

LIVE ART NETWORK AFRICA

17-20 FEB 2018

Programme details are subject to change
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nora chipaumire (Photograph by Lerato Maduna)

PROGRAMME

SYMPOSIUM (open to all)

NETWORKING (by invitation)

PERFORMANCES (open to all)

Venue: UCT Hiddingh Campus (unless otherwise stated).

SYMPOSIUM

SATURDAY 17 FEBRUARY

09:00- **Networking Session 1 & 2** (details elsewhere on this programme)

14:00 **Opening comments:** Jay Pather

14:10 **Panel 1: Loss, Language, Embodiment**

Dee Mohoto *Corporeal herstories: Navigating meaning in Chuma Sopotela's 'Inkukhu ibeke iqanda' through the artist's words*

Gabrielle Goliath *A different kind of inhabitation: Invocation, and the politics of mourning in performance work by Tracey Rose and Donna Kukama*

Bernard Akoi-Jackson *Must the artist 'be beautiful', I mean, really? About disturbed pieces, spot the difference*

Nondumiso Msimanga *State of emergency: 'Inkulumo-mpendulwano' (dialogue) of emergent art when 'ukukhuluma' (talking) is not enough*

Same Mdluli *Space is the place and place is time: Refiguring the black female body as a political site in performance*

15:30 Tea & coffee

16:00 **Q&A with Panelists**

17:00 Break

18:00 Refreshments

18:30 **Symposium Opening**

18:45 **Panel 2: Overarching Thematics**

N'Goné Fall *Disseminating Live Art*

Sarah Nuttall *Upsurge: A Poetics of Turbulence*

Jelili Atiku *The Immortal Memory: Activating our DNA*

20:00 **Performances**

Panaibra Canda *In Search of the Lost Language*

Khanyisile Mbongwa *iRhanga*

SYMPOSIUM

SUNDAY 18 FEBRUARY

10:00 Tea & coffee

10:30 **Panel 3: Rethinking the Archive, Re-Interpreting Gesture**

Bettina Malcomess *don't get it twisted: queer performativity and the emptying out of gesture*

Christian Etongo *Can a performance be 'replayed'?*

Alan Parker *Effigy in the archive: 'Ritual' and performance of the dead in contemporary South African live art practice*

Katlego Disemelo *Performing the queer archive: Strategies of self-styling on Instagram*

Laila Soliman *Performing Vulnerability*

12:00 **Q&A with Panelists**

13:00 Ends

15:00 **Networking Session 3** (details elsewhere on this programme)

17:00 Refreshments

17:30 **Performances**

Chuma Sopotela, *Untitled*

Christian Etongo, *After Tears*

Lesiba Mabitsela, *VET[ting]MEN*

SYMPOSIUM

MONDAY 19 FEBRUARY

09:30- **Networking Session 4 & 5** (details elsewhere on this programme)

14:00 **Panel 4: Suppressed Histories and Speculative Futures**

Khwezi Gule *To heal a nation: Performance in the zone of non-being*

Mwenya Kabwe *'Astronautus Afrikanus': Performing African futurism*

Massa Lemu *Performance in biopolitical collectivism: A study of Gugulective and iQhiya*

Andrew Hennlich *'Touched by an angel' (of history): Messianism, the camp and history in Athi-Patra Ruga's 'The Future White Women of Azania'*

Wura-Natasha Ogunji *We make clouds*

15:30 **Q&A with Panelists**

16:30 Tea & coffee

17:00 **Panel 5: Live Art Publics, Education and Curriculum**

Panaibra Canda *Necessity and challenges for networks: How can we theorise the practice and creative process of live art as a tool for education and other practices in society?*

Andrew Mulenga *For the record: Documenting Zambian performance art, where do we start?*

Catherine Boulle *Disseminating through writing: A discussion of the ICA's forthcoming collection 'Acts of Transgression' on contemporary live art in South Africa*

Nomusa Makhubu *Artistic citizenship, anatopism and the elusive public: Live art in the City of Cape Town*

18:15 **Q&A with Panelists**

19:00 Supper

20:00 **Performances**

Dean Hutton, *PLAN B, A GATHERING OF STRANGERS (OR) THIS IS NOT WORKING*

Bernard Akoi-Jackson, *REDTAPEONBOTTLENECK*

Jelili Atiku (Photograph by Ashley Walters)



NETWORKING

(By invite only)

SATURDAY 17 FEBRUARY

09:00 Tea & coffee

09:30 **Networking Session 1: Introductions; Intentions for LANA**

This session will look at the intentions for LANA, why the Network is needed, and how the goals of LANA will be taken forward.

11:00 Tea & coffee

11:30 **Networking Session 2: Platforms for Live Art on the Continent**

This session will discuss live art (or multidisciplinary) festivals on the continent, where these festivals are taking place and the institutes/organisations that run them.

13:00 Lunch

SUNDAY 18 FEBRUARY: Cape Town Art Fair

15:30 **Networking Session 3: Sustainability and Dissemination of Live Art on the Continent**

Live (or performance) art is a paradox. Transient and anarchic, live art lives inside of its time; it is disruptive, anti-establishment and non-commercial. However, artists have difficulty in sustaining a career in performance precisely because it is momentary and unsellable. What, then, are the mechanisms that may further its life? And do such mechanisms compromise the intent of live art's disruptive form? Convened by **Jay Pather**, director of UCT's Institute for Creative Arts (ICA), the panel will include: **N'Goné Fall** (Senegal), **Panaibra Canda** (Mozambique), **Jelili Atiku** (Nigeria) and **Khwezi Gule** (South Africa).

NETWORKING

(By invite only)

MONDAY 19 FEBRUARY

9:30 Tea & coffee

9:45 **Networking Session 4: Theorising Live Art
(publications and conferences)**

This session will discuss conferences on the continent that focus on live art, African journalists, writers and academics who are reviewing and reflecting on live art in critical, generative ways, and books or collections of essays about African live art.

11:15 Tea & coffee

11:30 **Networking Session 5: Live Art Education;
Formation of LANA Secretariat**

This session will discuss art curricula that include the study of live art on the continent, and the success of these courses/syllabi in terms of take up from students and the impact on the quality of work being produced. The second half of the session will be dedicated to the formation of a LANA Secretariat to coordinate the Network going forward.

12:30 Lunch

TUESDAY 20 FEBRUARY

10:00 Meeting with LANA Secretariat

13:00 Jelili Atiku, *Jangbala Jubu, or, How to Explain History to American President*
(details elsewhere on this programme)

PERFORMANCES

(Venue: UCT Hiddingh Campus)

SATURDAY 17 FEBRUARY

20:00 **Panaibra Canda: In Search of the Lost Language**

"I communicated with my mother when I was still in her womb. Even before I was born I had learned my mother tongue," says Panaibra Canda. "But in school I was taught to speak in Portuguese – the official language. This meant I had to think things through in my mother tongue and translate them to make them official." Extracted from a longer work, Panaibra Canda's *In Search of the Lost Language* seeks to remind the body what the mind has forgotten, to re-remember what is erased by official language.

20:30 **Khanyisile Mbongwa: iRhanga**

Khanyisile Mbongwa presents *iRhanga*, a series of intersecting works, which investigate in abstract ways how iRhanga is the geographical location for radical black imagination. It unpacks the complexities and nuances of how black bodies from *ekasi* navigate self-love and freedom. Seen as demonstrations of black lived experience (rather than performances), the works require the full body in attendance, the black body needs to make itself available and present so as to intervene in its own becoming. *iRhanga* engages with sensory and cognitive experiences of everyday migration between *ikasi* and the city, as a "sustained exploration of the on-going, everyday traumas of dislocation."

SUNDAY 18 FEBRUARY

17:30 **Chuma Sopotela: Untitled**

Drawing on both scholarly and everyday reserves of knowledge, Chuma Sopotela presents *Untitled*, the first in a series of engagements with two landmark works of South African literature – Pumla Dineo Gqola's *Rape: A South African Nightmare* and Khwezi: *The Remarkable Story of Fezekile Ntsukela Kuzwayo* by Redi Tlhabi. This work, by the 2018 Standard Bank Young Artist Award-winner in the category of Performance Art, is a profound and timely meditation on the impact of sexual violence on the body. Sopotela explores both the violence of the act and how, in the aftermath, the body must find ways to heal itself.

PERFORMANCES

(Venue: UCT Hiddingh Campus)

18:00 **Christian Etongo: After Tears**

First presented in Germany in 2015 to mark the 130th anniversary of the Berlin Conference, *After Tears* is a piece about healing. Based on a ritual of purification practised among the peoples of Beti in Cameroon, Christian Etongo's *After Tears* aims to open up spaces of healing, dialogue, and friendship between people.

18:30 **Lesiba Mabitsela: VET[ting]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 – Lesiba Mabitsela presents *VET[ting]MEN*, a pilgrimage which begins at UCT's Hiddingh Campus, with stops along the Company's Garden and at the Slave Lodge. 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

MONDAY 19 FEBRUARY

20:30 **Dean Hutton: PLAN B, A GATHERING OF STRANGERS (OR) THIS IS NOT WORKING**

In July 2017, the South African Equality Court dismissed charges of Hate Speech against Dean Hutton's exhibition of a poster using the words 'Fuck White People' in the Iziko National Gallery. The Chief Magistrate found that the work's context, as art, brought attention to structural racism and white supremacy, and drew South Africans to a critical moment of self-reflection.

Dean Hutton presents *PLAN B, A GATHERING OF STRANGERS (OR) THIS IS NOT WORKING* reflecting on the effect of their performance of very simple acts of dissidence in a transgressive fat queer white trans body. The lecture explores how strategies of technology as self-reflection and radical sharing, queer love and queer disobedience contribute to making whiteness strange by destabilising the normal invisibility of whiteness, bringing the white body under surveillance.

PERFORMANCES

(Venue: UCT Hiddingh Campus)

20:30 Bernard Akoi-Jackson: REDTAPEONBOTTLENECK

Bernard Akoi-Jackson is an artist and writer whose 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.

TUESDAY 20 FEBRUARY

(Venue: Cnr. St Georges Mall and Waterkant Street)

13:00 Jelili Atiku: Jangbala Jubu, or, How to Explain History to American President

In January 2018, in a meeting with lawmakers concerning immigration, the President of the United States of America, Donald Trump, was quoted calling African nations and Haiti "shithole countries." The comment sparked outrage worldwide and is the inspiration behind Nigerian multimedia artist Jelili Atiku's latest work: *Jangbala Jubu, or, How to Explain History to American President*.

Biographies

Jelili Atiku is a Nigerian multimedia artist – sculpture, performance and video art – whose performances are concerned with issues of human rights and justice.

Bernard Akoi-Jackson is a Ghanaian artist and writer whose work broaches critical absurdity and moves between the genres of dance, poetry, installation, photography and video.

Catherine Boule is a writer and researcher based at the ICA, and co-editor with Jay Pather of the forthcoming collection, *Acts of Transgression: Contemporary Live Art in South Africa*.

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.

Katlego Disemelo is a media scholar currently engaged in a joint PhD at Wits University and the University of Amsterdam. He is interested in contemporary representations of marginal black queer sexualities and gender non-conformity.

Christian Etongo has for over two decades devoted his career to performance art. Etongo's work has been featured in various international festivals and he actively promotes arts and culture in Cameroon.

N'Goné Fall is an independent curator, art critic, and consultant in cultural engineering. Fall has edited books on contemporary visual arts and photography in Africa and is also a founding member of the Dakar-based collective Gaw-Lab, a platform for research and production in the field of new media and visual arts.

Biographies

Gabrielle Goliath is a multidisciplinary artist known for her conceptually distilled and sensitive negotiations of complex social concerns, particularly in relation to gendered and sexualised violence. She is currently a PhD candidate at UCT.

Khwezi Gule is the new Curator-in-chief of the Johannesburg Art Gallery, and before this he was Chief Curator at the Soweto Museums. His research interests are in art and heritage studies.

Andrew Hennlich is assistant professor of Art History in the Gwen Frostic School of Art, Western Michigan University. His specialisation is contemporary South African visual culture.

Dean Hutton is a photojournalist whose practices moves beyond still imagery, and also practises as a visual artist in video, installation, intervention and performance art. Much of their work is concerned with social issues.

Mwenya B. Kabwe is a Johannesburg-based, Zambian theatre maker with a Masters in Theatre and Performance from UCT. She teaches in the Theatre and Performance Division of the Wits School of Arts.

Massa Lemu is a writer who focuses on contemporary African art, and a visual artist whose multi-disciplinary practice includes painting, drawing, and performance-based installations. He is assistant professor of sculpture at Virginia Commonwealth University.

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.

Nomusa Makhubu is an art historian and artist. Her current research focuses on African popular culture, photography, interventionism, live art and socially-engaged art. She lectures Art History at UCT.

Biographies

Bettina Malcomess is a writer, academic and artist working in a diverse set of media and forms. She lectures Visual Arts at the Wits School of Arts and is currently doing a PhD at Kings College, London.

Khanyisile Mbongwa is a performance artist, installation artist and curator. She uses movement, poetry, sculpture and collaborative photography to unpack issues around the identity of a place, gender and racial politics.

Same Mdluli is an artist, art historian and writer, and the recently-appointed manager of the Standard Bank Gallery. Mdluli completed her PhD in History of Art at Wits University in 2015.

Dee Mohoto is a performer, academic and live sound/voice artist. She studied at UCT before going on to freelance as a voice coach and performer with a primary interest in voice in performance practice.

Nondumiso Msimanga is an academic and artist with a Masters degree from Wits University. She is currently a PhD scholar at UCT with a focus on protest and performance in trauma and gender studies.

Andrew Mulenga is a self-taught, freelance arts journalist whose main focus is documenting the contemporary art scene of his home country Zambia. Mulenga received the 2012 CNN African Journalist Arts & Culture Award and he is a PhD candidate at Rhodes University.

Sarah Nuttall is the Director of the Wits Institute for Social and Economic Research (WISER). Her varied research interests and prolific publication record have established her as a leading cultural commentator and critic.

Wura-Natasha Ogunji is a visual artist and performer. Her works include drawings, videos and public performances. Ogunji is a recipient of the prestigious Guggenheim Foundation Fellowship and has received grants from The Pollock-Krasner Foundation; The Dallas Museum of Art; and the Idea Fund.

Biographies

Alan Parker is a choreographer, performer and lecturer at Rhodes University, currently engaged in a PhD at UCT. His research considers the relationship between live arts and the archive.

Jay Pather is a multi award-winning choreographer and curator, Associate Professor at the University of Cape Town, and Director of the ICA. His work has travelled widely, extending across discipline, site and culture.

Laila Soliman is an Egyptian writer and theatre director living and working in Cairo.

Chuma Sopotela is a performance artist whose practice reflects the versatility of skills she commands. She is fast gaining broad respect as an actress, dancer, puppeteer and all round performing artist. She is the recipient of the 2018 Standard Bank Young Artist Award for Performance Art.



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