

SISTI RICHARD | *RISE AND FALL*

The Tanzanian choreographer Sisti Munshi created *Rise and Fall* as a demonstration that every life path demands sacrifice if goals are to be achieved. The choreographer focuses on the individual's ability to dream and how they find support and love from those around them.

Sisti Richard is a choreographer and dance artist based in Dar es Salaam, Tanzania, who has trained extensively at MuDa Africa Dance School.

MARLON BARRIOS SOLANO | *DUETS IN LATENT SPACE*

"Latent Space" is the unseeable space in which machine learning makes its meaning. Beyond that which we are incapable of visualizing is that which we are incapable of even understanding. - James Bridle

"Duets in Latent Space," is a live collaboration between the artist – situated before a laptop – and machine learning models and their latent space. Through various forms of input, whether they be movements, sounds, or digital interactions, the AI responds in kind, generating visual, auditory, or textual outputs that are played back in real time. "Duets in Latent Spaces" is conceived as a lecture-performance interacting with web apps programmed by the artist and powered by AI and Machine Learning, attempting to make tangible the remembered, the affective and the speculative. It combines a series of vignettes, storytelling, interfaces, software, movement scores and re-performances, weaving trajectories of cybernetics, lost ancestors, time travel, queer longing, recursion and migrations with algorithmic playfulness.

The performance of this piece is partially supported by the Center for Art, Migration and Entrepreneurship at the University of Florida and it was created at Lake Studios Berlin residency (Germany). The real-time generative AI models are provided by a FaLai research grant.

MARLON BARRIOS SOLANO (USA/VENEZUELA)

is an interdisciplinary artist, creative technologist, and researcher with a background in dance, software engineering and cognitive science.

Masters Performance

LONWABO NOTANA | *HOW ARE THE GIRLS DOING?*

In *How Are the Girls Doing?* Lonwabo Notana grapples with history and in particular that told by men. It is based on Nongqawuse (c. 1841 – 1898) a Xhosa prophet whose prophecies led to a millenarian movement that culminated in the Xhosa cattle-killing movement and famine of 1856-1857, in what is now the Eastern Cape. Nongqawuse's uncle Mhlakaza helped interpret her visions. Notana questions whether his gender allowed his version of the tragedy to be accepted, protecting Mhlakaza and vilifying Nongqawuse? Did he manipulate and fabricate elements of Nongqawuse's spiritual journey and vision? She goes further to ask if history is still being manipulated by men chosen by the law today? What are the lessons to be learnt?

FREDDY NYEZI | *YINTO YANGASESE*

Yinto Yangasese, searches, re-searches and researches by tracing the fragments of the past to discover and uncover the queer people who have come before, the ones whose stories and lives have been consigned to an archival tomb. Using various modes of storytelling (a sermon, friends chatting, intsomi), the cast grapples with the past; interlacing personal experiences and contemporary texts by queer authors that assist in this retrospective journey. Laden with citations, *Yinto Yangasese* is a genealogy of Freddy's queer ancestors.

DANI KYENGO O'NEILL | *IN THE END, WE ASCEND*

In The End, We Ascend is a fun choreographic/site-specific piece by Dani Kyengo O'Neill playing with the senses of appearance and disappearance through dance, the body, boundaries and space. The artist playfully discombobulates the logic of audience visualization and sensory perception bound up in traditional notions of audience perspective, drawing parallels between dance and architecture that reveal different configurations of subjectivity, thresholds and inside/outside bodily borders.

YONELA MAKOKA | *RITUAL STUDY OF THE CONSERVATION OF ENERGY*

"Energy can neither be created nor destroyed; rather, it can only be transformed or transferred from one form to another" (Albert Einstein). Makoka's tea ritual becomes a practice of remembering, re-remembering, and intimately being with oneself and the community in this world of poly-crises. The audience is invited to enter her space, share a cup of tea, and engage in conversation. This experiment asks you to witness what Tyson Yunkaporta calls the 'the law of the first people', energy moving from one form to another, to experience time while engaging with herbs (tea). It is intended to be a space for reflection, listening, and cultivating presence.

Conference: Speakers and Panelists

ANDRE LEPECKI (BRAZIL | UNITED STATES): Professor at the Department of Performance Studies at NYU University and Associate Dean of the Centre for Research and Study at Tisch School of the Arts.

CAROLE UMULINGA KAREMERA (RWANDA): Artist, cultural manager, co-founder, and executive director of Ishyo Arts Centre.

MARIA JOSE CIFUENTES (CHILE): Artistic and Executive Director of Nave, Creation and Residency Centre in Santiago, Chile.

KA(RA)MI (FRANCE): Swiss artist author, composer, producer, DJ, and musician.

QUITO TEMBÉ (MOZAMBIQUE): Artistic Director International Contemporary Dance Platform KINANI, Maputo.

ANTONIO ARAUJO (BRAZIL): Artistic Director: "Teatro da Vertigem" and Professor of the Performing Arts Department and Postgraduate Program (PPGAC) of the Communication and Art School of the University of São Paulo (ECA-USP).

N'GONE FALL (SENEGAL): Independent curator, writer, and consultant

ÁNGELA MARCELA BELTRÁN PINZÓN (COLOMBIA): Director of Arts: Ministry of Culture, Arts and Knowledge.

nora chipaumire (ZIMBABWE | NEW YORK): Committed to lifelong study and knowledge sharing especially in non-formal spaces and locations in the wind.

DR. BERNARD AKOI-JACKSON (GHANA): Lecturer: College of Art and Built Environment, (KNUST), Kumasi.

ANA COPETE (COLOMBIA): Director of the Petronio Álvarez Pacific Music Festival

MARIA LUISA ANGULO (EL SALVADOR/FRANCE): Artist and economist specializing in Central America and Africa.

ILZA WOLF: Architect, scholar and writer

KHANYISILE MBONGWE: Curator, award-winning artist and sociologist.

LANCE NAWA: Poet, scholar and arts activist.

Credits Page

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Professor Jay Pather
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ICA Live Art Festival 2024

4-7 SEPTEMBER



PROGRAMME

Wednesday 4 September

14:00 - 16:00	Panel 1: N'gone Fall, Angela Beltran, Bernard Akoi-Jackson, Maria Jose Cifuentes, Lance Nawa
18:30 - 19:45	Opening Reception:
20:00 - 20:40	Vrot
20:00 - 20:45	<i>Rise and Fall</i>
21:00	Music

Thursday 5 September

11:00 - 12:00	<i>Pangea AI</i> : lecture by Marlon Barrios Solano and Maria Luisa Angulo
14:00 - 16:00	Panel 2: Ilze Wolf, nora chipaumere, donna Kukama, Albert Khoza, Ka(rami)
18:00 - 22:00	<i>Arcade 24</i>

Friday 6 September

11:00 - 14:00	<i>The People should Govern</i> : a site specific work
12:30 - 13:15	<i>Museum is a Colonial Master</i> : Green Market Square
15:00 - 15:45	<i>Duets in Latent Space</i> : Performance lecture by Marlon Barrios Solano
16:00 - 16:15	<i>How are the girls doing?</i> : Lonwabo Notana
16:30 - 16:45	<i>Ritual Study of the Conservation of Energy</i> : Yonela.
18:00 - 18:40	<i>Sunshine for those of us who still breathe</i> : Performance lecture by donna Kukama
19:00 - 19:45	<i>Deus Nos Acudi - God Helps Us</i>
20:00 - 20:45	<i>Memory and Residue</i>

Saturday 7 September

11:00 - 11:30	Andre Lepecki
11:30 - 13:00	Panel 3: Andre Lepecki, Antonio Araujo, Quito Tembe, Carole Umulinga Karemera, Jelili Atiku
15:00 - 15:45	<i>Acts of Kindness</i> : Chuma Sopotela
16:00 - 16:15	<i>In the end, we ascend</i> : Dani Kyengo O'Neill
16:30 - 16:45	<i>Yinto Yangasese</i> : Freddy Nyezi
19:00 - 19:45	<i>Ndijongiwe/ I'm Being Looked At</i> : Mthuthuzeli "Blaze" Zimba
20:00 - 21:00	<i>Lost with All Hands (lost without hands)</i> : John Nankin

Curators Note: Jay Pather

Pressing against and through form is characteristic of artists who own live art (or ‘performance art’) as a practice. Emerging from a range of disciplines from dance to painting, artists break rank with disciplinary silos to create new variations of form and a visceral immediacy to art making. The immediacy is informed by contemporary political contexts, a need to cut through apathy and go beyond political clichés. Bourgeois containment and access give way to a freedom to leverage form to specific intention and an opacity in the work that disavows the need to ‘explain oneself’. In South Africa, this has meant revisiting ancient African practices, ritual, gathering and ceremony within contemporary live art practice as part of a decolonial proposition to consider live art that existed from pre-colonial times, and which continue to vividly live in the contemporary moment.

The decolonial proposition forms the core of the conference that runs alongside. Decolonial theory has its earliest formation in the global south. Moreover, there is a mirroring of histories - the marginalizing of First Nations Peoples and an Afro South American population brought to South America through slavery. Going beyond the dominant north-south axis, we trust the visions of South American curators and policy makers alongside members of the Live Art Network Africa, will productively open fields of creativity, dissemination, and audience reception of work in new global formations.

Performances

JELILI ATIKU | MUSEUM IS A COLONIAL MASTER

In May 2018, the Nigerian artist Jelili Atiku screamed for help in the lobby of the Musée d’Aquitaine, in Bordeaux. “I want to go home,” he cried. “Benin. Edo . . . Take me back home!” Dressed as a bronze warrior, with limbs bound and a British flag trailing at his heels, he mimed the desperation of an artifact trapped in the museum—which he fled stripped to the waist, revealing metallically painted skin. The performance dramatized Nigeria’s long-frustrated efforts to recover the Benin Bronzes, a collection of several thousand sculptures seized, in 1897, during the British sack of Benin City. Today, they’re dispersed among more than a hundred collections, with the greatest number kept at the British Museum.” Julian Lucas, *The New Yorker*.

Globally renowned, **Jelili Atiku** is an award-winning performance artist and activist who engages audiences about politics, climate change, and social justice through his intriguing and often provocative performances.

NELISIWE XABA | VROT

In *vRot*, Xaba uses mold and decay as a metaphor for corruption, and the impact this has. She highlights the processes of deterioration: mold and corruption that take place slowly and over time. As an artist, Xaba embraces deprecating humor as a coping mechanism. Through this work, they acknowledge that corruption extends beyond governments and permeates our entire society. They contemplate too whether their work effectively reaches a broad public audience or is it confined to academic and art spheres?

Nelisiwe Xaba is a South African choreographer and performer whose work is politically driven and challenges stereotypes of the black female body and cultural notions of gender mainstreams.

QONDISWA JAMES | THE PEOPLE SHOULD GOVERN

The work explores the powerlessness of the vote, and representative democracy in general. It experiments with the idea of participatory democracy, and finding ways to interact with people in public space. The suggestion is that we don’t need permission from the government or political parties to find new methods of participating. The work is a provocation, a question to people: what are we doing with this impoverished freedom? If we continue to fail to hold power to account, is there a way we can exercise power ourselves as citizens?

Qondiswa James is a cultural worker in Johannesburg whose work engages the socio-political imagination towards mobilising transgression.

SELLO PESO AND NTSOANA CONTEMPORARY DANCE THEATRE | *MEMORY AND RESIDUE – DANCING FOR THE ANCESTORS*

Memory & Residue – Dancing for Ancestors questions if Pesa’s dance can be understood and recognized by his ancestors. Would it need to be traditional African dance or could they relate to contemporary movement? *Memory and Residue* explores the indigenisation of contemporary dance and investigates ways in which the experience of performance, and its process, can have echoes that encapsulate its essence beyond form.

Sello Pesa, sought after director, choreographer, dancer, and curator is interested in the changes and challenges that arise from living and working within South Africa.

JOHN NANKIN | *LOST WITH ALL HANDS (LOST WITHOUT HANDS)*

Lost with All Hands (lost without hands) might be anchored in the present but includes a trans-historical presence: an old man in the guise of a 19th-century London Night Watchman. It presents three figures: a young immigrant wife in 1950s Cape Town, her betrothed - an absent seafarer; and the Watchman. Using video, sculpted objects and live performance, the tableaux and actions abstract a once hegemonic way of life – post-Second World War optimism, the repressed memory of the colonial genocides, and the enforced displacement to the so-called Terra Nullius of those found guilty of crimes, crimes of survival, and crimes of rebellion.

John Nankin (1947 -) is an artist and performer who has worked as a set designer, art director and screenwriter.

MTHUTHUZELI ZIMBA | *NDIJONGIWE / I’M BEING LOOKED AT*

In *Ndijongiwe / I’m Being Looked*, Zimba, the director/curator, and dramaturge - interrogates black male masculinity in South African townships, looking at the relationship between Body, Space, and Surveillance. It is an adaption of a live art performance project entitled *IMIZWA IXABANA NENGQCINDEZELO YOMZIMBA* (the dispute/altercation between body tension and feeling). The project is a durational performance of moving bodies navigating a confined space, under the surveillance of digital cameras positioned at various points in the space, driven through text, song, and dance.

Mthuthuzeli Zimba is an interdisciplinary artist, who believes in performances that transgress and disrupt acceptable socio-political dialogue.

donna KUKAMA | *SUNSHINE FOR THOSE OF US WHO STILL BREATHE FROM UNDER THE RUBBLE*

“*Sunshine for Those of Us Who Still Breathe from Under the Rubble*” is a performance lecture, the second in “The Sunshine Series”, a series of public lectures that follow an eight-year performance project titled “the history book for those who absolutely need to be remembered”. The titled “Sunshine for Those of Us Who Live Through the Holes in Your Concrete,” was presented at the Academy of Media Arts in Cologne in 2023. It begins with the notion of writing as an embodied practice, where to write-in-time is to re-member the breaths of grandmothers, oceans, lands, plants, aunts, spirits, heroines, (...) as active participants in the writing of history, therefore challenging conventional historical narratives and offering forms of insubordination that apply methods existing outside of what is readily recognizable as ‘protest’. Weaving dreams, rituals, memories, and alchemy, and using the body as an ancestral archive and breath, this becomes a tool for speaking back to and imagining multiple existences beyond forms of oppression, coloniality, and apartheid.

donna Kukama is a multi-media artist who uniquely explores the potential of performance/live art as memory work, showcasing her distinct vision as an artist, creative researcher, and educator.

PAK NDJAMENA | *DEUS NOS ACUDI - GOD HELPS US*

Deus Nos Acudi - God Helps Us is a contemporary dance piece by Pak Ndjamena from Mozambique. The work explores local and global spaces, examining consumer societies and the body’s role today through a cultural lens. It highlights how secular religiosity, beliefs, rituals, and myths are intertwined in daily life and used for social control, impacting bodies and society. The performance questions whether the contemporary body is free or controlled; original or imitated; and how cultural patterns influence bodily experiences. Tradition, through various forms, evokes societal ancestry. The piece captures moments of deep emotion and chaos, reflecting on the unconscious experiences that shape us, with the physicality of the body in motion creating moments of doubt, choice, and opinion.

Pak Ndjamena is a multifaceted artist: dancer, choreographer, contemporary dance teacher, actor, director of contemporary dance films, a musician.

GAVIN KRASTIN | *LIVE ART ARCADE 2024*

Dwelling in sites, spaces and places, *Arcade2024* produces an assemblage of experimental live art encounters: an arcade of durational, itinerant and cyclical live art, where all events happen simultaneously, and audience-participants engage with the works at their own discretion and structure their journeys as they wish. Produced by ICA with additional support from the Network for Embodied Research in Africa. Curated by Gavin Krastin, with dramaturgical assistance by Alan Parker.

CARIN BESTER | *DUST TO DUST*

This performance installation considers the artist’s connection with nature, soil and land. Bester creates a space in which to reflect on laboring and healing of the landscape and oneself.

KAULANA WILLIAMS | *PICKING UP THE PIECES*

The artist constructs a holding space for grief, emotional devastation and the painful efforts of trying to stitch oneself back together again. A *tabreez* is created in real-time and the audience are invited to assist in its stitching.

MARLON POKPAS | *MAGNUM OPUS*

Pokpas offers his body as a terrain for the audience’s engagement. With the assistance of a tattoo artist, individuals are invited to participate in the transformation of their body into a canvas of doodles by perfect strangers.

MMATUMISANG KGOSIGADI YA GA MOTSISI | *KGANYA – CALLING THE FLOWERS HOME*

This performance is a journey of return, restoration and reconnection through intimacy with Cape Town’s indigenous plant kin. Over a cyclical process, the artist endeavors to place-make and consider pre-built environments.

LUKE RUDMAN | *DRESSING ROOM FOR 7*

This live painting performance explores the idea of the dressing room as a site of queer identity construction – particularly the backstage happenings, hidden from the audience, in preparation for a drag show.

NQOBA BOYI| *INDODA, UZIMELEGEQE (A MAN WHO STANDS ON HIS OWN)*

Boyi deconstructs and reconstructs the symbols and materialities used in initiation ceremonies. Through a process of performance alchemy, old objects are braided into new imaginaries.

NOKULUNGA MASIA & AZOLE TIMA| *CRY IF YOU WANT TO*

The two artists, alone and together, perform, play and improvise with familiar rituals and symbols of celebration as scenographic devices while exploring the question, “What is there to celebrate?”

Gavin Krastin is a South African creator, curator and educator of live art performance.

CHUMA SOPOTELA IN COLLABORATION WITH BUHLEBEZWE SIWANI AND INDALO STOFILE | *ACT OF KINDNESS*

Act of Kindness, a happening by Asanda Chuma Sopotela, illustrates how “happenings” are moving experiences for those who participate, contributing to a larger cultural conversation about what it means to be human, to connect, and to care for one another. Through courage and vulnerability, the piece acknowledges the challenges faced by young, black, queer, South African women living on the periphery, using artistic voices to amplify the cracks in society and filling the gaps with empathy and understanding. The work reflects the cast members’ unique experiences and a testament to connect with others, heal, and bring about positive change. **Chuma Sopotela**, is a distinguished performer, educator, and theatre maker at the University of Cape Town.

Buhlebezwe Siwani, a celebrated visual artist, holds a Master’s in Visual Art from the prestigious Michaelis School of Fine Art at the University of Cape Town.

Indalo Stofile is an accomplished multi-disciplinary practitioner/writer committed to preserving and celebrating the Xhosa language.