationally in France, Italy, Japan, Senegal, Zimbabwe, and many other places. chipaumire is a 2016 Foundation for Contemporary Arts grant recipient and a 2015 Doris Duke Artist.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)

ARTISTS & PROJECTS

Meghna Singh

‘The Rusting Diamond’

Sunday 19 February

The Rusting Diamond is an immersive experience that takes audiences into the hidden world of Lady San Lorenzo – a rusting, deep-sea, diamond-mining vessel at the edge of the port of Cape Town. Caught within global capitalist politics of diamond cartels in Africa, the ship has been left to decay for the last nine years and provides shelter to a few Ghanaian immigrants too afraid to venture into the City due to the threat of xenophobic attacks and the illegality of their presence. Their lives are tied to a sinking vessel. This work reflects on the spatiality of abandonment, migrancy and globalization by presenting a set of ‘counter-images’ of global capitalism.

Meghna Singh is a visual artist and researcher. Hailing from New Delhi, she is currently pursuing art practice and doctoral research at the University of Cape Town. Drawing on the history of transported black bodies, her work is about the circulation of human lives and things at sea within the framework of historical and contemporary trade routes and economies of exchange from East Africa to Brazil and Portugal. In 2016 Singh was awarded an ICA International fellowship.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)



Dean Hutton, *#Fuckwhitepeople*
(courtesy of the artist)

ARTISTS & PROJECTS

Hasan & Husain Essop

‘Gadat’

Sunday 19 February

The Ratib-al-Haddad (Gadat) is a set of Quranic verses and Prophetic prayers compiled by the great scholar and saint, Sheikh Abdullah Ibn Alawi al-Haddad. Sheikh Yusuf, who was taught under Sheikh Abdullah, shared the Ratib-al-Haddad with the first Muslims in Cape Town who were mainly servants and slaves. The Gadat’s melodious sound and refined tune was the result of slaves not being allowed to pray, thus pretending to be singing. This performance of the ceremonial prayer, which is open to the public, will highlight key aspects of the ritual.

Born and raised in Cape Town, twin brothers Hasan and Husain Essop have been collaborating since their graduation from the Michaelis School of Fine Art in 2007. During 2009 they completed a residency in Cuba – coinciding with the inclusion of their work at the Havana Biennale. They have held solo exhibitions of their work at Goodman Gallery and Gallery Isabelle van den Eynde (Dubai), and their work has been featured in several international group exhibitions. In 2014 the brothers were awarded the Standard Bank Young Artist Award for Visual Art.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)

ARTISTS & PROJECTS

Rudi van der Merwe

‘Trophée’

Wednesday 22 February

Conceived by Rudi van der Merwe and Béatrice Graf, *Trophée* is a choreographic outdoor performance exploring the clash of cultures, genders and natures. The title of the piece is a reference to the submission of women (trophy wife), of nature (hunting trophy) and the Other, by means of war throughout history. The piece will play out in the contested public space that is the Sea Point promenade.

Rudi van der Merwe studied dance, theatre and French at the University of Stellenbosch, and Modern Literature and Cinema at the University of Strasbourg. In 2002 he partook in ex.e.r.ce at the CCN of Montpellier under the direction of Mathilde Monnier. Since then he has worked as a performer with Gilles Jobin, Cindy van Acker, and Perrine Valli amongst others. Van der Merwe has presented works at numerous festivals, including his solo piece *Celestial Spunk* (2012) and *Buzz Riot* (2016) at the ADC, Geneva.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)



Gabrielle Goliath, *Elegy* - Ipeleng Christine Moholani
(courtesy of the artist)

ARTISTS & PROJECTS

Foofwa d'Imobilité

'Dancing with Reality' & 'Dancewalk'

23 February & 25 February

In *Dancing with Reality*, Foofwa d'Imobilité talks about, questions/answers, shows, explores and dances three of his latest projects: *Au Contraire* (2010), *Utérus, pièce d'intérieur* (2014), and *Dancewalks* (2015-present). In each instant of the live act, he highlights ways in which performers can acknowledge the reality of the world as well as their own intimate reality.

Using walking as a choreographic base, *Dancewalk* is an ongoing performance project, and a product of Foofwa's desire to stretch time and space through dance. Performed by the artist in various contexts and locations, and accompanied by collaborating musicians, each iteration of *Dancewalk* enacts a form of performative mapping. As a social gesture, spectators are invited to participate in the work.

Foofwa is an internationally acclaimed Swiss contemporary dance artist whose solo and collaborative works have earned him numerous international awards, including a New York 'Bessie Award' (1995) and an individual Grant from the Foundation for Contemporary Arts, New York (2009). Amongst numerous venues, his work has graced the stages of the Paris Opera and the Fenice Theatre in Venice.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)

ARTISTS & PROJECTS

Thalia Laric

‘Composition in Real Time’

Thursday 23 February

In this performance nothing has been rehearsed. How does that work? The idea is to set up a structure in which real-time composition decisions can be made. Drawing from the practice of Contact Improvisation (which foregrounds sensory awareness) six dancers and a musician create a spontaneous performance in response to their immediate environment.

Thalia Laric has established herself as an improvisation artist in Cape Town. She is a leading teacher of Contact Improvisation and facilitates the Cape Town jam. She holds a Masters degree in Choreography from Rhodes University and has worked with the First Physical Theatre Company. She is a founding member and co-director of the Underground Dance Theatre. In 2016 Laric was awarded an ICA Live Art fellowship.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)



Lesiba Mabitsela, *HI!JACK* Collaboration
(by Neo Mokgosi)

ARTISTS & PROJECTS

Kamogelo Molobyé

‘Ga(y)me(n)Play’

Thursday 23 February

Ga(y)me(n)Play – pronounced as either ‘Game Play’ or ‘Gay Men Play’ – is a physical performance that interrogates and discusses issues of masculinities in South Africa. The production concerns itself with questioning and disrupting the imaginings, understandings and definitions of masculine identities and their (re) presentations, both in social interaction and in theatre spaces.

Kamogelo Molobyé is an actor and dancer who hails from Soweto, and is currently studying for his Masters in Drama at Rhodes University. Molobyé recently co-choreographed and performed *Encounters* at the 2015 Wits University Detours Dance Festival – an exploratory physical theatre and dance piece which sought to explore identity politics, gender, blackness and the in-between spaces of contestation. Molobyé was the first drama student at Rhodes to receive the Guy Butler Scholarship. In 2016 he was awarded an ICA Live Art fellowship.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)

ARTISTS & PROJECTS

Lesiba Mabitsela

‘Black Tie Store Opening’

Friday 24 February

The public is cordially invited to enjoy a glass of wine and music at the opening of the Black Tie store – the theme for which is African Dandy. Fashion design and movement come together in this performance which addresses issues of de-coloniality and memory in our everyday existence. The performance is co-conceptualised by Lesiba Mabitsela in collaboration with 2015 Fleur Du Cap winner for best supporting actor, Richard September.

Lesiba Mabitsela is an artist and fashion designer whose practice incorporates video, photography and performance to explore the relationship between a post-apartheid democracy, resistance and contemporary constructed identities. Mabitsela’s Masters research focuses on the intersection between dance, fashion and performance within South African sub-cultures.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)



Hasan & Husain Essop, *Gadat*
(courtesy of the artists)

ARTISTS & PROJECTS

Roxanne R Campbell

‘Color Bar’

Friday 24 February

Color Bar is an interview-driven documentary project that examines concepts of race and masculinity in relation to Black identity – in particular, labels and stereotypes associated with skin tone.

Roxanne R Campbell is a visual artist, born in Kingston, Jamaica, and raised in Brooklyn, New York. Campbell has an MFA in Experimental and Documentary Arts from Duke University and a Bachelor of Arts in Studio Art, concentration cinematography, from the University of Virginia. Her documentary work is often observational and explores the representation of African and Afro-Caribbean culture and identity by counter-framing accepted narratives of the African Diaspora in the Americas. In 2016 Campbell was awarded an ICA International fellowship.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)

ARTISTS & PROJECTS

Dean Hutton

‘#fuckwhitepeople’

Friday 24 February

As a public intervention, Hutton’s *#fuckwhitepeople* invites participants to discuss ideas around – for or against – the concept of how to ‘fuck the white in you’.

Dean Hutton is a performance artist, photojournalist and postgraduate student at the University of Cape Town. Hutton’s current research aims to provide a reinterpretation of intersectional experiences of identity, queerness, colonialism and social justice. In this regard, they propose that site-specific performances can fluidify boundaries, breaking the fourth wall, where artist and audience collaborate in a dialogue aimed at shifting ideas of power and so-called public space.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)



Jellli Atiku, *If A Tree Falls In A Forest*
(courtesy of the artist)

ARTISTS & PROJECTS

Steven Cohen

‘Body Scenography’ and ‘Sphincterography’

13-14 & 24 February

Body Scenography is a performance art workshop which explores Cohen’s concept of ‘body scenography’, in which the body is treated as a stage. Cohen works with breathing, movement, time and light, objects, props and costumes as extensions of the body.

Sphincterography, the politics of an arsehole is an interactive presentation on Cohen’s artistic practice, in which audience members will have the opportunity to interact with Cohen’s extensive body of work including some of his more contentious pieces of work.

Steven Cohen is a pioneering and internationally renowned South African performance artist whose extensive body of work, dating back 20 years, provocatively confronts issues of identity, sexuality, discrimination, dislocation, inequality and race.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)

ARTISTS & PROJECTS

Genna Gardini

‘MS Independent: Diagnosis’

Saturday 25 February

Performance Scale will be screened at the the ICA Live Art Festival as part of the launch of Gardini’s website/blog, which profiles creative writing by womxn and/or queer South Africans about diagnosis/misdiagnosis of Multiple Sclerosis. Gardini will be present to introduce her project as well as the film. *Performance Scale* was directed by Gary Hartley, filmed by Francois Knoetze, written by Gardini, and performed by Amy Louise Wilson.

Genna Gardini is a writer based in Cape Town. She has won multiple awards for her work as a poet and playwright, including the DALRO New Coin Poetry Prize. Gardini is a cofounder of Horses’ Heads Productions and member of PlayRiot, the South African playwrights collective. She holds an MA in Theatre-making (Playwriting) from UCT and is currently a lecturer at CityVarsity. Her current project, *MS Independent: Diagnosis* uses poetry and performance writing to explore experiences of being diagnosed with Multiple Sclerosis, as registered by a group of womxn and LGBTQIAP+ South Africans, including Gardini. In 2016 she was awarded an ICA National fellowship.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)



Gavin Krastin, *Pigheaded*
(courtesy of the artist)

ARTISTS & PROJECTS

Anthea Moys & Roberto Pombo

‘ReChoir!’

Saturday 25 February

For 2 weeks, Roberto and Anthea worked with a choir. After several sessions of playful experimentation with the choirmaster and singers, the group present *ReChoir!* – a choral performance piece that reimagines the concept of a choir. In addition to responding to already existing material, *ReChoir!* looks to the singers of the choir as material and subject matter for what we will be sung: responding to their experiences of living in Cape Town. Songs may be shouted, screamed, laughed or whispered. The choir may move around or stay in one place, lie down or sing from above. You may even find yourself immersed... !

Roberto Pombo has established himself as a theatre-maker and performer in Johannesburg, and has travelled Europe and South Africa with his work. Following a degree in Dramatic Arts from the University of the Witwatersrand, Pombo recently completed studies at the Helikos International School of Theatre Creation in Italy.

Renowned performance artist Anthea Moys creates work that challenges people to break and remake the rules, and find new ways to play. In 2013 she became the inaugural winner of the Standard Bank Young Artist Award for Performance Art. She has performed and exhibited widely in South Africa and abroad.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)

ARTISTS & PROJECTS

Alan Parker

‘Ghostdance for one’

Saturday 25 February

Ghostdance for one is the third instalment of Alan Parker’s Archive Trilogy – a series of solo performances interrogating the interplay between performance and the archive. In this work the relationship between dance and the dead is explored, positioning the performing body as both a medium for, and dance partner to, the ghosts of the past.

Alan Parker is a Cape Town-based choreographer, performer and teacher, currently engaged in doctoral research at the University of Cape Town, where he also lectures in the School of Dance, the Department of Drama and the College of Music. Parker’s PhD research considers the relationship between live arts and the archive, with a specific focus on choreographic strategies aimed at performing the archive. In 2016, he was awarded an ICA Live Art fellowship

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)



Sethembile Msezane, *Excerpts from the Past*
(courtesy of the artist)

ARTISTS & PROJECTS

Panaibra Gabriel Canda

‘Time and Spaces: The Marrabenta Solos’

Saturday 25 February

Time and Spaces: The Marrabenta Solos deconstructs cultural representations of a ‘pure’ African body. Since snatching independence from Portugal in 1975, Mozambique has been a land of social and political rifts, which have seen an inflexible communist model gradually make way for a fragile democracy. This complex history is carried in the Marrabenta, a musical form born in the 1950s from a mix of local and European influences. Accompanied by guitarist Jorge Domingos, Canda dances and speaks about today’s African body - a post-colonial, plural body that has absorbed the ideals of colonialism, nationalism, modernity, socialism and freedom of expression.

Born in Maputo, Panaibra Canda is an internationally renowned choreographer and dancer. In 1998, Canda founded Mozambique’s first contemporary dance company, CulturArte, and has since encouraged and fostered many local dance projects and artists. He has engaged in collaborations with artists in Southern Africa and Europe, and his work has been presented in Africa, Europe, the USA and Latin America. Canda won the ZKB Patronage Prize in Zurich, Switzerland in 2008 and the Sylt Quelle Cultural Award for Southern Africa in 2009.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)

ARTISTS & PROJECTS

Khanyisile Mbongwa

‘kuDanger!’

Sunday 26 February

kuDanger! is an experimental performative piece that explores iRhanga (township alleyway) as a public space by imaging what a free black child looks like. It interrogates the possibility of narrative to engage with the aspiration of the ordinary in a geographical location that is contextualized by violence and violation. *kuDanger!* problematizes the picture of ikasi (township) as a space of hyper-activity by exploring the nuances and complexity of iRhanga as a space of liminality, transition, and a portal to the ordinary.

Khanyisile Mbongwa is a Cape Town-based artist and curator. Focusing on performance-based practice, her work engages with the re-imagining of the psychological and physical spaces of ekasi – using photomontage, sound and video. As a Masters student at the University of Cape Town, Mbongwa’s research focuses on iRhanga ekasi (township alleyways) as public spaces that provide another entry or exit point for thinking about blackness and self.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)



Steven Cohen, *Body Scenography* workshop
(courtesy of the artist)

ARTISTS & PROJECTS

Thembinkosi Goniwe

‘Performing Bantu Madonna’

Sunday 26 February

Performing ‘Bantu Madonna’ is a curatorial project focusing on Ernest Mancoba’s wooden sculpture of the same name, dated 1929. The work curates a series of performances that re-imagine ‘Bantu Madonna’ through musical sounds and bodily movements, which together enact novel expressions and impressions. Featured artists are jazz musicians Feya Faku (trumpeter) and Andre Petersen (pianist), performance artist Buhlebezwe Siwani, contemporary dancer Jackie Manyape-lo, and Xhosa opera singer Mthwakazi.

Thembinkosi Goniwe is an artist, curator, academic and editor of *Space: Currencies in Contemporary African Art*, published in 2012. He has curated a variety of significant exhibitions and his critical writings have been featured in local and international journals. In 2016, he was awarded an ICA Curatorial fellowship. Goniwe is currently a visiting researcher at the Wits School of Arts.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)

ARTISTS & PROJECTS

Albert Khoza

‘Take in Take out
(to live is to be sick to die is to live)’

Sunday 26 February

Take in Take out (to live is to be sick to die is to live) has at its centre the ‘take in take out’ system – a traditional holistic practice of healing the body that makes use of indigenous plants. Not a performance so much as an offering of himself and the traditions of his ancestors, Khoza shares this healing practice in an exploration of death, disease and sickness.

Albert Khoza joined the Hillbrow Theatre under Michael Linda Mkhwanazi and Gerard Bester, and completed a BA in Dramatic Arts at the University of the Witwatersrand. He has performed in works by Gys De Villiers, Warona Seane, Kabi Thulo, Tsepo Wamamatu, Gerard Bester, Tarryn Lee, Mwenya Kabwe and Rorbyn Orlin. Khoza believes that theatre, dance and art in general are weapons for change.

Whilst all performances are free of charge, access is limited.

BOOKING IS ESSENTIAL - [click here to book](#)



Steven Cohen (by Marc Damage)

WORKSHOPS

workshop details may be subject to change
visit www.ica.uct.ac.za for updates

WORKSHOPS

Steven Cohen

Body Scenography [2 day workshop]

Monday 13 Feb

8am-1pm [group 1, session 1]

2.30-7.30pm [group 2, session 1]

Tuesday 14 Feb

8am-1pm [group 1, session 2]

2.30-7.30pm [group 2, session 2]

These workshops are unfortunately booked out

Foofwa d'Imobilité

Dancewalk workshops

Monday 20 Feb

Group 1: Hiddingh Campus

Tuesday 21 Feb

Group 2: Observatory

Wednesday 22 Feb

Group 3: Athlone

Friday 23 Feb

Group 4: Gugulethu

details to be announced

workshop details may be subject to change
visit www.ica.uct.ac.za for updates



Gabrielle Goliath, *Elegy*
(courtesy of the artist)

VENUES

venues may be subject to change
visit www.ica.uct.ac.za for updates

VENUES

6 SPIN STREET

6 Spin St, Cape Town
[Google Maps link]

ARENA THEATRE

UCT Hiddingh Campus, 31 Orange St,
Gardens, Cape Town [Campus map link]
[Google Maps link]

ARENA QUAD

UCT Hiddingh Campus, 31 Orange St,
Gardens, Cape Town [Campus map link]
[Google Maps link]

ARTSCAPE PIAZZA

Hertzog Boulevard, Foreshore, Cape Town
[Google Maps link]

CASTLE OF GOOD HOPE

Castle & Darling St, Foreshore, Cape Town
[Google Maps link]

CHURCH SQUARE

Spin & Parliament St, Cape Town
[Google Maps link]

GOVERNMENT AVENUE

Government Ave, Company's Garden, Cape
Town [Google Maps link]

HIDDINGH HALL

UCT Hiddingh Campus, 31 Orange St,
Gardens, Cape Town [Campus map link]
[Google Maps link]

IZIKO SOUTH AFRICAN NATIONAL GALLERY

Government Ave, Company's Garden,
Cape Town [Google Maps link]

LITTLE THEATRE

UCT Hiddingh Campus, 31 Orange St,
Gardens, Cape Town [Campus map link]
[Google Maps link]

OPEN HOUSE

Long St & Dorp St, Cape Town
[Google Maps link]

P4 STUDIO

UCT Hiddingh Campus, 31 Orange St,
Gardens, Cape Town [Campus map link]
[Google Maps link]

SEA POINT PROMENADE

Sea Point Promenade, Sea Point
[Google Maps link]

YOUNGBLOOD

70-72 Bree St, Cape Town
[Google Maps link]

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