

5 thoughts

Donald Gordon Creative Arts Fellows' Midyear Presentations

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Michael MacGarry
Jared Thorne
Henrietta Rose-Innes
Richard Antrobus
Mamela Nyamza

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MICHAELIS
GALLERIES

Michael MacGarry | *As Above, So Below*

Michael MacGarry presents the making of a unique film in *5 Thoughts*. ***As Above, So Below*** is principally focused on a philosophical re-imagining of the visit by the British naturalist Charles Darwin to the Cape between 31 May and 18 June 1836, and his engagement with another great revolutionary thinker of the nineteenth century, Karl Marx. The narrative imagines a bet between these two vastly influential men, which sees them throwing scientific process and logic aside driven by bullish ego and vanity.

MacGarry comments: "The key protagonists in this story are two-sided journeymen caught up in endless Sisyphus cycles, deserving their punishment. They are haunted, doomed, and lonely, but locked into the cycles they set forth for themselves. At some level, we all feel we are alone on a circuitous journey, and the film appreciates that there are no real explanations for the big mysteries of life, only questions".

Michael McGarry is a visual artist, graphic designer and filmmaker. He holds a Masters Degree in Fine Art from the University of the Witwatersrand. Select components of his production are authored under the avatar of *All Theory, No Practice*. MacGarry has exhibited at a national and international level for several years, and his work is housed in numerous private, public and corporate collections. He was the 2010 Standard Bank Young Artist for Visual Art. As a filmmaker he has written, directed and co-produced three short films - *LHR-JNB*, *Will to Power* and *Race of Man*. Recent group exhibitions include *Contested Terrains* at the Level 2 Gallery, Tate Modern, London (2011), and *ARS II* at Kiasma Museum of Contemporary Art, Helsinki (2011). MacGarry is also a member of the visual art collective *Avant Car Guard*.

Jared Thorne | *Black Folk*

Through his transcontinental search for Black middle class culture, with an exploration of how it is articulated in Cape Town, Jared Thorne seeks to challenge hegemonic as well as self-imposed constructs of Black identity. His work centres on issues of race, class and gender and engages questions of authenticity, representation and history, challenging his viewers to redefine their conceptual understanding of modern Black culture. Through photography and audio interviews, he intends to facilitate extensive visual and verbal dialogue on how identity is created in the global south, specifically in Cape Town.

"Why is that so many Black Africans find the 'Mother City's' embrace suffocating instead of welcoming? Paramount in my work and research is how social class plays a significant role in defining how one witnesses 'Blackness'. Is the Black middle class at the precipice of change or holding people back?" asks Thorne. By combing large format film photographs alongside excerpts from various interviews, Thorne hopes to present a new vision of Black South Africans.

Jared Thorne holds a BA in English from Dartmouth College, Postgraduate certificate from the San Francisco Art Institute and MFA from Columbia University. He has worked as a journalist at CNN, where he was a member of an Emmy award-winning team in 2006. Thorne has served as a lecturer at Queens College, Columbia University, and currently teaches at Stellenbosch Academy's photography department.

Henrietta Rose-Innes | The Green Lion

Henrietta Rose-Innes is working on a series of texts on the topic of extinctions, with particular reference to indigenous subspecies (such as the black-maned lion). Taking an autobiographical approach as well as drawing on historical and scientific sources, she explores the ways these “lost” animals have interacted with people, the meanings they have been given, and how their specimens have been displayed. Her Fellowship project examines the complex role that the bodies of animals – and their destruction – play in human affairs, as evidenced in the history of the Cape from early hunting expeditions to our modern coexistence with animals, also relating these “lost creatures” to personal themes of loss, remembrance and mortality.

In *5 Thoughts*, Rose-Innes presents a preliminary sample of wall-mounted texts, dealing with a constellation of linked topics, including “lost” animals, the presentation of animal bodies, depictions of St Jerome and the Lion, hominid extinctions, natural history museums and memory, as well as and animal/human encounters.

Henrietta Rose-Innes is an award-winning fiction writer. Her latest novel *Nineveh* (2011) followed a short-story collection, *Homing* (2010), and two earlier novels: *The Rock Alphabet* (2004) and *Shark’s Egg* (2000). A collection of texts, *Dream Homes*, was published in 2008 in German. In 2008, Rose-Innes won the Caine Prize for African Writing. She was also shortlisted for the Caine and received the SA PEN Literary Award on 2007. *Shark’s Egg* was shortlisted for the 2000 M-Net Literary Award and in 2012 *Nineveh* was shortlisted for the Sunday Times Fiction Prize. Her short stories have appeared in publications including *Granta*, *AGNI* and *The Best American Nonrequired Reading*, and she has held various residencies in the United States and Europe.

Richard Antrobus | Delayed Live

Delayed Live explores the cross-disciplinary nature of contemporary performance through the use of multi-media, live-camera feeds, pre-recorded footage and simultaneous live performance from actors/artists in a live (as well as a delayed-live) performance space. Shifting social, intellectual and artistic dynamics are considered in an introspective look at the private in-between moments in the lives of dancers/actors, simultaneously projected as a public, delayed-live performance by the dancers/actors who are (a)live and present on stage themselves.

Antrobus’ presentation in *5 Thoughts* takes the form of a video presentation of a recorded delayed-live discussion with artists, performers and colleagues around South Africa over the mobile social media application *WhatsApp*, transcribed and then re-lived and captured “live” by participants via cellphone camera, web-cams & video in their original locations. The edited footage is presented as a projected video in a live performance, where artists/performers represent the original discussion panel live on stage while simultaneously performing/creating “delayed-live” art themselves.

Richard Antrobus holds a Diploma from the London School of Physical Theatre and a MA Drama in Contemporary Performance, Rhodes University, both with distinction. In 2009, Antrobus created and performed *Stilted* to critical acclaim at the National Arts and Hilton Arts Festivals. He also founded the Phezulu Project in 2009, which has since expanded to form the OddBody Theatre Collaborative – a community circus-skills and performance development initiative. Antrobus is also the recipient of a Standard Bank Ovation Encore Award at the National Arts Festival 2011 for “excellence and innovation” and “for bridging the gap between professional and developmental theatre”.

Mamela Nyamza | Okuya Phantsi Kwempulo

Mamela Nyamza’s work considers the engendered body, and the contemporary definition of dance, through her experimentation around themes of men and (mostly) women’s roles and issues. She asks how dance can be used to gain access to the deepest parts of the body, emotions, lightness and fears, and to elicit higher demands of ourselves.

Nyamza presents a startling dance performance **Okuya Phantsi Kwempulo** (The Meal), for which she received a Standard Bank Ovation Award at the National Arts Festival 2012. Conceptualised, choreographed and directed by Nyamza, the work is performed together with Dinah Eppel and Kirsty Ndawo. *Okuya Phantsi Kwempulo* considers cooking, eating, art, love and sex. “Before a meal can be eaten, preparation is necessary. The most basic division is between the creator of the meal and those who are being served. This work examines the process in which the eater becomes one with the meal, though the process of reaching satisfaction can take many forms”, Nyamza comments.

Mamela Nyamza trained as a dancer at the Zama Dance School and later at the Tswane University of Technology, receiving a National Diploma in Ballet. She joined the State Theatre Dance Company and received a scholarship to further her studies at the Alvin Ailey American Dance Centre. A highly acclaimed and provocative choreographer, her work has been performed internationally to critical acclaim, most recently Bates Dance Festival, USA. She was named in the *Mail and Guardian’s* prestigious Book of South African Women, and currently teaches at Magnet Theatre, Zama Dance School and the UCT School of Dance. Nyamza was the 2011 Standard Bank Young Artist for Dance.

The Donald Gordon Creative Arts Fellowships provide the crucial time, intellectual and creative support required by practicing artists, and are intended to nurture a new generation of artist/performers and arts scholars. For more information on these Fellowships, please contact: 021 480 7156 | fin-gipca@uct.ac.za | www.gipca.uct.ac.za