

ICA/ LIVE ART FEST IVAL 2018



Nelisiwe Xaba *Bang Bang Wo*
(by Candida Merwe)

01-16 SEPTEMBER

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institute for
creative arts



Athi-Patra Ruga, *Miss Azania*
(courtesy of the artist)

PROGRAMME



Parental
Guidance
advised
(L/N)

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

SATURDAY 1 SEPTEMBER

Venue: Hiddingh Campus

5.30pm / Sethembile Msezane *Signal Her Return III*

6.15pm / Opening Address

7.30 pm / Albert Ibokwe Khoza & Robyn Orlin *And so you see...our honourable blue sky and ever enduring sun...can only be consumed slice by slice*

9.00pm / FAKA *Live Music Performance*

10.30pm / Ends

SUNDAY 2 SEPTEMBER

Venue: Luxurama, Wittebome

1.30pm / Last bus departs from Hiddingh Campus

2pm / Pumflet *Luxurama*

3.30pm / Ends

Venue: Hiddingh Campus

5pm / Toni Stuart & Ella Mesma *Papyllon*

5.30pm / Nelisiwe Xaba *Bang Bang Wo*

7pm / Installations

FAKA *Factory*

Meghna Singh *The Rusting Diamond*

Edda Sickinger *Urban Touch*

8pm / Ends

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [[here](#)] to book

TUESDAY 4 SEPTEMBER

Venue: Cape Town Central Library
(meet at entrance)

12- 1pm / Greer Valley *Open Forum Performances*

1-2pm / Leila Khan & Nombuso Mathibela
Engaging the Archive: Creative Resistance Through Publication (performance lecture)

2-3pm / Greer Valley *Open Forum Installation Walk About*

Venue: Cape Town Station (meet outside McDonald's on Adderley Street)

4pm / Qondiswa James Zabebaleka
limbhumbhulu ('They Were Running from Bullets')

5pm / Ends

WEDNESDAY 5 SEPTEMBER

Venue: Hiddingh Campus (meet outside Little Theatre)

4pm / Lesiba Mabitsela *VET[ing]MEN*

Venue: Erf 81, Tamboerskloof Farm

6.15pm / Last bus departs from Hiddingh Campus

7pm / John Nankin *Death and Utopia (aka The Young Pioneers)*

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [[here](#)] to book

THURSDAY 6 SEPTEMBER

Venue: Iziko South African National Gallery

6pm / Wezile Mgibe *In These Streets*

6.30pm / Siwa Mgoboza & Nobukho Nqaba
Sobabini

7 pm / Sikhumbuzo Makandula &
Mthwakazi *Ingoma ka Tiyo Soga*

8 pm / Ends

FRIDAY 7 SEPTEMBER

**Venue: Iziko Planetarium and Digital
Dome (starting point of procession)**

7pm / Athi-Patra Ruga *Things We Lost in
the Rainbow*

9 pm / Ends

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [[here](#)] to book

SATURDAY 8 SEPTEMBER

Venue: Hiddingh Campus

7pm / Mamela Nyamza *Black Privilege*

8pm / Ntsoana Contemporary Dance
Theatre *Bag Beatings*

9pm / Bernard Akoi-Jackson
REDTAPEONBOTTLENECK

11 pm / Ends

SUNDAY 9 SEPTEMBER

Venue: Hiddingh Campus

6pm / Lorin Sookool *It's like a Second Skin*

6.30pm / Naledi Majola *Where is the black
Samurai?*

7pm / Nomcebisi Moyikwa *Qash-Qash*

8.15pm / Catherine Makhumula *Street
Corner*

9pm / Ends

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [[here](#)] to book

TUESDAY 11 SEPTEMBER

Venue: Hiddingh Campus

6pm / Uriel Orlow *Mafavuke's Trials* (Film Screening)

6.45pm / Installations

Maya Marshak and Cara Stacey *In/Visibilities*

Uriel Orlow *The Fairest Heritage & What Plants Were Called Before They Had a Name*

7.30pm / Gavin Krastin *Yet to be Determined*

8pm / Ends

WEDNESDAY 12 SEPTEMBER

Venue: Company's Garden and Iziko South African National Museum (meet outside entrance for all events)

5pm / Zayaan Khan *Reclaiming the Pantry* (workshop)

6pm / Uriel Orlow *Theatrum Botanicum* (lecture)

6.45pm / Cornelia Knoll *Untangling Colonial Ecologies* (Installation walkabout)

Nathalie Anguezomo Mba Bikoro *Power Politics of Plants and Bodies*

Zayaan Khan *Offerings in Preservation*

7.30pm / Buhlebezwe Siwani *Ngisacela uk'thula* (performance)

8.30pm / Ends

*Note that Installations by Bikoro and Khan in the Company's Garden and 'Storytelling in the Language of Flowers' at the Adderley Street Flower Market by Melanie Boehi, Ayesha Price and Neo Muyanga will be available for viewing from **11am***

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

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

THURSDAY 13 SEPTEMBER

Venue: Hiddingh Campus

6pm / Installation Performances

Theo Herbst *of dance, I*

Judith Westerveld *Mukalap*

7pm / Jackie Manyapelo *KALA*

7.30pm / Bongani Madondo *Zulu: Credo*

Mutwa's Fantasia in Praxis

9pm / Ends

FRIDAY 14 SEPTEMBER

Venue: Cape Town Castle (meet at entrance)

11am / Sue Williamson *One Hundred and*

Nineteen Deeds of Sale

Venue: Hiddingh Campus

6pm / Alan Parker and Gerard Bester

Sometimes I have to lean in...

7pm / Mlondolozzi Zondi *Tetra Nullius*

8pm / Laila Soliman, Stacy Hardy, Neo

Muyanga & Nancy Mounir *Museum of Lungs*

9.30pm / Ends

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

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

SATURDAY 15 SEPTEMBER

Venue: Hiddingh Campus

4pm / Mlondiwethu Dubazane *Lapha*

4.30pm / Nick Mulgrew *biography*

5pm / Yaseen Manuel *Aslama*

8pm / Laila Soliman, Stacy Hardy, Neo

Muyanga & Nancy Mounir *Museum of Lungs*

9.30pm / Ends

Venue: Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA)

8pm / Nástio Mosquito *Respectable Thief*

9pm / Ends

SUNDAY 16 SEPTEMBER

Venue: Maitland Institute

2.30pm / Last bus departs from Hiddingh Campus

3pm / Donna Kukama *We the Not-Not People! -Things done, not told. Inscribed, not witten.*

4.30pm / Ends

Venue: Hiddingh Campus

6pm / Laila Soliman, Stacy Hardy, Neo
Muyanga & Nancy Mounir *Museum of Lungs*

7.30pm / Ends

Whilst all performances are free of charge, access is limited.
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Donna Kukama *Chapter Y: Is survival not archival?*
(by Ashley Walters)

ARTISTS & PROJECTS

Descriptions follow order of
appearance on the programme

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

SATURDAY 1 SEPTEMBER

Sethembile Msezane *Signal Her Return III*

A living installation of flames, braids of hair and bells, this work unearths the stories of women whose lives have been lost through violence. Central to the piece is a figure by the name of Time, who is all of these women and none them, but is nevertheless their supreme witness. *Signal Her Return III* calls us to remember the spirits of these women and to acknowledge their stories.

Born in KwaZulu-Natal, **Sethembile Msezane** completed her BAFA (2012) and a Masters in Fine Art (2017) at the University of Cape Town. Using interdisciplinary practice encompassing performance, photography, film, sculpture and drawing, Msezane's work calls attention to the absence of the black female body in historical narratives and physical spaces of historical commemoration. Her work has been exhibited widely across South Africa and internationally.

See more: www.sethembile-msezane.com

Albert 'Ibokwe' Khoza & Robyn Orlin *And so you see...our honourable blue sky
and ever enduring sun...can only be consumed slice by slice*

This cross-generational collaboration articulates the confusion and disorder of our post-apartheid present. Khoza and Orlin ask: Is the individual really free in South Africa? Underlining this question is a restless quest for freedom. Mesmerising, colourful, both boisterous and lyrical, *And so you see...* is a yearning for a redemptive kind of politics after so many years of all that is contrary.

Robyn Orlin studied at the London School of Contemporary Dance and at the School of the Art Institute of Chicago. An internationally acclaimed artist, Orlin has worked consistently on her own works which have shown across the world.

See more: www.robynorlin.com

Born and based in Johannesburg, **Albert 'Ibokwe' Khoza** is an actor, singer, dancer, choreographer and performance artist. Through his sexuality and traditional practice, he expresses his thoughts by moving between different artistic mediums to outline social ills and what he sees and interprets about the world in which he lives, critically questioning his surroundings, his leaders and life itself.

FAKA *Live Music Performance*

Described by *Vogue* magazine (US) as one of the leading lights of a new generation of queer artists and activists redefining South African style, FAKA – a cultural movement established by Fela Gucci and Desire Marea – has come to represent more than the “performance art duo” descriptor that has defined them since their inception in 2015. The two artists experiment with a range of mediums – sound, live performance, literature, video and photography – to craft an eclectic aesthetic which expresses their ideas about themes central to their experience as black queer bodies. FAKA will perform live music from their debut EP, *Bottoms Revenge*, a collection of ancestral gqom gospel sounds, as well as their sophomore offering, *Amaqhawwe*, which explores the intricacies of love and romance in black queer communities.

See more: www.siyakaka.com

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [here](#) to book



Mamela Nyamza, *Black Privilege*
(by Chris de Beer)

SUNDAY 2 SEPTEMBER

Pumflet *Luxurama*

During the brutal enforcement of the Separate Amenities Act (1953) and the Group Areas Act (1950), the Luxurama Theatre in Wynberg stood out as a place of refuge, playing host to political poetry readings and international musicians defiantly performing to multi-racial audiences. Pumflet draws on the building's layered history through various experiences and modes: an architectural tour of the building led by Ilze Wolff; a print publication documenting the history of the Luxurama Theatre – the culmination of a two-year research process; and an onsite listening session featuring Atiyyah Khan (Future Nostalgia) and Graeme Arendse (*Chimurenga*).

Pumflet was co-founded by architect Ilze Wolff and artist Kemang Wa Lehulere in 2016. It exists to publish interventions into the social imaginary. It is a site-specific, project-based publication series exploring the social imagination and stories of neighbourhoods, and reflecting on histories of the present. It seeks to invite the public into conversation and reflection around architecture, art and other creative disciplines with the purpose of finding wisdom on how to intervene or relate to contested land.

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [here](#) to book

Toni Stuart & Ella Mesma *Papillon*

A first-generation mixed heritage woman, British; a many-generation mixed heritage woman, once classified Coloured, South African: the stories living within them speak of blood lines intersecting, across countries, continents and time from the creole of Cape Town to the creole of the world. The poetry of renowned performer Stuart and the effervescent choreography of Mesma come together to explore questions of mixed heritage, ancestry, identity and womxnhood.

Ella Mesma is a British-born dancer, curator and choreographer. She trained at Laban and the London School of Contemporary Dance, receiving an MA in Dance. She formed the Ella Mesma Company in 2011.

See more: www.ellamesma.co.uk

Toni Stuart is a South African poet, performer and writer. Her work is published in anthologies, journals and non-fiction books locally and abroad. She has an MA from Goldsmiths, University of London, where she was a 2014/2015 Chevening Scholar.

See more: www.tonistuart.com

Nelisiwe Xaba *Bang Bang Wo*

A performative lecture that grapples with the subject of help and aid, this piece considers the concept of ‘help’ in the contemporary global society – help as sacrifice, demand and rhetoric – and questions how help instils power dynamics between the helper and the helped.

Born and raised in Dube, Soweto, **Nelisiwe Xaba** began her vibrant career in dance almost 20 years ago. In the early 1990s she received a scholarship to study at the Johannesburg Dance Foundation and 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, Xaba has been involved in various multi-media projects, collaborating with visual artists, fashion designers, theatre and television directors, poets and musicians.

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [here](#) to book



Does not really matter if you believe
I like...

Nástio Mosquito *Respectable Thief*
(courtesy of the artist)

SUNDAY 2 SEPTEMBER

FAKA *Factory*

This installation performance is a tribute to male-only nude bars. Frequented mostly by men seeking to express their sexuality with others, with themselves, or simply to be in a space where there is little shame or stigma attached to their sexuality, these spaces have come to represent a safe, albeit complex, space in a world marked by increasing precariousness.

Whilst all performances are free of charge, access is limited.
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Meghna Singh *The Rusting Diamond*

This immersive documentary 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.

Meghna Singh is a visual artist and researcher. 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.

Whilst all performances are free of charge, access is limited.
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TUESDAY 4 SEPTEMBER

Greer Valley *Open Forum: Making Living Archives*

A space for artistic inquiry was formed during the Fees Must Fall protest – *Open Forum* where discourses of decolonisation and institutional transformation found artistic representation and discussion. The collective of artists, curators, students and staff at Stellenbosch University regarded protest and activism as an important site to challenge obsolete forms of knowledge production.

One of the initiators of *Open Forum* and 2018 ICA Curatorial Fellow Greer Valley considers the archive of works produced at the Forum through several installations, including live performances, in the Cape Town Library and surrounding public spaces. These works allow the archives of this significant moment to spill out and live in the centre of the city. Featured artists include: Sami Maseko, Grace Peterson, Terri Dennis, Nicola Bouwer, Nicolene Burger, Stephane Conradie, Retha Ferguson, Mike Mavura and Khanyisile Mbongwa.

Greer Valley holds a Bachelor of Architecture degree from the University of Cape Town and a Master of Visual Art degree from Stellenbosch University, where her research focused on curatorial interventions in exhibition spaces focused on remembering South Africa's past. She is currently working as a curator and educator at Tshisimani Centre for Activist Education in Cape Town and is a PhD fellow at the Archive and Public Culture Initiative, University of Cape Town.

See more: www.greervalley.tumblr.com

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [here](#) to book



Gavin Krastin *Yet to be Determined*
(courtesy of the artist)

TUESDAY 4 SEPTEMBER

Leila Khan & Nombuso Mathibela *Engaging the Archive: Creative Resistance Through Publication*

This lecture will reflect on publications used in the history of activist organising as a means of creative resistance and pedagogical practice. Through a visual journey of historical political posters, t-shirts, newspapers, magazines and calendars, the history of this form of organising will be placed in conversation with contemporary publications that mobilise and resist through political aesthetic representations of culture. The potential of such forms of resistance to create sustainable strategies for contesting power and opening new possibilities for activism will be explored.

Nombuso Mathibela holds a BA(LLB) from the University of Cape Town. She is a member of the publication collective Pathways to Free Education.

Leila Khan holds a BSocSci degree in Politics and Economic History and an LLB degree (2017), both from the University of Cape Town. She is interested in creative resistance through printmaking and protest art, and is a member of the Pathways to Free Education collective.

Whilst all performances are free of charge, access is limited.
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Qondiswa James *Zabebaleka limbhumbhulu* ('*They Were Running from Bullets*')

This work is James' attempt to make art which speaks with urgency and resoluteness to a country torn apart by failed revolution, dire poverty, corruption and capitalist greed. *Zabebaleka limbhumbhulu* is an act of political insurgency, mediated by the spirits of three women who are the mothers, grandmothers, and great grandmothers of all Black Bodies who have fallen victim to the system.

Qondiswa James is a Black Queer Xhosa Womxn theatre-maker, performer, writer and decolonial thinker. She is a 2018 recipient of Theatre Arts Admin's Emerging Director's Bursary. She has acted/collaborated on film works including *Umva, Into Us and Ours* and *High Fantasy*.

Whilst all performances are free of charge, access is limited.
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WEDNESDAY 5 SEPTEMBER

Lesiba Mabitsela *VET[ing]MEN*

Conceptualised around the Via Dolorosa – the route believed to have been taken by Christ, through Jerusalem to Calvary, on the day of his crucifixion – Mabitsela presents *VET[ting]MEN*, a pilgrimage which begins at UCT's Hiddingh Campus, with stops along the Company's Garden. Mabitsela draws on his own history with the Catholic Church and the symbolism of The Stations of the Cross to fashion a powerful critique of cultural imperialism

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.

See more: www.lesibamabitsela.wixsite.com/studio



Lorin Sookool
(courtesy of the artist)

WEDNESDAY 5 SEPTEMBER

John Nankin *Death and Utopia (aka The Young Pioneers)*

A cranky old man, who lives in the house next door to the house next door, attempts to present a coherent life story, while preoccupied with the end of time. But he cannot revisit any of the important moments of his life. These gaps, his Stations of Absence, include anesthesia, black-outs, concussion, overdoses, and other traumas and epiphanies, physical and metaphysical. His triumphs and defeats. He shares the stage with two optimistic Young Pioneers and their utopian manifestos for the future.

John Nankin is an artist and performer. He worked professionally as a freelance designer in film and theatre, as a screenwriter and occasionally as an actor. He was a co-founder of the experimental Glass Theatre in Cape Town and the Possession Arts collective in Johannesburg. His most recent works are *Box, Re-Possession, 4:14 (simulator)*, *Mama Papa Kaka (a leg to stand on)*, *Shakespeare's Chair*, and *Surfeit (The Burden of Excess)*.

Whilst all performances are free of charge, access is limited.
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THURSDAY 6 SEPTEMBER

Wezile Mgibe *In These Streets*

Wezile Mgibe works with traditional ritual practices and contemporary visual performance. In 'Collecting Bodies' he enters into healing rituals that evoke the returning of souls – those who were abducted and assaulted as a result of sexual preferences and personal choices – to their rightful homes. The performance forms part of a series of ongoing works around post-apartheid trauma called *In These Streets*.

Born and raised in Port Elizabeth, **Wezile Mgibe** is an emerging art practitioner, with a background in musical theatre, who uses performance and visual arts to make a statement about social change. He is inspired by the surroundings he grew up in, and by art as a way to interrogate system, site and culture.

Whilst all performances are free of charge, access is limited.
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Siwa Mgoboza & Nobukho Nqaba *Sobabini*

Mgoboza uses the shweshwe fabric to explore hybrid identity in contemporary South Africa. Nqaba works with the personal narrative, using objects and symbolism to deconstruct personal identity. In *Sobabini* ('The two of us'), they explore artistic oeuvres through conversations in movement, unravelling and transcending the boundaries of individual identity.

Nobukho Nqaba holds a BA Fine Art from the Michaelis School of Fine Art, University of Cape Town. In 2012, she was awarded the Tierney fellowship. In 2015 Nqaba was selected as one of the artists for *regeneration 3*, a travelling exhibition which has toured a number of countries in Europe and America. She is also an educator who teaches art to a wide range of students.

Siwa Mgoboza holds a BA Fine Art from the Michaelis School of Fine Art, University of Cape Town. Mgoboza is the recipient of the Eduard Louis Laden Art Bursary, the Cecil Skotnes Award and was named the 'Young + African Visual Artist of the Year 2015' by Creative Nestlings. He has exhibited extensively in South Africa and internationally.

See more: www.ndizagallery.com/siwa-mgoboza



John Nankin *Death & Utopia (aka The Young Pioneers)*
(by Niklas Zimmer)

THURSDAY 6 SEPTEMBER

Sikhumbuzo Makandula & Mthwakazi *Ingoma ka Tiyo Soga*

This live performance by Sikhumbuzo Makandula and Mthwakazi explores how music composed by Tiyo Soga 160 years ago continues to form part of our everyday as an oral repertoire that thrives within our collective memory in many South African churches and schools. The work is set out as a call and response which draws from seven of Soga's composed hymns and Nosuthu Soga's letter written after Tiyo Soga's death. The performance will be realised in a multi-media format where both Mthwakazi and Makandula interpret Soga's songbook in a style Mthwakazi terms 'Xhopera,' accompanied by a video installation produced by Makandula.

Mthwakazi (Bongiwe Lusizi) hails from Mdantsane in the Eastern Cape. A trained opera singer, she studied for a Masters in Performance at London Garrick Theatre, Holland Luxor Theatre and Paris Chata'ille Theatre. **Sikhumbuzo Makandula** is a visual and performance artist based in Cape Town. He is a Masters candidate at the University of Cape Town in Performance and Interdisciplinary studies through the Institute for Creative Arts.

See more: www.makandulas2.wixsite.com/sikhumbuzomakandula

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [here](#) to book

FRIDAY 7 SEPTEMBER

Athi-Patra Ruga *Things We Lost in the Rainbow*

Since the beginning of his performative practice, Ruga has assumed avatars as a means of speaking directly to power and our personal and collective traumas. In this expansive processional performance across the city, he looks back on his legacy through numerous avatars and video projections, from *Miss Congo* (2007) and *Beiruth* (2008) to his current work.

Born in Umtata in 1984, **Athi-Patra Ruga** uses performance, video, textiles, and printmaking to explore notions of utopia and dystopia, material and memory. Moving between the disciplines of fashion, performance and contemporary art, his work explores the body in relation to sensuality, culture, and ideology. Ruga's work has been purchased by numerous public and private collections.

See more: www.whatiftheworld.com/artist/athi-patra-ruga

SATURDAY 8 SEPTEMBER

Mamela Nyamza *Black Privilege*

In *Black Privilege*, Nyamza turns her attention to the hypocritical patterns of our societies in which everyone is permanently convicted and condemned. Oscillating between a ritual in which she works out the characteristics of various strong women and a court case in which the atrocities of powerful figures are accused, *Black Privilege* blurs the boundaries between spirituality and law. Rejected and misjudged heroines of the African War of Independence are being revived, judged and perhaps also celebrated/uncelebrated.

Mamela Nyamza is a dancer, teacher, choreographer, and activist in South Africa. She is trained in a variety of dance styles and is known for blending styles in a way that challenges traditional standards. She has performed nationally and internationally and has choreographed autobiographical, political and social pieces on her own and in collaboration with other artists.

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [here](#) to book



Buhlebezwe Siwani, *Inzilo; Ngoba ngihlala kwabafileyo*
(by Ashley Walters)

SATURDAY 8 SEPTEMBER

Ntsoana Contemporary Dance Theatre *Bag Beatings*

Ntsoana Contemporary Dance Theatre's *Bag Beatings* has been described as 'unsettling' and 'a provocation to examine the vexed relationship between art and its audience.' It begins ominously with a lone shirtless male figure circling a punching bag. Choreographed and performed by Sello Pesa, Brian Mtembu and Humphrey Maleka, *Bag Beatings* was originally created in residency at The Centre for the Less Good Idea.

Ntsoana Contemporary Dance Theatre is a dance and performance collective committed to exploring diverse and evolving South African cultures and cultural practices through the medium of contemporary dance. Ntsoana has performed in Africa, Europe and the United States and their work *Inhabitant*, created with Vaughn Sadie, won the Critical Endeavor Award, Istanbul and was featured at the San Francisco Museum of Modern Art.

See more: www.ntsoana.co.za

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [here](#) to book

Bernard Akoi-Jackson *REDTAPEONBOTTLENECK*

Bernard Akoi-Jackson's work broaches critical absurdity and moves between the genres of dance, poetry, installation, photography and video to confront the complexities of our specific moment. In his work, jest is as profound as clout, and this often becomes the material and crux. His participatory performance project *REDTAPEONBOTTLENECK* asks us to ponder the frustrating effects of bureaucracy on everyday life.

Bernard Akoi-Jackson is an artist/writer whose work has become a project in continual metamorphosis. He interrogates hybrid postcolonial African identities through ephemeral, make-shift memorials and performative rituals of the mundane. He employs critical absurdity and moves between genres – dance, poetry, installation, photography and video – to confront the complexities of his specific cultural moment.

Whilst all performances are free of charge, access is limited.
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SUNDAY 9 SEPTEMBER

Lorin Sookool *It's like a Second Skin*

Is everything on the internet, or is the internet everything? What does personhood entail in the age of Facebook, Twitter, Instagram? Working with projections and movement, Sookool explores the behavioural boundaries between our online public selves and our offline private selves.

A versatile dancer, interested in how movement, combined with other art forms can speak things that words fail to capture, **Lorin Sookool** discovered the poetry of dance at the age of five in her hometown, Durban, and later went on to study at the University of Cape Town. She is trained in variety of disciplines ranging from hip-hop to ballet, and works independently as a facilitator, teacher and creator.

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [here](#) to book



Ntsoana Contemporary Dance Theatre *Bag Beatings*
(by Stella Olivier courtesy of the Centre for the Less Good Idea)

SUNDAY 9 SEPTEMBER

Naledi Majola *Where is the black Samurai?*

Yasuke was a black Samurai of African origin who served under the Japanese hegemon and warlord Oda Nobunaga in 1581 and 1582. Yasuke is a guiding spirit in Naledi Majola's journey from present day South Africa to 16th century Japan. This expanse of time and space provides a backdrop that is wide in scope, but also intimate, in this quiet study of the vastness of African consciousness.

Naledi Majola is a performance practitioner who recently graduated with a BA in Theatre and Performance from the University Cape Town. Her work wrestles with the complexities of contemporary identity and belonging, inspired by Evie Shockley's poem 'duck, duck, redux' in which the poet writes: "Those who cannot forget the past are destined to remix it." She also works as an actor in Cape Town.

Whilst all performances are free of charge, access is limited.
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Nomcebisi Moyikwa *Qash-Qash*

Everything follows from this principle: that the black subject is not to be reduced to a simple – resisting, reactionary – subject.” In *Qash-Qash*, text and startling imagery articulate extensive and complex modes of black articulacy, and the urgent need to consider the black subject’s discourse as one of extreme displacement. This discourse is abandoned by language, driven into the backwater of the “unreal”; it has no recourse but to become the site, however thin, of a confirmation. That confirmation is the subject of *Qash-Qash*.

Nomcebisi Moyikwa is a performer, researcher, academic, choreographer, creative director and arts administrator, as well as a lecturer in performance studies and drama. She is a two-time Standard Bank Ovation Award winner, and she was named South African Theatre Magazine’s Best Choreographer for 2017.

Catherine Makhumula *Street Corner*

Street Corner is a large-scale outdoor performative installation that challenges perceptions around sex work, inviting the audience to reflect on how sex workers experience their bodies. This is an important intervention at this juncture when the 2017 South African Law Reform Commission report on sex workers, Report on Sexual Offences: Adult Prostitution, recommends that South Africa should either continue to criminalise all aspects of sex work or partially criminalise it.

Catherine Makhumula is a Malawian performing artist whose creative and activist practice integrates video, photography and performance in order to investigate the female body. She holds a PhD in Drama from the Stellenbosch University and teaches at the University of Malawi. She is currently a Fulbright African Research Scholar at the Tisch School of the Arts, New York University.

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [here](#) to book



Robyn Orlin *And so you see...our honourable blue sky and
ever enduring sun...can only be consumed slice by slice*
(courtesy of the artist)

TUESDAY 11 SEPTEMBER

Uriel Orlow *Mafavuke's Trials: The Crown against Mafavuke & Imbizo Ka Mafavuke*

Two films that explore the ideological and commercial confrontation between South Africa's different yet intertwining medicinal traditions and their uses of plants.

Uriel Orlow *The Fairest Heritage*

In 1963, on the occasion of the 50th anniversary of the founding of Kirstenbosch National Botanical Garden in Cape Town, a series of films was commissioned to document the history of the garden, the Cape Floral Kingdom, and the jubilee celebrations with their 'national' dances, pantomimes of colonial conquests, and visits of international botanists. Orlow collaborates with Lindiwe Matshikiza who puts herself and her body in these loaded pictures, inhabiting and confronting the found footage and thus contesting the archive and proposing an alternative history.

Uriel Orlow *What Plants Were Called Before They Had a Name*

This is an interactive audio plant dictionary of South African languages, a listening and recording station of plant names.

Uriel Orlow lives and works between London, Lisbon and Zurich. He studied at Central Saint Martin's College of Art & Design London, the Slade School of Art, University College London and the University of Geneva, completing a PhD in Fine Art in 2002. Orlow's practice is research-based, process-oriented and multi-disciplinary including film, photography, drawing and sound. His work is concerned with spatial manifestations of memory, blind spots of representation and forms of haunting.

See more: www.urielorlow.net

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [here](#) to book

Maya Marshak and Cara Stacey *In/Visibilities*

Over millennia, agricultural seed has come into being as a collaborative process involving humans and a plethora of organisms, from mammals to microbes, all linked in a shifting and evolving ecological constellation. Over the course of history, relationships with land, landscapes and ecologies have undergone immense change. Industrial agriculture with its imperialist roots has deeply affected people and ecological environments. Focusing on insects, *In/Visibilities* uses soundscape recordings (recorded in agro ecological and GMO maize fields) and handmade animation to tell a story of agricultural change, visibilities, invisibilities, dwindling diversity and ghosts.

Maya Marshak is a food systems researcher and artist. She has always looked for overlaps between her interest in science and art, and is currently completing an interdisciplinary PhD which has allowed her to bring these together in one project.

Cara Stacey is a musician, composer and researcher with a doctorate in African music. She is a pianist and plays southern African musical bows (*umrhubhe*, *uhadi*, *makhweyane*). She has two albums – *Things that grow*, featuring Shabaka Hutchings, Seb Rochford, Ruth Goller and Crewdson, and *Ceder* with Peruvian flautist and composer Camilo Ángeles.

See more: www.carastacey.com

Gavin Krastin *Yet to be Determined*

This anti-narrative live art solo work is a visual and performative meditation on the irrevocable nature of change and the roles we play in alternating conditions. It provides opportunity for the involvement of audience members, who play a part in determining the journey of the work.

Straddling the worlds of theatre, actionism and live art performance, **Gavin Krastin** is an interdisciplinary artist with an interest in the body's representation, limitation and operation in alternative, layered spaces.

Produced by First Physical Theatre Company.



Sikhumbuzo Makandula
(courtesy of the artist and
photographer Justin Share)

WEDNESDAY 12 SEPTEMBER

Cornelia Knoll *Untangling Colonial Ecologies*

In the age of the anthropocene, the negotiation of nature as a freely accessible space and natural resource deeply influences our daily lives – be it the access to water, land, food or their unequal distribution. Cape Town provides “a multi-layered context for exploring the politics of nature through the poetics of decolonial live art.” To unravel a fraught enfolding of nature, history and urban space, Knoll will showcase the work of like-minded collaborators Zayaan Khan, Nathalie Mba Bikoro, Buhlebezwe Siwani, Melanie Boehi, Ayesha Price and Neo Muyanga.

Cornelia Knoll holds a Masters Degree in Sociology from the University of Hamburg. For the past 10 years, she has worked between South Africa and Germany, as an independent arts project coordinator, curator, and researcher in the cities of Cape Town, Amsterdam, Hamburg and Berlin. She has curated and facilitated numerous workshops and creative partnerships and international exchanges between the two countries.

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [here](#) to book

Uriel Orlow *Grey, Green, Gold (and Red)*

Orlow looks to the botanical world as a stage for politics at large. Working from the dual vantage points of South Africa and Europe, Orlow considers plants as both witnesses and actors in history. In *Grey, Green, Gold (and Red)* he expands these ideas in a lecture-performance themed around the garden Nelson Mandela and his fellow inmates planted on Robben Island.

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [here](#) to book

THURSDAY 13 SEPTEMBER

Theo Herbst *of dance, I*

of dance, I is the opening movement of a three-movement composition for the Stuttgart-based piano duo, Duo Jost-Costa. The central theme of the movement concerns marginalisation and acculturation, artistic borders and the emergent properties elicited through the abstraction of known and familiar sounds and imagery. *of dance, I* strives to reveal hidden and obscured qualities and potentialities in the hope that these may contribute to debates concerned with “possible musics” in a contemporary and charged artistic context.

Theo Herbst holds a BMus degree from Stellenbosch University and an MMus (Composition) from the University of KwaZulu-Natal. He continued his composition studies with Erhard Karkoschka and Ulrich Süße at the State University of Music and the Performing Arts in Stuttgart. In 2012 Herbst was appointed to the South African College of Music, University of Cape Town as a Senior Lecturer. He remains an active composer and explores musical acculturation in his doctoral research.

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [here](#) to book



Siwa Mgoboza & Nobhuko Nqaba Sobabini
(courtesy of the artists)

THURSDAY 13 SEPTEMBER

Judith Westerveld *Mukalap*

Westerveld responds to a spoken message* from a man named Mukalap, who in !ora calls on a European audience to just for once listen to his beautiful language, and to him. The message was played in 1938 during the Third International Congress of Phonetic Sciences in Ghent. Mukalap's message is not only an urgent appeal for recognition; he also asks for a reply. As !ora ceased to be spoken in 2011, the dialogue between Westerveld and Mukalap unfolds through a multitude of languages and translations, through which the legacies of colonialism resound.

Judith Westerveld grew up in South Africa and the Netherlands. She studied Fine Art at the Gerrit Rietveld Academie, followed by the Master Artistic Research at the University of Amsterdam. In her audio-visual, collage and performance based work, she researches the relation between the archive, the voice and narrative, probing who is heard and seen, remembered and historicised in a postcolonial world.

See more: www.judithwesterveld.nl

**The recording is part of the Anthony Traill Khoisan Collection that contains unique audio recordings of extinct languages. Used by permission of the copyright holder, the University of the Witwatersrand.*

Jackie Manyapelo *KALA*

In this solo performance, Manyapelo continues her exploration of ancestry, magical rites, ritual and ceremony. Within these explorations and through her own choreography, acclaimed for its idiosyncratic style, she opens up spaces for tenderness and vulnerability, and for ways of being with ourselves and each other that liberate us from the soul-hunger that characterises our present. Stylistically, she also seeks to reflect on and re-imagine classical African performative expressions and practices.

Trained in dance and theatre, **Jackie Manyapelo** is a former artistic director for Jazzart Dance Theatre in Cape Town. As a solo artist and collaborator, Manyapelo is committed to developing work that is inquisitive and that navigates the range of performance and society.

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [here](#) to book



Open Forum: Making Living Archives
(by Maria Fernanda Garcia)

THURSDAY 13 SEPTEMBER

Bongani Madondo *Zulu: Credo Mutwa's Fantasia in Praxis*

The influence of Credo Mutwa, the African futurist philosopher, sci-fi prophet, seer and artist, can be discerned in just about every facet of 21st-century pop culture and philosophy – from the genre-bending BLK JKS to *Game of Thrones*. Yet he remains an enigma in South Africa, the country of his birth. In this performative lecture, encompassing video projection, wire masks, soundscapes and choreography, Madondo reads Mutwa's immense and intimidating body of work (fiction, poetry, anthropology, sculpture, painting, philosophy, linguistics) not as the exertion of a lone mad man, but as part of the African and Africanist Radical Futurist Traditions which includes ideologues, faith healers and artists such as Werewere Liking, Francis Bebey and Busi Mhlongo. (p41)

Bongani Madondo is the author of *Hot Type* (2007) and *I'm Not Your Weekend Special: Portraits on the Life+Style & Politics of Brenda Fassie* (2014) and *Sigh, the Beloved Country* (2016), which was shortlisted for the University of Johannesburg Prize for South African Writing. Madondo's writing has appeared in *The New Yorker*, *Aperture*, *Internazionale*, *Transition*, *Rolling Stone* and a variety of other publications. He is a fellow at the Wits Institute for Social & Economic Research (WiSER).

FRIDAY 14 SEPTEMBER

Sue Williamson *One Hundred and Nineteen Deeds of Sale*

In the Cape Town Deeds Office, almost 500 deeds of sale record the first information about men, women and children brought to Cape Town aboard a Dutch East India ship to be sold and to work as slaves. The biographical information is sparse - a name given by the slave master, an age, sex, place of birth. We are also given the names of the buyers and sellers. Artist Sue Williamson inscribes in black ink the details of 119 of these transactions onto cotton working shirts and lengths of cloth sent from India in a recreation of the original journey. The artist will dip these garments into muddy water drawn from the Castle moat, and invite the audience to help hang them up to dry.

Sue Williamson is a Cape Town-based, internationally recognised artist. She is represented in many public collections including the Tate Modern and the Victoria and Albert Museum, London and the Museum of Modern Art in New York.

See more: www.sue-williamson.com/about



Yaseen Manuel *Aslama*
(courtesy of the artist)

FRIDAY 14 SEPTEMBER

Alan Parker and Gerard Bester *Sometimes I have to lean in...*

Sometimes playful, sometimes dark, this work is a consideration on the act of leaning. Two individuals, in the immediate environment of the performance space, lean towards each other to get a closer look, in a game of off-axis gazing. The work is also a 'leaning in' between the performers and their spectators, as the performers work to establish, and then question, the subtle, intimate push-and-pull between themselves and those who watch them. *Sometimes I have to lean in...* was originally commissioned for the 30th anniversary of the Dance Umbrella.

Alan Parker is a Grahamstown-based choreographer, performer and physical performance lecturer in the Department of Drama at Rhodes University. Parker is also currently engaged in doctoral research at the University of Cape Town, where his research considers the relationship between live arts and the archive, with a specific focus on choreographic strategies aimed at performing the archive.

Gerard Bester graduated from the Wits University Drama School in 1990 with a BA Dramatic Arts Hons. He is an actor, arts administrator, director and teacher. He is presently Creative Director of the Hillbrow Theatre Project, a performing arts programme for children and youth, and teaches at the Wits School of Arts.

Commissioned by Dance Umbrella, produced by First Physical Theatre Company.

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [here](#) to book

Laila Soliman, Stacy Hardy, Neo Muyanga & Nancy Mounir *Museum of Lungs*

Museum of Lungs follows one woman's personal experience of tuberculosis (TB) to tell a story of vulnerability and illness, of internalised pain and the expression of sickness, both in the individual and social body. It gives an insight into the experience of living with undiagnosed tuberculosis in contemporary South Africa. Beginning with the story of one woman, *Museum of Lungs* widens its lens to engage with South Africa's violent history of extraction and predation through apartheid, and to explore how these systems are perpetuated today, as TB remains one of the primal causes of death.

Laila Soliman is an independent Egyptian theatre director and playwright, living and working in Cairo. Her works have mainly been shown in Egypt, Tunisia, Lebanon, Syria and in Europe.

Stacy Hardy is a writer and an editor at the pan-African journal *Chimurenga* and a founder of Black Ghost Books. Her writing has appeared in a wide range of publications, including *Pocko Times*, *Bengal Lights*, *Evergreen Review*, *Drunken Boat*, *Joyland*, and *New Orleans Review*. A collection of her short fiction, *Because the Night*, was published by Pocko Books in 2015.

Neo Muyanga grew up singing in local choirs in Soweto during the 1980s and later discovered madrigal singing in Trieste, Italy, in the early 1990s. He co-founded the acoustic soul duo Blk Sonshine with Masauko Chipembere in 1996. He composes chamber operas, music plays and musical works for large and mixed ensemble, employing a syncretic aesthetic that simultaneously references the traditional song modes of Basotho and the Zulu, free jazz and western baroque music.

Nancy Mounir is a multi-instrumental, music arranger/producer and sound engineer, born in Alexandria in 1987. In 2005, she joined the first all-girls post hardcore metal band in Egypt, Massive Scar Era, as a violinist and an arranger, and also started performing as a guest and session musician with several local artists such as Fathi Salama, Massar Egbari, Basheer and Shady Nagy.

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

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

SATURDAY 15 SEPTEMBER

Mlondiwethu Dubazane *Lapha*

“To heal, men must learn to feel again. They must learn to break the silence, to speak the pain” -- bell hooks, The will to change: Men, masculinity, and love

There is something painful, revealing and unsettling about considering childhood and the things that have slipped away. Dubazane explores moments of being that taught him how to feel, how to experience, and which have led him to realise how teachings around mas(k)ulinity bring about a constant suppression of being.

Mlondiwethu Dubazane recently relocated from Grahamstown to Cape Town to pursue a Masters in Theatre and Performance. He has appeared in *Ga(y)Me(n)Pla(y)*, *Waltz*, and in numerous other productions.



Lesiba Mabitsela *VET[ing]MEN*
(by Xolani Tulumani)

SATURDAY 15 SEPTEMBER

Nick Mulgrew *biography*

biography is a long poem written and performed by Nick Mulgrew, accompanied by live guitar music and noise. The poem is a multi-fragment exploration of genealogy and metatext in the life of the author, exploding the concept of the “author’s biography,” and stands distinctly apart from his other poetic and literary output. Accompanying this performance is a limited-edition pamphlet.

Nick Mulgrew is a writer born in Durban in 1990 to British parents. He is the author of three books, most recently *The First Law of Sadness*. He currently lives in Cape Town, where he directs uHlanga, an award-winning poetry press.

See more: www.nickmulgrew.co.za

Yaseen Manuel *Aslama*

Using stark documentary film and contemporary dance in this deeply personal work, Manuel considers his response as a South African Muslim to the unceasing atrocities of the Syrian War.

Yaseen Manuel is a performer, choreographer and teacher. He freelanced for two years (2010-2012), developing his style of movement and exploring the essence of afro-fusion. Soon after, he joined Jazzart Dance Theatre before going on to join the Unmute Dance Theatre in 2015. Most recently, he travelled with Unmute to perform in festivals in Switzerland, Germany and Russia.

Laila Soliman, Stacy Hardy, Neo Muyanga & Nancy Mounir *Museum of Lungs*
(see Friday 14 Sept)

Nástio Mosquito *Respectable Thief*

We are remixers.

We are thieves.

And then there's natural selection.

We pick up where the last human has left it.

We are in the business of making it our own.

We are respectable thieves.

There's piracy... downloading songs, films without paying artists and corporations for it; feel no guilt... There's Wall Street...

Pirates are on international waters kidnapping and killing... We just dislike paying taxes.

This ambiguous approach to both the good and the bad of our entitlement, appropriation, and the evolution of our collective Robin Hood syndrome is the foundation of *Respectable Thief* – a celebration of a productive, articulate anger. With immersive and visually eloquent moments, including music, poetry, video and text, the performance demands that the audience decide what is important to follow, focus on and complete. Wanting to inhabit inner motivation more than a particular concept of identity, this journey is a dish designed to be served intensely, intimately, and full of the desire to have fun. It is a celebration of our individual limitations...

Multimedia artist **Nástio Mosquito** is known for performances, videos, music and poetry that show an intense commitment to the open-ended potential of language.

See more: www.nastiomosquito.com



Sethembile Msezane *Signal Her Return III*
(by Gerald Machona)

SUNDAY 16 SEPTEMBER

Donna Kukama *We the Not-Not People! – Things done, not told. Inscribed, not written.*

Kukama revisits a series of performances that she started in 2016, specifically related to monuments, memorials and commemorations for those who need to be remembered but are not. Throughout this period Kukama produced a series of seminal works that contribute towards a travelling History Book consisting of performances, text, objects, memories, drawing, installation, and soundings. The work will comprise an installation and performance at the Maitland Institute.

Donna Kukama is a Johannesburg-based multi-media artist working predominantly in performance, as well as in video and sound. Her work often presents itself as fleeting moments between reality and fiction that question the way in which histories are narrated and value systems are constructed. Her performances manifest through the unscripted participation of others, and often resist established “ways of doing”.

See more: www.blankprojects.com/cv-and-bio/donna-kukama-cv-bio

Laila Soliman, Stacy Hardy, Neo Muyanga & Nancy Mounir *Museum of Lungs*
(see Friday 14 Sept)

Whilst all performances are free of charge, access is limited.
BOOKING IS ESSENTIAL - click [here](#) to book



Uriel Orlow *The Fairest Heritage*
(Courtesy of the artist)

PLATFORMS

The works of the ICA LAF 2018
appear on four platforms

visit www.ica.uct.ac.za for updates

1 . TRAJECTORIES/HISTORIES/LEGACY

This platform focuses on the development and histories of live art, comprising productions that emerge from different lineages. Notably, some artists connect contemporary live art with classical African traditions, advancing the notion that the presence of live art on the African continent predates its coinage as a form in the West. Others, such as John Nankin, draw from the Western historical *avant garde*, and still others such as Pumflet draw from political lineage.

- Albert 'Ibokwe' Khoza & Robyn Orlin *And so you see...our honourable blue sky and ever enduring sun...can only be consumed slice by slice*
- Pumflet *Luxurama*
- John Nankin *Death and Utopia (aka The Young Pioneers)*
- Siwa Mgoboza & Nobukho Nqaba *Sobabini*
- Sikhumbuzo Makandula & Mthwakazi *Ingoma Ka Tiyo Soga*
- Bongani Madondo *Zulu: Credo Mutwa's Fantasia in Praxis*
- Judith Westerveld *Mukalap*
- Wezile Mgibe *In These Streets*
- Theo Herbst *of dance, I*
- Jackie Manyapelolo *KALA*
- Donna Kukama *We the Not-Not People! -Things done, not told. Inscribed, not written.*
- Sethembile Msezane *Signal Her Return III*
- Lesiba Mabitsela *VET[ing]MEN*

2. BIOGRAPHIES/INTIMACIES

This platform is devoted to work that considers intimacy and personal performative portraiture in the time of decolonisation.

- FAKA *Factory*
- Toni Stuart & Ella Mesma, *Papyllon*
- Nomcebisi Moyikwa *Qash-Qash*
- Athi-Patra Ruga *Things We Lost in the Rainbow*
- Naledi Majola *Where is the black Samurai?*
- Lorin Sookool *It's like a Second Skin*
- Alan Parker and Gerard Bester *Sometimes I have to lean in...*
- Mlondiwethu Dubazane *Lapha*
- Mlondolozi Zondi *Tetra Nullius*
- Laila Soliman, Stacy Hardy, Neo Muyanga & Nancy Mounir *Museum of Lungs*
- Yaseen Manuel *Aslama*
- Edda Sickinger *Urban Touch*
- Meghna Singh *The Rusting Diamond*
- Nick Mulgrew *biography*
- Sue Williamson *One Hundred and Nineteen Deeds of Sale*

3. ACTIONS/ACTIVISM

In recognising the roots of live art in disruption, interruption and protest, this platform, focuses on *Actions and Activism*. Key here is a project by ICA Curatorial Fellow Greer Valley who considers the work of artists that emerged during the Fees Must Fall protest. Other forms of activism and resistance also appear on this platform.

- Greer Valley *Open Forum: Making Living Archives*
- Leila Khan & Nombuso Mathibela *Engaging the Archive: Creative Resistance Through Publication*
- Qondiswa James *Zabebaleka limbhumbhulu ('They Were Running from Bullets')*
- Ntsoana Contemporary Dance Theatre *Bag Beatings*
- Mamela Nyamza *Black Privilege*
- Bernard Akoi-Jackson *REDTAPEONBOTTLENECK*
- Nelisiwe Xaba *Bang Bang Wo*
- Nástio Mosquito *Respectable Thief*

4. AGE OF THE ANTHROPOCENE

Central to this platform focusing on the human impact on ecology is ICA Curatorial Fellow Cornelia Knoll's project which looks at Cape Town as a 'multi-layered context for exploring the politics of nature through the poetics of decolonial live art.' Uriel Orlow provides international perspectives while also focusing on South Africa, and Gavin Krastin's *Yet to be Determined* is a damning metaphor for the act of willfully committing the irreversible.

- Cornelia Knoll (ICA 2018 Curatorial Fellow) *Untangling Colonial Ecologies*
- Maya Marshak and Cara Stacey *In/Visibilities*
- Gavin Krastin *Yet to be Determined*
- Uriel Orlow *The Fairest Heritage, What Plants Were Called Before They Had a Name, Mafavuke's Trials, Theatrum Botanicum*



Alan Parker & Gerard Bester *Sometimes I have to lean in...*
(by James Hogg)

VENUES

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

HIDDINGH CAMPUS

31 Orange St,
Gardens, Cape Town

CASTLE OF GOOD HOPE

Castle & Darling St, Foreshore, Cape Town

IZIKO SOUTH AFRICAN NATIONAL GALLERY

Government Ave, Company's Garden,
Cape Town

IZIKO SOUTH AFRICAN MUSEUM

Government Ave, Company's Garden,
Cape Town

IZIKO PLANETARIUM AND DIGITAL DOME

25 Queen Victoria St,
Cape Town

ZEITZ MUSEUM OF CONTEMPORARY ART AFRICA

V&A Waterfront, Silo District, S Arm Rd,
Cape Town

MAITLAND INSTITUTE

372 Voortrekker Road, Maitland,
Cape Town

CENTRAL LIBRARY CAPE TOWN

1 Parade St,
Cape Town

CAPE TOWN RAILWAY STATION

Meeting point: McDonald's Adderley Street
4, Grand Parade Center, Golden Acre Mall,
Adderley St, Foreshore,
Cape Town

ERF 81

Tamboerskloof Farm
Military Rd, Tamboerskloof,
Cape Town

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