

EMERGING MODERNITIES

18-20 FEBRUARY 2011

colloquium / performances / installations / exhibition walkabouts

Achille Mbembe Mwenya Kabwe **Heeten Bhagat** Crain Soudien **Deborah Posel** Neo Lekgotla Iaga Ramoupi **Brett Bailey** Ngqoko Women's Ensemble **Peter van Heerden** Anne Historical **Mark Fleishman** Maxwell Rani **Gabi Ngcobo** Rael Salley **Gerard Samuel** Jane Taylor **Liza Essers** Iziko South African National Gallery **Neo Muyanga** Ntone Edjabe **Bongani Ndodana-Breen** Gavin Younge **Andrew Putter** Nandipha Mntambo **Jeanne Zaidel-Rudolph** Alexander Fokkens **Anri Herbst** Ntsoana Contemporary Dance Theatre **Sello Pesa** Brian Mtembu **Humphrey Maleka** Magnet Theatre **Ephraim Gordon** Dann-Jaques Mouton **Rudi Malcolm** Mokena Makeka **Mandla Mbothwe** Faniswa Yisa **Colin Richards** Usha Seejarim **Clive Kellner** Jay Pather **Lesoko Seabe** Nadia Maria Caldiera **Malefane Mohsuli** Emile Minnie **Warren Nebe** Lance Herman

GORDON INSTITUTE FOR PERFORMING AND CREATIVE ARTS (GIPCA)
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01 EMERGING MODERNITIES PROGRAMME

FRIDAY 18 FEBRUARY

- 18:15 Registration / drinks / light supper. Performance installation by **Mwenya Kabwe** (Department of Drama, UCT), with **Lesoko Seabe, Nadia Maria Caldiera, Malefane Mohsuli** and **Emile Minnie**.
- 19:00 Welcome: **Paula Ensor** (Dean: Faculty of Humanities, UCT; Chair: GIPCA Board).
- 19:05 Introduction: **Jay Pather** (Director: GIPCA).
- 19:15 Opening address: **Achille Mbembe** (Department of Sociology and Social Anthropology, University of Stellenbosch; co-convenor of The Johannesburg Workshop in Theory and Criticism; author of *On the Postcolony*).
- 20:00 Depart for Castle of Good Hope.
- 20:15 Performance: *Monument* by **Peter van Heerden** and **Anne Historical** (2010 Donald Gordon Creative Arts Fellows).

SATURDAY 19 FEBRUARY

- 08:30 Coffee / tea on arrival.
- 09:00 Panel 1: **Emerging modernities and the contested curriculum in the post-colony**
Crain Soudien (Deputy Vice Chancellor, UCT); **Neo Lekgotla laga Ramoupi** (Researcher: Africa Institute of South Africa); **Deborah Posel** (Director: Institute for Humanities in Africa, UCT); **Mark Fleishman** (Head: Department of Drama, UCT; 2010 Donald Gordon Creative Arts Award Winner).
Chair: **Gerard Samuel** (Director: School of Dance, UCT).
- 11:00 Coffee / tea break.
- 11:30 Panel 2: **Post-colonial excursions and incursions**
Maxwell Rani (School of Dance, UCT) probes his connections between classical and contemporary dance; **Brett Bailey** (Curator: Infecting the City) talks about his work and programming behind the forthcoming *Infecting the City Festival* presented by the Africa centre; **Mwenya Kabwe** presents her translocation of Adrienne Kennedy's *Funnyhouse of a Negro*. Chair: **Jane Taylor** (writer; curator; cultural theorist; Senior Research Mentor: UWC).
- 13:00 Lunch. Open studio: Lance Herman - *The Notebooks of Eliezer*.
- 14:00 Exhibition walkabout at the Iziko South African National Gallery of *In Context* led by curator **Liza Essers** (Director: Goodman Gallery).
- 15:00 Coffee / tea break.
- 15:30 Panel 3: **Re-presenting the other; artistic collaboration; identity construction as process in the visual arts**
Presentations: **Gavin Younge** (Michaelis School of Fine Art, UCT; 2010 Donald Gordon Creative Arts Award Winner); **Andrew Putter** (2010 Donald Gordon Creative Arts Fellow); **Nandipha Mntambo** (Standard Bank Young Artist Award Winner 2011); **Usha Seejarim** (artist). Respondents: **Gabi Ngcobo** (independent curator); **Rael Salley** (Michaelis School of Fine Art, UCT; 2011 Donald Gordon Creative Arts Award Winner); **Clive Kellner** (former Director: Johannesburg Art Gallery; curator: Gordon Schachat Collection). Chair: **Colin Richards** (Michaelis School of Fine Art, UCT).
- 17:30 Break.
- 20:00 Performance: **Ngqoko Women's Ensemble** – traditional works as well as new compositions by **Jeanne Zaidel-Rudolph, Christo Jankowitz** and **Kerryn Tracey**; **Alexander Fokkens** as conductor. Project under leadership of **Anri Herbst** (South African College of Music, UCT) and **Jeanne Zaidel Rudolph** (Music Division, WITS).

SUNDAY 20 FEBRUARY

- 08:30 Coffee/ tea on arrival
- 09:00 Panel 4: **Intercultural composition, classical and contemporary dialogue; Pan African re-emergings and merging in music**
Anri Herbst and **Jeanne Zaidel Rudolph**; **Neo Muyanga** (composer; musician; co-curator: Pan African Space Station) and **Ntone Edjabe** (Founder: Chimurenga magazine; co-curator: Pan African Space Station); **Bongani Ndodana-Breen** (composer; musician). Chair: **Mark Fleishman**.
- 10:30 Coffee / tea break and depart for *In House*.
- 11:00 Performance (site specific): *In House* by **Ntsoana Contemporary Dance Theatre: Sello Pesa; Brian Mtembu; Humphrey Maleka**.
- 13:00 Lunch.
- 13:45 Performance: *Die Vreemdeling* by **Magnet Theatre**, directed by **Mark Fleishman**.
- 15:15 Coffee / tea break.
- 15:30 Panel 5: **Performance and the African city: multiple tongues, hybrid formations and translocations.**
Staged conversations: **Mokena Makeka** (architect; member World Economic Forum: Global Agenda Council on Design). **Warren Nebe** and **Mwenya Kabwe** with **Peter van Heerden** and **Bettina Malcomess**; **Mandla Mbothwe** (Director: Steve Biko Centre); **Faniswa Yisa** (director; actor) and **Sello Pesa** (Director: Ntsoana Contemporary Dance Theatre).
- 17:30 Closing comments and discussion led by **Heeten Bhagat** (past curator: National Museum of Zimbabwe); **Rael Salley** and **Jay Pather**.
- 18:30 **Emerging Modernities Wrap**: Sunday grooves by master DJ **Ntone Edjabe**.

02 EMERGING MODERNITIES

PARTICIPANTS



HEETEN BAGHAT

Heeten Baghat is a former Curator of the National Gallery of Zimbabwe. Presently, he consults for several creative organisations and lectures at tertiary institutions. His objective as a creative professional is to investigate and realise the pedagogical potential of arts and culture in Zimbabwe and the surrounding region.



BRETT BAILEY

Brett Bailey is a playwright, designer, play director, festival curator and the artistic director of Third World Bunfight. He has worked throughout South Africa, in Zimbabwe, Uganda, Haiti, the UK and Europe. Bailey is curator of South Africa's only public arts festival, Infecting the City, in Cape Town.



NTONE EDJABE

Ntone Edjabe is founder and editor of *Chimurenga*, a Pan-African publication of writing, art and politics. He is also co-curator of the Pan African Space Station (PASS), with Neo Muyanga. PASS is a music intervention that plays host to a growing archive of contemporary sound and art from global Africa on the internet as well as live at iconic venues across Cape Town once a year.



LIZA ESSERS

Liza Essers is Director of the Goodman Gallery. Under her directorship, the Goodman Gallery is focused on bringing institutions, corporate players, artists and audiences closer together. She has also ensured that the Gallery focuses on work produced in the African continent, and other countries that engage in a dialogue with the African context.



MARK FLEISHMAN

Mark Fleishman (director, lecturer, and writer) is an Associate Professor and Head of the Drama Department at the University of Cape Town. He is a founder member of Magnet Theatre and an award-winning director. Fleishman also functions as a writer - not only of theatre texts, but has published many academic articles, mainly on South African theatre. Fleishman is a recipient of a Donald Gordon Creative Arts Award (2010)



ALEXANDER FOKKENS

Alexander Fokkens is a freelance conductor and double bass player based in Cape Town, where he is the music director of the Symphony Choir of Cape Town and resident conductor of the Cape Philharmonic Youth Orchestra.



ANRI HERBST

Anri Herbst is an Associate Professor at the South African College of Music, University of Cape Town. Her research interests lie in the fields of music psychology, intercultural musicology and neuromusicology. She is involved as co-project leader with Jeanne Zaidel-Rudolph in a research project on the overtone singing practices of the Nqgoko women of Lady Frere from socio-cultural, physical and acoustical perspectives.



MWENYA KABWE

Mwenya Kabwe is a Zambian born theatre maker currently living and working in Cape Town, with other home bases in New York and Lusaka. She is a lecturer and course coordinator in the Drama Department at the University of Cape Town. Kabwe is a recipient of various awards, including a Fleur du Cap (2008) and Spier Contemporary (2007) award.



CLIVE KELLNER

Clive Kellner is curator-at-large of the Gordon Schachat collection. Previously he was director of the Johannesburg Art Gallery (2004-2009), co-founder and director of Camouflage Gallery and editor-in-chief of *Coartnews* magazine. He has written and lectured extensively on contemporary South African art.



NEO LEKGOTLA LAGA RAMOUPU

Neo Lekgotla laga Ramoupi is a research specialist in the Knowledge Transfer & Skills Development Unit at the Africa Institute of South Africa. His research project is African-centred education/content/curriculum in the African universities. He has also worked at the Robben Island Museum and The Nelson Mandela Centre for Memory at the Nelson Mandela Foundation.

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MOKENA MAKEKA

Mokena Makeka directs Makeka Design Lab, a laboratory practice founded in 2002 that designs innovative design solutions at the urban, architectural, cultural and installation scale. His career highlights include being selected as one of the Ordos 100 architects. Makeka sits on the World Economic Forum Global Agenda Council for Design and is an advisor to the South African Minister of Human Settlements on matters of Human Settlements.



BETTINA MALCOMESS

Bettina Malcomess works across disciplines as a writer, lecturer, curator and artist. Her art practice is defined by adaptability, interdisciplinarity and collaboration. She performs under the stage name Anne Historical and is a member of the collective Doing it for Daddy. Malcomess is a winner of a Spier Contemporary award (2007) and a Donald Gordon Creative Arts Fellowship (2010).



ACHILLE MBEMBE

Achille Mbembe teaches in the Department of Sociology and Social Anthropology, University of Stellenbosch, and is a co-convenor of The Johannesburg Workshop in Theory and Criticism (JWTC). He has written extensively on African history and politics, and is the author of various books in French, including *Sortir de la grande nuit. Essai sur l'Afrique décolonisée* (Paris, 2010). Mbembe is also the winner of the Bill Venter/Altron Award for his *On the Postcolony* (2001).



MANDLA MBOTHWE

Mandla Mbothwe is an Artistic Director at the Steve Biko Centre. He is a writer, professional director and actor. Mbothwe is a recipient of a Donald Gordon Creative Arts Award (2009).



NANDIPHA MNTAMBO

Nandipha Mntambo is the Standard Bank Young Artist for Visual Art 2011, with a national touring exhibition premiering at the National Arts Festival in Grahamstown in June 2011. Her work has been included in several international exhibitions, amongst others the 17th Biennale of Sydney and the 9th Dakar Biennale in 2010.



NEO MUYANGA

Neo Muyanga composes works for choir, chamber and large ensemble and continues to tour widely as a solo performer and as a member of BLK Sonshine. He is also co-curator of the Pan African Space Station (PASS) with Ntone Edjabe. PASS is a music intervention that plays host to a growing archive of contemporary sound and art from global Africa on the internet as well as live at iconic venues across Cape Town once a year.



WARREN NEBE

Warren Nebe was the Head of Dramatic Art, Wits School of Arts, University of the Witwatersrand and is the Director of Drama for Life, Africa. His research focuses on identity construction, representation and memory in South Africa through an auto-ethnographic theatre-making approach.



BONGANI NDODANA BREEN

Composer Bongani Ndodana-Breen has written a wide range of music encompassing symphonic work, opera, chamber music and vocal music. He is the composer of *Winnie, The Opera*, which premieres in 2011 at the State Theatre in Pretoria. Ndodana-Breen was awarded the Standard Bank Young Artist Award for Music in 1998.



GABI NGCOBO

Gabi Ngcobo is an independent curator based in Johannesburg, South Africa. She recently co-founded the "Center for Historical Reenactments" an independent platform based in Johannesburg. Ngcobo is the head of the "Incubator for a pan-African Biennale task-force", a year long project set up to facilitate the articulation of critical positions regarding the notion of a Pan-African Biennial.

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JAY PATHER

Jay Pather is a choreographer who has collaborated with visual artists, architects and urban planners since 1984, taking his inter-cultural performances into public spaces. Pather was recently appointed Director of Gordon Institute for Performing and Creative Arts (GIPCA). He is also an Associate Professor at the University of Cape Town, Artistic Director of Siwela Sonke Dance Theatre and Chairperson of the National Arts Festival Committee.



SELLO PESA

Sello Pesa is artistic director of Ntsoana Contemporary Dance Theatre. Ntsoana is an organisation committed to exploring the diverse and evolving South African cultures through the medium of contemporary dance. Ntsoana's projects have included training and development programs, as well as performances at local and international festivals.



DEBORAH POSEL

Deborah Posel is the founding Director of the University of Cape Town's Institute for Humanities in Africa (HUMA) and a Professor of Sociology. She has published widely on the history of apartheid, and its weightiness within efforts to fashion the 'new' South Africa.



ANDREW PUTTER

Andrew Putter is a Cape Town-based artist, designer and teacher. He is associated with many of Cape Town's collaborative and public art projects of the last 15 years, including MCQP, Softserve, Ydetag and Public Eye. Putter is a winner of a Spier Contemporary Award (2007), National Teacher Award (2004) and recipient of a Donald Gordon Creative Arts Fellowship (2010).



MAXWELL RANI

Maxwell Rani lectures in dance and teaching method at UCT. He has choreographed works for numerous international dance companies.



COLIN RICHARDS

Colin Richards is currently Professor in the Michaelis School of Fine Art, University of Cape Town. His research interests are contemporary art theory and practice with a focus on Africa and South Africa, and he has published widely in this area. He is also an exhibiting artist and curator.



RAEL JERO SALLEY

Raél Jero Salley is an artist and historian. Salley's work is focused on contemporary visual practices and the production of Black and African Diaspora. He writes on contemporary art and visual culture and is Senior Lecturer in Painting and Discourse at the University of Cape Town.



GERARD SAMUEL

Gerard Samuel is the Director of the School of Dance at the University of Cape Town. A professional dancer and choreographer, he is a pioneer of disability arts and integrated arts projects. Samuel was a recipient of a Donald Gordon Creative Arts Award in 2010.



USHA SEEJARIM

Usha Seejarim is a practicing artist and works primarily in sculpture and public art. She is committed to arts education and continues to lecture and facilitate a wide range of learners. Seejarim is director of the Such Initiative – an organisation aimed at changing perceptions through eco-conscious public art.



CRAIN SOUDIEN

Professor Crain Soudien is formerly the Director of the School of Education at the University of Cape Town and currently Deputy Vice-Chancellor. He is a widely published sociologist and educationalist. Soudien is involved in a number of local, national and international social and cultural organisations and is the Chairperson of the District Six Museum Foundation, President of the World Council of Comparative Education Societies and former Chair of a Ministerial Committee on Transformation in Higher Education.

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JANE TAYLOR

Jane Taylor is a writer, scholar, curator and cultural theorist. From 2000 - 2009 she was Skye Chair of Dramatic Art at Wits University. She is a regular Visiting Professor at the University of Chicago, and is currently Senior Research Mentor at UWC and will be writer-in-residence at Northwestern University, Chicago. She lectures extensively in and around the theory of the Self, and the performance of sincerity.



PETER VAN HEERDEN

Peter van Heerden's live art installations reveal a multidisciplinary approach to performance in which his works weave together performance, art, architecture and history. He works in close collaboration with artist, social activist and pig farmer Andre Laubscher, and the two present work under the initiative erf [81] cultural collective. Van Heerden is a recipient of a Donald Gordon Creative Arts Fellowship (2010).



FANISWA YISA

Faniswa Yisa is an actor and director. She has performed extensively with The Mother tongue Project, Third World Bunfight and Magnet Theatre, and won several awards.



GAVIN YOUNGE

Gavin Younge is a Professor and a former Director of the Michaelis School of Fine Art at the University of Cape Town. He has lectured at various tertiary institutions, writes regularly on contemporary art and is a practicing artist. Younge is a recipient of a Donald Gordon Creative Arts Award (2010).



JEANNE ZAIDEL-RUDOLPH

Jeanne Zaidel-Rudolph is currently Professor of Music Composition Studies in the Wits School of Arts. In October, 2004 President Thabo Mbeki presented her with the Order of Ikhamanga medal for her "excellent contribution to music nationally and internationally". She is involved as co-project leader with Anri Herbst in a research project on the overtone singing practices of the Nqgoko women of Lady Frere from socio-cultural, physical and acoustical perspectives.

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EMERGING MODERNITIES PERFORMANCES AND EXHIBITIONS

FUNNYHOUSE OF A NEGRO - PERFORMANCE INSTALLATION

Friday 18 February 18h15 - Hiddingh Hall, UCT Hiddingh Campus

A performance installation of extracts from **Mwenya Kabwe's** adaptation of Adrienne Kennedy's *Funnyhouse of a Negro* - a dark comedy about 'race, hair and Queen Victoria'. The play received an Obie for the most distinguished play and has been called '...visceral...a bold, daring play' by the Austin Review and 'fearlessly innovative' by The New York Times. With **Lesoko Seabe, Nadia Maria Caldiera, Malefane Mohsuli** and **Emile Minnie**.

MONUMENT

Friday 18 February 20h15 - Castle of Good Hope

Periods which exist for the monument have been unable to create lasting monuments.

Jose Luis Sert (architect), 'Nine Points on Monumentality'

Monument continues the dialogue of the collaborative team of Peter Van Heerden and Adre Laubscher (ERF 81 cultural collective) and Anne Historical (visual artist and writer Bettina Malcomess) with historical spaces and sites. In this work the artists position themselves at several sites located at the interstices of monument or non-monument, ruin and non-place, those sites forgotten by history, without memory.

The final performance takes place at a site outside the Castle of Good Hope, in a space framed by two angled walls, facing the Cape Town railway station. While it forms a natural stage, it is a kind of non-site, mostly used by indigent people to sleep or wash; it contains a remnant of the original footing of the fort on the now reclaimed foreshore and is the location of the original entrance to the castle. The narrative thread that runs throughout the work is the construction of a Monument, working with building sand, wooden set panels, canvas and rope, this also functions as the stage. The form varies according to the site, and each is made only to be disassembled - an action that undoes itself.

IN CONTEXT

Saturday 19 February 14h00 - Iziko South African National Gallery

In Context was originally conceived by the Goodman Gallery as a series of site-specific exhibitions and interventions in and around Johannesburg over the period of the FIFA World Cup in June 2010. The exhibition is currently presented at the Iziko South African National Gallery as a single and cohesive exhibition. Curated by Liza Essers, the exhibition presents work by a diverse group of international and South African artists who explore the dynamics and tensions of place, in reference to the African continent and its varied and complex iterations, and to South Africa in particular. The works – wide-ranging, frequently provocative – engage with a number of pressing questions about space, context, and geography.

In this gathering of artists – envisioned as a series of conversations and engagements – the question of context is posed once again, but problematised in various ways. The terms 'local' and 'international' are given new emphasis and the following questions are posed: What does it mean to be a local artist in this age of the global? Do African artists wish to continue speaking of context? How do artists of the African Diaspora reflect on their distance from and proximity to home? Where is home? How have some artists living in Europe and the Americas inherited and absorbed an African heritage or sensibility, even when they have not visited the Continent? Have we reached a point in the story of contemporary art in which the term 'African artist' can be dispensed with or do we still require it as a marker of distance from Europe and North America? To what extent does the global art market rely upon or exploit the term to sell art in Europe and North America? Is there thus a distinction to be made between the way in which African artists represent themselves and the 'Western' reception of contemporary art from Africa?

Rather than present only artists from the African continent in this project, *In Context* also considers the works of artists who, though they may have some interest in South Africa, have not visited the country or anywhere else in Africa. Their connection to the continent might be one they have inherited from the history of slavery, or from the displacements of Diaspora and exile. The aim is to generate conversations between works and even to assess the relevance of the questions we have raised in the face of the works themselves. We may find ourselves entirely surprised by the answers. We hope to be provoked, to open engagements that overturn the concerns and themes we have offered, that render them more rather than less problematic, or that dispense with them altogether. We may indeed find that individual practice casts an entirely different light on the question of context.

In Context is generously sponsored by Iziko Museums, the Goodman Gallery, the Goethe-Institut, Culturesfrance, the French Institute of South Africa (IFAS), Galleria Continua, the British Council, and the Kirsh Foundation.

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NGQOKO WOMEN'S ENSEMBLE

Saturday 19 February 20h00 - Hiddingh Hall, UCT Hiddingh Campus

The Ngqoko Women's Ensemble (Ngqoko Cultural Group), known for their unique overtone singing, will perform traditional works as well as compositions by **Jeanne Zaidel-Rudolph**, **Christo Jankowitz** and **Kerryn Tracey**, with **Alexander Fokkens** as conductor. This forms part of an intra-institutional collaboration between the Universities of the Witwatersrand and Cape Town in a NRF funded research project on indigenous knowledge systems led by Anri Herbst and Zaidel- Rudolph.

The grant provided scholarships for several students associated with the project, and was designed in three phases over three years. First the initial fieldwork, during which field recordings were made of the women's songs with traditional instruments; second, the composing of original music including the Ensemble, as well as works inspired by this music. The concert in Hiddingh Hall as part of Emerging Modernities forms the third phase of the project.

The Ngqoko Women's Ensemble is committed to the indigenous music, songs and traditions of rural Xhosa communities. The ensemble was formed in Lady Frere in 1980.

List of musicians (Ngqoko Ensemble) : **Thandiwe Lungisa**, **Mangaliso Maxanjana**, **Nofenishala Mvotyo**, **Nokhaya Mvotyo**, **Nopasile Mvotyo**, **Nomthandazo Ntese**, **Nosomething Ntese**, **Nophumzile Tapileni**, **Nandipha Tayi**, **Nogcinile Yekani**, **Nozamile Zenani**, **Tsolwana Mpayipheli**.

This performance has been facilitated by the generosity of the Gordon Institute for the Performing and Creative Arts (GIPCA) and the National Research Foundation (NRF).

FIRST HALF

Lakutshoni langa

This literally means 'The sun is setting'; it is a girls' initiation song.

Holilo

This is an *umtshotsho* song. *Umtshotsho* is a social gathering of adolescent boys and girls, where they are taught how to behave appropriately as young people.

Nomaweza

This is an *umtshotsho* song sung in an overtone singing style.

Unongquvela

The title of the song is the name of a girl who is physically challenged. The people in her community undermine her, but when she dances everyone is surprised, so much so that some of them start making up stories that she must be a witch.

Emazangweni

Emazangweni is a clan name of people who are very strict; should you visit them as an outsider, you have to be well-mannered.

Ngwamza

The song is about the bird of fortune, *Ngwamza*.

SECOND HALF

Lifecycle

For Ngqoko singers, indigenous instruments and Western ensemble of eleven by **Jeanne Zaidel-Rudolph**.

Bright Morning Bustle

For clarinet and string quartet by **Christo Jankowitz**.

Reflections

For thirteen instruments by **Kerryn Tracey**.

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Lifecycle

Composer's notes

The composing of this piece began with a visit to the Nqoko Village several years ago. This original Xhosa music forms the core of this composition.

The themes of these songs gave rise to the title, ***Lifecycle***, which depicts important aspects and religious and social occasions in the life of the community.

The singers accompany themselves with three kinds of bows and two drums, namely, the Uhadi (calabash bow), the Umrhubhe (mouth bow), and the Inkinge (friction bow with petrol tin) – the Ugubu (two-sided drum) and the Umasengwane (friction drum).

The piece begins with a brief instrumental introduction which portrays the pastoral character of the village, yet with a gentle underlying energy. The choir enters with a song of thanks to the Ancestors – ***Nyanyi (I Camagu Livumile)***. This flows immediately into a Lullaby expressing anxiety about the return of a mother who has gone to collect firewood as her crying baby needs pacifying – not the usual soothing lullaby. After an instrumental link an Initiation song follows – ***Ikomani*** with traditional instruments and overtone singing. In this song the young man expresses his preparedness to face circumcision rites as he is 'already a man' and does not mind.

The cycle continues with a Marriage song (***Makhaya Akudule***), which describes a bride that comes from far away and the man coming from a distant land to form a union. This leads instrumentally to a plaintive and heart-rending plea in a song ***Umyeyezelo*** by a mother singing with her Uhadi bow about her son who was sent away for initiation – will she ever see him again or will he die?

The work ends with a ***Magulesinyanga*** song in which the 'prophets' of the community teach the young adults to dance. Death is greeted with silence and no music.

Bright Morning Bustle

Composer's notes

This piece comprises of a number of sections which use elements that are generic to the musical language of the Ngqoko Women. The composition is grounded in cyclical textures and is constructed using canonic devices and ostinati. The form reveals three main areas of musical material that resemble an overall Rondo design. The sentiment expressed in this composition suggests a call to 'get to work, it is a new day!' and the ensuing bustle. It is optimistic in spirit.

A

The clarinet starts with a melodic 'call' outlining a pentatonic scale which centres on the pitch 'F'. Scoops in certain of the melodic phrases called out enable the clarinet to resemble the human voice, delivering an effect that is akin to the vocal inflections typical of the Ngqoko music. The ostinato gets the textures and rhythmic cycles 'going', suggesting the commencement of bustling activity.

B

The second section starts abruptly. It is announced when the viola initiates an ostinato col legno. This reveals a melodic and rhythmic pattern evocative of the friction bow. To this a descending melodic scale-figure (typical of a certain Ngqoko song) is added by the clarinet.

A

A sudden reiteration of the cyclical textures of section A follows – This time outlining the key of A major and modified in a subtle way. After reaching a high point of activity there is an abrupt change to a new section.

C

This section is the most 'Western' of the material presented and also tonally the darkest and the most dissonant. Starting in A minor, it develops a mournful melody (also pentatonic) over a non-symmetrical rhythmic ostinato played by the Viola.

A

Again modified in a subtle way it leads back to the clarinet music heard at the very beginning. The piece ends with a coda-like passage based again of the two-note friction bow ostinato.

*Ostinato: a short musical phrase or melody that is repeated over and over, usually at the same pitch.

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IN HOUSE

Sunday 20 February 11h00 - Site-specific venues, Cape Town

In House by Ntsoana Contemporary Dance Theatre, featuring Gauteng based **Sello Pesa, Humphrey Maleka** and **Brian Mtembu**, frees contemporary dance from its traditional venues and takes it to the heart of where people live: their suburbs, their living spaces. The project reveals the spaces between communities as well as between communities and art, and seeks to address outdated images, perceptions and ideas - be it of homes and spaces, or dance and art. Audience members can choose between different suburban connections; moving into the hub of urban and empty city spaces.

DIE VREEMDELING

Sunday 20 February 13h45 - Arena Theatre, UCT Hiddingh Campus

Directed: **Mark Fleishman**,

Assisted by: **Frances Marek**

Written: **by the cast based on a short story by Frances Marek**

Featuring: **Ephraim Gordon, Dann-Jaques Mouton, Rudi Malcolm**

Design: **Craig Leo**

Choreography: **Jennie Reznik and Ina Wichterich**

Die Vreemdeling explores themes with which Magnet Theatre is familiar: migration, identity and the 'other' or outsiders. Says Frances Marek (assistant director and writer): "*Die Vreemdeling* is a story about fences and borders; the things we construct to keep out what we fear. And how sometimes it's important to find a gate in the fence and to see what would happen if you opened it. In the story there is not only a fence around the entire town, but also around the hearts of the people who live there. There is a saying that when visiting farms you make sure to always keep shut the gates that you find shut, but through the story the characters start to ask the question whether that is actually such a good idea. And what would happen if you opened a gate in your heart to someone from beyond the fence?"

Die Vreemdeling has been made possible by generous support from the Gordon Institute for Performing and Creative Arts (GIPCA), National Lottery Distribution Trust Fund, the National Arts Council and HCI Foundation.

ABOUT GIPCA

The University of Cape Town's Gordon Institute for Performing and Creative Arts (GIPCA) facilitates new collaborative and interdisciplinary creative research projects in the disciplines of Music, Dance, Fine Art, Drama, Creative Writing, Film and Media Studies. Interdisciplinarity is a key theme of the institute and projects are imbued with innovation, collaboration and dialogue with urbanism and community. GIPCA was launched in December 2008 with a substantial grant from Sir Donald Gordon, founder of Liberty Life. An Advisory Board comprising Heads of Departments of all Performing and Creative Arts Departments at UCT helps to shape contexts for the instigation and development of projects by students and staff, as well as a wide range of institutions and individuals outside the university.

For more information on the 2011 GIPCA programme, visit www.gipca.uct.ac.za, or contact **021 480 7156 / fin-gipca@uct.ac.za**.

Chair of the GIPCA Board: **Professor Paula Ensor**

GIPCA Director: **Associate Professor Jay Pather**

GIPCA Project Manager: **Adrienne van Eeden-Wharton**

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