

The Institute for Creative Arts (ICA, formerly GIPCA) invites you to the

3rd Space

Symposium

Decolonisation and the Creative Arts

13 - 14 MAY 14:00 - 21:00

UCT HIDDINGH HALL

Nelisiwe Xaba • Neo Muyanga • Sisonke Msimang
• Nomusa Makhubu • **Mwenya Kabwe** • Sikhumbuzo
Makandula • **Lieketso 'Dee' Mohoto** • Ilze Wolff •
Lois Anguria • jacki job • **Koleka Putuma** • Khanyisile
Mbongwa • **Mike Mavura** • Emma Keet • **Laurie**
Sparham • Siona O'Connell • **Nomalanga Mkhize** •
Xolisa Guzula • **Carolyn McKinney** • Julia Raynham •
Nadia Davids • Lesoko Seabe • **Hedley Twidle** • Gita
Pather • **Chrisantha Chetty** • Ntombethongo • **Niklas**
Zimmer • Noncedo Gxekwa • **Jacques Mushaandja**

FREE ADMISSION | BOOKING ESSENTIAL

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14:00 Panel: ***Heritage, History, Hybridity***

Koleka Putuma - *Africa, My Africa*.

A one woman spoken word performance that aims to expose the contradiction of the Kumbaya rhetoric through a poem (by the same title) that praises the soil and ancestors of 'Africa'.

Mwenya Kabwe and Lieketso 'Dee' Mohoto - *Astronautus Afrikanus*.

Kabwe and Mohoto engage with the destabilising of what is constituted as knowledge, who the knowers are and how this knowledge might be disseminated.

Ilze Wolff - *Unstitching Rex Trueform: Apartheid architectural modernities as sites of social imaginaries*.

Lois Anguria - *Hyphenated: Creative expression and the Ugandan diaspora*.

This paper explores notions of home, belonging, nation and nationalism and their interrelation with creative expression and creative industries.

jacki job - *Butoh: Lingerin between life, death and transformation in the arts*.

Applying the psychophysical training and philosophies of Butoh to creative processes, this presentation proposes the third space as an in-between, blurred space where cultural spheres overlap, creating identities that need not be coherent or complete.

Vasiki – Creative Citizens (Mike Mavura, Khanyisile Mbongwa, Emma Keet) - *Impulses and practices 'from below': The fourth space as 'imagined'*.

Not concerned with moving or speaking to the centre, the fourth space is not an alternative space but exists in its own right. Possibly as 'illegitimate space', it is a space that exists not in relation to the centre but as a reflection of itself and its people, as Narcissus, as self-love-Uthandiwe!

15:30 Coffee / Tea

16:00 Discussion in roundtables

16:30 Feedback and questions from the audience

17:00 Speakers respond

17:30 Break and exhibition walkabout: *Promises and Lies: The ANC in Exile*, an exhibition of photographs by **Laurie Sparham**, curated by **Siona O'Connell**.

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18:00 Supper / Drinks

18:30 Introduction: **Nomusa Makhubu**
Welcome: **Sakhela Buhlungu** (Dean of Humanities, UCT)

18:45 Keynote: **Sisonke Msimang** - *The year the Egyptians dared survey France*. This address explores Edward Said's notion of Orientalism as a way to examine contemporary South African debates about identity and place. It looks at the crisis that ensues when - as is currently the case - the 'Egyptians' decide they will not be studied, assessed and catalogued by the French.

19:30 Performance: **Nelisiwe Xaba** - *Fremde Tänze*. In spring 2014 Xaba was invited to the Theater Freiburg, situated in the Black Forest in Southern Germany. During the residency, she created a dance evening based on the programmes of female dancers such as Mary Wigman and Sent M'Ahes who, in the 1900s, presented exoticised works. In *Fremde Tänze* (Foreign Dances), Xaba inverts the perspective and exoticises the Black Forest.

19:50 Film Screening: **Sikhumbuzo Makandula** - *Mission; Imagination in a Troubled Space; Part of the History*. Public history and memorialisation are explored in relation to public space and archives in a country still grappling with identity. Can the public space and archives of the St Michael and St George Cathedral in Grahamstown provide refuge for stories that may be unpopular, painful or malicious? Can archives offer contradictory or fragmentary accounts? These questions were triggered by the fact that Makandula was not given access to the Cathedral, resulting in the artist's use of guerilla tactics to navigate its interior space.

20:05 Keynote and Performance: **Neo Muyanga** - *'Revolting Music': A performative survey of the music that could have liberated South Africa*. Muyanga excavates the archived sounds of protest in South Africa during apartheid together with songs sung in the revolutionary camps of the underground liberation movements of the 1970s and 80s. In so doing, he highlights the complexity in this current moment where the same songs are instrumentalised by wholly incompatible social formations - the rulers, the opposition and the masses who are ruled - as expressions of authentic liberation and/or vehement repulsion.

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14:00 Opening Comments: **Jay Pather**

14:10 Keynote Address: **Nomalanga Mkhize** - *Decolonising African languages: Centring iSintu in the pursuit of imaginative freedom.*

14:45 Panel: **Languaging**

Xolisa Guzula and Carolyn McKinney - *Language and languaging in South African universities: Translingual third spaces versus monolingual ideologies.*
Anglonormativity ironically positions speakers who are monolingual as the ideal, while multilingual students are cast as linguistically deficient. Using the theoretical concept of 'linguistic third spaces', Guzula and McKinney examine debates around language in the student protest movement. Examples will be drawn from UCT (the founding of student newspaper *Vernac News*) and Stellenbosch University (the proposed changes to language policy).

Lesoko Seabe - *Performing the (un)inherited.*

Language, identity, performance and teaching voice in post-apartheid South Africa.

Hedley Twidle - *Convening and curriculum change: problems and possibilities.*

How may we divert ourselves from an output-fixated, technocratic institutional culture that rewards the privatisation of intellectual labour rather than the difficult, collective and sometimes invisible work of renewing our teaching and learning? What possibilities exist for playfulness, pleasure and creativity in our course structures and assessments to work with the vital archive of South African verbal expression rather than the dead language of (northern) Theory?

Nadia Davids - *'Reading While Black'.*

A series of reflections on how fiction and theatre are read and watched at the nexus of race, craft, the racial imaginary and identity politics.

15:45 Coffee / Tea

16:15 Panel: **Cultural Production**

Julia Raynham - *'The mood is rough and the sentiment is raw'.*

Raynham reflects on strategies for art practice that utilise decisive interventions, polemical and intimate critique, knowledge creation and knowledge production, which propose a certain counterculture to the geopolitical status quo.

Gita Pather - *Value vs. value.*

Creative arts practitioners and academics have largely failed to engage with and challenge government policy. Strategies around creating, galvanising and strengthening the creative industries and the integrity of research methodologies

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make for highly contested territory. Despite the impact on the material realities in the arts, the debate on policy has repeatedly been a non-starter. What are the repercussions of this silence?

16:45 Discussion in roundtables / Feedback

17:15 Speakers respond

18:30 Supper / Drinks

Art Installation: **Chrisantha Chetty** - *Cape Town Biryani*.

Chetty's installation consists of a performative video, a big pot of biryani (on a hot plate), a small pot of dhal, plates, serving spoons, three bowls of salads and printed copies of the biryani recipe, which includes a little information about the origin of the food. The video begins with the title: How to eat with your hands...

19:30 Performance: **Jacques Mushandja** - *Eenganga: Translations & Trance formation*.

An immersive body of work of personal narratives and other ethnographic material devised from consultations with black urban traditional healers in Windhoek, in search of a voice between performance and shamanism. The contemporary tensions and complexities of becoming a traditional healer are embodied in characters such as *Urban Shaman*, *Christian Pagan*, *Queer Shaman* and *Shamaniac*.

20:00 Music: **Ntombethongo**

As both a musician and traditional healer, Ntombethongo combines his spiritual healing practice with his musicality. He plays Umrhubhe, uHadi and a 12 string guitar in a contemporary re-imagining of maskanda that he calls 'Transkhanda' – a type of traditional trance music from the Transkei that draws on the folk musical styling of maskanda and trance. His style combines an innocently beautiful voice with evocative dance performed in a traditional beaded dress, with a mini skirt and high heels. He appears with his full band and performers.

Present throughout: Triptych photo installation by **Niklas Zimmer and Noncedo Gxekwa** - *We All Fall Down IV (Each Other)*.

In this artwork, Zimmer and Gxekwa combine photographs captured by three different cameras at the same time into a triptych. The central panel is a classical wide-angle, large format landscape composition that references notions of timelessness, while the side panels of loosely arranged, small images reference the fleetingness of personal 'snapshot' glimpses of the world (and one another). The artists appear and disappear as either traces or subjects, in two distinct photographic modalities: on the one hand as being mechanically *recorded*, and on the other as being individually *seen*.