

programme - biographies - abstracts

pre-post-per-form

gordon institute for performing and creative arts @ UCT

SATURDAY 20 FEBRUARY

8.30AM REGISTRATION AND COFFEE

Performance: Sandile Mkhize

9.00AM WELCOME AND INTRODUCTION

Paula Ensor, Dean of Humanities, University of Cape Town
Rob Baum, Director, Gordon Institute for Performing and Creative Arts
Jay Pather, Convenor, pre-post-per-form

9.30AM KEYNOTE: CITIES AND INTERDISCIPLINARY PERFORMANCE

Trevor Davies, Director, Metropolis Biennale
Zayd Minty, Director, Creative Cape Town
CHAIR: Mwenya Kabwe

11.00 - 11.30AM TEA

11.30AM PANEL: INTERDISCIPLINARY COLLABORATIONS I

Doung Jahangeer: architect and visual artist
Third Worlds Model Cities with Svea Josephy, photographer, Noëleen Murray, architect and
Harry Garuba, writer

CHAIR: Iain Low

1.00PM- 2.00PM LUNCH

2.00PM PANEL: INTERDISCIPLINARY COLLABORATIONS II

Fritha Langerman, visual artist, presents Subtle Thresholds
Mandla Mbothwe, theatre director, presents Ingcwaba lendoda lise cankwe ndlela, with Sanjin Muftic,
video artist and Nolofefe Mtshabe, composer
Jay Pather, choreographer presents Qaphela Caesar! (opera, dance, theatre) includes excerpt with
Nkanyiso Kunene, Sandile Mkhize, DJ Mouton and Mandisinde Mbuyazwe

CHAIR: Stephen Inggis

3.30 - 4.00PM TEA

4.00PM PANEL: ANARCHY IN 2 COLUMNS: CAPTURING AND RECORDING THE EPHEMERAL IN WORD AND IMAGE

Mary Corrigall, Sunday Independent
John Hodgkiss, photographer
Sean O'Toole, Art South Africa
Adrienne Sichel, independent journalist

CHAIR: Andrew Lamprecht

5.30PM ENDS

8.00PM: MIXED MEDIA, INTERDISCIPLINARY PERFORMANCE BY MANDLA MBOTHE

Ingcwaba lendoda lise cankwe ndlela, a collaboration with Video Artist Sanjin Muftic,
musicians Nolufefe Mtshabe, Themba Pondo and choreographers, Jennie Reznek and Maxwell Rani at the
Arena Theatre, Artscape

SUNDAY 21 FEBRUARY

9.00 - 9.30AM COFFEE

9.30AM KEYNOTE: PERFORMANCE ART

Ashraf Jamal, visual art historian and writer: Performance on the Periphery
Adrienne Sichel, independent journalist: Performance Art in South Africa

CHAIR: Virginia MacKenny

11 - 11.15 - TEA

11.15AM PANEL: PERFORMANCE ARTISTS TALK ABOUT THEIR WORK

Aja Marneweck
Athi Patra Ruga
Betina Malcolmess
Mamela Nyamza
Mlungisi Zondi

CHAIR: Sarah Matchett

1.00PM - 1.45PM LUNCH

1.45PM PANEL: PROGRAMMING ANARCHY: FESTIVALS AND EXHIBITIONS

Lara Foot-Newton, Baxter Theatre
Trevor Davies, Copenhagen International Theatre
Melissa Mboweni, curator for MTN Contemporaries
Roger van Wyk, Dada South, Iziko South African National Gallery
Brett Bailey, Africa Centre (Spier Contemporary/Infesting the City)

CHAIR: Jay Pather

3.45 TEA & PERFORMANCE:

Songs in Dead Languages, Musical performance composed and presented by GIPCA fellow Robert Jeffery, Hiddingh Hall

4.30PM EXHIBITION WALKABOUTS

Delegates choose amongst:

A proposal for a new city, the same as the old by Jonah Sack, Michaelis Gallery, Hiddingh Campus
Dada South led by Roger van Wyk, Iziko South African National Gallery, Gardens
Subtle Thresholds by Fritha Langerman, Iziko South African Museum, Gardens
Third Worlds Model Cities by Svea Josephy & Noëleen Murray, Michaelis Gallery, Hiddingh Campus

8.00PM PERFORMANCE: STRANGE DEMOCRACY

Guillermo Gómez-Peña, Little Theatre (Duration: 60 minutes)

In his new solo-performance, *Strange Democracy*, post-Mexican writer and performance artist Guillermo Gómez-Peña deals with the end of the Bush era and articulates the formidable challenges facing Obama. He also denounces the anti-immigration hysteria and assaults the demonized construction of the US/Mexican border—a literal and symbolic zone lined with Minute Men, rising nativism, three-ply fences, globalization, and transnational identities. To this effect, the “border artist extraordinaire” uses acid Chicano humour, hybrid literary genres, multilingualism, and activist theory as subversive strategies. Shifting between languages, Gómez-Peña morphs into various performance personae and bombards audiences with his infamous, border savvy techno-ideology, ethno-poetics and radical aesthetics. In this journey to the geographical and psychological outposts of Chicanos, Gómez-Peña also reflects on identity, race, sexuality, pop culture, politics and the impact of new technologies in the post-911 era. Gómez-Peña continues “to develop multi-centric narratives from a border perspective,” creating what critics have termed “Chicano cyber-punk performances” and “ethno-techno art.” During these performances cultural borders move to the centre while the alleged mainstream is pushed to the margins and treated as exotic and unfamiliar, placing the audience members in the position of “foreigners” or “minorities in his performance country.”

MONDAY 22 FEBRUARY

8.30 - 9.30AM COFFEE

9.30AM PANEL: INTERDISCIPLINARY NOTIONS AND THE UNIVERSITY CURRICULUM

Andrew Lamprecht, UCT Fine Art
Gerard Samuel, UCT School of Dance
Morné Bezuidenhout, UCT College of Music
Mwenya Kabwe, UCT Drama
Virginia MacKenny, UCT Fine Art

CHAIR: Imraan Coovadia

9.30AM Parallel Event

Life is Short, Art is Long by Steven Cohen, exhibition walkabout led by Sophie Perrier, Michael Stevenson Gallery, Woodstock

11.00 - 11.30AM TEA

11.30AM ADDRESS: INTERDISCIPLINARY RESEARCH: Further Afield

Carolyn Hamilton, UCT Social Anthropology
Kathryn Smith, University of Stellenbosch Fine Art
Sarah Nuttall, Wits Institute for Social and Economic Research, WISER
Peter van Heerden, City Varsity/ GIPCA fellow

CHAIR: Colin Richards

1.00PM - 2.00 LUNCH

2.00PM KEYNOTE: MULTIPLE JOURNEYS, THE LIFE AND WORK OF GÓMEZ PEÑA

Multiple Journeys: the life and work of Gómez-Peña” invokes text and historical photographs to chronicle the performance art practice of post-Mexican writer, artist and activist Guillermo Gómez-Peña. By tracing his family life as well as his past 30 years in visual and literary forms, the artist discusses his work in context to the larger evolution of the field as well as to the main political and social events of the times.

3.00PM RESPONSE, QUESTIONS AND DISCUSSION

Sue Williamson, artist and writer
Mwenya Kabwe, performance artist, writer, academic

4.00 – 4.30PM TEA

4.30PM CLOSING REMARKS AND DISCUSSION

Jay Pather, convenor pre-post-per-form
Pippa Skotnes, UCT Fine Art

5.30PM ENDS

8.00PM PERFORMANCE AND AFTERPARTY

Athi Patra Ruga, Club EVOL, Hectic on Hope

ABSTRACTS

ORDER OF APPEARANCE

SATURDAY

TREVOR DAVIES

The city as the stage and the stage as the city

Over the past two decades cities have increasingly been placed at centre stage and their role to attract attention as a prerequisite for inward investment has seen no bounds and the “staging” of the city has become big business. An almost parallel to this thinking which is expounded by Florida, Landry and others, is the increasing re-engagement of the artistic community in the urban public space and this increasing trend is mirrored by the use of new interactive media, a wish to engage with the civil population and a growing awareness of the lack of creative framework for a public discourse - artist are “leaving” their galleries, studios and theatre and moving into the city. Both trajectories put the public space at the core of the contemporary discourse of planners, architects, artists, property developers and politicians and this could be starting point of new relationships and new shared responsibilities. The Biennale Metropolis in Copenhagen tries to balance these different approaches.

ZAYD MINTY

Cape Town: A Creative City in the South

What form would Cape Town, as a Creative City in the South, take? How would a perspective from the South be different to one in the North? In what ways does a Creative City approach, support or subvert consumerist and other un-sustainable actions? Such an approach should not become another brand building exercise – we must find instead a sustainable, savvy strategy for institutionalizing spaces for anarchy or disruption. A good creative city approach should ideally build upwards from an interrogated context that includes an understanding of a place’s histories and memories, which prioritizes connectivity and relationship building, and focuses on visionary leadership. Such an approach recognizes the artist’s central position as interlocutor, as disruptor, a shaman, a jester. Interdisciplinary practices are key – the ability to straddle two or more disciplinary practices in dynamic, often startling and revealing ways. The importance of the interdisciplinary is its potential to raise new forms of questions, its ability to bring the formally incompatible into dialogue. This talk seeks to explore current interdisciplinary practices in the Cape that hold rich opportunities for explorations to radically remake the city: explorations of slavery and the carnival, resurfacing the city’s indigenous past and renewing its relationship with Africa, and an engagement with design thinking in approaching a new city imaginary.

DOUNG JAHANGEER

Architecturewithoutwalls

art as a vehicle for the renegotiating space making in a post apartheid urban fabric.

Political liberation came to South Africa in 94; however, the architecture of apartheid with its intention to divide, intimidate and control still remains. In many ways the logic of apartheid still dictates the daily lives of the average South African.

Taking this as a starting point, this presentation [architecturewithoutwalls] will investigate through one multi-faceted example how an interdisciplinary people- centred reinvention of a South African architectural practice is able to offer a viable and liberatory alternative.

SVEA JOSEPHY AND NOELEEN MURRAY

Third World Cities: Making models, making worlds

Since 1994 South African society has opened up to globalising forces in which the tensions of wealth and poverty reinforce divisions between the rich and poor, between migrants and citizens, between men and women, and between the spaces that one comes to occupy by virtue of one’s mobility or otherwise. It is in this ‘jamming’ together of previously distinct social categories and their associated distinctly formed spaces that

the spatial disciplines and artists find themselves in a postmodern world confronted with a whole new set of challenges.

Deliberately using the form of a model, we have purposefully tried to critique the modernist idea of the planned 'model city' and its associated master plans and blueprints for city-making. Looking to contemporary artists working in Africa or what is loosely termed the African Diaspora, we sought to find artists working with architectural emphasis. We have been interested in artists' work where the use of the language of architecture, and particularly that of the architectural model, have been appropriated to make art.

This paper is a result of this process of exploration and focuses on a selection of representations by artists of particular African cities. We have been struck by the ways in which these works evade and even embarrass dominant ideas and schemas through artistic representation which foreground the often bizarre juxtapositions present in actual city spaces.

FRITHA LANGERMAN

Subtle Thresholds

Subtle Thresholds, an exhibition which explores infectious diseases, examines the complex inter-relationship between zoological, human and microbial worlds. Drawing on collections from Iziko South African Museum, University of Cape Town, and Wits Adler Museum, and including new artworks by Langerman, Subtle Thresholds draws attention to some of the contemporary debates surrounding biomedical images and artifacts. It is primarily concerned with the visual representation of infectious disease, focusing particularly on its position as 'different', 'outside' and 'other', and noting that classifications and representations of disease are culturally as well as medically coded.

Combining elements of science, art and social history, Langerman presents a collaboration between disciplines rarely seen in South Africa despite the many and meaningful links. Situated in the gallery between social history and natural history, the exhibition aims to create a conceptual bridge between the two areas within the museum by presenting a visual network of the relationships between zoological, human and microbial worlds, and exposing some of the cultural and historical mythologies that have contributed to the conception of disease as a state of otherness and separation.

MANDLA MBOTHWE

Ingcwaba lendoda lise cankwe ndlela the grave of the man is next to the road

Told in beautifully poetic isiXhosa with English translations projected onto a screen, this production explores economic migration and its impact, using traditional story-telling, rituals, song, physical theatre and multi-media. ingcwaba lendoda lise cankwe ndlela uses the N2 highway as the background to the play. The N2 highway up the East coast of South Africa links Cape Town and the Western Cape to the Eastern Cape, the traditional home of the amaXhosa. For years the Xhosa people have migrated to Cape Town along this route, and in recent years a flood of new arrivals driven by poverty have poured into the townships surrounding Cape Town, setting up informal settlements and increasing the burden on an already stretched local government infrastructure struggling to cope with the inequalities and backlogs brought about by the apartheid system. 'We are all searching for somewhere to belong to, somewhere we call home, and it is unfortunate that we will depart this life still in search of that home. What we hunt for is not always what we really desire, so we remain on the road searching for what in most cases is already within us. We search for a fixed point: something to go back to, something to clutch on to, and something that we will leave behind for those following us. Home in an African culture is everything and the place or location is central. It is always associated figuratively and literally with words such as roots, the fall of the umbilical cord, the grave, earth, history, clans, and ancestors. If you don't visit or don't know where your home is, it is said that bad luck will follow you. Without home you are not protected. You are not fixed. You are just a wind.'

ingcwaba lendoda lise cankwe ndlela takes the audience on a journey deep into the consequences of migration on the fabric of the family. Drawing strongly on the stories, images and rituals that surround these journeys up and down the N2, the characters are faced with the disappointments and affirmations of the anticipated home, as new and old meanings are confused.

JAY PATHER

Between body and text: re-imagining the body in *Body of Evidence* and text in *Caesar*

The deconstruction of the body and of classic texts is a significant feature of post-colonial performance. From classical South African indigenous dances to Shakespeare, such text has emerged as a compelling framework for fresh if fragmented and rarefied reflections on our contemporary lives.

The frames are important underpinnings of legacy in a society where legacy is highly contested, but also serve as points of irony, deconstruction and collapse, creating the necessary matrix for subjectivities and self-conscious critique of a society in flux. In my reworking of Shakespeare's play - *Qaphela Caesar!* - betrayals, power struggle, political loyalties and expediencies, prophecy and dislocated identities press against the overarching classical legacy of ubuntu, which was intended to reflect an immediate passionate, political moment. For dance theatre these themes provide a wealth of opportunity in the physical and kinetic representation of shifting power, the relationship between individual and group, the wielding of group forms and duets. Mixed media further provides opportunity to present and play with the slippery textures of political fact and fiction, text and subtext, spoken authoritative word and dissolving image, the singing and the spoken voice, and ultimately the architecture of grand and banal human desire, achievement and failure etched out in heightened theatrical space.

This work is a result of the collaboration between dance, text, film and opera. *Qaphela Caesar!* will be presented in its full form later in the year as a site-specific work in public spaces around Church Square, Parliament Buildings and the Slave Lodge in Cape Town.

MARY CORRIGALL

Mapping Shifting Fields: Exploring the modes and tools of critical analysis for interdisciplinary and performance art

Performance art is renowned as a liminal and ambiguous art form that is not easily pigeonholed. However, in the wake of critical postmodern/poststructuralist theory, borders across all disciplines have been eroded and fixed classifications are constantly being challenged and renegotiated. Thus some of the challenges involved in engaging with interdisciplinary or performance art are not particular to this area of expression; it is simply more prominent. Ideological shifts have permeated and complicated the art critic's position too, but have also up-turned socially-prescribed notions regarding this occupation. This has freed-up the critic to engage with interdisciplinary works in a mode which is less concerned with naming and describing or making finite judgements. Coupled with the frequent use of film and photography in the making of performance artworks and the commodification of the genre, which has given way to less transient performance artworks, the critic has also been relieved of the obligation to purely document such works. This has allowed the critic to engage with these art forms in a manner that exploits writing's chief function: to probe the unseen, the intangible dimensions of performance, thereby bringing its ideological character into focus. These ideas are explored in relation to texts that engage with the work of Lerato Shadi.

JOHN HODGKISS

Performance and the photograph

Through the medium of photography we have been able to capture images of that which is passing, that which is gone. Performance art is a statement in time, and [may] require photography in order to recollect that moment. It will always only be an intimation of the physical presence of the performance, an index, a reconstruction, a memory. By looking at various artists and their methods, be they theatrical, current, or that which is posed, we begin to see how performance has no specific boundaries. Other than it is performed. Other than it no longer exists. Taking in works operating in different states of the media...and by showing examples of the individual attempts by these performers, this presentation hopes to show...how we look back..and then...

SEAN O'TOOLE

I notice things

At a talk presented at the 2008 Franschhoek Literary Festival, the American novelist Richard Ford reflexively spoke about that most primary of faculties, seeing. 'I don't think I record anything,' the author of *The*

Sportswriter (1986) told his audience. 'I notice things. Really and truly, you can't record things.' Ford's claim, and the semantic precision it hinges upon, is not without bearing on the task of writing passable art journalism. I will discuss this idea and its relationship to my past writing focused on performance.

ADRIENNE SICHEL

Between the Cracks: accessing the performance canon in South African contemporary dance

For the past 30 years a number of choreographers and dancers have reacted to the politics of physical, socio-political and psychological space by creating performances and choreographies which have undermined the status quo. During apartheid these artists had to find ingenious way to seditiously circumvent the laws and make meaningful, often conscientising, art in an abnormal society. Post-apartheid dance makers have had to be vigilant that their democratic right to freedom of expression is not restricted as they negotiate and navigate the fault lines of political correctness, the spectre of censorship and the danger of being different in a cultural climate fraught with tensions between traditional African cultures versus modernity.

A conceptual performance canon can be traced in the South Africa's dance repertory dating back to the early 1980s. This body of work has increasingly become interdisciplinary and continues to produce remarkable collaborations between dancer-choreographers and visual artists, video artists, composer, photographers and designers. In some instances the performers have themselves migrated across disciplines to express their creative identities between the cracks separating formal disciplines and art forms.

SUNDAY

ASHRAF JAMAL

Synthetic Dirt

The title for this paper comes from the English dramatist Peter Brook. Reflecting on the birth of computer technology, Brook notes that when technology was used to record a musical orchestra the end result was curiously sterile; one could not hear the pressure of oxygen, the peculiarly mortal elements which one needs to hear for something to sound alive. The answer? Sample those elements and reintegrate them into the recording.

The name for this reintegration of mortal elements in the recording was called 'synthetic dirt.' This phrase aptly describes my current project, which is to analyse the state of contemporary art in South Africa. I argue that we have arrived at that moment when, having passed the novelty of the 'new', and worked through the teething problems of a transition, and in the process producing a new cultural canon, we now – at this present moment – exist after the new cultural establishment. If this is so, then where does one place the new work that is emerging in the mixed and multi-media spheres of physical theatre, installation, and the new art practice?

AJA MARNEWECK

Chronicles from the Interior: The Paper Body Collective on Puppets, Porn and Patriarchy

A visual theatre artist and puppeteer, I look at the creation of women's multi-modal adult puppetry performance in South Africa over the past 10 years. With a particular focus on the representation of femininity, desire and sexuality, the Paper Body Collective use a complex approach to the layering of performance, content and meaning to transform women's puppetry and multimedia theatre in South Africa today.

ATHI PATRA RUGA

Athi-Patra Ruga is a hastily ascending young artist whose work comfortably straddles the divides between fashion, performance and photography. Ruga's approach is one of willful confrontation, underpinned nonetheless by a finely honed aesthetic sensibility. Dressed in a dizzying array of costumes, Ruga inserts himself, or rather the characters he is playing, into challenging situations. The artist's interest in fashion stems from a complex understanding of the body and the politics its dressing reveals. He speaks about body proportions and gender-based preconceptions informing clothing, which render the body rather than simply cover it. His shift into performance has seen him importing this concept of clothing into energised situations, informed by a razor-sharp sense of time and place.

BETTINA MALCOLMESS

I intend to look at the operation of 'identity' in contemporary collaborative practice, based on my own use of pseudonyms and my work within several artist collectives. As someone who switches between the roles of academic, writer, artist and curator, my interest in this presentation is in the elision of a unique and consistent 'identity' or 'place' within art practice. I often work under the pseudonym Anne Historical, a fictional Russian art historian with her own performative persona and curatorial agenda. As Gertrude Stein might have said, and I would agree, a name is not a fixed address. This other name, and the consistent practice of collaboration, are the means to re-invent a writer - academic as an artist - curator within the constraints of contemporary South African art's over-investment in a singular 'identity'. I will look briefly at some of the collaborative projects I have worked on over the last two years:

Doing it for Daddy: 15 minutes of frame and The Wrong Side of the River Tour

You Deserve the Truth: a polygraph test on art, truth and money at the last Johannesburg Art Fair in collaboration with the Joubert Park Project; Do not Take, Do not Eat, This is not my body; Nothing Ever Changes (for the Klein Karoo Nasionale Kunstefees 2009) and An Histrionic with Peter Van Heerden and Erf 81 (Spier Infecting the City Festival, 2009).

MAMELA NYAMZA

As an artist I am committed to the ideas of excellence in art, experimentation, sharing, discovery and application of knowledge, to the benefit of the wider and younger community. My choreography thus will always seek to align its content and context to pertinent social issues - as mostly experienced in our country. My aim is to show that dance is a nonverbal and meaningful communication and not random movement. If we apply the same concepts to dance that we apply to speaking, then we do a better job of communicating, and our dance will be more powerful because it has the power to communicate in a universal language. Dance has been recognized as a means of expressing one's self, celebrating life, or performing ritualistic healing. Now dance is increasingly accepted as a way to help work through one's problems.

Artistically, I want to do more than engage in expression, I want to refine that expression through discipline, craft, patience and listening. I want people to feel more deeply, express more deeply and I want to lead the audience into unexplored terrain where I have to yet wonder.

MLUNGISI ZONDI

Performing Conceptual Art: Installations

...to quote Meredith Monk, 'I work in between the cracks, where the voice starts dancing, where the body starts singing, where theater becomes cinema.' Following this notion of working in-between spaces, I have always been fascinated by the formula of hybrids. Create works of art that while belong everywhere, belongs nowhere. Creating boxed installations while trying to eliminate 'the box'. The paradoxical qualities of the works are the springboards into which the jumps emanates and then the floating, constant floating looking for a place to belong and yet avoiding any sense belonging. Its that urge to incorporate all I ever loved about art, blend them, beat them, and produce a masala of conceptual artworks incorporating performance, art, video, and installations. These multiple hybrid have their inspirations in childhood memoirs and future aspirations...

LARA FOOT-NEWTON

TREVOR DAVIES

Trevor Davies has programmed more than 45 arts festivals over a period of 30 years. This has lead to trying to find and develop a new and more integrated ways of working with which might be called : from programming and curating as the means to direct festivals and arts institutions to creative processes as a way to kick start and develop experimental practice in more complex environments.

MELISSA MOBOWENI
Phanda / Hustle

ROGER VAN WYK

Van Wyk will present Dada South. In this exhibition, South African artworks from the 1960s to the present are exhibited alongside a collection of artworks and publications by historical Dada artists. The juxtaposition invites a fresh enquiry into South African artistic production by highlighting some similarities in method, strategy and imagery, between socially critical South African art and the art of Dada.

In Dada South? curators Roger van Wyk and Kathryn Smith consider the legacy of socially critical and experimental South African art in relation to the influence of Dada. Many people are familiar with South African 'resistance art', produced in the late 1970s to early 1990s, which deals with political subject matter in a direct way. Dada South? is a chance to broaden this view to include art which criticises and mocks any political and social forms and institutions. It is also an occasion to reconsider the influence of non-western cultures on Dada activities.

Dada was started by refugees and renegade artists in Zürich, Switzerland, during World War One. Their provocative activities were a reaction to the horror of the war, and the social and political systems that were responsible for its unnecessary carnage. In their attempts to break free from western European logic and aesthetic traditions, including the idea of the artist as genius, Dada artists embraced chaos and chance as part of their artistic strategy. They experimented with poetry, craft and ritual performance, and were influenced by the cultural practices and art of Africa and North America. Dada has left a lasting legacy in contemporary art practice, particularly the experimental art movements of the 1960s and 1970s. This is when Dada ideas began to influence South African artists.

BRETT BAILEY

The Africa Centre is dedicated to the celebration, creation and performance of contemporary African artistic and intellectual expression. We recognize that this voice is the fruit of an ever evolving conversation, argument and counter-argument and as such the Africa Centre aims to reflect this multiplicity of identity, be proactive as well reactive and always provocative. The Africa Centre is a hothouse for ideas, sewing original avenues for exchange and debate. A brain trust with capacity to project manage, partner with other organizations, sponsor, curate and develop an archive of resources. We are a curious citizen committed to social activism and a sustainable future, as well as the capacity of art to enhance the full range of the human experience. Today the vision of the Africa Centre is brought to life with a number of programmes that are presented along the calendar year and are the fruit of our determination to actively participate in altering the cultural exchange in society. The Spier Contemporary 2010 is both recognition, and a celebration of what it means to be in Africa today and what is possible for 21st century Africans. Infecting the City (ITC) is a 'public arts' festival in South Africa, that stages and exhibits high-quality, thought-provoking, boundary breaking works in the city of Cape Town's communal spaces.

MONDAY

ANDREW LAMPRECHT

Performance and the City: Interdisciplinary and Practice-based initiatives in the teaching of Discourse of Art

I will be examining two specific initiatives in the Discourse of Art programme which I founded at the Michaelis School of Fine Art, namely the performance module and the City Project. Although Discourse of Art is a theoretical, lecture-based course, these sections of the programme require students to engage in practical art making and a direct engagement with audience, the body and the spatial environment around them. The challenges of this approach as well as the benefits will be examined.

GERARD SAMUEL

This informal paper attempts to locate a discussion of inter-disciplinarity and the curriculum (design, implementation, assessment) for the study of Dance at tertiary institutions and does so in terms of current Dance discourses including identity, politics, gender and body aesthetic. The site for much of this exploration is The UCT School of Dance from 2008 until today, and offers a range of questions including: How to arrive at deepening knowledge and/ or creating new knowledge of not only what intra-disciplines occur within Dance but the search for the alloy(sic) e.g. between Dance and Drama ? Could Dance be separated from Music if one can accept silences as music? Why is it important to consider what 'power relationships' may exist in African Contemporary Dance? How /will an introduction of Indian dance shift notions of choreographic impulses for undergraduate students? What is the impact of 'other' dance communities' participation in shared performance platforms with the UCT School of Dance? When in terms of curriculum design, is it appropriate to unpack complex ideas of the 'ideal dancing body ' or (non)normative stereotypes of the dancing body? When is the 'performance' no longer in the realm of 'Dance' and does it matter?

As dance - theatre works that include 'the voice' whether through oral poetry, storytelling or written and visual text, all weaving together and living and moving sculptures in gardens and other spaces become increasingly fashionable, investigations into these artistic choices pose many new questions for the multiple users voices-/movers-/spirits-of-Dance. The work and writings of Adam Benjamin (from the United Kingdom) on accessibility, Sylvia Glasser (from South Africa) on integration, Sherry Shapiro (from the United States) on critical pedagogy in Dance, will be accessed to support arguments of Interdisciplinary and the curriculum (specifically design) for the study of Dance at tertiary Institutions. Finally, my own inclusive discourse as a (sometimes lonely) South African contemporary choreographer, working in Denmark and South Africa, and my role as Dance academic, proposes a Post-Interdisciplinary approach as a counter-argument to existing hegemony within the performing and creative arts disciplines that are not neutral.

MORNÉ BEZUIDENHOUT

MWENYA KABWE

In an effort to meet the rapidly evolving hybridities of theatre and performance cultures on the African continent, Mwenya Kabwe is engaged in a project to re-design the curriculum for one of the first year introduction to theatre and performance courses at the UCT Drama Department. The project proposes design in which African theatre and performance forms sit in the centre of the curriculum and the legacy of the Western theatre theory cannon is challenged and de-centered.

VIRGINIA MACKENNY

Painting: the Expanded Field

Painting now operates in what has come to be termed the 'expanded field'. The edges of the original field are held by tradition: the (generally) rectangular canvas and traditional modes of image-making whether figurative or abstract while the 'expanded field' challenges or moves beyond these boundaries. Often work situated in the expanded field literally escapes the 'frame' of reference, moving into performative modes of painting, transient/non-permanent painting, painting that divests itself of the canvas or ground entirely.

Art schools recognise interdisciplinarity as central to contemporary practice and probably give it more credence than any pure discipline. Painting in the traditional sense is simply not taught any more. Painting IV is now Studiowork IV – sharing the name with what was sculpture, new media, printmaking. Despite the attempt to provide space for interdisciplinarity, Studiowork is probably a misnomer in its own right given that much contemporary practice, even painting, does not necessarily get done in the studio. This presentation hopes to briefly outline some elements of the expanded field in painting and how it engages interdisciplinarity according to the need to expand the vocabulary of the field.

CAROLYN HAMILTON

KATHRYN SMITH

As co-ordinator of Fine Arts Studio Practice in the Department of Visual Arts, University of Stellenbosch, I will introduce the Studio teaching programme in the context of the Visual Arts department, which incorporates the teaching areas of Visual Communication Design and Jewellery Design. The department's legacy is one of a Bauhaus-influenced, interdisciplinary approach to art and design, a legacy somewhat overlooked but worth reflecting on in the current milieu of an increasingly plural set of criteria that determine what constitutes art and design.

The Fine Arts teaching area abandoned discipline-based specialization in 2001, introducing a Studio Practice major as an administrative and practical reality. Nine years later, the nature and structure of what and how we teach is constantly debated and discussed. Internally, the desire and will is present and acted upon to engage students in interdisciplinary work across art and design. Across the creative disciplines in the faculty, it is clear that imagination and desire to effect change across curricula is hampered by less agile bureaucratic structures and infra/structural limitations.

My positioning statement will touch on aspects of disciplinary and territoriality; teaching versus facilitation; form, method and discourse; structure, curriculum content and criteria for assessment and evaluation within an overall personal position critically engaged with the 'institutionalization of the radical'.

SARAH NUTTALL

My presentation will be in three parts: first, I will aim to map some key moments in the long debate about interdisciplinarity; second, I will comment on the shape that debate has taken in South Africa specifically; and lastly, I will try to offer suggestions about how to build interdisciplinarity into the way we think, teach, read and write, now.

PETER VAN HEERDEN

Performing the teacher

I will offer insight into the often-complicated integration of my performance practice into my role as lecturer in live performance. Over the last 10 years my performance practice has been helped hindered, messed City Varsity School of Media and Creative Arts. One should be able to educate with the tools we know and understand, in an institution this is often complicated and at times impossible and managed through my position as lecturer in live performance at Working under the initiative of the erf [81] cultural collective, through live art installations, I practice the notion of 'saamtrekking' (pulling together), where the audience, through their presence, actively participate in the performance's quest for new meanings and interpretations of archetypal symbols. Bettina Malcolmess has stated, 'Peter Van Heerden works with limit figures, those who appear at the edges of the horizon lines of history, at the limit points of the moral, and the acceptable. His work takes as its beginning point the historical image, working outwards from it to set the scene for his exploration of how the tropes, characters and events of the past still operate within the present.' Through a visual live collaboration with Josh I hope to explore the random anarchy of speaking performance as the teacher.

GUILLERMO GOMEZ PENA

Multiple Journeys: the life and work of Gómez-Peña

(A performance chronology & audiovisual lecture)

-Journalist: "What do you do when a writer or a curator wishes to deport you from performance art history?"

-GP: "You mean someone like Rosalee Goldberg?...You write yourself back into it on your own terms. Chicanos taught me that."

-Journalist: "What do you do avoid being typecast and confined to a one-liner in the history of art?"

-GP: "You have to constantly remind the art world that you work in multiple terrains and that some of them are invisible to them."

Description:

"Multiple Journeys: the life and work of Gómez-Peña" invokes text and historical photographs to chronicle the performance art practice of post-Mexican writer, artist and activist Guillermo Gómez-Peña. By tracing his family life as well as his past 30 years in performance, visual and literary forms, the artist discusses his work in context to the larger evolution of the field as well as to the main political and social events of the times. For three decades, Gómez-Peña has been exploring border culture, immigration, intercultural issues, "extreme culture" and new technologies, with the use of mixed genres and experimental languages. Gómez-Peña has contributed to the cultural debates of our times staging legendary performance art pieces such as, "Border Brujo" (1988), "The Couple in the Cage" (1992), "The Cruci-fiction Project" (1994), "Temple of Confessions" (1995), "The Mexterminator project" (1997-99), "The Living Museum of Fetishized Identities" (1999-2002) and the "Mapa/Corpo" series (2004-2008)

Gómez-Peña's work in multiple genres (performance, installation, critical writings, video, photography and pedagogy) is based in the strong belief that consciousness can be influenced by, and stimulated to grow through, non-traditional presentational arts formats. This belief has been at the core of his life's work, beginning with his experience as a young immigrant graduate student in the California Institute of the Arts (1978-82), continuing with his co-founding of San Diego's Border Arts Workshop (1985-1990) and Santa Monica's Highways Performance Space in the late 1980s, and culminating in the co-founding of his current company La Pocha Nostra in San Francisco (1995) to present day.

For the past year, with the help of La Pocha Nostra's project coordinator and archivist Emma Tramposch and other colleagues, the artist has been going through the process of cataloging his extensive personal collection of original photographs, slides, videos, audio-art, books and ephemera documenting his interdisciplinary arts practice. In the process they have come across unique historical materials that lend perfectly to this form of artistic and educational presentation. In keeping with the hybrid spirit of his work, he has translated his archives into a one-hour performative audio-visual lecture titled "Multiple Journeys: the life and work of Gómez-Peña."

The artist has said about this new work:

"This performance chronology is a conceptual artwork in progress. It includes information and projects that connect my life and family to my art, which I embed in a political and art historical context. The project is inspired by the archival work that Diana Taylor and the Hemispheric Institute of Performance and Politics is doing; by Amelia Jones' and Suzanne Lacey' reflections on performance documentation; and by the work that Carolina Ponce de Leon is carrying out with the visual histories of Galeria de la Raza in San Francisco. I also feel a strong conceptual connection with the project Documenting Live generated in the UK by the Live Art Development Agency. This chronology was conceived as an intervention into the historical discourses of performance art. At the same time, it is an invitation for Chicano/Latino historians to incorporate our multiple parallel histories in the discourse of contemporary art and for performance artists to engage in similar genealogical projects.

In the process of writing this Proustian text, I have asked several colleagues to help me re-build the bizarre edifice of my memory. I particularly wish to thank Gretchen Coombs, Lisa Wolford Wylam, Linda Burnham, and Roberto Sifuentes for helping me prepare parts of the manuscript; Emma Tramposch for archiving the extensive photographic material, and my jaina Carolina for designing the amazing power point that accompanies the live version. Many names and projects are still missing and I hope that future versions will be more thorough. – Gómez-Peña

BIOGRAPHIES

Mary Corrigan is a Johannesburg-based art critic, journalist and writer. She is currently the Senior Feature Writer and Art Critic at The Sunday Independent newspaper. Her articles have been widely published in magazines and newspapers across the country. Corrigan has a joint Honours Degree in Art History and English

Literature and is currently pursuing a Masters degree in Art History. The visual arts is her area of speciality and interest but she writes on a wide range of subjects from theatre, film, urban regeneration and fashion to crime. Her interests not only encompass a diverse number of disciplines but she employs a multitude of vocabularies in mining these various spheres. In 2006 she was nominated for an Arts and Culture Trust Award for Journalism. She has twice been nominated for the Sanlam Fashion Journalist of the Year Award. In 2007 she won a CNN African Journalism award and was awarded the Thomas Pringle Award for Reviews in 2009. The European Commission awarded Corrigan a Lorenzo Natali Award for Journalism in 2009. She is currently working on her first novel.

Trevor Davies has a vast experience of 'event-making' which he says also acts as 'city making'. Born of German and Welsh parentage and brought up in Germany, North Africa and England, Trevor Davies was originally educated as a Town Planner at Nottingham, England, 1968-72. After a short period at Manchester City Council, he relocated to Denmark where he has been based since, apart from 2000-2006, when he lived and worked in England. Davies has over 35 years of working at the interface of the arts and the city. He has been festival programmer/organiser of 44 international festivals and initiator/head of nine national and international arts organisations, five of which he founded. In 1992 Davies took up the post as Director for Copenhagen European Capital of Culture. The largest of the cultural capital programmes to date, the programme was based on a regional collaboration with 42 local authorities and with an operating budget of €150 million plus a budget for investment of more than €200 million which facilitated some 22 permanent structures in the city, including the Arken Museum of Contemporary Art, the Vega rock venue, the Photography Gallery and many others.

With a total audience of more than 11 million in the year, the project launched networks, new festivals and new arts institutions and this managed to buck the curve of a downwards spiralling investment in the arts in the city.

In 2006 he returned to Denmark from England and is now engaged in Copenhagen International Theatre (CIT) and a number of freelance ventures, plus lecturing and consultancy. Since writing his report "Cultural diversity and the arts support system in Denmark" this theme has dominated much of his current work. He has just led the launch of a new 10 year programme from CIT entitled Metropolis. The programme was initiated in the summer of 2007 and links artists in a number of major world cities on the theme on urbanity and the city, looking at the interface of arts and architecture in the context of the city. Cities involved in the project include Marseilles, Istanbul, New York, London, Beirut and Berlin. The project will in particular look at peripheral sites, cross over arts practice, inclusive processes and social sculptures in an attempt to find alternative strategies in the urban environment and in particular in the public domain. Metropolis has already attracted many artists, architects and urban activists and thinkers, and the biennale is also engaged in mapping exercises for communities in the city of Copenhagen. Metropolis will also provide a platform for the practice of 'cultural acupuncture' with aims at working with 'processes, movements, feelings, thoughts, memories and energies of cities.'

Guillermo Gómez-Peña is a performance artist/writer and the director of the art collective La Pocha Nostra. He was born in Mexico City and came to the US in 1978. Since then he has been exploring cross-cultural issues with the use of performance, multilingual poetry, journalism, video, radio, and installation art. His performance work and 8 books have contributed to the debates on cultural diversity, identity, and US-Mexico relations. His art work has been presented at over seven hundred venues across the US, Canada, Latin America, Europe, Russia and Australia. A MacArthur Fellow and American Book Award winner, he is a regular contributor to National Public Radio, a writer for newspapers and magazines in the US, Mexico, and Europe and a contributing editor to The Drama Review (NYU-MIT).

John Hodgkiss is a photographer living and working in Johannesburg. He specialises in photographing artwork for the digital archive and reproduction in books and catalogues.

Doung Anwar Jahangeer is a Mauritian-born, Muslim-raised, Creole of Indian decent living in Durban, South Africa. He is an architect. His experience of the 'profession' led him to broaden his definition of architecture focusing on space that unites rather than walls that divide. Doung conceptualised and implemented 'The CityWalk' initiative, a way of directly engaging his adopted city. It now includes Johannesburg, London, Belo Horizonte, Addis Ababa, Malmo, Marseilles, Amsterdam and Copenhagen. He has collaborated with international artists/organisations in Scandinavia, Brasil and Europe, and instigated numerous site-responsive architectural installations that engage the urban fabric, often in an openly provocative manner. His most recent work is a four-ton stainless steel sculpture in Johannesburg. He co-founded dala: art architecture activism in 2008.

Svea Josephy is a writer, critic and artist. She is currently a Senior Lecturer in Fine Art (Photography) at the Michaelis School of Fine Art, University of Cape Town. Josephy's research interests include Sub-Saharan African photography, South African documentary photography, landscape photography and contemporary post-apartheid lens based practice. She has published numerous articles and has exhibited her photographs locally and internationally.

Iain Low is professor of architecture at the University of Cape Town where he convenes post graduate programs in architecture. He was Fulbright scholar at the University of Pennsylvania and visiting scholar at the American Academy in Rome. As a practitioner he was Project Architect for the World Bank/GoL where he researched and designed schools for the Training for Self Reliance Project throughout Lesotho, and has designed an award winning reinstallation of Iziko SA Museum's San Rock Art in Cape Town. Currently his research area is 'space and transformation' and the spatialisation in the contemporary [post apartheid] city. He is published in a number of local and international journals, notably AD|Architectural Design, the Journal of South African Architecture and most recently a chapters in 'Representation & Spatial Practices in Urban South Africa' University of Johannesburg, [2009], 'On Making' [2010] and 'The Handbook of Architectural Theory' Sage, [2010]. He is editor of the Digest of S A Architecture and the Digest of African Architecture.

Fritha Langerman is an Associate Professor at the University of Cape Town, teaching printmaking and drawing at the Michaelis School of Fine Art. She trained at the University of Cape Town (BAFA and MFA -printmaking). Her research is of an interdisciplinary nature and research interests include curatorship; monuments and memorialisation in South African history; scientific representation of the body and the display and ordering of information. Her first solo exhibition, *The Dissection* (Castle of Good Hope 1996) focused on biomedical visual representation and authorship of the human body. She has exhibited nationally and internationally and has number of public commissioned works, including the 3rd Cape Town Public Sculpture Commission (with Katherine Bull) in St George's Mall and a sculptural installation in the Pharmacology Dept, UCT. Her awards include a Sasol Wax Merit award (2003), an ABSA Atelier Merit award (1999) and a UCT Junior Fellow's Award (2007). A recent solo exhibition of prints, *Of Symmetries and Oxymorons: The Knowledge Chambers* (2007-8), exhibited in Johannesburg and Cape Town, reflected on visual knowledge systems through the use of historical and contemporary print methodologies, while her current exhibition *Subtle Thresholds* at the South African Museum (2009) concerns the representational taxonomy of infectious disease. She has curated a number of exhibitions including *Lexicons and Labyrinths: the iconography of the genome* at the South African Museum (2003), *Curiosity 175* (with Pippa Skotnes and Gwen van Embden) at the University of Cape Town (2004).

Bettina Malcomess lectures in theory and history of aesthetics at the Michaelis School of Fine Art and the UCT Department of Architecture. She is also a critic and writer, and works collaboratively as an artist, performer and lately as a curator. Graduating from UCT with a Masters in literary and cultural theory, she began working with artists three years ago, forming the collective *Doing it for Daddy* along with Renee Holleman and Linda Stupart; the collective were selected as one of winners of the Spier Contemporary Art Awards in 2007. Malcomess has gone on to do more curatorial and collaborative projects. She is working towards the publication of a book with artist Dorothee Kreutzfeldt on the city of Johannesburg. She has begun curating group shows, including 'Us' at the Johannesburg Art Gallery with Simon Njami in 2009. Malcomess works under the name Anne Historical in performative collaborations.

Aja Marneweck is a visual performance artist and director/founder of The Paper Body Collective based in Cape Town. Her work promotes the development of women's Visual Performance and Puppetry in Southern Africa through its 'avantgarde' edge and total theatre approach to puppetry, narrative, imagery, choreography and representation. Exploring darker issues around gender, the Paper Body Collective is a vital contribution to developing multi-modal Visual Performance in South Africa today. Marneweck's work has been performed in South Africa, the UK, France, Belgium, Czech Republic, Kenya, Finland and Sweden. The Paper Body Collective promotes top-class inventive puppetry, electric experimentation and collaborative creative development in 'nurturing risk-taking art'. In 2009, Marneweck headed the development and design of the puppetry for Isango Portobello Production's new show 'The Mysteries' at the Garrick Theatre, West End London. Marneweck is currently completing the first Practice based PHD at the University of Cape Town Drama Department. Her thesis is entitled *Nonhetha Nkwenkwe - Innovating the Medium and Performing the Mystic: An interrogation of Race, Sexuality, Madness and Subversion through the possibilities of Puppetry and Visual Performance.*

Melissa Mboweni is a writer, editor and former curator of renowned Goodman Gallery, has judged in projects such as ABSA Atelier (for four years), wrote and published several articles for Michelle Booth, Kudzenai Chiurai and Colbert Mashile. Besides being a telecommunications manager in her early twenties, Mboweni, since 2006, is the founder and directing manager of Akani Creative Consulting where she compiles proposals for exhibitions to corporates, museums and individuals (internationally and locally). At Akani, Mboweni has judged competitions such as MTN Contemporaries Award, ABSA Atelier and Sasol Wax Art Award, and has written and published catalogues and articles from 'The claim of vanguardism in South African photography', 'Jive Soweto; MTN Art Talk; MTN New Contemporaries; and Standard Bank Young Artist. Mboweni has also been profiled in the numerous magazines and newspapers like Femina, Cosmopolitan, The Star, Tonight, Mail and Guardian, Blink Magazine.

Zayd Minty is a cultural producer, researcher, and consultant based in Cape Town. He has an interest in culture, cities, and diversity in the South. He currently works for the Cape Town Partnership on Creative Cape Town a strategy area supporting and nurturing the creative and knowledge economy of the central city. As an independent producer he curated a number of contemporary art projects, festivals, dialogic forums and conferences including: A Place Called Home (2004), BLAC (1998 - 2003), Returning the Gaze (2000), Liberating Zones (2003), and The VANSAs Conference on visual arts: Transformation | Growth | Opportunity (2006). He has served at a senior level in a range of cultural institutions including the District Six Museum (2003 - 2005) and Robben Island Museum (1997-98), as well as on a number of boards. He is currently a board member of The Magnet Theatre Company and a Minstrels Carnival development board. Zayd is a research associate of the Isandla Institute an urban studies think tank - for which he drafted a discussion document on cultural diversity in Cape Town entitled: 'Culture and the Right to the City: Diversity in the Cultural Ecology of Cape Town.' He has written for various publications including Art South Africa and Urban Studies.

Lara Foot-Newton is a multi award-winning theatre director, writer and producer. Lara is best known for her ground breaking internationally acclaimed production of Tshepang. In 1996 Lara was made Resident Director of The Market Theatre and in 1998- 2000 took up the position of Associate Artistic Director. Lara has directed over forty professional productions, twenty-five of which have been new South African plays. Lara was the founder of The Barney Simon Young Directors and Writers Festivals. She has been integral in the development of more than thirty-five new South African stories. In 2004, Lara won the prestigious Rolex International Theatre award and worked in London with Sir Peter Hall for one year. Lara was Resident Director and Dramaturge at The Baxter Theatre in Cape Town 2005–2007. In 2008, two of Lara's plays Karoo Moose and Reach were nominated for nine Fleur Du Cap awards and Karoo Moose received eight Naledi awards. More recently Lara has become involved in film. Writing and co-directing the interdisciplinary short film And There is the Dust, which won five international awards and two Golden Horn awards. She was selected to be part of the Sundance film writer's lab in 2007 and the Sundance film director's lab in 2008.

Sarah Nuttall is Professor of Literature and Cultural Studies at the Wits Institute for Social and Economic Research (WISER) in Johannesburg, South Africa. She is the author of Entanglement: Literary and Cultural Reflections on Post-Apartheid, editor of Beautiful/Ugly: African and Diaspora Aesthetics and co-editor of, most recently, Johannesburg – The Elusive Metropolis and Load Shedding: Writing On and Over the Edge of South Africa.

Jay Pather is Associate Professor at the University of Cape Town and Artistic Director of Siwela Sonke. A Fulbright Scholar, he read for an MA in Dance Theatre at New York University and since then Pather's work has traveled widely extending across discipline, site and culture. He has collaborated with visual artists, architects and urban planners, since 1984, taking his inter-cultural performances into public spaces and working with the architecture of Johannesburg, Durban, London, Zanzibar, Amsterdam, New York, Barcelona, Mumbai, Muscat, New Delhi, Copenhagen and Cape Town.

Pather has presented papers at amongst others the African Knowledges Workshop, the School for New Dance in Amsterdam, the International Leadership Forum at Aix en Provence, the UNESCO Conference on Art Education in Africa, at the Territoires de la creation Conference in Lille, the Metropolis Conference in Copenhagen, the World Cultural Forum in Brazil and at the International Theatre Institute in London. Pather has served on the National ACTAG, the Arts and Culture Trust of the President, the Advisory and State Theatre Board and the delegation investigating cultural exchange with Cuba. In 2006, he was appointed onto the National Arts Festival Committee and elected as Chairperson for the Performing Arts Network of South

Africa. In 2007 Pather was appointed co-curator for both the Spier Contemporary Exhibition and the Infecting the City Festival.

Awards include a Heritage Award, a Brett Kebble Award, the Tunkie Award for Leadership in Dance and a UKZN Convocation Award for leadership in the Arts and Humanities. Following his CityScapes series, he was commissioned to present Body of Evidence at the FNB Dance Umbrella and the National Arts Festival. In 2009 his site specific Blind Spot was commissioned by the Metropolis Biennale. He is currently developing Qaphela Caesar as a result of an Award by the Gordon Institute of Performing and Creative Arts.

Adrienne Sichel is a South African born theatre journalist. After graduating with a BA degree in Speech and Drama (from the University of Natal, Durban) in 1970, she began her journalistic career at The Pretoria News. In 1978 she focussed on arts writing and criticism, and was appointed arts editor in 1981. In 1983 she transferred to The Star Tonight, in Johannesburg, where she became a senior specialist writer in theatre and dance until May 2009. Her main interests have been the development of South African theatre as well as the evolution of South African and African contemporary dance. In 1987, with fellow journalist and dance critic Marilyn Jenkins and Vita Theatre Awards director, and funder Phillip Stein, Sichel co-founded the concept of South Africa's Dance Umbrella as a free, non-racial, platform for all forms of South African choreography and performance. Dance Umbrella became a reality in 1999 and has acquired an international profile. She is a freelance writer and researcher living in Johannesburg.

Kathryn Smith (b.1975, Durban, South Africa) lives in Cape Town, South Africa, and is Senior Lecturer and head of fine arts studio practice in the Department of Visual Arts, University of Stellenbosch. Her practice operates at the interface between studio work, curatorial projects and scholarly research. Her studio work demonstrates a deep interest in the iconography of crime and its investigation, incorporating camera-based media, psychogeographic strategies, installation and performance. Scholarly and curatorial projects are focused on developing the histories and discourses of experimental/radical practices in South Africa in relation to contemporary practice, with particular focus on new media, dialogical/situated practices and performance. With Roger van Wyk, she curated Dada South?, the first museum exhibition to focus on a major 20th century movement, but from the perspective of South African practices. Smith's writing has been published in catalogues and journals in South Africa and internationally, and she served as a curatorial correspondent for both the 2005 Turin Triennale and the 2008 Biennale of Sydney, participating in discussions and public events and contributing essays to the catalogues. She recently established an informal project space in her studio, to present projects informed by, and directed at, critical conversations about art practice.

Sue Williamson is an internationally recognised artist based in Cape Town, who frequently exhibits on museum shows around the world. Her work is represented in most South African and some international museum collections, including the Museum of Modern Art in New York, and the Museum for African Art, Smithsonian Institution, Washington. Trained as a printmaker, Williamson also works with installation, constructed objects, photographic images and video, addressing social issues or aspects of contemporary history. Some of her best known works include the 1980's series of etched and silkscreened portraits, A Few South Africans, a piece about one man's passbook, entitled For Thirty Years Next to his Heart (1990), a series about the TRC entitled Truth Games and six video portraits about immigrants to South Africa in a series called Better Lives (2003). She is represented by the Goodman Gallery, Johannesburg. Williamson also writes and lectures about contemporary South African art, and in 1989, published Resistance Art in South Africa (David Philip Publishers, CT, and St Martin's Press, New York) and in 1996, in a co-authorship with Ashraf Jamal, wrote Art in South Africa, the Future Present. She is a contributing editor to Contemporary magazine in London and is the founding editor of the leading website on contemporary art in South Africa, www.artthrob.co.za. Her latest book, South African Art Now (2009) a forty-year survey of art and artists in this country was commissioned by HarperCollins New York and published in South Africa by Jacana Media.

In 2003, a monograph on her work, Sue Williamson: Selected Work was published by the Centre d'Art Contemporain in Brussels to accompany a solo show. In 2010, she will exhibit on Biennale Cuvee at the OK Center in Linz, Austria and on Darkroom at the Museum of Fine Art in Richmond, Virginia.

Durban born **Mlu Zondi** is the 2010 Standard Bank Young Artist Award winner for dance. Growing up in the 1980's and early 1990's he was active as a Pantsula dancer. After completing a performance diploma at the Durban University of Technology (DUT) in 2000, his career as an international performer and artistic director was launched when he was invited to do a residency in Switzerland, with an opportunity to perform at

the Lausanne International Dance Festival.

His exceptional talent and determination, combined with his ability to maximize opportunities, opened the doors to various international grants and residencies, and has led to multiple award nominations. Zondi's dance/installation crossover experimentation paid off in 2006, when he won the MTN New Contemporaries Award. He was nominated for both the MEC Gauteng Best Original Choreography and the Durban Theatre Awards Best Choreographer awards as well.

Since then, Zondi has taken part in various international residencies. In 2007 he was dancing on the stages of South Korea in the Seoul Performing Arts Company's Orpheus. In 2008 he was in Spain with the Rodriguez-Amat Foundation of Contemporary Arts and in Belgium with the KVS Theatre in Brussels, as well as with the Bains:Connective Art Laboratory. In October 2009, he attended the prestigious Kuns:Raum Foundation in Sylt Quelle, Germany. Since 2001 Zondi has created a body of work that moves seamlessly between the stage, gallery and public spaces, and challenges the boundaries of the dance discipline with his cutting edge performance art, video and multimedia installations.
