

# REPUBLIC

**ART, AUTHORITY, NATIONHOOD**

**21-25 SEPTEMBER**

**CAPE TOWN CITY HALL**

**international writers / exhibitions / live art /  
film screenings / theatre / dance / panels**

**Steven Galloway Feryal Ali Gauhar Dada Masilo Max du Preez Jenny Erpenbeck  
Indra Wussow Antony Albeker Margie Orford Jonathan Jansen Dylan Wray Neville  
Alexander Imraan Coovadia Freddy Ogterop Faith47 Simon Gush Michael MacGarry  
Rike Sitas Nontobeko Ntombela Paul Weinberg Lindeka Qampi Kurt Campbell  
Mlu Zondi Julia Raynham Ismail Farouk Brett Bailey Open Book Cape Town Mark  
Fleishman Stephen Inggs La Ribot Laetitia Dosch Ruth Childs Carla Fonseca  
Shirley Gunn Vuyiswa Kama Nomonde Ngcizela Mandisi Bangelo Lucky Jackson  
Vinkosi Sigwegwe Lance Herman Kelly-Eve Koopman De Klerk Oelofse Christiaan  
Olwagen Johan Botha Claire McNulty UCT Performing and Creative Arts students**

# GIPCA

GORDON INSTITUTE FOR PERFORMING AND CREATIVE ARTS  
Courage. Imagination. Foresight.

# 01

# REPUBLIC: ART, AUTHORITY, NATIONHOOD PROGRAMME

## WEDNESDAY 21 SEPTEMBER

- 18:00 Drinks
- 18:15 Opening of **Republic** and exhibitions; guest speaker: **Stephen Inggs**. Exhibitions: **The Other Camera** curated by **Paul Weinberg** and **Claire McNulty** with photographic studio by **Lindeka Qampi**; **Analogues** by **Simon Gush** in collaboration with **James Cairns**, and **From the experiences of a South African Boxer in Britain** by **Kurt Campbell**.
- 19:00 Book launch: **Opinion Pieces by South African Thought Leaders**. Editor **Max du Preez** in conversation with some of the contributors. In association with Open Book and Penguin.
- 20:00 Performance: **The Bitter End of Rosemary**, choreographed and performed by **Dada Masilo**.
- 20:30 Light supper

## THURSDAY 22 SEPTEMBER

Exhibitions open from 14:00 – 20:00

- 14:00 Film screenings (in order):  
**Campaign! The Kawasaki Candidate** directed by **Kazuhiro Soda** (Japan / 2007 / 53 min)  
**The Great Counting: The Making of Census '96** directed by **Brenda Goldblatt** and **Robert Thorpe** (South Africa / 1997 / 24 min)  
**The Lawyer, the Farmer and the Clerk** directed by **Clifford Bestall** (South Africa / 1993 / 26 min)  
**Iron Ladies of Liberia** directed by **Siatta Scott Johnson** and **Daniel Junge** (Liberia / 2007 / 53 min)
- 17:00 Staged conversation: **Jenny Erpenbeck** in conversation with **Indra Wussow** about her award winning novel, **Visitation**, and its connection with South Africa. Followed by refreshments. In association with Open Book. (60 min)
- 19:00 Staged conversation: **Opinion Pieces by South African Thought Leaders 1 - Antony Albekker** talks about crime and policing to **Max du Preez**. In association with Open Book and Penguin. (60 min)

## FRIDAY 23 SEPTEMBER

Exhibitions open from 14:00 – 19:00

- 14:00 Film screenings (in order):  
**In Search of Gandhi** directed by **Lalit Vachani** (India / 2007 / 53 min)  
**The Deadline** directed by **David Jammy** (South Africa / 1996 / 53 min)  
**A Trip to the Country** directed by **Jean-Marie Teno** (Cameroon / Germany / France / 2000 / 75 min)
- 17:30 Staged conversation: **Feryal Ali Gauhar** talks about her experiences as a UN Goodwill Ambassador with **Margie Orford**. In association with Open Book. (60 min)
- 19:00 Performances: **At Least in Theory** - mixed media performances and installations by University of Cape Town Performing and Creative Arts students and **Carla Fonseca**. (approximately 90 min)

# 01

# REPUBLIC: ART, AUTHORITY, NATIONHOOD PROGRAMME

## SATURDAY 24 SEPTEMBER

Exhibitions open from 09:30 – 18:30

- 09:30** Panel discussion: *Re-presenting the Republic 1* - a range of primarily visual artists reflect on the intersection of art-making and the Republic: **Faith47**, **Ismail Farouk** and **Michael MacGarry**. Respondents: **Rike Sitas** and **Nontobeko Ntombela**. (90 min)
- 11:30** Panel discussion: *Re-presenting the Republic 2* - a range of performance artists reflect on the intersection of art-making and the Republic: **Mlu Zondi**, **Julia Raynham** and **Brett Bailey**. Respondents: **Jay Pather** and **Mark Fleishman**. (90 min)
- 13:45** Film screenings (in order):  
*Egypt: We are Watching You* directed by **Jehane Noujaim** and **Sherief Elkatsha** (Egypt / 2007 / 53 min)  
*After the Deadline* directed by **C.A. van Aswegen**, **David Jammy** and **Harriet Gavshon** (South Africa / 2006 / 52 min)  
*The Colonial Misunderstanding* directed by **Jean-Marie Teno** (Cameroon / France / Germany / 2004 / 78 min)
- 14:00** Performance: *Laughing Hole* - written and directed by **La Ribot**, performed by **La Ribot**, **Laetitia Dosch** and **Ruth Childs**. In association with Pro Helvetia Cape Town. (approximately 6 hours)
- 15:30** Staged conversation: *Looking Inside: Five South African stories of people living with Albinism*, with **Zukiswa Puwana**, **Vuyiswa Kama**, **Vinkosi Ngcizela**, **Mandisi Bangelo** and **Lucky Jackson**. In association with Human Rights Media Centre and Open Book. (60 min)
- 17:00** Staged conversation: *Opinion Pieces by South African Thought Leaders 2* - **Jonathan Jansen** and **Dylan Wray** discuss education with **Max du Preez**. In association with Open Book and Penguin. (60 min)
- 18:30** Performance: *Eliezer*, a solo music project of **Lance Herman**. (30 min)
- 19:30** Performance: *Woza Andries?* written by Robert Volker, directed by **Christiaan Olwagen**, with **Johan Botha**, **De Klerk Oelofse** and **Kelly-Eve Koopman**. Presented by TEATERteater, in association with the University of Stellenbosch Drama Department. (75 min)

## SUNDAY 25 SEPTEMBER

Exhibitions open from 14:00 – 18:00

- 14:00** Staged conversation: **Steven Galloway** (author of *Cellist of Sarajevo*) talks to **Feryal Ali Gauhar** (author of *No Space for Further Burials*). Chair: **Imraan Coovadia**. In association with Open Book. (60 min)
- 15:30** Staged conversation: *Opinion Pieces by South African Thought Leaders 3* - **Neville Alexander** talks about The South African Nation with **Max du Preez**. In association with Open Book and Penguin. (60 min)
- 16:30** Walkabout: Artist **Simon Gush** discusses *Analogues* with visitors to the exhibition. (30 min)
- 17:00** Performance: *VII* (Seven), written and devised by **Merryn Carver**, **Gideon Lombard**, **Gabriella Pinto**, **Tazz Rossouw**, **Richard September** and **Siyabulela Sikawuti**, directed by **Thenjiwe Stemela**. Developed by the University of Cape Town Drama Department. (45 min)
- 18:00** Closing drinks and music.

# 02 REPUBLIC: ART, AUTHORITY, NATIONHOOD EXHIBITIONS

## ANALOGUES

Simon Gush in collaboration with James Cairns

Simon Gush's exhibition comprises new work focusing on the current state of the Congress of South African Trade Unions (Cosatu). Gush argues that one of Cosatu's most important roles is to advocate a coherent political ideology. He writes: Although, throughout its history, Cosatu could never have been described as a homogeneous organisation, there is a sense that the current divergence of opinion regarding its adherence to an ideological position has brought it to a point of crisis. I would characterise this as a crisis of ideology, analogous to a crisis of faith or belief. It is this analogy of belief that forms the core of the exhibition.

The series of three short videos entitled *Analogues*, made in collaboration with James Cairns, produce three scenarios, each a metaphor which attempts to understand an aspect of how belief functions. The first video, *Vacancy*, meditates on the relationship between belief and act. The second, *Plainsong*, describes the dizzying effects of a crisis of faith. *Distance*, the final video, seeks to imagine the effects of a world devoid of belief. The videos are loosely inspired by Ingmar Bergman's 'trilogy of faith', *Through a Glass Darkly* (1961), *Winter Light* (1962) and *The Silence* (1963), through which he charted his own crisis of faith. Bergman's films concluded in his embrace of atheism. In an inversion of this, the *Analogues* series sides with the reaffirmation of political belief.

Simon Gush is a 2011 Donald Gordon Creative Arts Fellow. The *Analogues* trilogy is presented in association with the Goethe-Institut, Gauteng Film Commission and Michaelis Galleries.



## FROM THE EXPERIENCES OF A SOUTH AFRICAN BOXER IN BRITAIN

Kurt Campbell

In 1907, in a crowded hall in Liverpool, Andrew Jephtha, a Black welterweight boxer from South Africa knocked out Curley Watson with a powerful right hook. This event, however spectacular it might have appeared at the time, was in fact more significant than anyone watching could have realised. It was important for a multitude of reasons, related to both politics and history. It was to be forty years before another Black boxer was ever allowed to challenge for a British title. It was a significant moment in relation to Postcolonial enquiry because the British Empire, represented by the people's champion Curley Watson, was literally brought to his knees by a Black subject of the Colony of South Africa. This victory, and the history of Andrew Jephtha is tellingly sparse in the sporting archives of Britain. The only comprehensive archival trace acknowledging this victory exists as singular, self-published booklet by Jephtha titled *A South African Boxer in Britain*. This document is the focal point of Kurt Campbell's exhibition.

The textualities that are employed by Jephtha in his booklet, that is, the strategies employed to constitute the communicative content highlight the diverse aims of the publication: as biography, fighting manual, identity statement and commodity. *A South African Boxer in Britain* marks a space where the subaltern figure places an explicit faith in his publication as an object of powerful vocality. When considered in this light, Jephtha's words and booklet are strategic and self directed, challenging traditional ideas of "silence" and "subjugation" in relation to the conventional Text of the National Archive. The works create a space to engage, ponder and imagine Jephtha as both internationally acclaimed fighter and paradoxically a subjugated South African citizen.

The artworks: Jephtha was known as "the boer" or "the black" when he was welcomed into the fighting ring. He mentions these titles in his booklet and expressed surprise at their frequent use. The exhibition features these labels given to Jephtha in a large poster titled *Locus Standi*. The image uses Campbell's own body in its formulation, shot from the perspective of an opponent knocked down to the floor. The exhibition also features a large poster documenting a selected list of all who Jephtha knocked out over an eight year period of fighting. The sculptures in the exhibition affirm the idea of self authored text as a powerful object of identity and resistance.

## THE OTHER CAMERA

Curated by **Paul Weinberg** and **Claire McNulty**

*The Other Camera* exhibition forms part of a larger body of work that is challenged to explore another vision of the world from a participatory, community photographic point of view. It poses the important question - how do photographers from communities in Africa and specifically South Africa photograph their own people, environment, cultures and events? More importantly how has the inside or the 'other camera' been acculturised, how has it adapted to a modernising Africa and to a globalised and transforming world?

The realm of 'Other Photography's', explores a nuanced approach to the role of the camera, images and their attendant value. This focus brings into the frame the concept of indigenous media – insider perspectives on identity and representation.

This small exhibition draws on a number of years of research and variety of archives scattered throughout the country held privately and publicly. The research opens up new vistas beyond the dominant approaches of 19th and 20th century photography. It explores a sense of dynamic relationships and shifts focus from how outsiders photographed 'the other' to how 'the other' photographs and represents itself. In Africa the 'other camera' is prevalent and all pervasive. In South Africa with its strong migrant and urban historical links, the 'other camera' has evolved into a genre itself. You will find this camera at events, rituals, traditional celebrations, and social occasions. The photographers who work in this way are called 'street photographers', generally hussling for a living in the way the informal sector survives. These photographers in South Africa often mix two distinct styles of photography – the documentary approach, photographing events and rituals as well as the set up portrait. These images are integrally part of modern African culture, linked to assertions of identity, class and status. Fundamentally they challenge the more traditional views of representation – of outsiders imaging the lives of 'others', particularly indigenous communities. The 'other camera' is a window on a world, highlighting how insiders photograph themselves and their fast changing typographies, and in itself, is a self sustaining sub-culture.

*The Other Camera* examines and celebrates the different styles and approaches of photographers in South Africa generically known as 'street photographers' and practitioners of the vernacular. The overall picture provides another view of how their world is portrayed and presented from an inside perspective. It challenges tried and tested formulas about what makes good, aesthetic photography, like war, famine, exotic cultures, rituals, the gaze of the photojournalist, documentary photographer and what has been understood traditionally as ethnography. It also shows how photography has become integrally acculturised, appropriated and part and parcel of people's lives in modern African context and in a globalised world.

Participating photographers, organisations and archives:

Lindeka Qampi, Isoliswe Network, Angus Gibson Archive, Vykie Klaaste, Visual Archives – Manuscripts and Archives, University of Cape Town.

*The Other Camera* also features a studio by **Lindeka Qampi** where visitors to *Republic* can have their photos taken.

# 03

## REPUBLIC: ART, AUTHORITY, NATIONHOOD PERFORMANCES

### THE BITTER END OF ROSEMARY

Wednesday 21 September, 20h00 (25 min)

Created and performed by **Dada Masilo**

"Each time I create a work, I like to set myself new challenges. Working solo was a big challenge...making a work (literally) without the aid of a mirror was another. Then also, to create a character who represented all the tragic heroines and their relationship with flowers: I chose Ophelia."  
Dada Masilo

*The Bitter End of Rosemary* offers a challenging personal mediation of lack of agency and voice using literary heroines as a vehicle. It was commissioned by and first staged at the Festival Anticodes 11, Le Quartz, Brest, France in March 2011. *The Bitter End of Rosemary* has subsequently been performed at The Dance Factory, in The Nunnery at Wits University, at Tanzhaus NRW in Dusseldorf (Germany) and in Durban at the Elizabeth Sneddon Theatre as part of Jomba! Contemporary Dance Experience. The work was created at The Dance Factory.

Composer: Philip Miller; singers: Ingnatia Madalane and Lebohang Borale; lighting: Suzette le Sueur; costume: Ann Bailes

### AT LEAST IN THEORY

Friday 23 September, 19h00 (approximately 90 min)

Mixed media performances and installations by students from the University of Cape Town's Michaelis School of Fine Art and Drama Department, with guest performers. These performances are the result of a workshop series led by Jay Pather, Vaughn Sadie, Athi-Patra Ruga, Ed Young, James Webb and Linda Stupart.

*Pinea* by **Roxy Kaczmarek**

*Ikhaya Ngu-Nomgcana!* by **Indalo Stofile** and **Nobukho Nqaba**

*Nomological Dangler* by **Angelique Coralie Kendall**

*Chroma* by **Shariffa Ali**

*Straight Up* by **Adam Botha**

*Power and Presence* by **Phumelele Ngcobo** and **Casey Driver**

*Parade* by **Hannah Lewis**, **Katherine ten Velthuis**, **Ella Gabriel** and **Karena Liebetrau**

*Let Go* by **Dean Kriel**

*Taking Before Taken* by **Dean Kriel**

*Leite* by **Carla Fonseca**

*Simunye* by **Esthie Hugo**

*The Corner and the Ledge* by **Katie Muller**

*Being Dutch has its Ups and Downs* by **Katherine ten Velthuis**

*A Public Affair* by **Jireh Manasseh**

*Childline* by **Sithembile Malozi Msezane**

### LAUGHIING HOLE

Saturday 24 September, 14h00 (approximately 6 hours)

Written and directed by **La Ribot**; with **La Ribot**, **Ruth Childs** and **Laetitia Dosch**.

The floor of the empty room is covered with countless cardboard panels in seemingly indiscriminate piles. Some 900 cardboard signs featuring bizarre handwritten slogans are affixed to the walls with adhesive tape, one after the other. Shaken by eccentric laughter often indistinguishable with crying, the performers continually throw themselves to the floor, just to get up again. In between they raise their arms holding up one of the written signs. They carry the burden of the weight of the words: "Guantanamo Bay", "over 40's mum", "clean up" – declarations, orders, headlines, banal, personal or political words overlap and involve the audience in a game of meanings. Lined up one after another in no apparent order, the words occupy the space, allowing it to become a room of image and speech - a battlefield. La Ribot's work demonstrates how the terms "performance" and "exhibition" (once marking the difference between "dance" and "fine art" have merged in performative art. The audience can come and go at any time during the course of the performance and become part of an image in the making. La Ribot questions both the meanings fixed in images and words and the position of the spectator.

Sound design: Clive Jenkins; produced by Gallery Soledad Lorenzo, Madrid. Printed in association with Pro Helvetia Cape Town.

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# 03

## REPUBLIC: ART, AUTHORITY, NATIONHOOD PERFORMANCES

### ELIEZER

Saturday 24 September, 18h30 (30 min)

Created and performed by **Lance Herman**

*Eliezer* is the multi-disciplinary art project of 2011 Donald Gordon Creative Arts Fellow, Lance Herman. In June 2011 Herman's Mid-year Review at the Michaelis Gallery comprised a body of written and musical work (two books *Middelburg* and *My Bedroom Wall*; and two musical albums *Hall of Dreams* and *Knots*). These works all navigated around a fictional persona named Eliezer. At *Republic*, Herman pushes the Eliezer project into its performative stage, playing songs off the aforementioned musical albums in a half hour musical performance.

### WOZA ANDRIES?

Saturday 24 September, 19h30 (75 min)

Written and workshopped **Robert Volker, Christiaan Olwagen, De Klerk Oelofse, Johan Botha** and **Kelly-Eve Koopman**; directed by **Christiaan Olwagen**; with **Johan Botha, De Klerk Oelofse, Kelly-Eve Koopman** and **Wessel Pretorius**.

*Woza Andries?* is a biting and thought-provoking political satire, loosely based on Percy Mtwa, Mbongeni Ngema and Barney Simon's well-known *Woza Albert!*. The two plays share the same basic premise: that the second coming of Jesus Christ takes place in present-day South Africa. While *Woza Albert!*, which debuted in 1980, depicts a society oppressed by an apartheid-governed regime, *Woza Andries?* deals with post-apartheid youth struggling with the racial tension they have inherited. This ironic comedy is a quick action, sketch-based piece which carefully combines irony and optimism in a fine balancing act. Through a succession of vignettes, functioning as snapshots of life in contemporary SA, the characters reveal the absurdity of racial polarisation and complexities of transformation and reconciliation.

"An ironic and encouraging dissection of South Africa's psyche, that spares no one"

Zingi Mkefa, *Sunday Times*

Stage Manager: Brechmari van Wyk; Lighting: Roelof Storm; Sound: Compiled by Brechmari van Wyk and Christiaan Olwagen AV: Sourced by Christiaan Olwagen, compiled by Wilhelm Conradie and Benjamin du Plessis.

Produced by Hugo Theart for TEATERteater. Originally developed by the University of Stellenbosch Drama Department under the supervision of Johan Esterhuizen and Marthinus Basson. Presented by TEATERteater in association with the University of Stellenbosch Drama Department.

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### VII (SEVEN)

Sunday 25 September, 17h00 (45 min)

Written and devised by **Merryn Carver, Gideon Lombard, Gabriella Pinto, Tazz Rossouw, Richard September, Siyabulela Sikawuti**; directed by **Thenjiwe Stemela**.

There is a man who stands for part of the day, who lies down for most of the night and who lies for the rest of the day. Six different people have a close encounter with this strange man. There is something familiar about him yet none can say who he is and why he has crossed their paths, but perhaps their testimonies can bring each of them closer to revealing the nature of the man...

*VII (Seven)* is a serial of intrigue presented by a company of young theatre makers. The process of creation saw this diverse group grapple with their interconnectivity as South Africans in a new space essentially unbound by ideological and societal parameters or a national imperative. Each character (and playmaker) comes to a poignant revelation in their testimony which ignites a search for the unknown catalyst – the man? A new-found sense of personal agency? Or perhaps the ultimate meaning of life? The play at the National Arts Festival in July 2011, where it was praised for being 'bold and fresh' by festival critics.

Developed by the University of Cape Town Drama Department under the supervision of Mark Fleishman.



**THEATRE**

# 04

## REPUBLIC: ART, AUTHORITY, NATIONHOOD FILMS

### **CAMPAIGN! THE KAWASAKI CANDIDATE**

Thursday 22 September, 14h00

Directed by **Kazuhiro Soda** (Japan / 2007 / 53 min)

*Campaign! The Kawasaki Candidate* offers up a microcosm of Japanese democracy. In Japan, internal hierarchies often define the political structure, and extensive experience, knowledge and a qualification is a prerequisite to the nature of Japanese politics.

In the fall of 2005, 40-year-old, self-employed Kazuhiko "Yama-san" Yamauchi's peaceful, humdrum life was turned upside-down when Japanese Prime Minister Koizumi's Liberal Democratic Party (LDP) chose him at the last moment as its official candidate to run for a vacant seat on the Kawasaki City Council. With no experience in politics, no charisma, no supporters, and no constituency, Yama-San has one week to prepare for an election critical to the future of the LDP. Adhering to the campaign tactic of "bowing to everybody, even to telephone poles," Yama-san visits local festivals, senior gatherings, commuter train stations, and even bus stops to offer his hand to everyone he sees. Can he win this heated race?

### **THE GREAT COUNTING: THE MAKING OF CENSUS '96**

Thursday 22 September, 15h00

Directed by **Brenda Goldblatt** and **Robert Thorpe** (South Africa / 1997 / 24 min)

10 October 1996 was the day the first census of the new South African democracy took place. Some 80,000 enumerators, covering an average of 150 households each, were sent out across the country, collecting answers to requests for 40 items of information. It was the most comprehensive census yet attempted and included many people who had never been counted before. This film takes a look at the process, from the demarcation of areas and the selection of enumerators - which was not free of controversy - to the counting itself and some of the problems the officials encountered. It visits various parts of the country, from the Winterveld in North West Province and Johannesburg's northern suburbs, to Kagga Kamma and Paternoster in the Western Cape. The documentary includes comments from Pali Lehohla, the Co-ordinator of Census '96, and from Mark Orkin, Director of Central Statistical Services.

### **ORDINARY PEOPLE: THE LAWYER, THE FARMER & THE CLERK**

Thursday 22 September, 15h30

Directed by **Clifford Bestall** (South Africa / 1993 / 26 min)

On 25 June 1993, the white right wing gathered outside the World Trade Centre, where negotiations concerning the future of the country were in progress. Led by the AWB, they used a vehicle to break through the heavy glass doors and, walking past passive policemen, occupied part of the building. This film documents the events of this historic day as seen through the eyes of three individuals: Rashni, a clerk at the negotiations, who was trapped inside with her co-workers; Leonard, a right wing farmer who took part in the occupation; and Patrick, a lawyer acting for a group of black farmers, who had come to the centre to present a memorandum arguing for a return of lands from which they had been dispossessed in 1963.

### **IRON LADIES OF LIBERIA**

Thursday 22 September, 16h00

Directed by **Siatta Scott Johnson** and **Daniel Junge** (Liberia / 2007 / 53 min)

After fourteen years of civil war, Liberia is a nation ready for change. On 16 January 2006, Ellen Johnson-Sirleaf was inaugurated as President, following a hotly contested election which she won with the overwhelming support of women across Liberia. She is the first elected female head of state in Africa. Since taking office she has appointed other extraordinary women to leadership positions in all areas of government, including the Police Chief and the ministers of Justice, Commerce and Finance.

Liberia today is wracked with debt and struggling to re-establish basic infrastructure and social programs destroyed by the wars. Can the first female Liberian president, backed by other powerful women, bring sustainable democracy and peace to such a devastated country? *Iron Ladies of Liberia* gives behind-the-scenes access to President Sirleaf's first year in government, providing a unique insight into the workings of a newly elected African cabinet. Sirleaf's challenge is to bring stability to a country wrecked by two civil wars in the last two decades (which took the lives of over 200,000 Liberians and displaced 1 million more) and the violent legacy of former rebel leader and former president Charles Taylor.

# 04

## REPUBLIC: ART, AUTHORITY, NATIONHOOD FILMS

### IN SEARCH OF GANDHI

Friday 23 September, 14h00

Directed by **Lalit Vachani** (India / 2007 / 53 min)

In the past two decades India has experienced steady growth, creating a larger middle class. Nevertheless, India and its 1.1 billion citizens are still burdened by extensive poverty and illiteracy. The disparity between different classes in India (and elsewhere) allows some to argue that democracy is an elitist system for the educated middle and upper classes. India, the world's largest democracy, has certainly experienced growth, but has it only been good for select segments of the population?

In the early decades of the twentieth century Mahatma Gandhi's legacy of non-violent revolution or Satyagraha inspired a mass movement of millions of Indians to rise up against the British colonial state and successfully agitate for the establishment of a democratic and free India. In 2007, the country is preparing to celebrate the sixtieth anniversary of its existence as an independent nation. But what kind of a democracy does India have today? What does it actually mean to live in the world's largest democracy?

In road-movie style the film crew travels down the famous trail of Gandhi's salt march, the remarkable mass campaign that galvanized ordinary Indians to join the non-violent struggle for democracy and freedom almost a century ago. Stopping at the same villages and cities, where Gandhi and his followers had raised their call for independence, the film documents the stories of ordinary citizens in India today. Although inspired by a historical event *In Search of Gandhi* is not a journey back in time. Instead it is a search for the present and future of democracy in India.

### THE DEADLINE

Friday 23 September, 15h00

Directed by **David Jammy** (South Africa / 1996 / 53 min)

Following South Africa's first democratic election in April 1994, the government was given a two-year mandate to write a Constitution that would reflect the new order. As the deadline of 8 May 1996 drew nearer, the pressure to find settlement on outstanding issues began to weigh heavily upon the 490 representatives sitting as the Constitutional Assembly. This film focuses on activities during the last three weeks of what was the most extensive negotiating process in South Africa's history.

Talking to a number of participants from all political parties and sitting in on numerous consultations and deliberations, it shows how a referendum was averted when consensus was achieved on three major issues that were still in dispute, namely the lock-out, education and property clauses. At the same time it depicts the work of the administrative staff, as well as the extensive media campaign. Amongst those who comment are Chairperson Cyril Ramaphosa, Deputy Chairperson Leon Wessels, the ANC's Mohammed Valli Moosa, Willie Hofmeyr and Blake Nzimande, the National Party's Roelf Meyer, Piet Marais and Ray Radue, as well as, more briefly, Baleka Kgositsile, Patricia de Lille, Dene Smuts, Corné Mulder, Colin Eglin, Rev. Kenneth Meshoe and Richard Sizani.

### VACANCES AU PAYS (A TRIP TO THE COUNTRY)

Friday 23 September, 16h00

Directed by **Jean-Marie Teno** (Cameroon / Germany / France / 2000 / 75 min)

*A Trip to the Country* is a cynical and disenchanted, although lyrical and clearly observed, view of contemporary Cameroon. It questions the notion that everything from Europe is modern, while all things local are no longer relevant resulting in a society haunted by the illusion of modernity. After the ravages of slavery and colonialism, the African continent now faces another threat: educational systems, which perpetuate inferiority complexes and dependence vis-à-vis the West. This self-destructive mentality also establishes a social hierarchy placing "modern" city dwellers above "backward" rural people.

Twenty-five years after his country achieved its independence, Jean-Marie Teno returns to Cameroon's capital, Yaoundé, to see how much a desire for modernity has changed it. The film is a personal reflection on our obsession with modernity, our desire to conform to a certain model of "development", which ironically turns our backs on the possibility of real progress, and perpetuates our dependency to Humanitarian "aid".

# 04 REPUBLIC: ART, AUTHORITY, NATIONHOOD FILMS

## EGYPT: WE ARE WATCHING YOU

Saturday 24 September, 13h45

Directed by Jehane Noujaim and Sherief Elkatsha (Egypt / 2007 / 53 min)

In 2005 Hosni Mubarak, Egypt's president since 1981, announced that Egypt would hold multi-candidate presidential elections for the first time on 24 years - what he failed to mention was that the new law excluded the opposition leaders from running. In his 2005 State of the Union address, President Bush cited Egypt as the country that would pave the way for democracy in the Middle East.

Three women, unable to sit by while their country is on the brink of drastic change, start a grassroots movement to educate and empower the public by raising awareness on the meaning of democracy. They name their campaign Shayfeen.com - "we are watching you." This film follows the highs and lows of the first year of their movement in Egypt. Insisting that only the people can make change happen, their goal is to educate the Egyptian public on what it takes to build the most basic pillars of democracy: basic human rights, freedom of speech and the establishment of an independent judiciary. *Egypt: We are Watching You* highlights the importance of ordinary citizens participating in shaping and securing their democracy.

## AFTER THE DEADLINE

Saturday 24 September, 14h45

Directed by C.A. van Aswegen, David Jammy and Harriet Gavshon (South Africa / 2006 / 52 min)

Following the first democratic elections in 1994, the National Assembly was given a two-year period in which to come up with a new Constitution for the country. Involving representatives from all parties, it resulted in the most extensive negotiating process in South African history. While some issues were relatively easily resolved, on others it proved almost impossible to agree and at times it looked as though it might end in failure. What rescued it time and again was everyone's realisation that some form of compromise was a historical imperative and on 8 May 1996 it was announced that agreement had been reached.

That year Curious Pictures made a documentary that covered the last three weeks of the negotiations and this film, made ten years later, takes another look at the event. Once again a number of people who took part are interviewed and, with the benefit of hindsight, comment on the process, the issues and the personalities involved. It combines footage from the original film with newly shot material and what comes across most of all is the commitment of all the participants. Those taking part are Blake Nzimande, Willie Hofmeyr, Roelf Meyer, Valli Moosa, Colin Eglin, Cyril Ramaphosa, Leon Wessels, Dene Smuts, Richard Sizani, Baleka Mbete, Ray Radue, Patricia de Lille, Kenneth Meshoe and Corné Mulder.

## LE MALENTENDU COLONIAL (THE COLONIAL MISUNDERSTANDING)

Saturday 24 September, 15h45

Directed by Jean-Marie Teno (Cameroon / France / Germany / 2004 / 78 min)

*The Colonial Misunderstanding* looks at European colonialism in Africa through the lens of Christian evangelism, indeed as the model for the relationship between North and South even today. The film scrutinises in particular the role of German missionaries in Namibia on the centenary of the 1904 German genocide of the Herero people. It reveals how colonialism destroyed African beliefs and social systems and replaced them with European ones as if they were the only acceptable routes to modernity. Although critical of the relationship between the missionaries and the colonisers, the film also highlights the role of African Christians in Namibia's struggle for independence and in the greater African Renaissance.

The film weaves a nuanced argument that even today aid policies from western lending agencies and NGOs follow the missionary paradigm, forcing Africa to follow Europe's development paths and priorities. Professor F. Kangué Ewané argues in the film that Africa can never recover from colonialism through economic or political processes alone. Any African Renaissance must, he believes, be based on a revaluation and reassertion of indigenous cultures and beliefs.

Films curated by Freddy Ogterop. With thanks to the University of Cape Town African Studies Library, Why Democracy? and Curious Pictures.



**FERYAL ALI GAUHAR**

Feryal Ali Gauhar is a novelist, columnist, filmmaker, actor and development worker. Trained as a political economist, her filmmaking concentrates on development issues, with a special focus on marginalisation, poverty, and the nexus between women and the environment. From 1999 to 2005 she was a Goodwill Ambassador for the United Nations Population Fund. She has taught on the history, theory, and technology of film at Pakistan's National College of Arts, and lectured on women and development at other institutes. Her critically acclaimed novels include *No Space for Further Burials* and *The Scent of Wet Earth in August*.

**NEVILLE ALEXANDER**

Professor Neville Alexander is a formidable academic, intellectual and struggle activist. As a proponent of a multilingualism, he has done much pioneering work in the field of language policy development and planning in South Africa since the early 1980s. He is the Director of the Project for the Study of Alternative Education in South Africa (PRAESA), an independent research and development unit attached to the Faculty of Humanities at the University of Cape Town. Neville Alexander is the recipient of the Lingua Pax Prize for his contribution to the promotion of multilingualism in post-apartheid South Africa.

**ANTONY ALTBEKER**

Award-winning author, Antony Albekker, has published three titles on crime and justice in South Africa. *Dirty Work of Democracy* won the Recht Malan prize for non-fiction and was short listed for the Sunday Times Alan Paton Award. He subsequently published *A Country at War with Itself*, widely regarded as one of the most authoritative accounts of the reasons for South Africa's crisis of violence, and *Fruit of a Poisoned Tree*.

**MANDISI BANGELO**

Mandisi Bangelo matriculated from New Eislebene High School in 2010. He is a contributor to *Looking Inside: Five South African stories of people living with Albinism*, with a chapter titled *I am also a Human Being*.

**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. His acclaimed iconoclastic dramas, which interrogate the dynamics of the post-colonial world, include *Big Dada*, *Ipi Zombi?*, *iMumbo Jumbo* and *Orfeus*. He directed the opening show at the World Summit on Arts and Culture in Johannesburg (2009), and the opening shows at the Harare International Festival of the Arts (2006-2009). Brett is former curator of South Africa's only public arts festival, *Infecting the City*, in Cape Town.

**JOHAN BOTHA**

Johan Botha studied Drama and Theatre studies at the University of Stellenbosch, followed by an Honours degree in Acting. Since his graduation, he has appeared in a wide range of productions from children's theatre to Shakespeare and musicals. Acting highlights include roles in Shakespeare's *Antony and Cleopatra*, *Slagoffer-Slagoffer!* and *Woza Andries?*. He is currently completing his Post-graduate Certificate in Education.

**KURT CAMPBELL**

Kurt Campbell is an artist, designer and academic based at the Michaelis School of Fine Art. He is a multi-disciplinarian, using a variety of media to achieve his creative objectives. Campbell is currently researching Black welterweight boxer, Andrew Jephtha, and his self-published booklet titled "A South African Boxer in Britain" as part of his PhD in Historical Studies at the University of Western Cape. His work is represented in a number of collections, including the Iziko National Gallery Permanent Collection.

**IMRAAN COOVADIA**

Imraan Coovadia is the Director of the Centre for Creative Writing at the University of Cape Town. He is the author of three novels, *The Wedding*, *Green-Eyed Thieves* and, most recently, *High Low In-between* which won the Sunday Times Fiction Prize in 2010 as well as the University of Johannesburg Prize.

**MAX DU PREEZ**

Max du Preez is a well-known author, award-winning journalist and documentary filmmaker. He was the founding member of *Vrye Weekblad*, the first Afrikaans anti-apartheid newspaper, and remained its editor until 1994. Du Preez is the author of a number of books on South African history and politics, including his memoir, *Pale Native*, which was runner-up for the Sunday Times Alan Paton Award, *Of Warriors, Lovers and Prophets* and *Of Tricksters, Tyrants and Turncoats*. He is the editor of *Opinion Pieces by South African Thought Leaders*.

# 05

## REPUBLIC: ART, AUTHORITY, NATIONHOOD PARTICIPANTS

### JENNY ERPENBECK

Described by *The Guardian* as “one of the finest, most exciting authors alive”, award-winning German author Jenny Erpenbeck’s work is the subject of many reviews, all enthusiastically praising her work. She has most recently been in the spotlight for her shortlist position for the Independent Foreign Fiction prize for *The Visitation*. In addition to a successful career in directing, Erpenbeck is the author of several narrative prose works and plays. Other works include her debut, *History of the Old Child*, her collection of stories, *Trinkets*, and the novella, *Dictionary*.

### FAITH47

Cape Town-based graffiti artist Faith47’s images reconstruct lost objects, broken-down cars, old factories and dusty side roads of forgotten towns. She investigates how humans interact with their environment – the scratches and memories they leave behind. Her interactions resonate with our fragility, with our innate understanding of symbols, dreams, textures and inevitable impermanence. She has been included in various international projects and exhibitions in Berlin, Birmingham, Paris and Los Angeles.

### ISMAIL FAROUK

Ismail Farouk has a background in Fine Art and Human Geography. His work explores creative responses to racial, social, political and economic injustice. He is currently employed as a Research Officer at the African Centre for Cities at the University of Cape Town, where he is responsible for the running of the Central Citylab and the Urban Culture portfolio.

### 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. Although he has contributed numerous articles to journals and written chapters for books, the main thrust of his research work has been undertaken in the area of performance practice in workshop spaces with co-investigators. He is also involved in a number of development projects in urban townships and rural communities using theatre as a tool for social transformation. Fleishman was a 2010 Donald Gordon Creative Arts Award winner.

### CARLA FONSECA

Carla Fonseca is a multicultural actress, with her roots from both Mozambique and South Africa. This independent and bravely devoted performer graduated from the University of Cape Town with a BA Theatre and Performance Actor’s diploma in 2010. Her zeal lies within Avant Garde theatre and installation-based performance art. She draws inspiration from street art, lowbrow and global affairs. She held her first solo exhibition, *Too Leite*, in June 2011.

### STEVEN GALLOWAY

Canadian novelist Steven Galloway has published three novels - *Finnie Walsh*, *Ascension* and most recently, *The Cellist of Sarajevo*. *The Cellist of Sarajevo* was nominated for the International IMPAC Dublin Literary Award, longlisted for the 2008 Scotiabank Giller Prize and won the 2009 Evergreen Award, the George Ryga Award for Social Awareness in Literature and the Borders Original Voices Award. It was heralded as “the work of an expert” by *The Guardian*, and it has become an international bestseller with rights sold in over 30 countries. He teaches for the University of British Columbia Creative Writing programme.

### SHIRLEY GUNN

Shirley Gunn started her career as a social worker, anti-apartheid activist and trade unionist, before going underground to work full-time for Mkhonto weSizwe, until the armed struggle was abandoned in 1992. She is the Director of the Human Rights Media Centre, a not-for-profit NGO focused on capturing oral history and on its multi-media dissemination for human rights awareness. Together with Zukiswa Puwana, she edited *Looking Inside: Five South African stories of people living with Albinism*, published by the Human Rights Media Centre in 2009.

### SIMON GUSH

Simon Gush is a 2011 Donald Gordon Creative Arts Fellow. He completed his postgraduate studies at the Hoger Instituut van Schone Kunsten, Ghent, Belgium in 2008. Simon has held solo exhibitions at Stevenson Cape Town and Johannesburg, at Galerie West in the Hague and SMAK in Ghent. Recent group exhibitions include *Halakasha* at the Standard Bank Gallery, Johannesburg, the 2009 Luleå Summer Biennial, Sweden; *Die Keuze van Koen van den Broek* at Indian Caps, Antwerp and *.za: Giovane arte dal Sudafrica* at Palazzo delle Papesse, Siena. He has held two previous collaborative exhibitions with Dorothee Kreutzfeldt.

### LANCE HERMAN

Lance Herman is a 2011 Donald Gordon Creative Arts Fellow. He holds a Master’s Degree in English Literature and has an extensive background as a performing musician. His interests lie in the relationship between academic practice and contemporary popular culture, bridging the gap between what goes on inside a university and what is accessible to the public. Herman sings in a band called Ginsburg & Herman.

# 05

## REPUBLIC: ART, AUTHORITY, NATIONHOOD PARTICIPANTS

### STEPHEN INGGS

Stephen Inggs is an Associate Professor and Director of the Michaelis School of Fine Art at the University of Cape Town. His research interests include issues of identity, representation and the meaning of objects as they are removed from the locus of archaeology to the locus of display. Inggs holds regular solo exhibitions of his creative work locally and abroad, in addition to curating and producing numerous print portfolios. His work is held in numerous collections, including Iziko South African National Gallery, University of Cape Town, Northwestern University, the Library of Congress and the Museum of African Art at the Smithsonian, USA.

### LUCKY JACKSON

Lucky Jackson was educated at Efata School for the Blind and Deaf, and Matriculated from St Francis Finishing School. He started a Bachelor of Arts Degree at the University of Western Cape and is currently employed by eTV. Jackson is a contributor to *Looking Inside: Five South African stories of people living with Albinism*, with a chapter titled *Through Thick and Thin*.

### JONATHAN JANSEN

Professor Jonathan Jansen is the Rector and Vice-Chancellor of the University of the Free State, Honorary Professor of Education at the University of the Witwatersrand and Visiting Fellow at the National Research Foundation. He is a recent Fulbright Scholar to Stanford University, former Dean of Education at the University of Pretoria, and Honorary Doctor of Education from the University of Edinburgh. Jansen is well known as an outspoken and controversial voice on topics that range from education through to sport. His latest book, *We Need to Talk*, is a collection of his columns published in *The Times* newspaper.

### VUYISWA KAMA

Vuyiswa Kama was educated at the Athlone School for the Blind and Matriculated from Livingstone High School. She joined the Western Cape Blind Association in 2000 and graduated as an aroma therapist in 2002, working as a therapist until retiring in 2010. She is a contributor to *Looking Inside: Five South African stories of people living with Albinism*, with a chapter titled *Dare to Dream*.

### KELLY-EVE KOOPMAN

Kelly-Eve Koopman is an Honours student at the University of Stellenbosch Drama Department, specialising in Cabaret. *Apart from Woza Andries?*, Koopman has also performed in various student productions, including *Nog 'n Hamlet*. This year she co-wrote and performed in the cabaret, *Vagina Dentata*.

### LA RIBOT

A dancer by training, choreographer and visual artist Maria Ribot has contributed to the development of contemporary dance in Spain since the mid-80s. In 1991, under the name of La Ribot, she embarked on a new process by creating scenic works at the moving intersection of live art, performance and video. Humour characterises her work, which covers a broad artistic field and questions the economy of the spectacular, the art market, the role of the artist or the topicality. La Ribot exposes and questions the eye, from the perspective of the body, the space, the image and the movement.

### MICHAEL MACGARRY

Michael MacGarry is a visual artist based in Cape Town. He holds a Masters Degree in Fine Art from the University of the Witwatersrand and was the 2010 Standard Bank Young Artist for Visual Art. His work investigates the ongoing ramifications of Western imperialism within the African continent. Of particular concern are the mechanics of control and vested interest that inform the journey of culturally symbolic languages and products from the so-called 'centre' to the 'periphery' (and vice-versa) via established global trade routes that define and manipulate the peripheral context through an insidious process of inclusion and exclusion.

### DADA MASILO

Award-winning choreographer, Dada Masilo, studied at The Dance Factory, the National School of the Arts, Cape Town's Jazzart Dance Theatre and the Performing Arts Research and Training Studios in Brussels. She was the 2008 Standard Bank Young Artist for Dance. In addition to collaborations with other choreographers, she has created and performed 10 new works including *Romeo and Juliet*, *Carmen*, *Swan Lake* and *The Bitter End of Rosemary*. Masilo has also performed in America, Tanzania, Mali, Mexico, Belgium, the Netherlands, the United Kingdom, Germany, France, Israel and Russia.

### CLAIRE MCNULTY

Claire McNulty has worked as a photographer for over a decade. Her work has mainly been editorial - covering a broad range of subjects, documentary work for NGO's and a number of personal projects. She is presently the Assistant Curator of Visual Archives, Manuscripts and Archives, University of Cape Town. She is passionate about the preservation, discovery and exhibition of photographic material from the continent, particularly South Africa, and holds a Masters Degree in Visual History.

**NOMONDE NGCIZELA**

Nomonde Ngcizela was educated at Efata School for the Blind and Deaf, and matriculated from the Zamokuhle School. She worked at the Athlone School for the Blind as a teacher-aide, teaching Grade R learners, and has also worked for Grootte Schuur Hospital and the Western Cape Blind Association's Light and Healing Centre. Ngcizela is a contributor to *Looking Inside: Five South African stories of people living with Albinism*, with a chapter titled *To Be Brave Enough*.

**NONTOBEKO NTOMBELO**

Nontobeko Ntombela is a Johannesburg-based curator. She previously worked with the BAT Centre, AmafaAkwaZulu-Natali (public sculpture project) and the Durban Institute of Technology Art Gallery, both as project manager and curator. Ntombelo currently serves as a member of Visual Arts Network of South Africa's National Executive Committee. Her curatorial history includes the 2010 MTN New Contemporaries Award as a guest curator, participant in the Close Connections (Africa Reflected) Curator's Workshop in Amsterdam and a participant in the Young Curators' Bilateral Exchange Project between Germany and South Africa. She has also curated other independent exhibitions.

**DE KLERK OELOFSE**

De Klerk Oelofse holds an Honours degree in Drama and is currently pursuing a Masters degree at the University of Stellenbosch. He was awarded the Fleur du Cap Theatre Award for the most promising student in 2011. His professional work includes the satire *Korte mette met die Versamelde Werke van William Shakespeare, Antony and Cleopatra* and *Die rebellie van Lafras Verwey*. Other acting highlights lead roles in *Hamlet, Woza Andries?, Dalk Later, Liefie...*, *Cowboy Mouth, The Dumb Waiter, Slagoffer- Slagoffer, The Bridge, and La Bête*.

**FREDDY OGTEROP**

Freddy Ogterop was Film Selector for the Western Cape Provincial Library Service for more than 40 years. He was active in the Film and Allied Workers Organisation (FAWO), involved in the film society movement for many years, has served on film festival juries both locally and abroad, and has lectured on various aspects of cinema. In 2007 he was curator of an extensive Panorama of South African films presented at the Fribourg Film Festival in Switzerland. Ogterop is a Film Researcher with Manuscripts and Archives at the University of Cape Town and advisor to the Visual History Archive (VHA).

**CHRISTIAAN OLWAGEN**

Christiaan Olwagen holds an Honours degree in Acting and is currently pursuing a Masters degree in Directing at the University of Stellenbosch. He was awarded the Rosalie van der Gucht Fleur du Cap for new directors in 2011 for *Woza Andries?*, and was awarded the Fleur du Cap for the most promising student in 2008. He has directed *Nog 'n Hamlet, Juliet Jenkin's Poisson, Vagina Dentata* and a self-adapted version of Federico Garcia Lorca's *House of Bernarda Alba*, called *Bernarda*. Acting highlights include lead roles in *Cabaret, Yasmina Reza's Art and La Bête*.

**MARGIE ORFORD**

Margie Orford is a crime novelist, award-winning journalist and film director, and author of children's fiction, non-fiction and school textbooks. Her thrillers featuring Dr Clare Hart have enjoyed both local and international success, and her novels have been translated into nine languages. She was born in London and grew up in Namibia, the setting for *Blood Rose*, her highly acclaimed second novel in the series. A Fulbright Scholar, she was educated in South Africa and the United States. She is Executive Vice-President of South African PEN, the patron of Rape Crisis and of the children's book charity, the Little Hands Trust.

**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. He is Director of Gordon Institute for Performing and Creative Arts (GIPCA), an Associate Professor at the University of Cape Town Drama Department, Artistic Director of Siwela Sonke Dance Theatre and Chairperson of the National Arts Festival Committee.

**WESSEL PRETORIUS**

Wessel Pretorius completed his degree in Drama at the University of Pretoria, followed by an Honours degree in Acting from the University of Stellenbosch. He was nominated for a Fleur du Cap Award as most promising student in 2010. Acting highlights include *Amadeus, Boesman, my seun, Macbeth, The Real Thing, The God of Carnage, Antony and Cleopatra, Slagoffer-Slagoffer* and *Nog 'n Hamlet*. In 2010 he travelled to the Netherlands to work with the De Appel Theatre Company. Most recently he performed in *Korte mette met die Versamelde Werke van William Shakespeare* and *'n Seder val in Waterkloof*.

**LINDEKA QAMPI**

Lindeka Qampi began taking photographs in 2006 when she met members of the Iliso Labantu photo Group. She joined the group and has begun to document different communities near her home in Cape Town and in the Eastern Cape, where her family comes from, capturing significant aspects of daily life. Her work has been included in several exhibitions both locally and abroad. She is presently completing a photo-journalism course at the market Photo Workshop in Johannesburg.

**JULIA RAYNHAM**

Working in between socially engaged performance, pedagogy, music, divination, film and visual art, Julia Raynham's work explores transience, transformation and the possibilities of transcendence in contemporary society. Her use of public and shared spaces exposes the potential of the human body, coexistence, differences, rhythms of production and cooperative practices that present a step forward in the democratization of art and aesthetic experience. She embraces experimental audio culture, multi-cultural ritual medicine, transgression and resistance, as catalysts in the creative process.

**VINKOSI SIGWEGWE**

Vinkosi Sigwegwe was educated at Efata School for the Blind and Deaf, and Matriculated from the Athlone School for the Blind. He joined the Western Cape Blind Association in 1993 completed a diploma in Municipal Administration at CPUT in 1997. Sigwegwe is employed by the Human Rights Media Centre as project coordinator of the albinism awareness project. He is a contributor to *Looking Inside: Five South African stories of people living with Albinism*, with a chapter titled *A Shy Man*.

**RIKE SITAS**

Rike Sitas spends most of her time exploring and experimenting in the intersection of urban studies and creative action. She is particularly interested in the relationship between art, technology, and democratic spaces of social justice. Sitas is co-founder and co-director of the NPO, *dala*, an interdisciplinary network of creative practitioners that believe in the transformative role of public creativity. She is currently doing her PhD through the African Centre for Cities, exploring the possibilities for public art as critical and creative action, and has participated in a range of solo and group shows as well as collaborative public events with local and international organisations.

**ROBERT VOLKER**

Robert Volker is an Honours student at the University of Stellenbosch Drama Department and holds a Bachelor of Drama and Post-graduate Certificate in Education. He majored in Creative Writing and passed with distinction for his final project, the text of *Woza Andries?* Volker also plays in a band, *The Lottery Tickets*. His latest text, *The Anniversary*, will be performed at the HB Thom Theatre in October 2011.

**PAUL WEINBERG**

Paul Weinberg is a South African photographer with a strong commitment to the land and its people. He was a founder member of Afrapix photographic agency, which was well known for its uncompromising stand and visual portrayal of the apartheid system and the resistance to it, as well as South Photo, a family of documentary photographers. He has worked as a photojournalist, documentary photographer, occasional filmmaker and writer exploring issues and themes and telling stories of his country and his continent, and has published and exhibited widely. Weinberg is presently the Senior Curator of Visual Archives, Manuscripts and Archives, University of Cape Town.

**DYLAN WRAY**

Dylan Wray is the co-founder and Director of Shikaya, a non-profit that works to develop teachers who are leaders in education, experts in their subjects and confident and enthusiastic about teaching. The teachers trained by Shikaya promote the values of the Constitution and are committed to using their subjects to develop young people who are responsible, caring and active democratic citizens. He is the co-founder of Education Week and the South African Curriculum Advisor Conference (SACATS), and has developed numerous educational resources and written History textbooks for various publishers. Wray was previously the Head of History at Wynberg Girls' High School, Cape Town.

**INDRA WUSSOW**

Indra Wussow works as a journalist, writer, editor and literary translator. She is the editor of a series of African literature *Afrika Wunderhorn*, which includes the work of writers such as Shimmer Chinodya, Helon Habila, Sello Duiker, Lebo Mashile and Susan Kiguli. She translated Imraan Coovadia's *High Low In-Between* into German and is currently working on the translation of Maaaza Mengiste's *Beneath the Lion's Gaze*. As journalist, Wussow works for the German National Radio (Deutschlandfunk) and several other radio stations and literary journals and newspapers. She is the founder, director and curator of *kunst.raum syll quelle*.

**MLU ZONDI**

Mlu Zondi is a Durban-based artist who specialises in performance art video installations. His work moves seamlessly between the stage, gallery and public spaces, and challenges the boundaries of the dance discipline with his cutting edge multi-media performances. He has won several major South African art awards including MTN New Contemporaries Award 2006/07, Standard Bank Young Artist Award for Dance 2010 and Spier Contemporaries Award 2010, and received invitations to international residencies in Switzerland, South Korea, Belgium, Spain, Germany and the USA.

# 06

## REPUBLIC: ART, AUTHORITY, NATIONHOOD ABOUT

### REPUBLIC

In the Gordon Institute for Performing and Creative Arts' latest venture in combining stimulating, innovative practice with critical thinking and providing space for discussion, writers, choreographers, social analysts, visual artists and dramatists come together to consider notions of Republic. The series of performances, exhibitions, discussions and film screenings around issues of nationhood, power, authority and the body politic takes place, significantly, in various rooms at the Cape Town City Hall – a space evocative of meanings around 'Republic' of all kinds.

Joined by writers and artists from outside the country, this event intends to touch on some of the salient ideas globally, while pursuing issues of aesthetics and relevance from a local vantage point. "The connection between art-making and issues of nationhood and of authority is fertile ground and South African artists have historically brought much to bear on the subject internationally," says Jay Pather, Director of GIPCA.

"There is nothing mysterious or natural about authority. It is formed, irradiated, disseminated; it is instrumental, it is persuasive; it has status, it establishes canons of taste and value; it is virtually indistinguishable from certain ideas it dignifies as true, and from traditions, perceptions and judgments it forms, transmits and reproduces. Above all, authority can, indeed must, be analyzed "

Edward Said, 1979: 20

With thanks to the Cape Town City Hall, Open Book Cape Town, the University of Cape Town Drama Department and the Little Theatre Complex.



### THE GORDON INSTITUTE FOR PERFORMING AND CREATIVE ARTS (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](http://www.gipca.uct.ac.za), or contact [fin-gipca@uct.ac.za](mailto:fin-gipca@uct.ac.za) / 021 480 7156.

GIPCA Director: **Associate Professor Jay Pather**

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

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

# GIPCA

GORDON INSTITUTE FOR PERFORMING AND CREATIVE ARTS

Courage. Imagination. Foresight.